

MAY 10, 1986

55p

YOUTHFUL!

FREE MOD COLOUR MAGAZINE

SOUNDS

CAN THE BANSHEE QUEEN
RULE THE WORLD?

COLOURBOX

VELVET UNDERGROUND RETRO

LOU REED • STAN RIDGWAY • BRONSKI BEAT

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Map Lads ...



BRONSKI BEAT, who release their new album 'Truthdare Doubledare' on London this week (see review on page 24) have lined up two London dates at Islington Sadlers Wells Theatre on June 6 and 7.

They'll be playing two shows on the 7th – the second midnight show will be beamed direct to America's MTV network.

They may also be playing some impromptu, unannounced London dates before then.

BIG COUNTRY have lined up a second British tour for June taking in towns not covered by their first trek.

They start at Southend Cliffs Pavilion (in aid of Ocean Conservation) on June 18 followed by Ipswich Gaumont 19, Brighton Dome 22, Portsmouth Guildhall 23, St Austell Coliseum 24, Liverpool Royal Court 26, Hanley Victoria Hall 27, Glasgow Barrowlands 29-30, Leicester De Montfort Hall July 2, Lincoln Theatre Royal 3, Oxford Apollo 4.

Tickets are priced at £6 and £5 and go on sale this

weekend. Big Country's third album will be released next month and yet another British tour will be announced later in the year.

MAGNUM have been added to Marillion's Garden Party at the Milton Keynes Bowl on June 28.

The Brummie quintet who finally broke through with their 'On A Storyteller's Night' album last year after a decade slogging round the live circuit, are at present recording their new album with Queen's Roger Taylor producing.

School's out ...



AC/DC are back with a new single on Atlantic next week called 'Who Made Who?'

It's the title track of the band's next album which is also the soundtrack for the new Stephen King movie *Maximum Overdrive*, which will open here later in the year.

The movie is about a comet which passes too close to the earth, turning machines into killers. AC/DC have supplied three songs for the film.

The single is backed by a live version of 'Guns For Hire'.

STONE FREE?

THE STONEHENGE '86 CAMPAIGN has drawn up plans to persuade the National Trust and the English National Heritage to let this year's Stonehenge Free Festival go ahead, while trying to avoid a repetition of the violence that marred last year's attempts to stage a festival.

The festival organisers will be staging a weekly picket outside the London offices of the National Trust and the English National Heritage throughout May climaxing with a mass lobby of Parliament on May 29.

From the beginning of June the campaign will move into a higher gear with Stonehenge Freedom Marches starting from London, Southampton and the Severn Bridge and making their way towards Stonehenge over the following two weeks.

The aim is to apply steadily increasing pressure for a negotiated settlement which would allow a celebration of the summer solstice at the Stones on June 21 and a site for the free festival.

But while the National Trust and the English National Heritage have both expressed their determination to avoid a repetition of last year's violence – when a convoy of vehicles en route to Stonehenge were lured into a field where a pitched battle broke out between festival-goers and police riot squads – the steps they have taken so far are identical to last year.

Injunctions have already been taken out against 50 people forbidding them to go near Stonehenge from June 1, and the A344 road passing the Stones is being sealed off for the whole of June.

The English National Heritage have expressed a willingness to allow an "organised" celebration of the summer solstice which could involve up to 2,000 people. But there's no sign of a site for the festival goers within reasonable distance of the Stones.

At a press conference last week the organisers of Stonehenge '86 complained that local landowners prepared to offer a site had been intimidated by local councils, the police and the National Farmers Union.

The National Trust say that damage to archeological remains rules out any possibility of a festival site on their land. The organisers' compromise solution – a disused and ploughed over airfield a mile from the Stones on which all archeological remains were systematically destroyed when the airfield was built – was rejected for reasons that were not apparent.

The organisers will be publishing a campaign magazine called *Festival Eye* this month which will be available for 70p plus 25p from the Stonehenge '86 Campaign, c/o 99 Torriano Avenue, London NW3.

FELA

FELA KUTI, Nigeria's 'Afro-Beat' king, was released from prison in Lagos last week after serving 20 months of a five-year sentence for currency violations.

The current military regime headed by General Babangida has been under considerable pressure to release Fela since it ousted the previous military regime last August. But Babangida has been wary of releasing him for fear of

compromising the Government's strong anti-corruption drive.

But the balance swung Fela's way after the judge who convicted him of trying to smuggle £1,600 out of the country visited Fela in prison and told him that he had been "under political pressure".

The judge has now been retired and the official statement of Fela's release spoke of "improper and

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THE MONTREUX GROUP, four American New Age musicians who are signed to the Windham Hill label, come over to play seven British concerts next month.

The group features violinist Darol Anger, pianist Barbara Higbie, guitarist/mandolinist Mike Marshall and bassist Michael Manring and they first came together for the 1984 Montreux Festival where they were an immediate hit. They've subsequently toured around Europe although this is their first British visit.

To coincide, Windham Hill are releasing three new albums on May 23 (through A&M). They are 'Tideline' by Anger and Higbie, 'Live At Montreux' by the Anger And Higbie Quintet and 'Chiaroscuro' by Anger and Marshall with Michael Manring.

The dates are at London Sadlers Wells June 4, Cardiff St Davids Hall 6, Plymouth Theatre Royal 7, York Arts Centre 10, Manchester Band On The Wall 11, Cheltenham Town Hall 16, Stockton Dovecote Arts Centre 17.

GTR, a new band centred around the guitar talents of Steve Howe (Yes and Asia) and Steve Hackett (Genesis), put out their first single on Arista on May 19 called 'When The Heart Rules The Mind'.

The track comes from the band's first album due next month which has been produced by Geoff Downes.

GTR came together a year ago with former Bronze vocalist Max Bacon, ex-Original Mirrors and To'ah bassist Phil Spalding and drummer Jonathan Mover.

They are about to embark on a lengthy American tour. British dates are expected in the autumn.

SONIC YOUTH have added more dates to their British tour at Leicester Fan Club May 13, Leeds Adam And Eves 20, Bristol Bunker 20. In addition they've switched their Newcastle gig on May 12 to the Riverside and their Glasgow gig on the 18th to the Splash One Club.

Test card ...



ROBERT CALVERT comes out for a rare British tour this month, coinciding with his new album on Demi Monde called 'Test Tube Conceived'.

And he's recruited former Hawkwind bassist Dave Anderson into his Krankschaft, alongside Martin Holdcraft on guitar, Brian Snelling on guitar and keyboards and Jill Calvert and Julie Wareing on backing vocals.

The tour starts at Kerry Town Hall on May 9 and continues at Reading Paradise 10, Brighton Escape Club 11, Stoke Shelley's 12, Nottingham Mardis Gras 13, Rayleigh Pink Toothbrush 15, London Hammersmith Clarendon 16, Guildford Surrey University 17, Folkestone Leas Cliffe Hall 18, Middlesbrough Polytechnic 20, Manchester International 21, Leicester Princess Charlotte 22, Coventry General Wolfe 23, Retford Porterhouse 24, Newcastle Riverside 25, Carlisle Stars And Stripes 26, Liverpool Krackers 28, Milton Keynes Compass Club 29, Kerry Town Hall (again) 30, Oakengates Town Hall June 1.

THE CULT, The Bangles, The Waterboys and In Tua Tua are joining Simple Minds for their Milton Keynes Bowl bash on June 21 - which has already sold out!

It will be The Cult's first British show this year and follows their American tour which has seen their 'Love' album enter the US charts.

The Bangles have just released the follow-up to their 'Manic Monday' hit called 'If She Knew What She Wants' and they are lining up a major British tour for the autumn.

The Waterboys are currently touring the country and fellow Irish group In Tua Tua have just signed a new deal with Virgin after their two singles last year.

PIL have switched their Bristol date on May 25 to the Hippodrome.

They'll be supported on all tour dates by Black Britain who've just released their first single, 'Ain't No Rockin' In A Police State' out on 10 Records.

MATT FRETTON takes his newly formed backing band out for a spin this month, breaking off from recording a six-track mini-album due out in the summer.

Dates for Matt Fretton Rhythm And Brass are London Heaven May 8, Aldershot West End Centre 16, Worcester College Of Higher Education 17, Harlesden Mean Fiddler 18.

LEEWAY TO GO

THOMPSON TWIN Joe Leeway has parted company with Tom Bailey and Alannah Currie - the latest twist in the group's troubled career over the past year.

Said Joe: "My decision comes after much thought and heart searching which led me to the realisation that to tap my own creative reserves more fully I would have to put myself into a solo career where I'd have the opportunity to act as lead singer and songwriter on my own projects."

Stressing that the split was an amicable one, Tom responded: "Of course we'll miss Joe. We've been together now for over five years. We perfectly understand his wish to pursue his own career and we wish him every success in the world."

"As for Alannah and I, we've got some great plans for our next project and are now moving in other directions. We're very excited about the future and we can promise our fans that, while there'll be a few surprises, they won't be disappointed."

The band have just completed a six-month tour around America, Australia, Japan and Europe but there have been no British gigs to replace the twice postponed and finally cancelled British tour last year.

In fact the past year has seen the Twins lurching from one disaster to another. Tom's nervous exhaustion caused delays to their last album and touring schedule.

Their British tour was sunk when the promoter went bankrupt and now the six-year partnership has broken up. And during this period, the hits have dwindled away.

Wot cheek!!!



BEKI BONDAGE, who claims that the picture above shows that she has "calmed down her wild lifestyle and now leads a normal day-to-day existence", turns the other cheek when she releases her second solo single on Communique (through the Cartel) this week called 'Out Of The Darkness'.

Beki has been putting together a new band (see picture again) called The Bombshells and intends to pat ass around the country on a lengthy tour starting next month.

SQUEEZE drummer Gilson Lavis was recovering in hospital this week after a car crash on the M5 left him with a broken arm and ribs.

He was returning from a charity show in Plymouth in a car with Jools Holland, who was shaken but not stirred by the crash. Their manager sustained a broken jaw.

Spandau Ballet were also involved in a car crash last week in Munich, where they are recording their new album.

Returning from a night on the town, an Audi being driven by Steve Norman "swerved to avoid a badger" and crashed into a rock wall. None of the band were injured.

DIO, who starts his British tour this week, releases a doublepack single this week called 'Hide In The Rainbow' which is taken from the forthcoming soundtrack album for Iron Eagle.

Other tracks are 'Hungry For Heaven', 'Shame On The Night' and 'Egypt (The Chains Are On)' taken from various Dio albums, and the 12-inch version will also include a Pete Frame family tree of the band.

TWELFTH NIGHT, who've released two albums on Music For Nations, have signed a deal with Virgin and will be releasing a new single next month.

Meanwhile they play a gig at Kentish Town Town And Country Club on May 13 which will be taped for BBC 2's *Whistle Test* for screening in June. Tickets are available from the box office.

LATIN QUARTER, who had to blow out large chunks of their British tour after their drummer walked out the day before the first gig, have rescheduled the postponed gigs for June.

They now play Nottingham Rock City June 16, Brighton Coasters 18, Bristol Bierkeller 19, London Kentish Town Town And Country Club 22.

In addition the band will be appearing at the Glastonbury Festival on June 21.

MATT BIANCO finally give British fans a glimpse of their new line-up with a gig at London's Hammersmith Odeon on June 4.

The band, who now consist of original member Mark Reilly vocals, Mark Fisher keyboards, Jenni Evans vocals, Steve Sidwell trumpet, Ronnie Ross saxophone, Trevor Murrell drums, Randy Hope-Taylor bass, Robin Jones and Mark Fox percussion, are currently touring in Europe.

RELEASED

unethical conduct".

Not that Fela Anikulapo-Kuti was in an equally forgiving mind after his release. "I no go to tank gofment," he said, although he did extend his gratitude to the people of Nigeria and the international organisations who have

campaigns for his freedom.

He intends to play a celebratory gig in Lagos on May Day and plans to tour America and Europe later in the year. But first he has to get back his house which was repossessed for alleged non-payment of rent earlier this

year and sort out a family feud.

But these things were some way from his mind when he was released. "I want to rest. I haven't had a woman for nearly two years," he told reporters. Fortunately some of his 27 wives were waiting for him at the prison gates.

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BOBBY BARE, the stalwart country trendsetter whose career spans three decades, is over for a British tour this month to coincide with a new album.

Titled 'The Best Of Bobby Bare', the album comprises newly recorded versions of his hits over the years and is released by Nightlife (through Charly).

The tour, with Billy Jo Spears, starts at Worthing Assembly Halls on May 9, continuing at Poole Arts Centre 10, Hatfield Forum 11, Cardiff St David's Hall 13, Kilburn National Club 14, Folkestone Leas Cliffes Hall 15, Camberley Lakeside Country Club 16, Lincoln Ritz 17, Oxford Apollo 18, Aberdeen Music Hall 20, Southport Theatre 21, Stockport Davenport Theatre 23, Carlisle Sands Theatre 24, Newcastle City Hall 25, Ipswich Gaumont 26, Dartford Orchard 28, Nottingham Royal Centre 30.

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11-18 CARMEL	6 MANFRED MANN EARTH BAND
12 JULIAN LENNON	7 THE SHADOWS
12-13 DIO	8 THE DEAD CAN DANCE
14 PETE SHELLEY	9 FLORA PURIM AIRTO
15 IMAGINATION	14 MATT BIANCO
16 ROBERT CALVERT BAND	20-21-22 GLASTONBURY CND FESTIVAL (travel available)
18 TOM ROBINSON	21 SIMPLE MINDS
20 WILKO JOHNSON-JOHN OTWAY	21 TWELVE TRIBES
20-21-22 JOHNNY MATHIS	22 LATIN QUARTER
22 THAT PETROL EMOTION	24 THE BLOW MONKEYS
24 BALAM & THE ANGEL	24 DON WILLIAMS
24 JOE JACKSON	24 INXS
25 STEEL PULSE	26 GIL SCOTT HERON
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THRILLED TO BLITZ!

THE CHERRY BOMBZ, who've just completed their first American tour have lined up a two-week British Blitz this month.

They'll be heading a package with The Babysitters and The Queer Boys.

To tie in with the dates, they release their second single on their own Lick label (through Pinnacle) next weekend called 'The House Of Ecstasy'. The 12-inch has two different tracks on the B-side.

The tour starts at Bradford University on May 14 and continues at Manchester International 15, Newcastle Mayfair 16, Glasgow Queen Margaret Union 17, Aberdeen Venue 18, Bristol Bierkeller 20, Brighton Coasters 21, Leicester University 22, Oxford Polytechnic 23, Dunstable Queensway Hall 24, Hull Tower Ballroom 25, Nottingham Rock City 26, Sheffield University 27, London Camden Electric Ballroom 28.

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'STARLIGHT EXPRESS' Soundsystem

Sunday 25th May at 7.30pm
Hammersmith Palais

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SOME CHANCE



BELOUIS SOME, climbing the charts with his 'Some People' single, begins his first headlining tour in mid-May.

Some has just appeared at the Greenpeace concerts at London's Royal Albert Hall and will be taking part in the Montreaux Festival before the British tour, which starts at Leicester Polytechnic on May 17 and continues at Norwich East Anglia University 18, Leeds Warehouse 19, Nottingham Rock City 20, Bristol Bierkeller 21, Birmingham Triangle 22, Manchester International 24, Croydon Underground 25, London Kentish Town Town And Country Club 26, Reading Majestic 27, Brighton Coasters 28.

O'KELLY ISLEY, the oldest of The Isley Brothers, died last month of a heart attack at his New Jersey home aged 48.

With his brothers Ronald and Rudolph, he signed to RCA in 1959 and immediately began a string of hits with 'Shout', 'Twist And Shout', 'This Old Heart Of Mine', 'I Guess I'll Always Love You' and 'It's Your Thing' through the '60s (some with Jimi Hendrix on guitar).

But their golden era came in the '70s with such timeless hits as 'Summer Breeze', 'That Lady', 'Harvest For The World' and 'Disco Night'.

His last album with the brothers was 'Masterpiece' on Warner Brothers last winter, which included the American hit 'Colder Are My Nights'.

JOOLZ, who's been demoing her next single back home in Bradford, has gigs lined up at Northampton Arts Centre May 7, Plymouth Polytechnic 13, Wallsend Buddle Arts Centre 17, Oxford Polytechnic 22.

For the summer she'll be turning into a folkie for a Canadian festival in Vancouver in July, compering the *Tattoo Expo '86* at the Hammersmith Palais in August and getting into the Edinburgh Fringe in September.

UB40 have recorded a track with the City Of Birmingham Symphony Orchestra for the 'Action' album which is intended to raise £3 million

for a children's hospice.

The album comes out on FM Revolver on May 19 and includes tracks from Joan Armatrading, Ruby Turner, Steven Duffy, Steve Gibbons, Gordon Giltrap, Roy Wood, Magnum, The Moody Blues and The Tandy Morgan Band, who supply the title track.

MICK JAGGER and Daryl Hall have collaborated on the theme song for a new Walt Disney movie called *Ruthless People* which will be released by Epic this month. The single has been produced by Eurythmic Dave Stewart.

The film also features songs by Luther Vandross, Billy Joel, Kool And The Gang, Jennifer Rush, Paul Young and Dan Hartman.

Hot Stuff . . .



HIS LATEST FLAME, five females from Glasgow, have lined up a series of gigs to promote their debut single on Go! Discs this week, called 'Somebody's Gonna Get Hurt'.

They'll be appearing at North London Polytechnic (Ladbroke House) May 14, University Of London Union 15, New Cross Goldsmiths College 16, Coventry Busters June 2, Birmingham Diamond Suite 4, Shrewsbury Music Hall 5, Wendover Wellhead Inn 7.

SOUNDS THE YOUTH PAPER!

**NEXT WEEK-ANOTHER
ACTION-PACKED
COLOUR MAGAZINE**

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youth!**

Next week, we unzip the Punk era in the second of our two in-depth investigations into teen cults which rocked the world. Relive the power and the passion, the filth and the fury of the Punk movement in your FREE YOUTH! YOUTH! YOUTH! SOUNDS COLOUR MAGAZINE which you'll find cover mounted on the front of next week's ripped 'n' torn issue. Get Sounds, you'll spit if you miss out!



ASK THE LORD HIPSWAY

A NEW VERSION
7" and 12" Single

LORD 1

Taken from the album 'HIPSWAY'



RECORD NEWS

CLAIR OBSCUR, a French band who are featured on the latest Abstract magazine compilation, have their first album released here this month by All The Madmen (through Rough Trade) called 'The Pilgrim's Progress'.

THE MIGHTY DIAMONDS, Al Campbell, Don Carlos, Michael Prophet, Junior Bremmer and Ansel Meditation have two new tracks apiece on a CSA compilation called 'Smashing All-Stars' this month.



THOMAS AND TAYLOR, the American husband and wife soul team, have their import hit 'You Can't Blame Love' rush-released over here by Cooltempo.



KISS THAT, a British band who've been around for eight months, have signed to Chrysalis and release a single called 'March Out' this week to coincide with their tour with Doctor And The Medics. The single has been produced by Mick Ronson.

BLACK OAK ARKANSAS return to the fray after a lengthy absence with original members Jim Dandy and Ricky Reynolds back in harness. Their come-back album on Heavy Metal America this week is called 'The Black Attack Is Back'.

HE SAID, a project put together by former Wire person Graham Lewis with a bunch of buddies, release a single on Mute this week called 'Pump'. More singles and a video are in the can.

LIVERPOOL and **Everton** both have their Cup Final singles released by EMI this week. Both of them have been written and produced by Tony Hiller. Try and spot the difference between 'Sitting On Top Of The World' and 'Everybody's Cheering The Blues'.

JAMES 'JY' YOUNG, guitarist with Styx (who may or may not play together again), has teamed up with keyboard player/producer Jan 'Miami Vice' Hammer for an album called 'City Slicker' which is released this month by FM Revolver. The label is also releasing the new album by Canadian electro-techno-dance combo Rough Trade called 'O Tempora, O Mores!'.

THE LEATHER NUN, who've just departed these shores, have left behind their own inimitable tribute to the Eurovision Song Contest - a version of Abba's 'Gimme Gimme Gimme (A Man After Midnight)' - on Wire this week.

ROYALLE DELITE finally come up with the successor to their 'I'll Be A Freak For You' dance hit last autumn on Streetwave. It's called 'Spend A Little Time With Me'.

PAL, an all-girl trio signed to Motown who write, sing, play and produce their own material, have their debut album out this week called 'Truth For The Moment'.

POPOL VUH, the German band who formed back in 1970 and provided the soundtrack to numerous Werner Herzog movies such as *Heart Of Glass* and *Nosferatu*, have an album available on the new music label Cicada (through Making Waves and Rough Trade) this month called 'Spirit Of Peace'.

FELT release their first single for Creation this week called 'Ballad Of The Band'.

JOSHUA, a Californian rock quintet who feature "the fastest guitarist in the world" - Joshua himself - release their second album on FM Revolver this month called 'Surrender'.

THE FLAMING MUSSOLINIS have a new single out on Portrait this week called 'Masuka Dan'.

TALKING DRUMS, a Glasgow quintet, emerge from eight months seclusion with an album called 'Reassembly' on Sticky Music (through Fast Forward).

THE PRISONERS have yet another album released on Countdown this week titled 'In From The Cold' to coincide with their tour with The Ramones.

TORCH SONG revive Dick O'Dells' Y Records label with their new album called 'Ecstasy' at the end of this month. A single called 'White Night' comes out on YII, as the label has been rechristened, with distribution through Rough Trade next weekend.

TROIKA, who happen to be a duo, have a three-track single out on Plum (through Rough Trade) this week called 'Three Voices'. The third voice is provided by former Fad Gadget singer Joni Sackett.

MANIAC, a self-confessed ugly punk-metal band, release their first EP called 'Killing For Pleasure' on Rentarocket this week.

SPK unveil their 1986 sound on a 12-inch single called 'In Flagante Delicto' on Side Effects this week. They are also on a compilation, 'Vhuteamas/Archetypal', which includes material from Laibach, Hunting Lodge and Lustmord.

TEN TEN, an American band from Richmond, Virginia, who've spent a good deal of time in Europe touring with the likes of The Waterboys, The Alarm and Simply Red, have signed to Chrysalis and release their first single called 'Million Miles Away' this week to coincide with their tour with Pete Shelley.

COMIC RELIEF complete the exploitation of their Live Aid jamboree at the Shaftesbury Theatre last month with an album titled 'Utterly Utterly Live' featuring The Young Ones, Cliff Richard, Howard Jones, Kate Bush, Bob Geldof, Midge Ure, Lenny Henry, Rowan Atkinson and Frank Bruno.



THOMAS MAPFUMO releases his new album on Earthworks (through Rough Trade) this weekend called 'Chimurenga For Justice'.

THE CHURCH



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MAY 22	LIVERPOOL Empire
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MAY 25	BIRMINGHAM Odeon
MAY 26	BRISTOL Hippodrome
MAY 27	LEICESTER De Montfort Hall
MAY 29	EDINBURGH Playhouse
MAY 30	NEWCASTLE City Hall
JUNE 1/2	HAMMERSMITH Odeon
JUNE 3	POOLE Arts Centre
JUNE 4	NOTTINGHAM Royal Centre

All concerts start 7.30pm
Tickets: £6.50 & £5.50

Except Bristol/Hammersmith: £7 & £6 Poole: £6



BLOOD ON THE SADDLE, "crazed LA country rockers", have an album out on the newly formed Gates Of Heaven (through Stiff) this week called 'Poisoned Love'. They are threatening to come over for a tour shortly.

THE TIER GARDEN from Barrow-in-Furness release their first single for a year titled 'India' through Rough Trade.

THE ROYAL FAMILY AND THE POOR, now reduced to "acid Satanist" Mike Keane, have a new single out on Factory called 'We Love The Moon'.

POWER, the Liverpool combo who've just been supporting The Temptations, put out a remixed version of 'Work Hard' as a single again on Arista this week.

JIM DIAMOND releases the follow-up to his 'Hi Ho Silver' hit this week on A&M called 'Desire'. He has an album due at the end of the month.

THE STEVE GIBBONS BAND, currently touring Britain, have signed to Magnum Force and release an album called 'On The Loose' this week to coincide.

INNOCENTS ABROAD from Liverpool release their first mini-album called 'Quaker City' on Stormfield (through The Cartel) this month.

BACK TRACKS



NAT KING COLE has three more vintage albums from the late '50s digitally remastered and reissued in their original sleeves by Capitol this month. They are 'The Very Thought Of You' recorded with conductor Gordon Jenkins, 'Welcome To The Club' recorded with The Count Basie Orchestra (who weren't credited at the time for contractual reasons) and 'To Whom It May Concern' made with Nelson Riddle And His Orchestra.

THE DAMNED's legendary first single, 'New Rose', is being reissued by Stiff this week on white vinyl and in its original black and white sleeve. This summer marks the tenth anniversary of its original release.

DIANA ROSS AND THE SUPREMES warm up for their 25th anniversary by re-releasing their 'You Keep Me Hanging On' single on Motown, backed by 'Come See About Me'. There's a three-album box set of hits, unreleased material and other surprises due in June.

DEATH IN JUNE have a compilation of early, rare and deleted material called 'Lesson 1: Misanthropy' on NER (through Rough Trade) this month.

ELEKTRA RECORDS release their American four-album box set, 'Elektronik - The Sixties', over here this month. The 50 tracks include early rare material from The Beefeaters (later known as The Byrds), Luke And The Apostles, Ars Nova, David Peel And The Lower East Side and Gulliver (featuring a youthful Daryl Hall).

From later in the '60s there's Nico's 'Frozen Warnings', The Incredible String Band's 'Way Back In The Sixties', eight songs from Love and five each from The MC5 and The Stooges.

Executive producer of the set is Lenny 'Nuggets' Kaye and the set also includes a 20-page booklet.

ERIC CLAPTON has some of his Yardbirds heritage packaged up into a mid-price album by Thunderbolt (through Magnum Music) this month called curiously 'The Survivor'. One side consists of various early Yardbirds singles and B-sides and the other is taken from their live album with Sonny Boy Williamson, originally released by Philips.

ALIEN SEX FIEND jump aboard the compact disc bandwagon with 'The First Alien Sex Fiend Compact Disc' on Anagram this month which includes the whole of their 'Maximum Security' LP together with single versions of four more tracks still featured in their live set - 'Est', 'Boneshaker Baby', 'Ignore The Machine' and 'Attack' plus a free double-sided poster.

JIMMY McGRUFF, the jazz/R&B organ player, has his '60s album 'Blues For Mr Jimmy', which became a cult favourite among the mod fraternity (and not just because of the colour mentioned in the title), reissued in its original sleeve and running order by Stateside this month.

THE TOY DOLLS, now enjoying the Scandinavian high life after an exotic trip to Japan, have a seven-track album consisting of their now-deleted singles from 1983 and 1984 released by Volume Records this month.

SISTER SLEDGE are ripe for a 'Greatest Hits' package which comes out on Atlantic this month. Side one includes their first single, 'Mama Never Told Me' from 1973 and the hits they've scored with various writers such as 'Frankie' and 'All American Girls'. Side two concentrates on the golden era with Nile Rodgers and Bernard Edwards at the controls and includes 'Thinking Of You' and 'He's The Greatest Dancer' as well as 1984 remixes of 'We Are Family' and 'Lost In Music'.



THE 1ST GENERATION OF RAP + ROLL

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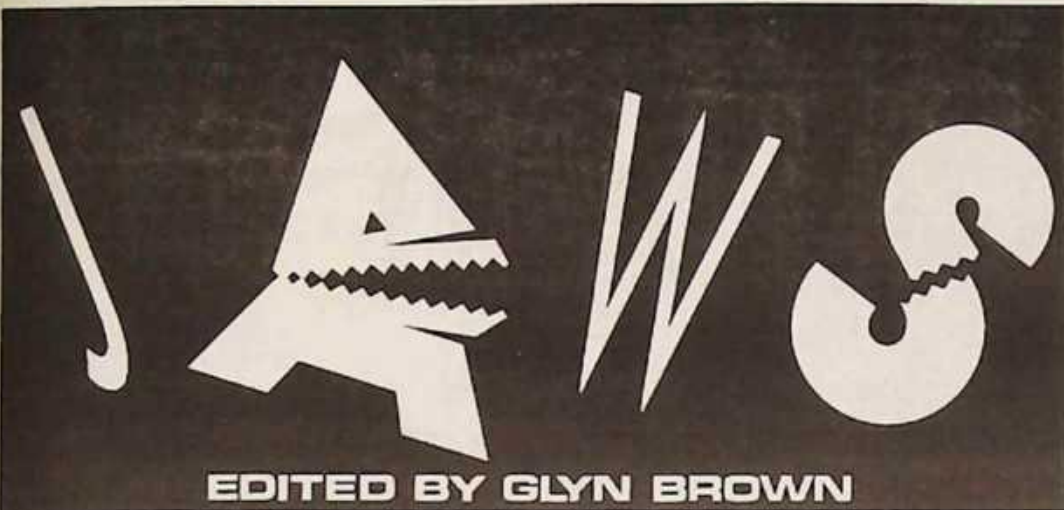
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7"

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12"

GET YOUR FILL OF CHILLY CHILL



SO THEN what happened? All I can say is the following, that **Anthony Adverse**, the female (naturally...) singer about whom nothing is known, is to be seen on telly in the totally freaked-out *Home To Roost*, an everyday tale of boringly normal folk. (Listen, even the press officer says it's "quite massive... but really not very good".) She plays the inevitable wacky little punkette.

And is **George Michael** truly about to get his sister (she's a hairdresser, as if you didn't know) to straighten his hair and then making a charity single? Who knows, but the hiss is that CND and Greenpeace will rake in the reward. George has always had this sneakin' affinity with whales, though.

Furthermore, can you take in this pile of whoppers? It appears that **Al Symons**, **Lords Of The New Church** guitarist and alcoholic amnesiac, buzzed into the New York Limelight Club after the band's Ritz gig last week. The geezer got

himself so drunk he left his guitar, his passport and his wallet (containing - you guessed it! - all his money) there when he gathered himself together and departed. Consequently, when he woke up to find he couldn't remember where he'd been (probably not the first time) he had to spend a morning phoning around NY's clubs to locate missing dosh and instrument. What a show-up! An over-excited Lost And Found girl (what's one of those?) at the club said tearfully, "He kissed me! He kissed me!" I know, I know - when he goes to the Limelight he forgets everything else exists.

Just before we cast the Limelight Club from our minds, brothers and sisters, let's spare a thought for the owner of the chain (and the clubs), **Peter Cation**. This person may own huge (oversized?) buildings in Chicago and NY and throbbing London, but there's still no Limelight (said that word

enough yet?) in his homeland, Canada - maybe that's why he went back last weekend and built a two-storey treehouse, 15 feet in the air, with his bare hands. The place has a dance floor and a VIP room and, if you believe that, you'll believe I'm the emptyheaded, six foot tall blonde bimbo a phone caller recently hazarded. You too, Charlie!

Hear about **Ozzy Osbourne's** wild gig in the US freaky A? Cus he played this show, see, and all the American teenies rioted and destroyed the stadium. Word comes to us that this is part of a new craze sweeping the land like a tornado where, if

the kiddies, like, approve of the show, they tear the venue apart. But we can't afford that here in swingin' London, cats, with three showplaces between the lot of us...

Back to the land of comfy domesticity, friends. Little **Yoko Ono** has only gone and flogged her Palm Beach mansion for the measly sum of 3.3 million dollars. Joke, eh? Wait'll you hear the name of the buyer. Yessir, one **Howard Fafard**, 46, real-estate developer and depressive, is the lucky new owner of the really quite modest villa (which is a showy-off and fancy foreign name and in Spanish means a teensy

weeny suburban house). And on a more cerebral front (what d'ya mean, front?), the famous **King Of Luxembourg** is not only a pop person but also appears in **Derek Jarman's** arty new film and hype of the week, *Caravaggio*. So there we are! One final word from **Billy Mann's** favourite American girl, **Mary Anne** 'Billy And Jack Are Lost Again' **Hobbs** - she says: "Glenn Hughes has reportedly quit the new **Black Sabbath** line-up after only two dates of their US tour. What a shame..." Lots of love.

MORTICIA WAX



The Happening...

Double

A Loved Supreme

THIS IS charming. A glass of wine sir, a light savoury snack and a chat with... yow... an ex-legendary Supreme. No, it wasn't Diana but it was the woman responsible for singing the line about the tenement slum in 'Love Child' and making it sound like Darling, I'll Love You For Ever.

Yes, sitting demurely in the drippy Hippydrome is Cindy Birdsong, eager to set feet back on the boards and tread the great stage of life after having taken time out for "Those womanly things". I think she means babies cos I never heard of a ten year period but now, duties discharged, she is ready to resume her vocalising vocation.

Cindy tells me that she is here because Britain is back in the lead as far as pop music is concerned and then cites Boy and George and Michael (a famous ex-circus trio, I believe) to support her case. She also informs me that there are over a hundred Supremes tracks still in the cans. I almost forgot to refill my glass after that one but recovered just in time to bestow behests of good luck on the lady as she drifted out of the bar and off to who-knows-where.

Another "come back" is officially launched.

STAXA WAX

Lig Invite. Is this the same lady?
(Correct answer wins year's supply of Snugglers)



BAND OCCUPY GADDAFFI'S LONDON BUREAU

"A cheap publicity stunt" claims hack



Exene Knit

Joe Bangay

SHOULD THAT fun lovin' X splinter group The Knitters ever sell enough eggs to make a video then this, according to Knitmaster John Doe in a recent issue of LA's *Nomag*, is how

they'll shoot it. "There's a big gully in the back of our house and we're going to have Dave (Alvin) and me wearin' those possum hats and shootin' at each other from across the gully and then after a day's shootin' 'n' fussin' I'd come home... We'd get every kid that we could find from anybody that we knew and have them all in the house, just all dirty and squallin'. DJ (Bonebrake) would be comin' in from the barn and Exene (Cervenka) would be chasing me around with a rolling pin... I'd end up in the doghouse." Sounds great. Pass the mashed potatoes and corn bread, Morticia.

"Jayne, jus' go an' look for my moustache for a bit, willyer?"



JOHN HUGHES

TODAY, POSSIBLY the greatest self-publicity stunt ever went public.

After a call to this desk, I found myself in Princes Gate SW7, outside the Libyan People's Bureau, recently vacated due to hostilities between Britain and Libya and even more recently re-occupied by pop group come anarcho-guerilla art activists, God Told Me To Do It.

The group have been achieving minor notoriety on the London indie scene due to their consistently brilliant fly-posters slagging off rival

bands and rubbing salt in the wounds of the public consciousness. Their most recent artefact involves a substitution of Colonel Gaddafi for Colonel Saunders and the slogans "Kentucky fried Britain" and "Libya, Libya, hard as f***". But this time they've really hit the jackpot, by squatting in the hastily deserted Libyan Embassy.

Ostensibly this is a protest at the *New Mediocre Express*, reproducing God Told Me To's self-descriptive logo, "The AIDS Pistols" without either permission or payment of

copyright fee, but in truth the action is part of their erratic publicity campaign, milking the press for every column inch they can get.

By the time you read this they may well have already hit the nationals and TV. But their handling of the situation has been superb: on first entering the building a phone call was made to Scotland Yard, the caller claiming to be from a national paper and asking to confirm rumours and outline the legal position on a squat in the Embassy. He was told that there was nothing the police

could legally do to evict any squatters. This call was taped and later played back to a plain clothes detective who came to investigate. He left.

Apparently there are plans for "events" to take place in the building but with the situation changing so quickly the group are taking it hour by hour.

And as for their music, all the reports I've received speak of trashed equipment and cries of "Never again!" from promoters.

This one could run and run. RICKY KILREAGAN

COPPOLA THIS! JACKO IN DRESS SCARE

"He looked lovely" says film mogul



Frocks, snakes, helicopters, llamas – Michael Jackson's film heaven turns to a nightmare, says Vito Ravioli

REPORTS THAT former boy pop star Michael Jackson has outgrown his Wacko Jacko image appear to be completely unfounded after news that he has completely wiggled out making a new movie.

Bosses of that wholesome family leisure industry Disney, who are financing Mad Mickey's movie, are red in the face over the bluesiness of the 12-minute space fantasy, *Captain Eo*.

"We will have children and grandmothers watching the movie and some of what Michael does is too much," said a spokesman.

Jaws can't see the harm in Michael dressing up as a small girl, performing a "sexy and suggestive dance" and being pursued by "a wicked witch", if that's what he wants but, as the film is for exclusive screening at Disneyland and Disneyworld, Disney

execs are getting increasingly peeved.

Yet, *Jaws* can exclusively reveal that these are only some of the antics which have caused offence.

Directed by legendary gonzo Francis Ford Coppola – who made *Apocalypse Now*, *The Godfather* and *One From The Heart* – *Captain Eo* has already exceeded its million dollar-a-minute budget. And the filmic excesses have shocked

even experienced old-timers on the set.

Made behind closed doors, the carnage to date includes: a helicopter blaring 'Purple Rain' while decapitating two llamas; a venomous snake biting a cameraman on the rear (cameraman subsequently trampled unconscious by male chorus line clammering to administer first-aid); and a sub-machine gun loaded with live ammunition

'accidentally' going off and critically wounding a record company executive.

A shocked insider alleged that Mad Micky himself called a halt to filming when the severed head of one unfortunate llama mysteriously found its way into a 'bed scene' involving Michael and the witch.

Cut your heart out, Sam Peckinpah!

WAGS FAX

SO THE Wag Club opened its second floor last week, and the continental mega-buffet and free bar was swamped by a smattering of celebrities. Most obvious were Bananarama, who must think they'd lose all credibility if seen out individually, and Feargal Sharkey, who spent a highly uncool ten minutes trying to fight his way in, and finally resorted to singing his last single, which dispersed the masses quicker than any bomb scare.

The Even-Less-Hip-Than-Feargal-Sharkey award must go to gormless Greek George Michael for his demented-dwarf dance every time a Wham! record blasted forth. (He's losing inches OK, but – mysteriously enough – in height.)

The second level of The Wag has, for some obscure reason known only to the misguided designer, been decked out in every conceivable tacky decoration around. There is absolutely nothing up there which points to the fact that both levels are part of the same club. Latin inscriptions stare off the walls, and, most strangely of all, the second level is emulating Dingwalls. That's right! Wooden ranch type structures and floorboards enable all the drunken celebs and hipsters to fall over and come up full of splinters and sawdust. Perhaps George Michael wasn't dancing after all – just trying to get a six-inch splinter out of his backside.

CANDELLE WAX



Whoopsie – there goes the tape of Gary's latest radio show (lucky for some)... see right for scam

THE ACE face, mateys, the ace face. I refer of course to the man Gazza Crowley, top pop DJ turned film critic and all round general how's-your-father celebrity. Well, they called him in.

And it's said that an opening a day keeps the Monkeys at bay but, call him a doctor, call him a physician, just don't call him a bore: Robert dragged his Blow boys along too. Nosh and grog before and after and cut the ribbon, cut the cake, cut the crap. The unholy Virgin and Debenhams' Oxford Street combination is now signed, sealed and opened as the big D goes for (and I quote here), "a younger feel" and Virgin looks to "increase their penetration of the High Street market". I always knew they were screwing us blind but a bit of subtlety, please, Richard.

The Monkey Men had to dash off for their gig-orooni, leaving a wake of inky scrawls for their adoring fan (you know who you are) and the rest of us to wander around the basement record store before making our excuses. All this could be happening at a Debenhams near you soon.

STAXA WAX

Joe BLOKE'S LUKE WARM Bizzzark

★ Edited this week by Juan Kerr

★ JUNKED

★ AS PART of the Bizzark campaign for education on drugs here is a guide to what you should do if you're offered any illegal substances.

★ ● The Is That Stuff Clean technique
★ THEY SAY: "Would you like some of this pale orange powder?"

★ YOU SAY: "Is that stuff clean because I'm not shelling out any good money for the crap you set me up with last time, you double-dealing scumbag?"

★ ● The Can I Pay You Next Week technique
★ THEY SAY: "Would you like some of this white powder?"

★ YOU SAY: "Dead right pal," get it snorted real fast and then say "Can I pay you next week, old bean? I'm clean out of disposable income."

★ ● The Do You Take Giros technique
★ THEY SAY: "Would you like some of this black squidgy stuff?"

★ YOU SAY: "Rather. Do you take Giros? They're as good as cash you know. I'll sign it and you can get the money from the post office on Monday." Then peel off one of the forged Giros you carry in a wad in your arse pocket.

★ ● The Get Off My Patch technique
★ THEY SAY: "Would you like some of these purple pills?"

★ YOU SAY: "Get off my patch you wheeling, dealing son of a bitch, you piece of slime you. I deal in this club so sling your hook."

★ ● The Cor This Is Good Gear technique
★ THEY SAY: "Would you like some of this brown powder?"

★ YOU SAY: "Yes please," get it up your hooter and then say "Cor this is good gear, who's your supplier? Can he take block orders? Cash on delivery, here's my number."



★ BOOB: Suicidal

★ BIGTOWN BRAT Boob Jerkoff who organised last year's phenomenal 'Dip Your Hands In Your Pocket For The Starving Millions' concert says he once tried to drown himself by placing his head in a bucket of water.

★ "But I hadn't put enough water in it," says Boob. "I'd put enough in to cover my nose but I could still breathe through my mouth."

★ Then, the man who earned the nickname 'Big Boob' because of his height tried to jump off a bridge. But he landed on a little old man out walking his dog and escaped with just a sprained ankle.

★ DEATH WISH



★ CRAWLER: Turned on

★ "I've had these suicidal tendencies since I was 18 or 19," says Boob. "People used to take the piss out of the fact that I was called Boob."

★ "They made my life a misery. They'd torment me about my dirty, filthy, smelly clothes and my horri-

★ ble tatty haircut.

★ "The kids at school would come up to me in the playground and say, 'Get back in the dustbin you big sweaty heap of filth.'"

★ But it was Boob's unruly appearance that first attracted glamorous model and TV presenter Crawler Bates.

★ "It's true he's a fairly rotten, stinking little turd," says Crawler with a naked smile. "But I love him and I actually quite like the smell of his crusty old socks and his dirty underpants."

★ "It's a real turn-on. But I can see that some people might find it a bit off-putting."

★ Yes Crawler, so can we.

★ Lord WAISTREL

★ MY FORMER gentleman's gentleman, Gary Numan, has hit upon an amazing plan.

★ Fed up with the vicious rubbishing that the music press traditionally slings in his direction every time he releases a single or album, right-thinking Gal has decided to follow up each long-player with another one devoted exclusively to him replying verbally to his critics.

★ Of course one suspects that the sound of Numan in full, foot-stomping defence of his dire efforts could only be 100 per cent more entertaining than the efforts themselves!

★ But it is a brave concept and one I am surprised that other renowned bores - like Kevin Rowland or Paul Weller - didn't think of first.

★ I daresay it won't take long before Gazza realises that by ingeniously adding a sprightly Hip Hop beat to his diatribes he will notch up his biggest hits ever!

★ Indeed, I'll wager that Def Jam wunderkind Rick Rubin will be after signing him up, and that that one-man middle-aged version of *The Farce*, Melvyn Bragg, will soon be heralding him as an eternally undervalued genius.

★ In fact the more I think about it, the more I realise how obvious it is that, reborn as 'Rapping Gal', Numan is destined for renewed mega-stardom. And as someone who has always been a fan (the word 'dire' which appeared earlier should actually have read 'inspired' - honestly) I hereby humbly offer my own noble services as Numan's new Management Executive post haste.

★ My only real worry, when I become Numan manager, will be what movie or TV show I can 'cross him over' with. He's hardly the *Miami Vice* type after all...

★ Perhaps I shall have to wait until BBC 2 shoot their next dramatisation of *Scott Of The Antarctic* - Gal could play an ice-berg sans make-up - or maybe he could audition for the part of one of Mr Spock's three testicles in the forthcoming *Star Trek* flick... at least that's one role he couldn't make too much of a balls-up of.

★ But much more appropriate combinations come readily to mind. Swindlers like Sigue Sigue Sputnik for example should obviously be out there crossing swords with J R Ewing in a future episode of *Dallas*.

★ Mensi has missed his vocation as Ozzy's thicker brother in *Auf Wiedersehen, Pet*. Depeche Mode's rude and rampant Martin Gore should guest star in *EastEnders* - to teach Dirty Den a torrid trick or two. And pocket-sized Hear 'n' Aid mentor Ronnie James Dio is a natural for a (very small) bit part in *The Smurfs*.

★ As for Samantha Fox, do you really have to ask? 'Tis obvious the wench is tailor-made for a starring role in the next remake of *The Everest Story*... as two of the bigger peaks! (Hurrumph - yes, well...).

★ Toodle pip!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

MODELS

MAY

Monday 26th - DINGWALLS

Tuesday 27th - MEAN FIDDLER

Wednesday 28th - KINGS HEAD TAVERN
FULHAM

Friday 30th - THE MARQUEE

NEW ALBUM & SINGLE
OUT OF MIND OUT OF SIGHT



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INS

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Hotspur
supporters.
Staff retraining.
Being sentimental.
Writing for *Over 21*.
John Walters trying
to play darts.
Jane's new
hairstyle.
Inflatable castles.
Worms in bottles.
Spending £1,000 in
two weeks.
Arguing with
editors.

OUTS

Overseas travel.
Being a publisher.
Krusher's capacity
for ale.
Being discontented.
Deely boppers.
Getting your
opinions from
newspapers.
Spitting Image.
Envelopes full of
sand.

GREAT ROCK WRITERS

NICK KENT

WHO ELSE but Nick Kent could be first in *Jaws'* exclusive new series of Great Rock Writers?

One of the greatest contributors to the rock press over the last decade, Nick was to influence a generation of hopeful cub reporters.

A self-styled Keith Richard of the pen, "in halcyon days of old" Nick's wit, perception, "dogged and fearless investigative reporting", his dress sense and – not least of all – his "personal habits" were legendary.

Rock stars trembled in their carpet-slippers when Nick entered their "bohemian abodes", whipped out his school exercise book, licked his lead and launched into a lengthy interrogation.

An innovative and resourceful writer, he would hurriedly scribble his feature onto the backs of cornflake packets and dash into the "scuzzy" offices of *NME* – long before it earned its reputation as *New Mediocre Express* – minutes before a deadline.

Dr John nodded out on him, The New York Dolls spewed up all over his lizard-skin boots, Bruce Springsteen declined to talk to him, and Syd Barrett was in hiding, but did these minor difficulties perturb our Nick? Not in the least – he still delivered his exclusive features.

Costello was a nobody until Nick wrote about him; Sid Vicious chain-whipped him... but "the elegantly chiselled prose" was unstoppable. And it was this "literary genius" that he "dove-tailed" into the songs he composed for his own group, The Subterraneans.

But where is this tall, spindly, leather-trousered hero of "Caxton's treasured print" now? Actually, he's scribbling out copy for *Monotony Maker*. But any suggestion that paper is now a dumping ground for other music papers' clapped-out writers is clearly unfounded.

After all, didn't they "snap up" our "Steffan Chirazi" when he went on the open market?

© " " Pounds for words Nick Kent.

RUPERT HADDOCK

BRUTE! The rest of the music press dare not speak its name, but fearless (fearless?) James (James?) Brown goes in search of Germanic illustration and language control

MALCOLM BENNETT sits at his word processor and starts to bang out a letter. Crashing from left to right, the words are intermittently halted by the name **BRUTE!** Each sentence is stuffed with one, every line is capped, middled or begun with it.

BRUTE! magazine is Malcolm Bennett and Alden Hughes' baby. It's a bad baby. It spits and swears and every page has a resident expletive finished with an exclamation mark and presented in bold capitals. **BRUTE!** pours battleship journalism, fast fiction and concrete graphics down its bib.

Cruelty, religion, romance, football – 32 pages of it. The paper burns into my fingers, and I wince.

BRUTE! is extreme. Words, actions, deeds and descriptions are minimalised. Entire journeys are reduced to "We got there". Love scenes become "We did it". People are big. The weather is uncomfortable. The action can be either in the city or on the land, and it is either as fast as the speeding bullet or as slow as the farmer's plough.

The beginning came when, ceasing to enjoy stand-up

comic performances that had left them with 17 facial stitches between them, Alden and Malcolm turned their creative talents to literature. It was three mags before they came across anything remotely resembling the current extremity of **BRUTE!**

"We were looking at *Battle-Poet* and were excited by the use of sharp, uncluttered, aggressive language, so we began writing a dictionary to eliminate all the words we considered weak. We wanted to get rid of 'soft' sounds like 'sh' and use only the hard sounds, like 'ak' or 'ad' or 'gat'. The first story, *Jim Mallet Strikes Back*, was written in 12 parts which we planned to run in the personal columns of a newspaper. Unfortunately the paper refused to print them. However the Editor was very encouraging and this, plus a lucky windfall, prompted us to start **BRUTE!**

"The popularity of the mag is growing all the time. We believe very much in a return to good, genuinely hard boiled, two-fisted pulp. Our hope was always to see **BRUTE!** in the same league as *The Sun* or *The Mirror*, yet distribution problems have turned it into a cult classic. As it is, we've been able to get *The Magazine Distribution Book* to list **BRUTE!**, and that's sent to 42,000 newsagents throughout the country. The idea being that the punter goes into the shop and asks for **BRUTE!**, the newsagent never having heard of it looks it up in *The MD Book*,



Illustration splashed on from **BRUTE!**

then he orders it. That way we hope to reach the length and breadth of every pub in Britain.

"Language is brilliant," says Malcolm, "you can do so much with it. All I want is to have complete control over it."

If you have trouble with newsagents or don't fancy buying *Blitz* for Malcolm and Alden's monthly contributions, **BRUTE!** can be obtained for 75p from 116 Lots Road, London SW10.



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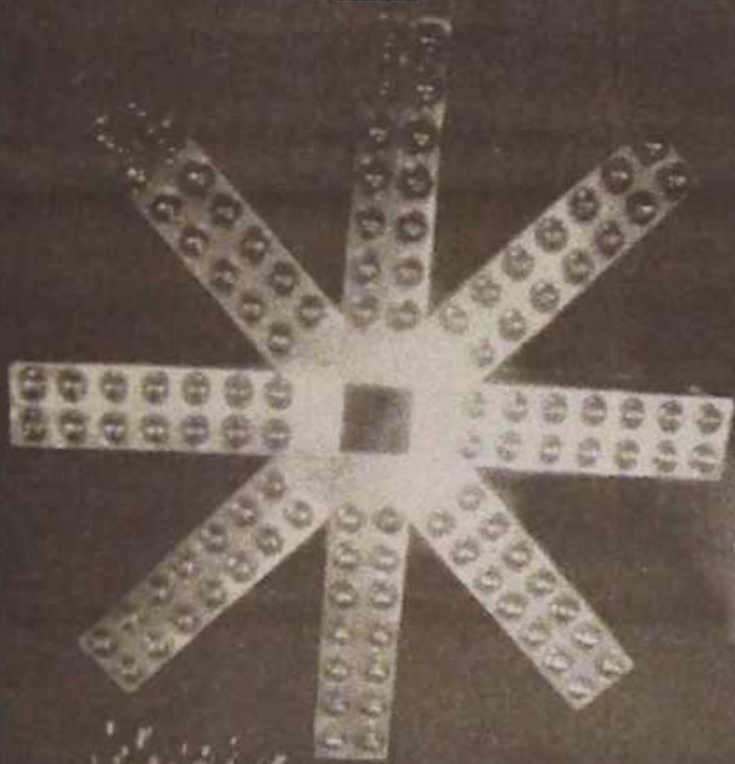
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12th MAY	-	HAMMERSMITH ODEON
13th MAY	-	HAMMERSMITH ODEON
14th MAY	-	HAMMERSMITH ODEON

with special guests KEEL

FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL



WAYNE COUNTY lets rip

Janette Beckman

PUNK JUNK

THE PUNK ROCK MOVIE

(ICA/Don Letts)

NOSTALGIA REARS its slothful head again. Here is the 'original' Punk Rock Movie, Don Letts and his hand-held super-eight prowling around the gutters of 1977.

To a soundtrack that's more indecipherable than deafening, we watch these ragged, puny theatrics and wonder: was that all it was?

Letts' film is hardly a 'movie' at all, more a ragbag of holiday snaps that happen to have been taken with a moving camera.

Third-rate bootleg sound on most of the live footage makes one band sound like

another; colour film that bleeds faces into walls gives everything an aura of kiddie psychedelia.

Letts had no idea how to film his subject. He just pointed the camera and pulled the trigger. That the results are so mundane is punk's telling epitaph.

Three good things: Subway Sect blitz chaotically through 'Why Don't You Shoot Me', with Vic Godard perfect as the weariest man alive.

Wayne County does 'F*** Off'. The Heartbreakers outplay everybody with 'Chinese Rocks'.

The rest is an almanac that nobody can remember as punk. The Slits, ATV and Eater are all bags of

shambolic neuroses, minus the obsessiveness that would make it interesting. The Roxy figures as an anonymous cellar.

I don't see myself in the crowd.

If this is how history will see it, it will laugh at the 'outrage': kindly policemen telling BOY staff that they mustn't put bits of plastic flesh in their window, The Clash being silly at a service station, Eater chopping up a pig's head. It's all childish naughtiness.

Ten years on, these creatures aren't charming, exciting or funny: they look like bad babies, destined to turn into toothless wrecks.

Only Siouxsie, popping vitamin pills and looking more hermaphrodite than witch queen, raises an indulgent smile. *The Punk Rock Movie* is a messy Polaroid of a tiny corner of a sort of tidal wave.

RICHARD COOK

SHADEY

(Mainline)

ANTHONY SHER portrayed Shakespeare's Richard III as a crippled spider and won *The Standard's* Best Actor Of The Year Award. No one doubts his talent, nor his ability to make it as an actor on the big screen, but it won't be with *Shadey*.

Good though he is, he can't make up for a fanciful script that is too theatrical by half and would have been better performed on the stage.

Shadey is a man without family or friends, only a special talent and a desire to use that talent to achieve his one ambition. He can transmit thoughts onto blank film and he offers this skill to industrialist Patrick Macnee, who still looks and acts like he's in *The Avengers*, in return for enough money to finance a sex-change operation.

As you might have guessed, *Shadey* is a bizarre black comedy about how industry and government control our lives and corrupt our talents. *Shadey* is the innocent who falls prey to the system, only to triumph in the end because he/she is basically a man/woman with a good heart.

VIDEO JUKEBOX

(Omnibus, 9.30pm May 9, BBC 1)

"VIDEO HAS helped turn pop music into a very, very middle-class form of expression, and made rock 'n' roll very boring."

— Malcolm McLaren.
"I like making pop videos because of the fact that you can take a very serious, even philosophical theme and treat them in a populist way." — Ken Russell.

VIDEO, A democratically communicative medium or the corrosive reducer of the attention span, depending on your stand-point, is arguably the most populist, most ubiquitous art form of today.

From the bludgeoning saccharine of MTV to the state of the art promo that reduces the song to a mere adjunct, video is the subject of this four and a half hour Omnibus special.

Starting with the 1934 *Composition In Blue* by Oskar Fischinger (who went on to make *Fantasia*) the video is traced from its inception through the Shorts, Soundies and Scopitones of the '30s, '40s and '50s to the pop shows of

the '60s which featured the first true examples of the genre, and on to its current apotheosis with MTV's 24-hour cable channel.

Hosted by the Saint and Greavsie of pop commentary, namely Peel and Walters, the programme features Mick Jagger talking about Stones promos, David Bowie reflecting on his changing image as presented on video, John Landis on making videos with Michael Jackson, and David Byrne on the imagery in Talking Heads videos: "Most videos show women's legs, shoes, food, cars. A lot of shoes."

On the production side, video gurus Godley & Creme explain the ideas behind their work with such luminaries as Go West, and Julien Temple describes the road from video promo to compilation video promo to *Absolute Beginners*: "There is an attitude that making pop promos is like being a toilet cleaner... and I'm proud of that."

Does this mean Tim Pope will be making the next Ajax ad? Watch Video Jukebox to find out.

ROY WILKINSON

Anthony Sher almost pulls it off but writer Snoo Wilson and Director Phillip Saville thwart him by producing an

overlong 1960's style satire, that says all the right things, but to no particular effect.

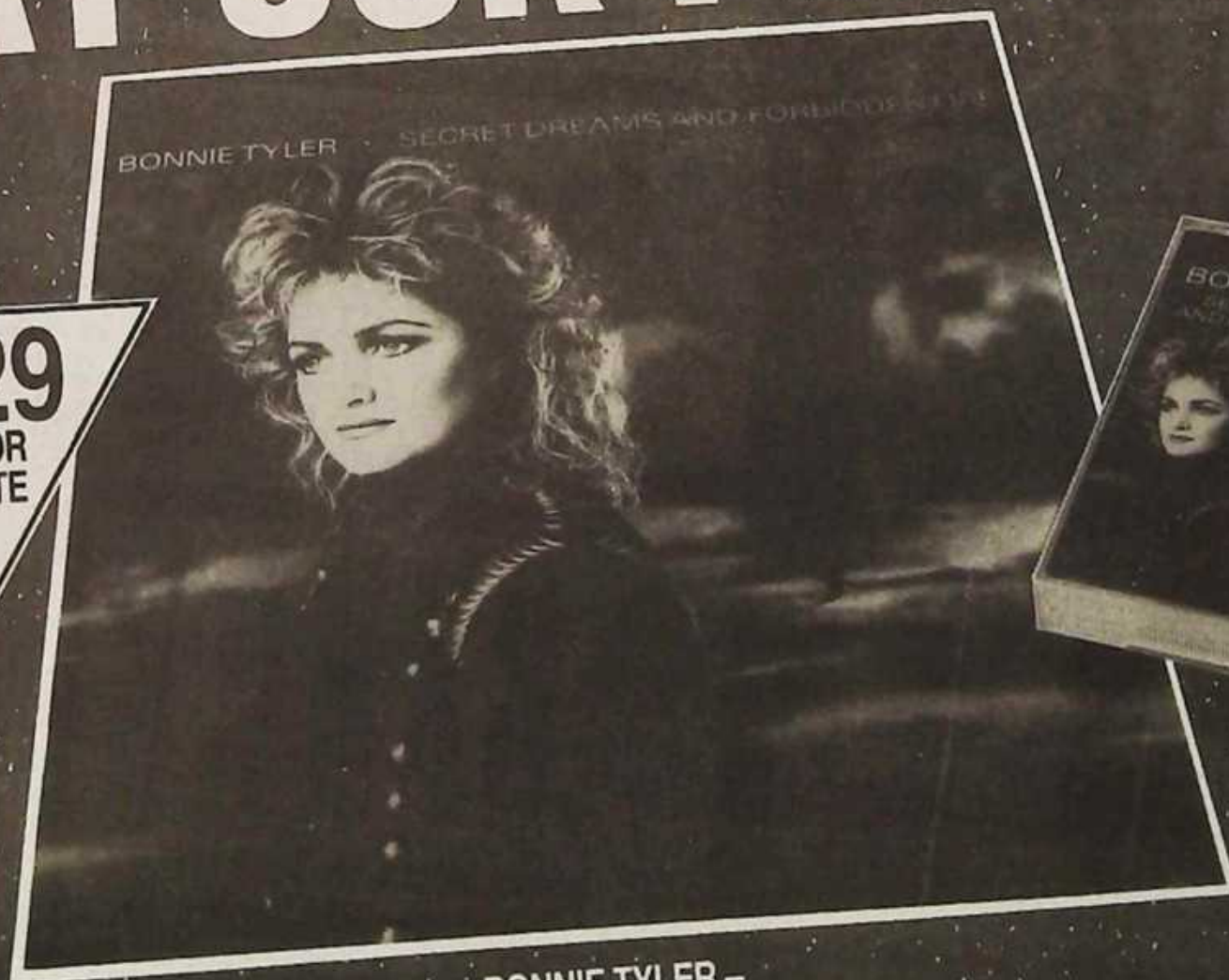
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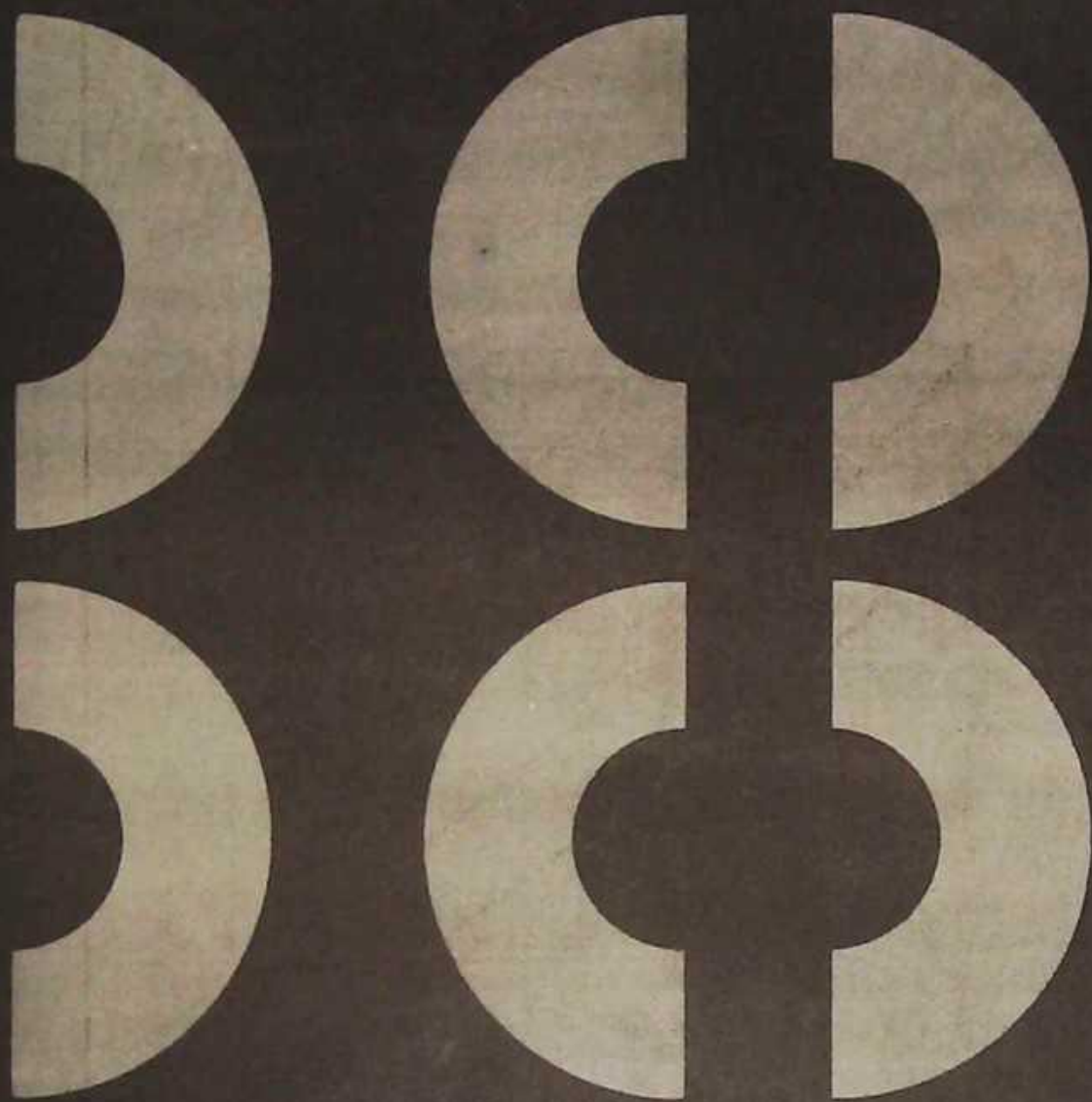


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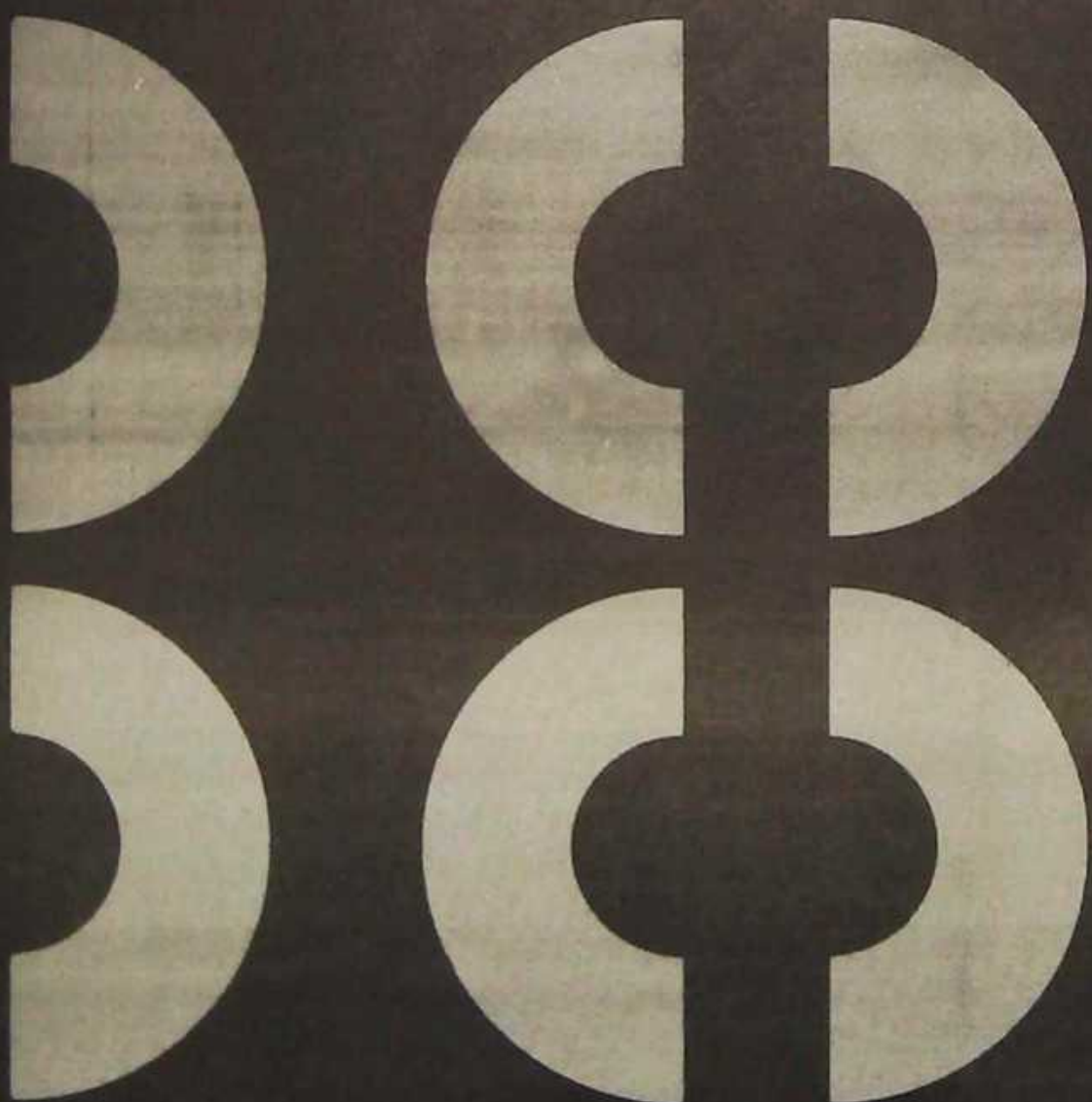
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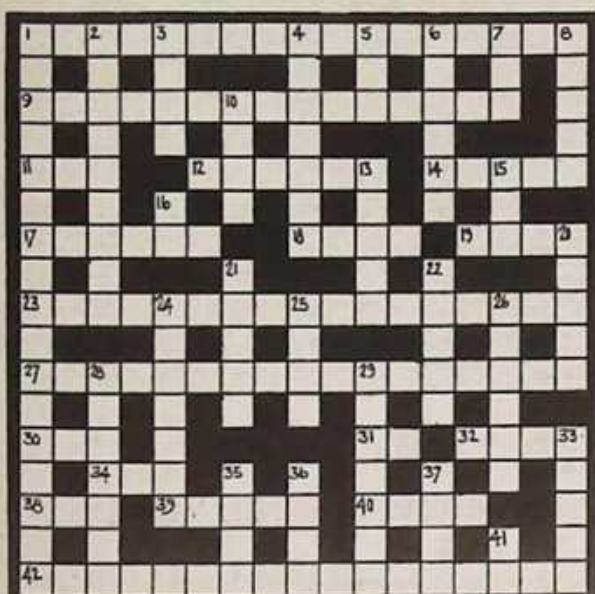
"STRENGTH IN NUMBERS"

PRODUCED BY KEITH OLSEN
WITH SONGS WRITTEN BY
38 SPECIAL, JOHN BETTIS AND JIM VALLANCE



XWORD

By Sue Buckley



ACROSS

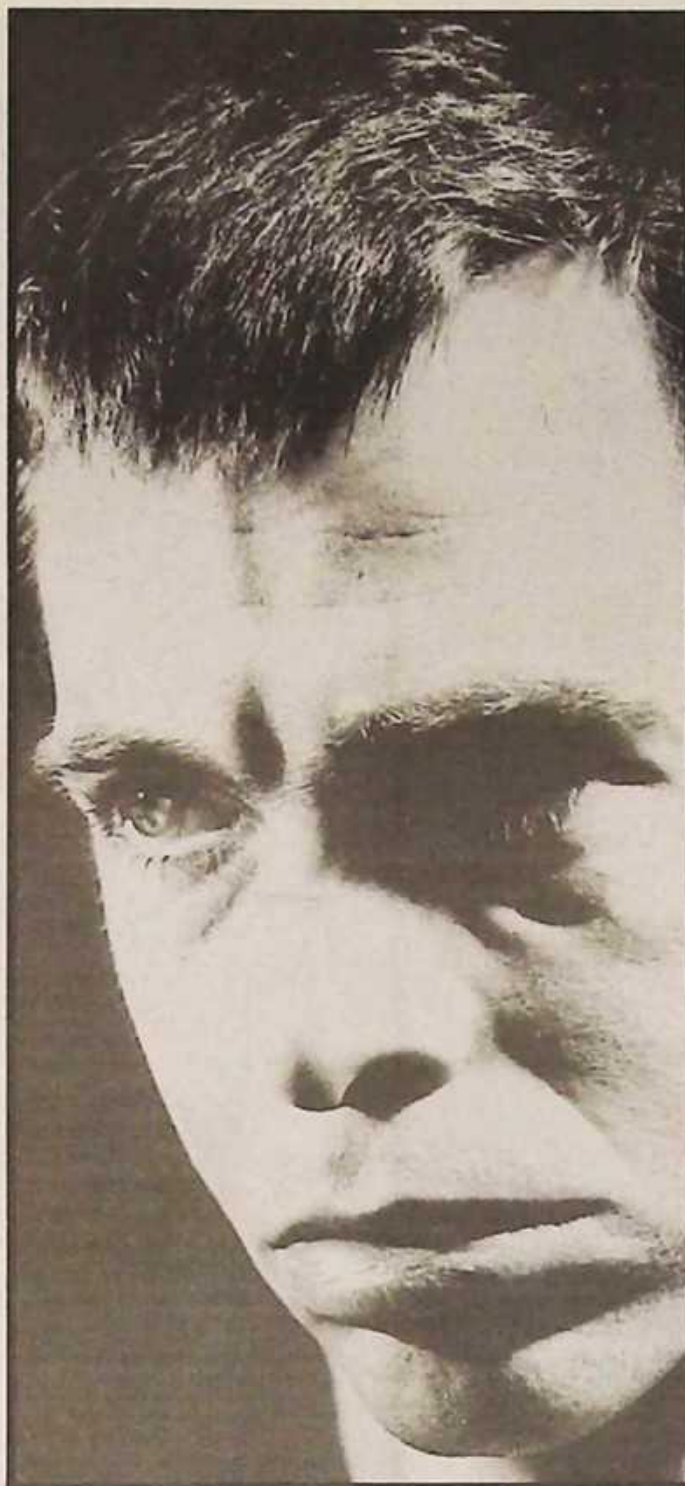
1. What King Cobra promise (6.2.1.8) 9. ... but the Ramones look to the future (3.2.3.7) 11. Hues Corp might have found this handy in their rockin' boat (3) 12. Kinky Ray (6) 14. ... and a long ridin' pal of Clarke (5) 17. Saxons' were steel (6) 18. Alex Chilton had a big 'un (4) 19. Paul's boy cried this (4) 23. How those fit Lepps rock! (2.7.3.5) 27. What Lemmy says when he hears the alarm clock? (7.7.3) 30. A collaborative effort from Akkerman and Lux (3) 31. A Maxi single from 87 (1.1) 32. Creedence Clearwater were 'up around' it (4) 34. Sounds like Morrison could be blanc ou rouge! (3) 38. Johnny, the blues card (3) 39. What cars do at Devil Gate (5) 40. Grateful band ... never on Stiff (4) 42. George practising for his romantic A levels (7.2.2.6)

DOWN

1. Hardly an apt description of Marc Almond (3.3.3.4.4) 2. He held his head up what ... but up what? (3.6) 3. It killed the Human League (4) 4. They dosed us doubly with sugar in '69 (7) 5. Once a Paice-maker (3) 6. Their baby came back ... don't tell Eddy (6) 7. A '60s league ... not human (3) 8. Guest at a heartbreakin' hotel (5) 10. Games for Foreigner (4) 13. A cut for Nash? (5) 15. ... and an interrogative outfit? (3) 16. Jarreau out of Africa (2) 20. Bad Manners lippped him up! (5) 21. Phil said you can't do this to love (5) 22. It attacked 26 and his colleague (6) 24. They chased clouds across the moon (3.4) 25. A right ole pile for Uriah (4) 26. Consequential Kevin (6) 28. Whose army for an American monarch? (7) 29. Mercury man and a night rockin' Jackson ... but not a brother (7) 33. The Van Halens put one down (5) 35. Johnny Cash had a firey one! (4) 36. Less than this for 28? (4) 37. Billy/Weller/St/Young/Walsh (4) 41. Bluesman Wright (1.1.)

LAST WEEK'S ANSWERS

ACROSS 1. The Blow Monkeys 8. Bram 9. Running 10. Mr 11. Big Science 12. Town 13. Stranger 15. Leave 16. Tai 17. Smokey 18. Innocence 20. Penny 21. Hi 22. Hush 23. Tush 24. Du 26. Vee 27. Horns 28. Metallica
DOWN 2. Horrible Band 3. Be My Slave 4. Our Lips 5. Man In A Suitcase 6. King 7. Somewhere In China 12. Tenpole Tudor 14. Rush 16. The Wheel 19. Olivia 25. Ure



PETER GABRIEL goes ape on his birthday

MEMORY BANK

Sunday May 11

1941 Birthday of Eric Burdon, in Walker, Tyne & Wear.
1973 Paul McCartney and Wings began their first-ever UK tour, at Bristol.
1976 The Sex Pistols opened their residency at London's 100 Club, which first brought them to wide public notice.
1980 The South African authorities put a complete ban on Pink Floyd's 'The Wall', on the grounds that it was 'prejudicial to the safety of the state'.
1981 Death of Bob Marley, aged 36, of cancer, in the Cedars Of Lebanon hospital in Miami.

Monday May 12

1942 Birthday of Ian Dury, in London.
1948 Birthday of Steve Winwood, in Birmingham.
1971 Mick Jagger married Bianca Perez Morena Macias, in St Tropez, France.
1976 Death of Keith Relf, former Yardbirds lead singer, aged 33. He was electrocuted by a guitar at his London home.
1976 Virgin signed the Sex Pistols to a recording contract, following their dismissal from A&M.

Tuesday May 13

1950 Birthday of Peter Gabriel, in London.
1950 Birthday of Stevie Wonder (Stephen Judkins), in Saginaw, Michigan.
1971 Grace Slick (now of Starship, then of Jefferson Airplane) was badly injured after crashing her Mercedes into a wall in San Francisco.
1977 The Jam's first album 'In The City' was released in the UK.

Wednesday May 14

1943 Birthday of Jack Bruce, in Bishopbriggs, Glasgow.
1952 Birthday of David Byrne of Talking Heads, in Dumbarton.
1970 Crosby, Stills, Nash and Young broke up.
1982 'Fast' Eddie Clarke left Motorhead. The band were halfway through a US tour at the time, and Brian

Robertson filled in at short notice.

Thursday May 15

1948 Birthday of Brian Eno (or Brian Peter St John Le Baptiste de la Salle Eno), in Reading.
1953 Birthday of Mike Oldfield, also in Reading.
1973 The Pointer Sisters made their live debut, at the Troubadour in Los Angeles.
1980 The Sex Pistols movie The Great Rock And Roll Swindle opened in London.

Friday May 16

1955 Birthday of Hazel O'Connor, in Coventry.
1958 Birthday of Glenn Gregory of Heaven 17, in Sheffield.
1969 Pete Townshend angrily kicked a cop offstage at a Who concert in New York, then was arrested and spent a night in jail for his pains.
1974 Brian May collapsed with hepatitis whilst Queen were playing New York, and was flown back home for hospital treatment.
1976 Patti Smith made her British live debut, playing at the Roundhouse in London with The Stranglers.
1980 Dr George Nickopoulos, Elvis Presley's former physician, was charged with gross over-prescription of drugs to patients, including Presley and Jerry Lee Lewis.
1980 Trevor Horne and Geoff Downes, formerly together as Buggles ('Video Killed The Radio Star'), replaced Jon Anderson and Rick Wakeman in a new Yes.
1981 Martin Chambers of The Pretenders married Tracy Atkinson.

Saturday May 17

1964 Bob Dylan played his first major live gig in the UK, at the Royal Festival Hall, London.
1975 Mick Jagger needed 20 stitches in his right arm after accidentally putting it through a plate glass window in a restaurant in Long Island, New York.

MANIC POP THRILL

THAT PETROL EMOTION

THEIR DEBUT ALBUM ON DEMON RECORDS FIEND 70
ALSO AVAILABLE ON CASSETTE FIEND CASS 70
PRODUCED BY HUGH JONES

UK TOUR DATES

MAY
Thursday 1st - NORWICH, The Gala Ballroom.
Saturday 3rd - NEWCASTLE, University.
Tuesday 6th - SHEFFIELD, Limit Club.
Wednesday 7th - HUDDERSFIELD, Polytechnic.
Thursday 8th - LEEDS, Warehouse.
Saturday 10th - MANCHESTER, International.
Sunday 11th - WOLVERHAMPTON, Scruples.
Tuesday 13th - CARLOW, Regional College.
Wednesday 14th - DERRY, The Venue.
Thursday 15th - BELFAST, Queens University.
Friday 16th - DUBLIN, Trinity College.



Saturday 17th - LIMERICK, Savoy Theatre.
Monday 19th - LIVERPOOL, University.
Tuesday 20th - STOKE-ON-TRENT, Shelleys.
Wednesday 21st - LEICESTER, Princess Charlotte.
Thursday 22nd - LONDON, Electric Ballroom.
Friday 23rd - CARDIFF, Nero's.
Tuesday 27th - COLCHESTER, St. Mary's Arts Centre.
Thursday 29th - GALASHIELS, College Of Textiles.
Friday 30th - EDINBURGH, Electric Circus.
Saturday 31st - ABERDEEN, Victoria Hotel.
JUNE
Sunday 1st - GLASGOW, Mayfair Club.
Tuesday 3rd - BRISTOL, Bier Keller.

POP'S ROYAL

THE STORY of the Banshees has been told in myriad ways.

Their utterances have been neatly wrapped in a cocoon of intellectualism.

Those glorying in their dissection have pained long and hard over their worth in language not normally afforded a mere pop band.

Why have the Banshees warranted such treatment? Are their scream-filled tales hinting at more?

Those who have crossed their path and felt the lash of Siouxsie's scything tongue have hit back from the safety of their typewriters. And in the face of such ignorance the Banshees' intolerance and mistrust has been sold as arrogance.

As articulate spokesmen for a generation of lost souls, seeking solace in a nocturnal world, the Banshees have been heralded as the initiators of a gothic movement that preens and dreams; and it hangs like a noose above their heads.

The Banshees are now ten years and nine albums old.

The years have done little to weaken their resolve. The make-up and ideals remain intact. Ten years has seen them elevated from acidic pretenders to establishment — a role they're constantly defending. Their latest album, 'Tinderbox' romps and swoons with all the majesty of 'Dreamhouse', and so casts off the laboured millstones of 'Nocturne' and 'Hyaena' which threatened to be laid at their grave. 'Tinderbox' is a refreshing slant on the Banshees' disturbing perspective and restores their vivid shades to pop's pale palette.

After my endorsement of their new-found lust, I was informed they wished to restore links with *Sounds* and, perhaps feeling an enthusiastic ear would be a sympathetic one, I was chosen.

AND SO it was that at four one morning, I found myself in Cologne's Holiday Inn with Siouxsie, the Banshees' queen, perched at the end of my bed and her prince, Steve Severin, in a near-by chair. They had just completed three European dates — Brussels, Amsterdam and Bonn — in preparation for their first major assault on the States.

Involved as I am in the exhilarating world of rock 'n' roll, even I am not at my best at such an hour, even if the animated conversation of this pair showed their resilience. What metamorphosis was it then that has changed these mere mortals into the precious personae of the printed page?

Perhaps people take the Banshees too seriously.

"I don't think we warrant analysis," Siouxsie replies.

Surely simply by setting yourselves up onstage you're vulnerable to analysis?

Siouxsie: "It's hardly set up. I mean, it was a very naive thing to do to form a group anyway. Completely thoughtless and very naughty, horrible of us to unleash ourselves on people. Completely selfish. To an extent, you can analyse what a song is, or what a group is but there are generally a lot more important things you don't talk about."

You're always talked about in very reverential tones.

Steve: "We've been victims of some terrible purple prose. It's nothing to do with us, it's just people tend to launch off into some very strange areas when writing about us."

Would you like to be seen as a band with humour?

Siouxsie: "With fun rather than humour."

Following the birth of the Banshees, legions of pale imitations hurried in your wake, and so a generation of gothic monstrosities were spawned.

Steve: "It was quite weird watching the support group tonight and thinking it was very obvious that we must have come into their influence somewhere along the line, but in a

narrow way."

Siouxsie: "But it's completely humourless and ridiculous that they call themselves Christian Death. For us to be perpetrators of the goth government, which is what's been thrown at us, bemuses us."

How do you see yourselves?

Siouxsie: "Not as goths. I can imagine The Damned influencing the goths."

Steve: "I was sitting at the side of the stage listening to their sort of thing and thinking that we were starting with 'Cities In Dust', which was a universe away from what they were

doing — it's just a really happy pop song — and thinking where does it all connect? It's really bizarre."

Perhaps it has to do with people picking up on the subversive side of your music.

Siouxsie: "People are confused by the fact that we do songs like 'Tattoo' and 'Obsession', which are wrongly classed as horror, which I hate. And into black. I mean, the words 'black', 'gloomy' and 'doomy' have been used so much about us. I just think those songs are the hidden side, rather than the overt side, as opposed to black. I hate 'black' as an adjective."

Steve: "Somehow, 'Ju Ju' set off all this goth thing. I think we've done one goth album and that was 'Join Hands', in '79, for God's sake."

"The subject matter wasn't goth," Siouxsie adds indignantly.

"It has gothic overtones," explains Steve.

"Burial overtones. *Burial*," corrects Siouxsie.

Steve: "Take someone like Bowie, the things he was actually writing around 'Ziggy Stardust' and 'Aladdin Sane' were completely at odds with the way people thought about him or why they were into him."

"They pick up on the superficial aspects of



COUPLE?

the way Sioux looks. The way we might mention death every now and then. But there's so much more to it than that. Take 'Dreamhouse', there's nothing goth about that at all."

"There isn't... it's herbal," laughs Sioux.

The Banshees' music has always had a uniformity, but within its spectrum there has always been room for pop.

Sioux: "I don't think it's a deliberate strategy, but both are vital for each other to remain healthy."

Steve: "Anything that's popular tends to have many sides. Someone like Prince you can take on many different levels; nothing too intellectual about it, but in a way there is because it's very clever."

Sioux: "There's a lot of lunacy in it, which I like."

Steve: "You don't usually get lunacy without some intelligence."

Prince's sense of humour has never been questioned.

Sioux: "No, but it would probably sit much better if we looked like Dire Straits. The fact that we're handsome little bastards goes against us."

Why, because people don't take you seriously?

Sioux: "They don't want to take us seriously."

WHEN THE Clash wrote "No more Elvis, Beatles or The Rolling Stones" as a reflection on the state of the music business with its antiquated regime of superstars stifling the development of fresh talent, it was taken as a slogan to be chanted by the voice of punk.

This new breed vowed to change things, and as the Banshees were amongst its hierarchy their word became folklore. Early pieces were punctuated with scathing quips about the redundant dinosaur age, how life ended at 25. Their music and stance were focused on teenage rebellion.

Ah, the impetuosity of youth.

The Banshees are no longer 25 and the years have seen them join the ranks of superstars they once despised. Irony moves in such glorious circles.

Steve: "I think it's really strange that in the last couple of years, it upset us all for a time, we've been treated as though we shouldn't be here, we'd outstayed our welcome. But we've got through that. The way we started and the way we've done things has always been a precedent, maybe not on a grand scale but a precedent nonetheless. I don't know how people can take the argument for getting rid of Genesis and getting rid of Yes from ten years ago, and apply it to a different bunch of people."

Sioux: "We haven't replaced Genesis and Yes by any means."

Steve: "People seem to miss the point that the whole reason to get rid of Genesis and Yes was because the music was f***ing tedious, not because they were ten years old. I don't think that applies to us."

Genesis probably felt the same as you.

Sioux: "The groups we've mentioned are men groups. Budgie and John knew Led Zeppelin, and they probably were good, but those sort of groups leave me cold. To me they were very much boys' groups."

But in the same way as you feel what you're doing is different they probably felt they, too, were vital.

Sioux: "How can Phil Collins ever have felt different?"

Steve: "I see what you're saying, but I wouldn't give people like that the benefit of the doubt. It's another decade, for God's sake."

Sioux: "There are different values for a start."

Steve: "It's not as if we're sitting in Santa Monica or Beverly Hills saying, 'We're not talking to Sounds or NME, they're slugging us off. There is a certain responsibility to face up to all those questions, but we're not going to defend what we're doing because we're confident what we're doing is the right thing.'"

"It goes back to that Quantick thing. (A recent NME interview by David Quantick who

CONTINUES PAGE 30

Ten years ago SIOUXSIE AND THE BANSHEES were punk rebels, tearing down the bastions of rock and society. But are they now only part of the cosy '80s establishment, the handsome heads of a new royal family? KEVIN MURPHY asks if they're still a dark, menacing shadow over music. PETER ANDERSON turns the spotlight on Sioux and Severin

"We've been treated as though we shouldn't be here, we'd outstayed our welcome. I don't know how people can take the argument for getting rid of Genesis and getting rid of Yes from ten years ago, and apply it to a different bunch of people"

— Severin

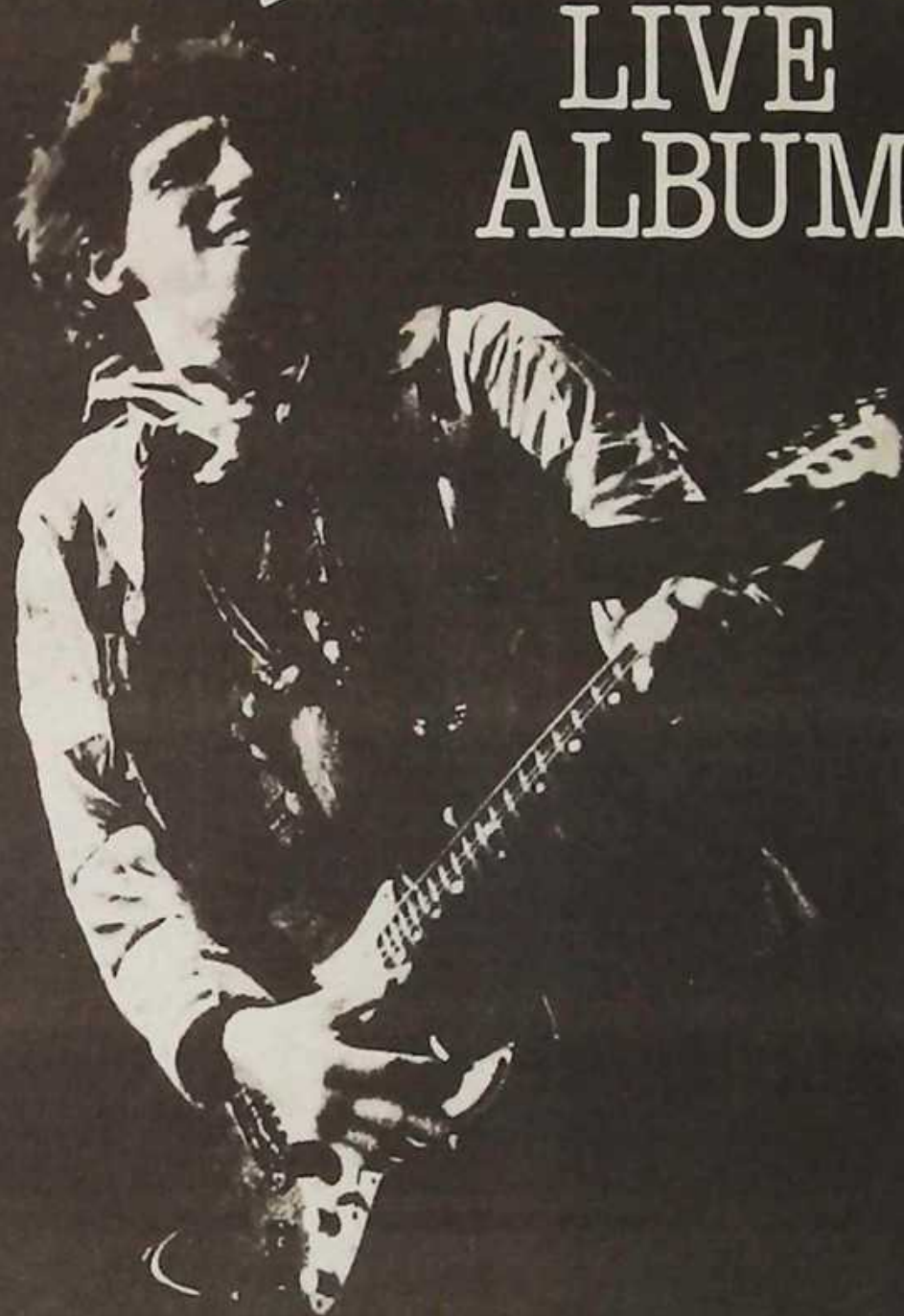
"We haven't replaced Genesis or Yes by any means"

— Sioux



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The Velvet Underground

An INFO RIOT special where BARRY LAZELL stacks the tracks and SANDY ROBERTSON unpeels the latest VU to kill

INFO
RIOT
EDITED BY BARRY LAZELL



THE VELVET UNDERGROUND 'Velvet Underground Boxed Set'

(Polydor VUBOX 1)*****
OH NO, another Velvet Underground album? Yeah. And can there ever be enough? Every year seems to be their year, doesn't it?

This 'limited edition' (a mere 10,000 copies!) is, therefore, the ideal present for all tomorrow's birthday parties, containing as it does the group's first three classic albums, two compilations of outtakes and an explanatory resumé of their super, sordid career by Johnny Black.

The unpopular (then) antidote to the summer of love was 'The Velvet Underground & Nico', an album of New York decadence, Warhol-style, which is a stunning compendium of the brutal and the beautiful: just about every tune here has been used as a career manifesto by some starry-eyed hack or other.

Slow-eyed pro songwriter Lou Reed had hooked up with Welsh prodigy John Cale in a marriage of mutated guitar and viola made in heaven, roped in guest German icicle Nico and, helped by the idiot-thud drumming of Maureen Tucker and the axe-murder of Sterling Morrison, off they went.

The negativity of 'Heroin', the anarchy of 'European Son', the perverse sleaze of 'Venus In Furs', the languid beauty of 'Sunday Morning', they all still glow... coldly. This boxed set sees the return of the gatefold-cover though not, sadly, the peelable Andy banana which graced original copies.

Similarly, the brain-bashing metal blitz of 'White Light/White Heat' is at last divested of those dumb toy soldiers seen on the normal UK reissue copies and reverts to the

all-black Warhol original.

Ahh, but does it have the invisible skull design in there somewhere? Who can say?

The music, thankfully, is still intact, from the speedfreak soloing of 'I Heard Her Call My Name' to the full 17-minute drug orgy, 'Sister Ray'.

1969 saw the departure of Cale, who went on to produce old pal Nico, The Stooges and his own idiosyncratic platters. His replacement, if we can say that, was multi-instrumentalist Doug Yule.

He couldn't bang a bass or screech a viola like old John, but he sang like a younger Lou Reed and was adept at conjuring up the odd hypnotic swirl of guitar and organ.

The result was a lighter, if hardly lightweight, album. Note: the UK and USA copies differ in terms of takes used of certain songs.

Now, the 'VU' selection has been rightly praised as an alchemical brew of alternate Velvet experiments. Fine. But its inclusion here is overshadowed by the surprisingly slam-bam brilliant 'Another View' (geddit?).

Kicking off with 'We're Gonna Have A Real Good Time Together', a tinny Reed rocker with its Chuck Berry roots showing, 'View' delivers all the way.

The throwaway instrumental workout 'I'm Gonna Move Right In' is a definite low-point, but when we hit the first version of 'Hey Mr Rain' (there are two here) we know something magical is taking place.

Another take of 'Heroin' or 'Sweet Jane' would be merely redundant, and 'Hey Mr Rain' is so much more than that: mesmeric, slightly happy, slightly dizzy, slightly... sick.

Very Lou. And that other version, covered in Cale's banshee viola

wails. Fine and fly-blown.

'Ride Into The Sun' is a strangely weightless studio instrumental of the song that turned up on Reed's first RCA solo elpee, but it's roundly trounced by the ultra-bizarre 'Coney Island Steeplechase'.

This little nutcracker, dominated like most of the album by Lou's thrashing rhythm guitar, has a pithy megaphone-effect vocal to lend it a mad, bad ambience. And just when you thought things couldn't get any better...

'Guess I'm Falling In Love' is another wordless mash, a mini 'Sister Ray' with all the eviscerating, mindless power of a runaway steamhammer.

Then the album tails off gently with the manic 'Ferryboat Bill' (oft bootlegged and actually included on the early promo tapes of the 'VU' LP), and the 'original' (whatever that means) version of 'Loaded's' 'Rock 'N' Roll'...

While Cale and Nico have certainly cut credible wax over the years, and Reed has played the full-em-into-a-false-sense-of-security-then-bash-em game too long. The Velvet Underground myth is bigger than ever. It will not go away. I mean - shades and feedback and whips on the bleeding *South Bank Show*, ferrcheessake!

One does begin, as an old hand, to resent the stylistic rip-offs from generations of inspiration-bereft teen guitar hacks, but it's that kind of creeping cult fandom that (I guess) makes things like this boxed set come to pass.

I have only one question regarding the most popular non-platinum rock band ever: is there any more of this stuff out there...?

SANDY ROBERTSON

THIS COVERS all UK-releases issued under the band's name, but not individual later (or earlier) releases by individual numbers like Lou Reed, Nico, John Cale, etc.

Singles

Atlantic 2091 088 'Who Loves The Sun?/Sweet Jane' Apr 1971
MGM 2006 283 'Candy Says'/I'm Waiting For The Man/Run Run Run Jun 1973
Atlantic K 10339 'Sweet Jane'/Rock And Roll Aug 1973
Polydor POSPX 398 'White Light, White Heat'/Heroin/Venus In Furs/I'm Waiting For The Man (12" single) Oct 1982

Albums

Verve SVLP 9184 'The Velvet Underground And Nico' Nov 1967
Tracks: 'Sunday Morning'/I'm Waiting For The Man/'Femme Fatale'/Venus In Furs/'Run Run Run'/All Tomorrow's Parties/'Heroin'/There She Goes Again/'I'll Be Your Mirror'/Black Angel's Death Song/'European Son (To Delmore Schwartz)'
The first UK release, above, had a picture of the band playing on the front sleeve, rather than the original US design by Andy Warhol featuring a banana. Later reissues used the Warhol sleeve. Reissued as MGM 2315 056 (Oct 1971), and later at mid-price as Polydor SPELP 20 (Aug 1983)
Verve SVLP 9201 'White Light, White Heat' Jun 1968
Tracks: 'White Light, White Heat'/The Gift/'Lady Godiva's Operation'/Here She Comes Now/'I Heard Her Call My Name'/Sister Ray

Reissued as MGM 2352 024 (Nov 1971), and later at mid-price as Polydor SPELP 73 (Apr 1984)
MGM C 8108 'The Velvet Underground' Apr 1969
Tracks: 'Candy Says'/What Goes On/'Some Kinda Love'/Pale Blue Eyes/'Jesus'/Beginning To See The Light/'I'm Set Free'/That's The Story Of My Life/'The Murder Mystery'/After Hours

Reissued as MGM 2353 022 (Oct 1971), but then unavailable in this form for a long time afterwards.
Atlantic 2400 111 'Loaded' Mar 1971
Tracks: 'Who Loves The Sun?'/Sweet Jane/Rock And Roll/'Cool It Down'/New Age/'Head Held High'/Lonesome Cowboy Bill/'I Found A Reason'/Train Round The Bend/'Oh Sweet Nothin'

Reissued as Atlantic K 40113 (1974).
MGM 2683 006 'Andy Warhol's Velvet Underground' (double album) Dec 1971
Tracks: 'I'm Waiting For The Man'/Candy Says/'Run Run Run'/White Light, White Heat/'All Tomorrow's Parties'/Sunday Morning/'I Heard Her Call My Name'/Femme Fatale/'Heroin'/Here She Comes Now/'There She Goes Again'/Sister Ray/'Venus In Furs'/European Son (To Delmore Schwartz)'/Pale Blue Eyes/'Black Angel's Death Song'/Beginning To See The Light'

The first, and arguably best, of several compilations rehashing the tracks from the band's first three albums. Still available on the same catalogue number, though the actual label has metamorphosed from MGM to Polydor.
Atlantic K 30022 'Live At Max's Kansas City' Aug 1972
Tracks: 'I'm Waiting For The Man'/Sweet Jane/'Lonesome Cowboy Bill'/Beginning To See The Light/'I'll Be Your Mirror'/Pale Blue Eyes/'Sunday Morning'/New Age/'Femme Fatale'

Reissued as Atlantic K 30022 (1974).
MGM 2683 006 'Andy Warhol's Velvet Underground' (double album) Dec 1971
Tracks: 'I'm Waiting For The Man'/Candy Says/'Run Run Run'/White Light, White Heat/'All Tomorrow's Parties'/Sunday Morning/'I Heard Her Call My Name'/Femme Fatale/'Heroin'/Here She Comes Now/'There She Goes Again'/Sister Ray/'Venus In Furs'/European Son (To Delmore Schwartz)'/Pale Blue Eyes/'Black Angel's Death Song'/Beginning To See The Light'



...AND NICO

'After Hours'
Recorded live, and hence different versions of by now very familiar songs. This was deleted in 1984.

Polydor 2383 180 'Squeeze' Feb 1973
Tracks: 'Little Jack'/Crash/'Mean Old Man'/Dopey Joe/'Wordless'/She'll Make You Cry/'Friends'/Send No Letter/'Jack And Jane'/Louise
The least-regarded album by the Velvets, and in fact only tenuously laying claims to the band's name, being recorded by a post-Reed/Cale just-about-everyone-else incarnation led by Doug Yule. This was deleted in 1983.
MGM 2315 258 'Lou Reed & The Velvet Underground' Oct 1973

Tracks: 'All Tomorrow's Parties'/Femme Fatale/'Heroin'/I'm Waiting For The Man/'Lady Godiva's Operation'/Sister Ray/'Sunday Morning'/There She Goes Again/'White Light, White Heat'
This time a single-album compilation of the early stuff, highlighting Reed's name to cash in on his solo commercial success.

MGM 2354 033 'The Velvet Underground' Mar 1976

Tracks: 'White Light, White Heat'/What Goes On/'Venus In Furs'/That's The Story Of My Life/'Here She Comes Now'/Beginning To See The Light/'Jesus'/Run Run Run/'Some Kinda Love'/The Gift/'I'm Set Free'/I Heard Her Call My Name

Confusing title, huh? And yet another heavily overlapping compilation of tracks from the first three albums. Later reissued at mid-price as Polydor SPELP 39 (Sept 1983)

Mercury 6641 900 'Live With Lou Reed, 1969' (double album) Feb 1979

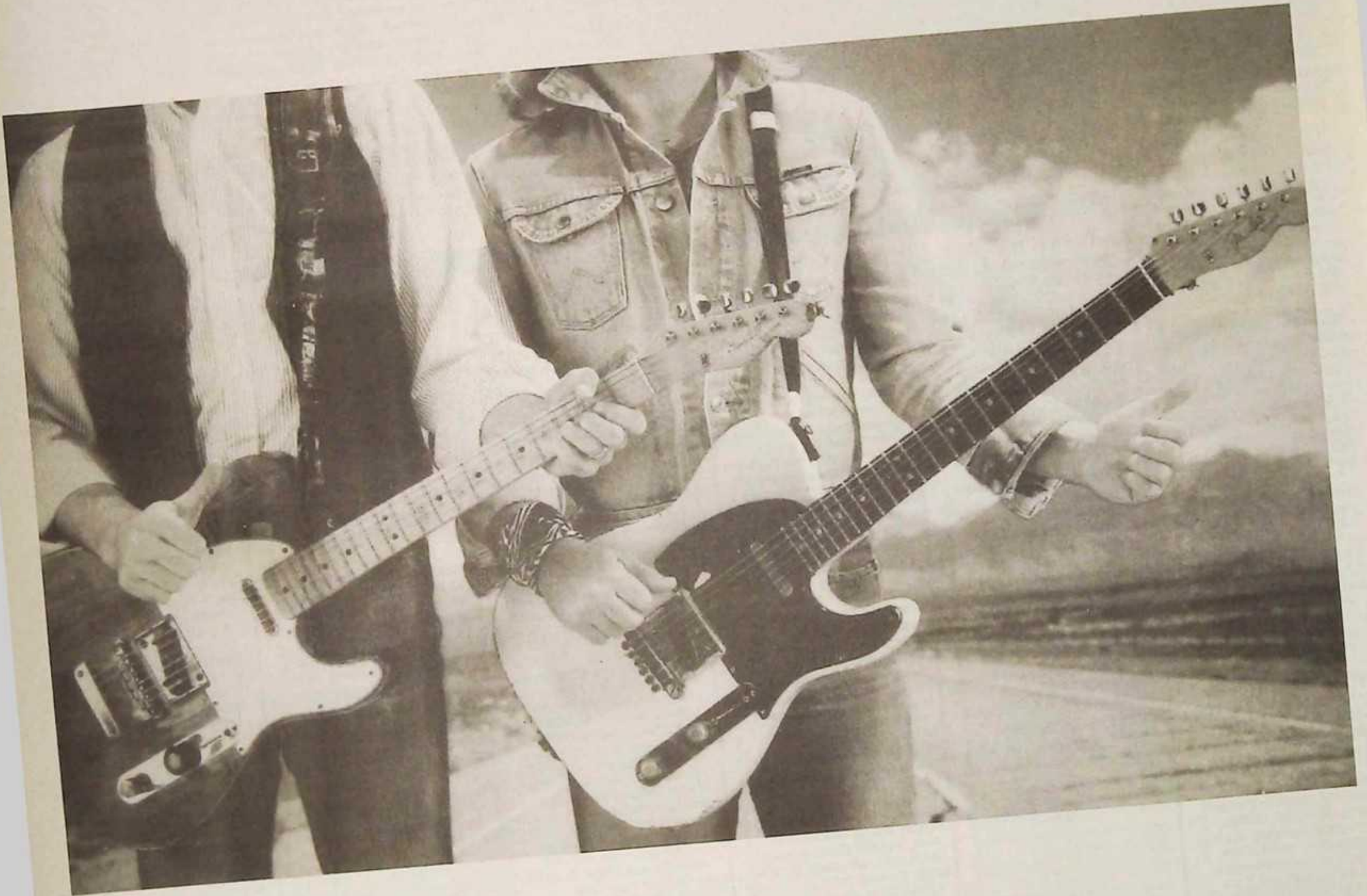
Tracks: 'Beginning To See The Light'/Femme Fatale/'Heroin'/I'll Be Your Mirror/'I'm Waiting For The Man'/Lisa Says/'New Age'/Ocean/'Over You'/Pale Blue Eyes/'Rock And Roll'/Some Kinda Love/'Sweet Bonnie Brown'/It's Just Too Much/'Sweet Jane'/We're Gonna Have A Real Good Time Together/'What Goes On'/White Light, White Heat

Recorded live; released when the band had become a legend. Later reissued at mid-price as Mercury PRID 7 (Nov 1984)

Two continental albums were also distributed officially here through PolyGram's IMS Imports. Neither is particularly interesting. 'Greatest Hits' (Polydor 2664 438), released in 1980, was yet another double-album compilation of tracks from the first three albums, put out in Germany in the 'Once Upon A Time' series. This was deleted in 1984.

'1969 With Lou Reed Live' (Mercury 9279 141), released in February 1983, was a single album extracted from the double of (almost) the same title, as detailed above. This one had only nine of the 18 tracks on the double.

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S I N G L E S

Reviewed by
Dave Henderson

SALVATION 'Jessica's Crime' (Batfish Incorporated) Moody, twangy guitars and tub-thumping strangeness lurk in the shadows behind a largely belligerent vocal line. Salvation are an army you can trust, bursting with doubt, flashing their infection. 'Jessica's Crime' could have been so much less, but it's not. A turgid commercial for your wildest soap. Gripping and, at times, rather unpleasant.

THE NEW CHRISTS 'Born Out Of Time' (Citadel) Down under scum surfers with a chord or two between them. The New Christs are dirty rockers on a hit and run mission to your forehead. Look out for that guitar as it bursts through your temples and make sure you don't get tyre marks on your suit. Rock.

THE REAL IMPOSSIBLES 'Four X Four' (FKAD) American West Coasters with a strum for every occasion. Mean guitar music throwing itself forward like there's no tomorrow. The Impossible's unleash four melodic thrashes that bring back memories of the turn of '76.

THE SINNERS 'Hotshot' (Teenage Kicks) Crap cover, dodgy girlie backing vocals, but a neat line in tuning their guitars. The Sinners sound like they're playing down a drainpipe and thrust themselves wildly against your subconscious. Singalong in a kind of distorted way.

THE MACKENZIES 'New Breed' (Ron Johnson) BIG FLAME 'Why Pop Stars Can't Dance' (Ron Johnson) When Ron Atkinson - that cigar smoking honcho - leaves M United's mortal coil (at the end of this season), the board of Red Devil money-spinners could do worse than employ Ron Johnson as his replacement. Yeah, yeah, yeah and it's a label that has consistently grabbed fine talent, and, er... well.

The Mackenzies are, surprisingly, Scottish. Heads down, plectrums up, discords litter their debut 45. It glows, it glistens and eventually it grows.

Big Flame have been growing for some time; they've been getting faster and faster in the process, too. 'Pop Stars' is absolutely breakneck, it's frantic, pedantic and unmistakably noisy. If there was any justice, you'd be listening to it now.

RAY DAVIES 'Quiet Life' (Virgin) So let's be sentimental. I really enjoyed *Absolute Beginners* and Kinky Ray's outburst as Colin's dad was well in tune with the whole naked ambience of the experience. OK. This is something to be proud of, more emotional than a hundred council meetings.



HIS LATEST FLAME 'Somebody's Gonna Get Hurt' (Go! Discs) Oh my, my, this is living. More from north of the border but with an edge that really cuts it. His Latest Flame are girls with a passion. Sweet soul music pirouetting and tumbling. 'Hurt' is murderously good. It should be on every radio. The sound of the summer which really counts. Pop with capital assets.

MANTRONIX 'Bassline' (Ten) Loved and loathed, Mantronix are neatly scratchy, well rapped and sussed in all the right footsteps. Whether they're ever going to escape the subtle barrier within which they're trapped is another story. For now, we're rocking. Uh!

COLOURBOX 'Baby I Love You So' (4AD) COLOURBOX 'The Official Colourbox World Cup Theme' (4AD) Ees magic, señor. This Colourbox is burning through the floorboards and ridding the back room of damp. For further investigations of these two check the major feature this ish (pages 22 & 23).

Suffice to say, 'Baby I Love You So' is a cover of the Augustus Pablo '77 reggae anthem. It's better and choc full of effects. The World Cup theme is a grower and just as vitally essential. But remember, kids, turn the bass control up extra loud.

THE DEEP FREEZE MICE 'Neuron Music' (Cordelia) I love this band. Yeah, scoff all you will, matey, but if the world ended tomorrow at least my ears would have reached a kind of personal orgasm unbeknown to most mere mortals. 'Neuron Music' is a gem and this 12-inch has plenty more secrets with Mice classics covered by a host of odd heads. Buy it and die in peace.

THE GO-BETWEENS 'Head Full Of Steam' (Beggars Banquet) This is not sex music! But romance is in the air. The Go-Betweens have become something better than their reputation let most of us believe. 'Steam' is a hit

with a natty beat and some gargling vocals. People will kill for this record.

THE JUNE BRIDES 'In The Rain' (Pink) In fact 'Rain' is just the trickle in the middle of a poppy poetic puddle. Witness here the four tracks which went to make up the seminal June Brides' Pink releases before their telephone number transfer to InTape. In the indie world things are soon forgotten, but not the Brides. Blushing in pink, the onus is on melody, vocal charm and strange production techniques. A hit in the world of bedsits.

PATO BANTON 'Secret Thunderbird Drinker' (UK Bubbler) Aha! So, Andy Hurt's past has been found out. Check out the curse of the most evil brew since scraggy cider, but don't buy the record. Save your cash for another bottle.

BIG BLACK 'I I Duce' (Homestead) Big Black are a noisy collection and this newbie doesn't take any time to get right back to business. We're talking relentless riffs here. There's a bludgeoning thoroughbred power twisting right through 'I I Duce'. Christ knows what it's all about but it's irrepressible and, inevitably, it's essentially playable.

STEVE ARRINGTON 'The Jammin' National Anthem' (WEA) Steve's lust for all things God-like seems to have subsided temporarily and this sliver of uptempo Jackson-style croon has crept out. I heard it as a high US chart entry on the radio last week and it sounded much better. Still, that's... whatever.

THE SERVANTS 'She's Always Hiding' (Head) Ah, did you see the Velvets on *The South Bank Show*? Well, some liked, some did not. The Servants do similar years later, they have the same hairdos, too. Is it enough? A good single all the same.

MACATTACK 'The Art Of Drums' (BAAD) Yes, the sound of a DJ playing with a drum track. But Macattack is

SINGLE OF THE WEEK

EASTERHOUSE 'Inspiration' (Rough Trade) Is this becoming a little bit like routine? Let's remember though, people, Easterhouse are, without doubt, the most important group to furrow their ruffled brow for some aeons. Before, they were simply politicians thrown against mean-hearted pop lyrics. Now there are great melodies, too. Holes filled with burning passion, power burning from the heart.

Their last burst of beauty and bestiality, 'Whistling In The Dark' was the best thing I heard last year. Potent, poisonous and rivetting, it destroyed all in its wake and created hummalong tunes with sweet abandon. Now 'Inspiration', the cover featuring Bobby Sands, presents a chance to look deeper at that piece of injustice.

Easterhouse are clean and keen. Sharper than a knife freshly honed. This EP is lifeblood to all defeatists. Listen again, the answers are being scrawled on the walls.

If you can't take Easterhouse's brash politico stance and dangerous wordplay then there's still plenty of room to toe-tap and collapse into their marauding melodies. To couple a pop viability with a staunch aggressive sound is not easy... unless you're Easterhouse, that is.

better than you'd first fear. Dance music, sure, plenty of steals, of course, and no song, naturally.

THE ZIMMERMEN 'Don't Go To Sydney' (Au-Go-Go) THE PLAYMATES 'Wasted Years' (What Goes On) UPS AND DOWNS 'In The Shadows' (What Goes On) So what's wrong with Sydney, pal? Romance, adventure and all the usual trappings linger in the back of the throat as The Zimmermen get all heartfelt and emotional.

It's classic stuff, the kind of thing dreams are crumpled around, but what's so bad about the old town? Sweden's Playmates had their second 45 mixed there and it's turned out better than brill. Chunky pop with a twitchy guitar, 'Wasted Years' is everything The Beatles ever dreamed of when they were struggling to get to sleep after a hard night's day. The chewing gum, the fillings falling out of the teeth... ah! Them were the days.

And Sydney's own Ups And Downs have an even more up experience to tell the world. With confident harmonies and a sparkling guitar let loose around the tantalised tweeters on your stereo, 'In The Shadows' is a neat one.

MASQUERADE 'The Problem' (Streetwave) VIOLA WILLS 'You Are The Reason Why' (Streetwave) Masquerade are weird. Their answers to each and every newsworthy question come in dit, dit, dit time. Maybe they're right, who knows? There are, however, some mean wispy vocals from the girls in the team which makes this record a kind of Brides Of Funkenstein 20 years on.

As you'd expect, Viola gets mellow. Not as sultry as Whitney, not as throat-tingling as Aretha, but neat all the same. 'Reason' isn't good enough to get big chart action, but there'll be plenty of smooching.

FREDDIE MERCURY 'Time' (EMI) Ooooh, aaaah. Symphonic, anthemic, enter

piano, phase vocals. A second stringer for Phil Collins playing third cello for 'Bohemian Raspberry'. Could do better.

IGUANA FOUNDATION 'Lonesome Traveller' (Eternal Love) Grit. True grit. Castanets and drawling throat muscles spell Western inspired gargle-alongs. And what's more, there's a liquid guitar being unleashed in the next studio. Turn the volume up.

THE SCREAMING TREES 'Release' (Native) From that hallowed ground of northern inventiveness, The Screaming Trees scream and scream again on a frenzied outburst that revolves around some chainsaw guitar lines and bellowed prose. The Trees are neat and punchy, like Gasrattle with a song, like the Bunnymen on speed.

STATUS QUO 'Rollin' Home' (Phonogram) Quo go on, and this sounds remarkably like The Hee Bee Gee Bees. 'Rollin' Home' has no fingertips or teeth marks for identification, merely a 501 rivet where something used to be.

EXHIBIT B 'Who Killed The Smile' (EXB) Dedicated to Brian Wilson but sounding remarkably like Nilsson before he got big, Exhibit B have a yearning for pop but haven't quite got the right equipment yet. The vocals are spot on... expect big things.

SUPER K 'Recurring Nightmare' (Citadel) An esoteric gem from the mid-'70s Australian wastelands that has fetched 50 notes on a good day. This record boasts names like The Hoodoo Gurus, The Saints, Radio Birdman and more. There is no mention of Rolf Harris, though.

Still, it is a stunner, bursting with pent up stuff and moodiness. Get it.

THE LEN BRIGHT COMBO 'Someone Must've Nailed Us Together' (Empire) It's an interesting concept to sound like Wreckless Eric recorded through a shoebox, but will it shift units? I doubt

it somehow, which is a shame. Len is a groovy cat.

FURNITURE 'Brilliant Mind' (Stiff) Been around awhile, touted by various bods as something worth fluttering yer cash on, but what do they sound like? OK, I listened to the record and I don't recall it sounding like their others, but I can't for the life of me remember how it went. File under 'not catchy, but average'.

JUST ICE 'Put That Record Back On' (12.41) 'Success Is The Word' (Streetwave) A new series from Khan and ko sees the hip hop variations packaged back to back with an assortment of mixes and extra tracks thrown in for good measure. There's a glut in the genre unless you're dedicated, but these two sounded meaty enough in isolation. The tip of the iceberg? Over to Chris Roberts for a full crit. "Huh."

ANIMATION 'I Engineer' (Phonogram) Pretentious bozos with a hit stuck up their ego follow on with a dismal reason for living. Animation were a bad dream and now it's turning into a nightmare.

THE CARS 'I'm Not The One' (Elektra) These boys have done better. This kind of befuddled clap-trap is nothing to be proud of and the production leaves the shuffling drum machine grating against the vocals. A hit.

GRAHAM NASH 'Innocent Eyes' (Atlantic) Hey Graham, w'a's hap'nin', man? Remember them ol' times wi' 'Marrakesh Express'? Hey that was a real song. Fancy a toke? "All on board the train, all on board..."

TALK TALK 'Give It Up' (Parlophone) In isolation this meagre ballad is hardly worth the trouble. But in the context of their sound, it's a fitting part of the spectacle. Stick with the album.

THE ICONS 'Lots Of Money' (Press) More Americans and more reasons to buy records. The Icons probably come from somewhere really trendy. This track definitely comes from their debut album which is out soon and I'll certainly be after a copy. Irresponsible pop with guitars and things.

LITTLE BROTHER 'No Relation' (Rouska) Bro' in speaking scam. Little Brother raps unceremoniously over a host of loose jazz inflections leaving everyone confused about why? And why not? There's something here, but it's not quite hatched yet. Maybe soon.

THE MAXIMUM EFFECT 'Español' (Stereo) Recorded through a sock at high intensity. TME are different. They are either awful at mixing their music or dynamically different. I like this record but would challenge them to make me a swiss roll.

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FLYING ENGLA



AND'S COLOURS

Jimmy Hill and a cast of thousands (that's COLOURBOX in the red and green strip) get it in the back of the net with a free kick.

DAVE HENDERSON offers World Cup odds on Colourbox nod off and PETER ANDERSON finds he clicks

WITHIN THE inner sanctum that is Colourbox lurk a few odder than strange realities.

That technically perfect, effect-heavy sound Colourbox produce is a weird number. Punctuated with Lorita Grahame's soaring sensual vocal lines, the box is crammed with the real life and (sometimes projected) illusions of the two anchor men Martyn and Steve Young (brothers in crime).

But can that technical prowess really evolve from this bomb-site?

Martyn Young's living room is well lived in. It looks like there was a party here and it's just finished. In the hall you almost expect to find half-cut out-of-townies huddled together in sleeping bags, and God knows what's going on in the bathroom (but there's still a big queue).

The floor is littered with videos, cassettes and records, the ashtrays are overflowing, mugs and glasses are strewn across tables. But, as you collapse on the sofa that's seen better days (but probably not this decade), it kinda feels like home.

Eventually the trio arrive, late as expected. The room begins to fill with cigarette smoke again, and everyone pays a visit to the bathroom (where there's still a queue).

The last sighting of Colourbox came around August '85 when Kevin Murphy and his suntan quizzed the group after their first album proper. A riotous outburst, the amazingly titled 'Colourbox' was hailed as a massive success and our man with the questions was keen to know just how far the three of them were prepared to go.

"Yeah, he was really arguing," drawls Martyn in his customary subdued south London accent. "He kept saying we should be pop stars and all that."

Yeah, well I can see Lorita getting that kind of thing organised but what about you two? Martyn ponders, and speaks.

"Well, we don't want that kind of thing. We don't really like being in front of the camera, we're more interested in making records. It's difficult for Colourbox because we don't want to do those things."

Yes, I can go with that. Bedraggled, Martyn looks like he's just crawled from his pit. Steve looks slightly better and Lorita - well, pretty in pink, of course. Colourbox are divided, but it's from those three varying characters that the group's unity comes. And this month will underline the three-way split thumping at the door of a perfect triangle.

MAY 14 sees the release of two Colourbox singles, which will confuse as many people as is possible. There's a slinky cover of that Augustos Pablo classic 'Baby I Love You So' - probably remembered better for its Strummer-approved dub 'King Tubby Meets The Rockers Uptown' - on which Lorita is given a chance to let her tonsils do the talking, and there's also a little gem called 'The Official Colourbox World Cup Theme' which comes resplendent with Jimmy Hill (a well known comedian) on the cover.

The B-sides contain further investigations into each tune's style and presentation. Why, there's even something called 'The Philip Glass And Colourbox World Cup Theme'. But is that really the man with 1,000 tinkling synths joining up with Colourbox to provide the BBC with a poignant football tribute?

Martyn, there are questions to be answered "Er, no. We did it as a kind of experiment. It's really strange music, isn't it?"

Yep, and Phil's done hundreds of albums, too. "Yeah, I'm starting to discover his back catalogue, slowly... very slowly."

And which ones have you heard?

"Er, 'The Photographer' and one that sounds incredibly like what we've done. We started out trying to find out what he was doing... I don't think we did, but we come close to it."

So you sorted out all the time changes and subtle octave moves and things like that, did you?

"Yeah, we shoved a bit of that in."

Was it easy to do?

"Yeah, pretty easy."

So there's old Philip slaving away while Colourbox whip it off in six hours. That's progress for you.

"We'd originally done that track with strings and that kind of thing but it wasn't quite right."

Were you going for the James Last sort of market?

"Yeah."

And why the World Cup? How come Colourbox are so interested in making music for Brian Moore to talk over?

"That's a bloody good question. I suppose we'd done this bit of music and it sounded sporty. We didn't realise so many people go for that kind of thing and really it's all too late now."

It can't be helped, I suppose. The main theme for the song is a rousing synth assault with a manic guitar outburst punched in and out. Why, there's even a touch of heavy breathing for good measure (but no football cheers).

"It would have been a bit naff with cheers but we put a few ooh, ooh, oohs on so that people could edit bits of the match on."

Did you actually roll up to the TV stations and say, Here you are mate, listen to this...?

"No, but we were serious at first... we tried. We're thinking of doing a video and using the track. We've heard we can get footage of the Argentinian team free - we don't have to pay them any money because we're at war with them."

Oh yeah? Anyone else? I mean, you'll have to have the Argentinians playing someone.

"What about Libya?" offers Steve amid a flurry of chuckles.

"Actually," continues Martyn from somewhere behind a cloud of smoke, "now that we've missed the World Cup we're going to try and get it used for baseball in the States - well, something like that."

So are you thinking of going into theme tunes, that kind of thing?

"Yeah... wouldn't mind."

THERE'S A nonchalant kind of air enveloping Colourbox and it's quite surprising. 'Baby I Love You So' is an enormously entertaining piece of plastic, vibrating with bass tones, echoing through the atmosphere and revolving around a string of sound effects, including dialogue from John Carpenter's *Escape From New York*. Inside all that, there's still room for Lorita's vocal line and a tinny rimshot drum sound.

It could so easily have got confused, but the 12-inch version of the record is a real tour de force of Colourbox at their best.

Admits Martyn: "We didn't want to mix the cut-ups and the vocals but it ended up that we had to."

"It was an accident, really - we had a gaping hole in the music after the singing had stopped and we had to fill it with something, so we stuck some *Escape From New York* on it."

"You are now entering the demarkation area, you have the option to be terminated and be cremated on the premises" (Cup-up from *Escape From New York*).

Aren't you worried about getting sued for using the film's dialogue?

"No, not really. I don't know what the situation is with things like that. If anyone's going to get clobbered for it, it's going to be Big Audio Dynamite, I suppose."

A more pressing question is, can Colourbox cope with stardom? Do they want it?

"No, that's not the reason for doing it," laughs Martyn, although it's obvious that there's nothing closer to Lorita's heart. "That's a stock answer, but..."

So what is the reason?

"Good question. I suppose you don't think about it, you just do it. You don't aim for the charts."

But would it be nice to get there?

"Yeah. The money would be nice."

THE WHOLE cut-up talk-in has been in process for many a year. The tried and tested Bill Burroughs outbursts which eventually found their way into modern music through Cabaret Voltaire, Throbbing Gristle and a host of others have been used to both good and bad effect. But are Colourbox the first to succeed with a reggae rhythm?

"I don't know if we succeeded," Martyn thinks aloud. "I think 'Baby I Love You So' works but the B-side, 'Looks Like We're Shy One Horse', didn't really come off."

A rag-bag of western and Mexican dialogue over a reggae backbeat, I thought 'Horse' was one successful affair. Plenty of cut-ups, gunshots, some John Wayne thrown in for good measure, and maybe even the Colourbox quote of a lifetime - "I don't want to be a hero, all I want is the money" (cut-up Tex Mex jargon from a film with no name).

What's more, the track builds and hovers into a sub-spag Western soundtrack in true Morricone mood before rilling into its own demise. Who would you most like to be if you weren't Martyn, Martyn?

"Er, Sergio Leone."

Why?

"He makes good films."

So, back to the record. And what was the problem with 'One Shy Horse' or whatever it's called?

"I dunno, it didn't seem uptempo enough. It would work better with really heavy punk if you had the right voices to stick over it."

I still maintain it's a great track. The Colourbox secret isn't there, though. The real neat trick is that the three make one multi-levelled sound. Manic guitars, synths, cut-ups, very, very, very soulful vocals. Colourbox are multi-just-about-everything. But what kind of people buy the records?

"Dunno."

I'm glad you prepared all your answers.

"No, I suppose, well, er, there doesn't seem to be much point in playing live really. Besides, we'd look stupid. I mean, there's so many different instruments and all that. Until we stick to a definite style, I don't think there's any point in us doing it."

Do you think that limits your audience? Do you think people might be put off by Colourbox because they can't envisage what they're doing and what kind of things are going on?

"Well, er, that's their problem. I buy loads of records and never have to worry about what the people look like who are playing them."

One of a dying breed, mate.

HOWEVER MUCH Colourbox, or in fact Martyn, put themselves down they still produce a magnificent sound. The latest two singles just go to prove it. Lorita is still sitting quiet - she sees her role as the icing on the 'box, leaving the Youngs to come up with the background noise.

Steve continues to egg his brother on, laughing in all the right places and being left to fill all the annoyingly difficult spaces that Martyn can't keep his interest alive in. I mean, this job of creating music is not an easy one, as Martyn explains...

"The songs take so long to do and there's a lot of time setting up, so that the intros of the songs are quite good but by the time you get to the end..."

Martyn nods his head. Angst. Is it a general rule, then, that Colourbox songs dwindle out by the end? Is that how you write songs - systematically, like Philip Glass?

"No. Not like Philip Glass."

Oh, Well. Don't be duped, everyone I know reckon Colourbox are just about a couple of dozen times better than they let on (probably even more). And where you've got BAD, the Spits and a load of other less than desirable bozos trying to be cute with tapes or whatever, just remember Colourbox do it better.

Add to that the depth and sheer lushness of Lorita's vocals (which I may have mentioned before) and you've definitely got something. What's more, you can dance to it.

Do you like football, Martyn?

"No."

Oh.

"We'd done this bit of music and it sounded sporty. We didn't realise so many people go for that kind of thing and really it's all too late now... We're thinking of doing a video and using the track. We've heard we can get footage of the Argentinian team free - we don't have to pay them any money because we're at war with them."

A L B U M S

RATINGS BUYBLAG ...HEAR ..FLOG •DUMP



CACTUS WORLD NEWS: peaches on the beaches

BEACH MELBA

CACTUS WORLD NEWS 'Urban Beaches' (MCA MCG 6005) *****

CACTUS WORLD NEWS don't need it. They don't need your inna big country snide assignments. They don't need your sidelong sneers, your stadium rock accusations, the finger wavering towards those Bono parts.

All the Cacti need are your ears, and a moment of your time, if you will . . .

What we have here, ladies and gentlemen of the jury, is a collection of sculptures arranged in a public park. We have the realist corner, over there by the azaleas, wherein wanders chubby Jim Kerr, neckerchief flapping in the breeze. We have the monolith, where we crib our notes from Peter Gabriel. And we have the surrealists, and here we minimalistically sit on the park bench, the one where Sylvian takes Polaroids.

And where we fall in love.

Cactus World News are big money, big business, big — if you will bear with me for just one moment — hype. Too easy for them to turn in the expected one-layered, one-dimensional rock gospel, the one filed so conspicuously under 'D' for debut. Too easy to take the advice of those Older And Wiser, superficially offered, left lying like tag ends in the plastic

beakers after the signing party.

Because Cactus World News, it would seem, have a wisdom beyond their years. This is an exercise in syphoning their energies into the Classic Album. Here it sits, inspecting its fingernails. Supremely crafted, professionally worked, dynamically arranged . . . balanced in output.

Just open the can, and let the worms explode.

Fire in the furnace . . . it sizzles, it hisses, it roars, and then it quietly flickers. 'State Of Emergency' wafts a charcoal pyre into the skies, and the grey plumes spell out emotion. 'Years Later' leaves Springsteen, red-faced, bump starting his Chevrolet. The (so far) criminally ignored single 'Worlds Apart' bares its teeth for a dancefloor massacre.

Twisting the knife, Cactus World News clear their throats and begin another assault.

And . . . and . . . and . . . 'Urban Beaches' is a place for your emotions to sunbathe, from which they'll return refreshed but with the grit still lodged between the toes. This is a holiday, but this is no picnic. Leave no litter. Cactus World News are clean but not sterile. And?

And a butterfly flutters over the bomb site.

CAROLE LINFIELD

BRONSKI BEAT
'Truthdare
Doubledare' (London
BITLP3)*

THE POOR, confused homosexual teenager shaves his head and packs his rucksack. On the train south he stares through the window and impersonates melancholy, just like he's seen Jimmy do in the videos. He really relates to Jimmy. It wasn't the swimming instructor he fancied, it was the rugby coach, because he knew he could never be like him. Still, Jimmy showed him he wasn't alone. If anything

he feels stronger than he imagines Jimmy to be. He's made a clean break and left Mum and Dad a note saying "I'll be in touch". He thought this was quite heroic.

He leans back in his seat and wonders whether to read Tom Wakefield or AIDS: The Facts.

Washing dishes can be fun. He soon finds a bedsit and after a few nights wallflowering at The Fallen Angel and Brief Encounter is picked up by a moustached waiter. Their affair is sparks and vigour, a domino effect of bars, clubs and parties which last all night. The

sound of the Bronskis perpetually fills the strobe-strewn air. They dance and dance and feel a part of something young, brave, significant and peculiarly tangible.

The waiter elopes with a mature well-off sports goods salesman and our anti-hero is not very healthy. One wet weekend he shuffles into his local Our Price and buys himself the new Bronski Beat album, thinking it might cheer him up. He thinks the singles since Jimmy left have been very superficial and he doesn't fancy John Jon (looks too much like Mike Smith) but

he's pretty sure he'll locate some of the old magic in there, a touch of indulgent nostalgia. He has a shower and puts it on.

There's one line he likes: "This boy ain't what he should be tonight". The rest is worse than Black Lace or Tight Fit and helps his soul about as much as it helps his plants grow. He doesn't know who is to blame so he blames Jimmy, and takes the pictures off his wall.

He leans back in his seat and wonders whether to catch the next train back north or jump under it.

CHRIS ROBERTS

BIG FLAME 'Two Kan

Guru' (Ron Johnson's Records RE-RON 8)**
IT'S INNOVATIVE . . . it's interesting . . . ah! I concede, pull my nipples off and sell them as walnuts, place my head on a spike outside the Tower Of London and spit in My face. I have to come clean — Big Flame are rubbish. I wanted songs, and all I got was a slap in the face for being so presumptuous.

Let us take the formula: latin-funk music played at the speed of The Ramones. Really different, eh? But would you have tomatoes with custard for dessert? No, neither would I. Big Flame don't seem to ask themselves questions like this.

They sound like Level 42 on Mars.

They sound like they're trying to masturbate with mouse-traps.

Y'see, Big Flame snub the idea of a song and prefer to do all the things mother convention told them they couldn't. An odd twist is always a good thing but when you get a three minute pop song with a million paranoid twists attentions stray. And if Big Flame are saying something profound in their lyrics, then it's lost in vocals which never indicate that you should listen.

Big Flame are trash at its most pretentious.

'How Much . . . ' is a sort of greatest hits mini album.

Note: Big Flame don't release albums. (Snide Remarks replies, "They don't release songs either!")

Me and Snide Remarks chuckle: ho-ho-ho!

RON ROM

HITLIST 'Good Evening
Yugoslavia' (Virgin
V2379)*****1/4

WITH THE silly season of the Eurovision Song Contest upon us, Hitlist have lifted their album title from a classic interchange from that greatest of all pop institutions, the dialogue of which introduces the curtain-raiser track, 'Showbiz'. It is, of course:

"Good evening Yugoslavia, can I have your votes please?"

LOU REED 'Mistrial' (RCA PL 87190)***1/2

THOSE FLICKERING shadows of a Lou Reed long gone which haunted our screens on *The South Bank Show's* tribute to *The Velvet Underground* the other weekend are going to be pretty hard to sponge from the memory. Not for merely nostalgic reasons either. That gritty eight mm footage revealed a force that was something special, and that it still sounds as remarkable today only reinforces the fact.

Lou Reed is still as committed, the music on his album for '86 is hammered out with a bulging bicep, yet compared to the music on 'Another View', the bonus album which accompanies the *Velvets'* boxed set, 'Mistrial's' furious energy could easily be overlooked. Still, that was then and this is now, except that Lou seems to be quite content travelling down the same stretch of highway he has for the last two albums without looking for a turn off or detour.

'Mistrial' boasts a greaser's guitar which — for obvious MTV appeal — occasionally lurches into a foot-pumping disco drive. Add to this a couple of tender touches concerning womankind and the state of Lou's heart, and this year's model seems to have the same lines as the last one.

If you've missed the previous couple of Lou Reed albums, however, 'Mistrial' will probably be a tough one to prise off your turntable. It is an immensely likeable record which hits out in all the right places but fails to push its way into your dreams. Lou's turned from being a rock 'n' roll animal to the guise of rock 'n' roll psychoanalyst with advice to the lovelorn and how to get everyday aggression out of your system by spitting it out. Alternatively, try scraping your needle over these two sides a couple of times.

EDWIN POUNCEY

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MEDIA BURN RECORDS ARE DISTRIBUTED BY ROUGH TRADE AND THE CARTEL

STAN RIDGWAY 'The Big Heat' (IRS IRS-5637)****1/2
AFTER WAITING for a green light, after a couple of false starts, the heat is finally on. Stan Ridgway salvages everything he learnt as chief mechanic for Wall Of Voodoo, takes it apart, fits in a sleeker engine — one that's been kept ticking over by a crack production team — and fires the ignition.

Ridgway's dragster of an album is going to be hard to beat, the kind of record that pulls you in and takes you on a ride of a lifetime. Nearly every one of the songs here could be page one of a movie script where your imagination is required to fathom out the rest of the plot. 'Drive She Said' is pure hard-boiled film noir, where a female bank robber hijacks a taxi cab for her getaway, while 'Twisted' is an effective and chilling portrait of a mind gone bad — "Just like a bee buzzin' in a jar".

It makes me think of a superb psycho-thriller novel called *Red Dragon*, and if any director decided to bring that particular nightmare to life then 'Twisted' would be perfect fodder for the soundtrack.

Not all of Stan's scenarios are as effective as this one alas. 'Camouflage' scored heavy points on the office stereo but I find it rather lumpy when compared to the rest of the album's flashes of light.

'Camouflage' is Ridgway's Rambo, a Viet-vet who rips up palm trees with his bare hands. His story, though, is told with too many shifts of musical scenery to truly come to life, littered with gung-ho bravado and a heavy helping of chow mein churlishness that I personally found an ordeal to fully digest. Others, however, lapped it up, so it's obviously only a question of taste.

'The Big Heat' sounds like a labour of love from a man in love with something on the dark side of the street. Tom Waits, eat your heart out.

EDWIN POUNCEY

HEAT TREATMENT



STAN RIDGWAY: he's forgotten his key again, dammit!

paranoia. Like a bad trip beneath the gnarled towers of Gormenghast. Like the soundtrack for a dadaist production of *The Wizard of Oz*. Like a frightened child's mind. Like anything Grimm.

I wouldn't listen to it on acid. In fact I wouldn't listen to it alone.

ROY WILKINSON

TIM FINN 'Big Canoe' (Virgin V2369)***1/2 **KEEP IT DARK 'First Down And Ten'** (Charisma CAS 1172)***1/2

SONGS, IT seems, are everything. Music that isn't songs, like hip-hop, dub or jazz, gets stuck with being a cult. Rock rolls on songs. But hardly anybody writes good songs, because pop now is only required to subsist on hooks.

Though Tim Finn might put 'songwriter' on his Australian passport, his songs are just paste-ups in the modern mode. 'Don't Bury My Heart' is a particularly guileful hook

in search of a song; the rest are just scrambled song ideas. A few veins of Antipodean exotica run through the music, which is clean and sprightly in a careful way. The record's blanching — with its talk of canoes and hyacinths, it's prissy and sickly, like a gallon of vanilla essence.

Keep It Dark, a northern trio, lose themselves in textures that whimper to be shaped into songs. Their sensibility is over-cured: it's akin to shaking hands with Clifford T Ward in a rose garden. Wide washes of keyboard and guitars that chime like monastic bells — alright with the muffins on a Sunday afternoon, but without any spine to hang it on the music feels soft and pulpy. It's embarrassing when they try and work up a sweat on 'Fish Out Of Water'.

Two more misses. In the meantime, we wait for The Big Dish to deliver the excellent songs of '86.

RICHARD COOK

AKIMBO 'Akimbo'

(Forward Sounds International FORWARD 001)*****

ONE ON each flank, Akimbo stomps back to tell us what's askew with the world in a language miraculously free of self-congratulation or platitude. With the gusto and unnerving clockwork precision of their live shows, they clutch (one) at the heart, (two) at the guilty, gooey edges and (three) at the swaying bodies, all in one roll of the tongue and one breathless charge.

Establishing a change of underwear for what we know as 'folk', they grab hastily at almost every sub-style in sight, hammering out a red-hot trail of suggestions. Voice Deb'ora booms out of the choking gangle of soul-blues, trying to put some things the right way up.

There's more poignant moments here than The Redskins and the rest of the vote-seeking pack will manage in a few lunchtimes. Right on? Sure, but for once it makes sense and it makes you dizzy. Akimbo know that 'honest' doesn't have to be artless, and that's rare.

Lifting itself a lifetime above all this doughy-faced agit-pop, this should slap you sensible and strip the flesh from pretence, making the rest of the contenders look like chicken-gumbo soup going soft in the head. Take the plaintive, dulcet 'You Don't Fool Us', take the pounding, prolonged hallo of 'Waiting', take some time for Akimbo to bark and bay their emancipated way into your living-room.

A record that knows when to pause and when to poke your eyes out with a point. It'll chill you to the marrow and you'll learn how to jitterbug again. A record with ample everything, facing itself and falling backwards with excitement. Message? GET IT.

JONH WILDE

BLUES 'N' TROUBLE 'No Minor Keys'

(Ammunition Communications BNTLP2)***3/4

IF ANYONE can bring the blues back out of the pubs, it's Blues 'N' Trouble. They have the knowledge, the humour, the kudos — praised by BB King, the late Ian Stewart (who provides all the piano) and Robert Cray (who also puts in an appearance) — all they need now are the sales and a hit.

And hits they've got. 'Free To Ride' is just begging to be let loose on the charts with its infectious bluesy swing, or 'Honey Pot', which could do

just as well if the somewhat suggestive lyrics got past the censor.

Live, the Scottish quintet are pure dynamite, and with some of the best harmonica I've heard this side of Little Walter it seems they can do nothing wrong. However, perhaps it's the lack of real painful hardship, which surely characterises all the best blues, which renders Blues 'N' Trouble possibly a little impotent. . . not that I'm suggesting a lifetime in the Deep South picking cotton.

Time should make Blues 'N' Trouble the British blues band. There's a big black collective ghost, culled from all the legends of Chicago and New Orleans, and it likes what it hears.

NEIL PERRY

JENNIFER RUSH

'Movin' (CBS CBS 26710)***1/2

ANY CAREER launched by Simon Bates obviously merits further investigation, and a few singles in, Jennifer Rush has dug her heels firmly into the territory of the traditional white female singer, from Streisand through Dusty to Elkie Brooks. The "I'm your lady and you are my man" effort was by no means the worst ballad I've ever heard, and I quite liked that "ee-oo, ee-oo, ee-oo, huh-huh" number.

'Movin' is a typical Euro-production, with no musician credits, some Silver Convention stocking-fillers, and a couple of good songs concocted by Ms Rush in association with her Svengali producers Gunther Mende and Candy de Rouge (ho-ho). Dusty would've loved to have got her tonsils around 'Testify With My Heart', and 'Automatic' sorta rocks in a raunchy Elkie manner. And this on top of a favourable Falco write-up? Blimey, EEC man cometh.

ANDY HURT

THE IDLES

'Agroculture' (Upright Records UPLP 9)***1/2

NOW THAT everyone from Australia has had an album out over here — and we're drinking their beer and being hassled by their cultural reps — the record industry has moved on to New Zealand. First we had The Chills, who rocked out a couple of months back, and now . . . The Idles.

'Agroculture' is a seamy package neatly split into two halves. So worst first, and let's dismiss the live side of this package which basically shows the group all over the place sounding like Black Flag (well, not really) and Simple

Minds (well, sort of). Blame it on the sound.

The studio side is far superior, though. Lesson one: more time at the mixing desk. Let those songs live, and develop the group sound.

The Idles straggle a thin rocky line between Tom Petty, Mink DeVille and a twangy pop combo whose name escapes me. A kind of gut-wrenching, scraped soul. The group have power too, and a good ear for arrangements. Next time you play live get a good sound mix, lads, and you should be quids in.

DAVE HENDERSON

FRANKIE MILLER 'Dancing In The Rain'

(Vertigo VERH 34)** I ALWAYS thought Bad Company folded in about 1979. They did? What's this then? Probably one of those 'previously unreleased' compilation efforts. Must be, 'cause I haven't heard any of this stuff, and I've heard plenty of Bad Co, believe me.

Frankie who? Yeah, I've heard of him. Had a hit a few years back — 'Darlin'', wasn't it? So what's he been up to since then? Not too much, I see.

Oh, gone and made himself a new album now, has he? And this is it? Funny, I thought it was . . . y'know. You sure this ain't one of his old ones? Positive. Mmmmm.

Well, it's not really bad as such, is it? Sorta good time rock 'n' roll, good to tap yer

feet to, yeah. Oh, Simon Kirke drums on it, does he? He was in . . . y'know . . . wasn't he?

And Brian Robertson's playing guitar again? Don't sound like him. Well, not like Robbo when he was with Lizzy.

No, it ain't bad, is it? I'd go 'n' see him at the Royal. Probably.

PAUL ELLIOTT

DEAD VAYNES 'GTF'

(Batfish Incorporated USS 103)***1/2

"SHE BIT my arms, she blew my brains . . ."

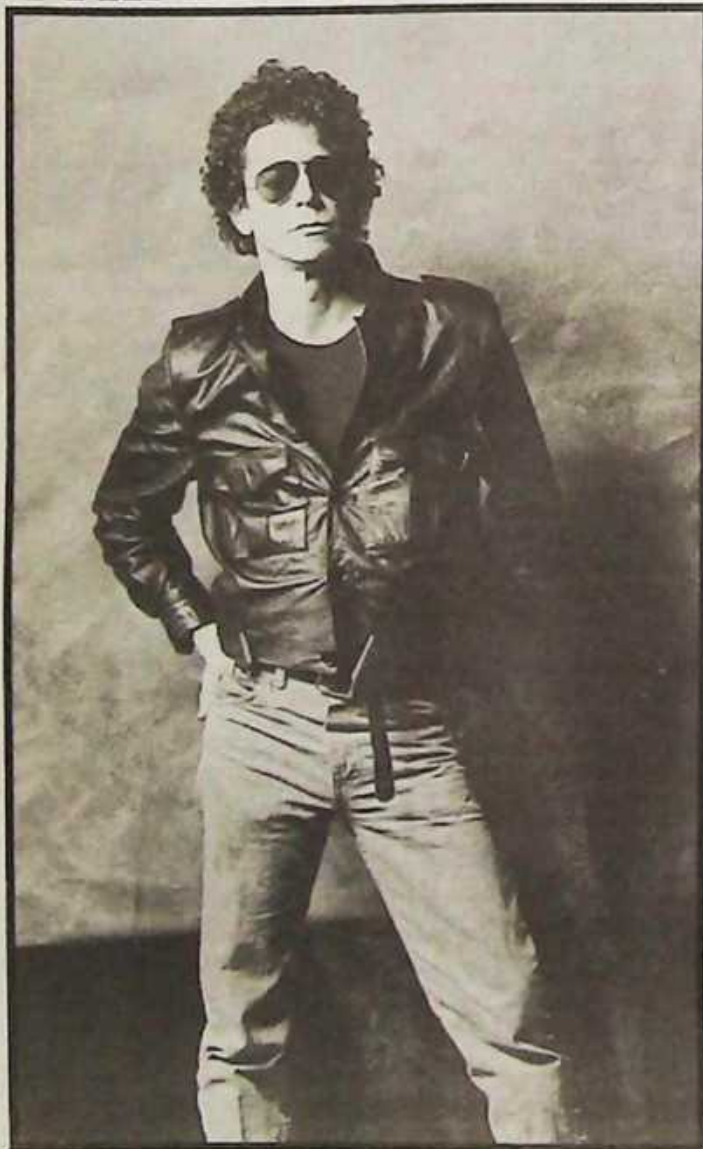
Iggy meets Slaughter And The Dogs, and the Vaynes ram them into the crusher and feed off the dripping juices. Hailing from Leeds, which is possibly taking over from Liverpool in the productivity stakes, Dead Vaynes churn out seedy wasted boogie, succeeding because of a certain belief in themselves and an essential 'couldn't care less' attitude (essential because it is difficult to take them 100 per cent seriously).

I am told they are quite an experience live and this I can well believe, as the Vaynes deal in the sort of cruel adrenalin-injection rock that can be so invigorating on stage and yet a dead loss on vinyl, although this disc does have its merits.

Motor City Babies, living for the instant, Dead Vaynes are probably already legends in their own lunchtimes.

NEIL PERRY

TRIAL 'N' ERROR



LOU REED: he's a rock 'n' roll psychoanalyst now!

'ULLO JOHN...

THE THREE JOHNS 'The World By Storm' (Abstract ABT 012)*****

AND IN the airport departure lounge, guerilla war is getting down. The three poonk painters from Leeds stand like monuments above Habitat pop and candy rock. Schlurping the demon drink, they let their Bloody Marys run over their chins and onto their stomachs. To the right Ronald Reagan, sour and senile, plays his favourite computer game; throwing a 666, he froths at the mouth and sets the pack to go.

Tearing away at their strings, The Three Johns are the only pop terrorists left. They are a rock band, the best, and they hit the blues like they should be hit, Brennan's bouncing bass rhythms hooking into Langford's splattering guitars. The Johns give it stick, pump it up — create that cruising sound that singer John Hyatt's vocals weave into so tightly.

Like the first pirate jet fighter hugging our countryside, its fuselage graffitied with monstrous smearings of painters and cricketers. And The Three Johns caricatured on each wing. This battered riothead gunning over England with its missiles — 'King Car', 'Death Of The European', 'Ship Of Shame' — sweating in their clamps.

Still stealing from Beefheart and The Sabs, 'The World By Storm' isn't an album, it's a thrashing sculpture of energy, a painfully accurate documentation of today's world, the world at storm, with guitars. This is neither Washington nor Moscow but International Terrorism. The Three Johns have gutted rock music with their obnoxious wit and excellent songs. 'The World By Storm' is the last great spiky LP. Official!

JAMES BROWN

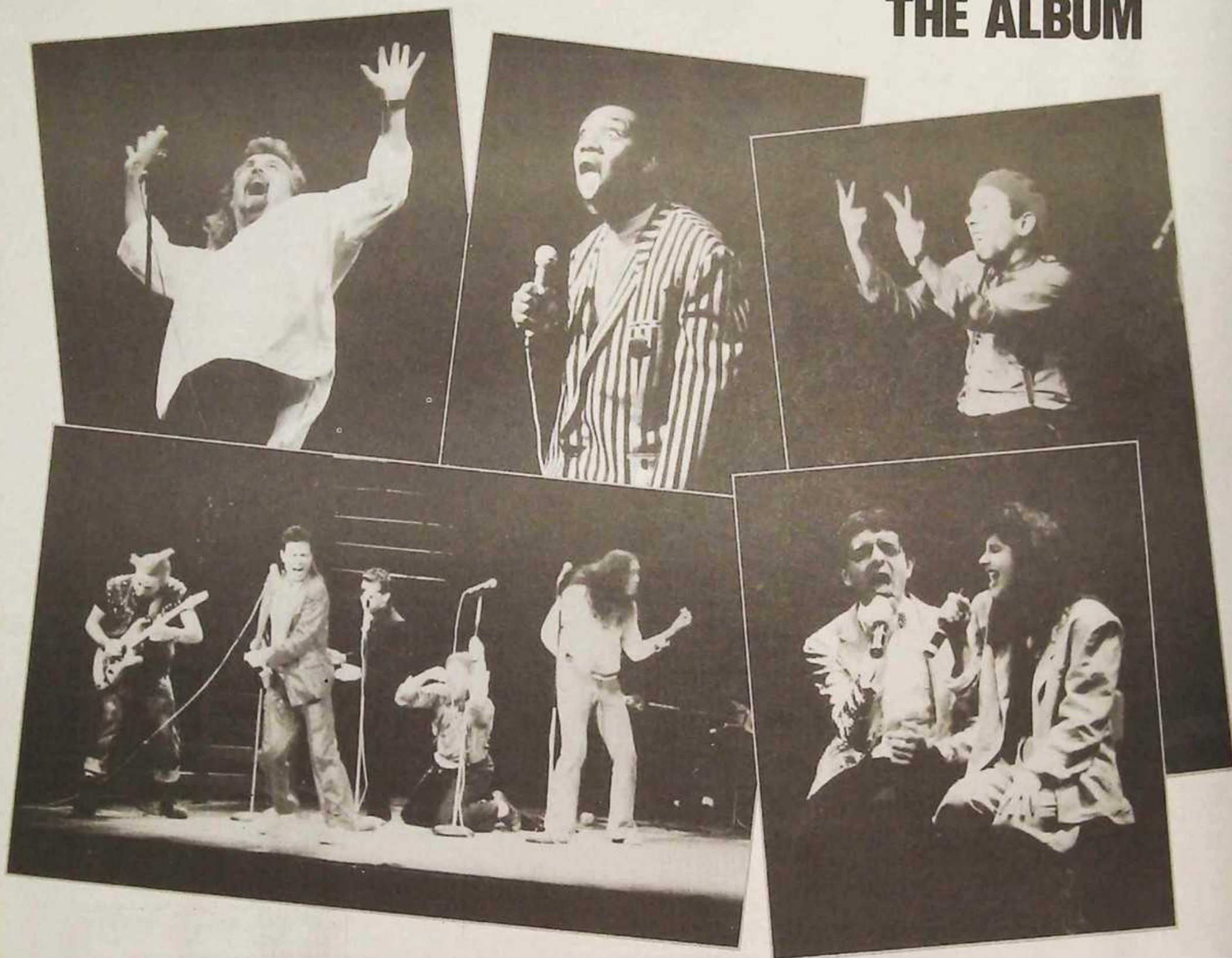
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The crisis in Africa continues and COMIC RELIEF is committed to supporting the work of Save the Children Fund and Oxfam in the Sudan and Ethiopia, building on the enormous foundation of work carried out last year. So far Comic Relief has supported a refugee camp in Umbala in the West of Sudan and a longterm agricultural project in Wollo, Ethiopia. Of the money raised from this album 80% will go to the Sudan and Ethiopia and 20% to Charity Projects for their work with British based projects involved with 'drug abuse, homelessness and disability amongst young people.

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CASSETTE FEATURES EXTRA TRACK
MICHAEL PALIN'S
'BIGGLES...'



LIVES



THE BUTTHOLES: OK, which joker stole the john?

Steve Double

RUMP STAKE

BUTTHOLE SURFERS Hammersmith Clarendon

THE SCHEDULED Holy Toy apparently received their marching orders t'other side of the customs desk, their cinematic collages of disharmony sorely missed in the midst of all this sense-battering bleating on in the background.

So Karl Blake's loopy Shock-headed Peters swarm onstage unannounced, their own brand of contamination living it up somewhere between plod-happy HM and the sort of thing you'd chuck on the turntable at the latest circumcision party. His epic beard flapping in my lap, Blake later told me, "Life is short but the Peters are longer," and he's right you know. As the best unpaid comic in Tin Pan Alley, he should know. They played like gods.

Coach parties from North Wales and a sea of 'Thrasher' caps greet these not shy Surfers and, from thereon, it's like going six years without a bath, then scraping the mile of dirt into a bucket.

"Bet you'd rather be at home with 'The Chi-lites Greatest Hits'," laughed a friend

before exiting on the third warped bar of this primrose path.

The hardcore beaten path is most crowded right now, of course, and the Butthole Surfers are as degenerate and encouragingly diabolical as they come. There's none of Hüsker's brittle melody or Black Flag's transcendental agony here, in this sweltering, joyless stew. Sure, they make the room spin and they possess this gladiatorial appeal – to watch them is a curious masochistic delight.

Every dirty big note is strewn with a cut-throat venom. Gibby growling out his tripwire entreaties through a megaphone no less, their forthcoming 'Rembrandt's Pussy Horse' chunks splattered across the room like loose slabs of bloody torso. When Frank Sinatra described rock music as "that rancid smelling aphrodisiac," he didn't know the half of it.

These pelvic missionaries gave it lewd, loud and ludicrously overblown. Come back evil swine and tell Tchaikovsky the news... the scars are wide open.

JOHN WILDE

KIX Los Angeles

KIX are not merely an addiction, they're an obsession.

Presented with a whirlwind of adrenalin which would put many a stadium giant to shame, their songs dip and scream through a cascade of infectious choruses, splashing dangerous influences (squeezed from early AC/DC and Aerosmith) around vivacious self-styled

arrangements.

Steve Whiteman's toxic vocal eruption explodes through the savage, sexual riffs of Ronnie Younkens and Brian Forsythe, whilst Donnie Purnell and Jimmy Chalfant power a kinetic rhythmic thunderstorm.

Kix invade the senses, evoking an intense 60 minute love affair between the band and their audience. They are a stomp 'n' strollin' firecracker projecting song

writing genius through the melting moments of 'Walkin' Away', the outrageous shakedown of 'Lie Like A Rug' and the seductive 'Cold Shower'.

Why does nobody know the first thing about Kix? They've already released three outstanding albums and should be headlining the US arenas, not crumbling the walls of some insignificant Hollywood club.

MARY ANNE HOBBS

PETER HAMMILL Queen Elizabeth Hall

FAITHFUL FLOCK to Peter Hammill like the goddess run to a golden calf. Flashbulbs pop perpetually in the auditorium. This idol constantly reminds himself and us that he is mere flesh and blood – 'Four Pails Of Water', a new song from a catalogue as big and imposing as the Bible, is a cruel shout at the emptiness of it all. Except, as Peter informs us, we're never quite sure that that is all there is.

First half: the singer solo. At piano or guitar, he's a recitalist with few peers. Although most of his crowd like the simple stuff best, like the living room tragedy of 'If I Could', Hammill's most committed broodings are pieces of a single jigsaw – a philosophy of life that he's taking a lifetime to put together. Every line, perhaps every word is considered, shaped, proffered. His delivery is an ever-evolving passion. He sings better than he ever has, the voice ripier and stronger.

Second half his band accompany. Fury, Brain, Mozart and Jaxon are all stalwarts. David Coulter spices their sombre variations on rock with miscellaneous instruments, violin, didgeridoo, accordion. Guy Evans continues to apply a jazz sensibility to the drums, a precise master, and David Jackson's sax scratches over the surfaces that Hammill uncovers. Their revision of 'The Second Hand' shows the wonders they can work on Hammill's thorny texts. It's rock that beats out categories, a triumph of the personal touch.

Peter Hammill: pushing 40, still pushing himself.

RICHARD COOK

FLOY JOY Ronnie Scott's

AS JAZZ is the heppiest thing to have hit the fan since *i-D* first published, many hep-cats have made the pilgrimage to Ronnie Scott's. But the fact that Floy Joy's record company were reluctant to provide a press kit gave me fair warning that this was not going to be the genuine article.

Despite the red interior with chequer-clothed tables, complete with orange mini-lamps and a handful of berets, there's still no atmosphere, and thank God someone has put on the latest Luther Vandross tape. Are there any magazines around?

Seven Floys take the stage, but only the two black singers have – despite the lack of instruments – any rhythm, the rest of the band having the presence of three-day-old bread. The sloppy saxist wears wrap-around shades and holds his hand to his ear (The Bee Gees have left their mark), while the lanky lead vocalist lassoes a clenched fist around a dilapidated cowboy hat.

'Turn To Cry' and 'Penny In My Pocket' both fit the Culture Club/Radio 1 funk formula, but basically they're trying to be something they're not – a band. As the Koreans say, "a crow's crotch gets torn apart in its attempt to imitate a stork's step".

MONICA CADY

SUZANNE VEGA Piccadilly Theatre

IT'S FALLING into place for Suzanne Vega. You can't turn on the radio without hearing 'Marlene On The Wall' and the policy of putting her into small theatres is paying dividends.

Last autumn she had people hanging off the walls for her LSE gig; this time she sold out two shows at the Piccadilly Theatre and could have filled a couple more. With demand outstripping supply, Suzanne is on a winner.

This was the climax to a three week European tour that has included an exploding tour bus and a few Libyan-induced nerves. Suzanne's voice was a bit ragged round the edges and she looked even more pale and thin than usual. But playing to an audience who recognised every track off the album from the first chord, she had no problems.

The set was the one she's been playing for almost a year now and her band have now stepped beyond the album arrangements to add an imprint of their own. The songs for the next album are coming together, too. 'Left Of Centre', written for the *Pretty In Pink* movie, shows that Suzanne can write to order without losing any of her natural style, and other new songs like 'Calypso' and 'Luka' have grown in stature since she was last here.

HUGH FIELDER

JOHN THE MONKEY Hull

TWO YEARS ago, Hull Unity Club packed the country's best bands week after week into a large trades hall. It forced the audiences that came to see them to buy its abrasive fanzine *New Youth* and sent the same crowds home thoroughly entertained. The Club exuded enthusiasm; it was popular, witty and provided a platform for bands like The Housemartins, Red Guitars and Luddites. They were the best bands to leave Hull since the late '70s; likewise, the Unity was Hull's best club in a decade.

Today, still continuing from week to week with the best of the crop, it appears to have lost that buzz. And you can't get into the petite Adelphi Club without getting an

earscorching from the organiser Swift Nick who is on an inward spiral of contradictory politics and confused ideas.

Tonight's band is John The Monkey, and had Peter Gabriel been in a punk band or The Fall the result would have sounded similar. JTM's music is not the tractor factory of scuzzed up country drinking tunes that the crazy violin sounding keyboards would like it to be, but an average mishmash of safe and dull guitar riffs. Despite enjoying their own music immensely, the band fail to draw the audience across the apparent line of death that borders the dance-floor.

John The Monkey are interesting for three songs only, and on a Sunday in Hull that's not good enough.

JAMES BROWN

THE SOS BAND Hammersmith Odeon

ENTER THE eight members of The SOS Band to monotonous single chord guitar and five clashing synths – drifts of smoke would be more rousing!

The band should sue the ass off someone – as sure as death and taxes, this must be the first gig for the man at the mixing desk since he was fired from Radio Tijuana. "This isn't happening," I keep telling myself, my hopes being poisoned as I sigh in the company of pimply football-chic soul boys wearing sunglasses and geometric-design sweaters.

The molten lava of Mary Davis' voice, the backbone of SOS, is barely audible, and instead I watch a DMX doll dressed in the band's fluorescent theme perform what looks like the Funky Chicken. In an attempt to rescue the show with an audience participation gimmick, keyboard player Jason Bryant coaxes two women onstage, one "curvy" and one "with a big butt". The volunteers are crimson with embarrassment as he suggestively entangles each one in his arms and thrusts his pelvis, singing 'Love For You One Night'. The bassist goes overboard, putting a bib on Bryant as he kneels before one of his regretful victims.

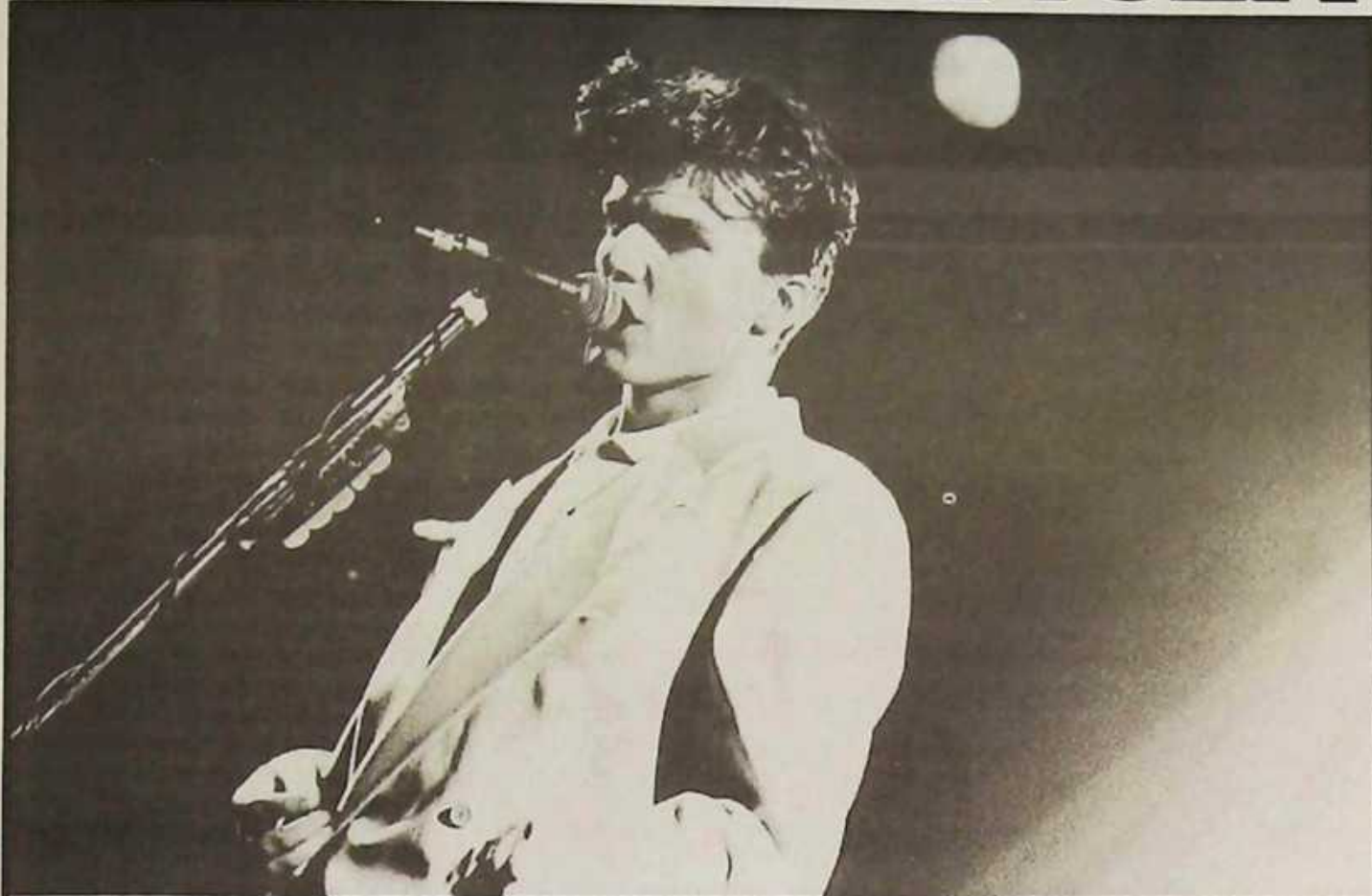
The rowdies keep the nana-nas going on 'Just Be Good To Me', while the



THE SHAMEN'S Colin Angus: inspiring

Jayne Houghton

PRIMATE DANCER



THE BLOW Monkeys' Dr Robert in Carry On Camping

Greg Freeman

THE BLOW MONKEYS

Kentish Town Town And Country

IN THE same way a picture isn't deemed a picture unless it has an audience, Dr Robert just isn't quite himself unless there are hordes of screaming girls baying at his feet. Only then does his true magic manifest itself. This man has sex appeal.

Tonight, he looked a picture as he strutted and preened like his idol Bolan, only his gawky frame giving the gestures a new perspective as his arrogance and charm spelt star. This man makes a career of revitalising pop's clichés, his stage antics a one man retrospective on rock 'n' roll choreography. Bliss.

Tonight also sees The Blow Monkeys' triumphant return to the London stage following their long overdue chart success, and while revelling in this new found adoration, the Dr still spared some sentiment for those loyal fans he refers to as 'Pre-Wogan', to whom he dedicates the exotic 'Forbidden Fruit'.

As he pumped and ground his way through moments of musical ecstasy, acres of normally shy suburban Traceys edged ever stageward to be closer to the star with the oversized suit and low slung guitar. Now it has been hinted, on more than one occasion, that I share the Dr's angled looks, but the way he uses them to taunt and tease women, I haven't mastered, alas...

And the band were played by Neville Henry as Tony Curtis from *Some Like It Hot* on sax, Mick Anker as a Clockwork Orange on bass and the drummer was, quite simply, the drummer.

There were some cute lines of repartee sandwiched between something old ('The Man From Russia'), something new ('Wicked Ways'), something borrowed (Curtis Mayfield's 'Superfly') and something blue ('I Backed A Winner') and as the Traceys shed inhibitions and clothing, the Dr smiled.

Eek A Mouse joined the fun for 'Sweet Murder'. And as for the encore, my dears, what can I say? Camp is too small a word. He only went and smashed his guitar à la Pete Townshend, I mean, this boy just doesn't care. I luuurv eeeet. In a world of manufactured stars, this boy's a natural.

KEVIN MURPHY

disappointed faction, including myself, keep praying for conditions to change long after Davis' voice has been eaten by another PA error. A field day for lip-readers.

MONICA CADY

ETON CROP

Birmingham
MOST DUTCH bands I've heard are terrible... but Eton Crop are not: they stand adamant, guitars slung low, pointing west, and sing in a mixture of Dutch and English.

Peep peep. The Mini Coopers of Dutch pop spurt through the red light and head for the chicane, their firm rolling songs driving over the hard shoulder and into a cemetery. Picking up the bodies of The Gang Of Four and The Mekons, they force life back into the colourful world of cute but clumsy guitars and political

montage.

Each song is a prowling mongrel, each puppy dog spits a neat gob of Crop pop. For half an hour Corne forgets about his problems and makes the English people do a funny spastic dance.

Eton Crop zoom off to the next pit stop and five hundred Brummies gasp in deadpan English...

JAMES BROWN

THE DRUMMERS OF BURUNDI

Kentish Town Town And Country Club

I'M MOVED. The Drummers Of Burundi made the earth shift tonight with just their drums and their bodies, their smiles and their energy.

Last in this country for the '82 WOMAD festival, the drummers speak little or no English. What they do do is provide 45 minutes of the most energetic performance that would put any band to

shame — not that the Burundi tribe have anything to do with, or even know about, the wacky world of rock and roll.

Which is partly why tonight's event was so stunning. This isn't a job, it's their life, and you could see it in their faces when after 20 minutes or so the smiles faded to be replaced by hypnotic determination.

And always the drums... the sheer power has to be witnessed, whether your usual evening's entertainment is Metallica or Half Man Half Biscuit. The world was definitely a better place when I made my way home. No encores, no posing, no angst, just a lust for life and an incredible way of showing it. Anyway, who ever said drum solos were boring?

NEIL PERRY

HULA

Wembley Arena

HULA AT Wembley in front of 5,000 Depeche Mode fans. Someone with a sick sense of humour? Depeche may be awkward heirs to the dark litany that finds expression in Hula's cauterising, twilight bundle of half-heard intimations/threats, but the Basildon boys and Daniel Miller deserve praise not prejudice for the brave, not to say bizarre decision to invite Hula onto their 'Black Celebration' tour.

The usher: "Thank God that lot have finished. What a bleedin' racket." Hula's spectrum, from the rain forest fecundity of 'Bribery And Winning Ways' to the exposed nerve ends of 'Big Heat', is a drawn-out wash in the basketball barn of Wembley Arena. It blurs, losing definition against that far rear wall.

John Peel: "Their noise, which is oppressive and imposing in a small place, really lost its focus here. Nice idea though."

Hula might feel a little short-changed by the sheer logistics that dilute their effect.

Vocalist Ron Wright: "I just don't feel exhausted like I would normally. I don't notice the audience when I'm out there but I'm told it wasn't bad. We're off to Utrecht — it'll be good to be in control again."

Still, it was a nice idea.

ROY WILKINSON

JOE COCKER

Hammersmith Odeon

ENTER THROUGH the hallowed portals of the Odeon at Hammersmith with me. Enter into this museum in your crocodile couples, boy and girl, college lecturer and computer programmer, housewife and secretary: enter and marvel at the exhibits.

We have a pot-bellied fossil of a man with a voice that groans and pleads to belong to a black man, a band comprised of cast-offs from a Bee Gees lookalike competition, and music cast off from the shores of mid-'70s rock (and still adrift).

There are a lot of visitors here tonight and, as far as I can see, the only common factor between them is their uniform stupidity. A man, about 35 years old, is taking photographs of the relic with an expensive instamatic from way back in the stalls. In a week's time he'll wonder why he has lots of interesting pictures of the audience's hairstyles and very little of Joe Cocker. Especially when he paid so much for the camera.

A large proportion of the crowd seem to be under the illusion that they are on close personal terms with 'Joe'. A voice thick with Sheffield steel bawls out "Well done lad!" after a song grinds to a halt. Joe doesn't reply. Hardly surprising.

So did he play IT? I don't remember. Museums always send me to sleep.

RICKY KILDARE

LAUREL AITKIN/THE POTATO 5

Electric Ballroom

AT LAST, I thought, those snazzy Fred Perry boys of The Potato 5 have clubbed together and bought Floyd Lloyd some new togs. But in these hard times it seems they could only afford a natty sweater and leather cap — the polyester flares and trainers remain firmly glued to his diminutive lower half. Still, praise the Lord and pass the dynamite for dress sense doesn't always go hand in hand with musicality, and this ska explosion just keeps getting bigger and better.

The fact of the matter is that Mr Lloyd is blessed with a voice of staggering

magnificence, reminiscent in many ways of Bob Marley. And it is when the tatties move their beat away from the somewhat ponderous pure ska re-creation and closer to reggae that they really take off. Shuffle your feet to the rocksteady beat? I did indeed, sir.

From the new we travel to the old, the very old in fact. Past master Laurel Aitkin seems to have gone the way of so many daubed with the mark of a legend. A pick-up session band who sound like... a pick-up session band, a gold lame suit and lots of "God bless you, I love you all".

After the joyous passion of Floyd Lloyd, I found this man's voice plain and soulless and, despite a set tracing the roots of blue-beat back to its origins in jump jive R&B, I was unmoved. And movement is what this music's all about!

Laurel Aitkin has stood still for too long. March on The Potato 5.

RICKY KILDARE

MORE LIVES ON PAGE 35

SHAMEN VIEW

THE SHAMEN

North Kensington Bay 63

A CIRCLE of light engulfs Keith the drummer, so he frowns, maintaining his curious rhythms deftly but inattentively, as though despite knowing the Mysterons (strange...) have come to whisk him away, for him it's the music that matters, which is brave but also very dumb.

The Shamen, from Aberdeen, play ridiculous games inside one's head. They crank their equipment right up to maximum, so it vibrates and distorts in the most fetching way whenever a string or a keyboard is struck.

Lurid, coloured inks swirl around the hall. Simultaneously, a huge, mysterious and quite spectacular sound fills our thoughts. It's all completely wonderful, yet none of the band seem to be having a good time, which makes observation of the three boys and a girl all the more intriguing.

And this noise, it's kinda like '60s psychedelia meeting the Mary Chain head on: a crazy new formula with which to toy. Meanwhile, buried underneath trippy organ breaks and mad dog guitars, Derek McKenzie sings without a shred of doubt some of the prettiest tunes imaginable. He is also barely audible, but the struggle to keep track of what's going on is half the attraction.

The effect this madness has on one's body is to stop it stone dead in its tracks. You stand there, inwardly twitching, outwardly quaking, metaphysically surfing on the group's way out cosmic soundwaves.

Odd concepts begin taking shape; for instance, the year's first wasp was spotted buzzing low on Saturday April 26 in Fulham (weird...). This is how inspiring The Shamen can be.

When they unveil the fabulous new single, 'Happy Days', it turns out to be among the lesser of their numbers, which deals a hefty blow to pre-gig worries about the song being a bit of a fluke. An unusually interesting performance.

MR SPENCER

SEAL OF APPROVAL

THE CURE/THE WATERBOYS/SHRIEKBACK

Royal Albert Hall

YOU APPROVE of whales. Whales are fine by you. Whales never bore you with their problems, or ask if you're gay, or mug you, or run off with the pseudo-Italian milkman. Also, whales look cool. All night you think you are supporting endangered whales but it turns out to be seals. You decide seals are OK, too.

Five nights of 'Soundwaves For Greenpeace' concerts have passed without your being at all interested in seals. Kershaw, Cole, gits. The truly pitiful Big Country have fatted out the 'headlines' by refusing to play with Oldfield and Tzuke because each of those acts made one good record once. Jealousy ruled.

Still, if The Cure are playing their only show before Glastonbury, then you must nurture a sudden and profound fascination with seals. Some of you catch bits of Shriekback, who now rely solely on Barry Adamson for visual/vocal delirium. He does well; he does a pierrot doing Helen Shapiro. Shriekback are always full of fun and force live. You knew this already. No one ever believes you.

You expect The Waterboys to confirm suspicions aroused by a recent disastrous TV showing, and when Mike Scott drops his

guitar on saying "Hello" to the multitude, this seems likely. But the low flame voice soon spits and bristles and you can't deny the life on the volcanic island. You ignore the Dylanisms, the not-so-picaresque violin and banjo, the pomp. You concentrate instead on Scott's refusal to be embarrassed by his personal dreams of general glory, and the twiddly bits in 'This Is The Sea'. You think you preferred their attitude when they used to play electric guitars at The Moonlight Club, but you couldn't swear to it.

The Cure's gradually blinding set is a chic angst sweeping statement of old, new, fog and clarity. Smith skates with blubbery ease across the dry ice Big Rock clichés and succeeds in... depressing the hell out of you. Things are precise ('A Night Like This'), potent ('Close To Me'), poignant ('Charlotte Sometimes'). It's one of the most eloquent and confident performances you've seen in moons. So why does it make you want to crawl back into the womb?

'Boys Don't Cry' chirps the talented and acutely-voiced pop star. You decide to apply to become a seal, maybe. The Cure make music of a rare and subversive emotional depth. One hundred years in a second.

CHRIS ROBERTS

LETTERS

SWANS UPPING

CONCERNING JIM Poet's letter in *Sounds* April 19, half of which was devoted to his primary school music lessons(?) I must say that the abomination seemed to me to be a total shambles, resulting in an attempt to write off Swans (not *The Swans*), and Edwin Pouncey for his personal view of them. Surely it is not for Mr Poet to condemn a band to death by stoning or demand the sacking of Edwin, purely on the grounds of his not liking Swans.

With today's era of unfeeling, computer-music, Swans, to me, are providing a refreshing change with their brand of simple, primitive music, without trying to "out-complicate" all other bands.

As their 'Greed' album went into the top ten indies, a number of people, including Edwin and myself, obviously enjoy Swans. Unlike Mr Poet, though, we do not go round mindlessly blabbing that our opinions are 100 per cent correct and to be obeyed, or make rash, unjust statements about bands or people because they do not fit in with our views.

Maybe you would not appear such a fool if you put your thoughts in a more constructive way, instead of writing an unarranged jumble of ideas, most of which were obscured by weak sarcasm. — **Andi (GBE), Wisbech**

ANGEL DELIGHTS

IN RECENT weeks you have been keen to point out that Peter Gabriel (who has now changed his name to Peter Dinklage) has not released any records since 'Shock The Monkey' in 1982. This fabric of vicious lies, however, is completely untrue.

After 'Shock' Peter released another track from PGIV as a single — 'I Have The Touch'. He has also released a live album, containing such rarely heard tracks as 'I Have The Touch'. He wrote a track for the 'Against All Odds' soundtrack too (with the scarce 'I Have The Touch' on the B-side). He also wrote a track for a Greenpeace compilation LP, called 'I Have The Touch'. Lastly, of course, is his latest single 'Sledgehammer', which has the otherwise unavailable 'I Have The Touch' on the B-side.

This shows, contrary to your reports, how productive the great man has been in the past four years. If no apologies are made I shall be forced to quote train-spotting facts at you. — **Big Rat Peeler**

BAD NEWS TOUR

MY GIRLFRIEND and I bought tickets for Big Audio Dynamite at the Empire in Leicester Square. We got to the gig at 7.30pm (the time the doors should have opened). Long after 8.00pm the doors still hadn't opened

and there were hundreds of people queuing outside, blocking off a large part of the square. Inside there was one person trying to serve at the bar, one bar had no bitter, another no lager.

We found a place to stand and listened to two hours of poxy disco-rap, and none of the three advertised supports acts had yet appeared. At 10.30pm we found out from someone at the PA desk that Chiefs Of Relief were now *not* playing, although they were billed to be and were all at the venue.

Just before 11.00pm Whistle came on stage, did one song and went off. I saw Don Letts walk by and asked him when BAD were going on. He put his head down and walked off mumbling (cheers Don!).

At about 11.20pm BAD came on and were really good for the three and a half songs we heard before we had to get the last train home from our last BAD gig. — **Vertical Mark and Kal, Hornchurch**

WYLIE WARMERS

I WAS over the moon to read in last week's *Sounds* that at last Pete Wylie has got a single out.

This made me ask myself, what has happened to that mighty group WAH!? Has our hero gone solo for good? Has the legend died?

So come on Pete, let me know, are WAH! finished? — **Sean Elliott, Essex**

FROM PAGE 17

confessed to them he hated 'Tinderbox' and wondered why they carried on.) I mean, we probably won't do an interview with the NME for another couple of years now. If they're going to have that attitude, we're not going to waste our time."

Sioux: "They've always had that attitude. No one has actually said to our faces, from that paper especially, something we're doing now is good. They have to rely on the ammunition that what you did last year was brilliant, but what you're doing now is shit."

"It's almost like they're the biggest dinosaurs ever: an artist makes money when they're dead, like something that went before was good but at the time they were too narrow-minded to see it."

Is one of the reasons you carry on because it's safe; you know what's coming next, your immediate future is neatly planned?

Steve: "No. I think our lowest point came after Robert's (Smith) departure, that was when we started to think about whether we should carry on."

Sioux: "I'd say the lowest point was when John and Kenny left."

Is the reason you carry on to spite people like them?

"Spite keeps us going," smirks Sioux.

Have you achieved as much as you'd have liked?

Sioux: "No, not at all. I don't care about sales, I just want to make the definitive album for us, and we haven't done it yet."

Would you have known if you did?

Sioux: "Yes. I think 'Dreamhouse' came close."

If and when you achieve this, would you call it a day?

Sioux: "I think so, yes."

But having achieved the ultimate Banshees album, you might turn round and think, Well, if we've managed to achieve this who knows what else may lie ahead?

Sioux: "Then maybe we might have to learn how to enjoy success, 'cos we've never managed to do that."

Steve: "I would imagine success would give you two things — freedom and time; time to sit back and think. But we've never achieved that: it's always been on and on."

Sioux: "It's irrelevant whether something's going to be successful or not, it's taken for

granted it's not."

So you're pessimists, ha?

"No, just realists," comes the synchronised reply.

So, what is your ultimate ambition?

Sioux: "To be as huge as the throwaway people, but without changing."

Does change mean compromise?

Steve: "I can't think... I may be completely wrong... we've actually said we wouldn't compromise. Maybe we did in the first few years. The whole idea of a single is a compromise."

Sioux: "You compromise to make it sound fab on the radio."

So if someone offered you enough money to play Wembley Stadium, say, you would?

Steve: "Oh Lord, yes."

If your ambition is to become the biggest then surely any compromise is justified?

Sioux: "No. It's important to be the way we've always wanted to be."

Steve: "No one should ever step into a group unless they think: a) they hate every other group; and b) that they can be better than everybody else. That's the reason we started. We want to be happy at the end of it. We don't want to be Madonna."

What's wrong with Madonna?

Steve: "I don't think she's very happy."

Sioux: "I think that kind of thing inspired Bowie to write 'Fame', the uncontrolled fame and overkill."

Steve: "There's not a lot of honesty in what Madonna writes. What we completely lack is selfish ambition. The sort of ambition people like Patsy Kensit exude is totally alien to us."

Sioux: "My ultimate goal is to mean as much to someone as my favourite pop star meant to me when I was 16 or 17."

If you'd felt like that you'd have given up nine years ago, for that's exactly what's happened.

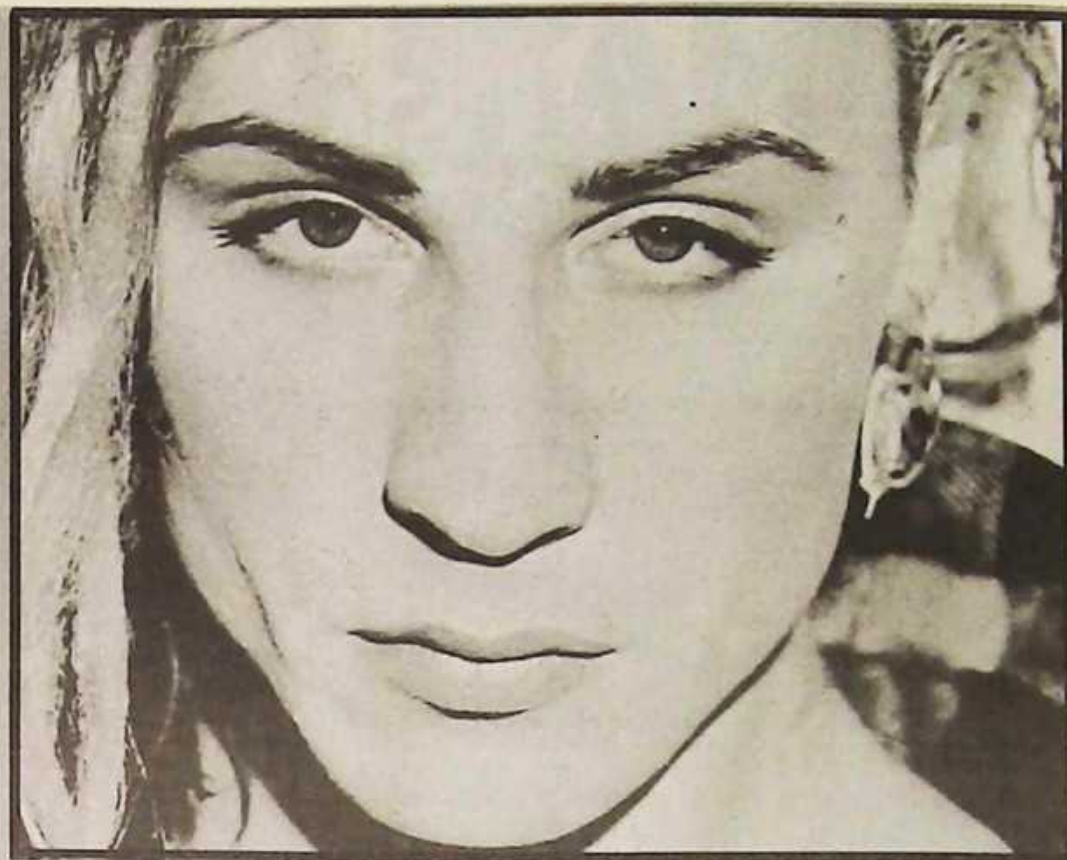
"Really?" Sioux asks, somewhat surprised.

Being huge, but on your own terms, seems to be the stumbling block.

Sioux: "There's always a catch. We want to have our cake and eat it... and that's what I want."

Do you ever worry that the whole Banshees corporation will get too large, too impersonal and ultimately cause your demise?

Steve: "It's one of the first things we talked about with our old manager, Nils. He wanted a Banshees logo on top of a skyscraper,



BLONDE BOMBSHELL

DEAR CHRIS Roberts: being a Marilyn fan myself for the past three years I was furious when I read your review of his gig at the Hippodrome (*Sounds* April 26).

As it happens, I went and had the time of my life. You said that Marilyn was in "Diana Ross' latest sequins". I suggest that you go to have your eyes tested because both of his outfits had not one sequin on either of them.

As for the claim that he sang for himself, you must be deaf as well as blind if you didn't hear the applause he got after every song. We the fans, friends and relatives appreciate what Marilyn does but because prats like you poison people's minds with crap he seems to be everybody's scapegoat. He's got tons of

talent, wit, charm, sex appeal and, above all, a brilliant voice.

I bet you like him really but just to live up to people's expectations you give this false review.

Anyone would think he'd killed your mother. I don't suppose you could remove your clothing interestingly while singing could you? Maz is certainly not a "tart" and if you expected to see one you should have tried Soho, the best place for perverts like you.

He's got more guts than all of you lot put together. It's just unfortunate that such a lovely person has to put up with all you narrow minded creeps. Next time you fancy writing rubbish I suggest you write an autobiography — Rita, London

eventually. One of the things he did after seeing our first shambolic gig was to say, I want to see you on *Maggie*. And we thought, Brilliant, we'd love to be on *Maggie* playing this nonsense. That attitude permeates everything we're doing."

Why don't you do things like *Saturday Superstore*?

"We were on the *Wide Awake Club* and made some marzipan bumblebees," Sioux explains proudly.

Do you like all that?

Sioux: "I prefer that to a music programme. I think we're much better out of context."

Why don't you do more, is it because you're not asked?

Sioux: "No, it's just I don't like doing any kind of promotion."

That's the game you have to play, though.

Steve: "I re-evaluated all of that when I saw George Michael on *The Aspel Show*, he was really, really good at that. I'm not particularly keen on their music or what they're doing, but it was more honest than most of those type of people. Like, if we're classed as goths then I can refer to them as those type of people."

Do you resent him?

Steve: "I don't resent anybody, we both want our just deserts, basically."

And you haven't had them?

Steve: "I think people have worked a lot less hard and been a lot less inspired and got a lot more out of it than we have."

YOU'VE CONSTANTLY appeared frustrated that people have tended to lump you in with other pop groups. What would you regard as the prime difference between, say, you and the Bunnymen?

Sioux: "I can sing."

Is that important?

Sioux: "To be honest that's not the reason. I don't like male singers that get all their cues from Jim Morrison, Iggy Pop, Lou Reed or Bowie."

But, with respect, you're a woman so there is that vague chance that it might sound a teensy, weensy bit different?

Sioux: "Well, I've based myself on those four and I don't sound like them. I think if McCulloch had based himself on Eartha Kitt, it may have been more interesting."

Sioux purrs a glorious Catwoman purr.

"She's brilliant. What a dame."

Will Susan Dallion (real name) become redundant?

Sioux: "No. I'll just be able to live completely in my own head. I'll desert everything."

How long will you keep it going?

Sioux: "I can imagine myself at least 2,000 years old, with banks of cats and banks of stone male statues. The best question that most women ask is, Would I ever do a TV interview without any make-up? And I say, laaaaaawd no! Well, unless I was feeling especially vindictive and I'd turn everyone to stone, if they saw me."

What excites you?

Sioux: "Just things like when I see a rabbit on the motorway and point it out, but no one else sees it. Once I get over nerves, every concert's exciting."

AS A token concession to their humble plans for world domination, they're shortly embarking on their first extensive tour of America.

Do they have much respect for the natives?

Steve: "No. None whatsoever."

Why bother going then?

"Cos there's always a load of misfits," Sioux adds mischievously.

Steve: "It seems to be a catchphrase wherever we go; like, Amsterdam's nice, it's a shame it's full of Dutch people."

Do you fall in love easily?

Sioux: "I try not to. It takes up too much time."

Isn't it exciting?

Sioux: "Not if you're looking at the watch."

Does the idea of three kids and a house still repel you?

Sioux: "Yes."

Why?

Sioux: "It's boring, very boring. 'Specially when you think three kids were three babies before that. Yeeuuuccch! Hate babies. I think babies are the ugliest things ever."

"Three adopted boat children might be fun," chips in Steve.

"Put them on a stick," adds Sioux with glee. Is it hard work being a Banshee?

Steve: "That's the question you should ask John."

Sioux: "It's as easy as pissing to us. Some people have got blocked bladders, though."

Finally, what ambition do you have beyond the Banshees?

Sioux: "I'd like to be a brilliant hermit."



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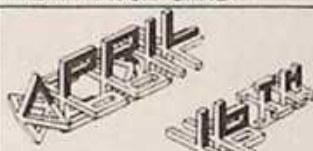
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FRINGE THEATRE: La Bouche, Denise Black & The Kray Sisters, Spare Tyre, Northern Black Light Theatre, Akimbo, Centre Ocean Stream, Zippo & Co, Laughing Stock, Two Fingers, Attilla the Stockbroker, Skint Video, Joolz, Malcolm Hardee, Sensible footwear, Fallout Marching Band, Flying Patrol.

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London: All branches of Keith Power
London: All branches of London Theatre Bookings
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NIGHT

PiL are on the rise this week, starting at Hanley (Wednesday), Sheffield (Thursday), Newcastle (Saturday), Edinburgh (Sunday) and Aberdeen (Tuesday), while Dio (supported by Keel) head out on a short tour at Birmingham (Wednesday), Newcastle (Thursday), Edinburgh (Friday), Leeds (Saturday) and London Hammersmith Odeon (Monday, Tuesday).

Meanwhile, Rolo takes his Woodentops to Carlisle (Wednesday), Glasgow (Thursday), Edinburgh (Friday), Aberdeen (Saturday), Dundee (Sunday) and Liverpool (Tuesday).

WEDNESDAY 7

BIRMINGHAM Icknield Port Road Portland Club (021-454 8960) Hipsway BIRMINGHAM NEC (021-780 4141) Dio/Keel
BOLTON Nibbles Third Circle/Dust Devils/Little Brother
BRENTFORD High Street Red Lion (01-571 6878) Antz Avenue
BRIGHTON West Street Top Rank Suite The Ramones/The Prisoners
BRISTOL Roky's The Enid
BRISTOL Tropic Club (49875) The Real Sounds
CANTERBURY Alberrys Wine Bar Uncle Lumpy And The Fish Doctors
CARLISLE Stars And Stripes (46361) The Woodentops
CHESTERFIELD N. Wingfield Youth Centre Gah-Ga
CHIPPENHAM Goldiggers (656444) Big Audio Dynamite
CROYDON London Road Cartoon (01-688 4500) Trivial Pursuit
DONCASTER Spiral Youth Centre New Emotion
DUNSTABLE High Street Wheatseal (62571) Twitch
DURHAM The Q-Ball Club After The Fall
EDINBURGH Haymarket St Brides Centre (031-554 4003) Peter Rowan/Mark O'Conner
HALIFAX Pot 'O' Four (53167) Bleeding Hearts
HANLEY Victoria Hall PiL
HUDDERSFIELD Polytechnic (38156) That Petrol Emotion
HUDDERSFIELD White Lion (22407) Lady
KEELE University (Staffs 62541) Latin Quarter
LEEDS Adam And Eves (456724) Blyth Power/The Len Bright Combo/Astronauts
LEEDS Warehouse (468287) Ghostdance/Dead Vaynes
LEEDS Merrion Street Coconut Grove (455718) Sonando
LEEDS York Street Irish Centre Terry And Gerry
LEICESTER Princess Charlotte (553956) Hidden Forbidden
LINCOLN Sincell Bank Lincoln City Football Supporters Club Fatz And His Kats
LONDON Battersea Park Road Latchmere (01-924 3216) Little Darlings
LONDON Bolsover Street Polytechnic Of Central London (01-636 6271) Epitaph
LONDON Brixton Fridge (01-326 5100) The Tommy Chase Quartet
LONDON Camden Lock Dingwalls (01-961 5490) Voyeur/The Output
LONDON Chalk Farm Haverstock Hill Enterprise (01-673 8228) Depth Charge
Soul/Joycamp
LONDON Covent Garden Rock Garden (01-240 3961) Whizz For Atoms
LONDON Finsbury Park Sir George Robey (01-263 4581) Howard Hughes And The Western Approaches
LONDON Fulham High Street Kings Head (01-736 1413) Pride Of Passion
LONDON Hackney Amhurst Road Club Mankind Kerouac's (01-986 3378) Vile Jelly
LONDON Hammersmith Clarendon (01-748 1454) Important Notice/49 Scream
LONDON Hammersmith Odeon (01-748 4081) Talk Talk/Keep It Dark
LONDON Harlesden Mean Fiddler (01-961 5490) Voyeur/The Output
LONDON Hoxton Square Bass Clef (01-729 2476) The Ric Morecombe Group/Simon Purcell Trio
LONDON Islington Upper Street Hare And Hounds (01-226 2992) Flex-Able/Crazy Legs Corregan
LONDON Kentish Town Bull And Gate (01-485 5358) The Wild Flowers/Stars Of Heaven/Stitched Back Foot Airman/Cuba Dares
LONDON Kentish Town Town And Country Club (01-267 3334) Katrina And The Waves
LONDON Lee Green Old Tigers Head (01-851 6373) Playhouse/Indevotion
LONDON Malet Street University Of London Union (01-580 9551) Outbar/ESP
LONDON Oval Cricketers (01-735 3059) The Rapiers
LONDON Palmers Green The Fox (01-886 9674) The Catatonics/After This/Cruise
LONDON Portobello Acklam Road Bay 63 (01-960 4590) Sonic Youth/Big Stick/Head Of David
LONDON Putney Zeeta's (01-785 2101) Juice On The Loose
LONDON Shepherds Bush Wellington Carrera/Insane
LONDON Stockwell Swan (01-274 1526) Poormouth
LONDON Walthamstow Royal Standard (01-291 4900) Chuck Farley
LONDON Wardour Street Marquee (01-437 6603) Strangeways
LONDON Wimbledon William Morris Club (01-540 6903) The Pier
MANCHESTER Band On The Wall (061-832 6625) Zoot And The Roots
MANCHESTER Corbieres (061-832 7132) Fictitious Names
MANCHESTER Cross Street Cloud Nine (061-832 3350) A Pencil/Bright Young Things/The Food Scientists/Power Oil Bartahl
MANCHESTER Hacienda (061-236 5051) The Jesus And Mary Chain
MANCHESTER International (061-224 5050) Wall Of Voodoo/The Bolshoi
NEWCASTLE Melbourne Street Riverside Club (614386) Blues Burglars
NEWCASTLE Tiffanys (812526) Pauline Murray
NORWICH Nibbles (64321) Mad Are Sane (FUC Benefit)
NORWICH Premises (660352) Dig vis Drill/Midnight Choir/Screaming Trees/Henry Normal
NOTTINGHAM Rock City (412544) The Waterboys
NOTTINGHAM St James Street Newhouse The Rolling Boogie Jam Sponge

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

OXFORD Polytechnic (68789) Zodiac Mindwarp And The Love Reaction
ROMFORD Rezz Club (25566) Stormed
SHEFFIELD University (24076) Pendragon/Haze
SOUTHGATE Cannon Hill The Olde Cherry Tree Thursday's Child
SUNDERLAND Chester Road Royalty Jim Conza
TONYPANDY Rock Club Dumpy's Rusty Nuts

THURSDAY 8

BARROW IN FURNESS The Bluebird (25346) The Tier Garden/Tripwire
BIRKENHEAD Stairways (051-647 6544) One Last Fight
BIRMINGHAM Kings Heath Hare And Hounds Damascus
BIRMINGHAM Mermaid (021-772 0217) Attila The Stockbroker/Seething Wells
BIRMINGHAM The Triangle Easterhouse (Workers Against Racism Benefit)
BOURNEMOUTH Charlie's Bar The Farkle Family
BRENTFORD High Street Red Lion (01-571 6878) Reactors Bam Bam
BRIGHTON Pavilion Theatre (682127) Snakesmen/Bastille
BRIGHTON Richmond Hotel (603974) Larry Wallis And The Love Pirates Of Doom
BRIGHTON Zap Club Noseflutes/Robert Anton Wilson
BRISTOL Old Profanity Showboat (293301) Zoot And The Roots
BRISTOL Tropic Club (49875) Primal Scream/The Chesterfields
CHATHAM Churchills The Happy Ever After/Ordered Lives
CHICHESTER College Of Technology ZooDoll/Creeching Hair/Hector's House
COLCHESTER Osbourne Street The Works (570934) The Business/Condemned 84
COLERAINE Ulster University (4141) Skint Video
CROYDON London Road Cartoon (01-688 4500) The Sirens
DOVER Louis Armstrong Uncle Lumpy And The Fishdoctors
DRIFFIELD Bell Hotel (46661) General Wolf
FLINT The Raven Hotel (2305) Badger
FOLKESTONE Pullman's Wine Bar (52524) The Sleazybeats
GLASGOW Rooftops The Woodentops
HARROGATE Sidewalk (62051) First Words
HEREFORD Market Tavern (56325) Doc Mustard And The Cobalt Kid
HIGH WYCOMBE Nags Head (21758) Dog Town Rhythm/Paul Linn
HULL Adelphi Club (48216) The Hive/Hunter's Club
HUMBERSIDE Briggs Youth Centre New Emotion
IPSWICH Albion Mills Caged Passion
LANCASTER Sugarhouse Central Drive
LEEDS Adam And Eves (456724) The Pauline Gillan Band
LEEDS Marion Street Coconut Grove (455718) Don Menza
LEEDS Warehouse (468287) That Petrol Emotion
LEICESTER Princess Charlotte (553956) Pallas
LEITCHWORTH Plinston Hall The Enid
LINCOLN Christ Hospital Terrace Art College Dumpy's Rusty Nuts
LIVERPOOL Flagship (051-236 0859) Hammerfist
LONDON Battersea Park Road Latchmere (01-924 3216) Charm School
LONDON Bellingham Southend Lane Panthers (01-698 3293) English Rogues
LONDON Camberwell Green Father Red Cap (01-703 9208) Rib Dot Delay
LONDON Camden Camarvon Castle (01-485 7858) The Joiners
LONDON Camden Lock Dingwalls (01-267 4967) Blue In Heaven/The Beloved
LONDON Camden Dublin Castle (01-485 1773) Irma And The Squirmers
LONDON Charing Cross Heaven Matt Fretton
LONDON Covent Garden Rock Garden (01-240 3961) Zodiac Mindwarp And The Love Reaction
LONDON East Ham High Street Ruskin Arms (01-472 0377) Life After
LONDON Finsbury Park Sir George Robey (01-263 4581) The Hank Wangford Band
LONDON Fulham High Street Kings Head (01-736 1413) Tayo
LONDON Fulham Road Britannia Poormouth
LONDON Greek Street Le Beat Route (01-734 6308) Dotty Green
LONDON Greenwich Tunnel Club (01-858 0837) Shoot The Moon/High Contact
LONDON Hammersmith Clarendon (01-748 1454) 11T9/The Gene Syndrome/My Babys Arms/The Jack Rubies
LONDON Hammersmith Palais (01-748 2812) The Jesus And Mary Chain/Sonic Youth/The Servants
LONDON Holloway Road North London Polytechnic (01-485 5495) Newcombe And Roach/Ciggy Fagdust/Will And Doctor Edwards/President Previous/Dick Ugly
LONDON Hoxton Square Bass Clef (01-729 2476) Other Routes/Killer B's
LONDON Islington Cross Street Crown And Anchor Dr Soul
LONDON Kentish Town Town And Country Club (01-267 3334) Latin Quarter
LONDON Kilburn National Ballroom (01-328 3141) Big Audio Dynamite
LONDON Mile End Queen Mary College (01-980 4811) Rory Bremner/John Sparks
LONDON Mornington Crescent Camden Palace (01-387 0428/9) The Wedding
LONDON New Cross Road Royal Albert (01-692 1530) Swimming To France
LONDON Oval Cricketers (01-735 3059) Wes McGhee's Texas Allstars
LONDON Oxford Street 100 Club (01-636 0933) The Reflection AOB/Makin' Time
LONDON Peckham Walmer Castle (01-658 9058) Gizmo
LONDON Penton Street Saimon And Compass The Rhubarb Tarts
LONDON Shepherds Bush Wellington Idol Rich/Nevada Foxx
LONDON Stratford Stubbs Club (01-519 8829) Prime Time/The Sticklebacks/The Raw Herbs
LONDON Wardour Street Wag Club (01-437 5534) Win
MANCHESTER Band On The Wall (061-832 6625) Jack Walrath/Spirit Level
MANCHESTER International (061-224 5050) Hipsway
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Vee VV/La'Grain
NEWCASTLE City Hall (320007) Dio/Keel
NEWCASTLE Melbourne Street Riverside Club (614386) Doctor And The Medics/Kiss That
NEWCASTLE University (328402) Terry And Gerry
NORWICH East Anglia University (52068) Katrina And The Waves
NOTTINGHAM Rock City (412544) State Of Play
PLUCKLEY The Ghosts Vigilante
POOLE Arts Centre (685222) The Ramones/The Prisoners
RAYLEIGH Pink Toothbrush (770003) Havoc Men
ROMFORD Rezz Club (25566) The Shakers
SELBY Dusegate Gaffers Burt's Band
SHEFFIELD Charter Square Mona Liss Berlin Club Like Ice Like Fire/Trade Secrets
SHEFFIELD City Hall (735295) PiL
SHEFFIELD University (24076) The Waterboys
ST ALBANS Horn Of Plenty (53143) Ohmadon
TRYALL Village Hall (295267) Peter Rowan/Mark O'Conner
WEST BROMWICH Coach And Horses (021-588 2136) The Trevor Burton Band
WOLVERHAMPTON The Queens (22839) Danbert Nobacon/Jealous At The Orgy
WREXHAM Kings Arms Shark

FRIDAY 9

ABERDEEN White Swan Boogie Chillen
BARNLEY Civic Centenary Rooms Lady
BEDFORD The Angel KGB
BELFAST Queens University (224803) Skint Video
BIRMINGHAM Polytechnic (021-236 3969) Zoot And The Roots
BIRMINGHAM Railway (021-359 2283) Tapan Zee/The Shoal
BRADFORD Manningham Lane Royal Standard (727898) Party Day/Hunters Club
BRENTFORD High Street Red Lion (01-571 6878) Juice On The Loose
BRISTOL Bridge Inn (298467) Unity Station/Bishops Of Durham
BRISTOL Tropic Club (49875) Vicious Circle/Bantu
CAMBRIDGE Homerton College Katrina And The Waves
CARDIFF Bogeys (26168) Jinx
COLCHESTER St Mary's Arts Centre (577301) Attila The Stockbroker
COVENTRY Stoney Stanton Road 11 O'Clock Red Bar (685187) Biby James
CROYDON London Road Cartoon (01-688 4500) Steve Waller
DERBY Mickleover School Just Blue (Live Aid)
DUDLEY JB's (53597) Head In Hands/The Railway Children
DURHAM Fowlers Yard After The Fall
EDINBURGH Hoochie Coochie (031-229 7069) The Woodentops
EDINBURGH Playhouse (031-557 2590) Dio/Keel
EDINBURGH Potterrow (031-667 0214) Nervous Choir
FOLKESTONE Chenton White Lion Gizmo
GLASGOW Venue (041-332 3874) Desolation Angels
GREENHAM COMMON Colony Club Lifestyle
GRIMSBY Western Youth Centre New Emotion
HASTINGS Crypt (444675) The Gotham City Wreckers
HEMEL HEMPSTEAD Hayriders Country Club Firewater
HEREFORD Market Tavern (56325) Truffle
LEDBURY Cannon Frome Court R Cajun And The Zydeco Brothers
LEEDS Woodhouse Lane University (439071) Conflict/Liberty/Potential Threat/Indecent Assault (Imprisoned Miners Benefit)
LEICESTER Polytechnic (555576) State Of Play
LEICESTER Princess Charlotte (553956) Wall Of Voodoo
LIVERPOOL Systems Club (051-236 7816) Innocents Abroad
LONDON Brixton Fridge (01-326 5100) Team Ten/Jiving Lindyhoppers
LONDON Brixton Loughborough Hotel Legacy Of Lies/The Public Heirs
LONDON Brixton Old White Horse (01-274 5537) Tony And Stodd's Swingmasters
LONDON Camberwell College Rubella Ballet
LONDON Camberwell Green Old Dickie Dirts Building The Levellers/World Domination Enterprises/The Bambi Slam
LONDON Camden Dublin Castle (01-485 1773) Ron Kavana's Nightbeat/The Panic Brothers
LONDON Camden Lock Dingwalls (01-267 4967) L'Amourder/Balance
LONDON Chalk Farm Haverstock Hill Enterprise (01-673 8228) Vee VV/The Music Industry
LONDON Cricklewood Broadway Cricklewood Hotel Gary Howard
LONDON Deptford High Street Crypt (Info 01-690 8832) Full Moon
LONDON Finsbury Park Sir George Robey (01-263 4581) Guana Batz
LONDON Fulham High Street Kings Head (01-736 1413) The Jackie Lynton Band
LONDON Fulham Palace Road Greyhound (01-385 0526) Hoorah! Boys Hoorah!
LONDON Hackney Brooksby's Walk Chats Palace (01-986 6714) The Reflection AOB/The Rage
LONDON Hammersmith Clarendon (01-748 1454) The Locomotives/The X-Men/Wall Of Voodoo/Zodiac Mindwarp And The Love Reaction
LONDON Hammersmith The Novotel Rick Wakeman/Duel
LONDON Hoxton Square Bass Clef (01-729 2476) Masquerade
LONDON Malet Street University Of London Union (01-580 9551) The June Brides
LONDON Mornington Crescent Camden Palace (01-387 0428/9) 7th Heaven
LONDON New Cross Road Royal Albert (01-692 1530) Buffalo Phil's Bluesband
LONDON Northampton Square City University (01-250 0955) The Blubbery Hellbellies
LONDON Oval Cricketers (01-735 3059) The Nightingales
LONDON Oxford Street 100 Club (01-636 0933) Sanko/Kintone
LONDON Palmers Green The Fox (01-886 9674) The Hank Wangford Band/Panic Brothers/Catfish
LONDON Penton Street Saimon And Compass (01-837 3891) Heavy Dancers
LONDON Putney Half Moon (01-788 2387) Peter Rowan/Mark O'Conner
LONDON Putney Zeeta's (01-785 2101) Dirty Blondes
LONDON Stratford Livingstone Road North East London Polytechnic Antibsect/October Revolution/Unteleported (Stonehenge Benefit)
LONDON Stratford Tom Allen Centre Happy House
LONDON Sydenham Greyhound Eduardo And Antonio
LONDON West India Dock Road Buccaneer (01-515 2048) The Clockwork Orange
LOWESTOFT Kellys Dig Vis Drill/Screaming Trees/Midnight Choir/Henry Normal
MANCHESTER Band On The Wall (061-832 6625) Brendan Croker And The Five O'Clock Shadows
MANCHESTER International (061-224 5050) Sad Cafe
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Brazil Project
MELBOURN Rock Club (61010) The Apple Band/Strange Brew
NEWCASTLE City Hall (320007) Steelee Span
NEWCASTLE Melbourne Street Riverside Club (614386) Progression
NORWICH The Tuns The Herman Herd
NOTTINGHAM Narrow Boat The Laughing Mothers
OXFORD Polytechnic May Ball (68789) ESP
SALFORD University (061-736 7811) The Waterboys
SHEFFIELD Polytechnic (760621) The Enid
ST AUSTELL Cornish Coliseum (4004) The Ramones/The Prisoners
ST BLAZEY AFC The Stiffs
SUTTON IN ASHFIELD Golden Diamond Club (811180) Pallas
TAMWORTH Arts Centre Engine
TUNBRIDGE WELLS Assembly Hall (30613) Dumpy's Rusty Nuts
WEST BROMWICH Coach And Horses (021-588 2136) Strap On Jack
WEYMOUTH Verdi's Wine Bar The Inflatables
WOLVERHAMPTON Polytechnics (28521) Doctor And The Medics/Kiss That
YORK Lynx Club (646072) Kashmir

SATURDAY 10

ABERDEEN Venue (22255) The Woodentops
BANBURY Stadium (66035) Rent Party/Strap On Jack
BIRMINGHAM Blackheath Shoulder Of Mutton Goats Don't Shave
BOLTON Institute Of Technology (28851) Half Crazy Mess/The Deformed/Agit Rostar

UNIVERSITY OF LONDON UNION
U L U
ENTERTAINMENTS
MALET STREET W1
THURS MAY 22nd
Doors 7.30pm
NEAREST TUBES: GOSWOLD STREET, RUSSELL SQUARE & FENTON SQUARE
Tickets £2.50
TELEPHONE: 540 9022
Premier 36075
LTD. 40 1211 Rough Trade Records
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THE TRIFIELDS
Zodiac Mindwarp
The Love Reaction
Painters & Dockers

FAITH BROTHERS FRI MAY 16th
TEN TEN then **JERICO**
UNIVERSITY OF LONDON UNION
U L U
ENTERTAINMENTS
MALET STREET W1
Doors 7.30pm.
NEAREST TUBES: GOSWOLD STREET, RUSSELL SQUARE & FENTON SQUARE
Tickets £3.50
TELEPHONE: 540 9022
Premier 36075
LTD. 40 1211 Rough Trade Records
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Fri. 9th MAY
THE JUNE BRIDES
RAYMONDE LOVE ACT
UNIVERSITY OF LONDON UNION, MALET STREET W1
U L U
ENTERTAINMENTS
MALET STREET W1
Doors 7.30pm
NEAREST TUBES: GOSWOLD STREET, RUSSELL SQUARE & FENTON SQUARE
Tickets £2.50
TELEPHONE: 540 9022
Premier 36075
LTD. 40 1211 Rough Trade Records
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SHIFTS

BOURNEMOUTH Roof Top Pale Shade Of Black/Weird Science/Cat Brain Farm
BRENTFORD High Street Red Lion (01-571 6878) Juissance
BRIGHTON Pavilion (682127) Terry And Gerry
BRIGHTON Polytechnic Basement (819141) Guana Batz/Long Tall Texans
 Cockcroft Hall Carmel
BRIGHTON Zap Club Ron Spoon Orchestra (Lunch)
BRISTOL Landsowne Hotel Boogie Chillen
BRISTOL Park Street Marzbar Club Jonah And The Wall
BRISTOL Tropic Club (49875) Street Culture
BURGESS HILL Martlets Hall Karen D'Ache
BURTON ON TRENT Central Park Pallas
CAMBRIDGE CC18 Canteen Jazz Defectors/Quango Quango
CAMBRIDGE Sea Cadets Hall (353172) Hell Sucks
CARDIFF Bogey's (26168) Truffie
CARDIFF PC's Food And Drink Factory Statues Of Us
COLCHESTER Essex University (863211) Hipsway
COLCHESTER St Marys Arts Centre (577301) Reducer
CROSSKEYS Institute (270301) Sting Like A Bee
CROYDON London Road Cartoon (01-688 4500) Dave Markee
DERBY Hardy Social Club Just Blue
DUDLEY Jinx's Preyer
DURHAM Castle Chare After The Fall
EDINBURGH Jailhouse Blood Uncles
EDINBURGH Potterrow Students Union Crushed Ice
GLASGOW Lonestar Club Firewater
GUILDFORD Surrey University Main Hall (71281) The Enid
HEREFORD Market Tavern (56325) Basil Gabbidon's Base Dance
HERTFORD Hertford Town Football Club (0992) Helium Brothers/Snake
 Chalmers/BitterHarvest
HIGH WYCOMBE Nags Head (21758) Nashville Teens/Sweet Revenge
HITCHIN North Hearts College (32351) The Babysitters/Queerboys
HULL Adelphi Club (448387) Blyth Power/The Astronauts
HULL University (42431) Doctor And The Medics/Kiss That
LEEDS Queens Hall (31961) Dio/Keel
LEEDS Marquee Dead Vaynes/Trash
LEEDS University (439071) The Waterboys
LONDON Acton High Street George And Dragon (01-992 1932) Irish Mist
LONDON Bolsover Street Polytechnic Of Central London (01-636 6271) Zodiac
 Mindwarp And The Love Reaction
LONDON Brixton Fringe (01-326 5100) Flesh
LONDON Brixton George Canning (01-274 6329) Jabba
LONDON Brixton Loughborough Hotel Catfish
LONDON Camberwell Green Father Red Cap (01-703 9208) Midnites
LONDON Camden Carnarvon Castle (01-485 7858) Wolfie Witcher (Lunch)
LONDON Camden Dublin Castle (01-485 1773) The Balham Alligators
LONDON Camden Gloucester Avenue London Musicians Collective (01-722 0456)
 Paul Shearsmith Band
LONDON Camden Lock Dingwalls (01-267 4967) The Riverboys (Lunch) Zoot And
 The Roots/Savana Street (Eve)
LONDON Chalk Farm Haverstock Hill Enterprise (01-673 8228) Razorcuts/The
 Turncoats
LONDON Covent Garden Palookaville ESP
LONDON Dalston Junction Kingsland High Road Crown And Castle The Vulcans
LONDON Deptford High Street Crypt (Info 01-690 8832) Raymonde/Fever
 Tree/Sun House Opera/Stitch Back Foot Airman/The Windmills
LONDON Douglas Way Albany Empire (01-691 3333) The Spirit Of Watts
LONDON Finchley Road Ye Old Swiss Cottage (01-221 5714) The Glee Club/The
 Vee-Jays
LONDON Fulham Palace Road Greyhound (01-385 0526) Brigandage
LONDON Fulham High Street Kings Head (01-736 1413) The Boogie Brothers
 Blues Band
LONDON Green Lanes Chas And Dave's The Inflatables
LONDON Greenwich Tunnel Club (01-858 0837) Seventh Heaven
LONDON Hackney Amhurst Road Club Mankind (01-986 3378) Kintone
LONDON Hammersmith Clarendon (01-748 1454) Frenzy/Demented Are Go/
 Torment/The Dentists/The Claim
LONDON Hammersmith The Novotel Rick Wakeman/Duel
LONDON Harlesden White Horse Poormouth
LONDON Hoxton Square Bass Clef (01-729 2476) Kabbala
LONDON Kentish Town Town And Country Club (01-267 3334) Eek A Mouse/
 Sanko
LONDON Kings Road Hand And Flower Strange Frontier
LONDON Liverpool Road Pied Bull (01-837 3218) Deep Sea Jivers
LONDON New Cross Road Royal Albert (01-692 1530) Ron Kavana's Nightbeat
LONDON Oval Cricketers (01-735 3059) Meantime
LONDON Palmers Green The Fox (01-886 9674) Steve Marriot's Packet Of Three
LONDON Penton Street Salmon And Compass (01-837 3891) Hybrids
LONDON Putney Half Moon (01-788 2387) Peter Rowan/Mark O'Conner
LONDON Waltham Cross Youth Centre The Catatonics
LONDON West India Dock Road Buccaneer (01-515 2048) The Surfadelics
LOUGHBOROUGH Town Hall (63151) Rock Goddess/Samurai
LOUGHBOROUGH University (263161) Tom Robinson
LUTON Elephant And Tassle The Desperados
MAIDSTONE The London Tavern Vigilante
MANCHESTER International (061-224 5050) That Petrol Emotion/The Levellers
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Pig Bros/
 Mackenzies
NEWCASTLE City Hall (320007) PiL
NEWPORT Harper Adams Centre The Mighty Lemon Drops
READING Paradise Club The Bob Calvert Band
SHEFFIELD University (24076) Half Man Half Biscuit
SHREWSBURY The Music Hall The June Brides/The Waltonones
SOUTH BRENT Wrangaton Highwayman Mercedes
SOUTHAMPTON London Hall Half Way To Paradise
SOUTHAMPTON University (556291) Katrina And The Waves
ST ANDREWS University (73145) Tubesnakes
STRATHCLYDE University Wall Of Voodoo
SUNDERLAND Bunker (650020) Rubella Ballet

SUTTON IN ASHFIELD Golden Diamond Club (811180) Easy Money
UPPER HEYFORD NCO Club Lifestyle
WARRINGTON Lion (30047) Korea
WEST BROMWICH Coach And Horses (021-588 2136) Engine
WINDSOR St Leonards Road Arts Centre (859336) Mournblade/Out To Lunch
WISHAW Heathery Bar (72957) Desolation Angels

SUNDAY

11

BIRMINGHAM Digbeth Barrel Organ (021-622 1353) Soft Asylum
BRENTFORD High Street Red Lion (01-571 6878) The Amazing Rhythm
 Burglars/Footloose (Lunch) The Scheme (Eve)
BRIGHTON Escape Club (606906) Bob Calvert Band
BRISTOL Studio (25069) The Ramones/The Prisoners
CROYDON High Street Underground (01-760 0833) The Surfadelics
CROYDON London Road Cartoon (01-688 4500) Answers On A Postcard (Lunch)
 Donuts (Eve)
DUBLIN Liberty Hall Skint Video
DUNDEE Dance Factory (26836) The Woodentops
EASTCOTE Field End Road Clay Pigeon Dell's Hop
EDINBURGH Playhouse (031-557 2590) PiL
ELTHAM Oxleas Meadow The Hank Wangford Band (Friends Of The Earth Save
 Oxleas Wood Benefit - 2pm start - Info 01-837 0731)
FOLKESTONE Pullman Wine Bar Uncle Lumpy And The Fishdoctors
HULL The Tower (228110) Groundhogs
LANCASTER Brix Club (63621) The Bomb Party/Ghost Dance
LEICESTER Princess Charlotte (553956) Maurice Coleman (Lunch)
LIVERPOOL Everyman Bistro (051-709 4776) Gone To Earth/Brenda And The
 Beachballs
LLANRHAN RFC (222209) Truffie
LONDON Battersea Park Road Latchmere (01-924 3216) Martyn Bates
LONDON Camberwell Green Father Red Cap (01-703 9208) Steve Waller (Lunch)
 No Spring Chicken (Eve)
LONDON Camden Lock Dingwalls (01-267 4967) Ted Mackenna's Jam Factory
 (Lunch) The Circus/Caprice/Working Hands/The Tribe/Disturbing Clues (Eve)
LONDON Camden Dublin Castle (01-485 1773) Doc K's Blues Band
LONDON Chalk Farm Haverstock Hill Enterprise (01-673 8228) Menticide/The
 Turncoats
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends
 (Lunch) Back To Back (Eve)
LONDON Frith Street Ronnie Scotts (01-439 0747) Carmel
LONDON Fulham High Street Kings Head (01-736 1413) Southbound/45 South
LONDON Hammersmith The Novotel Rick Wakeman/Duel
LONDON Hoxton Square Bass Clef (01-729 2476) Guildhall Big Band (Lunch)
 Norma Winstone (Eve)
LONDON Oval Cricketers (01-735 3059) The Laverne Brown Band (Lunch) Paz
 (Eve)
LONDON Peckham Walmer Castle Harlequin Arena
LONDON Penton Street Salmon And Compass (01-837 3891) Charm School
LONDON Putney Zeeta's (01-785 2101) Funhouse
LONDON St Martins Lane Duke Of York Theatre Tom Robinson
LONDON Wood Green Brabant Road TJ Centre The Happy End
MANCHESTER Little Peter Street Broadwalk (061-228 3555) Smashing People/
 Shout Bamalam/Beats Working
SHEFFIELD Limit Club (730940) Wall Of Voodoo
SOUTHPORT Pontins Centre The Krewmen
SUNDERLAND The Salem Isaac Guillory
WOLVERHAMPTON Scruples (53754) That Petrol Emotion/Stump

MONDAY

12

BASILDON Roundacre (285119) Hunchback
BIRMINGHAM Digbeth Barrel Organ (021-622 1353) The Guana Batz/Phantom
 Zone
BIRMINGHAM Horselair Dome (021-622 2233) Tour De Force/Pre Pets/Dance
 De Feu/Cultural Explosion
BIRMINGHAM Megas Wine Bar After The Fall
BIRMINGHAM Odeon (021-643 6101) The Ramones/The Prisoners
BIRMINGHAM Powerhouse (021-643 4715) The Waterboys
BRADFORD Bradys Bar (737955) Chinese Gangsters Element
BRENTFORD High Street Red Lion (01-571 6878) Private Party
BRIGHTON Old Vic (24744) Menticide
CHELTEM Everyman Theatre (572573) Harvey And The Wallbangers
COVENTRY Market Way Busters (20934) Del Amitri
CROYDON London Road Cartoon (01-688 4500) Cartoon
DUNSTABLE High Street Wheatheaf (62571) The Mellow Boys
EPSOM Playhouse Theatre April 16th
LEEDS Adam And Eves (456724) Masque Of Passion/No Tick
LONDON Battersea Park Road Latchmere (01-924 3216) OT Band
LONDON Camden Dublin Castle (01-485 1773) The Vulcans
LONDON Camden Lock Dingwalls (01-267 4967) The Golden Horde/Demented
 Are Go
LONDON Dean Street Gossips Alice In Wonderland Mournblade
LONDON Finsbury Park Sir George Robey (01-263 4581) Irish Mist/Dingle Spike
LONDON Fulham High Street Kings Head (01-736 1413) The Beatless
LONDON Hammersmith Clarendon (01-748 1454) The Red
LONDON Hammersmith Odeon (01-748 4081) Dio/Keel
LONDON Harlesden Mean Fiddler (01-961 5490) Sun House Opera
LONDON Kensington Gore Royal Albert Hall (01-589 8212) Julian Lennon
LONDON Kentish Town Bull And Gate (01-485 5358) Full Moon/The Creekbeats/
 Wild Honey/Teenage Derailment/Anonymous Bosh

LONDON Leicester Square Comedy Store (01-839 6665) Head
LONDON Mornington Crescent Palace (01-387 0428/9) Hipsway/Love And
 Money/Curiosity Killed The Cat
LONDON Oval Cricketers (01-735 3059) The Groundhogs
LONDON Wardour Street Wag Club (01-437 5534) Rent Party
MANCHESTER International (061-224 5050) Skol Bandereros/The Train Set/Fall
 Over 24
MANSFIELD Brigadoun Toxic Toys/Scumdrillers
MIDDLESBOROUGH The Albert Particles/Attic
MORECAMBE Bierkeller Central Drive
NEWCASTLE Melbourne Street Riverside Club (614386) Sonic Youth/Cartoon
NORWICH Santanas (617890) Colin Cross' Lonely Tarts Club Band/Last Of The
 Midnight Gardeners
ROTHERHAM Mr B's Gah-Ga
SLOUGH The George (22613) Fair Exchange
SOUTHAMPTON Joiners Arms (335658) Quagua
STOKE Shelleys (322209) The Bob Calvert Band
WEST BROMWICH Coach And Horses (021-588 2136) FBI/Cairo
YORK Lynx Club (646072) Zoot And The Roots

TUESDAY

13

ABERDEEN Capitol (583141) PiL
ABERDEEN Valhallas (693033) Nervous Choir
ASHFORD Rose Inn The Happy Ever After
BIRMINGHAM Digbeth Barrel Organ (021-622 1353) Sceptre
BRACKNELL South Hill Park Arts Centre (47272) Quagua
BRIGHTON Old Vic (24744) Killer B's
BRISTOL Bierkeller (22265) Doctor And The Medics/Kiss That
BRISTOL Roxy's Pallas
CARLISLE Stars And Stripes (46361) Dumpty's Rusty Nuts
CARLO Regional College That Petrol Emotion
CHEPSTOW The Boat The Deep
CROYDON London Road Cartoon (01-688 4500) Snake In The Grass
GLASGOW Roller City Disco New Emotion
GLASGOW Shadows (041-332 8111) Desolation Angels
LEEDS Merrison Street Coconut Grove (455718) Takoola
LEEDS Polytechnic Beckett Park (430171) Skin
LEICESTER Fan Club Sonic Youth/The Hunters Club
LEICESTER Princess Charlotte (553956) Rockin' Ronnie And The Bendy Ruperts
LIVERPOOL University (051-709 4744) The Woodentops
LONDON Battersea Park Road Latchmere (01-924 3216) Skew-Whiff
LONDON Dean Street Gossips Who The Hell Does Jane Smith Think She Is?
LONDON Douglas Way Albany Empire (01-691 3333) Gifted/After This
LONDON Finsbury Park Sir George Robey (01-263 4581) Wes McGhee's Texas All
 Stars
LONDON Fulham High Street Kings Head (01-736 1413) The Spirit Of St
 Louis/Outside View
LONDON Fulham Palace Road Greyhound (01-385 0526) Tim Cody/The Output
LONDON Hammersmith Clarendon (01-748 1454) Swimming To France
LONDON Hammersmith Odeon (01-748 4081) Dio/Keel
LONDON Hammersmith Palais (01-748 2812) The Waterboys
LONDON Hoxton Square Bass Clef (01-729 2476) The Deltones/The Panic
 Brothers
LONDON Islington Hare And Hounds (01-226 2992) Aardvark And No Money
LONDON Kentish Town Bull And Gate (01-485 5358) The Price/Shrink To
 Fit/Pathos/Big As The Ritz/V-Sor, X
LONDON Mornington Crescent Camden Palace (01-387 0428/9) The Exchange
LONDON Oval Cricketers (01-735 3059) The Len Bright Combo/Graham Fellows
LONDON Oxford Street 100 Club (01-636 0933) Les Enfant
LONDON Wardour Street Marquee (01-437 6603) The Church
LONDON Woolwich Tramshed (01-855 3371) The Reflection AOB
MANCHESTER Apollo Theatre (061-273 3775) INXS
MANCHESTER Band On The Wall (061-832 6625) Waduku
NEWCASTLE Melbourne Street Riverside (614386) She/Candleman Summer/The
 Restrictors (Greenpeace Benefit)
NOTTINGHAM Mardi Gras (862368) Heroin And The Needles/The Bob Calvert
 Band
PRESTON Guildhall (21721) The Ramones/The Prisoners
STOCKTON ON TEES Dovecot Arts Centre (611625) Makaton Chat
WINDSOR St Leonards Road Arts Centre (859336) Blood Oranges



JOHN LYDON: you mean I've got to go on tour!



GREAT OUTDOORS Embassy

SPLUTTER, SPLUTTER, hiss, wheeze, twang. The pop machine rolls on, creaking and straining under the weight of all the rubbish it's carrying as yet more grubby children try to climb aboard. Great Outdoors are in the running for a seat on the beast. They've got all the right tickets: a nice little tune, a few cute faces, reasonably up-tempo . . . and they bore me rigid.

They look bored themselves. A guitarist dances *between* the songs. None of their friends dance,

though they all clap very loudly afterwards (a hollow sound when no one else in the place is interested). Like a cheap Easter egg, one song is tantalising, catchy pop-ola, but unwrap the band and bite into the set and there's no filling, just a shell of bad tasting imitation chocolate.

Apart from a drummer who has the sensitivity of our present government and the imagination of a plankton, Great Outdoors are competent - but there's no guts, no chances taken, no *spark*. Just variations on a picked guitar melody. The words fly out the window,

propelled by an equally average voice and I'm afraid, for me, that's just not enough.

"What did you expect - a miracle?"
 Oh Jesus yes, yes, and I'll bloody find one too.

RICKY KILDARE

THEN JERICO 100 Club

A FEW tapping feet, building up to a crescendo of knee-bends and ever so slightly nodding heads. This audience are DEAD, extinct, boringly dormant.

On stage Then Jerico persevere, trying to thaw the frigid atmosphere with their pop-rock of Simple Minds similitude. After songs such as 'Distant Homes', 'Let Her Fall' and 'Stable Boy', success is somewhat inevitable.

The vocalist weaves and winds in true Jim Kerr style

but with a handsome juvenility that Mr Kerr lost long ago to mega-stardom. I've never actually got around to seeing Simple Minds but after tonight I don't think I'll bother, professional perfection no longer appeals. Rough edges mean sharp noises, cragginess cuts deep leaving scars of unfathomable depths.

By now the crowd are a swaying, jerking, bloody mess in desperate need of a tourniquet. A turn too many and then . . . now and then . . . Then Jerico. Raw youth.

KEZ OWEN

NO PEARLS . . . NO PASSION Rock Garden

INVARIABLY, AT the end of any performance the question is put, "What did you think?". Usually an opinion springs instantly to mind: "Most

exhilarating live show ever" (Cameo). "Creteinous, moronic, dreary, banal, limp. . ." (Aunt May). But at the conclusion of No Pearls . . . No Passion's set, well . . .

In truth I wasn't sure what I'd been witness to. A singer uncannily reminiscent of Chrissie Hynde's anguished, head-cold vocal utterings. A bizarre backing cast - Dudley Moore on double bass, Cary Grant on sticks and Jacques Tati/Fernandel on guitar. Undeniably charismatic characters, but could they make music?

On the nightbus home, I recollected my thoughts. The performance had been perfectly pitched to suit the awkward venue. They had displayed a confidence and cockiness that emphasised the control they exerted over the audience. There was '50s

sleaze, '60s beat and the whole *Come Dancing* repertoire, sprinkled with Larry Adler harmonica and a dash of Latin tack.

Miraculously, the chaotic mess worked. There were no pearls among the material but the passion was richly entertaining. So why could I still remember nothing?

RONNIE RANDALL

SOMERVILLE Birmingham

THUD, THUD, babadoom thump. Is there such a shortage of brave new ideas in this world that bands have to resort to mindless mimicry of every bog standard club disco mix (extended version) you've ever heard? Apparently, the answer is yes. Thud, thud, babadoom, thump. Shake your body thing.

GEOFFREY S KENT

'Duck Food' (Earthworks International EMW 5505)**** **THE REAL SOUNDS 'Harare'** (Zimbabwe ZML 1015)******THE CANNONBALL ADDERLEY QUINTET 'Accent On Africa'** (Affinity AFF 148)*** $\frac{1}{2}$ **JOHNNY COPELAND 'Bringing It All Back Home'** (Demon FIEND 47)**

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FEMALE 28 seeks friends male/

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seeks female for love and friendship
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OUR NEWS



ATTILA THE STOCKBROKER plays Birmingham Mermaid May 8 and Colchester St Mary's Arts Centre 9 before organising the Ranters Cup Final Replay at North Kensington Bay 63 on May 18 which will feature Benjamin Zephaniah, Surfin' Dave, Little Brother, Seething Wells, Belinda Blanchard, Big Janine, Ann Zietz, Pat Condell, The Thin Man, Porky The Poet, The Neurotics, Trespassers W and Yr Anhrefn.

FIRE EXIT, Rubber Yahoo, Fine Lines, Roxette and Och l'Tal are among the 18 bands playing a Rock For Youth '86 charity show at Renfrew Arkleston on May 31, starting at 11am.

THE OUTPUT, still in search of stardom, not to mention a record contract, after five years, play Harlesden Mean Fiddler May 7, Fulham Greyhound 13.

BRIGANDAGE, who've been reorganising their line-up and recording an album for release next month, play Fulham Greyhound May 10.

RUBEN BLADES, Panamanian pioneer of the Salsa ballad, comes over for two concerts at the Brixton Academy on June 1 and 2.

SECRET TROOPS have lined up a tour beginning at Bristol Bridge Inn on May 11 and continuing at Harlow The Square 15, Cambridge Chequers 22, Gravesend Red Lion 23, Stoke Bowler Hat 25, Southampton Riverside 28, Swindon Level Three 29, Coventry Hand And Heart 31, Dunstable Wheatheaf June 4, Telford Oakengates Town Hall 5, Ashton Under Lyne The Old Game Cock 9, Brighton Old Vic 11, Sheffield Berlin Club 12, Gloucester Brunels 15.

BIG FLAME, who've just released an EP called 'Why Pop Stars Can't Dance' on Ron Johnson Records, have gigs at Nottingham Garage May 8, Glasgow Fat Pig 11, Edinburgh Rumours 12, Nuneaton Crown 24, Lancaster Illusions 25.

THE CROWS, a Scottish band who've just released a single called 'The Sun Went In', play Dunfermline Warehouse May 8, Aberdeen University 9.



SHE, Candleman Summer and The Restrictors, play a benefit gig for Greenpeace at Newcastle Riverside on May 13.

THE KILLER B's, a new sextet who include former Tom Robinson keyboard player Ian Parker, ex-Sniff And The Tears drummer Paul Robinson and Barbara Thompson violinist Rod Dorothy, play Kentish Town Bull And Gate May 7, Shoreditch Bass Clef 8, Brighton Old Vic 13, Camden Dingwalls 18.

RESCUE EXPRESS, an energetic rock quartet, play Littledean George Hotel May 17, Bristol Rimmers 20, Bristol Mardyke 29, Lydney Town Hall 30, Woolwich Tramshed June 3.

ANTZ AVENUE, who play "hard rock and blues for anyone whose feet aren't set in concrete", have dates at Brentford Red Lion May 7, Nutley Shelly Arms 8, Harrow Apollo 9, Hastings Mr Cherries 10, Reading Cap And Gown 12, East Sheen The Bull 16.

THE SURFADELICS are back on the road after some domestic upheavals and play London Limehouse Buccaneer May 10, Croydon Underground 11.

FEAR OF DARKNESS, the West Country hard rockers, continue to promote their 'Virgin Land' indie mini-album at Bristol Old Profanity May 23, Bournemouth Pinecliff Hotel 30, Oxford Pennyfarthing 31, Portsmouth Polytechnic June 4, Brighton Polytechnic 7.

WIN, the Scottish combo who supported Fine Young Cannibals on their British tour, have gigs of their own at London Wag Club May 8, Harlesden Mean Fiddler 13.

KABBALA, who've just made a series of PAs around the country in support of their 'What Love Is' single, play a real gig at London Hoxton Bass Clef on May 10.

SHOUT BAMALAM, an aspiring classic pop combo from Manchester, play Manchester Boardwalk May 11, Birmingham Mermaid (with The Skeletal Family) 16, Sheffield Leadmill (with Balaam And The Angel) 20.

CHASAR have changed singers again and now have Ian Tate take the mike at Thurso Way Inn May 24, Baloch Flamingo 31.

CHRIS SUTTON comes back down to earth after supporting James Brown at Wembley and has dates lined up at Birmingham Powerhouse May 10, Warwick University 16, Brighton Savannah Club 29, Bath Moles 31, Nottingham Rock City June 5.

DUMPY'S RUSTY NUTS unveil their new line-up with a lengthy British tour starting at Tonypandy Naval Club May 7 and then covering Lincoln College Of Art 8, Tunbridge Wells Assembly Hall 9, Carlisle Stars And Stripes 13, Perth Plough Inn 14, Bannockburn Tandhu 15, Glasgow Venue 16, Eishaw Heathery Bar 17, Peebles Cross Keys 18, Huddersfield Polytechnic 19, Yeovil Gardens 23, Wolverhampton Scruples 24, Nottingham Mardis Gras 26, Leicester Princess Charlotte 27, Runcorn Cherry Tree 28, Isle Of Man Summerlands May 31 and June 3, London Marquee June 6-7, Melbourne Rock Club 13, Coventry General Wolfe 14, Bristol Roxy's 17, Ebbw Vale Beaufort Ballroom 20.

NEVER B 4, a Guildford band who've been recording tracks with Bruce Foxton at the controls, step out for a one-off gig at Mayfair Embassy on May 8.

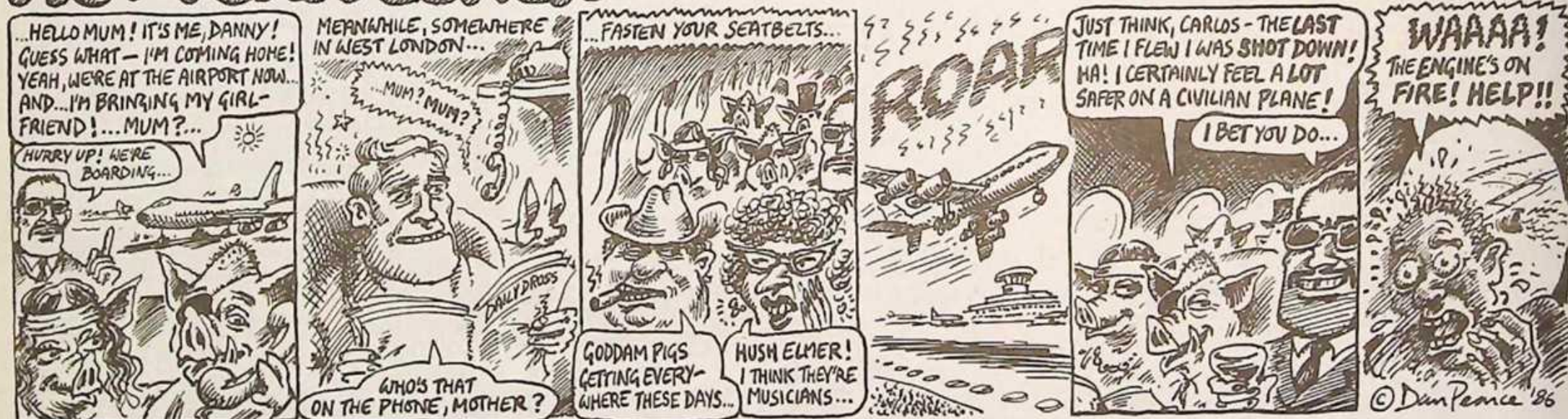
TERRY AND GERRY get back on the road after a month's break to promote their 'Reservation' single at Bristol Bierkeller May 6, Leeds Irish Centre 7, Newcastle University 8, Brighton Pavilion 10.

JOKERS WILD unveil their new line-up at Shepherds Bush Wellington May 14, Southall Football Club 23, East Sheen Bull 30, Brentford Red Lion June 4.



MAKIN' TIME follow the release of their new Stiff single 'Pump It Up' with gigs at London 100 Club May 8 and Leicester International 9.

HOT PORK LUNCH (47)



DAN PEARCE

© Dan Pearce '86



I THINK I'VE WORKSHOP

Ah Mollusk! I see that this week's edition is ready.

We've got him this time Doc! Shall I set his room ready again?

NEWS FROM THE WORKS

BOTHAM WAS NAZI SPY

Wild man of cricket gave Hitler military secrets in exchange for drugs.

CHART

UK SINGLES

- 1 1 A DIFFERENT CORNER George Michael CBS
- 2 2 ROCK ME AMADEUS Falco A&M
- 3 10 LIVE TO TELL Madonna Sire
- 4 14 JUST SAY NO Grange Hill BBC
- 5 5 LOOK AWAY Big Country Mercury
- 6 8 WHAT HAVE YOU DONE FOR ME LATELY Janet Jackson A&M
- 7 3 LIVING DOLL Cliff Richard & The Young Ones WEA
- 8 11 CAN'T WAIT ANOTHER MINUTE Five Star Tent
- 9 36 LESSONS IN LOVE Level 42 Polydor
- 10 4 ALL THE THINGS SHE SAID Simple Minds Virgin
- 11 21 DRIVING AWAY FROM HOME It's Immaterial Siren
- 12 24 GREATEST LOVE OF ALL Whitney Houston Arista
- 13 7 WONDERFUL WORLD Sam Cooke RCA
- 14 12 A KIND OF MAGIC Queen EMI
- 15 19 THE FINEST SOS Band Tabu
- 16 22 MARLENE ON THE WALL Suzanne Vega A&M
- 17 6 TRAIN OF THOUGHT A-ha Warner Brothers
- 18 41 YOU AND ME TONIGHT Aura 10
- 19 13 SECRET LOVERS Atlantic Starr A&M
- 20 — I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye Motown
- 21 9 E=MC² Big Audio Dynamite CBS
- 22 29 I'LL KEEP ON LOVING YOU Princess Supreme
- 23 28 A QUESTION OF LUST Depeche Mode Mute
- 24 30 STARS Hear 'N' Aid Vertigo
- 25 17 YOU TO ME ARE EVERYTHING (THE DECADE REMIX 76-86) The Real Thing PRT
- 26 20 TOUCH ME (I WANT YOUR BODY) Samantha Fox Jive
- 27 15 PETER GUNN Art Of Noise With Duane Eddy China
- 28 18 IS YOUR LOVE STRONG ENOUGH Bryan Ferry EG
- 29 — YOUR LATEST TRICK Dire Straits Vertigo
- 30 43 SLEDGEHAMMER Peter Gabriel Charisma
- 31 34 THIS IS LOVE Gary Numan
- 32 32 SOME PEOPLE Belouis Some Parlophone
- 33 38 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 34 37 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Billy Ocean Jive
- 35 — BOYS DON'T CRY The Cure Fiction
- 36 25 ABSOLUTE BEGINNERS David Bowie Virgin
- 37 — ON MY OWN Patti LaBelle & Michael McDonald MCA
- 38 16 HAVE YOU EVER HAD IT BLUE Style Council Polydor
- 39 — ALL AND ALL Joyce Sims London
- 40 40 STROLLIN' ON Maxi Priest 10
- 41 — KNIFE EDGE Alarm IRS
- 42 45 ROUGH BOY ZZ Top Warner Brothers
- 43 31 CHAIN REACTION Diana Ross Capitol
- 44 48 CAN'T HELP FALLING IN LOVE Lick The Tins Sedition
- 45 26 HI HO SILVER Jim Diamond A&M
- 46 — DO FRIES GO WITH THAT SHAKE George Clinton Capitol
- 47 — IF SHE KNEW WHAT SHE WANTS Bangles CBS
- 48 23 C'MON C'MON Bronski Beat Forbidden Fruit
- 49 39 TENDER LOVE Force MD's Tommy Boy
- 50 — IF YOU LEAVE OMD Virgin

Due to Bank Holiday production schedules, the UK Singles and Albums charts have been repeated from last week.

UK ALBUMS

- 1 3 STREET LIFE Bryan Ferry & Roxy Music EG
- 2 1 HITS 4 Various CBS/WEA
- 3 7 WHITNEY HUSTON Whitney Houston Arista
- 4 2 BROTHERS IN ARMS Dire Straits Vertigo
- 5 8 HEART TO HEART Various K-Tel
- 6 12 ONCE UPON A TIME Simple Minds Virgin
- 7 4 HUNTING HIGH AND LOW A-ha Warner Brothers
- 8 10 GREATEST HITS Shalamar Stylus
- 9 5 PLEASE Pet Shop Boys Parlophone
- 10 21 VICTORIALAND Cocteau Twins 4AD
- 11 24 THE MAN AND HIS MUSIC Sam Cooke RCA
- 12 15 TINDERBOX Siouxsie & The Banshees Wonderland
- 13 11 RENDEZVOUS Jean-Michel Jarre Polydor
- 14 — ON THE BEACH Chris Rea Magnet
- 15 9 PARADE Prince & The Revolution Paisley Park
- 16 28 INVISIBLE SILENCE Art Of Noise China
- 17 6 HITS FOR LOVERS Various Epic
- 18 18 SONGS FROM ABSOLUTE BEGINNERS Various Virgin
- 19 27 LIKE A VIRGIN Madonna Sire
- 20 33 SUZANNE VEGA Suzanne Vega A&M
- 21 14 NO JACKET REQUIRED Phil Collins Virgin
- 22 31 WORLD MACHINE Level 42 Polydor
- 23 16 WELCOME TO THE REAL WORLD Mr Mister RCA
- 24 25 ANIMAL MAGIC Blow Monkeys RCA
- 25 19 5150 Van Halen Warner Brothers
- 26 30 BLACK CELEBRATION Depeche Mode Mute
- 27 17 ROCKY IV Soundtrack Scotti Brothers
- 28 13 TV HITS ALBUM 2 Various Towerbell
- 29 23 THIS IS BIG AUDIO DYNAMITE Big Audio Dynamite CBS
- 30 36 LUXURY OF LIFE Five Star Tent
- 31 26 BE YOURSELF TONIGHT Eurythmics RCA
- 32 49 LIKE A ROCK Bob Seger & The Silver Bullet Band Capitol
- 33 22 DIRTY WORK Rolling Stones CBS
- 34 38 THE COLOUR OF SPRING Talk Talk EMI
- 35 20 FROM LUXURY TO HEARTACHE Culture Club Virgin
- 36 29 HOUNDS OF LOVE Kate Bush EMI
- 37 40 THE DREAM OF THE BLUE TURTLES Sting A&M
- 38 37 HIPSWAY Hipsway Mercury
- 39 46 GO WEST Go West Chrysalis
- 40 35 QUEEN'S GREATEST HITS Queen EMI
- 41 32 STREETSOUNDS 16 Various Streetsounds
- 42 — FINE YOUNG CANNIBALS Fine Young Cannibals London
- 43 39 ROCK ANTHEMS 2 Various K-Tel
- 44 34 GREATEST HITS Frank Sinatra Reprise
- 45 42 ISLAND LIFE Grace Jones Island
- 46 — THE FIRST ALBUM Madonna Sire
- 47 41 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 48 — PORTRAIT Diana Ross Telstar
- 49 44 EATEN ALIVE Diana Ross Capitol
- 50 45 LITTLE CREATURES Talking Heads EMI

Compiled by MRIB



MARVIN GAYE amongst them grapevines, just waiting for the world

SOUNDS TRACKS

James Brown
WHY CAN'T POPSTARS DANCE? Big Flame Ron Johnson
THE WORLD BY STORM Three Johns Abstract
DON'T YOU WANT ME Eton Crop Backs

Billy Mann
CAMOUFLAGE Stan Ridgway IRS album track
DRIVING AWAY FROM HOME It's Immaterial Siren 45
SINFUL Pete Wylie Siren 45

Glyn Brown
DRIVE SHE SAID Stan Ridgway IRS track
LOVE IS LIKE AN ITCHING IN MY HEART Diana Ross & The Supremes Tamla Motown
THIS IS MY TIME Floy Joy Virgin track

Edwin Pouncey
REMBRANDT PUSSY HORSE Butthole Surfers Red Rhino
ANOTHER VIEW Velvet Underground tape (limited)
VARIOUS RADIO 4 HIGHLIGHTS INC DAN ARCHER'S DEATH RATTLE

Richard Cook
IN OUR LIVES Tommy Keen Geffen LP track
EGOMANIAC Dr Know SST
DAYS AIN'T BRITE Horace Andy pre memory

Dave Henderson
SHE'S ALWAYS HIDING The Servants Head 45
BABY I LOVE YOU SO Colourbox 4AD big 45
BENEATH THE HAMMERS Fire Next Time Stiff 45

Ron Rom
KISS Prince Warners
CINNAMON Vee V V Test pressing 'Boomsloop EP' on Vinyl Drip
LIVING AND LEARNING The Soup Dragons Peel session

Andy Hurt
AMITYVILLE (THE HOUSE ON THE HILL) Lovebug Starski album track
LAST WHITE CHRISTMAS Basement Five oldie 45
GEEK My Bloody Valentine Fever 45

REGGAE TENS

PRE-RELEASE

- 1 PUSH COME TO SHOVE Freddie McGregor Weed Beat
- 2 REVOLUTION PART TWO Dennis Brown Taxi
- 3 ALL FOR ONE Dennis Brown And Leroy Sibbles Jammys
- 4 CALIFORNIA SUNDAY MORNING Coco-Tea Cornerstone
- 5 READY King Kong Striker Lee
- 6 EL ROCKERS Augustus Pablo Rockers
- 7 ROCKERS ROCK Augustus Pablo Rockers International
- 8 JOHN BOOPS Sugar Minott Cornerstone
- 9 NUH CALL ME JOHN BOOPS Michael Prophet Techniques
- 10 SERIOUS THING Bunny Wailer Solomonic

DISCO

- 1 STROLLING ON Maxi Priest 10
- 2 HOLD TIGHT Dennis Brown Live And Learn
- 3 AM I THE SAME GIRL Winsom Fine Style
- 4 BOOPS/CRY FOR THE YOUTH Supercat Techniques
- 5 IT'S YOU Sandra Cross Ariwa
- 6 JUST CAN'T FIGURE OUT Mighty Diamonds Trojan
- 7 HERE I GO AGAIN Toyen Criminal Records
- 8 HELLO DARLING Tippa Irie UK Bubblers
- 9 I'M A CHANGED MAN/IT'S A ROMANCE One Blood Level Vibes
- 10 VIDEO TECHNOLOGY Mighty Diamonds Live And Learn



TOYEN: I'm leaning on a lamppost...

ALBUMS

- 1 HOTTEST HITS VOLUME 3 Various Artists Treasure Isle
- 2 SLENG TENG Wayne Smith Greensleeves
- 3 SIGN OF THE TIMES Macabée Ariwa
- 4 COMPUTERISED DUB Prince Jammys Greensleeves
- 5 WHAT ONE RIDDIM CAN DO Various Artists Germain
- 6 THE MARSHALL Coco-Tea Jammys
- 7 RASTA PHILOSOPHY The Itals Nighthawk
- 8 STRUGGLING Mighty Diamonds Live And Learn
- 9 RUBBLE DUB The Reprobates Rubble Music
- 10 SPELL Sylvia Tells Sarge

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

FOOTBALL EUPHEMISMS

- 1 BALL WINNER Dirty Bastard
- 2 A FASCINATING CLASH Nil-Nil Draw
- 3 A PLAYER OF SOME PROMISE He Was Diabolical Tonight
- 4 MANAGER Someone Who Gets The Sack After Six Months
- 5 HE HAD A DISAPPOINTING GAME He Was Crap
- 6 A CONTENDER FOR THE NUMBER FIVE SHIRT We Haven't Got Any Decent Centre Backs
- 7 MIDFIELD DYNAMO Lazy Sod Who Scores The Occasional Fluke Goal
- 8 WE HAD THEM UNDER PRESSURE FOR MOST OF THE GAME We Lost
- 9 BOBBY ROBSON SHOULD HAVE A LOOK AT HIM He's Among The Top 250 Players In The Country
- 10 A REPUBLIC OF IRELAND INTERNATIONAL Someone Born And Raised In England

Compiled by John Motson's joke writer.

ATTACK

HOT METAL 60

SINGLES

- 1 1 STARS Hear 'N' Aid Vertigo
- 2 2 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 3 3 ROUGH BOY ZZ Top Warner Brothers
- 4 — BE GOOD TO YOURSELF Journey CBS
- 5 4 BECAUSE THE NIGHT Keel Vertigo
- 6 6 THESE DREAMS Heart Capitol
- 7 5 TURBO LOVER Judas Priest CBS
- 8 10 CREEPING DEATH Metallica Music For Nations
- 9 — YOU WANT WHAT WE GOT Twisted Sister Atlantic
- 10 9 THAT GIRL FM Portrait
- 11 15 SHOT IN THE DARK Ozzy Osbourne Epic
- 12 — STAR Tormé Zebra
- 13 12 SHAKE YOUR FOUNDATIONS AC/DC Atlantic
- 14 13 ROCK 'N' ROLL GIPSY Saxon Parlophone
- 15 7 UNDER A RAGING MOON Roger Daltrey 10
- 16 8 THIS TIME Bryan Adams A&M
- 17 11 AMBITIOUS Jeff Beck Epic
- 18 14 MARKET SQUARE HEROES Marillion EMI
- 19 16 BURNING HEART Survivor Scotti Brothers
- 20 17 IN MY DREAMS Dokken Elektra



ACCEPT: I guess you just can't get leather gear in Mothercare, yet

ALBUMS

- 1 1 5150 Van Halen Warner Brothers
- 2 2 TURBO Judas Priest CBS
- 3 — RUSSIAN ROULETTE Accept Portrait
- 4 3 HEART Heart Capitol
- 5 4 MASTER OF PUPPETS The Firm Music For Nations
- 6 10 MEAN BUSINESS The Firm Atlantic
- 7 5 ROCK ANTHEMS II Various K-Tel
- 8 9 THE ULTIMATE SIN Ozzy Osbourne Epic
- 9 14 AFTERBURNER ZZ Top Warner Brothers
- 10 6 LAND OF THE GUN Legs Diamond Music For Nations
- 11 8 UNDER LOCK AND KEY Dokken Elektra
- 12 12 MISPLACED CHILDHOOD Marillion EMI
- 13 22 COME OUT AND PLAY Twisted Sister Atlantic
- 14 7 RECKLESS Bryan Adams A&M
- 15 11 SEVENTH STAR Black Sabbath Featuring Tony Iommi Vertigo
- 16 — VITAL SIGNS Survivor Scotti Brothers
- 17 13 CUTS LIKE A KNIFE Bryan Adams A&M
- 18 — ELIMINATOR ZZ Top Warner Brothers
- 19 19 FINYL VINYL Rainbow Polydor
- 20 15 LITTLE MISS DANGEROUS Ted Nugent WEA International
- 21 16 THEATRE OF PAIN Motley Crue Elektra
- 22 21 LIVE AFTER DEATH Iron Maiden EMI
- 23 17 SPREADING THE DISEASE Anthrax Music For Nations
- 24 — KILL 'EM ALL Metallica Music For Nations
- 25 23 FLY ON THE WALL AC/DC Atlantic
- 26 — FATAL PORTRAIT King Diamond Roadrunner
- 27 28 RIDE THE LIGHTNING Metallica Music For Nations
- 28 24 KAIZOKU-BAN Accept Portrait
- 29 18 MASTERS OF METAL Various K-Tel
- 30 27 1984 Van Halen Warner Brothers

IMPORTS

- 1 5 PLEASURE TO KILL Kreator Noise
 - 2 — EDGE OF INSANITY Tony McAlpine Roadrunner
 - 3 — HIDEAWAY Stefanie Elektra
 - 4 3 FIGHT TO SURVIVE White Lion Victor Japan
 - 5 — FINAL STRIKE Backwater Disaster
 - 6 6 POISON DOLLYS Poison Dollies Invasion
 - 7 2 RAISED ON RADIO Journey CBS
 - 8 — POWER AND PAIN Whiplash Roadrunner
 - 9 — HOLLYWOOD The Rods Project Passport
 - 10 — CRACK OF DOOM DC Las Croix Black Dragon
- Compiled by Spotlight Research



THE ROSE OF AVALANCHE, a few vouchers short of collecting their final pair of free shades

INDIE ALBUMS

- 1 1 VICTORIALAND Cocteau Twins 4AD
- 2 2 BLACK CELEBRATION Depeche Mode Mute
- 3 3 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
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- 7 11 WIRE PLAY POP Wire The Pink Label
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- 23 25 1979-1983 Bauhaus Beggars Banquet
- 24 17 DAMNED BUT NOT FORGOTTEN The Damned Dojo
- 25 — MOUTH OF THE NIGHT Psychic TV Temple
- 26 15 LOVE The Cult Beggars Banquet
- 27 16 FLIP YOUR WIG Hüsker Dü SST
- 28 18 HATFUL OF HOLLOW The Smiths Rough Trade
- 29 24 NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang Imp/Demon
- 30 29 FALSE ACCUSATIONS The Robert Cray Band Demon

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 - 2 LIVING DAL Cliff And The Young Ones
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 - 4 PRIVATE DHANSAK Tina Turner
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 - 7 THE TRUMPTON RIATHAS Half Man Half Biscuit
 - 8 SHARP DRESSED NAN ZZ Top
 - 9 GOSHT BUSTERS Ray Parker Jr.
 - 10 BINDI MIDNIGHT HOUR Otis Redding
- Compiled by Noel Jones, Railway Tavern, Surbiton

WEST HAM UTD

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- 3 2 GODSTAR Psychic TV And The Angels Of Light Temple
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- 7 4 SHELLSHOCK New Order Factory
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- 9 16 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 10 8 SWEETEST THING Gene Loves Jezebel Beggars Banquet
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- 46 — SOMETHING TO BELIEVE IN The Ramones Beggars Banquet
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- 48 23 SEETHROUGH The Guana Batz ID
- 49 28 SUB-CULTURE New Order Factory
- 50 42 WHISTLING IN THE DARK Easterhouse Rough Trade

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- 3 LITTLE BREAD CORVETTE Prince
- 4 BUTTY DAVIS EYES Kim Carnes
- 5 YOUR LOAF IS KING Sade
- 6 FLOUR IN THE RAIN The Move
- 7 TOAST TOWN Specials
- 8 ROLL IN MY SHOE Neil
- 9 BAP MOON RISING Credence Clearwater Revival
- 10 LET'S TWIST AGAIN Chubby Checker

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- 7 REWARD Teardrop Explodes
 - 8 MCAVENNIE-ENNA Ultravox
 - 9 DICKENS SEE CLEARLY NOW Johnny Nash
 - 10 COTTEE LONG STORY SHORT Spandau Ballet
- Compiled by The Ronnie Groves Claret And Blue Army

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**MARTIN STEPHENSON
AND THE DAINTIES
'Boat To Bolivia'**
(Kitchenware
KWLP5) *****

EVEN THOUGH there's something musically akin to the mighty melodies of John Sebastian's Lovin' Spoonful here, Martin Stephenson displays an enormous and unexpected talent throughout this crucially understated album. My expectations of The Dainties before being introduced to such a heartfelt selection were, I suppose, nothing more than slightly above average. Sure, they're that fun band led by the bloke with the hat...

'Boat To Bolivia' transcends that whim with a wag of the stylus. Stuck inside the eleven tracks are at least two years of Martin Stephenson's life, which he candidly etches into your psyche with his narrative dexterity and simple use of melody. Stephenson is telling his story, what he's seen, but it touches so many things that your everyday person in the street will have witnessed too.

With The Dainties, he comes on like a Dylan Thomas voyeur, capturing the highlights and lowlights with incisive accuracy. But in this case the screenplay is enacted on the streets, and sometimes behind the closed doors, of the North East.

But don't for a moment cast seeds of doubt before you've tasted this delight. 'Boat To Bolivia' is bittersweet with observations but never alien or condescending. The Dainties are enriched with soulful melodies, like a thunderstorm crashing against your door.

I came expecting to enjoy this album; I went away with it close to my heart.

DAVE HENDERSON

**MENTAL AS
ANYTHING
'Fundamental'** (Epic EPC
26836)*

IT'S A question of taste, a question of the haste with which you've let your critical faculties run to waste.

Mental As Anything are five Australians who play rocky pop songs. 'Fundamental' features eleven of these bland, insipid rocky pop

songs. The cover is big, brash, goofy and garish. The contents are entirely consistent with the cover.

I don't know, perhaps you like this kind of thing. As I say, it's all a matter of taste. Mental As Anything don't have good taste. I think that's fair to say. I think the man on the Clapham omnibus would think that's fair to say.

There's tired irony in 'Surf & Mull & Sex & Fun'. There's a catchy pop mechanism in 'You're So Strong'. There's a dull perfunctory pop record in 'Fundamental' and it's not that good.

ROY WILKINSON

**JOHN OTWAY 'John
Otway's Greatest Hits'**
(Strike Back SBR 4LP) **

GREATEST HITS albums are either necessary additions to your record collection or not. This one isn't. John Otway's only grace is that he can entertain live, he's released the odd good pubescent rock record, but most of his 'hits' have been middle-of-the-road rubbish, the only exceptions being 'Green Green Grass Of Home', 'Beware Of The Flowers' and the ever charming 'Headbuts'.

As you can still buy all Otway's decent records and get change from a pound, I see no point in averting your gaze from the bargain bins.

JAMES BROWN

START THE WEAK



FLOY JOY'S Desi Campbell: delicious

**FLOY JOY 'Weak In The Presence Of
Beauty'** (Virgin V2368)****

TWO HUNDRED words are not enough, not enough to cope with the surprise. Because — delicious, delicious, delicious — this creates too many tremors. And because this is where the band negotiate the pitfalls of a jazz tag, smooth up and execute as exquisitely as Torquemada.

And it's hard to believe he's weak — a man with a voice like that, deep as Atlantis and resonant with cardiac pressure — that he's weak (love that word). Evidence is the saxophone, smothering a crooked grin. This is just the (perfect) title track.

But I can see how they did it. I can see how they made each song so tender and vain. Less hard-shelled soul than crafted Motown pop, producer Don Was opens it up and says, Here's an infallible structure, if you could just sing now. Desi Campbell — say his name — has a harp of a throat and when it zings, the strings of my heart give in.

Not one track disappoints, though we fly (not even trying) from 'Too Drunk To Funk's' Tabu-active swivel to aching street acapella in 'This Is My Time'. 'Into The Hot's' experimentation dissolves into humour and sheer ability: 'Chinese A-Go-Go' (schmaltz? I love even that) has angels dangling suspended thighs over silver-tinged clouds.

And then — this is when they cover The Four Tops' 'Ask The Lonely' — they tickle 'I'm the loneliest one you'll see'. Oh. Heart. Break.

GLYN BROWN

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*Source: Target Group Index 1985

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WHAT DO Frank Bruno and the new Fernandes RJB-55 bass guitar have in common? Well they're both powerful, masculine and solid, and about as delicate or should I say subtle as Lemmy at a stag party. So if that's your idea of a good bass guitar, here you have it. If not, here you don't.

Fernandes have a reputation rather similar to that of Washburn in that both companies are renowned for their quality, clarity, expertise and taste, which is why I was rather disappointed to discover that the RJB hadn't quite made the grade. Sure enough it's great to play, has

a stupendous action, looks wonderful etc etc, but I dithered around for weeks trying to get a somewhere near decent sound out of it, and could I get one? No, I could not.

Needless to say the VJB-2N and 2B pick-ups are really powerful. Extremely loud, yet at the same time uneventful. They just don't happen and they definitely don't do the rest of the guitar justice.

With one volume control and two separate tone controls mounted on to a small parabola-shaped mirrored scratchplate, (separate from the rest of the scratchplate which on this model is white), one feels as if one has enough technical precision to fly to Zurich and back. Well let me tell you, one doesn't even get as far as the bathroom door.

By tampering around with the smaller tone control of the two, I found every noise I stumbled across resembled a cross between Jean Jacques Burnel with a lot of top and Jean Jacques Burnel with a lot of bottom.

Put it another way - you'll never sound like Sting with this guitar. By the same token, you'll never sound like Paul McCartney either, or Graham Maby or Jaco Pastorius or... Tell you what though, Burke Shelly of Budgie (as in 'Breadfan' and not Adam Faith) would have a field day, as would numerous other rock 'n' roll bassists.

Yes, the RJB-55 is a rock bass, so if you're wearing a bullet belt, orange tights, have hair down to your waist or a complex about your privates, then this is the bass for you.

The rosewood neck is marvellous and its action is mega. Very simple to play, with an intonation that's spot on. Could well be the RJB's finest feature. And talking of features, the Fernandes logo on the headstock has to be the most pathetic I've ever come across - it actually peels off!

The headstock itself is your run of the Fen mill headstock

with four Blackpool towers attached to it for the tuning of strings. The action of these towers is rather akin to that of a seized-up Transit - not very good. Still, a dash of oil and a month or two on the road should see to this as well as to the total removal of the logo.

The bridge is simple, sturdy and solid, and all four of its saddles are generously

indented with grooves. This means one can quite easily replace a string while completely out of one's skull. Neat eh, and so's the actual gloss finish of the guitar's alder body. Absolutely lovely.

Shame I can't say the same about the price, because despite this guitar's pitfalls, I do quite like it.

DAVID MARX



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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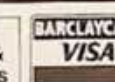
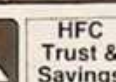
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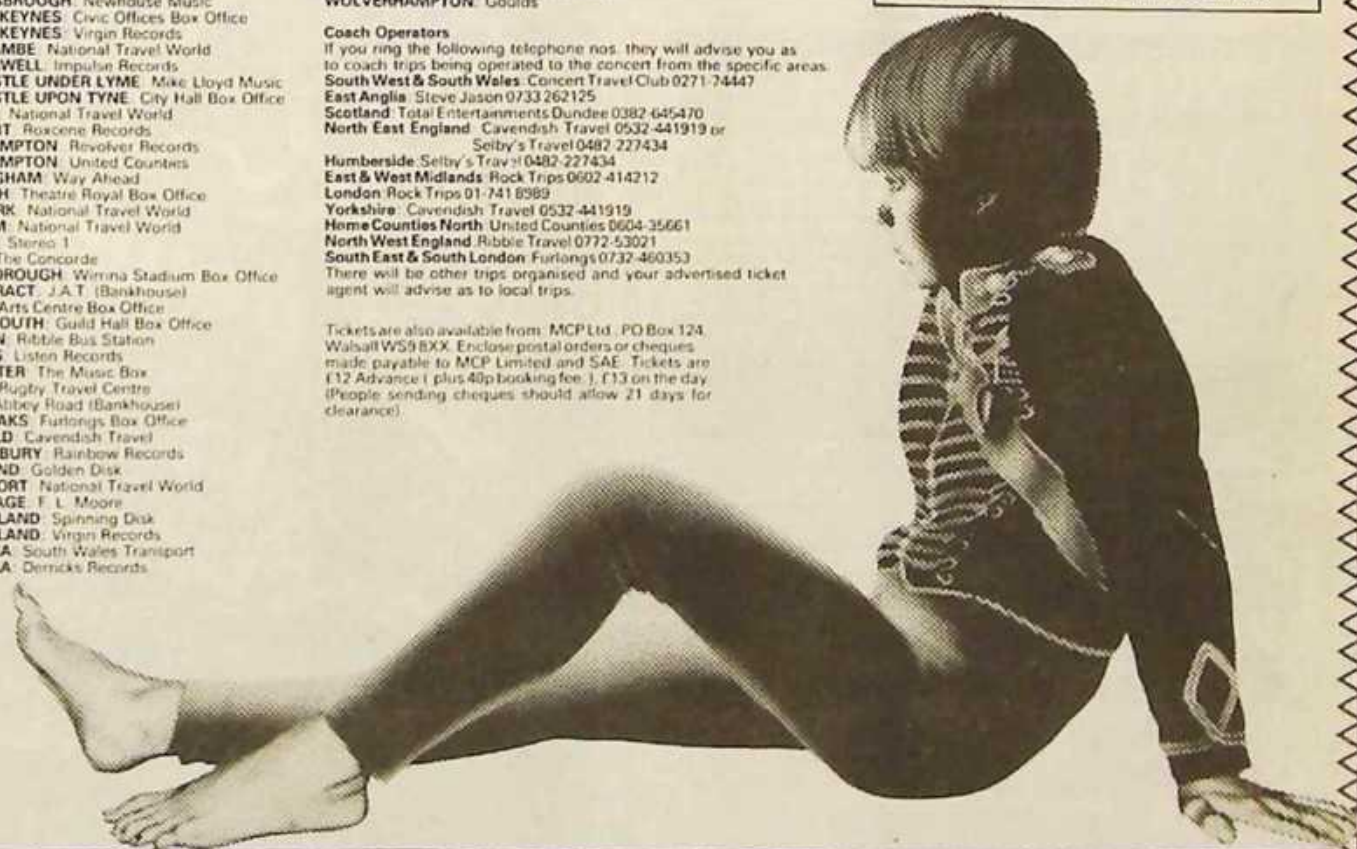
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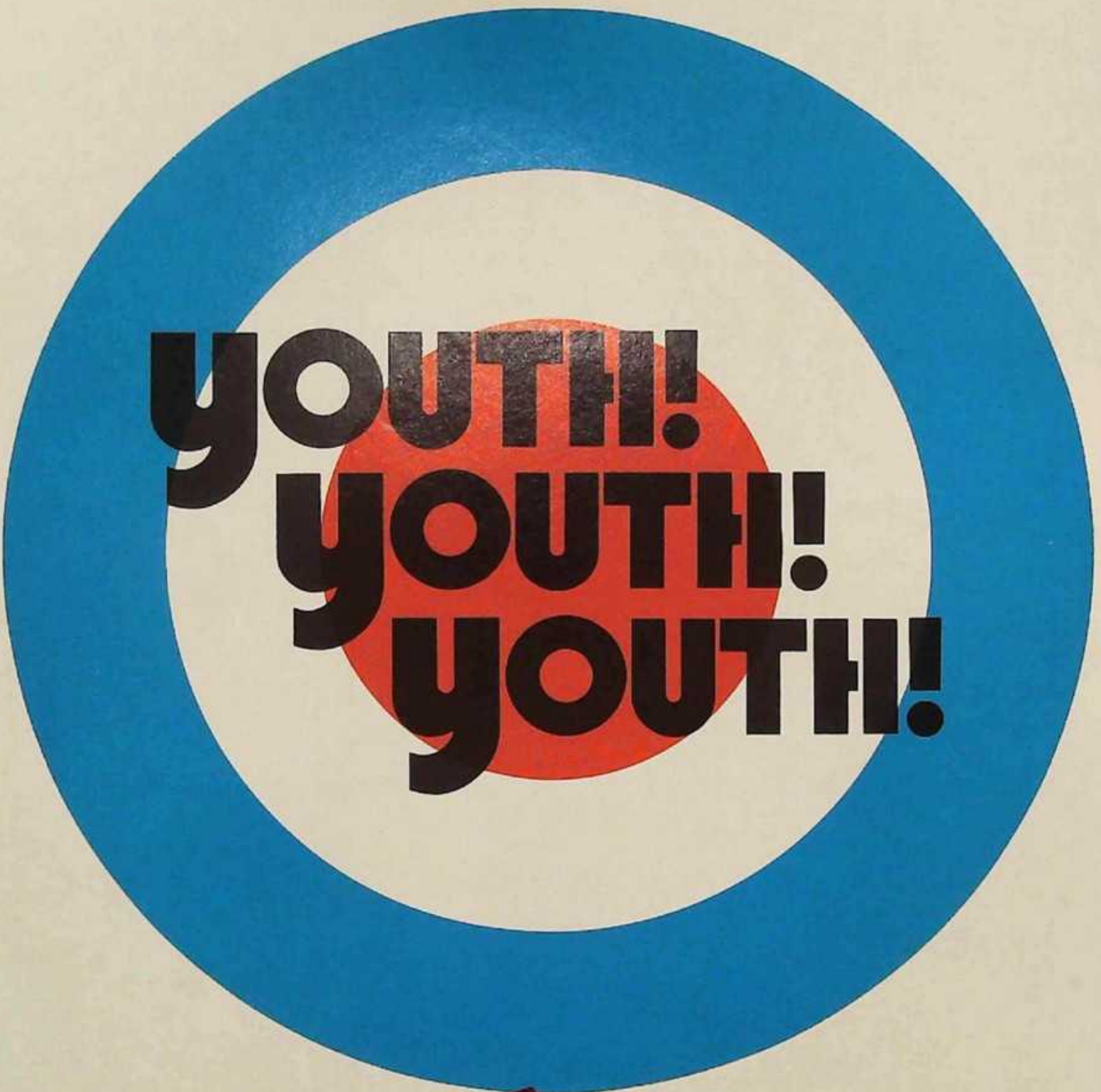
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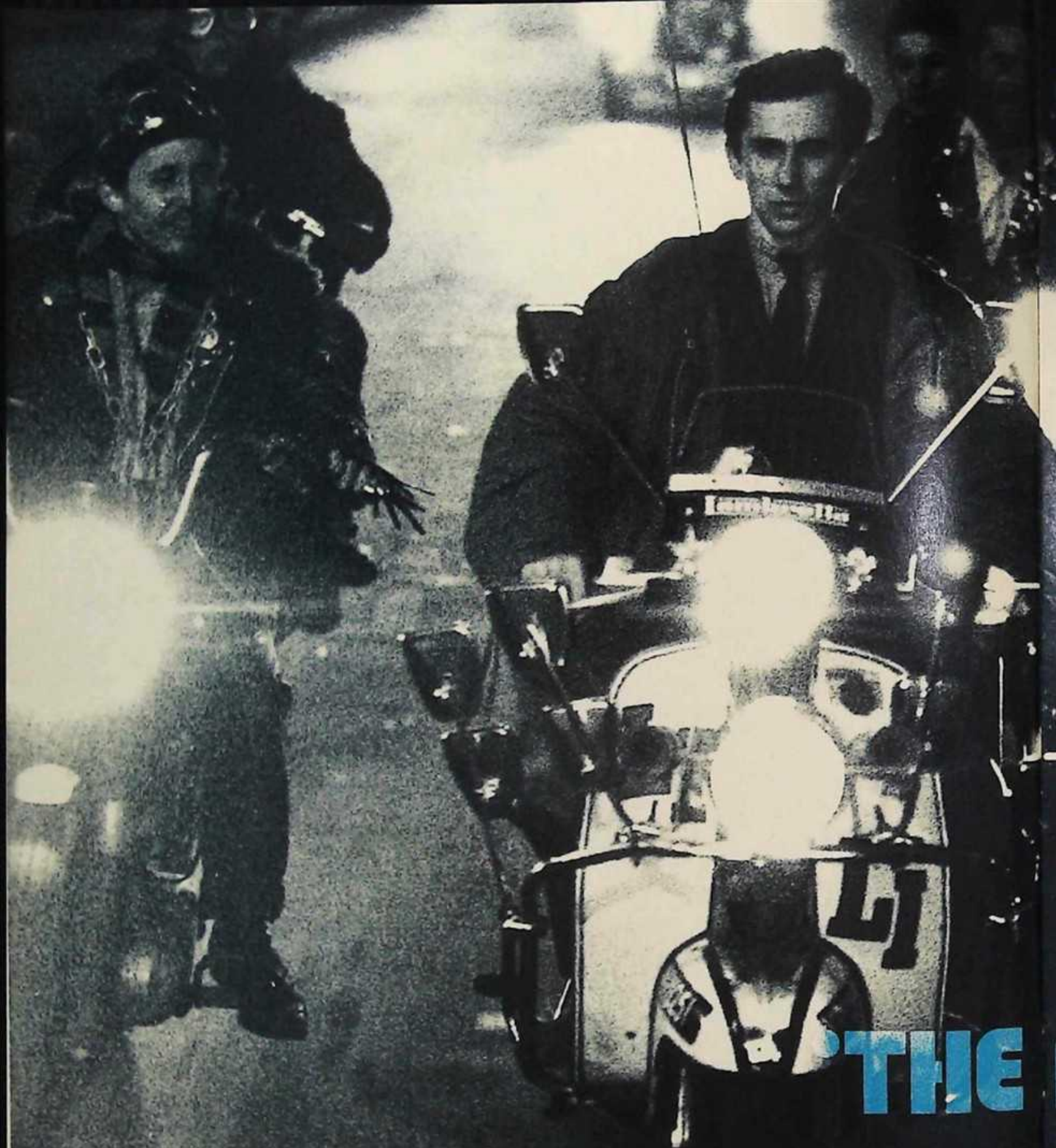
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•THE MOD YEARS•



THE

First there was Mod, and then there was the '70s revival prompted by the movie, *Quadrophenia*. Here a Mod gets the Rocker treatment.

BY



MOD YEARS

GARRY BUSHELL

The first affluent youth culture was Mod – a frenetic '60s lifestyle of pill-popping, sharply dressed teenagers dancing away the weekends to American black music. It truly was revolt into style, leading to Bank Holiday violence on Britain's beaches, and eventually a new stream of music spearheaded by The Small Faces and The Who.

In this extract from *YOUTH! YOUTH! YOUTH!* Garry Bushell traces Mod origins back to the early '60s, and its revival in the '70s. Along the way, he encounters myriad youth sub-cultures, from Rockers through to Skins.

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Bushell

"The commuters couldn't look at him and feel sorry for him and superior on their own behalf like they did with the deadheads, the Teds and Rockers. Yobs. He burned his speed stare into one inoffensive traveller's downcast eyes. You look like a yob to me, he concentrated, you look like a down-and-out in those clothes."

From *Limelight Blues* by Tony Parsons

MOD WAS the ultimate in teenage flash. Absolutely.

That's why it's such a crime that for poor Joe Public all Mod means is a pimply punk in a Parka on Brighton beach rearranging a Rocker's wardrobe with a bike chain.

Sure there were rucks. But in the glorious rush of Modernism, the ability to put the Hush Puppy in ranked just a little higher on the scale of priorities than remembering to book a creche at a Mercenaries' Convention.

Much more crucial was flaunting the style, the sounds, the suss, the speed...

Mod has become synonymous with the '60s, even though its roots stretch back to 1958 – the year of *Absolute Beginners* and the final decline of Teddy Boy style.

But at the time of Mod's conception in the seedy clubs of sleazy Soho, its appearance was overshadowed by the birth of another noisier alternative to Ted – the Ton-Up Boy.

Ton-Up Boys, who fathered the Rockers, based their look on the Ted's delinquent US equivalent. They swapped their drapes for leather jackets, wore their jeans tight with open shirts, and their hair longer – the greasier the better. Heavy motorbikes were all the rage. This look, all-American black leather cowboy, actually pre-dated Ted.

For example, it was the outlaw motorbike club the Booze Fighters whose involvement in California's Hollister Riot in 1947 inspired the milestone movie *The Wild One* (but more of that later). Like his US cousin, the Ton-Up Boy's point wasn't just to ride his mean machine, but to ride it as fast and as recklessly as possible. The wilder the better. No wonder bike casualties were British hospitals' biggest, blackest boom area in the early '60s... Man, these kids were animals...

... And they revelled in their lack of pose and sophistication. In the nascent Rockers, you wouldn't find much trace of the stylised flash the earliest Teds had paraded. That attitude was the exclusive property of kids who were adopting another Ted spin-off, the Italian look. And it was these kids who were the direct ancestors of Mod.

They were more arrogant than aggressive, and they had that sort of self-confident vanity that no self-respecting boss or magistrate could ever tolerate.

The original Italian look was characterised by short, collarless jackets, nicknamed bumfreezers, narrow ties, trousers without turn-ups and pointed winkle-picker shoes. Hair was cropped and the music was Mod-

ern Jazz – hence the term Modernists, hence Mods.

Kid, without a working knowledge of Charlie Mingus you were a social leper.

Unlike the good old back-street British Ted, Mod had a vibrant cosmopolitan flavour and many relatively affluent middle class kids were among the originators of the style.

These earliest Mods were completely obsessed with clothes and all things Continental (although they turned a blind eye to the colonial fascism France exploded with in '58). They weren't a group as yet, more a sprinkling of highly individual stylists, but Mod grew out of this originality to become a mass, cult look.

The suits were constantly amended, the adjustments being secret signals of the Mod society. Fred Perry sportswear was adopted as a distinctively Mod item and, soon after, Levi jeans which were expensive by contemporary standards. Italian hair cuts came in at the turn of the decade, followed by the Perry Como cut, the College Boy, and then the French crewcut.

Scooters caught on by '59, and gangs of scooter-boys could be spotted by 1960, and with them Parka coats. Hush Puppies and ski pants were a popular look for girls around this time.

IN HIS definitive book, *Mods*, Richard Barnes pinpoints 1962 as the year Mod changed from being a scattering of individuals into a full-blown youth cult. After that, the look developed at an even faster pace. City gent suits complete with brollies caught on briefly, followed by the "waisted" English whistle and, as the cult became increasingly street-level, so casual clothes like cycle shirts and cycle shoes came in. The Lonsdale sports shop in London's Beak Street was popular. And back-combing the hair caught on.

Around this time the Ace Face Mod emerged: an elite stylist who was a fashion leader, as opposed to the 'ticket', a younger Mod who followed the trends.

Mod's musical allegiances changed too. Tuning in to American Forces radio introduced Mods to black American music, the blues and then rhythm and blues, out of which the true Mod music grew – '60s soul as pioneered by car worker turned music magnate, Berry Gordy and his Tamla Motown label (not Stax, Volt, and other Atlantic labels, Dial, Fame and Music Enterprises). A highly derivative British R&B scene developed, spawning The Rolling Stones and The Pretty Things. But their scruffiness and inauthenticity meant they were scorned by hard-core Mods.

In fact, the only genuine British Mod band were The Small Faces from London's East End, kids who had lived the Mod idea to the full before they ever formed a group. Small, sharp and spotty, they celebrated the *raison d'être* of British Mod in songs like 'Here Comes The Nice' and, in the words of Punk's *enfants terribles*, Tony Parsons and



The Who in November 1965 – the band who Pete Townshend styled to front the London Mod movement. Photo: David Wedgebury/Decca Records. Left to right: Daltrey, Townshend, Moon and Entwistle.

How to Cut the New French Line

THIS is a classic interpretation of the new Club line for men, launched by the French men's hairdressing *Syndicat*. It is quiet and sober in its design but smart and groomed enough for any age group.

The hair is a little longer than in most recent men's lines. It is not so much thinned by the razor as carefully refined.

Fig. 1. After having put in the parting (1) make a division through the hair just above the temple (A).

By making a second division a little lower (B), one can shield the "shoulder" meshes which correspond to the area of the greatest volume in the finished style.

The base of the sides is thinned vertically according to the shape of the head.

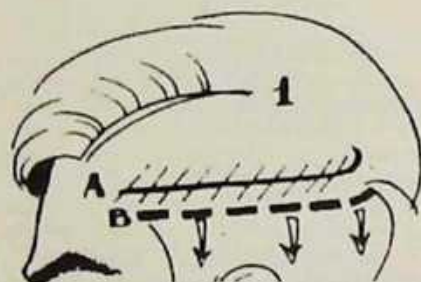


Fig. 2. The back and nape hair is reduced with the razor, the scissors being used to control only the extreme points.

All the overlapping meshes on the top of the head must be gone over again very lightly with the razor to obtain a good blending of the points, while retaining fullness just below the parting.

Fig. 3. In dressing out, secure volume at the sides by taking a small round styling brush and, having determined the thickness of the mesh (1) place the brush at the root (2). Lift the hair with a turning movement while directing the hot air jet from the dryer on to top of the hair (3).

Fig. 4. To obtain a natural volume at the level of the parting, force the roots a little with the



by

Fernand Gautier

Member of the *Syndicat de*



Three '60s Mod-heads show off their cuts. Left to right: Rod Stewart, David Bowie (photos: David Wedgbury/Dacca Records), and Small Face Steve Marriott (photo: Napier Russell).

Julie Burchill, "said more in three minutes about Mod than Pete Townshend said in 30 years".

Ouch! The truth hurts – even when professional cynic critics are overstating the case. And the truth about The Who is that they were never accepted by Mod purists, despite having their image contrived for them by leading ace face Pete Meaden (the same Meaden who defined Mod superbly as "clean living under difficult circumstances"), and their guru/guitarist Pete Townshend penning Mod's first anthem, the stuttering scorcher 'My Generation' in 1965.

Townshend's belting powerchord rage and incisive teenage wasteland lyrics guaranteed that The Who would prove an important influence on Punk, and The Jam especially, over a decade later.

But the real Mod music was always American soul – the blacker the better.

1963-5 were the golden years of Mod, with the scene developing at a rollercoaster pace. This was the time of London's Carnaby Street before commercialisation killed it stone dead. And of coffee bars. Dances. Mini-skirts. Amphetamines to keep you moving for whole weekends without sleep.

Mod meant more too. It meant an explosion of creativity and the possibility of upward mobility for the sharpest working class teenagers.

Ronan O'Rahilly opened his Radio Caroline pirate station on Easter Sunday 1964, in memory of his grandad who'd died on the blood-soaked barricades of the IRA's victorious Easter Rising in 1916.

Cathy McGowan made TV history presenting *Ready Steady Go!* – the first (maybe the only) pop TV show ever to move at teen pace and not be patronising.

But nowhere were the ethics of Mod spelt out better than by Tom Wolfe in his *The Noonday Underground* work... "What is it with this kid? Here he is, 15-years-old and he is better dressed than any man in the office. He has on a checked suit with a double-breasted waistcoat and a stepcollar on it and the jacket coming in at the waist about like so, and then trousers that come down close here and then flare out here, and a custom-made shirt that comes up like... so at the neckband, little things very few people would even know about, least of all those poor straight noses in the office who never had a suit in their lives that wasn't off the peg.

"They have better accents, but he has... THE LIFE... and a secret place he goes at lunch time – a noonday underground. And nobody is even lapsing into the old pub system either, that business where you work your gourds off all day and then sink into the foamy quicksand of the freaking public house at night, loading up your jowls with the foaming ooze of it all. You can buy enough pills and other lovelies of the pharmacological arts to stay high for hours. In THE LIFE even the highs are different. The hell with bitter, watercress and old Lardbelly telling you it's TIME..."

Mod was the business... and Mod was REVENGE! Revenge on a decaying Estab-

lishment that couldn't appreciate or reward the talent and creativity EXPLODING under its (toffee) nose.

FROM THE start it was obvious that Mods and Rockers couldn't co-exist. Rockers thought Mods were effeminate, weedy and snobbish. Pansies. Poufs. Mods thought the Rockers were coarse, out-of-date, thicko yobs with no class. Neanderthal morons.

With more than a little help from the media, battle lines were drawn up, and after Fleet Street exaggerated a Clacton Easter Bank Holiday run-in out of all proportion, the Southern seaside resorts – Margate, Southend, Hastings, Brighton and Bournemouth – all saw genuine clashes between the two cults.

Nik Cohn wrote of "ecstatic weekends – 72 hours without sleep and all you did was run around, catcall, swallow pills and put the boot in. For the first time in your life, the only time, you were under no limitations and nobody controlled you and you caught sight of nirvana."

Mostly the action was saved for ritualised Bank Holiday battles, because the two groups tended to hail from different areas. Mods dominated the cities, especially London, its suburbs, and the Home Counties. Rockers held the countryside and the Northern towns. Where the two groups crossed over aggro abounded. Hackney's Victoria Park and Leyton Baths were notorious for Mods and Rockers' 'offs'.

Trying to wrinkle out the reasons for the wildness, Agony Aunt Marje Proops interviewed a young Mod girl Terry Gordon in the *Daily Mirror* of May 23 1964. Patiently Terry explained: "We've got a different attitude to life. Mods enjoy life, they like to dance. Rockers don't dance. Mods like blues and blue beat rhythm music, and they go to clubs and dances. Rockers just listen to pop music. Rockers carry knives, Mods don't have weapons. You've got to be a Mod or a Rocker to mean anything."

But between the two extremes were several groups of unfortunates who just couldn't get it right. Terry talked about "states" in the *Mirror* – the contemptuous Mod handle for kids who thought they were Mods but were hopelessly out of touch with the real look and feel of Mod. Mockers were neither one thing nor the other. For example, they might wear a nylon version of a Rocker's leather and top it off with a Mod haircut. But at least the Mockers were consciously mixing up the two fashions; another sub-group, the Mids, combined elements of the two opposing styles without sussing they looked about as cool as *Towering Inferno*.

Partly because of the violence, partly because the very essence of Mod was change, the constant search for the new, the ultimate look, Mod began to decline after '64, with increasing numbers of Modernist youths becoming attracted into other areas – Pop Art, flares, psychedelia and hallucinogenic drugs. They cross-fertilised

with students and the Hippy Underground, amid all its attendant follies, blossomed.

Tune in, turn on, cop out...

There were two major reactions against this development – one in the North, the other in the South.

By their own admission, the Northern Mods caught on to the cult later, but held on to it longer. In the North change was slower and different, and the Northern scene was still flourishing long after trend-setting London townies were into acid or aggro. Mod DJs everywhere had always prided themselves on their ability to search out new artists and new labels, looking far beyond the more mainstream strains of Stax and Tamla. Naturally, Northern DJs continued this trend, and their searching eventually evolved into the distinctive sound of Northern soul – fast, brassy, and often bootlegged.

BASED AROUND speed-fuelled all-nighters in Wigan and surrounding areas such as Cleethorpes and Manchester, Northern Soul developed in the early '70s as a Mod off-spring with marked differences. Primarily, the cult made such a fetish of obscurity that musical values went increasingly by the board, while for practical purposes suits, collars and ties were replaced by vests and wide bag trousers – aesthetically unappealing, but all the better to dance in.

Aside from soul music, the other constant in the North's evolution was the Scooter Clubs, for whom Wigan all-nighters were a danceable alternative to the staple diet of cross-country scooter runs. These clubs spanned the years from the '60s to the Mod revival of the late '70s. Although at times the clubs' memberships might have been down to half-a-dozen enthusiasts, the tradition wasn't allowed to die.

In the South, Skinheads evolved.

Their development can be traced directly to the 'suits', a spartan branch of Mod first spotted on the London club scene around 1965 and very much a smart, working class alternative to the dubious lure of psychedelia.

West Indian culture exerted a major influence on the evolution of Skinhead style. Ska, from which skinhead reggae sprouted, was a Jamaican development of American R&B embellished with jazz touches – like the omnipresent horn section. Wailers guitarist Ernest Ranglin said that the word Ska was cooked up to describe the "skat! skat! skat! scratching guitar strum that goes behind".

Emerging in 1956, by 1963 Ska dominated the Jamaican music scene and also reflected the optimism of the people who'd just been granted Independence under a Jamaican Labour Government.

At the same time, Ska arrived in Britain with West Indian immigrants and was accepted as a credible alternative to American soul on the hard Mod scene. In Britain it got called 'blue beat' because it was Melodisc's Bluebeat label who were releas-



Above: those '60s dedicated followers of fashion, The Kinks (photo: Dez Hoffmann). Top right: legendary Mod queen Cathy McGowan, presenter of *Ready, Steady, Go!* and right, Levi's come forward to '80s revivalism to present their Spring/Summer 1980 collection - "For Mod Connoisseurs".



*In two dramatic pictures—all
the fury and the hate of the
scrap-happy Whitsun Wild Ones*

LIVING FOR KICKS

Portrait of a Mod in action at Brighton yesterday



THEY met on the beach at Brighton yesterday—the Mod and the Rocker. And the boot went in . . .

In the picture on the left, the Rocker is lying full-length on the beach.

He was one of a gang of Rockers who fled from a gang of Mods. He tripped and fell. He lay face downwards. Helpless.

There are no rules in the war between Mods and Rockers. And no mercy.

The Mod kicked the Rocker in the face. And when the Rocker (below) was able to lift his head, it was smeared with blood.

This was just one moment of violence out of the many which flared in Brighton and Margate over the Whitsun holiday.

Fines

There was fresh trouble at both resorts yesterday while Sunday's Wild Ones—as reported in Page Four—trooped into court to face the music. The chairman of Margate magistrates, Dr George Simpson, made no distinction between Mods and Rockers.

Sawdust Caesars. That was how he described all the young hooligans who turned a holiday into a time of fear and violence.

Fines totalling £1,838 were imposed on forty-five youths at Margate. Thirty-five more were dealt with at Brighton. More will appear in court at both towns today.



**MORE BATTLES ON THE
BEACHES—BACK PAGE**



Rockers scout for rock 'n' roll bargains. Even they enjoyed a late '70s revival. Photo: Peter Anderson.

ing the bulk of this new music by groups like Laurel Aitken and The Carib Beats, Basil Gabbidon's Mellow Larks and even Desmond Dekker And The Aces.

The first British bluebeat hit was Millie Small's bouncy bundle of joy 'My Boy Lollipop' (with Rod 'The Mod' Stewart on mouth organ). Ska was the music of the first generation British blacks and the teenage immigrants who also adopted their own look and a name – the Rude Boys.

Rude Boys was the name assumed by Jamaica's tough and volatile young ghetto hooligans who were noted for their lawlessness and savage gang wars. Perversely, Ska records aimed at persuading the Rudies to cool it – the Wailers' early single 'Simmer Down', and later songs like 'Rude Boy' and 'Jail House' – only helped to glorify the cult.

The Rude Boy rig-out sported by West Indian youths in South London suburbs was a direct ancestor of Skinhead style – crombie-type coats, trousers worn higher than the norm to emphasise white socks and black shoes, and all topped off with porkie hats and wrap-around shades. Razor hair-partings also originated with the young blacks, and it's likely that the Skinhead crop, although having roots in the Mod crewcut, was accentuated as means of imitating the Rude Boy look.

In the beginning these shaven-headed white kids were known by a variety of names (peanuts, cropheads, boiled eggs, no-heads and so on) but had become identified as Skinheads as early as 1967.

In Jamie Mandelkau's *Buttons: The Making Of A President* – the biography of the Islington-born British Hell's Angel leader Peter 'Buttons' Welsh – Buttons talks of battling "the Walthamstow Skinheads" in late '67.

Of all the names, only Skinhead really did justice to the new cult's tough, aggressive and passionately working class stance.

By the summer of '68 and after the Skinhead cult had been swelled by recruits from those football hooligans who called themselves bootboys, Ian Writer in *New Society* claimed to have seen 4,000 skinheads running rampage at one soccer match.

"They all wore bleached Levis, Dr Martens, a short scarf tied cravat style, cropped hair," he wrote. "They looked like an army and after the game went into action like one."

By the following summer the cult had reached its peak, and Skinhead was the look for young working class kids.

Fighting, dancing, fashion – these were the Skins' main preoccupations. Rucking was largely territorial and occurred mostly at or around football grounds, although the mass media was more interested in the shock-horror mileage to be had from stories of Skinhead attacks on minorities – homosexuals, squaddies, long-hairs (from my own childhood I can recall 'hippy-types' getting off at the next stop on the train rather than risk a beating from the kids off Kidbrooke's Ferrier Estate in South East

London) and Pakistanis.

Battling at football matches – which neither began nor ended with Skinheads – resulted in 'tooling-up' with various weapons, the nastiest being home-made Kung Fu stars – metal filed into star shapes to be thrown like darts (which were also popular) at your opponents. Millwall fans patented the 'Millwall brick', a cosh made from a simple tabloid newspaper folded until it became lethally hard. The most popular 'helpers' however were the simple metal comb and steel-capped Dr Marten work boots.

It's unlikely that the good 19th Century Bavarian, Doctor Marten, had the slightest idea of just how seminal his patented Air-Wair soles were to become for generations of British hooligans.

Martens, or DMs, were an essential ingredient of the early Skinhead look. Then they were usually brown or cherry red, and just eight hole affairs as a rule. Girls never wore DMs, they favoured monkey boots.

THE VERY best guide to the evolution of Skinhead sartorial style over the golden age of '68 to '71 was written by Jim Ferguson and published in photographer Nick Knight's *Skinhead* book; although this and Harry Hawke's handsome reggae discography are the only things worth buying the book for, as the rest consists of both over-generalised, under-researched bilge and pseudo-sociological claptrap about the late '70s Skinhead resurgence.

Simplifying, early workday/football wear would be boots, braces (to emphasise working class origins and loyalties), any unfashionable shirt, an army or Levi two-piece, or a donkey jacket. For best, dances and such like, all Skins aspired to possess a decent suit, preferably a mohair, 2-Tone or Prince Of Wales check affair, worn with brogues, and later loafers.

The all-time favourite Skinhead coat was a sheepskin – crombies didn't really catch on until suedehead time. Hair was razor cropped, but heads were NEVER shaved bald. The razors were set to different lengths, one to five with the number one crop being the shortest.

The favourite shirt was the Ben Sherman with button-down collars and back-pleats. Bens were usually checked (never white) and worn with the top button undone and the sleeves turned up once. Brutus check shirts and, later, the humble Fred Perry were also acceptable.

Smarter Skins replaced Levi red-tag jeans with Sta-prest trousers.

Black and white Skins mixed freely at dance-halls. Reggae was the Skinhead music, but it was a markedly different reggae from the simple Ska the Rudies had introduced Mods to earlier on in the decade.

Around '66 in Jamaica Ska had developed into Rock Steady, which was slower and funkier than the original, in much the same way as US R&B had developed into Soul. Alton Ellis' definitive dance hit 'Rock

Steady' was typical of the new genre which itself developed until by 1969 it was producing massive British chart hits like Desmond Dekker's 'Israelites'. This "reggae of the '69 kind" was a major chart factor for the following few years with some Jamaican artists quite shamelessly pandering to their British audience: the best example of this overtly skinhead-aimed reggae was The Symarips' 'Skinhead Moonstomp'.

In the earlier part of the decade a bluebeat aficionado would have to go to Brixton (where Somerleyton Road and not Railton Road was then the front-line) and clubs like the Ram Jam to hear the music, or South East London pubs like the Three Tuns.

But as the music moved into pop's mainstream, so reggae nights became regular features of dance halls like the local Palais.

US soul was still extremely popular too, and artists like Booker T had a big skinhead following, although inevitably the music lived more through DJs in the pubs and clubs than onstage.

No youth cult stands still, however, and as the Skinhead look became progressively smarter, with boots and braces dropped in favour of belts and loafers even during the day, so Skinhead began to evolve into the suedehead style.

Suedeheads wore their hair longer – they could comb it – and favoured the crombie coat (an Abercrombie overcoat, preferably with a velvet collar). Some suedes developed a 'city gent' look sporting bowlers and broties, although the classic suede look was the Harrington jacket – named after Rodney Harrington who wore it in *Peyton Place* and, like the city gent look, it was briefly fashionable with the original Mods – Sta-prest trousers (white ones looked best), and ox-blood Royals.

By the end of '71, the suedehead look had developed into the 'smoothie' look with the hair even longer, Fair Isle yoke pullovers, polo necks and later tank-tops, and shirts with hideous rounded collars. The favoured smoothie shoes were called Norwegians. They were lace-ups and had a basketweave design on the front.

WITH THE spectacular growth of Glam and Glitter between '71 and '73, Skinhead was finished as a mass movement, although some die-hards were known to dye their Docs rather than ditch 'em.

Now it was the turn of ex-Mods like Bowie and Bolan and bands like Slade and Sweet to influence the teeny hordes. Blokes started wearing ear-rings and even make-up, gawdy clothes, sparkle in the hair, ludicrous platform boots. Glam was more a fashion than a cult, led by bands who specialised in superb camp popcorn.

For the original Skins the world had turned upside down.

Meanwhile, Rockers had stayed much the same as they'd been in '64, except maybe they'd become scruffier. After all, the ear-



Messers Foxton, Weller and Buckler - The Jam - experience Mod revivalism with matching Union Jack jackets. Photo: Elaine Bryant/LPL



liest Rockers, having some affinity with the Teds, were often noted for the elaborate designs on their leathers. Buttons himself acquired his nickname from his distinctive self-made leather jacket covered in pearl buttons. But by the end of the '60s the jackets that really stood out belonged not to the ordinary rockers but to an American import called the Hell's Angels.

The Angels weren't a youth cult. When the American popular press caught on to them in 1964, all post-'45 generations were represented in their ranks. The Angels were the most extreme element of America's outlaw biker tradition which really took off after 1945, swelled by disillusioned/discontented demobbed war vets. A riot in Hollister, California on Independence Day 1947 was an early warning of the wildness to come. 4,000 cyclists converged on the town and brawls abounded. When seven bikers were arrested, a mob of riders descended on the town jail and freed them. The police were powerless.

The Hell's Angels were just one of literally hundreds of outlaw biker gangs proudly sporting a '1%' badge to signify their allegiance to the alleged one per cent of US bike riders the American Motorcycle Association understandably spurned.

The Hell's Angels Motorcycle Club was first founded in California. Members were distinguished by their 'colours' - a patch embroidered on the back of their cut-off denim jackets showing a leering winged death's head wearing a motorcycle helmet, with 'Hell's Angels' written above, and 'MC' and the area of origin below.

Scruffiness was a virtue. Angels had long unkempt hair, were unshaven or bearded, and wore 'lived-in' T-shirts, jeans held up with a length of bike chain which doubled as a weapon, and heavy boots.

The basic uniform was augmented by Nazi patches and badges and a '13' patch denoting the 13th letter in the alphabet, M, itself standing for marijuana. Their traditional mode of transport was a heavy US-built bike, principally the Harley-Davidson.

For years they lived out their lives of mindless brutality and coarse sexual practices, unnoticed by straight society, like the souped up sons of the old Wild West outlaws who were so obviously their spiritual forefathers. And then mass media coverage of the Monterey rape trial in September '64 when four Angels were charged with raping two under-age girls jettisoned the Angels out of Californian low life and into international notoriety.

It didn't matter that the Angels were actually acquitted of all charges, the news hounds had scented blood, guts, beer and semen and proceeded to spray their scandal-hungry readership with the whole sordid package.

In California, the Angels' number swelled dramatically; all over the US, 'chapters' of Angels were given the right to use the name.

In December '68, two Angels flew into London where they met up with the pearly dude, Rocker Buttons and whisked him

away. After spending six months living like a new barbarian with the California gang, Buttons returned to Blighty with the official club charter for the Hell's Angels, England chapter.

A month later The Rolling Stones gave a free concert at Altamont in California, using the local Angels as security. Amongst the crowd was a black guy called Meredith Hunter with his white girlfriend.

The Angels said he waved a gun at Jagger. They stabbed him to death.

Stones guitarist Keith Richards said: "People were just asking for it... all those nude, fat people. They had victims' faces."

The Stones made a movie of it. Jagger wept as he watched the murder replayed in slow motion.

AS THE '70s arrived, the Rockers identified less with primal rock 'n' roll and more and more with the emerging Heavy Metal genre (itself ironically fathered by guitar gods like Eric Clapton, formerly of Mod rock band The Yardbirds, and Jimi Hendrix whose own roots were in black R&B).

The bulk of the Heavy Metal audience were far less violent than the Rockers. Originally, they were contemptuously called 'Hairies'.

Basically the Hairies were second generation Hippies, only far more lower class and stripped of the Hippies' naive 'n' peace ideals.

Mostly they were working class and lower middle class. They wore loon pants and greatcoats, despised the Glam Pop kids, and congregated around 'progressive' bands and original Heavy Metal bands like Black Sabbath who specialised in grim, occasionally revolutionary lyrics recited over roasting riffs heavier than Fats Domino in a concrete overcoat. Downers and dope music.

Suedeheads aside, the early '70s were a lean period for teen cults and fashions. The only real font of inspiration was Adam Faith in the ITV series *Budgie*.

'Budgie' jackets and bell bottom trousers became massively popular, but not so much his strange adherence to clogs which was rightly judged a sartorial error by the sharpest street kids.

Elsewhere there were the drab Hairies and the greasy gangs of Rockers - the eternal minority; like black leather evergreens they never went away.

There were still Teds about. They'd lingered on in London, particularly in Hammersmith and around the Old Kent Road, and in the other major cities. In the mining villages of South Wales and the East Midlands, the Teds never disappeared.

Since its demise as a mass fashion, there have been attempts at Ted revivals. The two most successful were in '67 and again in the mid-'70s prior to Punk. The latter generation were referred to contemptuously as 'Plastics', their dedication was in question, and it was felt that they were

overly influenced by Glam Ted Alvin Stardust, and *New Faces* winners Showaddywaddy who were obviously a teeny joke, an original Ted's worst nightmare. At least when Shakin' Stevens appeared at the duck's arse of the '60s, he (initially) treated rock 'n' roll with respect. Showaddywaddy were sending it up something rotten (and of course now Shaky's had teeny success too, he's also become Part Of The Problem in their eyes).

As a reaction against the Plastics, some Teds turned to Rockabilly. There was a strong racist element amongst the self-styled Rockabilly Rebels. They sported Confederate flags on badges and belts, many sympathised with the growing National Front, and they adopted Rockabilly because they erroneously believed it to be the only real 'white' component of rock 'n' roll.

In fact, Rockabilly, or Country Rock as it was originally known, was actually the most complete integration of Black R&B and white country, which beforehand hadn't used drums at all.

Presley was probably the first performer to fuse the two folk styles, his Sun sessions being perhaps the finest example of the genre. Never ones to allow the facts to blur their prejudices, the racist 'Rebels' adopted Rockabilly piece-meal, and following the success of 'Sun Rockabilly Volume 1', many majors scraped their back catalogues to get in on the till-ringing.

For the hardcore racists, the real thing was far too tame and a black market developed in the mid to late '70s for imported records funded and produced by the Ku Klux Klan. Whatever the records lacked in quality of composition was compensated for in the Rebels' eyes by their commitment to Redneck tunnel vision.

Many Teds disliked Rockabilly and were known to boo it. Later in the decade Ted DJs like Geoff Barker made a brave stand against racist elements. Charlie Gillett, probably the country's leading authority on rock 'n' roll and soul, spoke out against them too. And in the Battersea area a left-wing Ted called Pete Chambers tried to get a Teds Against The Nazis group off the ground.

Many feared that the movie *Grease* would create a new generation of Plastics who might prove susceptible to the Redneck disease. As it happened, the Plastics came and went, the Rockabilly scene itself changed, and the Teds... well, they just kept on keeping on.

ON THE terraces the Bootboys returned post-Skins but kept themselves to themselves.

The first Droogs were sighted in 1972, a tiny minority youth cult inspired entirely by the film of Anthony Burgess's *A Clockwork Orange* novel. It was Burgess's nightmare vision of a future of urban decay where brutal teen tribes terrified the rest of society, gang-banging and battling at will.

The anti-hero was malchick gang-leader

Alex who commanded his mob of droogs in their amoral adventures, and spoke a strange Soviet-tinged slang.

The droogs dressed all in white except for their black bowlers, bovver boots and cod-pieces. They also wore make-up on one eye.

The future-shock fun, filmed on South London's celebrated concrete wasteland of the Thamesmead estate, outraged the Establishment but struck a chord with hooligan youth. Droog 'firms' formed all over the country, the first being spotted on the terraces of Charlton Athletic in South East London.

Other football fashions evolved on various terraces, like the wearing of painted pit helmets or white butcher's coats, but these were localised and didn't spread outside the grounds.

Various bands began to attract Bootboy followings. Mott The Hoople were one, Slade another, the band emerging as Skinheads well after the cult was on the decline, but establishing themselves as the Yobbo Kings of Glam Rock with a peerless stream of stomping pop classics.

Slade attracted a massive hooligan following, but unlike the unfortunate Sham 69 who followed in their tradition years later, football fighting at their concerts was confined to *outside* the halls – not inside.

Nowhere aside from the football grounds themselves could one encounter such a splendid peacock parade of terrace finery than at a Slade gig.

For the most part, working class kids at this time were content to dress 'smoothly' (that is relatively 'normally'). The only real cult development were the Soul Boys who emerged in the mid-'70s as a watered down Mod up-date.

The elite of the disco kids, they prided themselves on dressing casual but smart. Levis, white socks, moccasins, and cap-sleeved T-shirts or US bowl shirts made for a popular look. And they listened to a contemporary black US soul development called jazz-funk.

Pill-popping Essex kids were the elite scene leaders, congregating for Chris Hill's wondrous soul discos at the Chadwell Heath Lacy Lady and The Goldmine on Canvey Island. They weren't only musically dedicated and adventurous, they also spurned ordinary soul boy apparel, dressing to shock post – the briefly popular Glenn Miller look and pre-punk.

These trend-setting soul kids were dressing as flamboyantly as the New Romantics of the early '80s *six years before* the rise of Spandau Ballet and co.

And of course when Punk exploded on the scene, a lot of them went on to posing at the Roxy.

Yep, it's the arrival of Punk as all-purpose teenage enema in 1976 that marks the end of the first phase of post-war street cults – and the glorious rebirth of teen outrage.

The second coming of Youth.



And then there were Skins, wearing Fred Perry and getting into ska. Photo: Peter Anderson.



THE SOUNDS COLOUR MAGAZINE

The Small Faces 1964. Photo: David Wedgebury/Decca Records.