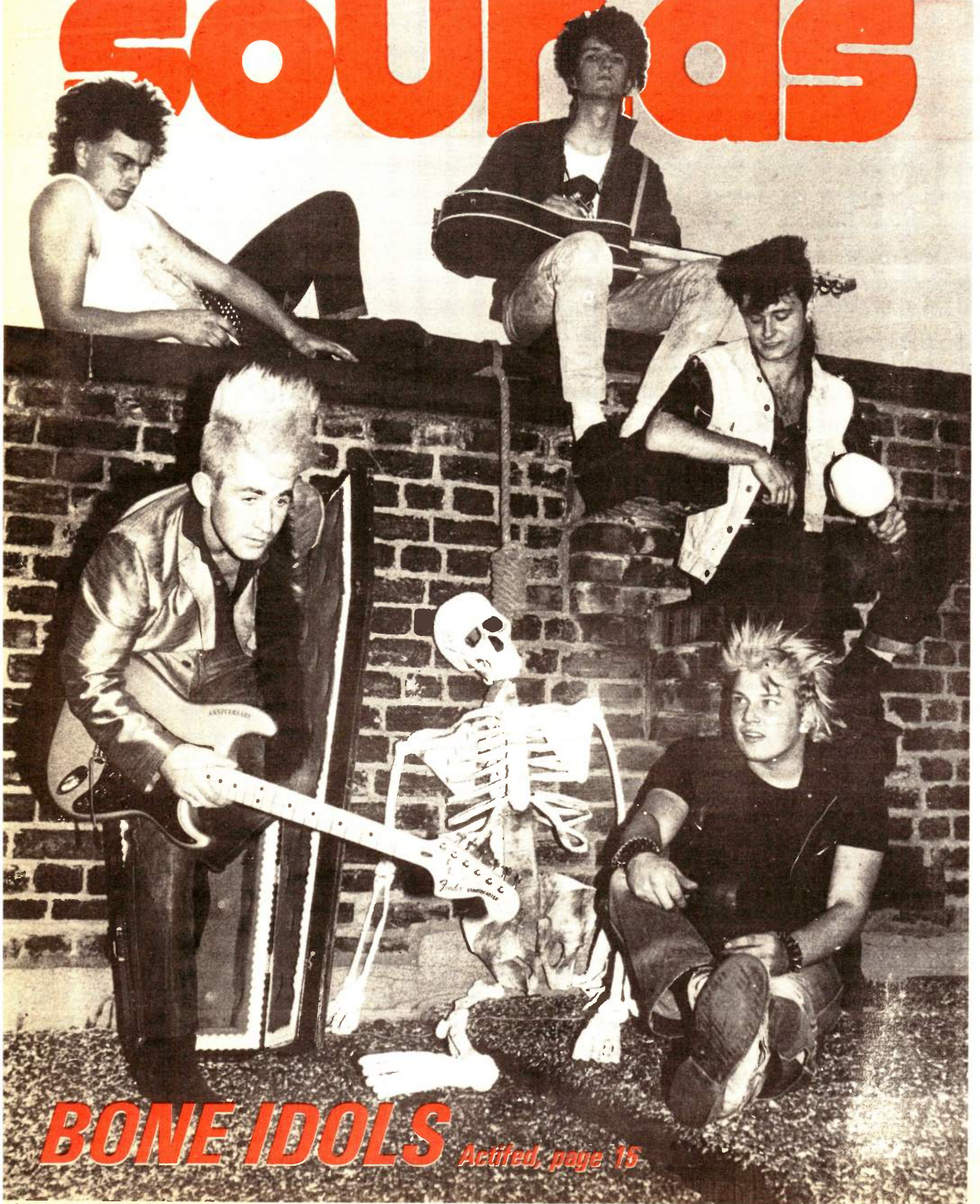


**THE RODS - LORDS OF THE NEW CHURCH
MEMBRANES - CRASS ALBUM REVIEW
BIRTHDAY PARTY - ED ROTH**

SOUNDS



BONE IDOLS

Actifed, page 15



Gillan's magic moments

GILLAN (above) undertake their most extensive ever British tour starting in October and running through to mid-December.

The band, who've just returned from a tour of the Far East, will be releasing a new album called 'Magic' on September 17 on Virgin. There will be a limited edition picture disc.

The tour starts at Guildford Civic Hall on October 22 and then takes in Swindon Oasis 23,

Portsmouth Guildhall 24, Nottingham Rock City 27, Wolverhampton Civic Hall 28, Preston Guildhall 29, Newcastle City Hall 30, Aberdeen Capitol November 4, Dundee Caird Hall 5, Glasgow Apollo 6, Edinburgh Playhouse 7, Carlisle Market Hall 8, Hanley Victoria Hall 10, Liverpool Empire 11, Manchester Apollo 13, Swansea Brangwyn Hall 15, Cardiff Top Rank 16, Ebbw Vale Leisure Centre 17, Bradford St Georges Hall 19,

Leeds University 20, Corby Festival Hall 21, Hull City Hall 22, Gloucester Leisure Centre 25, Bristol Colston Hall 26, St Austell Coliseum 27, Margate Winter Gardens 29, Southend Cliffs Pavilion 30, Poole Arts Centre December 3, Southampton Gaumont 4, Oxford Apollo 5, Brighton Dome 6, Derby Assembly Rooms 8, Sheffield City Hall 9, Birmingham Odeon 11, Leicester De Montfort Hall 14, Ipswich Gaumont 15, London Wembley Arena 17.

Tickets for all the above dates are now on sale at all the usual box offices and agencies.

UB40 albums and tour



UB40 release their fourth album on their own DEP International label on September 13 and have lined up a British tour to coincide.

The new album is called 'UB40' and will feature 'a new British process in holograms' on the cover as well as eight tracks including remixed versions of 'I Won't Close My Eyes', 'Love Is All Is Alright' and 'Politicians'. Distribution is through Spartan.

The tour starts with two nights at Liverpool Empire on September 13 and 14 and then moves to Glasgow Apollo 15, Edinburgh Playhouse 16, Coventry Apollo 18-19, Brixton Fair Deal 20-21, Hammersmith Odeon 22-23. All tickets are priced at £4 although UB40 holders and UB40 fan club members will be able to get £1 off on production of their respective cards.

The band also have a compilation album of old singles released by their previous record company Graduate at the same time as their new album. It's called 'The Singles Album' and the timing of its release is definitely not of the band's choosing as they are keener on promoting their new material than their earlier hits.

At the hop

ECHO AND THE BUNNYMEN, who cancelled their September tour last week after 'prolonged recording commitments' (which probably means they haven't finished the new album yet) have promptly rearranged most of the dates which will now be wrapped around the end of 1982 and the beginning of 1983.

They play a series of pre-Christmas dates at Glasgow Tiffany's December 16, Leeds University 17, Poole Arts Centre 20, Nottingham Rock City 21, Aylesbury Friars 22.

They start again in the new year with dates at Lancaster University January 15, Newcastle City Hall 17, Birmingham Odeon 22, London Hammersmith Odeon 24, Southampton Gaumont 25, Guildford Civic Hall 26, Brighton Dome 27, Ipswich Gaumont 29, Leicester De Montfort Hall 30, Cardiff Top Rank February 2, Bristol Colston Hall 3.

Tickets for the original dates will be valid for the new ones and concerts at Edinburgh, Sheffield, Manchester, Hanley, and Liverpool will be rescheduled in due course.

The new Bunnyman album is now set for mid-October release on Korova.

Deep Purple: 164th live LP

DEEP PURPLE have yet another live album from their past released by Harvest this weekend. Called 'Live In London', it was recorded at the Kilburn State in 1974 and features the Coverdale/Blackmore/Hughes/Lord Paice line-up.

The album has not been officially released before — although avid Deep Purple collectors may well have heard unauthorised versions of the album (nudge nudge) — and features the band playing 'Burn', 'Might Just Take Your Life', 'Lay Down Stay Down', 'Mistreated', 'Smoke On The Water' and 'You Fool No One'.

War is declared

MANOWAR, the American HM band who've just released their first album over here on Capitol called 'Battle Hymns', are a last-minute addition to this year's Reading Festival.

They'll be appearing on August 27, replacing French band Trust who have withdrawn.

Get up and dance

THE MICHAEL SCHENKER GROUP, who are making their debut with their new line-up at the Reading Festival next weekend, make their first vinyl appearance together at the same time when Chrysalis release a single called 'Dancer'.

Their new album should be released in mid-October and plans are now being laid for a major British tour in November.

Outcasts in exile

THE OUTCASTS come over from Belfast to play a couple of British gigs this weekend. They play Putney White Lion on August 19 and Retford Porterhouse 20 supported by the Insane.

They've just completed their new album which is provisionally entitled 'Outcasts By Choice' and should be released next month on their own Double O Records.

Branes trust

THE MEMBRANES, who not only received the coveted accolade of Single Of The Week in *Sounds* a couple of weeks ago with 'Muscles' but have risen to the dizzy heights of a feature in this week's issue (see page 19), follow this sudden acclaim with a couple of live gigs.

They'll be playing Preston Warehouse August 21 and Liverpool Pyramid 26 before



Animal magnetism

BLONDIE GUITARIST Chris Stein launches his new record label Animal this weekend via Chrysalis. The aim is to "Bring the wildness back to radio, especially in America," says Chris. "We want to present a mixture of styles without compromising the artists."

The label starts with three singles — Iggy Pop 'Run Like

A Villain', the Gun Club (above, who recently had their first album released over here) 'Fire Of Love' and Walter Steding (the first musician to be managed by Andy Warhol since the Velvet Underground) 'Secret Spy'.

The next stage will be a series of album releases by Iggy Pop, the Gun Club and James White.

Collen quits Girl



DEF LEPPARD, who've been lying low lately recording a new album called 'Pyromania' which should be released in the Autumn, are reported to have gained a new guitarist — Phil Collen (above) from Girl.

Collen maintained a discreet silence on the matter when questioned by *Sounds* this week, but was able to confirm that he's left Girl. However, he was sceptical of reports that Girl had split up or that singer Phil Lewis had left the band — he believes the band will probably resurface under a new name.

Quite who Collen would be replacing in Def Leppard isn't clear as the band's management are also maintaining a low profile over their activity at present. All should be revealed officially shortly.

appearing at the Futurama Festival at Deeside Leisure Centre on September 12. And an entire tour is being arranged for the autumn.

Minds mayhem

SIMPLE MINDS, who have a new album called 'New Gold Dream '81, '82, '83, '84' imminent, have had their four albums originally owned by Ariola acquired by their current label Virgin.

The albums — 'Life In A Day', 'Real To Real Cacophony', 'Empires And Dance' and the compilation 'Celebration' — are all being released at a budget price.

Nuts in October

KID CREOLE AND THE COCONUTS have added a third London date to their autumn British tour. The return to the Hammersmith Odeon on October 26 at the end of their tour, having sold out both the shows at the start of their tour. Tickets are now on sale price £6.50, £5.50 and £4.50.

HALL AND OATES will be coming over to Britain for a series of concert in October. The duo, who released an album last autumn called 'Private Eyes', will be playing Edinburgh Playhouse October 12, Southport theatre 13, Manchester Apollo 14, Birmingham Odeon 15, London Hammersmith Odeon 17-18-19. Tickets are £6 in the provinces and £7.50 in London.

LEVEL 42 play a warm-up mini-tour in September to coincide with the release of their new album called 'The Pursuit Of Accidents' which is released by Polydor on September 10.

The band, whose debut album is still in the charts a year after release, will play Portsmouth Guildhall September 11, Croydon Fairfield Halls 12, Oxford Apollo 13, Nottingham Rock City 14, Sheffield Lyceum 15, Dunstable Queensway Hall 16, Chatham Central Hall 17.

They then go to Europe for an extensive tour returning to Britain in November for more dates.

MIKE OLDFIELD has rescheduled a couple of dates at the beginning of his British tour next month. He'll now play Oxford Apollo on September 15 and Sheffield City Hall on the 10th. Tickets for the original dates will be valid.

There's also an extra date at Birmingham Odeon on September 13.

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BAND AID CLASSIFIEDS
page 43

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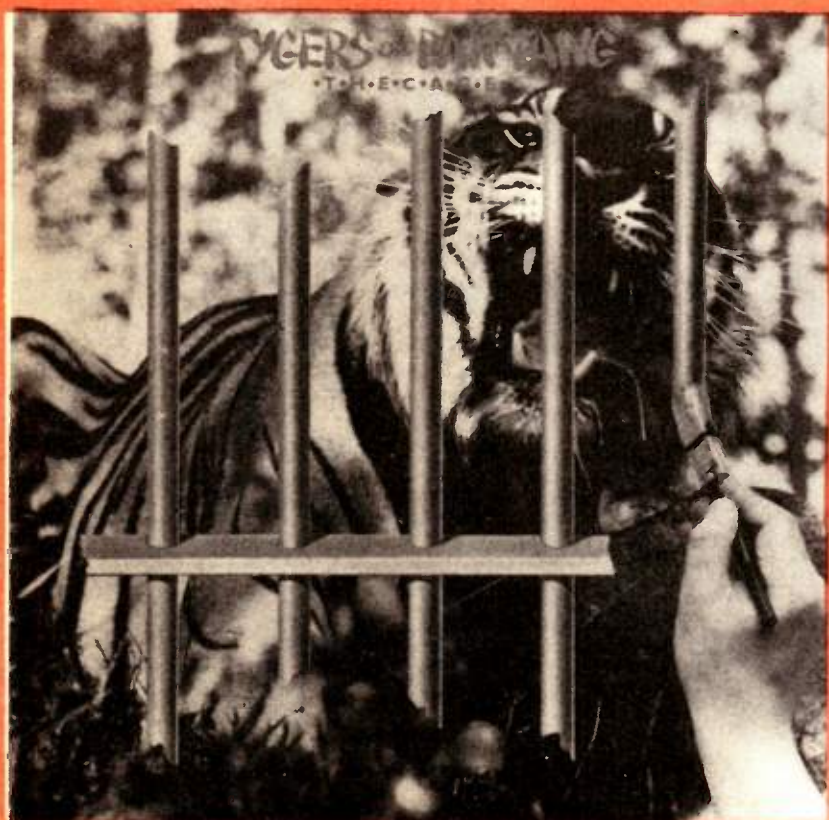
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Fingers do the walking

STIFF LITTLE FINGERS have a new single called 'Bits Of Kids' released by Chrysalis next weekend and follow it with their fifth album in September and a major British tour in October. The tour — which is

provisionally called Out Of Our Skulls — starts at Dunstable Queensway Hall on October 3 and continues at Portsmouth Guildhall 4, Chippenham Rock Theatre 5, Birmingham Odeon 6, London Hammersmith

Odeon 7, Hull City Hall 8, Grimsby Central Hall 9, Newcastle City Hall 11, Manchester Apollo 13, Mansfield Leisure Centre 14, Bradford St Georges Hall 15, Liverpool Royal Court 16, Bristol Locarno 17, Brighton Top Rank 18, Bangor University 22, Cardiff University 23, Reading University 26, Sheffield Lyceum 27, Glasgow Apollo 28, Edinburgh Playhouse 29, Dundee University 30, Poole Arts Centre November 1, Southend Cliffs Pavilion 2, Norwich East Anglia University 3, Ipswich Gaumont 4, Aylesbury Friars 5, Dublin TV Club 8, Belfast Whitla Hall 9.

Donington festival order finalised

THE CASTLE DONINGTON Festival running order has now been confirmed by the promoters. Opening the show on August 21 will be Canadian band Anvil who'll be going on at 12.45pm. They are followed by Uriah Heep at 1.45pm, Hawkwind at 3pm, Saxon at

Status Quo who'll begin their two-hour plus set at 8pm. The gates will open at 11 am which should give you enough time to sample the 160 toilets, 100 ambulancemen, 10 nurses and two doctors before settling down to the music. There will be a shuttle bus service running to and from Nottingham and

Derby stations and late trains to take you away afterwards. Car drivers should take Exit 24 off the M1 and follow the signs.

There will be parking for 20,000 cars by the site. Further information about travel can be obtained by ringing Walsall 20996.

Jam head further north

THE JAM tour dates announced in last week's issue got a little confused when it came to the North East — not the fault of the news page, we hasten to add. In addition to the Whitley Bay Ice Rink dates on September 28 and 29 the band are also playing Leeds Queens Hall on September 30. Tickets for Whitley Bay are available price £5 from the Ice Rink, Newcastle City Hall Box Office, South Shields Image Records, Sunderland Spinning Disc, Gateshead Leisure Centre, Blyth Music Box, Durham Musicore and Middlesbrough Hamiltons.

The Leeds tickets are also £5 and are available from the Queens Hall Box Office, Leeds Virgin, Bradford HMV, York Sound Effects, Sheffield Virgin and Cavendish Travel, Middlesbrough Cavendish Travel, Hull Gough and Davey. The Jam will be releasing a brand new single to coincide with the dates on September 10 on Polydor. The A-side is 'The Bitterest Pill (I Ever Had To



Rondo keep on runnin

BLUE RONDO A LA TURK (above) have added a batch more dates to those they announced last week. They now play Gillingham King Charles Hotel August 22, Newport Stowaways 24, Bristol Tiffany's 25, Nottingham Rock City 26, Brighton Sherry's September 1, Dartford Flicks 2, Kensington Rainbow Rooms 3. The band have nearly completed their debut album with producer Mike Chapman and Virgin hope to release it in October.

Swallow' and features Jennie McKeown of the Belle Stars on backing vocals. The B-side is called 'Pity Poor Alfie' which segues into 'Fever'. PS. The indecipherable ticket outlet in last week's issue was Wells La Monde Travel.

Keeping up the Pretence

THE PRETENDERS are continuing as a band despite the death of guitarist James Honeyman-Scott and departure of bassist Pete Farndon. A new single called 'Back On The Chain Gang' is being released by Real Records on September 17 which features Chrissie Hynde and drummer Martin Chambers together with guitarist Billy Bremner (formerly with Rockpile) and bassist Tony Butler (from Big Country). But there's been no announcement regarding the new permanent line-up of the band as yet and no news of any live plans.



Hustle and rustle

STAMPEDE (above), the HM quartet who are playing at the Reading Festival on August 27, have signed a deal with Polydor and will be releasing a single on September 3 called 'Days Of Wine And Roses'. The 7-inch version contains two tracks while the 12-inch version contains four songs. The band, who emerged out of various incarnations of Wild Horses and Lionheart, will be undertaking a support slot on a

major British tour in the autumn. Details will be announced shortly.

ANL ticket warning

ANTI-NOWHERE LEAGUE fans should beware of 'cut-price' ticket offers for their London Lyceum concert on August 29 with the Meteors and the Defects. A book of tickets for the show was stolen from the Club Foot last week but as the promoters have the details of the ticket numbers purchasers of the stolen tickets are unlikely to gain admittance. Punters are therefore advised only to purchase tickets from the official outlets which are the Lyceum box office, London Theatre Bookings, premier Box Office and Rock On.

Essex showcase

DAVID ESSEX has added matinee shows to his upcoming tour at Manchester Palace on September 1 and Reading Hexagon 3. He has also tacked another 15 dates to his previously announced schedule at Norwich Theatre Royal September 17-18, Hull City Hall 19, Scarborough Futurist Theatre 20, Huddersfield Town Hall 21, Liverpool Philharmonic Hall 22, Preston Guildhall 23, Hanley Victoria Hall 24, Nottingham Theatre Royal 25, Leicester De Montfort Hall 27, Coventry Apollo 28, Portsmouth Guildhall 29, Eastbourne Congress Theatre 30, Grays State Theatre October 1, Crawley Leisure Centre 2.

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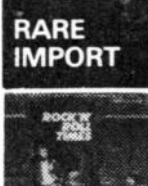
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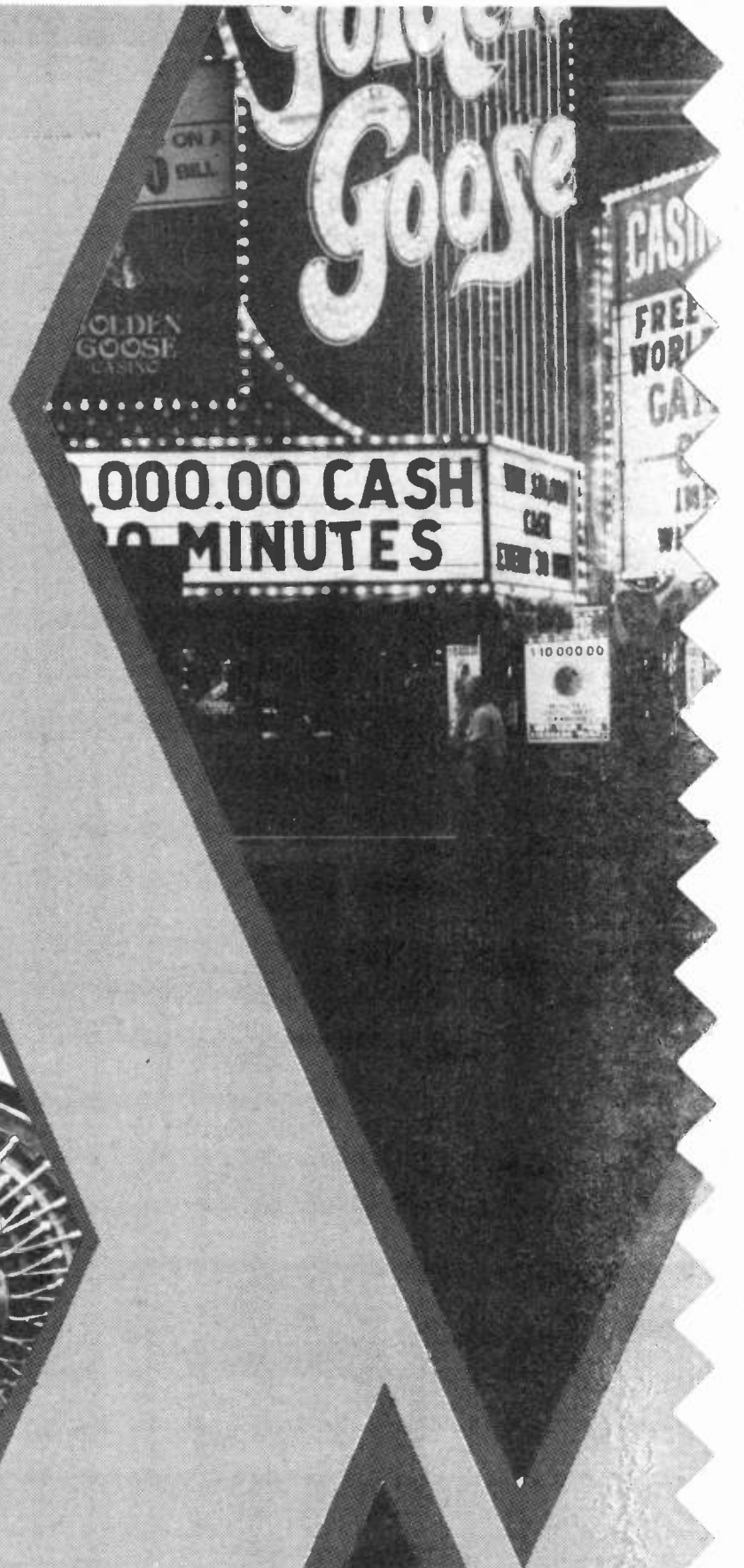
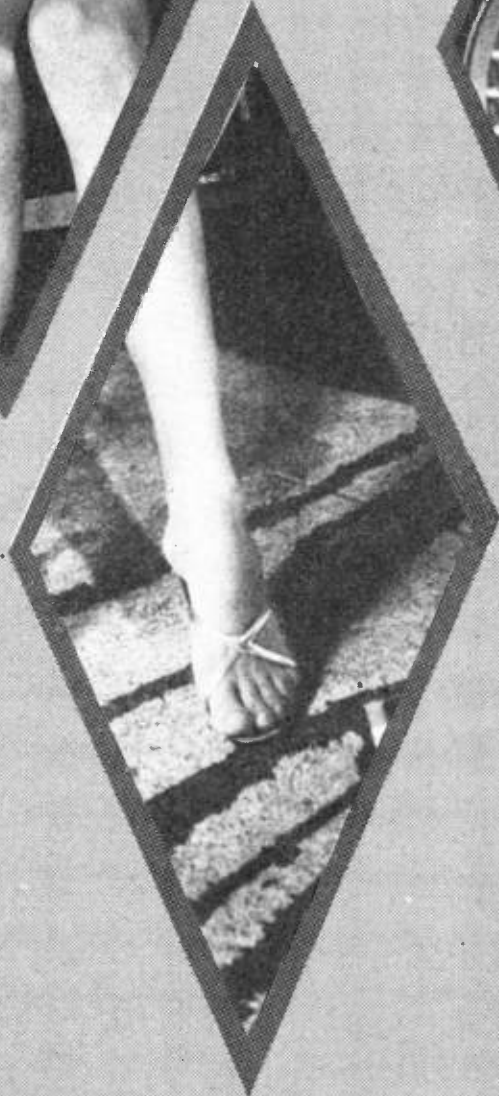
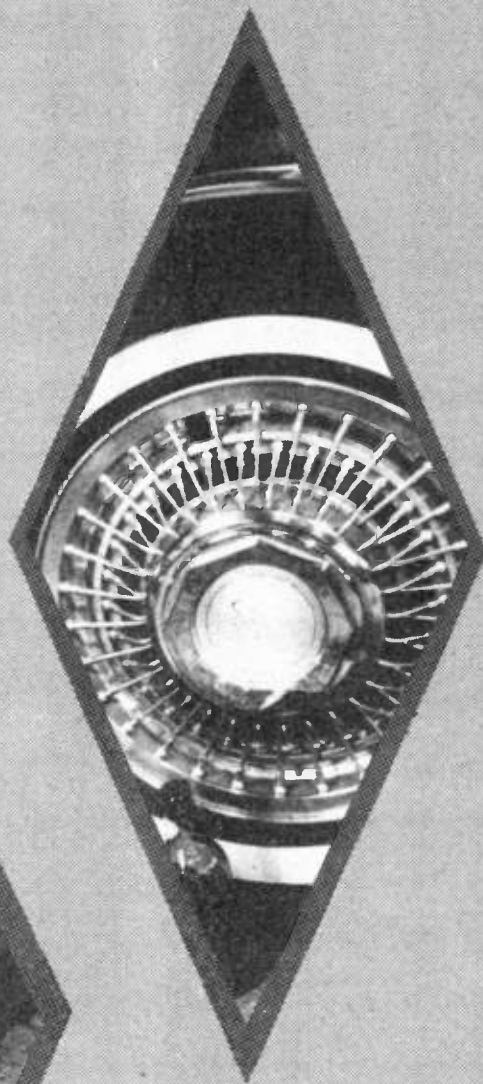
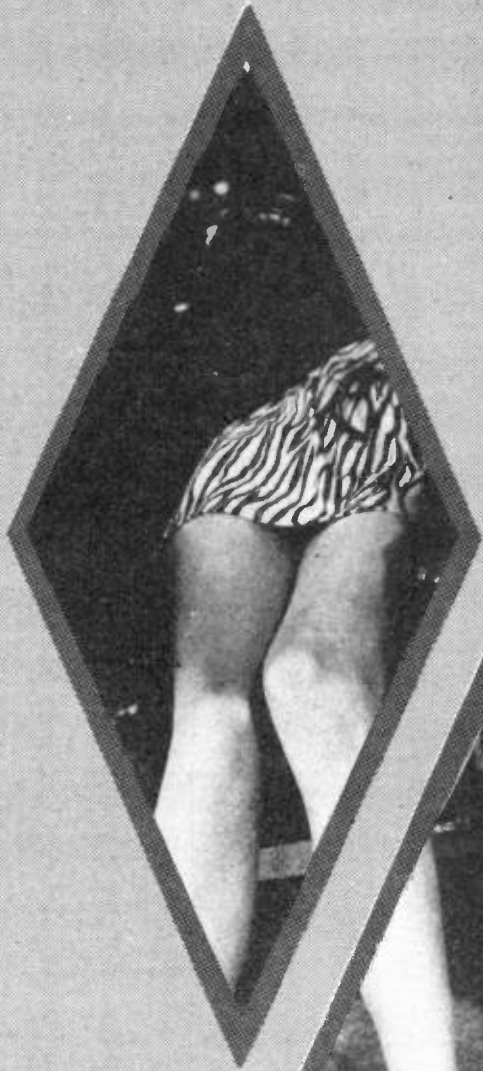
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TOUR NEWS



PLEASURE AND THE BEAST(above) have forthcoming dates at Camden Palace August 18, Brixton Fringe 28, London Gullivers 31, Mayfair Embassy Club September 4.

MATCHBOX begin a new series of dates to promote their 'Ridin' The Night' single at Skegness Eastgate Centre on August 19.

SARACEN, the Chesterfield metal specialists, begin a new series of gigs at Middlesbrough Rock Garden September 3 and then play Retford Porterhouse 4, Chesterfield Brimington Tavern 11, Oxford Penny Farthing 16.

LIAISON, who release a single 'Play It With Passion'/'Caught In A Landslide' on Catweazle Records this weekend, have dates lined up to promote it at Southall Heads Club August 26, Kentish Town Bull And Gate September 5, Islington Pied Bull 14, Kensington Ad Lib 24.

TOBRUK, The Bedford based HM band drawn from the ranks of **Stranger**, **Force** and **Grinder**, will play the Woodford (Northants) Motorcycle Rally on August 20.

PALLAS, the Scottish progressive rock band, have one-off gigs at Carlisle Micks Club August 21 and Kinghorn Cunzie Neuk September 4 to preview new material.

DUMPYS RUSTY BOLTS have secured their place on the HM club circuit with fortnightly residencies at Lee Green Old Tiger's Head (starting September 9) and Croydon Star (starting September 17) which will last until the end of the year. They have other dates at Carshalton Cottage Of Content September 4 and Oxford Penny Farthing Club 25.

THE BLUE CAPS, Gene Vincent's former backing band, will headline the International Rock 'N' Roll Weekend at Caister Holiday Camp on October 8-10 with support from **Crazy Cavan And The Rhythm Rockers**, **Flying Saucers**, **Stargazers**, **Cruisers**, **Bel-Airs** and **Johnny And The Roccas**.

THE AMAZING RHYTHM BURGLARS from West London have gigs at Battersea Pavilion August 21, Harrow Roxborough 23, Battersea Woodman 24.

BASHFUL ALLEY, 'the Midlands number one heavy boogie band', make their London debut at East Ham Ruskin Arms on August 19.

THE TECHNO TWINS, who've just released a single on PRT called 'Swing Together', will be supporting **Imagination** on their British tour which starts next month.

EDDIE AND SUNSHINE, purveyors of 'modern cabaret', have gigs at Brixton Fringe August 21, London Charlotte Street Sol Y Sombre 26, London ICA September 11.

THE DANCING DID will be supporting **Bow Wow Wow** at London Hammersmith Palais on August 22 and play a date of their own at Covent Garden Rock Garden September 3.

LA HOOKER have lined up two dates at Lee Green Old Tegers Head on August 26 and September 2.

MARILLION have added dates at Blackburn Bay Horse New Inn August 24 and Liverpool Warehouse 26 to the northern leg of their British tour.

SHELLEY MAZE, a rock star who'll be appearing in an ITV drama series next Spring, makes an appearance at London's Venue on August 24. Free tickets are obtainable up to the day of the show from the box office.



MARSHALL HOWE (above), 'the West's premier hard driving and aggressive riff rock band', make their London debut at Kensington Ad Lib Club on August 21 supporting **Moontier**.

THE HEARTBEATS, who have an album coming out on RCA next month, headline a charity concert at Milton Keynes Groveway Stadium on August 22 with **Kingsize Keen**, **Martial Law**, **Martyn S And The Suggestion**, the **Moles**, **Safety Valve** and the **T-Bone Boogie Band** supporting.

BLUE FEATHER, a Dutch band, have revised their tour schedule next month and now play Swansea Barons Suite September 2, Cardiff Top Rank 3, Windsor Safari Park 4, Basildon Raquels 16, London Venue 18, Colchester Embassy Suite 19, Colwyn Bay Pier October 8, Braintree Essex Barn 9, Bradford University 17.

TRIMMER AND JENKINS play Woolwich Tramshed on August 21-22, before coming off the road to recharge their batteries and get involved in various individual projects.

DAWN TRADER go back on the road to play Nottingham Hearty Goodfellow August 22, Mansfield Miners Welfare 26, Retford Porterhouse 27, Nottingham Hearty Goodfellow 29, Chesterfield Brimington Tavern September 3, Nottingham Hearty Goodfellow 5, Nottingham Ollerton And Bevercotes Miners Welfare 10, Nottingham Hearty Goodfellow 12, Stamford Danish Invader 16, Nottingham Hearty Goodfellow 19.

THE LURKERS have lined up gigs at Chelmsford YMCA August 20, Fulham Greyhound 21, Retford Porterhouse 27, London Marquee 30, London 100 club September 14.



WEBCORE (above), a Chelmsford band formed by **Phil Pickering** and **James Vane** of the recently disbanded **Vane**, pick up the pieces at the Hammersmith Clarendon on August 20.

THE DEFECTORS, **Gatecrash**, **Ambassadors Of Love** and **Tales From The Tube** are all appearing at the Brighton New Regent on August 18.

VIETNAMESE ROSE, an orphaned lady who has arrived in this country via America, has her first single released on Aaron B Records this week called 'Curtains You', which she recorded with Wild Willy Barrett.

THE ENEMY, who re-release their 'Punk's Alive' EP on Fall-Out this weekend, have dates coming up at Bradford Palm Cove August 24, London 100 Club 26, London Skunx 27, London Marquee 28.

THE SUBHUMANS, who will be releasing an album called 'The Day The Country Died' next month on Spiderleg, have arranged a series of gigs over the coming week at London Skunks August 21, Harrow Autonomy Centre 22, West Hampstead Moonlight Club 23, Gravesend Red Lion 24, Norwich Flixton Rooms 25.

MENDES PREY, 'the Pontefract Piledrivers', have a couple of gigs lined up at Wakefield Roundhouse August 25, Middlesbrough Cavern September 6.

EASTERN ALLIANCE put themselves out and about at Covent Garden Rock Garden August 31, Islington Pied Bull September 7.

THE MATINEE IDOLS, 'A T-Rex-inspired glam-rock band', have London dates at Covent Garden Rock Garden August 19, Clapham 101 Club 28, Fulham Golden Lion 31 and Camden Dingwalls September 6.

SID OZALID, 'Aberdeen's zany tap-dancing poet', will be performing his 'Songs And Stories From A Suitcase Extravaganza' at the Edinburgh Festival Cross Winds Community Centre from August 23-27. There's an EP/booklet of the same name being released on forward Records as well.

DIVERSEN, who've been recording and in exile in Malta, play their first London gig for six months when they open a new venue, Stallions near Centre Point, on August 24. The 10-piece rhythmic swing combo includes a couple of dancers.

AFTER A VOCALIST?

Then turn to

BAND AID CLASSIFIEDS

page 43

J. GEILS BAND

NEW SINGLE LOVE STINKS

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Taken from the album
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Competition closes 31 October 1982 and a list of winners and results is available from the competition address if you send a S.A.E. within 6 weeks of that date.

- 1 Sample A: 15, 30, 1, 2, 12
Sample B: 19, 18, 9, 4, 30

i. Which has the larger average, A or B?
ii. Which has the larger Standard Deviation?

- 2 1981 wages: £2,600 p.a.
1982 wages raised to £73 p.w.
(for 52 week period)
What is the percentage increase?

- 3 If $v = \frac{4}{3}\pi r^3$ and $r = 2^3$ What is the value of V?

$$4 \mathcal{C} = 20 + \left[\frac{66317.001\pi}{208341} (2^3 + 2) \right] \left[\frac{4}{\sqrt{248832}} \right]^3$$

Find the value of \mathcal{C}

$$5 R = \left[\frac{\sin \frac{\pi}{4} - \cos \frac{\pi}{4} + 3}{\log \mathcal{C}} \right]^0 - 1$$

What is the value of R?

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My answers are:

1i	1ii	2	3	4	5
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(Complete in 10 words or less)

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Age _____

Signature* _____

(*Parent/Guardian if under 18) S



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RECORD NEWS



SAD LOVERS AND GIANTS (above), a Rickmansworth band, have a 30-minute 45rpm 'album' called 'Epic Garden Music' released by the new independent label Midnight Music this month.

AIRSTRIPE ONE, a four-piece South London band, have signed to Polydor and have a single called 'Social Fools' released next week.

INGRID, who's been planning her solo album with producers Norman Watt-Roy and Laurie Latham, comes

up with a single first called 'The Hunt' which is released by Polydor this week.

SHARON BROWN, who had a disco floor success with 'I Specialise In Love' a couple of months ago, has a new single called 'Love Don't Hurt People' released by Virgin at the end of this month.

CAPTAIN BEEFHART has a taster from his forthcoming 'Ice Cream For Crow' album released by Virgin next weekend on Virgin. It's in the form

of an EP called (yes, you guessed) 'Light Reflected Off The Oceans Of The Moon'.

ORCHESTRA MAKASSY, The Tanzanian band with pan African influences, release their first album on Virgin next weekend called 'Agwaya'.

CHUCK MANGIONE has switched labels to CBS and releases a new album called 'Love Notes' this month.

SAXON have the picture disc version of 'The Eagle Has Landed' live album released by Carrere this month after 'unforeseen' technical difficulties caused delays.

NATASHA comes up with a new single which she sincerely hopes isn't being covered by anyone else like the last one was. It's called 'The Boom Boom Song' and was co-written by Phil Rambaum.

MOFONGO, a New York band from the Lower East Side who display 'an intriguing mixture of musical sophistication and naivete', release their first British single on Rough Trade this week called 'El Salvador'.

ZOUNDS, who are breaking up due to 'creative limitations and boredom within the Zounds structure', release their final single called 'More Trouble

Coming Every Day' on Rough Trade this week.

MICRODISNEY, a duo from Cork, release their debut single on the recently formed Kabuki Records (through Rough Trade) called 'Hello Rascals' this month.

JOE JACKSON releases another single from his 'Night And Day' album called 'Breaking Us In Two' on A&M this weekend.

PRIVATE LIVES have a new single released by Chrysalis this weekend. It's called 'Memory Of Your Name' and was produced by Tony Visconti.

DANCE CLASS, a four-piece Newcastle band, have signed to A&M and release a single called 'You Talk My Head Off' this weekend. An album is due next month.

LOVELY PREVIN follows her version of Johnny Kidd's 'I'll Never Get Over You' with a new single called 'The Wasted Love' which is released by Secret this week.

QINGO BOINGO release a single called 'Private Life' on A&M this weekend. It's from their 'Nothing To Fear' album.

TROUBLEFUNK, the Washington band who've been taking the US funk scene by storm with their marathon live shows, release their first album called 'Drop The Bomb' released by Sugar Hill (through PRT) this month.

SARGEANT AND MALONE have a single called 'Moving Up' released by Half Moon (through Rondelet) who've also picked up the rest of the label's catalogue next week.

KING KURT, who says he's a rat who don't let no trash go in his cans (I) has a single called 'Zulu Beat' released this weekend on Thin Sliced Records (through Rough Trade, Virgin and Pinnacle). The first thousand copies are in 'revolting putrid' orange plastic.

THE MARINES from South London release their first single this week on First Wave Records called 'Lonely Cat'.

THE LAUGHING APPLE's indie hit 'Particulate' is being re-released for another turn of the screw by Autonomy Records this month (through Rough Trade).

BILLY BREMNER has a new single released by Demon Records this weekend. It's called 'Meek Power' and was produced by Will Birch.

VICE SQUAD, the Insane, Eraserhead, GBH and Channel 3 all have hits included on 'Punk And Disorderly - Further Charges', a compilation being released by Anagram Records (through Cherry Red).

JULIA DOWNES, who wrote Sheena Easton's 'Machinery' hit, has now decided to chance her own arm by signing to Naive Records and releasing a single called 'Playing For Time' this week. The same label is also releasing a single by ex-Cowboys International member Evan Charles called 'Ask Yourself'.

PRAYING MANTIS are the latest recruits to Jet Records' HM stable. The band, who are appearing at this year's Reading Festival, have recorded an EP which Jet will release this weekend. It contains four tracks - 'Tell Me The Nightmare's Gone', 'A Question Of Time', 'Turn The Tables', and 'Give Me A Reason'.

YAZOO release their first album this week on Mute Records called 'Upstairs At Eric's'. They've postponed a projected tour until November but they may be playing a few one-off dates between now and then.

EXPLAINER, one of the leading exponents of Soca music (the SO stands for soul and the CA stands for Calypso) have a single called 'Lorraine' released this week on the Sunburst label (through Stiff).

SHOWADDYWADDY have just signed a British deal with RCA and release a single this weekend called 'Who Put The Bomb'.

CHARISMA RECORDS are releasing a new 'Charisma Classics' box set budget Charisma Classics label



MARC BOLAN (above) has his EMI back catalogue repackaged into a selection of EP's to be released over the next six weeks. The tracks come in batches of four and include '20th Century Boy', 'Dream Lady', 'The Groover', 'New York City', 'Truck On Tyke', 'Zip Gun Boogie', 'Teenage Dream', 'Light Of Love', 'Metal Guru', 'Laser Love', 'Telegram Sam', 'Soul Of My Suit'.

selling at £2.79 and including the Nice 'Elegy', Peter Hammill 'Fool's Mate', Brand X 'Product', Audience 'The House On The Hill', Van Der Graaf Generator 'The Least We Can Do Is Wave To Each Other', Rare Bird 'Sympathy', Lindisfarne 'Live', Bo Hansson 'Magician's Hat', Patrick Moraz 'The Story Of I' and Hawk Lords '25 Years On'.

SWANS WAY, a Birmingham three-piece band, release their debut single next weekend on Exit International called 'Theme From The Balcony'.



GREGORY ISAACS (above), who has just signed to Island Records, will be releasing an album called 'Night Nurse' at the end of this month. The title track has already been released as a single.

SMIFF 'N' THE TEARS release their fourth album called 'Ride Blue Divide' on Chiswick this month. Simultaneously, their previous three albums are being schlepped out at budget prices to pick up on any overspill.

GERRY RAFFERTY releases his first album for two years on Liberty next month. It's called 'Sleepwalking' and features his regular band of top session musicians.

THE HOLLIES launch a new series of 'Past Masters' singles from EMI with 'He Ain't Heavy He's My Brother' this week. They are followed by Gerry And The Pacemakers 'Ferry Cross The Mersey' and Manfred Mann's 'Do Wah Diddy Diddy' in the next couple of weeks with blasts from Joe South, Sandy Nelson, Don McLean and Ike And Tina Turner in the pipeline.

THE SCIENTIFIC AMERICANS and Human Switchboard celebrate the first anniversary of Reachout International with album length cassettes this month. And the label has just signed a British distribution deal with Red Rhino. There's also a compilation of hardcore NY punk bands called 'New York Thrash' and Altona Tims 'Future Funk/Uncut' available.

BIZ INTERNATIONALE, an eight-piece band from Poole who include a horn trio, have signed to WEA and have a single called 'Stay True' released this weekend.

THE TRONICS release a 12-inch 45rpm record called 'Tranzistor Sister' this month containing five studio tracks and one live track on the new indie label Press.

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BIRMINGHAM: Cyclops Records	COVENTRY: Apollo Theatre	MULL: Gough & Dany	MANSFIELD: Revolver Records
BLACKBURN: King Georges Hall	DERBY: R. E. Gords	INVERNESS: Other Record Shop	MIDDLESBROUGH: Hamiltons
BRADFORD: HMV Records	DUNDEE: Cathy McCabe Records	IPSWICH: Gaumont Theatre	MIDDLESBROUGH: Town Hall
BRIGHTON: Fine Records	EDINBURGH: Playhouse Theatre	LANCASTER: Ear ere Records	NEWCASTLE UNDER LYME: Mike Lloyd
BRISTOL: Virgin Records	EXETER: HMV Records	LEEDS: Bakers Records	NEWCASTLE UPON TYNE: City Hall
BURTON: R. E. Gords	GLASGOW: Apollo Theatre	LEICESTER: De Montfort Hall	NOTTINGHAM: Select a Disc
CAROLINE: Spillers Records	GLoucester: Leisure Centre	LINCOLN: The Box Office	OSSETT: Record Bar
CARLISLE: Pink Panther Records	GOOLE: Peter Hall Music Shop	LIVERPOOL: Penny Lane Records	OXFORD: Apollo Theatre

PETERBOROUGH: Wintonia Stadium
POOLE: Satchels
PORTSMOUTH: HMV Records
PORT TALBOT: Derrick's Records
PRESTON: Guitto Hall
READING: Quicksilver Records
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Tickets are also available by post from: Wooltare Limited, PO Box 123, Walsall, WSS 4QQ. Enclose Postal Orders or Cheques made payable to Wooltare Limited and S.A.E. Tickets are £10.00 advance inclusive of VAT. £11.00 on the day (People sending cheques should allow 21 days for clearance).

MUSICIANS WANTED?

Then turn to

BAND AID CLASSIFIEDS

page 43

BLITZ

NEW SINGLE

WARRIORS

DistriBuTion ROUGH TRADE & PINNACLE

016 No FUTURE

Off the cuff remark

TAKE THESE CHAINS:

Further frightening facts are emerging following *Jaws*' initial revelations about the methods employed by Stevo to sign *The* to the highest bidder. Not content with sending his teddy bear along to negotiations with tape recorded demands, he actually handcuffed a CBS exec to his desk and left him manacled until he agreed to sign! His success may or may not explain the unspeakable things he was seen doing later on a London rooftop, but it certainly sounds like he's the right man to sign the *Residents*. (see also *Hollywood Highs*) as rumour has it he is indeed doing.

PRIVATE PARTY: Chrysalis hopefuls *Private Lives*, who made their television debut over the weekend on ITV's *Video Sounds* (sharing the bill with *The Teardrop Explodes* and *Huang Chung*) threw a party at Tony Visconti's Good Earth studios on Friday to celebrate the completion of their first album, as yet untitled. Visconti himself played host, ensuring that the champers never stopped flowing, and guests of honour were vocalist John Adam's mum and his girlfriend, statuesque model Francesca, looking stunning in a Helmut-Newton-style nautical outfit but complaining that strange men keep coming up to her on tube trains and insisting she's not wearing any clothes underneath her raincoat. It was a direct recommendation by David Bowie, incidentally, which elicited the services of producer Visconti, who claims the *Private Lives* platter is the best he's produced since 'Heroes'. Sounds like a reasonable commendation!

WELCOME: To new sub-editor Carole Linfield, who joined our dynamic staff last week. Blonde, 22 year old Carole has brought her piranha fish and Yoda pencil box all the way over from *She* magazine. She'll be teaming up with the obscure figure of Edwin Pouncey to make the *Sounds* pages brighter, breezier and more unreadable than ever before...



PASSING THE BUCK: Brace yourselves for a shock, *Dollar* fans — weedy little David is out, to be replaced by this hunky looking geezer with gleaming eye and gnashers to match, who tells us his name is Thomas Mensforth. Yes, the music business's best kept secret since Nick Heyward came out of the closet with his pipe let slip at *Stringfellows*' nightery last week where Mensi and Thereze were among the guests for the Christmas edition of *Razzmatazz* being filmed there. The show's all star cast included Kim Wilde, Depeche Mode, Culture Club, Sex Gang Children, Neville Fun Boy, Fashion and Mark E Smith interviewing Nicholas Parsons! As the pic below shows, the *Belle Stars* were also there with George. George is the one in the middle. STOP PRESS: *Dollar*'s new album will almost certainly contain reworkings of those 80s classics 'Who Killed Liddle Towers' and 'I'm An Upstart', both of which will surely benefit from a breathy romantic treatment and soft disco beat.

RIFF'S RETURN: The Dark are dead, long live the Dark! Following the departure of vocalist Phil Langham, rumours have circulated that the Dark were no more, but now original guitarist Andy Riff has popped up with plans for a new line-up to include lead guitarist Jimbo and "a Mohican called Gnasher or something" on vocals. They'll be playing gigs as soon as the rest of the line-up can be finalised, and promise that the set will include both old Dark songs and new material they're busy writing.

DOMESTIC BLISS: Spotted in a John Lewis store was Gang Of Four's Jon King in the carpet department and Mark Haircut in the electrical department looking at washing machines. Whatever happened to the good old days, when pop stars only shopped at Harrods?

Aisle be there



Gabor Scott

WEDDING FESTIVAL: We all know Rusty Egan believes he's God — why else should he think he can improve Thursday nights at *The Palace* by drumming along with every record? — but even he doesn't claim to be able to marry people there (yet). Perhaps that explains the obvious disappointment in the face of this young 'bride', left stranded on the steps but still determinedly clutching her flowers, despite evidently losing her dress somewhere along the way.



Justin Thomas

PUPPY LOVE: Latest addition to the newly married McCullough family is a small black Kerry Blue puppy dog, which looks like sweep from *The Sooty Show* or, according to the overcome Dave, "a wee itty-bitsy lovable lamb" (yeuk). As yet, the wee pet is unnamed, and the best suggestion will win a copy of the *Gonads* single and an autographed photo of Betty Page (RIP). Send all names to McCullough c/o Jaws. Alternatively, send your names for Dave McCullough to his dog.

FAMOUS NAMES: Revelling in their past history are members of *The Monochrome Set* who have been tracing their family trees back into time immemorial. Lead singer Bid is a true Indian Prince descended from the first Russians to invade his country (*Eh? — Ed*) while guitarist Lester Square (real name Thomas Hardy) is actually related to the Thomas Hardy, he of *Wessex Tales* fame. So far, none of the band claim to be descended from musicians.

UP YOURS: All-female prolesbian group the Dick Van Dykes from Edinburgh, (*not* another one — *Ed*) are expected to sign to a major label any day now. Rumours that it's a toss-up between Stiff and Virgin are, however, believed to be somewhat wide of the truth.

SKIDMARKS: As the original combo gets itself back together again, Tom and Sam of *23 Skidoo* have joined the *Last Words* and, along with their erstwhile chums, will play as part of September's William Burroughs mini festival in London.

FACTORY FODDER: expect a veritable glut of new releases from the Factory folks soon, headed by a new *A Certain Ratio* LP in the next few weeks. Meanwhile, the boys up North are bringing out a single by a new act called *The Wake*. Now they must have the most appropriate Factory band name of all time!

DEAD POP STARS: The rock film that features more deceased rock stars than any other — *Monterey Pop* — is opening up at the Islington Screen On The Green this Thursday. To lure the curious (not to mention the ghoulish), the management are running a raffle for the first three nights and your admission ticket could win you the new Jimi Hendrix 'Concerts' album (see review page 30) or a poster enabling you to gaze upon the departed images of Janis Joplin, Otis Reading, Bob Hite and Keith Moon, none of whom can be said to have obtained any lasting benefit from their appearances at the famous festival, to put it mildly.

SHADOW OF A DOUBT

FASHION SHOW BUT GINA DOESN'T: After assorted band members helped out in new Birmingham group Triad (see last week's *Jaws*) Fashion were back in London this week to record a video for their new single 'Love Shadow'. Directed by Mike Padowski, best-known for his work on award-winning commercials, it's reportedly sufficiently erotic to have been censored for American screening. Vocalist Dee commented "Well, I certainly enjoyed the filming!" Gina X, meanwhile, after hanging around the set all day waiting to be called for her bit, mysteriously disappeared moments before she was needed, and so all the female parts (and we mean all) were provided by Gemma Grace and Amanda Pays. It's not yet known whether the BBC will allow the full version to be shown uncut on *Top Of The Pops*.



Justin Thomas

A SULTRY moment from the new Fashion video, unlikely to be shown uncut on your TV screen

NINE O'CLOCK NUDES



Justin Thomas



YOU DON'T HAVE TO SAY YOU LOVE ME just leave clothes behind: that seemed to be the message at the launch party for *Simon Napier-Bell's* 60s exposé book, to judge from the two revellers pictured above. Spotted in the crowd were **Steve Strange**, **Mick Karn** and **Zaine Griff**, all, as you can see from our second pic, hardly able to contain their excitement at being present on this historic occasion.

HAYSI RECOLLECTION: glad to see the old double standards are still being maintained by that stalwart of senseless censorship, *Top Of The Pops*. If they banned the *Gang Of Four* for refusing to delete the term

'rubbers' from the lyrics of 'At Home Is A Tourist' and faded another reference to contraceptives from *The Specials* 'Too Much Too Young' video, how come they happily let **Haysi Fantayzee** perform their ode to anal sex, 'John Wayne Is Big Leggy' complete with all the actions, on last week's prog? Is it a case of perversion being nine-tenths of the law?

WHAT! After being interviewed by *Sounds* 'Steve Keaton, Stanlow's favourite sons *Dead Man's Shadow* leap aboard the Rondelet-mobile and set off home, only to be halted by a foreign gentleman pretending to be Irish who started knocking on the window. When asked what he wanted, he replied "Teach me how to commit a crime!"

Attempting to drive away, the band were surprised to find the man still clinging on with his fingers gripped inside the driver's door. **John Igoe**, the guitarist, beat upon the lunatic's fingers and finally he dropped off, but the band suddenly felt a worrying bump to their vehicle. Crowds gathered, grown men wept, women screamed, and the band got out to observe the damage. There in the road lay the would-be criminal with a nice black tyre-mark totally obliterating his white shirt.

He lay quite still until someone mentioned the idea of an ambulance, whereupon he immediately sprang to his feet and proclaimed that he would rob a bank. When the police turned up he attacked them, and *Dead Man's Shadow* were free to go. Weird, eh kids?

HEY! HEY!: the recently-recorded *Hey! Elastica* demo tapes are even better than were first suggested, proving that the band can indeed transform their brilliant burlesque spectacular from stage to tape. Watch out for a feature in *Sounds* soon. Another new name from Edinburgh is *Heartbeat*, a girl trio already attracting attention from publishers and record companies who see them as more flexible and talented than *Bananarama*.

SPECIAL K: Just received a distraught phone call from *Schleimer K*, who assure *Jaws* that they've not split up, and singer *Michael Wolfen* didn't try to commit suicide after a recent gig in Berlin. . . he was "suffering from physical strain, nothing else. He has now fully recovered". To prove the point,

the band have a new EP out now on Glass Records.

CALLING ALL MODS: A swift reminder that *John Opposition* is still looking for more tapes, letters and fanzines to do with the Mod movement, which seems to be moving into the discos from the street. . . But rest assured, there'll be an Opposition-type feature in the near future.

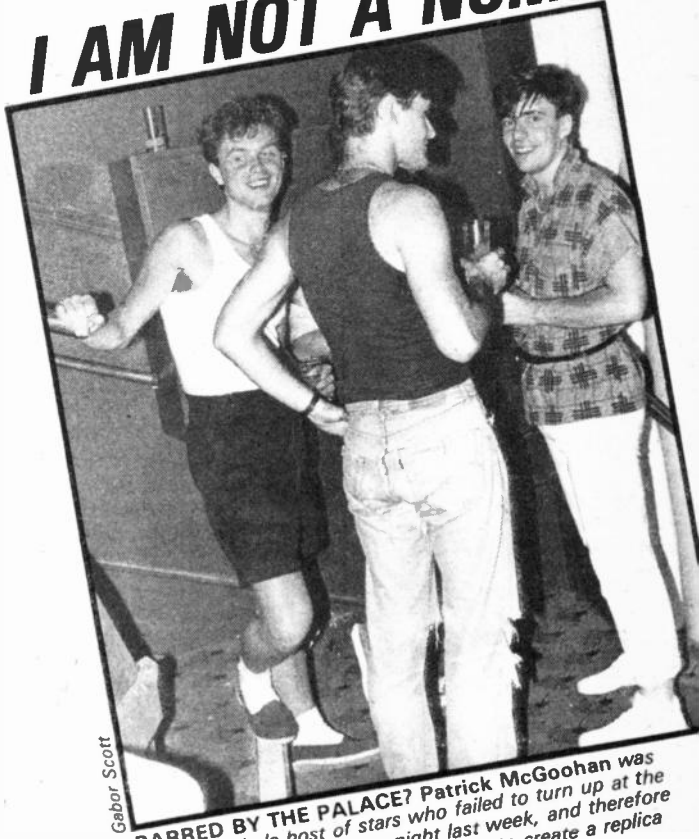
PICTURE THIS: After an absence from the record-scene of, oh, far too long anyway, *Aztec Camera* have a new single 'Pillar To Post' out soon on Rough Trade — and it's a bloody picture-disc! Also due soon, the last-ever *Pere Ubu* album before *David Thomas* carries on as a solo artist. Entitled 'Song Of The Bailing

Man' (and no, we don't know what it means either), it's produced by boy-wonder *Adam Kidron*.

CURT IN CONVERSATION: Fans of our *Stars My Degradation* comic strip should check out the latest issue of *Cerebro*, the fan club magazine that devotes itself entirely to Marvel Comics' *X-Men*. For our own *Curt Vile* (aka *Alan Moore*) is interviewed therein, discussing the 'Ex-Men' — his pastiche of the famed superhero team (remember the awesome battle of Barfo?)

Write to **G. F. Willmetts**, Controller: *X-Men Fan Club*, 74 Gloucester Road, Bridgewater, Somerset for *Cerebro* details.

I AM NOT A NUMBER



Gabor Scott

BARRED BY THE PALACE? Patrick McGoochan was among a whole host of stars who failed to turn up at the Camden Palace's *Prisoner* night last week, and therefore missed out on a rather feeble attempt to create a replica of the famous Village in London NW1. All three *Fun Boys*, **Billy MacKenzie** and **Phil Lynott** did show their faces, however, as did a smattering of individuals wearing blazers and speaking in code (later identified as members of the Young Conservatives).

At quite the other end of the sartorial spectrum were **Gary Kemp**, **John Keeble** and manager **Steve Dagger** (with back ungraciously to camera) showing what the well-dressed *Spand* is wearing this summer. Well at least *Dagger's* jeans looked like they've done time . . .

HOLLYWOOD HIGHS

BY SYLVIE SIMMONS

HULA DO YOU LOVE:

Looking like a dapper holidaymaker in his new Hawaiian shirt (bought on trendy Melrose Avenue) **Elvis Costello** put in an appearance at the *Blasters* unannounced back-to-the-roots gig at tiny Club 88. Costello was in town to do a couple of sold-out gigs of his own, not to mention some nice-guy interviews — seems El hath no fury nowadays. Costello's opening act, the *Plimsouls*, have been getting a lot of national airplay right now with their Bomp single, "A Million Miles Away".

DIG THE MUSIC MAN:

Warner Brothers just signed **Jimi Hendrix** to a new five-year contract. That's right. Even though the guy has been doing more decomposing than composing. Warners got his estate to sign on the line. That makes it about four times longer that *Jimi's* been with the company since he's been dead than when he was alive.

BRUCE (NOT BRUCE): It's a record! **Bruce Springsteen** has already finished the basic tracks for his next LP, and they're actually predicting it'll be out by autumn. Meanwhile **Miami Steve Van Zant** of the *E Street Band's* taking no chances: he's sticking a solo album out this month.

CLAWS IN THE CONTRACT: The first release on **Chris and Debbie** *Blondie's* new *Animal* label is the pretty apt 'Zombie Birdhouse' by **Iggie Pop**. Expect the LP this month and a tour soon after.

WORK THAT BODY: Tired of jogging to **Rod Stewart**? Bored with flexing muscles to the *GoGos*? The latest American exercise album to hit the stores will be 'Rockin' *Ronnie's Glamourise*', with physical jerks set to rockabilly tunes performed by local bands.

RESI STEADY GO: The *Residents* are joining the rest of San Francisco in coming out of the closet. The enigmatic *Ralph Records* band threatens to start a major tour in the Autumn, bringing them to LA in October and maybe even to Britain. Meanwhile a plug for the new masterpiece, 'The *Tunes Of Two Cities*', part two of the 'Mole' trilogy.

OPEN HEART SURGERY:

They pay promo men a fortune to think this stuff up. Before *Heart* go out on their American tour, the record company has sponsored an up-front contest getting local bands to send in tapes of their original material. *Heart* themselves judge the best groups — 'Private Audition', get it? — and the winners get to open for the superstars onstage in their respective home towns.

FLESH IN THE PAN: Fast Times At Ridgmont High, the film by aforementioned *Nancy Heart's* beau, went under the censor's chopper this week when scenes with full-frontal nudity and a discussion between high-schoolers about oral sex threatened to give them an 'X' (which in America means porn — no kids admitted) rating. After a couple of cuts, the album's due to be



THE RESIDENTS: a formal study (see item on left)

released at the end of the month.

GARAGE BANNED: The *Garage*, the newly-popular minimalist after-hours club held in a downtown parking lot, was closed down this week. Stories vary, but it seems the owners didn't quite realise their garage had become a dance club, went down to check it out, and ran

straight into the stereotypical LA punk with slashed wrists dripping blood over the clientele. The *Garage* is now looking for a new place to work.

I DO-RAN DURAN: The bride wore white, the groom wore a top hat and all four best men looked like little grey-suited wedding-cake decorations at

the New Romantic nuptials of the year held in Hollywood recently.

With no time to get back home from the ceremonies — a successful small-hall headlining tour's being followed straight off with the opening spot on *Blondie's* US trek — *Duran* guitarist *Andy Taylor* brought his 21-year-old *Wolverhampton* hairdresser,

Tracy, to plight her troth over here on his day off.

The happy couple were made as one in an outdoors ceremony in the courtyard of the infamous *Chateau Marmont* hotel on Sunset (notorious more for being the place where *John Belushi* checked in and never checked out than for being the spot where *Crosby Stills And Nash* got together) by a *Justice of the Peace* who's also *Dean of the LA University*.

Among the guests sweltering in the ridiculous LA temperatures were *GoGos* and former pube-idol *Leif Garret*. The wedding was due to get an airing on the popular *Entertainment Tonight* TV show, but the *Chateau* people banned them after they plugged their cameras and lights in on a test run and succeeded in blowing half the fuses and all of the telephones in the place.

GETTING PLASTERED: *REO Speedwagon's* **Kevin Cronin** managed to break his finger playing netball — definitely a basket case. Luckily it's not serious enough to postpone a major American tour, starting this week.

BEHIND CLOSED DOORS: It wasn't a particularly riotous show as *Dead Kennedys* show go, but their appearance at the suburban Barn club seemed to upset the owners enough that they've banned all live music for the future.

ROCKING THE CASH BAR: *Drinks are on Van Halen*, whose 'Diver Down' has just gone platinum; that's five in a row.

REAL THROBBERS

DEAD KENNEDYS: 'Bleed For Me' (Statik)

Jello Biafra inflicts another act of savagery on the collective consciousness of Middle America with a thrashing, ranting but carefully constructed and inventive polemic against Reaganesque paranoia and the defence lobby. 'So what's ten million dead/it's keeping out the Russians?'

This man Biafra should be on the cover of *Sounds* instead of relics like irrelevant Americans called Journey . . .

The B side 'Life Sentence' is an equally scathing broadside levelled this time at the obsessive American rat-race/promotion/career mentality.

Great stuff! Biafra for President!

BLITZ: 'Warriors' (No Future)

This lot *never* let you down. Yet another classic from a seemingly inexhaustible source; raw energy, power and a great tune with a marvellously catchy chorus, and that goes for the other side, 'Youth', as well. Songs, that's where Blitz are at; some of the bands mentioned later could do well to take a leaf from their book.

TWISTED NERVE: 'Caught In Session' (Playlist)

Johnny Waller did a feature on Twisted Nerve, but they don't sound like Dollar or Soft Cell which was probably why he couldn't understand them.

They're an interesting lot full of original thoughts based around a format reminiscent of Killing Joke. Best track is the atmospheric 'Never Say Goodbye'; definitely not new pop, and not a cocktail in sight.

THE SAMPLES: 'Dead Hero' (No Future)

CHANNEL 3: 'I've Got A Gun EP' (No Future)

No Future are certainly coming up with the goods at the moment, justifying Garry's classification of them as the premier indie punk label. These two come on loud, fast and furious, with the Samples leading the way; a well-produced anti-war anthem with a great hook line. The singer has a fine voice as well, which is pretty rare in these gruff days.

Channel 3 are from the States and offer plenty of frenzied and enjoyable Kennedys-style pogo power. Thing is, though, they haven't got Jello — and without Jello . . .

REDSKINS: 'Peasant Army/Lev Bronstein' (CNT)

Tasty and tasteful CNT Productions from York give us local dialectal dossiers Redskins. 'Peasant Army' crunches through the reactionaries like a Test Tube Baby at an Alcoholics Anonymous meeting.

Flipping it over, I find to my dismay that 'Lev Bronstein' (stage name: Leon Trotsky) is verging dangerously near the dreaded disco beat. It's quite catchy, though, and this time I'll give them the benefit of the doubt. Dance and subvert!

AVERAGE

1919: 'Caged'/'After The Fall' (Red Rhino)

Interesting, but ultimately disappointing. Schonberg on guitars? It's great to see people attempting something different, but this one ends up sounding rather too much like PIL for my liking.

XPOZES: '1000 Marching Feet' (Retaliation)

Vaguely Gang Of Four (before they went soft) with a slightly out-of-tune bass which appeals to my perverse nature. Good song, but the delivery is not really urgent enough to make a lasting impression.

RIOT SQUAD: 'F* The Tories' (Rondelet)**

The Newtown Neurotics just want to kick them out, but Riot Squad are determined to take things one stage further. Rather than me; while I can certainly appreciate the sophisticated charms of the older woman I have my standards like anyone else. Anyway, Denis'd be jealous . . .

This starts off sounding amazingly like Hawkwind's 'Silver Machine' and mutates into a no-holds-barred assault which, if the song was any good, would have made it record of the moment, especially recommended for garden parties and Womens Institute meetings. As it is, an honourable mention and the best of luck — hope you manage it!

ONE WAY SYSTEM: 'Give Us A Future'/'Just Another Hero' (Anagram)

Comes recommended by the Test Tube Babies and I can see why, though One Way System are not as yet in the same league as Brighton's finest

'Future' is a brave and determined street anthem and 'Hero' treads the same path as the Samples, but not with the same driving force.

BREWERS DROOP

MAU MAUS: 'Society's Rejects EP' (Pax)

ANTISOCIAL: 'Made in England EP' (Lightbeat)

DISCORDS: 'NDG' (NDG)

VOMIT VISIONS: 'I Hate The World' (Wasted Vinyl)

The Mau Maus EP contains eight tracks and represents excellent value if you like their music; I've never been a fan of the Crass thrash/shout approach and so I don't. It's all a matter of taste (token cliché for the day).

Antisocial give me the impression that they're a good live band who couldn't do their stuff on vinyl; the awful production makes it very difficult to make any real judgement.

The same goes for the Discords, who hail from Canada and actually included a letter with this record apologising for the sound and weak backing vocals. Thanks for the thought, but it doesn't help matters . . .

Finally Vomit Visions, who sound as though they come from Germany. The name of the record label says it all. Wasted Vinyl. This record is a total piss-take and is utterly hideous. RECYCLE!

Punk singles round-up by JOHN OPPOSITION

TOTAL CHAOS



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BAND AID CLASSIFIEDS

page 43

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WHITE LIGHT, WHITE HEAT



A MIDST THE blatant opportunism and tacky fast-buck hype of BBC TV's Saturday sop to music fans, the *David Essex Showcase*, few acts have stood out as being truly new, truly original or of sufficient substance to last out the present summer silliness.

One which did, and which proved it by winning the show without the advantages of skirt-probing camera angles, clichéd mime sequences or a big local following in the audience, was White and Torch.

Roy White and Steve Torch hail from Liverpool and they deliver their songs with a power and passion which has already seen them compared with 60s balladeering duo the Walker Brothers and with Bowie at his most angst-ridden. They're an odd couple; white is tall and gaunt with staring eyes and a penchant for the Harrison Ford *Raiders* adventurer look, while Torch is shorter, stockily built and given to wearing bicep-flashing vests. But the combination is as explosive as nitro-glycerine.

On stage they stand together, guitars slung carelessly at their sides, belting out their raw, gutsy harmonies and shaking their fists at the sky; freeze them in motion and they'd be an image of a workers' revolution poster with guitars in place of guns. But their songs are not political; their anger and passion focus on personal relationships rather than social conditions.

At the time of the *Essex Showcase* appearance they were midway through recording their debut album for Chrysalis. Some weeks before, they'd got their first taste of national exposure supporting on the Fashion tour, backed by a stylish four-piece band which includes vocalist/keyboard player Jaqi Robinson, who shared their TV spots. Three years ago they were writing film themes and had no idea that when they started to sing together the result would be vocal dynamite!

Roy White: "We didn't want to write commercial things. We were just getting together in the studio where I was working, discovering how the place worked. We wrote these instrumentals and the instrumentals started developing into songs. We weren't thinking, 'let's write a song and go out and play'. So we didn't do anything live for about a year and a half. Then we thought, we've got so many songs, we're gonna have to do something with 'em, so

we got a small four piece band together so we could do some shows.

Steve Torch: "... and from there we put out an independent single and got a call from EMI Publishing who said they liked our songs, so we signed to them and they gave us more studio time to develop the songs."

Torch: "So we started working in a larger studio, then Paul Muggleton, who's producing our LP, became involved because he liked the songs and he helped out with selecting musicians in London. We did more demos with the people selected, it sounded really good and we got interest from four or five record companies."

It wasn't long before the contest was reduced to EMI and Chrysalis, but EMI dropped out after receiving a telex from the head of EMI in the States saying he found the songs offensive!

White: "We thought that was great."

Torch: "As though we were a punk group or summat."

White: "So we signed to Chrysalis, released 'Who's Asking You', it got one airplay and did nothing. But they've re-released it to tie in with the TV show."

WHO'S Asking You' is a mid-paced ballad with White taking the moody verses and Torch coming in like a turbo-charger on the choruses which end in a real Walker Brothers pay-off. But the songs aren't all ballads, much to the disappointment of one of the *Showcase* cameramen who was all set to go out and buy their album until he heard the much beatier number the guys did for their return spot on the prog. But all the same, aren't they afraid that they could all too easily get slotted into the 'tearjerking balladeers' bracket?

White: "Yes."

Torch: "Well you've seen us live — d'you think it comes across like that? I think they categorise yer for the sake of categorising yer. If you're a musician they say 'Who are you like?' So we either say we're Country and Western or a punk group — that satisfies 'em."

White: "Whether we end up coming across as tearjerking balladeers is very

much up to Chrysalis

whether they put out the right records. We know which we want to put out; we don't want them to put out all the ballads which will propel us into that trap very easily. And then if you try to release anything that's not a ballad...

Quite. But then of course there's the 'non-political' tag, which is often used by bands to justify the fact that, lyrically, they really haven't got very much to say. With this pair, however, I really don't think it makes an ounce of difference. They could be singing in Swahili and the delivery alone would still slay you. If it's feelings about relationships breaking up and going sour (a recurring theme in their lyrics) rather than frustration with the state of the nation which are the motive force behind all this emotion, that's all right with me. At the same time, they're quite aware that it may be more difficult for younger audiences to relate to outpourings of this kind of personal experience than songs about being on the dole. But they're confident that if the lyrics don't grab you, the song structures themselves will.

Torch: "Good songs are where our main influence lies. People like Spector, Baccarach and David... it's not terribly hip to mention those names but it's true."

White: "But it's the style rather than specific songs which have influenced us."

Torch: "Like when people talk about 'classic singles' made in 1962. For me there's not one."

White: "you can talk about classic productions, but we're talking about songs, good songs — not enhancing an average song with an amazing production, which is all that's happening this year."

BUT White and Torch intend to change all that. When they talk about production, they mean it in the old-fashioned sense. To them it means recording your album with a 32-piece orchestra, not spending four days getting the snare sound just perfect.

And when their efforts are rewarded by

chart success as they surely will be, they hope to take at least an eight-piece string section on the road with them, which I'm sure will be fine with the MU as long as it doesn't put their synth player out of a job.

Meanwhile, another trap they're determined not to fall into is getting caught without enough material to put singles out without simply duplicating album tracks, or being unable to record a second album of the same quality as they anticipate their first one will be.

Torch: "We're not in any rush to do a first LP and then follow it up quickly with a second. Hopefully we're only going to put out a second album when the songs are right for it."

White: "There are a lot of bands who go into the studio with nothing, aren't there? Actually we do have two LP's-worth of songs but it's a question of whether to use 'em. So many bands have a brilliant first LP because it's a collection of songs over the period before they were signed, and then they can't live up to it because they haven't got the time to write good new stuff."

Does this mean they haven't even been tempted to jump on the proverbial 'covered' bandwagon, even though they might be in a good position to exploit it?

Torch: "I think the cover scene is good for us precisely because we *don't* do cover versions."

White: "They've asked us to do one but our manager has been very tough on that. We could do it; we could say yes, do 'The Sun Ain't Gonna Shine Any More' and get instant chart success, 'cos the time's right for someone to come along and do that'."

Someone like Midge Ure, you mean?

Torch: "Midge Ure's on Chrysalis too, right? Think about that."

White: "Why did this happen? That's what we want... that's what we *know*, that's why we are not giving these people a cassette of anything until it's pressed. 'Cos people *do* get excited about something they've got and say 'listen to this' and someone who listens might think 'Oh I like that', and maybe two weeks later something clicks in their mind, they can't remember where it's from but it happens. We don't want to give anyone that opportunity."

White and Torch are swimming against the current. But if they're strong enough to do that, getting to the other side is likely to be much more of a lasting achievement than if they jump aboard the record biz boat currently careering downstream.

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BARCLAYS



Altared States

The Lords Of The New Church take Communion with Steve Keaton

THE NAME grates like a rusty chainsaw. Swill it around a little... the initial impression is one of contrivance; a desperate attempt perhaps to intrigue. Somehow it conjures up rogue images from the second great Apes movie 'Beneath...', like the scenes of the mutant hordes worshipping the Alpha Omega bomb, their mega-ton god. Remember how the muties removed their latex masks to reveal heads like boiled sprouts? The Lords have that same kind of freaky religious connotation. Thuh Lawds of th' Noo Church!! Somehow the tag just dares you to be cynical, especially with the realisation that beneath those ebon vestments lurk the leather bodies of some notable (not to say notorious) punk refugees...

The Lords, l to r: Dave (Kermit), Brian, Sting, Nicky



JUST CHECK out the line up: Dave Tregunna aka Kermit (ex-Sham) on bass, Nicky Turner (ex-Barracudas) on drums, Brian James (founder member of the Damned — y'know, the good Captain's backing band!) on guitar, and sleazy Stiv Bator (ex-Dead Boys) behind the mike. I mean these guys are the original Doom patrol!

My first encounter with the band, some months ago now, had left me reeling. I was convinced I'd seen the reincarnation of Stiv's Dead Boys. The mirror image was perfect. They had that same spasmodic class and juvenile arrogance. The wocka-wocka guitar had me just hanging in agonised anticipation of that classic "Sonic reducer" riff. The Lords may have been old but they were still loud and real snotty. Only their clumsy handle had seemed rather incongruous — Dead Boys Two would have seemed more apt — but things change and their debut album presents us with a very different kind of animal. They've traded

their hard rock punk bravado for stealth, style and guile and the songs, with a nod and a wink towards Iggy and Co, burn brightly with pain, passion and paranoia. If they hint at anyone now I think it must be Tanz Der Youth, James' earlier psycho-hippie outing. The Lords are Tanz through a mincer.

Not far from their Illegal Records HQ in a sprawling pub off Portobello road, the band talk philosophy and nonsense in about equal amounts while I sharpen my knives with a vague hope of revealing the sprouts behind the masks. Stiv's distinctive nasal drawl fills the air. He's hard at work explaining the group's weird monicker. Incidentally the singer's bright and articulate, quite unlike his gum chewin', bum exposin' stage personna. "Y' see the name came before the concept," he whines. "Miles (Copeland — Illegal's Big Boss) had this movie script called 'The

Lords Of Discipline' and he asked us if we'd like to use the name so we'd get a job on the movie. Well we thought the idea sucked, but we kinda liked the idea of 'The lords' so we thought we'd keep that. Then when we were kicking around some more names Brian came up with 'The new church', thinking of the Adverts song and the two just seemed to fit together. It was after that when we realised the name actually meant something. We started seeing all the imagery, like how rock 'n' roll parallels religion — say, I sound like an intellectual hippie here, huh?" He laughs.

"The thing is," says James, "in the olden days people always used to get all their information from the Bible and religion and it was very subversive at the time, simply because it was their only real means of communication."

Stiv: "But then big business took over the church and it, like, outmoded itself. So that today the kids today don't read the Bible or listen to religion anymore, but they do listen to albums and they read the lyrics. Music has replaced religion, y' see? And you can get the most subversive lyrics on an album..."

"With the way the media is controlled rock 'n' roll is the purest form of communication,"

declares James. "There's so much withheld from people, so many lies that the only way to really circulate ideas is through lyrics, and you have to be careful because even they can be controlled by record companies. The old church has been overrun by big organisations — we're just saying that music is the new church."

BRIAN is a difficult bloke to talk to in that while he looks you in the face his eyes seem focused on some point far beyond your head. Talk about discerning! Sometimes you wonder if he even sees you at all. Although his speech remains clear throughout our chat I kinda suspect that he was in fact well potted. Stiv calls him the Dean Martin of rock which I'd guess is not too far off the beam. Dave admits that the great challenge facing the Lords is keeping Brian

out of pubs. James takes it all with glassy-eyed good humour.

"It's taken a while for the band to find it's character," says Stiv. "The songs have changed a lot over the past few months, we were actually rewriting in the studio. I think that it wasn't until we went in to record the album that we realised who we were."

Dave: "Originally we had kids coming to see us hoping for the Damned/Dead Boys/Sham's greatest hits and like we were being slagged off for being has-beens so things weren't so good, but now with the album out perhaps they'll see what we're trying to do."

Nicky: "The last thing we want to be thought of is some kind of punk supergroup playing old hits and shit like that!"

Stiv and Brian, the main creative force behind the Lords, have known each other for some time. "We became friends back in '77, it was a real natural thing," explains the singer.

"The Damned and the Dead Boys played together at CBGB's and then we came over for some London dates. It was obvious when we played together than Brian should have been the guitarist for the Dead Boys or that I should have been singing for the Damned, we both knew that. We both shared a love for that Detroit sound, y'know Iggy Pop." He suddenly grows quite excited. "No, the reason it really works between us is because of astrology! There's this cosmic thing like, I'm Libra and he's Aquarius, my perfect working partner. And we both get on really well with Taureans, which is the other two. See, we've used magic!" Stiv looks at me gravely from behind his black shades. He's trying to wind me up. This is just the first of several outrageously tall tales that he relates during the course of the night. Every one is recounted with convincing solemnity. They're so outlandish you almost begin to wonder if they're true.

I put it to Brian that he must have been fairly disheartened with the way most of his post-Damned work unceremoniously

CONTINUED ON PAGE 45

FORCE FEEDING

ACTIFED have gotta lotta bottle says Winston Smith



WEAZLE

WEAZLE'S HAVING a fine time tonight . . . Yeah! Half a bottle . . . Actifed linctus jolly good stuff! The affable Actifed singer chuckles at the thought.

Over the past six months or so, this Actifed bunch have been causing quite a palaver amongst the more musically adventurous gig-goers on the London (and I use the next word in its broadest non-tribal sense) punk scene.

Actifed gigs are celebrations of creativity. Of progress. Their music surrounds and permeates the system. It strikes the heart, and at the same time gets you moving, and grinning.

At times it seduces, gently evoking with subtly positioned pinches of guitar which sometimes carry other-worldly connotations similar (that's similar) to those of Spizz Energi, and at other moments, the brave-faced breeziness of the Buzzcocks.

Then it might explode. Accelerating into thrilling frantic life. All the intensity and raucousness of punk, but disciplined, re-shaped, *refined*, and in some ways, strangely majestic.

All from a bunch of drunken yobs like this . . .

Dave: "I think every band wants to be original. Some try too hard . . ."

You really think most bands are trying to be original?

"Yeah. I think a lot are trying to."

But to me, most of today's punk bands seem to be quite happy knocking out the usual . . .

John: "Yeah, and to me, without running any of them down, it all sounds the same."

Dave: "It's all been done before."

John: "Some of them are better than others. Some have got a lot of aggression, but it's something . . . that's gone."

There's no point in trying to re-incarnate it really is there? It's like all these rock 'n' roll

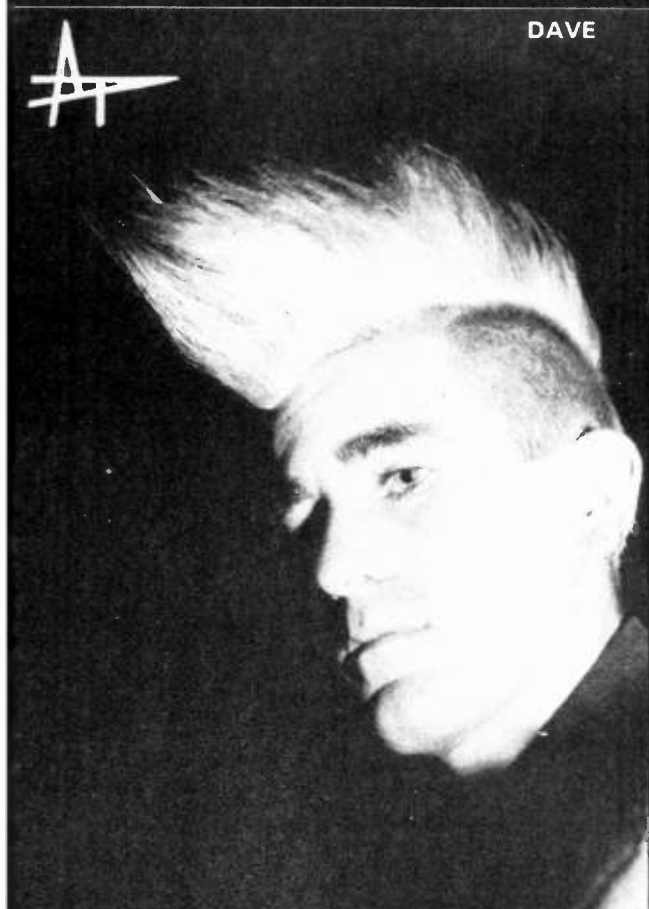
revivals isn't it. It's all the same."

Q F THE original 1978 line-up, one of Actifed's two guitarists — Dave, is the only remaining representative. The band's name was Ardcore in those days, and by all accounts, they weren't an altogether serious working unit.

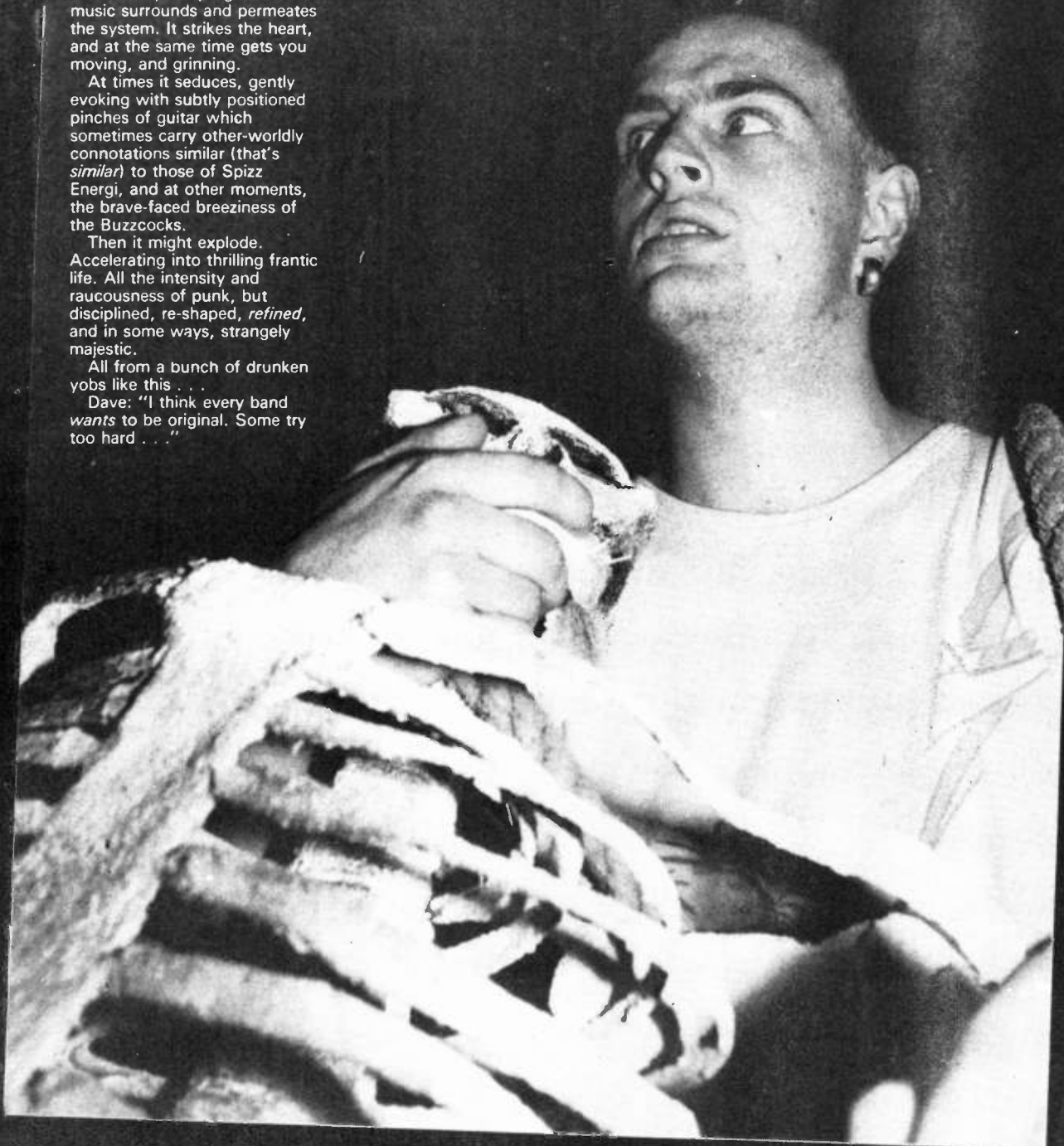
Original Ardcore fan John thinks back . . .

"I used to go along and see them cos I had nothing better to do. To show you how bad they were, I remember when

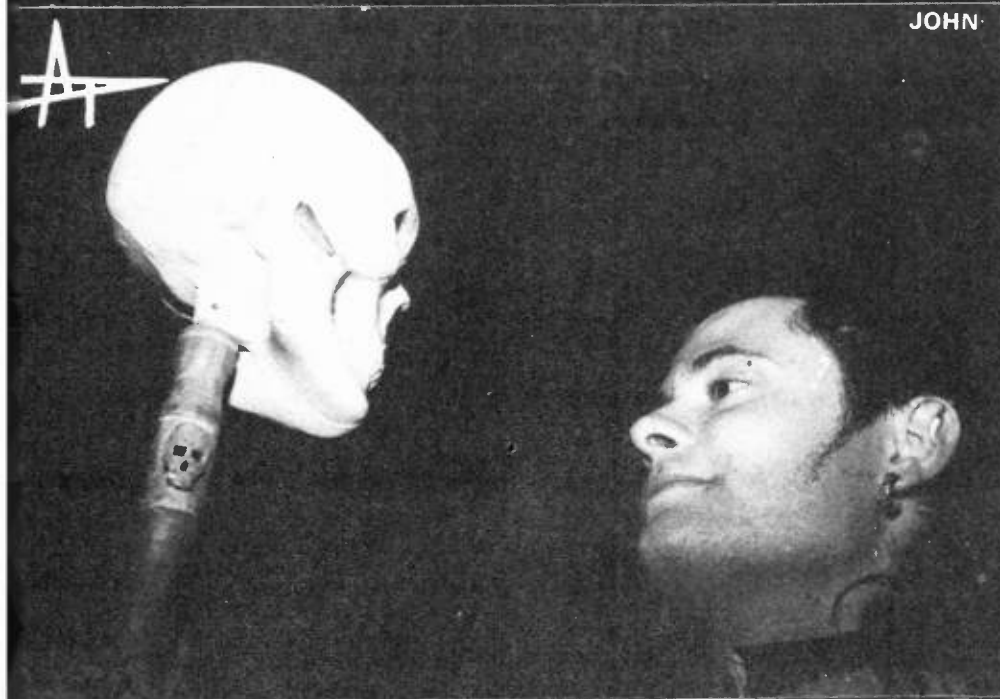
Continued over page



DAVE



Pics: Steve Rapport



JOHN



QUINTON

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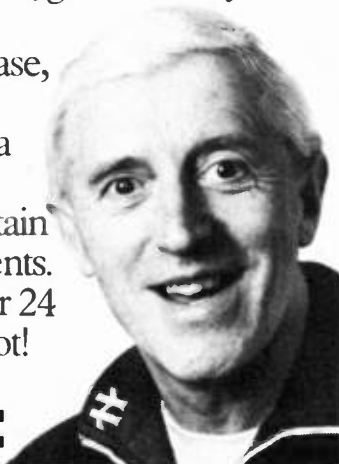
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ACTIFED

from previous page

they played Guildford and I thought I'd better get in for nothing as I was carrying the gear, and the security bloke said 'are you with the band?', and I sort of went (very quietly) 'yeah'.

"I had to hide in the toilet because I was so embarrassed. They were so bad . . ."

Weazle: "They used to do such tremendous ditties as 'Baa Baa Black Sheep', ha ha!"

So it was a bit different to what you're doing nowadays?

Dave: "Yeah. Far more professional."

Up to a few weeks ago, there was a second survivor from the days of Ardcore – guitarist Allen. But he was forced to leave Actifed due to the time-consuming commitments that come with marriage. Al's since been replaced by a new guitarist – Clinton.

THE ARDCORE era wasn't to last very long, for after a short time the still embryonic band had no choice but to change their name, as Crisis, who Ardcore supported on a number of dates, decided to use it for their own record label.

The new name was Actifed. But between '78 and '81 there wasn't much activity from them, except for one particular wedding reception appearance . . .

Weazle: "One bloke slashed his wrists and another one was head-butting the stage . . ."

Dave: "He got too near the front and had an overdose of Actifed. He's never been to see us since."

Weazle: "Then there was Terry from Whitton. He had alcoholic poisoning and nearly died, and there was someone from the *Observer* too, and he got sprayed by a f-in' fire extinguisher! Bloody great night that was . . ."

Have many record companies expressed interest in Actifed?

Stuart: "Yeah, but we're not going to rush into it."

John: "There's no point in releasing a record until you've got a large enough following and enough people knowing about you, otherwise you're not going to be able to sell it are you? You've got to cover yourselves."

Dave: "I think the best thing that could come from this feature is that people from up north can hear about us. Because it's limited, very limited in London."

Have you ever played outside London?

Dave: "Yeah, we've played Peterborough, Stevenage, Hailsham, Sevenoaks . . ."

Weazle: "It was good at Sevenoaks."

When did you notice people were getting quite heavily into you?

John: "A lot of it's really down to the Whitton crowd. I mean they're all our mates, and well, if there's nobody dancing down the front nobody'll move, but if there's a lot of people down there, the others think 'Oh, they must be good', so you get a lot more people."

"But once you've got that small following, you get more and more people enjoying it. That's the barrier you've got to break through."

What do you think when you see the more dedicated of your fans with their Actifed tattoos?

Dave: "It's f-ing great. It's the best flattery you can get isn't it? I mean someone's committing themselves for life . . ."

Nearby, as Dave spoke, Weazle was ritualistically unfolding his lower lip. There in all its slimey splendour, was the Actifed logo. Phew!

Still reeling from this shock to the senses, I turned back to Dave, and with a certain amount of resignation, watched, as he too began this slightly bizarre unveiling ceremony. Another logo.

Do you think that perhaps you have less in common with the punk bands of today than with the more diverse, individualistic bands of '77?

Dave: "Yeah. I would say that."

Weazle: "They were a lot more musical then as well. More tuneful."

Dave: "I think to compare us that would be true. But personally, I don't listen to them, (modern or old) although some of them are good."

Weazle: "I still listen to all the old ones, all the old albums. They're the best there is."

In the live write-up, I suggested The Buzzcocks may have been an influence on you . . .

Dave: "No, I wasn't all that keen on them. Especially when they were in the charts and they were singing all those love songs. I thought those were garbage really."

Weazle: "I used to like the tunes, but I didn't like the words. They were bloody silly weren't they?"

Dave: "I liked Wire . . ."

John: "I think one of the most original bands to come out in the last few years has been Bauhaus. Visually they're bloody good as well, which I think is pretty important."

"I used to go along to so many gigs and the band was really good, but they were so boring to watch. I'm not saying we're wildly exciting but . . . it used to be so boring. And that's why Bauhaus are so good."

Dave: "We're too busy trying to play the right f-ing notes to worry about how we look . . ."

Weazle: "A lot of bands rely on one tune don't they, and they keep that tune up all the time. That's why you get bored, not because they're boring to watch. I like to have a bit of difference . . ."

Dave: "A lot of the bands I used to go and see, I could always think of something that I didn't quite like and could be improved. That was one of the reasons I thought I'd try playing myself. I must say though, I can't think of anybody I'm consciously influenced by, but I really like Bowie."

Stuart: "The thing is, if you say you like something, people will always throw it against you. It's never forgotten."

John: "I personally think you should have a wide range of musical tastes. You should give everything a listen, I mean there's a lot of bands I like."

"I saw AC/DC on the telly the other night and they were f-ing brilliant, that guitarist's got such a lot of energy . . ."

Stuart: "I mean the newer generation now, they want 'Punk' written over something or that's it. They won't give nothing a listen, they just hear the name and then run it down without even hearing it."

So would you not describe yourselves as a punk band?

Stuart: "No. We all like punk, but . . ."

John: "The only reason people classify bands, is that it's easy for someone like yourself to write it down, and people will relate to it."

Dave: "I'd rather have no classifications, because you limit yourself."

John: "What would you say we sound like? I mean it's not like (uncontrived plugs) Chaos or the Urban Dissidents is it?"

No, but what I meant was, to me, punk is all about individuality anyway . . .

Dave: "That's what it should be about."

John: "Which is what it's got away from."

Stuart: "And that's exactly what we're doing really, just pleasing ourselves . . ."

But still with *that certain energy*. I mean in 1977 there were all these groups called Punk Groups, but they all sounded totally different . . .

Actifed: "Yeah, right!"

Dave: "Dead right."

Weazle: "Now they seem to have found a level that they think is right, and they just keep to that level don't they?"

John: "You see, if you get called a punk band you only get punks coming along to gigs, and as far as I'm concerned I think you should get *everyone* coming along so long as they don't start trouble. The worst thing you can do is start cults and that kind of thing."

Continues page 48

WORLD IN ACTION

KNOCK KNOCK. Door opens. Dinah: "Mick! You're nothing like what I thought you'd be. I imagined someone short and dark and scowling eyes and a face like a weasel."

And I hadn't even introduced myself. For all Dinah knew I could've been the paper boy. Come to think of it, I *am* the paper boy.

I'm outside a flat on the leg-irring fourth floor of a seedy looking apartment block, built before the invention of the lift. It's situated in the middle of London, the City part of the city. An area virtually deserted in the evening after all the office workers have migrated back to Berkhamstead or Balham and just a few desolate locals are left to prowling the streets après-dusk.

I was lured into the peculiar ambience of this bizarre environment by an LP called 'Flesh', produce of the previously unheard of Worldbackwards.

The door-opening Dinah is the singer. She formerly lent her tongue to Table Twelve and, for a short time, repetition. The other two-thirds are David Henderson and Nigel Mackey. They had played together in Club Tango which also incorporated Alex, now a 3 Skidoo-er ("They haven't spoken to us since they got amorous"). Dave was earlier involved with the running of influential indie label, Dining Out, when he was living above the Honky Tonk vinyl emporium in Kentish Town.

Back inside the flat, Dinah who lives there with Dave, Nigel being a Hackney resident) is transfixed by the TV — one of those dreadful medical shows where a member of the studio audience volunteers to perform some crucial biological experiment, such as eating stew undfolded — next to the TV is a video recorder. These things, the only signs of opulence in

the place, are, I hereby declare, significant.

'Flesh' is like a goggle-box for the ears. Playing it is like flicking channels and finding scattered snippets of Thrillers! Current Affairs! Sex! Funnies! unfolding through its 52 minutes duration. Musically it is spruced up with the sax appeal of the Swinging Laurels. It is not perfect, there are messy lapses but overall it seems less of a record, more a brand of aural compilation programme. Some parts are better than others but you'll never dare to switch-off in case you miss something. It boasts a *holding* quality.

WE ADJOURN to a nearby ale-house famed for the gargantuan

dimensions of its sandwiches. Dave, a kind of human slug with owl-ish tendencies (a little layer of wise-ness lurking somewhere beneath the flab), buys a round and samples the turkey-in-bread fare.

"We're Northern," he announces in choicest gruff tones. "Me and Nigel both come from within 50 miles of Windscale, the radiation belt." He takes a substantial mouthful of sandwich as if to ward off the pending leukaemia.

Nigel: "When I was young I used to think rock music was like *Top Of The Pops*. Ten bands turning up and doing one song each. I find normal gigs boring."

Worldbackwards have dabbled in the live arena a few times but are now intent on saving themselves for a time when they feel they can really offer something different and attractive.

I tell Nigel about the first Berlin Sickness gig. Seventeen (approx) bands all playing on the same night for ten minutes each.

"Great, there's so much you can do that way. Some of those European bands are really interesting anyway. Like Liaisons Dangereuses who use tapes on stage. That makes you much more mobile and not tied

to one sound. You can use different effects, vary the drum sound and so forth."

Dave: "Guitars look boring anyway. Unless they're Burns guitars (several specimens of which, with their weird cutaway bodies, line a wall in the flat). We want to use film as well. Skidoo tried to use film but their's are just abrupt images and not really suitable."

Dinah: "We went to see Laurie Anderson and that was incredible. The amount of thought that had gone into the pictures and the whole stage thing was phenomenal."

Hours pass by as the assembled glowingly recall the numerous exquisite delights of the Anderson showing. We all agreed, in comparison with Laurie, Skidoo and co are pissing into the wind.

Worldbackwards are, I'm pleased to say, establishing an ideal then working towards it. Not messily flapping around in the confused ineptitude that plagues many combos when grimly and vainly trying to ditch the 'rock band' tag.

MOST OF their output stems from working with a Portastudio.

Several cassettes were issued ("they were awful" admits Dave) before 'Flesh' was recorded at the increasingly popular Blackwing studio.

Dave: "The engineers there are really good. They let us play around with their knobs, er, I mean the mixing desk. Vince Clarke was there during the same period of time presumably doing the Yazoo stuff but he started each day at eight in the morning!"

Dinah: "The lyrics are usually written after the music although some were poems which I'd written earlier. The lyrics and music work together. Like in 'Sex In Summer' where the screech in the music builds to a climax, an orgasm. Am I allowed to say orgasm?"

Dave sniggers as lewdly as is possible with a gob stuffed full of poultry and half-chewed bits of dead bird are spewed over the table.

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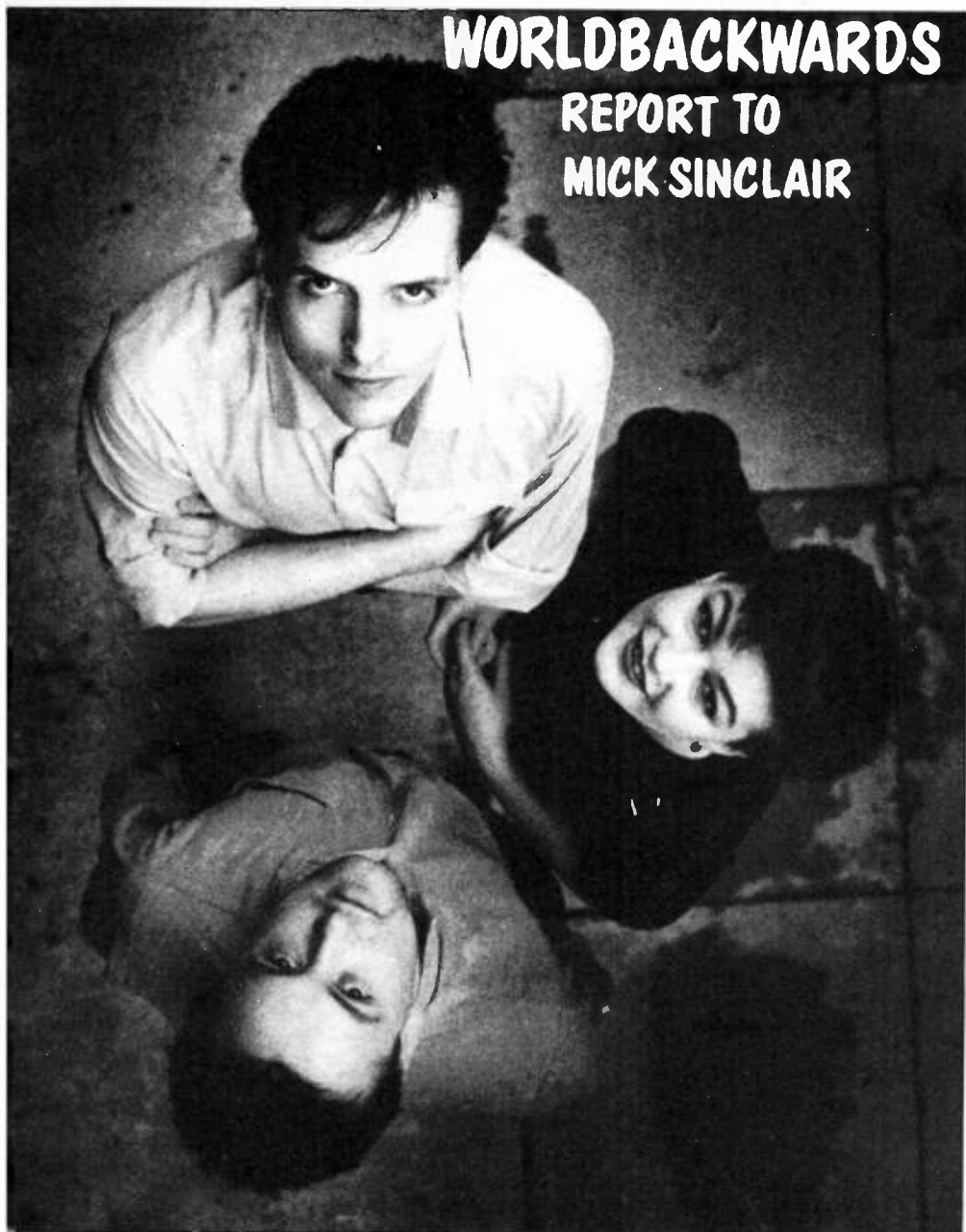
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WORLDBACKWARDS, clockwise: Nigel, Dinah, Dave

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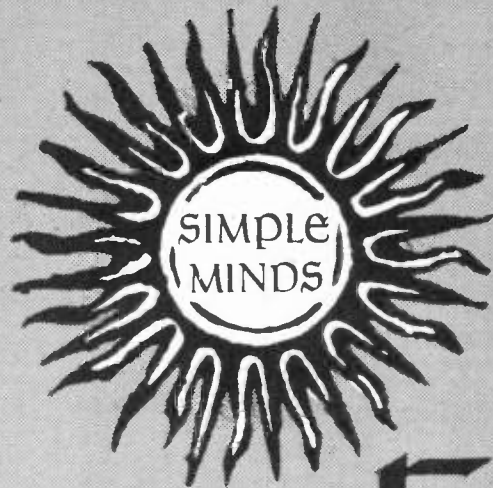
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MUSCLE BUILDING



THE MEMBRANES glare scornfully at some passing nine stone weaklings

Paul Slattery

Dave McCullough meets the heroes of the beach, THE MEMBRANES

I WOULD have thought a 'pop group' coming from Blackpool was ideal. A pop group too, mind you, consisting in all sorts of subversive little underground twists; there are dark corners to the Membranes and it is these, above all, that make them of interest.

We visit Blackpool, we go on the beach, we insult old white haired dead people (I thought I'd grown out of that, still . . .) — the Membranes really have the simple choice of shunning Blackpool, apologising for its corniness.

Or of taking the connotations to their collected bosoms, which latter they do. This is what plants Membranes with an image, a joyful jumble of ideas, as few others have.

John Membrane — "I mean, look at Bow Wow Wow. What SORT of an image is that compared to ours?"

With the Membranes, think of Undertones (literally!), Distractions, Fall (their scorched earth humour), 'Kiss Me Quick' hats and the Threat Of Nuclear War. This is a very tidy sum indeed.

But think especially of THE NORTH — the breeding ground of good current rock and pop — Soft Cell, ABC — the whole darned lot of them, which, funnily enough, seems inevitably and invariably twisted by Londonisation.

I mean, ABC are great, same with the rest; but you can't help finking that there will eventually prove to be something SHORT LIVED about there music, when they're looked at with any kind of hindsight.

Perhaps the 'new pop' is a music pickled. Something ALREADY contained in a glass jar of a production (Production is the Message?), which is fine

on an impressionist level, but on little else.

Membranes have that GRITTY approach which is typical of the best Northern acts. There is something a little less self satisfied about them, compared to the Southernised 'new pop' acts.

Something director (paradoxically, considering they're kept down, and off big labels), more in tune with what mattered with punk rock.

Shocked and aghast, Membranes, alternative Sounds readers to a man, asked me why I liked Dollar. I said, off the top of my head, that it was to stretch things and make room for a Membranes to break through unseen. That was a bloody good answer too.

'Kiss Me Quick' hats and The Threat Of Nuclear War (read in Dave Dimbleby voice) — it is Membranes' humour that kills me most of all.

NEWS ITEM: Blackpool has an incredibly live music scene! There seems a youth club band (and better!) for every taste, with the Membranes, besides being the best of the crop, acting as kind of publicists for every one of them, revelling in the idea of an 'independent scene'.

The Fits, The Zanti Misfits, One Way System, Anti Social, The Frets, Daze-Four-Days, Fifth Column, Switzerland (!), Pure Pink ("big hopes Dave!") Paraffin . . . and others, all from Blackpool and environs and all in varying stages of either camping up or, to quote a local compilation LP, 'dropping in the ocean' their unchique roots.

Not only this! . . . Membranes have now started a club, the 'Vinyl Drip Club' (named after their own label!) that, on Monday nights for 50 pence, caters for this considerable array of talents.

There has also been an initial 'Blackpool Rox' EP, started by the Membranes on Vinyl Drip, there will be another soon.

Plus, the boys' own local fanzine is ace and it's entitled 'Blackpool Rox' (again!) . . .

It almost sounds like a wilful forceful shoving against the unfortunate circumstances that Blackpool holds (whether fact or G Formbyesque fiction). Does this remind us of Belfast '78? Of Glasgow '81?

Even the music press gets it right sometimes!

ONE OF the first fruits of this 'Blackpool Booms!' schtick, is the Membranes signing to firmly punkiesque Rondelet, more renowned for those threatening little spikey tops, those "men with a mission" (and a hell of a good music and image . . .).

Steve: "They're pretty much pains on the arse really. Don't get that much done . . ."

Mike: "We've reasonable control, but . . ."

John Membrane: "How the HELL did they find us, and how the hell do they like us?"

And the not so gentle reader may perceive, politically, Membranes pretty much belong to a Mark E realism (they supported the Fall recently, they are Big Fans) while, on a purely musical level, I'd stick them next to Undertones and, especially, the late Distractions of Manchester.

Like the Distractions, Membranes have an oddball quality about them. If nature/God-the-Holy-One had intended he should invent pop acts, then Distractions and Membranes would be typical products of His bountiful good mercy.

They'd sort of appear naturally from the ground, peering into the mass produced sunlight with an already made image that was really rather natural — before they realised that it could be PLAYED UPON. Only just . . .

What I like most about Membranes is their visual appeal. You can change about

and DO things with them in your head. Also, there is that humour which I really ought to bore you with but I perversely won't (tee hee) which leads to a kind of assurty of WARMTH about Membranes that, sure enough, is right there, part of their music.

Membranes' songs are an explanation of How They Look — and vice versa. In a true way, and surely this should be the case in every instance, Membranes' songs are a revelation of character. This is very heady, genuine stuff indeed!

Membranes are off centre, cracked, goofy ("No we are not!"), they are one of the true examples of that much misapplied and enthusiastic over appeal — that they should be given their own TV show.

Membranes will never be popular, but then popularity will never be popular. They ARE quite capable of signing to a big label, as Distractions did to their complete disaster, but a big corporate label, by its very nature (and absurdly so) would not be able to put across their, by its very nature, fragmented, manic black humour.

Membranes are proof that 'straight' record merchandising (which MIGHT include spikey ole Rondelet as much as the others) isn't capable, on a massive level, even of putting across the most relevant pop of today.

Never mind Cabaret Voltaire (still?), a Membranes are unmanageable enough. This is a bad state the record industry have got themselves into.

Hence evidence too of the ultimate CONTAINMENT of a shiny Associates or an ABC — a Membranes OUGHT to embarrass above.

Membranes are underground, 'indie' and almost proud of it. This half worries as much as it half pleases me. The notion of a cut-off and sealed 'indie scene', with Crass and perhaps Fall at the head of it, is as bad

as the bell-jar effect of the 'new pop'.

Both are locked up and safely apart, with a great central area of course of modern pop and rock remaining for the HM and pseudo-punk hordes to, unreasonably, fill.

Membranes and Dollar should be in SOME SORT of chart together. Logically, it can't be the one we have today; but . . . there should be some common COMING together, heading towards FAINTLY the same goal between a Dollar and a Membranes (who share an invaluable warmth and humour). Whereas in reality they're moving further and further apart.

It's as if the final killing joke on the Membranes' behalf is that they're, illogically considering they're Quality Pop too, on the wrong end of the 'new pop' boom.

The massive success of an ABC is just an excuse for the profound languishing of a Membranes. I think we lose out more than we gain.

We lose further the skein of rock, its natural course, while gaining some of the more present jolly side effects of the Great God Image.

"WE DON'T go out of our way to be funny. It's just natural. Besides, we've realised you get your point over better that way. I mean, imagine RANTING ON about the Nuclear thing . . . who'd listen?"

'Muscles', the first Rondelet single, manages to hit the nuke nail on the head while at the same time and at the same cliché-point of turnaround, have a blow against Sexism.

Even funnier after you've heard how Au Pairs spurned Membranes as being "another little indie band" (or are they having the same anxieties as me?).

Mark Membrane — "We like living in Blackpool. And it

makes you more determined, fighting against the whole Blackpool cliché thing. . ."

John — "At any rate, you couldn't react against people's jokes at your expense about Blackpool by being po-faced, it just wouldn't work, it'd make it worse."

Interestingly enough, Membranes swear that Blackpool's other great underground act, Factory's Section 25, DO have a sense of humour beneath their (as yet) uninspiring bleakness.

Signally too for Membranes, they've become, crazily, something of a hit in N Ireland. They played Belfast recently, and Terri 'Good Vibrations . . . STILL!' Hooley is acting as their "mentor, taking us under his wing, you might say".

Again, the weird similarities of geographical links in rock — fighting against circumstances with a naturalness that wouldn't otherwise perhaps be present.

Membranes' blood brothers in this sense are the Undertones, but again I'm going to hang back on manufacturing Membranes in writing — their existence raises more problems than things to be happy about. The fact that Membranes are a jolly set of faces, with An Image and toons with black wit and melodies aplenty only makes things worse, not better.

The 'New Band' syndrome: it's a pain in the ass. The multitude of 'budding talents' only makes the companies picking and (ahem!) 'choosing' that much sharper and more rigidly conservative (or conservatising, in most cases).

'Kiss Me Quick' hats and The Threat Of Dave Dimbleby — it all rings rather sad for these goofy ("we've told you once . . .!") chaps in the end. Wave bye bye to 'em at Blackpool North station, and you know you're kissing them into obscurity, despite their, as they say themselves, "being true to the original principle". Or maybe because of . . .

Reviewed by GEOFF BARTON

SINGLE OF THE WEEK

ROX: 'Hot Love In The City EP' (Teenteeze)

At last rock 'n' roll's naughty children Rox make it on to vinyl... and straight away achieve *Sounds* SOTW status.

Glamorous, glitzy and glossy, Rox are like a can of Right Guard squirting the stinking armpit of heavy metal. They term their music 'shock rock', they're influenced by the likes of Kiss, Angel and Starz, they're fronted by the semi-legendary 'Kick-Ass' Kevin Kozak... and they're simply, inescapably brilliant!

This EP is a pristine package of instantly-appealing pop-HM tunes. One play and you find yourself on your feet, scrambling towards the shelves for reference points. You pull out copies of 'Violation', 'Sinfu', 'Love Gun' and (perhaps most tellingly) 'A Diamond Is A Hard Rock' and slam them on to the deck one after the other. You smile to yourself and savour the nostalgia... while at the same time realising that Rox remain Eighties-relevant.

From their rainy Mancunian base, Rox are reaching out with a naive narcotic that transports you into a teendream fantasy world populated by beautiful people wearing satin, spandex and six-inch heel boots... people who live to 'party' and 'get high'.

Each tune on this three-track extended-player is an awesome acrobatic AOR anthem.

The jaunty 'Hot Love In The City' is a tale of illicit encounters in a sleazy American motel room — 'You're eatin' candy an' drinkin' gin/Does your daddy know where his daughter's bin?' squeaks Kozak in his highly, uh, original vocal style.

The handclapping, hard driving 'Do Ya Feel Like Lovin'' is a hilarious paean to a certain 'cute piece of ass' prone to drive the collective Rox members wild.

And 'Love Ya Like A Diamond', the record's funtime tour de force, contains a chantline that imbeds itself in your memory cells with such permanence it's as if the band have taken a branding iron to your brain.

So don't forget: if it Rox, it's rock 'n' roll! And this is just the beginning...

RUNNERS UP

NATASHA: 'The Boom Boom Room' (Towerbell)

The 'Iko-Iko' girl displays a deal of hitherto unhinted-at talent with a soul-stirring rendition of a Judy Nylon/Phil Rambow song.

Breathlessly off the wall with Bow Wow Wow-style tribal tinges, this is (remarkably) one of the week's best.

Lively, driving and with a gigantic production, Natasha turns in a highly charged performance, petulantly stamping her identity, weaving a dervish-like dominance and chanting the weirdo catchline 'In the neon shadows of the boom boom room!'

Immense... but not a hit, I fear. Although I'd love to be proved wrong.

ZOUNDS: 'More Trouble Coming Every Day' (Rough Trade)

The final Zounds single is, astonishingly, a quirky little pop toon highly reminiscent of the Undertones.

Totally unexpected and very, very good... likewise the B-side, 'Knife', which contains the oddball lines 'Sometimes I think I'm gonna take me a knife/And cut all my clothes

SING



ROX: Right Guard handed

into rags'. A caustic critique of ever-changing fashion? Could be, could be...

GILLAN: 'Living For The City' (Virgin)

I must admit I didn't have too

high hopes for this reworking of the old Stevie Wonder song... but within seconds my doubts were blown away.

Yeah, Gillan's renaissance continues unabated — and this is really a quite spectacular cover, with the singer turning in a timeless performance, stamping his own ID on the song without sacrilegiously tearing it to pieces (purists take note).

Excuse me, but I never realised Gillan were sounding so good these days. Not that that means you'll be seeing me at Donington...

THE MOTELS: 'Only The Lonely' (Capitol)

A big hit in the US, now released over here — and it's a Motels original, not a version of the Orbison oldie.

This is a beautifully crafted song, ebbing, flowing, elegiac and containing a supremely sensuous performance from vocalist Martha Davis. But I'm afraid that it could be *too good* to repeat its Stateside success in the UK's Dirty 30.

PRIVATE LIVES: 'Memory Of Your Name' (Chrysalis)

Private Lives are the latest, more than worthy addition to Chrysalis' svelte Spands-style stable.

While there's little out of the ordinary to distinguish 'em from many other high kicking clubland contenders, the Lives' 'Memory Of Your Name' is nonetheless a fiery funky fragment that scorches stylishly from your speakers — courtesy famed mega-producer Tony Visconti.

As a cranked-up 12 inch concoction 'Name' is little short of magnificent — it grows slowly, steadily, carefully, layer upon layer. The simple keyboard theme makes its presence felt early on... and each drum sound is a real floor shaker. Bright, compulsive and irresistible.

THE REST

SIMPLE MINDS: 'Glittering Prize' (Virgin)

ASIA: 'Only Time Will Tell' (Geffen)

'Glittering Prize' is bitterly disappointing, all glossy, impressive-looking packaging and very little solid substance. A taster for the Minds' sixth (sixth?) album, the peculiarly-titled 'New Gold Dream (81-82-83-84)', 'Prize' is polite, breathy, ethereal... so diaphanous, so delicate, flitting like a butterfly past your ear.

Totally transient, it strikes me that these Simpletons need to be shaken by the scruffs of

their necks and told to incinerate their bulging collection of press cuttings that tell them how great they are. Shape up or ship out, in fact.

The much-despised Asia, meanwhile, show SM how it should be done. The two bands are really working in the same musical area, but our Continental chums are (and will undoubtedly remain) streets ahead. The understated grandeur and moody atmospherics of 'Only Time Will Tell' make the gossamer 'Prize' look like something they give away on the *Generation Game*.

Steve Howe, Carl Palmer, John Wetton and Geoff Downes may not be the coolest of names to bandy about in 1982 — and what's more they're probably playing well beneath their abilities in order to ensure that their Asian vehicle makes as many bucks as possible. But who cares when the end result is something with such bittersweet beauty as 'Only Time Will Tell'? Not me, for one.

RIP RIG AND PANIC: 'Storm The Reality Asylum' (Virgin)

Edited and remixed from their second album 'I Am Cold', 'Storm The Reality Asylum' is, to these ears at least, by far and away the most immediate and accessible song in the Rip Rig repertoire.

Truth to tell, I usually detest this band and their clever-clever frantic free-form ramblings, but 'Storm' contains enough devastating dancefloor dynamism to win over even the most prejudiced listener.

Good 'n' lengthy, singer Neneh Cherry (cue Waller-style 'dusky thigh' raptures) holds

the loose conglomeration together with a commanding performance, skimming in and out at appropriate intervals and effecting instant repairs whenever the whole thing sounds like it's about to fall to pieces.

Like Simple Minds, RR&P do seem to have had more praiseworthy press than their low-scale success rating deserves. But, on this occasion at least, they deliver the goods.

THE LAUGHING APPLE: 'Participate!' (Autonomy Records)

As is so often the case with DMC/Waller-approved bands, the name of this group is much more interesting than the music they play.

Re-released for no apparent reason, 'Participate!' is a clumsy, ragged, slightly disturbing little oddity. It contains intense shout-vocals which urge us to 'get up and fight for our lives' and some moderately effective jagged guitar stabs. But it's nothing like the 'short, sharp shock' the press release claims it is... and anyway, haven't the Laughing Apple split up? Fruitless.

DEPECHE MODE: 'Leave In Silence' (Mute)

An uncharacteristically complex offering from Dep Mod, naive pop charm and chirpy synthesised awkwardness (previously 'endearing' qualities) scarcely being allowed a look-in.

'Leave In Silence' is overlong, extremely downbeat and could spell the end of chart success for Gahan's geeks. Seems like the Vincent/Yazoo prophets of doom were right all along...



SIMPLE MINDS: utterly insubstantial

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LES

VIETNAMESE ROSE: 'Curtains You' (Aaron B Records)

Combine a singing Vietnamese boat refugee with a producer called Wild Willy Barrett and you'd think you'd have found a magic formula for success — but unfortunately 'Curtains You' doesn't quite make it.

Monsoon's bubble has burst, and no-one seems interested in flock wallpaper music any more. A wild, caterwauling vocal performance from Rose doesn't help matters much, either.

'Sounds better without Otway, dunnit?' says Wild Will in a hastily-scribbled note to 'Big' Dave Lewis. It dun't.

WARREN ZEVON: 'Let Nothing Come Between You' (Asylum)

Excitable boy Warren Zevon seems to have a good deal of credibility with certain critics (our own Sandy 'Boy' Robertson amongst them) who periodically insist that he shouldn't be dismissed out of hand as just another LA bozo. He's 'wacky' and has a lot to offer the discerning listener, they claim . . .

Not here he doesn't. 'Let Nothing Come Between You' is twee, sentimental and childish, with a hookline that goes 'Dee-dee-dee-d-dee-dee-dee-d-dee . . .'. Maybe it's living with an actress from *Knot's Landing* that does it.

MOFUNGO: 'El Salvador' (Rough Trade)

A Lower East Side New York band, Mofungo take their name from a Cuban-Chinese delicacy containing fried bacon and plantains (whatever they are), smothered in gravy . . .

'El Salvador' is an ugly, grating, insistent racket, practically unlistenable but perversely entertaining. 'Mirroooo — El Salvador!' bleats the Mofungo vocalist, in savage condemnation of US military involvement in the South American republic. (Probably . . .)

UB40: 'So Here I Am' (Dep International)

An astounding bad-ass funkola departure for the UBs. Let down a little by AWW-tinged, highly mannered vocals, this nevertheless has a remarkable amount of get up 'n' go and references to 'working my rocks off' will undoubtedly please Joe Elliott and company.

UB40 fans shocked by these revelations should turn to the B-side, 'Silent Witness'. 'Not from the forthcoming live album', it remains true to the band's boring reggae tradition. That's a relief (yawn).

JAGUAR: 'Axe Crazy' (Neat)

Jaguar's first single for Neat Records also marks their vinyl debut with new singer Paul Merrell. 'Axe Crazy', together with flipside 'War Machine', is an extremely schizophrenic offering, the Jags switching from wild atomic thrash to slow, grinding doominess at the drop of a hat and definitely keeping you on your toes.

However, that said, this lacks the searing undisciplined brutality of the band's earlier 45, 'Back Street Woman'. Something of a disappointment, but a strictly temporary setback, I'm sure.

SPOT THE DOGS

THE ALSATIANS: 'Five Honours And A 175' (Libra)

THE DALMATIANS: 'Colourful World' (Dog Rock)

Dublin band the Alsatians are of the opinion that, if you have Five Honours and a 175 motorbike, then you should make it and hit it off big with the girls. The canines convey this encouraging message to students with good humour, plenty of early Dexys-style



RIP RIG And Panic: dancefloor dynamism

parping brass — and, y'know, they could have a minor hit on their hands.

Meanwhile the Southend-based Dalmatians' 'Colourful World' is by far and away the most uplifting single in this week's batch. Celebrating the multifarious hues that surround us in everyday life, the Dals are a happy bunch who enjoy looking at candy stripes on continental quilt covers and become quite ecstatic when they see how a few tangerines can brighten up the interior of a dull ol' refrigerator. It wouldn't be in their nature to complain . . .

THE WORST

JOE JACKSON: 'Breaking Us In Two' (A&M)

Joe Jackson burnt out after an (admittedly brilliant) first album and even a brief flirtation with skiffle or swing or whatever it was couldn't rekindle his creative spark.

'Breaking Us In Two' is a miserable, depressing, mournful ballad . . . an ugly grey stain in the Dalmatians' colourful world.

Joe Jackson has nothing to say any more. But he keeps on saying it . . .

ERAZERHEAD: 'Teenager In Love' (Flicknife) THE MAGNIFICENT GONADS: 'Peace Artists EP' (Secret)

I was looking forward to a couple of blasts of punky noise . . . and I didn't find 'em here. Both Eraserhead's and the Gonads' — erm — performances are completely worthless; their records are amongst the worst of the week.

Eraserhead's 'Teenager In Love' is an inept reworking of the tedious old standard; dense, energyless and feeble.

The best things about the Gonads' four-track EP are Micky Geggus' production and some mildly entertaining Beki-inspired lyrics on 'She Can't Whip Me'. But there is no reason why this item should be singled out for special treatment and this needs to be said: the remainder of the record is puerile, offensive and utterly pathetic.

GEDDES AXE: 'Sharpen Your Wits' (Steel City)

I once had high hopes for this Sheffield band — given the breaks, their exciting blend of

Rush pomp and Quo boogie should have propelled 'em into the big league. But said breaks didn't come and mid-'82 finds the band floundering.

'Sharpen Your Wits' bears an uncanny musical resemblance to a certain Bludgeon Riffola EP of a few years back — Geddes Axe seem to have decided to abandon their roots and aim for the out-and-out metal market. Tragically, it's too late.

SEX GANG CHILDREN: 'Beasts EP' (Illuminated)

The Sex Gang Children have been proclaimed in these very pages as 'one of the most exciting new bands to emerge all year'. This is patent nonsense — there is zero, I repeat, zero evidence here to give credence to this claim.

This 'Beasts EP', badly produced by UK Sub Nicky Garratt, is a mess of loose, shambolic drivel. Live, the SGC may well conjure up an atmosphere of snarling menace and brooding intensity. But here on record they sound like a bunch of low budget, ham-fisted amateurs — vocalist Andi Hayward in particular being responsible for a monumentally awful display of self-satisfied whining.

NICO AND THE INVISIBLE GIRLS: 'Procession' (½ Records)

Superficially, this is nothing more than a collection of highly emotional quasi-religious chants rendered utterly indecipherable by a heap of tinkles and drones and thuds and clatterings. But, of course, it really means so very much more!

(Velvet Underground fans take note that the B-side contains a spanking new version of 'All Tomorrow's Parties'.)

DALE HARGREAVES' FLAMINGOS: 'Scared To Death' (Zap! International)

Embarrassing attempts at Trevor Horne-style 'pop grandeur' from DHF, the Harrogate-based group recently voted the tops on an edition of David Essex's splendid *Showcase*.

Histrionic Anglo-pap, the Flamingos would probably sound much better with Jack Hargreaves on vocals. Did you know my dad always used to get mistaken for him?

Altogether now: 'Out of to-own . . .'

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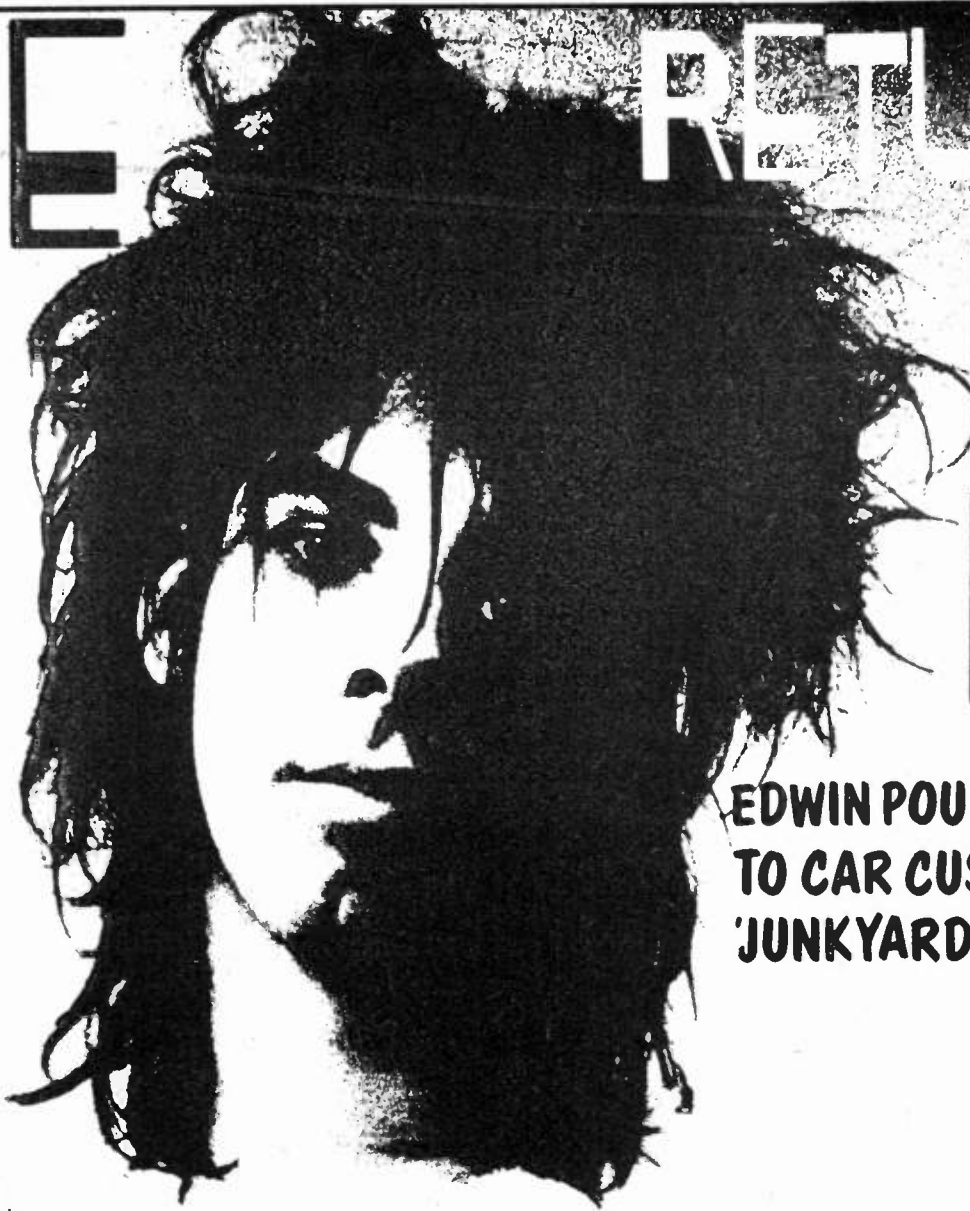
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Coming Soon
The New Album

MAGIC

(released September 17th 1982)

THE RETURN OF THE BEATNIK BANDIT



EDWIN POUNCEY ASSEMBLES AN INTRODUCTION TO CAR CUSTOMIZER, T-SHIRT PAINTER AND 'JUNKYARD' COVER ARTIST

Pics L-R: Nick Cave models 60's classic Roth T, Ed 'Big Daddy' Roth displays his wares while Rat Fink looks nervously on.



Paul Slattery

Hello out there in Monster-land! As you know, the wheel was invented many, many, centuries ago. And as you also should know, Big Daddy Roth invented Monster Shirts about the same time.

In about 1957, a Car Club in Maywood named the Drag Wagons, wanted some T-shirts with their club emblems on them. So Big Daddy Roth used magic markers and spray cans and anything else that he could lay his hands onto to make these shirts for the members.

It was like a pyramid soon after that. Soon there were hundreds being made every day.

Today Roth employs an unbelievable amount of people in his La Mirada Studio to bring you the best in T-shirt wear!

(The introduction to Ed 'Big Daddy' Roth's 1982 Catalog).

THE WORK of Ed 'Big Daddy' Roth first captured my imagination in the prime of my innocence when, while casually leafing through a copy of *Drag Cars* for no other reason than it was something to do, I came across one of his T-shirt ads.

Although in proportion to the rest of the material in the magazine it was a small thing, the actual visual invention crammed into it was devastating, ultimately dwarfing the rest of *Drag Cars* further content.

Huge, hulking, twisted forms surrounded by a swarm of flies leered out of the ad at me, their veined eyeballs popping obscenely out of hollow sockets.

Each abomination was crouched behind the dash of some equally monstrous hot car while one muscular, deformed arm and hand was clutched tightly to what first looked like a bowling ball on a piece of wire, but was in fact the gear shift knob.

There was another figure there too who wasn't in a car. . . In one corner of the ad stood a lone, bare footed, nervous looking rodent type character with a huge R.F. monogrammed onto the front of his overalls.

This, I was later to learn, was Rat Fink and somehow in the way that it was drawn the pathetic blended with the anarchic and triggered off something inside me that I would never forget.

I went and raided my money box and sent off to Ed 'Big Daddy' Roth for a Rat Fink T-shirt which needless to say never arrived.

Undeterred however I kept my eyes peeled for anything to do with Ed Roth's fantasy factory and was eventually rewarded with the model kits.

I stumbled across these while out shopping in Leeds for a pair of shoes or something equally mundane with my mother.

There in the window of The Model Shop, among the balsa wood planes and train set accessories glared contemptuously the goggle eyed demons that haunted the pages of the *Drag Cars* magazine brought (almost) to life. After much pleading I managed to persuade my parent to let me take one home and from that moment my obsession became terminal.

The first of these kits I built was called 'Drag Nut' which also included to my delight a mini Rat Fink to accompany the main character.

Drag Nut looked mean as hell with a distended pot belly, greased down hair and a taut, pock wrinkled, skull of a face that was all mouth and pointed teeth. The figure was hunched behind the wheel of a yellow rod and instead of the usual gear shift he held a vicious looking spanner wrench.

As soon as 'Drag Nut' was completed, taking pride of place amongst my Frankenstein and Godzilla 'Glow In The Dark' kits I made plans to secure the entire series of Roth's grotesqueries and one by one I pieced together my collection.

Christmas provided me with 'Mothers Worry', a purple skinned, leather capped deformity sculpted in cut off T-shirt and jeans who squatted behind a roadster with its engine spewing out while reaching out a taloned claw for a more traditional dice shaped gear shift.

Then came 'Mr Gasser' my least favourite, I had a lot of trouble getting the paint to apply and the parts were slightly warped so they didn't fit together properly. He was green with a shock of orange hair, stripped to the waist and cruising a heavy duty, cut down Cadillac limo.

Later on in the series came two kits that were based on the Rat Fink character and revealed, although I didn't know it at the time, a radical change in Roth's conceptions about the next mode of transportation.

The first of these was 'Super Fink' a deliberate Superman lampoon which had a goofy, red flanneled underwear attired Fink resplendent in black, floppy R.F. witches hat and patched cape performing wheelies on a motor powered skate board.

Then came my personal favourite out of the whole collection, 'Brother Rat Fink' who was a larger, meaner looking version of his kid brother and sat astride a wicked looking yellow Harley chopper bike. He was the personification of the ultimate outlaw biker mutation, his claws reaching out for the drop handled bars as if he was saluting the new salvation that was to cost Roth his contract with the Revell model car kit company.

The days of the big gear shift knob were over, it was the dawn of the motor cycle era.

My complete collection was lost forever

when I left home, my parents moved house and in the confusion of packing they were mislaid or smashed up. A large portion of my childhood went with them but the memory stayed intact.

ASIDE FROM this particular area of his work Ed Roth is also reknowned as one of the world's leading car customizers, his creations in this field such as his famous bubble topped Beatnik Bandit and Mysterion cars made auto design history when they were first revealed to the public and can be read about further in Tom Wolfe's famous essay on the subject *The Kandy-Kolored Tangerine-Flake Streamline Baby*.

My main preoccupation with Ed Roth though, was with his T-shirt and model kit design and so when the news broke that The Birthday Party had commissioned him to do the artwork for their 'Junkyard' album cover, the cherished memories came flooding back in one big rush and I awaited the results with excitement.

When the finished artwork proved to be as sensational as I had imagined I felt inspired to ask around in the hope of doing an article on the man and eventually the pieces fitted into place exactly like one of Roth's immaculate model kits.

This piece on Ed Roth is in two parts, the first an interview with Birthday Party vocalist Nick Cave and the second with Roth himself.

Ed 'Big Daddy' Roth is now employed in the graphics department of an amusement complex called Knott's Berry Farm which is situated five miles away from Disneyland.

His T-shirt business is still in production but on a more low key level, the catalogue he sent showed examples that lacked the rebellious menace that was there when I discovered him. Rat Fink for example I was shocked to find has turned into an almost Snoopy type character over the years, but there is no denying that the electric spirit that surges through Ed Roth's creations is as strong and masterful as ever.

Just take another look at the cover of 'Junkyard' if you don't believe me.

NICK CAVE

What was your first introduction to Ed 'Big Daddy' Roth's work?

"Because I wasn't around at the time when his art was most popular my first experience of Ed Roth was through my brother who owned several of the T-shirts, which I remember from much younger. It's in more recent years that I've found examples of his work for myself."

Was your brother into Hot Rods and things?

"No, he was more of a hippy who was more interested in the soft core, subversive side of his art work, which I mean Ed Roth did go in for occasionally, rather than just the Hot Rod stuff. All of his work that I've seen is reasonably soft core stuff."

But don't you think it's got a rebellious spirit to it for the period?

"Definitely so!"

I mean it wasn't a hippy designed thing was it? It was more for drag nuts and bikers.

"I think it was probably just taken up by the hippies, I think they were quite off the track really."

Did your brother own any of the model kits that Roth put out through Revell?

"No but I would dearly love to see some. I've heard of fluorescent blue spittle that you glue to the monsters lips, this is the record company boss explaining about one particular model he used to own 15 years ago or whenever it was."

Yeah, and they had red jewelled eyes that you could glue on and every kit had a separate 'free' gift like the 'Mothers Worry' kit had a 'bulletproof fly' and the 'Brother Rat Fink' kit had a Rat Fink familiar perched on his shoulder.

"That sort of stuff has long since gone off the market, I should think it would be a rare thing to find one of those around. I'm sure he'd have them though."

What made you decide that Ed Roth was the man to design your latest album cover after all those years?

"Well, I was very fond of his work and I thought that it had an energy and a humour about it that I thought would be appropriate for the record. We wanted to have for the cover something that was as far away from the 'new wave' type covers as possible and at the same time get something that related to our music."

"It took a long time for the whole thing to come about, we had to first locate him which was rather difficult."

How did you manage that?

"The head of our record company in Australia knew the phone number of his contemporary George Barris, (creator incidentally of TV's famous Batmobile) and he knew that Roth worked in the graphics department at Knott's Berry Farm which seems to be a very different occupation from the one he previously had."

"But Ed Roth was very thrilled to do the thing and has said that he thinks the cover is the best piece of work that he has done, although I hear he was slightly dubious about the record's content at first."

What do you think was the reason for that?

"Well as far as I can make out his particular moral attitude has changed somewhat over the years and he's feeling certain pangs of guilt for being involved in lowering the moral standards of youth in the Sixties and is now concerned that his artwork isn't related to that in the Eighties."

"I just hope that when he eventually gets hold of a copy of our record that he doesn't

find it unwholesome."

Is the character on the cover meant to represent the song 'Big Jesus Trashcan'?

"Whether he worked with that song title I don't know but it does seem to be very applicable. That particular character in my mind when writing the song did have a cartoon monster type bigness."

Did you suggest having the Rat Fink character machine gunning the cat on the cover?

"No, the Rat Fink, the cat, holding the cake, all of that's his own personality. The one requirement we did make was that he didn't try to update his work to make a 'punk rock' version of his older style."

"I really don't think he's done that type of work for a long time and we were slightly worried that he might try to update his style for the Eighties."

What's been the public reaction to the cover?

"It's certainly been a love hate thing as far as it goes. I mean a lot of fans have thought it was a really repulsive idea to ever think of putting something like that."

"I mean the thing about it is, it's the kind of thing that can be treated really light heartedly as if it's just a puerile piece of trash put out as a record cover, which in essence it is, but at the same time I think there's a real depth of meaning to his stuff that I can never place my finger on which I hope is parallel to what's on the record as well."

"There have also been a lot of people who have loved the record cover as well. It's very slick which has offended a lot of people who expect something a little more 'independent labelish' from us which I'm very glad we've somehow got away from this time round."

ED 'BIG DADDY' ROTH

How did you feel about being asked to do the Birthday Party album cover?

"Well the first thing I did when Keith Glass phoned me from Australia was to say I wasn't really interested because I have developed an attitude in life, 15 years on, that what I was doing when I was younger was not really that cool."

"So I told him when he came to LA to call me up and we'd discuss the music that the band was playing and I'd consider doing it if the music was good and their attitude was basically morally clean. He explained these things to me and I said OK."

The trashcan monster you drew for the cover, was that totally your creation?

"Well there's two of us who collaborated on the cover, me and Dave Christensen and we had to take the sketches we did while Keith was here and put them into a finished piece of artwork which he approved in pencil first. But the sketches that we made were pretty rough and it's a very long process to get to these kind of things."

"So when he explained the kind of picture he wanted and what he wanted to do with the artwork, to make it represent a junkyard situation, I had to dig out the '59 Cadillac fenders and stuff for reference and make sure everything was OK."

Did he specify that he wanted Rat Fink included in the finished drawing?

"No, Rat Fink is, HA HA HA, that's my little trademark."

Tell me about Rat Fink, how did you come to create Rat Fink?

"Well Rat Fink was my interpretation of Mickey Mouse."

"1961 I drew that and I wrote a letter to Disney Studios about two years ago asking them if they wanted to buy the character and they said no, they already have a rodent in the family so . . . I knew I was stuck with him because basically I AM Rat Fink."

YOU'RE RAT FINK. . . ????

"I'm Rat Fink. I'm heavy like that and I have a comical attitude about things and I like to go bare footed . . ."

So Rat Fink is very much a self portrait?

"Absolutely."

Do you machine gun down cats as well?

"No I love animals, that just goes along with the rest of the design for that cover."

When you began your career you started out by designing the Weirdo shirts, how did that originate?

"I did a couple of shirts for a car club in Maywood called The Drag Wagons, I used a felt pen marker, they were new at the time and more people wanted some of these things for some of the other car clubs so I went and bought an airbrush that would let me do them faster because felt markers were slow and they also washed out very easily."

"So I got a small air pencil and started using enamel dye, it went a lot faster and it mushroomed over a period of five years into a \$1,000,000 a year business for me."

What happened to your car customizing?

"As far as the car customizing goes, the fibre glass cars that I built are in museums around the country. I think the Beatnik Bandit is the most popular one around the world, it sold the most model car kits."

"But as for the things I've been working on lately the public isn't interested. I have a sun powered car that I'm driving now, people aren't interested in that, they're more interested in their '32 Fords, '34 Fords and that kind of thing."

"I'm making a swing back to that kind of thing in the latter part of my life but over the years I've just devoted myself to coming up with three wheeled transportation and going out into the desert here in California and riding with those vehicles."

"I shied away from the car shows because they were so phoney."

What does your sun powered car look like?

"Well it's a three wheeled vehicle and it has a set of cells on top that convert the sunlight into electrical energy and that propels the car. It's exciting to me but the news media won't handle it because it's not strange, it's just too normal."

"It's a scientific approach I guess. I don't know why they won't handle it. They like things with bubble tops with twenty headlights and that kind of thing."

Going back to the monsters on the shirts, they were turned into model kits and put out by Revell. How did Revell become interested in what you were doing?

"They saw my advertisements in the Hot Rod magazines, in those years I was spending quite a bit a month on advertising the T-shirts. They thought that if they had models of the cars that I had built and the monsters that I was creating then the kids would buy them because they could relate them to the ads in the magazines you see. They did for almost six or seven years. I bought a whole bunch of those kits."

"Then when the Beatles came over the building thing was taken out of the hands of the kids and music was put there instead and that's when the sales of those kits stopped and it changed to records and sound equipment."

Is that what forced Revell to drop you because plastic model kits had gone out of fashion?

"Well there were two things. For one I started riding around with some outlaw motor cyclists and the other thing was that sales were dropping pretty sharply. So they said to me you've got to stop riding around with the motor cycles and pay more attention to the sales of the kits. But I told them that was in 1967, and I said motorcycles would be the next big thing in years to come, that was when Honda hadn't arrived here yet and there were only two bikes in this country, Harley Davisons and Triumphs."

"They said no, motor cycles never will be popular but I told them I've got to take that chance and I'm going to stay with it. So I'm not interested in the sales of those kits because they're past history."

How available are those model kits today?

"Well the kits are selling now for around \$170 here, they're very expensive collectors items now."

You also had many talented artists working with you at Roth Studios. How did people like underground cartoonist/painter Robert Williams come to work for you?

"Well Robert came to me as a young kid out of college and his art instructor was really dissatisfied with him because he was doing all these things that they couldn't grade because it wasn't what they wanted, and so he came to me."

"He was a real young kid and I told him to go home and draw some stuff, so he did and he came back and I was very satisfied with what he had done."

"He worked for me for four years and then I went out of business, we had a lot of family problems in those years, so he went on his own and a fellow that owns all these cars in Southern California called Jimmy Brucker put him on a retainer of \$500 a month. That's how Robert managed to stay alive along with doing drawings in *Zap Comix* and that kind of thing."

"Ed Newton went on to Roach Studios in Ohio, he was my main artist but without a lot of direction he's not capable of functioning. It takes a collaboration like Mouse and Kelly or myself and Dave Christensen to come up with these things because the concept and the finished artwork are not able to be done by the same person."

"I was hoping that with Keith Glass, he's got this really robust type attitude, that we'd get international distribution with that record cover to give us the push we need into the music world because we've tried some other things there and they haven't worked out so good."

Now that you've been thrust back into the public eye so to speak what are your plans for the future?

"The only thing I've got planned for now is to build another Beatnik Bandit. The plan of the future is that after my retirement here from Knott's Berry Farm in January, I'm going to build the Beatnik Bandit 2."

"I used to think that Detroit was going to put out a car that was really going to do the trick and they have never built it, so I'm going to go back and do it for them."

"It's going to be a funny thing. I've got some clay models of it around and I've already bought the engine and collected most of the parts. I'm like a little pack rat, for about two years before I build these things I start collecting the parts and put them in a big pile and my wife claims that they're nothing but rusty pieces of car."

That sounds great. Do you plan to exhibit Beatnik Bandit 2 when you've finished building it?

"I think that the way I'm going to preview this car is at either one of the big car shows in Los Angeles or New York."

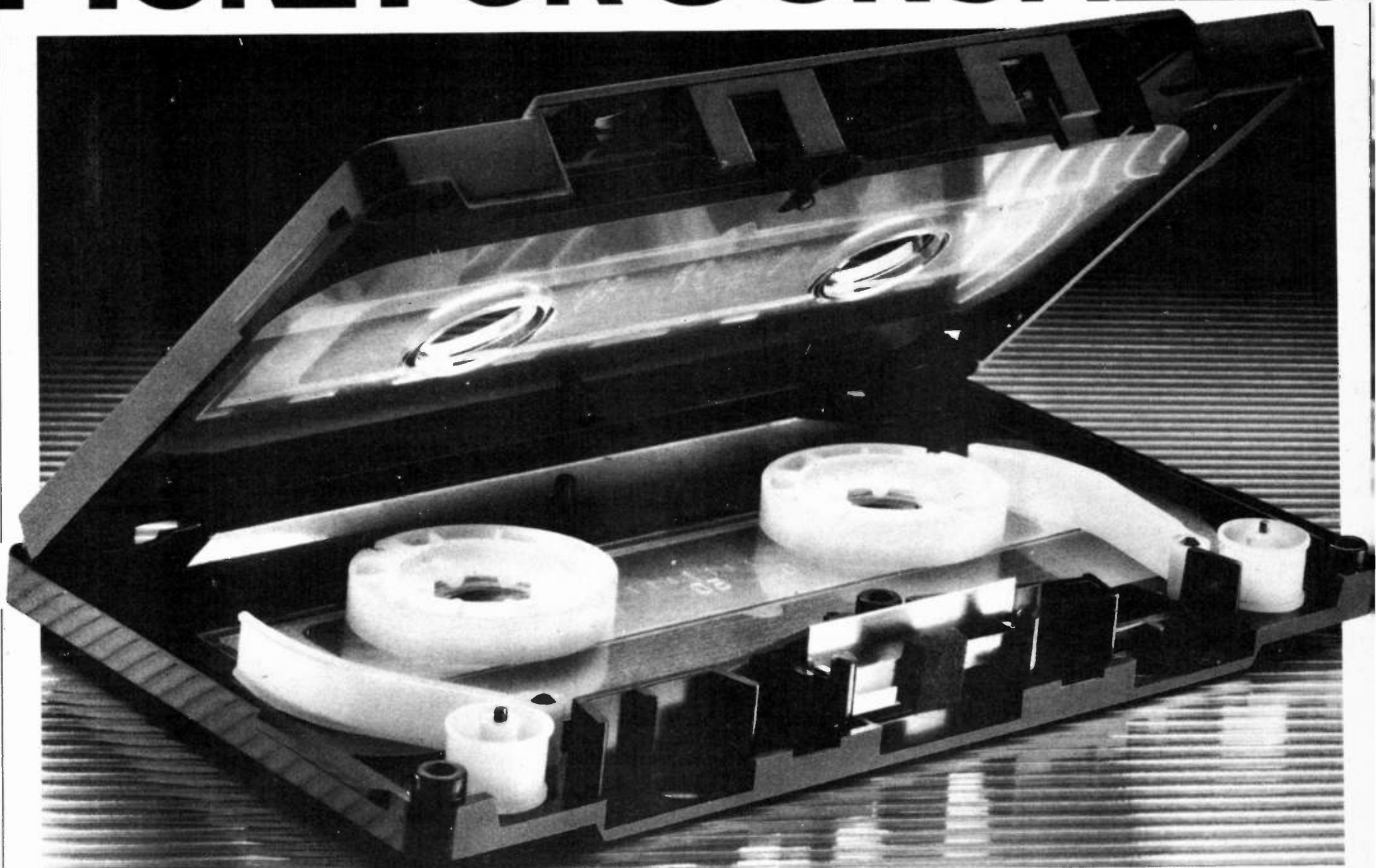
"But what I would really like to do, and I don't know how I'm going to do this yet, is since the car is going to be a very fast car, I want to take it to Germany, to the Autobahn, and go as fast as I can possibly go for as long as I can possibly go. That's my ultimate fantasy."

If this article has interested you at all and you wish to read more then further information about Ed 'Big Daddy' Roth can be found in the following books.

THE KANDY-KOLORED TANGERINE-FLAKE STREAMLINE BABY, Tom Wolfe, Picador

THE LOWBROW ART OF ROBERT WILLIAMS, A selection of artworks by Ed Roth protege Robert Williams with references in both words and pictures to Roth Studios, Rip Off Press

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PACK MEN



THE RODS growl and whine to Sylvie Simmons

WIMP ROCK. Every time you turn on the radio out here, there it is, hitting your ears with all the strength and power of a cotton wool ball, about as satisfying as an all-blancmange diet, about as much fun as films about children and puppies.

Turn on the hard rock stations even and you'll hear erstwhile HM guitar solos smothered by lightweight songs full of sugary production and drippy sentiment — "Oooh I run to you with open arms . . ."

And this is the country that claims to have invented kick-ass metal music. It's enough to make a headbanger weep. Obviously if you want to hear American music that stirs your blood and hurts your ears you've got to go somewhere other than the regulated pap radio stations. In this case I'm going all the way to Washington D.C.

The people I told about the trip beforehand acted as if I was going to a funeral. The Rods, they winced? That ugly bunch? How do you explain to friends that just over a year ago the arrival of their press photo — three mean, macho monsters with black leather and chains, savage long hair, bad skin and amused eyes, slouching around in some sleazy back alley — brought joy the like I

haven't felt since I first got a publicity pic of the Godz years before.

And the debut album that came with it was every bit as satisfying as the mugshots promised. Hardcore American HM, a magnificently manic collection of songs that left holes in your speakers and had neighbours complaining on both sides the minute you put it on. Lou. I and stirring and lunatic.

I couldn't wait to see them, but fate (or lack of money) never brought them out from their native east coast to wimp rock capital LA.

Then the other week another publicity picture arrived and an album with a drawing of a triple-headed canine obviously out for blood. 'Wild Dogs' it was called, the second Rods opus, and straight on the turntable it went.

I F THEY'D just got up on an arena stage somewhere and played ten songs in a row, non-stop, I doubt it could have sounded much more like a live set than this album. Just about every song (bar 'You Keep Me Hanging On', a cover of the Supremes' hit and a glorious waste of time, unless they reckoned that like Van Halen they could get a bit of US radio airplay out of it and a foothold into making it big in America) is of the anthem variety, lacking only the airpunching to make them complete.

It sounds, in fact, exactly like a short, sharp and to-the-point set of the kind

done by a band still at the arena opening-act stage, trying to cram in as much straight-ahead impressive HM as possible to win the kids over to their side in a small amount of time.

I wouldn't put it quite up there with the debut, which is a real classic, agreeing partly with Geoff Barton's diagnosis that trying to sound un-American and more like the thrashing NWOBHM-ers has lost them some of their edge and distinction. But second albums are often a bit of a let-down, and as you'll see later, the Rods have some pretty good excuses/reasons for sounding like they do on 'Wild Dogs' — a lot of them to do with poverty.

And talking of poverty, here I am in Ronnie and Nancy's hometown, the city that gave us moon rocks, White House salt and pepper pots and the Declaration of Independence, trying to find my way to the Capitol Largo arena where the gig's being held.

Strangely enough the place is half-empty and echoey — considering the killer triple-bill of Rainbow, Krokus and the Rods — and when the Rods do their opening stint it's even worse.

Doesn't seem to bother the band that much. It's a concise set with songs from both albums played so loudly that the metal chairs in the arena begin to feel like a row of vibrators and the stacks of amps and speakers on the stage are literally beginning to wobble too.

A few people down the

front are stirred into action, and by the end of the set, while guitarist Rock Feinstein is chucking himself around doing a guitar solo and Carl Canedy takes his turn to ferociously beat the drums into a pulp, there's some people rooting for them.

It didn't help that the Rods were added to the bill at the last minute, so if you read the adverts you wouldn't even know they were playing; but there seemed to be some loyal fans amongst the small crowd, and the way Rock was plugging their name and their album at every opportunity, next time they'll know who they are.

BACKSTAGE THE band are pretty cheery for a bunch that's stony broke and having to go straight home to upstate New York that very night because they couldn't afford the hotel rooms. Their shirts are off — opening acts don't get air-conditioning in their room — and they're flexing their muscles for the camera.

Garry Bordonaro, bass player, is youngest, least brawny and cutest. Carl Canedy is big and hairy and would look like a Hells Angel if he didn't have such a disarming grin. And David 'Rock' Feinstein, founder, is small, wiry and intense.

Because of the heat inside — not much better outside — we go to the parking lot to do the interview, interrupted by the odd late car coming in and spandexed blondes in high-heels strutting by.

"We like to hump girls

legs," Carl chuckles, referring to the new opus's title. "We're all wild dogs — nice wild dogs though."

The name's actually a tribute to the ideal HM fan, ferocious, rabid and unleashed, and they hope an apt description for their music.

"We wanted," they say, "to make the loudest, heaviest, meanest thing we could do."

If it sounds like they just went in and laid the thing down, that's it, you're pretty much right.

"Our concept of a good rock album is that it sounds real," explains Garry. "The energy and the edge that you get in a real live performance — that's the way we wanted it to be, because we've all listened to really good albums like that — early Led Zeppelin and things like that — and they sound like they're played live. Really raw with a lot of mistakes, but it gives it that spontaneity that really gets you. That's the way we wanted it: lay down the basics, all of us playing at once just the way we do it."

Lucky for the Rods they like to do things this way, as they were only given two weeks to make the album in anyway. Two weeks isn't enough time for the average US megaband to decide what T-shirt to wear to the studio.

"Two weeks," Rock shakes his head, "is all we had money for."

If they'd had the budget for longer, you might have got a very different album. The spontaneous anthems would still be there, they

reckon, but so would some more ambitious numbers that would have taken up studio time only big bucks could give them.

"There were other songs that we've had for a while that would require more production and more time, which we just didn't bother to do. But in the future we hope we'll be able to do them. They'd take a lot more work; you couldn't just go in and do them and expect it to be right. But our intention was really to make a raw-sounding album anyway. A little more time would have been nice, but maybe it wouldn't have been any better — just different."

NOT MUCH different from your average British HM band by some accounts. The reason they crossed the Atlantic to record their second album was — back to budget again — to "kill two birds with one stone."

They came over to join the Iron Maiden tour and decided to stick around for a couple more weeks.

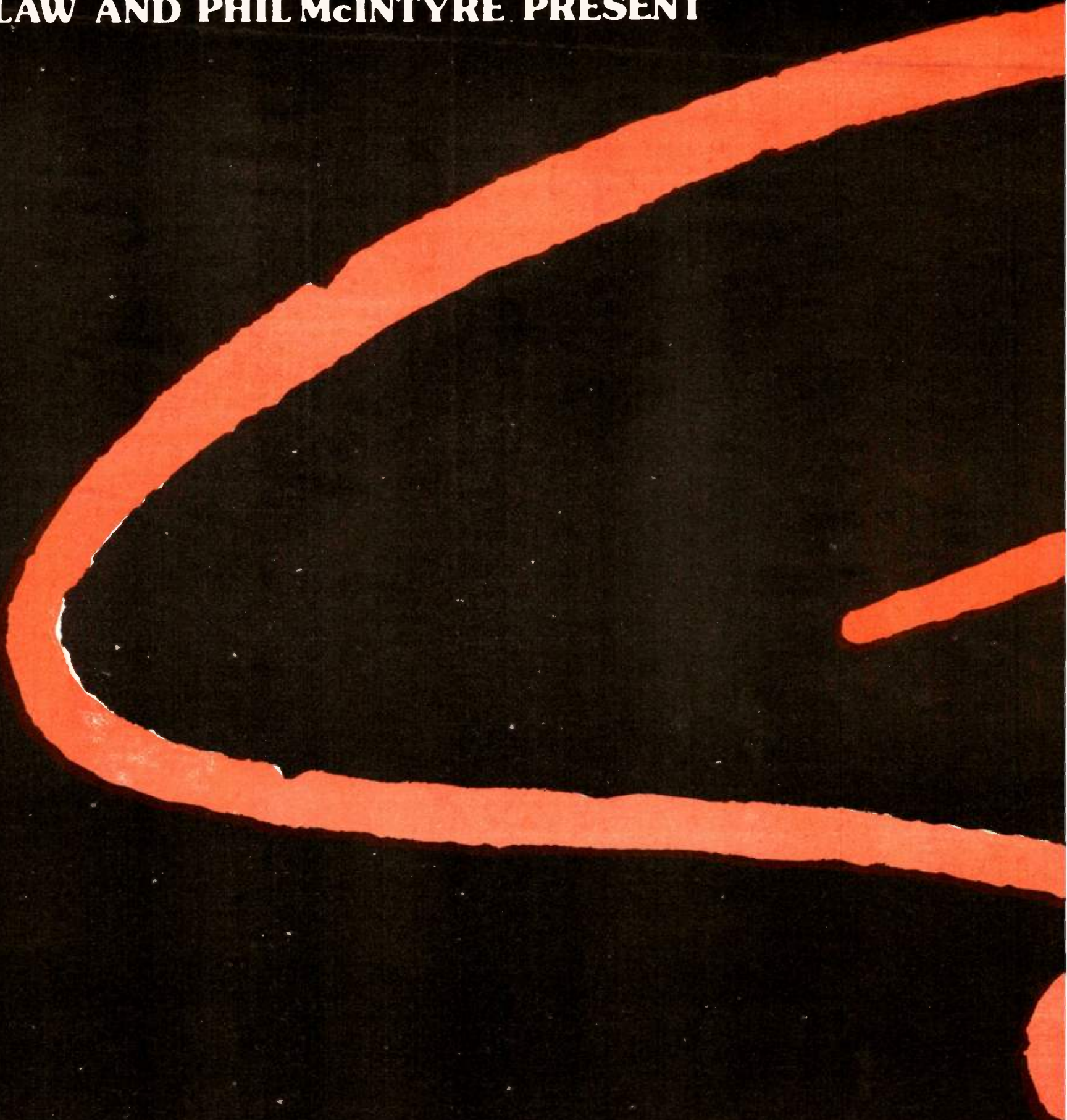
"But we admire a lot of the English bands and we like the sounds that come out of English recordings," adds Garry. "So we wanted to go to England and use an English studio and try and get that kind of sound. Because you don't seem to get too much of that in the US. You get a lot of what you call the LA sound — too clean, too studio, and totally different to what a band sounds like live."

The Rods agree that

Continued page 28



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from page 25

USHM for the most part has wimped out. They also agree that, even in their state of near destitution, they couldn't go for the big bucks by writing hard rock ballads and the like.

"A lot of those bands you'll find in the early days — a prime example for me is REO Speedwagon," says Garry, "started out as a real heavy band, real raucous type of sound, and I think they were great and I listened to them. And now they've gone to this real middle-of-the-road, sound-like-everybody-else type of thing, which to me doesn't make it. To me it seems like 'we want to make money'."

"Obviously you've got to make money in this business, but they sacrificed a lot of whatever individuality they had. The record business — not just in America; the world — has taken a turn for the worst. People are afraid to really take a chance and do something unusual because they're afraid they won't sell any records. So what you get is a lot of the same sounding kinds of things, everybody shooting for whatever happens to be successful at the time. I think it's bad."

"The idea of the Rods, the identity of the band, is pure straight-ahead heavy metal. I don't think we're ever going to go out and play a lot of sugary ballads, a lot of MOR shit. We couldn't get away with it — we're not that kind of band. We do what we do best and that's all we've ever done and ever want to do really."

"We play for the people," says frontman Rock.

The people they play to most of the year are around the homebase of Ithaca, in the Central New York State area, a place filled with colleges and hence preppy college kids who prefer to listen to Talking Heads and talk about Brian Eno than headbang to the Rods. They played "anywhere that would have us — not too many respectable places would have us — just to be out playing." Definitely a place that separates the men from the boys.

Singer-guitarist Rock had the most chequered rock history of the three. After giving up the trumpet at the age of eight and switching to the drums as being more suited to noise-making, Rock played in several high school bands before switching to guitar and joining his cousin Ronnie Dio's band the Prophets.

Time went by, so did the band's name. Psychedelia came along, and little Ronnie and Rock called their band The Electric Elves.

"It was the time when all those bands from San Francisco developed. I didn't drop acid and I didn't wear earth shoes," grins Rock, "but I played loud."

That band did some singles, evolved into Elf with music more in the Blackmore-Zeppelin mould, and did some albums for Epic. Rock stuck around for just one of them and a tour with Deep Purple and Uriah Heep before dropping out of music for more than five years.

"When I quit I just had to get out of the business for a while. I bought some land prior to that and I wanted to build a place in the country. Music was the only thing I'd ever done, and it started to bother me. I wanted to experience some things, like an eight hour day job. I hated it, but I just wanted to

RODS (from left): Canedy, Feinstein, Bordonaro



THE RODS

learn some new things.

"I worked for the State for a while — Conservation Department — because I like the outdoors and trapping and fishing and all that kind of thing. And I did that for five or six years" — living in a log cabin he'd built himself, without any electricity or telephone — "until I just finally decided what I really wanted to do. I got bored just hanging out and as long as I had a couple

of dollars in my pocket for gas for my truck I was happy. But what it really came down to was music. I really had to do it."

ROCK KNEW Carl from the local band circuit. Carl had been in it for ten years odd. A student of the likes of Carmine Appice and Tony Williams, Carl had made a name for himself as a drummer, but not much in

the way of a fortune. When Rock first called he was involved in another project, and when that was finished, the Rods were formed.

Carl had been badgering his parents to get him a drum kit from the age of five, later discovering Cream and Hendrix were great to bash along to, and later still discovering that rock "was an easy way to get drunk and pick up women."

Meanwhile Garry had been

trying to pick up an education. They found him at college studying to be an engineer. "I tuned in, turned on and dropped out," says Garry.

He started out as a drummer too (blimey, no wonder they're so loud!) before joining an HM band playing Grand Funk and Aerosmith type songs at school proms.

"At the time disco was really hot and rock was dead

in the US and here we were playing Led Zeppelin and stuff and wondering why we weren't making a lot of money. I wasn't going to play any of that other shit!"

Rather than do that, he quit music — by then he'd adopted the bass as his instrument — completely.

"When these guys called me, I was even more hesitant to try and get back into it. I said it's a f***ed up business and I don't want to do it any more. But when I heard what they were doing — well this is what I want to do."

Their ambition when they started wasn't to be the greatest band in the world, "just the loudest. We just wanted to get the equipment together and play."

"Everybody," says Garry, "has this dream of going to the top, though it doesn't always look as good from the top as it does from the bottom. This is a way of life for us, being musicians. There's other ways of being musicians than to be a session man or a weekend musician. That's not what we're into."

"We're outcasts of society. We can't go back. There's no place else for us to go."

"Wild dogs," Carl adds by way of explanation, until his bloodhound instincts are diverted by a groupie walking by.

"All we want to do is be on the road," says Rock, "and we can't find anybody to give us enough money to stay on the road for more than two days, so it's really difficult." (They've only been given two dates on the Rainbow tour, intending to join a Judas Priest tour that looks like falling through. They're not happy with spending 11 months of the year in Upstate New York.)

"So if you know anyone who wants to give us money. We had this idea," grins Carl. "We're going to get a lot of our women together and pimp them out and they'd bring us the money at the end of the night and that would be our tour support to get us to the next gig."

Hang on a bit. Why make the women do it? Hire yourselves out.

"That's a great idea. But we'd be so in demand we'd never have time to go on the road." (You must be joking — Ed).

"We could do a hundred tricks a night," chortles Carl. "We have incredible staying power."

THEY DO indeed. The Rods stuck it out, so to speak, through road managers who embezzled their takings, trucks that fell to pieces, and road crews who turned out to be biker gangs and drove their motorcycles up to the stage, threatening wrongdoers with knives. They also stuck it out through lack of recording company interest, to the degree where they put out an album of demos independently, selling 'Rock Hard', as it was called, at their gigs.

"You were saying things are rough now," says Rock. "Things aren't rough now really. We went through a lot of hard times — good times — so this doesn't seem like anything much. The fact that we might not be getting as much support over here from certain factions as we got in England — it doesn't matter, it's just another obstacle. The Rods are so determined that we're just going to keep going no matter what, no matter what the obstacles are."

THE NEW
SINGLE



from

ERAZERHEAD

is called:
TEENAGER
in
LOVE

PUT IN A COYNE

ALTHOUGH this column has always had a discographical bias, the fact that we've been focussing on them a little more heavily in recent weeks has prompted floods of mail requesting discographies of a wide variety of people. There is certainly no way that we're going to find room to print them all; I'd need a page a week from now until Christmas. Bear in mind though, discography freaks, that a full release listing by a currently popular band is now appearing in each issue of *Noisel*, and to avoid duplication, the ones which get used in *Wax Fax* will be of older or slightly more esoteric acts. There is also a hefty book of rock discographies to be published in the not too distant future, which will hopefully go a long way towards satisfying this widespread thirst for info.

Anyway, back to this particular column, and on to Ken Bailey of Haverhill, Suffolk, who says "I don't think I've ever seen a discography of Kevin Coyne, particularly of his singles, of which there must have been quite a lot over the years. Can you oblige with a discography in *Wax Fax*?"

You're right about the singles. Although he

has never been thought of particularly as a singles artist, Kevin has released virtually as many singles over the years as he has albums, almost all of them on Virgin, the exception being his debut effort on John Peel's fondly remembered Dandelion label.

Here are the full singles details: Dandelion 2001 357 'Cheat Me'/'Flowering Cherry'; Virgin VS 102 'Marlene'/'Everybody Says'; Virgin VS 104 'Lovesick Fool'/'Sea Of Love'; Virgin VS 107 'I Believe In Love'/'Queenie Queenie Caroline'; Virgin VS 119 'Rock 'n' Roll Hymn'/'It's Not Me'; Virgin VS 126 'Lorna'/'Let's Have A Party'; Virgin VS 136 'Don't Make Waves'/'Mona, Where's My Trousers'; Virgin VS 148 'Walk On By'/'Shangri-La'; Virgin VS 160 'Fever'/'Daddy'; Virgin VS 175 'Marlene'/'England Is Dying'; Virgin VS 203 'Amsterdam'/'I Really Love You'.

And these are the albums: Dandelion 2310 228 'Case History'; Virgin VD 2501 'Marjory Razorblade' (double album); Virgin V2012 'Blame It On The Night'; Virgin V 2033 'Matching Head And Feet'; Virgin V 2047 'Heartburn'; Virgin VD 2505 'In Living Black And White' (double album); Virgin V 2096 'Dynamite Daze'; Virgin VD 2552 'Beautiful Extremes, 1974-1977' (double album); Virgin V 2110 'Millionaires And Teddy Bears'; Virgin V 2128 'Babble' (a joint album

with Dagmar Krause); Virgin V 2152 'Bursting Bubbles'; Virgin VGD 3504 'Sanity Stomp'; Butt BUTBOX 1 'The Dandelion Years'; Cherry RED B RED 23 'Pointing The Finger'.

SHOUT IT OUT

JOHN FITZGERALD of Windsor says: "I want to get hold of the original versions of the songs 'Shout' and 'Twist And Shout', both of which were by the Isley Brothers and are now many years old. Can you give me details of the original singles, and also in what reissue form (if any) these two tracks are available now?"

The original version of 'Twist And Shout' wasn't actually by the Isleys, but by a very obscure group called the Top Notes; it was issued here on London HLK 8580 in 1962. However, we'll assume that it's the Isley Brothers version you want, and not necessarily the original as such.

'Shout' first appeared as long ago as October 1959, when it was released on RCA 1149; 'Shout' (Part 1) coupled with 'Shout' (Part 2). It

was then never reissued on a single until August 1979, when it reappeared as a twelve inch record. Both parts of the song were together on side one, and the flip contained the tracks 'Respectable' and 'Tell Me Who' (originally the A-sides of the group's second and fourth RCA singles). The catalogue number of this release was RCA PC 9411, and you should still be able to get it. Its last album appearance was twelve years ago, on an album titled 'Shout' on RCA International INTS 1098.

'Twist And Shout' by the Isleys appeared in the Summer of 1962, on Stateside SS 112, coupled with 'Spanish Twist'. It made the charts a year later when the Beatles' version of the song on their first album was stirring up demand for it on a single. Again, it wasn't reissued until the 1970s, when it appeared on DJM DJS 640, coupled with 'Time After Time', in 1976. As far as I can discover this has now been deleted, but will be comparatively easy to find (and much cheaper) compared to the original. The song has only ever been on one Isley Brothers album in this country, and that again wasn't until 1976, when 'Twist And Shout' (DJM DJS 22028), a compilation of their early 60s tracks from the Wand label, was released. This album turns up fairly regularly (at least it does in London) at a bargain price, so I should keep your eyes open for it.

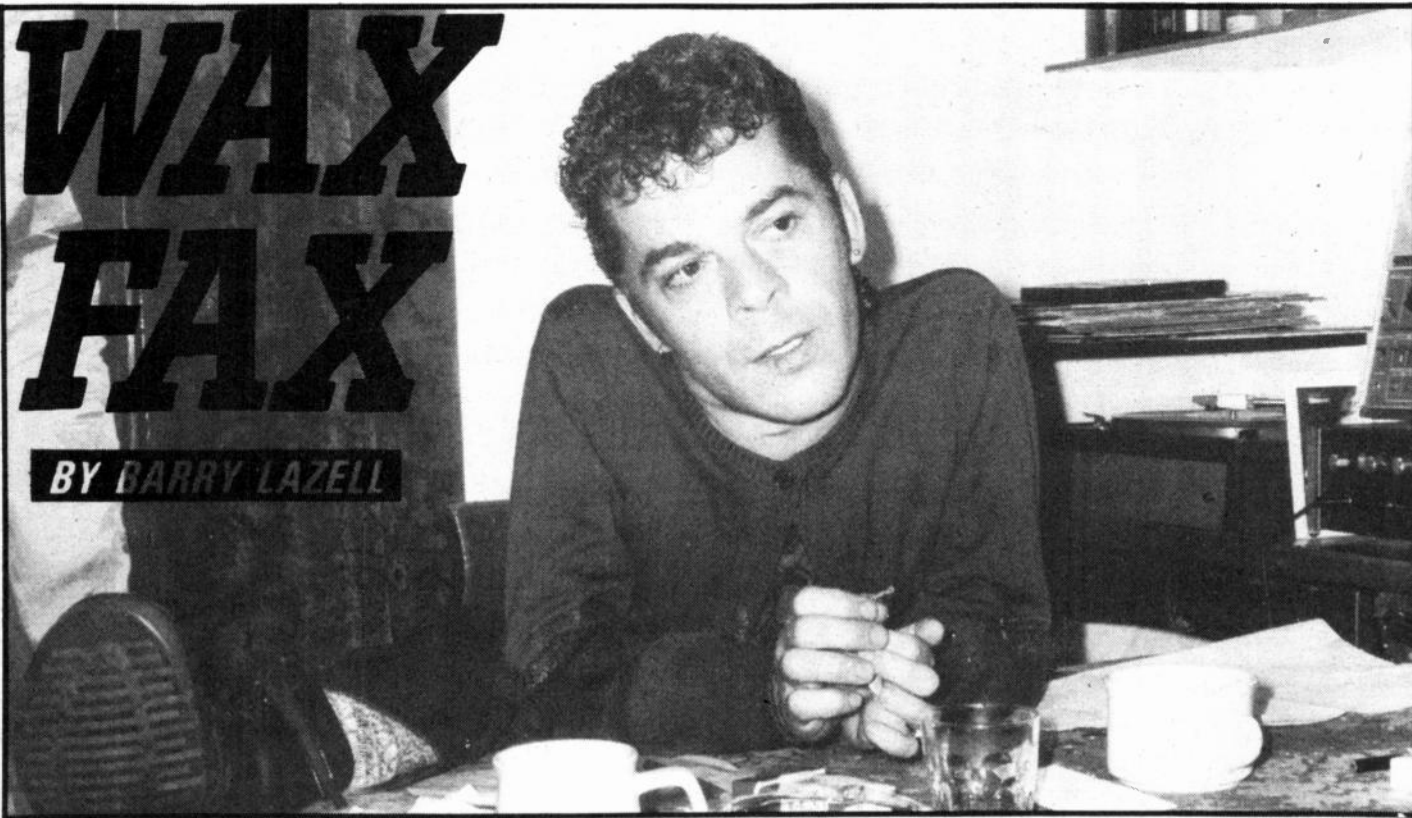
DURY DURABLES

SIMON HACKETT of Gloucester asks: "Can you give me any info on singles by Ian Dury & The Blockheads which have been released as twelve inchers, as I'm trying to collect them all. I have 'Hit Me With Your Rhythm Stick' and 'Reasons To Be Cheerful', both on Stiff, but I reckon that at least one more Stiff single might also have been twelve inch. And what about his later releases? Any help you can give would be appreciated.

Some of the Stiff twelve inchers, particularly early ones, were pretty limited editions, the two you already have being exceptions, as they were both bit hits. Dury's first one on the label was 'What A Waste' on BUY 27 (exactly the same number prefix as the seven inch, notice, which means record dealers must have had to take pot luck when they ordered it by catalogue number.) Subsequently, 'Superman's Big Sister' (BUYIT 100), late in 1980, was also released on the larger format. Neither of these two, unfortunately, are very easy to find, particularly bearing in mind the premium prices which Stiff collectors' items attract. Equally unfortunately, the same can probably be said of Ian's solitary Polydor twelve inch single 'Spasticus Autisticus' (POSPX 285), since the company stopped promoting this release very early on after there was adverse reaction from radio stations etc to the lyrics. I've only ever seen one twelve inch copy of 'Spasticus', and that's my one! In other words, good luck — you'll need it!

WAX FAX

BY BARRY LAZELL



IAN DURY contemplates the evasiveness of his twelve inchers

Jill Furmanovsky

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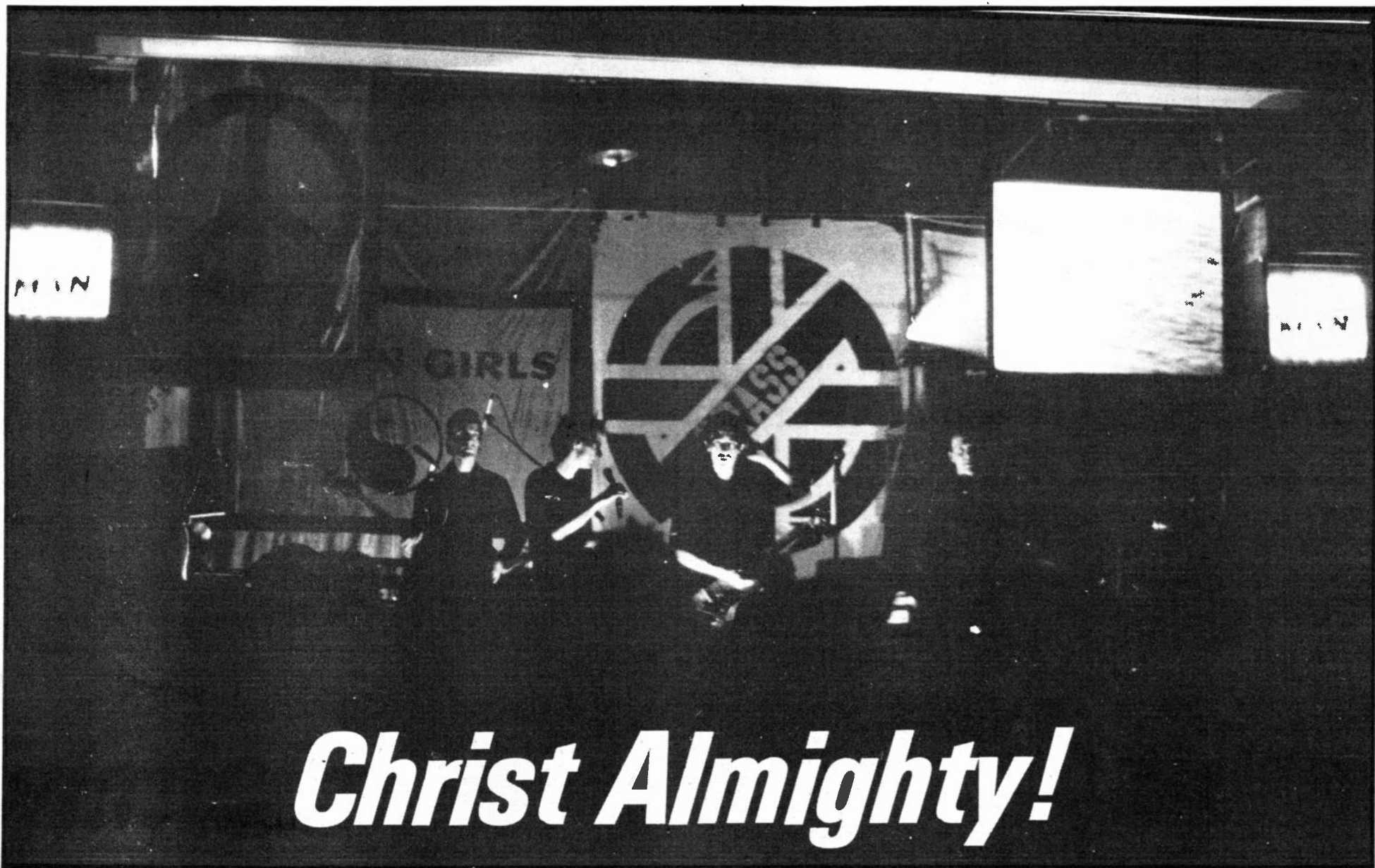
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ALBUMS



Christ Almighty!

CRASS DAZZLE the audience with their scintillating new light show

CRASS 'Christ — The Album' (Crass BOLLOX 2U2)****

A MESSAGE from Crass...
"If what I've got to say is always much the same/It's cos the game the system plays is still the same old game..."

Ladies and Gentlemen, 'CHRIST-THE ALBUM'!!

Who. You hand over your five pound note (now there's a change), and what do you get?

You get: A POSTER. Which, as usual, is an ingeniously put-together monochrome collage that slaps down the police, the Queen and other increasingly predictable targets (including a gay Breshnev and Reagan) in what should, I suppose, be interpreted as subversively surreal situations designed to chip away at the roots of the system's beanstalk.

But what's the real result? A snigger? A hearty guffaw? Or perhaps just a humble tip of the hat to Monty Python's Terry Gilliam.

A BRAND NEW STUDIO ALBUM. The sounds Crass make now are basically the same as they've always been. Only subtle improvements and sometimes startling additions to the familiar military rhythms, lashing guitar and tantrum-ridden vocals make 'Christ' any different to 'Penis Envy', or even 'Stations Of The Crass'. No, the one big division is the overall lavish production. This album was made with genuine craftsmanship.

Here, each track is craftily linked by hacked-up dialogue from television personalities, politicians, and other assorted 'baddies', and it all works terribly well. Sheer craftsmanship. Hñest.

Here, when they're at their best, Crass burn away doubts and fears and totally stun. 'Have A Nice Day', 'Rival Tribal Rebel Rebel' and 'Mother Love' (with a delightfully perverse *Listen With Mother* intro) are all superb emotive moments. All leave the listener awestruck... until the next track.

For the 'next track' is almost inevitably a harsh, heartless drone with a vast reservoir of 'f**ks' and, after all these years, to hear Crass saying 'f**k' yet again is about the ultimate in total tedium.

Bearing the brunt of the insults this time around are the usual establishment figureheads, nuclear weapons and sexism merchants *plus* a new arrival; our very own Oil, which falls victim to a couple of pretty reasonable attacks, one of which is side two's opening track 'The Greatest Working Class Rip Off.'

Succinctly put. A BRAND NEW LIVE ALBUM. Containing not only several tracks you possess in both live and studio form already, but also two previously unreleased recordings of Crass from '77 which, even if they're not intended to be, are immense fun to listen to.

Oh yes, you also get to hear Crass laugh.

A BOOKLET. Which for me is the biggest attraction by far. For here, both brilliantly and beautifully written, is the key.

Here is the true story of Phil, a close friend of Crass from the far off daze of the '60s, and also a free-festival organising, peace-loving, activist hippy. A nuisance.

As Phil's terrifying fate in a mental institution is gradually revealed, it becomes clear just why Crass lost all their faith in the System. As life-loving

Phil is slowly turned into a harmless living-corpse, 'Crass' suddenly becomes a completely understandable phenomenon. They've got a right to be angry.

So just why doesn't Penny Rimbaud give the same magic to his lyrics that he gave to this story?

Why the phony illiteracy? Why the infantile humour? (Is that catalogue number *serious*?) And why the ugly Sun-Punk din when it's perfectly obvious that Crass can offer so much more?

And A BOX. A box to put everything in. To be placed where it will be seen. Ideally, if you live in a squat of course, on the coffee table.

'Christ-The Album' is a truly remarkable work, perhaps even Crass's masterpiece. Yes, it makes quite a few nasty noises, but it also puts Crass forward in a fascinating new light and, at the same time, demands serious and also laborious contemplation.

Is the enchanting Crass vision of an ungoverned world, united by mutual love and respect, a serious possibility? Or is it just the unrealistic dream of a bunch of loudmouthed loonies that carry a dripping stencil under one arm, and a selection of fresh vegetables under the other?

I really would like to know.

WINSTON SMITH

JIMI HENDRIX 'The Jimi Hendrix Concerts' (CBS 88592 live double)*****

IT'S SUCH a long time since anything 'new' with Jimi Hendrix's name on it was worth the price of a fried egg sandwich that I find it nothing short of amazing that CBS should release this superb double album without so much

as a whisper beforehand.

It just turned up in the office (and not even our office, come to that) unannounced and unexplained. And yet what it offers is something which has never been available before, other than on hard-to-find, costly bootlegs: The equivalent, lengthwise, of a complete Hendrix concert, carefully compiled from the best of the numerous official recordings of his shows over the years 1968/69/70.

The album was produced by 'mystery man' Alan Douglas for Presentaciones Musicales SA and is authorised by the Hendrix Estate. But, unlike previous Douglas 'authorised' albums, the music is untampered with. This is not a bunch of Hendrix demos posthumously tarted up/murdered (depending on your point of view) by session men; this is the real, raw thing.

Most of the tracks feature the original Experience though a couple substitute Billy Cox for Noel Redding; the recording quality is excellent throughout and you can really feel the spirit of a Hendrix performance.

Not just the sheer wall-of-sound, manic thrash, the showmanship and wailing solos which have since been lifted with all the style of a mechanical ditch-digger by every two-bit HM band around, but the soul, the passion, the humour which also characterised this man's work.

Basically, what we have here are 11 tracks, none of which have, as far as I'm aware, been released before in these particular live versions. Of these, no less than six are songs which have never before been officially available in live form, and it's a particular joy to find 'em here. These are 'Fire', 'I Don't Live Today', 'Stone Free', 'Are You Experienced', 'Bleeding Heart' (the slow blues version) and 'Hey Joe'.

The other five songs — 'Red House', 'Little Wing', 'Voodoo Child (Slight Return)', 'Wild Thing' and 'Hear My Train A

Comin' (aka 'Gettin' My Heart Back Together Again') have turned up as live versions before, but these are all different cuts, all of them at least as good as the alternatives and some distinctly superior.

Together, the 11 make up the sort of concert you might have heard round about the time 'Electric Ladyland' was released (although some regular numbers like 'The Queen', 'Sgt Pepper' and 'Spanish Castle Magic' are omitted) and for the first time in 12 years, it's possible to sit back and immerse yourself in a continuous hour and a quarter of live Hendrix at its most magical and perhaps realise for the first time, if this is all a bit new to you, that there's no one in all that time who's come anywhere near him in the axe hero stakes.

My life; what with this and a soon-to-be screened BBC2 documentary, Hendrix fans'll think all their birthdays have come at once. 'Bout time too.

TONY MITCHELL

VARIOUS ARTISTS 'Plurex Hours' (Plurex Plurex 2400)***

I WAS quite enjoying this Dutch collection, thrilled that the unknown names of such as A Blaze Colour (?), X-Mal Deutschland and Masmak didn't after all live up to the utter zzz-dom of the likes of the Benelux and Crepuscule labels, when the overall tone took a nosedive as, ironically, the admittedly well known Great Brit Bores of Section 25 and Eric Random And The Bedlamites came along and they did the European.

The European consists of a hatred of melodies, mysterious packaging and a revelling in what is supposed to be modernity but what is, in reality, abhorrent hippydrom.

This little Plurex (how come all these Euro-labels sound like French letters?) compilation;

chewed hypes from Amsterdam you might say, proves that if the USA is permanently asleep in terms of Modern Music then Europe is permanently stoned.

They seem just so thrilled by the opportunity to do something that is not Plastic Bertrand or Jonnie Halliday (hands up...), thrilled that they're, wowee, able to steep themselves in Euroart — in short it's all too much for them. They are carried away by the great gaping possibilities of all this modernity.

That's not totally fair though. 'Plurex Hours' partly, surprisingly, shines.

Minnie Pops for a start, are creeping up on us like some Dr Who monster. Minny Pops, perhaps the big Dutch heroes, make a scrambled, violent cross-line of a music that makes (maybe their forbearers) Cabaret Voltaire sound fairly orthodox.

Minnie Pops have pushed ahead. They've punched another little progressive hole in the side of square Rock that's somewhere head of the Cabs.

Minnie Pops are perhaps the (next) hardest band around to find words for — this is really slaying something. Start your field study somewhere around here — and stop slapping those lackadaisical Cabs on the back.

X Mal, the Project, Nasmak and A Blaze Colour elsewhere show the benefit of rubbing influences with the likes of Minny Pops (Factory single coming soon). They all lean towards, say, OMITD and Depeche but their productions are enough to give them some of that, to us, mysterious European quality (why should Euromusics sound sheepishly like Brit musics?) that is surely what we're looking for from our Euro chums.

Don't copy, create. It must be, it could be, hard for them. 'Plurex Hours', though, shows that there's at least a grain of hope there, mostly in the shape of the rather against-the-grain, mighty major Minny Pops.

DAVE McCULLOUGH

Gilding the Liliput?

LILIPUT 'Liliput' (Rough Trade Rough 43)*****

THE ROUGH Traders' cut-down on output this year certainly seems to be paying rich dividends.

I hate facts, but if my memory's correct 'Liliput' shoots in as the third singularly wise Rough Trade LP release so far, after Blue Orchids' 'The Greatest Hit' and the Go-Betweens' 'Send Me A Lullaby'.

What these LPs have in common is, indeed like an ABC, a playing around with the predictable, dreary old 'album format'. They are very relaxed (maybe to Go-Betweens' cost) and highly cunning, invaluable assets in the world of the old Rock Formulae that still pig-headedly sees a Twisted Sister as What The People Want.

Once again, I hate facts but Liliput were once Kleenex who weren't up to much but

their long lay off (two years or more since the last single) seems to tell a rewarding tale.

In fact(!), they have matured beyond belief. A three piece girl band called Liliput is in itself admirable — compare Au Pairs' blatancy for example — but that they should play a music with just as many sleights of hand is something of a revelation.

Like the Associates' music, Liliput songs fall into stables.

Foremost, we have the stable that belongs to the cranked-up guitars of Marder and Schiff. Here we have something rather special, the 'cranked up rock and roll geetar' that fully lives up to Strummer's recent testimonies that nothing is comparable to a good old-fashioned geetar hoe-down.

On 'Do You Mind', 'Outburst' and 'Like It Or Lump It', Liliput hammer down hard. The production is excellent and basic, the

overall feeling not too indifferent as, say, a Raincoats' effort. Essentially then 'Liliput' is as effective a rockers' LP as 'Combat Rock' with as sage and balanced a set of contemplative, almost sleepy feeling songs.

'Fell Like Snakes, Twisting Through The Snow' and 'Might Is Right' both have lurking melodies that come out at you with a vengeance. These are the two centrepiece songs on the album and they each reveal a feminism that is poetically based and not dumb or obvious.

For, although Liliput are as much interested in the organisation of society as Au Pairs or Raincoats — the sleeve is a little town with little people about their business, as confirmation of that intent — they seem wisely more interested in time and What It Will Do for woman's cause.

The relaxed feeling through 'Liliput' is the slow ticking away of time. Which leads to, or perhaps leads more significantly from, Liliput's third, most important stable; the

influence of Lao Tzu.

This comes across in a couple of Beefheartian, madcap snippets of Chinese banging-a-gong rioting. All along, Liliput have had their direct influences up to scratch, and this Van Vliet twist to the proceedings isn't any different.

What's most important about it is the final note of brooding menace and at the same time, an ultimately carefree benevolence (in terms of the Instrumental, as effective in that respect as Associates' 'Something In Nothing Particular' that ends 'SULK') that it brings to Liliput's statement. This is a long way away from the iciness we've come to expect from clichéd feminism and most welcome.

Without ever thinking of sexual bondage, be like Gulliver. Be tied down by Liliput, prostrate and thinking up into space with just a toe or three wiggling where the ropes are slack enough and so inviting.

DAVE McCULLOUGH

Show some emotion

PHIL LYNOTT 'The Philip Lynott Album' (Phonogram 6359117)*****

THE FIRST Lynott solo venture came at a precarious point in Lizzy's already turbulent career.

After the badly-timed departure of the hothead/lightening-fingered whizz kid Gary Moore, which came slap-bank in the middle of a crucial American tour, it became obvious that the remaining line-up were thoroughly drained of the fighting spirit that had carried them through enough disruptions to send weaker units into an early retirement.

Phil Lynott has always been regarded as a 'super' trooper with a keen sense of survival and any internal altercations made him stronger, sharpening his instincts. But the release of 'Chinatown' reflected the group's new predicament and left no doubts that they were in desperate need of a break. It came as one big let-down, leaning heavily on a couple of sharp riffs while the rest of the album was stodge, sheer padding. A total example of music biz ethics, proving that music comes last on the list of priorities and contractual obligations come before creativity — Lizzy's depleted supply of inspiration just could not meet up with the demands and standards they had set.

'Solo In Soho' was Lynott's anchor amidst the chaos, enabling him to indulge in some personal therapy. It was a reassuring venture, giving him a much needed rest from the spotlight and obligations that can suffocate your true identity when you're playing the frontman. His macho man 'one of the boys' pose was overtaking his personality and Lynott was gradually becoming a distorted caricature of his image.

Fortunately, 'Soho' helped change any warped perspectives and confirmed that Lynott, above anything else, was a naturally gifted songwriter. But the unfortunate timing, general acceptance and overall commercial success of the album naturally led to plenty of press-speculation regarding the future of Lizzy and gradually the band began to fall out of favour with the media who regarded them as 'unreliable'.

This time around, Lynott made sure that his solo work would in no way interfere with the band and has gone out of his way to make it known that Lizzy and 'The Philip Lynott' affair are both separate entities although the history behind the making of the album has a lot to do with his involvement with Lizzy as it was yet again recorded during a dubious point in the band's career.

It was first completed in July '81 under the working title of

'Fatalistic Attitudes' and, to be quite honest, in its original form came over as quite a doomy affair. At that time, the group were undergoing many personal problems which again were magnified by the pressure of commitments.

Watching them in the studio during the early sessions of 'Renegade', one couldn't help noticing the atmosphere which was as drained, colourless and vacuous as the aura of pessimism, defeat and lack of motivation surrounding members of the band.

Also since his marriage and initiation into fatherhood, Lynott seemed to be having difficulties in straddling both sides of the fence that comes with being a rock and roll personality. It can be very hard to find a happy medium between the two lifestyles and, Lynott appeared to be questioning the probabilities of some satisfactory compromise while unsure of which existence he preferred.

He again conducted his psychiatric treatment in the studios and this time was capable of conveying his symptoms accurately into words and music. There was a track called 'Living Someone Else's Dreams' that was painfully honest, self-criticism that wallowed in frightening accuracy rather than self pity. It was a modern blues-open heart surgery...

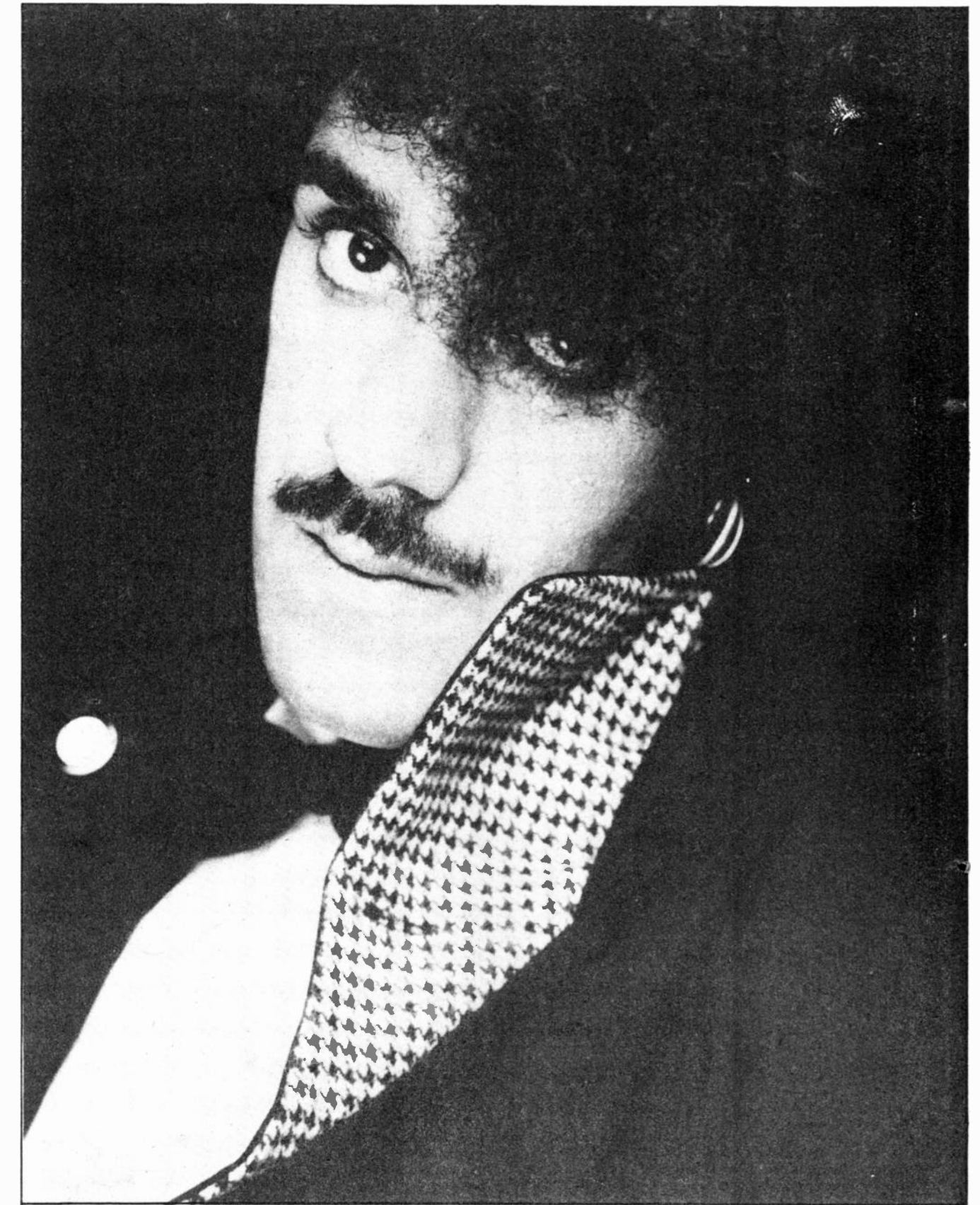
Since then, that track has been dropped and the album has taken on a whole new feel.

There's still a pot pourri of emotions that come spilling out in the songs; guilt, shame, compassion, the values one holds sacred in life which although usually related in a third person style, make it pretty obvious that Lynott has opened the pages of his own book.

'Fatalistic Attitude' with its late night phone-in conversation between a girl screwed-up beyond belief and some swamy dj pointing out the selfishness of her suicide bid. 'The Man's A Fool', executed like a classic Isleys' song, relates the unspoken paranoia people feel with meglomaniacs like Reagan controlling our destiny.

'A Little Bit Of Water' marks Lynott's respect for the marriage ceremony while 'Cathleen' and 'Growing Up', which segue into each other perfectly, relate the story of a girl who grows up in a loveless world and both beat Springsteen at his own game when it comes to relating the confusion and need for warmth and stability when going through adolescence.

'Ode To Liberty' makes a mockery of the hypocritical values of the impotent protest era with Lynott doing a humorous parody of Dylan. On the last two tracks of side one Lynott abandons the thinkers cap, replacing the serious pose to become the streetcorner jive artist again. A bottle of gut rot wine and a cheap motel



PHILIP LYNOTT reflects on past days of tireless lugging

complete the scenario for 'Gino's'; the Jackson Five discover powerchords and distortion on 'Don't Talk About Me Baby'.

Since its formative period, the Lizzy situation has sorted itself out through the natural process of time. 'Together', a track that was recently added, displays the new optimism — hyperfrantic funk, a successful mixture of Midge Ure's regimented robotic electrobeat disco combined with Lynott's compassionate vocal delivery which slices through the mechanics.

To slot this album into any category would be stifling its obvious potential. This is an accurate aural document of Lynott's unlimited talents. Listen if you please.

PETE MAKOWSKI

THE DARK 'The Living End' (Fall live 005)***½

SHOUT IT out loud: The Dark are dead! But then, who cares?

It's perhaps indicative of the band's indefatigable arrogance that their last album should be a live recording of their final gig, an event which at the time was greeted not so much with a fanfare as a weedy toot of indifference.

Let's be honest, for some reason the Dark never meant beans to the world at large. I suspect that's mainly because of the image, appearing as they invariably did as roly-poly renegades from some House of Mirrors rather than a riot squad of mohican hardnuts.

Personally, I thought the guys were wonderful.

Throughout their short career they spat in the face of regimented punk and they swiped at their contemporaries with a quite malevolent and monolithic humour.

This mini album (just eight songs strong at 45 rpm) was recorded during a multi-band bash down the 100 Club and it's an honest representation of the band's bolshy, crap-against-the-fan approach. Guitars howl, bum notes moon about all over the place and Big Phil Langham's affected vocals are divinely hysterical.

If anything, it's an appetiser for the 'Chemical Warfare' album rather than an epitaph. Although obscured by the awful sound quality, tracks like 'All This And More' and 'Soldier Dolls' still excite and intrigue. 'John Wayne' — as near as

they ever got to an anthem — is present as you'd expect along with other such hoots as 'Einstein's Brain', 'On The Wires' and 'Shattered Glass'.

If the album does have any failing, it's the lack of any real and substantial atmosphere. A live Dark album, especially a last-ever-gig-live Dark album, should have been a chaotic noise-fest, a rusting punk tank careering noisily off the rails into legend! The one thing it shouldn't have been is polite.

'The Living End' (great title!) is little more than a slap-hazard bonus for the few Dark fans still around. A cheap 'n' cheerful testament to a band constantly out of sync with the pop punk beat. I don't know about you but I'm gonna treasure it.

STEVE KEATON

NEW LPs

Blackfoot — Live One Out, Sept 1981
Manhattan — Battle Hymns (Rock Boss The Boss, Ex Dictator)
Shakin' Stevens — *Shakin' Stevens*
Frank Marino — *Juggernaut (Highly Powerful)*
Tyrants of Pain — *Black Metal*
Helen Schneider — *Schneider with the Kicks (Sm to Heart)*
Bad Company — *Ready Made*
Lark Farney — *Live at the Ryman* 75 vinyl only
Shooting Star — *Three Wishes + One wish*
Rock Crazy — *Various (Hells, Twisted Sister, Angel and more)*
Ted Nugent — *Nugent (Wild Man)*
Lynyrd Skynyrd — *Gold & Platinum (Best of)*
Various Artists — *Various (Various)*
Guns N' — *May Day*
Brothers Sun — *Producers (Shore Up! Randy Matthews)*
Spilly Sawyer — *Whine Hell! We'll Have You (Garage band)*
Billy Squier — *Emotions in Motion*
Gary — *Plains LP 14.99*
George Strait — *George Strait 14.99*
Dick McWaters — *Boysa (Guitar Boys Main Sale)*
Cockney Rejects — *Wild Ones (Hill Strucker)*
Legend — *Death in the Henry Murray's Metal Monsters* 2nd
Downstreet — *Roller - 4 (Cass)*
Guns — *Running Live - Above (Live pub sale)*

12 INCH SINGLES

M.S.S. - She's A Dancer
Ive Made It - Number of the Beast (import)
Seasons - Learning My Grip - live track(s)
Sept - May Jay (17 mins) live track(s)
Whodunnit - Crime of the Innocents (3 tracks, 1 live)
Twisted Sister - Ruft Katts (4 tracks)

PICTURE DISCS

Season - The Eagle Has Landed LP
Cheap Trick - One On One LP
Survivor - Eyes Of The Tiger 7"
Joe Meek - Ruckly Mountain Walk 12"
Joan Jetts & Runaways - I Love Playing with Fire LP
Judith Priest - You Got Another Thing Coming - live 8" single
Seasons - Learning My Grip 7"
Ive Made It - Crime of the Innocents - audio only tape
UFO - Back in Time (live 7")
TOTO - Love Motion 7"

GOOD THINGS - GOOD PRICES

Heavy Load - Metal Compust - from greater hits LP
Judith Priest - Eyes Of The Tiger (3 tracks LP, promo copy, 1 live track)
Avalon - Survivor/Hot Heat 12.99
Mick Under - Under The Lights LP
Pony - Beyond Highway Way LP
UFO - Back in Time (live 7") 12.99
Hawkworts - 25 years on
Lynyrd Skynyrd - Street Survivors
Legs Diamond - Forever/Live (rock singles)

ROCK SINGLES

Jay's - Who's Your Man (live) - from patch
M.S.S. - She's A Dancer (live) vinyl
Heaven - In The Beginning
Rox - Hot Love In The City (live) vinyl
Ive Made It - Ruft Katts (live) vinyl
Warrior - Acid Rain
Jupiter - Dead When It Comes To Love LP (most live vinyl)
Dance - Who's Your Man (live) vinyl
Condor - Hot Lady
Black Rose - Its Point in Running (over tape master)
Acid - Hot Lady (live) vinyl
Tyrans of Pan - Remembrance (culture vinyl)
Survivor - Eyes of the Tiger (1 theme of Rocky 3)
Sept - Kiss of Death vinyl
Rockwell - Running Blind vinyl
Graham - Money Money vinyl
Sept - Angel of Silence vinyl
Rockwell - Money Money vinyl
Outside Age - About This Time (live 7")

IMPORTS

*German Rap (feat. German) - Large Unit At R'n'R (1st LP)
Vanadium - Metal Rock (single out)
Warrior - 1st LP (Promotional Press)
Crysis - Hard as Rock (the top guitar - highly recommended)
Rips - 1st LP (Rock 1000 E Foreigner must
Rock - The Best of David Pyle - excellent album incl
Sage - 1st LP
Headbangers - Turn of Lead (with various)
Everlast - Everlast a King (new LP)
Joan Jett - Bad Reputation - from one added 7" included in
Country Hatch - 1st album (Western influenced)
Wild Horse 2 - 1st LP (Rock, Calypso, Western)
Frendes Salvo - The Mediators - Cast Dance (1980 Rock)
Black Sabbath - Rock Festivity
Jeddes - Escalation - (Rock Hatch)
Hendrix - Kalmesgaard (Hatch Tracks)
Hastard - Love And Abuse (Stromberg)
Enter Cast - Let us Rock
Bodomo - Blind As My Rock (new recording)
Survivor - Eyes of the Tiger (1st Theme from Rocky 3)
Lightning - Copter (new Heavy work)
Red Heart - Bridal Veil (new songs today for his Spanish
involves as Burton Rock)*

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Raiding the lost Arkestra

SUN RA AND HIS ARKESTRA

**'Media
Dreams'/'Aurora
Borealis'/'Journey
Stars Beyond'/'Disco
3000'/'Over The
Rainbow'/'Sound
Mirror'
(Saturn Records) All
the above****
'Strange Celestial
Road'
(Y Records Y19LP)

COMPARISONS ARE odious, and there is *nothing* odious about Sun Ra. Odd, certainly: I mean, the half-dozen imports on the man's own Saturn label, (listed above and available from Recommended Records), appear to be handmade items without titles as such (I've simply use the name of the most likely cut on each), and calling his work 'jazz' is to impose limitations which aren't truly there.

If you know not his power you might shrink away, fearing interstellar overdrive on painful experiments, 'unique' as a mask for 'unbearable'. It's really *not* that way!

The sax man Gilmore gripped the Venue concert. The tunefulness of an Art Pepper without the limpness of some Stan Getz; the blowtorch edge of an Ornette Coleman but never sinking to the impenetrability of parts of his 'Free Jazz'. In short, the best of all worlds via the spaceship Arkestra.

They're important, not impotent. Gilmore is said to have influenced Coltrane and would surely have attained the latter's eminence if he'd broken loose with a quartet of his own; maybe he knows what's in the stars and whose name is *really* in the big book.

Jazz reference bibles spit praise at a distance, listing bare facts about old King Ra and numbering him as a man confined to eccentricity by his very refusal to be confined by any style(s). New Orleans boogie-woogie, rap poetics, sax blues, ballads, synthetics, loud, quiet. And I thought the Art Ensemble invented eclecticism!

'Media Dreams' is cinematic, prelude tinkles, back porch community relaxation, laughing hard by 'Constellation' which feels as if the virtuoso playing has been superimposed over a scratchy TV theme such as *Batman*! Piano sweet-talks a badass song and crashes nova-wise thru 'Aurora Borealis', quoting Rachmaninoff too. A classical gas.

'Journey Stars Beyond' is true to moniker: Epic playfulness through dark valleys of percussive funnies, and that's only one track! Mimicry of children and chants and all things found in heaven and earth; 'Disco 3000'. Ra discovers his Moog in the spirit of a toddler, by the way. The tyke *may* have a Manitou lurking in his cortex, though!

'Over The Rainbow' is the one beloved of junior Judy Garland — *no* nods to Blackmore — knocked out in

the spirit of a madcap after-hours pianist at a tipsy/gypsy keyboard of black ivories. Hooray for *everybody's* side!

'Jazzisticology' on 'Sound Mirror' shows the glory *and* the flaws. Production is the one element *not* apparent in the Sun Ra dictionary. The tricky clarity of Mr Horn(!) could work *what* wonders with these horns? A mesh of halfway old/-young jazz jogging could be taken one step beyond.

It's all 'music', which dull term needn't imply snoozes, sniffs'n'sneezes. Ra already *knows* what Eric Dolphy connected with when he jumped up amid a bunch of old trad jazzers from Dixie and yelled out in ecstasy that those aged men were the first free players; and he uses synthesizer. So *more* technology and better pressings for the year of 'Star Trek 2'?

Still no 'producer' credit on the Y Records album but clearer joy, more coherent bop appears while retaining the index of a scattergun bargain base. American/African electro-blues sass on the title, leading to randy, random synth on 'Say' ... neater than a three-piece cirrus-suit.

But the choice of label worries. Does Sun Ra, at this or any other late date, really *need* to be adopted by trendy youngsters who read jazz was cool in any recent pop rag? As 'Say' opens yet another surprise Disneyworld trap-door and I fall into a sweltering jungle clearing of swaying tigers and moaning horns, I'm having too much fun to ask these difficult, defunct, dumb questions.

Maybe all the critics over the years have been too busy listening to Sun Ra and His Arkestra to write about 'em. Shall we keep it that way? Criticism is defecation in place of deification, and Sun Ra ain't soft enough to play anybody's toilet role. Too busy polishing his crown ...

Hear it gleam!

SANDY ROBERTSON

the so-called dream city where
THE EX
**'History Is What's
Happening'**
**(More DPM EX
008)***½**

THE EX are from Amsterdam, the co-called dream city where every so often the youth face off in the streets against machine gun-toting riot police. The band are an important part of the highly politicised musical subculture in Holland.

Musically, they sound like a rather more melodic version of Crass; politically, they are a lot harder and their lyrics (all sung in English) are excellent, far better in fact than those of many of their British peers.

"We'll meet again at the barricades/When injustice rules we're full of hate/We'll meet again at the barricades/When they want violence we won't hesitate."


This album is an unashamed political manifesto and if you're into unashamed political manifestos (as I am, occasionally), then you might try and get hold of a copy. Otherwise, it won't be your cup of tea at all.

JOHN OPPOSITION



SUN RA: does he really need the Pigbag jazz brigade?

JOE WALSH



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ROCKY MOUNTAIN WAY

C/W

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THE MONOCHROME Set practise their poses in the vain hope of meeting Norman Parkinson

Bring on the nubile

THE MONOCHROME SET 'Eligible Bachelors' (Cherry Red BRED 34)****½

FULL PAGE advertisement in *The Tatler*: 'Monochrome Set reform. New LP out this week.' Uproar in St John's Wood. Record shop riots in Knightsbridge. Sloane Rangers trampled under foot.

Among the finer things in life, alongside caviar, the best brandy and curly cigars, are the Monochrome Set. A four-piece beat combo who are the very essence of good taste and sophisticated elegance. Solid and dependable, the epitome of decency and educated, civilised behaviour.

Once, long ago, there were the Rough Trade singles. Records that were almost bewildering in their diversity, sometimes sublime in content (ie 'Eine Symphonie Des Grauens').

Leaving the ragged trousered collectivists of Blenheim Crescent behind, the group lurched into the 'dodgy' (business-wise) Dindisc phase. Two albums were released; both attractive but faulty.

The first was a bounteous collection of ideas thrown together, sometimes stimulating but often with the total effect masked by cluttered soundscapes and the hard-to-decipher vocals. The second was more refined and controlled but too hollow-sounding for lasting appeal.

And now the re-birth. 'Eligible Bachelors' is the Monochrome Set in blazing technicolour. The high-flying humour gets a firmer, finer focus, the vocals gell solidly with the music. Gone are the agonising lapses into in-song pondering which prompted the common accusations of pretence and tweezeness. In short, this is a damn good show.

Bid's lyrics are crafty masterpieces. Hefty doses of sharp wit spiced with helpful quantities of straight-faced cynicism. Preoccupied with the upper class English-at-play and sporting a Lewis Carroll-type world view, this man of lyrics strolls unhurriedly across the village green of life.

Instinctively, he senses the plate of crust-free cucumber sandwiches and pot of Earl Grey tea awaiting him. All the while, the pleasing 'click' of willow striking leather can be heard in the distance, along with the occasional cries of 'howzaat!'. He rests for a moment in the shade of an oak tree. Opening a hard-backed note-book, he begins jotting words of eternal wisdom and acute social observation:

"My old man's a Viscount and he wears a Viscount's crown"

This LP begins with our suave quartet striding purposefully across the tarmac at 'Monte-Video' airport, fetchingly attired in Saville Row suits and packing gleaming rods concealed in shoulder holsters.

'The Jet Set Junta', like a hi-tech hitmen version of the Monkees, riding on a glamorous crest of espionage and big-time power plotting. Seeking a quick round of Russian roulette and a little dabbling with electrodes before overthrowing the dictator and retiring for an early night.

It continues with the horror of horoscopes, 'I'll Scry Instead', a plea for financial pity to the quid-hungry wallet of the all-seeing astrologer.

'13th Day' is a tasty abuse of a popular Christmas carol. It features "double-jointed black men playing leap frog on the moon".

'Cloud 10' is a crazy-'bout — Jesus linguistic mix 'n' mangle of religion and romance and the importance of being on the guest list at the pearly gates.

These true blue Setters even include their crest and motto on the sleeve. *Per Ardua ad hoc*

— through hardship to this. Being cheeky bouncers they also have a collection of some of their better reviews reprinted on the rear.

At their recent well-attended, well-received Venue outing, Bid strode around the front of the stage tossing out gratis discs to the eager throng. He muttered "I want to give one to the guy who spat at me. He's my kind of man."

Such spirit and resolution! The Monochrome Set are my kind of band.

MICK SINCLAIR

BUNNY WAILER 'Hook Line And Sinker' (Solomonic Import)****½

WHEREIN MR Wailer, arguably the most inventive reggae operator, throws a creative wobbler, beams back to the mothership of funk circa 1974 and creeps inside the sagging skin of James Brown. Yep, it's one of those kinda records, guaranteed to confound preconceptions.

First reactions were to fire a broadside of criticism. But after listening to it for a couple of weeks, 'Hook Line And Sinker' has become an essential part of my aural enjoyment. A perfectly slinky summer record. In retrospect, the cover — Bunny, equipped with a fishing rod, casting among the souls of a predominantly white festival audience — gives the game away. 'Hook Line And Sinker' is Wailer's most commercial outing to date.

Undoubtedly some addicts — of which I am an intravenous one — of the man's most crucial roots waxings, like 'Blackheart Man' and 'Rock 'n' Groove', will whinge and mumble about a sell-out. But you only have to listen to the infectious enthusiasm with which Wailer tackles funk to realise this sort of accusation is redundant.

After all, roots snobbery is no more than the goey brown material which erupts from dogs' nether regions after they've spent a night scavenging around discarded vinaloo take-aways.

So what do you get for your gelt? Well, seven sultry cuts including some positively quaint vocoder work. (Diversion: These seven clashing, played by the likes of Sly'n'Robbie and Earl Chinna Smith, are not helped by the weak FM production for which Wailer is partly culpable.)

This is most obvious on 'Riding', a skunky version of an old Bunny single. It's so light, it will make you check the bass circuits of your amp. Things improve though on the title track which is the kind of jive the Godfather of Funk might step to if he ever visited Trenchtown; honking saxes jujuing to the snap of an ace bass line.

And by the time 'Soul Rocking Party' is reached, with its appropriate 'Here We Go Looby Loo' (Andy Pandey theme tune) rhythm, the album's tear-it-up atmosphere is firmly established.

The strongest cuts, however, are on the b-side. Apart from a re-fry of the original Wailers' first ever single 'Sinner Down' (recorded for Coxson's Studio One label in 1964!), these include a ripe pair of tunes which put the zap back into rap — 'The Monkey' and 'Back To School'.

Sure, there's lots to criticise about 'Hook Line And Sinker'. It's archaic, blatantly plagiaristic and very much an easy option for Wailer. But in the long run, I think it will wear out more pairs of dancing shoes than any of the ersatz funksters currently clogging up the charts.

As Wailer sings: "Hey you couple over there!! You seem to be missing all the fun! Come on get with it — OOOOH!!!"

JACK BARRON

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ON THE ROAD

From Brussels with love

**Allez Allez/
Hermine/Afro
Toshiba
ICA**

WHAT'S MOVING on the Mooching boards tonight? The mood is moving. It slips down strange paths and ends up racing down the central highway. The progression goes from gentle slaps to an idiosyncratic blank bang to a hefty wedge of dance wallop.

Hermine is the prize moocher, Afro Toshiba are the mocking moochers and Allez Allez are more of a blatant scaramouche.

Afro Toshiba are a scream but they need to be mean. Keith Allen is the frontman and laughter machine. Unfortunately he's donated his vitriol to the charity shop and hung up his acid wit on the spice rack. Tonight the cheeky chappie takes over and he's out for a prance and a prat.

Allez Allez are playing games with the music medium. Comedy music and mooching compete for the attention stakes. It's a crazy diversion — a Japanese version of 'Wild Thing'; a ragtime rendition of 'White Riot'; a lewd rap 'The Wanker'; a Latin American attack on the state of petrol stations and a Japanese knees up with Chas 'n' Dave.

Brilliant off-the-wall ideas rebound off a barrage of music



Tim Jarvis

ALLEZ ALLEZ: more fun than a Belgian bun

styles but there's something missing. The absurdity lacks bite. It's play-time for the children cynicism — the glee is too free, too harmless and too crude.

The next oddball is the wandering whimsical Hermine.

Moocher supreme, she meanders across her languishing set in her very own dizzy way. She plays the French artiste to the hilt and uses every opportunity to ply us with her French accent. She tries hard to make vacuity valid

but ends up in a one-way side street.

Her out-of-tune balladry starts off as quaint and bizarre but finishes as a tedious irritation. I admire her persistence but not her boulevard.

Turn around — our feet are leaving the ground. A shot in the arm — a bolt in the dark — a leap for the adrenalin. Allez Allez make for the fast lane. The movement heats up, basks in fiery funk rhythms and careers to the hard edge of the freeway.

It takes a Belgian band to get the ball rolling. They are refreshing in their freshness and their fury. The enjoyment is relentless. They let go in a big way. Their animation is a force not to be ignored. They are a primal source for dance motivation.

Belgian flatness and boredom is forgotten forever. They demand sweat and blood from their music and they are not afraid of hysterics.

Feelings break barriers through the blonde vocalist's soaring singing and the percussionist's crazy beat. Trumpet and saxophone grind the action to exultation. 'African Queen' and 'Stir It Up' take us to the hot zones of jungle jazz. There's no respite — just delight. Moochers are left on the couch.

ROSE ROUSE

Animal Magic ICA

NOW THAT last year's spate of 'Modern' bands have died a natural death (apart from the loathsome M Romance who steadfastly refuse to do the decent thing), it's left the way open for the 'Animal' contingent, the changing name a reflection of the move away from the self-conscious towards a more free, natural form of expression.

Animal Magic demonstrate this well. Looseness is the key, but they're disciplined enough to curb their enthusiasm slightly, not to get too carried away by it all and the result is energy tempered with dance sensibility.

Kind of a cross between Pigbag and Maximum Joy, and possibly a bit too derivative for their own good, the band nevertheless convey sheer urgent energy — the sort of music which produces an outburst of flailing limbs in the audience.

It's infectious stuff with two drummers pounding out a relentless beat while the guy

working on the Terry Hall haircut chants and yells between the blasts of sax and trumpet.

Pigbag managed to break down a few barriers, and Animal Magic carry on the work. Possible new single 'Standard Man' is 'commercial' enough to make the charts, blending the harder elements of funk with less confined jazz influences, while 'Sex In Heaven' was furious and exhilarating.

Intense rather than euphoric — I couldn't make out a lot of the lyrics but I don't think they were particularly optimistic — the fractured 'Love Makes The World Go Square' saw them at their most off-beat while retaining that compulsive rhythm.

Given a bit more time to work on a few more ideas of their own, Animal Magic could become a very potent force — they've got the right combination but they need to utilise it to create a more distinctive sound of their own.

KAREN SWAYNE

999/Tenpole Tudor Lyceum

IT WAS like trying to destroy the Death Star.

The air was thick with missiles, none of which were doing any damage. Tenpole Tudor went blue in the face firing salvo after salvo of meaty melodic mayhem, all to little effect. They'd have made more impression taking a leak in the Atlantic.

There was the occasional close shave like the wonderfully boppy 'Swords Of A Thousand Men' and 'Real Fun' (one of the great Tenpole tunes) but the bulk of their set seemed to be falling on deaf ears. Even the splendid 'Throwing My Baby Out With The Bath Water' sank like the Titanic — and I guess you've no chance at all when gems like that bomb out.

I can't really put my finger on what went wrong. To these dog-chewed ears the band sounded as bright as ever, although it must be said that they're altogether less manic these days. Perhaps the kids have finally realised that the Tudors aren't so much a loony punk band as a genuine hard pop group.

Even 999 at their annual 'Hey London, it's great to be back' Lyceum gig had a hard time scoring a direct hit.

It was a predictable

entertainment with the customary barrage of light and sound. Nicky Cash, growing ever rounder (and ever more like Bob Hoskins) rolled around the stage waffling out the same kind of nonsense as usual and the band were as clinically confident as ever. America has left them well-oiled.

We were offered a smattering of new material of course, presumably to prove they haven't just been loafing around, but to be honest most of it struck me as being fairly mundane. Only 'Custer's Last Stand' intrigued, with a loping gait that re-emphasised the Western motifs first introduced in 'Obsessed'. 'Wild Sun', their most commercially uninspiring single yet was there too, rather hesitantly (I thought) slipped in amongst the oldies.

It took 'English Wipeout' to finally blow the Death Star. Suddenly the place erupted. 'Emergency', 'Nasty Nasty' and 'Homicide' quickly followed wreaking similar havoc. It all got a bit too warm for me. Talk about being boiled. I left wet and vaguely troubled.

999 are an exciting bunch, and their support is still strong — but I'm not so sure about that new material.

STEVE KEATON

The Sustained 100 Club

THE SUSTAINED weren't familiar to the 100 Club crowd, and wasn't it obvious . . .

"Come on, move. Oh come on!"

But the Ipswich band's singer wasn't going to be perturbed by such minor niggles as a completely apathetic audience, not in the slightest. In fact I can't actually remember the last time I saw a frontman as enthusiastic and happy as this one.

Most of the Sustained's set consisted of ordinary but enjoyable 'sensibly' paced punk, but they have a problem. There is a slight, but distressing resemblance to the Adicts, meaning that quite a good proportion of their numbers are cursed with Contagiously Catchy Singalong Terrace Choruses, resulting in the tragic dissipation of any strength already present in their quite pleasing little pogo-steamers.

But they don't over-indulge in this behaviour, and their singer's unmistakable charisma and originality (he's got style!) coupled with the band's sheer dedication pulled them through.

WINSTON SMITH

Death-knell disco

**Ruts DC
Barracuda**

AS THE RANTING and raving against the cocktail set is growing mighty tedious, how about the great guest list debate? Rumoured on this occasion to number around 250 (we were all filed alphabetically!) the chances of many genuine fans worming their way in were pretty slim — that Ruts DC ultimately managed to overcome the aura of apathy which prevailed says quite a lot about their guts and determination.

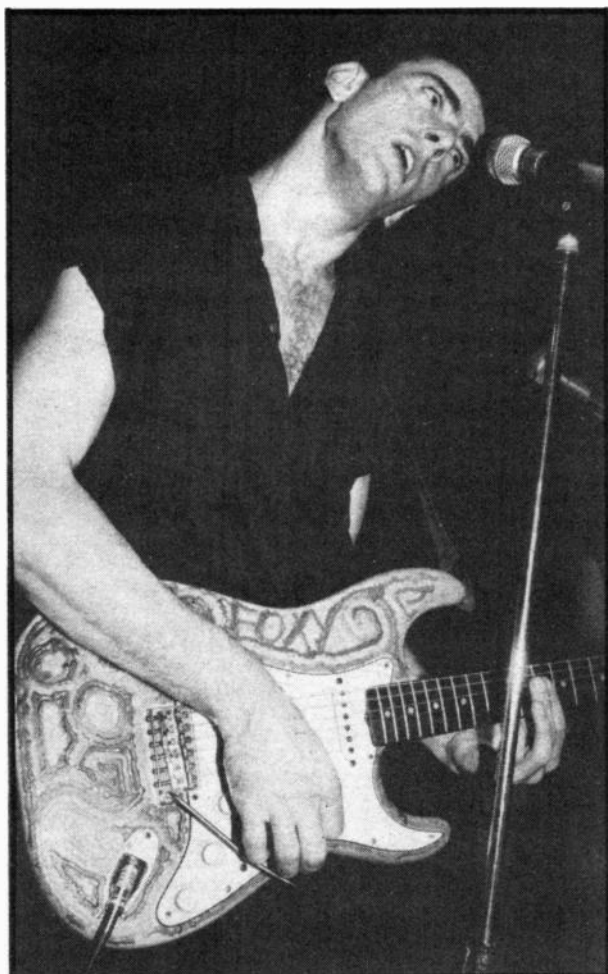
The opening numbers didn't help much — mostly taken from their recent LP 'Rhythm Collision' they came over as slightly pedestrian, even with the addition of sax.

The newer material had a desperate feel to it: 'Accusation' saw the appearance of two girl backing vocalists who popped up banging their tambourines, shaking their maracas and doing little to enhance the sound. They just weren't needed, and only succeeded in making the stage even more cramped.

Pounding tribal beat, whoops and yells set the tone for a while as Ruts DC took an excursion into the kind of dance sounds with reggae undercurrents which are so popular these days, but it wasn't particularly convincing.

Much more impressive was the old standard 'SUS' with just the four band members attacking the song with genuine vigour. The result was harder and tighter, but did show that a vocalist to replace Malcolm Owen could do much to improve the overall sound.

The new 'Whatever We Do' was also a delight, a loping bass adding to the lazier moody feel with emotive lyrics, but 'Militant' sounded like Haircut 100 on



Alison Turner

VINCE SEGS of Ruts DC: 'desperate'?

valium and 'Despondancy' was as doomy as the name suggests. Things reached an all-time low with the dreadful 'Make It Work', dreary, get-on-down funk which sounded tired and lame.

Just as all seemed lost it was back to classic Ruts stuff, breakneck guitar and true passion followed by the slow skank of 'Love In Vain'. The closing combination of 'Staring At The Rude Boys', 'Babylon's Burning' and 'Jah War' ended the set on a superb note, provoking an

enthusiastic response from the fist-punchers at the front.

Definite reservations tho' about where they go from here — it must have been painfully obvious to the band that it was the older material which was genuinely inspiring, the rest only served to act as fillers.

Limp, sanitised disco should not be the Ruts future, but it looks all too possible unless they come up with powerful new ideas of their own.

KAREN SWAYNE



PETER AND The Test Tube Babies bodily demonstrate their favourite reading matter

Band from the pubs

Peter And The Test Tube Babies/Intensive Care/The Drill Brighton

ON THURSDAY nights, the New Regent Hotel by Brighton seafront becomes Xtreams and often puts on worthwhile bands. Tonight belongs to the Test Tubes, a rare home town gig for them and a return to my roots for me with no hassle, a great atmosphere and the Drill.

It's great to see local punk bands surfacing in Brighton again. For a very long time, the Testies (as they are so delicately called) seemed to this observer to be an isolated force in a seaside town seemingly devoid of everything apart from Italian students.

As yet, the Drill aren't anything special but they haven't been going long and there's still hope. Afterwards the singer told me that he thinks song lyrics are very important and he puts a lot of thought into them. In that case, the audience need to be able to hear what he's getting at.

Intensive Care are from Scotland — Edinburgh, I think — and they made a very favourable impression on these ears for the simple reason that they reminded me of Blitz. The lack of audience response irritated them, and it's true they deserved better. There was the fate of many good support bands. Still, full marks to Intensive Care for

coming down South and hassling for gigs; they obviously mean business, and I wish them well.

The opening chords of 'Moped Lads' sent everyone who could still stand charging to the front and the Testies were well away, in every sense. Peter, as usual drunk to the point of collapse, clutched unsteadily the inevitable bottle of Merrydown Dry Cider and dished out the classics in a liquid roar.

'Banned From The Pubs', 'Elvis Is Dead', the sheer intellectual subtlety of 'Up Yer Bum' 'Run Like Hell' and the terminally libellous 'Blowjobs' (the full title of which I shall not reveal to save Peter from the wrath of Commander Trestrail). As yet another pint went over my jeans due to the high pogo-rate, we were treated to 'Keep Britain Untidy' and the dubious 'Transvestite'. One great number after another; a laugh a minute, a drink ever two, a puke ever ten. (Brilliant! — Ed)

The Merrydown disappeared rapidly down Peter's all-consuming, all-purpose gullet (more about this glorious alliance in a soon-come Sounds feature) and when the punters in closest proximity to him attempted to relieve him of the bottle, he declined to release it with a defiant shout of 'Up yer bum!' Indeed, that hallowed phrase was never far from his lips during the course of the evening.

'Maniac' and the anti-disco encore 'Disco' finished off a great Testies set — and there was still two hours

drinking time to go (unbelievably for Brighton, this place closed at two am). Soon everyone who was anyone was outside being sick while in the dressing room Peter was just starting another bottle of Merrydown.

JOHN OPPOSITION

Hey! Elastica Glasgow

THEY LOOK good enough to eat. Giles and Sam are wearing dinky suits that show their midriffs while Giles has the ever-present pink porcupine of hair and the diamond stud in her nose that flashes just as much as her eyes.

Sam smooths out her groove on the seamier side of the stage, and Barry gleams and sweats in a string vest. Hey! Elastica are ready for anything.

We are hopefully avalanched by their exhausting energy, although I think the Glasgow audience has reacted badly once again. Show these people something new and they'll show you the door.

The band explode into 'Chant No 1', the Elasticated Anthem; not the most original of titles perhaps but the theme for the evening, the elastic charm, the chaos, the fundamental funk! Some people dance but most just stand and stare. The songs flash by so quick that there's hardly a thing to grab at. 'Clay Hips', 'My Kind Of Guy' with a school-girl chant from the duo then they slide into sleazy sensuality and out into dirty frantic funk. B52s meet the Revillos at a Caribbean beach party!

More silly names in a song about a fat man called 'Bee Pimp', 'Elastic Eyes', 'Circumstance' and the pace picks up while the sound engineer gets it right at last (now we can hear Giles and Sam as well as see them). They are running away with themselves and their enjoyment, dashing through the too short set to arrive again at 'Hey! Elastica', thinly disguised as 'Chant No

2'. Giles and Sam gyrate with their rubber coils springing wide.

Some people say that Hey! Elastica have no substance, ignoring the passionate energy they display. And some say that they are too immediate, too disposable — but isn't that what fun and dancing is all about?

ANDREA MILLER

The Pencils The Cartoon

IMAGINE YOURSELF walking down Carnaby Street in the Sixties. Not with doped up hippies, though; but with '77 punks. And not just any old '77 punks but ones with BA Hons degrees in English Literature.

Got it? That's the sort of music the Pencils make. Definitely two decades old but not without the knowledge of all that's gone before.

The Pencils are a lot like the most streetwise of the Sixties bands with a lot of Small Faces harmonies on numbers like 'Dedication' and some Spencer Davis Group-type keyboards which sent an already ecstatic audience into a frenzy of appreciation.

Coupled with this however is a far greater preoccupation with decent lyrics than their earlier counterparts ever had and consequently their new single 'Watching The Tears' smacked heavily of more recent, tricky dicky vocals in the Elvis Costello/Joe Jackson mould.

'Are You Proud Of Yourself' and 'Circus Lost A Clown' were their only attempts at ballads which were wimpy and dated but the rest was intelligent, mass-appeal music at its best which sounded a helluva lot more interesting than most of the re-hashed Sixties bile around just now.

The Pencils also sound as if they practice a lot. The whole set is tighter than the proverbial duck's arse with even the audience chat flowing lyrically from the mouth of their ill-named lead

singer Dennis Pugsley.

In truth, they have not set out to re-create a 20-year-old culture. There's no trace of a paisley shirt and their heavy dependence on meaty rhythms means that while they may not set the world on fire, they'll certainly get the old musical juices flowing and the feet tapping, as 200 joyous followers would no doubt have testified.

The Pencils are essentially a frivolous five-piece outfit and your reviewer is lost trying to unite an anti-'dance-don't riot' stance with the unquestionable fact that the band did nothing to politicize working class youth but made a lot of folk very happy.

CATHI WHEATLEY

Flying Pickets/French Impressionists/Design for Living ICA

NIGHTCLUB SOUNDS, a spectacular set, cabaret, big bands and all that jazz plus schmaltz and a sprinkling of razzmatazz.

Eclectic entertainment is spelt out, spills out into a week of the Joy Of Mooching. New York, New York takes the right corner and new London takes the left corner.

Tradition intermingles with novelty and invention. The convention is at least not conventional. A courageous concept takes a dive into nightlife and comes up with diversity if not always ecstasy. Sometimes the adventure overbalances, trips itself up at the wrong angle and upsets the cabaret tray. The misadventures are part of the venture. Whatever the schlock, it's never rock.

Bohemia stands strangely on stage in the form of Design For Living. They are chaos encompassed and exemplified. They are one of the most eccentric, exciting bands in London.

Their motion goes in all directions — commotion. They herald a new age of crazed convergence. They've got a vitality that reverberates, a discordant energy fills their brains and translates into furious

rhythms and haunting sounds. There's no room for compromise. They pick you up, throw you around and leave you battered and brainwashed by their fervour. They are too wierd to be missed. Out of place on this set, I'm sure it pleases their sense of the inappropriate.

The French Impressionists fit perfectly into the Mooching scene, but they are too smooth for my palate. They paint in summertime pastel colours. A perfect accompaniment for margaritas on the terrace amid a balmy sweet-scented evening, they waft through the air and out again, a purely forgettable experience. Their softness is a cushion to sit on — a lazy indulgence for a holiday mood — it is seductively insubstantial.

Piano, drums and guitar play along with two cute girls and their old-time melodies. It's tuneful and for the incurably sweet-toothed as they skate across the senses with their thoughtless aromas. Their pleasantness is all-pervading; it lulls you into a deep sleep. There's no passion and no guts, I'm left untouched by their niceties. Their picnic needs a few flies.

The bluebottles arrive. The goons have come out to play with acapella. Six singing lads who look as though they've just stepped out of a fringe theatre are here to woo the audience with their loopy harmonising. They are the ageing nutty boys of song. The Flying Pickets are more of a laugh with a pint than a joy with a vodka.

They are a ramshackle bunch who have a well-rehearsed show. All the old numbers, 'Walk Like A Man', 'Tears Of A Clown', 'Tracks Of My Tears', 'I Heard It Through The Grapevine' are reduced to well-sung absurdity. The crowd adores them; they like an easy time. The Flying Pickets are clever, witty and unoriginal — ideal for a TV show or the pub on Saturday night — all bounce and no pounce.

The evening closes with the slippery silver steps of Will Gaines — tap dancer supreme. Most of the audience have left and they desert the best in their ignorance. Mr Gaines puts the joy back into the show.

ROSE ROUSE

MUSICIANS AVAILABLE?

Then turn to

BAND AID CLASSIFIEDS

page 43

FROM THE CREATORS
OF SOUNDS AND
KERRANG!...

THE
SEPTEMBER
ISSUE OF THE
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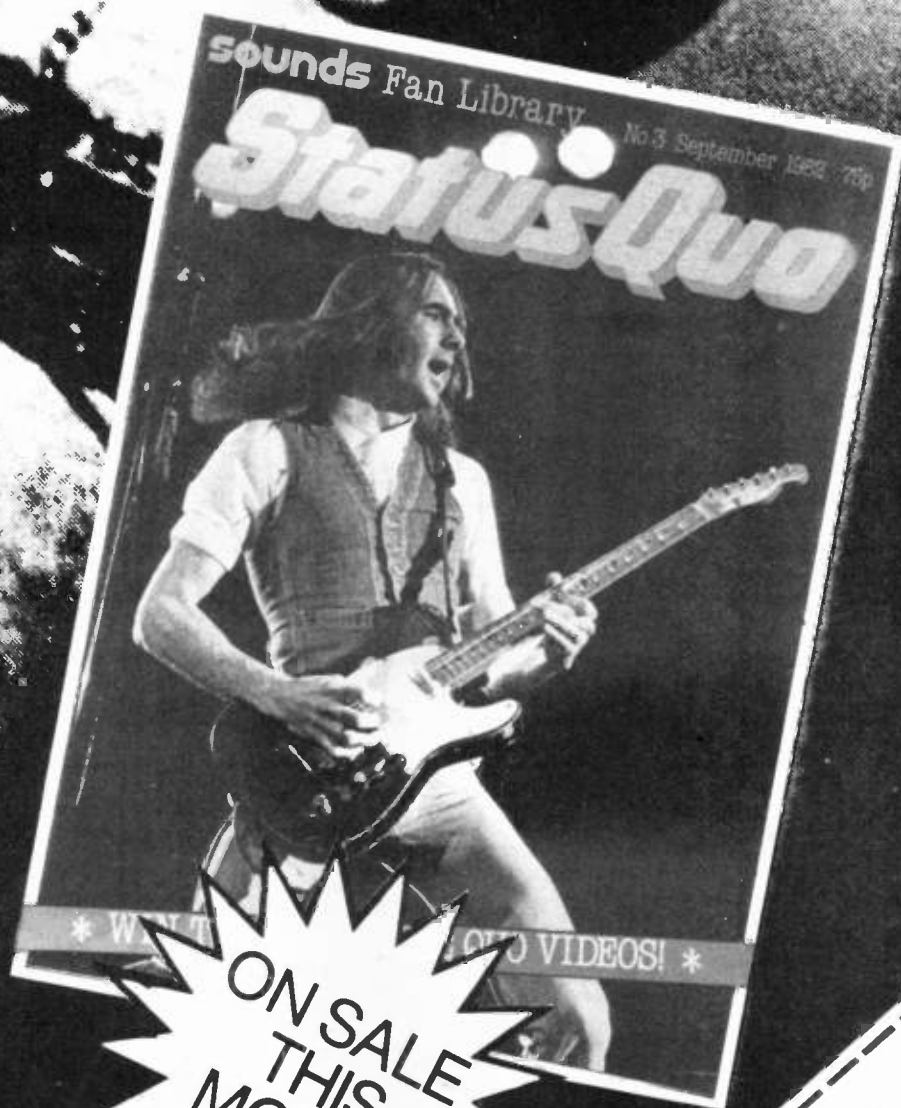
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BOW WOW show Ritchie Blackmore how it's done

Bow Wow Marquee

"IT'S HLOCK and hllol" — and rarely have I witnessed it as overwhelmingly powerful as I did tonight, when Japan's Bow Wow blistered the paintwork at the Marquee with a belligerent bombardment of brute-force brain-bashin', taking me completely by (pleasant) surprise.

I mean, if you think Motorhead are as aggressive as a punch on the hooter, then being at a Bow Wow gig is like getting hammered down a dark alley by an army of Terry McCanns.

From beginning to end, the fearsome foursome dealt out huge over-the-top helpings of non-stop ecstatic nip rock 'n' roll at breakneck velocity, head 'n' shoulders above anything I've heard from the NWOBHM.

After pausing (only slightly) to recover from the first few fast 'n' furious rockers, the band began to inject refreshing spurts of Van Halen-style brilliance into their songs with precision timing the Swiss would be proud of. Indeed, I'd have to go back to Van Halen's first assault on British soil in '78 (supporting Sabbath — remember?) to find a band with the flair and panache that quality numbers like 'Tell Me Woman' and 'Rollin' Free' demonstrated clearly.

Even the slower songs were like sticks of dynamite with fuses lit, ready to explode. 'Take Me Away', with its guitar-effects solo sounding like someone tuning in a 40,000 watt short wave radio, highlight the bubbling lead singer/guitarist, who stole the show when he vaulted on stage half-way through in a dazzling white Toyah wig, flashing his fingers frantically across the frets in true Randy Rhoads fashion.

The jumpin' Japs, by now leaping and bounding all over the shop like epileptic Angus Youngs, ripped

through a breath-taking instrumental before storming off with 'Oh 'eah' (about as commercial as they'll get, I daresay) and yet another "Thank-you Rondon city!"

A beefed-up and again Van Halen-ised 'Summertime Blues' and their title tune 'We Are Bow Wow' were the two encores, but long before then I'd seen enough to stick my neck out and say that Bow Wow are going to be really big over here.

The three guitarist/singers, looking like delinquent Samurais, are all very capable, very enthusiastic and bursting with cocky confidence, while the drummer is the best I've seen for ages. He made Cozy Powell sound like an old man playing the spoons as he demonstrated how to use every drum on a kit so effectively.

Yes, Bow Wow are an exciting combo laden with talent, and are set I'm sure to join fast improving bands like the Rejects and Twisted Sister in leading a fresh line of HM through the '80's.

MARK PUTTERFORD

Rox Leeds

YES, THEY do indeed exist and I've seen them to prove it. 'If It Rox It's Rock And Roll', the quintet you all thought were a *Sounds* fantasy have at last deigned to burst forth from their inactivity and shower us with their self-proclaimed 'Shock Rock'.

Originally called Venom, they had immense difficulty getting through a gig without attracting cans 'n' bottles in their direction — but having signed up their once mentor, the neo-legendary, quasi-famous Kick Ass Kevin Kozak (KAKK) as vocalist and leader, they've developed their direction along the glam metal line.

A totally new set from the Venom days is full of neat, catchy metal-pop songs like 'Sweet Sixteen' and 'Luv Ya Like A Diamond'. The only

remaining gesture to their past is 'Jailbait'.

But the revelation of the evening was Kozak's voice, a combination of squeaks and shrieks that makes Giddy Lee sound like Paul Robeson (remember 'Ole Man River'?).

KAKK was certainly more visually stimulating than the other band members. Bernie Emerald performed well enough atop his drum riser, which is probably still under construction (in-joke for Rox fans only). Bassist Gary Maunsell may have been more interesting to watch if he'd at least glanced at the audience instead of staring at the drum riser as if it was about to take off (hey that's an idea); maybe he's got a *Phantom Of The Opera* fizzog or, more likely, he doesn't want his mates to recognise him.

Guitarist Paul Diamond was there without being there, if you see what I mean, leaving lead guitarist Red Hot Red to bounce around the stage like an amphetaminated beach ball.

Although it's basically fun, Rox unfortunately never look as if they're enjoying themselves. With dead-pan faces they seem more concerned with studying the Book of Pouts than having a good time, despite their urges for the audience to 'get up and party' (ah yes, the raps!).

Although Rox started off well, things floundered towards the middle until being picked up by the minor classic 'Hot Love In The City'. The highlight of their new EP, it was also the climax of their set, featuring a neat drum/vocal singalong.

At least there were no low-flying cans this time, just cheers. But it must be said that the locals needed something to smile about considering the state of their football team. Rox certainly are good fun and any band rated so highly by Our Beloved Ed has got to be Game For A Laugh.

DAVID ROBERTS

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Peter Stanway

JOE JACKSON: 'impotent and floundering'

The Man out of time

Joe Jackson
Glasgow

THERE IS a meagre turn-out for The Man in a chilly and ornate theatre on a cool evening. I wonder if the place will ever heat up — the excitement content is nil.

This could be something to do with knowing that the full set is going to be a staggering two and a half hours long, or it could be that the sort of audience Jackson pulls these days are not very easily stirred.

The 'new' band come on to the stage, if polite, applause which echoes around the not quite full hall and Joe doesn't fare much better.

He looks every bit the sharp dresser, the clean, calm, liberal, outspoken and endearingly blunt man-on-the-street that he appears to be.

One keyboard, drums and Joe begin with 'One To One' creating a strangely subdued atmosphere for the launch into what, I had certainly hoped, would be a pleasant and exciting trip down memory lane. It turns out to be just a nice song.

Then into more oldies. Radio, a teasing 'You're Not Needed' heats things up, paring followed by the sharp Sunday Papers' but it all seems agreeably unsatisfying. The sound levels are quiet to say the least and my battered eardrums strain for the nuances that *must* be there.

We soldier on in good faith but what must be missing is the passion. Or the pacing to bring the necessary peaks of pleasure.

The controversial single 'Real Man' brings something of a lift with a feeling of empathy in the audience — a slow Jackson song can always jerk at the heart no matter what the subject is — but all is spoiled by an 'acapella' rendition of 'Is he Really Going Out With me' which expresses none of the real heartache behind the

lyric and leaves it impotent and floundering.

The second set opens with the highlight of the evening, Frank Sinatra singing 'Night And Day' which, thankfully, Jackson doesn't attempt to cover.

And then there follows a bottomless two hours of more of the same, an ineffectual mix of good slow songs and haphazard attempts at the Jumpin' Jive.

What a disappointment. None of the old magic was present, possibly due to a desperately dull backing band and a misguided attempt at 'giving the public its money's worth'.

The very last song was 'I'm The Man', an irony in itself. But it carried a punch that the rest of the overlong set completely lacked.

ANDREA MILLER

Small World
Fulham
Greyhound

YOU CAN find them all over the country. Excellent bands with fine songs who are ignored by the media fashion disciples because they refuse to conform to this week's look and remain faithful to long-standing ideals.

Such a band is Small World and they sure made the Greyhound dance tonight.

They're fast, aggressive and poppy à la Secret Affair with a nice line in songs (especially the new single 'Love Is Dead') and a sizeable and devoted following who give the lie in fine style to the popular misconception that the mod movement has gone the way of the dodo.

At a time when the airwaves and the charts are weighed down with endless electropop/disco dross, I for one wouldn't mind hearing more of the likes of Small World.

JOHN OPPOSITION

WANT A GUITAR?

Then turn to

BAND AID
CLASSIFIEDS

page 43

SOMETHING TO DO AT DONNINGTON..!

Sounds offers its readers a chance to win a FREE holiday for two with Buddies Holidays at a place of your choice (subject to availability) for a fortnight!

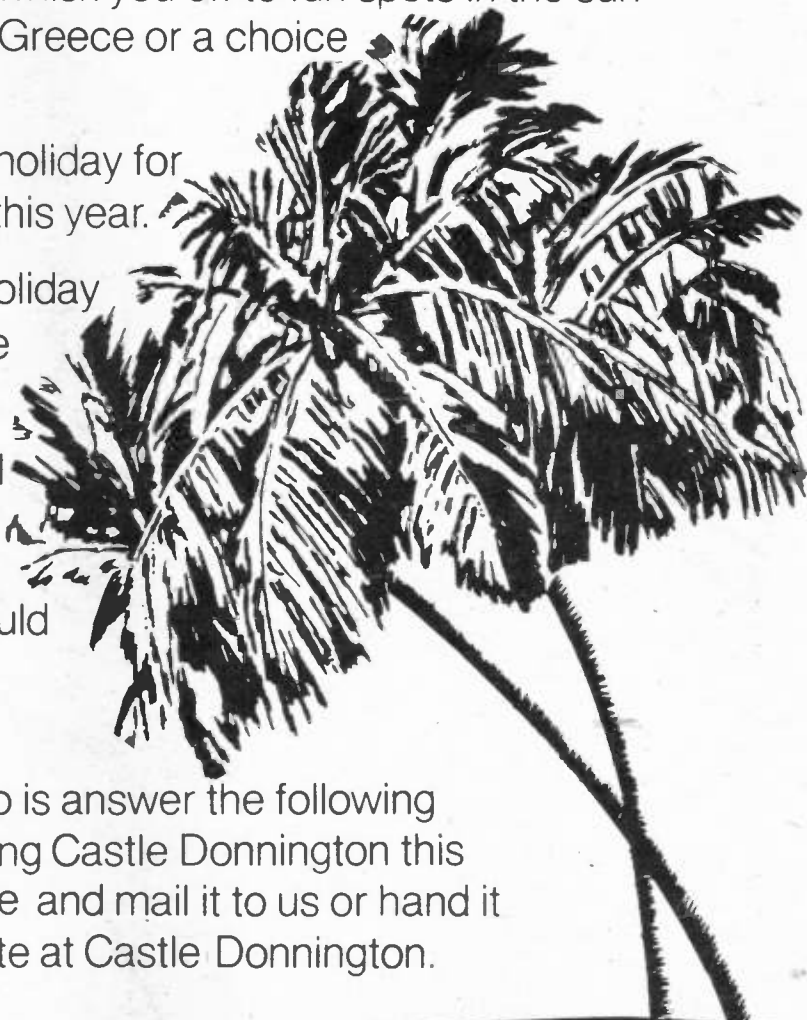
Sounds and Buddies can whisk you off to fun spots in the sun such as beachside tavernas in Greece or a choice of hotels in Spain or France.

2nd prize is £150.00 off a holiday for two from Buddies, to be taken this year.

3rd prize is £50.00 off a holiday for two from Buddies, also to be taken this year.

Just pop into a local travel agent and browse through the current Buddies tour brochure and pick out the holiday you could win in this exclusive Sounds competition.

To enter, all you have to do is answer the following questions on the bands attending Castle Donnington this weekend. Then, either complete and mail it to us or hand it in to the Sounds marquee on site at Castle Donnington.



Buddies

COUPON

1. What is the name of Status Quo's new drummer?

2. Uriah Heep was a character created by Charles Dickens. True or False?

3. What was Anvil's original name?

4. Who replaced Bernie Torme in Gillan?

5. What was Saxon's original name?

NAME

ADDRESS

Send to **Sounds/Buddies Holiday Competition, P.O. Box 16, Harlow, Essex;** to reach us by 1st September, at the latest.

The first correct entry pulled out of the mailbag on Wednesday 1st September will be announced the winner.

The money off vouchers will be mailed to the 2nd and 3rd prize winners for you to take to your local travel agent, to be used against the cost of an autumn or late '82 holiday.

FOR S

- 1 Where a band comes from.
- 2 Influences.
- 3 When band was formed.
- 4 Labels interested in the band.
- 5 Major bands with whom they have played.

Waller failed to mention any of these in our interview in *Sounds*, but he was told at the time of the interview.

I expect readers would prefer to know about a band's records than read what Johnny wrote, describing a gig Twisted Nerve played nine months ago. If he wanted to put pen to paper about the gig, why was it not included in the gig review at the end of last year?

Also Johnny, my name is Norbert Bassbin. It always has been and it always will be — not someone by the name of Niggle. — **Norbert Bassbin, Bass Player, Twisted Nerve, Edinburgh, Scotland.**

P.S. How come it took seven months for the feature to appear? Maybe Johnny was delayed eating Gipsy Creams or singing 'Shot By Both Sides'.

CARTOON CAPERS

LEAFING THROUGH my *Manchester Evening News* the other day (I buy it for the spelling mistakes) I noticed the fact that Disney studios are planning a sequel to the *Wizard Of Oz* called *Return To Oz*.

Could this be a portent of future plans for the Sabs? Could the *Sounds* letters page resume normal (Ozzy/Dio) service once again? — **Rael Riciciles.**

GIVE 'EM ENOUGH GROPE

TO THE two posers who went to see Rock Goddess at the Marquee last week. This is aimed at you.

While waiting for Rock Goddess to come and play their set (which is always ace) in the audience were two posers getting on everybody's nerves, shouting, banging the stage gear and throwing empty beer beakers on stage. They were once told by the road crew to leave things alone but they continued to shout.

When Rock Goddess came on stage these two got worse, hands were all over the guitarists, Tracey in particular, and thanks to these trouble-makers Tracey didn't play well that night and I knew she wasn't enjoying the gig, I knew how she felt.

We don't want you at these gigs if that's what you do all the time. Tracey was very upset over your actions and I don't

blame her. So stay away from Rock Goddess gigs at the Marquee. The road crew know who you are and you'll be thrown out the next time (which you should have been in the first place). — **An annoyed Rock Goddess fan, London.**

RITCHIE REVILED

AFTER READING yet another *Sounds* punter praising Ritchie Blackmore, I thought it was time the argument was put into perspective before war breaks out.

Now Blackmore is undoubtedly a very dedicated guitarist capable of reproducing practised solos very accurately and more expertly than most. In short he is a good heavy metal guitarist — no more, no less. To say he is bad (Aldo Nova) is wrong, but to say he is the master of guitar is also very wide of the mark.

There are simply loads of rock guitarists who have produced more vital and inspirational pieces of music: Jimmy Page, Eric Clapton, Jeff Beck, Keith Richards, Pete Townsherd just to name the first few. And to those (who seem to be less active lately) you can add other more current guitarists such as Brian May, The Edge (U2), Mark Knopfler, Ry Cooder, Joe Walsh, Neal Schon, Rick Nelson, Gary Moore and Alex Lifeson, all of whom have shown themselves capable of better things than Ritchie Blackmore has produced.

This seems to be turning into an anti Blackmore letter — I suppose it is because I am sick of *Sounds* readers' blind faith to the 'Man In Black'. It is pathetic to see him annually voted as best guitarist in your poll. I mean, what has he done since he left Deep Purple — not a lot. His last three albums have been musically predictable and contain no good, let alone great pieces of guitar playing. And I have yet to read a respected guitarist mentioning Blackmore as someone that they admire or were influenced by. Oh, and where is the evidence of him being classically influenced as he is so fond of telling us he is?

Come on, Blackmore adds. To quote an old English proverb, "One Strat doesn't make a summer". — **Tim Fox, Combe, Oxon.**

DON'T BAN THE YANKS

IN REPLY to your reader who calls himself Bone — or was it Bone-Head?

We are two Californians over

here in Britain and we are extremely pissed off with the attitude of jerks like this. How can he seriously say that Americans should be banned from the use of instruments when we have up and coming talent such as Y&T, Don Dokken and the late Randy Rhodes who was destined to be one of the great guitarists in the world — on the level of Edward Van Halen.

Even your single and album charts are dominated by American bands. And how can the guy slag off Bruce Springsteen, for even though we ain't really fans of his you cannot deny his songwriting ability.

We have seen quite a few British bands while we've been here. How he can slag off American musicians while Britain is turning out such garbage as Venom, Tank, Saxon and Motorhead I really don't know. Compare these with well established US talent such as the number one band in the world Van Halen and guitarists like Ted Nugent and Sammy Hagar. And don't forget that Jimi Hendrix was American.

So all that's left to say to Bone — the concerned Englishman — is that if ever we come across him we're gonna break a couple of his bones. — **Alison and Gill — two pissed off LA girls.**



the CAR BIG BASTARDS WERE ONCE DE RIGUEUR BUT ONCE THE ARABS DECIDED THEY WANTED A SLICE OF THE WORLD, EVERYONE ELSE HAD TO GO DOWNMARKET.

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ROCK ALMANAC

- Sunday August 22**
- 1917 Birthday of blues singer/guitarist John Lee Hooker, in Clarksdale, Missouri.
- 1938 Birthday of Dale Hawkins, who recorded the rock classic 'Suzie-Q', in Goldmine, Louisiana.
- 1964 The Motown classic 'Dancing In The Street' by Martha And The Vandellas was first released in the USA.
- 1981 The 'Monsters Of Rock' heavy metal festival at Castle Donington featured AC/DC, Whitesnake, Blue Oyster Cult, Slade and Blackfoot.

- Monday August 23**
- 1936 Birthday of Rudy Lewis, one of the Drifters' many lead singers. He sang 'Up On The Roof' and 'On Broadway', and died on the day in 1964 when the group were to record 'Under The Boardwalk'.
- 1947 Birthday of Keith Moon, in Wembley, North London.
- 1962 John Lennon married Cynthia Powell at Mount Pleasant Registry Office in Liverpool.
- 1966 A year after the first performance, the Beatles played Shea Stadium in New York again on their final American tour. The fee this time was a new world record of 189,000 dollars.
- 1978 Jet Black of the Stranglers fined £25 by Glasgow magistrates for a breach of the peace.

- Tuesday August 24**
- 1938 Birthday of songwriter and guitarist Mason Williams, of 'Classical Gas' fame, in Abilene, Texas.
- 1942 Birthday of Fontella Bass, hitmaker with 'Rescue Me', in St Louis, Missouri.
- 1945 Birthday of Ken Hensley of Uriah Heep.
- 1957 Elvis Presley's second film 'Loving You' opened at Piccadilly's Plaza Theatre in London. RCA simultaneously released a 10" album of the soundtrack which is now worth lotsa money.

- Wednesday August 25**
- 1918 Birthday of composer



MOON THE LOON: he would have been 35 on Monday

- Leonard Bernstein, who wrote 'West Side Story', in Lawrence, Massachusetts.
- 1967 The Beatles, plus Mick Jagger and Marianne Faithfull and various Beatle wives, went to Bangor in North Wales to visit the Maharishi Mahesh Yogi and become enrolled in his Transcendental Meditation Centre.
- 1973 Butch Trucks of the Allman Brothers Band broke his leg in a car crash in Macon, Georgia. Unlike other members of the band in road accidents, he lived to boogie another day.
- 1979 Gary Numan's 'Cars' was released, the first of his singles to have that billing rather than Tubeway Army.

- Thursday August 26**
- 1941 Birthday of Chris Curtis, drummer with the Searchers, in Oldham, Lancs.
- 1970 The Isle of Wight Pop Festival bill was topped by Jimi Hendrix. It was to be his last-ever public performance, as he died 10 days later.
- 1980 Rumours of the disbandment of Fleetwood Mac officially denied by the group themselves.

- Friday August 27**
- 1937 Birthday of Phil Shulman of Simon Dupree And The Big Sound and Gentle Giant, in Glasgow.
- 1949 Birthday of Simon Kirke of Free and Bad Company, in Chelsea, London.
- 1966 Birthday of original Sex Pistol and Rich Kid Glen Matlock.

- 1967 The Beatles' manager Brian Epstein found dead at home, due to an accumulative overdose of bromide in the drug Carbitol which he took regularly.
- 1976 Reggae performers U-Roy and the Mighty Diamonds were pelted with cans and rubbish by aggravators at the Reading Festival.

- Saturday August 28**
- 1939 Birthday of Clem Cattini, in London. For many years one of Britain's top session drummers, he also led the 'Telstar' Tornados.
- 1943 Birthday of Honey Lantree (real name Ann), the girl drummer of the Honeycombs, in Hayes, Middx.
- 1948 Birthday of Chicago's drummer Dan Serephine, in Chicago.
- 1951 Birthday of Wayne Osmond of the infamous Osmonds, in Salt Lake City, Utah.
- 1958 Elvis Presley's fourth film, 'King Creole', opened at the Odeon, Marble Arch in London.
- 1965 Bob Dylan played rock-style electric guitar at Forest Hills Stadium in New York, and got booed offstage by outraged folkie punists.
- 1971 The Faces with Rod Stewart were the major success on the bill of the Weeley Festival, near Clacton-on-Sea in Essex.
- 1977 Wayne County's turn this year for a beer can belting by unruly elements in the Reading Festival audience.
- 1978 Tom Verlaine's band Television went their individual ways.
- BARRY LAZELL**

The exorcist



Horace Werton

I'M SURE a few thousand others, as well as myself, are pissed off the back teeth with Demon (they being the clowns who wear Halloween masks and try to look terrifying) and their stupid antics.

Every paper you open has them dressed up like rejects from the Hammer House Of Horror. I'd love to see them

really practising black magic, it would probably drain the shit out of them.

To quote Donald Roeser from Blue Oyster Cult's 'Divine Wind' — "If they really mix with the Devil, then let's send them to hell". It's the best place for them. — **The Subhumans.**

P.S. Their music's also crap.

sounds

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The page for musicians edited by TONY MITCHELL

BAND AID

KIT FOR A KING

SOUNDS scoops the most important product at the London Trade Show

MPC THE KIT RRP £199 inc VAT
QQQ + VVV +

IF TUTENKHAMUN had invented this he would have left strict orders to scrap his body, had this embalmed instead and locked in an Egyptian flight case ready to be dug up in 1982. It is without any shadow of doubt a Big King.

After the last two years of fevered frenzy over such obvious successes as the Linndrum, the Roland TR808/Drumatix and the Simmons SDSV, any further permutations on electronic drums and rhythm machines looked to be getting near the thin end. That was until The Kit appeared. Not just another raved-over drum machine, you say! No, it's *not* just another drum machine, far from it. But first some background.

The original concept of The Kit appeared late last year from Mike Coxhead's MPC Electronics firm based in Cambridgeshire. The idea was to have electronically-produced drum voices closely resembling acoustic drum sounds that could be actually played by way of touch sensitive pads. Hi-hat and cymbals were included with the option of an automatic generating facility on the hi-hat giving more freedom for the hands.

The package was wrapped up with individual level controls for each voice and made available in a unit the size of a cigar box. While the innovation could not be denied, the cosmetics in their typically British way made the prototype somewhat appealing visually and, as was quickly realised, this would lead to the kit being taken less seriously than it should be. Industrial design was quickly sought and I was given word that a complete redesigned kit would be surfacing around mid summer featuring improved voices each with separate line outs, greater control over the sound origination and increased playability. In all a pretty awe-inspiring parcel and one that I mouth-wateringly awaited.

The Kit had its previously unannounced launch at the Atlanta show in June. On hearing it from about 25 yards away, I was sure that MXR (The Kit's USA Distributor) had taken on a token drum line. Much was my surprise when it became clear that the sounds emanated not from an acoustic drum set but from a unit considerably smaller than a portable typewriter! That was *Sounds'* first glimpse of the actual production line Kit and we were the first to bring the news back home; now this is the first *in depth* look at the kit and its possibilities.

Tipping the scales at around 4lb and measuring in at an extremely compact 10½ x 9½ x 1½ inches the kit is the first actual playable electronic drum machine on the market. The casing which houses the controls and playing pads is structured from a high density, high impact plastic while the touch sensitive pads are made from a special acoustically treated, Fablon-like material. Four of these pads represent the drums; snare, hi-tom, low tom, and bass drum with hi-hat (open and closed modes) and cymbal pads smaller and finished in metal like gleaming buttons.

Layout has been designed to represent a standard right-handed kit format, the only difference being that the bass drum is positioned where, say, a floor tom would be. The open and closed hi-hats may be played manually or, to make the operation of the unit easier they may be used on automatic mode with switching variations for 36 pre programmed rhythms. These cover all contemporary forms except reggae where even a simple Rockers time would have sufficed. Tempo control and level knobs with an LED beat indicator complete the hi-hat section and, incidentally, manual use of the hi-hat can be laid over the automatic for more complicated rhythms.

Individual level controls for all the voices

are mounted on the playing face immediately above the playing pads and the cymbal also has a tone knob where the timbre of the voice can be varied from a ride to a crash cymbal sound. Situated on the rear edge is the main output socket (which also turns the unit on when a jack plug is inserted), along with two trigger outputs (for interfacing with upcoming MPC products), an output for optional bass drum/hi-hat foot switch and separate line output for each voice. These override the main output and make it possible to eq or add effects to any of the sounds as well as the obvious recording uses.

The Kit is powered by a 9v external DC source or a PP3 battery which, if an alkaline type, affords 50 hours of operation. This is mounted under a metal plate located on the underneath of the unit where there are also housed 11 internal pre-set controls for altering the sensitivity of the pads and the decay of the drum and cymbal sounds. A snare noise control will set the snare sound against the actual drum tone and the cymbal pitch control will alter the style of the cymbal sound: a lower pitch equals a bigger cymbal, etc. For fine adjustment to these controls, which incidentally are factory set for best overall sound, a trimming tool much like a miniature screwdriver is provided.

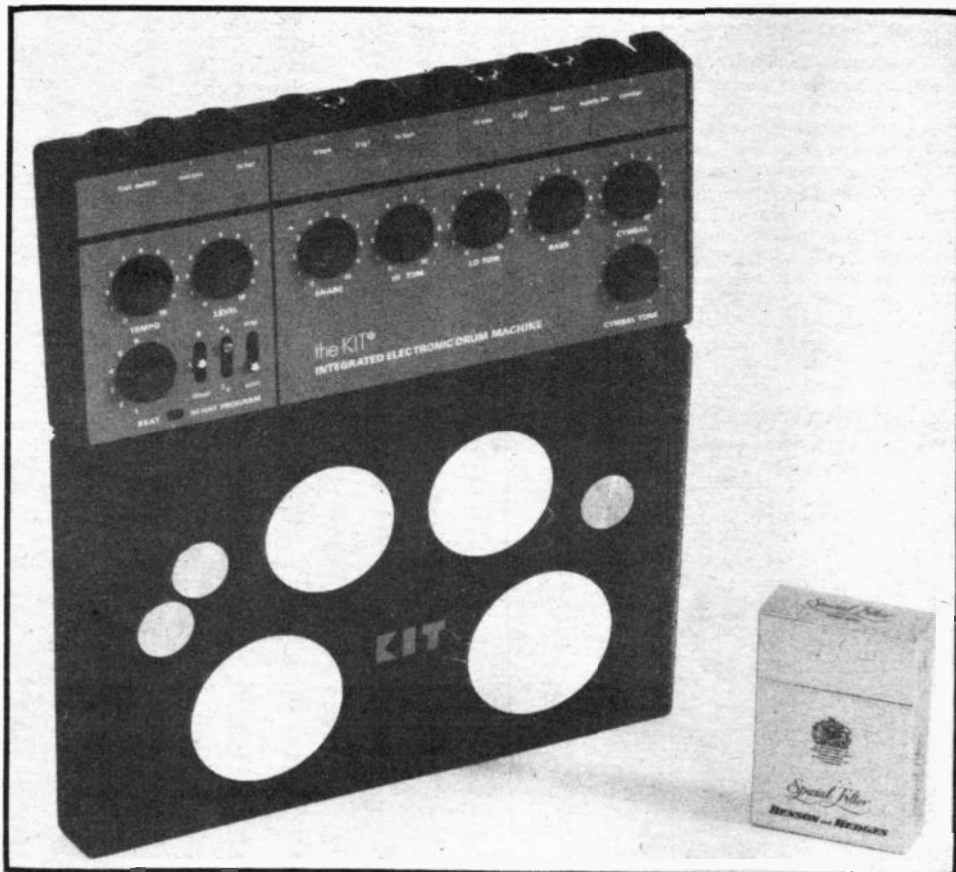
Now to the meat and veg of the matter, the big question: "What's it sound like, Guv'?" All the voices are synthesised and are easily the *BEST* synthetic drum sounds I've yet heard. They also easily equal the 'E Prom' (erasable programmable read only memory) sounds of the Linndrum and Oberheim machines where *real* drum sounds are digitally recorded and stored on computer. These were previously the best voicings available. It's hard to stress just how good these voices are but suffice to say that with a minimum amount of equalisation a mirror image of acoustic drum sound is obtained. Even the hi-hat and cymbal sounds, which on plenty of machines are pretty dubious, are incredibly acceptable.

To use the machine is simplicity itself but it's important to bear in mind two major points. Firstly, the better the amplification used, the better the sound. As the voices cover a very wide frequency from the very low bass drum to the very high cymbals, they will only reproduce faithfully through a full range system. While the kit will work through, for instance, a guitar combo, it will not reproduce anything like as well as through a good quality bass set up or PA. The second point is that The Kit is designed to be played with the fingers and is not, even though it looks possible, intended for use with drum sticks. The harder the pads are struck the bigger the sound, so full playing dynamics are possible, from a brush sound to hard rock-steady accents.

For drummers it's as easy to play as tapping one's knees or a table top and for non-drummers, far simpler than trying to play an acoustic kit, and with very little practice, very easy to put into sound what you conceptualise, so that good results are achieved with ease. With its own power source The Kit is highly mobile and in fact can be played with one hand. For drum technique fans you can achieve a perfect Cobhamesque, pressed roll just by rolling two fingers on the snare pad, and all the triple flam paradiddles and exotic snare/bass drum routines you could wish for are *literally* at your fingertips.

While this machine is unprogrammable, it offers the one thing that the Linndrum and Roland models can't — total playability — and in live situations as well as recording, the uses and versatility are absolutely endless. It's deadly serious as well as being, as Churchill once said of germ warfare, 'Lots o' fun and you can carry it in a brief case'. Try that with an acoustic kit!

JON NEWWEY



THE KIT: playability at your fingertips

FAIR TO MIDDLE

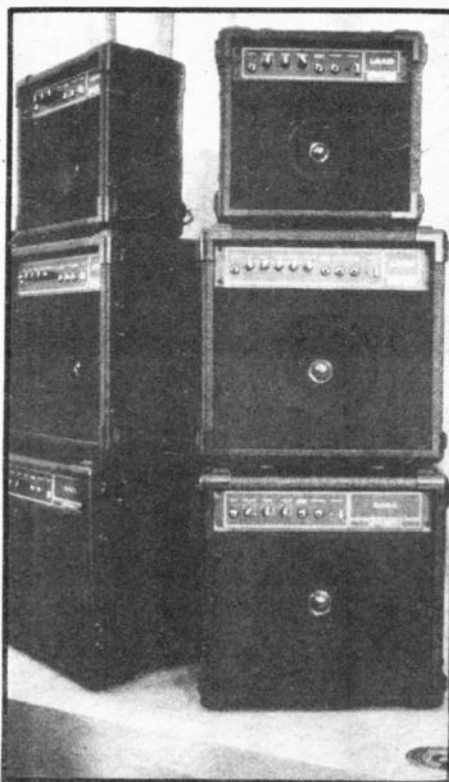
NOT ONLY budgerigars go cheap — there was plenty of low cost gear on offer at the London Music Trade Show, held for the instrument trade only (i.e. no public admittance) from August 1 to 4. Low prices were the order of the day, but even they couldn't tempt many dealers along to place orders. Much of the gear on show had already been launched at earlier foreign shows but there were a few surprises from both home and abroad.

Carlsbro were into low cost gear. They unveiled a stand with 100 per cent brand new gear on it. This included (below left) three new practice amps, the Wasp Lead (10 watts for £67.73 inc VAT), the Scorpion Lead (20 watts for £98.04) and the Scorpion Bass (£81.99). A bit more up-market, Carlsbro also launched a new keyboard amp which comes as either a three channel head delivering 90 watts (£181.81) or a combo with a 15" speaker plus HF horn. The combo is designed to retail for £249.55. As if that wasn't enough, they also showed a new range of PA gear and even an amp for accordion players!

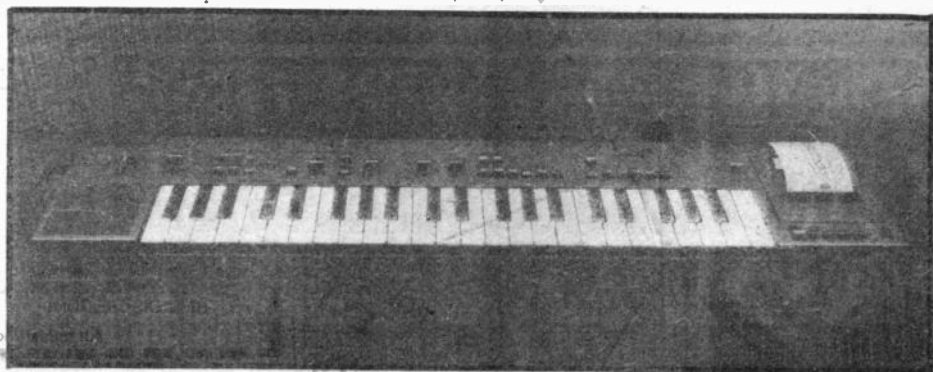
Not all the gear was cheap, though, and some of the small UK guitar makers like Overwater seemed to be able to sell their instruments (below right) despite relatively high prices. It seems as if some dealers are beginning to realise that guitarists and bass players will buy instruments made over here. Anyway, they're frequently cheaper than the equivalent American models and as good or better to play.

Back at the Russell, Yamaha were showing this really crazy little keyboard, the Portasound MP-1 (bottom), which actually prints out the notes as you play them! There were a lot of puzzled faces around as people tried to work out what was the point of it. Arranging? Teaching? Either way it's typical Japanese ingenuity at work and someone is certain to find a use for it.

GARY COOPER



Gary Cooper



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researched by MAX KAY

VINTAGE GUITARS

- 1 1962 FENDER Strat, burgundy mist (respray), rosewood, £585
- 2 1959 GIBSON Switchmaster, PAFs, cherry s/b, £1,400
- 3 1957 GIBSON Switchmaster, P90, brown s/b, £1,200
- 4 1960 GIBSON Les Paul Special, double cut, cherry, £550
- 5 1960 GIBSON ES335 dot, PAFs, s/b, £1,500
- 6 1959 GIBSON Les Paul Junior, double cut, cherry, £425
- 7 1959 GIBSON Les Paul Junior, double cut, cherry, £425
- 8 1966 GIBSON Byrdland, cherry, £650
- 9 1959 GIBSON EB-2, s/b, banjo heads, £350
- 10 1960 GRETSCH Pogo Stick bass, s/b, £150

Compiled by Chandler Guitars, 199 Sandycroft Road, Kew, Richmond, (01-940 5874)

MICROPHONES

- 1 SHURE 515SA Unidyne B (high or low), £29.29
- 2 SHURE 588SA Unisphere B (high or low), £38.49
- 3 SHURE 545D Unidyne III (high or low), £61.58
- 4 SHURE 565D Unisphere I (high or low), £71.48
- 5 SHURE SM58 Professional (low), £92.38
- 6 AKG D12E bass drum mic, £94
- 7 AKG D190E general purpose, £49
- 8 AKG D1200E stage/pa, £57.24
- 9 AKG D2000 stage vocal, £67.50
- 10 AKG D202E1 stage/pa, £99

Compiled by REW, 114-116 Charing Cross Road, London WC2, (01-836 2372)

BUDGET GUITARS

- 1 GUILD B301 bass, £140
- 2 WELSON 12-string solid, £99
- 3 GIBSON Grabber bass, £135
- 4 GUILD B301 guitar, £120
- 5 EPIPHONE Kalamazoo, £95
- 6 KRAMER 6-string, £145
- 7 IBANEZ Blazer, £129
- 8 ARIA P460, £150
- 9 BURNS NuSonic bass (1964), £100
- 10 BALDWIN Vibraslim semi-acoustic bass (1966), £150

Compiled by Music Ground, 245 Station Road, Dunscoft, Doncaster (0302-841 274)

REPLACEMENT PICK-UPS

- 1 GIBSON Original Humbucker, £39.50
- 2 GIBSON True Blue, £35
- 3 IBANEZ Super 4 bass, £12.50
- 4 IBANEZ Super 70, £12.50
- 5 MIGHTYMITE for Fender Telecaster, £15
- 6 DIMARZIO for Fender Stratocaster, £17.50
- 7 DIMARZIO Model J bass, £25
- 8 LAWRENCE The Silencer acoustic, £26.50
- 9 SCHALLER 10/43K acoustic, £10.50
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FEMALE GUITARIST, wanted to form rock band Bristol area Tel: Andy 690426

GUITARIST (Dbl. Keyboards) with A-1 original material needs drums, Bass, etc. to form band. Hi-Tech precision rock/metal. 01-334 8493.

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GODS GIFT want drummer. Velvets, Banshees, Joke, contact New Hormones 061-236 9849 10 am - 4 pm.

MUSICIANS WANTED to form punk band must have own equipment influences Ramones, '77 Clash Buzzcocks, Damned, Pistols preferably London area must be dedicated. 72 Heol Maendy, Cornelly, Near Bridgend. South Wales CF33 4DF

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GUITARIST NEEDED for established 'name' punk band in time for a UK tour in September with an LP to be recorded after. Interested parties to phone John on 01-749 3669.

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VOCALIST SEEKS punk band S.E. London area write Jim Perrin, 25 Kinver Road, S.E.26.

VOCALIST WANTED for US/UK H.M. band 01-337 1873.

GOOD VOCALIST Notts area am no waster ring (0602) 324694 (before 6pm) Neil.

Bands Wanted 15p per word

BANDS WANTED, Demo's to, New Artists Music Association, BPM, P.O. Box 40, Hounslow.

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Guitars 15p per word

FENDER, ARIA, Ibanez, Kramer, Washburn: You name it we've got it or we'll get it! Open every Sunday: London Rock Shop, 01-267 5381/7851.

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KRAMER BASS £170 ono Biggleswade 313682.

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ROCK LYRICIST needs good composer 6 Walnut Street, Bacup, Lancss.

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NEWTOWN NEUROTICS, recently featured in *Sounds*, seek manager and agent. Phone Steve on 0279 144826.

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Consumer problems? Think you've been ripped-off? Or simply need some information and advice? Write to Susanne Garrett, Fair Deal, Sounds, 40 Long Acre, London WC2. Or ring the 'Fair Deal' hotline on 01-836 1147 if you have something you'd like us to investigate.

PLAYING FOR TIME

WHAT'S THE best way of getting a write-up on a self-published single? Our band is planning to have several hundred pressed, but we'd like to get reviews if possible. How do we get publicity? — Dave B. Scotland

Simply write to the news editors and reviews editors of the national music press, and to the editor of nearby fanzines, enclosing a copy of the single, a brief biography of the band and details of any gigs you'll be playing. There's always safety in numbers, and sending along more than one single gives you a better chance of being reviewed.

Sounds is keen to cover local talent and you may find your details in tour news too. But, when it comes to reviews, bear in mind that every music paper receives at least 60 singles a week, some good, some bad, some ugly, and ploughing through the wealth of worthwhile sounds and rubbish alike, is a marathon task for any rock writer. If at first you don't succeed, try again.

Local radio may give your record a spin too, if it's good. Send it to a rock slot dj or direct to the record library at the station of your choice. Here are a handful of contact addresses for dj publicity:-

Radio Clyde, Ranken House, Blythswood Court, Anderston Cross Centre, Glasgow G2 7LB. (Tel: 041 204 2555); Radio Forth, Forth Street, Edinburgh EH1 3LF. (Tel: 031 556 9255); John Peel, Radio One, Broadcasting House, London W1A 1AA. (Tel: 01-580 4468).

What else? DIY posters, which you can give to record shops and mobile jocks and use at gigs are another way of getting your name around. Many bands flypost too, but you have to remember that this is strictly illegal. Selling singles when you gig combines distribution with more self-promotion. Your local pub or club may agree to put your record on the juke box too.

Getting publicity isn't difficult, provided you're determined.

RUB AND DUB

A FRIEND and I bought a secondhand Dokorder 9020 sound-on-sound reel-to-reel tape recorder recently, but it came minus the instruction booklet. We can get the machine to record, but not to overdub, as it should.

None of the electrical shops in our area can help us find an instruction booklet. Can you? — Alan Harvey, Leeds

REW, last known UK distributors of the Japanese made Dokorder range, can't help with that all-important instruction booklet, but suggest you write to the manufacturers, Zenki Onkyo Co Ltd, Head Office, 11-26-3, Chome, Nishiokubo, OTA, KU, Tokyo, Japan. Enclose an international reply coupon, available from any Post Office, to ensure a response.

Meanwhile, if anyone out there has a spare Dokorder 9020 instruction booklet or can explain how to work the overdub facility in concise easy-to-follow English, let us know. Why not try going back to the last owner of the machine too, just in case the instructions are tucked away somewhere? Or ask any machine obsessed repair man to challenge the



WHAT A BUMMER...

I BOUGHT two tickets to see Anti Pasti at Yate Entertainment Centre Bristol on May 20, and two for Vice Squad at the same venue on May 27, from Disco Inferno at Weston-Super-Mare, but both shows were cancelled.

After I enquired about refunds, Disco Inferno told me to send the tickets back, which I did in early June, but, despite a follow-up letter I've still had no refund.

When I phoned Disco Inferno recently I was told that the management had changed and no-one there knew anything about it! What's going on? Can you help? — J. Need, Ramsbury, Wilts

SAD TO SAY, Disco Inferno seems to have bitten the dust. Sunny Electronics (who don't have a forwarding address or contact number for Geoffrey Greenwood of Disco but have been on the receiving end of the number of letters and calls from equally frustrated punters) now have the market stall where you bought those tickets.

Perhaps Geoffrey Greenwood, whose one-time home address in Drove Road, Weston-Super-Mare is now empty too, would like to ring us on 01-836 1147 and clarify the mystery of the missing ticket money. Fans who bought from other outlets for the gigs, including Virgin at Bristol, were fully refunded, and, as far as we know, only Disco customers are out of pocket. Other readers in the red, give us a bell or drop a line.

We'd welcome a call too from concert promoters Rainbow of Bristol who must carry some responsibility for compensating fans who've lost out, and may be able to throw some light on the eventual fate of those redundant tickets. At the time of going to press, our many attempts to contact their offices have resulted in a somewhat one-sided relationship with a phone which rings and rings — and rings. Rainbow are at 1 Queens Square, Bristol (Tel: 542120).

Or have your tickets been swallowed up by a convenient vortex somewhere along the line? I think we should be told.

complexities of this reel-to-reel.

CHANGE OF HAIRCUT

I HAVE a problem over merchandise ordered from the Haircut 100 Fan Club, (they do have male fans too!) Can you help me sort it out? — Andy, Manchester

A NUMBER of Haircut mob members will be relieved to know that organisation of the Club has now changed hands, judging from the sack loads of unopened mail which confronted the new administration, merchandising company Concessions Ltd. If your complaint hasn't been resolved by the time you read this column, contact Concessions direct at 513 Fulham Road, London SW6 1HH. (Tel: 01-381 4777).

Meanwhile, disgruntled inter-city commuter Ken Stevenson whose Todd Rundgren tour programme was knocked off earlier this summer, somewhere between Scotland and the land of the Sassenachs, also contact Concessions. Remaining Todd progs cost £2 apiece, including postage and packaging. Likewise Japan, Sabbath and Ultravox fans seeking apres-gig goods, drop a line too, enclosing an sae for details.

LOOKING BLANK

I WAS GIVEN an expensive stereo cassette deck for my birthday, but looking at the range of tapes on sale and the wide difference in prices, I am unsure of what kind of blank tape would be the best value

for money. Is it always worth going for the most expensive tapes, some of them over £3 a throw? — Jim Barnes, Northants

INSTRUCTIONS supplied with your equipment should give you full details of the tapes to use. If not, write to the manufacturer for sound advice.

Cheap cassettes, retailing at less than £1 may be fine for an inexpensive recorder, but won't necessarily give you the recording or playback quality your system merits. Avoid the temptation of buying packs of cheapo cheapo blank cassettes from market stalls and discount clearance sales too. Very often duff batches are offloaded through this kind of outlet.

For a current buying guide to the best cassettes around see the August issue of consumer magazine 'Which', on file in any good reference library. Recommended good value tapes for use with a hi-fi deck, audio system or large stereo recorder include Magnex Studio 2, offering the kind of high sensitivity and dynamic range needed to complement newer equipment, retailing at around £1.30 a time. Also highly recommended is Currys own Curry Superchrome 11, at £1.80 for all round quality.

Ferric tapes offering good value include the high bias Maxell XL1-S, price £1.90, giving good performance in a modern

hi-fi deck. But for the full research and results, see the report.

SLIPPED DISC

A FRIEND and myself went on the excellent Mead-Gould trip to the Torhout Festival in Belgium on July 3rd. But although each person who took the trip was supposed to receive a free T-shirt and album, we're still waiting for the album. Mead-Gould promised to send them on, but they haven't arrived yet.

We saw U2 again at Gateshead at the end of July and met some more of the people who'd been to Belgium, but they didn't have the album either. Is there anything you can do? — M J Harvey, Poole

ACCORDING TO Mead-Gould there's no problem. They can still obtain supplies of the 'Get Sprouts' album, a compilation if material

from a selection of small Belgian bands put out by a number of Belgian equally small, record companies, as a promotional exercise. Your copies will be with you in the near future.

Many UK punters took advantage of the availability of these freebies, given out gratis at the festival itself. Anyone else who went and still wants the second part of their festival souvenir, drop a reminder to Mead Gould Promotions, Mixgate House, 38, Hamlet Court road, Westcliffe-On-Sea, Essex.

I COLLECT, I REJECT

AT THE Leeds Roundhay Park Stones concert I bought an official tour T-shirt for £7. However, when I put it on at home, I noticed that it was defective on the sleeves.

Is there any way I can get a replacement or refund? This amount is a lot to pay for a shirt which looks plain ridiculous — Bob Crichton, Preston

Complaints received here about defective Stones gear have been few and far between. But, for a replacement you can return the shirt to Arena International Merchandising Ltd, 42 Molyneux Street, London W1H 5HS. If you want a refund instead, ask for one.

Arena still has the full range of tour souvenirs too. For details send a stamped addressed envelope.

TRAVEL NEWS

GETTING TO major gigs in Liverpool and Manchester from our area is a problem if you don't have private transport, and our newly formed St Helens Rock Society, which has also launched a fanzine covering live music in St Helens, Warrington and Widnes, is trying to combat the hassles by running minibuses and putting people in touch with car sharing too.

Its also possible that some parents might allow their younger interested children to come with us, where we can keep an eye on them, when they wouldn't let them travel far afild to gigs alone.

Anyone out there interested? Get in touch. — Chris Coffey, St Helens Rock Society.

PEOPLE WHO'D like to take advantage of this transport link-up service or want to subscribe to Rock soc mag 'Rockzene' get in touch with Chris Coffey, c/o 64 Dale Crescent, Sutton Leach, St Helens, Merseyside, (Tel: Marshalls Cross 817130). Same applies if you have a space in your car, van or minibus and want a passenger or two for sharing petrol costs.

Other readers elsewhere in the country who want to do the same, drop a line to Car Bar, Fair Deal, sounds, 40 Long Acre, London WC2. We'll try to link you up with rock enthusiasts stuck for transport.

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Lords Of The New Church



From page 14

bit the dust. "No not really," he replies, "it was all just warm up stuff for the real thing!"

So what's the difference then? What's gonna make the Lords work out?

"It's that we are a bunch of guys who are really together, we've got the same feeling. They all play real good, and we don't give a toss what anybody else thinks about us. Basically we just gel together great, it's the best thing that could ever happen to us. We're used to all that 'Has-beens' shit, but now we've put it all down on vinyl so people can make up their own minds. That's the important thing."

Dave: "Like, I think it's really hard for a new band in England like us to try and get away from that image of punk superstars." Brian (sourly): "You mean has-beens!"

Dave: "— or whatever, and find people with minds open enough to take us as we are. We can only go out and play. Of course we could leave the country and base ourselves elsewhere, but that would be the easy way out. If we can't prove ourselves here as a band then we ain't no good."

"And besides," says Brian grinning, "I must have self respect."

Stiv: "We could easily have gone to America and sold our names there. We would have been accepted over there, but we're against that. We want to do it in London."

"Anyway I don't want to go back there. When the Dead Boys broke up (he waffles on about management hassles) I just wanted to get the hell outta the place!"

WITH Stiv having the reputation of being just a little wacked out of gear (he can't be too far gone seeing how he's just got spliced) I ask the other what it's like working with him. After all he can be a little bit over the top at times...

"Well the funny thing is," says Nicky "people always used to say how OTT Stiv was live and that he should calm down and pose a bit. So he did and no one liked it. So now he doesn't know how to act."

Dave: "He's alright, it's his ego that's the problem!"

You tend to get quite manic on stage Stiv, have you ever done yourself any damage?

"Yeah, well I used to with the Dead Boys," he grins. "Look at that!" He quickly rolls up his t-shirt to reveal a white scar some 12" long arching across his hollow chest. "A razor slash," he rasps. "A girl slashed me on our first anniversary gig."

Like, did you ever see that movie 'Slapshot'? About that no-good hockey team who made their name through violence? Well it was like that with the Dead boys. We were a really shitty live band and then all the violence started. Like in America, punk means different things to the kids — it means gangs and violence. We used to get gangs coming down to fight us to show how they were tougher than us. It got to the point where every gig down at CBGB's ended up in a big fight. I got taken to hospital twice in a row, it was getting kinda ridiculous! But then none of us got hurt really bad (a razor slash across the chest isn't bad?!), except for our drummer Johnny Blitz who got stabbed and nearly died."

The Lords must be pretty laid back for you then?

"Yeah, I don't get hurt too much with this band. In the States they pull guns on you but over here they just spit and throw beer."

The album seems to embrace some fairly hefty ideas, it's not (shudder) a concept album per chance?

"Nah," says Stiv. "A lot of the lyrics were written at the same time but—"

It is thematically linked though...

"Yeah, it's got this idea of searching out the truth. Like on the sleeve it says 'The sword is the truth of us all' and that's the idea behind it. But we're not trying to preach with our music, it's only that there's so many lies and conspiracies that we feel we should use our music to expose them."

Brian: "Too right!"

Brian: "I'm getting more out of this band than I've ever gotten out of any other. When I came out with the Damned's stuff that was like an expression of absolute relief with what had gone before, now these songs are an expression of all kinds of things, all kinds of colours."

"I call what we're doing Apocaroock," declares Stiv. "Y'see the whole world's collapsing at the moment, everything predicted in the Bible is coming true. The American government is orchestrating everything towards a nuclear world war. And it's coming real soon! We're not pessimistic though, you just have to look at the way things are going. Things can't go on like they are, the new age of man is comin'! It's time to start a new civilisation because this one isn't working." The singer stares at me blackly. The others reflect his gravity.

Then he adds: "Look we'll have to end this now, I've gotta go and do my laundry."

The masks remain intact. The Lords of the New Church laugh.

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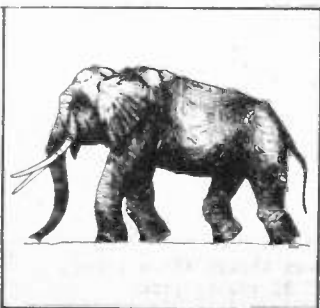
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STEPPIN' OUT

By SUSANNE GARRETT
and DEE PILGRIM

The information here is correct at time of going to press but may be subject to change. Please check with the venue concerned.

A star denotes a gig of special interest or importance (even if it's only good for a laugh or posing or a drink after closing time).

WEDNESDAY

AUGUST 18

*ABERDEEN, Valhallas, The Revillos
BIRMINGHAM, Mercat Cross, (021-622 3281), Born Loser
BRENTFORD, Red Lion, (01-560 6181), Heyday
CREWE, Cheshire Cheese, Gresty Road, Tribal Oust
CROYDON, The Cartoon, London Road (01-688 4500), Hollywood
DOVER, Dover Dote, Blue Country
DUDLEY, Prole Club, (79164), Statues/From Eden
DUNDEE, Caird Hall, (28121), David Essex
EDINBURGH, Cephas Cellar, (031-225 5499), Shriek Factory
FOLKESTONE, Springfield Hotel, (55514), The Catch
GRAVESEND, Red Lion, Crete Hall Road, (66127), 3 Parts Human
HALIFAX, Tramshed, (51201), Satanic Rites
HARROW WEALD, Middlesex And Herts Country Club, (01-954 3647), Tight Fit
HITCHIN, The Regal, (54332), Local Band Night
ILFORD, Three Rabbits, Manor Park, (01-478 0660), Nightwork
LEEDS, Central Station, (453927), Chumbawanba
LEEDS, Bar-Celona, (758622), Liquid Gold
LEEDS, Royal Park, (785076), First Light
LEEDS, Royal Park, (785076), Rise
LIVERPOOL, Warehouse, Fleet Street, (051-709 1530), Ruts DC/Frankie Goes To Hollywood
LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Sad Lovers And Giants/Any Anxious Colour
LONDON, Barracuda, Baker Street, (01-486 2724), The Apollinaires
LONDON, Bridge House, Canning Town, (01-476 7889), Stygian Eels/Siren
LONDON, Bull And Gate, (01-485 5358), JJ And The Flyers
LONDON, Club Melodia, Sol Y Sombre, Charlotte Street, (01-580 7719), Dharma Bums/Charles Hayward/Dave Rappaport
LONDON, Cricketers, Oval, (01-735 3059), The Breakfast Band
LONDON, Dingwells, Camden Lock, (01-267 4967), Ivory Coasters/My Silent War
LONDON, Dublin Castle, Camden, (01-485 1773), Mike Festa's Sand Dogs
LONDON, Embassy, Old Bond Street, (01-499 5974), The Websters/Dancing Counterparts
LONDON, Fair Deal, Brixton, (01-274 5242), Street Aliens
LONDON, Gold Coast Club, Gossips, Dean Street, (01-437 4484), Gaspar Lawal Africa Drum Oro Band/Sel Lamah-Touray/Eke Ekenponyoung
LONDON, Greyhound, Fulham Palace Road, (01-385 0525), GBH/Translators
LONDON, Gullivers, Down Street, Mayfair, (01-499 0760), Billy Lewis
LONDON, Half Moon, Putney, (01-788 2387), Dave Kelly Band
LONDON, Hog's Grunt, Production Village, Cricklewood, (01-450 8969), Monkey
LONDON, Hope And Anchor, Islington, (01-359 4510), Roman Holiday/Jive Dive
LONDON, ICA, The Mall, (01-930 0493), Joe McPhee And Andre Jaume/Conrad Baeur Quartet/John Russell/Paul Burwell
LONDON, Kings Head, Fulham High Street, (01-736 1413), Taxi
LONDON, Marquee, Wardour Street, (01-437 6603), Spider/Dumpy's Rusty Bolts
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), Table Committee/Afghan Rebels
LONDON, Nelsons, Wimbledon, (01-946 6311), Short Stories
LONDON, Nero's Place, Wandsworth High Street, Direct Hits
LONDON, New Golden Lion, Fulham Road, (01-385 3942), Hollywood Killers
LONDON, North Pole, Greenwich High Street, Karan Dosh
LONDON, Old Queen's Head, Stockwell, (01-737 4904), Tony McPhee Blues Train
LONDON, 101 Club, Clapham, (01-223 8309), Zim Zam Records Night
LONDON, The Palace, Camden High Street, (01-387 0428/9), Pleasure And The Beast (12.00pm)
LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Chip Shop Bar Show
LONDON, Pied Bull, Islington, (01-837 3218), Beatroots/Section 10
LONDON, Rock Garden, Covent Garden, (01-240 3961), The Adicts
LONDON, Sadlers Wells Theatre, Rosebury Avenue, (01-278 8916), Steel And Skin/Jazira/OK Jive
LONDON, The Ship, Plumstead Common, Coastguards/The Mystery Girls
LONDON, Sound Of Women, Bloomsbury Theatre, Gordon Street, Russell Square, (01-387 9629), Sadiata Sisters/Veronique Chalot/Joanne Bassi
LONDON, Tramshed, Woolwich, (01-855 3371), Harry Murray's Plumbing Squad/Slaughterhouse Five/Zoawent/Deli's Car
LONDON, Two Brewers, Clapham, (01-622 3621), The Grip
LONDON, Upstairs At Ronnies, Frith Street, (01-439 0749), A Band
LONDON, The Venue, Victoria Street, (01-828 9441), Blurt/Drinkville Quartet/Harry And Hilary
MANCHESTER, Band On The Wall, (061-832 6625), Gordon Giltrap
MANCHESTER, Hero's, (061-832 3310), Kelly Marie/Splashdown/Marsha Raven/Roy Hamilton (Gay Disco)
MARGATE, Ship Inn, Monster
NEWCASTLE-UPON-TYNE, Cooperage, (328286), Hostages
NEW ROMNEY, Farnworth, (2016), The Record Players
NOTTINGHAM, Ad Lib, (753225), Nikki Sudden's 6 Hip Princes/Jumper Display/The Business Of Pleasure
NOTTINGHAM, Rock City, (412544), Marillion
PONTEFRAC, The Fox, (704203), Keith Sykes

For free listing, write early to Sounds at
40 Long Acre, London WC2, or phone 01-836 0142

ST AUSTELL, Cornwall Coliseum, (Parr 4004), Hot Chocolate
SHEFFIELD, George IV, (344922), Phoenix Rising
*SHEFFIELD, Romeo And Juliets, (24519), Blue Rondo A La Turk
SOUTHAMPTON, Park Hotel, (21169), Challice
SOUTHAMPTON, Waterfront, Shamrock Quay, (24320), Roxoff
STOKE HANLEY, Victoria Hall, (24641), Mightier Than Kong
STOKE ON TRENT, Bowler Hat, (814911), Tomorrow's Antiques
YEOVIL, Rainbow Club, (Charlton Mackrel 3750), The Escape/The Sessions

THURSDAY

AUGUST 19

BARRY, Pirates Disco, Stormqueen/Stallion
BIRMINGHAM, Bournbrook, (021 472 0416), Inscape
BIRMINGHAM, Golden Eagle, (021 463 5403), Soldier
BOLTON, Gaiety, (23486), Peppermint Dream
BRIGHTON, New Regent, (27300), Blurt
BROMBOROUGH, The Archers, French Lessons
CAMBERLEY, Lakeside Country Club, (Deeput 5939), Chas And Dave

The big one this weekend kicks-off at Castle Donington with STATUS QUO heading a goodtime music bill including GILLAN, SAXON and HAWKWIND, (Saturday).

Meanwhile BOW WOW WOW hit the provinces at Manchester Hacienda, (Thursday), and Southampton Top Rank, (Friday), well 'n' truly warming up for two major London dates at Hammersmith Odeon, (Saturday), and Hammersmith Palais, (Sunday).

Coinciding with the of new Virgin single 'The Heavens Are Crying', BLUE RONDO A LA TURK trek around the club circuit, with appearances at Sheffield Romeo And Juliet (Wednesday), Preston Clouds (Thursday), and Blackpool Scamps (Friday).

West African percussionist GASPAR LAVAL and his DRUM ORO BAND, play London Gold Coast Club, Gossips, (Wednesday); more African music and dance from STEEL AND SKIN, JAZIRA, with OK JIVE at London's Sadlers Wells Theatre, (same night); and A RANKING DREAD big city headliner, at The Venue, (Monday).

Check the listings for the best of the rest, and don't forget to ring before you go.

CARLISLE, Assembly Rooms, (28740), David Essex
CHRISTCHURCH, Jumpers Tavern, (5819), Truffle
COLCHESTER, Embassy Suite, (575910), Troops For Tomorrow/Choc And Gilly
CROYDON, The Cartoon, London Road, (01-688 4500), Bella Donna
CROYDON, The Star, London Road, (01-684 1360), Scorpio
EASTCOTE, Bottomline, Clay Pigeon Hotel, (01-866 5358), Breakfast Band
EDINBURGH, Assembly Rooms, (031 225 3614), The Associates/Delmontes
EDINBURGH, Astoria, (031 661 1662), Disco Complex 99/Heaven With A Gun
EDINBURGH, Cephas Cellar, (031 225 5499), Shriek Factory
GATESHEAD, Honeysuckle, (781273), R 'N' B Spitfires
HARROW, The Roxboro, (01-427 1084), Hogman's Cajun Jump Band
HEANOR, Miners Welfare, (833007), Omen Searcher
HIGH-WYCOMBE, Nag's Head, (2265), The Choir/Harry/Jump Jets
ILFORD, Three Rabbits, Manor Park, (01-478 0660), Linda Berkley With Gold Coast
KILMARNOCK, Sandrienne Bar, Adagio Lemon
LEEDS, Peel Hotel, (455128), Raw Vibes
LIVERPOOL, Warehouse, Fleet Street, (051 709 1530), Neuklon/Cri De Coeur/Chain Of Command
LONDON, Ad Lib, Kensington, Russel Gardens, (01-603 3245), The Table Committee/Shattered Dreams
LONDON, Africa Centre, King Street, Covent Garden, (01-836 1973), James Denton
LONDON, Broadway, Clarendon Hotel, Hammersmith Broadway, (01-748 1454), Sabre/Zero Hour
LONDON, Chat's Place, Brooksbys Walk, (01-966 6714), Fingers O'Neill
LONDON, Club Foot, Upstarts At The Clarendon, Hammersmith Broadway, (01-748 1454), Conflict/Rubella Ballet/Imiga Tribe
LONDON, Dance Dive, Sol Y Sombre, Charlotte Street, (01-580 7719), Jay Lazer And The Fantom Orchestra
LONDON, Dingwells, Camden Lock, (01-267 4967), Dave Kelly Band
LONDON, Dublin Castle, Parkway, Camden, (01-485 1773), Tex Axle And Los Incognitos
LONDON, Embassy, Old Bond Street, (01-499 5974), Esto Vigiliante
LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-889 9615), Mad Shadows/Ghost
LONDON, Hog's Grunt, Production Village, Cricklewood, (01-450 8969), Moonshine
LONDON, Hope And Anchor, Islington, (01-359 4510), Nervous Germans
LONDON, ICA, The Mall, (01-930 0493), Billy Band And Dennis Charles/John Stevens Project
LONDON, Irish Centre, Camden Square, Murray Street, (01-381 8381), Loose Tights
LONDON, Kings Head, Fulham High Street, (01-736 1413), Sound Dogs
LONDON, Latchmere, Battersea Park Road, Clapham Junction, (01-228 4011), Duffo
LONDON, Le Beat Route, Greek Street, (01-437 5872), The Apollinaires
LONDON, Marquee, Wardour Street, (01-437 6603), The Drivers
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), Dirt
LONDON, Musicians Collective, Gloucester Avenue, Chalk Farm, (01-722 0456), Seven Minute Set/The Belisha Beacons
LONDON, New Four Aces Club, Dalston Lane, (01-249 8927), US
LONDON, New Golden Lion, Fulham Road, (01-385 3942), The Truth
LONDON, Old Queens Head, Stockwell, (01-737 4904), Flying Pigs
LONDON, Old Tiger's Head, Lee Green, Dumpy's Rusty Bolts
LONDON, 100 Club, Oxford Street, (01-636 0933), Squire
LONDON, 101 Club, St John's Hill, Clapham, (01-222 8309), Zero Option/Arena
LONDON, Orange Tree, Friern Barnet, Oop Boom Sh'bam

LONDON, Pavilion, Battersea Park Road, Empire
LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Hank Wangford
LONDON, Pied Bull, Islington, (01-837 3218), The Beatroots/Section 10
LONDON, Plough, Stockwell Road, (01-274 3879), Dave Alexander Trio
LONDON, Rock Garden, Covent Garden, (01-240 3961), Gene Loves Jezebel
LONDON, Royal Albert, New Cross Road, Deptford, (01-692 1530), The Dragons
LONDON, Ruskin Arms, High Street North, Manor Park, (01-472 0377), Bashful Alley
LONDON, Sound Of Women, Bloomsbury Theatre, Gordon Street, Russell Square, (01-387 9629), Sadiata Sisters/Veronique Chalot/Joanne Bassi
LONDON, Stapleton Hall Tavern, Crouch End, (01-272 2108), Loose Talk
LONDON, Upstairs At Ronnies, Frith Street, (01-439 0747), First White Lady Of Funk
LONDON, The Venue, Victoria Street, (01-828 9441), Annette Peacock/Roger Turner
MANCHESTER, Band On The Wall, (061 832 6625), Arid Anderson
MANCHESTER, Hacienda, Whitworth Street West, (061 236 5051), Bow Wow Wow
NEWCASTLE-UPON-TYNE, Cooperage, (328286), Cry With Pleasure
NORTHAMPTON, White Elephant, (711202), Mk II
OXFORD, Pennyfarthing, (46007), Chinatown
PETERBOROUGH, Key Theatre, (82437), The Point
PRESTON, Clouds, (54733), Blue Rondo A La Turk
PRESTON, Guildhall, (21721), Bucks Fizz
RAMSGATE, Flowing Bowl, Ghost

READING, Rock Club, (23466), The Waltons/Rune
ROTHERHAM, Tiffanys, (561061), Haze
ST AUSTELL, Cornwall Coliseum, (Parr 4004), Hot Chocolate
SHEFFIELD, Limit, (730940), Marillion
SHEFFIELD, Penguin Club, (366897), Sparta
SKEGNESS, Eastgate Centre, Matchbox
SOUTHALL, White Hart, Uxbridge Road, (01-573 0283), Fugitive/Teaze-Dancer
SWANSEA, Dublin Arms, (55044), Bomber
WAKEFIELD, Pussycats, Liquid Gold
WALLASEY, Dale Inn, (051 639 9847), Rockin' Horse
WOKINGHAM, Angies, Cantley House Hotel, (789912), KK Khan
WORCESTER, The Barn, (21005), Tight Fit
WORTHING, Balmoral, (36232), First Offence

FRIDAY

AUGUST 20

BLACKPOOL, JR's, Victoria Street, (26101), Detroit



BLUE RONDO A LA TURK

BLACKPOOL, Scamps, (25952), Blue Rondo A La Turk
BLACKPOOL, Winter Gardens, (27790), David Essex
BRADFORD, Palm Cove, Hollings Road, (499895), Crying Shame
BURTON ON TRENT, Libra Club, (61037), Screaming Lord Sutch/Sparta
CAMBERLEY, Lakeside Country Club, (Deeput 5939), Chas And Dave
CAMBRIDGE, Sound Cellar, (69933), Big Country
CANVEY ISLAND, Gold Mine, Waters Edge Free House, Western Esplanade, (683153), Amazula
CHELMSFORD, Heroes, Victoria Road, (355677), The Lurkers/Special Duties/Todaze Kids
CHERTON, White Lion Hotel, The Feel
CROYDON, The Woodlands, Speech Majors
CROYDON, The Star, London Road, (01-684 1360), Dumpy's Rusty Bolts/Raw Recruit
DUDLEY, JB's, (53597), Kid Gloves
DUNDEE, Tayside Bar, (24515), Danse Walesa
DUMFERMLINE, Chimes, (32498), The Shattered Family (Lunch)
EDGWARE, Sparrowhawk, (01-906 1307), The Bees Knees (Friends Of The Earth Benefit)
*EDINBURGH, Assembly Rooms, (031 225 3614), The Associates/Delmontes
EDINBURGH, The Buccaneer, (031 225 7589), Disco Complex 99/Sombre Reptiles

EDINBURGH, Cephas Cellar, (031 225 5499), Shriek Factory
FOLKESTONE, Camelot Club, Hotel Folkestone
Continental, (59953), Paris
FOLKESTONE, Springfield Hotel, (55514), Pulsaters
GATESHEAD, Honeysuckle, (781273), Eddy Waldon's Go Kill Flowers Band
GLASGOW, Nightmoves, Sauchiehall Street, (041 332 5883), The Revillos
GLASGOW, Third Eye Centre, (041 332 7521), Robin Williamson
GRAVESEND, Red Lion, Crete Hall Road, (66127), Spider
HAILSHAM, The Crown, (843643), The Traitor/Fokker Triplane
HENLOW, The Airman, Stop Band
HEREFORD, Market Tavern, (56325), Cassettes
HORNCHURCH, Hacton Lane Fields, (41730/50257), Emerson Laker and Farmer/What Is Oil?/Andy De Cozmox/Farming Jim And His Hep Cat Groovstas (Free acoustic festival — 12 midday onwards)
HUDDERSFIELD, Cleopatras, (24510), Prince Lincoln And The Royal Rasses
ILFORD, Three Rabbits, Manor Park, (01-478 0660), KK Khan
LANCASTER, Duke Of Lancaster, (66909), Perfect Strangers
LEEDS, Central Station, (453927), Chainsaw
LEEDS, Peel Hotel, (455128), Soldier
LIVERPOOL, Tom Halls Tavern, Tears Of Joy
LIVERPOOL, Warehouse, Fleet Street, (051 709 1530), Export
LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), T-34/Freehand
LONDON, Bridge House, Canning Town, (01-476 2889), Martin Turners Stolen Face
LONDON, Broadway, Clarendon Hotel, Hammersmith Broadway, (01-748 1454), Vane/Playschool
LONDON, Bull And Gate, Kentish Town, (01-485 5348), Geraint Watkins
LONDON, Club Zico, The Fridge, Brixton, (01-737 1477), Soul Revue '82 with The Fabulous Three
LONDON, Dingwells, Camden Lock, (01-267 4967), Jackie Lynton's Happy Days/The Bottles
LONDON, Dublin Castle, Parkway, Camden, (01-485 1773), Red Beans And Rice
LONDON, Embassy, Old Bond Street, (01-499 5974), 45's
LONDON, Fair Deal, Brixton, (01-274 5242), Simple Minds
LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-889 9615), No Dice
LONDON, Grosvenor Rooms, Walm Lane, (01-451 0066), Fabulous Emerald Band/Kenny Fender Band
LONDON, Hog's Grunt, Production Village, Cricklewood, (01-450 8969), The Creamies/The A Band
LONDON, Hope And Anchor, Islington, (01-359 4510), London Apaches
LONDON, ICA, The Mall, (01-930 0493), John Stevens Project/Company
LONDON, Kings Head, Fulham High Street, (01-736 1413), Laverne Brown Band
LONDON, Late Club, Fair Deal, Brixton, (01-274 5242), Ruts DC
LONDON, L-Shaped Room, Downstairs At The Coal Hole, The Strand, (01-836 7503), Doctor And The Medics
LONDON, Marquee, Wardour Street, (01-437 6603), Randy California
LONDON, New Golden Lion, Fulham Road, (01-385 3942), Dave Kelly's Blues Band
LONDON, 100 Club, Oxford Street, (01-636 0933), Jazz Afrika
LONDON, 101 Club, Clapham, (01-223 8309), Masked Orchestra/Hunger Project
LONDON, Pavilion, Battersea Park Road, opposite Dogs Home, The Decorators
LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Macrami Brothers
LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), Afghan Rebels
LONDON, LONDON, The Plough, Stockwell, (01-274 5879), Southside
LONDON, Rock Garden, Covent Garden, (01-240 3961), My Silent War
LONDON, Ruskin Arms, East Ham, (01-472 0372), Desolation Angels
LONDON, The Ship, Plumstead Common, China Syndrome/Weightwatcher's Cabaret
LONDON, The Spurs, Tottenham, (01-808 4773), English Rogues
LONDON, Tramshed, Woolwich, (01-855 3371), Huang Chung/Escorts
LONDON, Upstairs At Ronnies, Frith Street, (01-439 0747), Talkover
LONDON, The Venue, Victoria Street, (01-828 9441), The Crack
LONDON, Wellington, Uxbridge Road, Shepherds Bush, (01-743 4671), Dave Ellis Band
LUTON, Technical College, Students Union Bar, (30035), Sykjuice
MANCHESTER, Ashton Tameside Theatre, (061-308 3223), Bucks Fizz
MANCHESTER, Band On The Wall, (061 832 6625), Tropical Heatwave
MANCHESTER, Portland Bars, (061 236 8414), Mainstreet
MANSFIELD, Ollerton And Bevercotes Miners Welfare, Dawn Trader
MIDDLESBROUGH, Cavern, (241995), Marillion
OAKHAM, Ferrers School, (55723), Boys Turns Animal/Airglow
OXFORD, Pennyfarthing (46007), Splash
PERTH, St Leonards Hotel, Persian Rugs
POOLE, Sloop Hotel, (Parkstone 740302), Crossfire
RAYLEIGH, Crocs, (77003), The Shakers
RETFORD, Porterhouse, Carolgate, (704981), The Outcasts/Insane/ATA
ST AUSTELL, Cornwall Coliseum, (Parr 4004), Hot Chocolate
ST HELENS, Triplex Club, Fireclown
SOUTHAMPTON, Canute Hotel, (24188), Chartreuse
SOUTHAMPTON, Top Rank, (26080), Bow Wow Wow/Peter Powell (Radio One Roadshow)
SUNDERLAND, Ryburn Arms, Ryhope, Emerald
WALLASEY, Dale Inn, (051 639 9847), French Lessons
WOKINGHAM, Angies, Cantley House Hotel, (789912), Blue Condition
WORTHING, Balmoral Bar, (36232), First Offence
YEOVIL, Rainbow Club, (Charlton Mackrel 3750), Squashed Pyannah

SATURDAY

AUGUST 21

AYR, Way Inn, Actors Studio
BICESTER, Flying Fox, Launton Road, Pricks With Ears/Walking Wounded (Charity rockfest — 12.00 midday-midnight)
BIRMINGHAM, Bournbrook, (021-472 0416), True Destination Play

BIRMINGHAM, Cannon Hill Park, The Bloomsbury Set/The Man Upstairs/Revolver (Open air gig — 12.00 midday onwards)
 BIRMINGHAM, Mercat Cross, (021-622 3281), Scorched Earth
 BLACKPOOL, JR's, (26101), Tantrum
 BRISTOL, Granary, (28272), Phantoms
 CAMBERLEY, Lakeside Country Club, (Deepcut 5939), Chas And Dave
 CAMBRIDGE, Sea Cadet Hall, (353172), Ruts DC/What Noise?
 CAMBRIDGE, Sound Cellar, (69933), Pencils/Anno Domini
 CARLISLE, Micks Club, (34168), Pallas



SAXON
 CASTLE DONINGTON, Motor Racing Circuit, (Walsall 38031), Status Quo/Gillan/Saxon/Hawkwind/Uriaiah Heep/Anvil
 CHESTERFIELD, Brimington Tavern, (32344), Soldier CROYDON, The Star, London Road, (01-684 1360), Scorpio
 DERBY, Assembly Rooms, (369311), David Essex
 DUDLEY, JB's, (53597), Ruby Turner
 EDINBURGH, Assembly Rooms, (031-225 3614), The Associates/Delmontes
 EDINBURGH, Cephas Cellar, (031-225 5499), Shriek Factory
 FOLKESTONE, Springfield Hotel, (55514), Its Blair GRAVESEND, Red Lion, Crete Hall Road, (66127), Truffle/Catcher
 HEREFORD, Market Tavern, (56325), DT's
 ILFORD, Three Rabbits, Manor Park, (01-478 0660), KK Khan/The Illusions
 IPSWICH, Stour Valley Fair, East Bergholt, (Colchester 63683), Woden Forge (Afternoon Open Air Festival)
 KINGHORN, Cunzie Neuk, (830247), Laughing Academy
 LEEDS, Peel Hotel, (455128), Hooker
 LEEDS, The Royal Park, (785076), Reprise
 LIVERPOOL, Masonic Arms, Bury Street, French Lessons
 LIVERPOOL, Warehouse, Fleet Street, (051-709 1530), Dead Or Alive
 LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Moontier/Marshall Howe
 LONDON, Basement Youth Club, Covent Garden, Shelton Street, Kronstadt Uprising/Hagar The Womb/Autumn Poison
 LONDON, Bridge House, Canning Town, (01-476 2889), Dave Kelly Band
 *LONDON, Broadwater Youth And Community Festival, Tottenham, (01-808 1667), Prince Lincoln And The Royal Rasses
 LONDON, Broadway, Clarendon Hotel, Hammersmith Broadway, (01-748 1454), The Destructors/Transistors
 LONDON, Centro Iberico, Harrow Road, Eduardo A Niebla Quintet
 LONDON, Clockhouse, Woolwich 02 1X OT/ Replaceable Hedz/New Catalonia Skiffle Band/No Supermartetz
 LONDON, Dingwalls, Camden Lock (01-267 4967), Root Jacksons GB Blues Co/Transporter
 LONDON, Dublin Castle, Parkway, Camden, (01-485 1773), Ricky Cool/Geraint Watkins
 LONDON, The Fridge, Brixton, (01-737 1477), Eddie And Sunshine/Trindy Gork
 LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-889 9615), The Lurkers/Jump In Your Datsun
 LONDON, Hammersmith Odeon, (01-748 4081), Bow Wow Wow/The Electric Guitars
 LONDON, Hog's Grunt, Production Village, Cricklewood, (01-450 8969), Root Jackson And The GB Blues Co
 LONDON, Hope And Anchor, Islington, (01-359 4510), The Beatroots
 LONDON, ICA, The Mall, (01-930 0493), John Stevens Project
 LONDON, Kings Head, Fulham High Street, (01-736 1413), Red Beans And Rice
 LONDON, Marquee, Wardour Street, (01-437 6603), Randy California
 LONDON, New Golden Lion, Fulham Road, (01-385 3942), Jackie Lynton
 LONDON, Old Queen's Head, Stockwell, (01-737 4904), Talkover
 LONDON, 100 Club, Oxford Street, (01-636 0933), City Gents
 LONDON, 101 Club, St John's Hill, Clapham, (01-223 8309), Sad Among Strangers/The Grip
 LONDON, The Pavilion, Battersea Park Road, opposite Dogs Home, The Feelers/The Amazing Rhythm Burglars
 LONDON, Pegasus, Green Lanes, (01-226 5930), Ivory Coasters
 LONDON, The Plough, Stockwell, (01-274 3879), Mike Mower Quartet
 LONDON, Queens Hotel, Upper Norwood, Hi Tension
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Electric Bluebirds
 LONDON, The Ship, Plumstead Common, Sexagisms/His Create He
 LONDON, Skunx, Blue Coat Boy, City Road, The Angel, (01-337 1348), A-Heads/Organised Chaos/The Subhumans
 LONDON, Stapleton Hall Tavern, Crouch End, (01-272 2108), Dave Ellis Band
 LONDON, Uplands Tavern, Crystal Palace Road, (01-693 2662), Rhyder
 LONDON, Upstairs At Ronnies, Frith Street, (01-438 0747), Talkover
 LONDON, The Venue, Victoria Street, (01-828 9441), Stikki Stuff
 MANCHESTER, Band On The Wall, (061-832 6625), Gary Boyle Band
 MANCHESTER, Hacienda, (061-236 5051), Jazz Defectors
 MANCHESTER, Portland Bars, (061-236 8414), Special Patrol Group
 MARGATE, Kokomo Wine Bar, The Feel
 *MELFORD, Welsh Underground Festival, (0938 810595), Yr An Hrafn/The Rejected/Pretty
 Pretty/Green/Malice/Y Blodau/Minor Details/Subversities/Dan Poole/Robert Lawrence/Simon Crabtree/Stoned Raysenz
 NORTHAMPTON, Black Lion, (39472), Groovy Underwear/Syndromes/Insect Flack/The Exit Girls
 REDCAR, Beat Room, The Vout Vendors
 RETFORD, Porterhouse, (704981), The Regents
 RIPPLE, Plough Inn, Stour Valley Stompers
 SALISBURY, King And Bishop, (3113), Traitor
 SHOEBURYNESSE, The Cambridge, Steve Hookers Shakers
 SOUTHAMPTON, Canute Hotel, (24188), Time
 STOCKPORT, Woosters, Sacred Alien
 VAKEFIELD, Pussycats, Liquid Gold
 VARRINGTON, Lion Hotel, (3004), Trouble
 WOKINGHAM, Angies, Cantley House Hotel, (789912), The Alligators
 *WOVIL, Rainbow, (Somerton 73650), The Hamsters

SUNDAY

AUGUST 22

ABERDEEN, Copper Beech, (36487), Blaze
 ALTRINCHAM, Unicorn Hotel, (061-928 1436), Beau Leisure
 ASHFORD, Rybrook Tavern, Pete Turners Jazz Band
 BLACKBURN, Bay Horse New Inns, Rishton, (48443), Rockin' Horse
 BLACKPOOL, Opera House, (27786), Chas And Dave
 BLACKPOOL, Pavilion Theatre, Rigby Road, Hot Chocolate
 *BRIGHTON, Top Rank, (25895), Anti-Nowhere League/Defects/Meteors
 CHERITON, Golden Arrow, Tarkus
 DARLEY DALE, Northwood Club, (3557), Whammer Jammer
 DONCASTER, Hawthorne Lane Club, Sparta
 EASTCOTE, Bottomline, Clay Pigeon Hotel, (01-866 5358), 25th Street
 EDINBURGH, Cephas Cellar, (031-225 5499), Shriek Factory
 *EDINBURGH, Queen's Hall, (031-668 2117), Rip, Rig And Panic
 FOLKESTONE, Springfield Hotel, (55514), Maroon Dogs
 GILLINGHAM, King Charles Hotel, (Medway 48351), Blue Rondo A La Turk
 GLENROTHES, Rothes Arms, (753701), Persian Rugs
 GRAVESEND, Red Lion, (66127), Wipeout
 HATFIELD, Polytechnic, Elephant House, (01-361 00800), Clientelle/Apocalypse/Powerhouse Heavy Metal Roadshow
 HINCKLEY, Corks Wine Bar, Speech Majors
 ILFORD, Three Rabbits, Manor Park, (01-478 0660), Cover Up
 LEEDS, Central Station, (453927), One O'Clock Jump (Lunch)/Volunteers (Evening)
 LIVERPOOL, Floral Pavilion, New Brighton, (051-639 4360), Bucks Fizz
 LIVERPOOL, Warehouse, Fleet Street, (051-709 1530), Skeptic
 LONDON, Albany Empire, Douglas Way, Deptford, (01-691 3333), Janet Kay And Pressure Point/Jah Shaka Sounds
 LONDON, Bridge House, Canning Town, (01-476 2889), Trilogy
 LONDON, Broadway, Clarendon Hotel, Hammersmith Broadway, (01-748 1454), The Three Laws/The Catatonics
 LONDON, Bull And Gate, Kentish Town, (01-485 5358), Red Beans And Rice
 LONDON, Dublin Castle, Camden, Parkway, (01-485 1773), Dave Bitelli's Onward Internationals (Lunch)/Laverne Brown Band (evening)
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-889 9615), 60's And Northern Soul Disco



BOW WOW WOW

*LONDON, Hammersmith Palais, (01-748 2812), Bow Wow Wow/The Higsons/The Dancing Did
 LONDON, Hog's Grunt, Production Village, Cricklewood, (01-450 8969), The Happy Wanderers (lunch)
 LONDON, Hope And Anchor, Islington, (01-359 4510), The Vetoos
 LONDON, Kings Head, Fulham High Street, (01-736 1413), The Websters
 LONDON, Nelsons, Wimbledon, (01-946 6311), Downliner Sect
 LONDON, New Golden Lion, Fulham Road, (01-385 3942), Straight 8
 LONDON, Old Queen's Head, Stockwell, (01-737 4904), Stevie Waller And Stevie Smith
 LONDON, 100 Club, Oxford Street, (01-636 0933), Little John's Jazzers
 LONDON, 101 Club, Clapham, (01-223 8309), Cannibals/Stingrays
 LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Breakfast Band
 LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), Fan Club
 LONDON, The Plough, Stockwell, (01-274 3978), Jazz Sviners
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Monkey Trash/The Macc Lads/Cool Snap
 LONDON, Skunx, Blue Coat Boy, Angel, (01-837 1348), Angela Rippon's Bum/Ejected
 LONDON, Torrington, Lodge Lane, North Finchley, (01-445 4710), Dave Kelly Blues Band
 LONDON, Uplands Tavern, Crystal Palace Road, (01-693 2662), Steve Waller's Big Band
 MARGATE, Ship Inn, Dave Corsby Jazz Band
 NOTTINGHAM, Hearty Goodfellow, (42257), Dawn Trader
 NUNEATON, Riversley Park Festival, Ruts DC/The Crux/Brown Brothers/Monitor/Hostage (12 midday onwards)
 SHEFFIELD, Hallamshire Hotel, (29787), Ipso-Facto
 SHEPPERTON, The Goat, Upper Halliford Rd, Jackie Lynton Band
 SOUTHAMPTON, Canute Hotel, (24188), Peter Pope And Friends (lunch)/Flipout (evening)
 STONE IN OXNEY, (Near Tenterden), The Crown, Stour Valley Stompers
 STOKE ON TRENT, Star Inn, Hanley, No Quarter
 STRATFORD UPON AVON, Royal Shakespeare Theatre, (292271), David Essex
 SWANSEA, Dublin Arms, (55044), Tugula Spa
 TAUNTON, 400 Club, (88400), Tight Fit
 TONYPANDY, Star Hotel, (435260), Midas
 WALMER, The Lifeboat, Isengard
 WEST BROMWICH, The Sandwell, The Sect/The Deprived
 WOKINGHAM, Angies, Cantley House Hotel, (789912), The Nashville Teens

MONDAY

AUGUST 23

BATHGATE, Greentree Hotel, Laughing Academy
 BIRMINGHAM, Digbeth Civic Hall, (021-235 2434), Prince Lincoln And The Royal Rasses
 BIRMINGHAM, Odeon, (021-643 6101), David Essex
 BLACKPOOL, Pavilion Theatre, Rigby Road, Hot Chocolate
 DONCASTER, Trades Club, The Vout Vendors
 EDINBURGH, Cross Winds, Tollcross, Sid Ozalid And His Legendary Allstars

GATESHEAD, Honeysuckle, (781273), Lone Wolf
 GLASGOW, Nightmoves, Sauchiehall Street, (041-332 5883), Silly Wizard
 GLASGOW, Ultratech, Wellington Street, The Associates
 ILFORD, Three Rabbits, Manor Park, (01-478 0660), Lo
 KEIGHLEY, Gory Details, Clay Pigeon Hotel, (603796), Yap-Yap/4th Arch/The Breed
 LIVERPOOL, Pyramid Club, (051-236 8941/7816), No Exit
 LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Sanity Clause/Hooah
 LONDON, Barracuda, Baker Street, (01-486 2724), Hollywood Killers/Strange Comforts
 LONDON, Broadway, Clarendon Hotel, Hammersmith Broadway, (01-748 1454), Apocalypse/Charon
 LONDON, Dingwalls, Camden Lock, (01-267 4967), Dumpty's Rusty Bolts/Little Sister/Static
 LONDON, Fair Deal, Brixton, (01-274 5242), Liaison
 LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-889 9615), Latache/Sketch
 LONDON, Hope And Anchor, Islington, (01-359 4510), A.B.A.
 LONDON, Kings Head, Fulham High Street, (01-736 1413), Laslo And The Leopards
 LONDON, Marquee, Wardour Street, (01-437 6603), Dave Kelly Band
 LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), The Subhumans/Flux Of Pink Indians
 LONDON, New Golden Lion, Fulham Road, (01-385 3942), T-34
 LONDON, 100 Club, Oxford Street, (01-636 0933), Arid Anderson Quartet
 LONDON, 101 Club, Clapham, (01-223 8309), The Pope/Rankin' Chaps
 LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Juice On The Loose
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Sad Lovers And Giants/The Sheek
 LONDON, Upstairs At Ronnies, Frith Street, (01-439 0747), Drama
 LONDON, The Venue, Victoria Street, (01-828 9441), Ranking Dread
 MANCHESTER, Band On The Wall, (061-832 6625), The Out
 MANCHESTER, Garter, (061-437 7614), Shakatak
 NOTTINGHAM, Ad Lib, (753225), 23 Jewels/If All Else Fails
 OXFORD, Apollo, (44544), Bucks Fizz
 POOLE, Wessex Hall, (85222), Anti-Nowhere League
 SOUTHAMPTON, Canute Hotel, (24188), Fret Music Jam
 SOUTHAMPTON, Waterfront, Shamrock Quay, (24320), Intuition
 STIRLING, Avant-Garde, (813456), Mad Avenue
 THALHAM, Silks, Soldier

TUESDAY

AUGUST 24

BIRMINGHAM, Mercat Cross, (021-622 2233), 60's Disco
 BLACKBURN, Bay Horse New Inns, Rishton, (48443), Marillion
 BRADFORD, Palm Cove, Hollings Road, (499895), The Enemy/The Expelled/Frikton Agitators
 CANTERBURY, Millers Arms, The Swing Band
 CHIPPENHAM, Goldiggers, (56444), Gary Moore
 COLCHESTER, Affair, (76621), White Diamond
 EDINBURGH, Cross Winds, Tollcross, Sid Ozalid And His Legendary Allstars

GLASGOW, Dial Inn, (041-332 1842), The Grip
 GLASGOW, Ultratech, Wellington Road, The Associates
 GLENROTHES, Rothes Arms, (753701), Mad Avenue
 GRAVESEND, Red Lion, Crete Hall Road, (66127), The Subhumans/Screaming Babies
 ILFORD, Three Rabbits, Manor Park, (01-478 0660), Austin Baptise Steel Band
 LIVERPOOL, Warehouse, Fleet Street, (051-709 1530), SPK/Subtle Hints/Room To Manoeuvre
 LONDON, Ad Lib, Kensington, Russell Gardens (01-603 3245), Radio Stars/Repercussions
 LONDON, Barracuda Club, Baker Street, (01-486 2724), Strange Comforts
 LONDON, Broadway, Clarendon Hotel, Hammersmith Broadway, (01-748 1454) Idiot Ballroom, Beach Party
 LONDON, Dingwalls, Camden Lock, (01-267 4967), The Cannibals/Barracudas/Stingrays
 LONDON, Embassy Club, Old Band Street, (01-499 5974), Ras Product and Orchestre Range
 LONDON, Fair Deal, Brixton, (01-274 5242), Beatroots
 LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-889 9615), Ronnie Lane And Mick Green/Larry Miller Band
 LONDON, Half Moon, Herne Hill, (01-737 4580), Breakfast Band
 LONDON, Hog's Grunt, Production Village, Cricklewood, (01-450 8969), Loose Talk
 LONDON, Hope And Anchor, Islington, (01-359 4510), Impossible Dreamers
 LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), Haze
 LONDON, New Golden Lion, Fulham Road, (01-385 3942), The DT's



THE EXPLOITED

LONDON, 100 Club, Oxford Street, (01-636 0933), The Exploited
 LONDON, 101 Club, St John's Hill, Clapham, (01-223 8309), Double Vision/Terry McCartney
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Dance On A Telephone/Politics Of Pleasure
 LONDON, Stallions, Falconberg Court, Diversen
 LONDON, Trashed, Woolwich, (01-855 3371), True Life Confessions/Escort
 LONDON, Upstairs At Ronnies, Frith Street, (01-439 0747), Ya Ya's
 LONDON, The Venue, Victoria Street, (01-828 9441), Shelly Maze/Kajagoogoo
 LONDON, Whisky A Go Go, Wardour Street, (01-437 5534) Chris Cullen Band
 MANCHESTER, Band On The Wall, (061-832 6625), Alberto Y Lost Trios Paranoias
 MANCHESTER, Phoenix, (061-273 1971), Aragorn
 PORTSMOUTH, Holiday Inn, (383151), Eclipse
 *PORTSMOUTH, Locarno, (25491), Anti-Nowhere League/Defects/Meteors
 ROTHERHAM, Clifton Hall, (78300), Spiral Visions/Tai Tsa/Cute Pube/Mia Amour/International Drum Club
 SOUTHAMPTON, Canute Hotel, (24188), Colony Earth
 STOKE ON TRENT, The Vine, Hanley, Ephagy
 SWINDON, Brunel Rooms, (31384), Aircrew

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ACTIFED
From page 16

Weazle: "See nowadays, as soon as you mention punk to anyone who's not a punk, straightaway they think of the Exploited and just a noise."

Stuart: "The younger people of today, they've just taken it out of the *Daily Mirror* haven't they. That's how they picture it."

Dave: "Yeah, the A-Z of Punk in *The Sun*, know what I mean? Must have dyed hair and all that."

John: "Yeah, and you ask any punk for a safety pin to hold your trousers up nowadays, and they never have one..."

Weazle: "I like dyed hair. There's nothing better than colourful hair..."

HE LOVE-stricken singer happily wanders off to buy his round, so in the hope of a revelatory insight into the lyrical world of Actifed, I return to Dave.

What kinds of subjects do you like writing about?

"Well, there's 'Creation', that's about the Elephant Man, and well, I've got this obsession with death."

And he has...

"I'm thinking of getting a coffin to sleep in, but I've already got a coffin guitar case, and I used to drive a hearse..."

Reminds me of early Toyah Wilcox.

"Oh no. I bet she didn't have a hearse. I haven't got mine anymore. I took the thing to be welded and they set fire to it. It was only two foot high in the end..."

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INDIE ALBUMS

- 1 1 JUNKYARD, Birthday Party, 4AD CAD 207
- 2 — CHRIST THE ALBUM, Crass, Crass 221984/3
- 3 2 WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ LMNOP 1
- 4 4 THE LORDS OF THE NEW CHURCH, Lords Of The New Church, Illegal ILP 009
- 5 3 THE CHANGELING, Toyah, Safari VOOR 9
- 6 5 2 x 45, Cabaret Voltaire, Rough Trade ROUGH 42
- 7 — CITY BABY ATTACKED BY RATS, GBH, Clay CLAY LP 4
- 8 8 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 9 11 CAUTION TO THE WIND, Anti-Pasti, Rondelet ABOUT 7
- 10 14 GARLANDS, Cocteau Twins, 4AD CAD 211
- 11 7 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 12 10 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 13 6 WARGASM, Various, Pax PAX 4
- 14 12 THERMO-NUCLEAR SWEAT, Defunkt, Hannibal HNBL 1311
- 15 — EXORCISE THE DEMONS OF YOUTH, Destructors, Illuminated JAM 55
- 16 9 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 17 21 TENCH, Shriekback, Y Y21
- 18 13 MOVEMENT, New Order, Factory FACT 50
- 19 22 13.13, Lydia Lunch, Situation 2 SITU 6
- 20 15 DEGENERATES, Passage, Cherry Red B RED 29
- 21 27 BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 22 17 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
- 23 19 A WAY OF LIFE, Last Resort, Skinhead Anthems TLR 001
- 24 — RHYTHM COLLISION, Ruts, D.C. Bohemian BOLP 4
- 25 23 ANTHEM, Toyah, Safari VOOR 1
- 26 18 CLOSER, Joy Division, Factory FACT 25
- 27 16 DR HECKLE AND MR JIVE, Pigbag, Y Y17
- 28 25 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 29 20 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
- 30 — SKIDIP, Eek-A-Mouse, Greensleeves GRELL 41

INDIE SINGLES



- 1 1 DON'T GO, Yazoo, Mute YAZ 001
- 2 2 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade RT 111
- 3 3 RUN LIKE HELL/UP YER BUM, Peter And The Test-Tube Babies, No Future OI 15
- 4 4 ONLY YOU, Yazoo, Mute 7MUTE (12MUTE) 020
- 5 7 17 YEARS OF HELL (EP), Partisans, No Future OI 12
- 6 6 PAST MEETS PRESENT, Weekend, Rough Trade RT 107
- 7 5 IEYA, Toyah, Safari SAFE(P) 28
- 8 18 WHATEVER IS HE LIKE?, Farmers Boys, Backs 7NCH 001
- 9 — BLEED FOR ME, Dead Kennedys, Statik STAT 22(12)
- 10 12 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 11 9 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 12 17 THE HOUSE THAT MAN BUILT (EP), Conflict, Crass 221984/1
- 13 10 WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4
- 14 19 OPEN YOUR EYES, Lords Of The New Church, Illegal ILS 0030
- 15 11 WAIT FOR THE BLACKOUT/JET BOY, JET GIRL, Damned/Captain Sensible, Big Beat NS(P) 77
- 16 14 F*** THE WORLD (EP), Chaotic Discord, Riot City RIOT 10
- 17 28 SICK BOY, G.B.H., Clay CLAY 11
- 18 15 RUB ME OUT, Cravats, Crass 221984/4
- 19 22 RUNNING AWAY/TIME, Paul Haig, Operation Twilight OPT 3
- 20 49 LOVE AT FIRST SIGHT, Gist, Rough Trade RT 085
- 21 20 FARCE (EP), Rudimentary Peni, Crass 221984/2
- 22 13 TAKE NO PRISONERS (EP), Red Alert, No Future OI 13
- 23 8 THE BIG BEAN, Pigbag, Y Y24
- 24 30 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 25 16 THE 'I DON'T WANNA BE A VICTIM' EP, Varukers, Tempest HELL 4
- 26 21 VIVA LA REVOLUTION, Adicts, Fall Out FALL 002
- 27 24 TEMPTATION, New Order, Factory FAC 63(12)
- 28 29 SOCIETY'S REJECTS (EP), Maumaux, Pax PAX 6
- 29 33 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 30 25 RELIGIOUS WARS (EP), Subhumans, Spiderleg SDL 7
- 31 23 XOYO, Passage, Cherry Red (12) CHERRY 35
- 32 31 SURVIVAL, Defects, WXYZ ABCD 3
- 33 26 WILD SUN, 999, Albion ION 1033
- 34 — F*** THE TORIES, Riot Squad, Rondelet ROUND 23
- 35 36 LOUD, POLITICAL AND UNCOMPROMISING, Chaos UK, Riot City RIOT 12
- 36 — THE RELIGION (EP), Destructors, Carnage/Benelux KILL 2
- 37 37 ANGEL FACE, Outcasts, Only 00 200
- 38 — RISING FROM THE DEAD (EP), UK Decay, Corpus Christi CHRIST 1T
- 39 27 WHO'S GONNA WIN THE WAR, Hawklords, Flickknife FLS 209
- 40 41 MORE SHORT SONGS (EP), Six Minute War, Six Minute War SMW 1
- 41 44 I'VE GOT A GUN, Channel 3, No Future OI 11
- 42 40 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y(12) Y10
- 43 — SOMETHING ON MY MIND, Pale Fountains, Operation Twilight OPT 009
- 44 32 EL SALVADOR (EP), Insane, No Future OI 10
- 45 — MORE TROUBLE COMING EVERY DAY, Zounds, Rough Trade RT 098
- 46 39 I THINK WE NEED HELP, Farmers Boys, Waap WAAP 3
- 47 35 11,000 MARCHING FEET, Xpoez, Red Rhino RED 15
- 48 34 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097
- 49 — EUROPE IN THE YEAR ZERO (EP), Yazoo/Sudatan Crechi/Colour Me Pops, S-Phonograph SPH1
- 50 42 LOUD PROUD AND PUNK, Business/Blitz/Gonads/Dead Generation, Total Noise TOT 1

Compiled by MRIB/RB Research

UK ALBUMS

- 1 1 THE KIDS FROM FAME, Various, BBC
- 2 2 TOO-RYE-AY, Dexy's Midnight Runners, Mercury
- 3 3 FAME, Original Soundtrack, RSO
- 4 4 LOVE AND DANCING, League Unlimited Orchestra, Virgin
- 5 5 LEXICON OF LOVE, ABC, Neutron
- 6 6 AVALON, Roxy Music, EG (Polydor)
- 7 7 TROPICAL GANGSTERS, Kid Creole & The Coconuts, Ze
- 8 9 MIRAGE, Fleetwood Mac, Warner Bros
- 9 17 DONNA SUMMER, Donna Summer, Warner Bros
- 10 — TALKING BACK TO THE NIGHT, Steve Winwood, Island
- 11 24 I WANT CANDY, Bow Wow Wow, EMI
- 12 11 COMPLETE MADNESS, Madness, Stiff



- 13 8 PICTURES AT ELEVEN, Robert Plant, Swansong
- 14 14 CONCERT IN CENTRAL PARK, Simon And Garfunkel, Geffen
- 15 13 STILL LIFE (AMERICAN CONCERT 1981), Rolling Stones, Rolling Stones
- 16 12 FRIENDS, Shalamar, Solar
- 17 19 A CONCERT IN FOR THE PEOPLE, Barclay James Harvest, Polydor
- 18 18 ABRACADABRA, Steve Miller Band, Mercury
- 19 — LOVE SONGS, Commodores, K-tel
- 20 16 ASIA, Asia, Geffen
- 21 20 RIO, Duran Duran, EMI
- 22 28 FABRIQUE, Fashion, Arista
- 23 29 ASSEMBLAGE, Japan, Hansa-Ariola
- 24 15 CAN'T STOP THE CLASSICS, Louis Clark conducting The Royal Philharmonic Orchestra, K-tel
- 25 21 DARE, Human League, Mercury
- 26 — SHANGO, Santana, CBS
- 27 37 BAT OUT OF HELL, Meat Loaf, Epic
- 28 23 OVERLOAD, Various, Ronco
- 29 31 LOVE SONGS, Barbra Streisand, CBS
- 30 35 STAGE STRUCK, David Essex, Mercury
- 31 58 THE PARTY'S OVER, Talk Talk, EMI
- 32 38 TUG OF WAR, Paul McCartney, Parlophone
- 33 55 THE WALL, Pink Floyd, Harvest
- 34 32 NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare
- 35 43 NOT SATISFIED, Aswad, CBS
- 36 22 ARE YOU READY, Bucks Fizz, RCA
- 37 36 WINDSONG, Randy Crawford, Warner Bros
- 38 26 NIGHT BIRDS, Shakatak, Polydor
- 39 10 SCREAMING FOR VENGEANCE, Judas Priest, CBS
- 40 38 TIN DRUM, Japan, Virgin
- 41 25 IMPERIAL BEDROOM, Elvis Costello, F. Beat
- 42 33 CHARIOTS OF FIRE, Vangelis, Polydor
- 43 50 WORLD RADIO, Leo Sayer, Chrysalis
- 44 56 STILL OUT OF ORDER, Infa-Riot, Clay
- 45 41 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I, Stevie Wonder, Motown
- 46 27 HAPPY TOGETHER, Odyssey, RCA
- 47 44 THE ANVIL, Visage, Polydor
- 48 39 NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare
- 49 40 COMBAT ROCK, Clash, CBA
- 50 52 THE CHANGELING, Toyah, Safari
- 51 59 PEARLS, Elkie Brooks, A&M
- 52 — RUMOURS, Fleetwood Mac, Warner Bros
- 53 65 THE SINGLES, Roy Wood, Speed
- 54 34 THREE SIDES LIVE, Genesis, Charisma
- 55 — THE NUMBER OF THE BEAST, Iron Maiden, EMI
- 56 — THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS
- 57 — QUEEN GREATEST HITS, Queen, EMI
- 58 30 BODY TALK, Imagination, R&B
- 59 — CITY BABY ATTACKED BY RATS, Charged G.B.H., Clay
- 60 — VACATION, Go Go's, IRS

Compiled by RB Research

SOUNDS PLAYLIST

- Geoff Barton
SHOCK ROCK LIVE AT LEEDS, Rox, Watson Wondertapes
HOT LOVE IN THE CITY EP, Rox, Teenteeze
POWER PLAY, April Wine, Capitol
- Dave McCullough
SON OF GOD'S MATE, Nightingales, Cherry Red 'Peel Sessions'
ep
WINTER KILLS, Yazoo, Mute b-Side
GIRL CRAZY, Hot Chocolate, Rak classic 45
- Tony Mitchell
DREAMS OF IMMIGRANTS, Sandii & The Sunsetz, tape
MEMORY OF A NAME, Private Lives, Chrysalis 12"
BAMBOO HOUSES/BAMBOO MUSIC, Sylvian & Sakamoto, Virgin 12"
- Carole Linfield
LOVING YOU, Kid Creole And The Coconuts, from 'Tropical Gangsters' Ze
VISIONS OF CHINA, Japan, from 'Tim Drum' Virgin
WHITE BOY, Culture Club, Virgin
- Robbi Miller
ROCK THE CASBAH, Clash, CBS 45
AFRICAN AND WHITE, China Crisis, Virgin 45
THE CRACK, Ruts, Virgin
- Edwin Pouncey
DICE CUP, Don Carlos, Channel One 10" 45
ROCK IT TO ME TWICE, Lee Van Cliff, Channel One
POLIOMILETIS, Squiddle Ranking, GG's Hit 45
- Johnny Waller
RISING FROM THE DEAD, UK Decay, Corpus Christi 45
TRY OUT, KaS Product, RCA France import
WHATI, Soft Cell, Some Bizzare
- Garry Bushell
WARRIORS, Blitz, No Future
MY GIRL LOLLIPOP, Bad Manners, Magnet
OIL OIL THAT'S YER LOT, Various (Piss) Artists, Advance tape

UK SINGLES

- 1 1 COME ON EILEEN, Dexys Midnight Runners, Mercury
- 2 2 FAME, Irene Cara, RSO
- 3 3 DON'T GO, Yazoo, Mute
- 4 24 EYE OF THE TIGER (THEME FROM ROCKY III), Survivor, Scotti Bros
- 5 4 DRIVING IN MY CAR, Madness, Stiff
- 6 10 STRANGE LITTLE GIRL, Stranglers, Liberty
- 7 5 IT STARTED WITH A KISS, Hot Chocolate, RAK
- 8 9 STOOL PIGEON, Kid Creole & The Coconuts, Ze
- 9 19 MY GIRL LOLLIPOP (MY BOY LOLLIPOP), Bad Manners, Magnet
- 10 8 I SECOND THAT EMOTION, Japan, Hansa-Ariola
- 11 21 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC
- 12 23 LOVE IS IN CONTROL (FINGER ON THE TRIGGER), Donna Summer, Warner Bros
- 13 12 THE ONLY WAY OUT, Cliff Richard, EMI
- 14 18 THE CLAPPING SONG, Belle Stars, Stiff
- 15 7 SHY BOY, Bananarama, Deram
- 16 6 DA DA DA, Trio, Mobile Suit Corp
- 17 14 TAKE IT AWAY, Paul McCartney, Parlophone
- 18 25 BAMBOO HOUSES/BAMBOO MUSIC, Sylvian & Sakamoto, Virgin
- 19 28 18 CARAT LOVE AFFAIR/LOVE HANGOVER, Associates, Associates
- 20 13 ME AND MY GIRL (NIGHT-CLUBBING), David Essex, Mercury
- 21 32 JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard
- 22 11 ABRACADABRA, Steve Miller Band, Mercury
- 23 26 SUMMERTIME, Funy Boy Three, Chrysalis
- 24 17 A NIGHT TO REMEMBER, Shalamar, Solar
- 25 15 ARTHUR DALEY 'E'S ALRIGHT, Firm, Stiff
- 26 29 TOO LATE, Junior, Mercury
- 27 20 CHALK DUST (THE UMPIRE STRIKES BACK), Brat, Hansa
- 28 16 NIGHT TRAIN, Visage, Polydor
- 29 43 AFRICAN AND WHITE (REMIX), China Crisis, Inevitable/Virgin
- 30 48 BIG FUN, Kool & The Gang, De-Lite
- 31 30 ROCK THE CASBAH, Clash, CBS
- 32 — SPREAD A LITTLE HAPPINESS, Sting, A&M
- 33 35 HURRY HOME, Wavelength, Ariola
- 34 39 WHEN THE TIGERS BROKE FREE, Pink Floyd, Harvest
- 35 57 UNDER THE BOARDWALK, Tom Tom Club, Island
- 36 22 INSIDE OUT, Odyssey, RCA
- 37 37 THE DREAMING, Kate Bush, EMI
- 38 38 LOVE MY WAY, Psychedelic Furs, CBS
- 39 27 VIDEOTHEQUE, Dollar, WEA
- 40 44 JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade
- 41 68 I EAT CANNIBALS (PART 1), Toto Ceolo, Radialchoice/Virgin
- 42 47 MACHINERY, Sheena Easton, EMI
- 43 40 SECRET HEART, Tight Fit, Jive
- 44 31 THE HANGING GARDEN, Cure, Fiction
- 45 77 HI-FIDELITY, Kids From Fame Featuring Valerie Lansburg, RCA
- 46 50 FEEL ME, Blancmange, London
- 47 69 SADDLE UP, David Christie, KR
- 48 61 IT'S NEVER TOO LATE, Diana Ross, Capitol
- 49 — WOT, Captain Sensible, A&M
- 50 34 NIGHTS IN WHITE SATIN, Elkie Brooks, A&M
- 51 74 RIVER, King Trigger, Chrysalis
- 52 46 TODAY, Talk Talk, EMI
- 53 — WHAT, Soft Cell, Some Bizarre
- 54 — LOVE SHADOWS, Fashion, Arista
- 55 33 MUSIC AND LIGHTS, Imagination, R&B
- 56 — WALKING ON SUNSHINE, Rockers Revenge Featuring Donnie Calvin, London
- 57 79 WHY (VOCAL), Carly Simon, WES
- 58 — NOBODY'S FOOL, Haircut One Hundred, Arista-Clip
- 59 56 HEART (STOP BEATING IN TIME), Leo Sayer, Chrysalis
- 60 81 WINDPOWER, Thomas Dolby, Venice In Peril
- 61 70 SAVE US, Philip Jap, A&M
- 62 54 ALWAYS ON MY MIND, Willie Nelson, CBS
- 63 41 WAR CHILD, Blondie, Chrysalis
- 64 42 NOW THOSE DAYS ARE GONE, Bucks Fizz, RCA
- 65 92 TWO HEARTS TOGETHER/HOKOYO, Orange Juice, Polydor
- 66 64 LOVE ON A SUMMER NIGHT, McCrorys, Capitol
- 67 78 HARD TO SAY I'M SORRY, Chicago, Full Moon
- 68 82 RUN AWAY, 10CC, Mercury
- 69 45 MAN OUT OF TIME, Elvis Costello, F. Beat
- 70 52 TAINTED LOVE, Soft Cell, Some Bizarre
- 71 49 MURPHY'S LAW, Cheri, 21/Polydor
- 72 55 ENDLESSLY, John Foxx, Metal Beat/Virgin
- 73 99 CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance, WEA
- 74 — KEEPS ME WONDERING WHY, Steve Miller Band, Mercury
- 75 80 ONLY YOU, Yazoo, Mute
- 76 75 SENSITIVE, Mick Karn, Virgin
- 77 59 FREEBIRD, Lynyrd Skynyrd, MCA
- 78 — SAVE A PRAYER, Duran Duran, EMI
- 79 36 IKO IKO, Natasha, Towerbell
- 80 97 UNIFORMS, Pete Townshend, Atco
- 81 — BACK CHAT, Queen, EMI
- 82 73 IF YOU WANT MY LOVE, Cheap Trick, Epic
- 83 58 LOVE HAS FOUND IT'S WAY, Dennis Brown, A&M
- 84 66 LOUIS QUATORZE, Bow Wow Wow, RCA
- 85 — I KNOW THERE'S SOMETHING GONE ON, Frida, Epic
- 86 76 RUN LIKE HELL, Peter & The Test Tube Babies, No Future
- 87 63 IEYA, Toyah, Safari
- 88 51 HAPPY TALK, Captain Sensible, A&M
- 89 96 IMAGINATION, B.B. & Q. Band, Capitol
- 90 60 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU), AC/DC, Atlantic
- 91 62 POSTMAN PAT (THEME FROM BBC SERIES), Ken Barrie, Post Music
- 92 93 CLAP YOUR HANDS, Rocky Sharpe & The Replays, RAK
- 93 — HIT THE ROAD JACK, Buzz, RCA
- 94 — THE HEAVEN'S ARE CRYING (Part 1), Blue Rondo A La Turk, Diable Noir
- 95 65 I WAS TIRED OF BEING ALONE, Patrice Rushen, Elektra
- 96 88 IF YOU KNEW SOUZA (AND FRIENDS), Louis Clark Conducting The R.P.O., RCA
- 97 53 NO REGRETS, Midge Ure, Chrysalis
- 98 84 HAPPY HOUR, Deodato, Warner Bros
- 99 — YOU BRING THE SUN OUT, Janet Kay, Arista
- 100 71 MARGATE, Chas & Dave, Rockney

Compiled by RB Research

HEAVY METAL

SINGLES

- 1 1 EYE OF THE TIGER, Survivor, Scotti Bros
- 2 2 RUFF CUTS (EP), Twisted Sister, Secret
- 3 14 YOU'VE GOT ANOTHER THING COMIN', Judas Priest, CBS
- 4 4 LOSING MY GRIP, Samson, Polydor
- 5 6 WHO'S GONNA WIN THE WAR, Hawklords, Flicknife
- 6 10 IF YOU WANT MY LOVE, Cheap Trick, Epic
- 7 7 HEAT OF THE MOMENT, Asia, Geffen
- 8 3 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU), AC/DC, Atlantic
- 9 9 FREEBIRD, Lynyrd Skynyrd, MCA
- 10 8 CAN'T LIVE WITHOUT YOU, Scorpions, Harvest
- 11 5 RENDEZVOUS, Tygers Of Pan Tang, MCA



Ray Palmer

- 12 15 SPEND THE NIGHT, Cheetah, CBS
- 13 12 PARANOID, Black Sabbath, NEMS
- 14 11 AMERICAN WOMAN, Krokus, Arista
- 15 — REFUGEE, Tom Petty And The Heartbreakers, Backstreet/MCA
- 16 13 YOU KEEP ME HANGIN' ON, Rods, Arista
- 17 17 CRIMSON AND CLOVER, Joan Jett & The Blackhearts, Epic
- 18 — ROLL THE DICE, Heavy Petting Neat
- 19 19 KEEP THE FIRE BURNING, REO Speedwagon, Epic
- 20 — BADGE, Cream, RSO

ALBUMS

- 1 1 PICTURES AT ELEVEN, Robert Plant, Swansong
- 2 2 SCREAMING FOR VENGEANCE, Judas Priest, CBS
- 3 12 EYE OF THE TIGER, Survivor, Scotti Brothers
- 4 3 WILD DOGS, Rods, Arista
- 5 10 EMOTIONS IN MOTION, Billy Squier, Capitol
- 6 4 NUGENT, Ted Nugent, Atlantic
- 7 11 JUGGERNAUT, Frank Marino, CBS
- 8 5 GOOD TROUBLE, REO Speedwagon, CBS
- 9 9 POWERPLAY, April Wine, Capitol
- 10 — THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS
- 11 7 ALDO NOVA, Aldo Nova, CBS
- 12 6 THE UNEXPECTED GUEST, Demon, Carrere
- 13 8 ASIA, Asia, Geffen
- 14 15 ONE ON ONE, Cheap Trick, CBS
- 15 17 SPYS, Spys, EMI America import
- 16 14 GOLD AND PLATINUM — THE BEST OF LYNRYD SKYNYRD, Lynyrd Skynyrd, MCA
- 17 16 BEER DRINKERS, Motorhead, Milan import
- 18 13 KILLERS, Kiss, Casablanca
- 19 — LIVE AT THE ROUNDHOUSE, Pink Fairies, Chiswick
- 20 18 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU), AC/DC, Atlantic
- 21 24 US METAL VOLUME 2, Various, import
- 22 20 TOO FAST FOR LOVE, Motley Crue, Leathur import
- 23 22 VINYL CONFESSIONS, Kansas, Kirshner
- 24 25 THE NUMBER OF THE BEAST, Iron Maiden, EMI
- 25 — BATTLE HYMNS, Manowar, Liberty
- 26 19 SPECIAL FORCE, .38 Special, A&M
- 27 29 III WISHES, Shooting Star, Virgin
- 28 — PLANETS, Eloy, Heavy Metal
- 29 — GET IT ON CREDIT, Toronto, A&M
- 30 30 ONE FALSE MOVE, Harlequin, Columbia import

IMPORTS

- 1 SPYS, Spys, EMI America
- 2 BEER DRINKERS, Motorhead, Milan
- 3 US METAL VOLUME 2, Various
- 4 TOO FAST FOR LOVE, Motley Crue, Leathur
- 5 GET IT ON CREDIT, Toronto, A&M
- 6 ONE FALSE MOVE, Harlequin, Columbia
- 7 REVENGE, Mayday, A&M
- 8 MEGAFORCE, 707, Boardwalk
- 9 WARNING, Warning, Polygram
- 0 TECHNICAL ECSTASY, Black Sabbath, Vertigo

Compiled by Luke Crampton/MRIB from returns from 50 specialist HM retailers

GLAM ROCK

- 1 DON'T NEVER LEAVE ME, Hanoi Rocks, from Bangkok Shocks, Saigon Shakes, Hanoi Rocks, Tandan
- 2 ROCK THE CITY DOWN, Wrathchild, from 'Mascara Massacre', Tape
- 3 NIGHTMARE, Hollywood Brats, from 'Hollywood Brats', Cherry Red
- 4 ENGLAND ROCKS, Ian Hunters Overnight Angels, CBS 45
- 5 TOO FAST FOR LOVE, Mötley Crüe, from 'Too Fast For Love', Leathur
- 6 FUNKY BUT CHIC, David Johansen, Blue Sky 45
- 7 SLOW DOWN, Cuddly Toys, Fresh 45 B-side
- 8 SITTING PRETTY, Silverwing, Mayhem 45
- 9 SHOOT 'EM DOWN, Twisted Sister, from 'Ruff Cutts', Secret
- 0 TAKE ME HOME WIT 'CHOO, Marionette, from 'Provocatively Trashy', Tape
- 1 DOIN' ALRIGHT WITH THE BOYS, Wrathchild, from 'Mascara Massacre', Tape
- 2 GOIN' THROUGH THE MOTIONS, Blue Oyster Cult, CBS 45
- 3 KNOCK ON WOOD, D'rango Slang, Very Private Tape
- 4 MOTORVATIN', Hanoi Rocks, from 'Oriental Beat', Tandan
- 5 PIECE OF YOUR ACTION, Mötley Crüe, from 'Too Fast For Love', Leathur
- 6 BILLY PORTER, Mick Ronson, from 'Play Don't Worry', RCA
- 7 ALL THE YOUNG DUDES, Angel, from 'Live Without A Net', Cassablanca
- 8 UNTOUCHABLES, Billy Idol, from 'Don't Stop', EP Chrysalis
- 9 LI'L BOYS PLAYIN' WITH DOLLS, Lords Of The New Church, from 'Lords Of The New Church', Illegal
- 0 LIPSTICK KILLER, Shattered Dolls, Rox 45

Compiled by The Rock 'n' Roll Preservation League, Oxford

AMERICAN ALBUMS

- 1 1 MIRAGE, Fleetwood Mac, WEA
- 2 3 EYE OF THE TIGER, Survivor, Epic
- 3 2 ASIA, Asia, Warner Bros
- 4 4 AMERICAN FOOL, John Cougar, Polygram
- 5 5 PICTURES AT ELEVEN, Robert Plant, WEA
- 6 6 ABRACADABRA, The Steve Miller Band, Capitol
- 7 7 GOOD TROUBLE, REO Speedwagon, CBS
- 8 10 DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
- 9 8 TOTO IV, Toto, Columbia
- 10 9 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 11 13 THREE SIDES LIVE, Genesis, Atlantic
- 12 12 GET LUCKY, Loverboy, CBS
- 13 15 DREAMGIRLS, Original Cast, Warner Bros
- 14 23 CHICAGO 16, Chicago, Warner Bros
- 15 16 DARE, The Human League, A&M
- 16 18 ALL FOUR ONE, The Motels, Capitol
- 17 17 ESCAPE, Journey, Columbia
- 18 19 GAP BAND IV, Gap Band, Polygram
- 19 21 ROCKY III, Soundtrack, Capitol
- 20 20 COMBAT ROCK, The Clash, CBS
- 21 24 EYE IN THE SKY, The Alan Parsons Project, Arista
- 22 11 STILL LIFE, The Rolling Stones, Atlantic
- 23 14 SPECIAL FORCES, .38 Special, A&M
- 24 25 HOOKED ON SWING, Larry Elgart And His Manhattan Swing Orchestra, RCA
- 25 26 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH, Frank Zappa, CBS
- 26 27 NOW AND FOREVER, Air Supply, Arista
- 27 28 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Arista
- 28 32 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 29 29 TUG OF WAR, Paul McCartney, CBS
- 30 30 ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, WEA

Compiled by Billboard

AMERICAN SINGLES

- 1 1 EYE OF THE TIGER, Survivor, Scotti Bros
- 2 2 HURTS SO GOOD, John Cougar, Polygram
- 3 3 ABRACADABRA, The Steve Miller Band, Capitol
- 4 4 HOLD ME, Fleetwood Mac, WEA
- 5 5 HARD TO SAY I'M SORRY, Chicago, Warner Bros
- 6 7 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 7 8 KEEP THE FIRE BURNIN', REO Speedwagon, Epic
- 8 6 ROSANNA, Toto, Columbia
- 9 12 VACATION, The Go-Go's, A&M
- 10 11 WASTED ON THE WAY, Crosby, Stills and Nash, Atlantic
- 11 9 ONLY THE LONELY, The Motels, Capitol
- 12 14 TAKE IT AWAY, Paul McCartney, Columbia
- 13 15 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 14 16 LOVE IS IN CONTROL, Donna Summer, Warner Bros
- 15 10 DON'T YOU WANT ME, The Human League, A&M/Virgin
- 16 13 LET IT WHIP, Dazz Band, Motown
- 17 17 TAINTED LOVE, Soft Cell, Warner Brothers
- 18 22 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 19 19 PERSONALLY, Karla Bonoff, Columbia
- 20 25 AMERICAN MUSIC, Pointer Sisters, RCA
- 21 24 THINK I'M IN LOVE, Eddie Money, Columbia
- 22 23 OUT OF WORK, Gary US Bonds, EMI America
- 23 28 EYE IN THE SKY, The Alan Parsons Project, Arista
- 24 27 WHO CAN IT BE NOW, Men At Work, Columbia
- 25 26 KIDS IN AMERICA, Kim Wilde, EMI America
- 26 29 AND I'M TELLING YOU I'M NOT GOING, Jennifer Holiday, Warner Bros
- 27 33 JACK AND DIANE, John Cougar, Polygram
- 28 30 IF THE LOVE FITS WEAR IT, Leslie Pearl, RCA
- 29 18 LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
- 30 20 DO I DO, Stevie Wonder, Motown

Compiled by Billboard

DANCE FLOOR

- 1 JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard 12"
- 2 A WAY YOU'LL NEVER BE, Leisure Process, Epic 12"
- 3 DON'T GO (REMIX), Yazoo, Mute 12"
- 4 WHITE WEDDING, Billy Idol, Chrysalis
- 5 WELCOME TO THE MONKEY HOUSE, Animal Magnet, EMI 12"
- 6 UNDER THE BOARDWALK, Tom Tom Club, Island 12"
- 7 RIVER, King Trigger, Chrysalis 12"
- 8 FEEL ME, Blancmange, London, Blanc 2
- 9 DA DA DA, Trio, Mercury 12"
- 10 NIGHT TRAIN, (DUB), Visage, Poly 12"
- 11 THERE BUT FOR THE GRACE OF GOD, Machine, RCA 12"



- 12 I'M AFRAID OF ME, Culture Club, Virgin 12"
- 13 BAMBOO HOUSES, Sylvian, Virgin 12"
- 14 18CT LOVE AFFAIR/LOVE HANGOVER, Associates, Assoc 12"
- 15 BIG BUSINESS/MY BIG HANDS, David Byrne, from 'The Catherine Wheel', Sire LP
- 16 BLACK LEATHER, Nightmares In Wax, Inevitable
- 17 LOVE MY WAY, Psychedelic Furs, CBS 12"
- 18 STOOL PIGEON, Kid Creole And The Coconuts, ZE 12"
- 19 WARLORDS, Immortals, Excalibur 12"
- 20 ENDLESSLY, John Foxx, Virgin

Compiled by D J Dave from Cuffey at Judy's

REGGAE

PRE-RELEASE 45

- 1 WINSOME, Alton Ellis, Volcano
 - 2 I'M GETTING DIVORCED, Yellow Man & Fathead (12"), Jah Guidance
 - 3 HIGHWAY ROBBERY, Israel Vibrators, Volcano
 - 4 PAIN, Brigadier Jerry, Jwyanza
 - 5 IN THE ARMY, Peter Metro & Zuzu, Dynamite
 - 6 JOKER SMOKER, Jah Thomas, Gorgon
 - 7 SWEETIE COME BRUSH ME, Wailing Souls, Arrival
 - 8 JEALOUSY, Loui Lepkie, Gorgon
 - 9 BIG SHIP (REMIX 12"), Freddie MacGregor, Thompson Sounds
 - 10 NATURAL LADY, Tristram Palma & Sammy Dread, Black Solidarity
- DISCO 45
- 1 BETCHA BY GOLLY WOW, Errol Dunkley, Black Roots
 - 2 I'LL NEVER FALL IN LOVE AGAIN, Techniques, Blackjoy
 - 3 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M
 - 4 LET'S GET MARRIED, Pat Kelly, Roller
 - 5 DANCE HALL STYLE, Al Campbell, Greensleeves
 - 6 LOVE LIGHT, Dennis Brown, Yvonne's Special
 - 7 HOLD ON TO WHAT YOU GOT, Dennis Brown, Powerhouse
 - 8 ITIE TITIE GIRL, Bunny Lielie & Billy Boys, Greensleeves
 - 9 SWEETIE COME BRUSH ME, John Holt, Creole
 - 10 BAD MAN POSSEE, Junior Murvin, DATC
- ALBUMS
- 1 NOT SATISFIED, Aswad, CBS
 - 2 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M
 - 3 FAR OVER, Burning Spear, EMI
 - 4 BIG SHIP, Freddie MacGregor, Greensleeves
 - 5 DUB DUEL, Crucial Bunny The Scientist, Hawkeye
 - 6 SKIDIP, Eek-A-Mouse, Greensleeves
 - 7 SHILL OUT, Black Uhuru, Island
 - 8 ME AND JANE, Bingy Bunny, Cha-Cha
 - 9 S.W.A.L.K., Mikey Dread, DATC
 - 10 MISTER YELLOW MAN, Yellow Man, Greensleeves

Compiled by Jerry at Hawkeye, 2a Craven Park Road, Harlesden, NW10

COSMIC

- 1 MEDICINE MAN, B.J..H. From 'And Other Short Stories', Harvest
- 2 WORKING CLASS HERO, John Lennon, Apple B-Side
- 3 HEAT OF THE SUNRISE, Yes, From 'Fragile', Atlantic
- 4 LITTLE WING, Jimi Hendrix, From 'In The West', Polydor
- 5 SCHOOL, Supertramp, From 'Paris', A&M
- 6 AWAKEN, Yes, From 'Going For The One', Atlantic
- 7 NIGHTS IN WHITE SATIN, Moody Blues, From 'Days Of Future Past', Deram
- 8 CROSS EYED MARY, Jethro Tull, From 'Aqualung', Chrysalis
- 9 MONEY, Pink Floyd, From 'Dark Side Of The Moon', Harvest
- 10 CHILD OF THE UNIVERSE, B.J..H., From 'Live Tapes', Polydor



- 11 I LOVE THE DEAD, Alice Cooper, From 'Alice Cooper Show', Warner Bros
- 12 AMERICAN EXCESS, Woolly Wolstenholm, From 'Maestoso', Polydor
- 13 2112, Rush, From '2112', Mercury
- 14 THE THEME 2, From Doctor Who BBC Radio Phonic Workshop, BBC Records
- 15 I'LL FIND MY WAY HOME, Jon And Vagelis, Polydor
- 16 FALLEN ON HARD TIMES, Jethro Tull, From 'The Broadsword And The Beast', Chrysalis
- 17 ONE OF MY TURNS, Pink Floyd, From 'The Wall', Harvest
- 18 FOREVER AUTOM, Justin Hayward, From 'The War Of The Worlds', CBS
- 19 SPOONFULL, Cream, From 'Cream On Top', Polydor
- 20 THIS IS THE DAY, Captain Beefheart, From 'Unconditionally Guaranteed', Virgin

Compiled by The Infatuated Gnome, Gwent

ELECTRO-SYNTHESISER

- 1 SOLO 1974-1979, Edgar Froese, Virgin
- 2 JEAN-PHILIPPE RYKIEL, Jean-Philippe Rykiel, Musiza
- 3 GRAND CANYON, Tomita, RCA
- 4 RADIANCE, Malcolm Cecil, Unity
- 5 THE CONCERTS IN CHINA, Jean-Michel Jarre, Polydor
- 6 LEAVE IN SILENCE/MY SECRET GARDEN, Depeche Mode, Mute
- 7 TALKING BACK TO THE NIGHT, Steve Winwood, Island
- 8 COMPUTER EXPERIMENTS VOLUME 1, Synergy, Passport
- 9 WINDPOWER, Thomas Dolby, VIP
- 10 WHAT — ME WORRY!, Yukihiro Takahashi, Alfa
- 11 THE ELECTRONIC ORCHESTRA, Mycael Danna, FHM
- 12 SILK ROAD 1/2, Kitaro, Canyon
- 13 MANHATTAN BOOGIE-WOOGIE, Landscape, RCA
- 14 TECHNODELIC, YMO, Alfa
- 15 PRISMS, Michael Garrison, Windspell
- 16 REVISED GUIDE TO ELECTRONIC MUSIC, Bernard L Krause, BLK
- 17 AUDION, Synergy/Larry Fast, Passport
- 18 DIGITAL DREAM, Neuronium, Auvi
- 19 TRANCEFER, Klaus Schulze, IC
- 20 WHITE EAGLE, Tangerine Dream, Virgin

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PUNK

- 1 TV STARS, Skids, Virgin
- 2 EVIL, 4 Skins, Secret
- 3 YOU AIN'T SEEN NOTHING YET, Infa Riot, Secret
- 4 EACH DAWN I DIE, Infa Riot, Secret
- 5 SORRY, 4 Skins, Deram
- 6 REBEL WITHOUT A BRAIN, TOH, Burning Rope
- 7 SOMEONE'S GONNA DIE, Blitz, No Future
- 8 SPG, Red Alert, Secret
- 9 RUN LIKE HELL, Test Tubes, No Future
- 10 HARRY MAY, Business, Secret
- 11 ONLY THINKING, Chelsea, Step Forward
- 12 FASHION, Charge, Kamera
- 13 THE WINNER, Infa Riot, Secret
- 14 POPPIES, TOH, Burning Rope
- 15 CAPTIVE OF THE ROPE, A Noize, Tape
- 16 HERE THEY COME AGAIN, Rejects, EMI
- 17 YOU'RE KNICKED, Angelic Upstarts, EMI
- 18 MINDLESS VIOLENCE, Newtown Neurotics
- 19 VIVA LA REVOLUTION, Addicts, Fall Out
- 20 GANGLAND, Violators, No Future

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