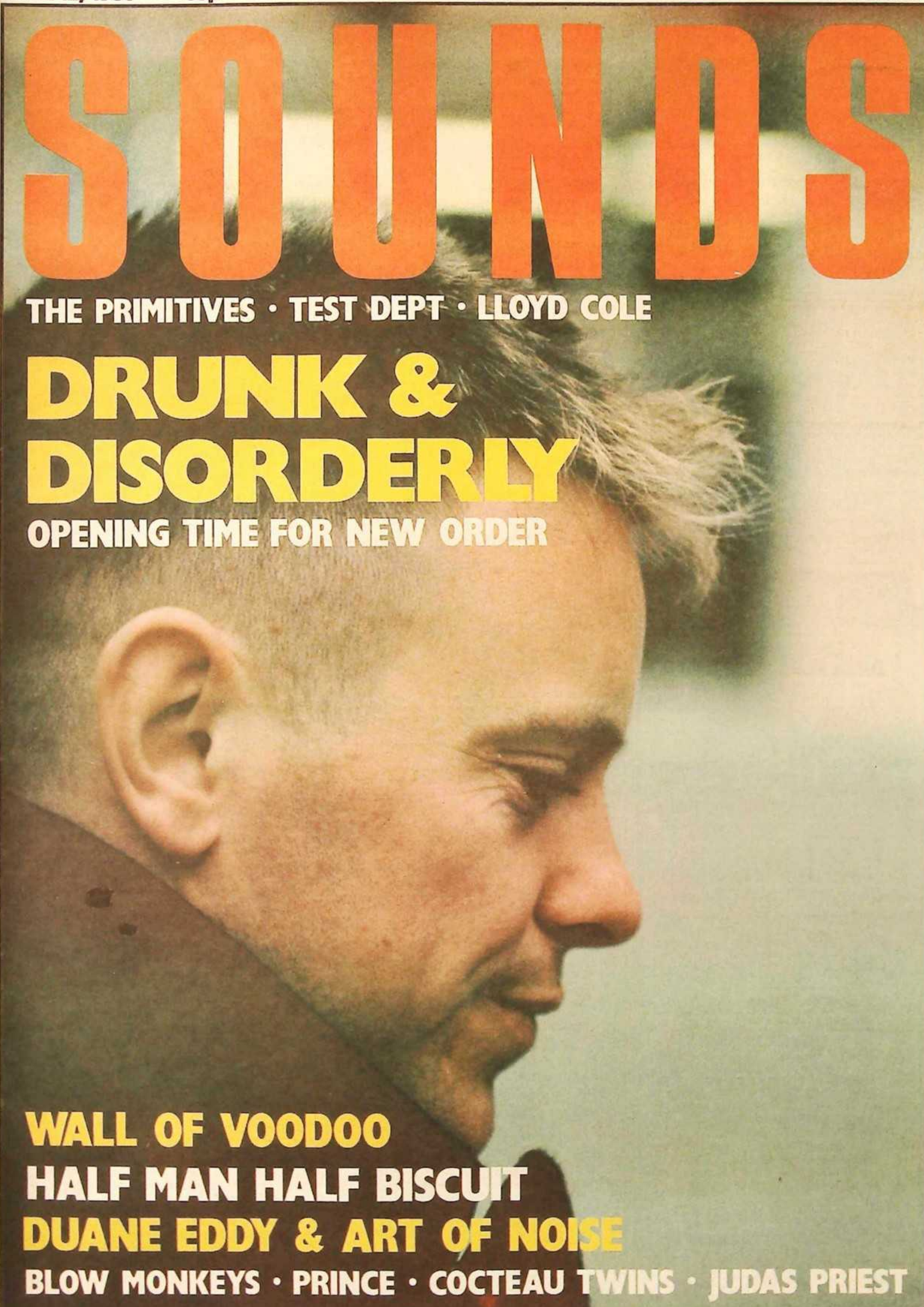


SOUNDS



THE PRIMITIVES • TEST DEPT • LLOYD COLE

DRUNK & DISORDERLY

OPENING TIME FOR NEW ORDER

WALL OF VOODOO

HALF MAN HALF BISCUIT

DUANE EDDY & ART OF NOISE

BLOW MONKEYS • PRINCE • COCTEAU TWINS • JUDAS PRIEST

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New Order: our man **Chris Roberts** spreads the rubber sheets for the disorderly orderlies. **Pages 8 & 9**
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THE BUTTHOLE SURFERS steam back into Britain this month for a couple of London gigs.

Gibby and the boys will be displaying their acid wit at Hammersmith Klub Foot April 26 supported by The Young Gods from Switzerland and Holy Toy from Norway. They'll then be kicking ass at Camden Dingwalls 28.

Their new album, 'Rembrandt Pussyhorse', which has been languishing in limbo after being recorded last year while the band have been sorting themselves out, will now be released in mid-May by Red Rhino.

SCREAMING BLUE MESSIAHS unleashed their debut album on WEA this week called 'Gunshy' and even go commercial with a single called 'Smash The Market Place' produced by Vic Maile, one of three knob-twiddlers on the album.

MIND OVER



London dates are reported to be imminent.

ALEX CHILTON will be over here in mind and body later this month when he plays one London show at the Harlesden Mean Fiddler on April 20.

The appearance is part of a rare European tour by one of rock's more enduring weirdos. And there's a chance of more gigs at the end of May if all goes well... or maybe even if it goes badly.

New Rose are wasting no time in releasing a new Alex Chilton single called 'No Sex' and the first 5,000 copies will include a free live single featuring 'September Girls' and Lou Christie's 'I'm Gonna Make You Mine'.

MIRACLE LEGION, one of the new breed of American guitar bands whose album 'The Backyard' had the young Turks of the music press frothing into their typewriters while it was still on import, come in for their first British gigs this week.

The album is now available here through Making Waves and the quartet play Harlesden Mean Fiddler April 10, Manchester International 12, Kennington Cricketers 15, Wolverhampton Polytechnic 18, Bath Moles Club 19. More gigs are likely to be added.

PETER GABRIEL emerges with his first single since 1982's 'Shock The Monkey' this weekend.

It's called 'Sledgehammer' and features his regular sidemen Tony Levin bass and David Rhodes guitar, together with French African drummer Manu Kaiche, a horn section and three females on backing vocals.

The song comes from Gabriel's upcoming fifth solo album on Charisma which will actually have a title, although everyone's still too coy to mention it so far.

ROOMFUL OF BLUES, the American blues ensemble, had to pull out of their London gig last week because of "work permit problems".

And Here Is The News...



CACTUS WORLD NEWS, who've just released their second EP on MCA called 'Worlds Apart', begin a three-week British tour this week to boost their burgeoning reputation still further.

The Dublin quartet start at Aberdeen Victoria Hotel April 11 and then play Newcastle Riverside 12, Dundee Dance Factory 13, Edinburgh Hoochie Coochie 14, Leeds Warehouse 17, Manchester International 18, Leicester Polytechnic 19, Southampton Riverside 21, Portsmouth Polytechnic 22, Bristol Bier Keller 23, Preston Guildhall 24, Bangor University 26, Coventry Polytechnic 27, Birmingham Portland 28, Stoke Shelleys 29, Liverpool Polytechnic 30, Huddersfield Polytechnic May 1, Middlesbrough Teesside Polytechnic 2, Glasgow Strathclyde University 3, London Hammersmith Clarendon 4.

BIG COUNTRY have had to re-arrange several tour dates after both Stuart Adamson and Bruce Watson were struck down by a viral infection.

The new dates are at Poole Arts Centre April 13, Nottingham Royal Centre 16, Sheffield City Hall 17, Manchester Apollo 18, Newcastle City Hall 20. All tickets are valid for the dates.

THE ICA video library, which was due to close at the beginning of this month because of financial cuts in the ICA's budget, has been granted a temporary reprieve until this weekend.

By then the London Borough's Grants Unit will have decided whether to rescue the library. Hopefully the ICA's funding crisis will also be resolved.

BAD

BIG AUDIO DYNAMITE

take their show on the road next week. Called From London With Love, the tour will also feature The Chiefs Of Relief, 15-year-old "human beatbox" Siphon and New York's Beastie Boys acting as MCs.

With a 70mm and Super 8 remix of their 'E=MC²' single subtitled 'Albert Einstein Meets The Human Beatbox' coming out on CBS as soon as they can get the sleeves together, they'll be kicking off

at Liverpool State on April 14, followed by Manchester Hacienda 15, Newcastle Tiffany's 16, Aberdeen Ritzy 17, Glasgow Queen Margaret Union 18, Edinburgh Empire 19, Birmingham Portland 21, Nottingham Rock City 22, London Leicester Square Empire 23.

Tickets are £4 everywhere except Liverpool (£3.50), Glasgow (£3) and London (£5). UB40 holders will also be able to get a 50p refund from a BAD rep on the night.

SOUNDS

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MATTER

Simple Minds come out into the open for Glasgow and Milton Keynes summer gigs

SIMPLE MINDS round off their world tour with two British open air gigs in June. They'll headline at Glasgow's Ibrox Stadium June 7 and the Milton Keynes Bowl on the 21st.

Other names are still to be confirmed for both shows but tickets are already available.

Glasgow tickets are £11.50 each by post from Regular Music (to whom postal orders only - no cheques - should be payable), PO Box 77, Head Post Office, Edinburgh. Standing tickets will only be available from Ibrox nearer the date of the concert.

Milton Keynes tickets are £12.80 by post from MCP Ltd (to whom cheques and postal orders should be payable), PO Box 123, Walsall WS9 8XY or from ticket centres around England.

QUEEN have sold out their Wembley Stadium bash on July 12 and added a second show on the 11th - only the third band to fill Wembley Stadium more than once.

Status Quo and The Alarm will again be special guests and tickets are £15 by post only from Queen Wembley, RS Tickets, PO Box 4RS, London W1A 4RS. Cheques and postal orders should be payable to 'Harvey Goldsmith Entertainments Ltd'. There is a limit of six tickets per application. Don't forget the stamped addressed envelope either.

JOE COCKER resurfaces with a new album and a European tour that includes one British show at London's Hammersmith Odeon on April 27. Tickets are £7.50, £6.50 and £5.50.

His new album - only his eleventh in a career that now spans two decades - is called simply 'Cocker'. It includes two specially written blues orientated songs - 'Shelter Me' by Nick De Stefano (also the first single) and 'A-Z' by Tom Kinnel - as well as a version of Marvin Gaye's 'Inner City Blues'.

LATIN QUARTER, who've spent most of this year touring Europe, have lined up a British tour later this month.

Having followed their 'Radio Africa' hit with the title track of their 'Modern Times' album, the band will play Bristol Bier Keller April 22, Brighton Coasters 23, Leicester Polytechnic 25, Birmingham Polytechnic 26, Norwich East Anglia University 27, Nottingham Rock City 28, Sheffield University 29, Manchester Hacienda 30, Liverpool Royal Court May 1, Edinburgh Electric Circus 2, Glasgow University 3, Leeds University 6, Stoke Keele University 7, London Kentish Town Town And Country Club 8.

THE ALARM, who are touring America, Europe and Japan before returning to Britain to play with Queen and Status Quo at Wembley Stadium on July 12, release a single on IRS this weekend called 'Knife Edge'.

VIC GODARD returns to disprove rumours of his demise with an album and gig this week.

The album is called 'Trouble' and is released by Rough Trade. It was originally recorded two years ago for Blanco Y Negro with members of Working Week but "mysteriously" failed to materialise at the time.

But Vic stresses that the album bears no relation to his latest project which includes Paul Myers from Subway Sect and drummer Paul Cook moonlighting from The Chiefs Of Relief.

They are playing a gig at Kings Cross New Merlin's Cave on April 11.

THE SOS BAND step out to celebrate the success of their 'The Finest' single with two gigs at London's Hammersmith Odeon on April 24 and 25 and Croydon Fairfield Halls 27.

These Tinder Virtues...



SIOUXSIE AND THE BANSHEES, who appeared on last week's 100th anniversary of *The Tube*, release their ninth album next week on Wonderland (through Polydor).

Called 'Tinderbox', it's the first to feature latest Banshees guitarist John Carruthers and includes their 'Candyman' single among the eight tracks.

The band are off to Europe for selected dates before embarking on an American tour in the summer.

DIO, who begin their British tour next month, have confirmed the departure of guitarist Vivian Campbell although they haven't given any reasons.

His replacement is former Giuffria and Driver axe-man Craig Goldie. He made his British debut on last week's *Tube* before starting the European tour earlier this week.

Support band on all dates is West Coast five-piece Keel, who've already been causing a stir on import with their 'Final Frontier' album which is released over here by Vertigo on April 25. The band, who are fronted by vocal "pyrotechnician" Ron Keel, have a single out this week, their version of Springsteen's song (and Patti Smith's hit) 'Because The Night'.

BILLY COBHAM brings over his Glass Menagerie band for British gigs this month at the end of a two-month European tour.

The legendary drummer has retained the same line-up that appeared on the 'Warning' album last year - Dean Browne guitar, Gerry Etkins keyboards, Baron Browne bass and Sa Davis percussion - and they'll all be on a new album due on IMS next month.

They start at Croydon Fairfield Halls on April 15 and then play two nights at Camden Dingwalls 16-17 followed by Glasgow Mitchell Theatre 19 and Hatfield Forum 20.

THE CRAMPS return for stage two of their British tour next month - another 13 gigs.

Lux Interior will be taking his willy walkabout at Brighton Top Rank May 19, Warwick University 20, Hanley Victoria Hall 21, Nottingham Palais 22, Leicester De Montfort Hall 23, Loughborough University 24, Portsmouth Guildhall 26, Bristol Studio 27, Cardiff Ritz 28, Birmingham Odeon 30, London Hammersmith Palais June 1-3.

All tickets are £5 in advance or £5.50 on the night (except Warwick which is £5.50 whenever you buy).

TEST DEPT follow their Easter extravaganza at the Paddington Bishops Bridge Road Maintenance Depot with an album this week on The Ministry Of Power/Some Bizzare called 'The Unacceptable Face Of Freedom' (reviewed on page 18).

Then in July they will be collaborating with young playwright Jonathon Moore for a series of shows at London's ICA.

JULIAN LENNON has added two more dates to his British tour next month - at Poole Arts Centre May 13 and Nottingham Royal Concert Hall 18.

'ARD ROAD



THE COMMUNARDS

follow up their Red Wedge gigs and sundry benefit appearances with their first proper tour in May.

Jimmy Somerville and Richard Coles will be taking a four-piece string section on the road with them as well as bass, drums, sax and the "deep sensuous voice" of Sarah Jayne Morris.

They start at Bristol Hippodrome on May 11 and then play Guildford Civic Hall 13, Birmingham Odeon 15, Newcastle University 17, Coventry Polytechnic 18, Sheffield University 20, Liverpool University 21, Leicester Polytechnic 23, Leeds University 24, Nottingham Rock City 27, Norwich East Anglia University 28, Folkestone Leas Cliffes Hall 29, London Royal Festival Hall 30.

There will be a new Communards single out to coincide with the dates called 'Disenchanted', and their debut album is set for release by London in June.

BRYAN FERRY finally 'melds' his Roxy and solo careers with a double album anthology called 'Streetlife' which is released by EG (through Polydor) next week.

The album traces Roxy Music's career from 'Virginia Plain' to 'Avalon', intermingled with Ferry's solo endeavours from 'A Hard Rain's Gonna Fall' to 'Jealous Guy'.

THE BLASTERS have denied reports that they are breaking up.

But guitarist Dave Alvin is leaving the band when the current American tour ends, to replace Billy Zoom in X.

"It's time to re-think all this stuff," said Billy last week. "I'd like to keep it fresh." He hopes to rejoin the Blasters later in the year.

The band will be continuing with a replacement for Dave in the meantime.

ALIEN SEX FIEND have signed to Flicknife and will be releasing a 12-inch EP at the end of April consisting of three new songs - 'I Walk The Line', 'Here She Comes' and 'Can't Stop Smoking' plus a version of Alice Cooper's 'School's Out'. They are lining up gigs to coincide with the record's release.

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RECORD NEWS

DAVID THOMAS takes on a new combo called The Wooden Birds and releases a new album called 'The Monster Walks The Winter Lake' on Rough Trade this month.

BALAAM AND THE ANGEL's 'She Knows' single is being released by Virgin as a six-track cassette for the price of a four-track single.

THE CONTROLLERS, an American quartet, release a single on MCA this week called 'Stay', backed by their club hit 'Undercover Lover'.

JAMES BROWN has some more vintage soul re-released by Polydor in time for his British gigs. The seven-inch has 'Soul Power (Part One)' and 'It's A Man's Man's World' while the 12-inch has extended versions plus 'Don't Tell It' and 'King Heroin'.

BRYN GREGORY AND THE CO-STARS, a Cardiff band who appeared on Stiff's 'Countdown' compilation last year, have their debut album called 'The Beat Goes On' released by Razor Records this month.



THE BANGLES, who've just completed a British tour and are already planning another in the summer, have a new single out on CBS this week called 'If She Knew What She Wants'. There's a double pack edition with a live version of 'Hero Takes A Fall'.

THE DYNAMIC HEPNOTICS and The Saints are among the Australian East Coast bands featured on the second 'Countdown' compilation coming out on Stiff this week.

THE LIGHT, formed by Brian Atherton who was previously with Box Of Toys, release their first single on RCA this week called 'Contrasting Strangers'.

LYKOS OPERA, "an aggressive pop band" from Leeds, have a four-track cassette available for £1.70 from them at Flat 16, Cliff Court, 46 Cliff Road, Headingley, Leeds LS6 2ET.

TOMMY KEENE, former Razz person, releases a solo single on Geffen this week called 'Places That Are Gone' which is from his forthcoming album 'Songs From The Film'.

DWIGHT YOAKAM, a Kentucky country singer whose credibility rating has been greatly enhanced by having a coal miner for a grandad, releases his first album on Warner Brothers this week called 'Guitars, Cadillacs Etc Etc'.

RUBEN BLADES, a Panamanian singer, has a new album out on Elektra this week called 'Crossover Dreams' which is the soundtrack to a film in which he plays an itinerant salsa musician.

THE MOODY BLUES, one of the last of the extant '60s dinosaurs, have signed to Polydor and release a single this week called 'Your Wildest Dreams'.

WAX, who consist of Graham Gouldman and Andrew Gold, have a new single out on RCA this week called 'Right Between The Eyes'.

THE UK SUBS celebrate their tenth anniversary with a live album called 'In Action' which is released by RFB. There's also a four-track single called 'Live In Holland' which contains songs not on the album.

JAPANESE new age artists Ichoko Hashimoto, Seigen Ono, Masahide Sakuma and Yoshio Suzuki all have albums released by Pan East Records (through Nine Mile) this month.

TOTALCONTACT, Colonel Abrams, Tavares, Kurtis Blow, Funkmasters, The Real Thing, Isabel Roberts, Viola Wills and Janet Jackson are all featured on the 'Streetsounds 16' compilation which comes out on Streetsounds this week.

THE SHREW KINGS have a mini-album called 'Sad But True' issued this month on Thin Sliced Records (through Rough Trade).

THE JASMINE MINKS have a new single coming out this weekend on Creation called 'Cold Heart'.

MAKIN' TIME tackle Elvis Costello's 'Pump It Up' for their new single on Stiff this week.

THE STINGRAYS have signed to ABC and have a single out this week called 'June Rhyne'.

TANYA TUCKER, who's been a country star for more than a decade and is still only 26, has signed to Capitol and releases a single called 'One Love At A Time' this week.

OUTSIDE EDGE, a "highly charged four-piece with an international feel and appeal", have signed to 10 Records and have their debut album released this weekend called 'Running Hot' which was produced by Terry Manning.

BACKTRACKS

'THE BRITISH PSYCHEDELIC TRIP 1966-1969' released this month by See For Miles (SEE66 through Pinnacle) gathers up a motley collection of Paisley shirts, flamboyant neck scarves, flared patterned trousers and Afghan coats who were signed to Decca and remained firmly in obscurity while flower power raged all around them. However, 'Tales Of Flossie Fillett' by Turquoise, 'Baked Jam Roll In Your Eye' by Timebox, 'Leave Me Here' by 23rd Turnoff, 'Vacuum Cleaner' by Tintern Abbey, 'Romeo And Juliet' by Toby Twirl and 'Magician' by Amazing Friendly Apple kept the *Sounds* office amused for the best part of a morning and if some of the bands – particularly Paul And Ritchie And The Cryin' Shames – had come from Long Beach instead of Liverpool they'd be cult heroes now.

And '60s collectors will also be interested in 'The Soul Of British R&B 1962-1968' (See For Miles SEE67) which plunders the Decca catalogue even deeper than the two earlier 'R&B Scene' compilations and uncovers long-lost tracks by Zoot Money's Big Roll Band, The Graham Bond Organisation, Joe Cocker, Alexis Korner's Blues Incorporated, Ronnie Jones, The Exotics, Jimmy Powell, Duffy's Nucleus, The Quik and The Powerhouse.

THE FUGS, New York beat poets who used the '60s underground to bring a new offensiveness to rock music, have the middle of their three Reprise albums – 1968's 'It Crawled Into My Hand Honest' – released by Edsel this month. It's a perfect reissue down to the gatefold sleeve. Also out on Edsel is Moby Grape's '20 Granite Creek' album originally released in 1971, two years after they'd apparently split up. The reformation didn't survive until the album came out, however, which speaks for the togetherness of the music.

JOHN COLTRANE has his 1958 Savoy sessions with Wilbur Harden called 'Countdown' reissued by RCA this month. RCA are also putting out Louis Armstrong's 'The Complete Town Hall Concert' recorded in New York in 1947 and Johnny Hodges' '3 Shades Of Blue' from 1970 with Leon Thomas and Oliver Nelson.

DIAMOND HEAD, the defunct Midlands hard rockers, relive their roots with an album called 'Behold The Beginning' on Razor this month. The tracks have been remixed from their 'Lightning To The Nations' album and 'Waited Too Long' single.

THE ISLEY BROTHERS and Quincy Jones share the Streetsounds 'The Artists Volume IV' which comes out this month. The Isley Brothers' selection includes their 1959 'Shout' hit and then moves straight to their '70s classics 'Harvest For The World', 'It's A Disco Night' and 'Summer Breeze' before catching up with 'Between The Sheets' and 'Caravan Of Love' by which time we're talking Isley Jasper Isley. Quincy's selection concentrates on his dance phase with 'Stuff Like That', 'Razzamatazz', 'The Dude', 'Just Once', 'Betcha Wouldn't Hurt Me' and 'Ai No Corrida'.

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with chris thompson



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INFO RIOT

EDITED BY BARRY LAZELL

DIVISION 2

The first in a long running series on all the Joy Division and New Order odds 'n' sods



THE FIRST reader to respond in detail to the Joy Division and New Order discography featured in the March 1 issue was Joe Yates of Widhurst in East Sussex. I'm sure I'll have received a bundle more mail on the subject by the time this column appears, but Joe has gone into his additions and corrections in such detail that I decided to give him a bit of solo glory here.

Amongst the things which Joe spotted was a major error in the Joy Division section which I too eventually noted with horror once it was resplendent on the printed page. Whilst typing from my notes I managed to read and re-type a wrong line, which resulted in the single FAC 13 being given the tracks actually belonging to the following release, *Sordide Sentimentale* SS 33002. Amazingly, I didn't notice the error when I checked through the piece. So, let's get it right.

FAC 13 'Transmission'/'Novelty' (seven-inch single, also on 12-inch as **FAC 13 12**, with the release dates as already given)

SS 33002 'Licht Und Blindheit' (seven-inch single playing at 33rpm; release date as stated) Tracks: 'Atmosphere'/'Dead Souls'

The deluxe nature of this latter conceptual package has already been referred to. It was put together by Frenchman Jean-Pierre Turmel, and Joe states that the actual number of limited-pressing copies was 1,578, rather than the 1,596 I quoted previously. Brian Edge's Joy Division book also quotes 1,578; I imagine this is the correct number – bootleg copies, which should be easily distinguishable from the originals, will obviously have swelled those ranks further, but there ain't nothin' like the real thing.

Now, on to the rest of Joe's information.



"On the 'Ideal For Living' 12-inch, Miak's point about the picture disc is true – ie, it exists. What he fails to realise is that this was a bootleg, and if they were to be listed, I think you'd need about half an issue of the paper! Moving on to 'Love Will Tear Us Apart', it's worth noting that the seven-inch pressing was unusual in having an A-side which played at 45rpm, and a B-side at 33. This was actually released in May 1980, not April.

"The original 12-inch American pressing of **FACTUS 2** had 'She's Lost Control' as the A-side and 'Atmosphere' as the flip, and had a dark green label. The UK version, with the sides reversed, had white labels, and 'UK' in small letters at the bottom of the slightly less well-printed sleeve.

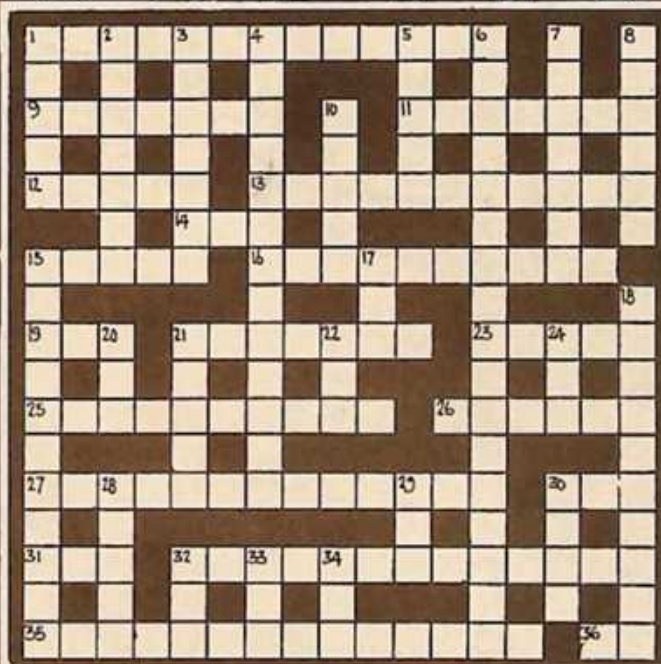
"A point to mention about the *Here Are The Young Men* video is that the 'Love Will Tear Us Apart' promo clip appears on it, despite not being listed on the box."

Joe's other major point on Joy Division refers to the third track on the 'Komokino' free flexi-disc: "There was some discussion of this in the Factory label listings in *Info Riot* back in 1984. The track you list as 'As You Said', I firmly believe to be completely untitled, and that various titles which have been attributed to it are all false. From the time of the flexi's release until October 1980, it was sometimes referred to as 'Incubation, Part 2'. During October that year it cropped up in an Information City article in the *NME*, and thereafter was known as 'And Then Again'. This was because that article consisted mostly of answers to Joy Division discography queries given by New Order (and JD) manager Rob Gretton, in which he gave the flexi track the title 'And Then Again'. I believe it was probably an error on Rob's part, however, as this was the title of the second track on the B-side of **FAC 22** – the 12-inch of 'Flight' by **A Certain Ratio**. I think Rob read the title off a Factory listing in error. Subsequently, since May 1983, people have started calling the track 'As You Said', because in Mark Johnson's Joy Division book *An Ideal For Living* he gives this as the title. I think this is also wrong, and knowing the way New Order mucked the poor guy around when he followed them about, I'm sure it's the result of his confusion. Here endeth the mountain made out of that mole-hill!"

Joe also notes for the sake of completeness that all three Joy Division albums have now either been issued or are scheduled for issue as cassettes, catalogue numbers obviously being **FACT 10c**, **FACT 25c** and **FACT 40c**. Also, Factory plan to release all past albums on compact disc by the end of 1987, so **FACD 10**, **FACD 25** and **FACD 40** are also in the pipeline.

This one'll run and run

XWORD



By Sue Buckley

ACROSS

1. Wild, blind, French women leading the naked? (7,6)
9. Phil Bailey rambled on this wall (7) 11. ... but Floyd awaited his return (3,4) 12. And now – El is wearing a green one (5) 13. He sat patiently on the dockside waiting for my girl (4,7) 14. Righteous Bros' tide (3)
15. Do this, and deliver, said Adam (5) 16. Why Gary Moore needs to visit Waring And Gillow! (5,5) 19. Bedford/Morrison (3) 21. A famous blues wolf (7) 23. Students in Paris' Latin Quarter tune in to the African one (5) 25. Where Gillan met US Bonds (3,7) 26 and 10. He was in the court of the Crimson King (6,5) 27. In which Mick, Bob, and Earl move it to the right (6,7) 30. Kevin's video-making mate (3) 31. Womack & Womack suffered a love one (1,1,1) 32. Why Chrissie H rattled? (5,2,6) 35. As worn by a fruity Prince, but not Edward (9,5) 36. Midge's lack of regrets (2)

DOWN

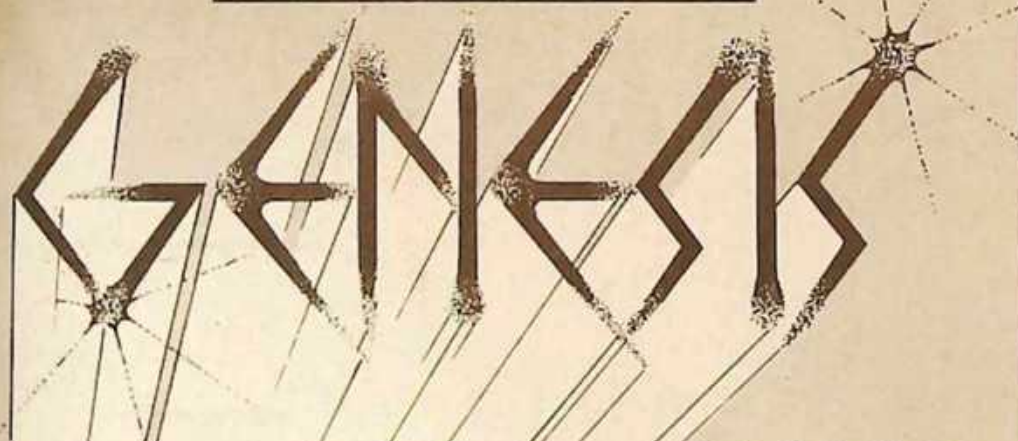
1. Waysted can't shake 'em off (5) 2. Afro-rockers who danced that body music (7) 3. A real '72 success for Alice Cooper (7) 4. Liberty belles and black diamonds? (3,2-8) 5. Lemmy's head? (5) 6. A very quick request from Simple Minds (5,4,4,2,2) 7. Company for Page and Rodgers? (3,4) 8. The real wild things! (6) 10. see 26. 15. It shines on Tony Iommi (7,4) 17. How many ex-CC's for 30 across? (3) 18. Lita Ford tries to kick the habit (5,3,2) 20. Jim's gold dream? (3) 21. Harrison had a dark one (5) 22. McCaskell/Hendry/Rush/McCulloch (3) 24. ... and Simon/Kiki (3) 28. Quincy Jones scored this TV epic which we all 'dug' (5) 29. Cubed by the Beach Boys (3) 30. Greg/Como ... but not Perry! (4) 32. ... and Holness/Hope/Martin/Dylan (3) 33. All the Hollies needed to breathe (3) 34. Bananarama's boy (3)

LAST WEEK'S ANSWERS

ACROSS
1. Husker Du 5. Physical 9. Freddie Mercury 10. Gene 11. Move On Up 13. Al 15. Paul Weller 17. Elder 19. Duffy 20. Earth Band 23. Name 24. Zoom 25. Cry 26. Dio 28. Wildest Dreams 30. Enid 31. Indiana 34. Eloise 35. Great Fire
DOWN
1. Huff 2. Skeletal Family 3. Eddie Floyd 4. Dream 5. Purse 6. Sir Duke 7. Co 8. Little Red Corvette 12. Velvet Morning 14. Edward 16. Exploited 18. Eden 21. Richard 22. Hayes 27. Dennis 28. White 29. Mari 32. Ant 33. Go

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PRESENTS



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MEMORY BANK

COMPILED BY BARRY LAZELL

Sunday April 13

- 1946 Birthday of Al Green, in Farrest City, Arkansas.
- 1959 Birthday of Kim McAuliffe of *Girlschool*, in Clapham, South London.
- 1967 7000 people were locked out of a *Rolling Stones* gig in Warsaw, their first behind the Iron Curtain. Violence broke out between the crowd and baton-wielding police.
- 1977 The *Small Faces* opened a reunion tour of the UK at Sheffield City Hall.
- 1979 David Lee Roth of *Van Halen* collapsed onstage in Spokane, Washington, and was hospitalised with a stomach infection.

Monday April 14

- 1945 Birthday of Ritchie Blackmore, in Weston-Super-Mare, Somerset.
- 1970 Stephen Stills crashed his car in LA and broke his wrist, whilst trying to evade a police car which he thought was following him.
- 1976 Bay City Roller Eric Faulkner was found unconscious after taking an overdose of pills, and had to be revived in an Edinburgh hospital.
- 1983 Pete Farndon, former bassist with *The Pretenders*, was found dead, aged 30, lying in his bath at home.

Tuesday April 15

- 1939 Birthday of Marty Wilde (Reg Smith), father of Kim Wilde and one of the first British teenage idols, in Greenwich, London.
- 1944 Birthday of Dave Edmunds, in Cardiff.
- 1982 Billy Joel crashed his motorbike on Long Island, New York, suffering injuries to his left hand, but with no long-term impairment to his piano playing.

Wednesday April 16

- 1932 Birthday of Gerry Rafferty, in Paisley, Scotland.
- 1953 Birthday of Chas Jankel, in Seamount, Middx.
- 1962 Birthday of Shirley Holliman, the long-time backing singer with *Wham!*
- 1969 The MCS were sacked from the Elektra label because they generated too much bad and damaging publicity, and the company feared a backlash from the public. Seven years before the *Sex Pistols*, too!
- 1972 The *Electric Light Orchestra* played their first live gig, at the Greyhound, Croydon.
- 1983 Ian McCulloch of *Echo & The Bunnymen* married Lorraine Fox, in Liverpool.

Thursday April 17

- 1941 Birthday of Billy Fury (Ron Wycherly), in Liverpool.
- 1955 Birthday of Pete Shelley, in Leigh, Lancs.
- 1960 Death of Eddie Cochran, aged 22, in a taxi crash in Chippingham, Wilts. Fellow passengers Gene Vincent and songwriter Sharon Sheeley (Cochran's fiancée) were injured, but survived.
- 1979 Don Airey joined *Rainbow* as keyboards player.
- 1980 Bob Marley was amongst the official state guests at the Independence Day celebrations in Zimbabwe, and the swearing in of first Prime Minister, Robert Mugabe.

Friday April 18

- 1958 Birthday of Les Pattinson of *Echo & The Bunnymen*, in Liverpool.
- 1966 Liverpool's Cavern Club, the cradle of Mersey Beat, was sold off by receivers after going into bankruptcy.
- 1981 Yes split up – although as we all know, not for long...
- 1983 Death of Felix Pappalardi, former bassist with *Mountain*, and prior to that, producer for *Cream*, aged 43. He was shot dead by his wife in their New York apartment.

Saturday April 19

- 1928 Birthday of Alexis Korner, in Paris.
- 1942 Birthday of Alan Price, in Fairfield, Co Durham.
- 1960 Having developed a paranoia about flying which even US Army service hadn't knocked out of him, Elvis Presley travelled by train all the way from Memphis to Hollywood, to make the film *G.I. Blues*.
- 1978 Johnny Blitz, drummer with the *Dead Boys*, was stabbed and seriously injured in a street brawl outside CBGB's club in New York.

Andy's Records



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Bridge Street, Peterborough • Norfolk Street, King's Lynn • High Street, Bedford •

AN EAST ANGLIAN INSTITUTION



STEPHEN

"You don't have to watch Dynasty to have an attitude" — Prince
"I have no attitude without a cigarette" — Lou Reed
"I wouldn't mind being a thief" — Bernard Albrecht

IN A Newcastle hotel bar with an attractive chandelier the Grace Kelly of pop ventures a "Hullo" better late than never.

Hook volleys a "Hullo" back and Albrecht goes "Wheeeuuurrr". He tries again, and manages "Aaaarrrhhh".

A publicist with a brain to match his legs buys us Scotch.

Grace is nicely confused. Two men carry six television sets out of the lift and stack them neatly on the stairs. A hunchback lopez past. The two men reappear with three more television sets.

We go to *The Tube*. Kelly's eye fixes on a door which all the children can go in through.

EPILOGUE

"Let's go out and have some fun, wooh" — ('The Perfect Kiss')

GILLIAN DECORATED the walls of her hotel room the night before. With vomit. She

BERNARD



SHOCK OF

doesn't say much. Stephen wanders around a lot.

Quote: "Well, I wandered around and I wandered around." He looks very stern and Gregory Peckish on the cover of "Low-Life" but in the flesh he's kind of... humble, almost.

There's a close-knit group of Lancastrian individuals around the band I recognise one of Life. They are all friendly without being crawly or phoney.

New Order, knocking around 30, are not signed to a major record company. New Order are one of your last strongholds.

Besides, New Order are New Order.

SEVEN THINGS I ADMIRE ABOUT NEW ORDER

Strength, the ability to swirl on a pinhead, notoriety, unpredictability, the way 'Thieves Like Us' sounds when you stare at two pillows and smoke on a June morning. Bernard's ears, the ensuing thought that if Life and Death made unselfconscious love there would indeed be a vicious and valid and vulnerable master race.

THE COMPETENT PETER HOOK INTERVIEW

I sit on an amplifier with Peter Hook, whom everyone today refers to as "Hooky". "Hooky" is mature, soft-spoken, and does not smash my face in. This is all very laid-back and sensible.

Some people say you're a nasty piece of work.

"It doesn't really bother me what I read. It's a pretty weird position to be in, writing about people, isn't it? When you just meet them like this. I don't think it works. Basically, I think most of it's down to entertaining, and if you can find an entertaining angle, that's the one you'll go for."

Is that what you're doing with New Order? Entertaining?

"Maybe not entertainment, maybe more creating something."

Do you get satisfaction from this?

"Sometimes — the satisfaction of writing and playing a great song. And a great deal of frustration!"

What's frustrating?

"Well — it's a rotten business. I wouldn't even begin to go into it, with you, at the present time."

Is this why New Order remain

detached from the usual music biz cliques?

"We don't like the in part of it. I prefer to judge people by who they are and what they do. You don't know what anyone's like till you meet them anyway. You shouldn't make snap decisions. Which is basically what you're doing."

As people, are you as the songs — 'Temptation', 'Confusion', 'Shellshock' — would suggest? Very traumatic?

"Yes, for some reason we do seem to attract a lot of trauma. I don't quite understand why. Maybe it's because we do everything to extremes. Like, The Hacienda is a pretty extreme thing for a group in our position to do."

"And the way Factory works, all over the world, is very extreme. So we tend to do a lot of very weird things, in a very awkward way, cos we want to do them our way."

"The reason what we do is very exhausting and intense is that we tend to do it in blocks. Staying up all night, working really hard, until people do fall by the wayside. It's like war. You've got more chance of being killed than in peacetime."

Do you think your followers appreciate New Order for the right reasons?

"Some do — like attracts like mostly. So a lot of our serious fans might not come up and talk to us cos they're like us as people. It's those people you impress most."

Are you still an "alternative"?

"Well, you need an alternative to some things these days, don't you? God. I think the actual business side has gone really bad again, to how it was before punk. People just do it for the money, not because they believe in it or something. I think we're well due for another Sex Pistols."

And I thought you were "the rebels of pop"?

"Well, I mean... we do cause a lot of people a lot of trouble. The thing is — they're forewarned because they think we're going to be a bunch of awkward bastards anyway. They're ready for you. So it doesn't matter. You can do what you want. Some people have a very strange attitude."

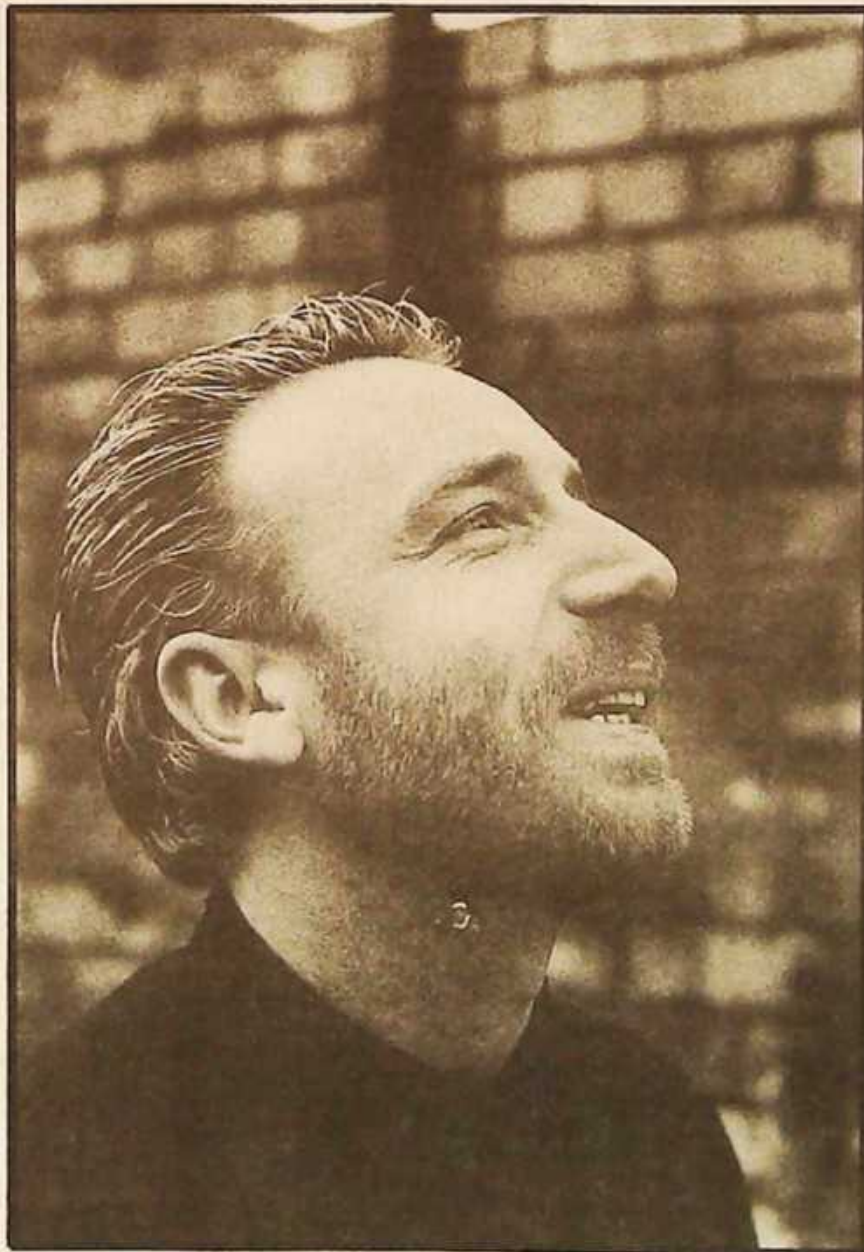
People generally think New Order must be very deep.

"I suppose we are in a way. We're as deep as you. Or anybody else."

Would you agree you consciously "set an example" in attitude?

"Yes, but because it's underplayed it doesn't have the effect it should have. It doesn't change anything; they just say — Oh yeah, New Order. And because we're very incestuous and insular — maybe if it was to break out it'd have more effect."

"But then it waters it down. We're a very close group of people... you can get very deep relationships with just certain people, and that's good cos I'm not a very sociable person anyway."



PETER

THE NEW

That cultivates the "mystique" bit...
 "Yes, but if you find something really good and special, you want to keep it to yourself anyway, don't you? Why share it? F*** 'em!"

Have you passed the stage of getting antagonistic? Are you anti-anything?

"I'm anti-anything that annoys me. If you annoyed me I'd be anti-you. It's just situations, isn't it? I just don't like bullshit. People don't expect groups to think; they try to cushion you against the real world and I don't agree with that."

NEW ORDER will soon undertake a 23-date tour of the United States.

"Interesting place, America. You can be as rebellious as you like and just sink without trace. You just have to compromise, and it's a real bind. They just don't seem to be that artistic; everything has to be easy."

They worked with American producer John Robie on their latest chartbuster 'Shellshock'.

"We were shocked by the amount of money we had to spend to make one record. That type of music isn't as dear to my heart as the acoustic stuff; I prefer a meshing together to machines. But it's a really good song; you can't dispute that." It's to feature on the soundtrack to the film *Pretty In Pink*, a reputedly dodgy follow-up to *The Breakfast Club*.

"We never know what's going on with our sets, so we make loads of cock-ups. But I hate the way some bands just play the same set every night till it's preposterous. And I hate encores. The point escapes me. It's like — when you have an orgasm, you don't just go straight back, do you? You savour it. You relax after, you don't just go — wooh, right, right... well I suppose some people do. But we'll leave the road crew out of this."

Is there a reasoning behind your starting to play Joy Division favourites live again?

"We've started doing them because... we used to do them on Ian's birth... Ian's deathday. Just like... melancholia, tribute, whatever."

"Our manager's convinced that Morrissey wants to be Ian Curtis. That Morrissey wants to die cos then the shadow of Joy Division won't be hanging over him. I'm not sure if I agree with his theory entirely."

Does it seem like a very long time ago? Since Ian?

"It does, it seems a lot longer than it should do. Wild. Scares the shit out of you when you realise... ten years? Since we started. It's gone like that."

As expected?

"Nothing goes the way you expect. Unfortunately. It's been interesting."

Are you ambitious?

"I'd like to be a racing driver. I need some more money."

Peter Hook, why do you drink?

"I drink to forget. I don't know what, I've forgotten. But if I stop drinking I'm sure it'll come back. So I'll carry on drinking."

Are you happy?

"Well — um — yeah. If it was that simple. The hard work takes the edge off it but it also keeps you going. If you get too complacent it reflects in the music. Which is why a lot of bands are shit. I think when you're struggling you're putting out a certain intensity that people latch onto."

Are you underrated?

"The people that matter understand. A lot of people even in this business know that Factory, New Order, Joy Division, are very very important. To everything. The influence."

And such sad songs...

"Desperate, as opposed to sad."

Why don't you sell out?

"Oh, I don't know whether it'd be worth it, to be honest. Luckily at the moment we can carry on as we are."

For how long?

"Tomorrow. The day after. I don't think about it."

You're not very weird or distant or aggressive after all...

"Well... Maybe we've mellowed."

Then again, you're not really seeing us in our true colours, are you?

Aren't I?

BERNARD ALBRECHT and I are looking for a quiet room. We're both completely useless at finding quiet rooms so we wander around and we wander around, chuckling. "Barney" is fairly pissed and I'm... I don't know what I am except enjoying the prospect that anything is possible.

We bump into Paula Yates in her underwear.

"F***in' 'ell," says the enigmatic singer of New Order. "I wouldn't mind f***ing that."

We find the place.

We go into the Disabled Persons' Toilet and lock the door. Barney collapses across the seat thing. "Hang on," he says. "You 'aven't got a chair." So we spend another ten minutes getting me a chair.

Someone says, "Where are you?" I take immense spiritual glee in pausing one and a half seconds before uttering, "We're in the Disabled Persons' Toilet."

"Really?"

"Yeah! It's brilliant!"

Barney picks up his throat spray.

THE DEFINITIVE BERNARD ALBRECHT INTERVIEW

I) We lock the door again.

There seems to be some confusion under all the mythology as to what you're really like. From the lyrics you come across as very very romantic.

"I am..." comes a slow reedy tiny voice from one foot/1,000 miles away.

"I am, yeah."

That's something that isn't talked about very much.

"Well... it's more the private side, isn't it? The lyrics are very... I thought about this the other night actually. I thought... er... you've got like this ball in your brain, right? And the secret of what we do is — you've got to get yourself in the frame of mind so all this magic juice comes out of the ball in your brain and allows you to create something that's good. That's the best way I can explain it, cos it's... I can't

say Right, I want to write a song about THIS, cos there's nothing I want to write a song about.

"I never — ah — I'm questioning but I've not got any answers. Well, you know, I've got some answers but — you're not in a group to tell people what they should be doing. Just to tell people what I can see... y'know... if I can see beauty in something."

"... or when something in my life is troubling me, and has done for a long time, and there's nothing I can do about it. And some things that happened when I was a kid. Because... when you write a song you can discuss something you can't normally. It's the only way to discuss it..."

Are you very frank?

"Yeah, yeah. But sometimes... I mean they're not all serious. For a few years we wrote about personal feelings and relationships. Then I got a bit fed up with that and started writing little stories, like 'Love Vigilantes' and 'Perfect Kiss'..."

"That's what I was thinking the other night! I'd forgot! I was thinking about the juice in the brain, but I was also thinking about... Joy Division."

"When Ian died, we had real difficulty writing all of a sudden. A) cos Ian died, the obvious reasons, and B)... bastard! I forgot it! Ah — it was because when we looked back we couldn't remember how we'd written any of the Joy Division songs. We didn't know how we did it. Not one song, not one Joy Division song. I remember goin' to rehearsals, pissin' about with tape recorders, but that's that. It is quite weird really."

Perhaps it was mystical or something...

"No, not that. What I'm sayin' is... it was natural. It was like... eating. You don't remember chewing your food but you remember what it tasted like."

II) In 'Shellshock', where you say "I've been good and I've been bad but common sense I've never had", is that you saying that?

"Yeah."

So how come if you're a respected artist and a successful musician you're so bloody miserable?

"Er... no, it's not... it's like... if I ever write a book, right, this'll probably be the wildest year of our entire career, and I can't tell you why. But it will be. There are some things going on at the moment that you wouldn't believe. If we ever write the book it'll make a million, I tell you. So many things that... happen to us."

III) Is love involved in this somewhere?

"No. No, no, no."

Money?

"Money? Yeah. But — I can't tell you further than that, because... but one day it'll come out. It'll be wild."

IV) Do you think you're a symbol of "an underground" to people?

"I don't think there is an underground anymore."

You do attract people who wish there was.

"I think we're just a group who've got this juice in the brain."

Are you a genius?

"Oh... ha... I don't think we're geniuses as such. I think we're... dead honest. Just dead honest. And that is a form of genius. 'Cos it's difficult."

You can't always be honest though, can you?

"In our music we can."

I still think you're an old-fashioned

Temptation, confusion, disillusion. Experience, true colours, and the meaning of life, before and after drinks. NEW ORDER answer, CHRIS ROBERTS questions, PETER ANDERSON sees music as art



GILLIAN

CONTINUES ON PAGE 25

J A W S

EDITED BY GLYN BROWN

JUST SOME OLD FASHIONED GIRLS

Jayne Houghton



"... and an old-fashioned million - ... whoops, pesky suspenders!"

"THE HIPPODROME presents Eartha Kitt at a Deb's ball. Cross dressing or 1920's style essential."

The Hippodrome. If you stand still in this place for longer than ten seconds, you feel slimy foreign hands grappling with your skirt, closely followed by panting breath and something wet and slippery entering your left ear. The Hippodrome, where anything goes and the more dabbled the better. Supposedly an ideal venue for Eartha Kitt to stagger onstage, 'perform' one embarrassingly-mimed song, thrust her crotch in the faces of the poor unfortunates at the front and stagger - or did she fall? - off again. Total running time three minutes.

The audience (90% men as women, 5% page three type blow-up dolls, and 5% anyone's guess) love it, lap it up and scream for more. No more. This anticlimax is followed by a fashion parade of men-as-women, judged by Steve (Bronski Beat) and David Dale (EastEnders) amongst others. It's totally unwatchable and induces a walkabout.

Here's what the toilets are like. The toilets at The Hippodrome are an event unto themselves, far more spectacular than the main attraction. You walk into the powder room to discover men at the mirrors, men in the corners and men on the floor. Riveting stuff, and only marginally less exciting than Ms Kitt's presentation.

Eartha Kitt could have done so much better than all this. The Hippodrome 'show' made you feel as though you were watching a circus freak which, given her past achievements, was more than sad.

JAYNE HOUGHTON

THAT'S WHAT'S happening. Everyone wants to be cool as a Jubbly and perhaps as well flavoured, but it's almost impossible, because THE LADIES AND GENTS ARE REALLY SO CONVENTIONAL. So while poor old Eartha Kitt tramples all over her aura, we turn our dimmed and weary eyes to see Paula Yates and Roberto carting a baby everywhere they go and

- get them Snugglers on tite, now - all a snooper tryina earna Bikkiepeg Rusk can lay lenses on is infants. Is all this a new idea or what??, because the stars certainly seem to think no one's done any of it before. So how comes they all got here, hmm? Because their parents were bored enough to have them, is why. Read on...

MORTICIA WAX

Jayne Houghton



"Look, I just don't feel dressed without my baby, it's like ... like forgetting your Rolex or something ...". Paula and Lola Cowbelle; Ade Edmondson, Jennifer Saunders and Eleanor. Eleanor??

Phil Loftus



THE TASTEFULLY designed invite politely requests your attendance at Ronnie Scott's to celebrate 100 editions of *The Tube*. And tonight is going to be a biggie - everybody is here.

In between Buck's Fizz and posh dips, the conversation went this way:

Paul Hardcastle, "Here, I've just got back from me 'ol days."

Glenn Gregory,

"Fascinating, I've bought a new puppy today."

Nick Heyward to anon, "No, I'm not alright. I'm really having trouble with this 12-inch, you know how it is ..."

Jerry Dammers, "Look, Garry Bushell's over there!"

Chas Smash, "Is he? I couldn't give a f**."

Muriel (weasel) Gray, "Who's who that over there? He's a bit of alright."

At this interesting juncture Fifi Trixibelle demonstrates wisdom beyond her (4) years. "Mummy, I wanna go home!" Exit the Geldof family and entourage post haste. An excellent demonstration of How To Suddenly Leave A Party Without Appearing Too Rude.

CANDELLE WAX

WARREN PIECE



WARREN ZEVON and Jackson Browne (right) deny vicious rumours of stealing hotel towels to make into jackets...

WHATEVER HAPPENED to Warren Zevon? While his west coast buddy Jackson Browne goes from strength to strength, little has been heard of the eccentric rocker who crosses Rambo with Stravinsky since he popped-up at London's Dingwall's and his last album, 'The Envoy', sunk without trace on Asylum a few years back.

Supposedly on the brink of a new deal with

MCA at one point, Zevon is apparently unable to secure a recording contract in the States at present; this despite a proven track record of hits for himself and those who've covered his material.

Perhaps he's been the victim of the unkind rumours around the LA music scene to the effect that the onetime alcoholic had fallen off the wagon?

There was also a story going round that he'd rung up country music

club McCabe's proposing a one-off gig, a suggestion they'd nixed.

No matter - *Sounds* boy Billy Mann was recently played some fab new Zevon demos by Jackson Browne and his manager, who swear they'll soon bring the man with the .44 Magnum voice to the UK to record for a Brit label if necessary. Lawyers, guns and money can't stop the werewolf of London...

SANDY ROBERTSON

STEVIE QUITTENTON, A Tyneside miner, returned to work after being on strike for over a year. Any sense of relief he may have felt soon disappeared when he was hit by a spinal disease (Transverse Myelitis), which left him paralysed from the waist down.

His condition has necessitated £3,000 worth of adaptations to his house, an expense he can ill afford, particularly since his wife has had to give up her job to look after him.

His mates at work have come up with a smart idea, though - an auction of bizarre

items as donated by various pop personae - and with a little help from Redskin Chris Dean they have false teeth worn by Harry The Bastard (aka Alexei Sayle) in *The Young Ones*, Chris Dean's smelly old boxer shorts and a hand tailored jacket worn by (deep breath) Paul Weller.

If you want to help Stevie by bidding for any of these items, you can contact his friend Davy on Tyneside (091) 454 3636 or Phil on Tyneside 455 5984. Billy Bragg's white socks are expecting to fetch at least £46.50, so get bidding.

LORD WAISTREL

THE FUNNIEST thing about April Fool's Day jokes is that they are never funny.

Take BBC2's side-splitting little Bowie spoof last Tuesday. One pictures the backroom boys tittering into their shandies as they cobbled two performances from the Vancouver leg of his Serious Moonlight tour together - and passed them off as an exclusive first screening of a Japanese show!

Hilarious!

Similarly there was the press preview of this *Absolute Beginners* claptrap at the Leicester Square Theatre.

Now apparently the trade press are all raving on that this is the film to rescue Blighty's flagging cinematic industry... an obvious joke that the music biz trendies have fallen for like Humpty Dumpty on piece rate.

And yet all the blessed flick seems to be about is a load of spotty-nosed teenagers sticking their tongues down each other's throats and flashing cut-throat razors against an ear-splitting soundtrack of this new-fangled 'jazz' nonsense. In short the very stuff that dear sensitive Norman Tebbit is campaigning so hard to ban (for your own good, may I add). If the film does take off, as unfortunately it looks likely to, we are certain to be plagued with much copy-cat coupling in the streets, copy-cat riots, and worst of all a New Wave of jazz 'musicians' like Herbert Alpert and Kenny Ball clogging up the airwaves with their tuneless caterwauling... If the soundtrack were all Strauss, Wagner and Mozart one could understand the appeal...

And if the actors were any good it would

be a bonus too. I wouldn't say Eddie O'Connell as hero Colin is wooden, but I understand he's a graduate of the 'Teak' school of method acting and has just been signed up by Times Furnishing on a six year contract.

One can only pity the poor blighter who had to show Patsy Kensit the Thespian ropes as well. It must have been the equivalent of trying to teach algebra to an earwig!

Granted she looks the part, but that voice! It'd be cruel to call her squeaky, so suffice to say she makes Minnie Mouse sound like Rambo. Every time she opened her gorgeous pouting mouth I felt like sticking something wet and rancid - like a year-old kipper - in it!

It really does take very little to hoodwink the music press. Look at Red Wedge! Look at Sique Sique Sputnik! Look at Yana Ya-Ya (I know, I spend most of the day doing little else!). It's so simple I have no hesitation recommending you all to check out a bunch of puke-inducing pranksters called Styletto Sex pronto! To date, these costumed crazies have played concerts in suburban CHURCHYARDS and STRIP JOINTS! Are led by a character who never removes his RUBBER FACE MASK. And have attracted a colourful following who dress like DICKENSIAN URCHINS!

Never mind the music, with incidentals like that Styletto Sex will be on the front page of *Monotony Mawker* before you can say "Tony James".

And if they're not signed up by May, I'll raffle my invites to Fergie's Royal beano! Toodle pip!

Joe Bloke's *LUKE WARM Bizzzark*

Bandy legs it?



BANDY KOOCO: incredibly handsome... but stupid?

REMEMBER HITMAKERS Neo Kneetrembler? Triangle player Bandy Koocou certainly does!

For while frontman Dudd Braynes lived the hi-life of snorting, farting and humping, musical genius Bandy was getting by on a fried-egg sandwich and a forged OAP bus pass.

"If the fans had known the truth, they'd have

asked for their underwear back," chuckled incredibly handsome god-like Bandy when I met him last week.

"Let's face it - Dudd couldn't sing and he wasn't much good with his instrument either, knoworrimean? In fact,

he was paralysed from the neck down; from the neck up as well, come to think of it!"

Isn't it true that you had a serious problem with Braynes and cocaine, I asked him?

"Yer... it was a real problem getting him to part with any! I reckon the little bleeder blew ab-

out £897,000 in one week on the stuff, while I was told that me contract, signed on the back of an old pair of Dudd's soiled Y-Fronts, only entitled me to lick the packets.

"I ask you, is that fair? I mean, my triangle playing made that band! 'Bumba Rumba' wouldn't be the timeless, ageless, er, gutless, mindless, tuneless classic it is without my subtle tinkling in the background. Too much lager, hawharfurhurl!"

It seems there were some compensations for the hidden hero of Neo Kneetrembler, though. Wimmen!

"I pulled superstar model Heavee Boddy. She's a huge girl, I can tell you! Every tit, I mean bit, as huge in the flesh as in the papers. Not many of them to the ton, I can tell you! She made a big impression on me, but I guess it was my fault for letting her get on top.

"I used to make love to a lot of groupies in the toilets. I suppose you could say it was a perk in 'loo' of payment..."

Bandy still feels that Neo Kneetrembler star Braynes owes him some money, though.

"At the very least I ought to get £500,000 to buy me that country retreat that every rock artist deserves."



DUDD BRAYNES: full of beans

SOG STORY

A DISENCHANTED record company employee has blown the whistle on the so called 'record' advance paid to outrageous Sog Sog Spatula.

The figure the band signed for has been reported in different places as £250,000, £1million and £850billion.

But my spy tells me that the real price was £14.50 and five weekly bus passes, with a further £14.50 and a box of Fruit And Nut Loggers payable on completion of the first album.

"And even this supposes that they are capable of completing a whole album," says my man in the know. "It had to be explained to them several times that they couldn't simply record one number nine times and give it nine different titles."

But wasn't a total budget of £29 a bit mean for a whole album? "Certainly not," my fifth columnist insists. "If it was good enough for Bing Crosby, it's good enough for these boys."

Frank Sinatra is 109.

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(in excess)

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FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL



AMANDA BEARSE in *Fright Night*: if only she'd brushed with Colgate

FRIGHTFUL!

FRIGHT NIGHT

(Columbia)

THE VAMPIRE boom of a few years back produced remarkably few decent fang flicks. Joy to report, then, that out of the blue comes an undead tale that bites rather than sucks: *Fright Night*, fiends, is right up there in the terror ratings with *Return Of The Living Dead* and *Re-Animator*.

Set firmly in the teen middle-America of the Spielberg generation, the movie tells the tale of a young lad (William Ragsdale) who is understandably upset when the smoothie who's moved in next door (a marvellously acute portrayal of camp, evil sensuality by Chris Sarandon) turns out to be a vampire and responsible for a string of gruesome murders.

The vamp's roommate convinces the cops that our hero's allegations are strictly loony-tunes stuff, and from then on it's a fight to the un-death 'tween the villains and the boy who doesn't want to be a victim. He enlists the reluctant aid of his girl (Amanda Bearse), an oddball schoolchum (Stephen Geoffreys) and a fading horror star (Roddy McDowall) as the pace builds to heart-bursting level.

Fright Night has just the right mix of gore

and guffaws to make it the quintessential '80s horror movie: witty and knowing without being disrespectful to the genre. There's truly magical ensemble playing from the whole cast, especially Stephen Geoffreys as the wacky Evil Ed and McDowall as the Peter Cushing-type mock vampirologist; but what really elevates *Fright Night* to the realms of genius is Chris Sarandon as the smooth Jerry Dandrige.

The piercing look he gives the nosy neighbour before his clawed hand draws the blind on a sexy act of vampirism positively oozes evil; that one chilling flash says more than some people's whole careers. Acting!

Not that there aren't any special effects, you understand; it's simply that *Fright Night* uses them at the right time and in the proper place: as the film romps towards its climax, the shocks come thick and ferocious, with werewolf attacks, zombie disintegration and horrific vampire-bat metamorphosis pinning you to the edge of your seat!

The difference between *Fright Night* and the average tripe is that this is a movie with great SFX, not great SFX looking for a reason to exist.

SANDY ROBERTSON

A ROOM WITH A VIEW

(Goldcrest)

RARELY DOES a film match the original beauty and mood of the classic novel, but *A Room With A View* is the exception.

The story, of boy and girl falling in love after various conflicts, is shot through with a particularly subtle irony, period romance and humour that is complex and challenging. The tale moves from heady Florence vistas to heavy

darkened drawing rooms, all punctuated by dry and satirical story board captions.

But what makes the film so exciting in addition to fine acting from Maggie Smith, Judi Dench and Denholm Elliot, is the introduction of a new breed of beautiful, sensitive young players to the big screen. Helen Bonham-Carter is ideal as the innocent, blossoming and sensual Lucy Honeychurch. Julian Sands adds more husky

sexuality and feeling to the wooden George than I would have thought possible from reading the novel, and Daniel Day Lewis will provide a big shock to those who think they know him from *My Beautiful Launderette* and the TV series *My Brother Jonathan*, playing the strait-laced Cecil Vyse.

The final result is a poignancy and sultriness that allow novel and film to coincide perfectly.

SALLY GETHIN

BLOOD SIMPLE

MIXED BLOOD

(Mainline)

BILLED FOR Brit release as a 'comedy', *Mixed Blood* is nothing of the kind. It's exactly the sort of black-edged monstrosity we've come to expect from Paul Morrissey, the Noo Yawk helmsman of such sardonic Andy Warhol classics as *Heat*, *Flesh For Frankenstein* and *Blood For Dracula*, all deadpan delivery and agreeably mindless violence.

This one is about a drug-dealing war in Manhattan's notorious 'alphabet town': underage kids in mayhem-splattered scenes involving needles, guns and hellish squats. Sorta like *The Dead End Kids* meets *The Wild Bunch*. Not much of a plot, just blood splashed all over like it was Brut.

Morrissey relies on music (by Andy Hernandez)

and the lines he places in the mouths of his non-performers to set the tone of the piece. Sample dialogue from blank-blondie Linda Kerridge, who's about to be shot in the head: "Anybody got any gum?" Moments later, bang-bang-splat. Blood on blonde, who dies uttering: "I must look like hell!"

This is one for the connoisseurs of bad taste. There were only ten people in the screening room besides me, and they watched silently as my solo chortles rang out like the tolling of the death bell for this awful-yet-amusing movie. Maybe the one real performance here - that of Brazilian Marilia Pera (of *Pixote* fame) as a flamboyant dope queen, the Carmen Miranda of smack - will propel *Mixed Blood* to cult midnight-movie status. That's the best it can hope for.

My final verdict? As one young thug exclaims (after the boss is kidnapped in a kids' store specialising in T-shirts of Latino popsters Menudo): "That's sick!"

SANDY ROBERTSON

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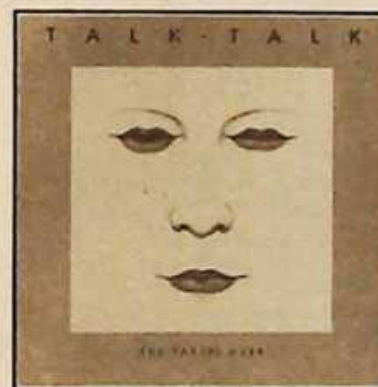


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MEGASTORE

Reviewed by
Chris Roberts



JUICY 'Bad Boy' (Epic)

With no reservations whatsoever this is a pop-funk classic. Pumpin' an' thumpin' an' other things that end in 'n' apostrophe' all over the joint. Deodato has now honed the finest Jam/Lewis sonic approximation of all the numerous mimics. Fitfully following last year's embarrassingly sexual 'Sugar Free', 'Bad Boy' is lewd, but precise, cocky but cool, stirring and shaking in a welcome time vacuum. Unstoppable, proud, practising what it preaches in purple. Within a span of two of becoming the first black Single Of The Week in *Sounds* since 'Voodoo Chile'.

HULA 'Freeze Out' (Red Rhino)

Life is brilliant. Actually. Here we are on Scotch and Anadin at 3.25am and listening to the brand new Hula single for the very first time ever. A woman with a rhyming name rang me up today and said: "Thank you for the nice interview. I've been sending you all Hula's releases at your old address for over a year now," I said, "That's interesting. They demolished it with one of those big crane and black ball things some time ago." "Oh," she said, "Are you still in love?" Somewhere in this world a pile of bricks is obsessed with Hula. Strong, effervescent, keeps you up. I approved, then called the nurse to put the lighthouse single on again.

GEORGE CLINTON 'De Fries Go With That Shake!' (Capitol)

Another hour or two and (hold on) have to put it back to the beginning again! This would be the first black SOTW in *Sounds* since 'Bad Boy'. Astronomically brilliant and spicing the hardset headbanging funk (funk: a musical/stylistic genre for people who desperately want to be morose - count me in - without growing their hair long with the back of their hand) (this word subject to withdrawal) backing vocals swung and stung round here since Teena Marie's 'Behind The Groove' or Harold Melvin's 'Don't Look Any Further'.

THE BELOVED 'A Hundred Words' (Film Flam)

This subtly driving elegy of standard structure featured in Peel's festive 50 last year as a mere 11 session track. At last officially released it's as captivating and relaxingly evocative as ever. Some are saying 'Bunnyman' and some 'New Order', but then they know me. In fact (ugh) if it had to marry another record it would choose The Wild Swans' 'Revolutionary Spirit'. The Beloved are quite significant and come from Camberwell (which is not).

THE ROSE OF AVALANCHE 'Too Many Castles In The Sky' (Fire)

And she rose and she rose 'LA Rain' dragged me back into a taste for filthy derivative rockism after a blissfully ignorant abstinence of some years. 'Goddess' was almost as clearly correct as that and this is almost as forty, lustful and lawless as 'Goddess'. A shriek of an aptitude into a cave of copious ecstasy. Sophisticated. Magnificent in a gutsy and catarrh way. They're massive and all good children should cotton on before they lose the thread.

ICEHOUSE 'No Promises' (Chrysalis)

A stylish, congenial comeback. Yes, of course it's Roxy Music but do you realise how difficult that is?? To achieve?? Breathtaking fluctuations of ambience, voluptuous vermilion veneers of warm resonant angst. Makes you want to move to Paris and write a novel called *Didn't We Know Each Other Once?* Puts the killer instinct on hold. Possibly emotionally dangerous like not many pop records are. I'm no spring chicken.

BIFF BANG POW! 'Love's Going Out Of Fashion' (Creation)

Voltaire, the bullets. From a debilitatedly consistent label, a wonderfully named song from an atrociously named group of good-doers. And a cover photo that moves me more than the combined works of Rembrandt, Ravel, Gaudi, and Dalglish. A fiddle and ferocious acoustic avalanche tumbles into a meaner-than-thou melodrama.

THE APARTMENTS 'All You Wanted' (Rough Trade)

Blessed or cursed (go between!) with near-genius, but on the rainy side of the street. Mumbly, mumbly, nodding an effete beauty. Any song which starts 'Na na na na na, we'll be long kitten...' has to be worth a life of mist across the increasingly apathetic eyeballs. Exemplary hushed movement. A bristling bouquet of shaded singhoffs. "It's the kind of world that's not a world." Yes. The Apartments. You'll love them.

ZZ TOP 'Rough Boy' (WEA)

I'd put this in the pile marked 'Massacre with a wit as sharp as a Spud-U-Like plastic knife and make yourself really popular Chris' but it's not the metal dressed as ham I'd anticipated at all at all. ZZ Top make almost poignant record shock!! Bits of very yummy blues, bits of yucky Don Henleyness. Not a touch of Led Zep's

excruciating 'Since I've Been Loving You' but more tolerable than sharing a pram with a dog.

THE ALARM 'Knife Edge' (IRS)

For nearly 600 days now I have studiously avoided getting into a position where I write about The Alarm, a group of enthusiastic young men whom I was at school with. Yes honey, I went to school. Anyway I'd tell you the one about the French mistress and Migg and Dylan's preoccupation with... hang on, I've just remembered, there's only one pub in Rhyd and no force on earth is going to keep me out of it for two whole days over Christmas. At least not unless she gets divorced in a hurry. What? Ah yes, the single. Despite a tacky flirtation with Americana rock, the raw voice reveals in an urgent uppercut of guitar (Mick Ralphs) glories, and in a mediocre week of singles it's, objectively, one of the most vibrant and exciting. Sometimes they surprise myself. A tip from a closet soulmate though. Michael. Next time you're kicking down the walls of love, try a banana shot.

BIG COUNTRY 'Look Away' (Mercury)

I most certainly did not go to school with Adamson's armadillos but if you're really into this (oh go on) there was the time I lived in Kilburn with two brunettes. (Pauses, possibly for reverie but more likely for effect). One of whom was "seeing" Stuart. One night she came in later than late. "Listen to me, Fido," she slurred. "Wolf, O Venus," I replied, as one does. "I think he really likes me," he cried. I retired instantly and read *The Complete André Gide* twice. It is thus only because of my sensitive understanding nature that I refrain from trashing this sweaty, straining slag of a record. (Dinosaur were groovy far-out creatures, I wouldn't want to insult them). This tardy, unimaginative, leaden rock band (ugh that twee tactical twinging is still there) go 'bom di bom' as per usual, with dem flags waving and dem muscles rippling and dem 32-year-olds stomping along, all the elegance and beery burps and hobnails. Gross? It will.

BLUE ZONE 'Love Will Wait' (Arista) FLOY JOY 'Friday Night' (Virgin)

Blue Zone are jaggedly crisp and inventive within their mollified medium. Echoes and hooks, glistening production and a viciously sweet vocal. A chart trio before you can run a marathon. Floy Joy lost whatever sparkle they

SINGLE OF THE WEEK

ALL ABOUT EVE 'In The Clouds' (Eden) In a sense, innocence is rag dolls, vivid Titian-haired girls, lingering, betting against yourself which raindrop will reach the base of the windowpane first if you don't tap the other one, silence, cold water, warm water, calling home "home" although you haven't lived there for ten years, and finding you hadn't lost all those splendid and visionary but useless and adolescent notebooks after all. After all.

About Eve - a woman, I believe. No princess or geisha but gliding in like a wraith, all psyche and faith, the one that's got A Way. Neptune accuses me of nepotism, then sinks, lacking a ruby between the lips.

They're playing our song.

'In The Clouds', this group's second single, is at once utterly understandable and defiantly ethereal. Hosts of ghosts. A frostbitten muffled cry blessed with the tragic grandeur of Isadora Duncan's strangulation, scarf caught in the back wheels. Bette and Marilyn trading personalities. A skyline of shatterscatter guitars which matter and weep. A blurred and vague dew, a shrill scorching twilight.

If we must, we'll say Cocteau or burning Bush, or something, before someone even less intelligent is really unseeing and flip. Eve's wholehearted immersion in a transcendent tonal textualism is, however, vehement, dignified, and lustrous with saturnine savoir faire. There's no disgrace in grace. Julianne, the roses!

Formerly excluded when Carol left to drive milk floats. Lame and lacklustre. Floy Joy are dead. I'm impressed by their standing in staying awake through recent interviews, though.

KATRINA AND THE WAVES 'Is That It?' (Capitol)

In which Kimberley Rew spawns another instantly affecting Tim Pan groove and Katrina Godshecanthalisinga-billthoughcantshe tears your predilections to shreds with an astonishing Aretha-esque onslaught of lungy throaty power. Cashed but striking, even from this rabble and rebellious corner.

FORCE MD'S 'Under Love' (Tommy Boy)

ANDY AND NEAL 'A Trick Of The Heart Can Mend' (Topic)

HOUSTON 'The Greatest Love Of All' (Arista) BILLY OCEAN 'There Be Sad Songs' (To Make You Cry) (Jive)

ISH 'You're My Only Lover' (Geffen) THE TEMPTATIONS 'I'm Fascinated' (Motown)

Wen high hell lovers it's time to slow down. The Mood. Here for a little while. Ill jus' play you some mellow sounds while I water my hair, tune my shades, and prune my own groin. Yes sugar it's Nighttime Nobby, lean as... erm... as a slice of bacon, that's it! Sizzlin', woo! li'l mama I'm sure sizzlin'! You know you can call me now. Anything you like. Meantime I'm gonna lay Force MD's on your Shell Oil-like ears (Rusty, my tulip, are you sure about that one?). These boys are romance, they're croonin', they're sighin', oh how they lery to wipe the tears from your puzzling cheeks. Ah, I'm sorry, it's 'porcelain'. Yes, Porcelain cheeks. Now - Alexander O'Neal... he's a real man, hey girls? Makin' Jeffrey Osbourne seem like a one-hit wonder. Not done! It with Charles the man, just don't work your babe, just you, Mmm. Rock me, and don't back the college. Mah Whitney and man Billy are both bigger than a waller. Alaska right now, so I guess the lady's being a lush soft love masterpieces. Will rockal while the gent's beat a flanne! on a free transfer, will do more than fizzle. Who the hell ish is the panel don't know or care but he's produced by John Robie and can sing like an endangered husky. Now I - Nobby's the name, autolopolomy's the game - I would venture, bein' a man of soul (let my nostril transplants be the boulder on which you lean), that The venerable Temptations in for a 'Treat Her Like A Dromedary' style success with their irresistibly warm and cultured cushion of placidity. Just

remember where you heard it first. And now the traffic news.

JOHN MARTYN 'Lonely Love' (Island)

Sees name of artist. Psyches himself up into 'respectful' mode. Remembers 'Sweet Little Mystery'. Falls asleep.

SQUEEZE 'King George Street' (A&M)

We have been having a long discussion here (when God, knows I could've been doing the singles reviews and then we could've got some sleep) about whether Squeeze are absolutely cross as you know everything that's coming before it comes, or are incisively sublime in their manipulation of convention. Think 'Up The Junction' without the moving graphics and finish it off yourself. Not particularly good.

BLACK BRITAIN 'Ain't No Rockin' In A Police State' (10)

KID CREOLE AND THE COCONUTS 'Caroline Was A Dropout' (Sire)

BELOUIS SOME 'Some People' (Parlophone)

And there were the hip newcomers, and they came over all political, and they couldn't play funk to save their lives because they were all-cause and no pour. And there was the ancient dapper geriatric vaudvillean, whose rather precise exertions were snappy if toothless. And there was the bozo, who was a bozo.

SHEILA E 'A Love Bizarre' (WEA) JENNIFER RUSH 'Destiny' (CBS) PHRANC 'The Lonesome Death Of Hattie Carroll' (Stiff)

Prince starlette number 17b (paragraph 41, subsection 38c) fails to flail on undistinguished pot simmerer. Jenny continues her ascent to Tina Charles/Kelly Marie status with non-existent jingly Moroder marauder.

Phranc is this New York lesbian character. Here she tackles a Bob Yawn Dylan song with all the aggression and spontaneity of a goose, borrowing Joan Rivers' backpack. We went to see Phranc supporting Husker Du actually. We thought for a minute she was the worst thing ever. Then Husker Du came on.

JOE JACKSON 'Right And Wrong' (A&M)

In which the crazed genius pretends never to have struted his considerable stuff to 'Billie Jean', sticks his hair back, goes white, mutters and grumbles about having written a whole good line once about peaty women and gorillas, and generally sties only three of the cat's slinky legs. Thank you thank you.

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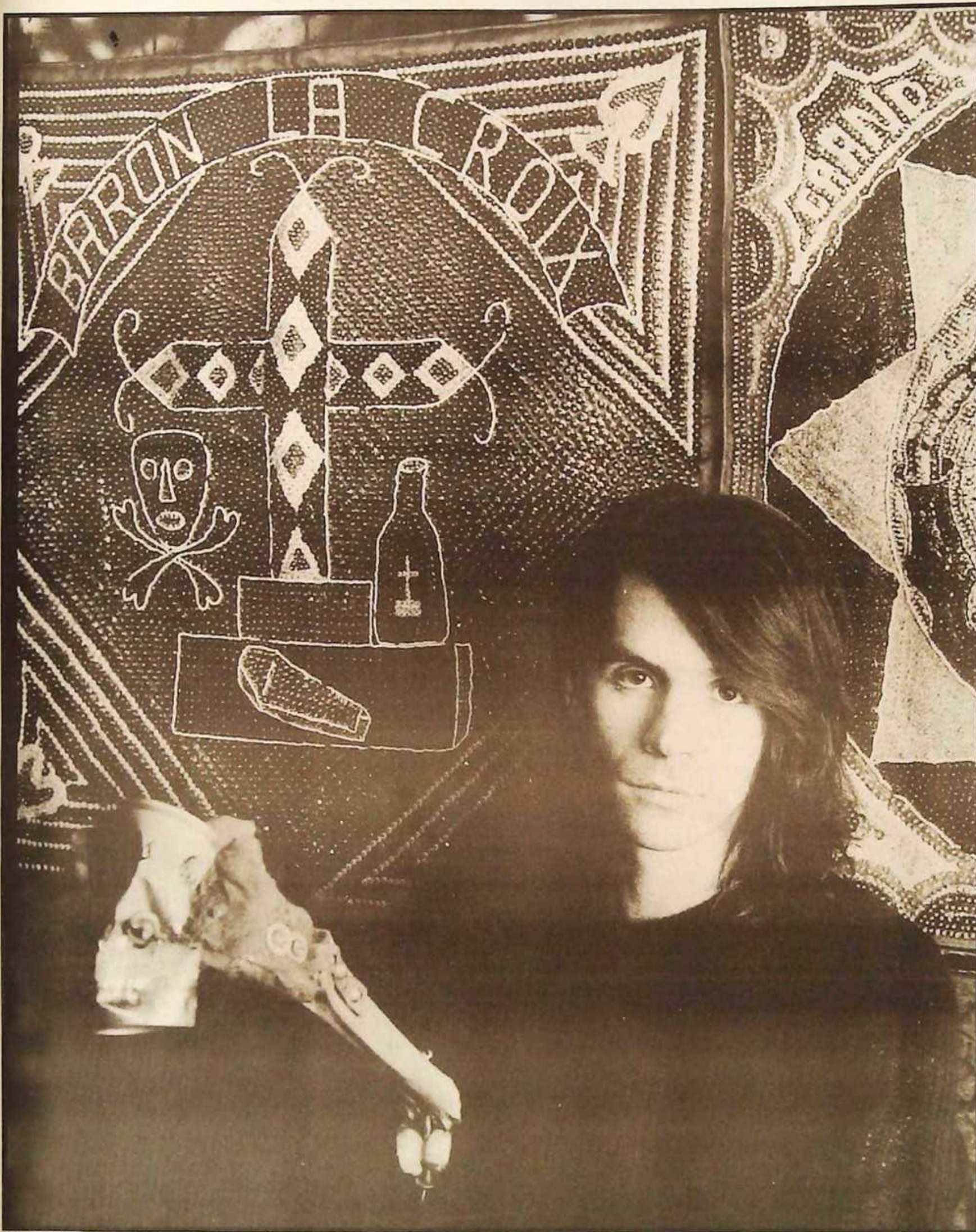
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OUT THIS WEEK

THE MAGNIFICENT



ANDY PRIBOY carries the can

**Hollywood
Babylon babes
WALL OF
VOODOO take
JANE SIMON on
a guided tour of
Sammystown.
KASS takes in
the scenery**

"You belong in the booby hatch," the driver muttered. "You drive through these states and you see they all belong in it. I won't see nobody sane again till I get back to Detroit." Flannery O'Connor in *The Violent Bear It Away*

ALTHOUGH THE line dividing north from south, the sane from the insane, tactfully avoids the question of California, both geographically and morally, Los Angeles lies emphatically on the far

side of crazy.

Wall Of Voodoo, over in London for a couple of shows on their way through to Europe, carry this craziness with them in their songs.

A new album called 'Seven Days In Sammystown' says think twice about big cities, and think three, or maybe four times if that big city happens to be LA — the proverbial crock of shit at the end of the rainbow that these boys call home.

This is their second string of dates in the UK since Stan Ridgway left his post at the microphone to make way for Andy Priboy, and drummer Joe Nanini was replaced by Ned

Leukhardt. Although it has since become custom to bewail the passing of Ridgway, and there is much talk of 'Old Voodoo' and 'New Voodoo', not all of the band mourn his absence as keenly as you might imagine.

"You didn't see us with Stan, did you?" bassist Bruce Moreland asks a fan. "Oh, that's good. That's one of the reasons I quit before — I couldn't stand writing songs for a guy who sounds like Donald Duck."

"The way I understand it," says Andy Priboy when I meet him and Ned in one of the nicer parts of Soho, "is that Stan was picked as a vocalist not so much because he had such an original style but because that was about as good as anybody in the band could sing. So

when he left, Chas and Marc just thought that they would sing, but the record company didn't go for that.

"Since we joined, I think it's become more melodic and the rhythm foundation's a lot more solid, a lot less eclectic."

Ned: "Joe would occasionally play a set in a really odd way — a lot of pots and pans, temple blocks, various things which gave the band a really interesting flavour. It was good for the times, I think, but Bruce and I have played together in different bands and he and I work pretty well together as a rhythm section. I think we give it a good foundation."

The songs on 'Sammystown' seem pretty much in keeping with the old Voodoo themes.

Andy: "Well, what 'Sammystown' doesn't have is a lot of tongue in cheek humour like the old band had. Most of the material was written before any of us were in the band together and we didn't know each other as well then as we do now, so that tongue in cheek thing wasn't there because there was no band to develop that kind of humour with."

"But we're still writing about general American outcasts — the darker side of life on the west coast. I think we write about that so much because the west is viewed as such an area of salvation, and people go out west to save their lives, basically."

Ned: "The false Mecca. People still think it's like in the old days — you know, I look good, I can be a star. And you get to California and you find out there's about 50,000 other people trying to do the same thing you're doing."

IT SEEMS to me that Wall Of Voodoo, with their stetsons and their synthesisers, convey a sense of the old west living on in the new west. The frontier spirit re-enacted in the 20th century gold rush for the fast buck. But in the old gold-rushes, of course, the only people who really made money were the store keepers and the hucksters.

Ned: "Yeah, like the record company executives — they're not going bust. I think you can see that on stage. Andy and Bruce are probably representative of the modern west coast. Chas and Marc still have the cowboy hats and the bollo ties. And I'm just sort of a regular guy."

Can you still see that frontier thing in LA?

Andy: "It's a different kind of frontier now. In the 1800's there was also like a spiritual frontier as well where people said, We can start our lives all over again. Now it's just, Let's go out there and make money."

Ned: "There's a lot of feeling in America now that prosperity is a divine right."

Andy: "Yeah, like the national anthem says 'God Bless America' — well, most anthems say something like that, but I think a lot of Americans actually believe that God really likes America because he's given them all these resources."

You said in your show that the song 'Don't Spill My Courage' came from something you'd seen on one of the Christian stations on cable TV.

"There was this drunk who'd fallen asleep under a mobile home and when the people in the mobile home drove away they ran over his legs. So this guy was on TV and the preacher was getting increasingly frustrated with him because he wouldn't come out and say that it was God's retribution on him for being a drunk. He kept telling the preacher, I'm fine, I've lost my legs, but I'm happy... So the preacher grabbed the guy's beer and started praying over him as he poured it out and the crippled man said — That's one thing you don't do. You don't spill my courage away."

What's the strangest place you've ever fallen asleep?

Ned: "I've slept in some pretty nice places, like under the Pont Neuf when I used to be a busker in Paris. I didn't get my legs run over, but I did see a dead woman floating down the

SEVEN

Seine once."

Andy: "I have two strange places. I used to be a legal messenger for a law firm — five floors of real Nazi American lawyers and the only place I could catch up on sleep was in the bathroom, and be serenaded by these lawyers rushing in from their overly rich lunches and exploding their bowels around me. And sleeping there every day, I got to tell which lawyer was coming in by the gastronomical sounds emitting from him and the different methods they would use for pulling out toilet paper. Some guys would use very little and other guys would pull out tons of paper and sort of *scraape* themselves."

"And the other place was when I was working in a hospital as a janitor, and I fell asleep in the insane ward."

WHERE IS Sammystown exactly?

"Marc and Chas were going out to Vegas one time and as they were going through on the Nevada side, they hit this little dry gulch town. It wasn't called Sammystown, but there was this cat who used to be a circus clown and he was kind of like the boss of the town — he wasn't the mayor, but he owned the bar and the grocery store and the gas station. And instead of going to Vegas, they stayed there because they really liked it. There were a lot of strip joints and stuff and gambling which we're pretty much into."

Andy: "Whereas with a lot of songs on the other albums, the characters stayed on the peripheral edge of the city, in 'Sammystown' we wanted to move our skeezy American characters *into* the city. The old Voodoo work always took the role of the guy coming in, wanting to change his life — especially with a song like 'Call Of The West'. So this album's taking it a step further. Let's talk about I'm going to go, let's say, I'm here now."

"So we needed the name of a city and 'Sammystown' worked out really well, because that's also another name for Las Vegas, because of Sammy Davis Jr — the signs say 'Welcome To Sammy's Town'. And there's no sleazier character in America I think than Sammy Davis Jr."

Ned: "Yeah, a one-eyed, black, Jewish, tap-dancing midget."

Do you see Wall Of Voodoo as being essentially story-tellers?

Andy: "On this album I think, yeah. On the next album I think we're going to branch out a lot more and piss off some more of the old Voodoo fans, but there's no saying what we're going to do. I have a narration song right now that's 32 verses long without the chorus. I don't think that's going to get on."

"But the band, as you know, started out as a soundtrack company, in 1978, '79, rebelling against being in a band and being groovy. In Hollywood there's a lot of film music to be made and Wall Of Voodoo set themselves up to do that. Music for porno films is what they ended up doing, and a cancer

society commercial. But the point I'm trying to make is that because of that, they began to think real cinematically."

"I took the chance to be in Wall Of Voodoo because you can write about things you wouldn't normally write about in other bands. Most bands want to be about love or politics and all that crap. We can take smaller slices of life and build from there."

"It's like constantly keeping your eyes open for things you can put across in pop song form — because we *do* keep things generally short and clean, and there's a limit to the time you have to explain certain ideas."

"Three minute pop songs that go 'I love you' are easy, but when you start working on a more cinematic approach to lyric writing, you never quite master it, and I think that's what motivates us."

"Then there's your basic greed, your basic lust, your basic alcoholism, drug abuse..."

On your part, or in the songs?

Ned: "Us personally. Getting away from home, travelling..."

Wall Of Voodoo recently got a taste of real Hollywood when 'Deep In The Jungle' was used on the soundtrack for *Weird Science*.

Andy: "That was *insane*. They paid us an *obscene* amount of money, and you know, I'm from Gary, Indiana so I went down to Hollywood Boulevard for the premiere, and I'm watching this film thinking how they'd paid us all these big show business dollars and oh wow, Hollywood. And in the film there's these two guys in a car and they turn on their car radio, and *almost imperceptibly* you hear my voice go 'deep in the jungle...' and that was it."

"It was just so typically Hollywood — let's just throw money at it and it'll be great."

Tell me about those voodoo backdrops you hang on the stage. Did you sew on all the sequins yourself?

Andy: "No, we bought them from a shop I used to work at in LA. They're Haitian voodoo gods representing different things — I think Baron Le Croix and The Grand Bois are the big guys. It was really weird, because the first time we hung them on stage, all these really strange things happened. Three people came up on stage and they were tripping. Marc broke a guitar string. I lost two buttons off my jacket —"

Ned: "Un-be-liev-able. Call the Pope!"

Do Wall Of Voodoo believe in any gods?

Ned: "I'd say there's a god there. I couldn't give you his address..."

Andy: "Yeah, you've just got to look around you. But not the Judeo-Christian God. That's the trouble with this God they've invented — you just can't like him. If he was your boss and you were working for him, you'd have to quit, because he's so *horrible*. Actually I think that's the way I'm moving towards. I've had a year of revelations — nice revelations — but I can't really talk about it yet. We'll save that one for next year's interview."



DUANE PLAYS to the back row

TWANGO

SO... DUANE, er, what've you been doing, then? You know, since all those old hits and twangy guitar riffs. Been busy, or...

"Well, I had a kind of comeback about '75 time."

What, with 'Dance With The Guitar Man'?

"Yeah, that's right, then I kinda stopped doing anything for a while. Until about three years back, that is. I'd kinda lost the urge to play but a lot of friends came round and got me back doing things again."

Duane Eddy looks somewhat different from the man (travelling style), with twangy guitar 'Shazam', 'Because They're Young', all his classic instrumental sounds still crawl from the radio from time to time, but you can't put names to them, you can't quite picture the juvenile Duane bending those strings.

Over 20 years on, Duane Eddy has a beard, a revitalised version of his best known cut 'Peter Gunn' riding high in the charts — with the help of Art Of Noise — and a new enthusiasm to play.

But how did this second teenage awakening begin?

"I was playing with Ry Cooder and lots of other people, thinking about getting my band together when I got a call from The Art Of Noise."

As simple as that. Those ex-Morley post pubescent, it seems, had been toying with the idea of working with *another* for some time. And... Well, let The Art(y) JJ, Cellnet telephone and coffee in hand, tell you how it all came about. A Filofax speaks.

"We'd just got on a computer list where you can phone people via your terminal and we were looking through it to see who else was on it and we saw Eddy, D. We thought, It can't be him, but we rang him and it was," slurps JJ.

And that, young un-chipped people, seems to be how the contact was made.

There was, of course, an outburst of mutual appreciation — the A's are big Stateside and Duane reckons them as the best instrumental thing to come along for many a moon.

"I really liked what they were doing," drawls Duane. "My favourite, I suppose,

must be 'Moments In Love'. When I heard that I thought they were stretching the outer limits, so to speak."

"We were then," interjects JJ, his Cellnet lying dangerously dormant. "But it's pretty old hat now. Everyone's done it now."

SO, EVEN the newest Noise is old hat? But you must admit 'Peter Gunn' is a superbly well written piece of music and, even if the Art is tried and tested, the end result still makes for an excessively strong dancefloor record. Sure, they wouldn't tamper with Duane's guitar sound, but did they change the song to meet their needs?

Over to you JJ

"We didn't want to mess around with the initial guitar sound, the idea was to put it into a modern setting and make it more contemporary."

A minor achievement? Well, they didn't change it *that* much.

But, with that one head-on twang, is that the end of the relationship? After all, Duane, Art Of Noise have your sound locked in their computer now, they don't really need you anymore.

"Reckon," reckons Duane

"It was originally designed as a one-off," prompts JJ, "but we *will* be playing live in the States and maybe we'll dep with Duane and vice versa. I mean, we don't want to drop into a groove... you know, into a trench."

No. You'd never hear your Cellnet ring.

"If I was them," speaks Duane in a strictly non-profit making managerial mode, "I would come out with another really great instrumental just by themselves."

And what about you?

"Well, I'm getting some dates organised for my band and I'll be coming back to Europe soon to do some TV and stuff like that."

As that bending beat trickles back again, this marriage born out of microspect has spawned a hit and enhanced both halves' careers. Art Of Noise will be back; Duane Eddy will, hopefully, march down those dusty riff-laden roads again, too.

Did technology kill the cat? We'll have to wait and see.

ART OF NOISE team up with legendary guitar hero DUANE EDDY who sticks to his Gunn and shoots his mouth off to DAVE HENDERSON



ALBUMS

RATINGS BUY BLAG HEAR FLOG DUMP

SCREAMING BLUE MESSIAHS 'Gun Shy'

(WEA 4x41)****1/2
"KILL, KILL, kill..."
And I'm still laughing. The Messiahs may come over like a bunch of dumb grunt mothers with their pockets full of pills and hate in their hearts, but there it is.
"Zoom zoom, gimme room..."
The Messiahs' motor-psyche is busting out, a whole album full of chopped-hog melodies, husky desperation and push comes to shove righteousness.
"... 'Cos I was born in the baby boom."

These songs are about light and space and distance (so just keep yours), about walking on the razor edge and keeping everyone on their toes – just when is that guy going to flip? About dropping everything, hitting the road and having yourself a little bit of fun.

There's the ha ha gung-ho of 'Killer Born Man' ("Afghanistan, Iran, England, of Vietnam"), the free-driving power of 'Wild Blue Yonder', and if you want proof of the Messiahs' pop worth there's 'Smash The Market Place'. Mick Jones, hang your head in shame.

Flick the safety catch, take the barrel in both hands and grip it between your teeth... and try not to laugh.

NEIL PERRY

TED NUGENT 'Little Miss Dangerous'

(WEA 252 388-1)**
MEAT-EATER and hopeless show-off, Edward 'The Bear' Nugent has seemingly always strutted across the stage, down the streets and into his interviews as a gonzo Rambo figure. And, once upon a double live album, he played it like he walked it. Long, hard, heavy, and utterly over the top.

'GALE FORCE

THE NIGHTINGALES 'In The Good Old Country Way'

(Vindaloo Records YUS 7)****1/2
SOME CRAWL on bleeding stumps of maimed ideas, others can only walk using stolen crutches. Robert Lloyd pilfers from Nashville, Bombay, Brittany and Birmingham, squeezes his loot between the right and the left hand side of his brain and chops down. The Nightingales fly the coop for another country: the state of Gulchington.

Gulchington is where you are ripped from the inside out and hung dripping from a tree. Vignettes of street corner culture stabbed through with a sound skewer and roasted in an inferno of words. That human kebab could be you.

The office: it's late, closing time in this cemetery of jabbering typewriters. I slip on a tape of those fine plumed birds, The Nightingales. The effect is almost instant.

"Oh God, you think you're really alternative, don'tcha?" scowls Baby Billy Mann in a Liverpool accent, cutting The Nightingales off in mid-air.

This made me think.

I've never been able to understand what 'alternative' really means except as an opposite of 'standard', and the latter I guess is measured in terms of gross units shifted. That says more about the business than what I'm interested in: the music.

The only reason for music to exist is to engage the senses by finding a new form of expression. Everything else is either nostalgia or noise to sup beer to.

But Gulchington where The Nightingales roost is a different state altogether to the place John Wayne tried to stagger to for a Texas funeral but, getting too drunk, never reached. In The Good Old Country Way' has reeling violins slapping mind-torn guitars as Robert Lloyd stalks vocally through the cajun jungle of Handsworth and Balsall Heath, humour, irony and despair as his six shooters.

What with Fuzzbox and Ted Chippington in the pot at Lloyd's Vindaloo Records, the ricochets are on the way.

JACK BARRON

PRINCE AND THE REVOLUTION 'Parade'

(Warner Bros WX39 925-395-1)*****
AFTER THE hysteria of post-Purple Rain acclaim, the over-the-top glitzy showbiz concerts and the downright weirdness of the meandering 'Around The World In A Day', it's a relief to find Prince returning to some of his earlier values with this, the soundtrack album to *Under The Cherry Moon*.

The values referred to are those of 'Dirty Mind' and '1999' – directness, combined with arrangements which are often deceptively uncluttered and yet reveal all the complexities of a frighteningly sophisticated musical intellect after but a couple of plays, and a healthy helping of implicit sleaze.

The first side is characterised by the juxtaposition of heavily treated and unorthodox rhythm sounds with multi-layered vocal lines, often leaving other instrumentation to play a minor role, as on 'When Doves Cry'. Most of the songs segue directly into one another, and thus we flow from the Sheila E-ish opener, 'Christopher Tracy's Parade', through the spacey simplicity of 'New Position' and the distant rumbling thunder of 'I Wonder U', before arriving at the lazy swing and cascading chords of 'Under The Cherry Moon' itself.

Still left to go are the Time-like quirky funk of 'Girls & Boys', with low 'n' dirty sax lines bouncing across the track like a giant beachball, the magical mystery tour of 'Life Can Be So Nice' and the instrumental outro 'Venus De Milo'.

The old falsetto is back on form for the massive lift of 'Mountain', and the swish of brushes on the wacky Rundgrenesque 'Do U Lie' is soon traded for the dominant thump of drums on current single 'Kiss', which itself segues into possibly the strongest, certainly the most conventional song in a very strong and unconventional collection – 'Anotherloverholenyohead' (gulp).

The album closes with 'Sometimes It Snows In April' – a poignant, acoustic-guitar-and-piano reminder of the way it opened, and a final clincher to a package that proves Prince has not lost his amazing dexterity, his breadth of imagination or his ability both to surprise and seduce.

TONY MITCHELL



PRINCE: and it's almost back to the dirty mac and posing pouch

REIGN PARADE

eight minute masterpieces.

But those outlandish days are long since gone.

Ted Nugent seemed to lose his rock strength on the day that he waved bye-bye to his shaggy bearded look and took the word of the pamphlet propagandist clowns that rock should become an abbreviated, lightweight, pop-esque shadow of its former self.

'Little Miss Dangerous' is no more than the latest low point in the continuing decline of a one-time folk hero. Yet it might mark a new high point in Nugent's career. For Ted has slimmed down and wiped out so much that he now sounds like countless commercially enormous West Coast petal (pop metal) bands and is due his turn on *Miami Vice* any day now. Ted Nugent in an Armani loin-cloth?

ROGER HOLLAND

TEST DEPT 'The Unacceptable Face Of Freedom'

(Ministry Of Power/Some Bizzare MOP 2)***

SWADDLED IN a multi-layered sub-Cronenberg 'art' sleeve which tells me marginally less about life than a steak and kidney pie, this is a tough one. Test Dept bang a lot of drums and talk a lot of politics. They are too antagonistic to be subversive and too self-conscious to be winningly brusque. Their new opus starts with a track named 'F***head'.

Quite what they're getting at I can't discern – inverted imperialism, possibly. This will impress the people who go to see them play at disused aircraft hangars and will not even be noticed by anyone involved in the running of the country. The

former will play this record once, maybe twice if some friends come round the same night, and then revert to The Birthday Party because everyone loves a good tune.

Meanwhile, John Dee taps a foot, remotely, and listens hard to 'Statement', a heavy indictment of police, er, mannerisms. But really some of those 'daring' noise collages are just too grating, harrowing rather than hazardous, an insult to the intuition. You can't dance, or sigh, to it. Or do anything censorable to it except perhaps come over all Dostoevsky and murder the odd cohabitant.

This said, one shouldn't dream of discouraging such nihilistic masochism and brute (if mute) force. It strikes a blow for the anti-network, and as TD records go (they usually don't) it bears a lucid crystallisation of their 'sound'. I just wish I could hear something persuasively tender in it. There is strength in harmony, and chaos cannot be described without at least a floating acceptance of the bobbing cork we call order.

CHRIS ROBERTS

LAURIE ANDERSON 'Home Of The Brave'

(Warner Bros 925 400-1)1/2
JUST HOW much longer down this road are we going to have to travel in the company of Laurie Anderson? Where the hell does it lead to, anyway? I'm tired and I want to sit on a rock, collect my thoughts and decide if I want to go on any further.

At first, this journey sounded like fun, an adventure even. I mean, one minute we'd be strolling through an office complex, the next on top of some mountain range listening to

tropical birds warbling some strange song. I never realised it would end up in some third-rate art disco with piss pools in the corners. I'm bored and I want to go home.

The company stinks, too, and there's this creepy old man called Bill who insists on talking to me. Jesus he's old, like one of those Galapagos tortoises with its shell rotted off. You can't tell what he says, something about his heart; poor old fart, he's probably gonna croak it right here. How embarrassing.

This latest voyage of inner discovery has apparently been made into a film. Laurie saw that those Talking Heads art guys made a movie so she decided that she'd better have one too, just for the sake of her credibility. She thought it would be just the right big pink bow to tie around her

portfolio.

Am I being too cruel? Forgive me, because I don't mean to be. I'm just tired and now I'm hallucinating that, Laurie dear, your voice sounds like that horrible harpy Grace Jones. The lights have gone out in darkest America for hopefully the last time.

EDWIN POUNCEY

TED CHIPPINGTON 'Man In A Suitcase'

(Vindaloo YUS 6)****1/2
THIS MAN is totally unfunny. In fact, that's Ted's strength – he specialises in anti-jokes, which is a clever way of saying bad jokes. For example: "Walking down the road the other day and this fellow comes up to me and he says, I've just come back from Nam. Viet Nam? No, Cheltenham!" And that is one of his better ones!

Ted is full of Northern wit, and throughout 'Man In A Suitcase' he works hard to be really awful – for the most part he succeeds. He 'sings' a collection of rock and roll classics and gains laughter through the flat conversational tone he adopts when covering some of the golden rock clichés.

'Man In A Suitcase' is a collection of the worst jokes ever thought up, the driest wit and the greatest live crowd participation. One member of the audience asks Ted, "Who the f***** hell are you?" Ted replies, "Ted Chippington's me name." Quick, eh?

The album finishes with Ted being booed off stage. Maybe there's something in that!

RON ROM

KEEL 'The Final Frontier'

(Vertigo VERH 33)****1/2

ALBUM NUMBER three from sore-throated all-American rocker Ron Keel and his boys, and a stronger testimony to the quality of Bruce Springsteen's songwriting would be near enough impossible to find.

Sandwiched in between Keel's riff heavy 'originals' is their beefy interpretation of Bruce's 'Because The Night' (a hit for Patti Smith way on back) and the difference is like comparing champagne with tap water.

Maybe that's because they make such a good job of it but, whatever the reasons, 'Because' leaves the bulk of what's left sounding almost embarrassingly sluggish and shallow.

Thus without sheer gall and a sense of humour Keel would be sunk, although such sticky LA bump 'n' grind metal as 'Rock And Roll Animal' (not quite Lou Reed) could hardly be anything but tongue-in-cheek. I hope.

Talk of tongues inevitably leads us to producer/



LIZ: laid back

TURBO~LENCE

JUDAS PRIEST 'Turbo' (CBS 26641)*1/4**

SAME OLD Priest, Britain's finest metal band, purely because they're twice as funny as Sabbath or Motorhead ever were. 'Turbo' (marvellous title - couldn't be better) is, six years and four albums on, a natural progression from the terminally gonzo 'British Steel', a touch more diverse but equally feather-brained.

Feather-brained, not featherweight, y'understand. Priest are once again doing out the hard stuff - calloused, sinewy, bull-headed. *Kerrang!* called it "Real Man's music". Rubbish. This is a little boys' flight of fancy, richly comic and all the better for it.

'Turbo' is a triumph of stupidity. Not an ounce of originality has gone into its making, just pounds and pounds of sweat 'n' gristle, and yet it still chugs and rushes with spring fresh vitality.

'Living After Midnight' was, and still is, the definitive moonstruck metal single, and even though these nine tracks all fall short of that loco peak, 'Turbo' nevertheless represents Priest at their whip-crackin' best. Proud but not boorish, heavy but not deadweight, fun but not patronisingly so.

The years come and go, but Priest, crazed and cracked to the last, bulldoze on regardless, and I doubt if we've heard the last of 'em yet.

Same old riffs, same old solos, chants, grunts 'n' squeals. Ah, Judas Priest. Don'tcha jus' love 'em? No? Takes all sorts...

PAUL ELLIOTT

godfather Gene Simmons. Keel are still his favourite pet, kept on an experienced guiding leash which is surely a great help to them and which doesn't really threaten to stunt their growth.

As for Ron himself... obviously he ain't exactly Marvin Gaye when it comes to tender vocal expression, but he does OK. Keel are also free of sexism, and whilst they may sound pretty dumb on occasions, their hearts are at least in the right place - above the crotch.

Assured, and deserving, of success.

PAUL ELLIOTT

9353 'We Are Absolutely Sure There's No God' (Fountain Of Youth FOY 015)*3/4**

THIS IS a strange one. 9353 do a mean, rasping version of Steppenwolf's 'Born To Be Wild' with a dirty guitar break and some pretty odd vocals.

In fact, the most notable thing about this rumbustious platter is that the style and delivery of the vocals on each track is a little disconcerting. At first I thought I had the record on the wrong speed. But as fast as I sped up the deck to get the voice sounding right, so the band would be playing like Mickey Mouse's Looney Tunes. And in returning the player to its former condition, I actually started enjoying the way this strange sound was coming out.

The music itself is rocky with a fine punk edge, a touch of synth and a lot of force; the vocals vary from Yogi Berra to Tom Waits on one

hand and The Turtles on the other. As you can probably imagine, this oddball affair is American: there's a hint of Zappa humour and an artsy veneer that can get a little worrying. Better than banging your head with a mallet, though.

DAVE HENDERSON

VARIOUS ARTISTS

'Streetsounds 16 - Muscle Where It Counts' (Streetsounds STSND 16)* 'Electro 11' (Streetsounds ELCST 11)***1/2**

THE SLEEVE of Streetsounds' 'Muscle Where It Counts' compilation shows Aberdeen Steakhouse-worthy artwork of a female weightlifter doing a military press with a barbell, creeping leotard and all. This quickly raises my doubts about putting it on the turntable. Is this record supposed to send me surging into a pair of leg-warmers and down to the health club?

'Sugar Free' by Juicy is an appropriate title but, alas, it's a tender bassy ballad; soft music means wine and wine means calories, girls! The extended remixes of 'Heaven Must Be Missing An Angel' and 'You To Me Are Everything' by Tavares and The Real Thing respectively are good for a jog or two around the room, just like they were ten years ago. 'Dare To Dream' by Viola Wills is sensational, purring piano and sleek vocals. Number 16 in the series is an OK chart-chaser.

Another 'Electro Is Hip-Hop' compilation... number one female MC Roxanne Shante raps/brags about her record deal and buying Fila

sweatsuits on 'Def Fresh Crew', while 'You Stink' by Captain Rock is a direct descendant of Whodini's 'You Talk Too Much', slugging off an associate for his body odour, urging him to use a roll-on! A great educational hygiene song for kids.

Awesome Foursome snatch the theme from *The Munsters* on 'Monsterbeat'; 'Success Is The Word' by 12:41 (?) coats the theme from the hideous American TV series *Guilligan's Island* with moronic lyrics. Another up-to-the-minute (mint) compilation.

MONICA CADY

MAZARATI 'Mazarati' (Atlantic 925 368-1)*****

PAISLEY POSEURS without shame or remorse, Mazarati are the official Prince bootleg, a fully endorsed copy of the Revolution sound. Wickedly tailored to secure large amounts of cash from still hungry punters worldwide, their formula contains not just a smidgen but a huge splodge of Prince power. A guaranteed success? I think so.

The Revolution's bassist, Brown Mark, wrote and produced all the songs bar the Prince-penned '100 MPH'. The songs are all scintillating, Paisley punch executed with commercial clarity, quality and finesse. And the whole package is so sickeningly slick and commercial, it's bound to re-ignite the Prince fire in US hearts.

Commercial cloning? But of course! Mazarati are the latest in a new line of designer supergroups. But it would be all too easy to become sour and cynical, to point out that the only thing these guys do is play their instruments to instructions and look pretty. To point out that they're about to get rich on another guy's music.

The problem is, it's done so unashamedly well.

STEFFAN CHIRAZI

LIVES OF ANGELS

'Elevator To Eden' (Fire LP 2)****

THIS IS how music should creep down one's shirt to slyly tweak the space between one's nipples...

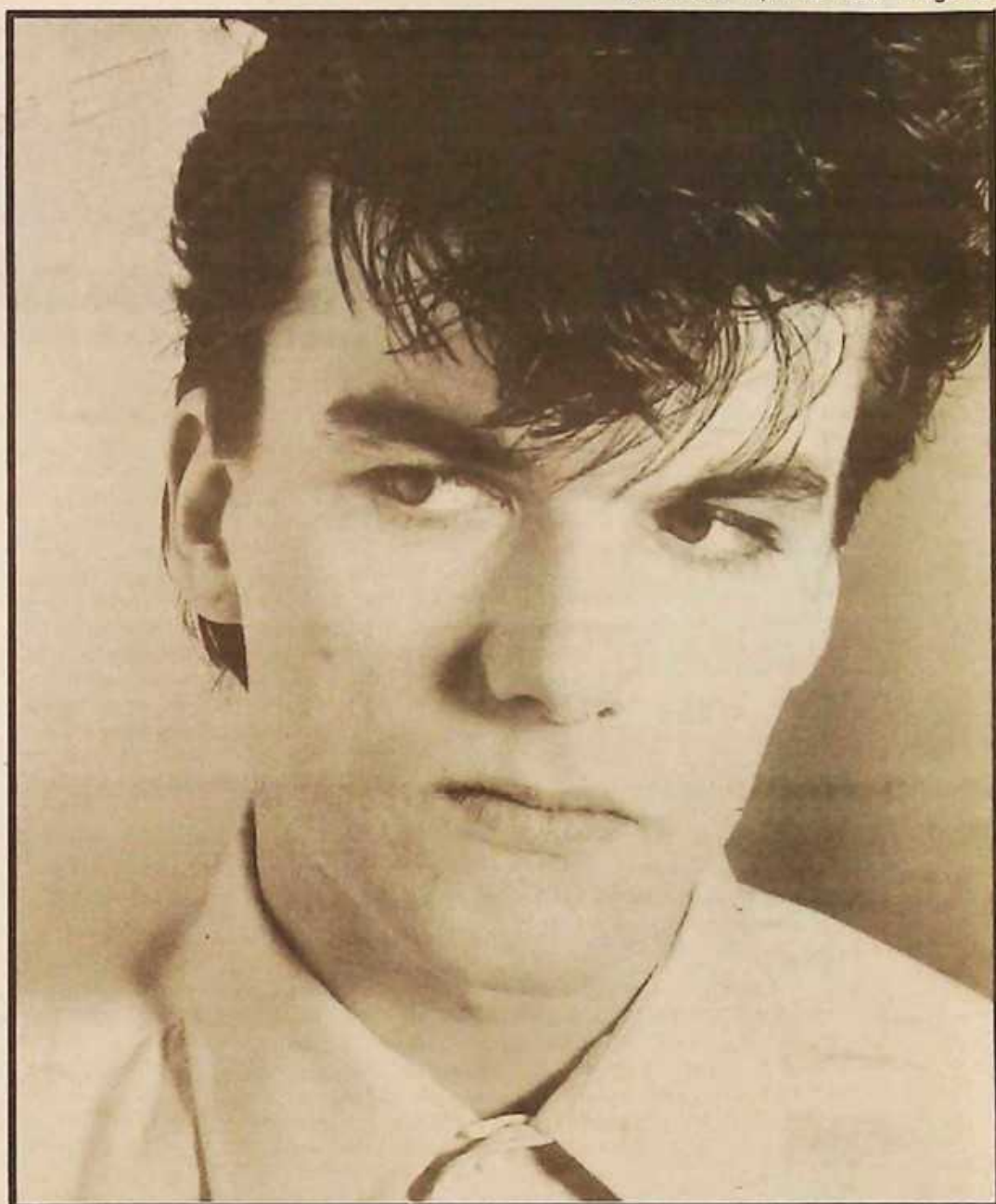
Environment: a shop in Camden. A disc spins cotton buds.

Me: "What's this thing called love?"

Him (behind the counter): "Uhm, it just came in today. The band are called Lives Of Angels and they're on Fire."

Me: "Mmmmm. Sounds quite hot in an ice-burning way. Thanks."

This is the tip of the 'berg: moments to savour are those when pop steals your soul like a robber with thin fingers, like hearing Lives Of Angels flutter for the first time. Everybody moans about the



DR ROBERT: do the funky gibbon

APE CRAZY!

THE BLOW MONKEYS 'Animal Magic' (RCA PL70910)*****

IT STRUTS. You think about it. Don't. Don't analyse, don't tear apart the adventure, romance, racial tension, sex, class struggle, risk, daydream, nightmare, exhortation, wild humour, great pop music, handsome brain, wise body, charm, style and white knuckles in velvet gloves of this gleaming globule of haphazard tragic magnetism. The Blow Monkeys' second job of work lovingly melts back together the mould our consciences thought we'd broken.

The bewitching (ha ha) Doctor nearly dies laughing as his flowing guerillas plunder with wonder and master the electric eclectic dialectic. With properly respectful nods (going on bows) to Marc Bolan, Sam Cooke, Ziggy Stardust and the godlike Barry White, these songs will turn Walkmans into haloes and shimmer and twist with a snarling tarty flair.

Take a breath, Eliza.

Featuring: lips, hips, lucky dips, big dippers, ruby slippers. The lush ('Digging Your Scene'),

the rush ('Aeroplane City Love Song') and the robust royal flush of frowning clown jewels - 'Sweet Murder', 'Wicked Ways' (next single) and the worryingly intelligent 'I Nearly...'

The hospital gospel of 'Backed A Winner' - indeed the parched pundits did, slaving over the holy surge and counter-thrusts of 'Forbidden Fruit', wherein I assure you love bites. Monkey see monkey do, and through the sights of a precision pop gun, beauty has been sighted. It'll do the trick.

As the journey (a flight of fancy) ends at a signpost, 'Heaven Is A Place', the Pain Surgeon croons that he's sowwy (baby) but there's no need to stay together. Dug a ree dug, such cruel strength. Be a consumer - learn to love yourself and the rest will surely follow. The most narcissistic record of the year. The rest can go to hell. Animal? Cat, snake, jaguar. Magic? Black comedy, heathen. Now? Yes let's, but this time with the panache of the plural of phoenix...

Poetry, Robert, poetry. Good man.

CHRIS ROBERTS

WE ARE NOT AMUSED

COCTEAU TWINS 'Victorialand' (4AD CAD602) ***

THE MERE mention of the name Cocteau Twins immediately has one plucking words like ethereal and pastoral out from the acres of celestial praise heaped on the Twins. They've maintained a reverential adoration from legions of dewy-eyed worshippers looking to escape the realities of the world.

In the Twins' world you're floating gently down glistening streams, you're sailing through the sky sharing secrets with the birds, you're where ever your mind roams free. And if the music fails to conjure up serene visions, the charming naivety of such titles as 'Fluffy Tufts' and 'Whales Tails' will have you skipping, barefoot, through the sun-trapped fields of your subconscious, if that's your trip.

'Victorialand' is the Twins' fourth album, and their once invigorating sound has laboured to an almost leaden haul as the,

temporary, absence of Simon Raymonde's percussion has rendered it rhythmically dead. The resultant mood is a low-key, thematic outing that, had it been performed by a Tangerine Dream, would drown in accusing dismissals. Yet the Twins walk tall.

They look no further than their echoing excesses, as their choral chants of nursery rhymes spiced with the Orient spell a safe world. And, almost as a safeguard against anyone wishing to hasten their tranquil perspective, they've gone and pressed the thing at 45rpm. Is nothing sacred?

It lacks the vitality of 'Treasure' and the richness of 'Garlands' but as a spacious eulogy on the glories of infancy it casts a magical spell. But the picture's mystical qualities are paler and more fragile with a depleted palette and you're left to wonder if escapism is really the answer, or if such blind allegiance is a safe thing.

KEVIN MURPHY

state of the art of noise. I can't understand this since, in the past couple of days alone, my eyes have crossed with glee at Gol Gappas, Stitched Back Foot Airman and The Shamen - all of whom you will encounter shortly.

Meanwhile, back in their kitchen in Walthamstow three years ago, Gerald and Catherine O'Connell cooked the simmering electro-delia of 'Elevator To Eden'.

That it comes over like it was microwaved three minutes ago is a testament to the notion that good ideas are forever young.

Here you will find tales of holy men with whisky habits, cold expressions, pavillions of imagination and enchantment which wave gently like silk flags in the blue breeze created by the Angels' wings.

In the space between my nipples lies my heart.

This record lifts it up and down.

JACK BARRON

A FLOCK OF SEAGULLS 'Dream Come True' (Jive HIP 32)*

A SEAGULL is a squawking, disease-ridden bird which glides aimlessly in holiday-blue skies and then suddenly swoops down on innocent, unsuspecting people and craps all over them. A Flock Of Seagulls are three squawking birds dropping three times as much crap on one such innocent bystander.

"Who's that girl in the corner," squawks Mike Score to the same tune as all the other drivel. Had he still borne that ridiculous winged hairstyle, at least you'd have something to concentrate on to take your mind off the music. As it is, all you can do is look at the cover - a blurred image of the blurred trio who play blurred music.

"If you want to make love to me you've got to get down on your knees," crows Mike. This is probably because he's so short, something that this record sadly isn't. "Produced for people with two ears," say the sleeve notes. I suggest

you either wear a hat or prepare to have them dumped on.

KEZ OWEN

THIRD SPAIN 'Third Spain' (Central Slate Records SLATE 2)****

SEVEN TRACK frantic spin out from Welsh four-piece Third Spain. The title reference and vividness of the sleeve I'm not too sure about, but the music?

Third Spain's closest point of comparison is the slight David Byrne-esque quality of the vocal intonations. Apart from that, the strumming never stops. Third Spain play with moods, they have a loosely twanging line in bass strings and a finishing touch that would impress many a Duane Eddy enthusiast.

Bangor is not the rock 'n' roll capital of the world - but remember fellow countryman John Cale. Underground music for subterranean people.

DAVE HENDERSON

More Albums on pages 22 and 27

HALF WITS

PEOPLE, PEOPLE, people. Place your heads against your television screens and let the cathode rays massage your brainy substances.

Slide into a world of parallel dimensions. Have dinner with Terry Wogan, wake up to Anne Diamond and singalong to each and every advert.

Half Man Half Biscuit's first incarnation was as a bunch of spotty schoolkids walking home singing the *Double Deckers* theme tune. Birkenhead never had it so musical and as the gang progressed to signing-on status, through a haze of Fall records, Nigel and Neil first touted the idea of setting their highly personalised public awareness to music.

"We never thought of forming a group or playing live," insists Nigel as he fondles a George Formby cassette and caresses his umpteenth ciggie.

"We just used to work out a few ideas and have a laugh."

Eventually the rest of the Biscs turned up and a handful of songs developed.

"A mate of ours was opening a studio and he wanted to use us as guinea pigs, sort of. So we went along to do a demo. We'd decided we wanted to hear what the songs actually sounded like recorded."

The legend began to grow (strictly on a small scale, you understand). The demo boasted ten songs and an anarchicly humorous flair, mixed with lightning wit and enough popular culture references to bring a smile to the strictest anti-TV lobbyist.

With a mere five gigs to their name at the time, the demo caused enough of a stir with local Liverpool indie Probe for them to release the whole package as it stood - warts and all.

'Back In The DHSS' sneaked out at the tail end of last year with a press campaign managed more by accident than intent. And suddenly, the record began to rock a few boats.

"Now you are gone forever/Shot by your uncle Trevor/My story seems so tragic/Alti Bongo's good at contortionism" - 'Reflections In A Flat'

SINCE THE demo was put together around a year ago, the meteoric rise of the H-Men has been mapped out by mentions in the sports pages of the daily scandal sheets - the group's, or at least Nigel's, undying love of Tranmere Rovers being the reason for that one; on TV - due to their non-appearance on *The Tube* as it clashed with a Tranmere home game; and in the music press - where all and sundry, from teeny tabloids to the serious scribblers, have praised their unique style.

They haven't, however, made it to *The Face* yet...

"When we started there was no serious element in what we were doing at all. Everyone liked really different things and the end result was something different again.

"I write the songs on my guitar and

then everyone else just does whatever they want on top. The mixture of thrashy things and poppy things seems to equal it all out. I mean, some fella last night said that we were a cross between Madness and The Exploited."

Which doesn't really say much for your haircuts.

"I describe it as music by people who didn't get lifts to school."

What?

"You look back on walking home from school and singing bits of adverts and versions of records in the charts mixed up with TV themes and you smile."

"In debt I owe someone a fiver/Maybe I should try my hand at drag/James Dean was just a careless driver/And Marilyn Monroe was just a slag" - '99 Per Cent Of Gargoyles Look Like Bob Todd'

The social realism of Half Man Half Biscuit could have psychologists scratching their sweaty brows for years to come. The catch-all lucky bag of poems, prose, terrible jokes and cut up verse would have Melvyn Bragg in an enflamed nostril-squirting awegasm.

Does it take you long to write the words, Nigel?

"No."

"Mary had a little lamb, the doctors were astounded/Everywhere that they went the gynaecologists surrounded/They've been cooking on Blue Peter, now they're washing the dishes/I don't normally like tomatoes John, but this is delicious" - '99 Per Cent Of Gargoyles Look Like Bob Todd'

Ali from Rhythm Records in Camden is a man pestered constantly for Half Man Half Biscuit records. When he runs out of them, he steers people towards The Bonzo Dog Doo-Dah section in his extensive racks.

Are Nigel and the boys just closet 'Urban Spacemen'?

"I think when people come to see us live they'll realise that we're not just a wacky band. We hardly move at all on stage, we're too busy trying to play the songs properly. We're not a belly laugh kind of band, we're more subtle than that."

"Frank was going through a state of depression in his bedroom/When he reached out for a jar/He swallowed every last pill and he laid back on his duvet/A Haliborange overdose is probably not the right way to kill yourself" - 'Sealclubbing'

Yeah?

"Yeah."

THERE'S SOMETHING surreal about Half Man Half Biscuit. Cut price Dadaists who create the kind of dream situations your mind falls over after too many beers.

When you wake up in the morning they're almost real enough to touch but you can't quite remember if they happened or not - apart from the bits about flying and break dancing with Princess Anne.

"I think, possibly, people may read too much into them. They're nothing really. I leave all that kind of thing up to the papers to say, and to people to think."

So what kind of thing do Half Man Half Biscuit want to provide?

"Just a really good night out. We just

want to do our best and let people enjoy themselves."

And what kind of response have you been getting?

"It's been really great. We've had loads of people going really mad and dancing and that, then we've done nights when people have stood and listened to the music and clapped politely."

"We usually start off with 'F*****' 'Eli It's Fred Titmus' and people are going crazy shouting along with it. When you put it into perspective, what they're saying, it's really mad."

"It's like propaganda in a way, too. When we do 'I Hate Nerys Hughes' people really get involved in it, I reckon if she walked in there, she'd just get buried."

A classic 'Wipe Out' rhythm song, 'I Hate Nerys Hughes (From The Heart)' sees Nigel so wracked with pent up hatred he sounds like Captain Beefheart chewing a brick. The song even contains a timid guitar solo, a wall of feedback and a batch of echo reverberations that would knock the socks off Sputnik's Yana Ha Ha.

In fact, the easiest way to describe the deranged manic gesticulations of Half Man Half Biscuit is as an aspiring working class Sique Sique Sputnik. A set of amateurs with a second-hand echo box, a set of screwdrivers and twice as much imagination.

But the Birkenheaders don't really live up to the picture of dole queue idleness and goggle box watching inadequacy some have painted.

"I don't know where all that kind of thing comes from. I think if I was still at work I would have written those songs. I mean, I have sat and watched the telly with the sound down listening to records but I don't sit and watch telly all day like some people have said."

"The TV is always there as a talking point, as a background noise. And a lot of the conversations you have revolve around the TV, or things you've heard on the TV."

Realistically, it's always been like that. At school people used to re-enact the whole *Monty Python* script as if everyone hadn't been watching it the night before. People do it now with the *Young Ones*, but somehow they just look like dickheads when you get older.

"Yeah, it's just embarrassing when people recite *Young Ones* sketches. When people do a Rik voice, you just want to cringe. I don't mind people doing Basil Fawlty so much but when they do Michael Barrymore doing John Cleese doing Basil Fawlty, there's something wrong."

This is a man who rhymes Lech Walesa with Marks And Spencer.

"God, I'd work in Marks And Spencer just to get the sandwiches cheap."

CLASSIC TV fare - at around 1.30pm - has always been the fascinating series of anecdotes based around the villages of Trumpton, Chigley and Camberwick Green; real life dramas played out by Plasticene dummies (or should that be the other way around?). This hive of eccentric English behaviour didn't go unnoticed on 'Back In The DHSS'.

Dig the flatly unassuming guitar line and the drug references on 'Time Flies By'. And the mention of social violence, too.

"Every Saturday I get the Chigley skins/ And they always smash my windows because the home side always wins/ Time flies by when you're the driver of a train/Got to get these syringes out to crank the points again."

Close to the knuckle? And now Half Man's newest and proudest moment is 'The Trumpton Riots EP' with a cover resplendent with Plasticene dummies (again) beating up grannies and cutting the arm off Plod with a handy axe. Is this family entertainment? A social comment on nearby Toxteth? A look at radical tension?

"No. It's purely me imagining what could happen in Trumpton."

Oh.

"It's just something different for Captain Flak to get a phone call that isn't about a cat up a tree or something boring like that. Instead, there's a riot."

It's strange how the Trumpton fire service never actually puts out any fires. It's either barges stuck under bridges...

"No, that's more Chigley."

What about freeing the bell from the town hall or changing the street lights?

"Yeah."

Apart from all that, the EP is currently riding high in the indie charts, the title track being the kind of classy thrash that gets people noticed, a powerhouse guitar sound with barking vocals over the top.

And this is just the start.

In less than a year the live Half Man experience has moved from dingy beer - filled pub back rooms to sweaty jam - packed clubs and, more recently, that massive air hangar The Town And Country Club in North London.

Can they take the tension, will the pimple burst?

"All that kind of thing has never got us. People have written lots of things about us and drawn their own conclusions into what we do but all we're bothered about doing is providing a good show."

"We've been offered bigger tours and things like that but I don't think we can manage it. Three days a week is enough for us."

The infectious hummability of Half Man Half Biscuit hasn't gone unnoticed and they've even been contacted by the *Benny Hill Show* for a copy of '99 Per Cent Of Gargoyles Look Like Bob Todd'.

For some strange reason former *Liver Bird* Nerys Hughes hasn't phoned at all.

Having developed their sound and stance from everything that's everyday and essential to the English Way Of Life, Half Man have become something of an enigma. Big labels would find it difficult to market their product abroad as the subtlety of the lyrics and numerous reference points culled from this country's pallid make-up wouldn't mean a sausage elsewhere.

What you're left with are great records and the kind of memorable lyrics that it's so easy to intone in unison with the rest of a similarly crazed nation.

"The halcyonic dynamo that lit up my childhood/Made me feel secure on the roads in winter/But the nauseating bashfulness of hairy Diana/Made me want to set fire to the commemorative tea towels" - 'Architecture, Morality, Ted And Alice'

Tell it like it is, Nigel.



HALF MAN HALF BISCUIT say all the things you think about when you've had one over the eight. **DAVE HENDERSON** took a ride up to riot torn Trumpton — sorry, Merseyside — to pick up the crumbs. **RONNIE RANDALL** got the digestives

LIVES

THE SHRUBS North Kensington Bay 63

WE AWAIT. Shrubs fan club gauleiter and *Sounds* wunderkind, Con Dom, beams more radiantly than a kitchen floor in the aftermath of an Ajax scouring cream holocaust as the fabulous five fill our line of vision. Whack! There can be only one possible explanation for the drummer's deranged savage assault on his kit, this being that said kit has recently eaten his entire family (the drummer's, not the kit's).

And who's that inanely grinning, manic guitarist? That vintage 1980 McEnroe frizz wig fools me not – this man is none other than Benny Hill's trusty sidekick, Henry McGhee. The bassist and guitarist function functionally, and then there's a singer, created from a mould distantly related to that which begat Donnelly, pain-in-the-arse-as-genius from the whatever-happened-to Five Go Down To The Sea.

Together they scrape and irritate like a Brillo pad with a grudge against society. Thrash, crash, bash and several other words ending in 'ash' appear in jagged edged speech bubbles over their heads as songs helter-skelter like ballbearings on a pintable. And this is all fine by me, as far as it goes...

The Shrubs ask many awkward questions yet offer few solutions, tantalising verses failing (deliberately) to materialise into discernible choruses. As soon as the brain acclimatises, they are gone, their drummer heading for the oxygen tent.

Breathtaking? Sort of.

ANDY HURT

JOHNNY CASH Wembley Arena

HE STILL looks pretty impressive up on stage, dressed in black, pulled in by a wide silver belt; still looks like he'd kick your ass as soon as play for you. And the voice is still there, impossibly deep and rich. Johnny Cash is a living legend, the original bad man in black. If this music were rock music, I would love to demolish that legend – but it's not.

Reasons to be anything but cheerful? One: in the words of Ron Rom, "stadium rock, bah!" We might as well be at the Ideal Home Exhibition for all the atmosphere. Two: why perform your old songs as if

BLUE AEROPLANES/FELT Hammersmith Clarendon

"POOR MAGGIE! I thought – looking for something to say – and there is nothing to say – or if you said it – it would fall like a strange wet tree from your mouth" – Kerouac's Maggie Cassidy.

With determination in place of fear, the greatest live group in the whole world seize their moment and in this drama of all dreams kill every cell of every ghost. The gambling, shambolic, carbolic Blue Aeroplanes straddle confusion, upend conceit, soar away into an unconditional condition of supreme felicity.

To see Wejtek dance with the desperate intensity of a dying athlete, to hear (shuddering Judas!) 7,000 mistuned guitars, to witness Gerard's triumph in locating a rope of hope with which the words can hand themselves like dirty linen or Christmas baubles... these are experiences the first man to walk on the moon never underwent. Perhaps he was too hasty.

A cataleptic catalogue: 'Control Of Embassies', 'Lover And Confidante', 'Warhol's Fifteen', 'Ups', 'Breaking In My Heart'. I ask some people by a wall the name of the encore. They correctly reprimand me for being so factual and non-transcendent. I try to explain the crucial difference between "I wanna be your lover" and "I don't wanna be your lover" but forget it halfway. Blue Aeroplanes, now at last crossing over into the mainstream (the indie charts, *NME* interviews), can tattoo the names of their pets on my forehead anytime they like, and will prove many demi-people wrong, ill and barren in this feverishly educational 1986.

Lawrence can't watch them; he's too nervous. Lawrence often says he's too nervous but onstage he uses this like a matador uses red.

Mr Felt's entry into cult pop-star mode is tentative, cute. Chewing gum perhaps too surly in context of such cherubic visage, but black headband and blinking cogency inoffensively intemperate. Around, neat shifty guitarists play songs which all sound the same (possibly an ideal) until the eminent and enamouring 'Primitive Painters'. A trump, a valediction. Ups.

CHRIS ROBERTS



BLUE AEROPLANES' Wejtek: possibly the greatest live vocalist in the world

Jayne Houghton

BOEING FOR A SONG

you're playing along to the records (right down to the guitar solos and vocal asides)? Three: less tangible, just the feeling that we're watching showbiz dressed in its fake downmarket gear.

But a light still shines dimly through this mucky business, for this isn't The Crawling Bones (if they won't fade away they should be blown away), this is Johnny Cash. His voice and his songs, merging rock 'n' roll with country, songs about prison and death and killing, love and loneliness, white man's blues. And his voice still suggests that, somewhere deep in that large and wealthy body, he's never forgotten what it's like to be poor.

I don't believe it of course, but his voice could almost convince me.

RICKY KILDARE

THE NIGHTINGALES Birmingham

AN OLD name with a new line-up and a new sound to match. Under the surface, though, the song remains if not the same, then at least similar. There's still that characteristic, uncompromising approach which has earned for The Nightingales respect from a few and indifference from the wider public.

The addition of Maria Smith on violin, especially, adds an extra dimension to the band's continuing alliance with the basic building blocks of rock. At the moment, though, the overall structure is still a little shaky. There are too few concrete patches of excellence, too many flimsy hints at what *could* be. It's early days – still.

But as the new Nightingales settle into their

new flight path, you can count on that wall of indifference to come tumbling down. Watch this space.

GEOFFREY S KENT

KING KURT Tufnell Park Savoy

THOSE BOUNCER chappies aren't complete mugs you know, and it's now easier to smuggle Christian literature into Russia than it is to get a pound of Homepride past the door at a King Kurt gig. Consequently the fun and games *precede* the gig and the relatively docile queue is liberally sprinkled with DIY glue manufacturers displaying their self-dappled 501 wares.

In the run-up to Kurt's performance the fun-lovers are placidity incarnate. But they're soon brought back from beyond the grave by

those crazy 'Big Cock' boys who, to mark the occasion, are sporting a dashing combination of bright red, cut-to-the-belly weightlifter's leotards complemented by striking yellow tights which, to a man, are occupied by alien life forms which have adopted an outward appearance of saveloys with a somewhat distorted concept of what constitutes acceptable phallic symbolism.

While actually playing numbers old and new KK have their clan romping about in the anticipated manner, but between songs the mob conform to a rather worrying trend of late, that of being almost totally unresponsive. Kurt have to work their, ahem, middle legs off to keep 'em happy, but when all's said and done they're a good lark.

Anyone who finds this bunch offensive either writes for *All Music's* *Crap But Have You Seen The New Godard Movie* Eh *Nigel Weekly* or is an Islington councillor.

ANDY HURT

The Self-Righteous Brothers are more than just an indie-ghetto Barron Knights with the sex appeal of Barry Took – they've even got some tunes of their own.

'Never Say Yes To The Sunday Express' sounds like the agit-prop classic The Redskins have been striving for, and 'Felicity Kendall's Dead' was a good deal more frightening than Bauhaus ever were.

Whistling, jokes, punk rock xylophone and an exploding guitar; well, what more could you want? Go out and get them.

BEN THOMPSON

BLACK BRITAIN Brixton Fridge

HALF AN hour, six numbers and the approximate consistency of mousse does not constitute either value or longevity. Black Britain have good ideas and good intentions, but these were lost in a horrific sound translation which seemed confused as to exactly what it should be aiming for.

It tried to cruise in a nice New York funk lane, meeting a touch of reggae at the lights whilst taking the turning marked commercial. But the result was an indecisive, unsure pop which doesn't strike as natural consequence of Black Britain's aims. To accuse them of chart aspirations would be unfair though, as they don't seem too sure of exactly *what* to aspire too.

Which brings us back to their six song set. There seems no point in playing so briefly... after all, it doesn't do anyone justice. And with Black Britain in need of more polish, it was something they'd have done better to avoid.

STEFFAN CHIRAZI

DISORDERLY CONDUCT

NEW ORDER Oxford

THE IMPERFECT kiss. Tonight I should have stayed at home and played with my pleasure zone.

I believe in the land of New Order, an ice dust island of volatile emotions entwined with electro-wash creepers and rhythmic sidwinding snakes of shake. For myself, I bring in the carrier bag of my mind expectations of the excellence this group are capable of and fears for the indulgences that sometimes crack their crystal citadel of noise into a million jagged edges. Tonight the latter prevailed, and unfortunately, it wasn't even funny.

The sub-culture New Order have constructed for themselves – and it is just that, an aesthetic separateness – is now under serious threat precisely because of their dancefloor popularity. They attract a large number of stiffs for whom the band is a soundtrack to mewling and puking.

I know that sounds like an elitist statement but it's something that the band are unable to cope with other than by reverting

to their infamous cynicism and spite games. "God, you're so f***** boring, no wonder we haven't played in Cambridge for six years" – Bernard Albrecht. "We are New Order and we don't give a f*****" Peter Hook, pummeling his bass like it was a heckler's face. Just two of the many comments from the stage.

I've always viewed such typical wind-ups with the chuckle they deserve, only this evening the effect was to lay to rest in a coffin an audience that was for the most part dead already. 'Shellshock'? Sure, we were suffering from it, but so did New Order whose streamlined platinum fenders of melody became twisted and crushed under the jackhammer of their ire by the time the as yet unrecorded 'Broken Promises' was launched.

A fan jumped onstage to grab Hook and was treated to a sullen stare. The audience stood around bewildered for 20 minutes. I don't know whether or not an encore materialised because I walked outside. "What's so good about New Order?" my partner asked. "They're like life itself: unpredictable and occasionally magnificent," I laughed. It's obvious.

JACK BARRON

THE SELF-RIGHTEOUS BROTHERS Cambridge

"WOKE UP this morning, felt really bad, got the worst hangover Andrew Ridgeley ever had."

Certainly not wacky, quite possibly possessed; but for at least a few moments this band are the nearest East Anglia has come to excitement since the vikings.

At the climax of a two and a half minute electro-pop version of Suicide's 'Frankie Teardrop' there is a terrifying death scene – the four brothers swap instruments and launch into the *Test-Match Special* theme tune. Fair enough in its place, but

HALF MAN HALF BISCUIT

AND THE unlikely Mersey beat continues...

"James Dean was just a careless driver, and Marilyn Monroe was just a slag!" A poke in the eye with the sharpest of sticks – the bluntest of truths – for student trendies everywhere. And my favourite quote since Sir Bill Shankly said that football wasn't a matter of life and death.

But is there anything else? Is there any more to Half Man Half Biscuit than some happy collision of surrealist humour, a sense of human history and culture, and a certain innate style? Are they important?

What a bloody stupid question. They make me think and they're fun! They follow football (well, Tranmere anyway) and they're taking sublime rubbish like 'Trumpton Riots' and 'Dukla Prague Away Kit' into the charts! In the Pretentious Bastards Importance Stakes, Half Man Half Biscuit piss all over The Jesus And Mary Chain.

Although little of their pub-based rock entropy lives up to the rough-edged pop stutter of 'Bob Todd', it nevertheless snaps persistently and unerringly at the ankles and shapes a perfect setting for the collage of ideas and lateral thinking it accompanies. And in live performance, it now positively demands an enthusiastic reaction, while the off-beat insight of the most stoned scallywag on the terraces is all but absolute.

As a prevailing sensation, this band carry you forward in a rush of musical dadaism. Primarily ready laughter. But football is more important than that, said Shanks. And so are Half Man Half Biscuit.

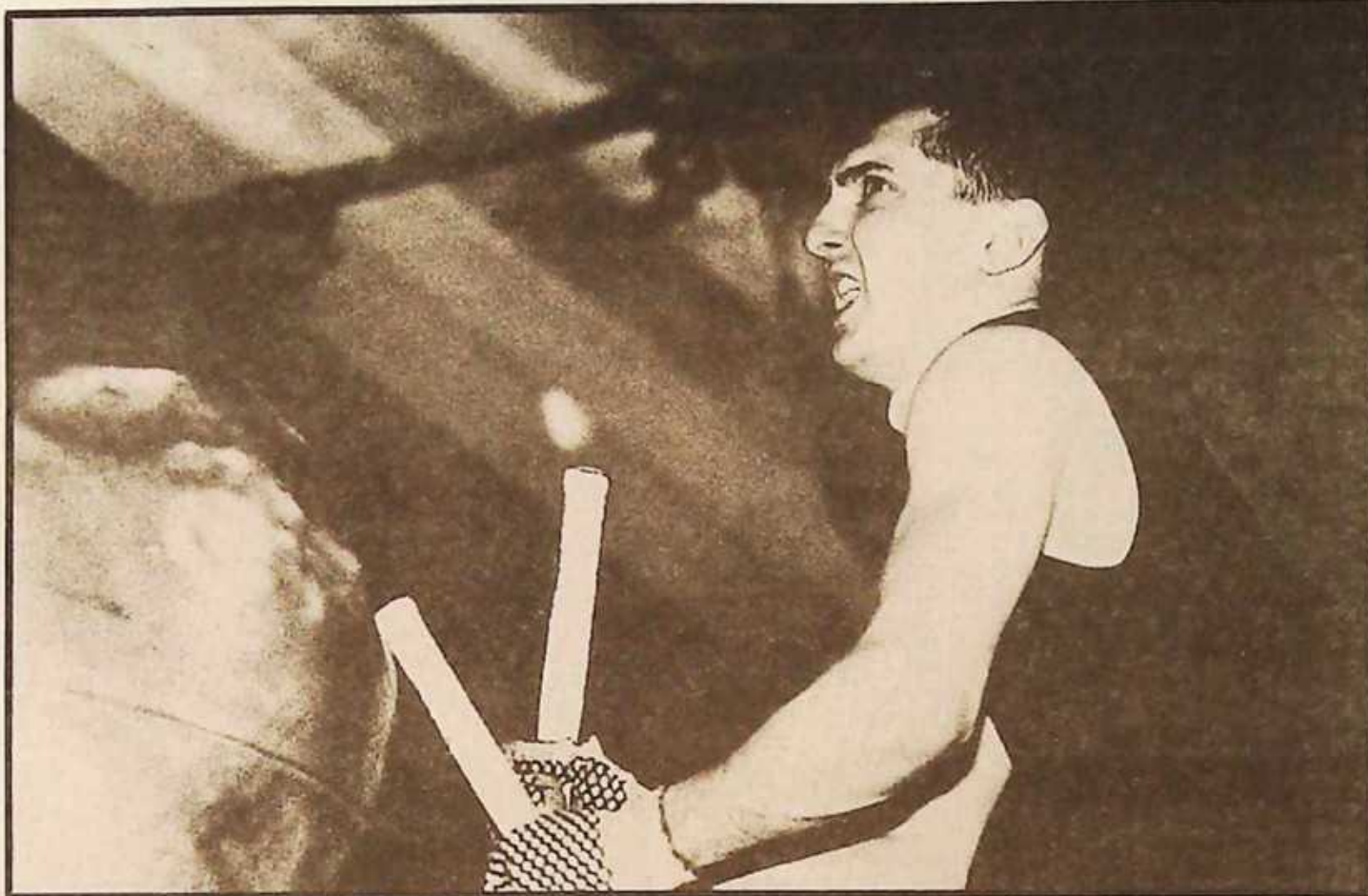
In the valley of the stale, the soggy and the dehumanised, a Half Man Half Biscuit might be king!

ROGER HOLLAND

FLESH/THE JAZZTEERS

Gloucester
THAT THE Jazzateers should have something to prove on this particular occasion is quite apparent. Featuring initial Flesh vocalist Mathieu Wilcox and ex-Bourgeois man Iain Burgoyne, their eagerness to remain entrenched in the old school credibility rankings – before

TEST CARDS



TEST DEPT: better not park your Sierra outside one of their gigs...

Grog Freeman

TEST DEPT

Bishop Bridge Maintenance Depot

TEST DEPT: underground in all senses of the word.

Beneath the rumblings of the traffic on London's Westway, the young citizens of the capital forgot about what was happening above among the fire and the cold.

And what a venue! The naked steel of Test Dept's equipment stood below the vast angled concrete nightmare of the depot, while we clutched our cans of lager with slowly freezing fingers and circled the central stage in awe.

As dancers climbed platforms and 'performed' with flaming torches, Test Dept, hulking shadowy figures, launched into their metal blitzkrieg. The noise of Test Dept embodies all that is unspeakable and intransigent in this world of ours. It is dark, oppressively so, the last gasp of dying industries and rotting

communities, a swansong for a redundant way of life.

'Why The Sun Must Never Set On The Falklands' screamed the tabloid headline projected onto the wall, and Test Dept blew on their bagpipes and unfurled the red flag. Class war, world war and civil war were thrown in our faces and driven home with a sledgehammer. Test Dept are the worker's muscle no longer needed; the essential freedom of expression so often repressed. As an artistic experience, they are truly phenomenal.

But Test Dept are also new-age Luddites, with sounds that are frightening, stirring and self-destructive. Ultimately, they are the underdog, banging its head against a very large and very immovable brick wall.

NEIL PERRY

and above showing signs of natural talent, ambition or usefulness – is appalling and does little to gain them respect.

The same can hardly be said of Flesh. Billed by the Sugar Beat Club as ex-Altered Images – something about which Hipsway, James Town Cuts, Clare and Flesh themselves should have something to say – in some clever form of marketing strategy, this band are quite

simply in a different class.

Featuring the expertise of vocalists Janice Hoyte and Coral Gordon, alongside founder members Steve Lironi and Douglas MacIntyre, songs such as the opening 'If That's What You Want', the 'You Can't Help' single, and Sly And The Family Stone's 'You Can Make It If You Try' are given a specialist treatment which is close to perfection and oozes soul. It has to be only a matter of

time before Flesh begin to get their hits together.

JOHN DINGWALL

THE PASSMORE SISTERS

Leeds

GRINNING AND dancing, whilst slurping Orange Juice from behind a white T-shirt emblazoned with the big 'F' word, the Passmore with the mouth proves himself to be royalty amongst his peers. Hearing his band

and realising they must have noted every good Creation single, the best of The Jam, Wire, Josef K, the Edwyn Collins Band, as well as every one of the rash of good new independent singles, it's not hard to understand why.

They opened for The Wedding Present and The Shop Assistants, flicked off 30 minutes of spurning energy, and left you with the impression that they're still teenagers. Very exciting and that's not all...

The most promising aspect of the coverage The Shop Assistants, Fuzzbox, Ted Chippington and Half Man etc are getting from the liberal mainstream media is that it's encouraging bands to get up and say: "Listen, we're even better!" Take Meat Mouth, Giant Treads Clean, The Self-Righteous Brothers, The Mackenzies and, tonight, The Passmore Sisters, all confident pop bands who know what's what and intend playing it to as many people as possible.

How much longer must we tolerate expensive 12-inch rubbish? Not much longer at all.

JAMES BROWN

LLOYD COLE AND THE COMMOTIONS

New York
"DAFFY DOWN dilly pop is come to New York town/With a yellow petticoat and a three yard frown" – traditional nursery rhyme.

Realistically, one has to come so far to understand why, in pop terms, Lloyd Cole is such an utter wally. Inevitably, one has to come this far to realise how deceptively desensitised The Commotions' appeal really is.

To a remarkably hesitant, self-conscious NY gathering,

RON ROM takes a savage delight in Coventry newcomers THE PRIMITIVES



TRACY: don't mention Nico!

Steve Double

PRIMAL REASON

THE PRIMITIVES

Kentish Town Timebox

AND YOU will dance!

Another atom in the catalysis of volatile energy falls into place and cuts into the apathetic limbo land of musical indifference like a surgeon's healing scalpel. This atom is called The Primitives – and they make a tightly packed pop whizz bang which dances on your tongue.

Inside this atom is a voice, which belongs to Tracy – and it's a wonderful voice that glides over a marsh of emotions, pushed by a fresh pop breeze that's scented sweetly with burnt psycho candy.

Why does she sing? "Because it's something I enjoy and love doing." It's that simple and that essential. She continues: "Listen, I've already been compared to Marianne Faithfull and Nico, so don't mention it in the piece." Oh dear...

Then there's this sound that glistens and shines like a washed tooth; a wild, ravishing animal of a sound, sucking on the bones of pop whilst stripping the flesh of rock music to digest and dispose of it, and finally create something new and individual. Primal drum beats punch and push against Ramones-style riffs, manic Fugs touches and The Undertones' 'Teenage Kicks'... yet don't be mistaken! The Primitives aim a new kind of kick

which doesn't yet totally belong to them but still manages to hit all the right places most of the time.

They sport an intrigue and a mystery that their closest and most wonderful contemporaries, The Shop Assistants, can't quite match. Maybe it's the intricate guitar solos in outstanding songs like 'I'll Stick With You' and 'Nothing's Left'.

The Primitives formed in Coventry some six months ago and decided to write "noisy pop songs" because of Tracy's vocal clarity.

Why are you in a band, Pete (drums)? "I've tried glue-sniffing and LSD, but being in a band is the best." Oh fine!

And you, Steve (bass)? "I can't do anything else, I've worked in factories and in computers but they were all so boring. This is what I want." And Paul (guitar and songs)? "If I weren't in this band, I'd be at home bored reckless, stripping the wallpaper."

Objectives?

Steve: "If we create the mania that The Fugs did, we'll die happy. But we also want to be up there in the charts soon."

How big do you want to be?

"About four inches!"

The Primitives' new EP, 'Through The Flowers', out on Lazy Records in May/June, should ensure them a whole foot!

this Commotion comes studiously bored, rusty as old tin, bearing sweet morsels and no shaved energies. Apparently self-satisfied with their rosy, relaxed tension, they offer saccharine stay-at-home melodies and traipse away without dirty feet.

Lloyd himself comes on so smug, you'd think he invented the French kiss all by himself, and his Commotions look so bloody dull and wretched, you'd think they hadn't had their fancies tickled and teased for 30 years. As Cole's overweight lines stutter out so breathlessly and begrudgingly, you can believe that he treats his wiry wit like a moral obligation.

One agonised, exaggerated 'Forest Fire' and a final chiming, crystalline 'Lost Weekend' apart, Cole and the Commotions proved that their middle name is 'Done To Death' and hinted that their barren virtues might have dried up completely and turned to milk powder. Little seeped out of the cracks tonight to suggest that they have some two-headed wonder hidden in the woodshed to shock us with.

You have to come this far to realise that Lloyd Cole longs to make viper pop, alive with stings and barbs, snogging sultrily with the clouds... but he brushes closer to some puffed-up power pop – like some latter-day Jags – bearing the burden of his own pedantic self-indulgence, his words piling up like a mawkish motorway accident. In two words... dis-mal.

JONH WILDE

JAMES Bayswater Porchester Hall

HAVE YOU ever been in the company of someone whose perfectly unblemished character and behaviour somehow intimidates you into acting grossly as a sort of subversive anti-reaction towards their gracious gentility? James make me feel like that. Their gig was an experience akin to being invited to pop's diner, where all the guests sipped soup from a spoon while I longed to slurp it from the bowl.

James have fastidious manners and a mythological smile, encased in a glass elevator that always sparkles with an innovative clarity but rarely opens its doors to allow us to observe events from the inside. James aren't really aloof, but they seem too concerned with containing a brimming confidence that refuses to flash its depths yet allows itself a half-hearted flamboyance, one which the band probably blush and giggle over backstage.

James, somewhat frustratingly, refuse to totally submerge themselves in the pop exotic that their rolling, almost souk-like sounding drums, clever, wriggling guitars and redefined pop boundaries – as well as their contract with Blanco Y Negro – suggest. They prefer to hide in a field of esoteric half suggestions (for example, 'Earwig') while previous beacons of brilliance – 'Scarecrows' and 'Hymn From A Village' – are lost in an echoing hall that leaves the vocals and drums lingering in the air like a one-winged butterfly.

A new song called (I think) 'How Many Ways' rescued my spirits and showed that James can still treat us – when they want to – to crafted melody, sweet harmonics, charming vocals and breezy passion... everything, in fact, that was missing during most of the evening.

RON ROM

NEW ORDER CONTINUED FROM PAGES 8 & 9



romantic. Otherwise I wouldn't be here. (Not strictly true.)

"Yes but... I think everyone is really, it's just a bit uncool to say it. And very unfashionable.

"Anyway I like picking up on things that've just gone out of fashion. I find it interesting. Like 'Blue Monday' - that sort of music had just gone out when

we did it."

But look - what gets me is - you have all these "uncool" emotionally sensitive lyrics and yet your followers are supposedly so "cool" and hip. It's like - they wouldn't admit it but they love a good love song...

"Yeah, well that's what makes life interesting, isn't it? Everyone now hides behind a painted smile, don't they? That is one of the very few things I find interesting about people."

Peter said he drinks to forget.

"Yeah? F***in' hell!"

V) Bernard Albrecht, why do you drink?

"I drink... for... why do you smoke?"

Ha! Erm... to calm myself down from the too many things I think about?

"That's why I drink. It is. No really, it is, it is."

Do you think too much then?

"All the things you think about are worries you've created yourself. Most of them are illusions. When I drink I don't have any problems, I don't give a f*** about anything."

"I don't feel very normal unless I drink. But I only drink when I go out, I don't drink at home, that's disgusting. When I drink I drink to get drunk. That's what alcohol's for. It tastes f***in' rotten. An'... it's like a tranquilliser. Everyone has one. Just to slow you down."

Some people watch TV every night.

"Yeah, well I need a tranquilliser after watching TV. I start getting really fidgety. I find it difficult to concentrate. I think - it's all to do with evolution. Because life has got a lot less physical, we've got a lot more surplus energy."

IV) Do you have strong feelings about sex and violence?

"No, not really, no."

The tape runs out. It takes me long enough to turn it over. Ah the technique, doves, the technique.

"Erm... all the violence in the world doesn't quite affect me but it depresses me. Y'know - just watching the news. You get pissed off with the world in general if you stay at home for a few

days cos there's not much you can do about it. It seems to've got gradually worse since the '50s.

"And sex... sex is an attempt to touch something that's a bit better than sex."

"That's why people get into f***ing animals, and... y'know... all perversions, cos - they're trying to grab something they can see, but they're trying to do it by running through concrete. Rather than stepping back and..."

YOU WANT the impossible? The unattainable?

"Contentment."

Do you get all these moods and thoughts across in New Order's music?

"In the music?"

Well, the whole thing. Do you express everything you want to?

"Yes, cos - I wouldn't want to express say all the violence, cos music's the one place where it doesn't exist, and from where it can be completely obliterated."

"I see good music as the only spiritual thing that's left in the world. Not in a religious way; I mean - you can touch something that you can't see, you've got a hunch that something's there, and with music you can get closer to it. Or even touch it."

"What we're trying to do is like sex really. But I think music's a better medium."

Why? Cos you can generally get more people involved at once?

"Or... show them something. Music can take you to that abstract place. In your imagination, in your mind."

Has pop music taken over from art and books?

"Well it has with me! I try and try but I can't read books anymore. I suppose it's because I immediately understand music."

How long do you see New Order going on?

"Till we get pissed off. And probably if we became accomplished. When we

lose faith in our music. And when we stop having fun. Cos it's a great laugh. I mean, I couldn't get pissed in a can factory but I can get pissed on stage."

What else could you do if you had to?

"I think about these things, then I forget them. I forget the conclusion. I think I wouldn't mind being a thief. You don't have a boss, and it's a challenge, innit? It's got a lot of the elements this has."

Is it abstract though?

"Er... no, but you've got a balance." VII) Do you get guilty about things? And if so, why?

"Life forces you to be bad when really you just want to be good. Everybody's forced - it's a question... why do I end up like this? And everyone else?"

I think... hmph. I think: futility ha ha ha.

"Yeah, I do feel futile about a lot of things."

So what can the average human being do to combat this?

"Well... art. You say art, I say music. Y'know, anything... one way. Or escape. That's not a very good answer really. But... if you go back to the time of Christ, or prehistoric times, there's people going out eating each other. So... the future's the answer. But meanwhile you find an escape and I like... creating."

Is that a realistic optimism?

"I've got little interest in politicians."

That's exactly what I was getting at.

"It takes so long for anything to change. It turns sour, they've all just got their own interests at heart. It's a very corrupt area. Even mass movements only change one little bit. Politics anyway is... a bit boring."

Yes! There's no glamour or drama or style, is there?

"No, it's just like - men in grey suits. All business. Those men can't change the world if they can't change people's emotions."

Are New Order one big happy family?

"We're going through a lot of

pressure and tension at the moment but compared to other groups I've worked with in studios, we get on very well. We all have a certain target. Can we go and get a drink now?"

Definitely.

"Sometimes I think a lot and sometimes I don't think at all. Sometimes I don't speak and sometimes I speak quite a lot."

"It's never enough" ('Shellshock')

I FORGET THE CONCLUSION

ON THE Tube New Order (nearly enough to make you proud to be British) play two awesome songs. One is called either 'State Of The Nation' or 'Shame Of The Nation', and was written in Japan. The other is called 'Broken Promises' or 'Broken Guitar Strings' or 'Bizarre Love Triangle'.

Both uncannily purvey that grainy single-minded surge that separates this group's music from everybody else's.

Oh, there's supposed to be a new album around May but they have to write it first. They tell me they will probably write it a week on Monday.

Bernard and I are sitting by the sink in the dressing-room now.

So you're all going back to The Hacienda later?

"Yeah."

What will you do there?

"Get blind drunk."

Why?

"Cos my life's so f***in' awful."

So will you dance? Y'know, boogie?

"Nah."

Why not?

"Cos everyone takes the piss."

The prophet leaves the room, but soon returns smiling with resignation.

Deep as you like, mountain high. A flash through old chaos.

I forget the conclusion.

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MONDAY	14 EDINBURGH · HOOCHIE COOCHIE
THURSDAY	17 LEEDS · WAREHOUSE
FRIDAY	18 MANCHESTER · INTERNATIONAL CLUB
SATURDAY	19 LEICESTER · POLYTECHNIC
MONDAY	21 SOUTHAMPTON · RIVERSIDE
TUESDAY	22 PORTSMOUTH · POLYTECHNIC
WEDNESDAY	23 BRISTOL · BIERKELLER

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SATURDAY	26 BANGOR · UNIVERSITY
SUNDAY	27 COVENTRY · POLYTECHNIC
MONDAY	28 BIRMINGHAM · PORTLAND BALLROOM
TUESDAY	29 STOKE-ON-TRENT · SHELLEYS
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SATURDAY 10th MAY 7.30 p.m.

Tickets: £7.50 plus a booking fee

Available from B/O Tel: 0532 431961, Guild Hall Preston, Austics B/O Leeds, Way Ahead Nottingham & Derby, Holiday Travel Brindlington, Ear Eye Records Lancaster, Cavendish Travel Leeds, Gough & Davy Hull, Bradleys Records Sheffield, Bankhouse Concerts Ltd. Holmfirth, Bradleys Records Halifax, JAP Records Wakefield & Pontefract, Michaels Records Barnsley, Fox's Records & Ashley Adams Travel Doncaster, Newhouse Music Middlesbrough, Williams Music Shop Darlington, Other Record Shop Hartlepool, Box Office Lincoln, St. Georges Hall Bradford, King Georges Hall Blackburn, Sound Effects York, Piccadilly Records Manchester, also available from PO Box 124, Walsall, West Midlands WS9 8TH. Enclose postal orders or cheques made payable to MCP Ltd. and SAE

Tickets are £7.50 (+ 40p booking fee) people sending cheques should allow 21 days for clearance

ALBUM "SACRED HEART" out on PHONOGRAM

HARP BEAT

Harp Beat - the Best Beat of all

NIGHT

Write to Neil Perry, Sounds, Greater London House, London NW1 7QZ or telephone 01-387 6611. To guarantee inclusion please have applications in at least two weeks prior to publication.

The Waterboys prepare for their British tour with a few dates in the Emerald Isle at Waterford (Wednesday), Cork (Thursday), Dublin (Friday) and Galway (Saturday), while Fine Young Cannibals visit Newcastle (Wednesday), Glasgow (Friday), Edinburgh (Saturday), Bradford (Monday) and Birmingham (Tuesday).

Depeche Mode get stripped at Birmingham (Thursday), Bristol (Sunday) and Bournemouth (Monday), and New Model Army liberate Scunthorpe (Friday) and Carlisle (Saturday). The Fuzzbox girls can be caught in London (Thursday) and Loughborough (Friday), but then again so can many other things.

WEDNESDAY

9

BRABOURNE Five Bells Now And Then
BRENTFORD High Street Red Lion (01-571 6878) Living Daylights
BRIGHTON Coasters Jah Warrior/One Drop/Sound System
BRIGHTON Old Vic (24744) The Original Johnny Seven
BRIGHTON Richmond (603974) Helter Skelter
BRISTOL Bierkeller (22265) The Redskins
CHATHAM Churchills Half Way House/Robert Underwater
CROYDON London Road Cartoon (01-688 4500) Trick Of The Light
DEESIDE Shotton Lane Club Badger
DERBY Duke Of York Just Blue
DUDLEY JB's (53597) Graphique
DUNSTABLE Wheatsheaf (62571) Pride Of Passion
EDINBURGH Buster Browns (031-226 4224) Age Of Chance/The Starekase
GREATSTONE Seahorse Maroonedogs
HUDDERSFIELD White Lion (22407) General Wolf
LEICESTER Princess Charlotte (553956) Raw Deal
LONDON Battersea Park Road Latchmere (01-223 3549) Hershey And The Twelve Bars
LONDON Brixton Fridge (01-326 5100) The Courtney Pine Quintet
LONDON Camden Dublin Castle (01-485 1773) Pete Thomas' Deep Sea Jivers
LONDON Covent Garden Rock Garden (01-240 3961) Graham Fellows
LONDON Finsbury Park Sir George Robey (01-263 4581) Len Bright Combo/Terry (Chip Shop) McDonald/Ronnie Golden
LONDON Fulham High Street Kings Head (01-736 1413) Maximum Effect
LONDON Greenwich Tunnel Club (01-858 0895) Fat Katz
LONDON Hackney Brooksbys Walk Chat's Palace (01-986 6714) The Bhoki Mseleku Trio
LONDON Hammersmith Clarendon (01-748 1454) The Soup Dragons/Hangman's Beautiful Daughters/Dream World/Go-Service
LONDON Herne Hill Half Moon (01-274 2733) Irma And The Squirmers
LONDON Kentish Town Bull And Gate (01-485 5358) A Witness/Stump/The Shrubs/Nyah Fealties
LONDON Lee Green Old Tigers Head (01-851 6373) Arch Criminals/Children Held Hostage/Union Of Fear
LONDON Margery Street New Merlin's Cave (01-837 2097) Wolves/The Swis
LONDON Old Bond Street Embassy (01-499 4793) Splash!
LONDON Oval Cricketers (01-735 3059) The Rapiers
LONDON Putney Half Moon (01-788 2387) Quarterdeck
LONDON Shepherd's Bush Wellington Hells Bells/April 16th
LONDON Stockwell Road Plough (01-274 3879) The Roosters
LONDON Wardour Street Wag Club (01-437 5534) Potato 5
LONDON Woolwich Tramshed (01-855 3371) Bill Atfield Quartet
MANCHESTER Band On The Wall (061-832 6625) Zoot And The Roots
MANCHESTER Cloud Nine (061-832 3350) The Danny Boys/East Side Of Heaven/Feast Of Friends/Italian Shoes
MONKS HORTON Black Horse The Dekorators
NEWCASTLE The Balloon The Party Girls
NEWCASTLE Tiffany's (612526) Fine Young Cannibals
NOTTINGHAM Oskar J Spielbergs Doctor Perkins
OXFORD Jericho Tavern (54502) Lester Moses/Pat Thomas/Rod Poole/Greg Kingston
PAIGNTON Festival Theatre (58641) Victoria Wood
ROMFORD Rezz (01-597 6181) The Babysitters
SINFIN The Fighting Cocks R Cajun And The Zydeco Brothers
SHOEBURNESS The Warehouse Rebel
STOCKTON Dovecot Arts Centre (611625) The Stan Tracey Quartet
STROUD Minch Old Lodge The Descendants Of Malachi/Positive Boredom
TELFORD Oakengates Town Hall (610163) Surface/Zapp/Chase
WAKEFIELD The Roundabout The Fugitives/Oberflex
WATERFORD The Bridge The Waterboys
WOLVERHAMPTON Cleveland Arms Damascus/Intrigue In Tangiers
YORK Lynx Club (646072) Ron Burnett

THURSDAY

10

ASHTON UNDER LYME Old Street Gamecock (061-344 0321) Victor Brox
BARNOLDSWICK Civic Hall Inside Information/Careless Elegance
BATH Moles Club (333423) Tropical Hearts
BEDFORD Claypot KGB
BETHERSDEN Royal Standard Gary Dean Band
BIRKENHEAD Stairways (051-647 6544) The Reverb Brothers
BIRMINGHAM NEC (021-780 4141) Depeche Mode
BIRMINGHAM Portland The Redskins
BLACKBURN Harvey's Bar The State
BOURNEMOUTH Pavilion Victoria Wood
BRACKNELL South Hill Park Arts Centre (27272) The Zebras
BRADFORD 1 In 12 Club (734519) The Wedding Present/3rd Circle/Little Brother
BRENTFORD High Street Red Lion (01-571 6878) Red Hot 'N' Blue/Riverside Trio
BRISTOL Fleece And Firkin (277150) Fear Of Darkness
BRISTOL Old Profanity Showboat (293301) Unity Station/Bishops Of Durham/The Vanishing Point
BURNLEY Cats Whiskers (26531) Die Laughing
CANTERBURY Alberry's Wine Bar (452378) The Sleazybeats
COLCHESTER Arts Centre (577301) Arild Anderson Quintet

CORK Connolly Hall The Waterboys
CROYDON London Road Cartoon (01-688 4500) The Sirens
CROYDON Underground (01-760 0833) The Go-Betweens
DARLINGTON Bowes Wine Bar (462579) She
DEAL Black Horse Hotel Birt's Boogie Band
DEWSBURY The Entertainer (463790) General Wolf
DUDLEY JB's (53597) Scimitar
DUDLEY Jinx's Cut Throat Jake/FBI
DUDLEY Wolverhampton Street Crown (54099) Mouth Mouth Mouth (Performer-poets special)
DUNFERMLINE Warehouse Plastic Surgery
EDINBURGH Playhouse (031-557 2590) Accept/Dokken
ELLESMERE PORT Ellesmere Arms (051-339 4578) Hammerfist
FOLKESTONE Tolls Tickled Pink
GRAVESEND Prince Of Wales Pink Lint
HARROGATE The Sidewalk ik/The Regal Sisters
HASTINGS Crypt (444675) Helter Skelter
HIGH WYCOMBE Nags Head (21758) Abyss
LETCHEWORTH Plinston Hall (672003) Perfect Disaster/Passion Theory/Victims Of The Pestilence
LONDON Battersea Park Road Latchmere (01-223 3549) Charm School
LONDON Camden Dublin Castle (01-485 1773) Irma And The Squirmers
LONDON Chalk Farm Enterprise (01-485 2659) My Bloody Valentine/Robin Robin Blood/I Ludicrous
LONDON Covent Garden Rock Garden (01-240 3961) Surfin' Dave And The Absent Legends/The Wait
LONDON Dean Street Gossips Luddy Samms And The Deliverers
LONDON Finsbury Park Sir George Robey (01-263 4581) The Hank Wangford Band/Rory McLeod
LONDON Fulham High Street Kings Head (01-736 1413) The Rave
LONDON Greenwich Tunnel Club (01-858 0895) Press Gang/Release The Geese
LONDON Hackney Brooksbys Walk Chat's Palace (01-986 6714) The Chat's Ratz
LONDON Hammersmith Clarendon (01-748 1454) The Last Salute
LONDON Herne Hill Half Moon (01-274 2733) The Ya Yas
LONDON Highgate Village Old Gate House The Broadcasters
LONDON Kilburn National Ballroom (01-328 3141) Shook Up!
LONDON Malden Road Gypsy Queen (01-485 9988) Team Ten
LONDON Mornington Crescent Camden Palace (01-387 0428/9) Sad Among Strangers
LONDON Oval Cricketers (01-735 3059) Quarterdeck
LONDON Oxford Street 100 Club (01-636 0933) Urban Dogs/Red Letter Day/Bazooka Joe
LONDON Palmers Green The Fox (01-886 9674) Bottom Line
LONDON Portobello Acklam Road Bay 63 (01-960 4590) We've Got A Fuzzbox And We're Gonna Use It/The Soup Dragons/Miaow
LONDON Putney Half Moon (01-788 2387) Wes McGhee's Texas Allstars
LONDON Putney Zeeta's (01-785 2101) Mannoventura
LONDON Shepherd's Bush Wellington So What/Haven
LONDON Stockwell Road Plough (01-274 3879) Charlie Hart 251
LONDON Sydenham Greyhound Jungr And Parker
LONDON West India Dock Road Buccaneer (01-515 2048) The Reactors
LONDON Woolwich Tramshed (01-855 3371) Dumpty's Rusty Nuts
MANCHESTER Band On The Wall (061-832 6625) Stan Tracey Quartet
MILTON KEYNES Bletchley Compass Club Wild Willy Barret/Stephen Two Names
NOTTINGHAM Basford Horse And Jockey Doctor Perkins
NOTTINGHAM Mardi Gras (862368) Bobbin' John
PETERBOROUGH Crown The Wacky Backy Boogie Band
PORTSMOUTH Basins Club (821551) Buddy Curtess And The Grasshoppers/The Shakin' Sharks
PRESTON Raiders Club Fragile Friends
ROMFORD Rezz Club (01-597 6181) The Babysitters
SHEFFIELD Charter Square Mona Lisa's (79657) Like Ice Like Fire
STOCKPORT Brookfields The Stiff
THANET Ozzies The Dunn Thing
WAKEFIELD Henry Boons (378216) UV Pop
WHITLEY BAY Royal Banqueting Hall (531307) The Party Girls
WOKINGHAM Angies (789912) The Nashville Teens
WOLVERHAMPTON Scruples (53754) Strap On Jack/Wulf
YORK Lynx Club (646072) Harlequin



FINE YOUNG CANNIBALS get spotted

FRIDAY

11

BATH Moles Club (333423) The Boys Wonder
BRADFORD Manningham Lane Royal Standard (727898) Best Way To Walk/Friends Of The Family/The Fab Nevilles
BRENTFORD High Street Red Lion (01-571 6878) John Otway
BRISTOL Hippodrome Victoria Wood
BRISTOL Tropic Club (49875) Cot Valley/The Claytown Troupe

CAMBRIDGE Man In The Moon Arild Anderson Quintet
CARDIFF Bogey's (26168) Sheer Kaan
CARDIFF Casablanca (28836) The Co-Stars
CHERTON White Lion Hotel Geneva
CROYDON London Road Cartoon (01-688 4500) Juice On The Loose
DOVER Louis Armstrong (204759) Touchy People
DUBLIN Olympic Ballroom (754027) The Waterboys
DUDLEY JB's (53597) Goat's Don't Shave
DURHAM Fowlers Yard Red London/The Hangmen
EVERSLEY The Lamb Boogie Chillen
FELIXSTOWE Cavandish Hotel Chaser
FETCHAM Riverside (375713) Absent Friends/Back 2 Back
FOLKESTONE Bottom's Maroonedogs
GLASGOW Barrowlands (041-552 4601) Fine Young Cannibals
GLASGOW Jackman's ik/The Regal Sisters
GLASGOW Venue (041-332 3874) FM
GLYNNEATH Rugby Club Kooga
GRAVESEND Prince Of Wales None The Wiser
GRAVESEND Red Lion (66127) Bad English
HARLOW The Square (25594) The Ultimate
HIGH WYCOMBE White Horse Radio Activity
ILKLEY Kings Hall Harlequin
LEAMINGTON SPA Hodcarrier (29361) Condemned 84
LEICESTER Princess Charlotte (553956) Chrome Molly
LETCHEWORTH Plinston Hall (672003) Bordeaux
LONDON Barnet High Street Red Rag Club (01-499 5189) Rubella Ballet/Shark Taboo/Hubert The Tree
LONDON Brixton Fridge (01-326 5100) The Happy End
LONDON Brixton Old White Horse (01-274 5537) Jungr And Parker
LONDON Camden Dublin Castle (01-485 1773) The Wes McGhee Band
LONDON Covent Garden Rock Garden (01-240 3961) Gee Mr Tracey/Red Harvest
LONDON East Sheen The Bull Voyeur/49 Scream
LONDON Finsbury Park Sir George Robey (01-263 4581) Blues 'N' Trouble
LONDON Fulham High Street Kings Head (01-736 1413) The Steve Gibbons Band
LONDON Greenwich Tunnel Club (01-858 0895) B-Sharp
LONDON Hackney Brooksbys Walk Chat's Palace (01-986 6714) Potato 5
LONDON Hammersmith Clarendon (01-748 1454) The Wigs/The Men
LONDON Herne Hill Half Moon (01-274 2733) The Mystery Girls
LONDON Kensington Gore Royal Albert Hall (01-589 8212) Jennifer Rush
LONDON Kentish Town Town And Country Club (01-267 3334) Jamie Wednesday
LONDON Limes Grove Lewisham Labour Club (01-852 3921) Forest Hillbillies
LONDON North Finchley Torrington (01-445 4710) Steve Marriot's Packet Of Three
LONDON Oval Cricketers (01-735 3059) Boogie Brothers Blues Band
LONDON Oxford Street 100 Club (01-636 0933) Dudu Pukwana's Zila
LONDON Palmers Green The Fox (01-886 9674) Hank Wangford/Rory McLeod
LONDON Putney Half Moon (01-788 2387) Rent Party
LONDON Putney Zeeta's (01-785 2101) Cayenne
LONDON Shepherd's Bush Hotel Art Hammer Duo
LONDON Stockwell Road Plough (01-274 3879) Stevie Smith And The Band
LONDON Walthamstow Royal Standard (01-521 3172) The Larry Miller Band
LONDON West India Dock Road Buccaneer (01-515 2048) American Typewriter
LOUGHBOROUGH The Greyhound We've Got A Fuzzbox And We're Gonna Use It
LUDLOW Compasses The Membranes
LUTON 244 Club Citizen Cain
MANCHESTER Band On The Wall (061-832 6625) Divine Inspiration
MANCHESTER Gallery (061-832 3597) Mouth Mouth Mouth (Performers/poets special)
MANCHESTER International (061-224 5050) The Go-Betweens/Wild Flowers
MANCHESTER Royton The Railway Charlotte And The Children Of Sin
MANCHESTER Stockport College Of Technology The Blue Meanies
NEWCASTLE Mayfair (323109) Accept/Dokken
NORWICH Moulin Rouge (628708) Street Life/Rizlas/The Decadent Herbs
ORKNEY The Kirkwall Casablanca Club Tony O'Neill/Earthworks
PORTSMOUTH Rock Garden (21992) Dumpty's Rusty Nuts
POOLE Halfway Hotel 141 Club Helter Skelter
RAWENSTALL Queen's The State
READING London Street Paradise (576847) The Deltas/Coffin Nails
SCUNTHORPE Baths Hall (842332) New Model Army/Big Red Gun
ST IVES Seven Wives KGB
STOCKTON Dovecot Arts Centre (611625) Black/Shy Reptiles
SWANSEA Coach House (54602) The Vanishing Point
TAMWORTH Dorton Village Hall Dream Factory
TELFORD Townhouse Phantom/Demonaxe
WALASEY The Leasowe (051-677 5687) The Stiffs
WASHINGTON Arts Centre (4166440) She
WOKINGHAM Angies (789912) Blood Oranges
WORCESTER Forrester's Arms Merlyn
WORTHING Assembly Hall (20221) The Searchers
YORK Lynx Club (846072) Blues Power

SATURDAY

12

ASHFORD Old Prince Of Wales Night Life
AYCLIFFE King Lear Saturn Skies
BANGOR Students Union Jazz Room Third Spain/Franchi
BATH London Road Longacre Hall Antisept
BATH Pavilion (25628) Half Man Half Biscuit/Jonah And The Wall
BATH Moles Club (333423) Chris Sutton
BEDFORD Load Of Hay Antz Avenue
BIRMINGHAM Snowhill Centre (021-233 2599) Sommerville
BIRMINGHAM Triangle The Go-Betweens/Rumblefish
BOURNEMOUTH Town Hall (22066) John Otway/Boo To The Goose/Readers Wives
BRADFORD Manningham Lane Royal Standard (727898) Mouth Mouth Mouth (Performers-Poets Special)
BRENTFORD High Street Red Lion (01-571 6878) Juissance
BRIGHTON Zap Club Bad Tune Men/All The Daughters/The End (Lunch)
BRISTOL Lansdowne Hotel Boogie Chillen
BRISTOL Park Row Upstairs Club The Membranes/The Janitors/Carlton B Morgan And The Supernormals
BRISTOL Tropic Club (49875) The Godfathers
BRISTOL Yesterdays (297690) Dumpty's Rusty Nuts
CARLISLE Sands Centre New Model Army
COVENTRY Hand And Heart (618037) Icons Of Filth/Dirge/Death Warmed Up/Creatures Of Oblivion/The Varukers
CROSSKEYS Institute (270301) Kooga
CROYDON London Road Cartoon (01-688 4500) Steve Walley (Lunch) The Dave Markee Band (Eve)
DUDLEY JB's (53597) The Larry Miller Band
EDINBURGH Queens Hall (031-668 2117) Fine Young Cannibals
GALWAY Sea Point Bar (62810) The Waterboys
GLASGOW The Dourne (01-649 2745) Trident
HEANOR The Rays Arms (712941) Paras Bulba
HULL Adelphi (48216) Bogshed/AC Temple/1st International/Fishwives
KINGSTON Tolworth Recreation Centre No More Bloody Destruction/Maniac/Anathema/Throbs/Menace Dancers
KIRKCALDY St Clair Tavern Ghost Train/Oi Polloi (CND Benefit)
LIVERPOOL Croteth Comprehensive Parkside Wing The Redskins/The Farm/The High Five/Levi Tafari (Benefit gig)
LONDON Acton High Street Bumbles (01-992 3308) Bad Karma Beckons
LONDON Brixton Fridge (01-326 5100) Dance Exchange
LONDON Brixton Old White Horse (01-274 5537) The Beloved/Vee V V
LONDON Camden Dublin Castle (01-485 1773) The Balham Alligators/The Panic Brothers
LONDON Covent Garden Rock Garden (01-240 3961) Rights Reserved
LONDON Dalston Rio Cinema (01-254 6677) The Tommy Chase Quartet (Absolute Beginners Party)
LONDON Donmar Warehouse Arild Anderson Quintet
LONDON Finsbury Park Sir George Robey (01-263 4581) Wilko Johnson

S H I F T

LONDON Fulham High Street Kings Head (01 736 1413) **The Boogie Brothers Blues Band**
LONDON Fulham Swan (01-385 1840) **April 16th/Marked Deck**
LONDON Greenwich Tunnel Club (01-858 0895) **Crackshots/The Choir**
LONDON Hackney Brooksbys Walk Chat's Palace (01-986 6714) **The In-Stinks/Teahouse Camp/Mick The Poet/Cory Spondance**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **The Len Bright Combo**
LONDON Hammersmith Clarendon (01-748 1454) **Restless/The Deltas/Wigsville Spliffs/The Caravans/DTA Mission**
LONDON Herne Hill Hall Moon (01-274 2733) **Heyday/From School To America**
LONDON Kentish Town Castle **Strange Frontier**
LONDON Liverpool Road Pied Bull (01-837 3218) **African Connection**
LONDON Margery Street New Merlins Cave (01-837 2097) **The X-Men/The Cannibals**
LONDON Oval Cricketers (01-735 3059) **Meantime**
LONDON Palmers Green The Fox (01-886 9674) **Stan Webb's Chicken Shack/The Glitterband/The Catatonics**
LONDON Putney Half Moon (01-788 2387) **Juice On The Loose**
LONDON Putney Zeeta's (01-785 2101) **Lindsay Holiday**
LONDON Southall Football Club **Aquila/Knightshade**
LONDON Wandsworth Road Pub Continental (01-622 4824) **The Reactors**
LONDON West India Dock Road Buccaneer (01-515 2048) **The Boss**
LUTON Switch Club Elephant And Tassie (38825) **The Last Salute**
MANCHESTER Band On The Wall (061-832 6625) **Rock Ola/The Vanishing Point**
MANCHESTER Gallery (061-832 3597) **Judge Happiness/New Morning**
MANCHESTER International (061-224 5050) **Miracle Legion**
MANSFIELD Broughton Social Club **Just Blue**
NEWTON SOLNEY Live-Aid R Cajun And The Zydeco Brothers (Mid-day)
NORWICH Festival House (621769) **KGB**
NORWICH Shirehall Colin Cross' **Lonely Tarts Club Band/Electric Co**
OLDHAM Crompton Cricket Club **The Fifteenth**

DUDLEY Courthouse **Indecent Assault/Fun Arcade**
DUDLEY JB's (53597) **The Steve Gibbons Band**
EDINBURGH Kings Theatre (031-229 1201) **Victoria Wood**
EDINBURGH Playhouse (031-557 2590) **Jennifer Rush**
FETCHAM Riverside (375713) **Chatshow/Sun House Opera**
GLASGOW Lucifers (041-552 1575) **Red Hot 'N' Blue**
GLOUCESTER Brunels **Ayto**
GODALMING Chiddingfold Club **Mike Reid**
HULL Tower (228110) **The Redskins**
KINGSTON Dolphin (01-546 1630) **The Pier**
LEICESTER Princess Charlotte (553956) **Maurice Coleman (Lunch)**
LIVERPOOL Everyman Bistro (051-709 4776) **Fragile Friends**
LLANRHAN RFC (222209) **Engine**
LONDON Battersea Park Road Latchmere (01-223 3549) **Dave Kelly**
LONDON Covent Garden Rock Garden (01-240 3961) **Marble Arch/Accent**
LONDON Douglas Way Albany Empire (01-691 3333) **Loudon Wainwright III**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Iggy Quail And Friends (Lunch) Brass Monkeys (Eve)**
LONDON Frith Street Ronnie Scotts (01-439 0747) **Harvey And The Wallbangers**
LONDON Fulham High Street Kings Head (01-736 1413) **Freddie White Band**
LONDON Kentish Town Town And Country Club (01-267 3334) **Kleer**
LONDON Hammersmith Crisp Road Riverside (01-748 3354) **Ian Ballantine**
LONDON Liverpool Road Pied Bull (01-837 3218) **Elephant**
LONDON North Finchley Torrington (01-445 4710) **The Balham Alligators**
LONDON Oval Cricketers (01-735 3059) **London Apaches**
LONDON Putney Half Moon (01-788 2387) **Wilko Johnson**
LONDON Stockwell Road Plough (01-273 3879) **Ken Wood And The Mixers**
LONDON Twickenham Cabbage Patch **Aunt Fortescue's Bluesrockers**
MAIDSTONE Hazlitt Theatre (58611) **Arild Anderson Quintet**
MANSFIELD Pleasley Working Mens Club **Just Blue**
MONKS HORTON Black Horse **Maroondogs**
NORTHAMPTON Old Five Bells **The Wacky Backy Boogie Band**

LONDON Greenwich Tunnel Club (01-858 0895) **The Shining**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **Trumpets And Raspberries**
LONDON Hammersmith Clarendon (01-748 1454) **Silent Arcade/Two Lost Sons**
LONDON Kentish Town Bull And Gate (01-485 5358) **Eden**
LONDON Liverpool Road Pied Bull (01-226 8180) **Etheridge/Eyre/Catz/McKenna**
LONDON Margery Street New Merlins Cave (01-837 2097) **The 6/Rhythmic Pastime**
LONDON Oval Cricketers (01-735 3059) **Freddie White**
LONDON Putney Half Moon (01-788 2387) **Brass Monkey**
LONDON Wardour Street Wag Club (01-437 5534) **Team Ten**
LONDON Woolwich Tramshed (01-855 3371) **Bored Directors/Party Games/Before The War**
MANCHESTER Band On The Wall (061-832 6625) **Helen Watson**
MANCHESTER International (061-224 5050) **Wainwrights/Feast Of Friends/Tier Garden**
READING London Street Paradise Club **The Three Johns**
SOUTHAMPTON Riverside (436840) **Chatshow**
STOKE Shelleys (32209) **IQ**

TUESDAY

15

BIRMINGHAM Powerhouse (021-643 4715) **Fine Young Cannibals**
BOLTON Hawthorne's Piano Bar **Fragile Friends**
BRENTFORD High Street Red Lion (01-571 6878) **Pride Of Passion**
BRIGHTON Club Savannah **The Mighty Lemon Drops**
BRIGHTON Escape Club (606906) **The Go-Betweens/15 Locks**
BRISTOL Roky's **IQ**



THE WATERBOYS' Mike Scott gets spotty

OXFORD Pennyfarthing (246007) **Zeb Dragon/Lazy**
PLUCKLEY The Ghost English Rogues
READING Cap And Gown (586006) **Fair Exchange**
SEVENOAKS Frog And Bucket **Buffalo Phil's Blues Band**
ST NEOTS South Street Kings Head **Tyrade**
STAFFORD Northend Club **The Krewmen/Stargazers**
SUTTON ASHFIELD Golden Diamond **Splitz**
THURSO Features **Tony O'Neill/Earthworks**
WHITCHURCH White Bear **Badger**
WISHAW Heathery Bar (72957) **FM**
WITTERING Youth Centre **New Emotion**
WOKINGHAM Angies (789912) **The Steve Whalley Band**
WOLVERHAMPTON Scruples (53754) **Steve Marriots Packet Of Three**
WORCESTER West Midlands Arms **Merlyn**
YORK Lynx Club (645072) **The Neil Davis Grop**
YORK Spotted Cow **Pyjama Party**

SUNDAY

13

ALDERSHOT The Volunteer **Boogie Chillen**
ASHFORD Jolly Miller **Dekorators**
ASHTON UNDER LYME Old Street Gamecock (061-334 0321) **Sinners Refuge**
AYR Rumours **Easter Parade/The Galloping Gunshot Boys**
BISHOP STORTFORD Triad Cajun Club (55924) **Up In Arms**
BRENTFORD High Street Red Lion (01-571 6878) **The Amazing Rhythm**
Burglars/Footloose (Lunch) The Scheme (Eve)
BRIGHTON Escape Club (606906) **The Three Johns/The Unbelievables/Strumpet City**
BRISTOL Hippodrome (299444) **Depeche Mode**
BURNLEY White Hart **Inside Information**
CHIPPENHAM Goldiggers (656444) **Amazulu/Rouen**
COLCHESTER The Works **The Go-Betweens**
CROYDON London Road Cartoon (01-688 4500) **Answers On A Postcard (Lunch)**
The Mick Clarke Band (Eve)

SEABROOK Fountain Hotel **Steve Cameo**
SHEFFIELD Limit Club (730940) **Pink Peg Slax**
STAFFORD Roosters **Lip Service (Lunch)**
WOKINGHAM Angies (789912) **John Otway**
WOLVERHAMPTON Scruples (53754) **Zodiac Mindwarp And The Love Reaction**

MONDAY

14

AMBLESIDE Zeffereillis **Arild Anderson Quintet**
ASHTON UNDER LYME Old Street Gamecock (061-344 0321) **Diversion Ends**
BATH Moles Club (333423) **Dreamscape**
BIRKENHEAD Stairways (051-647 6544) **FM**
BOURNEMOUTH International Centre (292476) **Depeche Mode**
BRADFORD St Georges Hall (752000) **Fine Young Cannibals**
BRENTFORD High Street Red Lion (01-571 6878) **Speakeasy**
CROYDON London Road Cartoon (01-688 4500) **Wall To Wall**
DARLINGTON Imperial Hotel (82311) **The Party Girls**
DUNSTABLE Wheatshaf (62571) **Spiteful Child**
EDINBURGH Lothian Road Rumours **The Membranes/BMX Bandits/Rote Kapelle**
GLASGOW Pavilion (041-322 0478) **Victoria Wood**
KIRKHAM Rumsters (682566) **The Stiffs**
LEEDS Polytechnic City Site (430171) **The Redskins**
LEEDS Warehouse (468287) **Pink Peg Slax**
LONDON Battersea Park Road Latchmere (01-223 3549) **Explained Emma**
LONDON Camden Dublin Castle (01-485 1773) **The Vulcans**
LONDON Covent Garden Rock Garden (01-240 3961) **Hiro's In Vogue/Major Flood**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Steve Marriot's Packet Of Three**
LONDON Fulham High Street Kings Head (01-736 1413) **Cubic Wives/Fast Flowers/Auntie And The Men From Uncle**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Banned From Uncle**
LONDON Greek Street Le Beat Route (01-734 6308) **The Criminals/Tin Gods/Children Held Hostage/Rage Of Angels**

BRISTOL Tropic Club (49875) **Dig Vis Drill/Midnight Choir/Screaming Trees/Henry Normal**
CHERTSEY Bridge Road Galleon **Le Bengier**
CROYDON London Road Cartoon (01-688 4500) **High Contact**
GLASGOW Hope Street Blackjacks **The Graduates**
LEEDS Coconut Grove (455718) **The Ronnie Scott Quintet**
LEICESTER The Braunstone **Arild Anderson Quintet**
LEICESTER Princess Charlotte (553956) **Rockin' Ronnie And The Bendy Ruperts**
LONDON Battersea Park Road Latchmere (01-223 3549) **Rhubarb Tarts**
LONDON Camden Dublin Castle (01-485 1773) **Explained Emma**
LONDON Covent Garden Rock Garden (01-240 3961) **Albania**
LONDON Cicklewood Lane Production Village Hog's Gunt (01-450 8969) **The Reactors**
LONDON Ealing Lucky's Bar (01-997 8859) **Brazilia 86**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Freddie White Band**
LONDON Fulham Street Kings Head (01-736 1413) **The Toucans**
LONDON Hammersmith Clarendon (01-748 1454) **Jonestown/Second Cousin**
LONDON Liverpool Road Pied Bull (01-837 3218) **Carol Grimes**
LONDON Margery Street New Merlins Cave (01-837 2097) **The Actors/Sachmo Nightmare**
LONDON Oval Cricketers (01-735 3059) **Miracle Legion**
LONDON Oxford Street 100 Club (01-636 0933) **Potato 5**
LONDON Putney Half Moon (01-788 2387) **Meantime**
MANCHESTER Band On The Wall (061-832 6625) **Juanita Wouldn't Like It**
MANCHESTER Hacienda (061-236 5051) **Big Audio Dynamite**
MANCHESTER Oldham Union Street Grey Horse **The Dead Heroes**
NEWCASTLE Madsons (324910) **The Party Girls**
OSMOTHERLY Queen Catherine **Skidmarks**
PRESTON Guildhall (21721) **Victoria Wood**
READING London Street Paradise Club (56847) **Biopic Buldonis/Ozric Tentacles**
RIPON Brontes **UV Pop**
SHEFFIELD City Hall (735295) **Jennifer Rush**
SHEFFIELD Leadmill (754500) **The Redskins**
STOCKTON Dovecot Arts Centre (611625) **Deja**
STROUD The Railway **Merlyn**
WINDSOR Arts Centre (859336) **Radioactive Camel/The Lemon Daughters**
YORK Spotted Cow **Lazy**

CHART

UK SINGLES

- 1 1 LIVING DOLL Cliff Richard & The Young Ones WEA
- 2 8 A DIFFERENT CORNER George Michael CBS
- 3 4 WONDERFUL WORLD Sam Cooke RCA
- 4 3 YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76-86) The Real Thing PRT
- 5 14 ROCK ME AMADEUS Falco A&M
- 6 6 PETER GUNN Art Of Noise With Duane Eddy China
- 7 2 TOUCH ME (I WANT YOUR BODY) Samantha Fox Jive
- 8 9 A KIND OF MAGIC Queen EMI
- 9 19 SECRET LOVERS Atlantic Starr A&M
- 10 5 ABSOLUTE BEGINNERS David Bowie Virgin
- 11 25 E=MC² Big Audio Dynamite CBS
- 12 20 OVERJOYED Stevie Wonder Motown
- 13 7 CHAIN REACTION Diana Ross Capitol
- 14 31 TRAIN OF THOUGHT A-ha Warner Brothers
- 15 16 LOVE COMES QUICKLY Pet Shop Boys Parlophone
- 16 10 KYRIE Mr Mister RCA
- 17 11 KISS Prince & The New Power Generation Warner Brothers
- 18 27 HELLO DARLING Tippa Irie Priority
- 19 29 C'MON C'MON Bronski Beat Forbidden Fruit
- 20 12 HI HO SILVER Jim Diamond A&M
- 21 33 HAVE YOU EVER HAD IT BLUE The Style Council Polydor
- 22 13 DIGGING YOUR SCENE The Blow Monkeys RCA
- 23 15 MOVE AWAY Culture Club Virgin
- 24 39 THE FINEST S.O.S. Band Tabu
- 25 17 MANIC MONDAY The Bangles CBS
- 26 — ALL THE THINGS SHE SAID Simple Minds Virgin
- 27 22 SHELLSHOCK New Order Factory
- 28 18 THE HARLEM SHUFFLE The Rolling Stones CBS
- 29 35 IS YOUR LOVE STRONG ENOUGH Bryan Ferry EG
- 30 36 THE POWER OF LOVE/DO YOU BELIEVE IN LOVE Huey Lewis & The News Chrysalis
- 31 28 WHEN THE GOING GETS TOUGH THE TOUGH GET GOING Billy Ocean Jive
- 32 21 THEME FROM NEW YORK NEW YORK Frank Sinatra Reprise
- 33 41 THE THINGS THE LONELY DO Amazulu Island
- 34 23 (NOTHING SERIOUS) JUST BUGGIN' Whistle Champion
- 35 — LOOK AWAY Big Country Mercury
- 36 24 LOVE MISSILE F1-11 Sigue Sigue Sputnik Parlophone
- 37 30 NO ONE IS TO BLAME Howard Jones WEA
- 38 32 THE HONEYTHIEF Hipsway Mercury
- 39 47 WHAT HAVE YOU DONE FOR ME LATELY Janet Jackson A&M
- 40 34 DARE TO DREAM/BOTH SIDES NOW Viola Wills Streetwave
- 41 — SERIOUS Serious Intention London
- 42 49 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 43 36 ROCK ME TONIGHT Freddie Jackson Capitol
- 44 — AFTER ALL THESE YEARS Foster & Allen Ritz
- 45 — A BROKEN HEART CAN MEND Alexander O'Neal Tabu
- 46 37 IF YOU WERE HERE TONIGHT Alexander O'Neal Tabu
- 47 43 HOW WILL I KNOW Whitney Houston Arista
- 48 — MARLENE ON THE WALL Suzanne Vega A&M
- 49 38 CANDYMAN Siouxsie & The Banshees Wonderland
- 50 — CAN'T WAIT ANOTHER MINUTE Five Star Tent

REGGAE TENS

PRE-RELEASE

- 1 MOTHER CUSSING Papa San Supreme
- 2 RUN DOWN THE WORLD Nitty Gritty Jammys
- 3 PABLO IN THE DANCE Augustus Pablo Rockers International
- 4 UP-WAREIKA HILL Augustus Pablo Rockers International
- 5 PURE WORRIES Tetrack Rockers International
- 6 WATCHDOG Delroy Williams Rockers International
- 7 COST OF LIVING Half Pint Taxi
- 8 BAD GIRL King Everal Jammys
- 9 AIN'T NOBODY MOVE ME Sugar Minott Taxi
- 10 NEVER GONNA GIVE YOU UP Leroy Sibbles Thunderbolt

DISCO

- 1 HELLO DARLING Tippa Irie UK Bubbblers
- 2 STROLLING ON Maxi Priest 10
- 3 IT'S A ROMANCE/I'M A CHANGED MAN One Blood Level Vibes
- 4 SHE LOVES ME NOW Beres Hammond Greensleeves
- 5 HERE I GO AGAIN Toyin Adekale Criminal Record
- 6 LEGAL WE LEGAL/MIX UP King Kong Greensleeves
- 7 CAN'T BUY ME LOVE Bonito Starr New Generation
- 8 CAN'T STAND THE PRESSURE Al Campbell Greensleeves
- 9 TWO TO TANGO/HOT STUFF Junior Delgado Fashion
- 10 BUBBLE WITH I Asher Senator Fashion

UK ALBUMS

- 1 1 HITS 4 Various CBS/WEA
- 2 2 BROTHERS IN ARMS Dire Straits Vertigo
- 3 12 PLEASE Pet Shop Boys Parlophone
- 4 — PARADE Prince & The New Power Generation Paisley Park
- 5 6 DIRTY WORK The Rolling Stones CBS
- 6 4 WHITNEY HOUSTON Whitney Houston Arista
- 7 — FROM LUXURY TO HEARTACHE Culture Club Virgin
- 8 7 NO JACKET REQUIRED Phil Collins Virgin
- 9 5 WELCOME TO THE REAL WORLD Mr Mister RCA
- 10 23 HUNTING HIGH AND LOW A-ha Warner Brothers
- 11 11 HYMNS ALBUM Huddersfield Choral Society HMV
- 12 3 BLACK CELEBRATION Depeche Mode Mute
- 13 14 ROCKY IV Soundtrack Scotti Brothers
- 14 — STREET SOUNDS 16 Various Streetsounds
- 15 8 HITS FOR LOVERS Various Epic
- 16 10 EATEN ALIVE Diana Ross Capitol
- 17 19 5150 Van Halen Warner Brothers
- 18 21 ONCE UPON A TIME Simple Minds Virgin
- 19 9 GREATEST HITS Frank Sinatra Reprise
- 20 13 HOUNDS OF LOVE Kate Bush EMI
- 21 15 BE YOURSELF TONIGHT Eurythmics RCA
- 22 17 THE COLOUR OF SPRING Talk Talk EMI
- 23 25 GO WEST Go West Chrysalis
- 24 29 ABSOLUTE BEGINNERS Soundtrack Virgin
- 25 18 ALEXANDER O'NEAL Alexander O'Neal Tabu
- 26 31 ISLAND LIFE Grace Jones Island
- 27 32 LIKE A VIRGIN Madonna Sire
- 28 16 ELECTRO II Various Streetsounds
- 29 22 BALANCE OF POWER Electric Light Orchestra Epic
- 30 24 LITTLE CREATURES Talking Heads EMI
- 31 27 THE BROADWAY ALBUM Barbra Streisand CBS
- 32 35 THIS IS BIG AUDIO DYNAMITE Big Audio Dynamite CBS
- 33 28 CUTS LIKE A KNIFE Bryan Adams A&M
- 34 42 PROMISE Sade Epic
- 35 26 JONATHAN KING PRESENTS THE BEST OF ENTERTAINMENT FROM THE USA Various Stylus
- 36 37 THE DREAM OF THE BLUE TURTLES Sting A&M
- 37 33 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 38 46 ALONE Nana Mouskouri Philips
- 39 39 ROCK ME TONIGHT Freddie Jackson Capitol
- 40 20 NIGHT BEAT II Various Stylus
- 41 43 MASTERS OF METAL Various K-Tel
- 42 30 DIFFERENT LIGHT The Bangles CBS
- 43 48 THE FIRST ALBUM Madonna Sire
- 44 34 MATT BIANCO Matt Bianco WEA
- 45 36 ROCK A LITTLE Stevie Nicks Parlophone
- 46 40 KIND OF AMERICA Costello Show F Beat
- 47 49 BIG WORLD Joe Jackson A&M
- 48 — MEAN BUSINESS The Firm Atlantic
- 49 44 SPORTS Huey Lewis & The News Chrysalis
- 50 38 9012 LIVE Yes Atco

Compiled by MRIB



TIPPA IRIE: hat's entertainment

ALBUMS

- 1 THE MARSHALL Coco-Tea Jammys
- 2 ON THE BEACH The Paragons Treasure Isle
- 3 TURBO CHARGED Nitty Gritty Greensleeves
- 4 STRUGGLING Mighty Diamonds Live And Learn
- 5 WILDFIRE John Holt And Dennis Brown Tads
- 6 COMPUTERISED DUB Prince Jammy Greensleeves
- 7 WHAT ONE RIDDIM CAN DO Various Artists Germain
- 8 DANCEHALL SESSION King Kong World Enterprise
- 9 RISING SUN Augustus Pablo Greensleeves
- 10 REGGAE HITS VOLUME 3 Various Artists Ethnic Fight

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



SAM FOX: body double

SOUNDS TRACKS

Dave Henderson

KKKKREMLIN Eugene Chadbourne forthcoming Food LP track
 GODSTAR Psychic TV superbly strange TOPY 45
 IN THE TOWN OF FORGOTTEN TALENT Foster-Pilkington Rockin' Horse 45

Richard Cook

THE HEAT OF HEAT Patti Austin Kwest 45
 I'M SAVING SATURDAY NIGHT FOR YOU Cliff Carlisle Old Timey LP track
 BOW STREET RUNNER The Bow Street Runners Decca 45

Glyn Brown

ANOTHERLOVERHOLENYOHEAD Prince Warner Brothers track
 TRUTH OR DARE Shirley Muddock Elektra 45
 DRAG RACING Big Stick Recess 45

Hugh Fielder

PARADE Prince Warner Bros LP
 SLEDGEHAMMER Peter Gabriel Virgin 45
 DIG YOURSELF Barrence Whitfield And The Savages Rounder

Kevin Murphy

FREEZE OUT Hula Red Rhino 12 inch
 TWITCH Ministry Warner Brothers LP
 VICTORIALAND Cocteau Twins 4AD LP

Tony Mitchell

PARADE Prince Warner Bros LP
 MANIC MONDAY The Bangles CBS 45
 PETER GUNN Art Of Noise With Duane Eddy China

Neil Perry

PARADE Prince Warners Bros LP
 GUN SHY Screaming Blue Messiahs WEA LP
 HARDLY GETTING OVER IT Husker Du WEA LP track

Tony Stewart

E=MC² Big Audio Dynamite Mute
 CHANGE IT Stevie Ray Vaughan Epic
 TV ADS Tom Waits Collector's Video

LIKELY LADS

- 1 YOU'LL GET YOUR MONEY, YOU'LL GET YOUR MONEY
- 2 THELMA PET, WHERE'S ME BREAKFAST?
- 3 I SACRIFICED THE BEST YEARS OF MY LIFE FOR THAT FELLA, AND NOW HE TELLS ME HE'S GETTING MARRIED
- 4 YOU BASTARD, YOU BASTARD
- 5 WHATEVER YOU DO, DON'T MENTION DEIRDRE BIRCHWOOD
- 6 DONCASTER HASN'T GOT A LATIN QUARTER, HAS IT?
- 7 WHO DID YOU EXPECT, THE CREATURE FROM THE BLACK LAGOON
- 8 JUST TIME FOR A SWIFT HALF IN THE BLACK HORSE
- 9 BOB FERRIS, THIS IS YOUR LIFE
- 10 MUNCHEN-GLADBACH, THAT'S THE WEST HARTLEPOOL OF WEST GERMANY

Compiled by Ant and Pat The Muckers

A T T A C K

HOT METAL 60

SINGLES

- 1 — WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 2 2 THESE DREAMS Heart Capitol
- 3 6 ROCK 'N' ROLL GIPSY Saxon Parlophone
- 4 1 THIS TIME Bryan Adams A&M
- 5 5 I CAN'T HOLD BACK Survivor Scotti Brothers
- 6 3 UNDER A RAGING MOON Roger Daltrey 10
- 7 7 SMOKIN' IN THE BOYS ROOM Motley Crue Elektra
- 8 8 SHOT IN THE DARK Ozzy Osbourne Epic
- 9 13 MARKET SQUARE HEROES Marillion EMI
- 10 16 SHAKE YOUR FOUNDATIONS AC/DC Atlantic
- 11 14 YOU'RE IN LOVE Ratt Atlantic
- 12 4 BURNING HEART Survivor Scotti Brothers
- 13 — AMBITIOUS Jeff Beck Epic
- 14 10 CREEPING DEATH Metallica Music For Nations
- 15 9 VOICES Russ Ballard EMI America
- 16 11 NIGHT RUN UFO Chrysalis
- 17 15 RUN TO THE HILLS Iron Maiden EMI
- 18 12 VICE VERSA Samson Capitol
- 19 18 RUNNING FREE Iron Maiden EMI
- 20 17 GARDEN PARTY Marillion EMI



METALLICA: no strings attached

ALBUMS

- 1 — 5150 Van Halen Warner Brothers
- 2 — MEAN BUSINESS The Firm Atlantic
- 3 1 MASTER OF PUPPETS Metallica Music For Nations
- 4 22 HEART Heart Capitol
- 5 2 CUTS LIKE A KNIFE Bryan Adams A&M
- 6 3 RECKLESS Bryan Adams A&M
- 7 6 UNDER LOCK AND KEY Dokken Elektra
- 8 5 SEVENTH STAR Black Sabbath Featuring Tony Iommi Vertigo
- 9 4 THE ULTIMATE SIN Ozzy Osbourne Epic
- 10 8 SPREADING THE DISEASE Anthrax Music For Nations
- 11 13 AFTERBURNER ZZ Top Warner Brothers
- 12 9 FINYL VINYL Rainbow Polydor
- 13 7 MISPLACED CHILDHOOD Marillion EMI
- 14 — UNVEILING THE WICKED Exciter Music For Nations
- 15 15 THEATRE OF PAIN Motley Crue Elektra
- 16 11 SURRENDER Joshua FM
- 17 14 ELIMINATOR ZZ Top Warner Brothers
- 18 23 FLY ON THE WALL AC/DC Atlantic
- 19 20 THE WEDGE Pallas Harvest
- 20 12 KAIZOKU-BAN Accept Portrait
- 21 28 ON A STORYTELLER'S NIGHT Magnum FM
- 22 30 COME OUT AND PLAY Twisted Sister Atlantic
- 23 17 BURNING AMBITION Chariot Shades
- 24 18 LIVE AFTER DEATH Iron Maiden EMI
- 25 16 DOUBLE TROUBLE LIVE Molly Hatchet Epic
- 26 19 INVASION OF YOUR PRIVACY Ratt Atlantic
- 27 26 PLAYS MONTEREY Jimi Hendrix Polydor
- 28 27 SCRIPT FOR A JESTER'S TEAR Marillion EMI
- 29 10 FATAL PORTRAIT King Diamond Roadrunner
- 30 29 DIFFERENT BREED Beltane Fire CBS

IMPORTS

- 1 — PLEASURE TO KILL Kreator Noise
- 2 3 RUSSIAN ROULETTE Accept Indisc
- 3 6 BRIEF ENCOUNTER Marillion EMI
- 4 5 TURBO Judas Priest CBS
- 5 — BEYOND THE PALE Fiona Atlantic
- 6 2 THE FINAL FRONTIER Keel Gold Mountain
- 7 4 THRILL OF A LIFETIME King Cobra Capitol
- 8 7 TAKE WHAT YOU WANT Hurricane Roadrunner
- 9 — FINAL STRIKE Backwater Disaster
- 10 — POWER LINES Jim Foster RCA

Compiled by Spotlight Research



DEPECHE MODE: black death

INDIE ALBUMS

- 1 1 BLACK CELEBRATION Depeche Mode Mute
- 2 2 A DATE WITH ELVIS The Cramps Big Beat
- 3 3 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 4 4 PAINT YOUR WAGON Red Lorry Yellow Lorry Red Rhino
- 5 5 BIG COCK King Kurt Stiff
- 6 — GREED Swans K.422
- 7 7 RUM, SODOMY AND THE LASH The Pogues Stiff
- 8 13 DAMNED BUT NOT FORGOTTEN The Damned Dojo
- 9 15 MAN IN A SUITCASE Ted Chippington Vindaloo
- 10 11 LOW-LIFE New Order Factory
- 11 8 WIRE PLAY POP Wire The Pink Label
- 12 6 LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS The Go-Betweens Beggars Banquet
- 13 18 THE SINGLES 81-85 Depeche Mode Mute
- 14 23 1979-1983 Bauhaus Beggars Banquet
- 15 12 LOVE The Cult Beggars Banquet
- 16 19 HELD DOWN TO VINYL ... AT LAST! The Guana Batz ID Records
- 17 14 CIRCUSES AND BREAD Durutti Column Benelux
- 18 9 FIRST AVALANCHE Rose Of Avalanche LIL
- 19 — POWER, CORRUPTION AND LIES New Order Factory
- 20 16 SEVEN SINGLES DEEP The Icicle Works Beggars Banquet
- 21 20 HATFUL OF HOLLOW The Smiths Rough Trade
- 22 22 TREASURE Cocteau Twins 4AD
- 23 17 LIFE'S A RIOT WITH SPY VS SPY Billy Bragg Go! Discs
- 24 10 THE OLD AND THE NEW A Certain Ratio Factory
- 25 — DREAMTIME The Cult Beggars Banquet
- 26 — GARLANDS Cocteau Twins 4AD
- 27 — BAD INFLUENCE The Robert Cray Band Demon
- 28 27 ANTHOLOGY VOLUME II Hawkwind Flicknife
- 29 — ROLLIN' THROUGH THE NIGHT Evan Johns & The H Bombs Alternative Tentacles
- 30 24 FLIP YOUR WIG Hüsker Dü SST

UNDERWATER

- 1 I HADDOCK DREAM Abba
- 2 WHALE MEET AGAIN Vera Lynn
- 3 LIKE A STURGEON Madonna
- 4 UNION OF THE SKATE Duran Duran
- 5 TROUT TO THE TOP The Style Council
- 6 TURTLE RAIN Prince
- 7 PLAICE OF SPADES Motorhead
- 8 GUPPY LOVE Donny Osmond
- 9 SILVER BREAM MACHINE David Essex
- 10 DON'T DRIVE MY CARP Status Quo

Compiled by the Welsh Willy Warmers Of Wolamaldo

POLITICIANS

- 1 KINNOCK ON WOOD Annie Stewart
- 2 MANIC MAGGIE The Bangles
- 3 HESELTINE YOU GO AWAY Paul Young
- 4 YOU LITTLE HEATH Feargal Sharkey
- 5 THE UNFORGETTABLE PRIOR U2
- 6 SON OF A MEACHER MAN Dusty Springfield

INDIE SINGLES

- 1 1 SHELLSHOCK New Order Factory
- 2 2 GODSTAR Psychic TV And The Angels Of Light Temple
- 3 3 THE TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 4 5 SWEETEST THING Gene Loves Jezebel Beggars Banquet
- 5 4 POGUETRY IN MOTION The Pogues Sbiff
- 6 6 XXSEX We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 7 10 SHEEP The Housemartins Go! Discs
- 8 8 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 9 17 ALL DAY LONG The Shop Assistants Subway Organisation
- 10 43 THIS DAMN NATION The Godfathers Corporate Image
- 11 7 GIVING GROUND The Sisterhood Merciful Release
- 12 9 STRIPPED Depeche Mode Mute
- 13 13 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 14 14 HOT GIRLS IN LOVE The Cherry Bombz Lick
- 15 20 SEETHROUGH The Guana Batz ID Records
- 16 12 EVERYTHING'S BRILLIANT The Membranes Intape
- 17 19 BLUE MONDAY New Order Factory
- 18 18 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 19 15 ONCE MORE The Wedding Present Reception
- 20 11 ONLY LOVE CAN BREAK YOUR HEART The Mint Juleps Stiff
- 21 16 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 22 34 SHE GREW UP Jake Burns & The Big Wheel Survival/Rigid Digits
- 23 21 TIME IS MONEY (BASTARD) Swans K.422
- 24 — RESERVATION Terry & Gerry Intape
- 25 32 SUB-CULTURE New Order Factory
- 26 — THE PERFECT KISS New Order Factory
- 27 28 RAYMONDE Raymonde Desire
- 28 24 HERE COMES THE MAN Boom Boom Room Fun After All
- 29 36 LET THEM EAT BOGSHEG Bogshed Vinyl Drip
- 30 48 BITTERSWEET New Model Army Quiet!
- 31 30 TINY DYNAMINE Cocteau Twins 4AD
- 32 31 UPSIDE DOWN The Jesus And Mary Chain Creation
- 33 40 BABY Chevalier Brothers Disques Cheval
- 34 25 KICK OVER THE STATUES The Redskins Abstract Dance/Priority
- 35 23 WHISTLING IN THE DARK Easterhouse Rough Trade
- 36 26 CUT THE CAKE The Wollhounds The Pink Label
- 37 27 SAY IT LOW Tools You Can Trust Red Energy Dynamo
- 38 — DAYS LIKE THESE Billy Bragg Go! Discs
- 39 35 THE FILTH AND THE FURY Icons Of Filth Mortarhate
- 40 29 FACES OF FREEDOM TDA (Test Dept) Some Bizzare
- 41 39 LA RAIN Rose Of Avalanche LIL
- 42 42 SPRING RAIN The Go-Betweens Beggars Banquet
- 43 47 IT WILL COME The Woodentops Rough Trade
- 44 22 THERESE Bodines Creation
- 45 45 LOVER AND CONFIDANTE Blue Aeroplanes Fire
- 46 49 GI 400 Blows/23 Skidoo Sadereal
- 47 — TOO MUCH IS NOT ENOUGH Last Few Days Touch
- 48 — V2 That Petrol Emotion Noise A Noise
- 49 46 BIBLE OF THE BEATS Age Of Chance Riot Bible
- 50 37 ECHOES IN A SHALLOW BAY Cocteau Twins 4AD

Compiled by Spotlight Research

UNDERWEAR

- 1 THE DRAWERS COME TUMBLING DOWN The Style Council
- 2 GOING IN WITH MY Y's OPEN David Soul
- 3 VEST FRIEND'S GIRL The Cars
- 4 BEAT SUSPENDER The Style Council
- 5 STOCKING LOUD AND CLEAR OMD
- 6 TIGHTS OUT UFO
- 7 BRA BRA BRA Trio
- 8 UNDERPANTS John Foxx
- 9 PANTY FEARS TWO The Associates
- 10 SUSPENDER DEVICE Stiff Little Fingers

Compiled by Sevy Squalo and The Viscount Inverness

- 7 ONCE BRITTAN TWICE SHY Ian Hunter
- 8 I HURD IT THROUGH THE GRAPEVINE Marvin Gaye
- 9 CHURCHILL OF THE POISON MIND Culture Club
- 10 OWEN THE SAINTS GO MARCHING IN Southampton FA Club squad

Bubbling Under...

- 11 STEELE THE NEED IN ME The Detroit Emeralds
- 12 LITTLE GUMMER BOY David Bowie/Bing Crosby
- 13 BENN Michael Jackson

Compiled by Sevy, Squalo and The Viscount Inverness

ROCK TECH

Four pages of guitars, amps and effects edited by Tony Mitchell

MARSHALL ART



STUDIO 15: all-valve power in a portable package

MARSHALL 4001 'STUDIO 15' VALVE COMBO £267 QQQ VVV

IN COMMON with more than a few guitarists, this is the one that I've been waiting for – a genuine, 100 per cent

all-valve Marshall, but one that won't deafen you (or shake the walls of the studio) even when you've got it singing and shrieking with full valve overdrive.

Despite its relatively tiny size (making it easily portable

– even for carrying on the bus), this new Marshall is, every inch, made to the usual Marshall standards. The casing is thick and solid, the vinyl covering just the same as found on even the biggest of Jim Marshall's offspring.

the whole package is every bit as well made as the biggest examples of this brand, making it ideal for life as the essential standby of even the most hardworking pro session man.

In fact the pro session player is the obvious customer for this latest Marshall, along with any player who regularly needs a small but full sounding amp for recording. You can see the way in which it's been designed for this type of user by examining the back panel. Here you'll find not only jack sockets for both the on-board 12 inch Celestion speaker and an extension cab, but also an XLR which will send a perfect signal to pro mixers.

Incidentally, the wiring system and circuitry here provides a floating earth. That means you won't have to disconnect the earth leads on any equipment to which the Marshall is connected to remove unwanted earth hums or 'loops' – a useful (and typically Marshall) safety conscious touch.

Rounding-off the back panel are an IEC mains socket, a line-out feed for outboard FX and a headphone jack socket.

The front panel contains a simple but effective array of controls. A single input is complemented by pre-gain, treble, middle and bass controls, terminating in a heavy duty (internally illuminated) mains on/off rocker switch.

Open backed, the Marshall at first appears to show a quite ordinary Celestion 12 inch speaker but it is, in fact, a rather rare beast – the result of lengthy research by Marshall and Celestion (I understand) to get back to the 'vintage' Marshall/Celestion sound which is just what most potential customers will want – especially for recording purposes.

Given the all-valve nature of the Marshall and its specially developed speaker, the resulting sound should be something very impressive – and it is! Tried with a variety of guitars, the Marshall never failed to do the business.

Given the high output from a Gibson SG, a JayDee Hooligan and a Kramer, the Marshall swept straight into a typically vintage Marshall valve overdrive – and do I really need to tell you what that sounds like?

Importantly (especially for an amp designed mostly for studio use) the Marshall is almost supernaturally quiet in respect of idling hum, hiss and buzz – certainly there will be no problems in getting this amp to deliver a true Marshall valve sound – even in the most rigorously demanding studio conditions.

Moreover, it has excellent tone controls. They might seem limited, because there are only three of them, but they do the job extremely well – enabling the user to get just the right basic sound

– whatever guitar he or she uses – and delivering that sound cleanly and without degradation into a mixer for further processing.

Having, however, got a fine Marshall-like overload from the Studio 15 with high output guitars, I must say that I couldn't get either of my F-type guitars to sing quite as well. Taking this up with Marshall's Steve Grindrod, I learnt that this relatively low gain aspect on the amp was deliberate – that he'd purposefully not gone 'over the top' with gain or sensitivity, to keep residual noise levels down (which he has succeeded magnificently well in achieving) while allowing for the FX to provide the required effects – apparently the way that most studio players work these days.

While I can see Steve's point, I still reckon that I could have done with a degree or two more gain – mainly to enable me to get lower output Fenders to sustain and sing in the way a humbucking guitar will.

Otherwise, I cannot fault this amp in any way at all. It's been designed specifically to give a fine 'vintage' valve sound in the studio, which it does perfectly, and yet it's built like a stage amp, with a stage amp's toughness, which will ensure it a long and healthy life.

GARY COOPER

CHERRY MOONING

FERNANDES REVIVAL RST-50 '64 MODEL £341.56 QQ 1/2 VV

STRATS MAY come, Strats may go, but so far as the Fernandes Revival is concerned, it's here to stay. I say this for a number of reasons; it reeks clarity, has an abundance of tonalities and warmth, and appears to be extremely well built. It's also compelling to play. In fact I'd go as far as to say it's one of the finest pseudo-Strats I've thrashed about on this side of my own, which was built by Fender and is thus the real article.

Suffice to say the RST-50 has all the usual trimmings and trappings of your normal, everyday, run of the mill Stratocaster with the notable exception of its three VS single coil pick-ups.

I found their performance tumultuously exaggerated; that's to say hip hip hooray and see you later alligator, because it means far less loitering around on one sound, and far more jumping around on to others.



RST-50: time for a Revival

Here you have the beauty of a five-way selector switch that does it all. Because the tonal settings are spaced further apart, a simple flick of the switch really does mean a difference in sound as opposed to just a subtle change in texture.

Someone in Japan deserves a tap on the head.

Talking of head, the headstock's very 1964, as is the rosewood neck and muted chrome machine heads. It is, of course, general feel and appearance that give these parts their authentic vibe man, 'cause the alder body and synchronised tremolo bridge-tailpiece bring the RST-50 right up to date with The Housemartins.

So far as action and playability are concerned, the Fernandes is comparatively faultless. The aforementioned rosewood neck features 21 frets of medium gauge wire typically well fitted and smoothed for a very fast action.

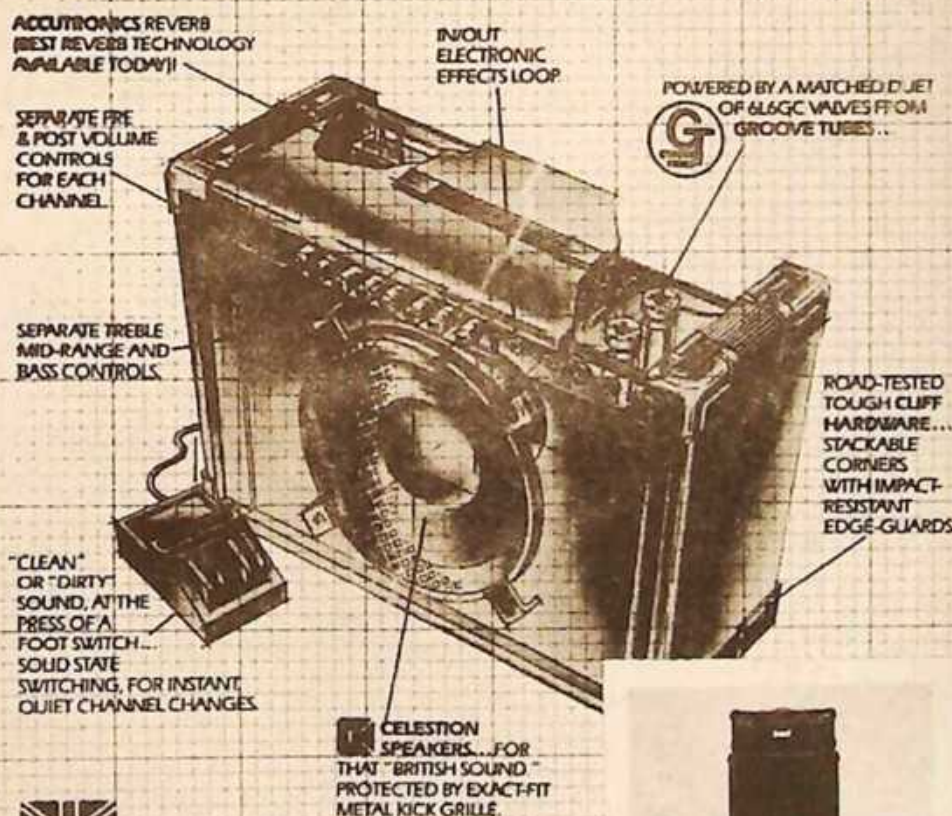
The alder body is as rich in its texture as in its colour, which in this particular instance happens to be cherry red. If you're into the idea of a blue Strat, or a red one, then look no further, 'cause a vast selection of colours are available.

The bridge is as good as anything I've seen on any Strat, apart from the fact that the tremolo unit could be described as a little hard work. Still, this is nothing too serious and nothing that can't be solved.

That said and done, the Fernandes RST-50 is without doubt a guitar of distinction.

DAVID MARX

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ROCK TECH

WHO'S SWITCHING TO KMD?

KMD GS75 1 x 12 COMBO
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QQ VV^{1/2}
KMD GV60 1 x 12 COMBO
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QQ^{1/2} VV^{3/4}
KMD IS a range of amplification new to Britain, introduced by Rosetti following the "huge success" of the line in the States, and first seen in Europe at this year's Frankfurt show.

The family includes both valve and Mosfet heads and combos, and it's two of the latter that we've had on test as our introduction to the range. Any resemblance to Rosetti's previous Pro Amp range is entirely coincidental!

The GS75 is the cheaper of these two 1 x 12s (both fitted with Celestion speakers, incidentally) by virtue of being a solid state Mosfet combo. Like its slightly larger valve counterpart, it sports the requisite chunky black vinyl finish and corner protection, a single carrying handle, low-key frontal appearance with simple black/white knobs and graphics and businesslike black metal speaker grille, as an open-backed cabinet.

Like its valve counterpart, it arrived hot from Frankfurt without any kind of manual, specifications, or mains plug. And the American influence is evident from the choice of captive mains leads, rather than the more sensible European-style detachable lead with IEC connector favoured by our more

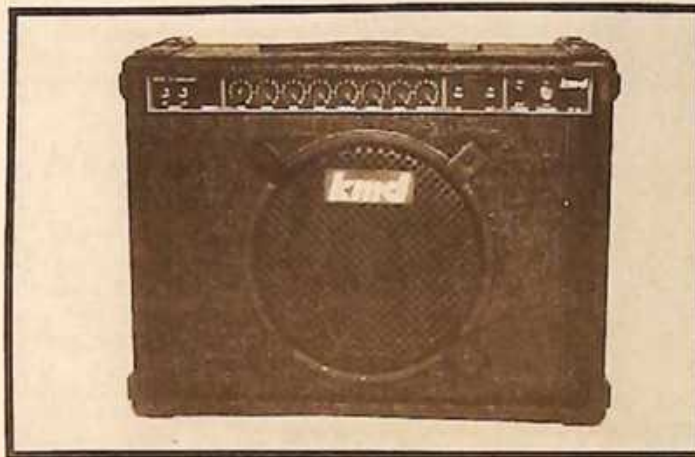
progressive manufacturers for 'professionally priced' products. Grrr!

One botched plug between the two combos later, and we're ready to get down to business. What's this in the back? It's a thick black lead with a stereo jack plug on the end. Is there a free set of headphones on the other end, then? Ah, I see, it plugs into the footswitch. There's a novel idea.

The footswitch has 'reverb' and 'channel' stencilled next to its two switches, and channel has a red LED too. Look at the front panel and, sure enough, there's a 'two channel' set up with separate pre- and post-gain pots for 'clean' and 'overdrive' modes, both feeding into an eq section consisting of treble, mid and bass controls.

On the far left, next to the single jack input, is a 'bright' switch which is anything but bright in appearance. From a distance of more than 12 inches, in fact, it's quite impossible to tell whether this black plastic rocker is in 'on' or 'off' mode, so you have to trust your ears – which is fine in test conditions but often not the most reliable method when you're on stage with hundreds of watts coming at you from different directions.

The 'bright' is a very useful facility if, like me, you like a cutting edge to your guitar sound. It's also worth noting that, other than the treble control, which happily dumps treble at any volume, the eq section doesn't have that



GS75 (top) and GV60 combos: Brit made, initially for the USA

much effect until you're at around the half-volume mark on your gain settings.

Jumping on the 'reverb' switch introduces a pleasantly Accutronic echo, which can be fine-tuned with the reverb pot sitting next to the neon mains rocker switch on the far right of the front panel. Jumping on the

channel switch produces... nothing at all at first.

Try swapping the two footswitches over. Still nothing. Swap them back again. Accidentally hit the channel switch with palm of hand while on knees peering at control panel. YIKES! 75 watts of Mosfet distortion scream through right ear like

arrow through apple. Retire hurt.

The clean sound of the GS75 is actually very pleasant – mellow, rounded, but with plenty of zing available from the bright switch. Will the clean channel distort? Push it to the limit, and you'll get the rasp of sandpaper on glass as clipping finally sets in. Not for the fainthearted – there's a lot of volume in this little package.

Switch (carefully, this time) to the distortion channel. It's fairly harsh and prone to 'break-up'. This can be remedied by altering the eq (backing off top and high mid) but then of course the problem is (for me, anyway) that you can't use the same eq set-up for clean and distorted channels. No, this didn't strike me as being a state-of-the-art overdrive sound at all. But as a clean machine, very nice indeed.

The GV60 is definitely more my cup of tea. With a similar front panel layout, but augmented by hi and lo inputs, effects send and return sockets, a black plastic mains toggle, steel standby/hi/lo toggle switch and small mains lamp, it is obviously not a million miles away in conception from the Fender/Music Man/Peavey way of doing things.

On the back of this combo, we also find features absent from the Mosfet model. Like a fuse, speaker extension socket, 4/8 ohm output selector switch (fitted in a way that partially obliterates the instructions for its use), jack connection for the

internal speaker, and line out jack.

Through the partially exposed rear, we can also see the two Groove Tubes matched output valves – the redoubtable 6L6GC type – and it comes as no surprise that the basic distortion sound of this amp, with its Mosfet front end and valve power stage, is very 'Music Man'. That is to say, very edgy and a bit hissy – the inevitable result, it seems, of doing it 'the wrong way round'.

Even so, it's smoother and creamier than the pure Mosfet version, and on clean settings, undoubtedly offers that added warmth and responsiveness still sought from valve amps by guitarists everywhere. And the hi/lo positions on the three-way standby switch enable the amp to mimic its stage performance at studio or practice levels.

There is one final beef though. As I understand it, the footswitches are 'extras' with both amps (£18.95 extra to be precise), yet you cannot access the channel switching facility without the footswitch – and that strange stereo plug-in arrangement makes damn sure any existing footswitch you might own can't be used with it.

That really is not on. If footswitches (and mains plugs, for that matter) are necessary to make a product work, then they should be fitted and included in the price.

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CRY TOUGH

**JIM DUNLOP 'ORIGINAL'
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QQ½ VVV**

ORIGINALITY IS not just a ring of the past, it's also an occasional taste of the unsuspecting future. Take the original Bass Cry Baby for instance.

It hit the streets almost two decades ago, but the current re-launch by Jim Dunlop sees its quest for individuality just as powerful today as it was back in the days when Jack Bruce was traipsing the boards of four string superiority.

Thing is, the whole sphere of 'bass' has changed dramatically since the demise of Cream. Andy Fraser, Tina Weymouth and Mark King are three totally different stylists but they all play bass. The Gibson EB-3, the Westone Raider II and any Steinberger are three totally different instruments, but at the end of the day they're all nevertheless bass guitars.

So, is the aforementioned effects pedal a technological milestone from the redundant past, or is it still a piece of handsome hardware to be reckoned with?

Well the construction of the pedal itself is of a very solid and robust nature, and I should imagine it could quite easily stand up to any amount of rigorous on stage assault. A matt black casing with two jack inputs on either side ensures its appearance is no different from that of its previous incarnation.

The actual action of the pedal is smooth and simple, with the usual effects on/off switch being neatly situated between the top end of the pedal and the base. Four rubber feet should guarantee little movement (if any) as well as great difficulty when it comes to the changing of batteries.

Right first time - these same feet also happen to house four screws which you have to undo with a posidrive each time the batteries need either changing or recharging. A little prehistoric methinks.

So far as the actual crying of babies is concerned, it's very good but takes a bit of getting used to. I say this because of the very short pedal travel. From extremities such as a dry bottom end to a wet top end in next to no time whatsoever takes co-ordination, handling and just a sweet twinge of expertise.

Check out some of the late Phil Lynott's bass playing on Thin Lizzy's 'Vagabonds Of The Western World' album. Very tasteful, very well done, and done with an original Cry Baby.

At last, there's no hiss or crackles, and the quality of wah is as clean and serviceable as Mothercare.

So far as wah pedals are concerned, the Jim Dunlop Cry Baby has to be one of the best. It involves the musician to a greater extent, and it's also (surprisingly) very good value for money, especially when one considers some of

the prices other makers are currently asking.

That's not to say I wouldn't mind seeing one or two minor improvements!



DUNLOP's Bass Cry Baby: just the thing for tired bass lines?

adjustments and alterations.

How about a high/low frequency indicator? How about a simpler way of changing the batteries?

Well maybe not, because at the end of the day we are talking the *original* Bass Cry Baby and not a semi hi-tech, futuristic totally different piece of wah gadgetry altogether.

However, food for thought innit? In the meantime please put your hands (and guitar leads) together for the return of the wah, as the majority of those naff and rancid 'Voodoo Chile' copyists are forgiven. Well almost.

DAVID MARX

PINO PALLADINO - THE MAN YAMAHA BB5000F - THE BASS

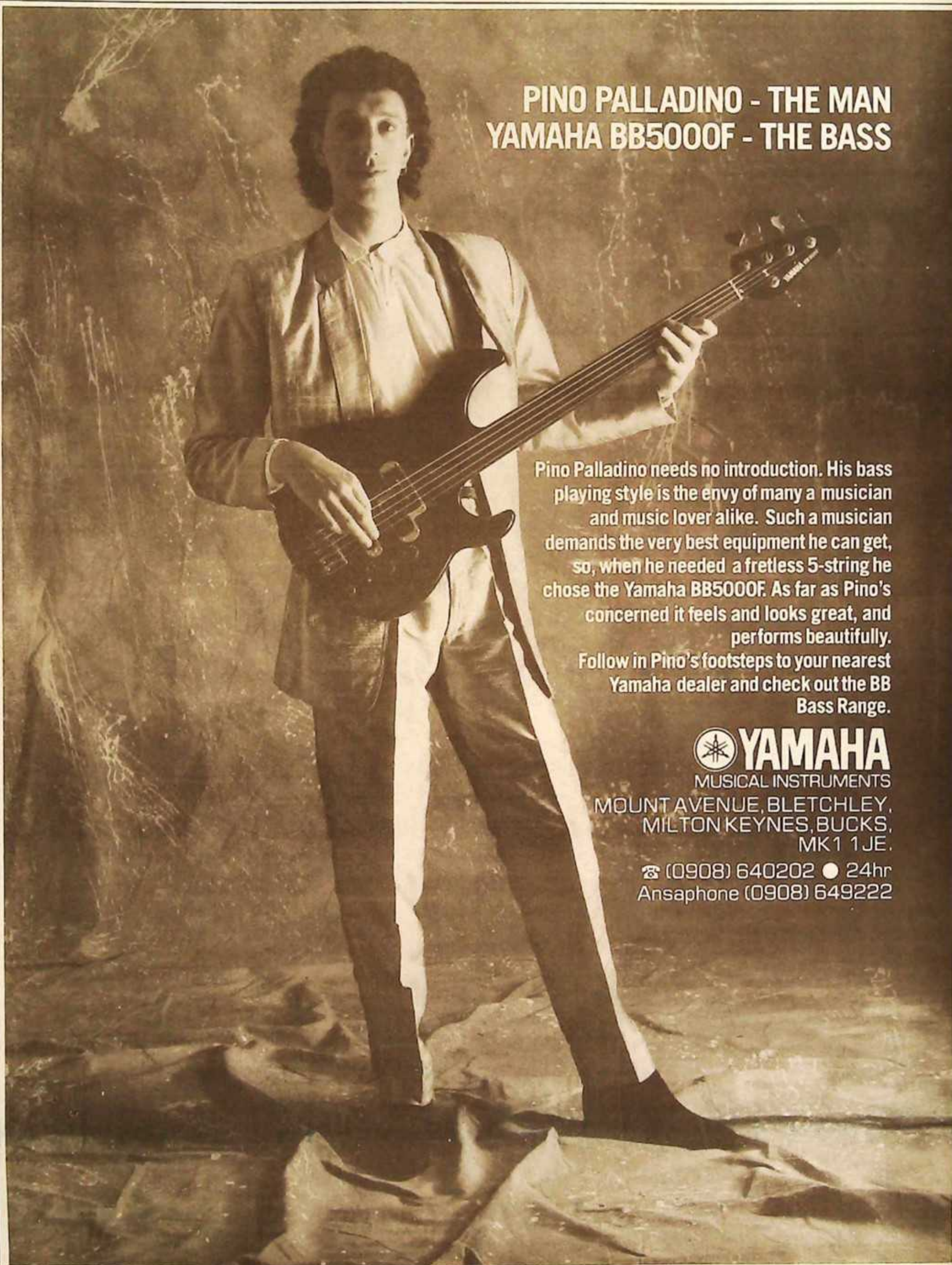
Pino Palladino needs no introduction. His bass playing style is the envy of many a musician and music lover alike. Such a musician demands the very best equipment he can get, so, when he needed a fretless 5-string he chose the Yamaha BB5000F. As far as Pino's concerned it feels and looks great, and performs beautifully.

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SOMEONE, BASED not a million miles from Tokyo, has been looking at Rob Green's Status bass, and the result of their deliberations has just appeared as the latest in a long line of Westone products: the Super Headless.

Take the Westone out of its (rather flimsy) case and what confronts you is a very fine looking product indeed. Construction of this headless uses the established straight-through neck principle but, unlike the Status or even the Steinberger, that neck is made of hard maple, to which is fitted a rosewood fingerboard.

But it's not the neck that first demands your attention, it's a luxurious use of bird's eye maple on the front which starts the saliva glands working overtime. Now bird's eye maple isn't one of the world's scarcest woods but it's pretty rare to encounter it in mass produced instruments as it's generally regarded as unviable. So for Matsumoku to use it in a bass selling at this price is an achievement.

Unfortunately, doomed by the Japanese tradition which seems to insist that all that glistens can be turned into foreign currency, the makers have coated this fabulous wood in a typical Oriental high gloss 'plastic' lacquer, when it plainly deserves a traditional cellulose finish.

Nonetheless, functionally, this is an exceptionally well developed and finely made bass. The use of the three-piece through-neck has enabled the makers to carve the body/neck interface away to such an extent that access



SUPER HEADLESS: a great improvement on earlier Westones

to the top (24th) fret is as good as it's ever going to be on any bass, and this ease of access is continued as a general 'ease of use' theme by the way in which the fairly lightweight body has also been sculpted for easy handling.

I'm not alone in having criticised Westone's headless basses in the past for having a rather silly string fixing system at the headstock, but they have now redesigned this, so that each string has its own Allen screw to hold it down, rather than having to share. This is rather a nice

system now, especially as it doesn't force you to use double ball end strings.

Travelling across a graphite nut, the strings terminate in a very well developed tuning system into which the ball ends loop. Tuning is via four of the smoothest 'right hand' tuners that I can recall having used, and these allow for really minute adjustments in pitch to be made with ease. Moreover, the Westone's bridge is fully adjustable and features exceptionally sturdy saddles, each of which is fully adjustable for height and intonation.

From a hardware point of view, therefore, the Westone is as good as any and ahead of the majority, by quite a way.

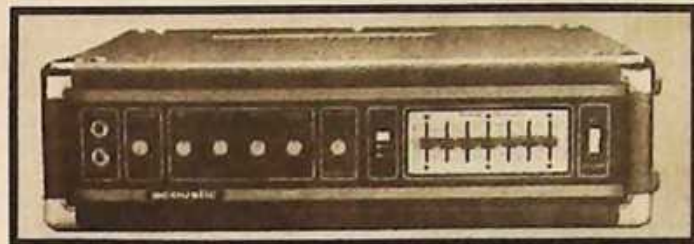
Playing this bass, however, wasn't as rewarding as I had expected. True, the neck is relatively slim and feels comfortable (measuring a mere 1 1/4" at the nut, spreading to 2 1/4" at the 12th fret), but there seemed to be quite a lot of fret buzz on my sample, with an action that wasn't particularly low. Possibly the problem lies in the fret profile which I felt to be rather too 'round'. Some work would be needed on the frets to make this bass as buzz-free as I would like.

Electronically the Westone is pretty much 'state of the art' for one of today's Japanese active basses. The twin 'Magnaflux RB' pick-ups are linked via a battery-powered active circuit to three nicely shaped rotary controls which govern volume, tone and 'active eq tone' respectively. There are also three switches: a basic pick-up selector and two metal flick switches governing 'dual tone' (which I assume to be single or twin coil option) and active on/off.

Initially this bass sounds impressive, with a reasonable amount of sustain to it and a good range of tones, even when set to passive. Flicked over to active use, of course, it gets far more versatile, to the extent that you could virtually dial-in anything from a deep contra-bass through a 'sucked-out mid' to a devastatingly attacking treble 'clang'.

Versatile – yes – but without very much character for my tastes, I'm afraid. But if you like the sound, buy it – you'll be getting a lot of bass for your money.

GARY COOPER



ACOUSTIC B220: still ahead of the field

ACOUSTIC B220 BASS HEAD around £515
QQQ VV 1/2

FORERUNNERS OF high-class pro bass gear back in the '60s and '70s, Acoustic have recently re-appeared on the UK scene following a break of several years during which the high value of the US Dollar made them prohibitively expensive for we impoverished Brits. Now, armed with a new distributor and a recently lowered price, Acoustic are beginning to appear in our shops again, and the B220 head is a good example of their current crop.

Cosmetically speaking, not a lot about the Acoustic look seems to have changed. The casing is still as sturdy as ever and the whole layout of the unit gives the impression that it's been designed for player ease and convenience. Jammed with professional features though it is, no one is going to feel intimidated by facing the 220 for the first time.

Shifting the hefty Acoustic is aided by a strap at one end of the cab, with rubber feet protecting the other.

I was disturbed (nearly said 'shocked') to discover that the wiring of the fixed mains lead was colour-coded in the American way, using white, black and green codes instead of our domestic Brown-live, Blue-neutral, Yellow/Green-earth system. The importers tell me that this will be changed on future imports but you should personally make sure that it has been if you're thinking of buying one of these amps. It's absolutely vital that correctly coloured wire is fitted.

Anyway, back to the facilities! Rear panel options include pre-amp input and output jacks, an XLR socket providing a post-eq feed to either balanced or unbalanced mixer inputs, effects loop and – very usefully – a connection to a 150 Hz fixed frequency crossover which enables users to bi-amp.

The front panel is equally laden with goodies – twin inputs, gain control with a LED overload indicator, bass, mid 1, mid 2 and treble active tone controls, a master volume pot, limiter in/out and then a very effective seven-band graphic equaliser. You also have a bright switch, a crossover balance control and a fixed limiter, again with neon status indication.

Delivering a rated 220 watts into 4 ohms, the Acoustic is just about the classic tranny high-spec valve amp. There's no provision for pre/post overload, and the amp stays resolutely clean until you wind it up to maximum output when (if you can stand the prodigious output level!) it will run into a rather nasty sort of tranny fuzz – but that's not the way an Acoustic is designed to be used!

The philosophy which has guided this maker since the earliest days is that what bass players need is reliable, clean amplification running at high power and with massive amounts of tone control. The 220 certainly adheres to this principle.

The Acoustic 220 head isn't cheap, but this brand has a fine reliability record and, coupled with such excellent facilities and so much power, it doesn't seem too badly priced at all.

GARY COOPER

RATINGS: QQQ – absolute perfection; QQ – good quality; Q – naff; VVV – a real bargain; VV – a fair price; V – definitely overpriced. Prices are full list unless otherwise stated

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