

MEGADETH · IT'S IMMATERIAL · MARC ALMOND · SIMON NAPIER-BELL

SOUNDS

BACK IN GOD'S COUNTRY

U2 IN BELFAST

EXCLUSIVE REPORT & INTERVIEW INSIDE

PERFORMANCE: LEVEL 42, CRO-MAGS LPs, CRAZYHEAD, TEST DEPT LIVE

INSIDE STORIES: TONY VISCONTI, BEBE BUELL, GENESIS P-ORRIDGE



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

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BRONSKI FOR

BRONSKI BEAT are reforming for International AIDS Day at the Brixton Academy on April 4 - and Jimmy Somerville will also be playing with The Communards at The Party at Wembley Arena on April 4 and at Edinburgh Usher Hall on the 2nd.

More rock stars have come to the aid of The Party at Wembley Arena - the main benefit show for International AIDS Day. George Michael, Bob Geldof and Holly Johnson will all be making their live solo debuts, and Aswad and Womack And Womack are on the bill as well. There will also be several surprise appearances on the night.

Tickets are now on sale price £25 each (which includes a £15 voluntary contribution) from the Wembley box office, Keith Prowse and Tower Records in London. There's also a credit card hotline (with a £2.50 booking fee) on 01-741 8999.

AIDS Day has come too early in the year for most of the biggest rock names to participate, but there's no shortage of rock events

lined up.

Virtually every major London venue and club will be staging benefits for International AIDS Day during the first week of April and gigs are now being finalised around the country.

At Edinburgh Usher Hall on April 2, The Communards will be joined by The Waterboys, Love And Money, Billy MacKenzie, Paul Haig, Win, Merry Mac Fun Show and compere Clare Grogan. Tickets are £10 and £8 from the box office, Virgin and Ripping Records or by post from Regular Music (to whom postal orders should be payable), PO Box 77, Head Post Office, Edinburgh. Don't forget the SAE.

There will also be a party at The Assembly Rooms afterwards, admission £3. All the proceeds, which will be doubled by International AIDS Day funds, will go towards running a Scottish AIDS Monitor and establishing a hospice in Lothian.

Jimmy Somerville then teams up with Steve



MARC AND Jimmy - and reformed Bronskis - join AIDS Days line-up

Cray Joins Tina

THE ROBERT CRAY BAND, who've managed to bring the blues back into the American Top 20 Albums with 'Strong Persuader' will be special guests on Tina Turner's British tour in June.

Cray, who has just won a Grammy for the Best Traditional Blues Recording for 'Showdown', has just finished a lightning TV tour of Europe for his new 'Smoking Gun' single, and is now touring America with Huey Lewis. He'll be doing the same with Clapton before linking up with Ms Turner.

GEORGE AND ROD HELP FERRY FUND

BOY GEORGE and Rod Stewart are releasing records in aid of Zeebrugge disaster funds, set up last week to help relatives of the people who died in the tragedy.

Boy George is leading an all-star cast including Mark King, Bananarama, Ruby Turner, The Alarm, Dr And The Medics and China Crisis on a version of The Beatles' 'Let It Be', which was recorded - Live Aid-style - at the weekend. It should be released next week, in aid of a fund set up by *The Sun*.

Rod Stewart's classic 'Sailing' is being reissued by WEA, with all proceeds going to the Channel Ferry Disaster Fund. It will be backed by last year's hit, 'Every Beat Of My Heart'.

And The Bollock Brothers, who are big in Belgium (they even have a Belgian drummer), will be playing a benefit gig at Ostend Town Hall on March 28. Out of respect, they are even toning down their name to The Famous B Brothers.

Glastonbury Dü

HÜSKER DÜ, Los Lobos, Robert Cray and Richard Thompson have been confirmed for this year's Glastonbury CND Festival from June 19-21.

They'll be joining Elvis Costello (who'll be playing some songs with Los Lobos), The Communards and Troublefunk.

Tickets are £20 from CND, 22-24 Underwood Street, London N1 7JG. Cheques should be payable to "Glastonbury Festivals Ltd" and you should enclose an SAE. They are also available from various outlets around the country, price £21.

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News

AIDS DAY

Bronski and Larry Steinbachek for the Bronski Beat reunion at Brixton Academy on April 4.

"We knew if we did it, it would get lots of attention for International AIDS Day, and of course it's a good opportunity to show we don't hold grudges," says Jimmy.

They'll be joined by New Order, Buddy Curtess And The Grasshoppers and Sandie Shaw plus guests. Tickets are £10 from the box office, London Theatre Bookings or via the credit card hotline (plus £1 booking fee) on 01-439 3371.

Marc Almond has rescheduled the shows he had to cancel at the Donmar Warehouse at Hackney Empire April 2 and Aldwych Royalty 3. Hackney tickets are £6.50 and £5.50 and Royalty tickets are £7.50 and £6.50.

He's also releasing the title track of his 'Mother Fist And Her Five Daughters' album as a single next week. Some Bizzare boss Stevo told *Sounds*: "It's the perfect theme for our sexually

repressed and depressed times. Use your hands – it's safer."

Ben Watt, Tracey Thorn and The Go Betweens will be appearing at Manchester Hacienda's AIDS Day benefit on April 7. More names are still expected and tickets are £3.00 in advance, £3.50 on the night. The International is also lining up a show on April 3.

The Daintees and Hurrah! will be headlining a show at Newcastle City Hall on April 5. A fashion show and auction are being lined up and tickets are £10, £7 and £5.

In London, the AIDS benefits start on March 31 at Harlesden Mean Fiddler – with Zoot And The Roots, Terry And Jerry, Andy White, Ted Chippington and EastEnder Tom Watt – and Covent Garden Rock Garden – with Yelll and Cast Of 1,000.

Miaow, The Wolfhounds and The Nyah Fearties play Finsbury Park Sir George Robey April 1. Hurrah!, The Daintees and Brendon Croker And The Five O'Clock Shadows play

a Locomotion AIDS Party at Kentish Town Town And Country Club April 3. And The Chiefs Of Relief plus guests will be appearing at Camden Palace on the same night.

Camden Dingwalls is staging two benefits on April 4 – in the afternoon with Howling Wilf And The Vee Jays, Fingertips, Ha Ha Herman, Oakfield Tune Wranglers, M-25s, Johnny Pinko and Restless, and in the evening with Microdisney, Inmates, Dirty Money, Panic Brothers, Steve Marriott And The Official Receivers, The Deltones and The Potato Five.

The Blow Monkeys and Three Wise Men play the Marquee on April 5 and Poison Girls, The Fusspots, Sax Machine and Sussey Gilmore will be playing an Aids show at Camden Shaw Theatre on April 15.

A designer T-shirt featuring the signatures of top fashion designers will be on sale at all International AIDS Day benefits, and several fashion retailers will be giving a percentage of takings over the week.

THE COMMUNARDS will follow their International AIDS Day benefits with an Anti-Apartheid benefit at London's Royal Albert Hall on April 15, sponsored by *The News On Sunday*, a new Sunday tabloid.

They'll be joined by Terence Trent D'Arby and Ruby Turner, and ticket details will follow.

News On Sunday is also setting up more Anti-Apartheid shows. Already confirmed is a show at Sheffield Leadmill on April 25 with Chakk.



U2 TOUR DATES

U2 add a third London date, announce Birmingham and Glasgow shows, and promise more to come

U2, who announced two Wembley Stadium shows last week, have confirmed more British shows during the summer.

They'll be playing at Wembley Arena on June 2, followed by Birmingham NEC on the 3rd. And they'll be returning for two shows at Glasgow Scottish Exhibition Centre on July 29 and 30, followed by two more Birmingham NEC concerts on August 3 and 4. And there are still more dates to come.

Wembley tickets are £10 and £9 available by post only from U2 Concert, Wembley Arena Box Office, Wembley, Middlesex

HA9 0DW. Cheques and postal orders should be payable to "Wembley Stadium Ltd".

Birmingham tickets are £10 and £9 by post only from U2 NEC Shows, PO Box 2, London W6 0LQ. Cheques and postal orders should be payable to "MCP Ltd" and you should state the preferred date on the envelope.

Glasgow tickets are also £10 and £9 by post only from U2, PO Box 77, GPO, Edinburgh and cheques and postal orders should be payable to "Regular Music Festivals Ltd". Again, state the preferred date on the envelope.

The band have agreed with the promoters that there should be no booking fee. But don't forget to include a stamped addressed envelope and leave at least three weeks for delivery.

Heaven Seven-Piece. . .



IN TUA NUA, the Dublin seven-piece who supported Simple Minds on their British festival dates last summer, come over for a one-off at Harlesden Mean Fiddler on March 19 to coincide with a new single on Virgin called 'Heaven Can Wait'.

DIO JOIN BON JOVI AT DONINGTON—SEE OVER!

PRINCE TO PLAY UK?

PRINCE releases his new double album – exclusively revealed by *Sounds* three weeks ago – called 'Sign 'O' The Times' next week, and may be playing British dates this summer.

Like the title track, which was issued as a single last week, the album's other 12 tracks were all written, arranged,

performed and produced by Prince, although he has accepted lyrical assistance from Susannah Melvoin (his on/off girlfriend for the last three years), Carol David and former Revolution members Dr Fink and Eric Leeds.

He has also allowed Sheena Easton to

contribute backing vocals on 'U Got The Look'.

Prince has also announced various European concerts in May and June but so far, there are no British shows confirmed, although *Sounds* understands that at least one London date may have been pencilled in.

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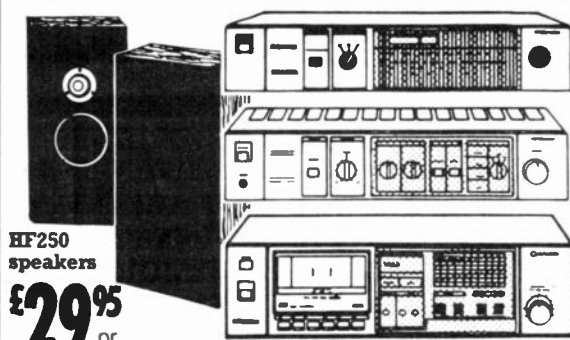
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News

DIO DO DONINGTON

Bon Jovi choose Dio as August festival guests

BON JOVI have been confirmed as this year's Donington Festival headliners on August 22 – as exclusively revealed in *Sounds* two weeks ago.

Dio will be special guests, and it will be the only British appearance by both bands this year.

Bon Jovi's 'Slippery When Wet' album has now gone platinum six times over in America, and they've scored two Number One singles there in recent months – 'Livin' On A Prayer' topped the charts for eight weeks running. But they won't get the follow-up album out this year. Touring commitments mean they don't get back in the studio before autumn.



RONNIE JAMES DIO: flying over to join Bon Jovi on August 22

Dio, who made his solo debut at Donington in '83 and played there again in '85, will be maintaining his two-year-cycle of appearances. He has a new studio album planned for July release on Vertigo, and will be bringing over the same band that played on his 'Intermission' live mini-album last year.

There will be four more acts on this year's bill, and

Sounds understands that **WASP** and rising American combo **Cinderella** will be among them.

Tickets are £15 and are already available by post from Aimcarve Ltd (to whom cheques and postal orders should be payable), PO Box 123, Aldridge, Walsall, West Midlands W29 8XY. Don't forget the SAE and allow six weeks for processing.

Glasgow Gabriel

PETER GABRIEL has added another date to his British tour at Glasgow Scottish Exhibition Centre on June 22. Tickets are £13.50 (seated) and £12.50 (standing) by post from Peter Gabriel SEC, RS Tickets, PO Box 4RS, London W1A 4RS. Make cheques payable to "Harvey Goldsmith Ents Ltd" and enclose an SAE.

Gabriel also has another single from his 'So' album out on Virgin this week. It's 'Big Time' backed by a new Gabriel song called 'Curtains'. There's also a CD featuring 'No Self Control' (from his third solo album) and 'Across The River' which appeared on the first WOMAD compilation back in '81.

Maxi Single

MAXI PRIEST unveils his new band, The Select Committee, with dates this month to coincide with his new single, 'Let Me Know' on 10.

They'll be playing Manchester International March 18, North London Polytechnic 21 and London Astoria 23, as well as a spot on *The Tube* on the 20th.

FRANKIE GOES SOLO

FRANKIE GOES TO HOLLYWOOD are taking a break. After months of rumours and speculation that the band is splitting – or more specifically that Holly Johnson was leaving – their record company ZTT has announced that the group "have had enough of each other, at least for now. They can't stand the sight of each other, but can't stand to be apart."

"Members of the group will each spend nine months preparing individual projects, from drummer Ped Gill's duet with Frank Bruno through to Paul Rutherford's 'Love Affair With A Camera' single. They will

then regroup to record their third album, 'Family Tension!'

No mention is made of Holly Johnson, who announced his intention of recording a solo album late last year. A ZTT person confirmed that Holly was writing material, but could not say whether this would be released on ZTT, adding, "Who knows what the next few months will bring?"

Meanwhile, a new mix of their 'Watching The Wildlife' single – remixed in Cologne by Klaus Schulze – will be out soon, with vocal exhortations to use a condom. Frankie assume you know what for.

Hear Wire Train A' Comin'...



WIRE TRAIN, the San Francisco quartet, will be joining The Alarm as special guests on their British tour in April and May.

They have a single from their upcoming album (recorded in London last summer) out on CBS this week called 'She Comes On'. It was produced by Tim Palmer, who's responsible for The Mission's album.

The B-side, 'Compassion', features various Waterboys on guitar, sax, harmonica, violin and mandolin!

Acid Test

GAYE BYKERS ON ACID, who've just had their first taste of the rock 'n' roll highlife on tour with The Cult, play more dates of their own this month.

They'll be taking their Terry Zirconom Delirium Travelling Extravaganza to London Leicester Square Comedy Store March 18, Bristol Tropic (re-arranged from the 6th) 19, Loughborough University 21, Leeds Warehouse 25, Manchester Hacienda 26, Birmingham Mermaid 27.



HOW SOUNDS broke the Donington story two weeks ago

That's Soweto Do It...

LADYSMITH BLACK MAMBAZO, the Soweto acapella band featured on Paul Simon's 'Graceland' album, release their first album on Warners next week called 'Shaka Zulu', produced by Simon.

The band, who formed in 1972 and have been instrumental in pioneering the roots music revival in South Africa, are currently touring with Simon and will be releasing a single to coincide with the British dates. Meanwhile, their previous three albums have just been issued via Greensleeves.

MORE NEWS ON PAGE 26

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THE CULT - 31 MARCH
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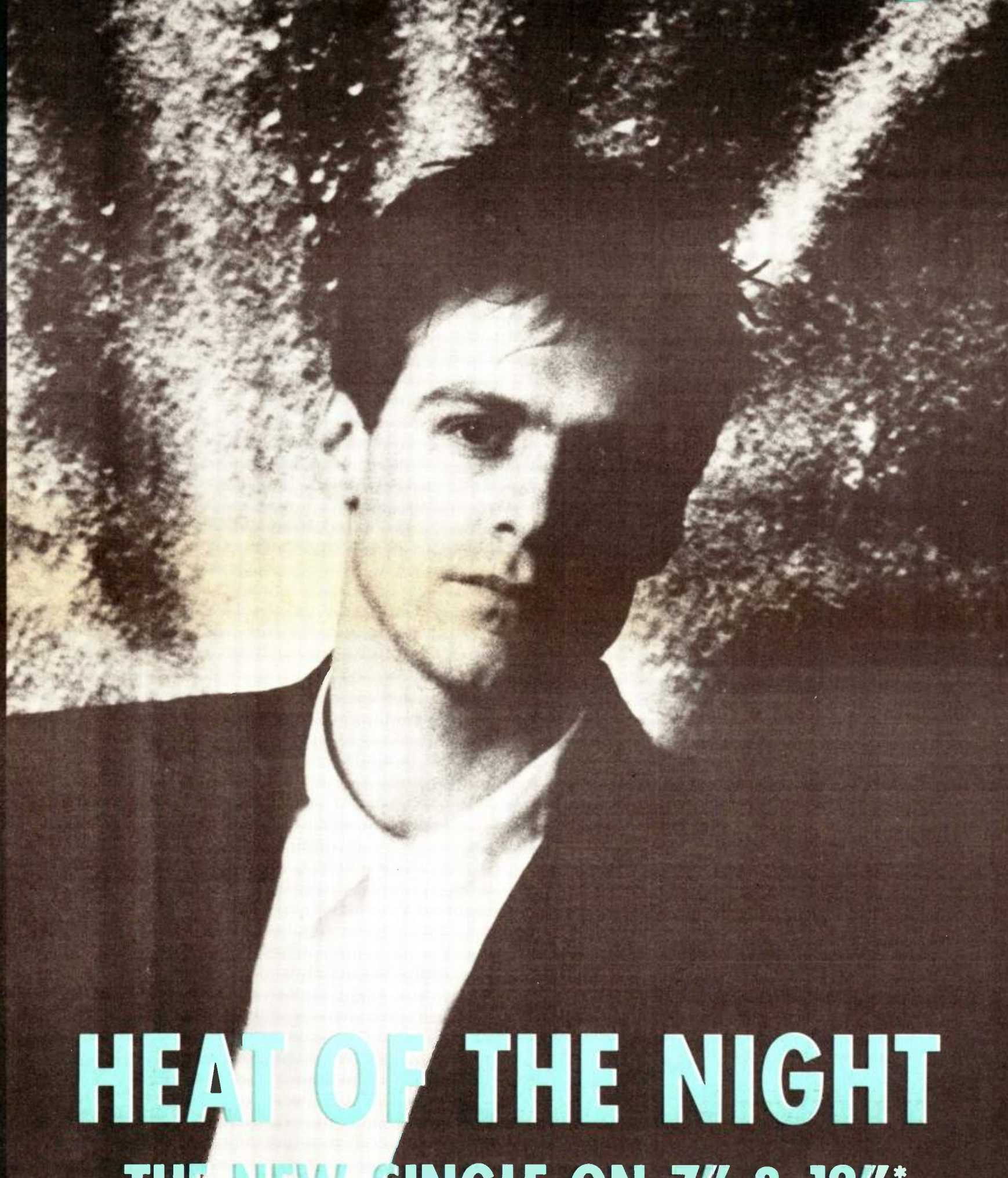
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OUT THIS WEEK...

BRYAN ADAMS



HEAT OF THE NIGHT

THE NEW SINGLE ON 7" & 12"*

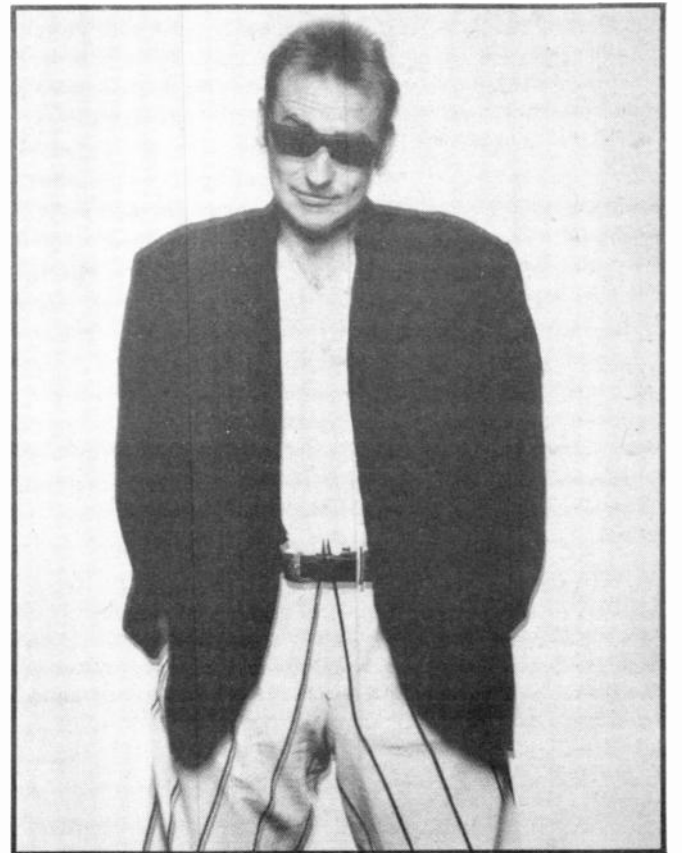
*[A BLISTERING 6½ MINUTE RE-MIX!]



News

RECORD NEWS

Throwing Off The Chains . . .



COLIN JAMES HAY, former lead singer with Men At Work, releases his first solo album on Epic this weekend called 'Looking For Jack' which features appearances from Herbie Hancock and guitarist Robbie MacIntosh.

DEAD OR ALIVE follow their 'Something In My House' hit with a new single on Epic next week called 'Hooked On Love'. It's from their 'Mad Bad And Dangerous To Know' album, although the B-side features a live version of 'You Spin Me Round (Like A Record)' record at Hammersmith Odeon at the end of '85.

BARRENCE WHITFIELD AND THE SAVAGES' 'Dig Yourself' album, which came out via Making Waves last year to great acclaim only to sink beneath Making Waves' bankruptcy, has now resurfaced via Pinnacle on Rounder Europa.

THE LOST BOYS, a Yorkshire duo who split up after leaving school to play with various punk and pop bands before reuniting, have signed to MCA and release their debut single this week called 'You Never Love Me'.

THE INCREDIBLE BLONDES from Glasgow release their debut single on No Strings (through Rough Trade) this week titled 'Where Do I Stand?'.

DRUM THEATRE follow the success of their 'Eldorado' single with 'Moving Targets' on Epic this week. Their debut album will be out early next month.

LILLO THOMAS, a soul singer/songwriter who has worked with Evelyn King, George Benson and Melba Moore, has a single out on Capitol this week called 'Sexy Girl'.

THE CLEANERS FROM VENUS, DIY cassettes faves, progress to their first album on Ammunition Communications (through Pinnacle) this month called 'Going To England'.

SHY, who've just finished touring here with Meat Loaf and are just about to do the same with Gary Moore, have their second album out at the end of this month on RCA called 'Excess All Areas'.

THE GARGOYLES attack the macho-man mentality on their new single, 'Madmen From The Planet Sex', on Reasonable (through Red Rhino) this month.

SUPER-ENIG-MATIX, an Ayr duo who've been together for four years, have signed to 10 and release their first single this week called 'Touch The Beat'.

THOMAS LANG, another professional Scouser, has signed to Epic and has his first single out this week titled 'The Happy Man'.

THE FORESTER SISTERS, four sisters from Lookout Mountain, Georgia, who are making their British debut next month at the Silk Cut Festival, have an album coming out on WEA on April 6 titled 'Perfume, Ribbons And Pearls'.

VOICE OF AMERICA follow the advice of radio producers and DJs and release 'I Will Tell' for their first single on Ammunition Communications (through Pinnacle) this week.

JUICY, the American soul duo who had a hit last year with 'Sugar Free', have an album called 'Spread The Love' lined up for April 6 release on Epic.

CHAKK have a 'House' remix of their 'Timebomb' single out on Fon this week.

ROLLIN THUNDER from Sheffield have signed to Flicknife and have an album out at the end of this month called 'Howl'.

THE FLYING PADOVANIS featuring original Police guitarist Henri Padovani who were last seen back in '81, have reformed and release an album on Razor this month called 'They Called Them Crazy' which includes seven tracks from a French mini-album plus three newly recorded tracks.

CLIMIE FISHER have a single out on EMI this week called 'Keeping The Mystery Alive' produced by Steve Lillywhite.

SIOUXSIE AND THE BANSHEES take the last single from their 'Through The Looking Glass' album this week - their version of Iggy Pop's 'The Passenger'. But they've put an original on the B-side, 'She's Cuckoo', and another on the 12-inch, 'Something Blue'.

STRANGWAYS follow their tour with Europe with a single on Arista this week called 'Only A Fool'.

GEORGE STRAIT, who's been helping Hank Wangford explain *The A-Z Of C&W* on Channel 4, has a new album out on MCA this week called 'Ocean Front Property' which shot straight to the top of the American charts last month. Other country albums on MCA this month include Waylon Jennings' 'Hangin' Tough' and Don Williams' 'Lovers And Best Friends'.

DAVID GRANT re-emerges two years after his hit with Jaki Graham with a new single on Polydor this week called 'Take Us Back'.

LUTHER VANDROSS has a remixed version of 'See Me' from his latest album released as a single by CBS this week.

THE CREEPS, Swedish rockabilly punks, have an album out on Re-Elect The President (through Backs) this month called 'Enjoy The Creeps'.

MAD DOG, a South Wales quartet, have signed to newly formed HM label Stud and have their self-titled album out next week alongside the other new signing to the label, Seducer, whose album is called 'Eads Down See You At The End'.

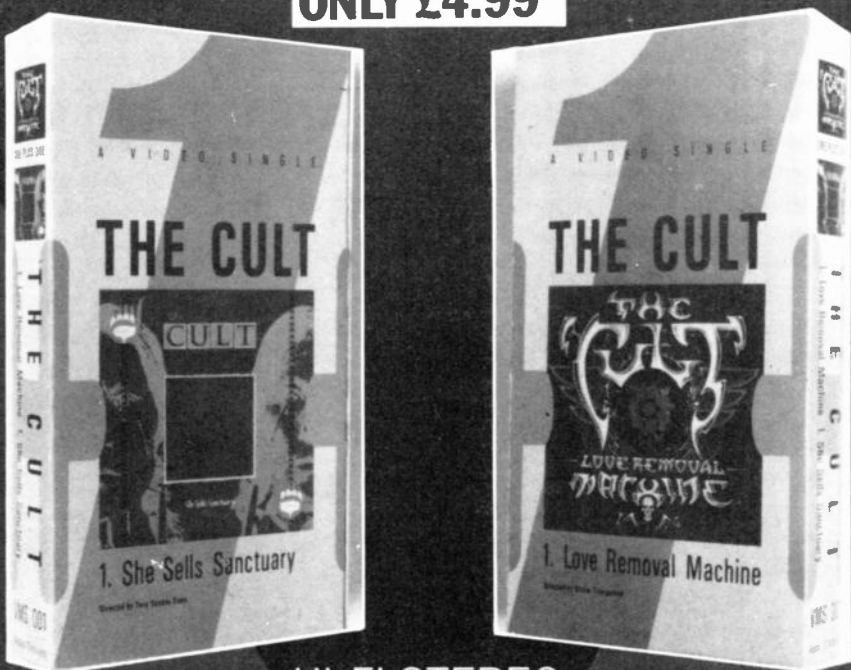
EEK A MOUSE puts out a new single on Original Sound (through Jet Star) this week called 'De Di Doo'.

THE CULT

A VIDEO SINGLE

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b/w
She Sells Sanctuary

ONLY £4.99*



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AVAILABLE FROM
ALL GOOD RECORD
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MARCH 20th

*S.R.P.

klubbfoot
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RECORDS, ROCK ON RECORDS, OR AT THE DOOR
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WRATHCHILD

guests

DOGS D'AMOUR DEATHWISH

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Saturday 21st March, 7.30pm.

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Free admission to Wendy Mays Locomotion!

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ROCK ON RECORDS, ROUGH TRADE RECORDS, OR ON THE NIGHT.

News

BACKTRACKS

'THE BEST OF PEBBLES', a series of '60s garage band compilations issued in America at the turn of the '80s and influential in stimulating The Cramps, The Fuzztones and many more, is available over here via Ubik at a budget price. 'Volume One: The Originals' features garage goodies from The Barbarians ('Hey Little Bird'), The Third Bardo ('Five Years Ahead Of My Time'), The Spades ('You're Gonna Miss Me'), The Brogues (who later became Quicksilver Messenger Service) and The Groupies ('Primitive') among the 16 tracks.

BAND OF GOLD is a three album TV-advertised series from Stylus covering the '60s, '70s and '80s, available separately. 'The Swinging Sixties' has 14 Number Ones from The Tornados to Fleetwood Mac, including The Beach Boys, The Byrds and The Shadows but excluding Cliff, The Beatles and the Stones. 'The Sensational Seventies' veers between Hot Chocolate and Harold Melvin, Pilot and Mott The Hoople, but the closest it gets to punk is Tom Robinson and The Boomtown Rats. 'The Electric Eighties' sticks mainly to pop with Duran Duran, Spandau Ballet, Shalamar and Kajagoogoo although The Stranglers and The Specials attempt to redress the balance.

PETE BROWN (below), lyricist to Cream and leader of a succession of experimental combos with the likes of Graham Bond, Chris Spedding and Jim Mullen, has a double album anthology on Decal (through Charly) called 'Before Singing Lessons - 1969-1977'. It starts with a couple of tracks from his Battered Ornaments before getting stuck into Piblokto in general and 'Things May Come And Things May Go But The Art School Dance Goes On Forever' in particular. Side three moves on to Brown & Bond circa 1972 including the previously unreleased 'Spend My Nights In Armour' with Jeff Beck and Jack Bruce. His jazz/poetry album 'The Not Forgotten Association' has been overlooked and side four consists mainly of unissued tracks with Back To The Front.



PETE BROWN: cream of the cuts

'BEN E KING - THE ULTIMATE COLLECTION' on Atlantic piles 15 more potential jeans commercial soundtracks on to one album alongside 'Stand By Me'. There's three tracks from his Drifters days, plus other well known sides such as 'First Taste Of Love', 'Spanish Harlem', 'Amor', and his '70s slight disco return 'Supernatural Thing'. Which more than compensates for the presence of 'Moon River' and 'Dream Lover'.

TEN YEARS AFTER have their first two years and three albums condensed into 'Original Recordings Volume One' on See For Miles. It gets straight to the heart of the beast, opening with their signature tune 'I'm Going Home' (from 'Undead'). More than half the album is occupied by their self-titled debut in '67 but there's a couple of tracks from 'Stonedhenge' (a title that had Neil Perry in stitches) plus their little known psychedelic bubble-gum single from '68, 'Portable People'.

'THE BEST OF JOHNNY KIDD AND THE PIRATES' is the latest in a line of EMI Kidd compilations, most with the same title. The track listing doesn't vary much either, including his surprisingly high total of nine British hits (and many of the equally fine B-sides such as 'Growl' and 'I Can't Tell') but omitting his "lost" second single, a cover of 'If You Were The Only Girl In The World', probably in the interests of his memory.

THE FUGS, outrageous New York beat poets of the '60s, have their 1968 live album 'Golden Filth' revived by Edsel. It mainly features material from their first three ESP albums (generally considered their best) which have long since vanished. Their meagre musicianly skills were augmented by the cream of Greenwich Village's session crop for such Fugs faves as 'Slum Goddess', 'I Couldn't Get High' and 'Nothing'.

THE SHIRELLES, one of the classic girl groups of the early '60s, have an album of previously unreleased material retrieved from the Sceptre vaults by Impact (via Ace). The girls maintain their standards through a variety of styles, culminating in a bizarre flower power ballad 'One Of The Flower People' and the novelty reggae item 'Shh, I'm Watching The Movie'.

LYNYRD SKYNYRD, the hard rockin', hard drinkin' Southern boogie band who swaggered through the '70s until they were annihilated by a plane crash in '77, have a double album 'Anthology' released by Dojo (through Castle Communications). The collection picks live versions of their biggest hits, 'Sweet Home Alabama', 'Free Bird' and 'Saturday Night Special' from their 'One More From The Road' set in preference to the better known studio cuts and leans heavily on the band's first three albums, 'Pronounced Leh-Nerd Skin-Nerd', 'Second Helping' and 'Nuthin' Fancy' (all produced by Al Kooper). But there's room for 'What's Your Name', a later hit from 'Street Survivors', and a couple of tracks from the posthumous 'Skynyrd's First... And Last' (recorded before Kooper's involvement) although Ronnie Van Zant's finest epitaph, 'Was I Right Or Wrong', is missing.

JIM BEASLEY, who made such a good job of riding along on Fats Domino's coat tails that Fats even paid him the compliment of covering 'My Little Cocquette', has an album of Modern tracks between 1956 and 1958 out on Ace called 'Jimmy's House Party'. It includes his own version of 'My Little Cocquette' and 15 other tracks, most even featuring the same sidemen that Fats used.

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EDITED BY BILLY MANN

INSIDE STORIES

CLIPS

HORSE PLAY

ONLY STUPID bastards take heroin — but some rock stars just can't stop meddling.

The inelegantly wasted Nick Cave, whose image is based around the "is-he-isn't-he?" riddle, was fined £145 at a London court last month for possession of heroin. He'd been arrested after being caught chasing the dragon around a plane loo somewhere between London and Manchester.

And bassist Andy Rourke of

the squeaky-clean Smiths was fined £1,000 at Mold, North Wales, last month for having heroin. Andy, who was booted out of The Smiths last year but returned after he'd "cleaned up", was arrested as part of a police operation to smash a drugs ring in Lancashire. This time the group are rallying round him.

Lest you forget, heroin has still killed more people than AIDS.

BEATLES CLEAN UP CD SALES

THE BEATLES, you may have noticed, have gone straight into the Top Four of positions in the CD charts with the first batch of back catalogue releases.

What's more remarkable though is that they have also entered the albums charts — on CD sales alone.

Ever since CD began to take off, the release of The Beatles' back catalogue has been eagerly anticipated.

"CD buyers are fanatics," says Luke Crampton of the research organisation MRIB. "They like to be in there first and they've been waiting for this with baited breath."

IRISH STEW... IN THE NAME OF THE LAW

IN BELFAST and in London, the U2 album 'The Joshua Tree' went on sale at one minute past midnight on Monday March 9. And in one hour nearly 1,000 copies had been sold. It had gone platinum (300,000 copies sold) by the end of last week and U2 fever had begun with the LP going straight into the charts at Number One.

But weren't the band worried about record shop employees working on the Sabbath?

"It was one minute past midnight," said a spokesman for the band. "That makes it Monday morning... and I don't think the band would have objected to that anyway."

REX MARCS

As the arguments over the new Marc On Wax T Rex remixes hot up, ANN SCANLON speaks to producer TONY VISCONTI, who reckons he was as much a part of T Rex as Bolan was.
Illustration by Simon Cooper.

ALTHOUGH MARC Bolan died in '77, his spirit has screamed through a decade of pop: from Altered Images and Adam Ant to Sigue Sigue Sputnik and the boom boy rumble of Westworld.

But lest we should forget, producer Tony Visconti has marked the tenth anniversary of Marc's death and the 40th year of his birth, by remixing a series of Bolan classics.

The project is a collaboration between Visconti and John Bramley, a leading light in the official Fan Club and owner of Bolan's recording rights.

Bramley has, over the past few

years, been repackaging T Rex songs and releasing them, in their original format, on compact disc. But after it had been suggested that Paul Hardcastle should produce a '19'-style version of 'Get It On', Bramley turned to erstwhile T Rex man Tony Visconti and invited him to start remixing.

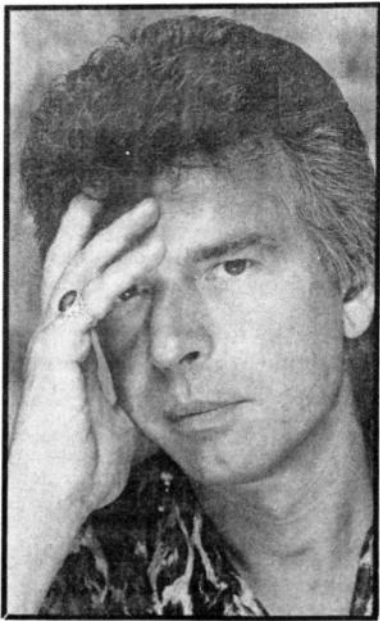
Visconti's first target was the 1972 hit 'Children Of The Revolution', which appeared three weeks ago on the Marc On Wax label.

"When I was offered this opportunity," says the producer, "I jumped at it. Better me than someone like Paul Hardcastle — I've got nothing against him, but he would have to put his mark on it and make it sound like Paul Hardcastle. Whereas all I'm doing is updating the T Rex sound, just making it cleaner and adding more sparkle. I'm not adding things that weren't there, I'm taking what is there and reinforcing it."

Visconti now plans to remix the whole catalogue, but there have already been howls of complaint from T Rex purists. Many of the non-affiliated fans claim that remixing was, is and never will be necessary. They unequivocally state that "the songs must be enjoyed as their composer intended and as he

It's bad enough that they feel the need to mess about with the much missed Marc Bolan's work — do they not think the original's good enough? Are these people really Bolan fans or just very commercially minded?

Sounds Letters, March 7



VISCONTI: AN original

performed them".

The producer — who worked with Bolan from the first Tyrannosaurus Rex LP in 1968 until 'Truck On Tyke' six years later — begs to differ.

"There will always be people who take that attitude, and if the fans don't like them they can always buy the originals on CD. But what you have to remember is that I was as much a part of T Rex as Marc Bolan, and if anyone has a right to tamper with the songs or do them better it's me.

"The whole thing is very much an extension of that whole era, and I know that if Marc was with me and we had all this new equipment I'd be doing the same thing anyway."

Although Visconti was the sole T Rex producer until 1974, he was simultaneously involved with David Bowie. To date, he has worked on

Reclamation Schemes

GENESIS P-ORRIDGE is not your typical rock entrepreneur. Having found his early post punk feet in the gross art phenomenon, Throbbing Gristle, Genesis (real name Neil P-Orridge!) eventually metamorphosed into the leading light of the ultimate cult, The Temple Of Psychic TV.

His new exciting project is Temple Records. By using the profits from a series of 23 live Psychic TV albums, he hopes Temple will carry the fight to the majors by utilising their technology to promote his essentially punk philosophy of individual freedom and artistic integrity.

Genesis P-Orridge isn't your typical rock entrepreneur. He actually cares... about music.

"Pop music is about enthusiasm and anger and frustration and love and violence," he says. "It's the most important cultural media and heritage and form of expression of ongoing generations of people young enough in their minds and their ideas not to accept what they have been told is reality, and to rebel, whether it be briefly, before they settle down to a so called 'normal life', or forever.

"Groups should be signed

ROGER HOLLAND looks at the latest project from GENESIS P-ORRIDGE, whose aim is to bring back some of the self-esteem to his own generation.

because of what they're thinking, saying and believing, not just because of the music in the vinyl. The music in the vinyl should be the final expression, however briefly, however momentarily, of the artist's own emotions and insights. When you sign a band to a label, or you buy a band's record, it's them, it's their feelings and their imagination that you're really buying."

Temple began as a low budget outlet for the sideline projects of the various members of Psychic TV. But it soon became apparent that these cottage industry exercises were generating more income and striking more of a chord with the consumer than had any of the PTV products released through major labels.

For example, 'Godstar' — the first 'proper' record on Temple — made Number One in the indie charts and even broke into the *Music Week* Top

50.

All of a sudden Temple discovered that it was actually achieving, without a great deal of effort or application, all those things that only the major labels were supposed to be able to do — and on a miraculously small budget.

They decided to see just what they could achieve if they worked at it.

"This is a label with room for infinite expansion, because there are no rules. We'll never tell anybody we can't release this because it won't sell.

"We'll say we will release this because it is genuine and perfect on every level it can be within your resources and your imagination."

Genesis believes that almost any record, properly distributed and promoted, will recoup its costs and hopes that ultimately every artist signed to Temple will gain the



GENESIS AND his wife Paula: not typical rock entrepreneurs

respect and popular support that comes from creativity and integrity.

And he is convinced that music, like all art, offers the artist the chance to reclaim self-esteem and self-respect and give that self-esteem and self-respect back to his own generation.

"That's why punk was exciting for a while, and that's why the '60s were exciting. And I think that in a completely different way and with completely different tactics the same mood is around again today."

Genesis P-Orridge may not be your typical rock entrepreneur, but he's going to use every device he can lay his hands on to succeed. During brief spells with Warners and CBS, he says, he's been able to

identify exactly what it is that makes them efficient — the mechanics of efficiency, fax machines, franking machines, installing more than one telephone line, things like that — and he stresses that it's of paramount importance to fight fire with fire.

"It's pointless doing something if you aren't telling people about what you're doing; which is why we've invested in all that machinery, which is why the first full time employee of the label is Amanda who handles publicity, and why the second will be a record plugger.

"We don't mind if people don't respond to our activity, but we don't want them to be able to claim ignorance."

Genesis P-Orridge cares.

INSIDE STORIES

THE SPOT

ten Bowie LPs and has also been associated with the likes of Ralph McTell, Wings, Thin Lizzy, Iggy Pop, Radiators From Space, The Boomtown Rats, The Stranglers, U2 and Adam Ant.

More recently he was asked to produce The Smiths. Visconti was more than keen, but the band changed their minds, not once but five times, and eventually took to the studio with an engineer instead. Westworld was a similar story.

"They slipped one of their records through my door with a box of chocolates and wanted me to give them the T Rex treatment. Then at the eleventh hour they went to RCA and decided to produce themselves. But I'd still be very interested in working with them. I like the cleanliness; they get a big sound but it's still very sparse and that really appeals to me."

Right now, Visconti is setting up his own record label, starting with two bands – who were chosen from a possible 70 – and who will record three singles each during April and May.

But he will continue the T Rex connection through the sound of French duo Les Rita Mitsouko and, despite the detractors, through the Marc On Wax remixes.

"I'm one of the original members, continuing to do something that I originated years ago. That was one of the best periods of my life and I want Marc's memory to live simply 'cos it was such great music."



NEVIL PERIL

ROBBIE NEVIL was greeted on the Japanese leg of his tour by an entire lobby full of hi-tech gifts from his small yellow fans.

Pop star Nevil is now the proud owner of six compact disc players, 22 Seiko watches, digital personal organisers, countless calculators and enough Mitsubishi gadgetry to stock the entire Rumbelows chain until next Christmas.

FROG CHARTING

THE FRENCH radio station RVN has just released their Top 50 singles chart for the week ending March 9.

At Number One, from last week's Number Five, is 'Brighter' by The Railway Children. At Number Three is The Cult's 'Love Removal Machine'.

At Number 43 is The Birthday Party Peel Sessions. And at Number 44 – yes, we've done it folks – is the Sounds Showcase 1 EP.

Don't the French have such impeccable taste?

PAPERING OVER THE TRACKS

JACK BARRON asks mind-mangling mixologist **ADRIAN SHERWOOD** which newspaper he prefers to read.
Photo by **KISHI YAMAMOTO**

ADRIAN SHERWOOD looks upon his sonic sculpting of the soundtrack for the new *Today* TV advert – due to split your box of goggles in early April – as a bit of a score.

"Sure the money was an incentive," enthuses Britain's most mind-mangling mixologist.

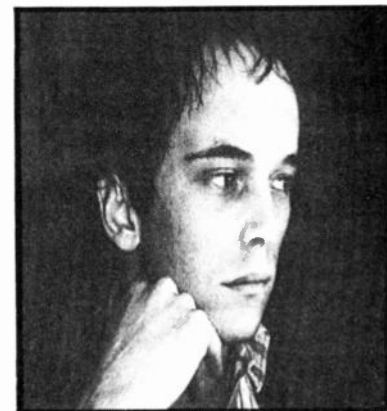
"It's always nice to be paid a lot of money for doing something you enjoy. But there's more to it than that."

"*Today* is owned by Lonhro and they promote the Football League," continues the headmaster of the On-U label.

"I'm a real big West Ham supporter, you see, and I hope that if the people at *Today* dig the music for the advert I might be allowed to do a soundtrack promoting football on TV."

To this end, between re-oxidising tapes for the likes of the Cabs, The Three Johns, Fats Comet and pipemaster Lee Perry, Adrian has already been grafting football chants like 'Walk On With Hope In Your Hearts' on to shin-kicking Tackhead rhythm tracks.

As for the upcoming *Today* ad – the commission for which came his way because Alex of those schizodelic funsters AR Kane happens to work in the agency which deals with the



SHERWOOD: TOMORROW'S music *Today* promotion of the soaraway Shah – Adrian has let his wit run wild.

The soundtrack consists of Chris Barry and Jan Ravens from *Spitting Image* voicing splinters of lyrics from The Rolling Stones' 'Yesterday's Papers' to a Tackhead heavy-mental hip-hop extravaganza called 'Get This Beloved'.

"What do I think of *Today*?" wonders Adrian. "Well, it's alright, I'd better not say any more than that or they might not use the advert," he chuckles.

"The thought of all those television viewers getting to hear a Tackhead rhythm track though, yeah, now that really is something."

So come April, tune in, turn on, crank up and get dancing to tomorrow's music *Today*.

Vinyl Magpies In Legal Dispute

LAST WEEK'S Single Of The Week, 'All You Need Is Love' by The Justified Ancients Of Mu Mu is label-less.

Why? Because it is an illegal recording. It is guaranteed to bore it's way straight up the nostrils and into the skulls of the greedy rich members of the music industry who own the copyrights to recordings by The Beatles, Daryl Hall & John Oates, MC5 and Samantha Fox.

For instead of recording 'All You Need Is Love' with instruments, The JAMs have built the record out of a series of sampled clips from the records of the above artists and clamped it around their own chanted vocals and programmed beat.

Says King Boy D, the band's spokesman: "The Justified Ancients Of Mu Mu are three young men from Clydebank and a lovers rock duo from Stockwell in London. None of us can play instruments, none of us have any

experience in bands, so stealing other people's work seemed the most obvious thing.

"I guess we were originally inspired to do it when we heard the Beastie Boys."

You cannot get more honest than that. But in my telephone conversation with King Boy D, he came across as strangely paranoid and would only give the barest details about his project.

Having pasted four enormous flyposters in strategic sites around London, King Boy D despatched one-sided white label copies of 'All You Need Is Love' to equally specific journalists.

"Here are some records. Do what the f*** you want with them," he said in a letter. "Sorry there's no information, we want

as few people involved as possible when the shit hits the fan. And it will."

So the future of 'All You Need Is Love' lies in the hands of those who own the music and at the feet of those who love it.

Record companies won't release or distribute it and similar releases by Steinski and Age Of Chance have both been cancelled for fear of prosecution. Luckily, both those bands have record companies behind them that have enough money to turn the records into "promotion only products".

The Justified Ancients Of Mu Mu, however, don't. And so for the time being at least 'All You Need Is Love' will remain firmly underground.

JAMES BROWN

CLIPS

"SHAMELESS FILCH" SAY RADIO CREW

BBC RADIO Manchester's *Meltdown* crew – "not an easily shocked bunch" – were amazed to find that the name of their successful local programme had been "borrowed" by Thames TV for their late-night series we featured in *Inside Stories* on February 28.

"There was a team of 70 slaves toiling for a fortnight to think up our name," they say. "And we're outraged and appalled by the way it has been shamelessly filched."

SGT GERRIE?

THE SUN comic appeared to have uncovered the future of Tube producer Malcolm Gerrie last week.

Gerrie – who resigned his position at Tyne Tees TV recently – was reported to be the "brains behind" a "£1 million pop spectacular to celebrate 20 years of The Beatles' classic 'Sgt

Pepper' album".

The show in question – a two-hour documentary – is from Granada TV and will be screened as closely as possible to June 1 – 20 years to the day since the release of the album.

The funny thing is that Granada say Malcolm Gerrie has nothing to do with the show.

ANDY, WHERE ARE YOU?

WHERE IS Andrew Eldritch? And what does he look like these days?

We heard two months ago that he had been recording an album in New York with Jim Steinman. And now we have heard he is buried somewhere deep in Berlin.

Anybody who can tell us his exact whereabouts will receive a gold plated replica of Hugh Fielder's hearing aid.

INSIDE STORIES

BE MY BEBE NOW

TONY MITCHELL talks to the once infamous Bebe Buell who is pursuing her musical ambitions directly rather than vicariously

BEBE BUELL — tall, blonde, er, pneumatic — is an undeniably charming person. But you don't have to take my word for it.

Ask Todd, or Rod, Elvis C, or Stiv B. They've all played Happy Families with the ex-Playboy Playmate from Virginia, and in Todd's case, the union produced a child, Liv, now ten.

Bebe's penchant for rock stars acquired her a certain notoriety in the '70s, but, she says, that's all behind her now. And it would have stayed that way but for the publication last year of a book called *Rock Wives* (Virgin), in which author Victoria Balfour recorded the thoughts and recollections of rock stars' spouses, among them our Bebe.

"When she first approached me, the book was to be called *Woman As Muse*," Bebe claims, "but after some interesting people vetoed their chapters, it ended up as this *Rock Wives*. I mean, I invited that woman into my home, I fed her..."

You may gather that Ms Buell was none too pleased with the result; she feels it ignored her music and misrepresented her as a person.

Bebe's been pursuing her musical ambitions directly, rather than vicariously, for the past eight years; first with The

B-Sides, and now with The Gargoyles.

She's now over here with her single 'Jacuzzi Jungle' (on Route One Records) in pursuit of a UK deal and politely avoids questions about... you know. But famous names — Andy Warhol,

Debbie Harry, Mick Jagger — still spice the conversation like tabasco sauce.

"Ah, tabasco sauce. At the tender age of 19, Iggy Pop turned me into a hot-aholic! He put it all over his hamburger, said C'mon, try this, and I've been hooked ever since."

Well, as long as it was only his hamburger.

And the music she writes and sings with The Gargoyles. Well, Bebe would just call it rock 'n' roll, but lyrically sharp and bluesy. Pastiche-punk might be closer.

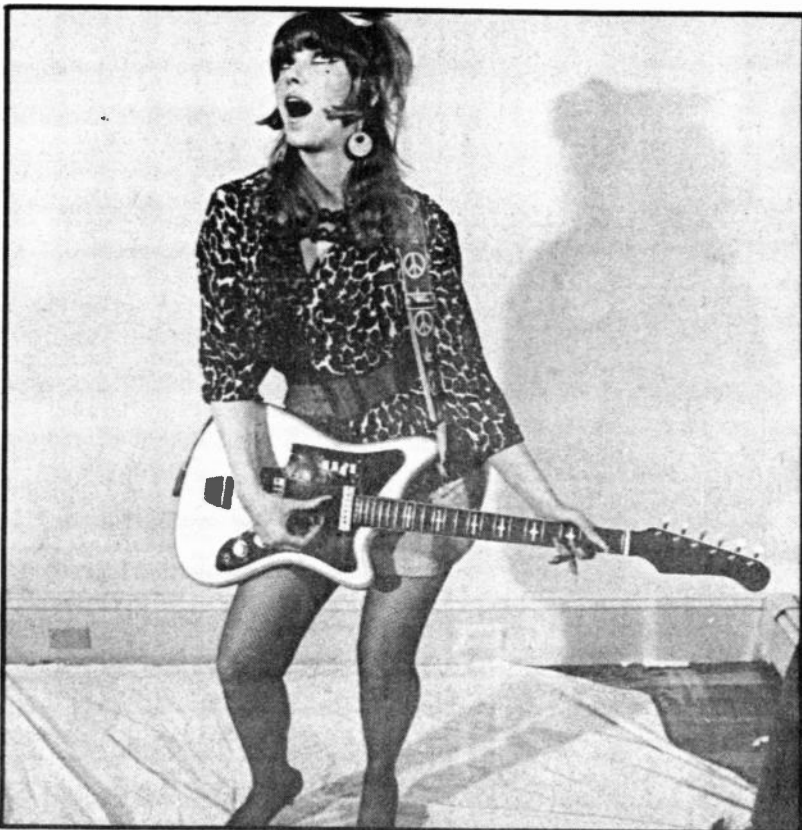
But does she really still have the energy, at 33 — albeit a youthful 33 — to pursue this unrequited love, this dream of fame as rock performer rather than rock 'wife'.

"I've been doing this for eight years. Yes, I certainly do have the energy."

"Cleans the house too," says Charles (Hall) her partner in The Gargoyles and in love.

"You've got to have all that stuff going in your life, or you'll go crazy," Bebe maintains. "I don't wanna end up dead because of rock 'n' roll excess — that's ridiculously clichéd."

"Knowing me, I'll probably die because, as I was vacuuming, I knocked the hairdrier into the sink."



BEBE: SHE cleans the house too

JAWS



By ROSS STEVENS and HEAVEN NOSE

THE LAST time the Beastie Boys graced these shores they were banned from the Holiday Inn at Marble Arch for lobbing food out of the windows onto the heads of unsuspecting passers by and for setting the curtains on fire.

"Get out and don't come back, you 'orrible gits," said the manager.

Well, it would appear that since that unfortunate event the Beasts have been refining their technique in preparation for a return visit.

In Los Angeles recently at the Hollywood Hyatt (known as The Riot House) hotel, they managed to cause extensive flood damage when they tried to turn a shower cubicle into a Houdini/Late Late Breakfast Show style fish tank. The hotel are said to be suing.

And in New York they "totalled" the lift (elevator) in the Def Jam offices causing it to crash the last three floors.

So God help the hotel they get when they arrive here on tour with Run-DMC.

■ GRACE JONES has opened a new Manhattan restaurant called La Vie En Rose, and the menu is said to feature such culinary delights as (wait for it), Slave To The Rhythm Pâté, Victory Salad and I've Got Perfect Frog's Legs.

TUBE DARLINGS The Rainmakers are seriously considering changing their name to The Sunshinemakers because wherever they go on tour — the heavens open. During a show last week in Florida, the town in which they were playing was hit by a freak storm, and one of the road crew was struck by a bolt of lightning. Shocking stuff.

■ MARTIN JACKSON of Swing Out Sister can't swim and found himself in a bit of a fix when he fell into the Manchester ship canal last week.

Luckily, however, he was rescued Lassie-style by a 14-year-old boy and his faithful mutt.

■ MEGA-METAL mayhem or what! Bad News lig party trashed by sonic disco louts as Comic Strip wrecking crew burn in hell.

Yeah, *More Bad News*, that celluloid antidote to all those *Whistle Test*/Bandy Cocksure 30 minute on-the-road yawns is officially released this week and the obligatory free food and drinks bash went steaming ahead.

Seen grinding their groins in appreciation of Spider, Den, Vim and Colin were Ron 'The Ghost' Wood, Lenny 'The Wall' Henry, Jennifer 'The Blob' Saunders, a Brother Balaam, the bloke pissing behind the generator at Donington, my mate Ian and his dog.

Late arrivals came courtesy of those fledgling starlets Age Of Chance, who swiftly downed all the bevvies and started screaming something about "Frugging".

The sting in the tail came when Rik Mayall and Ade Edmondson refused to lie down and do "The Dead Fly", thus proving that they really are nothing but a bunch of old hippies.

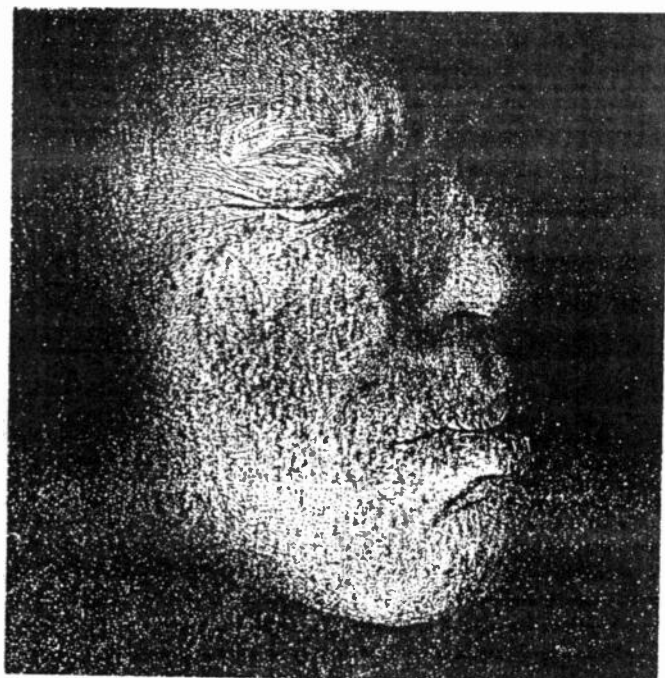
Ozzy Osbourne is 103.

WHILST POP Will Eat Itself are busy scheduling the release of a controversial rendition of 'Love Missile F1-11', trouble seems to be brewing in the Sputnik camp.

After making an unconscious decision to record their next album on eight track, the band have scrapped the release of their forthcoming single 'Rebel Rebel', and guitarist Neal X is reportedly so disgruntled that he's considering appearing with Black Elvis 2000 who supported Sputnik on their very first tour.

■ IN AMERICA Phil Collins is now known as the Cabbage Patch man of rock. Why? He's small, round, and sells millions.

JAWS



WIRE-A HEAD

SINGLE 7" & 12"

MUTE 57



MEMORY BANK

Sunday March 22

1943 Birthday of Keith Relf, lead singer of **The Yardbirds**, in Richmond, Surrey.



1943 Birthday of **George Benson**, in Pittsburgh.

1956 **Carl Perkins** was badly injured (and his brother Jay killed) in a car crash while en route to New York to promote his 'Blue Suede Shoes' smash on the *Ed Sullivan Show*.



1958 Birthday of **Pete Wylie** of **Wah!**, in Liverpool.

1980 **The Jam** entered the UK singles chart at Number One with 'Going Underground'.

Monday March 23



1953 Birthday of **Chaka Khan**, in Great Lakes, Illinois.

1964 **John Lennon's** first book, *In His Own Write*, was published in the UK by Jonathan Cape. On the same day, **The Beatles** won two Carl Allan Awards from the dance industry: 'Most Outstanding Beat Group' and 'Best Vocal Record For Dancing' ('She Loves You').

1980 The New York office of Elektra/Asylum Records was held up by a gunman demanding to speak to **The Eagles** and **Jackson Browne**. He surrendered when it was explained to him that neither act was around, since they both lived in California!

1985 **Billy Joel** married **Christine Brinkley**, the model from his 'Uptown Girl' video.

Tuesday March 24

1958 **Elvis Presley** was inducted into the US Army at Fort Caaffee, Arkansas, as Private 53310761.

1964 For the first time in history, the Top Ten UK singles were entirely British, with **Cilla Black's** 'Anyone Who Had A Heart' at Number One.

1973 **Lou Reed** was bitten on the bum by a loony fan who leapt onstage at a Buffalo, New York, concert.

1980 Court officials in Mason City, Iowa, unearthed **Buddy Holly's** glasses and **Big Bopper's** wristwatch from the files in which they had languished since the fatal 1959 plane crash.

Wednesday March 25

1943 Birthday of **Aretha Franklin**, in Memphis.



1947 Birthday of **Elton John** (Reg Dwight), in Pinner, Middlesex.

1961 **Elvis Presley** played a benefit concert for the USS Arizona Memorial Fund, at Bloch Arena, Pearl Harbour. It was to be his last live gig for eight years.

1965 Birthday of **Tracie Young**, in Chelmsford.

1980 **The Police** played a concert at the Homi Bha Bha Auditorium in Bombay, India – the first major western rock group ever to do so.

Thursday March 26



1944 Birthday of **Diana Ross**, in Detroit.

1962 Birthday of **Richard Coles** of **The Communards**.

1963 Birthday of **Susanne Sulley** of **Human League**.

1972 **Mott The Hoople** announced they were to disband – and then changed their minds when **David Bowie** offered them 'All The Young Dudes' to cut as a single.

1974 **Ike Turner**, former husband and partner of **Tina**, was arrested for using illegal electronic equipment in his home studio to make free long-distance phone calls!

1980 **Graham Parker** had a children's book entitled *The Great Trouser Mystery* published.

Friday March 27

1950 Birthday of **Tony Banks** of **Genesis**, in East Heathly, Sussex.



1957 Birthday of **Billy MacKenzie** of **The Associates**.

1979 **Toyah** and band played their first major gig at Dingwalls in London.

1982 **Ronnie Lane** went into hospital in Florida for treatment of multiple sclerosis.

Saturday March 28

1917 Birthday of **Rufus Thomas**, king of the soul dances, in Collierville, Tennessee.

1964 **Radio Caroline** went on the air for the first time. Its initial DJ team were **Simon Dee**, **Carl Conway**, **Chris Moore**, and comedy actor **John Junkin**, who taped his shows ashore.

1969 **Led Zeppelin** played the Marquee in London, part of a UK club tour to promote their debut album.

1974 Death of bluesman **Arthur 'Big Boy' Crudup** (a major influence on rock music and **Elvis Presley** in particular) aged 69, of a heart attack, in Nassawadox, Virginia.

1979 **Eric Clapton** married **Patti Boyd**, former wife of **George Harrison**, in Tucson, Arizona.

THE WEATHER PROPHETS



SHE COMES FROM THE RAIN
ON 7" AND
LIMITED EDITION SPECIAL PRICED 4 TRACK 12"



in god's country

THE BBC gentleman is getting ever more exasperated.

He's already asked half a dozen people what they're doing here and he hasn't been able to eject any of them. Now two policemen have walked calmly to a spot where they can get a nice view. BBC tweaks his jacket in frustration.

The policemen have winter uniforms buttoned up to the collar. They doff their caps, as if watching a cortege file past. The younger man is no more than 23 or 24: he stands quite still, gazing at the stage. A revolver is locked into the holster on his hip.

On the stage, U2 are playing 'In God's Country', one of the most affirmative songs on 'The Joshua Tree' LP. It is only a Whistle Test rehearsal, but they're giving it very nearly everything.

The young policeman has a brushtop haircut a little like drummer Larry Mullen's, and he has the hard smooth face of someone who's had authority bestowed on them at a tender age. He watches without smiling or blinking. As the song ends, to a silent approval from the mostly empty auditorium, his older colleague gives him a solicitous look.

"Is that enough?"

The young man nods.

They put their caps on and go out and he is a policeman again.

U2 STILL live in Dublin, are still proud and protective of their Irishness, but their life and work mean that they seldom perform for Irish crowds.

It's hardly a crowd that will assemble for this brief TV recording: perhaps 200, no more. *Whistle Test* is recording an Irish special in Belfast and U2, whose new LP is poised to dominate the world's record shops, are their star attraction.

Since their Live Aid appearance, an episode of triumph which actually almost split the band, U2 have worked quietly on 'The Joshua Tree'. Next month they will begin a world tour which, in the ninth year of their existence, will probably mean more to more people than any rock tour of the '80s.

Today, in Belfast, with its cobalt brick houses and broad silent streets, the bigger world seems very far away.

The BBC buildings have a grim, wartime quality, like some gloomy aerodrome. It's a place where bottomless urns of tea are brewed and time passes with trudging slowness. Scaled down to this almost club-like level, U2 sound like a great, harsh bell, struck over and over, with Bono's voice spearing out of their centre. But this is only a soundcheck. The small huddles of people who have been watching disperse to their chores.

In the egg-yellow room that serves as a kitchen, Paul McGuinness is sitting in a dark suit and a tie that's a rather more tasteful shade of yellow. He has managed this band through six albums and many exhaustive tours. Next week, he says expansively, he is "getting into television". McGuinness slips a black leather wallet out of his pocket. With the crisp edge of one of his credit cards, he begins to clean his fingernails.

In another corner of a nearby room, a

member of the road crew explains a fine part of procedure to another man.

"Some things you have to do," says the crewman, in a rich County Cork accent. "There's all these people trying to do bootlegs and you have to try and get round it."

The other man nods sagely, as if enlightened on the inner detail of rock 'n' roll touring.

It is a homely atmosphere. A very few bands have the knack of putting together an entourage — of management, crew and

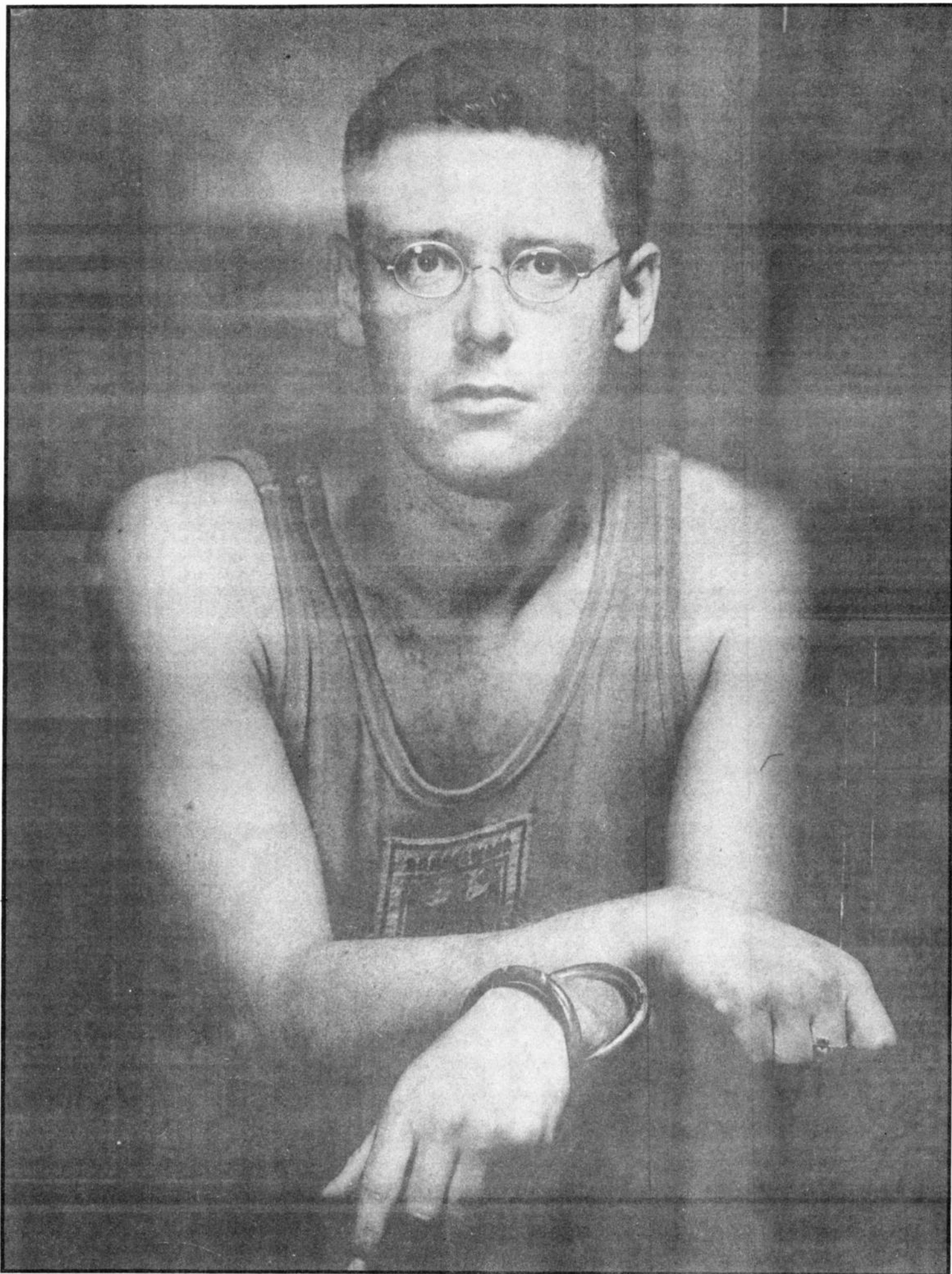
promotion people — that is mostly as likeable as they would wish themselves to be. Almost alone among groups of their standing, U2 have kept at bay the great neurosis and greed that attends the rock superstar.

In their own room, the group are deciding what to do in the time until they have to record their real set. They are cheerful men: even Adam Clayton, whose face is taking on a brown, walnut-like set of furrows, is amused and agreeable, not the surly fellow that writers have a habit of

making him into. The Edge, under the brim of his soft felt hat, is chuckling over something he heard downstairs. Edge never seems to raise his voice much above a murmur yet he always makes himself heard. Only Larry, always clipped, seems at all tense.

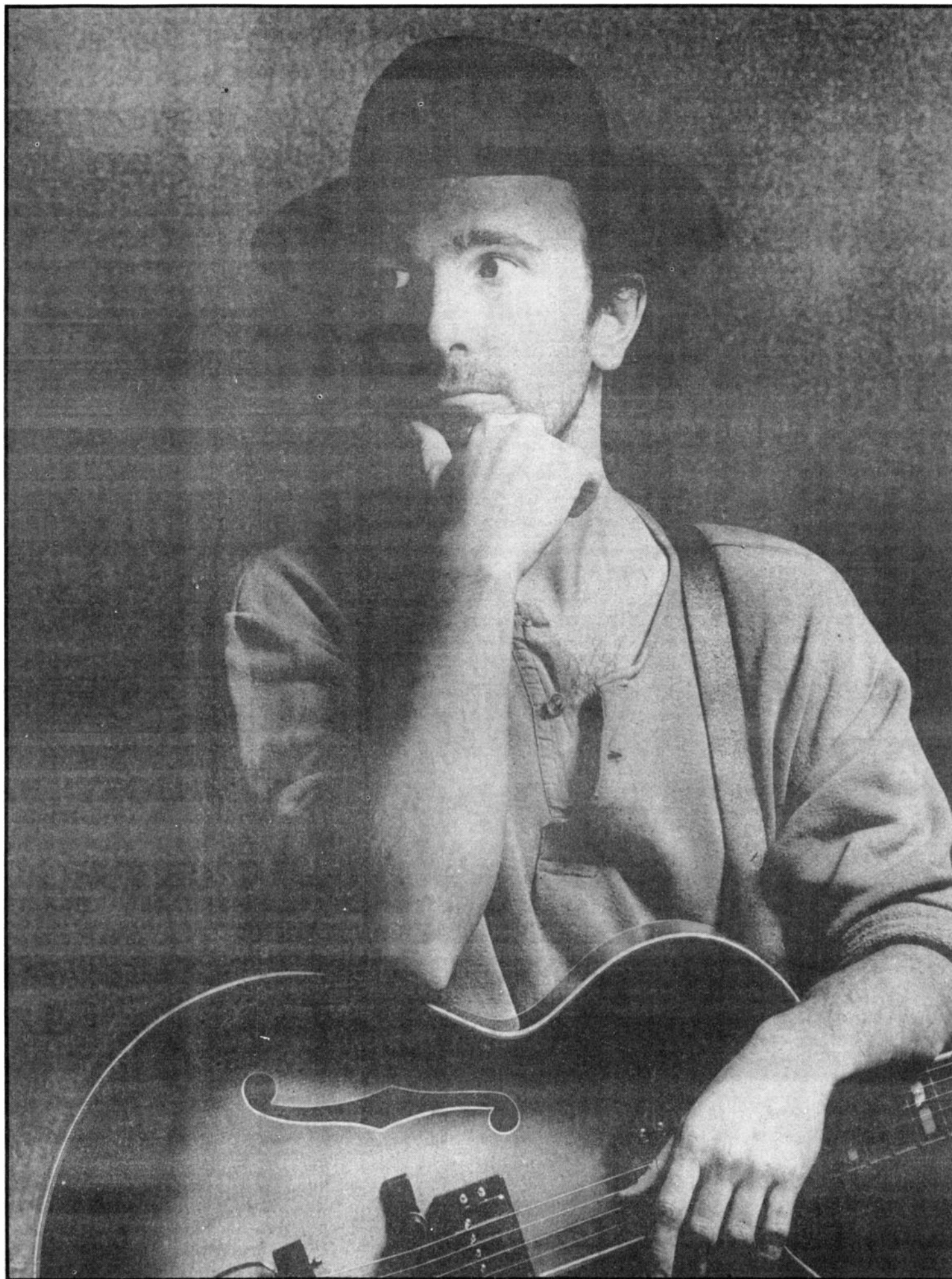
Bono, a small man clad in black, has a huge black Washburn guitar cradled in his lap. He's trying to work out a song to open their set, and his thick barrel fingers move stiffly over the fretboard.

"Does anyone know the words to



ADAM: The album will go into the charts on March 17 — "Paddy's day! I suppose it will be Number One, won't it?"

PART ONE: With U2's LP, 'The Joshua Tree', set to dominate the world's charts, RICHARD COOK joins the group in Belfast as they launch a massive promotion campaign with their recent *Whistle Test* appearance, and offers a rare glimpse of the private people behind the public face



THE EDGE: "We've always tried to make the perfect LP."

'People Get Ready?'

U2 HAVE ALWAYS sought a sense of mystery in their rock 'n' roll. The idea of a quest in their music was established at the start, in the first song of their first LP: "If you walkaway, walkaway, I walkaway walkaway - I will follow". They have since then followed their instincts, as if they were seeking some deepness, some sacred

heart that will solve a quest.

"We've always tried to make the perfect LP," says The Edge.

It's led them to a position of power that they're reluctant to grasp fully. The celebratory power of U2's work is not truly the stuff of revolution. Even with years of the rock circuit on their backs, the eldest of them (Adam) is still only 27: the mastery of their sound is its mix of youth and adventure and hard-won wisdom.

The most disheartening thing about the

general "back-to-rock" movement is that the new rock mastodons want to uphold the stupidity and the ignorant power of the old dark ages. In this light, U2 seem no part of this matter at all. They have not grown jaded, and it seems they have faith enough left to be appalled at the evil nonsense that the rock machine can serve up.

Bono, his eyes small pinpoints of alarm, tells a story he heard of another band who arranged for vicious pornographic material to be smuggled across a Canadian border.

He looks down at his boots. At such moments U2 seem like new boys in the big dormitory.

It's an attitude that has won them extraordinary respect among their peers. Senior statesmen like Lou Reed and Peter Gabriel have noted a spark that they themselves once had going hand-in-hand with the sensible pace that they've settled into. The tremendous zeal of U2 is not being squandered on a rock man's life.

Perhaps it is McGuinness's kindly though shrewd management; most likely it's because of the band's own self-critical spirit. In Bono's lyrics, U2 highlight their own frailty over and over: they question their own strength so often that it always, finally, stops them from hardening into the loud and empty style that critics have expected from the start.

Spirituality: the light that failed for every other occupant of rock's throne. The cashcard sophistication of Pink Floyd, Roxy Music, The Police and Dire Straits didn't necessarily forestall excellent music, but it closed off any sense of the leap, the conviction that a band could impart something more than simply playing well-tempered rock for a contented, undemanding mass.

U2 are a disturbing thing for boardroom politics: they are making contrition and devotion shift millions of units. 'The Joshua Tree', a difficult and searing record, is a blueprint for what must be the finest live set in rock.

Their sacred songs persist at the core of their records. *O Lord, if I have anything at all* . . . and so through the renewal of faith in 'New Year's Day', the great *gloria* of 'The Unforgettable Fire' to the doubts and pains of 'The Joshua Tree'. In their new record, with its complex sheaf of celebration and requiem, U2 grapple with their faith.

"Every faith is always undergoing a crisis," says The Edge, with a gentle smile.

ANDY KERSHAW strides into the room as if he's come to sort out a bit of trouble on the terraces.

"Who wants to know the lyrics of 'People Get Ready?'" he barks. "Well, I know 'em, I think. First song I learned on t' guitar."

They begin to piece the song together and Bono sings it line by line while Edge takes the guitar. Bono's voice is a high crack in the air: he closes his eyes and with his long hair held back like John Barrymore's his face looks carved from wood, like some great puppet's head.

Adam is thinking of another time and a different tour.

"That's the thing about America," he reflects, snapping a Zippo flame to a Silk Cut. "You can play all over it and still never get to most of it. Tour all the time and there'll still be huge places you've never been near."

Two security personnel, who have only ever seen America on a TV screen, are brewing their own tea. One is a dimpled, dark-haired, tiny girl; the other a tall, courtly-looking man with the soft cheeks and thin, draw-back smile of a Belfast man.

"They've been phoning up for tickets all day," he says to the woman, who knows little of U2. "Only happens once in a blue moon. Here - whose case is that?"

A black suitcase sits mutely under a

CONTINUES OVER

in god's country

THE EDGE, ADAM, LARRY AND BONO

FROM PREVIOUS PAGE

table. No one in the room owns up to it. The air falls silent for a moment. Then a road crewman comes in and cheerfully rattles it. Ah — it belongs to Bono. Inside are his few touring possessions — a neatly folded leather jacket, some books, a brush.

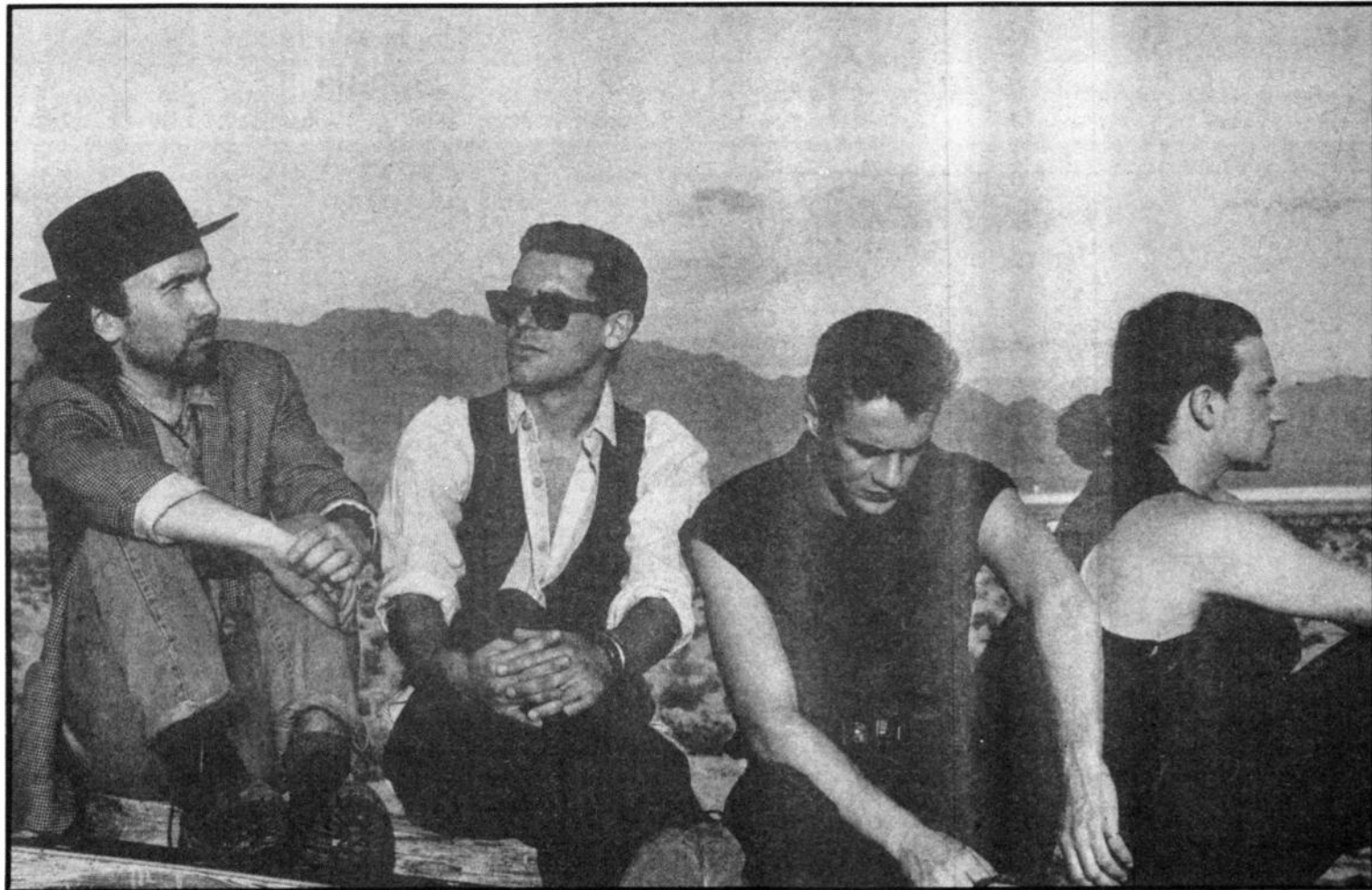
"It's going to take some getting used to. It's going back to this other life, a different life. You're living out of a suitcase for a year and a half. After a month at home in Dublin, it's a different life."

U2's APPEARANCE on *Whistle* Test is no more than a kind of homecoming for an Irish band.

In a car on his way from the airport — a long drive from the city, through the gorse and stone-grey fields of old Ireland — presenter Mark Ellen recalled a previous occasion where an invited audience had expected to see Spandau Ballet play a full set. They were asked to make do with two songs, which precipitated a near-riot. Ellen joshes at the possibility of quelling an enraged partisan crowd.

But U2's audience for today has too many BBC relatives and guests to make up any danger. They will settle for anything. At last, their group walks on stage.

They have learned to launch an enormous rock sound, but there's still something tender and breakable about the manner of U2. A tautness exists somewhere in the structure that threatens to let the music cave in around Bono's voice, a sound he seems actually to throw out of the back of his throat. Bono is



BONO: "Touring again is going to take some getting used to. You're living out of a suitcase for a year and a half. After a month at home in Dublin, it's a different life."

scrubbing at his guitar and beating through the first verse of 'People Get Ready' when Larry abruptly kicks his drums into the music and the immense rush of U2 takes

hold of everyone.

Larry is not a graceful drummer: he sits bolt upright at his kit, an expression of mad concentration on his face. He cracks at the skins like a military drummer. They finish what is almost an improvised song with a jerked-out flourish, and applause and cheers volley out of the small crowd.

It's an inspired start. But then they drift into a television limbo. With no cue from the production team, Bono has no idea if they're meant to go straight on. And they drift into a blues. Adam plucks a simple Bo Diddley motif on his bass, and Bono works up a spontaneous 'Talkin' Belfast Blues' that bootleggers will probably die for.

As if to clear the decks, they burst into Neil Young's 'Southern Man'. It is a livid, electrifying performance, the song's old bones beaten into new life. But something is still not right for the technicians.

Bono tries to retune his guitar, and asks if anyone in the crowd can play better. When the inevitable cries of "Me!" go up, he calls the most likely ones up: soon there is a would-be U2 on stage. The real models ask them to play for five minutes, and leave. Four bewildered Belfast men stand there, before an equally dumbfounded audience.

They do the only honourable thing: they play 'Teenage Kicks', scrawny enough but with a respectable fire. Another piece of Ulster folklore.

Eventually, U2 come back to play 'Exit' and 'In God's Country' off the new record and — after another false start — a hasty but towering 'Pride'. It still sounds song-like, an anthem shaped by a human will. After this, there's no more. But no riot.

"I enjoyed it," says The Edge a little later, in a quiet corner. "It was great when they did 'Teenage Kicks', wasn't it? Bono's like that with an audience. He forgets where he is, whether it's for TV or whatever, and just responds to the people who are there. It was the same at Live Aid."

The Edge, one of rock's great masters of the guitar, looks thoughtfully into a teacup.

"I have to make a lot of it up. I had to re-learn a lot of the old songs for the tour. I can't really remember what I have to play on them."

THE EVENING HAS passed into night, and it's nearly midnight in Belfast. There is business talk, about chart placings, singles and so forth. A gentleman from Island Records regales everyone with enthusiastic chatter of the way the LP will be promoted, radio-played, singled out. Bono does his best to look keen.

Paul McGuinness mentions calmly the number of compact discs that 'The Joshua Tree' will ship in America: it is an astronomical figure. The Dubliners ponder on it. The album will go into the charts on... March 17.

"Paddy's day!" chuckles Adam. "I suppose it will be Number One, won't it?"

In Belfast's city centre, a record shop is opening at a minute after midnight to sell the LP. U2's fleet of cars goes through empty streets to get there. Belfast's city centre is always closed off, and permission is required to get a car inside. At the barrier, three soldiers stomp up to the first car, peer in through the windows, check the boot. But a phone call has been made and the barrier is raised.

At the shop, even at this hour on a Sunday, there is another hero's welcome. Inside, local girls run to hug the four young men and pose for pictures. With their slight frames and gentle faces, U2 look like fellow fans, as if they too are waiting for the real band to show up.

It was a quiet walk back, through a heavy prison turnstile out of the centre, down large empty streets. A church on the Shankill Road has its weekly scripture writ large outside: *WHO SHALL SAVE ME?*

In America, with its endless open spaces, the big music of U2 is ideal: with its golden melodic crust, it's a sound they can use to fill the great space under the sky. In Ireland, a country of so much desolation, it's a sound that reaches up to the sky.

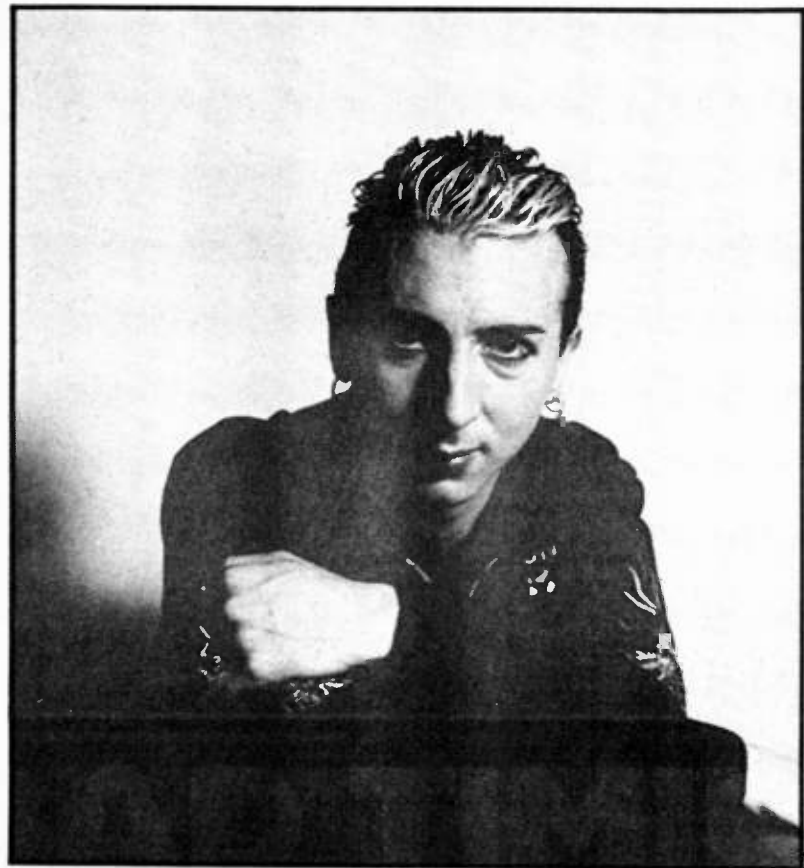
TO BE CONTINUED

NEXT WEEK — THE INTERVIEW
What happened after Live Aid; Bono in Central America; U2 and the New Rock; the making of 'The Joshua Tree'

DO YOU
HAVE
FAITH
BROTHERS

RETRO

SUGARED ALMONDS



Soft sell or multi media mamba? BARRY LAZELL focuses on MARC ALMOND, the boy who kept coming back

THIS WEEK we dissect the vinyl career of Marc Almond, enfant terrible, voice of Soft Cell and Marc And The Mambas, collaborator with Bronski Beat, and more recently solo hitmaker.

To keep it manageable rather than strictly chronological, I'm treating all the various Almond incarnations separately, starting with the records which brought him to fame, recorded with Dave Ball as Soft Cell. These are UK releases except where noted at the end, and are all on Some Bizzare (through Phonogram) except where noted. Singles by **Soft Cell** first, then: **Big Frock ABF 1** 'Mutant Moments' **1980**

This somewhat legendary vinyl debut by the duo is shrouded in some obscurity. Actually a 7-inch EP, it appeared in a pressing of probably only a few hundred on a label which is so little-known that it appears in no indie catalogues or listings of its day. It was quite possibly based in Leeds, which is where Soft Cell came from, but so few people have ever heard of this record (let alone own it) that I've never met anyone who seems to know. Anyway, it was the disc which introduced the act to the world and, even if indirectly, to Steve, Some Bizzare and Phonogram. 'Mutant Moments' was being valued at about £20 per copy a couple of years back, but so few are in circulation that I saw a copy with its original insert being advertised for sale at £75 last November!

Let's come down to earth with the Some Bizzare releases:

HARD 1 'Memorabilia'/'Persuasion' (10,000 only pic sleeves) **March 1981**

HARD 12 12-inch version of the above. Officially it had no pic sleeve and same tracks as the 7-inch, but at least some pressings did have

both a special sleeve and 'A Man Could Get Lost' as an additional track. These may have been imports. Again, official listings don't tell what the full marketing story was. **March 1981**

BZS 2 'Tainted Love'/'Where Did Our Love Go' **July 1981**

BZS 212 12-inch version of the above, originally a limited edition of 10,000, but re-pressed extensively when it became a smash. Contained extra track: 'Tainted Dub' (incorporating 'Where Did Our Love Go') **July 1981**

BZS 6 'Bedsitter'/'Facility Girls' **November 1981**

BZS 612 12-inch version of the above, with extended versions. **November 1981**

BZS 7 'Say Hello, Wave Goodbye'/'Fun City' **January 1982**

BZS 712 12-inch version of the above, including extra instrumental version of the A-side. **January 1982**

BZS 9 'Torch'/'Insecure Me' **May 1982**

BZS 912 12-inch version of the above. **May 1982**

BZS 11 'What!?'/'...So' **August 1982**

BZS 1112 12-inch version of the above. **August 1982**

BZS 16 'Where The Heart Is'/'It's A Mug's Game' **November 1982**

BZS 1612 12-inch version of the above, with extended A-side. **November 1982**

BZS 17 'Numbers'/'Barriers' **February 1983**

BZS 1712 12-inch version of the above. **February 1983**

BZS 20 'Soul Inside'/'You Only Live Twice' **September 1983**

BZS 2012 12-inch version of the above, with extra tracks 'Loving You, Hating Me' and '007 Theme' **September 1983**

BZS 2020 7-inch gatefold double-pack; coupling the single above with second disc containing 'Loving You, Hating Me'/'Her Imagination' **September 1983**

BZS 22 'Down In The Subway'/'Disease And Desire' **February 1984**

BZS 2212 12-inch version of the above, with extra track 'Born To Lose' **February 1984**

In November 1982, there was also a limited-edition boxed set (**CELBX 1**) of the first six Soft Cell 12-inch singles. These were all the same as the 12-inchers released individually, from 'Memorabilia' through to 'What!'.

A further UK Soft Cell 'single' was the free flexi given with *Flexipop* magazine **issue 12**, which was on green flexible plastic, and contained the tracks 'Metro MR. X' and 'B-Movie'. Another 7-inch flexi featuring a live version of 'Ghost Rider' was given away by the band's fan club.

There have been, as usual, a host of 7-inch and 12-inch imports offering different combinations of tracks. The US Sire single of 'Tainted Love', for instance (which holds the longevity record for consecutive weeks in the US Top 100 singles chart - 43 weeks), had a 12-inch EP edition with four tracks: 'Tainted Love'/'Where Did Our Love Go'/'Memorabilia' and 'Tainted Dub' (**SDRE 49855**). 'Memorabilia' was the 7-inch flip of 'Tainted Love' in the US, as it was in many other countries.

The Soft Cell albums, all on Some Bizzare:

BZLP 2 'Non-Stop Erotic Cabaret' **December 1981**

Tracks: 'Frustration'/'Tainted Love'/'Seedy Films'/'Youth'/'Sex Dwarf'/'Entertain Me'/'Chips On My Shoulder'/'Bedsitter'/'Secret Life'/'Say Hello, Wave Goodbye'

BZS 1012 'Non-Stop Ecstatic Dancing' **June 1982**

Tracks: 'Memorabilia'/'Where Did Our Love Go'/'What!?'/'A Man Could Get Lost'/'Chips On My Shoulder'/'Sex Dwarf'

BIZL 3 'The Art Of Falling Apart' **February 1983**

Tracks: 'Forever The Same'/'Where The Heart Is'/'Numbers'/'Heat'/'Kitchen Sink Drama'/'Baby Doll'/'Loving You, Hating Me'/'Art Of Falling Apart'

BIZL 6 'This Last Night ... In Sodom' **March 1984**

Tracks: 'Mr Self-Destruct'/'Slave To This'/'Little Rough Rhinestone'/'Meet Murder My Angel'/'The Best Way To Kill'/'L'Esqualita'/'Down In The Subway'/'Surrender (To A Stranger)'/'Soul Inside'/'Where Was Your Heart (When You Needed It Most?)'

BZLP 3 'Soft Cell - The Singles' **December 1986**

Tracks: 'Memorabilia'/'Tainted Love'/'Bedsitter'/'Say Hello, Wave Goodbye'/'Torch'/'What!?'/'Where The Heart Is'/'Numbers'/'Soul Inside'/'Down In The Subway'

In March 1981, almost simultaneously with the release of their first single on the label, Soft Cell were also included on the 'Some Bizzare Album' compilation (**BZLP 1**) along with a bunch of other newcomers: **Illustration**, **Depeche Mode**, **The The**, **B Movie**, **Jell**, **Blah Blah Blah**, **Blancmange**, **Neu Electrikk**, **Naked Lunch**, **The Fast Set** and **The Loved One**. The duo's track was 'The Girl With The Patent Leather Face', unrepeated elsewhere on their later records. As far as I'm aware, there are no later compilation appearances which include otherwise-unreleased tracks.

CONCURRENTLY WITH Soft Cell's vinyl career, Marc Almond also branched sideways into a parallel recording situation with Marc And The Mambas, a name he'd performed under back in Leeds in the late '70s. Some Bizzare was still the label; these were the singles:

BZS 5 'Sleaze (Take It, Shake It)'/'Fun City' **1982**

Despite the official-looking catalogue number, this only seems to have gotten a release through the fan club. The next single, though, was a Marc And The Mambas single chart hit:

BZS 19 'Black Heart'/'Your Aura' **June 1983**

BZS 1912 12-inch version of the above, with extra track 'Mamba' **June 1983**

BZS 2112 'Torment'/'First Time'/'You'll Never See Me On A Sunday'/'Megamillionmania-Multimaniamix' (12-inch only) **November 1983**

Marc And The Mambas albums:

BZS 13 'Untitled' (LP plus free single) **October 1982**

Tracks: 'Untitled'/'Empty Eyes'/'Angels'/'Big Louise'/'Caroline Says'/'Margaret'/'If You Go Away' And on the single: 'Terrapin'/'Twilights And Lowlives'/'Twilights And Lowlives (Street Walking Soundtrack)'

BIZL 4 'Torment And Toreros' **August 1983**

Tracks: 'The Animal In You'/'Narcissus'/'Gloomy Sunday'/'Vision'/'Your Love Is A Lesson'/'The Untouchable One'/'My Little Book Of Sorrows'/'In My Room'/'The Bulls'/'First Time'/'Boss Cat'/'Intro'/'Catch A Fallen Star'/'Beat Out Dat Rhythm On A Drum'/'A Million Manias'

In addition, the ubiquitous fan club issued a live Marc And The Mambas performance as an LP, under the title 'Raoul And The Ruined'. This, inevitably, tends to be a high-priced auction item.

AND FINALLY, we come to the solo Marc Almond releases; singles first:

BZS 23 'The Boy Who Came Back'/'Joey Demento' **May 1984**

BZS 2312 12-inch version of the above; same tracks. **May 1984**

BZS 2310 10-inch version of the above; tracks as 12-inch. **May 1984**

BZS 24 'You Have'/'Split Lip' **August 1984**

BZS 2412 12-inch version of the above, with extra track 'Black Mountain Blues' **August 1984**

BZS 2410 10-inch version of the above, with lyric sheet. Tracks as 12-inch **August 1984**

BZS 25 'Tenderness Is A Weakness'/'Love For Sale' **November 1984**

BZS 2510 10-inch version of the above, with extra tracks 'Blues'/'The Heel' **November 1984**

BONK 1 'Stories Of Johnny'/'Blond Boy' **August 1985**

BONK 1 First pressing of the above as a 7-inch gatefold double-pack, with extra tracks 'Stories Of Johnny' (with **Westminster City School Choir**)/'Take My Heart' **August 1985**

BONK 112 12-inch version of the above; tracks as 7-inch, plus 'Take My Heart' **August 1984**

BONK 2 'Love Letter'/'Love Letter' (with poster insert) **October 1985**

BONK 212 12-inch version of the above; same tracks. **October 1985**

GLOW 1 'The House Is Haunted (By The Echo Of Your Last Goodbye)'/'Broken Bracelets' **December 1985**

GLOW 112 12-inch version of the above, with extra track 'Burning Boats' **December 1985**

GLOW 1 7-inch double-pack version of above. **December 1985**

GLOW 2 'A Woman's Story'/'For One Moment' **May 1986**

GLOW 212 12-inch version of the above, with extra set of tracks entitled 'Some Songs To Take To The Tomb' **May 1986**

GLOW 210 10-inch version of the above, tracks as 12-inch. **May 1986**

GLOW 2 Cassette single version of above; tracks as 12-inch. **May 1986**

GLOW 3 'Ruby Red'/'I'm Sick Of You Tasting Of Somebody Else' **October 1986**

GLOW 312 12-inch version of the above, with extra tracks, 'Anarcorna'/'Broken-Hearted And Beautiful'/'Jackal Jackal' **October 1986**

GLOW 4 'Melancholy Rose'/'Gyp The Blood' **January 1987**

GLOW 412 12-inch version of the above, with extra tracks 'A World Full Of People'/'Black Lullaby' **January 1987**

There was also a Marc Almond free flexi-single with *Flexipop* magazine, **issue 23**, the title on this being 'Discipline'. A further flexi containing 'Oily Black Limo' has also done the rounds; not sure of the origin of this one.

And before we leave singles, there is also that celebrated hit duet with **Jimi Somerville** on **Bronski Beat**'s single:

London BITE 4 'I Feel Love'/'Puit D'Amour' **April 1985**

London BITE 4 12-inch version, with extra tracks 'The Potato Fields'/'Signs (And Wonders)' **April 1985**

There have been two solo Almond albums so far, with another imminent as this is being compiled. The earlier ones are:

BIZL 8 'Vermin In Ermine' **November 1984**

Tracks: 'Shining Sinners'/'Hell Was A City'/'You Have'/'Crime Sublime'/'Gutter Hearts'/'Ugly Head'/'The Boy Who Came Back'/'Solo Adultos'/'Tenderness Is A Weakness'

The cassette version (**BIZL C8**) also had three additional tracks: 'Pink Shack Blues'/'Split Lip'/'Joey Demento'.

FAITH 1 'Stories Of Johnny' **September 1985**

Tracks: 'Traumas, Traumas, Traumas'/'Stories Of Johnny'/'The House Is Haunted'/'Love Letter'/'The Flesh Is Willing'/'Always'/'Contempt'/'I Who Never'/'My Candle Burns'/'Love And Little White Lies'

The cassette (**FAITH 1**) and compact disc version (**CD FAITH 1**) also contain the versions of 'Love Letter' and 'Stories Of Johnny' with the **Westminster City School Choir**.

And finally, there is also one commercially-available Soft Cell video:

Video Collection PM 0015 *Non-Stop Exotic Video Show*.

NEXT WEEK
OZZY OSBOURNE

NEXT WEEK

To celebrate St Patrick's Day, the new U2 LP, 'The Joshua Tree', went straight into the national charts at Number One this week. Artistically and commercially, it is a phenomenal record, one that will arguably be the most significant release of 1987.

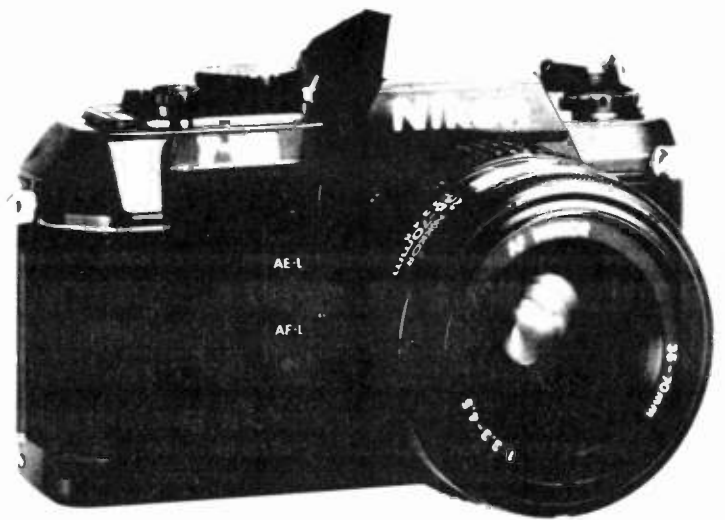
Next week we bring you Part Two of our U2 epic set around their recent *Whistle Test* appearance in Belfast. RICHARD COOK talks in depth to the band about the making of 'The Joshua Tree', Live Aid, Bono in Central America and U2 and the New Rock.

And next week's cover will also feature U2 again – a matching photo to the one of this week's front but of The Edge and Larry. These two shots are exclusive to *Sounds*, taken by U2's own photographer ANTON CORBIJN as part of his 'The Joshua Tree' session.

In next week's issue we will also have the latest album and single reviews, reports of the live action from around the country and a pack of major features, ranging from FRONT 242 to THE STRANGLERS. There'll also be a major *RETRO* on the career of OZZY OSBOURNE, and next up in our *TALENT BROKERS* series is MARTIN HOOKER, boss of the Music For Nations label.

To be sure of your copy, order *Sounds* from your newsagent today. Only 55p.

**SOUNDS – THE MUSIC
NEWSPAPER!**



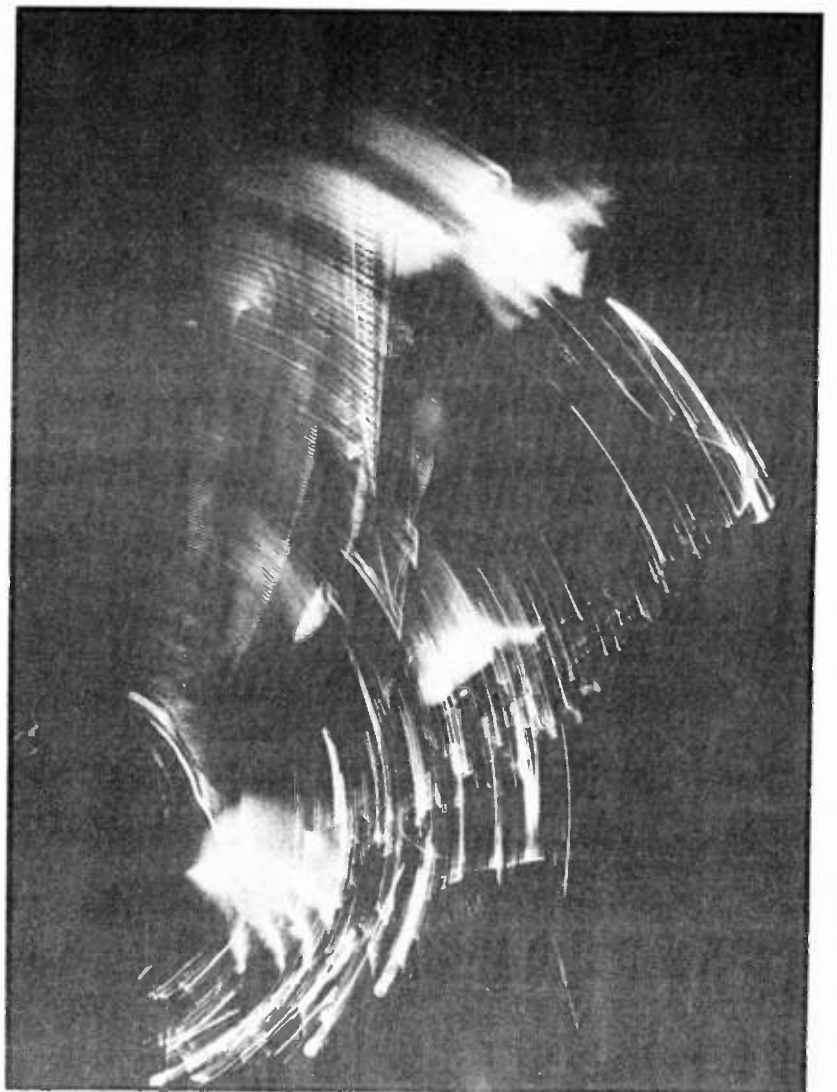
FIRST PRIZE: THE NIKON F-501, WORTH £450



LEE AARON BY STEVE WOOD

RUNNERS UP

RUNNERS UP



'SAXOPHONE PLAYER' BY MARGARET ALLAN

THE SOUNDS-NIKON PHOTOGRAPHY COMPETITION

When we ran **The Sounds-Nikon Photography Competition** back in December, we didn't expect such a high number nor such a high standard of entries. The response was overwhelming and, with so many imaginative photographs submitted, it was a difficult job coming up with a winner and three runners up. But we did – and these are our choices



RICHARD JOBSON BY JOHN LINDSAY

WINNER

John Lindsay, a 22-year-old journalist living in Edinburgh, is our outright winner, and he will receive the first prize of the **Nikon F-501** worth £450.

John's shots of Jobson and Frank Chickens were particularly impressive, capturing the atmosphere of live performance well. With such a basic talent, we are positive that he will excel when using the F-501. The second part of the prize is to shoot an assignment specifically for *Sounds*, so you can expect more of his work shortly.

But the standard of the entries was such that we'll be contacting other budding photographers to shoot live shows for us in their area.



FRANK CHICKENS BY JOHN LINDSAY

There are three runners up in our competition, and each of these will shortly receive the **Nikon One Touch L35AE2** compact camera, worth £150. They are:

Steve Wood, 24, of Fishpond Way, Abbey Hutton, Stoke-on-Trent, Staffs

Micheline Aissa, 21, of Ann Lane, London SW10 OBW

Margaret Allan, 21, of Isle of Gigha, Argyll, Scotland

Finally, thanks to all those who entered the competition. Better luck next time.



PHOTO BY MICHELINE AISSA

RUNNERS UP



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Tonight Tonight Tonight

**Now Available As Remix Long Version
In Limited Edition Gatefold Sleeve
Includes Tour Guide And Live Photo**

**Also Available On 7" & 12"
Plus Compact Disc***

(For The Price Of A 12" Single)
*Subject To Stock Availability

The Invisible Touch Tour

**Glasgow • Hampden Park • June 26th
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48 AND FILTHY RICH

SIMON NAPIER-BELL does not talk about art or anything silly like that. He talks about profit and loss, investments and markets. In our Talent Brokers series ROGER HOLLAND talks to the man who took Wham! through the back-door of communist China to get them four Number One singles in America

THERE WAS no flag flying. 15 minutes late and sweating, I wondered if that empty pole above my head meant that this week's talent broker had popped out to break some fresh talent.

It didn't. It meant the Swiss Ambassador was taking tea with the Queen. I was at the wrong house. An absolutely genuine Swiss butler directed me to the far side of the square.

This week's talent broker is a whole different kettle of rock entrepreneur. He may claim to have written the lyrics to Dusty Springfield's huge hit, 'You Don't Have To Say You Love Me', while taking a cab from one West End club to another, and he may argue that what he does is just as creative in its own way as what his artists do on stage (and in some cases I'd have to agree with him!), but Simon Napier-Bell is essentially a businessman.

He doesn't talk about art or anything silly like that. He talks about profit and loss, investments and markets.

Simon Napier-Bell is 48 and filthy rich. He's managed The Yardbirds, Marc Bolan, Japan and Wham! And he was well off before he ever moved into the music business, so he can easily afford a bigger house and a better carpet than his neighbour on the opposite side of the square.

But even he couldn't have afforded the lawsuits which would have followed his book about the '60s music scene, also called *You Don't Have To Say You Love Me*, had men like John Lennon, Marc Bolan, Keith Moon, Brian Epstein (manager of The Beatles) and Kit Lambert (manager of The Who) been alive when it was published.

"The first thing I found out about the business I'd fallen into was that it was based almost entirely on sexual self-interest," he says in the book. "It was surprising that an industry generating so many millions of pounds was prepared to use little more than the managers' sexual tastes as its yardstick of talent."

"Most of the managers were men and most of them liked boys. A few of them were women and one or two of these liked girls. And all over London young singers trying to get their first break were eagerly pressing, tapes in hand, at the doorbells of the famous managers."

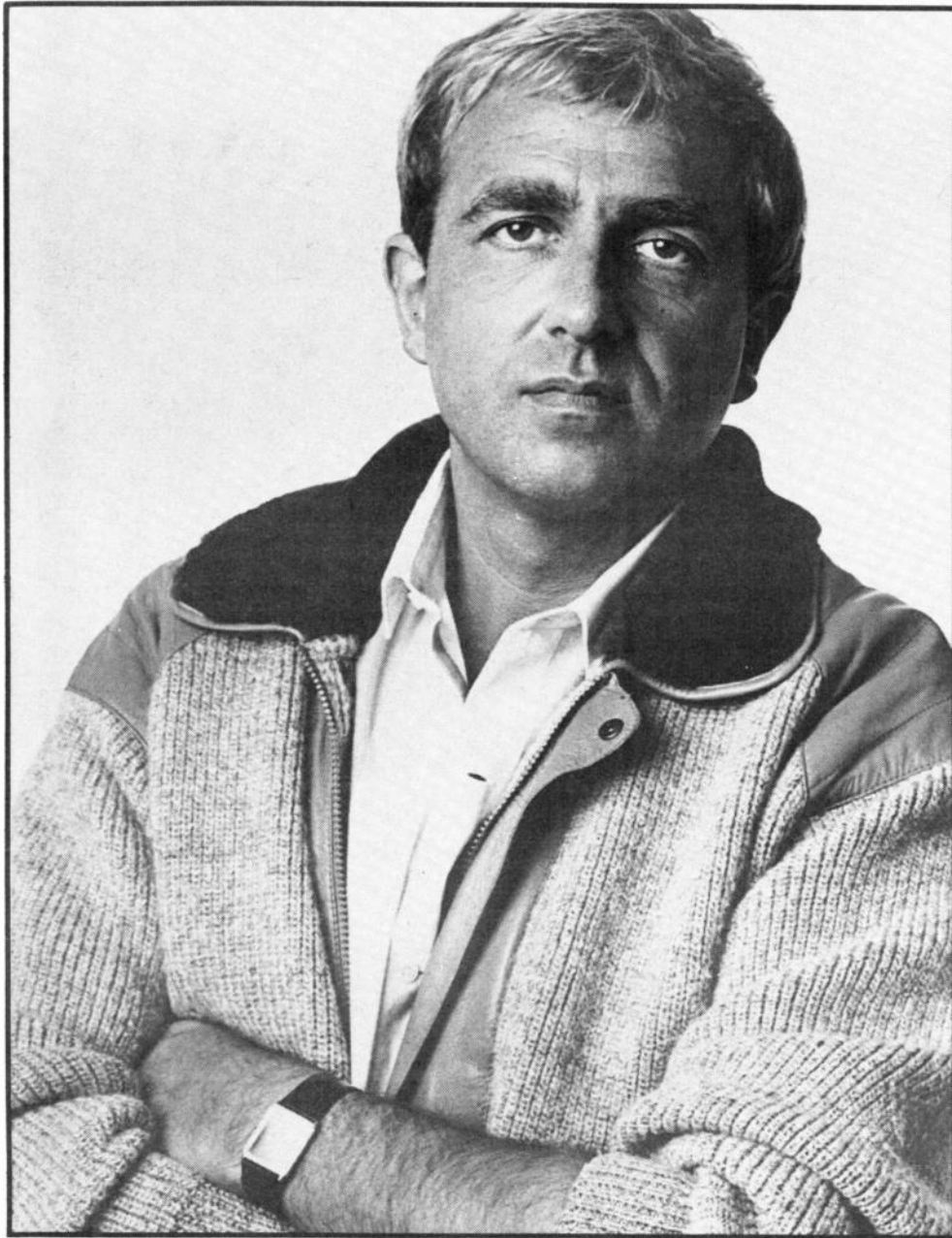
An outrageously funny guide to the rock business of the '60s, *You Don't Have To Say You Love Me* had a lot of scurrilous things to say and suggest about a lot of dead people.

To Simon Napier-Bell this was simply good business practice. He could, he implies, have written similar things about many people still alive today but that would have been more trouble than it was worth. And he insists that every word he wrote was true, although he does have an amusingly personalised concept of truth.

"There isn't a word in that book that's untrue. But then truth is a relative term. And the truth can be pretty boring. The best tabloid journalists understand this. You don't necessarily tell lies, you just leave out all the balancing, mitigating factors, and present the one side of the story which you want people to read."

SIMON NAPIER-BELL may like to shape the truth to his own designs, but there can be no denying his astute music business sense.

And it's clearly a business judgement when he expresses great criticism of what he describes as "a pretty dreary business which is getting drearier all the time".



SNB: YOU don't have to say you love him

"Group development has gone right out of the window," he says, "which is why there's been ten fashion models in the charts this year already. The record companies are simply capitalising on what TV and the press has already created in terms of public interest. There's no artist development going on at all, which means that none of these people will turn out to be long term achievers."

Napier-Bell believes that those groups who are going to have a long and especially fruitful career – thus properly repaying any investment in them – will be the ones who have, in traditional terminology, paid their dues and learnt how the music business markets and sells its product.

"In order to sell records, you have to understand the way the minds of the people who run the business work – if they do at all."

Simon Napier-Bell sees something more than merely middle and money man status in the role of the manager. He sees himself as a true entrepreneur, a real talent broker.

"The thing I've always enjoyed most about this business is that no matter what anybody says, you're not selling music, you're selling a lifestyle, or a fashion image or a mode of the moment. And that's what I do best."

"Buying a record can be very much like joining a club. Young people want a pre-packaged lifestyle to identify with, an easy symbol of how they feel, how they want to

live, someone or something around which they can congregate.

"But a group should understand that even if it is their outrageous and unusual image which initially attracts fans, their music must stay largely in the mainstream. You see, you can do very extreme things with looks, but you can't do very extreme things with music and hope to maintain any degree of commercial success."

"People will accept someone dressed up as a gorilla with a penis dangling on his head. That's alright. But the *music* has got to be pretty simple, pretty conventional."

ORDINARILY, HE says, the best thing a band can do is project or create a division between groups of people, particularly between generations.

And again he invokes his doctrine or excuse of selectivity. He does not, he claims, manufacture a group's identity, he simply examines the already existing reality and picks out the most commercial aspect. He then concentrates on that one aspect to the exclusion of all else and sells that one image to its first natural market.

"You never try to appeal across the board, not at first. You pinpoint your own initial market and really go for that."

"Then, of course, when you've made your mark, you begin to broaden your appeal, even to the very people you will have originally rejected. Unless, of course, you're

dealing with an extraordinary band.

"Wham! was the biggest challenge I ever had, because they were going right across the generation gap right from the start. People are often confused about how I could switch from working with Japan, who were essentially a very esoteric and musically valid group, to Wham! which was a pretty musically invalid group and about as esoteric as a pair of old underpants."

"Well, Wham! had a very strong social force behind it. It came along at the very beginning of a fresh wave of hedonism on the part of kids who were fed up with unemployment, and George Michael was pretty perceptive in representing that."

"And the intriguing thing was that while most kids would have liked to have been Wham!, their parents would have loved it if they were! I'd only seen that once before, and that was with The Beatles."

"But even given their very broad base of appeal, we still had to work very carefully to realise their full worldwide potential, and that was the real challenge."

Napier-Bell uses the conquest of America as the best example of his work with the Shuttlecock Kids. George Michael simply wasn't prepared to spend four years touring America, which is the usual groundwork. So to maximise the commercial returns from his act, Napier-Bell came up with perhaps the ultimate publicity stunt. Wham! became the first band to tour China.

There was a lot of talk at the time about breaking into a valuable new Chinese market, but in fact the idea was to break straight into the US market through the US media as a hot news item.

As Napier-Bell explains, once you start appearing on the front covers that are the customary domain of superstars like Prince and Madonna, you automatically become one of those superstars. And so as soon as Wham! had achieved a high enough media profile, he went to work on their records.

"We'd never had a hit over there before, and so we put out 'Wake Me Up Before You Go-Go' first, knowing that we would get all the obvious white teenage pop market."

"Having done that, the obvious thing was to steady and broaden that success as much as possible. So we immediately released 'Careless Whisper' to bring in the older end of the market, including even the parents of the kids who bought the first record."

"And then we released 'Everything She Wants', which with careful marketing managed to pick up a huge part of the black market."

"That was an extraordinary thing to do, to begin with the white teenage audience, then pick up an older audience and then win over the black market."

"The result was that when we put out 'Freedom', our fourth Number One in a row, that just swept the board. It was the culmination of a very deliberate campaign of expansion. It was such a difficult thing to do, it depended so much in the first instance on the media coup of China, but I enjoyed it enormously. And that's what it's all about."

And we thought it was all about making money.

**NEXT WEEK: MARTIN HOOKER
(MUSIC FOR NATIONS)**



HEY!

VERY
VERY
VERY
VERY
VERY
BLOODY
EXHILARATING,
EXTROVERT
AND LOUD

DON'T GO AROUND WITH A BAG ON YOUR HEAD

YOU NEED UNDERGROUND

UG

the new

alternative

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music magazine

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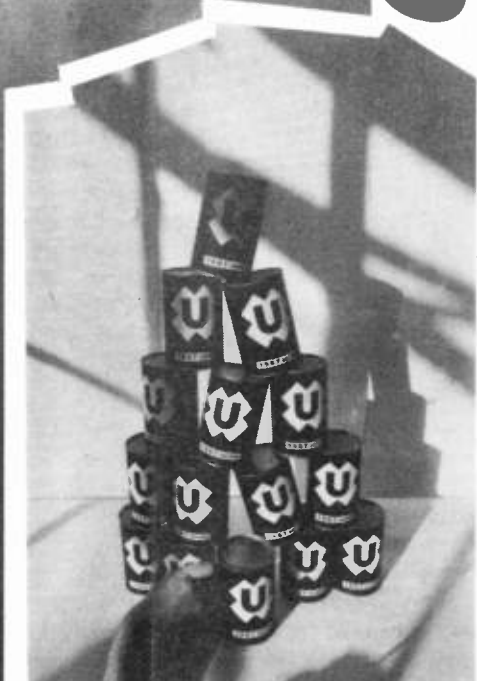
why and when

of alternative listening

UG! is here

ISSUE ONE
ONE SALE NOW!
PLUS FREE
EXTRA
COLOUR MAG!!

(even if it's a marvy UG! bag in hand crafted brown paper)



MATERIAL GAINS

IT'S IMMATERIAL have lost two members but gained a 79-year-old banjo player for the current single, 'Rope', and — in the inestimable judgement of **BILLY MANN** — they have at last got their shit together

ASK ANY pub full of relatively young people what they know about It's Immaterial and the answers will be more or less evenly shared between references to their seminal indie chant 'A Gigantic Raft In The Philippines' and their Top Ten hit of last year 'Driving Away From Home'.

And the response would be so overwhelming that you would hardly be able to hear the old sod in the corner muttering, "Life's hard, and then you die".

But not only are those two songs useful indications of the public knowledge of It's Immaterial, they illustrate the "mutation" of their music from an aggressive tribal stomp to a polite walk in the park.

And their latest 45 — 'Rope', a song that could easily be mistaken for one of those new fangled Christmas carols — forms yet more evidence that these days It's Immaterial are a lot more, er, *relaxed* about things.

THE PROCESS actually began some time ago.

They had a fight with their then record company (WEA), lost both Henry Priestman (to Wah! and then The Christians) and Paul Barlow (to the golf course), went into hiding and got their shit together.

Trimmed down to the two piece unit of Johns Campbell and Whitehead, they emerged with the grace and certainty of a pair of top class actors. Gone was all the pomp and arrogance and in came a delicate sense of playful drama and an EP called 'Fish Waltz'.

The transformation seemed remarkable but never unnatural.

"It's like feeling your way in anything," says Campbell. "You start with the obvious structure. And if all you've seen from your teens onwards is *bands* playing on *Top Of The Pops* you automatically think you need a drummer and a bass player . . . and that's when it can become quite crippling."

As a two piece they found that all the extras could be brought in when and if they were required; a facility that not only lent itself to their "constructivist" songwriting technique, but also to their live performances which had come to resemble theatrical production with Campbell strolling lazily around the stage talking and gesturing like an actor.

"I think that comes from the *desire to entertain*," he says, "which is almost divorced from the music. There's got to be some kind of communication with the audience and, for me, that comes from a more theatrical point of view rather than a rock 'n' roll point of view. And I think that communication should be very relaxed rather than a clenched fist working the audience up into a frenzy."

"When we started I was fascinated with shouting and chanting, but now I'll talk instead. I'll stop singing and put in some chit-chat. It's all to do with breaking up the structure of the song."

THEY ARE, by nature, collectors and are constantly picking up ideas, storing them and "building" them into songs at a later point. The idea to engage the services of Tarrant Bailey Jnr on 'Rope', for example, came from an article in *The Guardian*.

Tarrant, 79, had gone from being one of the world's most respected classical banjo pickers — with recordings on cylinders dating back to 1909 and over 200 compositions under his belt — to obscurity, purely because the style of music in which

he specialised was no longer fashionable.

Campbell and Whitehead found it disturbing that a man who had dedicated his life to his craft should be forgotten. So they asked their record company (Siren) to find him and ask if he would work with them.

"We wanted to meet and get involved with this man who had a lot of history and a lot of tradition in his music," says Campbell, "somebody who had spanned the entire century, never mind the last couple of decades of rock 'n' roll."

But if their involvement with Tarrant illustrates It's Immaterial's determination to entertain the unusual, it seems odd that after apparently turning their backs on many of rock's more established practices (they rarely play gigs at all) they should now be about to embark on something as absurdly rockist as *A European Tour* and are currently rehearsing *A Band* for it.

It is, of course, the record company's idea, as it was to "rip another single off the album" ('Rope' makes five).

"No, I think we do get on well with Siren," laughs John Whitehead (Sire press officer Nicole asks if they would rather she left the pub.) "Being on a major label is like putting your car in for a service. They take it in and mess around with it, but you never know exactly what they've done and who is responsible."

Campbell: "It's like a game of give and take and it's down to how much you're prepared to give. Sometimes they overstep the mark and ask for too much . . . sleeves have always been a bone of contention."

"Also, we've moved from making the 'Fish Waltz' EP — working at our own pace — to making an LP ('Life's Hard, And Then You Die') and you don't actually get the chance to sit down and start recording new stuff. You have to promote the LP and then you have to promote the singles that come off it. And then you have to go on tour. So the time you can actually devote to writing — which is obviously why you got involved in the first place — gets

less and less and it becomes really frustrating."

SO, DOES the move back into rock conformity after so many years of liberation mean the return of the pomp and arrogance? Have they forgotten all those lessons learned? Will they once again become chained to rock's big lamp post?

It would appear not.

They won't, they say, be shrinking down to the size of a peanut in large windy venues. 500-600 is the maximum. And they won't, they say, be wearing black leather codpieces, lining the stage with flame-throwers, or striking any other of the wildly clichéd rock poses so popular today.

"We've learned a lot," says John Whitehead of the past. "Especially what *not* to do."

Their name is It's Immaterial and their songs sport a very human face. Always with a curled up lip.



The two Johns Campbell and Whitehead — footnoose and fancy free . . .

**MEGADETH – 'The State Of The Art Speed Metal Band'
– crash into Britain and proclaim a world peace
manifesto. So why are they fighting each other? NEIL
PERRY ducks the punches. Ringside view PETER
ANDERSON**

mega

MEGA-DETH'S SINGER, songwriter, lead guitarist and motormouth, Dave Mustaine, sits in an EMI conference room with his head in his hands listening to the rest of the band.

"Look," says guitarist Chris Poland, "the reason why we're doing so well is because we toured so much."

"Shut up!" exclaims drummer Gar Samuelson. "It's the chemistry. Before, Dave didn't have the musicians. . ."

"To catapult him into the limelight," Chris interrupts.

"No," continues Gar firmly, "to play the music he was thinking of."

Motionless under his flowing ginger hair, Mustaine rubs his heavy-lidded eyes and says nothing. Do you agree, Dave?

"No, I don't."

Gar: "Oh, come on, what do you think?"

Could Megadeth be any four people, Dave?

"Yeah. . . easily," he drawls slowly.

Gar: "OK. Good. I can go home then."

THE DAY before their headline show at Hammersmith Odeon Megadeth are slowly eating their way through a mountain of press interviews.

The band, completed by bassist David Ellefson, are jet-lagged and a little phased and are getting increasing amounts of satisfaction out of winding each other up.

The one British show is part of the 'Peace Sells' European tour, in which 'The World's State Of The Art Speed Metal Band' hope to capitalise on the 200,000 plus (and rising) sales of their second album 'Peace Sells. . . But Who's Buying?'.

Think of Megadeth and you have to think of Dave Mustaine, who presides over the interview as might a long-suffering father over Sunday lunch with his three disobedient sons.

Irascible but never irksome, Mustaine alternates between periods of silence and lengthy but sharp monologues, sometimes good-humoured, sometimes dipped in

poison. The writer of all Megadeth's music and lyrics, whose father died an unemployed alcoholic, has a – shall we say? – harsh view of life – and a reputation in metal circles that has earned him the respect and probably fear of many.

His bitter split from Metallica, before their first album in June '83, has been described as a classic 'this band ain't big enough for both of us' battle between Mustaine and singer James Hetfield (although the former claims he left because they kicked his dog).

It seems your reputation has come before you, Dave.

"Which is?"

Obnoxiously single-minded, arrogant, maybe dangerous.

"What do you want, two minds? I think one mind is good enough, it depends on how smart you are to utilise that mind. Some assholes need two minds because their one mind isn't smart enough to get them through life. We all have a hard enough time getting to where we have to go, there's nothing amongst us that I think is outspoken. . ."

"Even if they do have to put in an editor's note saying we don't reflect the views of the paper we're talking to," chips in Ellefson.

"We've had enough trouble with people slagging me off as a drunk loser," continues Mustaine. "That's why I'm bitter. As for the rest of these jerks," he adds, indicating his colleagues, "I don't know if they're bitter."

Bitter about what?

"I'm bitter about my previous band saying we'd never make it, calling me a drunk bum."

You said recently you were still looking for an America that doesn't exist.

"Right now, we're as political as they come. When I announce 'Peace Sells' at a concert people say, This is about our prune-faced President and the fact that he's losing our nuclear weapons like he's losing his hair, you know? It's not that I don't want to be an American and not live there; home is home until I find a new America. That's the place we're going to fight for, and it's not fair for us to have some asshole running the country."

A peaceful new America, presumably?

"We've all done our share of causing trouble and getting this and that, but you shouldn't have trouble. You can't have peace, think how many people are going to be out of a job – the pigs, the f***** military, the diplomats, the embassies, and all the little guys who work for them."

"I really can't agree with that," butts in Gar. "If there's peace there's got to be people to keep the peace."

Mustaine: "Don't listen to Gar. I don't agree with that. That's stupid. If there was peace, you wouldn't need anybody to keep it."

Chris: "War's good for the economy. That's what Reagan was trying to do – get in on someone else's war for a while."

"It jacks up the Dow-Jones, doesn't it?" grins Mustaine.

Do you get much stick for your mouth?

"No, people look up to me because I've got balls."

Do you look up to anyone?

"Myself, there's no one else to look up to. . . There is, but with our music no one else will do what I'm doing."

Gar: "What exactly are your goals, Dave?" Mega-success, I wonder?

"There's so many bands and friends that I know and, now that I'm ahead in the game, we don't let my success come between us. Success is made up of two filthy words, suck and cuss, that's how I look at it. It's a nasty word."

End of round one: Mustaine beating the rest of the world on points.

"What do you mean, I ain't kind? I'm just not your kind"

What do you mean, I couldn't be President of the United States Of America?

Tell me something, it's still We, the people Right?

If there's a new way I'll be the first in line

But it better work this time. . ."

– Megadeth 'Peace Sells'

IT'S WEIRD stuff, this Megadeth music – like when the song 'Wake Up Dead' suddenly switches from rampaging rock into a tight-fisted funk riff, or the way Mustaine works what seem impossibly convoluted lyrics smoothly into the complex arrangements.

Gar: "That's down to Chris and I."

Mustaine: "It ain't one or two of us, it's all of us."

Unperturbed, Gar continues, "We used to play fusion for four or five years before we joined this band."

Mustaine: "It has nothing to do with any one person!"

"We have diplomatic arguments," says Ellefson, diplomatically. "What's good about Dave's lyrics is that he's not preaching, he knows what he's talking about, and in a lot of cases there's a moral to the story. It's not negative, not derogatory. A lot of people say 'Peace Sells' is a snobby, whingeing song. . . he's just saying what's on his mind."

"I'm saying what's on everybody's minds," corrects Mustaine.

"I think a lot of lyricists are self-centred, egotistical faggot dickheads who think that they can screw any girl. There's no need to try and bring in all this facetious baby, baby crap. People say, Why are these guys so

much for peace when they talk about death?

"Life would be meaningless without death, there's got to be some risk, some challenge and, if you knew you couldn't die, what's the excitement of going up in a plane, or looking over the balcony of a 50 storey building knowing you could fall off and get your head splattered like a watermelon?"

"We have caused a lot of controversy with 'Peace Sells' but it's supposed to. It's like, What do you mean, I don't believe in God? Just because we have long hair we don't believe in God, we're Satanists. . . and I did read the Satanic bible and all kinds of weird shit like that. I don't like it. It's negative and not very cool. . ."

Have you ever been religious?

"My mother's a Jehovah's Witness, she subscribes to all the mags. Religion is something you have to take very seriously and I'm not serious enough to give my attention to anything but my music and my sex life right now. I think the Bible's hip and should be free."

Does your mother like what you do?

"She doesn't like it. We played in Long Beach a little while ago and the crowd was chanting, Dave Mustaine Is God. So my cousin told my mother and she started crying, she freaked out – like, I've spawned the Anti-Christ!"

"I know I'm not a God because if I was I'd zap these dicks into shape. I mean, Eric Clapton's God, that's why he needed a little black box. . ."

Do the rest of you tell him to shut up?

Ellefson: "F*** yeah, at least three times a day."

Do you lose your temper with them, Dave?

"Yeah, because Gar's an asshole who constantly f**** with me."

I tell the band about the recent controversy concerning The Smiths getting involved with EMI, considering that band's political stance is opposed to Thorn-EMI's manufacture of weapons. Gar looks shocked.

"I think that it really sucks that I'm sitting somewhere that has something to do with nuclear missiles."

"Then get the f*** out, asshole!" says Mustaine.

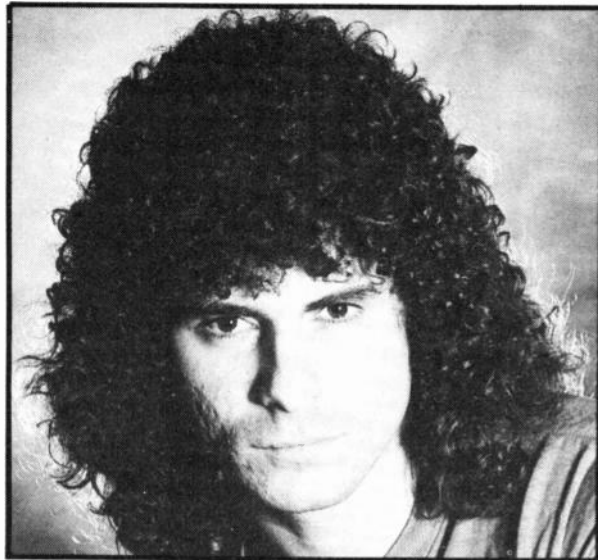
"But Dave, we're supporting it!"

"Look, Armageddon's way overdue, anyway. The bomb is Armageddon, AIDS is Armageddon. Don't you know in the States every time you buy a beer the six cent sales tax goes to making those bombs? Don't you think you're paying for those bombs we make?"

He turns to me and, amid laughter, says, "Can you ask something that won't get an argument?"

THIS MAN HAS GOT A

**PAUL ELLIOTT
investigates the
mysterious case of
AGENT STEEL and
wonders if their leader
JOHN CYRIIS is a man
from another planet or
just plain mental . . .**



John Cyriis with the latest beehive hair-do . . . bzzzz . . .

JOHAN CYRIIS is not a nutter. Disappointing, but true. Or so he tells me. . .

According to John, there's been a terrible mistake. He may sing like a man deranged but he is all there.

So what are we to make of the many rumours surrounding the Agent Steel singer? Does he sign his name '2011'? Did he take his band out of the Bermuda Triangle? Does he believe he's from another planet?

Is he mad or just

midunderstood?

Facing him over coffee at Music For Nations' London office, John convinces me that it's the latter. Quiet and almost shy when I'd at least expected him to be foaming at the mouth, he looks as sane as the next man, remaining unruffled by the cheap talk.

"I don't know who comes up with all this stuff," he sighs. "I'm not gonna get into it – it's a bunch of bull. I wish these people would have better things to talk about and worry about their own bands instead of picking on other people."

"Anything that people can't understand they always 'dog'

mouthin'

"I think a lot of lyricists are self-centred, egotistical faggot dickheads who think they can screw any girl . . ."
— Dave Mustaine



Dave, Dave, Gar and Chris

SO JUST what is the Megadeth manifesto? Why do thousands of kids at the Hammersmith Odeon chant "... I'll be the first in line . . ." as the band flail away in front of a huge backdrop of the ruined United Nations building?

"Oh, we're here to rock," grins Mustaine. "This isn't a square dance, we're here to

make people's heads hurt in the morning. I don't care regionally what chunk of mud is under the club we're playing, it's the same music that comes from us and the same reaction from our fans. But there's an underlying message you don't need a microscope to find . . ."

What do you listen to?

"The sound of our heads beating

together."

What scares you?

"Intersections," says Mustaine, very seriously. "I hate them, cars and driving."

"Dave's into automobile sodomy, he loves to bumper-f*** the car in front of him. I went to a school where a guy got chained to the back of a Chevy. They took him down the freeway at six in the morning and he

disintegrated. But that's life, life in the city, you know?

"Dave was talking to some of your bobbies last night and they were going, 'Yeah, we had nine pints last night. If you go up to a cop where we live and say, 'How ya doin'?' he'll handcuff you and beat you with his club.'"

So why is America so violent?

Gar: "With more freedom, you have to have more restraint."

But surely the two are mutually exclusive?

Mustaine: "You get away with more, until you get caught."

Ellefson: "There's enough time and space to get away with pretty much anything you want."

Chris: "In California the police use a fear thing. It's a police state, they'll pummel you. In New York, they'll shoot you, in California they'll beat you up, take you to jail and humiliate you."

"That's if they haven't shot you first . . ." deadpans Gar.

Mustaine: "You've got to act like you're a mule being led by a carrot, if you look to the side you're looking for trouble. Like 'Peace Sells', it does give everybody something to identify with because so many were sick of upper-class people saying, we're socially unacceptable and illiterate."

"We're not bad guys, but we're taking advantage of life right now because if we're going to die tomorrow we're going to live our last day to the utmost. We've got our friends and they love us and all that, but they seem to know better, politically and emotionally, that we seem to be the kind of people you don't want to meet."

"With 'Killing Is My Business' (the first album), that whole concept was about the fact it's a topsy turvy world, the next minute and you could be dead. There's too many people taking life and death into their own hands. We talk about it, but we don't do those things because it's not our right. It's God's right, or God and the criminal's right, put it that way."

AND A minute later, Mustaine is cracking open a cold Fosters and telling unprintable Liberace jokes, laughing with his band as though he doesn't think they're assholes at all.

He and Megadeth feel they're finally on the long downhill run, and have the conviction and awareness to carry it off.

"Needless to say, we have no sense of humour!" smiles Mustaine. "So are you going to write a fairy story about us or what?"

You'll have to wait and see, I tell him. He really laughed at that one.

BEE IN HIS BARNET

on, they have to ridicule it, twist it and make it into some kind of joke. It doesn't bother me because I know what Agent Steel is — it's a musical force, not a freak-show. We have a concept that's kinda like a science fiction addition to the band that makes it more exciting, that's all."

And those rumours?

"It's not that I'm claiming I'm from another planet or whatever. I don't sign my autographs '2011'. 2011 was the number of a hotel room in Germany where we had a party, and that night I signed a cast on a girl's arm — '2011, don't forget'. Somebody saw it

and conjured up a whole story about it. I'm not gonna lose any sleep over it."

It seems metal bands 'dog' on each other much more than with any other kind of music.

"It's ridiculous," John sighs. "It's so hard to get metal across these days — clubs are blackballing bands and radio stations are cutting down on metal. If anything the bands should stick together."

Is it hard for all metal bands to get gigs in American clubs?

"For thrash metal it's getting near impossible, especially in California."

Is that what you consider yourself? A thrash band?

"Well, kind of, but we're not just part of some heavy three chord gravy train. I think there are two words to describe Agent Steel, and that is an 'Unstoppable Force'."

AND BY an amazing coincidence, Agent Steel's new LP is called just that.

Following on from the rare imported debut 'Skeptics Apocalypse' and their first British release, the 'Mad Locust Rising' EP (which John accurately describes as "definitely disturbing!"), 'Unstoppable Force' rants 'n' raves like a crazy ragbag of early Judas Priest,

Queensrÿche and Exodus — bands he admires for having "so much feeling in their music".

Agents Steel's line-up has been drastically altered between the two albums, Cyriis and drummer Chuck Profus ditching the other three and moving to Tampa, Florida, where new musicians were found and the second LP cut. The illustration on the sleeve of this record requires some explanation.

"It's an underwater rock formation off Bimini in the Bahamas, and it's a hint to where they might have found Atlantis. These huge stones on the floor of the ocean are all cut at right angles to each other, so it couldn't have been a natural formation.

Apparently they're also magnetic — when divers put compasses on the rock the needles just spin."

It's from this subject that the other 'out of his tree' rumours about Cyriis originate. So has he located the band in Florida, nearer the Bermuda Triangle and, er, Atlantis, out of some madcap obsession?

"Well, we left LA because we wanted to live somewhere where we're not a part of a scene. We figure our scene is the world. Plus, the warm weather's really neat!"

Nothing crazy about that. After all that cold and rain in LA, I'm sure the Tampa sun makes a lovely change!

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COMPACT DISC •

SHUA TREE



NOIS AND BRIAN ENO

ASSETTE · ALBUM



PERFORMANCE

BILL DRUMMOND 'The King Of Joy' (Creation) 'The King Of Joy' is a rough, melodic, admirably unselfconscious slice of jubilant pop: almost Kenneth McKellar sings The Ramones. But if only the maverick Drummond had dared make 'The Manager' the A-side here instead of hiding it on the back, he'd have just beaten the Panther Burns to SOTW.

Uncompromising? 'The Manager' is the first *punk* single I've heard in years. An unaccompanied monologue which builds into a well-reasoned frenzy, it has Drummond decrying the repetitive machinations of the "spiritually bankrupt" music business and going on to solve the problem by appointing himself manager of the whole caboodle, from the tiniest indie to the hugest multinational through every plugger, PR, DJ and jerk in between.

It's delivered in deadpan Scots and is hysterical, but what sets it aside from every other nonsensical 'rebellious' rock 'n' roll gesture is its deadly seriousness. It's a cry from the heart for purity and, basically, it damns most of the records you, I or Bill Drummond will ever hear as waste product from an atrophied beast. But it sure as hell lays it on the line and for that, I love it.

Now, on with the circus . . .

THE PASTELS 'Crawl Babies' (Glass) A huge, echoing exposition on love and confusion with at least two brilliant hooks and guitars that bend sinister, painting in shades of doubt. The Pastels still play pop with an intuitive talent, but thanks are due to whichever analyst Stephen Pastel consulted in an attempt to remedy his adolescent angst — there's the man responsible for their current state of glorious, psychotic cynicism. Miles ahead of any shamblers you care to mention.

SIRENS OF 7TH AVENUE 'Shine On' (New Rose) **THE BUGS 'Leavin' Here' (Hit)** 'Shine On' takes its cue from *The Shining* and its lyrical bent from the Sputnik crew. But it wipes the floor with the James gang, hewing a vast sculpture of post-Vega electro-rock with a catchline as compelling as a bucketful of 'Sonic Boom Boy's and a subsonic, gnarled lead break. Eclectic genius, and a slight surprise from the Parisian indie better known for oily guitar rock.

Talking of which, The Bugs crawl out from under a stone and into the garage to grapple with the Holland-Dozier-Holland tune once bludgeoned by Motorhead. This treatment beats Lemmy for speed but is only half as brutal. Get tough!

HAPPY MONDAYS 'Tart Tart' (Factory) After the

SINGLE OF THE WEEK



TAV FALCO: *what a beast!*

TAV FALCO'S PANTHER BURNS 'Drop Your Mask' (New Rose) Why make rock 'n' roll that's merely sexual when it can be completely *bestial*? That has always been the question implicit in Panther Burns' recordings, and this long overdue return to vinyl is a filthy classic, primitive and pure.

Falco is a semi-reclusive, Southern-fried fruitcake who insists on recording only cover versions because there are so many good old songs available that there's no point in writing substandard new ones. Looking at our current Top Ten, he has a damn good point.

'Drop Your Mask', a traditional tune hitherto unknown to me, is a demented, hunchbacked tango recorded with nothing less than venom. Imagine The Cramps' wildest dreams become reality and you're perhaps halfway to grasping how good it is. Devilishly loud and produced by Alex Chilton, the desperation of its simplistic guitar stomp is doubled by Falco's masterful enunciation of the pleading lyrics, wherein he implores his masked temptress to bear her soul.

Making your records at Sam Phillips' Memphis studio may seem like a snatch at credibility. But it's more than coincidence that the Panther Burns single is the only one this week to catch the essence of Robert Johnson's despair, Link Wray's raw guitar rumble and, best of all, the human *urgency* that has been the hallmark of great rock 'n' roll since the beginning. The fact that they're tackling a song which in other hands might have reeked of vaudeville only adds to their resolve.

This is an uncompromising record.

effortless, chiming swirl of last year's classic 'Freaky Dancin'', the dour Manchester lads aim at a slightly sparser funk feel. 'Tart Tart' is not without spunk but it's marred by a certain slobbishness: having John Cale around the studio can't have helped.

God knows what they're singing about . . . it's very sordid and ends in an ungainly death. Destined for greater things than this.

THE BLOW MONKEYS 'Out With Her' (RCA) A lazy, ersatz-Philly funk slab that Weller would kill to be capable of. Dr Robert's voice is slinky as ever, but most traces of a song have mysteriously evaporated. The Blow Monkeys occasionally make great singles, but this isn't one of them.

THE POGUES & THE DUBLINERS 'The Irish Rover' (Stiff) I suppose The Pogues are in awe of The Dubliners, but frankly, Shane's vocal chords are much more attractively ravaged than those of the oldster who shares the chores here. A committed hell-for-leather Irish thrash but not 'A Pair Of Brown Eyes'. For connoisseurs and drunkards.

HERB ALPERT 'Keep Your Eye On Me' (A&M) Leaving his Tijuana Brass in the car park, Herb steps into the studio with Jam and Lewis to blow his horn over, into and around the week's most monumental dance beat. Latter-day Miles Davis is the reference point, but there is both grunting and Black & Decker sound effects to grab the casual listener. Curious but addictive.

JOSEF K 'Heaven Sent' (Supreme International Editions) Overlooked by

history in favour of fellow Postcard artists Orange Juice, Josef K still make for essential listening. Those shimmering, meshing guitars and Paul Haig's perfect diction are widely appropriated nowadays, but this six year old Peel session workout is blessed with more thrills and spills than most of '87's indie pop output.

As an added enticement, the B-side contains two kinetic gems from their never-released LP (soon to be released).

THE HOOK 'N' PULL GANG 'Gasoline' (Bitch Hog) Still in Scotland but bang in the present, The Hook 'N' Pull Gang lurch through a malevolent, churning guitar grunge. Girls At Our Best on morphine, this is a little too leaden but boasts a fearsome chorus and an instinctive thrust. Their next release can be anticipated gleefully.

PETER GABRIEL 'Big Time' (Virgin) This has neither the irresistible refrain nor the gorgeous restlessness of 'Sledgehammer'. 'Big Time' is the sound of Gabriel letting his affection for the big beat usurp his control over what was a mediocre song to start with.

BLYTH POWER 'Ixlion' (All The Madmen) Makes perfect sense to a hardcore fan like me: buzzing punk guitar, jaunty rhythm and a wordy ballad about a mythical Greek. But it doesn't have the pop sensibility of 'Junction Signal' and that is the aspect of Blyth Power that should be more fully developed by now. Lovable but limited.

ROCK AND HYDE 'Dirty Water' (EMI) This pair have been giving plugs away to people and ours is firmly

ensconced in the kitchen sink. The bin is directly underneath and I fear that's where this generic '80s techno-rocker (all Simple Minds throb and Psychedelic Furs sigh) will end up.

JM SILK 'Let The Music Take Control' (RCA) 'Jack Your Body' almost propelled me back into the discos. This is closer to being a song but invokes the same physical catharsis and is just as habit-forming. Good times!

DEACON BLUE 'Dignity' (CBS) Deacon Blue are a formidable new group; singer Ricky Ross is the most talented songwriter to come out of Scotland in a long time. 'Dignity' echoes Mike Scott's lust for the eternal musical climax a little too closely for comfort, but it's a forceful and passionate record all the same. File well above Lloyd Cole and Prefab Sprout and wait with baited breath.

U2 'With Or Without You' (Island) In fact, U2 are a fine example of everyday folks publicly manifesting the dignity that most just harbour secretly. Their new single pans out self-importantly as usual, but producers Lanois and Eno have at least spared us the bombast of their more dreadful hits. Small mercies etc . . .

THE WEATHER PROPHETS 'She Comes From The Rain' (Elevation) Unassuming and superb as their first two singles, this sparkles with a joyous simplicity and is a love song as attractive as the kaleidoscopic splash in oils that adorns its sleeve. The Weather Prophets are as consummate an English guitar band as you'll get in 1987 and if summer is

coming, this will lift you into it.

THE STARS OF HEAVEN 'Holyhead EP' (Rough Trade) These Irishmen have a talent for understatement. 'Never Saw You' finds them psyching up for Neil Young's imminent visit with a lilting melody and a countrified guitar break. 'Widow's Walk' is akin to the more tasteful of the '80s American guitar groups and emanates a certain elemental beauty. Comfortable listening.

MADONNA 'La Isla Bonita' (Sire) Not one of Madonna's more memorable singles. What more can I say?

BLUE TRAIN 'Land Of Gold EP' (Dreamworld) A RIOT OF COLOUR 'Skink' (Dreamworld) TV Personality Dan Treacy's latest proteges Blue Train opt for a cool, jazzy breeze, a bedroom Watt and Thorne (bedroom once themselves, if I remember). 'Land Of Gold' floats prettily and sounds nice when the sun's shining.

A Riot Of Colour's performances are so hesitant that I'm obliged to pass on their spindly pop songs until next time.

THROWING MUSES 'Chains Changed EP' (4AD) Negotiating hazardous changes of rhythm, time and space at breakneck pace, this sounds little like anything else. It's raw and wired and its desire to attack is awesome. The only gripe is that Kristin Herch's lyrics (quite able to reach emotive peaks on a par with Patti Smith's finest) are lost in the middle of this sonic meteorite shower from Boston.

Still, when one is trying to out a demon, one does not

supply a song sheet. Swooping grace makes up for lack of self-control.

THE FLOWERPOT MEN 'alligator Bait EP' (Compost) The floppy men have got a drummer now and they n longer sound like a Suicide identikit. They're still updating and debasing the blues, though, and still drive an HGV of a beat. Thank heaven for wilful, snarling little boys. . .

FIELDS OF THE NEPHILIM 'Preacher Man' (Beggars Banquet) WHITESNAKE 'Still Of The Night' (EMI) BLACK BRITAIN 'Night People' (10 Records) Attitude problems! The Fields don't know whether to jump hastily into the metal bag or settle for a pale imitation of the mean stance carried off so confidently by The Flowerpot Men. So they settle for an unsatisfying mish-mash of the two.

Whitesnake try to pull off a no-nonsense, Zeppelinesque display of stop-start riffing and howling before Coverdale's blues pretensions take over and turn the whole affair into formless rubbish.

Black Britain, still reeling from the applause that they received for calling themselves Black Britain, can't decide if it's ideologically hip to *really* get down and deliver a club-footed funk track with a vague socio-political drift concerning the emptiness of the night life, and so on.

All three make a terrible meal of making a pop record when the thing should be instinctive.

BRYAN ADAMS 'Heat Of The Night' (A&M) A ponderous mid-paced rocker from Bryan which finds him yelling boisterously about paying pipers, calling tunes and having some unspecified scoundrels on his trail. Generally very paranoid but all good fun, I'm sure.

PUBLIC ENEMY 'Public Enemy No 1' (Def Jam) SON OF SAM 'One Thousand Beats Per Minute' (Rouska) Public Enemy only became engaging due to some deft scratching and an infuriating background drone. But even if their bravado rap isn't Def Jam's grooviest moment, the *immediacy* of the sound is enough to jolt you.

And even the most indifferent Def Jam product summons more 'sonic muscle' than do Son Of Sam, who claim to wield it. White indie hip hop is *not* an exciting development.

REM 'Superman (IRS) From 'Lifes Rich Pageant', REM deliver a curiously tongue-in-cheek eulogy to themselves, predictably drenched in Byrds harmonies and riding a wash of tingling chords. Still rather better than most of their contemporaries from across the ocean.

Reviewed by Robin Gibson

ALBUMS

PERFORMANCE

RATINGS: ***** BUY
 ***** BORROW
 *** HEAR
 ** IGNORE
 * DESTROY

SAFETY IN NUMBERS



LEVEL 42: such sensible chaps

LEVEL 42 'Running In The Family' (Polydor POLH 42/CD)***

STREATHAM'S SECOND most popular haunt for passing journalists of late must be Mark King's place. He's been very busy pitching for this, Level 42's eighth album, and what emerges in print time and again is a decent bloke who's nothing if not pragmatic.

But what can't really ever be pinned down is just why, after seven years, he and his pals have attained big league status. If Level 42 didn't exist, there'd be no great rush to invent them, but with a tap full of hit singles and, at last count, eight nights booked at Wembley, they've acquired their own little spot and sound. So who am I to argue?

With 'Running In The Family', they've dumped some of the soft-headed thinking of 'World Machine' and instead concentrated their attention in the main on songs of love gone cool

or downright cold. Words on the edge of my vocabulary like professional, musicianly and pleasant immediately spring to mind, but after half a dozen plays (how's that for dedication?), I seem to be left with just one . . . and that's dull.

Of course, they're not now going to sky it by offering anything new, so the mix is that busybody bass, a slick hustle of rhythm and the functional one octave croon of Mr King himself.

Unless you've been crossing the Gobi on foot for the past 12 months, you'll already know 'Lessons In Love' and the title track which only gives us six more to consider. 'It's Over' is a big walk-out ballad that owes nothing to Roy Orbison and precious little to real passion either, as we're fed lines like "I can feel the tears running through the years". Even I can recognise that the Muse has not been roused on this one. Mike Lindup strays from the keyboards and takes the higher voice on 'Two Solitudes' and there's a bit

of acoustic guitar to flesh things out, but solos are held in check throughout and even the King bass is pushed right down – no bad thing, you'll be thinking.

'Fashion Fever' takes a faster pace, and I know that it's unfair but on 'To Be With You Again', the ploy seems to be to build something around such great little words as rain, chains, name and again, all set to a snappy little rhythm that is rather at odds with the moans of loneliness.

Level 42 play sensible adult pop for sensible adult people. As long as you don't inspect too closely, the concerns are the disillusion and disappointment of adulthood drawing on a stock of tears, memories and regrets. The playing is, as you'd expect, clean, slick and safe – in fact, great for talking over as the attention begins to wander. No wonder they're always on the bloody radio!

PETER KANE

THEN JERICO 'First (The Sound Of Music)' (London LONLP 26/CD)*

THEN JERICO are a band who have a sixth sense that allows them to get everything wrong. From their name with its classical overtones to their look – the kind of public school chic that Richard Jobson was toying with eight years ago – Then Jerico get the presentation spot off.

From their inception, Then Jerico have been dogged by Simple Minds comparisons, and the one good reason for this is that they sound embarrassingly like everybody's favourite stadium-bound tights fetishists.

All the characteristics from the big drum sound and incidental keyboard frills to the soaring grand ambition of the vocals and the laughable abstraction and pointlessly defiant tone of the lyrics are included in the Then Jerico 'Tribute To Simple Minds' package. You half expect Shaw (a man bereft of a christian name) to start shouting, "Don't you forget about me". If he did, it would be entirely in keeping with the rest of this album; just one more burst of wasted rhetoric.

ROY WILKINSON

THE CARDIACS 'Big Ship' (The Alphabet Business Concern ALPH 004)***1/2

THE CARDIACS are pretty damn big in Fetcham and Leatherhead. They have also been known to go down well in Scunthorpe, Redcar, and even the Marquee!

They defy categorisation in both geographical and musical terms (although it's worth noting that they have supported Marillion around the country). They are, to be blunt, weird.

Say an ambulance carrying the entire concert party from *It Ain't Half Hot Mum* were to crash into the side of a Bells whisky tanker and ricochet into an instrument shop. If, at the time, the owner of that shop happened to be playing a Madness LP at every speed except the right one, then the whole mess would look like something Bosch had painted. In the dark. With his hands tied behind his back.

And it would sound just like The Cardiacs. Come to think of it, it'd look just like The Cardiacs too!

So if your taste is for the grotesque, then the Rocky Horror Cardiac Parody Request Spot could be just the tonic you need.

ROGER HOLLAND

VARIOUS ARTISTS 'Seeds I: Pop' (Cherry Red Records BRED 74)****

HAVE YOU ever wondered where modern day independent pop music originated? 'Seeds I: Pop' is the answer you've been looking for.

The intention behind Cherry Red's 'Seeds' series is to "highlight great lost records from the period 1977 to 1984" and, in the process, draw attention to the vinyl that was the collective inspiration behind last year's shambling pop scene.

'Seeds I: Pop' is a fanzine editor's vinyl bible, an encyclopedia of cherished moments and reference points. The Pastels' 'Heavens Above' is a song that created a movement; it more or less started the shambling scenes. Like The Television Personalities, The Pastels' influence on today's pop can't be stated strongly enough and in many ways both were before their time.

The real, pure popcorn belongs to the legendary unknowns (or long-forgottens) featured here: The Fantastic Something, The Suede Crocodiles, Protex, Girls At Our Best, The Marine Girls, St John's Ambulance and Big Table, to

name but a few. All, in their own way, mean something special to various John Peel devotees scattered around the country and all contribute a rare indie 'classic' to this LP.

'Seeds I: Pop' is an undeniable success because it contains a collection of the best pop songs ever written

but never played on national Radio One. It praises the gems that were overlooked during an era when there was generally too much good music being produced. And most importantly, it educates, enlightens and brings expensive independent rarities together.

RON ROM

MESSAGE IN A BOTTLE

THE MEKONS 'Honky Tonkin' (Sin Records SIN 006)****

THE LONG, strange trip of The Mekons goes on. Leeds '77 now seems a million miles away and the deserted track we're following has no signs up ahead. There's just a barren landscape on either side and, in the rear-view mirror, a scary vision of a land in decline or actually dead, its people well and truly shafted. Some said that they'd seen The Pogues and The Men They Couldn't Be Bothered To Hang around here, but I think they were lying.

But look around again and perhaps the vehicle is the same old model with just a re-spray and a few modifications added as we've gone along. The engine that keeps ticking over is still that of the minimalist punk heart with its nihilistic approach, and it's still fuelled by the same bitterness and anger displayed all those years back.

It's just that the turning taken with last year's 'Fear And Whiskey' has now brought us to this new resting place where American country meets English folk the Mekon way.

With perhaps the most flexible line-up known to man – this time 12 people are involved – the playing is competitive with strands of accordions, fiddles and the simple pickings of electric guitar laid over enthusiastic rhythms. The voices are very English and a little oiled, and they detail drab scenes of lives without hope, where happiness arrives only with the next pint.

'Hole In The Ground', for example, comes on as a good-time country stomp, even though "there's a black van crawling up an empty street and sweat is dripping in a tunnel so dark". And throughout, there's this tension between the harsh lyrics and the comforting textures of the playing. Somehow it makes perfect sense.

Thirteen tunes are offered and samples like 'I Can't Find My Money', 'Spit' and 'Sympathy For The Mekons' perhaps indicate the tone. But there's often a black-rimmed humour in both the observations and the playing.

PETER KANE

PERFORMANCE ALBUMS

CONCRETE BLONDE 'Concrete Blonde' (IRS MIRF 1018)****

CONCRETE BLONDE are acutely aware of the general public's fickle nature. On the cover of their debut album, they stand like three coy poseurs in a nicely staggered hand-on-hip stance, making you believe they're something they're not.

Because they are not tacky, they're definitely not amateurs and you are going to hear them, whether you like it or not, trickling from every speaker in the land.

The Blondes are not new to the fame game. Guitarist Jim Mankey was formerly with brother Earl, the LP's producer, in Sparks. The LA trio were also once known as Dream 6 and have featured on an indie compilation album. But if you still haven't heard them, I suggest you buy this LP.

It's all very '60s with its sharing of secrets and whispers of love. The music is gentle, easily consumed, yet it's not too comfortable. Having lulled you with their wide-eyed innocence, the Blondes lift their long lashes to reveal the gritty determination lying behind them. And every now and again, it's fired out on tracks like 'Still In Hollywood', 'Song For Kim' and 'Over Your Shoulder'. Then, just as you've begun to take notice, there's a ceasefire.

Concrete Blonde are not afraid to air their influences. 'True' sounds like Dire Straits, Fleetwood Mac, Chrissie Hynde and Bruce Springsteen – not exactly a favourite combination of mine but it must mean something to someone. I prefer the screeching, wailing guitars on 'Your Haunted Head'.

For seven years Concrete Blonde have stuck together and now they've made it; there's a tour lined up and everyone wants them. They're still the favourite band of REM's Michael Stipe. In fact, it was Stipe who named them Concrete Blonde, saying it sounded like their music. It does.

KEZ OWEN

SCRATCH ACID 'Berserker' (Fundamental HOLY 2)****

NAMED, AS it is, after the one-time Scandinavian branch of the SAS, Scratch Acid's third album, 'Berserker', comes slam-dancing out of its sleeve with intent to commit aural gang rape. Subtle it isn't.

Acid have severely backtracked from the sophistication of '86's 'Just Keep Eating'. Instead these Texans have taken the critical chips thrown at them about being post-Birthday Party poopers and have boiled them in human oil. The result is squall-to-wall guitar gruesomeness. The effect is akin to putting your head inside a dustbin full of social deviants, closing the lid, and having the whole ugly package thrown into the maw of an industrial crusher.

At times, 'Berserker' is too obsessive and unyielding to fully digest. Yet at its most intense, Acid aren't simply punching your solar plexus. Rather Brett Bradford's guitar blows your buttocks off and singer Yow rips your heart out and scoffs it with a straight face. . . pausing only to ask for "more chilli". Acid are a hothouse of lunacy, but the madness is never gratuitous.

The strength of 'Berserker' lies in the way that it documents paranoid truths about the human condition: deviance, dereliction, insanity and love in the '80s. Yet Acid aren't celebrating cultural disintegration, rather they're blasting one into recognising it in a moral but never moralistic way. Their musical observations do not console as much as confront.

Take 'Moron's Moron'. "Yer one cranky bastard and I hate yer guts," sings Yow of his composite adversary who has a penchant for hanging women post-intercourse. Part Ed Gein, part Van Gogh, but mostly a large part of the musical tradition laid down by The Birthday Party, Scratch Acid will never be a truly great group until they exorcise the ghost of Cave. But at least they're trying. . .

JACK BARRON

MAG-NUM FORCE



CRO-MAGS: they decided to pass on the Laura Ashley wallcoverings. . .

CRO-MAGS 'The Age Of Quarrel' (GWR GWLP 9)****

'Livin' in burnt out buildings/Livin' in the streets/It's the life of the Cro-Mags/Survival of the streets. . ."

CRO-MAGS ARE as tough, pushy and hard-assed as they come. From the way that they glare into a camera, you just know that they take no shit.

Undoubtedly, they're a part of the US East Coast scene, but Cro-Mags aren't merely another New York hardcore bratpack. They're the best. . . so far, at least.

In the past they've been described as a 'skinhead' band, which is somewhat misleading. Of the five, only bassist Harley Flanagan shaves his head and this is probably a result of him being a Buddhist – seriously! There is, after all, a special thank you on the sleeve to 'AC Bhaktivedanta Praphupada for his inspiration'.

Elsewhere Cro-Mags' inspiration is less confusing. Theirs is an honest, straightforward, pungent brew of deranged thrashpunk and bruising metal. At times they pitch songs by

as a blur, at others they bolt down the hatches and make a twisting riff stew in its own juices, although, on the whole, variety is sacrificed to crazed intensity.

Qualifying their 'hardcore' tag, Cro-Mags' punk bent often overpowers any thrash leanings. 'The Age Of Quarrel' is more Pistols than Exodus, yet like both it never lets up. Neither does it lapse into the kind of contrived 'rage to order' that characterises the worst stabs at hardcore, and only with the odd lyric like "all you hippies better start to face reality" does it ever sound particularly dumb.

Cro-Mags' street-tough tales of urban decay and struggle may lack Adrenalin OD's sense of fun, but more importantly, their soundtrack throws a far more weighty punch than AOD, Agnostic Front and the like.

Make no mistake, if ever hardcore – this snapping, gnarled, nutty and occasionally bleak form of near-masochistic pleasure – was to break from its cult ties into the open market, Cro-Mags would be there in the thick of it.

PAUL ELLIOTT

VOIVOD 'Killing Technology' (Noise N0058 German Import/CD)*****

I HAD a phone conversation with Piggy from Voivod not so long ago. Unfortunately, the line to Berlin sounded thin and distant. Being a French Canadian, his English wasn't too good either. My French was worse. Over a difficult half hour we had little to say to each other.

Voivod's music translates a whole lot easier. In the same way that the 'F' word neatly hops over language barriers so 'Killing Technology', like its two forebears, makes its point without beating about the bush.

It tends to beat about the head, neck and ribs instead. Voivod are masters of accelerated ultra-violence, and this record, if a touch lighter than 1986's 'RRRROOOOAAAARRRR' (ah, that feels better), is still by far their most intoxicating.

Throughout seven excessive bouts of manic, claustrophobic, punky, heaving thrash, Voivod's intelligence and perverse sense of logic works the lathering noise into an exhausting but addictive drug. Although quite how they keep control of this writhing chaos is anyone's

guess.

The whole ugly thing crawls with scalding, shifting riffs, underpinned by Away's inhuman drumming and scarred by Snake's battery acid roar.

Voivod's numbing rage and feverish anti-melody is some of the toughest, most challenging listening around.

PAUL ELLIOTT

VARIOUS ARTISTS 'Sounds Of Soweto' (EMI EN 5006)***

NOT LEAST of the variable joys to be found herein is the discovery that the only white honorary Zulu ever is a Manchester-born musician called Johnny Clegg. Formerly with the mixed-race Juluka, whose very existence cocked a snook at South Africa's apartheid regime, Johnny Clegg's new group Savuka continue in similar vein.

It's a baffling combination of the warm lilt and community chant you'll have heard on Paul Simon's 'Graceland' and a syrupy, songwriterly yearning such as provokes sensible folk everywhere to curse the name Chris De Burgh. Yet for all the spanking American-style production, easy-going tunefulness and

almost simplistic lyrics, the message of his songs is fiercely anti-apartheid and therefore quite probably sailing close to illegality.

In South Africa, it seems, even middle-of-the-road pop shouts the odds at apartheid.

Fans of 'Graceland' will have no problem with 'Sounds Of Soweto'. Indeed, 'Graceland's Soweto musicians play in a far more distinctly 'African' style than many of the ten groups here, who have absorbed a sackful of funk, disco and soul mannerisms and stitched them into new shapes.

Those who reckon that the non-pop Earthworks compilation, 'The Indestructible Beat Of Soweto', more authentically reflects the black struggle against apartheid will sneer at the sleek, sometimes sickly Americanisation of African roots music as presented here. But one listen to the gunfire, helicopters and crowd panic that kickstarts Condry Ziqubu's mongrelised funk anthem, 'Confusion (Ma Africa)', should persuade them that insurrectionary fervour need not be doused by a few bob spent on production.

MAT SNOW

THE MAJESTICS 'Tutti Frutti' (BBC Records REN 629)**

THE SOUNDTRACK of the TV show of the book. . .

Within the context of the television series, the mildly far-fetched plot of *Tutti Frutti* is readily eaten up and the idiosyncracies of the gently-caricatured characters are indulged. However, the overspill of this masquerade onto the sleeve notes for the album is pointless.

Unlike *Bad News Tour*, the music on 'Tutti Frutti' takes the form of a well-executed homage rather than a well-observed pastiche. Also, the performances are clearly professional and are almost certainly the product of players other than Fud, VD, Danny and Bomba.

With Zoot Money involved in a barely-credited supervisory role, the resultant disc is – as might be expected – lively, creditable and thoroughly predictable. Chuck Berry comes out top of the composer pops, with four contributions to a set of painfully obvious standards.

Whatever their points for effort, The Majestics score an emphatic (although intentional) nil for originality.

ANDY HURT



SOME MEKONS on the trail of Den and Angie. . .

LIVES

PERFORMANCE

DIGGING THE DIRT



CRAZYHEAD'S ANDERSON: hold your nose and jump right in!

Steve Double

BOSS
Kentish Town Town And Country Club
BOSS RULE OK! They look good. They're hard, rough and tough. And they're set to mix it with the best in British funk.

Boss are three Carl Lewis haircuts topping sharp black shades. Boss wear sports tops and cycling shorts, the latter hugging their anatomy so tightly that well formed bulges can be seen below the stitching around their midribs.

All this adds up to one big sex machine, taking you to the bridge and beyond.

With a beat box that rocks the half empty house and a Mantronix pulse which throbs like a purple bruise, Boss mix and scratch together all the tricks associated with New York hip hop and put them into a London context.

Charismatic vocals switch frequently from a contrived rap attack to a streamlined wash of traditional *soul*. But they're at their best when the beat is causing the PA to shudder and the stage to shake; when their rhythms collide, synths crash, limbs jitter and the neatest funk apocalypse takes over.

So work up, wise up or ease up, suckers, to Boss, the meanest dudes this side of Battersea Bridge. If nothing else, they look set to have a big influence on British funk in the very near future.

RON ROM

THE SHREW KINGS
Camden Dingwalls
I'M NOT exactly sure what Liza Minelli would think of it, but I reckon The Shrew Kings are a cabaret of sorts. First impressions suggest a fairly straightforward kind of band, with guitar, bass and drums, the usual biz. But then there's the lead vocal duo, one with a short barnet and uncertain voice, one with a mop of curly locks and dangling Doc Marten's. A rum couple, like the Bud Flanagan and Chesney Allen of mid '80s jangly pop.

The band mix misplaced confidence with threadbare competence, but that isn't to dismiss The Shrew Kings out of hand, as there is a (I overheard this line from an A&R guy one night) a *certain naive charm* to the quintet.

Curly straps on an accordion and squeezes his little heart out, while the bass player collars the mike to air a peculiarly Fairport Convention kind of voice on a Fairport Convention sort of song. There's wimpy white funk, there's rock 'n' roll, there's a whole bundle of strange goings-on and I don't really know what to make of them.

The Shrew Kings open with a very good song, 'Losing My Cool Again', and have another goodie in 'Ship Of Fools'. They also have some snoringly ordinary songs.

Even so, they're fun.

ANDY HURT

TRAX RECORDS
CHICAGO HOUSE NIGHT
London Limelight
INSIDE THE church they call the Limelight, the congregation is simmering. Pressing my face against the cold damp stone floor, I notice that not one dancing foot touches the ground.

A man even taller than those on the door rushes past. His jacket looks like he has stuck glitter all over it with U-HU stick glue; it smells that way as well. From his lapels and shoulders dangle handfuls of tiny stuffed fluffy toys.

This Christmas tree orphan is a House fan. He likes his music fast, energetic and alive. A beaty mix of hard funk, hi-energy and late '70s disco, all strung around a throbbing purple vein of bass guitar and peppered with a rash of hi-tech keyboard acne.

On stage, Marshall Jefferson – wrapped in spangled suits which look like they've been puked on by a dog on a diet of ground glass – are following each other through a hastily arranged dance routine. I say hastily arranged because the third member has yet to learn it.

The singer rubs his cock against the microphone. His two keyboard players are tapping organs which aren't plugged in. Where's Starsky, where's Hutch, where's Huggy Bear? This is

CRAZYHEAD
Kentish Town Town And Country Club
GRRRRRRRRR. DATELINE March 1987: pop will not be allowed to eat itself, because gangrene gobbled scumbag rock is on its trail and it's going to devour everything in sight. Hotly tipped as architects of this impending carnage are Leicester dirtball phenomenon, Crazyhead.

At today's 'Explosion' event – loosely modelled on the 'Implosion' concerts that graced The Roundhouse in the '70s – Crazyhead are the last band on before reformed early '70s anarcho outsiders, Pink Fairies take the stage. With an audience composed of equal parts dewy-eyed flower children, bastard bikers and so on, Crazyhead are in their element.

These five adverts for Amplex owe a lot to the more spazzed out, dangerous side of '60s rock. But let's get one thing straight kids, because, far from being straight revivalists, this lot are the first low tech rock sampling combo. Replacing your Fairlights and your Emulators with technology as determinedly primitive and unaesthetic as bassplayer The Porkbeast, Crazyhead are sampling '60s garage bands, the likes of The Ramones and the bravado of poonk to produce their own trashy rock manifesto.

If we're going to have a new wave of Gibson-bashing rock fundamentalists, then we might as well have this lot. Zodiac's still to come up with the goods and The Cult, despite their appropriation of sundry golden riffs, still have cartoon dimensions. The Mission were funny for a while but now the joke is over and the punchline is Crazyhead.

They take to the big stage like naturals, and when the glasses come raining down, it's a testament to the most convincing display of onstage snottiness that I've seen in a long while.

"Don't you tell me how to do my job and I won't tell you how to sweep floors," jibes singer and lead wag Anderson. He has the latitude for such obnoxiousness simply because Crazyhead have the songs to back up his boasting. 'What Gives You The Idea That You're So Amazing Baby', 'Out On A Limb' and 'Dragon City' are eminently workable shards of muckabilly, and despite the appalling PA, Crazyhead sound brutally plausible.

Lock up your dry cleaning because Crazyhead are coming to town and they smell bad.

ROY WILKINSON

supposed to be a House Spectacular. It has none of the quality of Farley Jackmaster Funk's 'Love Can't Turn Around' and none of the variety to be found on the 'Chicago Jackbeat' LP.

The only energy emanates from the bobbing audience who're particularly excited by the sight of 'real' House artists in the flesh. But most of the acts mime and the House pulse, the taped beat and bass, is smothered by nauseous clouds of dry ice.

A wizened gargoyle peers from across the balcony. The deep curves of the face and the hedge hogged nature of the beard look familiar. Gargoyles rarely grow beards, so I look closer and realise that the head is protruding not from a rigid pillar of granite but from a small blue anorak.

This is John Peel, he looks tired. Frequenting the Slimelight has that effect on you.

JAMES BROWN

THE ARMOURY SHOW Charing Cross Road Astoria

WHEN THE Armoury Show first emerged – sparkling, gaudy and a little bloated with their own self-importance – they were hailed as a new wave 'supergroup' by many. After all, the band included both Richard Jobson, ex-Skids, and John McGeogh, ex-Magazine/Banshees, each pouring his talent into this flashy rock noise.

These days, of course, there is no John McGeogh, but The Armoury Show's appeal appears to be as strong as ever. Certainly, The Astoria is full of loyal fans.

It's a predominantly male audience who are getting in some practice for the next Big Country tour, their arms aloft and their fists clenched.

Playing with a muso's air of confidence that It Bites would be proud of, The Armoury Show go through the motions like snails chewing concrete.

With his "fist in the sky, feet on the ground" attitude and, some would say, with his big fat head buried in the sand, Jobson, the showman, the great rock 'n' roll ham, is still working for the yankee dollar. He's still punching the air and firing great torrents of gob into the sky. He has a certain magnetism that no one can deny and it isn't long before he gets the audience eating out of his hand.

But he comes across as a slickly professional entertainer, dishing out plastic emotions alongside such crass and appalling songs as 'Love And Anger' and 'Feeling'. Added to this, there's a saxophonist and a guitarist who has more foot pedals than fingers, or talent.

The Armoury Show are like a shiny coat of arms: polished and proficient. But their music is an excessively fat slab of bloodless one-dimensional rock. Your compact disc player will simply adore it.

RON ROM

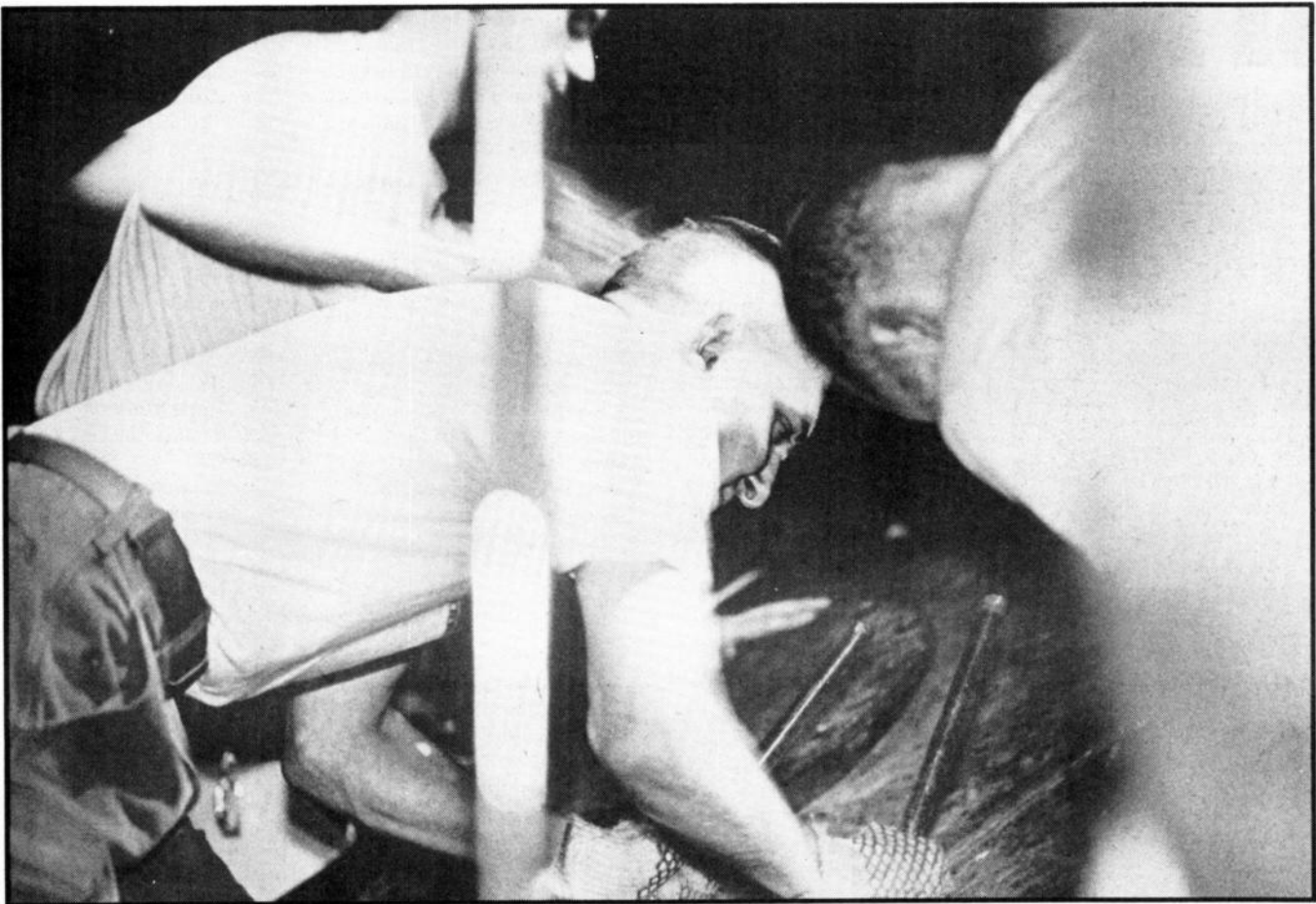


LOOP: GOING around in ever-decreasing circles

Greg Freeman

PERFORMANCE LIVES

HEARTS OF IRON



TEST DEPT: post-industrial revolutionaries

Greg Freeman

MAGNUM/HEAVY PETTIN'
Hammersmith Odeon
MAGNUM'S CHEERLEADER Bob Catley certainly understands the meaning of conviction. There he stands, baring his soul as if delivering a choral rendition of his last will and testament.

Magnum are so tight that you couldn't even slide a Rizla between the chops. They're trying hard, coming over all mean, moody and magnificent, backed visually by a spectacular stage set.

But the sharp superiority of a show like this only goes to highlight the painful fact that Magnum should've made it years ago. What a crying shame that rock music didn't re-emerge as a fashion item

in the Top 40 before Magnum became a rather tired name on the hard rock circuit.

Opening act Heavy Pettin' aren't quite as popular as Magnum, but that's probably because they're not as good at what they do. However, the Scots boys do show some signs of maturity. Guitarist Punky Mendoza's dance classes seem to be paying off, and although Hamie's vocals remain something of an acquired taste, his delivery is more sure than ever before.

However, whether or not they'll ever really smash through the barrier of mere competence remains to be seen.

MARY ANNE HOBBS

WORLD PARTY
Glasgow Strathclyde University

DESPITE ALL the hot press for 'Ship Of Fools', there's an unremarkably average turn out here tonight with the hall barely half full. In fact, the first things you notice are the three sets of keyboards. I mean, does any band apart from those on severe Kraftwerk-Tangerine Dream trips really need three keyboard players? If the answer's yes, there's something seriously amiss!

World Party are a faceless outfit assembled under the creative aegis of ex-Waterboys keyboard man Karl Wallinger, and to be frank, they have but four types of song: the ones that sound like Bob Dylan, the

ones that sound like John Lennon, the ones that sound like Karl's old cohort, Mike Scott, and last and certainly least, the ones with 'world' in their title.

It's one thing to have influences - everybody has them - but why make them so excruciatingly obvious? 'Nobody Told Me' is introduced as "a song about John Lennon" but it unwinds as little more than a desperate search backwards through the mists of time for the spirit of The Plastic Ono Band.

It's halfway through the next song, 'All Come True', that the chronic absense of any sense of purpose comes to a head. Stunned by the sheer emptiness of it all, I started asking myself where this music actually thought it was going, and if I really wanted to hang around for the ride.

From start to finish, World Party's lyrics are a bland, characterless succession of clichés strung together. Whether it's "everyone's a winner, 'cause there's nothing left to lose" or "swimming in the river, drowning in the sea", they don't actually say or mean anything beyond looking slick on a lyric sheet.

If you're still looking for revolution, stick with 'The White Album'. If World Party are anything, they're the latest addition to an alarmingly common '80s phenomenon: the ever-expanding 'club' of pop nowhere men setting off on their magical mystery cruises with so little to say and so much time in which to say it.

GRAHAME BENT

TEST DEPT

Kentish Town Town And Country Club

BINGO BRITAIN is an ageing bulldog with its head stuck between bars. The bars are fortified and the pariah is pooped, but the best of British bullshit (the media, the class system, the stunted forms of education) is slobbering its propaganda over doggie's useless jelly jowls: "It's OK, Britain is back on its feet."

"Enough is enough," roar Test Dept. Coldly and boldly, they hammer the few brains the dull mutt possesses right back through the skull and out of its arse.

You could never mistake a Fine Young Cannibals gig for a seal cull, a working shipyard or President Reagan's inauguration, but with Test Dept the link is clearly visible. There's a depth and intensity to this performance that you just don't see elsewhere. This is an industrial attack on a post-industrial society.

Instead of using technology to highlight our country's decay, they use hard, hobnailed, foundry-fashioned percussion and pomp. Forms of entertainment from the days when Britain had just a little more claim to being mill-based and Union Jack booted.

Projections of Churchill, Prince Charles and the Queen decorating postage stamps are shoved aside for an image of Ian MacGregor. Nuclear missiles ejaculate from MacGregor's eyes while, below him, Test Dept's drums are hushed to an intimidating rumble and a Kent miner reminds us of the bitterest post-war industrial struggle.

Surrounded by flickering images, Test Dept's biceps, forearms and short sledgehammers become one. 'Empire', the band's most impressive performance, leaves the Burundi drumming which it's based on and becomes an audio reproduction of a once full motor car production plant in Cowley.

There are those who seek change through accapella soul music, and those who'll start the revolution just as soon as the Sock Shop opens. And then there's Test Dept, who are physically powerful enough to inspire direct action itself.

JAMES BROWN

TRASH TOWN
Leeds Haddon Hall

AFTER THE cool bossa nova rhythms and Bontempi organ drones of support band The Blaze, Trash Town hit us full in the chest with a blast of fractured guitar rock.

It's intelligently conceived and performed, but I've serious reservations about the band all the same.

Trash Town look like they suffer for their art, their lean, stubby profiles and gently receding hairlines telling of how Free State, the band's previous incarnation, almost achieved cult status before going the way of much musical flesh.

Their present equation of agit-funk bass and drumming, coupled with post-punk picking and power chords provides a cerebral framework reminiscent of the young XTC. But it hems in the melodies, setting up dramatically inverted choruses that seem to spiral in on themselves where they should be opening out into something uplifting and celebratory.

In all fairness, the slower songs had more soul than the mid-tempo angst ballads the band seemed to favour. But the only British band making any success out of this kind of music are Hurrah! and, let's face it, they're hardly likely to achieve Wham! status.

Not that fame and fortune are the be all and end all of modern music, you understand, but when it lacks both dirt and danger, heart-felt guitar rock is in grave danger of becoming the MOR of the new wave.

JOHN ANTHONY LAKE

SPOILT BRATS ON ACID

LOOP/BLOW UP
Camden Black Horse

AS THE bands play, films of tacky '60s 'psychological thrillers' are shot onto the backdrop. Elfin featured girls are cut up in bath and it's all about as convincing as William Hartnell period *Doctor Who*. Speaking of *Doctor Who*, isn't that a TARDIS parked in the corner? Perhaps that explains the timewarp taking place in this flock wallpapered living room of a venue. For a mere £2.50, you gain admittance to a meticulously staged reconstruction of Syd Barrett's coming out ball.

Blow Up are Creation's latest signing and it must be a little galling for label supremo Alan McGee to see them cocking up on house style. One of the four member has quite irresponsibly forgotten to wear leather trousers.

This lot have a wealth of snappy tunes, decked out with some nice twanging and one string guitar solos, but with their mop tops and dinky boots, it's hard to overlook their overriding and embarrassingly well observed '60s pastiche. "I asked her her name, she

said it's Mary Jane and I live down the lane," intones the seriously good looking singer without a hint of a smile.

Loop, from their opening confusion to the end of their four song set - whereupon their singer throws down his guitar and sulks off with an unconvincing display of rock melodrama - are very dull and very disappointing.

With his back to the audience, worshipping the great god of feedback, the guitarist is looking for a nihilism that merely comes across as naivety. Meanwhile, the bassist drones out a leaden thump and the girl drummer bashes out a tattoo, standing behind her snare and floor tom, because that's what girl drummers do these days. Singer Robert Peers from beneath his fringe and whines on in all his acid drenched banality.

This is all so facile, so lazy, and ultimately completely dispensable. This (tape) Loop are stuck in a messy round of wah wah (back) peddling, using noise as a mask for apathy. Just irredeemable.

ROY WILKINSON

LIVES

PERFORMANCE

A LOUD BARK
BUT NO BITE

DAVE MUSTAINE: he's sure to have a cold nose

Greg Freeman

MEGADETH
Hammersmith Odeon

WHAT THE hell is going on here? It's said that Dave Mustaine left Metallica because they kicked his dog; now he's over here with his new thrash metal angels of Armageddon to kick our . . .

Well, there's the immediate difference. A fundamental change has gone on in metal which, at best, goes way beyond any idea of the genre simply grafting itself onto the bent fender of hardcore punk's speedmobile. Dave Mustaine greets us with a rasped "Hello, you f*****", not a "Howdy London, are you ready to kick some ass?". But though his guitar grenades might be stuffed with nuclear fuel, his 'punk' attitude is a sham.

Even so, the really bizarre thing is that, despite minimal coverage outside of *Sounds* and *Kerrang!*, relative unknowns like Megadeth can come over here and virtually sell out the Odeon. And that the advance orders for their new album, 'Peace Sells . . . But Who's Buying?' were reported to be in excess of those for bands like REM.

So what the hell is that noise?

It centres on a stage which, not so long ago, played host to the biggest load of muck ever to escape a sewage farm, Flotsam & Jetsam. Now though, the sound comprises the hurricane force guitars of Mustaine and

Chris Poland. They blast through 'Wake Up Dead' and 'The Conjuring', entire cities are razed to the ground, zombies walk once more . . . and then it's showtime.

"Which one of you f***** out there can answer this question? Are you so dumb you can't answer it? Here it is . . . 'Peace Sells' . . ."

"But who's buying!" bray the audience on cue. And the backdrop – a portrayal of the United Nations building in rubble with a For Sale sign – starts to flutter as the guitars begin to chatter sulphate string stings.

'Peace Sells' is Megadeth's hotspot, sometimes along with a down-at-heel version of Nancy Sinatra's 'These Boots Were Made For Walking', both of which I dig.

Yet the more they play – and the harder the iron drums of Gar Samuelson kick one's intestines out of touch – the more obvious it becomes that Megadeth are an uncomfortable hybrid between trad and thrash metal.

This band might have an undeniable punkskid energy and, thankfully, they aren't penis-fixated, yet lyrically they're treading the same old terrain of gore and glory. Anthrax have pointed out that there are more things to write songs about than wizards, devils and demons.

As Megadeth prove, you can't teach an old dog new licks.

JACK BARRON

CURIOSITY KILLED THE CAT/THE IMPOSSIBLE DREAMERS
Oxford Polytechnic

THE DAYS of daydreaming to 'August Avenue' are gone. The Impossible Dreamers don't even include it in their set these days, preferring a harder, more experienced sound. But here, amidst the record-buying elite of Oxford's 16-year-old contingent, the change of character pays. 'I Had Love In My Hands', the new single, whips up the greatest applause.

Even so, the tremor in Caroline's voice during 'The Girl Most Likely To . . .' makes me yearn for the days when she beguiled rather than stomped around like a second-rate Annie Lennox.

In fact, things are far from perfect. Guitarist Justin Adams will need a few lessons in looking suave when he breaks his guitar strap if he's to make it in front of an audience so aware of style.

Curiosity Killed The Cat have style. So what if Boy George didn't turn up and Tears For Fears stuck to the bar rather than to the beat? The Sades of '87 are so smooth. Not one beat out of place, not one manic guitar explosion. Tight and cool, their set sounded like one 45 minute song.

The crash barrier can barely stand the pressure of the 28-inch chests crushed up against it. Meanwhile, observing this hoard from a safe distance, stand the cool poly students.

A band that can retain the interest of both audiences can't fail to succeed. A number one album, I suspect.

SHAUN PHILLIPS

PLATO'S JACUZZI
Leeds Duchess Of York

WITH HAT and dreadlocks, clad in a long coat and covered in fake tattoos, the bassist known as The Dodger is actually an illustrated Dr Who. The venue is his TARDIS and we are hovering in a time-warp, based around the late '60s and early '70s.

Plato's Jacuzzi are a band steeped in this era, stitching together dream-like musical tapestries, all hung from a framework of urgency tilting towards nightmarish extremes. Not that they aren't partial to the odd reggae song or three but the warp factor overdrive of acid rock is never far away.

The strident melodies and disciplined musical passages shot through with a Kevin Ayers-type intelligence save the show from heavy metal self-indulgence. And if a dodgily chosen cover of 'LA Woman' threatens to pull loose threads, the Plato treatment of Bowie's 'Be My Wife' ties them neatly back together.

Genuine hippydom or musical parody? Whichever, Plato's Jacuzzi are immediate and affecting. They're also one of the best live bands in town.

JOHN ANTHONY LAKE

THE WEATHER PROPHETS
Strand King's College

WITH HIS guitar held awkwardly under his arm and his smooth vocals melting like butter over a furnace of confident English pop, one just knows that Pete Astor – chief Prophet – wants to be a star. Call it faith, call it bullshit, but Pete Astor wants to shine.

Ever since his days with The Loft, Astor has searched the whole wide world for a balance between frailty and good old reliable rock, and tonight it looked as if he's found the perfect compromise. Starting with the Loft classic 'Why Does The Rain' and finishing with the best Weather Prophets track to date, 'I Almost Prayed', Astor's judgement proved virtually faultless.

In a Weather Prophets set, sleaze and purity run side by side, along with rousing guitar solos. While the songs are pleasingly ambiguous.

Now and again, though, The Weather Prophets lose us, and when they're not brimming with confidence they're pattering along aimlessly. But when they're bursting off over the stage and the guitars are moulding a precise package of rock noise, they create a rich beauty.

In many ways, St Pete is St Julian's direct descendent. He's deceptive and dangerously schizophrenic. He's sexy in a brittle, insecure 'touch me there and I'll fall apart' sort of way. Like Cope, Pete Astor is brimming with his own barely concealed confidence and, because of this, he's producing some of the most enterprising rock in Britain.

RON ROM

KATRINA AND THE WAVES
Harlesden Mean Fiddler

IT'S A good-time Friday night, the beer flows and the punters get into gear before moving on to the local nightclub. Faced with the task of pleasing such a hard core carousing public, you could do no better than to look to Katrina And The Waves.

Everyone in the Club 18-30 crowd can relate to the 'Brown Sugar' composite pop boogie of the Waves. The reliably impressive Kimberley Rew puts his guitar through the complete Keith Richards chord book with ample amounts of raunch. And Katrina? Katrina rocks out!

Looking like Chrissie Hynde's secretarily-minded older sister, Katrina belts out passably black vocals over a set of pumping verse/chorus rockers, sufficiently predictable to get even the most obdurate of pissheads slurring along.

The opening line of the set, "we're gonna havva pardee", sets the tone, and with two of the first four numbers suggesting that everyone do the mashed potato – an everyday occurrence in Harlesden – I conclude that this is no place for Cocteau Twins fans.

The main – and persistent – fault of the band is their insistence on dragging out every song beyond its optimum length. To the sober observer, they have a tendency to become boring.

God created Katrina And The Waves to play freshers' balls and on that level they are brilliant. But I'd still remain a touch embarrassed to admit to liking them.

ANDY HURT

A SLICE OF HAM

BERLIN

Kentish Town Town And Country Club

WHAT MIGHT make perfect sense in the City of Angels with the smog on your back – and even then I have my doubts – doesn't stand much of a chance in an Irish dance hall in North London when there's room aplenty for a bit of enthusiastic cat-swinging without likely damage to either skin or fur.

Berlin serve regular diet US FM rock, both full and hollow at the same time, and rotate around the diminutive but heavily-lunged Terri Nunn. The boys in the band go in for a great deal of legs apart posing, the drums smack into your chest like some sort of electrical charge and the keyboards fill in whatever room is left.

It's all highly proficient, of course, and I actually quite care for 'You Don't Know' with its phoney Oriental intro, but you soon begin to forget about the noise and concentrate on young Terri as she puts herself through some sort of callisthenics routine.

Bigger than a mouse but seemingly smaller than a woman, she adopts a wierd Quasimodo-like stoop and relentlessly paces the stage, clambers all over the equipment and even goes for a quick wander around the hall. I'm particularly fond of the bit where she leans back and draws strings of imaginary coloured handkerchiefs from her mouth. It's all done in a Bonnie Tyler-without-the-croak voice but the girl really is a bit of an actress.

So we swoon a little gasp of recognition when they give us their Big Number One, stagger when we realise what they're doing to the Pale One's 'Suffragette City' and smirk when they finish on 'Like Flames' with its awful whistling hook.

Terri ends by personally shaking hands with those at the front, telling us how wonderful we've been and how she's going to tell her family all about us when she gets back home. I wish I could say the same about Berlin.

PETER KANE

PERFORMANCE LIVES

KINGS OF THE GHETTO



AJ OF Three Wise Men: don't piss in his corridor!

Steve Double

THREE WISE MEN

Swiss Cottage Windsor Road Community Centre

THE HALFCASTE teenager next to me is the best dressed of the many homeboys and girls packed hip jam solid in front of the stage. Faded Levis slashed from seam to seam, cotton undertrousers, red mountaineering style DM boots, a beret and a shiny black flight jacket.

It's a versatile, hard-wearing, stylish jacket for a versatile, hard-wearing, stylish type of street music. The sinewy British face of rap, heavy metal and hip hop is starting to smile. The JAMS, Renegade Sound Waves and a thousand punk lipped curs and rap addicts have been given the kiss of life and def by Run DMC and the Beasties. And tonight, Three Wise Men are showing how the noise runs in Peckham.

Towering over the audience with sharp daggers of sweat gleaming across his forehead, his football-sized fists clenched and his teeth bared, AJ is chanting. Two feet behind him, with headbands wrapped around their respective black and white heads, Wild D and Jemski are gripped in a similar pose, mouthing the same volleys of rough rhetoric.

Fourteen inches behind them, Cybatron is scratching the beat out of as many different dance records as possible, while, next to him, Fil Chill bolsters it with the band's B Box.

"Burn it down, burn it down, burn the f***** to the ground."

The lyric to 'Urban Hell' is clumsy but the sound is solidly aggressive. The powerfully overbearing beat is so street, so now, so injected with the tension of living in massive inner city housing sties that I couldn't concentrate on the guitar tapes for the smell of piss-stained concrete corridors.

Three Wise Men take their influence from the incapacities of the government. The band are aggressive because the state is aggressive, through its social and economic policies and through its police force.

While Britain drops its standards, Three Wise Men and their ilk raise theirs. Tonight, they were hard, mean, intimidating and exciting.

JAMES BROWN

THE ANYWAYS Oxford Jericho Tavern

IF A pedant were to rule a line between 1967 and 1987, then exactly halfway down that line he'd come to 1977, a year when Liverpool won the league and punk rock exploded. But to a romantic like myself, the Queen is dead, punk rock lives on and Liverpool will always be champions! And The Anyways mark the spot where '67 meets '87.

Three boys with flu and two girls with everything set sail for a distant shore where a stunning sunset meets the golden sands. Guitars chime and strum and ruffle your hair. Keyboards swirl, what else? Melodies flirt with memories. The Kinks get covered, T Rex gets plastered and the Modern Lovers lend us the beat from 'Road Runner'.

This is only The Anyways' second ever gig. By the time they reach double figures, they'll have a single out on Creation, Janice Long in their pocket and every 'talent broker' in town on their trail.

A priceless pop of the purest kind shimmies through a crowded pub, a piano plays in an empty room and there's blood on the cleaver tonight. Cut yourself a slice and taste The Anyways soon.

ROGER HOLLAND

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SCANNERS

EDITED BY TONY MITCHELL

PERFORMANCE



VIM, DEN and the lads relax backstage at Donington

BAD TIMING

A SEQUEL of sorts to the *Comic Strip* TV episode *Bad News Tour*, *More Bad News*, released last week with *Trick Or Treat*, has come about because Adrian Edmondson had a really good time doing the previous film. And because he found himself coming up with more and more ideas and more and more gags that he felt he simply had to use.

Not unexpectedly, he feels that this second film is the better of the two. And completely predictably, he tells me that there will be a third film, a rock fantasy written and directed by the make-believe band themselves. So far, so good, so obvious.

The next step in this chummy little heavy metal send-up, now the 'band' have been signed to EMI, will be a *real* *Bad News* tour.

Although they readily admit that Colin, the pathetic bassist who looks a bit like Richie Rich, can't play a note and probably never will ("he's got the rock 'n' roll spirit in his blood, it just isn't in his fingers"), Ade and partner Nigel Planer are pretty confident that they and drummer Peter Richardson will be able to pull the band through.

"We were rather stifled at Donington because we were

playing for a film and not really for an audience at all. And because there were 60,000 people out there all looking at us. And because some roadies from another band had sabotaged our gear. They must have been scared we'd blow 'em off-stage!"

"But we were much better when we supported Iron Maiden at Hammersmith. I even beat Jimmy Page in a guitar duel!"

Bad News promise us a really gross heavy metal show for their tour later this year.

"We thought we'd call it 'No Sleep Til Hammersmith', it seems to have a certain ring to it. But it does seem to be a bloody long time to go without sleep when you start the tour at Sheffield Poly."

So here they are, five years after they first appeared on TV and every time they do something new, they're called 'alternative comedians'. How do they react to that sort of anachronistic stereotype?

Ade: "There is still a case for calling us 'alternative' while you wouldn't dream of calling Ian Dury 'new wave'. Because the point is that whereas those one time new wave bands are now competing with the old establishment on more or

less equal terms, and often they're preferential terms, we're still appearing on BBC2 and Channel 4, whereas people like Cannon And Ball and Little And Large go out at peak viewing times on the major channels and get much bigger audiences than we do."

Which perhaps only goes to prove that the music industry is more adept at swallowing up its brash young snots. Or that comics are a little less ready to sell out.

Nigel: "Yeah, pre-'75 comedy is still prevalent and successful generally. Especially on TV. And there is still this different kind of humour, there are still people writing comedy in a different way, and it is still set against the old hierarchy which has shown no signs of moving with the times."

Ade: "What I find particularly annoying about the label 'alternative' is that nowadays everybody's labelled 'alternative' and I don't want to be grouped under the same label as people like *Who Dares Wins!* They're called alternative and we're called alternative and therefore we're all exactly the same in the eyes of the public and the media. And I think we're much better."

At times it seemed as

Such is the compensation for having to sit through the remaining minutes of boredom.

But although it is both physically draining and mentally paralysing, I can't deny that the video provides a well-produced visual document of the musical skills of messrs King and co.

The set may be styleless,

the light-show uninspiring and the dramatics insipid, but the ten 35mm cameras are edited to good effect. No embarrassing shots of cameramen tripping up, or moving in for the close shot.

Equally, the quality of the soundtrack (in stereo) lives up to the standards laid down by Level 42 in the studio. Crisp, rhythmic and

though the only reason you and Ben Elton had made *Filthy, Rich And Catflap* was to heap coals of derision on people like Tarbie, Brucie and all the rest of the Lyle And Scott golfing jumper crowd.

Ade: "Oh absolutely, those people simply are not funny. It's like that speech I delivered in one of those shows. These are all people who did once crack one half-funny joke one night at the London Palladium in the '60s, and they've been given game show after game show after game show, so that they can stretch their two jokes out across half an hour and still be called comedians."

"But the awful thing is that we now get to meet these people! I mean, you can sit at home and look at Little And Large on the telly and think God, this is complete garbage, why are these people allowed to live?"

"But because of the nature of working at the BBC, we soon find ourselves sitting next to them in the canteen, and y'know, they're all right, they're a couple of sweet, amiable little old men. Just like Nicholas Parsons was when we were worked with him."

"It's just that they shouldn't be allowed to get away with the stuff they represent on TV."

monotonous, even when Mark King is hovering 30ft above the stage near the end of the show.

If you're a fan, but can't get to see them live, this is a better substitute than an album of greatest hits and an Athena poster, and at £9.99, it's probably no more expensive.

SHAUN PHILLIPS

TUTTI FRUTTI – THE BOOK OF THE BBC TV SERIES

John Byrne (BBC)

BEWARE! BECAUSE whenever the BBC try to hype you with catchlines like "madness, mayhem and music", then you can be sure that they're trying to off-load a product a deaf mute with astigmatism would never have bought.

The idea behind the concept behind the series behind the book has a precarious half-footing in the world of the quick and the humorous, but *Tutti Frutti – The Book* – belongs at least six feet under. We are talking a serious stiff here.

So, without prejudice to the TV show, which might conceivably succeed, this book is so haphazard, so inconsequential and so wrapped up in its own conceits that every time it does manage to drag up a decent half giggle or a three-quarter belly laugh, the humour is immediately smothered beneath the blanket of its own ill-advised making.

This is not a cot-death: the potential in this story was killed off by the very ambition which insisted it should be sold as a book as well as a TV series and, no doubt, a record.

ROGER HOLLAND

ALWAYS

(Mainline Pictures)

ORSON WELLES apparently dubbed *Always* "the bravest film ever to come out of Hollywood", perhaps because of its crude camera techniques, or perhaps because it attempts to set the world record for indiscriminate hugging in a motion picture.

This is Henry Jaglom's fifth film as writer and director and the first in which he also stars. Interestingly, he bears a strong physical resemblance to Michael Emil, who appeared in his two best known films in this country, *Sitting Ducks* and *Can She Bake A Cherry Pie?*

Jaglom and Patrice Townsend play a separated couple who meet to sign their divorce papers and instead, spend the weekend together re-examining their marriage in all its self-absorbed detail.

Their portrayals are extremely convincing, as indeed they should be, considering that these two were once man and wife and are making the movie in their old home.

Although much could be learned from eavesdropping on the Jagloms and their weekend guests – in the same way that in a weak moment you may find yourself following the advice in *Cosmopolitan* – it is almost impossible to care about what becomes of these people.

Jaglom may no longer have his wife but he still has his Spanish style home with the swimming pool and the amusement arcade games in the dining room and his affluent, balding, middle aged, West Coast life is as alien from yours or mine as that of the Punan of Borneo.

If you're really interested in finding out about the bottom line in love and marriage, go visit your parents once in a while.

JANE SIMON

HUNGRY FOR LOVE



TRACY CAMILA Johns: she's got it

SHE'S GOTTA HAVE IT (Recorded Releasing)

"I'VE GOT ten inches of A1 government-inspected tube steak, baby." Doggy doggy, film fans. These are the words of one of 12 would-be suitors *She's Gotta Have It's* heroine Nola Darling (Tracy Camila Johns) terms "dogs".

The dogs are the unfortunates who don't make it into Nola's candle-bordered bed; the lead characters in this neat, intelligent comedy are those who do. Namely Mars Blackmon, self styled Brooklyn homeboy with a mouth as colourful, loud and sweet as a candy factory, Jamie Overstreet, clean-cut, modest, nice boy who Nola meets at a bus stop, and Greer "I'm the

best thing that ever happened to Nola Darling" Childs as successful, would-be-white model.

She's Gotta Have It is a film about a woman who behaves herself sexually in the manner most men assume is OK for men but not for women. It is successful because Lee made the film from the point of view of the jealous suitors and not as a sympathetic piece of liberal patronisation.

It is objective rather than sentimentally subjective. Pleasant though they are, the jealous attentions of all three lovers eventually prompt Nola to dump them quite unceremoniously, one by one.

Filmed in Brooklyn over 12 days, on a budget of \$175,000, with no props and no costumes, with a cool jazz soundtrack from Spike Lee's father Bill, *She's Gotta Have It* is a truly realistic film. It has everyday qualities so often left behind by big productions. It is simple, cunningly witty and moralistic. This year's *My Beautiful Laundrette*. You gotta see it.

JAMES BROWN

LEVEL 42 Live at Wembley

(Channel 5) I THINK the promoters ran out of faith about half-way through this 73-minute epic, for this is when a huge head momentarily blocked the screen, the lights came on, and we were invited to feast on tuna and prawn sandwiches.

The set may be styleless,

LETTERS

BACK IN THE LAB DOCTOR FRANKENSTEIN IS PUTTING THE FINISHING TOUCHES TO THE MONSTER FROM HELL, BUT...



HAIRY MONSTER, SUPER CREEP

I WAS deeply disturbed to witness the *Frankenstein And The Monster From Hell* film on TV last night. The monster created by Peter Cushing and friends bore an uncanny resemblance to Ian Astbury (complete with shaggy wig).

Could it be that Ian is really a jigsaw made up of all the great dead rock stars he now so forcefully advocates? Mr Cushing said of the monster "it could live for another ten years". God help us! — Sniff (not a Cult fan), St Annes, Lancs

MEGA MIXES

IN ANSWER to the letter 'Killing Marc' (March 7), I feel an alternative opinion should be shown as well.

In the past I too have been against remixes of Marc Bolan's work, but the running down of Tony Visconti and the fan club is unjustified.

In the four years following Marc's death EMI did very little. But, through Marc On Wax, the fan club have brought Marc's music to a new generation of kids. No other artist could have a fan club as good and such value for money too!

Tony Visconti was Marc's

original producer and I can't think of anybody more qualified to remix Marc's work. The remixed version of 'Children Of The Revolution' is, in my opinion, brilliant.

The diehard Bolan fans must stop living in the past.

Marc himself was always updating his work and I am sure he would have approved of the new mix. I plead with Tony Visconti not to abandon his work on T Rex tracks because of a few stick-in-the-muds.

Truck on. — Alistair Laignel, St Saviour, Jersey
For more Marc On Wax see pages 8/9

SUPERIOR SOUNDS

I MUST say that the recent free EPs are much better material than expected and I would like to take this opportunity to request that any future discs — should there be any — are just as selective and issued with the same sleeve format and relevant numbers to maintain continuity.

I'm sure many other readers would agree that the records would then become much more collectable, especially if the music is of similar vitality. — Andrew Clifton, Hastings, East Sussex

SOCK IT TO 'EM

PAUL WELLER, Paul Weller, this is the voice of your conscience speaking.

You may find it ultra trendy and chic not to wear socks these days but after such an abysmal UK tour I suggest you go out, buy some and start pulling them up!! — Ever conscious Kev

SIXTEEN FEARS

SO RON Rom's discovered sex! Last year it was C86, innocence and celibacy, now because Loop produce some decent music, RR is glamorising the risk of AIDS.

"Cool to be freaky and potentially fatal to take a walk on the wild side" with different partners. Oh, ha ha ha! Where does Ron Rom get his ideas of cool?

Danger is only glamorous when it has been exaggerated — and the threat of AIDS is not an exaggeration.

By the way, what is the difference between ordinary feedback and this post-Mary Chain feedback your writers keep going on about? — A Twilight Zone fan, Milton Keynes, Bucks

MONKEY BUSINESS

AS A Peter Gabriel fan and an Animal Rights supporter, I'd like to make several points to J Ball (Letters March 7).

For a start, whatever the lyrics may suggest 'Shock The Monkey' is not concerned with vivisection, whether to condemn or condone. It's about jealousy: the monkey being "an image, not a literal statement".

Secondly, Gabriel has long been a vegetarian. His view on vivisection is that it "may be necessary in some circumstances but should be very tightly controlled and monitored". His view on "necessary" vivisection is a common misconception.

Another important point is that — unlike even cancer which does naturally occur in animals — AIDS is exclusive to man. A cure will only come through research on human subjects. Thalidomide is the often quoted but vivid example of what happens when relying on animal experimentation.

Another method of research must be found that will prevent the needless suffering and death of innocent animals and that will ultimately save human life as well in the fight against AIDS. — C Hendry, Tunbridge Wells, Kent

PS: 'Shock The Monkey' appeared on the Greenpeace benefit album — this surely balances things out!

PSYCHOTIC REACTION

GO ON. Be the first. Review a psychobilly/rockabilly record or gig. Interview a psychobilly/rockabilly band.

You have people complaining about the lack of heavy metal and every week you visit the gigs and interview an HM band. Leave that to Kerrang! and cater for other types of music. Why not stomp on down to the Klubfoot? — Batfink, Carmarthon, Edge Of The World

CHRISTIAN GRIPE

I AM writing to complain in the strongest terms about an advert that you published in the February 28 issue. This advert, depicting Jesus Christ crucified, is not only cheap and tasteless but also grossly offensive to me and, I would imagine, Christians everywhere.

I am not a religious zealot, or fanatic, but I was sickened by what I saw. I accept that not everyone is a Christian and I respect other people's beliefs and opinions. It is a shame that the group concerned do not share this view.

I realise that you are a commercial business and need advertisers, but is it your policy to print anything so long as the money comes in? Would you, for example, print racist or openly sexist adverts? I believe not, and rightly so. However, you print an advert like this. What next? Taking the rise out of Buddha? Having a good laugh at Jewish war deaths? AIDS?

This is the first letter of complaint I've ever written to anyone, which shows how strongly I feel about it. So please Sounds, keep your advertising up with your overall standards. — Martin Reagan, Alcomb, York

TUMBLE RUMBLE

SO THE Mighty Lemon Drops think Age Of Chance sound like something you wash dirty clothes in. That's better than sounding like the dull, smelly, dirty clothes they seem to be.

Any band who spend half an interview slagging others off obviously spend more time thinking about other bands' music than their own. This is usually because they have nothing to say themselves.

The one impression I get from your Lemon Drops piece is that they are bitter. Bitter that the confidence Blue Guitar had in them wasn't a confidence the British public had. Bitter that joke bands like Pop Will Eat Itself can perform Lemon Drop songs better than the band themselves. Bitter that they believed their own press; and the wonderful nights the fake fairy Godmothers of the music press promised and predicted just haven't come to light.

The Mighty Lemon Drops are dull suckers who couldn't write a cheque never mind an interesting pop song. Not fit to kiss Age Of Chance's cycle gloves. Bye bye bores. — Yours sincerely Richard 'Jackmaster' Nixon

CREDIBLE CRAP

I THINK it's about time Sounds took the lead and scrapped the indie chart (both singles and albums) as all they serve to do is give some sort of credibility to the absolute crap that is about on the live scene today.

95 per cent of groups featured are just disappearing up their own arses.

Half the bands that play seem geared to a student audience, and they are the only people maintaining this shambles of an indie scene.

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FRI 27th MAR

SAT 28th MAR

THE ROYAL STANDARD

1 BLACKHORSE LANE
WALTHAMSTOW E17
01-527 1966

THE SEARCHERS £4.50
£3.50 Adv

THE JETS £3.00
£2.50 Adv

MAN MICKY JONES, DEKE LEONARD, MARTIN ACE, TERRY WILLIAMS - DIRE STRAITS £3.00
£2.50 Conc

IT BITES + JOHN LE STORY £5.00
£4.00 Adv

THE MISFITS + SHUSH £1.50

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

FRI 27th MARCH
SAT 28th MARCH
JACKIE LYNTON

Xmal

DEUTSCHLAND

LIVING IN TEXAS
CRAZY HEAD

SUN. 22nd MARCH

Nearest Tube: Kentish Town
TOWN & COUNTRY CLUB
9/17 Highgate Rd., Kentish Town, N.W.5
Tickets £4.50 advance, £5. doors. Doors 7.30pm.
Box Office 267 3334. Stanger 734 8922. Rough Trade Records. Rock On Records.
Keith Prowse 741 8989. Premier 240 0771. Rhythm Records.

SUNDAY 29th MARCH

GREEN ON RED

SPECIAL GUEST
STEVE EARLE
DR'S CHILDREN

Nearest Tube: Kentish Town
TOWN & COUNTRY CLUB
9/17 Highgate Rd., Kentish Town, N.W.5
Tickets £4.50 advance, £5. doors. Doors 7.30pm.
Box Office 267 3334. Stanger 734 8922. Rough Trade Records. Rock On Records.
Keith Prowse 741 8989. Premier 240 0771. Rhythm Records.

THE WELLINGTON

Shepherds Bush Green

Thursday 19th March | Wednesday 25th March

EXCALIBUR | BORDELLO

+ FLIGHT | + SACRED HEART

nearest tube: Shepherds Bush (Central Line) | Admission £2 on door | Open 8pm-11pm

DNA ENTERTAINMENTS PRESENTS

Xmal

DEUTSCHLAND

plus ALL ABOUT EVE

DIGBETH IRISH CENTRE-BIRMINGHAM
MONDAY 30th MARCH

TICKETS £4.00 ADV. £4.50 DOOR. DOORS 8.00 PM
Available from usual agents or by post from DNA ENTERTAINMENTS P.O. Box HP2
Leeds LS6 1LN. (Please Enc. S.A.E.)

DNA ENTERTAINMENTS PRESENTS

MICHELLE SHOCKED

NEW ALBUM—THE TEXAS CAMPFIRE TAPES

TUESDAY 24th MARCH
NEWCASTLE RIVERSIDE

THURSDAY 26th MARCH
LEICESTER POLYTECHNIC
STUDENTS UNION

SATURDAY 28th MARCH
LEEDS POLYTECHNIC
STUDENTS UNION

DOORS 8 PM. ALL TICKETS £3.50 ADV.
AVAILABLE FROM USUAL OUTLETS OR BY POST FROM DNA ENTERTAINMENTS P.O. BOX HP2 LEEDS LS6 1LN. (ENC. S.A.E.)

The Royal Standard

1 BLACKHORSE LANE
WALTHAMSTOW E17
01-527 1966

WED 18th MAR

THUR 19th MAR

FRI 20th MAR

SAT 21st MAR

TUES 24th MAR

FRI 27th MAR

SAT 28th MAR

THE SEARCHERS £4.50
£3.50 Adv

THE JETS £3.00
£2.50 Adv

MAN MICKY JONES, DEKE LEONARD, MARTIN ACE, TERRY WILLIAMS - DIRE STRAITS £3.00
£2.50 Conc

IT BITES + JOHN LE STORY £5.00
£4.00 Adv

THE MISFITS + SHUSH £1.50

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

FRI 27th MARCH
SAT 28th MARCH
JACKIE LYNTON

DESOLATION ANGELS

LIVE AT THE MARQUEE
TUESDAY 24th MARCH
ON STAGE 8.00 PM
BE EARLY!
PAUL 01-316 4240

WED 18th MAR

THUR 19th MAR

FRI 20th MAR

SAT 21st MAR

SUN 22nd MAR

MON 23rd MAR

TUE 24th MAR

WED 25th MAR

THU 26th MAR

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

LIAM OG O'FLYNN
CRUSHERN + JIMMY FINNEGAN

MIAOW
+ AND SO TO BED + THE ARTISANS

MICHELLE SCHOCKED
+ THE CORN DOLLIES + TICKLED PINK

WILKO JOHNSON
+ STEVE HOOKER'S SHAKERS + ERK ALORS

IGGY QUAIL & FRIENDS
(Eve) PHIL SAATCHI + THE LETTUCES + MANIC DEPRESSIVES DISCO

LICK THE TINS
+ CRANNOG + THE GIFT HORSE

JOHN. B. SPENCER BAND
+ JOHN MOLONEY

CRAZYHEAD
KILL UGLY POP + MEAT INJECTION + THE ROVERS GIRLS

THREE MIGHTY CAESARS
+ The Daggersmen

The Robey is now licensed till 2.00am every night (except Sunday). Gigs start approx 9.00pm, with headline bands onstage approx 10.30pm.

LLOYD LANGTON GROUP

at the

IFTON MINERS INSTITUTE

N. OSWESTRY, Sat March 21st

MARQUEE

LONDON, Sun March 22nd
(Huw Lloyd-Langton . . . Hawkwind)

GODFATHERS

ON STAGE THURSDAY 26TH MARCH

DOORS 8PM. 10.00am every night (except Sunday). Gigs start approx 9.00pm, with headline bands onstage approx 10.30pm.

ALIEN SEX FIEND ON TOUR

MAR 24 BIRMINGHAM Diamond Suite

Tue 25 NOTTINGHAM Zhivago's

Wed 26 LONDON Astoria

Thu 29 BOURNEMOUTH Badlands at Co-Co's

Sun 30 PLYMOUTH The Academy

APR 2 EDINBURGH The Venue

Thu 3 GLASGOW Rooftops

Fri 4 ABERDEEN Victoria Hotel

Sat 4

NEW SINGLE
HURRICANE FIGHTER PLANE

TO ADVERTISE CALL

ANDRINA

01 387 6611

SHELLEYS

LIVE ON STAGE —

Tuesday 24th March

THE GODFATHERS

Tuesday 31st March

FIELDS OF THE NEPHILIM

Wednesday 8th April

MIGHTY LEMON DROPS

Tuesday 14th April

RESTLESS

* No Dress Restrictions *
* No Membership Required *

Edensor Rd, Longton
Stoke On Trent
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LATE NITE MUSIC VENUE
OPEN 7 NIGHTS
9pm-2am

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

Wed 18th FROM USA Adm: £4.00
CAMPER VAN BEETHOVEN
STEVE WYNN (DREAM SYNDICATE)

Thurs 19th FROM IRELAND Adm: £5.00
IN TUA NUA

Fri 20th and Sat 21st FROM IRELAND Adm: £5.00
SCULLION

Sun 22nd FROM USA Adm: £5.00
THE SMITHEREENS
SALVATION SUNDAY

Mon 23rd FROM IRELAND Adm: £5.00
MARY BLACK AND **FREDDIE WHITE**

Tues 24th FROM USA AND THE DUKES Adm: £5.00
STEVE EARLE

Wed 25th Adm: £5.00
THE BHUNDU BOYS

Fri 27th, Sat 28th FROM IRELAND Adm: £5.00
MARY COUGHLAN AND HER BAND

Sun 29th, Mon 30th Adm: £5.00
TOM ROBINSON

Tues 31st THE MEAN FIDDLER AIDS BENEFIT Adm: £5.00
(ALL PROCEEDS TO INTERNATIONAL AIDS DAY)
ZOOT AND THE ROOTS *TERRY & GERRY* ANDY WHITE
TED CHIPPINGDON Compere TOM WATT O.J. WENDY MAY
DOORS OPEN 7.30-2.00

Sat 4th & Sun 5th April FROM USA Adm: £5.00
TED HAWKINS
WITH SPECIAL GUEST GILLIE McPHERSON

DNA ENTERTAINMENTS PRESENTS

ALIEN SEX FIEND

Plus BARON PUPPETS

• BIRMINGHAM •
DIGBETH IRISH CENTRE
TUESDAY 24 MARCH
TICKETS £3.50 ADV. DOORS 8PM

• NOTTINGHAM •
ZHIVAGOS-VICTORIA CTR.
WEDNESDAY 25 MARCH
TICKETS £3.00 ADV. DOORS 8 PM

Tickets from usual agents or by post from
DNA ENTERTAINMENTS P.O. Box HP2 Leeds
LS6 1LN. (Enc. S.A.E.)

BARGATES
BURTON-ON-TRENT
TEL: (0283) 63265

PRESENTS
THE RE-OPENING OF THE
GRAND CONCERT HALL
FEATURING

F.M.

PLUS SUPPORT + LATE DISCO
ON
SATURDAY MARCH 28th
DOORS OPEN 8.30-2.00
ADMISSION — £4.00 TICKET — £4.50 DOOR.

JLP CONCERTS PRESENTS

ALIEN SEX FIEND

PLUS SUPPORT

ASTORIA THEATRE

CHARGING CROSS ROAD, LONDON

THURSDAY 26th MARCH 7.30pm

TICKETS £4.50 IN ADVANCE. Tel: 01-434 04031
London Theatre Bookings Premier Star Green 01-734 89321 Rough Trade Rhythm

MCP, by arrangement with VAT Presents

erasure

Plus Special Guests

I START COUNTING

WESTMINSTER CENTRAL HALL
SOLD OUT THURSDAY 9th APRIL 8.00 pm SOLD OUT
FRIDAY 10th APRIL 7.30 pm
Tickets: £6.00 Available from B/O Tel: 01-222 8010,
LTB, Premier, Keith Prowse (Credit Cards 01/741 8989),
Ticket Master & Stargreen
Discount of £1.00 to UB40 Card Holders
(Only Available from Venue)

Under St Pauls Church
Deptford, SE8

THE GRAY

psychedelic Nites

Friday 20th March

HOT CLUB

(R&B)
THE GARBAGE GRINDERS

Friday 27th March

GLITTER BAND

+ THE MOTHS

ENTRANCE 10.00 £3.00 WITH THE MO

P. Conc. 30 ONLY after 10

THE 100 CLUB

100 OXFORD STREET, W.1.

Thursday 19th March

THE TIMES

Tuesday 24th March

U.K. SUBS

Thursday 26th March

JASMINE MINKS

+ THE CLAIM

Tuesday 31st March

PETER & THE TEST

TUBE BABIES
+ 4 GUNS

Wolfgang PRESS

A PRIMARY INDUSTRY
PERENNIAL DIVIDE

PLAYERS THEATRE
VILLIER ST, WC2.

EMBANKMENT

MARCH 23rd
DOORS 8pm
TICKETS £4

ANDREW MILLER PROMOTIONS LIMITED AND KENNEDY STREET ENTERPRISES
BY ARRANGEMENT WITH SOLO PROUDLY PRESENT

meat loaf

PLUS STRANGEWAYS

THURSDAY 26TH MARCH
BIRMINGHAM ODEON · 7.30PM
FRIDAY 27TH MARCH
MANCHESTER APOLLO · 7.30PM
SATURDAY 28TH MARCH
HAMMERSMITH ODEON · 7.30PM



TICKETS FOR BIRMINGHAM AND MANCHESTER £9 & £8 AVAILABLE FROM THEATRE BOX OFFICES AND USUAL AGENTS
TICKETS FOR HAMMERSMITH £9.50 & £8.50 AVAILABLE FROM THEATRE BOX OFFICE AND USUAL AGENTS

JLP CONCERTS PRESENTS

TOM VERLAINE

PLUS SUPPORT

TOWN & COUNTRY CLUB

THURSDAY 19th MARCH 8.00pm

TICKETS £5.00

AVAILABLE IN ADVANCE FROM BOX OFFICE TEL 01 267 3334 KEITH PROWSE LONDON THEATRE BOOKINGS
STAR GREEN 734 8932 PREMIER BOX OFFICE RHYTHM RECORDS, ROUGH TRADE AND AND

TONY MACARTHUR FOR ALLIED ENTS PRESENTS

PERCY SLEDGE

PLUS SPECIAL GUESTS

TOWN & COUNTRY CLUB

(KENTISH TOWN)

FRI 17th/SAT 18th APRIL 7.30pm

TICKETS £7.50 IN ADVANCE
FROM BOX OFFICE 267 3334 & USUAL AGENTS



Phil McIntyre by arrangement with Fair Warning presents

HAVER

'REIGN IN PAIN'

plus Special Guests
MALICE

NEWCASTLE MAYFAIR
FRIDAY 17 APRIL 7.30 p.m.
Tickets from Box Office
Tel 091 232 3109 and usual agents

EDINBURGH PLAYHOUSE
SATURDAY 18 APRIL 7.30 p.m.
Tickets from Box Office
Tel 031 557 2590 and usual agents

BIRMINGHAM ODEON
SUNDAY 19 APRIL 7.30 p.m.
Tickets from Box Office
Tel 021 643 6101 and usual agents

£5.50 EVERYWHERE EXCEPT
HAMMERSMITH £6.00 AND £5.00

MANCHESTER APOLLO
MONDAY 20 APRIL 7.30 p.m.
Tickets from Box Office
Tel 061 273 3775, Piccadilly Records,
Vibes Records, Bury & UK Travel, Chester

NOTTINGHAM ROCK CITY
TUESDAY 21 APRIL 8.00 p.m.
Tickets from Box Office
Tel 0602 412544 and usual agents

HAMMERSMITH ODEON
WEDNESDAY 22 APRIL 7.30 p.m.
Tickets from Box Office
Tel 01 748 4081/2, LTB, Premier,
Keith Prowse, Credit Cards 01 741 8989
Ticket Master and Stargreen

Phil McIntyre by arrangement with Outlaw Management presents

cope

PLUS THE FAITH BROTHERS AND CRAZYHEAD

GUILDFORD CIVIC HALL
TUESDAY 7th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: (0463) 67314
and A. N. Stores Guildford

BRIGHTON TOP RANK
WEDNESDAY 8th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: (0273) 732677
Virgin & Rounder Records

CAMBRIDGE CORN EXCHANGE
THURSDAY 9th APRIL 8.00 pm
Tickets £5.00 available from B.O. Tel: (0223) 357851

PORTSMOUTH GUILDHALL
SATURDAY 11th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: (0705) 824355
& Usual Agents

BRISTOL STUDIO
SUNDAY 12th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: (0272) 276193
Revolver, Virgin, Bath & Bristol, Rockaway Newport

NEWCASTLE MAYFAIR
WEDNESDAY 15th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: 091 232 3109
Newcastle City Hall B.O. Volume Old Hitz
Other Records Hartlepool, Virgin Sunderland & Durham
Newhouse Music Middlesbrough, Williams Darlington

TOWN & COUNTRY CLUB, Kentish Town
WEDNESDAY 22nd APRIL 7.30 pm
Tickets £6.00 available from B.O. Tel: 01 267 3334
Keith Prowse (Credit Cards 01 741 8989), Premier, Stargreen,
Albarnie, LTB, Rock On Records, Rhythm Records,
Rough Trade Records

UNIVERSITY UNION CARDIFF
SATURDAY 25th APRIL 8.30 pm
Tickets £5.00 available from W.M. Spillers, Hippo, Union Shop
& Ticket Office

EXETER UNIVERSITY
SUNDAY 26th APRIL 7.30 pm
Tickets £5.00 available from Students Union Tel: (0392) 263538,
Pits Exeter, Virgin Torquay & Plymouth & Usual Agents

NOTTINGHAM ROCK CITY
MONDAY 27th APRIL 8.00 pm
Tickets £5.00 available from B.O. Tel: (0602) 412544
& Usual Agents

BIRMINGHAM POWERHOUSE
TUESDAY 28th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: 021 643 4715
Birmingham Odeon & Ticket Shop

LIVERPOOL ROYAL COURT
THURSDAY 30th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: 051 709 4321
& Usual Agents

LEEDS UNIVERSITY UNION
FRIDAY 1st MAY DOORS 8.30 pm
Tickets £5.00 available from Students Union Tel: (0532) 439071
CTS Shop Leeds University Students' Union, P.O. Box 157, Leeds,
LS1 1UH & Jumbo Records Merion Centre

EDINBURGH QUEENS HALL
SATURDAY 2nd MAY 7.30 pm
Tickets £5.00 available from Virgin Records, Ripping Records
& Show Ticket Agents



GLASGOW BARROWLAND
SUNDAY 3rd MAY 7.30 pm
Tickets £5.00 available from The Other Record Shop
& Show Ticket Agents

NEW ALBUM SAINT JULIAN OUT NOW

HARP BEAT87 Presents

SPEAR OF DESTINY

Plus Special Guests

BRIGHTON TOP RANK
SUNDAY 5th APRIL 7.30 pm
Available from B.O. Tel: 0273-73267, Virgin Records and usual agents

BRISTOL STUDIO
TUESDAY 7th APRIL 7.30 pm
Available from B.O. Tel: 0272-76193,
Revolver, Rival, Virgin Bristol & Bath, Rockaway Newport

CARDIFF RITZY
WEDNESDAY 8th APRIL 7.30 pm
Available from Ritzzy, Spillers, Hippo & HMV
and Rockaway Newport, Dennis Swansea

EDINBURGH PLAYHOUSE
FRIDAY 10th APRIL 7.30 pm
Available from B.O. Tel: 031-557 2590 and usual agents

ABERDEEN CAPITOL
SATURDAY 11th APRIL 7.30 pm
Available from B.O. Tel: 0224-588345 and usual agents

GLASGOW BARROWLANDS
SUNDAY 12th APRIL 7.30 pm
Available from Barrowlands B.O., Other Record Shop and usual agents

NOTTINGHAM ROCK CITY
TUES/WED 14th/15th APRIL 7.30 pm
Available from B.O. Tel: 0602-412544, Selectadisc, Way Ahead,
Revolver Mansfield, Lincoln B.O., Victoria B.O.

BIRMINGHAM ODEON
FRIDAY 17th APRIL 7.30 pm
Available from B.O. Tel: 021-643 6101 (Credit Cards accepted)

HANLEY VICTORIA HALL
SATURDAY 18th APRIL 7.30 pm
Available from Mike Lloyd Megastores and Lotus Records Stafford

Tickets are £5.00 for all dates except London where they are £6.00

HARP BEAT

THE HARP LAGER MUSIC PROGRAMME



MCP and Camouflage Presents

U2


Plus Special Guests

WEMBLEY ARENA

TUESDAY 2nd JUNE 7.30 pm
Tickets: £10.00 & £9.00
Available by post only from
U2 Concert, Wembley Arena B/O, Wembley,
Middlesex HA9 0DW applications accepted
from Monday 23rd March. Tickets limited to
2 per application. Please send cheques/PO's
made payable to Wembley Stadium Ltd.
enclose stamped addressed envelope and
allow 21 days delivery. (No booking fee).

NEC BIRMINGHAM

WEDNESDAY 3rd JUNE 8.00 pm
MON/TUE 3rd/4th AUGUST 8.00 pm
Tickets: £10.00 & £9.00
Available by post only from:
U2 NEC Shows, P.O. Box 2, London W6 0LQ
applications accepted from Monday 23rd March.
Tickets limited to 4 per application. Please state
preferred concert dates clearly on envelope.
Please send cheques/PO's made payable to
MCP Ltd. enclose stamped addressed envelope
and allow 21 days delivery. (No booking fee).



FIELDS OF THE NEPHILIM



PREACHER MAN

MARCH

18	LONDON	Dingwalls
20	SWINDON	Brunel Rooms
21	RET'FORD	Porterhouse
22	NORTHAMPTON	Old Five Bells
24	BRISTOL	Tropic Club
25	LEEDS	Warehouse
26	LEICESTER	Princess Charlotte
27	DUDLEY	JB's
28	BIRKENHEAD	Hard Rock Cafe
29	MANCHESTER	Boardwalk
31	STOKE	Shelleys

APRIL

1	POOLE	Mr. C's
3	LONDON	Marquee
4	LONDON	Marquee



NEW SINGLE
ON 7" AND 12"

SITUATION TWO

PRODUCED BY BILL BUCHANAN

NIGHTSHIFT

To guarantee inclusion please have applications in at least two weeks prior to publication. Write to Neil Perry, Sounds, Greater London House, London NW1 7QZ or telephone 01-387 6611.

On tour this week: The Mission (Sheffield, Leeds, Newcastle, Glasgow, Nottingham, Bristol) and The Stranglers (Wolverhampton, Bradford, Preston, Newcastle, Glasgow, Leicester).

WEDNESDAY 18

BRIGHTON King's Road Arches Zap Club (775987) Apple Mosaic/Sweet Dragons/The Druids
BRIGHTON Richmond (603974) Biff Bang Pow !/The House Of Love/Holler
BRISTOL La Cav The Food
CROYDON Cartoon (01-688 4500) Jo King And His Box Of Tricks
CROYDON London Road Sinatras Cutting Crew/The Fingertips
EXETER Boxes Stump
GLOSSOP The Trap Spies
HUDDERSFIELD Polytechnic (538156) Terry And Gerry/Mighty Mighty
LEEDS Lower Merion Street The Coconut Grove (455718) Will Gaines/The Tommy Owen Trio
LEEDS York Road Irish Centre Tom Verlaine/Salvation
LEEDS City Square Colours Nightclub Hang The Dance
LEICESTER Princess Charlotte (553956) Haze
LIVERPOOL Bootle Fire Station John Cogan's Diesel
LONDON Brentford High Street Red Lion (01-571 6878) Tim Cody
LONDON Camberwell New Road Union Tavern (01-735 3605) Every Mother's Son
LONDON Camden Lock Dingwalls (01-267 4967) Fields Of The Nephilim/The Crows
LONDON Camden Parkway Dublin Castle (01-485 1773) Fabulistics
LONDON Charing Cross Road Astoria (01-434 0403) The Wallflowers/World Party/Michelle-Shocked
LONDON Covent Garden Rock Garden (01-240 3961) Vav/Again The Image
LONDON Dean Street Gossips (01-968 9646) Real Macabre
LONDON Finsbury Park Sir George Robey (01-263 4581) Liam Og O'Flynn/Jimmy Finnegan/Crusheen
LONDON Fulham High Street Kings Head (01-736 1413) Heyday
LONDON Fulham Palace Road Greyhound (01-385 0526) The Taste/In The Flesh
LONDON Greenwich Tunnel Club (01-858 0895) Better Mousetrap/Flagmen/A Tune A Day/Samura
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Camper Van Beethoven/Salvation Sunday
LONDON Kentish Town Bull And Gate (01-485 5358) The Wigs/We Are Going To Eat You/Poppy Seeds/Children Held Hostage
LONDON Kentish Town Highgate Road Town & Country Club (01-267 3334) Manguare/Happy End
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) Pride And Prejudice/Martin/The Silver Darlings
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) Crannog/John Moloney
LONDON New Cross Road Royal Albert (01-692 1530) The Crayfish Five
LONDON Oval Cricketers (01-735 3059) Jeggsy Dodd & The Sons Of Harry Cross/Iron In The Soul
LONDON Shepherds Bush Wellington Marino And The After Forever Band
LONDON Twickenham Mulberry Tree (01-892 3294) Amazing Rhythm Burglars
LONDON Upper Tooting Road Kings Head Spoiler
LONDON Walthamstow Royal Standard (01-527 1966) The Searchers
LONDON Wimbledon William Morris Club (01-946 5041) Vicious Rumours/Section 5/Skin Deep
MANCHESTER Anson Road International (061-224 5050) Pink Peg Slax/Sleepy La Beef/Hank Wangford
MANCHESTER Band On The Wall (061-832 6625) Big Joe Duskin/Dave Peabody
MANCHESTER University (061-273 5111) Black Britain/Bob, Bob, Bob And Bob
MIDDLESBROUGH Teeside Polytechnic (245589) Attila The Stockbroker
NORWICH Wey Aye Cocker Club Cary Grant's Wedding
NOTTINGHAM Garage (51251) Band Of Holy Joy
NOTTINGHAM Royal Concert Hall (472328) Phil Cool
PETERBOROUGH Tropicana Jilted Brides
POOLE Mr C's (631912) Wilko Johnson/World War 3
PORTSMOUTH Basins Dance Hall (824728) Truffle
PORTSMOUTH Guildhall (824355) Simply Red/Terence Trent D'Arby
PRESTON Rumble Club Isabella
READING Nero's Robbed In Rome/Air Dance
READING The Majestic (65403) Parisian Living
ROMFORD North Street Precinct Rezz Club The Hiding Place
SHEFFIELD City Hall (735295) The Mission/All About Eve
SHEFFIELD University (24076) Ozric Tentacles/Tarragon
SOUTHEND Victoria Avenue Reids (343235) Babakoto/One Fret Down/Irregulars
SWANSEA Coach Horse Foulter Than Thou
WOLVERHAMPTON Civic Hall (21359) The Stranglers/Hurrah!
YORK University (412328) The Larks/The Confident Tricksters

THURSDAY 19

AMERSHAM Annes Clive Product Arms And Legs
BATH Moles Club (333423) Surf Drums
BIRKENHEAD Stairways (051-647 6544) Chatshow
BIRMINGHAM Junction Club Big Joe Duskin/Dave Peabody
BRADFORD Metropole 1 In 12 Club 13th Friday/7 Antelopes
BRADFORD St Georges Hall (752000) The Stranglers/Hurrah!
BRIGHTON Escape Club (606906) Biff Bang Pow!
BRIGHTON King's Road Arches Zap Club (775987) Ausgang/Children On Stun
BRIGHTON Whitehawk Youth Club Attacco Decente/Timbat/Ian Smith
BROMLEY Ravensbourne College Of Art 1926/The Price
CARDIFF Sam's Bar Level Vibes
CARDIFF St David's Hall (426111) Simply Red/Terence Trent D'Arby
CHESTER College of Higher Education The Highliners
DALKEITH Old Meal Market Inn Avail
DERBY Blue Note Club Laugh
DUDLEY JB's (53597) FBI
EXETER Bart's Tavern Johnny Smegg
FOLKESTONE Pullman Wine Bar (52524) Ozric Tentacles/Gizmo
HARLOW Square (25594) Mayfair 101/The Cobras
HERTFORD Corn Exchange (550179) Helium Brothers
HIGH WYCOMBE Nag's Head (21758) The Gathering/The Nobodies
HULL Degrey Street Adelphi Club GI Orange
KINGS LYNN The Eagle Haze
KINGS LYNN Pimms Club Jilted Brides
LEEDS Barcelona Bar Gah-Ga
LEEDS Central (440704) Isaac Guillory
LEEDS Duchess Of York The Pleasure Garden
LEEDS Kirkgate Stallones (752437) Mighty Mighty
LEEDS University (439071) The Mission/All About Eve
LEEDS Warehouse (468287) Fields Of The Nephilim
LEICESTER Forest East The Airman's Just Blue
LEICESTER Princess Charlotte (553956) Penny Chews
LIVERPOOL Bold Street Cafe Berlin (051-709 3588) Happy Mondays/Naidem's Ghost/Inspirat Carpets
LIVERPOOL Bootle Old Fire Station De Zoot Man Band
LIVERPOOL Planet X Isabella
LIVERPOOL Wilson's Bar (051-708 7805) Hammerfist
LONDON Berwick Street King Of Corsica Theatre (01-724 9319) Wet Paint Theatre Company - Planet Suicide
LONDON Brentford High Street Red Lion (01-571 6878) The Good Old Boys
LONDON Brixton Canterbury Arms Ruben Kinkade/Electric Kids/Patrol

LONDON Camden High Street Electric Ballroom (01-485 9006) Wendy O Williams
LONDON Camden Lock Dingwalls (01-267 4967) Abandance/The Panic Brothers
LONDON Camden Parkway Dublin Castle (01-485 1773) Dave Kelly Band
LONDON Catford Bromley Road Green Man (01-698 3746) The Ya Ya's
LONDON Covent Garden Rock Garden (01-240 3961) Toxic Kangaroo Babies/Still Crazy
LONDON Dean Street Gossips Carey And Lurrie Bell/The Junkyard Angels
LONDON Finsbury Park Sir George Robey (01-263 4581) Miaow/And So To Bed/The Artisans
LONDON Fulham High Street Kings Head (01-736 1413) The Wild Angels
LONDON Fulham Palace Road Greyhound (01-385 0526) Say What/Perfect Gentlemen
LONDON Greenwich Tunnel Club (01-858 0895) Cardiacs/Real Macabre
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Best Way To Walk/Waiting For Gabriel/Killer B's
LONDON Kentish Town Town And Country Club (01-485 5256) Tom Verlaine/Crazyhead
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) Safe As Houses/Moonstruck Too
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) Stars Of Heaven/Benny Profane
LONDON Oval Cricketers (01-735 3059) The Groundhogs
LONDON Oxford Street 100 Club (01-636 0933) The Times/The Moment
LONDON Putney Zeeta's (01-785 2101) Johnny Pinko
LONDON Shepherds Bush Green Wellington Flight
LONDON South Kensington Imperial College The Sacred Hearts
LONDON Tufnell Park Boston (01-272 3411) The Chills/Ed Keupper/The Razorcuts
LONDON Twickenham Mulberry Tree (01-892 3294) Living Daylites
LONDON Walthamstow Royal Standard (01-527 1966) The Jets/Steve's Halloween Hop
LONDON Wardour Street Marquee (01-437 6603) Blues 'N' Trouble
LONDON Wardour Street Wag Club (01-437 5534) Black Britain
LOUGHBOROUGH University (263161) Rouen
MANCHESTER Band On The Wall (061-832 6625) Free Parking
MANCHESTER Chorlton Limit Club An Alien Heat
MANSFIELD Brig-O-Doon Pursuit
NEWCASTLE Melbourne Street Riverside (614386) Green On Red
NEWCASTLE University (328402) Pink Peg Slax
NEWPORT Lazars Ipanema Katz
NOTTINGHAM Royal Concert Hall (472328) Phil Cool
POOLE Mr C's (631912) Progression
PORTSMOUTH Basins Dance Hall (824728) The Cropdusters
SALFORD Technical College The Legion
SALISBURY Arts Centre The Hunny Monsturs
SCARBOROUGH Lemon Tree Burning Passion/MOD
SHARPTHORNE Ravenswood Inn Fingertips
SHEFFIELD City Hall (735295) The Cult
SHEFFIELD Polytechnic (760621) The Bhundu Boys/The Whisky Priests
SHEFFIELD Sadacca Centre Eliakim/The Pleasure Men/The Shoe (The Lord Mayor's Appeal For El Salvador)
SHEFFIELD University (24076) The Godfathers/Fire Next Time
SHRAWLEY New Inn Bitch's Brue
SOUTHEND Victoria Avenue Reids (343235) SF Go/Dreamtime
ST HELENS Royal Alfred Hotel Kingston And The Hunters
STOCKTON Dovecot Arts Centre (611625) Masqualero
TELFORD Barons Club Mad Hatter
TYNEMOUTH Park Hotel The Tree Story
UXBRIDGE Brunel University (39125) Kalahari
WARRINGTON Lion (30047) John Cogan's Diesel
WORTHING Assembly Hall (202221) The Flying Pickets
YORK Arts Centre (27129) Attila The Stockbroker

FRIDAY 20

BIRKENHEAD Hard Rock Cavern John Cogan's Diesel
BIRMINGHAM Mermaid (021-772 0217) Big Ed And His Rockin Rattlesnakes
BIRMINGHAM Triangle Arts Centre Latin Quarter
BRADFORD Royal Standard Poisoned Electric Head
BRIGHTON King's Road Arches Zap Club (775987) World Party
BRISTOL Tropic Club (49875) Voodoo Child
CARDIFF New Bogies (26168) Scruff
CHATHAM Churchills Surfadelics
COVENTRY General Wolfe (88402) Gdansk/Laughing House
COVENTRY High Street Rose & Clown Pursuit
COVENTRY Warwick University (417220) Pig Bros/Atom Spies/The Capitols
CREWE Cheshire Cheese Hammerfist
CROYDON Cartoon (01-688 4500) Steve Marriot And The Official Receivers
CROYDON Star (01-684 1360) The Dead Beat Generation
CROYDON The Railway Shack Red Hot
DEESIDE Ferry Badger
DUDLEY JB's (53597) Surf Drums
EASTBOURNE Tivoli Performing Arts Centre Attacco Decente/Timbat/Ian Smith
EXETER Bart's Tavern Animal Grotesque/Back To Basics/The Strutting Roosters/Sombrero Fallout
FOLKESTONE Bottoms Uncle Lumpy And The Fish Doctors
GLASGOW Queen Margaret Union (041-334 1565) Origin Sins
GLASGOW Shadows (041-332 8111) Avail
GLASGOW The Doune Chuscal
HANLEY Victoria Hall Phil Cool
HARLOW Square (25594) Lunatic Soup/Poor Relations
HEREFORD Market Tavern (56325) Bitch's Brue
KESSINGLAND The Kings Head (740252) Haze
LANCASTER Sugar House Attila The Stockbroker
LEEDS Barcelona Bar Gah-Ga
LEEDS Polytechnic (430171) The Bhundu Boys
LEICESTER Polytechnic (555576) Pink Peg Slax/Sleepy La Beef/Hank Wangford
LEICESTER Princess Charlotte (553956) The Larks
LIVERPOOL Mount Pleasant Krackers (051-708 8815) The Lawnmower
LIVERPOOL Wilsons An Alien Heat
LONDON Acton High Street Bumbles Poisoned By Alcohol
LONDON Battersea Arts Centre (01-223 8413) Mary Black
LONDON Berwick Street King Of Corsica Theatre (01-724 9319) Wet Paint Theatre Company - Planet Suicide
LONDON Brentford High Street Red Lion (01-571 6878) Juice On The Loose
LONDON Brixton Canterbury Arms Underneath What?/The Boycotts
LONDON Brixton Hill Fridge (01-326 5100) The Yes No People
LONDON Brixton Loughborough Hotel My White Bedroom/The Happy Ever After
LONDON Brixton Old White Horse (01-487 3440) John Hegley And The Fictions
LONDON Camden Lock Dingwalls (01-267 4967) Black Roots/Maroon Town
LONDON Camden Parkway Dublin Castle (01-485 1773) Little Sister
LONDON Camden Royal College Street Black Horse (01-267 9043) Biff Bang Pow!/The Jazz Butcher/Alex And The Shed
LONDON Canning Town Mayflower Centre The Ben Okafar Reggae Band
LONDON Clapham Railway Tavern Midnight Radio
LONDON Covent Garden Africa Centre (01-836 1973) Bolo Bolo/Ruthless Blues Band
LONDON Covent Garden Rock Garden (01-240 3961) Stepping Razor
LONDON Deptford St. Paul's Crypt Hot Club/The Garbage Grinders
LONDON Finsbury Park Sir George Robey (01-263 4581) Michelle-Shocked/The Corn Dollies/Tickled Pink
LONDON Fulham Palace Road Greyhound (01-385 0526) Hoorah! Boys Hoorah!/Far Cry
LONDON Greenwich Tunnel Club (01-858 0895) Vic Reeves
LONDON Hampton Court Jolly Boatman (01-979 1010) It Bites
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Scullion
LONDON Kentish Town Town And Country Club (01-485 5256) Geno Washington
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) Jo Jo Namoz/Wild Cargo
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) Sonido Des Londres

LONDON Lee Green Old Tigers Head (01-851 6373) B Shops For The Poor/Cynika Project/Best Foot Forward
LONDON Lewisham Labour Club The Barflies
LONDON North Finchley High Road Torrington (01-445 4710) Kokomo
LONDON Old Kent Road North Peckham Civic Centre Linton Kwesi Johnson/Jean Binta Breeze/Sensible Footwear/Belinda Blanchard/Lynford French
LONDON Redchurch Street Taylors Freehouse (01-739 2808) The Crayfish Five
LONDON Oval Cricketers (01-735 3059) Balham Alligators
LONDON Oxford Street 100 Club (01-636 0933) Somosomo/Ruthless Blues Band
LONDON Palmers Green Fox (01-886 9674) Enigma
LONDON Putney Zeeta's (01-785 2101) S F Go
LONDON Twickenham Mulberry Tree (01-892 3294) Papa George
LONDON Walthamstow Royal Standard (01-527 1966) Man
LONDON Wardour Street Marquee Club (01-437 6603) DRN
LONDON Watford Bromley Road Green Man (01-698 3746) The Boogie Brothers
LONDON Wimbledon Whitelands College The Company She Keeps
MANCHESTER Band On The Wall (061-832 6625) Black Symbol
MIDDLESBROUGH Teeside Polytechnic (245589) The Highliners
NEUBRIDGE High Street Memorial Hall Class Of 58
NEWCASTLE City Hall (320007) The Mission/All About Eve
NEWPORT Centre (841522) The Mekons/Gaye Bykers On Acid/The Sect/Classified Protest
NORWICH University Of East Anglia (52068) Cary Grant's Wedding
NOTTINGHAM Mardi Gras (862368) The Godfathers/Uneven Planet
NOTTINGHAM Prince Albert The Legendary Dolphins
NOTTINGHAM Trent Polytechnic (476725) Black Britain
OXFORD Oxford Town Hall Manguare
PASSFIELD Royal Oak Union Street
PONTYPRIDD Polytechnic Of Wales (408227) King Kurt/Witch In The Wardrobe
PORTSMOUTH Basins Dance Hall (824728) The Deltones
PRESTON Bodega Bar Section C
PRESTON Guildhall (21721) The Stranglers/Hurrah!
READING Paradise Club (56847) Fields Of The Nephilim
RUGBY Blitz Club Tell Tale Hearts
SLOUGH Tanners Caddyshack
SOUTHEND Victoria Avenue Reids (343235) Seconds Out
STAFFORD Earl Street College Of Further Education (44644) The Chiefs Of Relief
STOKE Railway Club Engine/Demon Axe/Direct Action
SWANSEA University (25678) Culture Shock/Shrapnel
TEESIDE Polytechnic The Highliners
TORTREATH The Ops Room The Krays
WALLASEY The Leasowe Hotel De Zoot Man Band
WESTON-SUPER-MARE Knightstone Centre Eddie & The Hot Rods/Eat Carrot
WICKHAM North Boarhunt Boars Head (833132) Carey And Lurrie Bell/Dirt Road Blues Band
WINCHESTER Riverside Enigma
WORCESTER Albion Inn Any Second Now

SATURDAY 21

ALEXANDRIA Ladyton Bar Avail
AYR The Way Inn The Cateran/Strip/The Legion
BANGOR University (53709) John Cogan's Diesel/Circus
BASINGSTOKE Caribbean Club (58869) The Krawmen/Coffin Nails
BATH Moles Club (333423) The Chesterfields
BEDFORD Bradgate Road Bedford Boys Club (214376) The Chiefs Of Relief
BIRMINGHAM Hare And Hounds Fats Masterson's All Star Scratch Masters
BIRMINGHAM Lichfield Road Vine (021-327 3705) Great Outdoors/Yeah Jazz
BIRMINGHAM Mermaid (021-772 0217) Oi Polloi/HQ/Stone The Crows
BRADFORD Queens Hall (392712) Isaac Guillory
BRIGHTON King's Road Arches Zap Club (775987) Tony Allen/Sharon Landau/That Famous Subversa
BRISTOL Tropic Club (49875) Dada/GI Orange
BURY ST EDMUNDS Priors Basic Function
CARDIFF New Bogies (26168) Dickens
COLCHESTER Essex University (863211) Xmal Deutschland
COLECHESTER St Mary's Arts Centre (577301) Lord Lucan And The Lookalikes/Absent Strangers
COVENTRY Lanchester Polytechnic (21167) Black Britain
CRAWLEY Rugby Club Fingertips
CROYDON Cartoon (01-688 4500) Jimmy Classic And The Sidekicks (Lunch) Little Sister (Eve)
CUCKFIELD Kings Head Traitors
DARLINGTON Arts Centre (483271) R Cajun And The Zydeco Brothers
GALASHIELDS Scottish College Of Textiles (3351) The Highliners
GLASGOW Barrowlands (041-552 4601) The Mission/All About Eve
GREENOCK Barr's Cottage Subterraneans The Househunters
HARLOW The Square (25594) The Internationalists
HARWICH Royal Hotel Idle Rich
HEREFORD Market Tavern (56325) Walk A Thin Line
HIGH WYCOMBE Nag's Head (21758) The Directors/Hard Road
HIGH WYCOMBE The Turnpike Shush
LEAMINGTON Hod Carrier Pursuit
LEEDS Barcelona Bar Gah-Ga
LEICESTER Princess Charlotte (553956) The Bashful Boys
LEWES All Saints Centre Attacco Decente/Timbat/Ian Smith
LONDON Barnet Old Bull Arts Centre (01-449 0048) Crazyhead/Heads Together
LONDON Benwick Street King Of Corsica Theatre (01-724 9319) Wet Paint Theatre Company - Planet Suicide
LONDON Brentford High Street Red Lion (01-571 6878) Steve Warley
LONDON Brixton Academy (01-326 1022) Burning Spear
LONDON Brixton Hill Fridge (01-326 5100) Dance Exchange
LONDON Camberwell Father Redcap The Mick Clarke Band
LONDON Camden Carnarvon Castle (01-485 7858) Wolfie Witcher (Lunch)
LONDON Camden Lock Dingwalls (01-267 4967) Rent Party/Cool Dizzy's Playhouse
LONDON Camden Parkway Dublin Castle (01-485 1773) Alias Ron Kavana
LONDON Catford Bromley Road Green Man (01-698 3746) The Forest Hill-Billies
LONDON Chiswick Town Hall John Spencer Band/Martin Simpson Band
LONDON Clerkenwell Road Duke Of York (01-539 7088) Peace On The Panhandle
LONDON Covent Garden Rock Garden (01-240 3961) The GGBBB Sisters (Lunch) The Glitter Band (Eve)
LONDON Deptford St Pauls Crypt The Magic Mushroom Band
LONDON Finsbury Park Sir George Robey (01-263 4581) Wilko Johnson/Steve Hooker And The Shakers
LONDON Fulham High Street King's Head (01-736 1413) The Boogie Brothers
LONDON Fulham Palace Road Greyhound (01-385 0526) Peter And The Test Tube Babies/Four Guns
LONDON Greenwich Tunnel Club (01-858 0895) Harmonica 228/Street Legal
LONDON Hackney Mare Street Empire (01-985 2424) Courtney Pine's Jazz Warriors/Tommy Chace Quartet/El Sonido De Londres (Anti Apartheid Benefit)
LONDON Hammersmith Clarendon (01-748 2471) Wrathchild/Dogs D'Amour/Deathwish
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Scullion
LONDON Herne Hill Half Moon (01-274 2733) Charmed Life
LONDON Islington Dog And Dumplings (01-359 6596) The Crayfish Five
LONDON Kentish Town Town And Country Club (01-485 5256) The Bhundu Boys
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) The Questionnaires
LONDON Liverpool Road Pied Bull (01-837 3218) Juice On The Loose
LONDON Monach's Night Spot Rhythm Collision
LONDON North London Polytechnic Maxi Priest with The Select Committee
LONDON North Wembley East Lane The Flag Dot Dot Dash/A Better Mousetrap
LONDON Oval Cricketers (01-735 3059) Geno Washington And The Ram Jam Band
LONDON Palmers Green Fox (01-886 9674) The Avengers
LONDON Putney Zeeta's (01-785 2101) The Miller Family
LONDON Stoke Newington Golden Lady Decadent Few/Union Of Fear
LONDON Stratford Grove Crescent Tom Allen Centre (01-555 7289) The Doonicans
LONDON Swiss Cottage Community Centre The Howlers/Steve Edgar/Kevin McAleer/Hope Augustus

NIGHTSHIFT

LONDON Sydenham Greyhound The Chillun
LONDON Twickenham Mulberry Tree (01-892 3294) Tobiasco (Lunch) Baton Rouge (Eve)
LONDON Walthamstow Royal Standard (01-527 1966) It Bites/John Le Story
LONDON Wardour Street Marquee (01-437 6603) DRN
LONDON West India Dock Road Buccaneer (01-515 2048) The Reactors
LONDON Wimbledon William Morris Club (01-946 5041) HDQ/Slaughter The Innocent/The Throbs
LONDON Woolwich Thames Polytechnic (01-854 8888) Mary Black/Freddie White
LONDON Woolwich Tramshed (01-855 3371) Benjamin Zephaniah/Mark Miwurdz/Porky The Post/Gary Howard/Malcom Hardee/Jerry Dammers
LUTON Switch Club (699217) Perfect Disaster/Surf Drums
MALVERN Herefordshire House Bitch's Brue
MANCHESTER Anson Road International (061-224 5050) Michelle-Shocked
MANCHESTER Apollo (061-273 3775) The Cult
MANCHESTER Band On The Wall (061-832 6625) Section B
MARGATE Saracens Gizmo
NEWCASTLE Haymarket St. Thomas Church Manguare
NEWCASTLE Polytechnic (328761) The Stranglers/Hurrah!
NORTHAMPTON Old Five Bells (711099) Tom Verlaine
OSWESTRY St Martins Miners Institute Huw Lloyd-Langton/Frontier
PERTH Riverside Inn This Poison!/Rattlesnake Happening/Gav's Band
PORTSMOUTH Basins Dance Hall (824728) The Larks/Radical Dance
REDBOURN Bell & Shears Rich For A Day
RETTFORD Porterhouse (704981) Fields Of The Nephilim/Isabella/The Weird Things
ROCHDALE Derby Hotel Heartbreaker UK
SALISBURY Technical College Culture Shock/Smart Pils
SCARBOROUGH Futurist Theatre Phil Cool
SHEFFIELD Leadmill (754500) Green On Red/The Doctor's Children
SOUTHAMPTON Waterloo Arms Union Street
SOUTHEND Victoria Avenue Reids (343235) Captain Flack
SPALDING Moulton Swan Inn Chuck Farley
ST HELENS Ruby Club Engine
STANFORD The Gateway 1926/The Price
STARCROSS Alexandra Inn The Morrisons
STOKE North Staffordshire Polytechnic (744416) The Milkmen
SWINDON Oasis (33404) Simply Red/Terence Trent D'Arby
TORRINGTON Plough Theatre Rodney Allen/Black Roots
TUNBRIDGE WELLS Shoafields Centre The Freaks Of Science/Trustles Plastic Sponge
WENDOVER Wellhead Inn (622733) Chatshow
WESTON SUPER MARE Knightstone Centre Restriction/People To People/The Crucial Selector
WINDSOR The Old Trout Caddyshack

SUNDAY

22

BRADFORD Keighley Road Spotted House (45158) Spiral Ensemble/Struggling Juggling/Linda Smith
BRIGHTON Richmond (603974) Antisect/Anarchy Al
BRISTOL Colston Hall (291768) The Cult
CROYDON Cartoon (01-688 4500) Answers On A Postcard (Lunch) Bad Influence (Eve)
CROYDON High Street Underground (01-760 0833) The Boys Wonder/The Funniest Thing
DUDLEY JB's (53597) Soul Survivors
GLASGOW Barrowlands (041-552 4601) The Stranglers/Hurrah!
GLASGOW Daddy Warbucks Michelle-Shocked
LEICESTER Princess Charlotte (553956) Maurice Coleman (Lunch)
LIVERPOOL The Chamber Surf Drums
LONDON Brentford Hight Street Red Lion (01-571 6878) Living Daylights (Lunch) Face To Face (Eve)

LONDON Camden Lock Dingwalls (01-267 4967) The Pleasure Garden/Hang The Dance/ZTV/Leitmotiv
LONDON Camden Parkway Dublin Castle (01-485 1773) Radical Sheiks
LONDON Camden Royal College Street Black Horse (01-267 9043) The Jack Rubies/The Raw Herbs
LONDON Catford Bromley Road Green Man (01-698 3746) The Fingertips
LONDON Charing Cross Road Wispers Sparks Fly
LONDON Covent Garden Rock Garden (01-240 3961) Under Ice/Greed
LONDON Dalston Kingsland Road Crown And Castle (01-254 3678) Bluetrain/Hangman's Beautiful Daughter
LONDON Finchley Road RIMS Nightclub Joe Louis Blues Band/Shakey Vick
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends (Lunch) Phil Saatchi/The Lettuces (Eve)
LONDON Frith Street Ronnie Scott's (01-439 0747) The Chevalier Brothers
LONDON Fulham Broadway Swan (01-385 1840) The Reactors
LONDON Fulham Palace Road Greyhound (01-385 0526) Scared Of The Dark/2 Cold 4 Hans
LONDON Harlesden High Street Mean Fiddler (01-961 5490) The Smithereens
LONDON Kentish Town Town And Country Club (01-485 5256) Xmal Deutschland/Crazyhead
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) The Cropdusters
LONDON North Finchley High Road Torrington (01-445 4710) Root Jackson's Unfinished Business
LONDON Oval Cricketers (01-735 3059) The Barflies (Lunch) Juice On The Loose (Eve)
LONDON Twickenham Mulberry Tree (01-892 3294) Cry No More
LONDON Walthamstow Royal Standard (01-527 1966) Ariel Jims
MANCHESTER Free Trade Hall (061-834 0943) Frank Chickens/The Railway Children/Potato 5/Laurel Aitken (matinee) Microdisney/Bhundu Boys/Distant Cousins/Tippa Irie (Eve) (Northern Carnival Against Apartheid)
MANCHESTER Royal Exchange Theatre (061-833 9333) The Flying Pickets
MANCHESTER Salford Black Horse Isaac Guillory
MORCOMBE Flying Dutchman (412183) Hammerfist
NEBRIDGE High Street Memorial Hall Smiley Jane
NORTHAMPTON Old Five Bells (711099) Fields Of The Nephilim/Spacemen 3
NORWICH University Of East Anglia (52068) Green On Red
NOTTINGHAM Mardi Gras (862368) Nigel Mazlyn Jones/Rog Patterson
NOTTINGHAM Shakespeare Street Russells (473239) Lynch Bros
OXFORD Cornmarket Street The Dolly (244761) Preacher
PETERBOROUGH Key Theatre Glasshouse (52439) Reel By Reel (Lunch)
POOL Mr C's (631912) Frontiers (Lunch) Esprit (Eve)
PORTSMOUTH Basins Dance Hall (824728) It Bites
READING George Hotel Vin Garbutt
SHEFFIELD Polytechnic (760621) The Confident Tricksters
STOKE Kings Hall Star Bikers Rally John Cogan's Diesel
WATFORD New Penny Culture Vultures
WINDSOR Arts Centre (859336) The Albion Band

MONDAY

23

BEDFORD The Bear Play For Today
BIRMINGHAM Digbeth Barrel Organ (021-622 1353) The Wimpletodes
CARDIFF St Davids Hall (426111) The Cult
CROYDON Cartoon (01-688 4500) Rad Gallery
DUDLEY JB's (53597) Subtonics
DUNSTABLE High Street Wheatsheaf (62571) Hard Road
EDINBURGH Venue Michelle-Shocked
GLASGOW Barrowlands (041-552 4601) The Stranglers/Hurrah!
HALESOWEN Arians Mental Radio
HANLEY Victoria Hall Phil Cool
LEAMINGTON Kelly's Pursuit

LEICESTER Princess Charlotte (553956) The Originals/Brother Brother
LIVERPOOL Unity Theatre Isaac Guillory
LONDON Camden Parkway Dublin Castle (01-485 1773) 27 Mattoids
LONDON Charing Cross Road Astoria (01-434 0403) Maxi Priest with The Select Committee
LONDON Charing Cross Road Goslett Yard Break For The Border (01-437 8595) Peace On the Panhandle
LONDON Covent Garden Rock Garden (01-240 3961) Last Party/Veni Vidi Vici
LONDON Dean Street Gossips Alice In Wonderland (01-968 9646) Flying Tractor Band
LONDON Finsbury Park Sir George Robey (01-263 4581) Lick The Tins/Crannog/The Gift Horses
LONDON Frith Street 50's The Shrew Kings/The Onan Bros.
LONDON Fulham Palace Road Greyhound (01-385 0526) The Fat Lady Sings/The Chare
LONDON Greek Street Le Beat Route (01-734 6308) Yellow Lifetime/Izzy The Push/The Vakeros/Random Storage/Harold Beaver
LONDON Hammersmith Odeon (01-748 4081) Simply Red/Terence Trent D'Arby
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Freddie White/Mary Black
LONDON Islington Liverpool Road Pied Bull (01-226 8180) Mystery Guests/Perfect Fifth
LONDON Kentish Town The Bull And Gate (01-485 5358) The Last Salute/The Levellers/The Anykind/Pop Stacey/Matthew Crumble
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) The Laughing Mothers/Elastic Hair
LONDON Oval Cricketers (01-735 3059) The Law/One Fell Swoop
LONDON Oxford Street 100 Club (01-636 0933) Foxy Rockit/Kundalini/Willy Smith Beanfield
LONDON Putney Zeeta's (01-785 2101) Mea Culpa
LONDON Twickenham Mulberry Tree (01-892 3294) Skeleton Crew
LONDON Villiers Street Players Theatre The Wolfgang Press/A Primary Industry/Penueal Divide
LONDON Walthamstow Royal Standard (01-527 1966) The Final Conflict/Nouveau Riche/Cry
NEWCASTLE Melbourne Street Riverside (614386) Oi Polloi/Hagar The Womb/Dan/Incest Brothers
NORWICH British Legion Club (44040) Condemned 84'/Section 5/Vengeance
NOTTINGHAM Mardi Gras (862368) Isabella
NOTTINGHAM Old Vic The Bhundu Boys
NOTTINGHAM Rock City (412544) The Mission/All About Eve
NOTTINGHAM Shakespeare Street Russells (473239) Rhythm Section
OLDHAM Mare And Foal The Z-Birds
OXFORD Cornmarket Street Dolly (244761) The Grip
POOLE Mr C's (631912) Gotham City Wreckers
SHEFFIELD The Hallamshire The Masons/The Nihilistics
SOUTHEND Victoria Avenue Reids (343235) Duece/Pariah
ST AUSTELL Cornwall Coliseum (4004) Elkie Brooks

TUESDAY

24

BIRMINGHAM Diamond Suite Alien Sex Fiend
BIRMINGHAM NEC (021-780 4141) Level 42
BRISTOL Studio (276193) The Mission/All About Eve
CARDIFF St David's Hall (426111) The Flying Pickets
CORBY Festival Theatre Phil Cool
CROYDON Cartoon (01-688 4500) Eavesdroper
DARLINGTON Boulevard Psychic Temple/Incest Brothers
DUDLEY JB's (53597) The Big Call/Jim's Get Style
FARNHAM West Sussex College Black Britain
GLASGOW Fury Murrays (041-221 6511) The Relations/This Poison!
HORSHAM Champagne Club Cardiacs
LEEDS Polytechnic (430171) Green On Red
LEICESTER De Montfort Hall (544444) The Stranglers/Hurrah!
LEICESTER Polytechnic (555576) Black Britain
LEICESTER Princess Charlotte (553956) Rockin' Ronnie And The Bendy Ruperts
LIVERPOOL Pickwicks It's Immaterial/Gaynor Rose Madder
LONDON Camden Parkway Dublin Castle (01-485 1773) Night Trains
LONDON Covent Garden Rock Garden (01-240 3961) Jim Jiminee/The Clay People
LONDON Euston Road Portlands (01-556 1557) The Bodines/Inspiral Carpets
LONDON Finsbury Park Sir George Robey (01-263 4581) John B Spencer Band/John Moloney
LONDON Fulham Palace Road Greyhound (01-385 0526) Voice Of The Beehive/Timothy London
LONDON Hammersmith Odeon (01-748 4081) Simply Red/Terence Trent D'Arby
LONDON Hammersmith Town Hall Misty In Roots/Zeke Manyke/Tom Watt
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Steve Earle
LONDON Kentish Town Bull & Gate (01-485 5358) Siamsa/Only Connect/Billy Basic/Jerrold/The Passenger
LONDON Kentish Town Town And Country Club (01-485 5256) Kassav
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) Between The Eyes
LONDON Manor House Chas And Dave's Radio Satellites
LONDON Mornington Crescent Camden Palace (01-387 0428) After Tonite
LONDON New Cross Road Goldsmiths Tavern (01-692 3648) Maroon Town
LONDON Oval Cricketers (01-735 3059) The Rivals/The Crazy Hearts
LONDON Oxford Street 100 Club (01-636 0933) UK Subs/Red Letter Day
LONDON Woolwich Thames Polytechnic (01-854 8888) Newtown Neurotics
MANCHESTER Band On The Wall (061-832 6625) Isaac Guillory
NEWCASTLE Melbourne Street Riverside (614386) Michelle-Shocked
NOTTINGHAM Shakespeare Street Russells (473239) Head Over Heels
OXFORD Cornmarket Street Dolly (244761) The Edgar Broughton Band
PORTSMOUTH Basins Dance Hall (824728) The Crows/Six Gun Sound
PORTSMOUTH Portland Hotel Union Street
READING Majestic (586093) Xmal Deutschland
SOUTHEND Victoria Avenue Reids (343235) Wendy Roberts
READING Paradise Club Leon Rosselson/Where's The Pleasure (Reading Campaign Against Benefit Cuts)
ROCHDALE Scene One The Bhundu Boys/Distant Cousins

REPUTATIONS IN JEOPARDY
PROUDLY PRESENT

THE GATHERING OF THE 5,000

A MULTI PURPOSE BENEFIT

CONFLICT

AND

STEVE IGNORANT FROM CRASS

IN THE FINAL TRIBUTE TO THAT BAND

WITH

ACCOMPANYING BANDS AND GUESTS

PLUS

THE CRASS VIDEOS AND CONFLICT FILM

THE BENEFIT IS SHARED AND STALLS WILL BE PRESENT BY:

- ANIMAL LIBERATION FRONT • ANTI APARTHEID MOVEMENT •
- LONDON GREENPEACE • IMPRISONED MINERS SUPPORT •
- HUNT SABOTEURS ASSOCIATION • RAPE CRISIS CENTRE •
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SAT. APRIL 18TH

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DOORS OPEN 6 PM. CONCERT STARTS 6.30 PM.

* COACHES BEING ARRANGED FROM MOST MAJOR CITIES - EXPRESS FOR DETAILS *

COACHES FOR THE CONCERT

LEEDS: Tickets from Jumbo Records, Merrion Centre. £5 Return.
MANCHESTER: Tickets from Piccadilly Records, The Plaza, City Centre. £5 Return.
NEWCASTLE: For info write to: Toot, 81 Park Court, High St. Gateshead, Tyne & Wear.
EXETER/PLYMOUTH: For info write to: Fritz, 6 Rochester Road, Northill, Plymouth.
DERBY: Tickets from The Way Ahead Rock Shop, Main Centre, Derby.
SWANSEA: For info write to: John & Dan, Box D, Mandella House, Swansea University, Singleton Park, Swansea.
COVENTRY/BIRMINGHAM/STOKE ON TRENT: For info write to: P.O. Box 448, Eltham, London SE9.

TICKETS FOR CONCERT WITHOUT COACH ARE ALSO ON SALE FROM ALL ABOVE.

ALL THE COACHES ARRIVE AT CONCERT AT 6.30pm & DEPART AT 11.30pm.

Crypt Presents

"THE CHRISTENING"

Sat 21st March with
MAGIC MUSHROOM BAND
OZRIC TENTACLES
THE GARBAGE GRINDERS (on the Altar)
below in the Crypt
ANOTHER GREEN WORLD
+ support
Vinyl Caretakers The Dreammaker & The Groovy Freak
Creator

* This is a warm up night prior to opening night
8-3 £4.50 on door

Gospels St Marks Church Deptford S.E.8
2 mins from New X Tube/Main Line Station

MORE ADS ON PAGES 36 & 37

R.E.B. Promotions Presents
St. George Hotel
7-8 New Road Avenue,
Chatham, Kent
Friday 27 March

D.R.N.

FORMERLY

DUMPY'S RUSTY NUTS

+ FUDGE BAND

Tickets: £3 in advance, £3.50 on the night
£4 after 11pm

Entrance via Stanley House, Gendolph Road, Chatham
R.E.B. Promotions - Medway 368580
St. George Hotel - Medway 41812

Crypt Promotions Presents
CHEDELIC PARTY WITH

THE OZRIC TENTICLES

+ VOODOO CHILD
+ VINYL CARETAKERS
THE GROOVY FREAK CREATOR

SATURDAY 4th APRIL
at The Angel Centre,
Tonbridge, Kent (0732) 359966

Tkts: £3.50 adv. £4.00 door - 7.30-12.

Tickets from:
Box Office, Music Room - Tonbridge (357479)
Long Player, Tunbridge Wells (39273)
Long Player, Maidstone (57869)

FINAL SOLUTION PRESENTS
TWO BENEFIT CONCERTS FOR

INTERNATIONAL AIDS DAY

M A R C A L M O N D

2ND APRIL 1987 - HACKNEY EMPIRE,
291 MARE ST. HACKNEY E8

TICKETS £5.50 & £6.50

3RD APRIL 1987 - THE ROYALTY THEATRE,
PORTUGAL ST. WC2

TICKETS £6.50 & £7.50

DOORS OPEN 7.30 PM AT BOTH VENUES

TICKETS AVAILABLE FROM PREMIERE,
LONDON THEATRE BOOKINGS, KEITH PROWE,
HACKNEY EMPIRE AND THE ROYALTY

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01-858 0895/0837
The Mithra, Tunnel Avenue, Greenwich, London SE10. Nearest tube: Bromley-by-Bow. Then catch a 108 bus through Blackwall Tunnel. BR: Maze Hill then 108 bus. Buses: 160, 177 then change to 108 from Hospital.

Thursday 19th
CARDIACS
+ REAL MACABRE £3.00, £2.50 Concs

Thursday 26th
JACKIE LYNTON BAND
+ BORDEUX + 90% PROOF
£2.50, £2.00 Concs

Saturday 28th
WILKO JOHNSON
+ FATKATZ + CARUTHERS BROTHERS
£3.00, £2.50 Concs

Thursday 2nd April
STAN WEBB'S CHICKEN SHACK
+ DOUBLE ZERO £3.00, £2.50 Concs

Thurs 9th
BRENDAN CROKER AND THE FIVE O'CLOCK SHADOWS

Sat 11th
DEEP SEA JIVERS

Thurs 16th
SALVATION SUNDAY

Tues 21st
DOGS D'AMOUR

Sat 25th
FRANK CHICKENS

Bands contact Simon on above Nos

WENDY MAY'S LOCOMOTION!

AIDS PARTY

STARRING
HURRAH!
THE DAINTEES
BRENDAN CROKER
&
THE 5 O'CLOCK SHADOWS
with surprise guest DJ's and artists
8.30pm till late £5.00 adv.

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9-17 HIGHGATE ROAD NWS
Tel 287 3334 KENTISH TOWN

Ticket price includes a voluntary contribution to International Aids Day of £2 (Adv) and £3 (on door)

CHARTS

UK 50 SINGLES UK 50 ALBUMS

- 1

3

EVERYTHING I OWN

Boy George

Virgin
- 2

4

THE GREAT PRETENDER

Freddie Mercury

Parlophone
- 3

6

I GET THE SWEETEST FEELING

Jackie Wilson

SMP
- 4

17

RESPECTABLE

Mel & Kim

Supreme
- 5

1

STAND BY ME

Ben E King

Atlantic
- 6

14

MOONLIGHTING

Al Jarreau

WEA
- 7

2

LIVE IT UP

Mental As Anything

Epic
- 8

5

WHEN A MAN LOVES A WOMAN

Percy Sledge

Atlantic
- 9

20

WEAK IN THE PRESENCE OF BEAUTY

Alison Moyet

CBS
- 10

7

CRUSH ON YOU

Jets

MCA
- 11

8

RUNNING IN THE FAMILY

Level 42

Polydor
- 12

27

SIGN 'O' THE TIMES

Prince Paisley Park
- 13

13

IT DOESN'T HAVE TO BE

Erasure

Mute
- 14

44

TONIGHT TONIGHT TONIGHT

Genesis

Virgin
- 15

15

(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY)

Beastie Boys

Def Jam
- 16

10

MALE STRIPPER

Man 2 Man

Meets Man Parrish

Bolts
- 17

11

MANHATTAN SKYLINE

A-ha

Warner Brothers
- 18

9

THE RIGHT THING

Simply Red

Elektra
- 19

38

RESPECT YOURSELF

Bruce Willis

Motown
- 20

31

LOVING YOU IS SWEETER THAN EVER

Nick Kamen

WEA
- 21

12

LOVE REMOVAL MACHINE

The Cult

Beggars Banquet
- 22

23

FORGOTTEN TOWN

The Christians

Island
- 23

18

DOWN TO EARTH

Curiosity Killed The Cat

Mercury
- 24

33

SEVERINA

The Mission

Mercury
- 25

29

WATCHING THE WILDLIFE

Frankie Goes To Hollywood

ZTT
- 26

16

SONIC BOOM BOY

Westworld

RCA
- 27

19

COMING AROUND AGAIN

Carly Simon

Arista
- 28

26

I AM THE LAW

Anthrax

Island
- 29

35

DON'T NEED A GUN

Billy Idol

Chrysalis
- 30

22

I KNEW YOU WERE WAITING (FOR ME)

Aretha Franklin & George Michael

Epic
- 31

—

WHAT YOU GET IS WHAT YOU SEE

Tina Turner

Capitol
- 32

34

WILD FRONTIER

Gary Moore

10
- 33

28

ROCK THE NIGHT

Europe

Epic
- 34

21

YOU ARE MY WORLD

The Communards

London
- 35

39

WAITING

Style Council

Polydor
- 36

42

WORKIN' UP A SWEAT

Full Circle

EMI America
- 37

—

I'D RATHER GO BLIND

Ruby Turner

Jive
- 38

—

EVER FALLEN IN LOVE

Fine Young Cannibals

London
- 39

30

SKIN TRADE

Duran Duran

EMI
- 40

25

HEARTACHE

Pepsi & Shirlie

Polydor
- 41

32

BEHIND THE MASK

Eric Clapton

Duck
- 42

—

LET MY PEOPLE GO-GO

The Rainmakers

Mercury
- 43

36

STAY OUT OF MY LIFE

Five Star

Tent
- 44

24

MISSIONARY MAN

Eurythmics

RCA
- 45

—

I FOUND LOVE

Lone Justice

Geffen
- 46

—

LIKE FLAMES

Berlin

Mercury
- 47

40

SOUL MAN

Sam Moore & Lou Reed

A&M
- 48

—

SEXY GIRL

Lillo Thomas

Capitol
- 49

—

LET THE MUSIC TAKE CONTROL

JM Silk

RCA
- 50

—

HOW THE MUSIC CAME ABOUT

Gap Band

Total Experience

Compiled by MRIB

REGGAE

- 1

1

AGONY

Pinchers Live

And Love
- 2

6

HOOKED ON YOU

Aswad

Simba
- 3

3

HOMEBREAKER

Winsome

Fine Style
- 4

5

NOTHING DON'T COME EASY

Cornell Campbell

Live And Love
- 5

9

IN THE MOOD

Christine Lewin

Hot Vinyl
- 6

7

PROMISE ME

Ernest Wilson

Blank
- 7

4

LATELY

Natural Ites

Realistic
- 8

2

YES MAMA

Little John

Fine Style
- 9

8

I'VE MADE UP MY MIND

Jean Adebambo

Ade J
- 10

10

DON'T BEND DOWN

Lovindeer

TSOJ
- 11

12

CASANOVA

Annette B

UK Bubblys
- 12

18

FOOL FOR YOU

Peter Hunningale

Street Vibes
- 13

11

PUNANNY/HEALTHY BODY

Admiral Bailey

Live And Love
- 14

19

COME AGAIN

Coco Tea

Jammys
- 15

13

NO ONE NIGHT STAND

Nerious Joseph

Fine Style
- 16

20

FOOSTOMPING HANDCLAPPING MUSIC

Administrators,

Groove And A Quarter
- 17

14

PLEASE MR PLEASE

Barbara Jones

Charm
- 18

15

NO WANGA GUT

Tiger

Tiger
- 19

23

DON'T HAVE TO FIGHT

One Blood

Level Vibes
- 20

—

DANCING TIME

Little Clarkie

Jah Tubbys

- 1

—

THE JOSHUA TREE

U2

Island
- 2

—

MEN AND WOMEN

Simply Red

Elektra
- 3

2

THE VERY BEST OF HOT CHOCOLATE

Hot Chocolate

EMI
- 4

1

PHANTOM OF THE OPERA

Original London Cast

Polydor
- 5

5

GRACELAND

Paul Simon

Warner Brothers
- 6

3

THE WORLD WON'T LISTEN

The Smiths

Rough Trade
- 7

7

SILK AND STEEL

Five Star

Tent
- 8

8

AUGUST

Eric Clapton

Duck
- 9

27

WILD FRONTIER

Gary Moore

10
- 10

11

LIVE MAGIC

Queen

EMI
- 11

13

GIVE ME THE REASON

Luther Vandross

Epic
- 12

4

PICTURE BOOK

Simply Red

Elektra
- 13

46

MOVE CLOSER

Various

CBS
- 14

14

SAINT JULIAN

Julian Cope

Island
- 15

9

REVENGE

Eurythmics

RCA
- 16

—

STAND BY ME

Ben E King

Atlantic
- 17

6

THROUGH THE LOOKING GLASS

Siouxsie And The Banshees

Wonderland
- 18

15

COMMUNARDS

The Communards

London
- 19

28

IMPRESSIONS

Various

K-Tel
- 20

10

THE FINAL COUNTDOWN

Europe

Epic
- 21

12

DIFFERENT LIGHT

The Bangles

CBS
- 22

17

BROTHERS IN ARMS

Dire Straits

Vertigo
- 23

26

INVISIBLE TOUCH

Genesis

Virgin
- 24

19

TRUE BLUE

Madonna

Sire
- 25

16

THE WHOLE STORY

Kate Bush

EMI
- 26

18

SO

Peter Gabriel

Virgin
- 27

22

RAPTURE

Anita Baker

Elektra
- 28

21

SCOUNDREL DAYS

A-ha

Warner Brothers
- 29

—

IF YOU WANT TO DEFEAT YOUR ENEMY, SING HIS SONG

The Icicle Works

Beggars Banquet
- 30

24

A HARD DAY'S NIGHT

The Beatles

Parlophone
- 31

25

DISCO

Pet Shop Boys

Parlophone
- 32

23

WHITNEY HOUSTON

Whitney Houston

Arista
- 33

32

DANCING ON THE CEILING

Lionel Richie

Motown
- 34

35

EVERY BREATH YOU TAKE – THE SINGLES

The Police

A&M
- 35

20

LICENSED TO ILL

Beastie Boys

Def Jam
- 36

30

SWEET FREEDOM – THE BEST OF MICHAEL McDONALD

Michael McDonald

Warner Brothers
- 37

—

A KIND OF MAGIC

Queen

EMI
- 38

—

WHEN A MAN LOVES A WOMAN

Percy Sledge

Atlantic
- 39

—

BREAK EVERY RULE

Tina Turner

Capitol
- 40

31

SLIPPERY WHEN WET

Bon Jovi

Vertigo
- 41

—

RUMOURS

Fleetwood Mac

Warner Brothers
- 42

43

WORLD MACHINE

Level 42

Polydor
- 43

44

ALF

Alison Moyet

CBS
- 44

38

NOW THAT'S WHAT I CALL MUSIC VOLUME 8

Various

EMI/Virgin
- 45

29

PLEASE PLEASE ME

The Beatles

Parlophone
- 46

—

QUEEN'S GREATEST HITS

Queen

EMI
- 47

—

GODS OWN MEDICINE

The Mission

Mercury
- 48

45

THE FINAL

Wham!

Epic
- 49

33

NO MORE THE FOOL

Elkie Brooks

Legend
- 50

34

WITH THE BEATLES

The Beatles

Parlophone



HOOKED ON Aswad

- 21

16

ROCK WITH ME BABY

Winsome/Nerious Joseph

Fine Style
- 22

17

UNFAIR GAME

Cornell Campbell

Live And Love
- 23

21

RING UP MY NUMBER

Kenny Knotch

Unity Sound
- 24

24

SO THEM COME SO THEM GO

Nitty Gritty

Live And Learn
- 25

22

COME FOLLOW ME

Barry Boom

On Top
- 26

27

CRAZY LOVE

Maxi Priest

10
- 27

25

MAN SHORTAGE

Lovindeer

Fine Style
- 28

26

GOLDEN TOUCH

Janet Kenton

Hi-Power
- 29

29

KNIGHT IN SHINING ARMOUR

Deborah

Glasgow UK Bubblys
- 30

28

DUB PLATE PLAYING

Johnny Osbourne

Greensleeves

Compiled By Spotlight Research



THE DUBLINERS: past and present

SOUNDS TRACKS

- U2

SPRINGHILL MINING DISASTER

The Dubliners as seen on *The Late Late Show*
- RIVER ROLL ON

The Judds

RCA
- SWEET DREAMS

Patsy Cline

MCA
- ONLY OUR RIVERS RUN FREE

Christy Moore

WEA

- It's Immaterial

DUKE OF EARL

Gene Chandler

Columbia
- LOUIE LOUIE

The Kingsmen

Pye
- LOVE ACTION

Human League

Virgin

- Tony Visconti

TERESA DI STIO

Polygram LP
- MYSTERE DES VOIX BULGARES

LP on CD4
- DIFFERENT LIGHT

The Bangles

CBS

- Ann Scanlon

THE IRISH ROVER

The Pogues & The Dubliners

Stiff
- SUNNY SUNDAE SMILE

My Bloody Valentine

Lazy
- WHAT GIVES YOU THE IDEA THAT YOU'RE SO AMAZING BABY?

Crazyhead

Food

- Evelyn Court

HOLD YOUR LOVE

The Cool Cats

Jolly
- SALLY BROWN

Laurel Aitken

Gaz's
- HERMIT OF MISTY MOUNTAIN

Ben E King

Atlantic

- Andy Hurt

BIG SHIP

The Cardiacs

Alphabet
- CHRIS ISAAK

Chris Isaak

Warner Brothers
- MAN SIZE LOVE

Klymaxx

MCA

- James Brown

DISCO

Pet Shop Boys

Parlophone LP
- SUNNY SUNDAE SMILE

My Bloody Valentine

Lazy
- CANDY

Cameo

Club 45

- Roy Wilkinson

SUPER POPOID GROOVE

Win

London 45
- THE RAIN FELL DOWN

Jesse Garon And The Desperadoes

Narodnik
- KING OF JOY

Laird Bill Drummond

Creation

- Shaun Phillips

EVERYTHING UNDER THE SUN

Crash Remorse

LP
- RUBY

Culture Vultures cover

Kenny Rogers

Janice Long Show session
- KOOKS

David Bowie

BBC archive session

AFRICAN

- 1

APARTHEID IS NAZISM

Alpha Blondy

Sterns (Ivory Coast)
- 2

SHABINI

Bhundu Boys

Discafrique (Zimbabwe)
- 3

SOLITUDE

Guy Lobe

SA (Cameroon)
- 4

SPECIAL 30 ANS

Franco/Simaro

Choc Choc (Zaire)
- 5

SACRAMENTO

Tabu Ley/Nyaboma

Genidia (Zaire)
- 6

BEYANGA

M'Bilia Bel

Genidia (Zaire)
- 7

SIKYI

Nana Tuffour

Black Note (Ghana)
- 8

KILIMANDJARO

Tchico Afrorythme

(Zaire)
- 9

MAKASSI PLUS

Sam Fan Thomas

SFT (Zaire)
- 10

DOULEUR

Alexandre Douala

SAF/AMB (Cameroon)
- 11

L'AMOUR A SENS UNIQUE

Ben Decca

SA (Cameroon)
- 12

MAKOSSA AMBIANCE

Moni Bile

MB (Cameroon)
- 13

AFRICAN MOVES

Various

Sterns
- 14

DIARRA BOUSSO

Baobab

SE Cassette (Senegal)
- 15

SAFULA

Tutu & Pablo Lubadika

SD (Zaire)

Compiled by Stern's African Record Centre, London

CHARTS

HOT METAL 60 SINGLES

- 1 1 I AM THE LAW Anthrax Island
- 2 2 ROCK THE NIGHT Europe Epic
- 3 4 WILD FRONTIER Gary Moore 10
- 4 3 CREEPING DEATH Metallica Music For Nations
- 5 6 SHAKE ME Cinderella Vertigo
- 6 5 CALL OF THE WILD Deep Purple Polydor
- 7 — BREAK DOWN THE WALLS Shy RCA
- 8 — WHEN THE WORLD COMES DOWN Magnum Polydor
- 9 12 LIVIN' ON A PRAYER Bon Jovi Vertigo
- 10 17 MAD HOUSE Anthrax Island
- 11 7 THE FINAL COUNTDOWN Europe Epic
- 12 8 FROZEN HEART FM Portrait
- 13 19 BRAIN DEATH Nuclear Assault Under One Flag
- 14 — JUMP IN THE FIRE Metallica Music For Nations
- 15 10 BLACK 'N BLUE Waisted Parlophone
- 16 14 BLIND BEFORE I STOP Meat Loaf Arista
- 17 9 STILL THE SAME Slade RCA
- 18 13 FACE THE DAY Great White Capitol
- 19 11 RED SHOES Pendragon Awareness
- 20 18 KING'S CALL Phil Lynott Vertigo



PHILIP LYNOTT: king of the wild frontier

ALBUMS

- 1 — WILD FRONTIER Gary Moore 10
- 2 3 SLIPPERY WHEN WET Bon Jovi Vertigo
- 3 1 THE FINAL COUNTDOWN Europe Epic
- 4 2 FIGHTING THE WORLD Manowar Atco/WEA
- 5 9 MASTER OF PUPPETS Metallica Music For Nations
- 6 4 MECHANICAL RESONANCE Tesla Atlantic
- 7 4 THE HOUSE OF BLUE LIGHT Deep Purple Polydor
- 8 10 NIGHT SONGS Cinderella Vertigo
- 9 8 SPEADING THE DISEASE Anthrax Music For Nations
- 10 14 PEACE SELLS... BUT WHO'S BUYING? Megadeth Capitol
- 11 13 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 12 6 READY OR NOT Lou Gramm Atlantic
- 13 7 THE UNSTOPPABLE FORCE Agent Steel Music For Nations
- 14 — INDISCREET FM Portrait
- 15 12 LOOK WHAT THE CAT DRAGGED IN Poison Music For Nations
- 16 15 BRIGHTON ROCK Brighton Rock Atlantic
- 17 24 VINNIE VINCENT INVASION Vinnie Vincent Chrysalis
- 18 19 THE DARK Metal Church Elektra
- 19 23 DOOMSDAY FOR THE DECEIVER Flotsam & Jetsam Roadrunner
- 20 11 7800° FAHRENHEIT Bon Jovi Vertigo
- 21 — VIGILANTE Magnum Polydor
- 22 25 FISTFUL OF METAL Anthrax Music For Nations
- 23 20 RIDE THE LIGHTNING Metallica Music For Nations
- 24 26 MIND'S EYE Vinnie Moore Roadrunner
- 25 16 BON JOVI Bon Jovi Vertigo
- 26 17 TRILOGY Yngwie J Malmsteen Polydor
- 27 27 KILL 'EM ALL Metallica Music For Nations
- 28 28 ALIVE AND SCREAMING Krokus Arista
- 29 21 SOMEWHERE IN TIME Iron Maiden EMI
- 30 22 DANCING UNDERCOVER Ratt Atlantic

IMPORTS

- 1 1 KEEPER OF THE SEVEN KEYS Helloween Noise
- 2 — DON'T CRY WOLF London Metal Head
- 3 5 REIGN IN BLOOD Slayer Def Jam/Geffen
- 4 — GREEN WARRIORS Dokken Elektra
- 5 3 I'M ONLY FOOLING Eric Martin Capitol
- 6 — NO THRILLS Reckless Valentino
- 7 9 LIVE ?!*@ LIKE A SUICIDE Guns N' Roses Uzi Suicide
- 8 2 TAKING OVER Overkill Atlantic
- 9 4 LEE AARON Lee Aaron Attic
- 10 — NEVER ENOUGH Patti Smythe Columbia

Compiled by Spotlight Research



BHUNDU BOY break out

INDIE ALBUMS

- 1 1 THE WORLD WON'T LISTEN The Smiths Rough Trade
- 2 2 BACK AGAIN IN THE DHSS Half Man Half Biscuit Probe Plus
- 3 4 SHABINI The Bhundu Boys Discafrique
- 4 5 THE TEXAS CAMPFIRE TAPES Michelle-Shocked Cooking Vinyl
- 5 5 UP FOR A BIT WITH THE PASTELS The Pastels Glass
- 6 8 QUIRK OUT Stump Stuff
- 7 7 HORSE ROTAVATOR Coil K422/Force And Form
- 8 12 PICTURES OF STARVING CHILDREN Chumbawamba Agit Prop
- 9 13 WONDERLAND Erasure Mute
- 10 16 THE QUEEN IS DEAD The Smiths Rough Trade
- 11 6 DIRTDISH Wiseblood K422
- 12 15 WALKING THE GHOST BACK HOME The Bible! Backs
- 13 9 ESPECIALLY FOR YOU The Smithereens Enigma
- 14 10 BEDTIME FOR DEMOCRACY The Dead Kennedys Alternative Tentacles
- 15 17 HIT BY HIT The Godfathers Corporate Image
- 16 20 BLOOD AND CHOCOLATE Elvis Costello And The Attractions Imp/Demon
- 17 11 C86 Various Rough Trade
- 18 21 BROTHERHOOD New Order Factory
- 19 14 LONDON O HULL 4 The Housemartins Go! Discs
- 20 18 YOUR FUNERAL MY TRIAL Nick Cave And The Bad Seeds Mute
- 21 29 BESERKER Scratch Acid Fundamental
- 22 25 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 23 19 IN THE PINES The Triffids Hot
- 24 23 WHAT'S IN A WORD The Brilliant Corners SS20
- 25 22 TAKE THE SUBWAY TO YOUR SUBURB Various Rough Trade
- 26 26 THE GIRL WHO RUNS THE BEAT HOTEL Biff Bang Pow! Creation
- 27 — BIG SHIP The Cardiacs Alphabet
- 28 — ON THE BOARDWALK Ted Hawkins American Activities
- 29 27 SKAG HEAVEN Squirrel Bait Homestead
- 30 — TANGERINE DREAM Kaleidoscope Five Hours

Compiled by Spotlight Research

INDIE SINGLES

- 1 2 IT DOESN'T HAVE TO BE Erasure Mute
- 2 1 LOVE REMOVAL MACHINE The Cult Beggars Banquet
- 3 3 STOP KILLING ME The Primitives Lazy
- 4 5 SHOPLIFTERS OF THE WORLD UNITE The Smiths Rough Trade
- 5 4 MY FAVOURITE DRESS The Wedding Present Reception
- 6 6 SWEET SWEET PIE Pop Will Eat Itself Chapter 22
- 7 8 LOVE IS DEAD The Godfathers Corporate Fruit
- 8 26 THE PEEL SESSION The Birthday Party Strange Fruit
- 9 7 BRIGHTER The Railway Children Factory
- 10 9 THE PEEL SESSION Siouxsie And The Banshees Strange Fruit
- 11 10 KISS Age Of Chance Fon
- 12 19 INTO THE GROOVY Ciccone Youth Blast First
- 13 13 EVERYTHANG'S GROOVY Gaye Bykers On Acid Blast First
- 14 12 BAMP-BAMP The Bambi Slam Product Inc
- 15 11 HEAD GONE ASTRAY The Soup Dragons RAW TV Products
- 16 14 EVANGELINE The Icicle Works Beggars Banquet
- 17 — WHEN IT ALL COMES DOWN Miaow Factory
- 18 — MAGIC DEFENDS ITSELF Psychic TV Temple
- 19 16 THE PEEL SESSION The Slits Strange Fruit
- 20 15 THE PEEL SESSION Stump Strange Fruit
- 21 — RIGHT HERE The Go-Betweens Beggars Banquet
- 22 18 REALLY STUPID The Primitives Lazy
- 23 20 POPPIE COCK Pop Will Eat Itself Chapter 22
- 24 25 HURRICANE FIGHTER PLANE Alien Sex Fiend Anagram
- 25 22 MAHALIA The Bible! Backs
- 26 24 SIXTEEN DREAMS Loop Head
- 27 21 TRIED AND TESTED PUBLIC SPEAKER Bogshed Shellfish
- 28 17 BLUE MONDAY New Order Factory
- 29 — 1000 YEARS Skin Product Inc
- 30 — FRANS HALS McCarthy Pink
- 31 42 PAIN IN THE NECK The Larks Exaltation
- 32 32 THE PEEL SESSION Joy Division Strange Fruit
- 33 29 GREY SKIES BLUE The Submarines Head
- 34 — ALWAYS THERE Rose Of Avalanche Fire
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Compiled by J Winter & D Devine

MELTDOWN

ROGER HOLLAND reckons THE ICICLE WORKS try too damn hard and, in their seemingly desperate search for the elusive hit, are dulling their sharp pop brain. IAN T TILTON broke the ice thaw

WHEN THE Icicle Works landed their biggest success for several years with the rousing 'Understanding Jane', they looked poised to recover the ground that had somehow slipped out from under their feet after their first hit, 'Love Is A Wonderful Colour'.

Frankly, it was about time we saw those three young men back at the top of the pop heap. Because not only are The Icicle Works one of the best traditional rock acts of our time, but they also work damn hard at their craft.

Sometimes too damn hard.

Ambitious, aspiring and upwardly mobile young pop stars, Ian McNabb, Chris Layhe and Chris Sharrock can be refreshingly and self-effacingly open and honest about it all. They're businessmen, careerists, and they don't care if you know it. For example, the weekend I talked to them, they'd been down in London to contribute to a charity record for the fledgling Phoenix House project for heroin addicts.

I'd always suspected that pop stars only did that sort of thing at the insistence of their PR people but, unusually, here are some would-be stars actually prepared to admit it.

"There was a bit of a stink because none of the bigger stars who'd been billed to turn up actually did," lead Icicle Ian muses. "Perhaps they thought they didn't need the publicity. . ."

Drummer Chris Sharrock: "Whereas we do. We only came down for the publicity. . ."

"And to meet Paul McCartney." A hero of Ian's who was among those reported to be appearing, but didn't. "To be honest with you, I don't give a toss about smack-heads, at least not the spoilt rich brats and the pop stars. If they're soft enough with all their advantages to wanna take something stupid and kill themselves, why should I care?"

THE ICICLE Works have a new album out. The first LP, 'The Icicle Works', was a pure modernistic pop classic smeared with touches of psychedelia. The second, 'The Small Price Of A Bicycle', was very much a cynical rock set, almost a reaction against the first. 'If You Want To Defeat Your Enemy, Sing His Song' lies somewhere between those two. It's been an interesting evolution.

Ian: "Yeah, the first album was very, very poppy. We didn't really know what we were doing. We were just very enthusiastic, naive, wide-eyed young boys. Whereas the second album sounded incredibly world-weary in places. . ."

"I don't give a toss about smack-heads, at least not the spoilt rich brats and the pop stars. If they're soft enough to wanna take something stupid and kill themselves, why should I care?"

— Ian McNabb

Chris S: "That second album sounds like someone's sixth album. It's so mature compared to the first one."

Ian: "And this new one is a little less mature than the second one really. . ."

Bassist and wiseacre Chris Layhe: "I think that the first one sounds like the last one and the third one should have been the fourth one. Perhaps we should release the seventh one next!"

"It's the ageing process really," Ian attempts to explain. "Also we've been very concerned not to start recreating our past, like a lot of bands do. Like The Smiths or even REM, they get a really good sound and they keep on doing it forever. We're always trying really hard not to do that, to vary things a little bit, to experiment. And on this album we've used a lot of keyboards."

"It throws people sometimes, and it throws us quite a bit as well but it's necessary. You should always try to do something different."

AS WE were saying, sometimes The Icicle Works try too damn hard.

They're acutely aware of the need for a hit single, and their seemingly desperate search for that elusive hit is effectively dulling the sharp pop brain of the group. Whereas that first album was wondrously optimistic, the second was incredibly cynical. Nowadays, The Icicle Works are striving to regain that early

optimism while getting very tired of waiting for real success.

"By the time we came to do a second album we had become very cynical about the way things had worked out for us as a group. Because, for instance, after 'Love Is A Wonderful Colour' was such a hit here, we went over to America and had quite a lot of success there. And so when we came back to Britain again we automatically expected to continue having hits."

"But it didn't work out that way. And we got very upset and quite bitter about it all, and quite clearly that came across in the music and the subjects we tackled."

And now it's coming across in their music full stop. The deeply felt and intensely personal statement, 'Up Here In The North Of England', is a magnificent composition built upon the bare bones of the old song, 'Ragweed Campaign', and running like a series of extracts from an essay.

"There's lots of food for thought, but not a great deal on our plates/McDonalds finally found us, and we're folklore in Turin/We used to pull the ships in, now we're going down/Look at the state we're in."

It's the absolute stand out track on 'If You Want. . .' — an album, incidentally, of almost unimpeachable rock charm. But to release it as a single last year on their label's mock independent subsidiary

Situation Two was an act of complete desperation.

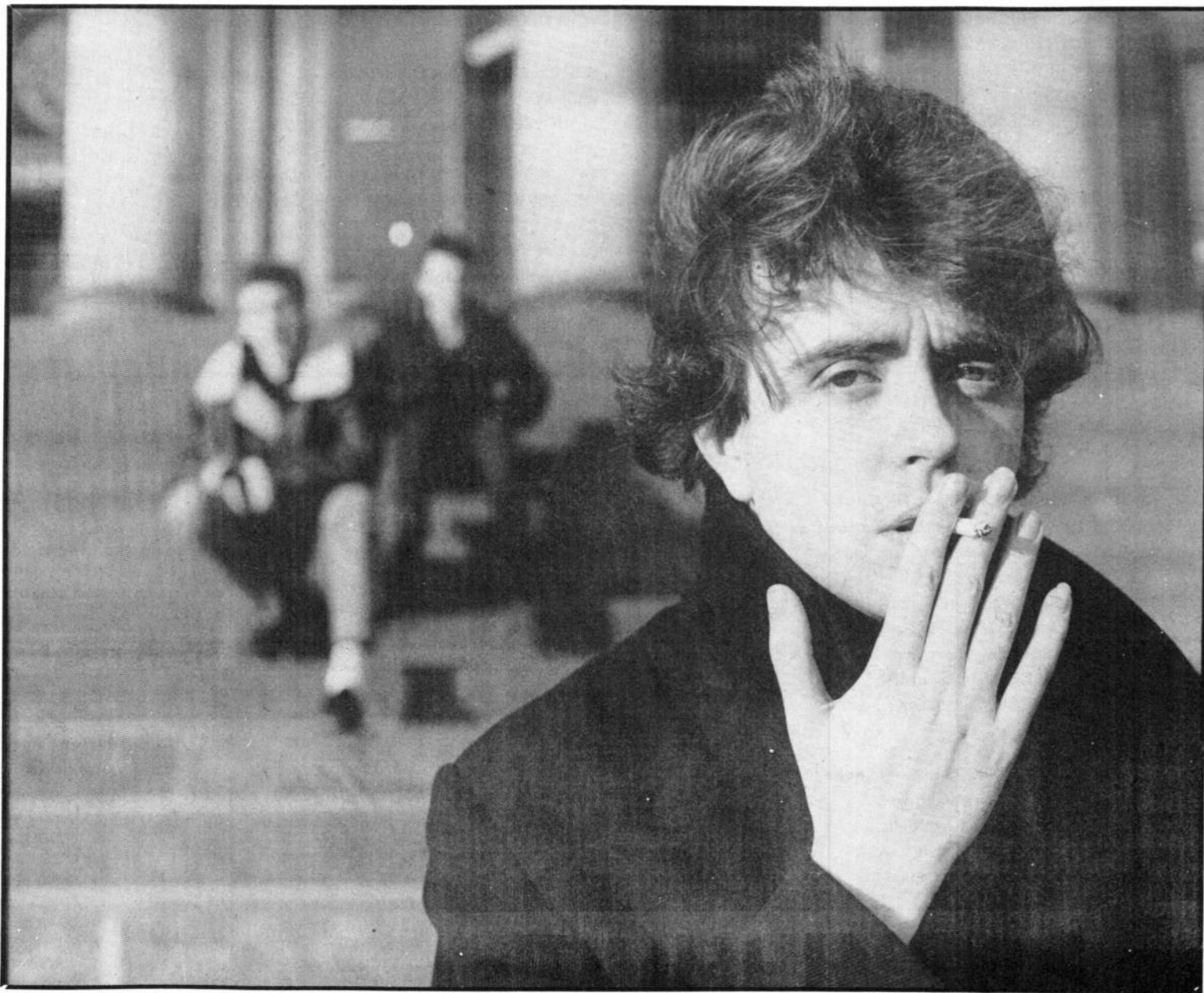
To all intents and purposes, the band and their label were conceding defeat in the war against the Gallup Charts and looking instead for an indie hit from which to launch the album.

Talking about the song, Ian McNabb says, "I was worried that that song was a bit too negative. It really does end on a miserable note, it's really down. There's no hope in the song at all, and I kept thinking that I should give it an optimistic ending. But I just couldn't think of one".

UNFORTUNATELY, IF The Icicle Works don't give up their unhealthy fixation with the pop charts as best defined by the rushed release of the awful 'Evangeline' (also a last minute addition to what was previously a perfectly conceived and balanced album), and concentrate instead upon their considerable strengths of superb songwriting and powerful album releases, then there's unlikely to be a happy ending for The Icicle Works either.

Still, talking about 'Up Here In The North Of England', McNabb says, "There are a lot of cosmetic things going on in Liverpool. Like the Albert Dock or the Garden Festival. People even say that the water's getting cleaner, that there's fish in that sea, but the only reason it's getting any cleaner is 'cos there's no ships coming in."

Sadly, he could have been using a figure of speech for The Icicle Works. They should stop trying and start enjoying themselves again.



MCNABB: The small price of an icicle

TOUR NEWS

JOHNNY PINKO have managed to get themselves sponsored by Jiffi Condoms (which is surprising since they haven't even got a record deal) for a London tour at The Marquee March 17, Putney Zeetas 19, Fulham Greyhound 27, Camden Dingwalls April 4.

DEACON BLUE, whose debut single on CBS, 'Dignity', is released this week, have gigs at Manchester University March 20, Leicester Polytechnic 21, Edinburgh Venue 25, Galashiels Textile College 26, Glasgow Technical College 27, Dundee Dance Factory 29, Newcastle Riverside 30, Sheffield Polytechnic April 2, Harlesden Mean Fiddler 3.

BLACK BRITAIN, whose 'Night People' single out this week on 10 was recorded in New York, have college gigs at Manchester University March 18, London Wag Club 19, Nottingham Trent Polytechnic 20, Coventry Polytechnic 21, Leicester Polytechnic 24, Middlesex Polytechnic 25, Brixton Fridge April 3.

JILTED BRIDES, the "neo-Gothic contemporary rock band" have more dates to promote their 'Bad Vibes' single at Kings Lynn Pimms March 19, Peterborough Glasshouse 29, Nottingham Mardis Gras April 3.

LICK THE TINS, who are poised for an American hit with their 'Can't Help Falling In Love' single from the new *Pretty In Pink* movie, play London gigs at Finsbury Park Sir George Robey March 23, Kentish Town Bull And Gate 26, Putney Half Moon 30.

Crop Rotation . . .



FIELDS OF THE NEPHILIM have cancelled their Reading Paradise date on March 20, replacing it with Swindon Brunel Rooms on the same day, and added dates to their tour at Retford Porterhouse 21, Northampton Old Five Bells 22, Bristol Tropic 24, Leeds Warehouse 25 (rescheduled from 19), Leicester Princess Charlotte 26, Dudley JB's 27, Birkenhead Hard Rock 28, Manchester Boardwalk 29, Stoke Shelleys 31, Poole Mr C's April 1, London Marquee 3-4.

THE GRIP, who are putting the finishing touches to their debut album, play their first gigs for a year at Oxford Corn Dolly March 23, Shepherds Bush Wellington 26, Birmingham Barrel Organ 29, Brighton Gossips April 2, Bicester Ex-Serviceman's Club 3, Burton Central Park 4, West Bromwich Coach And Horses 10, Nottingham Mardis Gras 11, Stevenage Bowes Lyon House 12, London Marquee 16.

THE CARDIACS round off their tour promoting their 'Big Ship' mini-album at Greenwich Tunnel Club March 19, Horsham Champagne Club 24, London Marquee 26, Scunthorpe Baths 27, Manchester Gallery 28, Croydon Underground 29, North Kensington Bay 63 April 2.

HUNG DRAWN AND QUARTERED, who have a self-titled mini-album out on Endangered Musik, play a benefit for the North Surrey Hunt Saboteurs Association at Wimbledon William Morris Club on March 21 with Maniac and The Slaughter Of The Innocent.

ROG PATTERSON, one half of the former duo Twice Bitten, launches his solo career with gigs at Leicester Princess Charlotte March 18, Nottingham Mardis Gras 22, Southampton Joiners Arms 25, Penzance Demelzas 27, London Marquee 30.

LIFE AFTER, still glowing from Paul Elliott's praises at the beginning of the year, have dates at Chichester College March 20, Harlesden Mean Fiddler April 1, Walthamstow Royal Standard 27 and 29.

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IN-TECH

EDITED BY TONY MITCHELL

LET THE FUSS GO FIRST

KORG DSS-1 SAMPLING SYNTHESISER £2259 QQ W

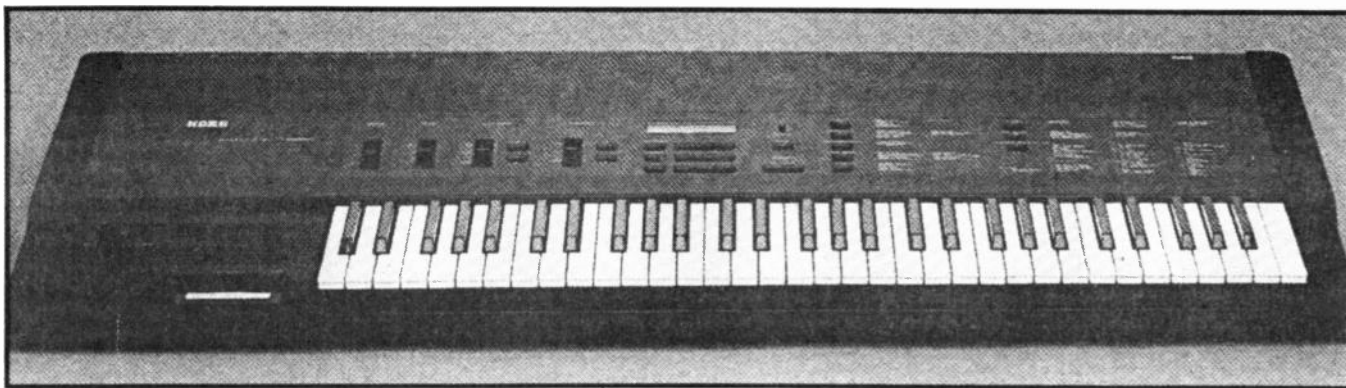
NOW MAY seem an odd time to review the Korg DSS-1 as it has been available in the shops for several months.

But it's a good time to catch up with unreviewed, pre-Christmas releases before they simply glide (or should we say portamento?) their way into keyboard history. Which in the case of the DSS-1 won't, I fear, be too long.

On the face of it, a high-spec sampler-cum-synth sounds like a pretty mouth-watering proposition. Indeed, Korg have stuffed the DSS-1 full of thoughtful little features; it looks the business and it can sound powerful.

On the sampling side, the 12-bit DSS-1 seems to offer exceptionally high quality results with its maximum sample rate of 48kHz (variable, down to 16kHz), and has sophisticated looping and multi-sampling features designed to take the sting out of these still rather tiresome tasks.

On the 'synth' side, the instrument offers you the chance to create your own



waveforms in one of two ways: by plotting a waveshape (in slow-motion using one of the data entry sliders) as the instrument undulates through an eight second cycle, or by simply specifying, numerically, the values of some 128 harmonics. Either way you end up with a custom waveshape that can be named, stored, and used as the basis for a sound to be tailored-to-fit using the DSS-1's healthy array of analog, regular synth features.

When it comes to programming a final sound, not only can you combine waveforms 'drawn' and 'written', but you can combine either with a sound that's been sampled.

From this potted look, you

can see that the potential of the DSS-1 is simply vast. Too vast, in fact.

Although I arrived at this conclusion having played with the DSS-1 for a reasonable amount of time, you will in fact begin to question whether the considerable amount of effort needed to extract the max out of the instrument is really worth it, soon after you first switch it on.

For starters, it takes at least 50 seconds to load a disk, which, even in a studio, is really quite excessive. And worse, it takes five separate commands to make it start loading in the first place.

On each of the double-sided 3.5 inch disks you can store four of what Korg term Systems: A, B, C and D.

Each System comprises 32 'programs', which, on the DSS-1 are sets of synth-parameter settings as applied to your basic sampled or synthesised Multisounds. So what's a multisound? Hmm...! A multisound is the name given to a whole bunch of sounds (in practice, samples) that can be placed across the entire keyboard range. And believe it or not, a 'sound' in Korg's book, is the name given to your basic waveform, be it a sample, drawn or written waveform.

If you're still with me, you'll have noticed that the 'programs' are further down the line than the multisounds, which means that the application of synth-type editing parameters

(filtering, envelope shaping etc) is over a complete set of multisound samples, not individual ones.

However, initial sampling and initial sample editing is offered in a pretty straightforward manner, even to the point of the instrument asking you whether or not you will be wanting to multi-sample before you start recording. If you do, then you simply say how many samples-across-the-keyboard you want, and the DSS-1 will apportion the sample time accordingly.

With the generous maximum sample rate of 48kHz available, you won't need to worry about quality. But you might fret a little about the time available as, at this rarified atmosphere,

only five seconds or so is offered. Even at the lowest sample rate of 16kHz (which begins to fuzz and blur somewhat), you only have 16 seconds to play with.

In the business of looping and general fooling around with basic samples, Korg cover both ends of the complexity spectrum with a simple auto looping feature, and with the Edit Sample feature whereby each segment of a sample can be seen and edited. Although this is a great trick to have up your sleeve, in practice it would take forever if you really did have to scroll through an entire sample in order to make some changes.

Having made your sample/multi sample, you can go on to edit it using the standard analog parameters of a switchable 12 - 24db/octave filter, six-stage envelope generator etc, and then store the final result on disk - all, relatively, with the minimum amount of fuss.

But 'fuss', to me, is what characterises the DSS-1, and is what will probably account for its somewhat limited appeal.

JULIAN COLBECK

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.

GUITAR-MIDI Masterclass evenings are being organised by Roland in conjunction with stores throughout the country.

With opportunities for audience participation, each event will cater for around 30 guests, and at the helm will be guitar-synth virtuoso Jay Stapley (below).

For the Masterclasses, he'll be using the GK-1 Synth Driver pick-up system, routing to a self-contained rack line-up of GM-70 MIDI Converter plus Roland tone generation and signal processing modules.

First date for your diaries is this week - March 18 - in Glasgow, at Shadows Bar, Bath Street.

Roland have also announced a five-year guarantee on all Boss pedals, backdated to



January 1 1987, and applicable to all pedals bought new from a regular Boss dealer.

More information from Roland (UK) Ltd, Great West Trading Estate, 983 Great West Road, Brentford TW8 9DN (01-568 4578).

RICHMO DRUMS is a new company launched by Alan Gilby, who designed Premier Resonator drums.

These kits have 'compound' shells with a 2.5mm chromed styrene covering standing proud of the shell on to which the skins seat, giving, it is claimed, a finer sound edge than conventional drums. The same chromed styrene also lines the shells internally, covering all nuts and bolts.

The drums are huge - 22x22in bass (nine-ply), 16x16 floor tom, 13x13 and 12x12 toms (all six-ply) and 14x8 snare - and shop price is likely to be around the £800 mark.

As well as finished kits, Richmo offers a conversion service. Drummers can supply their own bottom hoops, heads and fittings and Richmo will fit them to their own shells for around £280, or expand a five piece kit to a nine-piece.

More information from Sam Gilby on 0782 612268 or from Alan Gilby at Richmond House, Hilderstone Toad, Meir Heath, Stoke On Trent ST3 7PB.

RICHIE ENRICHES HIS LIFE



BON JOVI's Richie Sambora is looking mighty pleased with himself, and no wonder - the band have just signed an endorsement deal with KMD amps.

Richie is seen here with the brand new KMD stack, with an all-valve 100 watt, twin channel reverb head (designed especially for Bon Jovi and now added to the range) driving two 4x10in 100 watt cabs.

KMD, British made and currently the second biggest-selling amp range in America, are distributed in the UK by Rosetti, whose photographer obviously had trouble deciding which was more important - the bottom of the stack or the top of Richie's hair. The hair won.

More information from Rosetti Ltd, 138-140 Old Street, London EC1V 9BL (01-253 7294).

FERNANDES GUITARS which have not been supplied by the sole UK distributor, PBT Distribution, are still causing headaches.

Some retailers are still selling Fernandes instruments which came either from the previous distributor or directly from the European agent in Holland, and these are not set up, checked or guaranteed by PBT.

Only PBT instruments carrying a PBT guarantee card are backed by the distributor's after-sales service.

More information from PBT Distribution Ltd, 1 Paradise Road, Downham Market, Norfolk PE38 9HS (0366 384740).

A MOSFET power amp and mobile rackmount frame are two products fresh from MTR.

The SPA 600 includes such features as large power supply capacitors, massive Semko-approved toroidal mains transformer, heavy gauge, low loss internal wiring and finely balanced, differential-pair MOSFETs with fast switching, cool running and low distortion.

Operational features include balanced line inputs on stereo jacks and XLR sockets, XLR and binding post outputs, 'soft start', overload LEDs, mono bridging warning LED, low noise two-speed fan, recessed ground lift switch, DC and thermal cutout protection, short and open circuit protection and RF filtering circuitry.

Power rating is 300watts per channel into 4ohms, 200 watts per channel into 8ohms, or 600watts into 8ohms, mono bridged.

MTR's mobile rack frame, called the OR 126 (right), takes 12 1u size units in an open format which can be set at any angle from

vertical to horizontal. A further 6u of space, suitable for heavy units such as power amps, is included in the base, and portability is ensured by rear casters.

Construction is from tubular aluminium and steel to ensure light weight, finish is matt black, and fixing bolts and Allen key are provided.

More information from MTR Ltd, Ford House, 58 Cross Road, Bushey, Herts WD1 4DQ (0923 34050).



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