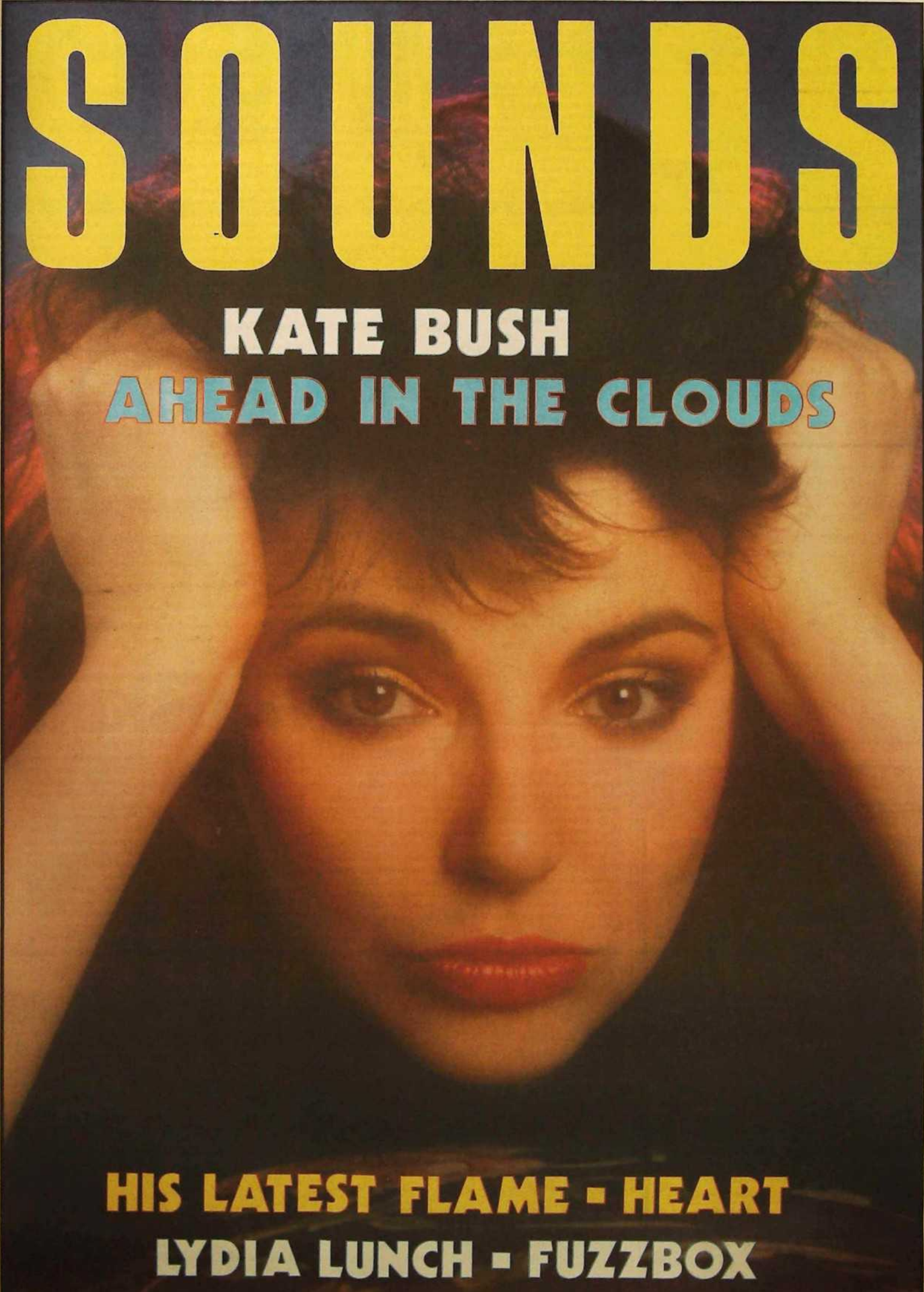


SOUNDS



KATE BUSH
AHEAD IN THE CLOUDS

HIS LATEST FLAME - HEART
LYDIA LUNCH - FUZZBOX

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PUBLISHED BY SPOTLIGHT PUBLICATIONS LTD.
GREATER LONDON HOUSE, HAMPSTEAD ROAD
LONDON NW1 7QZ
UNITED MAGAZINES LTD

ERIC CLAPTON plays a one-off spectacular at Birmingham International Arena on July 14 with an all-star band that includes Phil Collins on drums.

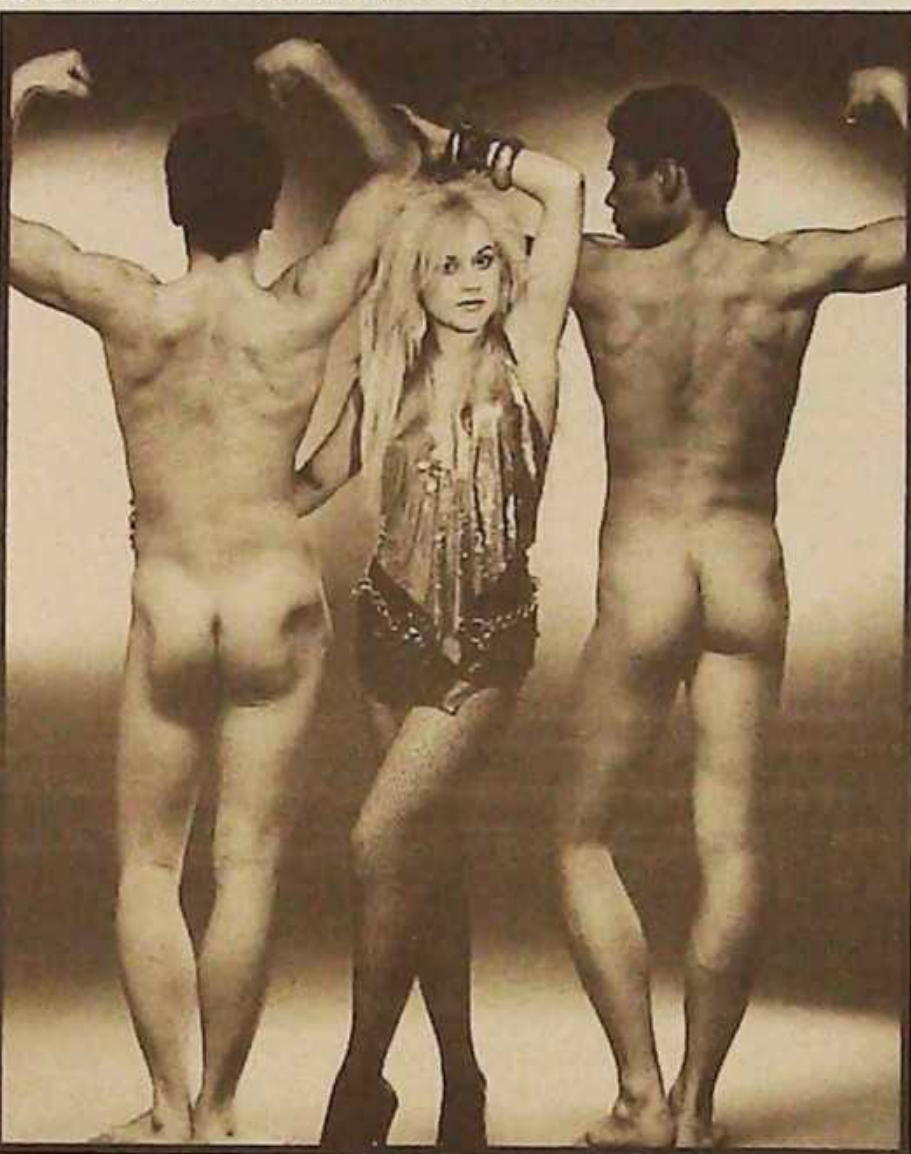
Collins has been producing Clapton's new album with top American musicians **Grey Phillinganes** on keyboards and **Nathan East** on bass, both of whom have played with the likes of **Lionel Richie**, **Stevie Wonder** and **Michael Jackson**.

They got on so well in the studio that they decided to play a handful of gigs around Europe which will culminate in the Birmingham gig.

Tickets are £12.50 and £11, available from the Birmingham NEC Box Office and Keith Prowse London branches. There are also credit card hotlines on 01-748 1414 and 021-780 4133. They are limited to four per person.

Support band will be the **Robert Cray Band**.

Beki's Bombshells ...



BEKI BONDAGE starts her first British tour in two years next weekend, following her 'Out Of The Darkness' single on Communique.

She's also unveiled her new band, **The Bombshells** - a couple of whom have unveiled themselves in the picture above. They may or may not be **Scott Free** guitar, **Paul Rooney** guitar, **Marc Russell** bass or **Commander Benzo** drums.

The **Launch The Raunch** tour begins at Sunderland Polytechnic June 14 and then struts its way through London Camden Palace 19, Sutton-In-Ashfield Golden Diamond 21, Port Talbot Raffles 26, Cardiff Bogeys 27, Bannockburn Tandhu July 2, Perth Plough Inn 3, Wishaw Heathery Bar 4, Wolverhampton Scruples 5, Dudley JB's 11, Coventry General Wolfe 12, Stoke Shelleys 14, Leeds Adam And Eves 15, London Marquee 17, Retford Porterhouse 19, Hull Tower 20, Southport Ainsdale Club 21, Walthamstow Royal Standard 25. More dates will be added.

MORE TEA,

The Damned hold a tea party and invite all their old chums

THE DAMNED celebrate their tenth anniversary with a Tea Party in a circus tent on London's Finsbury Park on July 26 and 27.

The first punk band to release a record, the first to appear on *Top Of The Pops*, the first to break up and the first to reform, they will be joined by **Doctor & The Medics** and two more bands on the 26th

and by **The Fall**, **Pete Shelley** and one other band on the 27th.

There's also speculation that former members of **The Damned** - notably **Captain Sensible** - will rejoin the band on stage. But while there are no obvious reasons why such a reunion should not take place - both **The Damned** and the **Captain** remain on good terms - no one is prepared to confirm it yet.

Tickets for **The Damned And Their Friends' Tea Party**

are £6 in advance from London agencies, ticket outlets in Liverpool, Oxford, Bristol, Birmingham, Brighton, Newcastle, Manchester and Hanley.

They are also available by post from **John Leonard Promotions**, PO Box 2, London W6 0LQ. On the day tickets will be £7. The shows start at 4pm each day.

The Damned are currently in Denmark working on their new studio album, out on MCA later in the year.

THE SCORPIONS and **Warlock** bring a strong German flavour to this year's Donington Festival on August 16 which is being headlined by **Ozzy Osbourne**.

It will be **The Scorpions'** first British appearance since their spot on **Deep Purple's** Knebworth bash last summer. They've just started work on a new album, the follow-up to their 'World Wide Live' double album last year which has sold over five million copies.

Warlock will be playing their first major British show at Donington. A new album is planned for release by Phonogram to coincide with the show.

The rest of the Donington bill is still to be confirmed but there are rumours that a well-known metal act are in line to make their comeback at the festival.

Tickets are priced at £14 and are available by post from **Aimcarve Ltd**, PO Box 123, Aldridge, Walsall, West Midlands W29 8XY.

PHRANC comes back for her second British visit this year following her London shows a couple of months back.

The all-American, all-Jewish, all-lesbian member of the **Santa Monica Swim Team** will be promoting her 'Folksinger' album at Harlesden Mean Fiddler June 3, Sheffield Leadmill 5, Glasgow Queen Margaret Union 7, Middlesbrough Teesside Polytechnic 8, London Vauxhall Martinis 16, Manchester University 18, Brighton Zap Club 20, Glastonbury Festival 21, Bristol Old Profanity 22, Exeter University 23, Bath Moles 24, Warwick University 25, Huddersfield Polytechnic 26, London School Of Economics 27.

REDSKINS

The Redskins get theatrical with a series of revue-style events in ideologically sound Harlesden throughout June

THE REDSKINS have lined up a weekly revue at the Harlesden Mean Fiddler every Sunday in June, at which they'll be previewing new material as well as introducing a variety of

off-beat comedians, musicians, poets and some other friends of **The Redskins** who don't necessarily come into any of those categories.

The first show on June 8 is billed as **Libyan Students From Hell** and features **Keith Allen** with **Attila The Stockbroker**, **Skint Video**, **Norman Lovitt**, **Less Budd**, **Russell Bell**, **Belinda Blanchard** and **Dave Dorrell**, most of whom have appeared in **Keith Allen's Falklands Heroes** talent show.

Young Gifted And Bald on

SOUNDS Greater London House, Hampstead Road, London NW1 7QZ
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PUBLISHER: ERIC FULLER

GROUP PUBLISHING DIRECTOR: MIKE SHARMAN

MANAGING DIRECTOR: JACK HUTTON

DISTRIBUTION: 1 BENWELL ROAD, LONDON N7

7AX TELEPHONE: 01-607 6411

TYPESET BY TABLOID FOTOSET, 3 WOODBRIDGE

HOUSE, WOODBRIDGE STREET, LONDON EC1

PRINTED BY LSG PRINT DIVISION, THE NEWSPAPER

CENTRE, ST MARY'S STREET, LINCOLN LN5 7JA

Subscriptions: £30 UK, US \$100 Overseas. Available from Subscriptions Department, Morgan-Grampian PLC, Royal Sovereign House, 40 Beresford Street, London SE18 6QH

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VICAR?



DAMNED originals outside the Stiff shop

Ian Dickson

JAMES, the Mancunian militants who will be releasing their debut album, 'Stutter', next weekend, have announced a number of dates over the next few weeks at Manchester Town Hall (two sets - both of them free) June 7, Leeds Ritz 24, London School Of Economics 26, Manchester PSV Club July 15, WOMAD Festival 19.

ASIA's John Wetton and Carl Palmer are joining forces with guitarist Robin George and keyboard player Don Airey for three gigs this week in aid of the Music Therapy charity.

They play Dudley JB's June 3 followed by London Marquee 4 and 5 and the shows will be filmed by MTV for America and Sky Channel for Europe.

GENE LOVES JEZEBEL have added more dates to their British tour this month at Norwich East Anglia University June 10, Manchester Hacienda 11, Wolverhampton Scruples 15, Aberdeen Venue 29, Newcastle Tiffany's 30.

DEAD CAN DANCE return from a European tour to play their first British gig for 18 months at Kentish Town Town And Country Club June 8. They'll be joined for their *Carnival Of Light And Other Tall Stories* by The Wolfgang Press, Dif Juz, Heavenly Bodies, and The Chomondleys. The show starts at 5.30pm.

DENNIS BROWN has withdrawn from the Reggae Sunsplash show at Wembley on June 28 and 29. He has been replaced by Alton Ellis.

IN REVUE

June 15 includes Seething Wells, Buster Bloodvessel, Howlin' Wilf, The Troubadours (made up of Pogues roadie Daryl and Dolly Mixture Debbie) and Wendy May.

The Redder Wedge Tour on June 22 rounds up Jerry Dammers, Mark Steel, Ian Saville, The Urban Warriors (stars of the Heineken dustbin-crashing ad), Paul Foot and Ian Barnet.

The final revue, Artists Against Apartheid/World Cup

Special on June 29, will feature Billy Bragg, Toby and Angus from Test Dept, Benjamin Zephaniah, Jerry Dammers, Sarah Jane and Gary Finch from The Happy End, Keith Allen, Stuart Cosgrove and Steve Caesar, all trying to get a word in edgeways between the World Cup Final which will be screened live.

Each show will run from 9pm to midnight and tickets are £4. All proceeds from the final revue will be given to Anti Apartheid.

THE CULT, who've just returned from their American tour, follow their appearance with Simple Minds at Milton Keynes with a show of their own at the Brixton Academy on June 28.

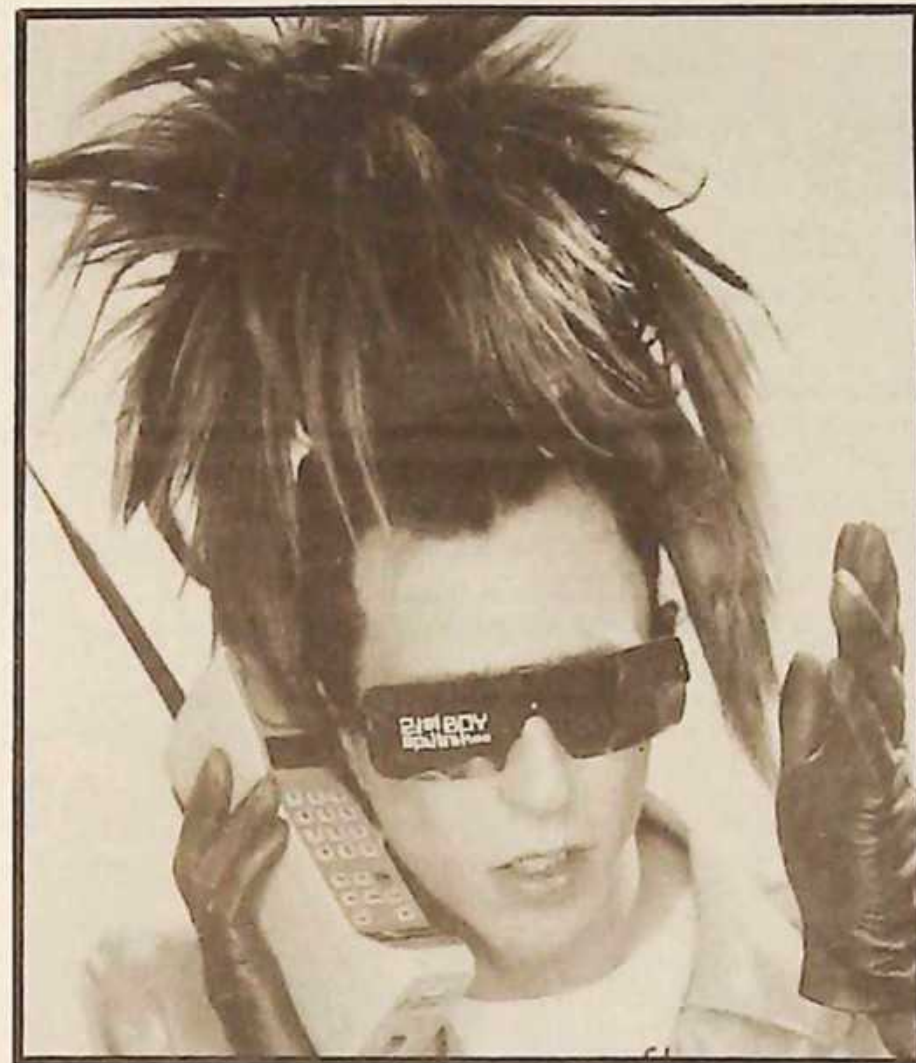
They'll be taking the opportunity to preview some new material from their next album, which they'll start recording in August.

Tickets are £6 and £5 and support will be provided by Zodiac Mindwarp.

ROBYN HITCHCOCK And The Egyptians play their only London gig this year at Kentish Town Town And Country Club on June 10.

The band are recording material for a new album, but will nip out to play Cambridge Alma on June 7 before their Glastonbury appearance on the 22nd. Hitchcock also has an album of unreleased material called 'Invisible Hitchcock' released this month.

Sputnik Sell Out...



SIGUE SIGUE SPUTNIK are going commercial in the truest sense of the word - they intend to sell advertising space between the tracks on their 'Flaunt It' album due out in July.

The band, who are already advertising various Sony products on the sleeve of their '21st Century Boy' single, have approached companies in Britain, Europe and Japan and are currently considering eight "commercials" on the album which would recoup the cost of making the record.

Tony James says that this "totally new approach to record marketing" was a direct result of the group's interest in all forms of technology.

"We will only accept advertisements for products that we would use ourselves. We believe this idea could revolutionise record marketing and record prices could fall dramatically if other bands follow our lead. The sounds of commercials on TV are just as relevant to rock 'n' roll in 1986 as Chuck Berry's guitar was in 1956."

Besides Sony, other companies who could well be interested in advertising on the Sigue Sigue Sputnik album include ECT Cellular (whose Vodophone is modelled by Tony James in promotional pictures) and Consultant Entrepreneurs, the computer games company.

And EMI, who will be releasing the album, are also working on an advertisement to appear on the record.

THE MINT JULEPS take their teenage acapella out on the road again this month to warm up for their next single at Brixton Fringe June 5, Stepney Half Moon 7, Devon Beaford Community Centre 13, Exeter Arts Centre 14, Durham University 17, Glastonbury Festival 20, Oxford St Edmunds College 21, Exeter University 23, Southampton University 24, Battersea Arts Centre 27 and 29, Exeter University July 1, Camden Dingwalls 4.

DEAF'S COOL

MOTORHEAD emerge from three years' enforced exile with a new single next weekend on GWR Records called 'Deaf Forever' and an album in mid July titled 'Orgasmatron'.

The single, which features a live version of 'On The Road' on the flip side (the 12-inch also has a live 'Steal Your Face'), is the first to feature the "new" Motorhead line-up of Lemmy, Phil Campbell, Wurzel and Pete Gill, even though they've actually been together for two and a half years.

The band's vinyl exile was caused by a protracted dispute with their old record company, Bronze, who went into liquidation earlier this year.

The album was produced by Bill Laswell, whose most recent projects includes Mick Jagger's and PIL's albums, and it was recorded in London and mixed in New York.

Needless to say, a tour is being arranged and dates will follow shortly.

RECORD COMPANIES have been told not to supply ITV and Channel 4 with free music videos after the independent television stations refused to pay for them.

But the BBC has accepted the principle of payment for screening videos, although a scale of charges has not yet been agreed. And the BPI has told record companies they can continue to deal with BBC programmes in the meantime.

Six weeks ago, the BPI announced that from the end of May, television companies would have to pay to screen music videos, which is already the practice in America and Europe. They argued that while videos were originally a promotional device, they were now being used to compile whole shows on television and should therefore be paid for.

The BPI's negotiating figure was £500 per video

(compared to £300 in Germany and £390 in France).

But the independent companies have remained antagonistic to the idea of paying for videos, regarding them as "free advertising" for record companies.

Thames TV has flatly refused to pay and is banning videos from its *Splash* and *The Bitz* programmes. And none of the other ITV stations have yet broken ranks and started negotiations with the BPI.

With the May deadline now passed, no videos are expected to be screened on ITV and Channel 4.

Programmes like *The Chart Show* are likely to be drastically affected by the boycott. But it remains to be seen whether ITV and the BPI will stand firm in their attitudes or whether individual television or record companies will break ranks and make separate deals.

ROSE OF AVALANCHE

OUR MARCH 8, 1986 report of the signing up of Rose Of Avalanche by Fire Records, which was based on a press release by Fire, has caused some discussion between Fire and their predecessors, Leeds Independent Label, following which Fire Records now acknowledge that all the works included in 'First Avalanche' were recorded for Leeds Independent Label who hold exclusive rights to them, and that no permission or consultation was therefore required.

Although the group have advised that the recording and presentation of 'First Avalanche' could be improved, Fire Records were quite wrong and unjustified in making insulting remarks about Leeds Independent Label or in suggesting that fans should steal and destroy copies of the record. It is now acknowledged that all eight recordings included in the LP 'First Avalanche' were recorded by the group for commercial exploitation by Leeds Independent Label who acted quite properly in releasing the record, and the suggestion that one of the songs was recorded only as a "demo" is withdrawn absolutely.

Fire Records accordingly withdraw unreservedly all allegations and imputations made about Leeds Independent Label in the press release.

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BACKTRACKS

ROY HARPER has two more of his back catalogue albums reissued on Awareness (through EMI) this month. 'Folkjokeus' was originally released in 1969 by Liberty and is described by Roy as "the album on which I came of age" although it's been deleted for more than a decade. 'Work Of Heart' came out in 1982 and was proclaimed Album Of The Year by *The Sunday Times* before being deleted less than a year later when the record company went bankrupt. The reissued version includes two free singles with the first 1,000 copies.

THE BEATLES' 'Paperback Writer'/'Rain' single is being put out as a picture disc next weekend precisely 20 years after it first came out on Parlophone. The picture in question shows the Fab Four in butchers' outfits holding dismembered dolls and festooned with raw meat. The picture created an uproar when it was used on their US-only 'Yesterday And Today' album which was immediately withdrawn.

WILBERT LONGMIRE, a guitarist who challenged George Benson in the '70s, has his 'Black Is The Colour' 1978 single out again on Streetwave this week, coupled with MFSB's 'Mysteries Of The World' originally released in 1980.

MICHAEL JACKSON has a second album of unreleased tracks from his Motown days out this month, following his 'Farewell My Summer Love' collection a couple of years ago. Called 'Looking Back To Yesterday', the tracks were all recorded between 1969 and 1975 with The Jackson 5 and on his own. They include versions of Motown classics like 'I Was Made To Love Her' and 'I Hear A Symphony' as well as 'If I Was God' which was almost released as a single in 1973.

Another album in the same mid-price series, 'Never-Before Released Masters From Motown's Brightest Stars - The 1960's', includes 'Do You Feel It' from Stevie Wonder, 'Can't Break The Habit' by Martha Reeves, 'I'm Stuck On You' from Smokey Robinson And The Miracles and 'Knock On My Door' from The Marvelettes. The dozen tracks also include The Temptations, Mary Wells, The Four Tops, Jnr Walker And The All-Stars and The Supremes.

Marvin Gaye gets a whole album of unreleased tracks called 'Motown Remembers Marvin Gaye' which includes the Northern Soul bootleg favourite, 'Lonely Lover' and an extended version of 'I Heard It Through The Grapevine'. The tracks have been "brought up to date" with overdubs by veteran Motown producer Hal Davis.

Straight reissues in the series come from Grover Washington Jnr - 'Live! - At The Bijou', The Commodores - 'The Commodores Live' (recorded in 1977 with Lionel Richie) and The Supremes - 'We Remember Sam Cooke' (deleted for 18 years).

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6 MANFRED MANN EARTH BAND	28 THE CULT
6 CRIME & THE CITY SOLUTION	28-29 SUNSPASH
7 THE SHADOWS	30 SANDIE SHAW
7 THE PRISONERS	1 BLOW MONKEYS
8 THE DEAD CAN DANCE	3 THREE JOHNS
9 FLORA PURIM AIRTO	5 BARBARA DICKSON
10 HOUSEMARTINS	5 ROD STEWART
11 PAUL BRADY	6 SIGUE SIGUE SPUTNIK
12 GENE LOVES JEZEBEL	8 GILBERTO GIL
12 THE CHURCH	10 RED LORRY YELLOW LORRY
13 GARY GLITTER	19 U.K. FRESH '86
13 THE LARKS	26-27 ANITA BAKER
14 MATT BIANCO	6 LUCIANO PAVAROTTI
14 PRIMAL SCREAM	9 QUEEN
15 THE FIXX	16 OZZY OSBOURNE (travel available)
16 MEN THEY COULDN'T HANG	22-23 ENGLAND v NZ (cricket)
21 GUANA BATZ	Sept 14-15 G.T.R.
20 MADNESS	21 METALICA
20-21-22 GLASTONBURY CND	22 LISA LISA, CULT JAM, FULL FORCE
FESTIVAL	27-28 CHRIS DE BURGH
21 TWELVE TRIBES	22 STEVE RAY VAUGHAN
22 LATIN QUARTER	5 STEEL PULSE
24 DON WILLIAMS	18 MAGNUM
24 INXS	29-30 JOAN ARMSTRADING
26 GIL SCOTT HERON	Nov 3-4-5 IRON MAIDEN
27-28 THE ZAPP BAND	Dec 12 BILLY OCEAN

SIMPLE MINDS (Coach Travel Available) - JUNE 22

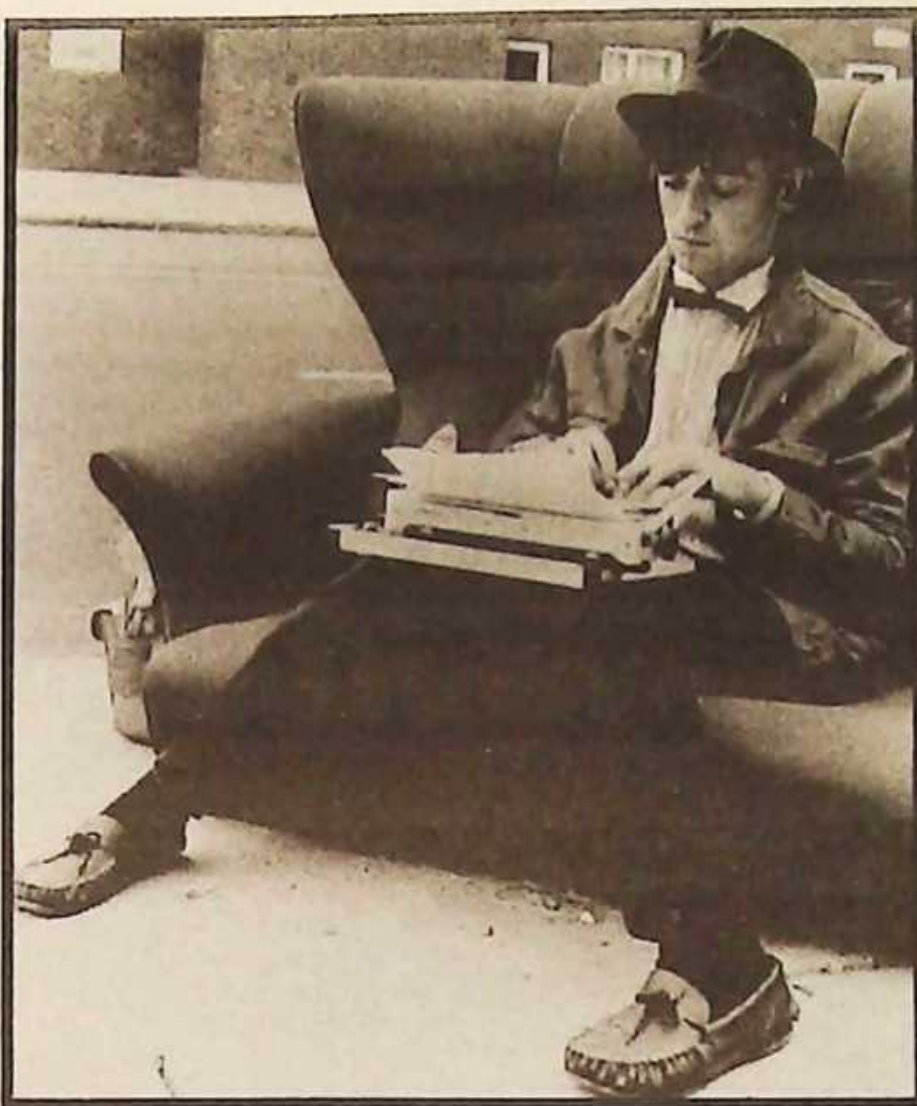
INXS - JUNE 24

ROD STEWART + ELO - JULY 5

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PATRIK FITZGERALD has finally finished a new album after an absence of three years. It's called 'Tunisian Twist' and will be out on Red Flame this week.

THE GOOMBAY DANCE BAND, who topped the charts back in '82 with 'Seven Tears', return with a single on WEA this week called 'A Typical Jamaican Mess'.

THE ELECTRIC MORNING, a Liverpool guitar-orientated quartet, have a self-titled six-track mini-album out on their own True Flame label (through Probe Plus) this month.

THE TURNPIKE CRUISERS, who've based their career so far on videos, have finally decided to revert to vinyl and have a 12-inch single called 'Extra Flesh' released by Jettisoundz (through Pinnacle) this weekend.

BID, former leader of The Monochrome Set, released his first solo single this week on E1 (through Pinnacle) called 'Reach For Your Gun'. The Monochrome Set also have a posthumous live album culled from their eight year career out on E1 under the title 'Fin'.

THE ART OF NOISE, who found success with Duane Eddy, aim to repeat the process with Max Headroom on their new single, 'Paranoia' on China this week.

THE MAN UPSTAIRS return with a new single on Sideline (through Nine Mile) titled 'Consumer Song'.

RECORD NEWS

THE CHESTERFIELDS, teenage pop anarchists from Yeovil, release their first record on Subway (through Revolver) this week. It's an EP called 'A Guitar In Your Bath'.

COLIN BLUNSTONE makes another of his periodic returns on a single called 'Where Do We Go From Here' which is released by Sierra this week.



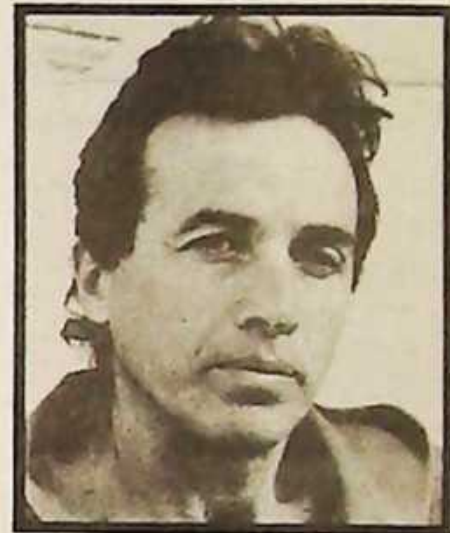
ERASURE, who've just returned from their first American tour, have their debut album released by Mute this week called 'Wonderland' which includes their current single 'Oh L'Amour'.

CHAKK have a single out on MCA this week called 'Big Hot Blues' which is also featured in the *Biggles* movie.

BUCKS FIZZ have a signed a new deal with Polydor and release a single this week called 'New Beginnings'.

THE WORLD ASYLUM, who are featured on the 'Obscenities Flow In Torrents' compilation, have a cassette album available for £2 from them at 246 Marsh Lane, Preston, Lancashire PR1 8RT.

VICIOUS RUMOURS, who've made appearances on three Oil compilations, finally get their own album together for Oil called 'Anytime, Day Or Night'.



ROY COODER, who's forsaken gigs for film scores, has a couple of soundtracks coming out on Warners this month. The first is 'Crossroads', the story of a young man searching for the origins of the blues in America, and the second is 'Blue City'.

klubbfoot
CLARENDON HOTEL BALLROOM
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Primal Scream

blue aeroplanes
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G U R NEWS

THE STITCHED-BACK FOOT AIRMAN promote their 'Seven Egg-Timing Greats' mini-album at Kentish Town Bull And Gate June 10, Bristol Old Profanity 11, Stratford Tom Allen Centre 13, Deptford Albany 17.

DELICIOUS POISON try to prove that not all Northern bands sing about "doom, gloom and unemployment while walking through gothic architecture" at Rochdale Dumphy's June 4, Manchester Cloud Nine 5, Leeds Haddon Hall 7, Barrow Bluebird 12, Kew Waterman Arts Centre 22.

THE PASTELS, who have a single out on Glass called 'Breaking Lines', play Glasgow Splash 1 June 15.

SPACEMEN 3, who've just unleashed a "raw-powered" seven-track album called 'The Sound Of Confusion', Play Rugby Blitz June 5, Coventry Pilgrim 17.



THE PURPLE THINGS celebrate the release of their 'Out Of The Deep' mini-album on Media Burn (through Rough Trade) with a gig at Hammersmith Clarendon on June 6.

THE IMPOSSIBLE DREAMERS warm up for the release of their 'Say Goodbye' single on RCA with gigs at Fulham Greyhound June 7, Soho Marquee 15, Covent Garden Rock Garden 21, Harlesden Mean Fiddler 24.

AUSGANG have added dates to their tour at Kentish Town Bull And Gate June 11 and Croydon Underground 12, both with Pauline Murray.

LOOSE TUBES, Michael Nyman, The Flying Lizards and Mike And Kate Westbrook are among the eight music, theatre and dance acts appearing at a 'Bikini Weather' spectacular in aid of CND at Brixton Academy on June 8. Tickets are £6.

TEN DAY TRIAL, a bunch of Mancunian earbenders, have a gig at Manchester International on June 9 which is being filmed for MTV so they're looking for local "spikey-haired weirdos" to make the show look good. They're also playing Manchester Gallery June 20 and Bury Atmosphere July 17.

THE DOGS D'AMOUR, who've just finished recording their first album, play Fulham Greyhound June 9, Ewell Technical College 14, Brighton Subterfuge Club 18.



THRASHING DOVES, who signed to A&M late last year and release their first single this weekend called 'Matchstick Flotilla', have a Tuesday residency at London's Marquee throughout this month. They also play other dates at Birmingham Aston University June 18, Edinburgh Hoochie Coochie Club 20, Dundee Dance Factory 22. They then join Feargal Sharkey as special guests at Poole Arts Centre 30, St Austell Coliseum July 1-2.

THE BELOVED, the Camberwell band whose 'A Hundred Words' single has enjoyed a healthy airing in the indie charts, play Bristol Tropic Club June 5, Kent Ravensbourne Art College 12, Manchester Boardwalk 14.

VICIOUS CIRCLE, this week's up and coming Hull band, get in some practice before releasing a single called 'This Is Pantomime' at Melton Sporting Club June 13, Hull Adelphi 21, Hull University 28.

THE GLADIATORS have switched their Birmingham gig to The Rialto on June 21.

MAKIN' TIME continue to 'Pump It Up' at Northampton Five Bells June 5, Southampton Riverside 11, Bath Moles 13, Birmingham Aston University 18, London 100 Club 19, Stafford College Of Further Education 20, Dublin CIE Hall 22, Belfast Aberdorn 24, Kilmarnock James Hamilton Hall 26, Aberdeen Venue 27, Redcar Coatham Bowl 29, Camden Dingwalls July 3, Mansfield Masonic 4, Brighton Pavilion 6.

THE FOUNTAINHEAD, a Dublin duo, come over to promote their 'Feel It Now' single at Fulham Greyhound June 6, Soho Marquee 9.

29TH STREET SAXOPHONE QUARTET, New York's own sax maniacs, are coming over for their second London visit with gigs at 100 Club June 6 and Regents Park Diorama 7.

THE METEORS, now onto their 12th bass player, take time off from repairing their Ford Zephyr to play Cardiff Neros June 13 and Roehampton Frobel College Summer Ball 21.

SAREAN QUARTER, the Kent contemporary rockers, have gigs at Deptford Crypt June 6 and Hastings Crypt 18 to tie in with their 'Paris Need Not Be Warm' EP on Contempo.

CHASAR have added a couple of Glasgow dates to their tour at The Venue June 12 and La Costiera 13.

SHERRONE, former singer with Savajazz, launches her solo career with a gig at Cambridge Robinson College June 13.

THE WEDDING PRESENT, who have a single due out later this month, play Camden Dingwalls June 10, Kentish Town Bull And Gate 18, Kennington Cricketers 19, Cardiff Neros 21, Manchester Boardwalk 28.

YEAH JAZZ, an Uttroxteter quartet, take time off from recording their first EP in London to play Kings Cross New Merlin's Cave June 6, Chalk Farm Enterprise 8.

WES MCGEE, who has a new single out on Charly this month called 'I'll Be Thinking Of You', has dates at High Wycombe Nags Head June 7, Weymouth Verdis 13, Hackney Chats Palace 14, Kentish Town Bull And Gate 20, Camden Dublin Castle 23.

THE PRISONERS, fresh (?) from touring with The Ramones, nip back over the wall to give their 'In From The Cold' album another plug at Lancaster University June 5, Hammersmith Klub Foot 7, Coventry Busters 9, Bristol Tropic Club 13, Bradford Dollars 15, Glasgow Roof Top 19, Leamington Spa RAD Club 20, Uxbridge Brunel University 21, Wolverhampton Scruples 22, Leeds Adam And Eves 24, Portsmouth Kimbles 25, London 100 Club 26, Colchester The Works 27, Fetcham Riverside 29, Deptford Crypt July 4, Manchester Gallery 5, Brighton Pavilion 6.

THE SUPERNATURALS, a Coventry band who include John Shipley from The Special AKA, spread themselves about a Leicester Highfields Workshop June 5, Camden Dingwalls 11, Lancaster University 12, Glastonbury Festival 20, Dudley JB's 21, Bristol Thekla 24, Newcastle Riverside July 4, Bristol Moon Club 26.

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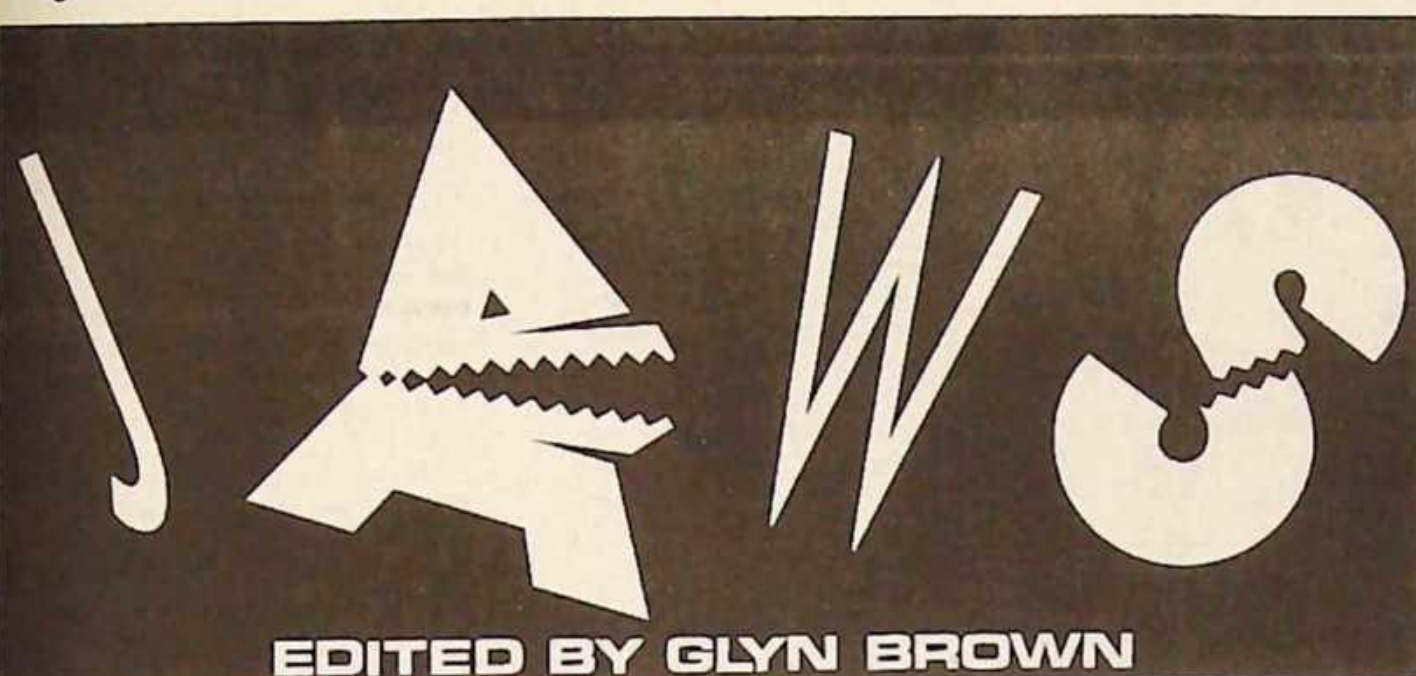
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Lord WAISTREL

AS YOU may well be aware, I would much rather all of these so-called pop stars were rounded up and banished to some salty submarine limbo in the mid-Atlantic.

However, even I was taken aback by a 20-page pamphlet which has just arrived from America's delightful Church Of The Living Cross arguing for a complete global ban on popular singer David Bowie... on the grounds that he is the Anti-Christ!

You, like me, might feel that this is stronging it a bit. But the aforementioned COTLC will have none of it. Their leader, the toad-like Reverend Stonewall Johnson, has personally spelt out the case against Bowie in a fiesty 5,000 word treatise that places the Georgia preacher somewhere to the right of Eugene Terre'Blanche. According to his awesome Old Testament logic, Mr Bowie can be held directly responsible for everything wrong with the West, from transvestism to AIDS. Reasoned, he ain't!

And neither is sultry siren Monica Ramone who I recently reported sacked from shock-rockers Oral.

A-fuming and a-gnashing of her teeth, said Monica comes through to the butler cursing her old porn-pop partners for turncoats and arguing that rather than they sacking her, she is sacking them!

So, pop-pickers, we are now faced with the invigorating prospect of not one but TWO Oral line-ups.

On the one hand there is golden - well, bleach-haired - Beverley and her musically competent co-conspirators. On the other there is the muck-raking Monica with her less together but far more torrid enterprise.

Next, the SOS Band's songbird Mary Davis.

Man-melting Mary made my acquaintance on her recent sojourn to this blessed plot, promoting her horrendous, I'm sorry, her *soulful* hit 'The Finest'.

Naturally I invited her to share my Roller for a quick ride around London's tourist traps. But to my surprise she declined. Seems Mary is the proud owner of a 15-year-old Yamaha 200cc motorbike, and even away from her native USA, she can't bear to be confined in a comfy car when she could be sitting astride a powerful cycle.

Interestingly, Mary reveals that her eminent producers, Messrs Jam and Lewis, have recently finished working with pop plebs the Human League.

Unprepared for each other, the soul legends started writing songs in the dreary electro-pop mould, while Oakey and co tried knocking out numbers true to the Cherelle/Alexander O'Neil school of cocktail soul.

The resulting mishmash is doubtless so horrendous it will make the Bizarre Boys' disastrous 'Hop Off You Frogs' abortion sound like Segovia on sulphate.

Toodle pip!



Thunderbirds Are Go!

SO THERE I was, just strolling down the street, picking up on the buzz, getting into the groove, the hip jazz groove. The Shiltz was starting to take effect and suddenly I came upon it, the street sadness, a 1955 gleaming white Ford Thunderbird, shimmering in the haze, with a horn man just blowing like tomorrow belonged to him. Suddenly this cat approaches me, and I'm telling you was he ever L7, I mean we're talking square city here.

"Heh, kid, you wanna that car?"

"Get lost, plmp," I drawled, "I don't turn tricks for you bums."

"No, kid, you got me all wrong. You wanna win it?"

Some competition! All you gotta do is guess the distance between Philly, USA and London, England to the nearest one tenth of a mile. Easy as falling off a log. But you do have to drink lotsa that Shiltz beer too, so maybe I could hack it. The sax was still smoothing out the bumps in my hot head as I slid closer to the floor...

I woke up and it was all gone. Back to Warwick Street, West One, a hangover and Whitney Houston. But I could have sworn I saw a couple of tallfins disappearing round the corner, and a saxophone melody lingered in my head.

STAXA WAX

OH HOW we love it when these people's tiny jokes run aground. A certain sort of pop jape recurs every year without fail, and this year's folly comes from non-top pop group The Shaved Fish, who have just released a cover of top dead pop star John Lennon's very silly 'Two Minutes Silence' (120 seconds of just that, *mais naturellement*) as a somewhat spiteful 'tribute'.

And now, midst all the hearty back-slapping and obvious prank paraphernalia (the disco dub remix, the saturation radio airplay 0000 hours to 0500 hours, the promo video...) comes the welcome news that the shade of the man more popular than Christ has had his revenge. Yes, for every copy of this terrible and pointless single sold, said Shaved Fish are going to have to pay said dead superstar's estate royalties. Pardon us while we chortle, because that is funny.

NICKED CORTINA



BIG STICK prepare for Savage Pencil's entrance

Plc. Peter Anderson

Krays Get Stick

TWELVE MONTHS from now, gigs won't exist, not any more. They'll all be like this one - informal gatherings in someone's bedroom/broom-cupboard. Remember that show where the vastly improbable Cilla Black gatecrashed some poor bugger's home on a casual Saturday night? It was just like this.

Top warped pop groups Big Stick and Kray Cherubs huddled together in someone's bedroom somewhere in the heart of bored, bewildered Balham. Twelve months from now, 20,000 people are going to claim furiously they were here, crowded around the wardrobe, watching the death of the pop show as we

know it.

Kray Cherubs feature cartoonist Savage Pencil and half the press officers in London amongst their vampish virtues, urban commandos all. At the helm are the famous Naylor sisters, loopy as a flapping hinge. Liz stands at the microphone and wails admirably, her head turns red and drops into a basket stage right.

"Nobody knows anything about this next song," boasts the cherubic Pencil. "I've never even friggin' heard of it!"

What follows makes Coltrane's 'Ascension' taste like Spangles. Later, their collective spine snaps to some glorious mess nicknamed 'Now That's What I Call Dada', and I wonder what the Browns next door make of it all, gargling on their lukewarm Horlicks, this crawling chaos drowning out Dallas and defacing the air.

New York's Big Stick hide behind masks. Their malfunctioning beat-box intruded onto a malformed wrecking noise: hardly a domestic, slippers warming by the fire sort of night at all. With the feedback reaching panic proportions, I leave by the side-door, catching funny looks from the Browns, half-hiding behind the curtains and foaming blood.

Following the example of those mischievous LeLu/Lu's, it's back to the bedrooms with the lot of you. Rumour has it that Hugh Fielder's kitchen is free on a Saturday night. Apply in writing and join the queue.

'BLIND LEMON' WILDE

BOOK RANT!

ASK: THE CHATTER OF POP Paul Morley

(Faber And Faber £6.95)

1 For all those well-balanced blockheads who still think that the words *belief*, *worthwhile*, *original*, *classic* and the rest of the dung-heap still belong to pop's crowded dictionary, *The Chatter Of Pop* should send them flying to blundering A&R departments to demand their Filofax and their comeuppance. If Morley did anything to pop, he refined its language so that it was possible to be excited again. That's obvious.

2 Like Cohn's *Awopbopaloopbop* or Greil Marcus' *Mystery Train*, this is a real, shamelessly conceited pop book. Pop is asking the dehydrating Jerry Garcia if he's heard of The Fire Engines, it's falling in love with Sting in India, it's asking Marilyn for a quiet, soft snog, it's telling George Michael he's banal.

3 Recognising that writing about pop is too often a slop of a daydream, Paul Morley peevish the post-punk purists and gleefully pissed off the dreary careerists. More importantly, he questioned the validity of the music paper and the pop interview, side-stepped their clutching paws and cultivated a personal fame and a brilliant, hell-raising art out of clever confrontation. The words in his new book of interviews are memorable, not only because they drag the brilliance out of pop ('79 to '84) and leave the bluff to its own devices.

4 No wonder he's back to buckle it all up again. He returns to find some over-concerned NME hack writing about Prince like a packet of Persil, unconcerned with the madness; to find some forgettable MM artisan still looking for the meaning in The Cocteau Twins; to find his old NME soapbox crumbling under the combined weight of Westminster School buffoons and production-line journalists with the heads of matchsticks for vision.

5 More disturbingly, Morley comes back to find the audience as numb and more easily pleased than ever before. It is hardly hypocritical to say that the readers of the pop press appear so alarmingly undemanding, content to chase after the same sorry old safe shocks, the usual flimsy scraps of information. Have you read the letters pages on the weekly rock press of late? The disturbing mix of facile comment, sanctimonious fuss, frumpish disregard for the last shreds of real imagination left on the block. Quite simply, if pop reads like a frigid fleck, then it's more than you deserve.

6 ASK is some performance, and you should see the rubbish from where you're standing if you're still listening.

JONH WILDE

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SKIN TIGHT THRILLS!

SLINKY SIOBHAN IN SEXY SCENES FROM X-RATED VIDEO

Bananas unskinned!
Can this be? Staxa Wax slips on the video, Simon Cooper splits his sides

SLURS THAT "aware" "young" band Bananarama were considering offers to appear in a B-movie pyjama romp after their provocative 'Venus' vid hit the black market were wildly exaggerated, *Sounds* can today report.

The staff of the paper well remember the time blonde Sarah Dallin worked as a newsdesk trainee under Hugh Fielder (this was many moons ago), and *Jaws* has it on authority that the lady who slammed Samantha 'Touch Me, I Want Your Money' Fox for "selling herself sexually" would never stoop so low.

Nope, the flick that illustrates the band's fascinating retreat of Shocking Blue's 1970 dirgalong only shows the girls in rather odd costumes or in their usual casual weekend gear.

Sexy Siobhan Fahey wiggles her pert derriere in a skin-tight red catsuit, complete with devil's tail, driving hordes of virtually naked men into a state of extreme agitation. No one knows where these lads came from, but a large number of male patients were reported missing from the Sunnyfields Rest Home on the day the video was made. Rumours that the girls had to undertake gruelling crash diets, and endure the surgeon's knife before the "X-rated" video could be completed, are also expected to be strenuously denied.

Sumptuous Sarah, who cavorts in what she can't deny are Sammy Fox-style jeans with rips in the toilet area, also appears in her snow queen alter ego, turning the helpless men at her feet to jelly; meanwhile, kinky Keren Woodward dresses up as a French tart, complete with cherry on top.

But the girls all say that it's really just a laugh (we agree, it's a joke), another example of their famous wit, and add that the men weren't really their sort.

"Our type's a bit more rough and ready," said curvaceous Keren, struggling to keep her icing from running. "It's obvious the video's just for fun. It's laughing at ourselves."

And the song? Let's just say three hog-tied nanny-goats could do as well.

STAXA WAX

AND WHILE you were out pogoing down Sherry's or the Top Rank, *The Sun* was sending a little something from the *Bizarre* page to see *Doctor And The Medics*. This underling (and it was not one of the following: *Martin Dunn* or *Nick Ferrari*) got given a couple drinks and suddenly got camper than a boy scouts Awayday, asking the Medics such obscenities they had to hold their breath. Holy hazelnuts, anyone would think the *Monotony Maker* had been there.

I've had an excited *Attila The Stockbroker* on the blower today with one or two corrections he'd like to make to young *James Brown*'s rant last week. It seems that, far from our stockbroking friend taking an uncalled-for swing at an innocent *Age Of Chance*-ist, the scene took place in an empty hall after some provocation. "I happened to be in the Adelphi, a club run by my good mate, *Swift Nick*," says Att, "and everything was fine until the band who were playing (*Age Of Chance*) packed up for the night and the bass player started screaming - really screamin' - 'e was - at Nick because they didn't 'ave a big PA and no free booze in their dressing room. I said, Leave it out, 'cos Nick's doin' a good job an' it's a small club... 'E just told me to piss off. Well, I took a swing at 'im, an' missed, an' 'e ran outside an' 'ld under the van! An' 'e never came back in all evening! I mean, I never saw 'im again. The rest of the band were really embarrassed about it all, they said, 'E's not normally like this. I mean, 'e be 'aved like a total terrapin, an' all that what James said is... well, it was 'ardly Heysell Stadium. I personally think it's something about Leeds, where *Age Of Chance* come from, that makes people a bit odd..."

By the way, James, Attila's asked for you to phone him. Just to sort out one or two points, like...

I've also had an insane call to make sure we all know a thing or 15 about the soundtrack for art-whip film *Caravaggio*. Ready? OK, so the £1-labelled noise features, in addition to its instrumental soundtrack, a piledriver, fireworks, dogs barking, a bicycle wheel (I asked, but there wasn't anything they could tell me), chains and a birch whip (well, it's a *Derek Jarman* flick). I did get an answer over the chains, though - seems the

film was shot on location in Wapping. Your guess is as good as mine.

I've also had a ridiculous press release all about *INXS*, a famous *Sounds* band. It's written along the lines of a *Robin Hood* spoof, complete with royal pardons and Sheriffs. And that's about all we need to say on that one, I think...

Another thing, while I was out of the office - on business - last Friday, a Mr *Stiv Bators Of Lords Of The New Church* phoned me. The note I have here says, 'He has a story for *Jaws* about two of the band getting arrested in Utah, and about a UK Subs party in Denver, but you have to ring him at the Holiday Inn, Los Angeles to get it'. If I rang you there for a *Jaws* story, Mr Bators, I'd be kneecapped to within an inch of my life.

Right, this is for all you kids who regularly attempt to gain entry to *Leigh Bowery's* (have you seen that guy's platform boots, by the way? I guess they're nearly back in fashion) *Taboo* bop-place. The new (new) *Limelight* club is about to swing open those crazy rectory doors - it's in a church, boring - and welcome you all in like a scene out of *Tommy* or some such cods. I hear from the place's press office (OK, y'ar, a church with a press office) that owner *Peter Gatlen* (sorry we spelt your name wrong last time, sir) is "unashamedly passionate" about architecture. Mmm-mmm. In case you were getting steamed up, gear - sorry, dress - is "conducive to the night's activities". *Freaksville*. Hey, if anyone attends this new hotspot, please send me a report. Maybe I'll even print it.

Other news before chatdesk closed was *Billy Bragg* has discovered a new guitar hero who goes by the unsightly and parent-amazing monicker of *Duane Tremelo*. This geezer is to play on two tracks on the Bragg boy's upcoming LP, plus guesting on the next single, which I hear will certainly include a stylee of the *Four Tops* more than wonderful 'Walk Away, Rene'.

Late news: *The Housemartins* are lecturing the sweet youth of Amsterdam about evil sex shops and those 'space cookie' things they eat. Well, after morality lectures and churches I'm feeling pretty batty, so... uh... before I'm sick we'll say goodnight. Goodnight.

MORTICIA WAX

Man Croaks It



Jaime Houghton

JAWS WENT seaward last week, savouring the flavour of the sea, smelling the salt air, bobbing along, bobbing along on the bottom of the beautiful briny sea... (OK, that'll do). The party was aboard the *Silver Barracuda*, the 'most luxurious pleasure ship in Britain'.

And indeed it was. A split level deck housed a gourmet buffet below, serving the most massive king prawns dipped in garlic butter, and above that, next to the free bar was a band. A band! And this band was called Peter Welch & Just For The Crack. An apt name, as it turned out, as 'Just Because We Used To Be A Hugely Successful Band In The '70s Called Man We're Trying A Comeback' wouldn't have the same ring to it.

To make matters worse, Peter Welch had laryngitis.

No celebrities or anyone of importance seemed to be aboard, so we collected our bumper press pack, comprising of a T-shirt, album, single, photos, cuddly toy, teasmal, set of wine glasses... etc etc... and went once more onto the burning deck, bobbing along, bobbing along...

NAUTICAL WAX

PETER WELCH and his laryngitis

GREAT ROCK WRITERS

JULIE BURCHILL (RIP)

OVERPRAISED, OVERPAID and overwrought, the short and hectic reign of Julie Burchill as the Queen Bitch of rock writing coincided with the sulphate rise and fall of punk, when she was the most sacred working class cow mooing this side of Stalin on the staff of NME.

When she ran her bionic fingers over a typewriter, chainsaw prose span out and any pop star over the age of 21, especially if they were middle class and male, immediately crapped their pants and booked a passage to Israel or Russia (the gal's favourite countries) to gain credibility. If you were American, you might as well be dead.

Verily Julie was the wicked witch of the west. At NME she constantly lashed out at the staff with her broomstick before she and her boy Tony Parsons would mount the implement for a clean sweep round the Kinderbunker of King's Reach Tower (IPC HQ) and thence back to their lovenest.

With her star in the ascendant, the roaring written word lass from Bristol found herself deluged with telephone calls at home, none of which she would answer in her inimitable Minnie Mouse voice. You see, the problem was Queen Bitch Julie was the footservant of major fears: she didn't mind putting the boot in so long as she didn't have to talk to her targets face to face, which is why you rarely saw an interview by her in NME.

And so she sat in her lovenest year in and out, wielding her typewriter like an outsized Doc Marten, polishing her barbs and getting to the sole of matters as crucial as the mastery of David Cassidy and the sex appeal of Sweet. And then something mightily mysterious happened...

Julie Burchill died choking on bile and the chips she swiped from Tony Parsons' shoulders. She was already ill by the time 1978 hit the skids and shortly after the publication of her and Tone's ludicrous but scathingly funny book *The Boy Looked At Johnny* she was gone.

Exactly where she had gone to has remained a mystery until now. Yes! Jaws can exclusively reveal that after her sad death Julie was flown to Switzerland. The trip was funded by the 57p, an empty bottle of Tipp-Ex and a gratis copy of Greenslade's 'Greatest Hits' the other staffers at NME donated to her memory.

As it happens, this was the exact price it cost for the corpse of Bitchall to undergo a secret re-animation treatment known only to HP Lovecraft. A few weeks later Julie Hypocritical, the media Barbie Doll and careerist cow, was born to a fanfare of farts.

Whereas before the treatment Bitchall had been hated and feared by the establishment, they clutched Hypocritical to their greasy chest and before long her xenophobic, anti-working class poison was to be found in *Time Out*, *The Face*, *The Sunday Times* — and, interestingly enough, *The News Of The World*.

Not only was her writing sharper than ever, her counting abilities were legendary. One can for instance remember a classic piece in *Time Out* where Julie stated categorically that there were more women working for *Monotony Maker* than any of the other inks. We here at *Sounds* were convinced there were more females here. But as you know, Julie is never wrong, she is always write.

And boy, can she write! Three books — *Girls On Film*, *Love It Or Shove It* and *Damaged Gods* have all erupted from her mean machine in recent years. This prompted style person Peter York to comment she is "the cleverest woman of all time". And he should know.

Having divorced Tony Parsons, Julie, the self-professed Soviet patriot, now lives in the socialist state of Bloomsbury with the sort of guy every career girl loves: a wealthy businessman. We can only hope he will do the decent thing one day — gag her and tie her to the sink so she can wash pots instead of pretending she's Pol Pot.

JACK WAX

CARRYING A TORCH!

"What happened to the Boom Boom!?"

And here, ladeez and gents, may we present to you for your delectation His Latest Flame! Interviewed on the verge of worldwide fame by Dave Henderson! Snapped with burning enthusiasm by Ronnie Randall! Thank you...

I'M SURROUNDED by gabbling, giggling girls, offbeat beat punk anarchist photographer Ronnie Randall and male His Latest Flame chaperone keyboard person Stevie Doyle.

We are attempting to search for the facts. But we're talking about bike rides.

And tea... and food.

"You know," Molra Rankin leans earnestly over the table, "food is a substitute for sex."

"We're always talking about food," adds Irene.

By now, Ronnie Randall is impressing everyone with the story of how he saw the last 17 Chester games. Tricia Reid, His Latest Flame's guitarist, vocalist and songwriter, doesn't quite see the relevance.

"Who're Chester?" she snaps with true pro-Celtic venom.

Yes, His Latest Flame are Scottish, they are five girls and one man, they have just released their debut single — a regular stunner called 'Somebody's Gonna Get Hurt' — and played their worst ever live gig the night before.

But no matter, sex-god Ron Rom saw the debacle and likened the Glaswegian sextet to "a one night stand that didn't go all the way". Hey, talk dirty to me.

About a year and a half



MOIRA: "Hey, I really think that pair downpage wear Boots No 7 In Cherry, too!"

back, the girls in question were seemingly getting nowhere in the guise of Sophisticated Boom Boom. Adding Stevie Doyle to the group, they suddenly became His Latest Flame.

Molra: "Yes, we just changed the name, scrapped all the songs, changed all their names..."

Changed all the words?

"No, just the titles."

And why did this vital change of name occur?

"Well," continues Molra, "it was beginning to be a bit of an albatross."

Tricia: "And then it was, hey presto... His Latest Flame. The labels didn't

know who we were, they just knew we were, er..."

What, girle types?

Jacqueline (drummer and constant humorist): "Yes, people noticed we were girls. The sex change has really paid off."

Is it irreversible?

Jacqueline: "Yes, no."

Molra: "You might not believe it, but her name's actually Jack."

Con. Tro. Ver. Shal.

Like Sandle Shaw singing soul with lush harmonies, His Latest Flame glow with an overpowering bass and a tremendous backbeat. The single is a record to cherish, that's all.

Irene: "We really hope

it'll get into the nether regions of the charts."

What, out by the Hebrides?

"Yes, er..."

Whether the UK public can overcome the fact that His Latest Flame are girls is a matter for conjecture. Still, it ensures that the stage front is crammed with thrusting males.

"We don't get all this rock 'n' roll lifestyle though," admits Irene somewhat sadly. "Well, not all of us."

So it's back to talking about eating.

"I just love chilli," muses Molra.



THE TWINSET — Michael (hiding) and pouting Jay

Gene Loves Jezebel think they have a fatal attraction for women... Andy Hurt gets hot under the collar and tries to pin them down — purely for business purposes, you understand

GENE LOVES Jezebel enjoy a pint — and three cheers, bottoms up and Bob's yerruncle to that, I say. I'm ashamed to admit that — having witnessed their scampering fairy ring stage antics on a number of occasions — I'd suspected that the fivesome would not be of the ale-quaffing ilk; but then I'd also suspected they wouldn't have been interested in football... and indeed they're not, despite Jay's assertion that "we're closet Millwall fans".

Gene Loves Jezebel are not dark, they're colourful. Their new single 'Heartache' vouches for this. I can vouch for it on the visual side too as it appears that earlier this evening Mike was mugged by an army surplus consignment of blue crushed velvet.

Jay: "We always found that 'gothic' thing very strange; if anyone casts their mind back to that whole scene, Gene Loves Jezebel was never mentioned, not once — it was only after the event that we were lumped in with it... perhaps it's because I've got black hair."

Mike: "There's a dark side to everyone that will always be present, that's the Celtic spirit. I'm really proud of the records we've made, and I'd put them up against anything. I think they're remarkable documents that have been overlooked — in years to come they'll be seen as very important records."

Jay: "John Cale told us he thought it would take ten years before people realised just how good we are."

Do I detect an air of pent-up aggression within the ranks? If you had three punches, how would you use them?

"Oh, that's a good one, that," chortles Mike. "I don't feel that angry against anyone."

The blonde wimps out.

"There are more subtle ways of retaliating against people than by hitting them," philosophises the brunette.

Such as?

"Being the best."

"A great number of American women tell us that they have orgasms when they listen to our music," notes drum-

mer Marcus with appropriate gravity.

"At the moment, a larger percentage of our following is female," concedes Mike. "So we're going to start talking about football!"

Is there not an aura of asexuality to the band?

Mike (defiantly): "I don't think you can confront people with asexuality — I don't think it's as black and white as that, it's a much more complex issue. Sexuality is up to the individual, we're not going to force anything down anyone's throat (hem hem). We've been told we're quite masculine — we're hetero really... like young things."

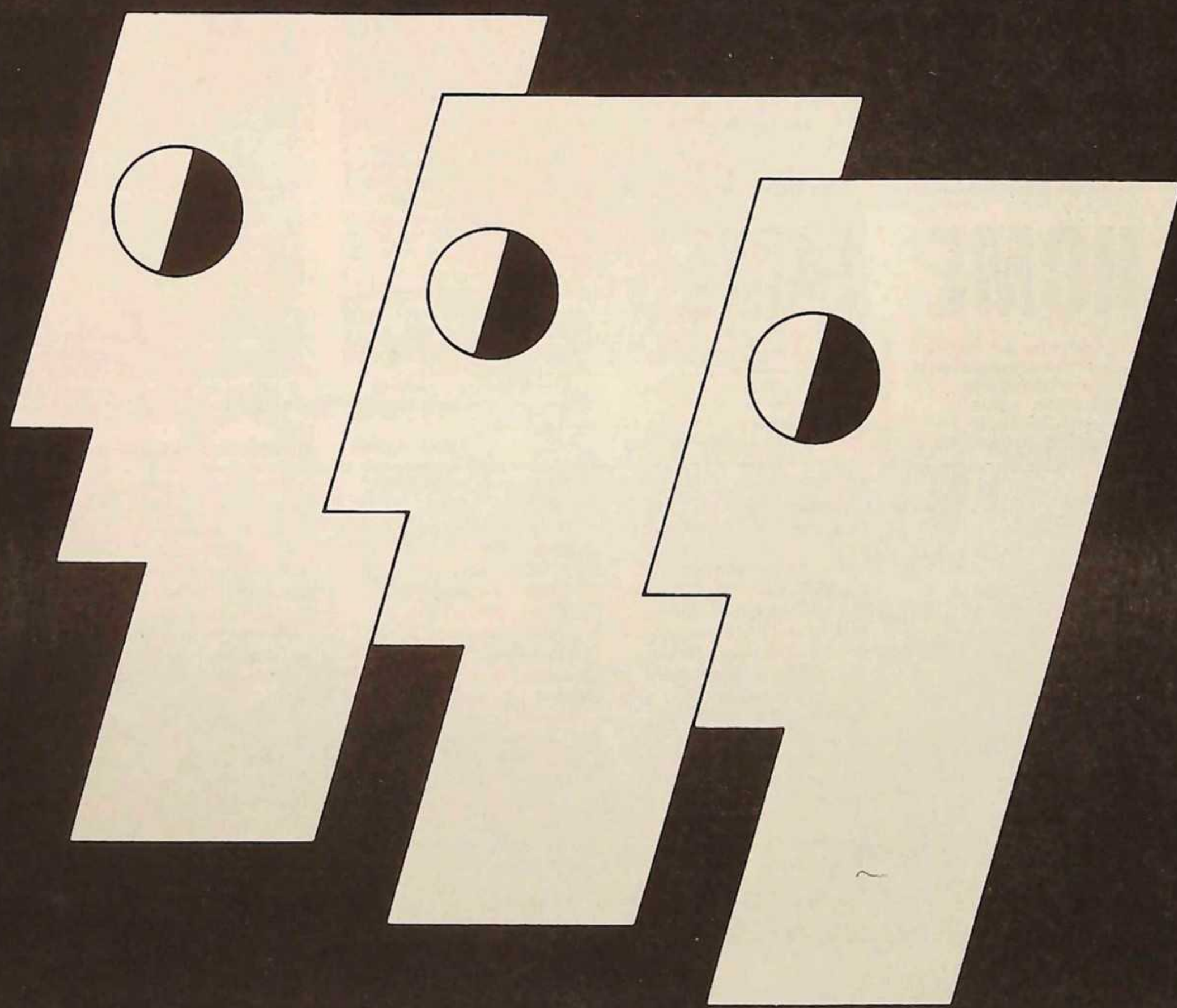
Jay: "But we're not remotely macho... we're hardly Rambo."

"There is a feminine side to us," defines Mike. "We're as complex as any human being on that level — we're not one-dimensional animals, none of us. We're very fond of females... and some of us are fond of men. But we won't talk about that."

Laughing occurs.

GENETIC ENGINEERING

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FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

THE MAGIC COTTAGE

James Herbert

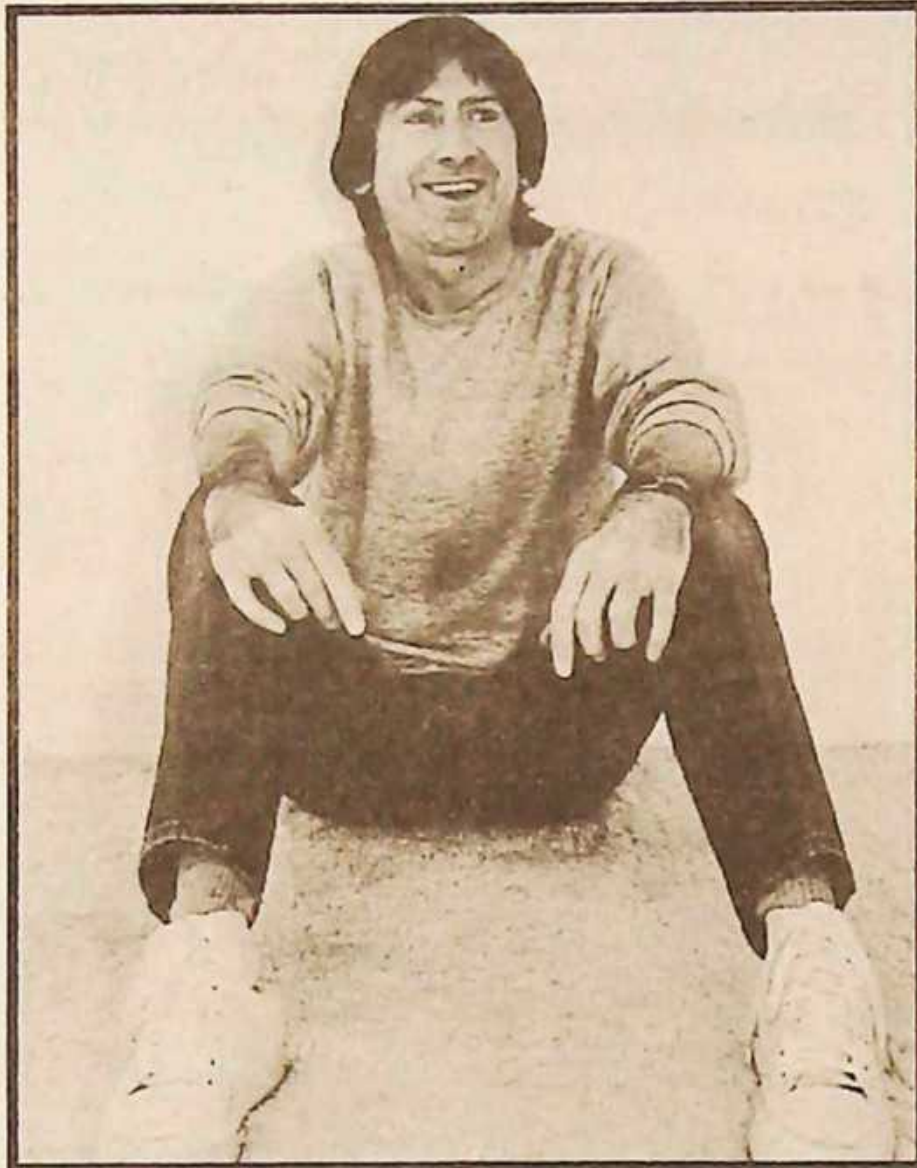
(Hodder & Stoughton)

READ THE title, guess the plot. Herbert infuses elements of *Evil Dead*, *Amityville* et al in this bricks-and-mortar *Christine* of a story... and subsequently the tome holds few surprises. The plot is clichéd, even if Herbert does seem aware of it and works this realisation into the story, and the narration is sometimes surprisingly cringeworthy.

Making the 'hero' a muso doesn't help - references to "joining Phil Collins in the studio", "going on the road" and even, ahem, "writing a rock musical" don't add credibility, nor do some half-baked ideas that dodgy cocaine can lead to hallucinations in later life. (And mescaline comes from magic mushrooms! Oh yeah?)

In case you hadn't guessed, it's a tale of two townies forgoing apartment life in the big smoke in favour of a rural Conservative stronghold in (remote?) Hampshire. Here they find tame squirrels, magic, strange religious sects... and not much more.

To be fair, the ending does hold its surprises, but the unnecessary attention to detail - do we really need to know what colour sweatshirt he's wearing? - gives the distinct impression this was an OK idea overstretched into a full length novel.



JAMES HERBERT: floored by reviewer's reaction?

HOME JAMES

I'm not in the anti-Herbert league - I've enjoyed several of his previous novels, notably *Fluke* - but this pedestrian affair puts him well out of the running for

any supposedly deserved horror accolades.

Buy Fay Weldon's *Puffball* instead, and see how it should be done.

CAROLE LINFIELD

REBEL ROCK - THE POLITICS OF POPULAR MUSIC

John Street

(Basil Blackwell)

THE TITLE is misleading, because *Rebel Rock* is concerned not only with punks and rebels but with all forms of rock and pop and the forces that control them. In an extensive study (over 200 pages), Street, who is a lecturer in politics at the University Of East Anglia, gives an easily readable account of the distribution of power in the music industry.

Rebel Rock extends from the Soviet Union, where musicians are variously banned or sponsored to suit the purpose of the state, to the compilation of charts and the success of Band Aid and 'Free Nelson Mandela' (pop songs) compared with the relative failure of 'Soul Deep' (a bad pop song) and The Redskins' 'Unionize' (a rock song).

Street is happy to supply all sides of an argument and one view of punk from 'The End Of Music' is typical: "It reinforced a spirit of desperation. It did nothing to provide liberation from it. Punk clung parasitically upon real frustrations; the appearance of anger avoided the reality of exploitation."

No doubt Street is kicking himself for publishing this book before the glorious sight of Maggie and Ronnie at Number One on *Top Of The Pops* could be incorporated somehow. (Ronnie's second number one incidentally - the first was of course 'Two Tribes').

One question goes unanswered still: why, in the face of the media and the industry's much criticised 'control' of releases, do the public respond in kind by making so many crap records enormous hits? That would be a story worth telling.

JANE SIMON

SIX NIX HICKS PIX

(ICA)

IT'S A neat little title, though don't ask me what it means: *Six Nix Hicks Pix* - at the ICA from June 2-14 - is a taste of things to come, ie it's a bunch of films by a new generation of Brit movie brats, some of whom are still at college, some off whom are in the no-man's land between film school and the real world, and some who have just about made it.

Anyone who saw *Nightmare On Elm Street* will shudder at the memory of the accompanying short, *Wings of Death*, or maybe they won't. Anyway, Nicola Bruce and Mike Coulson's anti-heroic fantasy starring none other than Dexter Fletcher - who played Pacino's boy in *Revolution* and more recently the young *Caravaggio* - left no one in doubt as to their talent if not their taste, and of the six young film makers, they are the only ones to have had their film publicly screened.

Of the rest, I've seen only two, but if the others are as good, the ICA deserves a gold star for giving them a break.

Sins Of My Father is a curious little film about a young man who goes to visit his absentee father on a remote island in the Indian Ocean. It's beautifully shot and and surprisingly well acted, with the father - a haggard gent with a face like shrivelled orange peel - coming over as an obnoxious egomaniac who's better off left alone. Director is Harry Hook.

The Discovery Of Gravity, meanwhile, is a kind of sub-Peter Greenaway treatise on science and the meaning of life from Gerry Feaney. It's actually quite good, though it probably makes about as much sense as *The Draughtsman's Contract*, which it tries hard to imitate, right down to using the same costumes.

COLIN BOOTH

THE TRIP OF A LIFETIME

THE TRIP TO BOUNTIFUL

(Mainline Pictures)

ROLL OPENING titles: striking pointillist sequence of young mother and child swaying across a field of wheat. Cut to old woman rocking away a moonlit night in the twilight of her life. This is Mrs Watts (played by Geraldine Page), and this film is the quiet-paced tale of her attempt to get back to Bountiful, her birthplace and the symbol of the halcyon days we glimpse in that opening sequence.

This beautifully executed, if obvious, exercise in sentimentality finally brings Mrs Watts back to Bountiful (she went back in search of paradise - lost) and simultaneously completes an emotional journey for Geraldine Page with her winning the Oscar for which she has been nominated seven times in the past.

The benign prison that she has to escape is the home and the indifference of her loving but inarticulate son (John Heard) and vacuous, unconsciously vindictive daughter-in-law (Carlin Glynn).

Frustrated by their lack of interest, she finally sets out to see her birthplace before she dies. After several setbacks and meeting a spiritual daughter (Rebecca de Mornay) on the way, she does make it back to the verdancy of Bountiful (now a ghost town) and in the process resolves the friction with her daughter-in-law.

If you fancy a dreamy, exquisitely acted pilgrimage to poignancy, you could do worse than tag along.

ROY WILKINSON

FRA LIPPO LIPPI HAVE PRODUCED AN ALBUM THAT IS FULL OF FRESH NOISES, DANCE-FLOOR BITS, WAFTING SADNESS AND STRANGE LOVE SONGS... FRA LIPPO LIPPI MAY VERY WELL CAPTURE YOUR HEART.

N.M.E.

ELSEWHERE, THINGS HAPPEN WHICH SHOULD MAKE YOUR BEST ALTER EGO WEEP WITH UNABASHED ELATION.

... IT DISTRACTS YOU WITH IMAGES OF FORESTS AND LAKES AND WIERD PRIESTS.

SOUNDS

ALBUM V2375
TAPE AND COMPACT DISC

Is it a loss or a victory
giving up love to be free?

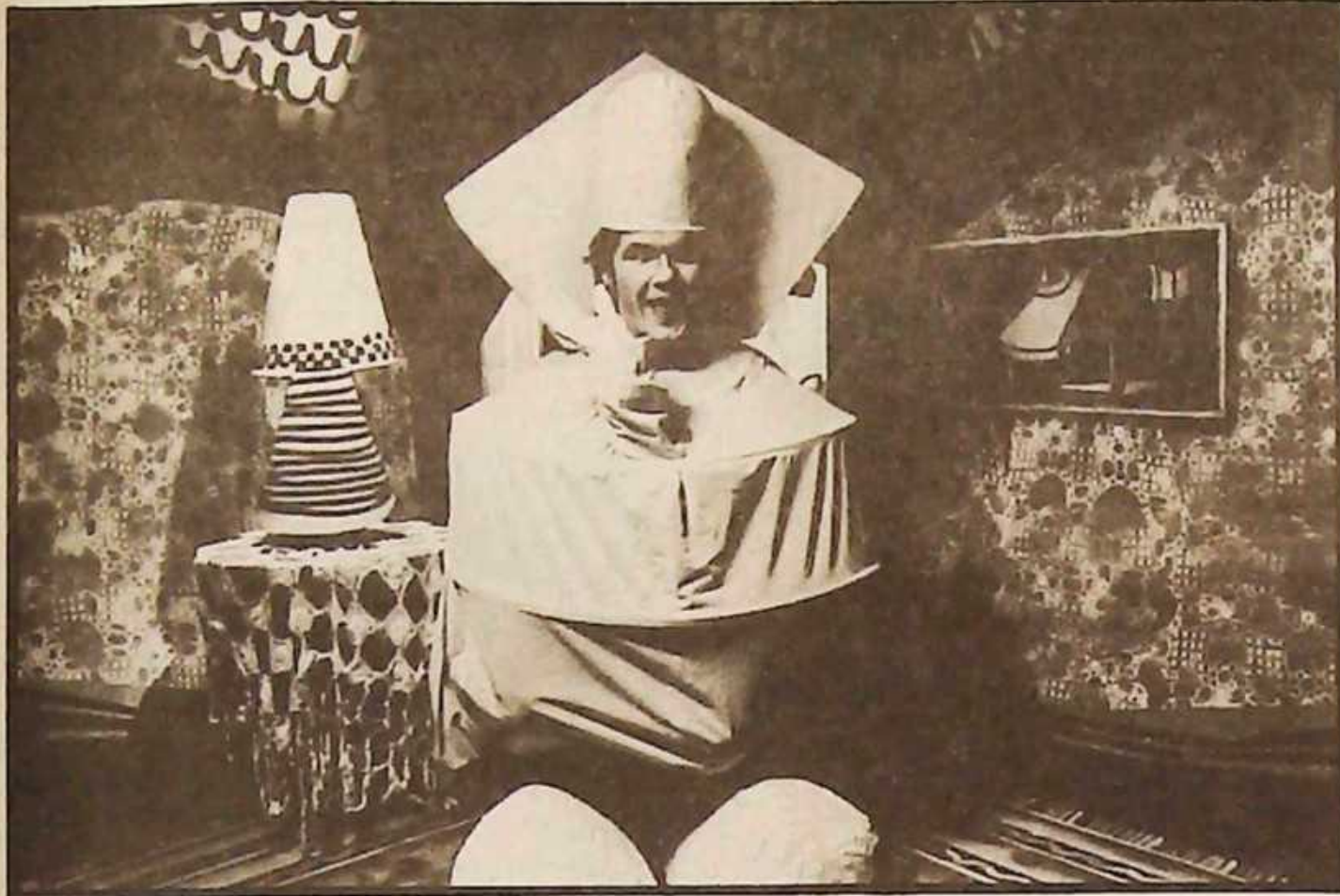
Virgin

F
F

F R A
L I P P O
L I P P I

S O N G S

RESIDENTIAL COLLAGE



BOY GEORGE returns home from a shopping spree

THE RESIDENTS

Moleshow/Vileness Fats
(Doublevision)

WELL, PALS, if it isn't those goofy eyeball brothers. The Residents have a lot to prove. They were great ten years ago but they're still heading down that great tripped-out chasm of loony tune meets supermarket rock. Is there no exit door?

Still, the two selections snapped in this DV box are worth their weight. Never mind the theories, here are The Residents in two ravishingly different – and definitely obscure – mantles.

CARL PERKINS

And Friends
(Virgin)
THERE ARE three categories of rock and roll star: dead (Presley, Cochran, Vincent), dead interesting (Jerry Lee, Little Richard), and dead boring.

On the evidence of this video, Carl Perkins has cornered the last-named market.

A sort of *This Is Your Life* without the saving grace of irksome Eamon, the subject is seemingly a cab driver with grey curls, specs and a glitzy-

fringed, powder-blue, open-necked cowboy number who turns out to be 'the legendary' etc etc.

With Perky Jnr on bass and some bald git on rhythm, dad introduces "some of the rockin' cats", such as limp

Part one features the world tour circa '82. These guys are oddballs and they play behind thin muslim. Boring on the night, maybe, but the Intercut graphics – in fine Residents graphico style – really make it. Vivid colours, too.

Next is part of the *Vileness Fats* parcel. Another confused story, a black and white set of vignettes tortured between sense and senselessness. Culled from a scatty, brained-out four year period around the first half of the '70s, *Fats* is lumpy but always energetic. Surreal? Of course, but who's counting calories?

DAVE HENDERSON

yanks Phantom, Rocker and Slick, "my old buddy" Ringo 'The Tank Engine' Starr, Eric 'Three Chins' Clapton, Dave Edmunds (no argument there), Rosanne Cash, and "one of the truly greatest friends I have (blub), George Harrison."

And never in a zillion years would you guess the last number (cue for strategically spontaneous audience jiving) . . . "Welllll, Hitzer Wunfurthermunny . . ."

ANDY HURT

THE ALARM

Rick Taylor
(Bobcat Books)
GARY MOORE
Chris Welch
(Bobcat Books)

TWO MORE snappy titles from the people who offer you all the empty pretence of *Face* graphics and cheap stylised gloss, matched with lazy writing dictated in the bath on a Sunday afternoon.

If you eat Vietnamese in Ladbroke Grove, then by the time you get back to Brixton, you're just about ready for 15 minutes in the smallest room. This is ample time to read any Bobcat book.

If you're genuinely interested in either revolutionary simpletons The Alarm or obsessive technician Moore, find something else to do with your £3.50. The Alarm would probably want you to buy a really dangerous poster, and Moore would doubtless urge you to get the most expensive spectrum you can find.

I have seen four of these publications so far, and each one has been 48 pages short – and mostly pictures at that. *The Alarm* is billed in the back cover bump as a *detailed* biography, *Gary Moore* as a *concise* biography. And yes, each lasts just 48 pages.

ROGER HOLLAND

50 i-D DANCE ALBUMS MUST BE WON!

ALL DRESSED up with something to Funk! *i-D Magazine*, along with WEA Records, are putting together a regular compilation of black import dance tunes, and *Sounds* has got 50 copies of the first hot-to-trot waxing to give away! With the help of ace-jock Chris Hill, you can push your tush to the likes of Sheila E, The Winans, Patti Austin, Jocelyn Brown, Morris Day, Shirley Murdock, Zapp, Rochelle, Gwen McCrae and Donald Dee – all for the price of a postage stamp.



ALL YOU have to do is answer the three simple questions on the coupon below, add your name and address and post to **SOUNDS i-D COMPETITION, Unit 5, Seagar Buildings, Brookmill Road, London SE8 4JT** to arrive not later than Monday June 16. Winners will be the first 50 correct entries out of the bag, so get scrawling now, and you could soon be bumping with the best of 'em!

SOUNDS/i-D COMPETITION

Tick one answer to each question:

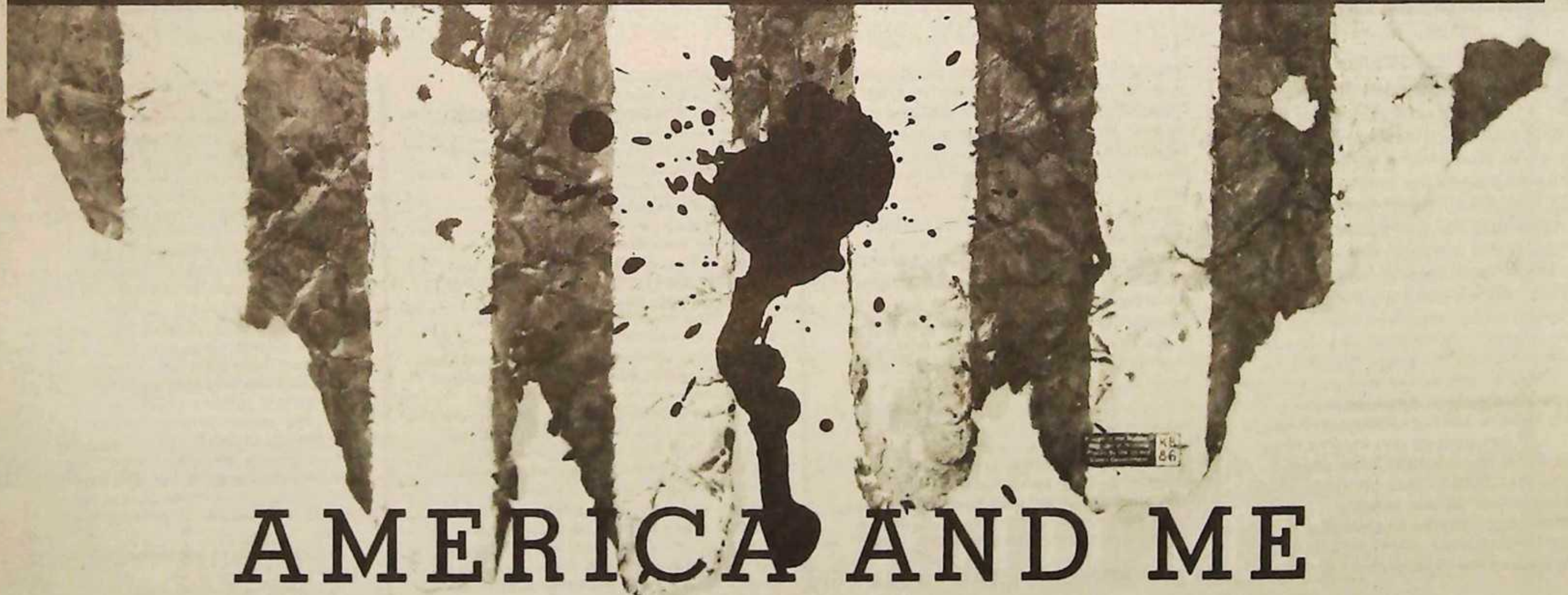
1. Sheila E and Morris Day both have close musical associations with
a) Michael Jackson ☐ b) Prince ☐ c) Rick James ☐
2. Zapp are protégés of a) Bootsy Collins ☐ b) Smokey Robinson ☐
3. c) Afrika Bambaataa ☐
3. i-D stands for a) Idiot Dancing ☐ b) Identification ☐ c) Image Director ☐

NAME

ADDRESS

RED GUITARS

"I SAW THE VIOLENCE, OH YES I DID..."



AMERICA AND ME

SINGLE ON 7" (VS858) & 12" (VS858-12)

JUNE DATES:

3rd - GLASGOW MAYFAIR - 4th - LEEDS WAREHOUSE - 5th - MANCHESTER INTERNATIONAL - 6th - LEICESTER POLYTECHNIC
8th - BIRMINGHAM PORTLAND - 9th - LONDON TOWN & COUNTRY CLUB

THE ALBUM IS "TALES OF THE EXPECTED" (VS2373)

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A BOX OF TRICKS



FUZZBOX! Left to right: Tina, Vix, Magz, Jo

THEY'RE CLATTERING up the stairs. I can hear them.

Jingling and jabbering and buzzing and salt mustard vinegar pepper, or whatever it is. Sugar and spice and con-tricks and vice in a fool's paradise. Today, by the way, I am assuming my new-found misogyny will come in useful as they turn the corner and skip/bounce/curtsey/rollock through the door.

It doesn't, because three little words pump rapaciously through what is invisible: *they're so young*. This is important. It's important that you realise how young they are. Because it pre-empted several critical clichés and it's ... ooh ... 75 per cent of why they're fine, great, carry on ... I don't care what anyone else thinks. *They* certainly don't. (That's another 15 per cent).

I didn't say, "You're so young".

I can't remember what I said, but for some reason the tape of this "interview"

begins with four girls from Birmingham singing (in perfect harmony, nearly):

"Feel the need. Oh feel it. Feel the need in me." Maggie smiles. Ships get launched. We can safely forget the misogyny idea for another decade or two.

Youth, an utterly priceless phantom, allows you to do all sorts of funny things. Like form a pop group for a joke, like see that joke top the indie charts for a month and threaten the grown-up charts, like witness that joke having more real tactile effect than a dozen right-on radical yawn manifestos, like *have fun*.

Fuzzbox (the abbreviation is practical rather than hip) are a gale of fresh air, an accidental electrical storm of riotously neopolitan naiveté. If they break hearts, I imagine they will let you borrow Sellotape.

Fuzzbox, bold as brass and twice as tacky, are a mnemonic for the troops, an enema for feminism, a delinquent whistle in the dark.

Even if they retire tomorrow. Rave on.

NATURALLY I ask them what they nearly studied at college.

"Sociology. Politics. Drama. Art. Lots of things like that."

Don't you think your lives will be more shallow without them?

"Mmm, very shallow. Yes."

So what's so enjoyable about the work you're doing now?

"Oh, the men. Wuh huh huh."

This is Tina. Let me tell you about Tina, because I have to compress the whole of human life onto the back of a postage stamp. Tina, bless her, was on her way to being thrown out of college before leaving anyway. She shows *quite* a lot of respect for Magz, the eldest, according to everybody except Magz.

Tina is the guiding light and is 50 years ahead of her time. She is known as Stupid No-Brain Tina. She is the most intellectual. If she knew her address, that would be the most intellectual thing she knew.

Once, she didn't have a fringe. She thinks this was very attractive because she has such a nice forehead. She wouldn't mind conquering the universe. She would like to know what a frontal lobotomy is, because

the others believe she has had one. She has had old socks sent to her by fans.

Days off are rare for Tina. When she gets one she sleeps. She can see through men who are being "aware" just for show. She is spraying her hairspray everywhere. My coffee tastes funny. She says, "I wouldn't mind moving, but I've got quite a few friends in Birmingham."

Vicky says, "You've got one, Tina."

"No, I've got another one now. Oh I haven't told you about her, have I? She's quite nice. She *talks* to me."

Then there's Jo. Jo, bless her, has three O-levels: English Language, RE, and Art. She describes Vicky as "a total moon" and asks me if I like her brooch (this in response to the question: Is there much glamour in your life?). She aspires to dining at The Ritz.

Definitely. She is Miss Emotion. She once *felt* something, "possibly a kick in the shins". She says the reason these girls have formed a pop group whereas the girls in Tesco's haven't is "cos we're a bunch of prats".

No!

"We're just more pratty than the average person."

You don't *really* think that!

The girls can't help it. WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT! blend a fun filled concoction of silliness and sexiness and spill it all over the carpet in front of CHRIS ROBERTS. PETER ANDERSON mops up after

R O G E R

THE
NEW
SINGLE

THE PRIDE YOU HIDE



D A L T R E Y

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PICTURES OF LILY

TEN 103
TENT 103



"I think we *do*! Ha ha ha! If you stayed with us for long enough I think you'd realise we are *absolutely correct* on this point."

Jo adds that the quartet are stupid, immature, *not* musicians, *not* trying to put over some false image, *not* liable to be hurt because there's nothing to knock down.

Jo is not seriously into smashing the system. She was nine in 1977. More recently, an admirer sent her a maths exam.

A maths exam was sent to you?

"Oh yeah."

Jo reckons 'X X Sex' is just pointing out the obvious, which not enough people see for themselves, that 'Rules And Regulations' is a mickey-take of several punk songs, that churches haven't got the message right. Jo's chat-up technique is a) send her friend up first, see how she gets on, b) tell him he's dead ugly. Jo is a little disappointed with her success rate at the moment.

There have been many all-girl groups, but not many have been so *unrehearsed*. Key word. We've Got A... are not a record company contrivance. They're *alive*. Anything could happen, anyhow.

A HI! HERE'S Vicky. Vix. What's Vix like? Well, Vix is a talker, bless her, the tallest, and would like a baby. Two babies. But not a baby factory. She used to cry over *The Waltons* (not the only one, pet) and agrees that Lassie was truly tragic. She also cries when she looks in the mirror. Tears of joy.

Vicky would like to be The Nolans. And is a hard-hearted bitch, too. And knows that *some* men are wallies. And reads *OINK!* And describes the group as "amateurish schoolgirls". And shouts "F*** the Queen!" for a joke (we all laugh liberally). And is sorry about the jangling but it's hot so she has to take her clothes off. And tells me about a poem they received which began "Pull out all my veins and fly with me you Fuzzboxes..." (classy, I thought).

On her day off Vicky went for four walks and saw some bats in the park. There isn't too much actually being *done* about the exploitation of women, she opines. Vicky only likes Bailey's and nice short drinks, not the long ones that make you wanna wee and burp all the time. She hasn't actually got any eyes; she has to paint them on a blank face.

"There you go. Beautiful. There. Yes. Mmm! They don't call me The Elephant Woman for nothing."

Once, Vix gets dead philosophical.

"There's *always* more to life, and if you don't look for it then you're not going to get it."

A word Fuzzbox like: *splendiferous*.

Tina: "As you can tell, we all really love each other and... *I've spilt the tea!*"

All: "Stupid sod. Silly girl."

Tina: "Er... have you got any... er... tissue or anything? Anybody got... uh..."

I'm sorry, I don't live here.

Maggie: "Oh, *do* carry on Christopher. I'm listening to what you're saying."

A star knows how to get born.

Maggie, Magz, bless her, today gets asked what her dreams are. She did want to go into space but when the space shuttle had its bit of an accident she didn't want to anymore. She still thinks it'd be ace to *look at the world from outside*.

Maggie claims she is definitely not a typical female. She hates babies, housework... lots of things. In fact, the only thing she doesn't really hate is men. These she tends to chat up. She doesn't read female magazines on the principle that they're just for women. She rates Fuzzbox's main quality as having the nerve to stand up in front of people and just be themselves. The only way she could change anything would be

through voting, because Fuzzbox are not going to cause a revolution, however hard I try to persuade them to.

Frankly, she can't see Britain getting up in arms because Fuzzbox told them to. She is the only one who likes classical music.

What does she like about it?

"Well... sort of... it just... it just sort of makes you..."

Vicky says: "Sort of like sort of like sort of like." She is making fun.

"No, cos... it goes through lots of different moods and... I like that."

"Like *yar*," chirps Vicky. "Yar. An' yer can pogo to it an' kick the cat an' pick yer nose an' puke!"

"I was going to give quite an intelligent answer," sighs Maggie. "Just for once."

If Fuzzbox made millions, Maggie would like to do something about rain forests. She insists you can't hear the words on the record, and resents any organised body telling her what to believe. She thinks you have to be really happy in yourself to be happy outwardly.

"You know that book *The Holy Blood And The Holy Grail*?"

I've seen it in Smiths, yeah...

"After I read that I realised... having a Catholic education you tend to take a lot of things for granted, as absolute truth, when they're not at all. And when you see the other side, you begin to think you're a real... prat, actually, for not having thought about it before."

The wrong question: Does this group have an inner happiness?

The right answer: Yes, it does! Ha ha ha!

And you were wondering when the other ten per cent was going to come in...

THEY LAUGH a lot, as if Sparky's magic piano needs tuning. They're delightfully balanced between the exasperatingly insane and the crashingly obvious. Both of which we have rather pathetically learnt to fear, or shy away from. Now, though, bliss bliss bliss, we're just a nation who can't say no. Kiss kiss bang bang glitter giggle gaggles of guitars. Rip her to shreds, girls, rip her to shreds.

And yes, I *would* allow my son to marry one of these wild animals.



VICKY: The Elephant Woman

"We're just more pratty than the average person"

INFO

Riot

EDITED BY BARRY LAZELL

WIRE REFRAIN

DUE MAINLY to extreme shortage of space in the paper, *Sounds* has gotten to the stage recently of running items for this column some weeks after they were submitted, to the extent where I had to stop for a while and let the printed word catch up.

All of which means that the *Wire* discography now seems like ages ago, and I've been sitting on a batch of additions to it from readers ever since it appeared.

Better late than never, however, so thanks to **Richard Lane** of Great Yarmouth, **S E Cross** of Redhill, Surrey, **Andrew** of Corby, Northants, and **Alastair MacDonald** of King's Lynn, Norfolk, for contributing to what follows.

Missing from the singles list was the **Rough Trade** 12-inch coupling the 17-minute 'Crazy About Love' (issued by

arrangement with the BBC, and originally cut for a **John Peel** session in 1979), with 'Second Length (Our Swimmer)' and 'Catapult 30'.

Catalogue number of this was **RTT123**, and it appeared in 1983. Also on singles, the early pressings of 'Outdoor Miner' (**HAR 5172**) were on white vinyl, though catalogue number etc remained the same.

Andrew notes that the cassette version of the '154' album (**TCSHSP 4105**) contains on the tape the four extra tracks which were given as a freebie EP (**PSR 444**) with the vinyl version: 'Song 1'/'Get Down (Parts 1 & 2)'/ 'Let's Panic Later'/'Small Electric Piece'. "They're pretty weird tracks," he says. I also failed to list the cassette version of 'Chairs Missing' (**TCSHSP 4093**); in this case, the tracks were identical to the album.

There are also some compilation appearances to tie up. Firstly, there were live versions of 'Lowdown' and '1-2-XU' on 'Live At The Roxy' (**Harvest SHSP 4069**), in some stellar seminal punk company, released in mid-1977.

Both sides of the single 'Dot Dash'/'Options R' later appeared on Harvest's 'The Rare Stuff' compilation (**SHSM 2028**), alongside hard-to-find single cuts by other late '70s bands. Also, the German label **Sneaky Pete Records** pre-empted the recent **Pink Label** retrospective of *Wire* with a compilation entitled 'And Here It Is... Again' (**Sneaky Pete 334882**), released in 1985. The title comes from **Colin Newman**'s spoken intro to '1-2-XU', as **Richard Lane** notes. I don't know whether the tracks on the German release were licensed legally, or whether it's one of the dodgy efforts which float around on the Continent, but we'll give it the benefit of the doubt.

Richard Lane has spotted that '1-2-XU' also appears on the **Cherry Red** historical compilation 'Burning Ambitions: A History Of Punk' (**D RED 3**), released late in 1982, while with regard to bootlegs, he says: "I don't know how many there have been, but I do know of at least one which was doing the rounds late in 1984, which was a live tape from the 'Chairs Missing' era. No doubt there are others." **Alastair** also has a feeling that there have been some buckshee *Wire* cassettes around in the past, but there aren't any firm details of these.



WIRE: fusing together again

Wire, of course, have surprised everyone by regrouping almost exactly six years after they had last played and recorded together, so this discography may still have room to expand in the future if new recordings are forthcoming.

In the meantime, **S E Cross** also supplied me with a batch of details on post-*Wire* solo stuff by **Gilbert**, **Lewis**, etc, and while space won't permit its inclusion now, I'll definitely make use of it in the very near future.



Sunday June 8
1951 Birthday of **Bonnie Tyler**, in Wales.
1962 Birthday of **Nick Rhodes** of **Duran Duran**, in Birmingham.
1969 **Brian Jones** left **The Rolling Stones**, following long disagreements with **Jagger** and **Richard** over musical direction.

Monday June 9
1941 Birthday of **Jon Lord** of **Deep Purple**, in Leicester.
1972 **Elvis Presley** played his first-ever live gig in New York, at Madison Square Garden.

Tuesday June 10
1966 **Janis Joplin** played her first gig with **Big Brother & The Holding Company**, at the Avalon Ballroom, San Francisco.
1977 **Joe Strummer** and **Nicky Headon** were fined £5 apiece for spray-painting 'Clash' onto a wall. They were then promptly arrested for having failed to turn up at a different court to answer a theft charge.

Wednesday June 11
1968 **Brian Jones** of **The Stones** was committed for trial at the Inner London

Sessions on drug possession charges.
1971 **Dennis Wilson** of **The Beach Boys** severed some nerves in his right hand when he accidentally put it through a glass window pane. It was announced that he would not be able to drum with the group for some time.

Thursday June 12
1965 **The Beatles** were awarded MBEs in recognition of their contribution to Britain's overseas earnings. **Lennon** was to send his back some years later.
1982 **Bruce Springsteen** topped a star-studded bill at a peace rally in Central Park, New York.

Friday June 13
1969 **Mick Taylor** joined **The Rolling Stones** as replacement guitarist for **Brian Jones**.

Saturday June 14
1961 Birthday of **Boy George** (George O'Dowd), in Bexleyheath, South London.
1974 **David Bowie's** vast **Diamond Dogs** tour of the USA and Canada opened in Montreal.

THE UNDERTONES

CHER & BOWLIES

TEENAGE KICKS

TRUE CONFESSIONS

GET OVER YOU • FAMILY

ENTERTAINMENT • JIMMY JIMMY •

HERE COMES THE SUMMER • YOU GOT MY

NUMBER • MY PERFECT COUSIN • SEE THAT GIRL

• TEARPROOF • WEDNESDAY WEEK • ITS GOING TO

HAPPEN • JULIE OCEAN • YOU'RE WELCOME • FOREVER

PARADISE • BEAUTIFUL FRIEND • THE LOVE PARADE

• VALENTINE'S TREATMENT • LOVE BEFORE ROMANCE • SAVE ME



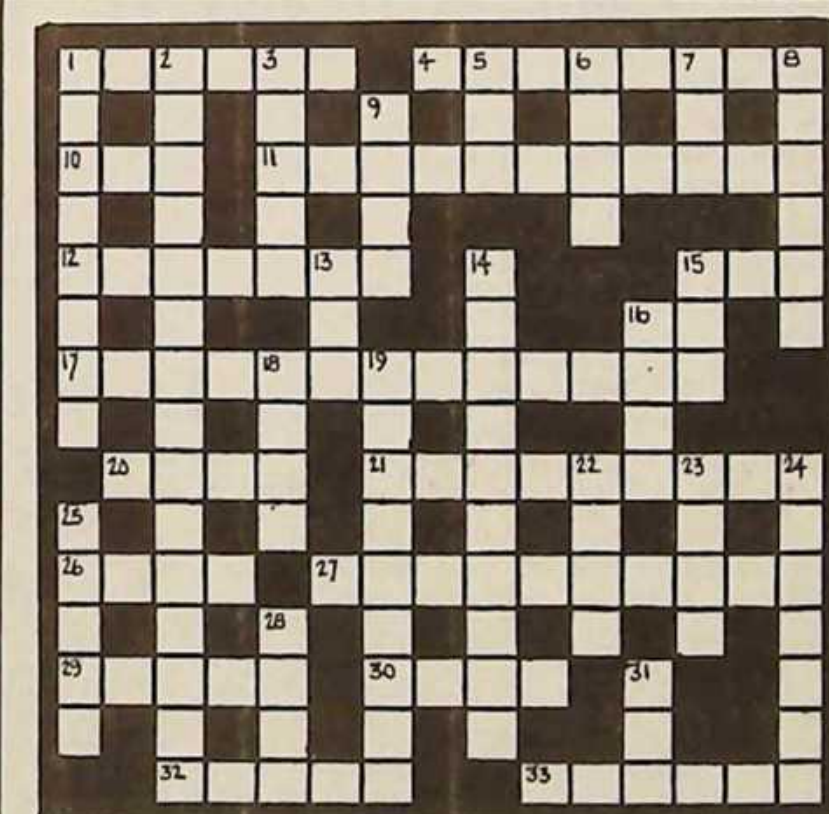
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ARPAZK

XWORD

By Sue Buckley



ACROSS

1. Swimmers get 'em after asking what's inside a gal (6) 4. Snooker's cue fable located Paul (4,4, anag) 10. A Pere, not a pair (3) 11. Do Metalmorphosis give 'em Pedigree Chum? (7,4) 12. Apparently, they're doin' for themselves (7) 15. Halford/Nick/Roy (3) 16. Famous label for famous Al Green (2) 17. How Journey were brought up (6,2,5) 20. Young People whose doll lived (4) 21. Maurice and his brothers? (9) 26. It killed the League (4) 27. Mighty angelic band may leave a bitter taste (5,5) 29. Dead Kennedys kept it fresh despite rottin' (radiated?) veg (5) 30. Curtis/Hadley/Hancock (4) 32. Label from Malta (5 anag) 33. Wall and bridge builder (6)

DOWN

1. Whose creek for The Fall? (8) 2. According to Dave and co it could be a deadly sin! (1,8,2,4) 3. A slice of Meat Loaf's action (5) 5. Campbell/Bongo/Mehmet (3) 6. Martha's beach in the chosen answer (4) 7. ... but Sayer lurks in trouble ... or else (3) 8. A US busk quite transformed the style of this famous band (1,1,4 anag) 9. How long did the Band rock for? (4) 13. Skelton/Light/Crayola/Wedge (3) 14. They're sold down the river ... aren't we all? (5,5) 15. Where Queen shot their live video (3) 16. Is Dusty over it? (4) 18. Rider/Lover ... simple isn't it? (4) 19. Lynne's light, switched-on ensemble (9) 22. Sounds very convenient for Ridgeley (4) 23. Steam/Ore/Pig/Wrought/Butterfly (4) 24. Acceptable roulette for Sting? (7) 25. Richard ... drop over! (5) 28. Floyd's mother's heart (4) 31. He shines with Mike O (3)

LAST WEEK'S ANSWERS

ACROSS

1. Marvin Gaye 6. Bob 8. Raven 9. Bluebells 11. Rum Sodomy Lash 14. Gift 15. Sue 16. Noddy 19. Crocodile Tears 23. Theatre of Pain 25. Understanding 29. Non-Stop Erotic

DOWN

1. Morning 2. River Of No Return 3. Ian 4. Gibbons 5. You Move Me 6. Bella 7. Bus 10. Boy 12. My 13. Hay 17. Duran 18. Holt 19. Citizen 20. Ice 21. Eva 22. Ranger 24. Fat 26. Dat 27. Rip 28. Nat

S I N G L E S

Reviewed by
Edwin Pouncey

THE RESIDENTS 'Kaw-Liga' (Ralph) Back on form with the most commercial record they've made yet. The Residents shake the dust off a Hank Williams classic, plug it into their giant computer and press the Michael Jackson button.

Wouldja believe Billy Jean meets Buffalo Bill? Hank laughs out loud in his grave.

STAN RIDGWAY 'Camouflage' (IRS) As you may remember, not my favourite from your otherwise brilliant album. Not even a very good ghost story either, Stan, me being a student of such literature. But at least the images you draw up are vivid enough to flicker the imagination and occasionally make it burst into flames. In a TV dominated society that's no mean feat, methinks.

CRIME AND THE CITY SOLUTION 'The Kentucky Click'/'Adventure' (Mute) In the heat of the upcoming dross, Crime And The City Solution sound like knights in rusty armour - brave, fearless and free. They lock into the kind of groove that starts off getting me dreamy and intoxicated by the sound of a record.

Most of the pile this week haven't the slightest idea of how to make a record, or even how to communicate. Their egos are either swollen or withered and wrinkled. They've listened to the dumbest, crappiest advice from a buncha know nothing morons and swallowed the whole thing down in one. What comes out of their backside is Play-Dung, ready to be smeared all over the airwaves.

Crime And The City Solution listen to no one but themselves and that's the way they make something viable to listen to.

Can't you hear it?

THE STOMACHMOUTHS 'I'm Going Away (Got To Hurry)' BRAINIAC 5 'Time' (Road Runner)

Swedeheads The Stomachmouths coff up more bile at a million miles an hour while Cornwall's Brainiac 5 are reintroduced to the stupid planet. Buy or be eternally unhip.

THE THE 'Sweet Bird Of Truth' (Some Bizzare/Epic) Gotcha! At last. For some mysterious reason this monster slipped through the net last week, due to the Bank Holiday schedules I suspect. Matt Johnson 'n' co are joined by ex-Swans tub thumper Roli Mosimann for their first release in aeons.

It hits subtly, piling on the pressure to certain neurons without getting on your



nerves. Matt turns into the Major Tom of the '80s with a song that is uncannily prophetic seeing as it was recorded in January this year. If my radio band played music, this is what I'd like to hear coming out of it. Brother Andy's artwork is this week's finest cover to boot.

PRINCE AND THE REVOLUTION 'Mountains' (Paisley Park) Small children relate and react strongly to this sorta stuff I am reliably informed. I guess if you squeeze your eyes shut tight enough and curl up into a small ball, Prince's body beat would soon have you squirming back in mommy's tummy, sucking on that big food gland of hers, gloop, gloopy glop.

I am constantly told what a truly original dude Prince is but I still can't hear anything but Bootsy's Rubber Band coming out of that lip gloss of his. Mountains? He couldn't move constipated bowels.

THRASHING DOVES 'Matchstick Flotilla' (A&M) Now what's going on here? Something pretty important it would seem, to warrant this intricately packaged first impression they want to make. So what's it all about? I've spun the thing front and back and I'm still no wiser, happier or impressed. That dull empty feeling's just come back and Thrashing Doves aren't the antidote, more the cause.

ANTHRAX 'Madhouse' (Island) GREAT WHITE 'Face The Day' (Aegean) Well, here's a surprise. Island signs up a thrash metal unit! End of surprise as the record is stunningly unoriginal in sound and content. Heavy metal's themes are depressingly restricted and, much as I love the idea of it, I find the genre's self imposed limitations pretty frustrating.

Great White try to bust outta the mould by burbling a Free style ballad before exploding into the usual dough boy dirge. Save yer clawful of cash for the fresh Motorhead product that's coming your way soon is my advice, brothers and sisters.

BEKI BONDAGE 'Out Of The Darkness' (Communique) Beki's back and kissing, as well as kicking, serious quantities of ass (see cover). Somebody with a problem gets hold of a guitar in the middle of this mess and refuses to let go. An overdone, ugly piece of tripe that went down a treat after a couple of swallows.

THE JAZZ BUTCHER -V- MAX EIDER 'Conspiracy' (Glass) Much a doodling about everything here, on what sounds like, but probably isn't, a harpsichord. Big Questions are asked and they manage to get a titter out of Your Humble Reviewer by slotting in that Chop Chop-Busy Busy-Work Work-Bang Bang British Telecon penguin line that you've seen onna telly a million times. Fab fun for all and dedicated to the late Peter Lorre, who must have been a great bloke.

CARMEL 'Sally' (London) Forgot all about this lot for a second there. Funny how the names just merge into one big ball of mush after a while, isn't it? How easy it is to forget about Carmel's Godawful, sure footed, easy as pie sounding stab of soulful sincerity. Vacuous as hell, baby!

HAWKWIND 'Silver Machine' (Samurai) Live helping of the Hawk's dumbest hour (that's what it feels like, anyway). Plenty of gurling guitar and psych-synth effects here to keep all true believers happy. Buy one and throw it at a policeman's helmet during the upcoming Stonehenge festival fiasco.

BONNIE TYLER 'Band Of Gold' (CBS) Even dear departed SR's lugholes would have been sorely bruised by this production punishment that's dished out by his beloved Jim Steinman. Talk about OTT. The bard Bonnie squeals her guts out over Jimbo's epic version of what was once a simple pop toon to tap tootsies and chug Coke along to. Listen, in awe, as the 'ace producer' transforms a bungalow with picket fence into the World Trade Centre.

SINGLE OF THE WEEK

BIG STICK 'Jesus Was Born On An Indian Reservation' (Blast First) Kinda feel guilty making this peach choice fruit of the crop but what can a poor boy do? Nobody this week can top this record for guts or imagination. It blows you away, it's as catchy as hell and it deserves to be bought, played and enjoyed.

'Tis the bonus track on the UK version of their seminal 'Drag Racing' record that I have chosen for this special attention. It's a beat box pulpit pounder which puts forward the theory that Jesus was of Red Indian stock. How he subsequently ended up in Jerusalem and eventually at Calvary, Big Stick aren't saying. I guess they know what they're talking about though.

How anybody can fail to be moved by the Big Stick groove is beyond this reviewer. I'm crossing all my digits in the hope that we'll have lift off with this one.

Buy one for your Boo Boo.

SUZANNE VEGA 'Left Of Centre' (A&M) Suzy gives Lenny the elbow and gets Arthur Baker to flex the biceps of his production arm for her latest. He's wrapped her up in meat but, from within the hammer and bang, her fragile as china voice can still be heard loud 'n' clear. Ten inches of pure pleasure with borin' old Joe Jackson tinkling the ivories as some kind of perverse bonus.

OTTO VON WERNHEER AND MADONNA 'Cosmic Climb' (Recluse) Found at the back of a filing cabinet somewhere and released to skim any excess fat from 'the legend' of Madonna. I like it because it really reeks of amateur hour desperation and a certain innocence. She must have been desperate to become a singer/entertainer/whatever to cash in her chips with Otto and his stoopid synthesiser. One that she wants to, and you should, forget.

LOVE AND ROCKETS 'Kundalini Express' (Beggars Banquet) Chuffs along quite merrily tugging its cargo behind it, with David J pulling the whistle. Special treat for Syd Barrett fans on the B side too, with an aping of his 'Lucifer Sam' opus. How many trillion versions of that particular song does L&R's contribution make now? He did write a few others, you know. . .

A-HA 'Hunting High And Low' (Warner Brothers) Mainly low by the sound of it. Real factory farm pop music that's greedy for power and glory. Stuff to soften 'em up before someone else comes along and chops off their heads. A-ha (how I wonder at that stupid name) want you down on all fours where they can keep their eye on you. Rise up and crush their skulls.

KIKI DEE 'Another Day Comes (Another Day Goes)' (Columbia) **EURYTHMICS 'When Tomorrow Comes' (RCA)** Same theme (sorta) drips like wet white gloss paint through the cracks of this pair. Both Kiki and Annie sound pretty

similar too and they've both got that *House Of Whypcord* rhythm section sweating behind them. If I was in a room full of folks with a brain full of nightmare these might well be the suitable soundtracks to go with the experience. As I'm not. . .well, let's tuck them somewhere out of harm's way, shall we?

TEARS FOR FEARS 'Everybody Wants To Run The World' (Phonogram) Dredged back to bolster Bob's Sports Aid thingy. Twiddled about with so that you're not buying the same version, natch. Bit of a non-runner really. Send more of everything bleats the bag.

IT BITES 'Calling All The Heroes' (Virgin) Dullards who managed to think of a reasonably exciting name to call themselves. Suck on this wimps. . .

RUEFREX 'In The Traps' (Kasper) Familiar rock formula gets shaken up again and added to a pint of Guinness. Flat as a pancake I'm afeared, me buckos.

HOOTERS 'And We Danced' (CBS) Proof indeed that ye olde recorde industrie still has the odd ace up its sleeve. Hooters have made a great little single that deserves to be heard by the horde. How come they never made it onto that free *Sounds/CBS* gizmo some weeks back, you may ask? Maybe these Hooters are just too hot to be heard for free.

EG DAILY 'Say It, Say It' (A&M) The dishcloth of white girl disco gets wrung dry one more time. The title begs for a snappy one liner from yours truly but for once I can't be bothered.

PETE SHELLEY 'On Your Own' (Mercury) All Pete's pic covers look the same nowadays, so it's hard to tell if this is a new song or the other one re-issued. Whichever way, severe deja-vu symptoms begin to set in. Betcha the album (from which this is taken) will have a similar cover to the 12-inch single and nobody will review

that either, thinking that it's the 12-inch I was supposed to review in the singles column. Confused? I sure am. The music? Too say. I liked it, I think.

LAURIE ANDERSON 'Language Is A Virus From Outer Space' (Warner Brothers) Tweezed from her hopeless 'Home Of The Brave' LP. The Brothers Warner go in search of a successor to 'O Superman' and hope they hit lucky one day. This is not dopey or alien enough to do the job, it's just a drag. Hey! Maybe they've found it after all.

ROGER DALTREY 'The Pride You Hide' (10) The old trout struggles back upstream to blow some bubbles in your ear. Kinda tickles.

THE JUDDS 'Have Mercy' (RCA) **RICKY SKAGGS 'Cajun Moon' (Epic)** **HOWARD KEEL 'JRI Who Do You Think You Are?' (Warner Brothers)** You'd have to be a pretty insensitive swine not to go woozy at the sound of The Judds' solid country croon. What makes this mother and daughter team's pedestal loftier than many of their contemporaries is simply solid class. That and good material which is performed completely honestly and naturally. 'Have Mercy' is this week's alternative single of the week.

Ricky's OK too 'cept he sounds like something that's stepped out of a *Merrie Melody* with a loony tune. I can just imagine him in a wabbit costume for some reason.

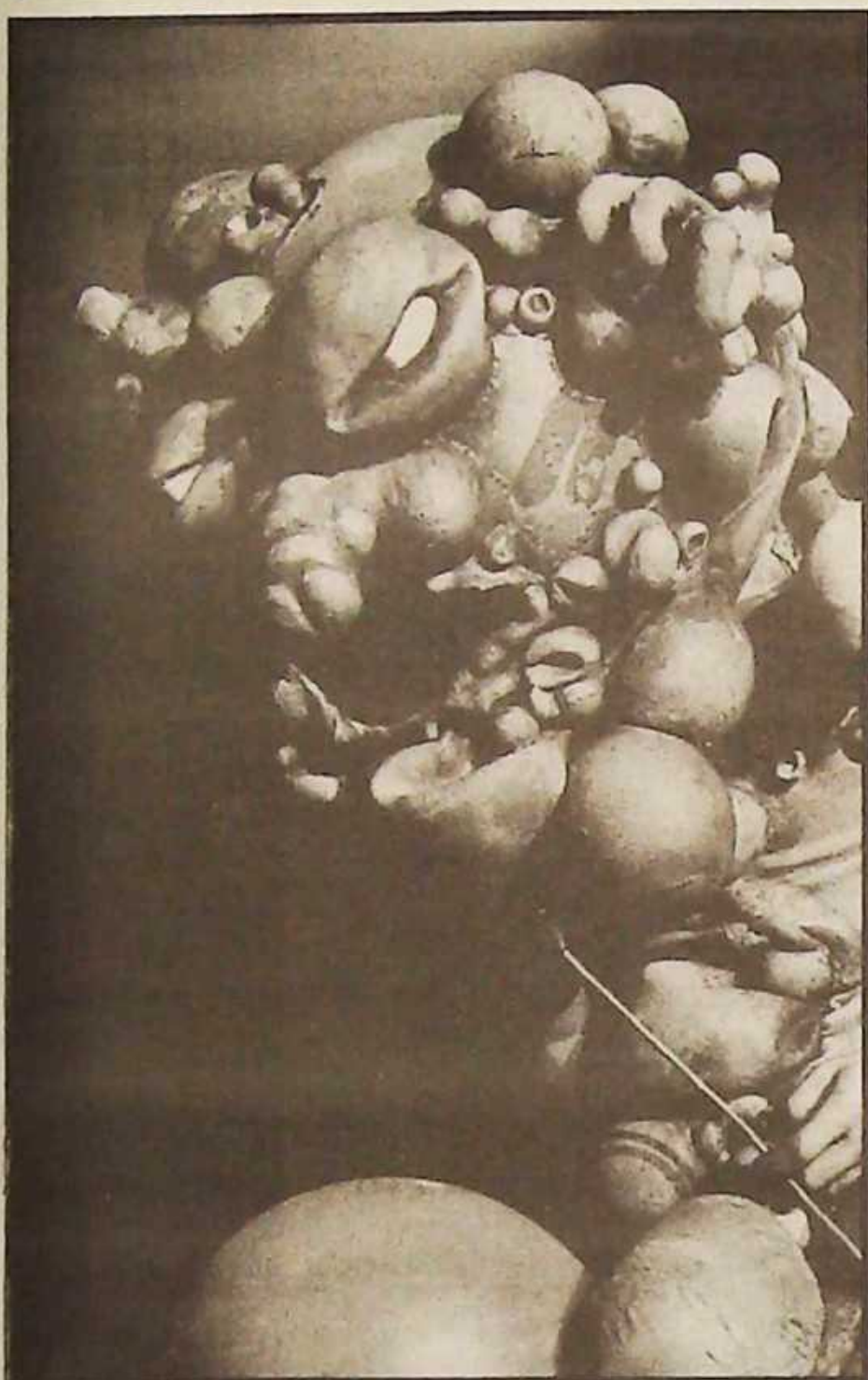
As for Howard. . . Well I'm an *Archers* man myself so the various exploits of the Grundys, the hideous Elizabeth and the soppy Sophie are quite enough to be getting on with thank you very much without getting your soap in my eyes.

DA' BOOKS 'Livin' For The City' (Let's Go Fly A Kite) Minus da cook? It was never made clear. Stevie's urban anthem gets the fingers up the nose treatment with just enough venom added to wake up one of those breakfast time jocks from cloud A-ha land. I like cover versions, but I prefer it when those involved don't know the words and make their own up. Loosen up, mugs.

PERILS OF PLASTIC 'Ring A Ding Ding' (WEA) 10cc for beginners. As you look at your reflection in a puddle of your own sick at three in the morning this might suddenly invade what senses you have left.

COLIN BLUNSTONE 'Where Do We Go From Here' (Sierra) To Hell!

LETTERS



PETER GABRIEL circa 1974: a reader's nightmare

Robert Ellis

SO, *SOUNDS* bites back at last. The *NME/MM* merger spoof-scoop, backed up by Simon Cooper's splendidly nail-on-the-head cartoon, was the wittiest item in a long time in a column which – let's be frank, guys – is at times rather short on Big Yuks. The wags at *TTT* were rattled by the Chirazi-hire accusations; this should really get them going.

Sounds and me go back a long way. As a major-habit inkophile these last 15 years, the old *Sounds* colour posters concealed the terrible truth about my bedroom wallpaper (Yogi Bear motif) until the twee-revival in late '74 (Peter Gabriel's pointy red Balaclava still figures large in my nightmares). Writers like Pete "stun-guitar" Makowski and Sandy "who's Max Bell?" Robertson left strange and indelible hieroglyphics on the uncluttered canvas of my, er, nascent musical sensibilities. A low-brow, pre-*Observer* John Peel contributed a weekly column, one could still send away for mail-order split-knee loons, and the summer hols seemed to last forever. Oh, such happy days!

But short-lived, alas. Seduced by the smart-ass attractions of the *NME*, I began to refer to this organ as *Zounds!* (tee hee), and would cut readers of *Snouds* (yo ho) dead in the Modern Languages corridor. Though still preferable to the 8,000 pages of smudgy amplifier ads and folk columns of Ray "kipper-tie" Coleman's *MM*, *Sounds*, for me, had lost much of its lustre.

Years passed. Writers and fashions changed with the bewildering speed of the frocks in H G Wells' shop window. Oi? The NWOBHM? No thanks, guv, I'll stick to lager. And then came Tony Stewart.

And though it must be said that no immediate and shattering transformation followed the new Ed's stirring declaration of intent, the further arrival of Messrs Spencer and Cook and the return of Dave Henderson has given the *Sounds* forward-line some welcome heft and poise: the cool overview offsetting the breathless enthusiasm of chaps like Wilde.

The retro-essays are a good idea, as are Billy Mann's reappraisals of otherwise ignored Stateside veterans. Play to your strengths, work on the identity, and the puerile jibes will ring entirely hollow. – Bill Walker, Glasgow

STARKERS 'N' HUTCH

I CONSIDER your recent piece on Mike Hutchence of INXS tasteless, cheap and a waste of talent. I cannot believe that a photographer of the calibre of Jayne Houghton with an established name and good professional track record in the music business stoops to undressing narcissistic pimply pop stars for the sake of a sensational *Sounds* shot.

If, on the other hand, Ms Houghton used the tactical approach of employing her feminine wiles to persuade Mike Hutchence to conform to the requisites of her job (which is, after all, to depict the desired public image of her commission) who's to blame her?

Can I ask on how many occasions has a *Sun* photographer found a Page Three girl in his bed? And where are the tacky headlines to "prove" it?

Am I mistaken in assuming the news/music paper industry across the board subscribes to the philosophy (the study of thought, dearie) of Art For Art's Sake? – D Bailey, London N1

HUNG, DRAWN AND QUARTER

WITH REFERENCE to your review of the Latin Quarter gig at Birmingham Poly.

I would like to make it known that I (the member of the audience with which the band had a brief argument) am not in any way racist. I was simply replying to a stupid comment by the lead singer who, it seemed to me, was implying that all people

from the East End of London are racist.

Having lived in the East End all my life I feel this was a grossly unfair comment to make, and the sort of generalisation upon which racism itself is based. For this I was told by the band, "It's people like you who cause the problems".

It's people like Latin Quarter who cause the problems, by making silly comments to audiences who believe what they say. Obviously some of the audience did on that evening. Especially those people who wouldn't let me accept the invitation by the girl on vocals/percussion, to go up to the stage and have her tell me about the problems in East London.

The point made in the review that the band had a lot of commitment is rubbish, considering they didn't have the bottle to make the same comment at the GLC farewell festival in London.

I would hope that in future Latin Quarter think about what they say to audiences.

Finally, thanks to the bloke who stood up for me when I was getting pushed around. Cheers mate! – P Doodles, Edgbaston, Birmingham

LEVY IT OUT!

DEAR JACK Barron, while reviewing Barrington Levy's 'Here I Come' album (Jan 11 issue) you used the latin expression "persona non grata" . . . wrongly. Next time try "persona non grata" and you won't offend the Caesar's memory. Sincerely yours – Sergio Vidal Gomes, Copacabana, Rio De Janeiro, Brazil

FIGHTING TALK



TWELFTH NIGHT

NEW SINGLE

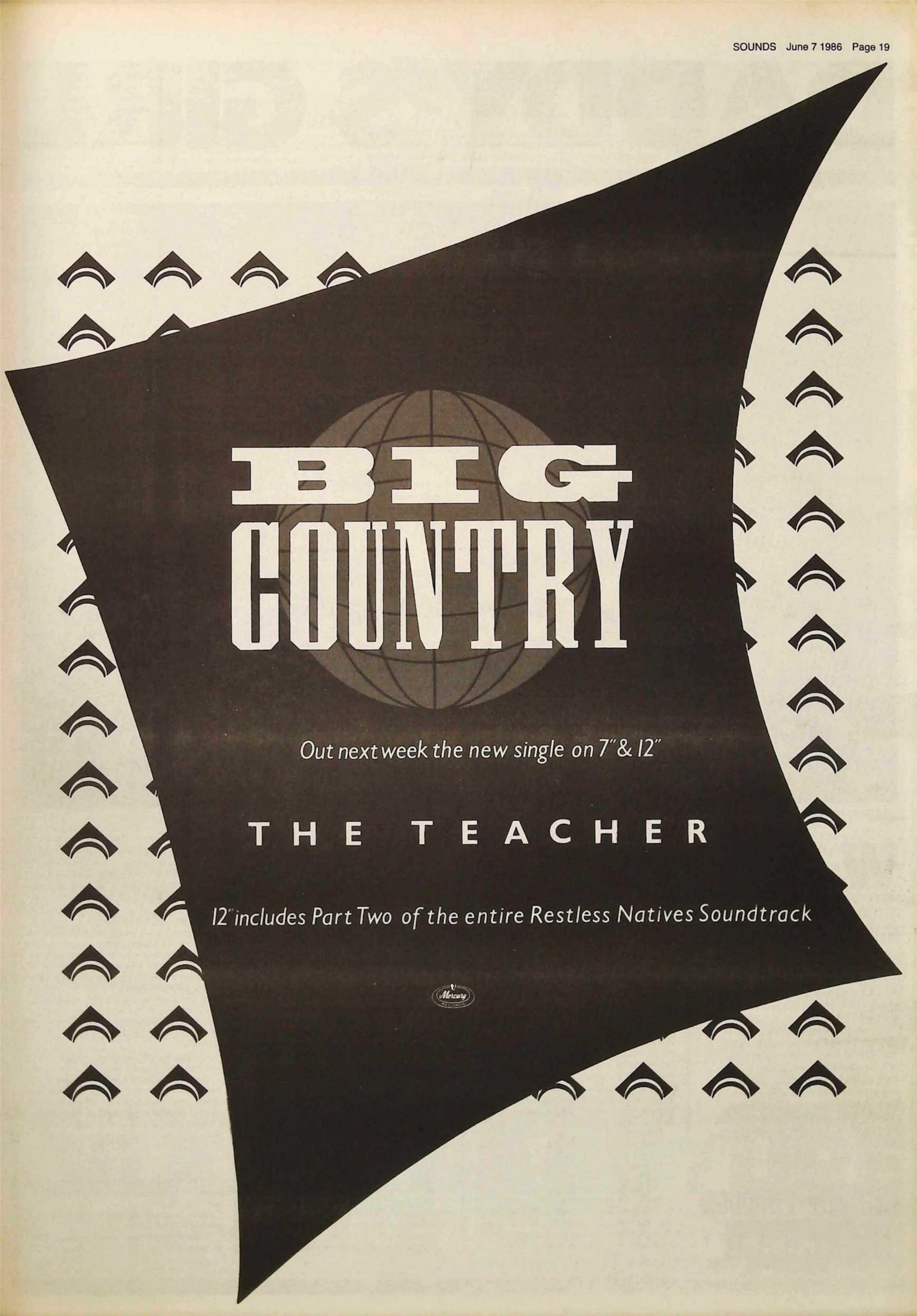
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BIG COUNTRY

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T H E T E A C H E R

12" includes Part Two of the entire Restless Natives Soundtrack



DADDY'S GIRL



LYDIA LUNCH flexes her magic muscle

WHAT ARE Lydia Lunch's words worth?

They fly like hot lead tracers to the hypocritical heart of an issue that concerns us all – psycho-sexual traumas – and upon impact splatter the rancid meat of censorship, repression and guilt right in your face.

Lydia Lunch gets down to the things which the so-called moral majority would rather leave unseen and unsaid, as if they didn't exist.

In her spoken word work Lydia defuses societal and personal taboos through the simple but very rare honesty of relaying the sweaty, grimy, compelling and disgusting sexual experiences of her life in an often harrowing fashion. She illuminates some of the baser instincts gurgling like mud in us all, whether we admit it or not.

Lydia Lunch's words are worth listening to at the very least.

She provokes, arouses and angers – depending on your viewpoint – in a way that most rock music can never hope to, because most rock music is a format of expression that thrives on a cosmetic presentation of sex to sell records instead of seeking to understand its primal pulse.

WHAT ARE Lydia Lunch's words worth?

You might recoil from them or despise them if you're a feminist who chases a notion of equality by trying to eradicate sexual differences and urges and thereby misses the point: which is, that the world is populated by horny people. You can't get away from it – indeed, advertisers and manufacturers of commodities exploit this gulf and make millions, but few try to explain it in other than de-personalised terms.

The power of Lydia's work is that initially her subject is her own obsessions and, as we all know, home-truths hit the hardest of all.

The daughter of a Bible salesman, she was brought up in a black ghetto in Rochester, New York State and educated in guilt at a Catholic school until, like many young people, she shed the cloak of religion and decided to explore her own fears and lusts.

"My background was the chronic American teen dream as in a five cent

paperback, the real cheesy Americana," she says, for once unusually tight-lipped. "You'll know all about it when you get to read the book that I plan to write this summer called *My Father's Daughter*. It's basically autobiographical and discusses psycho-sexual pathos as normal by explaining the phenomenon of the search for daddy."

A voluptuously proportioned bundle of intense energy, Lydia silently stares out of the window of the apartment she shares with Jim 'Foetus' Thirlwell at the streets of Spanish Harlem below, while the mention of "daddy" triggers the memory of when I first really encountered her output.

Though she'd worked in rock with the likes of Teenage Jesus And The Jerks and Eight Eyed Spy – a double retrospective album called 'Hysterie' due soon chronicles this period of her life – my real introduction to her abilities came when 'The Uncensored' tape was released a couple of years ago.

A series of graphically sexual and violent stories, the centrepiece of the tape was a spoken letter named 'Daddy Dearest' in which she told explicitly of the way her father sexually abused her. I found it genuinely alarming and moving but at the same time – let's be candid – weirdly arousing.

Are all your stories true, Lydia?

"Of course," she smiles. "I've had enough experiences. I deal in fact so why should I want to tell somebody else's stories?"

Why, indeed?

At present she is performing her

monologue *In Defence Of Filth* in various countries, a boxed set of new works titled *Readings From The Intimate Diary Of The Sexually Insane* is due in the autumn, and a new film directed by Richard Kern is in the pipeline.

The latter is called *Fingered*.

"It's much more explicit than the previous film," she says as she pours me a generous vodka. "It'll be very under the counter in England, though here in New York it will be considered as just another in my series of male exploitation movies."

"It concerns the exploits of a telephone sex operator who meets one of her clients, much to her dismay. It's based on the typical dick/vagina attitude so prevalent in America."

Would you fancy working as a telephone sex operator?

"No – why should I, when I can make a movie about it in seven days instead of doing it for months, day in and day out? I have no interest in talking dirty on the telephone for any amount of money at this time. Perhaps I've experimented with the form and didn't need the cash. But I don't want to go into detail about my exploits in sexual experimentation, you can hear them on the tapes and see them in the films. I mean, Jack, you're a real prying bastard, aren't you?"

Lydia, big eyes and motor-mouth, looks at me and laughs.

"I like that in a man," she continues. "As for telephone sex, no way. I'm more

JOURNEY THROUGH AMERICA

Defender of the Filth. Talking dirty or sex therapy? JACK BARRON gets his beret unscrewed by New York's first lady of sleaze, LYDIA LUNCH. EYE AND EYE gets the cold shoulder

interested in this new therapy that a friend of mine practices. It's where you go through the men's fantasies with them but it doesn't necessarily culminate in a your-dick-in-my-hole type of thing. It's more like working through problems, which is good, because I consider sex to be therapeutic."

OK. So how would you see yourself as different from any woman acting in some hardcore porn movie in Times Square?

"Well, first of all any of my endeavours which tend to be sexual are for the purpose that I'm trying to explain a certain emotion or psychology that's behind the behaviour. I'm not Doctor Lunch by any means but I am trying to deal with the total idea of sexuality."

"Most porn I find highly unsatisfying because I don't like the people involved and I don't like the way they try to make it funny. My sex is always deadly serious, but that's how I like it, want it or see it."

"Another thing that bothers me with my films, especially the next one, is that a lot of people who've had these filthy thoughts about me for the last ten years will be smugly hypocritical and think they've been proved right."

"They'll think that, because I'm female and expose myself to some degree I must be a filthy, do-bad. So OK, now they can beat it. Because what I'm going to show is what you thought for ten years is true: I suck and f*** like other people only I do it better and with better people so isn't that great and don't you wish you were in my panties?"

"Then eventually people might get over the fact that yes, I am female and have a vagina which I use when I want to, how I want to, and with whom I want to, and they might notice that I have put out books, films and records . . . and that I'm documenting my life and times for posterity and old age."

THERE IS a quite serious issue here. A Japanese director like Oshima can make a hardcore sex and violence film and it will be hailed as 'art' by critics. Lydia hesitates to call her own work 'art', preferring to see it as a form of expression, and she gets panned as being a slag or whore. Admittedly *The Right Side Of My Brain* was hardly a cinematic masterpiece but it was a start in that area, and the execution of her ideas should become more focused.

Obviously, working in the field she does Lydia has had numerous run-ins with anti-porn crusaders varying across the spectrum from outraged males through hardline feminists to straight moralists.

"Both I and Scraping Foetus Off The Wheel just opened a three month festival in Seattle called *The Feminists And Misogynists Together At Last*. The organisers didn't know what we were and we didn't state either."

"I told them it's a woman's right to exploit herself if she wants to. And also I mentioned the fact that most women in porn are smiling, looking pretty and being beautifully photographed as they collect their bucks, while asshole men run around looking like dog-dicked idiots. So who looks stupid and is being exploited in porn other than men?"

"In my opinion, the boot has always been on the other foot. Some people fail to realise this and insist that pornography leads to rape and murder, but reading pornography or watching it no more incites one to become a rapist or mass murderer than reading *The Bible* makes you want to go out and crucify a few Jews. It simply makes no sense to me."

In your spoken word pieces there is a tension between despising what you're

describing and really enjoying it, an ambivalence?

"Well, that's a very male thing anyway. So many men that I know prefer to f*** women that they despise so that they don't have to bother with the intimacy of really loving someone. But, particular to my stories, sure the things I'm describing are very intense and emotionally devastating and disgusting and that's why they are also invigorating and stimulating."

HEAR Jim Thirlwell discreetly busying himself in another room in the apartment, for which I'm grateful — asking some of these questions might otherwise become a trifle embarrassing.

Tell me Lydia, do you use sexuality as a weapon to manipulate people?

"The majestic, conniving manipulator of sex? Hah-hah-hah," she laughs at the thought. "Do I use it to manipulate the public? No! I think that most of my work has been not exactly anti-sex but more negative sex."

"If I wanted to manipulate the public, I'd be a female rock star shaking my bosoms at people, which I do occasionally anyway in the right person's face, hah-hah . . . So I don't use sex as a weapon or as an attention getter, I use it as a fact of my life."

'Daddy Dearest' begs a question, which is . . .

"Do you really have a brown spot on your butt that they call a beauty mark?" interrupts Lydia with a laugh.

No, not at all. That story implies you had a strange relationship with your father. . .

"Sure, who hasn't? In fact, I interviewed him for my book. To me, if we're dealing with the subject of abused children then I'd say this: everyone is dealt so many disadvantages, whether it's an asshole father who beats you up, f***s you and tries to kill you, or it's thinking that you're deformed, ugly and stupid. And then you get all the other shit piled in your face, but I mean so what?"

"I love my life and everything that has ever happened to me because it enriches my experience and I use that to gain knowledge. Everything that has happened to me I try to examine for cause and effect, knowing that as personal as it is, it's also universal. There comes a time when you have to turn your disadvantages into your strong points and get over them before they bury you. I decided to be as generous as possible and work my problems out in public, and that's my work . . ."

"You know, people quite often ask me why I have to be so personal and to be quite honest I don't know. I don't know why I have to slit my guts and hope somebody will stick their filthy, stupid head inside and take one small breath and grasp what the f*** it's like to exist in someone else's shoes."

"I'm certainly not trying to shock anyone, all this work and my life hasn't been shocking to me, you know. And since I haven't been institutionalised or killed anyone, I guess I'm doing real good."

And so I left Lydia sitting in her apartment in Spanish Harlem in New York, a city festooned with porn cinemas and pleasure parlours where the most watched cable TV station specialises in nudity and bells ring constantly for telephone sex.

What are Lydia Lunch's words worth?

At the very least they are not hypocritical. Rather, they are an acute reflection of a sick society and they're spoken with an honest belief.

"I'm certainly not trying to shock anyone, all this work and my life hasn't been shocking to me. Since I haven't been institutionalised or killed anyone, I guess I'm doing real good."

LOVE AND ROCKETS

EIGHT PIECES OF INFORMATION

1 THE NEW SINGLE IS **KUNDALINI EXPRESS**

2 IT'S ONLY AVAILABLE AS **A 12" SINGLE**

3 YOU'RE UNLIKELY TO HEAR IT ON THE RADIO

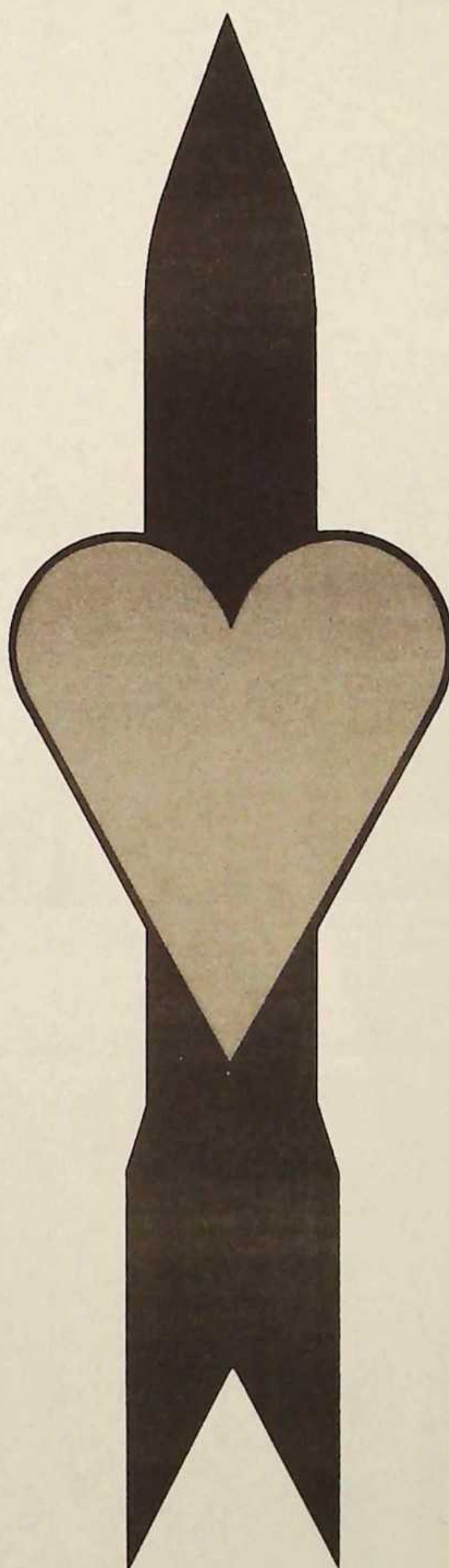
4 THE GROUP'S RECORDS SELL 50 TIMES BETTER ABROAD (WHERE YOU CAN HEAR THEM ON THE RADIO!)

5 **LUCIFER SAM AND HOLIDAY ON THE MOON** ARE ON THE 'B' SIDE BUT NOT ON THE NEXT ALBUM

6 **LOVE AND ROCKETS** IS **DANIEL ASH** ON GUITAR **DAVID J.** ON BASS AND **KEVIN HASKINS** ON DRUMS AND SEAGULLS

7 RECORD PRODUCTION IS BY **JOHN A. RIVERS** AND **LOVE AND ROCKETS**

8 **LOVE AND ROCKETS** REGRET THAT SO MANY PEOPLE COULDN'T GET IN TO THEIR DEBUT LONDON SHOW — THEY'LL BE BACK SOON



KUNDALINI EXPRESS

ROUGH RIDE



THE JEANS THAT

RS FROM LEE



Authentic styling. Heavyweight 15 $\frac{3}{4}$ oz. denim. Original leather patch. Stonewashed finish. Copper rivets. Brass buttons. Heavy duty zipper. That's how we build the jeans that built America.



BUILT AMERICA

P RIVATE PEOPLE
always end up putting
themselves on show.
There's no choice.

The wheels of ordinary life make sure that you're spied on all the time, so if you want to be private you have to put another person up front to hide the real creature behind.

Kate Bush, who is always protesting her privacy, puts on a show of herself with every record and video. In her few concert appearances, she has put together shows of operatic brouhaha.

If it all plays like an extravaganza of hungry body language, it also runs to a timetable of ruthless precision. Like her underwear, her guard doesn't drop for a moment. The show is everything: show us, we implore, and like a sullen stripper she shows us everything and reveals nothing.

It's a tease which has lasted remarkably well.

K ATE BUSH slipped into pop at a point when 'rock women' had little alternative to tackling the male stronghold of rock on its own terms.

The Slits and The Runaways, typical girls to a woman, took their supposedly subversive course under the flag of punk. It was scarcely a new wave for women. The one other route, unless you were a black soul mama, was the soupy songwriter practice that only Joni Mitchell and Laura Nyro had managed to personalise with any particular strength.

With an artless guile – and a head apparently overstuffed with art – the 17-year-old Bush wrote and performed

KATE BUSH remains a mystical if not mythical creature, even after the latest surge in her ten year career. RICHARD COOK peers through the looking glass into the dream sequence of her public persona, and tries to find the kick inside this private dancer



**THE
STA**

"The cosiness of Bush denies her any erotic standing in pop. She's a family girl. If people fantasise about her, it must be as an elfin sprite, an immortal love, not a flesh and blood thing with a smell of female..."

an LP called 'The Kick Inside' that took a third possibility in hand. She invented a female slant on another hitherto male preserve: art-rock.

The strain of art-rock has been music's real mainstream ever since players realised that crusty British blues was only good for a couple of records. Art-rock isn't only Genesis and Yes, it's Cocteau Twins, Japan, Simple Minds.

Once new wave bands learned the fourth chord, they aspired to art-rock. The snobbery of pop musicians – that they are somehow better than the musical jingles that most of them start out playing – makes them want to graduate, to enter the sovereign realm of a higher creativity. They take to art. They play art-rock.

KATE BUSH, a teenager from a wealthy middle-class family, had art-rock waiting for her like a gift from the tooth fairy. The dinosaurs of her listening youth weren't monsters for her. Pink Floyd, the most miserable group that ever existed and the skeleton in many a pioneer's closet, provided her first archangel in the form of David Gilmour, who produced that first studio work. She would later admit her fascination with 'The Wall'. It's not hard to perceive the echoes of Floyd's weary symphonies in the Bush catalogue. 'The Kick Inside' is a typically cluttered but often startling debut LP for such a tender youth. Who on earth was this girl?

On the sleeve she looks Amazonian, a diminutive figure cleverly disguised. On the record, songs with titles like 'L'Amour Looks Something Like You' and 'Them Heavy People' were delivered in a voice that could sound like a bewitched boy soprano or a cartoon crow.

The production staggered under a weight of tinketry; the tunes sounded like the fussy little melodies one associates with musical sewing boxes. Alongside are lyrics of the order of "Beelzebub is aching in my belly-o/My feet are heavy and I'm rooted in my wellios".

The record is a folly, but many found it a fabulous one. It stood a decent chance of complete disappearance, and could have wound up as a cult failure. But what EMI had was too good to fail. A child star wreathed in exceptionally appealing good looks, possessor of a peculiarly unique voice and brains enough to organise all her own music.

Even better – that music had the brevity to be pop (this was 1978, the start of pop's rehabilitation as a force over rock) and the ponderously ornate qualities of the older art-rock. Every Bush song was as modelled as a miniature candelabra. And there was a final clinching factor: she sounded like she knew about rolling in the hay ('Feel It' – "Here comes one and one is one... feel your warm hand walking around").

The company sat back and waited for the deluge.

'Wuthering Heights' looked like a novelty hit when it preceded the LP, but it proved to be the print for all her subsequent meanderings. The song simply transposes a received idea: a précis of the book of the title, a torn-out page set to rock music. There is no ambiguity, nothing that's metaphorical – the play's the thing. She sings the tune in a manner that might as well bellow, "Look at this, I'm acting". Words abound that you expect to encounter in the mouths of upper-crust nannies – "wiley, windy moors" and "let me in-a-your window".

With this veneer of literacy and poetic weight, a flimsy set of songs became the refuge of everyone who wanted their art-rock to be pretty and sweet. For Bush, a "simple soul" working meekly at her piano and her dance classes, the ferocious gaze of the pop public and media grew by the moment. It's never really sunk in since that there's so little for us to turn off.

SOME HAVE tried ludicrously hard to create a legend and an inner meaning for Bush and her muse. The most notorious and funniest instance was Fred Vermorel's desperate *The Secret History Of Kate Bush And The Strange Art Of Pop*, an elevated pop biography that trustingly blew the woman's extraordinarily ordinary life into pure mystique. Like the boyhood of Boy George, it's a tragic disappointment that things prove so routine. The case presented by Vermorel and a few others for Bush's transcendence of art-rock is shattered by any proper listen to her first three LPs.

'Lionheart' and 'Never For Ever' took Bush into the '80s with a ripening sense of great art in the making. 'Lionheart' leaves us choking on a kind of exotic good taste. 'Coffee Homeground', 'In Search Of Peter Pan' and 'Hammer Horror' offer a bewildered mix of Walter De La Mare and Herbert Van Thal (somehow one can't resist citing authors when considering Bush, although she claims to read little – her writerly lyrics read like the product of a distiller's craft). But it is all a witness to nothing special.

The short, starlit pieces of 'Lionheart' grow gloomy in the tunnels of 'Never For Ever', which has a sort of demented *Butterfly Ball* sleeve and another sequence of rarefied but now rather morose subjects. It's as though, every time she sees another film or hears another piece of music, Bush has to jot down a song about it. So there is 'Delius' about the composer and his companion Eric Fenby, and 'Babooshka', an anecdote of suburban love rekindled – Iris Murdoch in a Laura Ashley dress.

One can toil through Bush's work making flip comparisons all the time, but it's a search that turns over no personal

vision on all these bits and pieces. 'Army Dreamers' has some beautifully written lines in its way – "Tears o'er a tin box... like a chicken with a fox, he cannot win the war with ego, give the kid the pick of pips" – and they all fall into a scene-shifter's lament with the chintzy music and Bush's own daft accent ("O'i've a bunch of poiple flowers"). To keep the show safely before us, in march the funny voices and the periwigged arrangements.

Her few, exhaustively prepared live appearances play the same carefully-chosen cards. Imagery, for Bush, is something to be blasted in an observer's face. Every tuck and fold of her songs gets the literalist treatment: if there's a line about jackals, somebody cues up a jackal.

Her videos accomplish the same feat. It's impressive. Even someone like John Cale, whose sensibilities appear Jacobean by comparison, opines that Bush's videos are the only creative work in the field. But they look like visual contraptions, a looking-glass of contrived charms.

This grain-by-grain pursuit, a quintessence of art-rock, reached overload with 'The Dreaming'. It's a thunderously awful LP. After the opening 'Sat In Your Lap', an energetic howl about the getting of wisdom, the record collapses into a sluggish, elephantine blow-out of words and music in search of meaning and structure. Even Bush's faithful were foxed by it.

THE THREE-YEAR gap between 'The Dreaming' and 'Hounds Of Love' would have been enough to kill off most pop stars; but art-rockers work to a different timespan, and in Bush's case people seem prepared to wait for a long time.

Her undiminished appeal was proved by the almost hysterical rush to acclaim (and buy) the record. In the interim of her absence, pop's media profile has gone though the roof and is rapidly nearing heaven itself, while pop women have had one of their most forceful periods with the rise of Annie Lennox, Sade, Alison Moyet and Madonna – none of them art-rockers (though Lennox comes close).

How does Bush align with this movement? Feminism doesn't seem to interest her. Like many successful but traditional women, she thinks the mere fact of her success is example enough. There's no specific femininity in her work, nothing beyond the native 'knowledge of woman' – "we're tough because we're woman", she says, and leaves it at that.

But hasn't sex appeal been a mainspring in her success? Well...

Pop has never been short of child-woman stars. Helen Shapiro, Lulu, Rachel Sweet, scores of them. Adolescent girls sell better than their male counterparts. Bush looked a sucker

for the treatment. One of her first recordings, 'The Man With The Child In His Eyes', was an impudent inversion of the matter: she was barely older than a child herself when she wrote it. Ever since, there's been a gentle conspiracy to keep her from growing much older.

She seems to look just the same as she did ten years ago, the saucer eyes and wild hair and peach complexion of a Rossetti portrait. Even the press seem to coddle her. Interviewers never refer to her as 'Bush': she's always 'Kate', the sort of familiarity that one bestows on a favourite child. There've been a few half-hearted references to 'raunchy Kate' in the nationals, but even they've been mild, preferring to zero in on her apparent loneliness. Bush's recently revealed liaison with Del Palmer has earned only a ripple of interest.

The cosiness of Bush denies her any erotic standing in pop. She's a family girl, surrounded by the domestic glow of brothers and parents. If people fantasise about her, it must be as an elfin sprite, an immortal of love, not a flesh and blood thing with a smell of female. She's just too nice for that. She seems genuinely oblivious about any suggestive undertow in her album sleeves. Early publicity shots that gave her chest some prominence cause her embarrassment now, but her expression in the pictures is glassy, absolved of knowledge.

THIS ISN'T the moon-eyed innocent at play. You don't run ten years in pop and maintain an unblemished conscience. Instead, Kate Bush has merely lost herself in the luxury of making what she wants when she wants.

'Hounds Of Love' is an about-face from 'The Dreaming'. It's sparser and clearer than any of her other records. But it's the same genteel wonder at the world, the customary sliding through the images of art. A surface is skated. The first side is the strongest music she's made, rising to a disarming intensity with 'The Big Sky' – there, at last, Bush

hurls herself out into the world.

The second side, subtitled 'The Ninth Wave', is a dream sequence that's as substantial as cotton wool. It's about floating and not quite drowning in water, through a long and speechless night. Horror is one of Bush's favourite playthings, but her treatment is after the fashion of designer terror. It's not blood, or even ketchup; it's plasma. Her horrors are Grimm: they are *Company Of Wolves*, not *The Evil Dead*.

It's an impressive sleight of hand. Bush, while still in possession of the waif-like merriment that is unique to her, now looks like a good idea of cool, intelligent sophistication too. Her rock seems steeped in clever thoughts, finely-rehearsed steps, beautiful and passionate gestures. But it all passes like one of her dreams.

Bush can't create anything more than a mood, a nostalgia for the resonance of art. She's like someone who flicks through the pages of a book, impatient for the pictures to come up. It has always been the way of art-rock. A handful, including David Sylvian, Scott Walker and just sometimes Howard Devoto, have pressed art-rock to serious ends; their approach was elliptical, relishing the gaps, embracing the indefinite. Bush, like Peter Gabriel and Jim Kerr, is a mere translator.

A simple soul. A show-woman. She is really no more important or profound than Sheena Easton, and you can't imagine Bush making a record that's as much fun as 'Sugar Walls' (or 'Like A Virgin'). When asked if she might be a bit strange, she says yes, she might be. I think not.

After all, we all know 'Kate', don't we? She's not strange, or barmy, or anything that's very far out of line. She just passes on her dreams; she sets art to rock.

And, somehow, we find it all fascinating. Then we knock; but she does not let us in-a-her window.



GIRL WITH THE EYES IN HER EYES

A L B U M S

RATINGS ***** BUY *****BLAG ***HEAR **FLOG •DUMP



THE WOLFGANG PRESS: we've heard of facial exercises but this is ridiculous!

PRESS DARLINGS

THE WOLFGANG PRESS 'Standing Up Straight' (4AD CAD606)****

THE STARTLED lady at the record company whispered something about "a cold chisel into the swelling belly of pop". And of the closing 'I Am The Crime', she said "talk about shivers, it makes me cry". So I was looking for a choking gargle, naked and sexed. Instead I suffered a love-hate tussle with a force that would make lab rats sob.

Love finally won out, at least for now, at least it's no indie gut and slop this. 'Standing Up Straight', only the second 'proper' Wolfgang outing, is virile alright, a sometimes silvery tangle of modernist ghostbeat, as gloriously unobtrusive as that aforementioned slight shiver and as insistent on the memory. Gone are the rather supine meanderings and bloodless PILisms of the previous 'Burden Of Mules', here replaced with either hustling broken rhythms or whiplashings

THOMAS MAPFUMO & THE BLACKS UNLIMITED 'Chimurenga For Justice' (Rough Trade ROUGH 91)****

HERE COMES that beat again. Snaking its way out of Africa and zapping down on my Rotherhithe turntable, like in one of those real fire adverts, bringing all the colours and hues in my rather dull room to vibrant, bouncing life. Fuel to the fires of life, this record is chock-full of tunes, bursting to ignite upon the needle's touch.

The Blacks Unlimited are a company eleven strong who operate with the controlled

restraint peculiar to those who know and feel the music that they play deep in their bones, the sounds springing out of their lives and experiences. The drums and guitars run the rhythms, ranging from complex African patterns to reggae (helped by two of Misty In Roots) to rumba, whilst the horns punctuate, accentuate, rotate and damn well fly over the top, bringing the melodies to the sweetest of conclusions.

This is the tapestry of sound into which Uncle Tom weaves his voice, singing in his native Shona for the most part of the record, so that it becomes another thread to the overall sound, only his

of austere doodlings.

Opening either side are their most feverish moments yet, the panic-paced 'Dig A Hole' (makes David Byrne's booby-trapped twists look like 30-foot neon signs) and the slack flesh tinkering of 'Ghost'. These Wolfgangs are not going to dent the top edge of any chart with webs of cunning and snakes in the grass like this. But they somehow make their slovenly, stumbling sketches ache like a rake on gravel. In the space of nine fretted fragments, there's enough corrugated, cut glass efficiency to defy florid conventions and matter 'til the last soft drop.

The much shivered over 'Crime' breaks the entire rapture off into an ungentle sigh and, even if the tears were unwilling, there's sufficient rich tapestry here to take up the baton of careless dares and melodious thunder.

Last one to rattle her candy paper is a cissy. Not bleak. JONH WILDE

inflections being able to articulate the translation of his lyrics. The fires of revolution burn gently in Rotherhithe and I'm not about to pour water on them.

RICKY KILDARE

BATMOBILE 'Batmobile' (Kix 4 U 2222)****1/2

BEANS HAVE always been just that to me, beans. I've read of people who have had the great good fortune to discover exoticia such as slugs merrily splashing about in the tomato juice alongside their flatulent buddies, but not me - I've seen one can of beans and I've seen 'em all. The brand name on this

particular can is rockabilly, set out in big bold letters and as predictable as any can of Heinz to have met its fate at the hands, or rather cogs, of my can-opener. While a few smart combos have prudently set off down that long tunnel in search of an enlightened rocking future, Batmobile appear to be sprinting feverishly on the spot, or, alternatively, lagging in the distant slipstream of, say, Frenzy.

Is it not peculiar that the opening shot of this mini-album should be a number entitled 'Frenzy'. I rest my case, m'lud, except perhaps for requesting a bit of plea-bargaining on behalf of counsel's Dutch defendants on the mitigating grounds that there are a few decent tunes here: 'Frenzy', 'Love Disease', 'Bat Attack' and 'Transylvanian Express' (I know, sad, isn't it?). Six months all round, suspended for two years.

ANDY HURT

THE SUICIDE TWINS 'Silver Missiles And Nightingales' (Lick Records LICLP9)****1/2

TWO MEN who have built both a lifestyle and a career around nothing more interesting than that predominantly continental obsession with the Rolling Stones, these Suicide Twins

are, of course, none other than Andy McCoy and Nasty Suicide (or 'Superstar' as he would have it here). And these Suicide Twins have irons aplenty in a number of fires.

Obviously they feature on the latest collection of the freshly exhumed remains of Hanoi Rocks, currently causing a stink in your local record mart as 'Dead By Christmas', and, of course, they are also touring with their new band The Cherry Bombz in promotion of a new single. So what on earth is this? Well, this is their moment of indulgent introspection, their opportunity to toy with ways and means above, below, beyond and behind the simplified mock-Stones rockism of their mainstream careerism. Their chance to play at being Serious Musicians. It's rubbish.

All 'Silver Missiles And Nightingales' proves is that McCoy and Suicide have also listened to a little blues, a little folk, a little Bowie and a lot of their own sycophantic press. Even the adoption of a name like The Suicide Twins concedes this pair's dependence upon the remote godhead of Jagger and Richard, for even when they do at least aim for something a little different, McCoy and Suicide do not shine. They don't even glimmer.

ROGER HOLLAND

WILD WILLY BARRETT & STEPHEN TWO-NAMES 'Organic Bondage' (Galvanized Records DIP1)****

THIS VERY fine collection of songs comes wrapped in wood. I for one shall be keeping it. It reminds me of school, chipmunks, wizards and lizards, possibly because it is all these things and eleven or so more.

From the poignant 'Please Don't Throw Me To The Christians' to the rasping 'Milton Keynes', Barrett's astute lyricism and Two-Names' bashing of bits of wood show an immaturity way beneath their years. Splendidly off-putting and destined for an immaculately definitive obscurity. Fifty years from now, rock archivists will cite Wild Willy as a misunderstood visionary who sold himself short. It sounds like Roy Wood playing Hawkwind, unless you knock on the cover, in which case it sounds like this: knock knock.

CHRIS ROBERTS

CAMPER VAN BEETHOVEN 'II & III' (Pitch A Tent 01 US Import)*****

ANOTHER PIE in the face of overwhelming odds. Camper Van Beethoven serve up what is virtually a flawless double album's worth of material on a single disc (hence the title). These 20 tracks represent the maturation of an awesomely talented aggregation of ex-punks and other misfits. Their eclectic tendencies have mutated into something much less cut-and-paste and evolved, as has their songwriting, into something glorious to behold.

One side is country-based, featuring the classically Nashville 'Sad Lover's Waltz', the rockin' 'Aren't Y'All Cowboys From Hollywood', and a completely straight rendition of Sonic Youth's 'I Love Her All The Time', as well as a whole passle o' cool instrumentals.

The other side is a astoundingly seamless blending of r'n'r, psychedelia, country and acid-damaged humour. The wacky 'We're A Bad Trip' has a middle section ripped off from early Pink Floyd, while 'Circles' is an indescribably delicious

collision of icy Fender guitar and sitar that includes the line "Oh no, here it comes again, that funny feeling" (a live Camper staple) backwards. 'From Another Stone' is a vaguely poignant tale, and the whole thing is rounded off with a buncha catchy instrumentals like 'ZZ Top Goes To Egypt'.

Camper Van Beethoven are so happening it ain't true! Check out 'Take The Skinheads Bowling' on their Rough Trade compilation if you're not yet a believer.

P C HERTZ

THE FORCE MD'S 'Tender Love' (Island ILPS 9837)**

THIS IS a real disappointment. Dressed up as the present tense of street dance music, and with the Tommy Boy seal of approval stamped on the label, I was expecting a real killer. But this 'Tender Love' business treads a very cautious path in the shadow of those mighty harmonisers, The Jacksons.

Split 50-50 between mid-tempo dance tunes and bum-clutching slow dance ballads, with a few half-hearted rap attempts thrown in for good measure, it plays it safe all down the line. The title track, currently assaulting the Top 40, is the best of the bunch - with a floating beat that almost disappears at points, slow and languid - but the rest don't come halfway close to the original feel of this track. It's the music you'd expect to come drifting out of a Golf GTI soft-top, punctuated by Tony Blackburn getting his puerile kicks from talking dirty.

RICKY KILDARE

TUXEDOMOON 'Ship Of Fools' (Crambo CBOY 6060)****1/4

A CONCERT at home, for your dreaming and dancing pleasure. The walls are pink and the fireplace is stuffed with... white tissue? These pictures are clues, these sounds are sentient and

HEAR

VARIOUS ARTISTS 'Hear 'N' Aid - The Album' (Vertigo VERH 35)***

SOMETHING THAT too many people fail to see in the countenance of heavy metal/rock is that smeared liberally across the pock-marked surface of homophobia, sexism and alleged fascism there is an overwhelming air of concerned hippy liberalism. So what could be more natural than an album for Africa?

Sadly, however, though the spirit is willing the flesh is all too weak. For despite the unmistakable and relentless power of Motorhead ('On The Road', due to appear on the flip of the soon-come new single) caught live at their tenth anniversary celebrations at the Hammersmith Odeon, the souvenir interest of Hendrix's 'Can You See Me?' and the complete epic banner waving of Dio's 'Hungry For Heaven', the still predominant feel of this collection is tilted towards the all but insufferable and largely pedestrian bully boy boasts of the likes of Accept, Kiss, Y&T and The Scorpions.

And while I would have no qualms about having my life saved by a heavy metal band some rich bastard of a western journalist finds distasteful, I cannot in all honesty recommend this record as a particularly unmissable musical treat.

ROGER HOLLAND

SABLE MANNERS

BIG BLACK 'Atomizer' (Homestead HMSO43)*****

AFTER THREE highly acclaimed EPs and a couple of singles thrown in for good measure, Chicago's Big Black have finally been given enough vinyl on which to do some real damage.

Big Black are three men and a drum machine doing the dirt, with some whining voices and some of the most overplayed guitar variations this side of the post-war funk regeneration. It's loud, it shakes things off shelves and it cuts through the air like a machete madman in McDonalds.

Big Black are power packed full of fun. They lose the drum machine in a wall of noise

only to ride out on its tinny riff when you think they've gone too far. But there's no holding them; Big Black play it up big, their unique quality being their total dog-headed attack which makes comparisons to other outfits absolutely impossible. They move and keep on moving at speed.

'Atomizer' is everything that Metal Urbain begged to be, all the things that punk should have become, and the most compulsive ear-gasm in a three way tie with Swans and Sonic Youth. Big Black make Einstürzende Neubauten sound melodic while still retaining a commercially viable rock 'n' roll sound. May they spawn many children.

DAVE HENDERSON

QUEEN 'A Kind Of Magic' (EMI Records EU 3509)*1/2**
TO DISMISS this out of hand would be as thoughtless as giving a cigarette to a man dying of cancer. There must be something to account for what Queen do, what they are trying to say and whether they achieve it which goes beyond the usual moan that Freddie Mercury is a prat of the first order.

The persistence of Queen or Genesis, or relative newcomers like Marillion and even U2 who are their descendents — bands of overblown gestures — is ample proof that the punk aesthetic has never been so irrelevant to the mass of record consumers as it is now.

Neither can one simply say Queen are an example of longevity as a self-fulfilling prophecy. Between 'Bohemian Rhapsody' and their eventual chart-hanging single 'Crazy Little Thing Called Love', the Pistols could have had three lifetimes. Freddie and his toilet brush moustache may not have weathered the turmoils of 1976 to 1979 well but, as if to prove you can't keep an old ham down, the band are now one of the sleekest money-making machines in the business.

Is that relevant? Well, it's a damn sight more interesting than most of the music on this album which through the space of nine 'epic(ene)' tracks, from the self-explanatory 'One Vision' to the braggart bark of (ahem) 'Princes Of The Universe', takes you nowhere Queen haven't already been before.

All the typical Queen trademarks are present: Brian May's blow-dried guitar curls, which sound like they've been kept in a Harmony hairspray can for a decade, Freddie's operatic hysteria (if he ever gets a part in *The Beggars Opera* he should ask for a decent voice), and kreaking keyboards are mixed into a squeaky clean sheen just purrrfect for radio-gaa-gaa.

The ham-able, hummable 'A Kind Of Magic' aside, which like all the best Queen singles has the habit of creeping up on you when you least expect it, like a glam-rag flasher, I don't happen to like this album for roughly the same reasons I detest Spielberg genre blockbuster movies: bogus dynamics hiding a heart of tin. It's probably no coincidence either that some songs here are to feature in the movies *Iron Eagle* and *Highlander*.

In a world falling apart at the seams, Queen don't so much ignore the conflicting complexities of this planet as reduce them to common solutions as if their rock will smash our problems. "No wrong no right/I'm gonna tell you there's no black and no white... All we need is one vision," sings Freddie in his patent shriek. By now you should know what he sounds like... a genuine pra...
 Fancy a fag your majesties?

JACK BARRON

SLACK MAGIC



QUEEN: well, Paul Daniels is very popular too...

of all, Bon Scott is re-animated to squeak 'Ride On'. Anything is possible in a Stephen King film.

Incidentally, *Who Made Who* is brought to your screens by Dino de Laurentis, one of the few Hollywood moguls to be named after The Flintstones' household pet.

ANDY HURT

LOU RAWLS 'Love All Your Blues Away' (Epic EPC 26809)*1/2**

LOU BABY, what's goin' on? Side one is a high-energy attempt to reach beyond the moms and dads audience, a sphere in which Lou's voice surely does not belong. If you've heard any of the latest soul duets (Atlantic Starr, Labelle & McDonald, Cherrille & O'Neal), then 'Learn To Love' won't prick your ears up.

'Willow Weep For Me'... I don't know where this song came from — or the whole of side two, for that matter — with its languid bass lines, romantic piano and sighing violins, but after such a drastic transition from side one my head is still spinning. Rawls' voice has downshifted to sedative, candle-lit Johnny Mathis serenades.

This album is miraculously transformed from a fish out of water to a Hallmark anniversary card with a couple walking along the beach into the sunset.

Give me the slush any day!
 MONICA CADY

ANDY NICHOLLS 'The Year After' (Cordelia ERICAT 14)****

WHEN YEAH Yeah Noh split up, I was sad; their witty prose and acidic charm was only just beginning to metamorphose into something quite potent with the release of their 'Heavenly Laws' album.

Within those boundaries, the group's keyboard player Andy Nicholls was allowed to let his influences and jazzier inflections run wild. Nicholls was — and is — a professional and collected together on these eleven instrumental cuts is everything from bluesy systems-style things to sleazy, sax-infested late nighters. The man is versatile and manages to mingle Eno with Monk through a series of intelligent crossovers. (Why, he even plays sax too!)

Point your interest towards 29 Headley Road, Leicester, LE3 2PJ. Now, relax...
 DAVE HENDERSON

sensuous. That word appears too frequently. Tuxedomoon don't, couldn't.

In true schizo anti-fashion, this new mini LP has under its wings a wasp of frenetic energy (side one) and a wisp of frail elegy (side two). 'Atlantis', 'Reeding Righting Rhythmic' and 'Break The Rules' entice and menace with perfectly proportioned

ACHE



WHAT NEXT? Lemmy Aid?

protrusions and phlegmatic percussive percussion. The effect of the crystalline backing vocals is pure and surprising. I wouldn't call this dance music. I might call it elevator music if elevators were elevating.

Over the hedge a genuinely relaxing extended instrumental sojourn, mainly piano and pathos. This is truly, um, a class act. Then 'The Train', recorded live in downtown Brussels. A not-reassuring note on which to end. Steven Brown's voice overreaching the melancholic meanderings of Luc Van Lieshout's flugelhorn. Yes, flugelhorn. It's not, though, a weird record. It nestles nefariously on its higher plane.

Once contact is made, you won't desert 'Ship Of Fools'. A paradise island, not sinking but thinking and slinking.

CHRIS ROBERTS

TIM STORY 'Three Feet From The Moon' (Uniton UO27)**1/4**

AND SO yet again the people with large cheque books are predicting a massive big sell in the new age music market. Compact discs are continually mentioned, new radio channels too, but will people actually buy the records? I doubt it somehow.

Tim Story, however, is a little too smart to fall into that new age music category, opting to sit neatly between John Carpenter playing synthsoundtracks and Eno when on form. Story does not astral project, he doesn't slip into the hippie-mind-numb-slow-lane, he's just... a real nice guy from Ohio.

'Three Feet From The Moon' is a collection of grand piano pieces interspersed with guitar, synth and vibraphone. A brittle set of feelings laid open for inspection. Like a midnight swim in ice cold water, this album is stark and tingling.

Now, maybe if someone put this kind of stuff on the radio, romance might get a second honeymoon. People would probably buy it, too.

DAVE HENDERSON

EMERSON, LAKE AND POWELL 'Emerson, Lake And Powell' (Polydor POLDLP5191)*

"TELL ME," says a dead cat in a gutter. "Why are you doing this?" This flummoxes him. Crime And The City Solution have finished testifying for the 14th time and somehow this other tape is on. A peculiar, almost comfortable helplessness seems to be the only response. We are listening to men (we'll let that one pass) who are even older than me, even fatter than a row of Robert Smiths, even more pompous than Sting, and conceivably as creative as a Countdown set designer.

It washes over, which may be a blessing. It is at least 4,000 years out of date, but then Dire Straits sell well, don't they? It's a church

getting drunk and showing you the scars on its knees and chasing a bank down the cosmopolitan high street. Only less exciting. And so on.

But...

In less time than it takes to become an Olympic champion The Jesus And Mary Chain will be considered ridiculous, The Mighty Lemon Drops trite, The Go-Betweens bland and The Shop Assistants rockist. Or whatever. Years can be cruel. Everton Shake The Towel should have realised this platitude long ago and thus saved me the bother of perpetuating another fallacious myth. Elephantiasis.

Needs a swift prick. As a sagging moussaka it makes a neat unhealthy sealion.

CHRIS ROBERTS

AC/DC 'Original Soundtrack - Who Made Who' (Atlantic WX 57)*1/2**

COMING SOON to this theatre... Stephen King's *Purveyors Of The Corn*. Songs long consigned to the graveyard of the WEA back catalogue, songs such as 'You Shook Me All Night Long', 'Hell's Bells' and 'For Those About To Rock', are mysteriously brought back from the dead to cause untold suffering and misery to rabid AC/DC fans faced with the prospect of shelling out full-price bucks for the acquisition of three iffy soundtrack-plumpers (title track possibly excepted).

Meanwhile, a schoolboy in shorts and cap returns as a haggard, tousle-haired zombie and, most miraculous

PIECE 'N' LOVE

DOCTOR & THE MEDICS 'Laughing At the Pieces' (IRS MIRC 1010) ****

WHENEVER A band makes that perilous journey from indie land to that evil, ominous national chart lurking on the horizon, it is always accompanied by fear, anger and jealousy (and eternal shame on those of you who jeered when the Doctor introduced 'Spirit In The Sky' on stage recently).

This, then, is the first public consumer testing of the Medics' true vinyl mettle, and a nation of fluffy pop kiddies just getting to grips with 'Spirit' are in for a shock, heh heh. The first under-15s' Stonehenge festival, anyone?

It's worked out, this happy/sad half-crazed Medics sound, and the songs that have been branded onto the brains of the devoted during the fast and furious gigs of the past three years have been caught, but thankfully not tamed.

'Fried Egg Bad Monday', 'No One Loves You When You've Got No Shoes'... you'll find all the trip-wired punkadelic spunk here, or the most off-the-wall pop you've ever heard. (For pop read Blam!)

Enthusiasm is back in fashion, folks, and if life doesn't seem all love, peace and bananas then maybe 'Laughing At The Pieces' is some sort of antidote... perhaps the joy is that it can be anything you want it to be.

The Medics are in the rare position of achieving nationwide teen appeal and still being able to boast a loyal and loving, not to say slightly manic, hard-core following. The problem is not whether they'll cope — of this I have no doubt — the problem is, will you let them?

There should be no great predictions, no trumpeting or reminiscing. It's the end of an era but the start of a long, hot summer, and Doctor & The Medics are well and truly now.

NEIL PERRY



DOCTOR & THE MEDICS: nurse, the screams!

Adrian Boot

BLUNDERLAND

ERASURE 'Wonderland' (Mute STUMM25)**

VINCE CLARKE, poor threadbare head himself, has nothing else to drip out ... inevitably. Dizzy, dreary plink-plop, pitter-patter Casio calculator pop piffle comes so far? So it seems. Too full of tinkering and smart arse trappings all this, no faint trace of a song to be scratched out of this rubble. In the space of a couple of years, his computerised, rubber-souled gurgles has turned into a gormless parody of all that damp, muddled dough-pop that parodied the semi-decent Yazoo all that time ago.

At most, I could have fairly expected the odd smattering of finely etched, gently resonating electro-pop, fair wallpaper fare with the odd blast of flashy, respectable surface play. Was I the only rattle-head still believing that Vince could still slap some simple polish out of this mucky formula? Honestly, this makes the now imponderable, gossamer-light Propaganda look like a sonic boom, a rude intrusion of sorts.

Erasure are that flabby and bankrupt of any real temper.

All pretty and precise enough (both 'Heavenly Action' and 'Say What' could almost be described as elaborately graceful and make for the extra star up there), but all lack any true, unassumed drama or splendour. Bell and Clarke pack these trite, vapid creaks of melody with a Mills & Boon breadth of vision and it chugs along with the nerve to frown so profoundly. Erasure at last let us unbutton their blouse and piles of cotton-wool tummy out. Cheats and tinsel dolls to a man. Rubbish.

JONH WILDE

WORLD FAMOUS SUPREME TEAM

'Rappin' (Charisma CAS 1169)*

THIS RECORD should have been released three or four years ago, around the same time as Talcu Malcy's 'Buffalo Girls', for 'tis the same World Famous Supreme Bimbos from that disc who are responsible for this pile of garbage.

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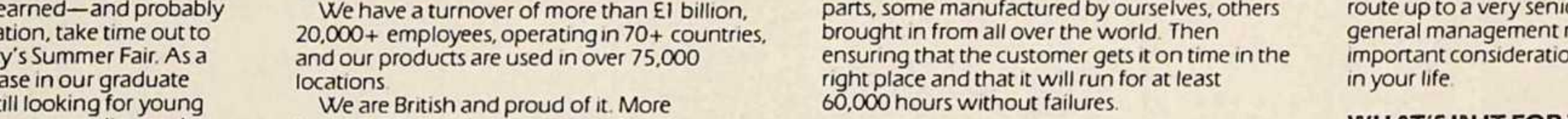
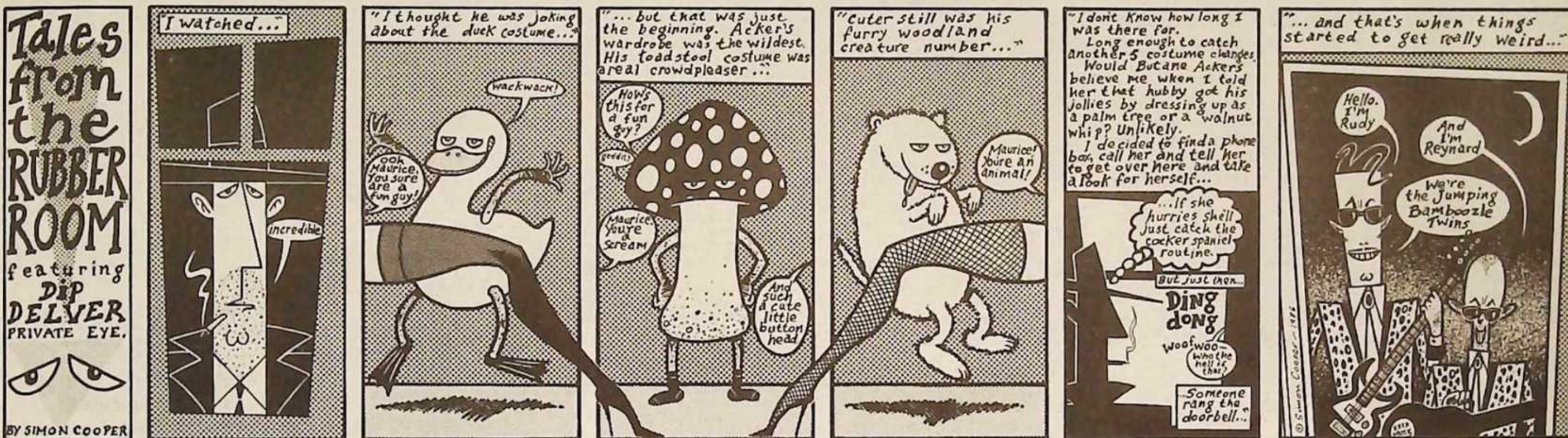
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Now fully established as Britain's leading supplier of information technology, ICL is an international company applying the latest generation of Information Technology to provide the most profitable, high value customer solutions to today's and tomorrow's business problems.

THE KINDS OF GRADUATES WE NEED

THE MANUFACTURING CHALLENGE

We have a turnover of more than £1 billion, 20,000+ employees, operating in 70+ countries, and our products are used in over 75,000 locations.

We are British and proud of it. More importantly, we are international.

Our massive investment in the latest manufacturing systems is creating opportunities across the board for graduates. And don't be put off by "manufacturing". The range of openings is very wide and the challenges for young graduates are probably unmatched in any other industry. For example, imagine the massive challenge of putting together

computer systems with literally 100,000s of parts, some manufactured by ourselves, others brought in from all over the world. Then ensuring that the customer gets it on time in the right place and that it will run for at least 60,000 hours without failures.

WHAT ABOUT CAREER DEVELOPMENT?

After an initial induction period, you will be given a real job to do, with expert guidance and close assessment, plus project based assignments. You will be encouraged to undertake professional studies. Your speed of development depends on you. With ICL, there are two distinct, but "status equal", career paths you can ultimately

choose. A structured technical development route up to a very senior level as well as a general management route. That's a vitally important consideration at this important time in your life.

WHAT'S IN IT FOR YOU?

Well, besides a flying start to your career, we'll pay you well, train you well and develop you well.

WHAT TO DO NEXT

Firstly, make sure you visit us at the Summer Fair most convenient for you for full details of the careers still available.

If you can't come along, write to me for a full details brochure on career opportunities.

Our continued success depends on the graduates we take in now. You will be expecting to get either a good degree in an engineering/scientific/technological subject or a numerate/non-technical degree with an additional keen interest in contributing to business management in a modern technological environment. What is essential are good communication and analytical skills and the ability to stand on your own two feet and get involved from day one.

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MATERIALS, DISTRIBUTION AND INVENTORY MANAGEMENT, PRODUCTION MANAGEMENT, MANUFACTURING AUTOMATION ENGINEERING (CATICAD development, production engineering, industrial engineering, automation engineering), FINANCIAL MANAGEMENT, PURCHASING, SYSTEMS ENGINEERING, QUALITY ENGINEERING, COMPONENT/PERIPHERAL ENGINEERING.



colour brochure on career opportunities in Manufacturing. Peter Kennedy, FREEPOST, ICL, West Avenue, Kidsgrove, Stoke on Trent, ST7 1B (no stamp needed). Please quote ref 2631/S.

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THE UNIVERSITIES AND DATES TO SEE ICL SUMMER FAIRS

Edinburgh	11th June
Bradford	17th June
Reading	18th June
Bristol	20th June
Nottingham	24th June
Cardiff	25th June
Manchester	25th June
Newcastle	1st July
London	2nd July
Aston	3rd July

GET TO GRIPS WITH SOME REALLY HOT OPPORTUNITIES IN MANUFACTURING WITH ICL AT YOUR UNIVERSITY'S SUMMER FAIR.

GRASP THE FUTURE

We should be talking to each other. **ICL**

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PERSONAL

FRIENDSHIP, LOVE or marriage. Dateline all ages, areas. Dateline, Dept (SOU), 25 Abingdon Road, London W8. 01-938 1011.

JANE SCOTT for genuine friends introduction to opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3 SOU, North Street, Quadrant, Brighton, Sussex BN1 3GS.

PENFRIENDS-USA. Make lasting friendships through correspondence. Send age and interests for free reply. Harmony, Box 37955, Phoenix, Arizona 85069.

PENPALS 153 countries. Free details (SAE) I.P.F. (S) PO Box 596 London SE25

FRIENDLY CONTACT Club Run by a Rock Freak for Rock Freaks. SAE to Rock On, 58 Aberdeen Park, London N5 2BL

FRIENDS/MARRIAGE: Postal introductions all areas/Ages. Write: Orion, A6, Waltham, Grimsby.

GLYNIS PLEASE write soon (1) Box No. 17197.

MALE 24 seeks female in Birmingham area for love and friendship. Into Cult, Balaam, Sisters, Zeppelin, Stones and psychedelic music. Please write soon Box No. 17198.

GIRL WISHES to write to Meola fans and go to next Meola gig at the Odeon Box No. 17199.

MALE 23 East London seeks mates for sports and socialising. Box No. 17203.

MALE INTO most Rock seeks M/F companions for gigs (Marillion, Minds, festivals) North West/anywhere Box No. 17204.

MALE 24 slim build seeks female for gigs, outings, films, music, countryside, friendship. London area Box No. 17202.

LONELY GUY 23 seeks lonely girl into Black Sabbath, T. Rex have bike and digs. Fancy touring Britain this summer? W. Yorks Box No. 17201.

RANDY GUY 29 likes most New Wave Rock wants similar girl for pubs, gigs maybe sex Croydon, London area Box No. 17206.

DEAR JOAN Please write soon with your London address? Box No. 17205.

OCCULT BOOKS, Magic, witchcraft, Aleister Crowley, Tarot Cards etc. For catalogue, send two 17p stamps to MAGUS, 159 Lower Oxford Street, Castleford, West Yorkshire.

SITUATIONS VACANT

JOBS GALORE OVERSEAS. Enjoy a new and exciting lifestyle. Send 2 x 16p stamps FREE Brochure. Direct Business Publications (SND8), 9 Selbourne Avenue, Harefield, Southhampton.

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PICK RASPBERRIES in Scotland mid July - Mid August. Send large SAE to V.W.I., 9 Park End Street, Oxford.

RECORDS WANTED

ABSOLUTELY ALL your records, tapes, CD's videos and books bought/sold/exchanged - also ALL Hi-Fi, musical instruments, computers and cameras - NONE REFUSED!! Bring ANY quantity in ANY condition to Record Tape and Video Exchange, 38 Notting Hill Gate, London W11 (open 7 days 10am-8pm Tel: 01-243 8573). Or send them by post with SAE for cash (non-refundable - we decide price). Quantities collected.

GOOD PRICES offered for records, cassettes in good condition. SAE with list: J.B.T. Records, 57 Park Lane East, Hull HU4 6TW.

FROM 1ST MAY 1985 ALL NEWSPAPER & MAGAZINE ADVERTISING IS SUBJECT TO VALUE ADDED TAX AT THE CURRENT RATE. PLEASES NOTE INCREASED CLASSIFIED CHARGES TO COVER THIS ADDITIONAL 15% VAT RATE. ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER MADE PAYABLE TO SPOTLIGHT PUBLICATIONS LTD. CASH WILL NOT BE ACCEPTED. THE PUBLISHERS RESERVE THE RIGHT TO REFUSE OR WITHDRAW ADVERTISEMENTS AT THEIR DISCRETION.

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NEW WAVE records write to Repo Records 18 Church Street Warrnam Horsham Sussex.

COLLECTORS RECORDS!! - Wanted - All Picture Discs/Shapes. Promos White Labels. Autographed items. Tour programmes. All foreign Pic Sleeve Singles. - Special requests for Marillion. Gary Numan, AC/DC, Maiden, Japanese Singles. All New Wave/Punk/Heavy Metal. State Price-Send Lists - (Dept W) RS Records 9 Silver Street, Wiveliscombe Somerset

MONEY AVAILABLE for Records, tapes, in good condition. SAE for a top price quote or tel (0272) 564122. We can also collect large quantities free of charge. Contact Alan Records, 43 Westbourne Rd, Dornend, Bristol

LP'S CASSETTES, singles, wanted. Good prices, quick service. SAE Quote or send Direct. Terminal Records, Riverside Market, Haverfordwest Dyfed.

SPOT CASH paid for all records, tapes, complete collections. Can collect. Phone 01-509 0239.

RECORDS FOR SALE

ALBUM HIRE. Thousands available. Prompt Service. SAE Tax Records, Calver, Sheffield.

CASSETTE/COMPACT Disc Hire. 5000 titles for sale/rent. Unbeatable prices. SAE. Eaton Audio Library, 5 Brook Street, St. Neots, Cambs.

A BARGAIN pot luck assortment - send £15 for 100 used LP's and 12" singles or £20 for 500 used 7" singles (postage included; our selection). Music & Video Exchange, 28 Pembroke Road, London W11. Tel: 01-727 3538.

WRITE NOW! Free catalogue, 100,000 oldies. SAE 24 Southwalk, Middleton Sussex.

10,000 TITLE singles albums list, SAE Bardsley Records, Campeter, Dyfed SA48 7DY.

GEOFF MANN LP "Psalm Enchanted Evening" £5.00 to "Wobbly Records" 59 Duchy Street Salford M65LS

FANTASTIC!!! Rare Records!!! NEW CATALOGUE - OUT NOW!!! 10,000 Collectors Promo's. US Radio Station Concerts. Test Pressings. White Labels. Foreign "Pic Sleeve" Singles. Picture Discs/Shapes. Half speed Masters Japanese Picture Discs. Flexis. + Much Much more!!! Marillion, Damned, U2, Alarm, Kiss, Quo, Cramps, Sex Pistols, Ramones, U2, Japan, AC/DC, Iron Maiden, Gary Numan, Kate Bush, Springsteen, Pink Floyd, Zeppelin, Deep Purple, Siouxsie/Banshees, Soft Cell, Genesis, Buzzcocks, Rainbow, Ozzy, Queen, Bowie, Stranglers. + Thousands more!!! - Collectors - Don't Miss This!!! - All New Wave, Punk, Metal. All Big Names. All Big Records!!! - Large SAE - (Dept S) RS Records, 9 Silver Street, Wiveliscombe, Somerset

PUNK-NEW Wave Record Finding Service & Auction Listing. SAE/IRC Elita Records, 157 Common Rise, Hitchin, Herts.

LIZARD RECORDS, 12, Lower Goat Lane, Norwich. Over 30,000 bargains cheapo to rarities. Call in our shop or large SAE for massive lists. Overseas 3 IRC's.

THOUSANDS QUALITY second-hand LP's, singles, cassettes, oldies, rarities. Send stamp for huge FREE June catalogue. (Overseas enquiries welcome) 'Stop Look & Listen', Hayle, Cornwall.

ALL INDEPENDENT label releases, imports, Punk/New Wave rarities. SAE or 2 IRC's for June catalogue. Rhythm, 74 Lisson Grove, Mutley, Plymouth (0752) 266798.

HAWKIND SINGLES, Rarities including original Soniccatt cloth-bag. Stevenage 727234.

8000 OSSCURE hits, deletions, oldies etc. (From 10p each) '60's '86. Free catalogue 01-509 0239 (Days).

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GIANT ULTRARARITIES Sale, records, posters, T-shirts, absolutely everything Cureish, Lots Of Order, Division, Cocteau, Numan, Residents, Sisters, Bunynmen, X-Mal, Bauhaus, W.O.V., general New Wave, SAE please; Simon, 67 Regent Street, Church Gresley, B-O-T, Staffs.

AMERICAN HARDCORE records, 'zines, skates, videos etc. SAE: Alans, Lowe Mill Lane, Hindley, Wigan WN2 3AF.

WANTED

QUEEN TICKET: Anywhere, (preferably Wembley 12th July) Dave 0532 740355 after 7pm.

WANTED Queen Wembley and Simple Minds M.K. tickets. Any price paid. Box No 17185.

QUEEN TICKET anywhere in U.K. Your price paid: Graeme, 3A Mackie Place Aberdeen.

QUEEN TICKETS: Swap four, Wembley Saturday, for four Wembley Friday, Martin 68, Hoole Road, Chester, Cheshire CH2 3NL.

BELOUIS SOME photo cuttings, posters, tapes, anything. Steve, 22 Ritchie House, London SE16 1BL.

QUEEN TICKETS Manchester Tel: 0492 78798.

SELF AID video recording of entire concert or highlights. Willing to pay good price. Write to Bob, 109 Station Road, Amersham, Bucks, England or telephone 4125 evenings.

QUEEN TICKETS Wembley Saturday phone Steve (0404) 3557 after 6.30pm.

DID ANYONE video 'The Return of Ruben Blades' I'll pay a good price for a VHS tape. Box No. 17200.

QUEEN TICKETS. Manchester and Newcastle to swap with Wembley 12th tickets phone Steve Merritt 0373 88237 after 6pm.

SIMPLE MINDS Saturday Milton Keynes two tickets. Will Swap two Sundays. Phone 01-580 2010.

QUEEN TICKETS 11th and 12th July Phone (0389) 79541 after 6pm.

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THOUSANDS OF different badges, patches, scarves, t-shirts. Posters. For illustrated catalogue send 25p stamps (overseas 4 IRC's) Badge Co, 59 Piccadilly, Manchester.

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DEEP PURPLE, Rainbow pictures, articles, badges, t-shirts, for sale. Phone day 208 3496.

LATEX, GLOSSY PATENT VINYL AND LEATHER for stage or club-wear. Dresses, skirts, trousers, tops - lots of laced backs, D-Rings etc., standard design or custom made. Send 50p for catalogue to Charades, Owl's Nest, Stoke Street, Rodney Stoke Nr.Cheddar, Somerset BS27 3UP.

QUEEN MARILLION LEVEL 42

Tickets available for the Paris Concert - June 14
£15.00
Tel: 01-724 1260

BABYSITTERS FAN Club and merchandise send SAE to The Babysitters, 34 Walton Avenue, South Harrow, Middx HA2 8QX.

SONY WM800 Twin Deck Walkman. Excellent condition. Unwanted present. Includes Microphone/headphones. Cost £160. Sell for £110 ono. Upstairs 42 Harrow Road, Worthing, Sussex BN11 4RB.

POP VIDEOS Latest releases. New and quality ex rental videos for sale. Personal attention given and 'Finders Service' available. Further details and 'free' price lists. (Enclose SAE please) Epic Sales, Dept S1A, 50 Royal Avenue, Heywood, Lancs OL10 2DG.

QUEEN TICKETS Wembley 12th Tel: 0492 78798.

NUMAN, CURE Japan plus many others photos rarities, cuttings, video. Porl, 19 Enfield Road, Mackworth Estate, Derby DE3 4DG.

RAMONES, THUNDERS, Prisoners pictures six packs £2.99. Within Sight, 152 Bridgwater Drive, West-cliff SS0 0DS.

ALICE COOPER. Stunning Gorgons Head T-Shirt Available Now. SAE. 39 Staverton Road, Bilborough, Nottingham.

RECORD FAIRS

LEEDS "GRIFFIN" - Sunday 1st June (10-5) Griffin Hotel Boar Lane, Leeds Town Centre.

WIGAN RECORD Fair Sunday June 8th 10am-5pm. Grand Hotel Wigan. Phone 020488 2471 stalls available.

EASTBOURNE SUNDAY June 8th at the Congress Theatre admission £1 11am 50p 12-4pm.

LINCOLN RECORD Fair - Saturday 7th June (10-5) at Cardinal's Hat, High Street, Lincoln.

MANSFIELD - SUNDAY 8th June (10-5) Mansfield Leisure Centre Chesterfield Rd, Mansfield.

CAMDEN. JOIN Over 1000 dealers and collectors at LONDONS BIGGEST EVENT Saturday 7th June. Electric Ballroom, Camden High St. The finest selection of your kind of music ever. Stalls info V.I.P. Record Fairs 0533 548821 (day).

SHEFFIELD - SATURDAY 14th June Students Union, Sheffield Polytechnic Pond Street, Sheffield.

WEST MIDLANDS SUNDAY 8th June Wolverhampton Poly St. Peters Sq. Wolverhampton 11am-4pm 40p (Previous 10am) £1.

HALIFAX SATURDAY 7th June. The Civic Theatre. 10.30am-4pm Trans-Pennine Fairs. 0532-892087.

FARNBOROUGH SATURDAY June 14th at Farnborough Community Centre. Admission £1 11am 50p 12-4pm.

BOGNOR REGIS Sunday June 15th at The Bognor Regis Centre admission £1 11am 50p 12-4pm.

DEAL SUNDAY, June 29th Astor Theatre Pre-Entry 10.00 £1.10 5.00 50p Stalls Eng Ring 0304 368699.

BEDFORD - SUNDAY 8th June Harpur Suite, Harpur Street. 10am-4.30pm. Details (0692) 630046.

SOUTHEND - SATURDAY 7th June Balmoral Community Centre, Salisbury Avenue - 10am-4.30pm Details (0692) 630046.

LEEDS, ASTORIA Record Fair Sunday 8th June 11am-5pm. Now in 7th year (0532) 687572.

NORTHWEST WEEKEND SPECIAL, SATURDAY 14th JUNE. MANCHESTER Record Fair. Piccadilly Plaza Exhibition Hall, York Street. 50 stands fully booked. SUNDAY 15th JUNE, OLDHAM Record Fair, Egerston Street, Parish Hall, Town Centre. 60 stands. Over 50% different dealers at Oldham. Few stands available £10. Full Details 061 228 2947.

CARLISLE, THURSDAY 12th June. Citadel (citydinner) English Street, 11am to 7pm 40p.

ABERDEEN, VICTORIA Hotel, Market Street, Saturday 14th June, 10am to 4pm 50p ... 10am £1. Details 051 334 3156.

LEAMINGTON SPA Saturday 7th June, Town Hall, Parade 10-11 £1 thereafter 50p 35 stalls - don't miss it!

GLASGOW - SUNDAY JUNE 15th - McLellan Galleries, Sauchiehall Street, 11am-5pm 50p (10am-£1).

PERTH - SATURDAY June 14th Lesser Hall, St Johns Place. 11am-5pm 40p (10am-£1).

EDINBURGH - FRIDAY June 13th Assembly Rooms, George Street 11am-6pm 50p (10am-£1).

CROYDON RECORD COLLECTORS FAIR

SUNDAY 8 JUNE 1986
AT THE UNDERGROUND CLUB
HIGH STREET, CROYDON.

BUSES STOP OUTSIDE. EAST AND WEST CROYDON STATIONS ABOUT 5 MINUTES WALK AWAY.
REFRESHMENTS ALL DAY. EARLY PREVIEW 10.30-12.00 - £1.50 OR BRING THIS AD TO A QUID
12.00-4.00-50p ACCOMPANIED CHILDREN FREE
DETAILS 0332 91067

NEXT/AUS: WIMBLEDON AT THE DOG & FOX, HIGH STREET, WIMBLEDON, S.W.19, SUNDAY 15 JUNE 1986 AND WOOLWICH TOWN HALL, WOOLWICH ON SUNDAY 28 JUNE 1986

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MANY BARGAINS ALL TYPES OF RECORDS.
OPEN THURSDAYS, FRIDAYS, AND SATURDAYS
FROM 11.00-5.00.

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ROCK, SOUL, pop, funk, etc. bands required for gigs at Tunnel Club. Phone Simon 01-858 0837/0895.

HEAVY METAL BANDS required for commercially released compilation video. Name bands included on each release. For details send demo tapes/photo(s) and SAE to 'The Studio' Lone Barn, Alkham, Dover, Kent CT15 7BT. Telephone (0304) 822393 (24 hours).

THOUSANDS OF NAMES and addresses in the music business are contained in the 1985 edition of the Music Week Directory, including record companies, music publishers, recording studios, record producers and concert promoters. Price £10 from: Jeanne Henderson (Dept S), Music Week Directory, 40 Beresford Street, London SE18 6BO.

NEW T-SHIRT list. SAE. R.T.F.A.R.T.E. 83 Saxonbury Ave, Sunbury Middx. TW16 5HA. Wholesale enquiries welcome. Also printing to your requirements.

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ABSOLUTELY FREE 'Twenty, Songwriting Questions Answered' explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters Association (Sounds), Limerick, Ireland.

PUBLICATIONS

'KISS INTERNATIONAL' issue one of twenty page full glossy magazine available now only £1.20 including P&P FREE pen and three 'Kiss' badges with each order. Send to: 'Kiss' International' 189Q Craigieburn Road, Cumbernauld, Glasgow G67.

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FAN CLUB

PAUL SIMON Appreciation Society SAE REF 2. PO Box 32, Kendal, Cumbria LA97RP

TAYLOR MADE



ANN WILSON desperately searches for split ends

Let's talk about boys . . . among other things. ANN WILSON, the queen of HEART, pours hers out to BILLY MANN. STEVE RAPPORT takes the dark side

ROCKY THROUGH AMERICA

THE WINKS and nudges came shortly after it was announced I would be interviewing Heart's Ann Wilson. And there was no shortage of suggested questions.

I even learned that, when he was young, our Editor had gone to great lengths to secure an interview with Ann Wilson, even though he had no intention of ever writing it up.

I'd heard about the photographers going along with no film in the camera as well.

I thought about these things as the lift steamed toward the 22nd floor of New York's Parker Meridian hotel. I'd been advised by record company diplomats not to

ask her about her weight.

"I think she's one of those people who only has to look at a cream cake," said one. All of this left me wondering just who . . . or even what, I was about to meet.

The photographs had even suggested she could be made out of wax.

She wasn't. And there weren't any harpoons sticking out of her back either. She'd just got out of bed, her hair was a mess and she clearly wasn't in one of her more philosophical moods.

"Er, excuse me, I'm really tired . . . they really put us through the wringer last night. We had to go and do all this junk and meet people. So if it takes me a minute to get round to something it's because I haven't had much sleep."

ANN WILSON was born in Seattle and still, to her horror, has the trace of a valley girl accent. Her father taught English and the house was always full of books.

Ann grew to like Margaret Mitchell and Tennessee Williams, adored the poetry of Dylan Thomas, but found Mark Twain "too folksy folksy". She was a teenage rebel.

"Yeah, I didn't do any of the right things. I didn't spend every moment of my life thinking about boys, for instance, I thought about them a damn good deal but not as much as most girls do."

She was also a tomboy . . .

"Yeah, but then that kind of gave way to the opposite, y'know, when I got old enough to really understand men."

How old was that, Ann?

"About 16, I guess."

Girls can "really understand" men at 16, can they?

"Well, you can understand boys, ha ha . . . you know how it is, one thing leads to another, ha ha."

Heart have been together as a band for ten years. They have released nine albums, selling over 15 million copies worldwide and have held a comfortable spot in the US Top 40 for over a month now. But they've never really cracked it. Here in Britain they mean very little; you may not have even heard of them. And that can be frustrating.

But now, newly signed to Capitol ("I've yet to meet a geek who works for Capitol, though I'm sure there's one there somewhere") they're looking to lay their golden egg beyond the shores of the USA. This could prove difficult, especially when you see how the record industry strategically stacks the odds against women, the majority of whom have to be content with the role of PR.

"Yeah, you don't see many women get higher up in the industry. I don't know the reason for that except that the record industry is a really kind of macho thing, y'know. The game they play is such a male thing. I shouldn't even comment on it because I might come off sounding like some kind of feminist, which I'm not."

Could it be that men crave power than women do?

"Hah ha ha . . . good question. That's possible but then look at the oil business, look at the government. You can't set the music business apart when it comes to more people craving power. It's possible but there are a lot of women who crave power as well — but maybe not in the same way. Mmmm, it sounds like I'm hedging, I'm really not. I just don't understand it any more than you do."

What do you think of groupies, Ann?

"Well, I find them incredibly superficial. They're pretty dim y'know, there's not much up here (points to head), it's like zero."

What are your groupies like?

"They're really weird . . . I don't think they're in quite as big a supply as female groupies are, because men don't tend to be that undignified with themselves. They don't stand around and beg for sex as much as women do."

"But I don't respect either gender that does that."

Ann Wilson can often sound bitter

and resentful, as if life has dealt her a lousy hand. And at one point in our conversation she stops to apologise for putting forward what she describes as "the dark side of everything".

She reminds me of Elizabeth Taylor; sexy, sensual and, despite her often lavish appearance, fully capable of distinguishing real glamour from protective walls of make-up, clothes and manners ("one is applied and one comes from within").

She extols the virtues of marriage ("but not as a necessity"), recalls the moment she fell in love at first sight (she lived with him for nine years), and claims to be incredibly romantic, though not in love at the moment.

"Yeah, that's one of my big downfalls."

Why?

"Because it means that you're vulnerable."

What's wrong with that?

"When you're vulnerable it means you tend to open up to people's spears and arrows," she replies bashfully. "But, yes, it also means you tend to be able to fall in love if you're vulnerable, or have incredible friendships."

YES, THERE is a side to Ann Wilson that resents and, I suspect, is slightly ashamed of having to play some of the record industry's evil games. She feels humiliated at having to phone up DJs to thank them for playing their records but manages, at the same time, to find some justification for it.

"It does really turn me off but when you're stuck in the mud or the wheels of your career are spinning in the snow, there are certain ways to get yourself going — and that's one of them; it's a bit like kissing ass though."

When I ask her if she is 'practical', meaning can she put plugs on kettles, she immediately associates the word with being "realistic about things, what it takes to get things done" adding in the same breath that she would like to be more "idealistic" sometimes. She finds it hard to trust people, ("that's part of my nature. I guess I've just been jacked around a little bit") though she has not, she says, been unlucky in love.

Sensing the end of the interview, I decided to be brave and ask Ann whether she ever looked at herself naked in the mirror.

"Yeah."

Do you like doing it?

"No I hate it. That's like . . . you can't run away from that, so it's a hard thing to do. Sometimes I look at myself naked in the mirror for one reason and sometimes I do it for another."

Sometimes it's a total physical appraisal and then sometimes you look at yourself in a more poetic way, almost like a ballet dancer or something.

"So sometimes I like it and sometimes I don't. But I think that's the closest you ever come to really seeing yourself."

As the lift hits the ground floor my imagination is telling me that right now Ann Wilson is looking at herself naked in the mirror. But what does she see? The pulp or the poetry? The scars or the beauty spots?

Maybe, like me, she sees Elizabeth Taylor.

"When you're vulnerable it means you tend to open up to people's spears and arrows."

L I V E S



THE MISSION'S Wayne Hussey: the joke's on him

Jayne Houghton

MISSION IMPOSSIBLE

THE MISSION/PAULINE MURRAY AND THE STORM/THE ROSE OF AVALANCHE Kentish Town Town And Country Club

NOW THAT is style! The Rose Of Avalanche use the monumental 'Kashmir' as a prolonged introduction (*deliberately?*) and appear, eventually, singing along in a fake American drawl which ranks alongside 'Slaughter' Joe's Scottish accent. This juxtaposition of taste and stupidity sums up the band, for they have none of the fundamental power or humour needed to translate their gross ambition into achievement. During one number they manage to plagiarise 'Transmission', 'Hey Joe', 'Rockaway Beach' and 'Freebird'. The Zeppelin intro *must* have been a coincidence.

I have never been one for icons, but in between the letter I once received from Bob Paisley and my autographed Clash T-shirt, there nestles a Penetration tour programme signed by both Pauline Murray and Robert Blamire.

Sadly, however, this pair's evolving and seductive dance structures, though based on

steadfast rockism, communicate little to this blinkered and *smelly* crowd. Pauline has lost none of her pure and precious pop guile, and even ends her set with a figure of eight gust of guitar corruption, but she could only have won tonight had she opted for the easy adrenalin surge of the long since past 'Free Money' anyone?

Like The Rose Of Avalanche, The Mission have spent too long immersed in the dream of the Sisters Of Mercy. In the circumstances, this can be excused. However, the Sisters were surely a larger than life practical joke – a huge custard pie slammed hard into the lantern-jawed face of rock 'n' roll – which is why we loved them. The Mission, in searching to build a second successful career upon dry ice and cowboy hats, have quite clearly forgotten the punchline.

Now, espousing the very cause they once sought to debunk, they churn out a curdling and soulless big time rock mediocrity, while a crowd, who probably never got the joke in the first place, sing along, oblivious.

This is inexcusable. This is beyond a joke.

ROGER HOLLAND

THE CRAMPS/GUANA BATZ

Hammersmith Palais

OUTSIDE, A swarm of multi-coloured hairstyles descends on Hammersmith town with varying degrees of rigidity. How long the spikes stay stiff and the quiffs erect depends on the psychobilly circus that awaits them.

Inside, there's a pervading dampness, a muggy heat that threatens to suffocate the already wilting crowd. More stiflingly hot air is spun out by the Guana Batz, a psychobilly rock band who romp at rockabilly speed with punkabilly humour, stirring a cauldron of elbow-flapping and feet-shuffling chickens until boiling point is reached.

"In the event of an emergency during this performance, don't panic, just make your way calmly to one of the exits," warns a voice over the Tannoy system. The Cramps are here. The two gum-chewing, scantily clad gals can really play as, with swivelling hips, they grind out rock 'n' raunch, notes dripping off as torrents of sweat to be soaked up by the thirsty audience. Lux Interior is an unquenchable demon in love with his mike. Springing, lurching and crawling, he spits out words with machine gun rapidity, squeezing his fans till their pores overflow.

"I want you to stand there and drip in your shoes," he says – perspiration is reaching dangerously high levels, death by electrocution is a distinct possibility.

The Cramps are centipedes stamping on sensitive minefields, narrowly sidestepping a major explosion; sweating sex and playing furiously beautiful music in real "good taste".

KEZ OWEN

THE LARKS

Harlesden Mean Fiddler

COULD YOU ever love The Larks? Could you take them to your heart and embrace them as you would your very favourite pop group? These six lads with instruments, whose opening song contains the phrase "I'm the kind of guy who steps in turds", a line which is rapped over a riff to out Pigbag Pigbag? These synchronised soul-swimmers searching for the perfect (horn) riff?

Robin Gibson told me that he used to love them, but that was probably when The Piranhas were big news.

Lovin' and larkin' to the happy, happy sound of The Larks: are these guys extremely popular people or can they really win over a Mean Fiddler audience after two songs? Chicken dance a-go-go in Lark City, a place where the residents play *Name That Tune* (and invariably win). A showband for your big sister's wedding, I'm surprised they didn't ask for requests or raffle a copy of 'Top TV Themes From The 60's, 70's and 80's' (K-Tel triple boxed set, as seen on television).

Just hark to the Larks' sound, as tight as a rodent's bottom, an amalgam of just about every pop group you ever heard of. All things to all people, they could just be the poetry of pop.

RICKY KILDARE

JOE JACKSON Wembley Arena

PART ONE, in which wily old Joe emerges as a wise old careerist or, alternatively, just lands on his feet. Mr Jackson has long since thrown off his new wave patrician past, moved through his latin/jazz period, and now reappears with a back to basics three-sided adult pop album, a lucrative sideline as film soundtrack writer, and a Wembley Arena full of adoring post-teen, middle class, left-field couples with high disposable incomes.

Part two, in which Joe wheels on his backing unit – a minimal drums, bass, guitar axis – and delivers his songs with great fluency and not a little charisma. He has a fine back catalogue to which he adds a large chunk of travelogue and obvious political comment from his new album, 'Big World'. A stifled 'Steppin' Out' wastes a potentially cathartic moment, but a honed down 'It's Different For Girls' makes up for it.

The self-styled World's Ugliest Man may look a trifle more alien than Howard Devoto when he removes his jokey baseball cap, but his songs have a winning down-to-earth quality which overcomes the handicaps of an inhibiting venue and a determinedly down-sitting audience.

Part three, in which the reviewer apologises for the review's stilted structure (it's a little joke – the show was delivered in three parts) and says good (not great) songs and a touchingly human performer give a few thousand people just what they want. You can't argue with that unless there's some major aesthetic aberration in the works, and there isn't. Hats off to Joe.

ROY WILKINSON

JOHNNY JUMPS THE BANDWAGON

Leeds Pub With No Name

HALF A bus ride from the immobile muesli belt, The Pub With No Name stands as Leeds' liveliest exponent of the electric word. Small, smart and ridiculously cheap, it offers seven nights a week of spontaneous beat.

Holstered with dual violin and be-ponchoed harmonica player, Johnny Jumps The Bandwagon come on like a prefab practice run for the Wild West. But, leaving aside their immaculately clad singer, they're less rodeo stares and shiny spurs and more polite smiles and dirty trainers.

After a brace of openers,

ANTHRAX/ONSLAUGHT Hammersmith Palais

ONSLAUGHT WERE partway through their 'metal' show when I arrived, walking into a sandstorm of noise and lights. Joining the huge jostling throng of punks and heavies, I positioned myself near the exit as normally anything remotely hinting at heavy rock has me running for the hills. And Onslaught are very heavy, very loud. With a frontman who screams like a spoilt child, they are very, very popular.

Like the brat, Onslaught get what they want: adulation, and lots of it, from the fevered masses.

"Anthrax, Anthrax, Anthrax!" It's like a football chant. From the balcony, the crowd look like a mighty ocean, the tide surging forward, waves overtaking waves in a manic attempt to reach the front.

"OK London maniacs, are you ready? This is for the sick motherf****s out there," yells the leader of this bronzed American punk/thrash band. Guitars reach squealing pitch, drums are pounding, pumping adrenalin into the throbbing, fist-shaking crowd. Heads shake in synchronicity as Anthrax continue to churn out song after song, never flagging, almost hyperactive. So powerful, so... entertaining!

They play a version of 'God Save The Queen' that The Sex Pistols would have envied and join in the glass throwing fight that ensues in true punk spirit. The real battle has already been won, however. The British public are converted, involved and addicted.

My dictionary defines Anthrax as a "disease in cows and sheep transmissible to humans". These fans are truly a horrifically infected herd.

KEZ OWEN

revealing an unhealthy penchant for tough truckers, it looks like Johnny Jumps are joining the country 'n' rock dots the Commander Cody way. But then, with tongue almost certainly entrenched in cheek, Tony Baker steers his voice from the inevitable Elvis trilogy to a heartening tribute to the Minnesota midget, 'Purple Rain'.

JTB might not be as far from that old devil called pub rock as *they* think, but there's still enough spirit to put a yodel in your soul.

GRANUAILE

BALAAM AND THE ANGEL/THE WILD FLOWERS

Kentish Town Town And Country Club

TONIGHT MY eardrums were indecently assaulted but I was a victim too eager, too ready and willing to report the disreputable deed... till now that is.

The groping began with a handful of The Wild Flowers, a group with a beating heart guitar, with drum rhythms and vocals of an orgasmic intensity matched only by the legendary Fits. The Wild Flowers were... well, wild!

Then came the assault carried out by those not so barbaric Scots, Balaam And The Angel, a group once described as being the ugliest men in rock. Somewhere beneath the mass of untamed locks, however, lurks a gentle handsomeness and virility, proven by the energetic guitar thrashing during the classic 'Love Me'.

They're like a group of Duracell batteries churning out song after song, never tiring, never becoming boring. "This is 'Slow Down' for those who take us too seriously – I think the word is wanker." So do I. Balaam are slow, fast, funny, serious, spasmodic. A lubricant for external use only; smear some on and be ravished.

KEZ OWEN

SLAUGHTER JOE

Chalk Farm Enterprise

IN THE wake of We've Got A Fuzzbox And A Contrived Image And We're Prepared To Lie About Our Ages, a chugging convoy of pale post-punk children cling with twee glee to their long lost pre-pubesence. The two young ladies from top pop band Tallulah Gosh, whom I encountered here tonight, have done everything conceivable to retain that fresh and innocent nine year old's glow. Get your hands out of your trousers, this band will be big.

But not as big as

SADDLE TRAMPS

BLOOD ON THE SADDLE

Camden Dingwalls

SINCE JEFFREY Lee Pierce dragged his dishevelled punk-blues through these very doors for an eventful collection of death throes, I can barely remember anything quite so hungry and poised. Blood's bastard marriage stretches from skirling country to malevolent, spiked energies. From the second 'Police Siren' onwards, they stressed that the less than gripping 'Poison Love' release is loaded with red herrings. Back they swoop to the gnashing gyrations of the 'Blood On The Saddle' debut, leaving this newfound wistfulness behind to keep the sofa warm.

Ex-Bangle Annette Zilinskas adds the same kind of galvanically charged, bullying focus to the metaphorical muscle as Pierce did in his glory days. Meanwhile, the only word for the way that Greg Davis masturbates that lead guitar could be *enterprising*. Like Hank Williams shredded through a blender, they're tumbling with a spirited neglect and a heroic measure of frivolity.

Stoked against the backbone are the traditional country shapes, metallicised with a panache that should shame all that 'authentic' chicken liver spat out from the States over the last few years along with the stale baccy juice. The way Zilinskas slapdashed 'A Bed Of Roses' tonight, chewing out each tone with a greedy relish, crumpled her chaste disposition and replaced it with a devilish tickle.

Not ravishing perfection by any stretch — some of these hothead hoe-downs drag like a lead balloon — but Blood On The Saddle showed us that the album was a lapse in virility. Tonight, some of the rapture stormed back. Now let's see them back.

JONH WILDE



BLOOD ON THE SADDLE'S Annette Zilinskas: yee-haw!

Steve Double

'Slaughter' José Foster is in his own mind. Leather trousers grafted into place as befits a Creation has-been, he growls with the Scottish burr which he has adopted since meeting the Mary Chain. While his noise snorts adenoidally, pilfering with no great charm from Link Wray, The Kingsmen and a supporting cast of some numbers.

And though the cutting edge of distorted volume is as stunning as ever, this is a mere derivative bunion on the sweaty, smelly athlete's foot of indie garage rock. A boil I would not cross town to lance. 'Slaughter' Joe may still believe that he produced the JAMC, but even so, the best thing he ever did was the one line he got to sing on the TV Personalities' 'A Sense Of Belonging'. And it looks like this is all we shall remember him for.

ROGER HOLLAND

SWANS/TRIAL

San Francisco Mabuhay

ONE HUNDRED and twenty decibels may be the threshold of pain, but for some of us the agony and the ecstasy

began long before the music started. If the atmosphere inside the club was tense, the mood outside was more so. Men in blue roamed the strip like so many wolves, as the city seems bent on closing all the clubs on Broadway. Inside, Trial began a long, slow, gloomy set, a head-on collision between Crass and The Cure.

By the time Swans assumed their positions the stage crew, already edgy, were nearing violence. As the band began, the power blew on the PA. As that was repaired, the bass died, then the keyboards went. And as the crew careered back and forth across the stage, screaming and shoving people aside, running new power, the ungainly bird took flight. Lumbering into motion with a bone-crunching series of thuds and crashes, Swans proceeded to assault the crowd with the most physical loudness that I have ever experienced. The faces of the people at the edge of the stage were drawn back into tight grimaces, as if by excessive gravity.

Swans are like some elite combat group. Abandoning

conventional concepts of pitch and melody, they strip rock 'n' roll to the barest of essences. Power, urgency, excitement; this is no pose. And after 15 minutes or so of sonic abuse, the music began to take shape and the grimaces became twisted smiles.

P C HERTZ

LAURIE ANDERSON Hammersmith Odeon

IF THE most crumbly part of the spectacular was her garish, silken silver suit, then the most liquid was all the allusive comedy.

The giant screen behind builds up a lather with a steady locomotion of apparently banal, optionally bizarre images, fragments of course. The hypnotically rancid 'White Lily' leads into the insinuating ink tangle of 'Smoke Rings' before the astonishing Ballou and Diggs sweep on to add the gospel wash. Already I'm led to believe that if this is pop, then nothing else is — not properly anyway.

Essentially, Anderson (live) achieves the subversion of her technology rather than being tempted to peck its

ivory shell and let it take hold. She chews symbolically on the possibilities of a practical, pragmatical muzak before prising it from her molars and evicting it into the next, er, dimension. More simply, her comedy thrives on the resonance of its incongruous elements, where ambience meets bullied barbarity, where vulgar simplicity calmly fences with abstract irony. Less simply, it is what Henry Miller might have meant by "chewing the cosmological chaff of the outer ego".

Pressing insistently into the semi-majestic torsion of 'Big Science' during the second half of the image-barrage, the metaphors extend to greet the nervous applause meeting 'O Superman', now perhaps an albatross, for most a suitable resting place amidst this cipher-bank of disequilibrium. The only show to truly splinter so far this year. Maybe our only true visionary left, she was, in a manner of speaking, hanging meanings from meathooks, and they didn't look so pretty but the pauses were gorgeous.

JONH WILDE

THE TRIFFIDS University Of London Union

WHAT RIGHT do I have to be here? I'm not one of the four resident experts on the 'scene down under' who are usually wheeled out of the nursing home to comment on such occasions. So who am I to have the gall, nay the temerity, to dismiss The Triffids as Latin Quarter with a violin?

Well, they have a (just the one) token Sheela bobbing around like an office junior in search of a lunch break, a Status Quo composite of Parfitt head and Rossi garb on guitar and aforementioned violin (sadly not at the same time — I mean, he's not Roy Castle), and this tall geek in the middle. Wow.

It might sound simply awful, but the most entertaining aspect of the performance was in trying to establish the purpose of the motionless melon seated to the singer's right. A pedal steel operator? Oh the excitement, oh, oh...

The Triffids are just so... OK, and I can't blame them for that. But I can blame them for attracting itinerant Aussies from the far flung quarters of Earls Court. Jeez, this is more than flesh and blood can bear.

ANDY HURT

BLURT Covent Garden Africa Centre

I ONCE heard a drunken man scream: "It's better to die on your feet than live on your knees!" The next time I turned around, he was flat on his back.

Should that man have lain down in this room tonight, he would have been one of the few to truly comprehend what Ted Milton was Blurring on about. Not that CSE comprehension skills were necessary; more useful was the ability to know that there is a point where madness and mayhem meet a trio of guitar, sax and drums and fly off into the sunset to get all burnt up. Set the controls, mother.

Milton is a cracked actor of

the first degree, each one of his 1,000 personalities fighting to reach expression on the surface of his face as he fleshes out the bare bones of the splattered rhythm into songs. In that space between the guitar and drums, he shouts and dribbles like a baby starting reaching out for food and flight, his saxophone streams of unconsciousness occasionally reaching the heights of ecstasy but more often lost in the swirl of echo valley.

Melody-wise it's a minimal thrust, but when the raw power wells up it sweeps a wave of rippling muscles down your back. This all points to the fact that Blurt are a hit and miss affair live but then that's the joy of the fringe. Or, as Ted would say, "Who said money doesn't grow on trees? All you gotta do is get on your knees."

RICKY KILDARE

COMMUNARDS Birmingham

SOD'S LAW dictates that whenever you really don't want to go anywhere near a gig, it turns out to be one of the formative experiences of your life. Conversely, whenever you're really looking forward to seeing a band, the result is more often an anti-climax than anticipation fulfilled. I was looking forward to this gig a lot after little Jimmy made such a big impression on the Red Wedge tour earlier this year. Sod's Law, naturally, came into force.

At his best, Jimmy Somerville has a quite startlingly good voice, especially when his high-pitched warblings are contrasted with the deeper, more textured tones of Sarah-Jane Morris. Just listen to their hazy, lazy rendition of 'Summertime' — a classic of understatement and voice control. Unfortunately, all the moody, marvellous magic that the Communards are capable of creating is tonight drowned under a monotonous swamp of disposable disco gunge like 'Disenchanted'.

The fact is that the Communards suffer from musical schizophrenia. One part of their psyche is telling them to play it the way they feel, soft, jazzy and emotional. The other part is telling them to plug in the synths, switch off their brains and bash out a beat you can wiggle to. By switching directions so much, they end up going nowhere.

GEOFFREY S KENT

PLAGUE DOGS



ANTHRAX: the wind machine's supposed to be at the front of the stage

Grey Freeman

LUMBER JOKE

THE WOODENTOPS Camden Electric Ballroom

BOYS AND girls with big fat bums and sweat as a chaperone. It rises to the ceiling, not the sky, and careers back down on their heads like so much spit and piss. This is not glamour. This is the spotty underbelly, and it has no purpose. No fur, shivers, glances or mystique. The Woodentops are adored by the just-slightly-lost-but-daddy-lent-us-a-compass-thanks generation present.

It is indeed "happening" for The Balsa Bonces now; they're having fun being a hip One The Juggler and going through the motions of clucking twits on damp ice, using these impressionable peanut-power teen brain cell(ar)s as stepping stones. Rolo is not the first man to be uncool for money.

Mania has a lot to do with intensity. Some will say Rolo is manic but, in truth, his hips are all wrong. He also needs a hat if he's to carry off that bohemian strut nuance bit. Tonight, he's an over-zealous ham drama student, emoting glibly. Sloppy, not laconically slack. From 50 yards, I try to loathe the fraudulence but that's too much like caring.

The Woodys (ref: Bay City Rollers' guitarist) play several TV jingles in lieu of any broody, bloodied songs. None have charisma, or even sex. When you strip away these emperor's new clothes, you are perhaps astonished to find no genitals, just a navel with a daisy sticking out of it, whirling round and round and playing the fool and we're not talking Lear.

More: death of verve, dazzle and gleam, in a minstrel's hamlet. Expect a cosy (popular) video called 'Again: The Ritual' in about 14 minutes time. The chopper, please.

CHRIS ROBERTS

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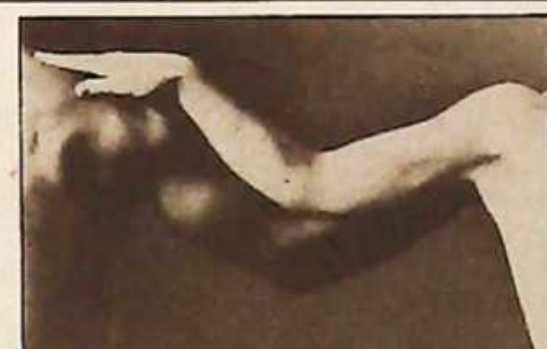
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Thursday 5th June
KIT PACKHAM BAND
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Friday 6th June
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Sunday 8th June
THE STRAWBS

Monday 9th June
CATY LE SURF
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JUNE

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+ THE RAIN

Thurs 5th
THE YA-YA'S
+ MARBLE ARCH

Fri 6th
THE GROUNDHOGS
"Only London Dale"

Sat 7th
STEVE MARRIOTTS
PACKET OF THREE

Sun 8th (lunch)
HERSHEY & THE
12 BARS
PAZ

(eve)
SPLendid
BOATS
+ Beautiful Strangers

Mon 9th
LEN BRIGHT
COMBO
+ A CONSPIRACY

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JULY 18th · 19th · 20th

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CREW • **PAUL JAMES AND NIGEL EATON FROM BLOWZABELLA** •
THE SHENNANS • **THE HIGH 5** • **THE POET MILTON** • **GAMELAN**
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• **PLUS SPECIAL GUEST TO BE ANNOUNCED** • **THE BLUE**
AEROPLANES • **SQUEEKY** • **ADINKRA DANCE COMPANY**
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BAND, Mexico • **THE GOLDEN PALOMINOS: FEATURING ANTON**
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BASILDON - H. Temples Records	HILL - Satchels	HILL - Satchels	SLEIGHDALE - Furness Bus Office						
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BRIGHTON - The Centre Bus Office	LEICESTER - Townshend Travel	LEICESTER - Townshend Travel	SWANSEA - Central Records						
BRIGHTON - Records Release	LEICESTER - Townshend Travel	LEICESTER - Townshend Travel	SWANSEA - Central Records						
BRIGHTON - Virgin Records	LEICESTER - Townshend Travel	LEICESTER - Townshend Travel	SWANSEA - Central Records						
BUNLEY - National Travel World	LEICESTER - Townshend Travel	LEICESTER - Townshend Travel	SWANSEA - Central Records						
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The Album

GUN SHY**OUTLAW****THE HOUSEMARTINS**

JUNE 5th AYLESBURY

JUNE 8th HULL

JUNE 9th BIRMINGHAM

JUNE 12th LEEDS

JUNE 14th LEICESTER

SCREAMING**BLUE MESSIAHS**

plus ZODIAC MINDWARP & THE LOVE REACTION

JUNE 5th TOWN & COUNTRY CLUB

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DREAM SYNDICATE**WED 18th JUNE, THE MEAN FIDDLER, HARLESSEN**

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+ LOCAL SUPPORT

Saturday 5th July Doors open 12.00 noon

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+ LOCAL SUPPORT

+ FRINGE ARENA EVENTS

Sunday 6th July Doors open 12.00 noon

GIL SCOTT HERON STEELEYE SPAN PENTANGLE**HAMPION JACK DUPREE BLUES REUNION VIN GARBUTT GONE TO EARTH**

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DUE TO UNPRECEDENTED DEMAND

QUEEN

'A NIGHT OF SUMMER MAGIC!'



KNEBWORTH PARK

Stevenage, Herts

Saturday 9th August

Gates open 12 noon - Show finishes 10.30 pm.

Ample car parking space available. Strictly no camping.

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 Cyclops Sounds B'ham. Tel: 021 643 2196
 Ipswich Gaumont. Tel: 0473 53641
 Liverpool Royal Court. Tel: 051 709 4321
 Norwich Theatre Royal. Tel: 0603 628205
 Nottingham Centre. Tel: 0602 472328
 Manchester Piccadilly. Tel: 061 236 2555
 Way Ahead Notts & Derby. Tel: 0602 414212
 Mike Lloyd N'castle-u-Lyme. Tel: 0782 625331
 Manchester Apollo. Tel: 061 273 3775
 Doncaster Gaumont. Tel: 0302 62523
 Edinburgh Playhouse. Tel: 031 557 2590
 Preston Guildhall. Tel: 0772 58858

 Hull HMV. Tel: 0482 226160
 Newcastle City Hall. Tel: 091 261 2606
 Bristol Virgin. Tel: 0272 290499
 Durham Virgin. Tel: 0385 65850
 Glasgow Virgin. Tel: 041 221 0103
 Leeds HMV. Tel: 0532 435598
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 Sunderland Virgin. Tel: 0783 44034
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 New Queen album 'A Kind of Magic' out June 2 on **CBS** Records and Tapes.

NIGHT

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

The Red Guitars discuss America at Leeds (Wednesday), Manchester (Thursday), Leicester (Friday), Birmingham (Sunday) and London (Monday), while New Model Army come out of the shadows to play Manchester (Sunday).

The Housemartins are flapping about at Nottingham (Wednesday), Aylesbury (Thursday), Hull (Sunday), Birmingham (Monday) and London (Tuesday).

WEDNESDAY

4

BIRMINGHAM Yoo-Bees **The Boatman**
BRENTFORD High Street Red Lion (01-571 6878) **Jokers Wild**
BRIGHTON Coasters **The Gladiators/One Drop**
BRISTOL Moon Club **Jonah And The Wail**
BRISTOL Tropic Club (49875) **Gino Washington And The Ram Jam Band**
CANTERBURY Alberrys Wine Bar **Uncle Lumpy And The Fish Doctors**
CARLISLE Stars And Stripes (46361) **Guana Batz**
CROYDON London Road Cartoon (01-688 4500) **English Rogues**
DUNSTABLE Wheatheaf (62571) **Secret Troop**
LEEDS Merriem Street Coconut Grove (455718) **Frank Felix/Malcolm McFarlane/Cliff Rogers/Chris (Snake) Davis**
LEEDS Warehouse (468287) **Red Guitars/Do Re Mi**
LEEDS York Road Irish Centre (453931) **Roy Harper**
LONDON Brixton Frigate (01-326 5100) **Tommy Chase Quartet**
LONDON Camden Dublin Castle (01-485 1773) **Wes McGhee Band**
LONDON Camden Lock Dingwalls (01-267 4967) **Saxophone Posse**
LONDON Covent Garden Rock Garden (01-240 3961) **Factory/Hey Day**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Steve Marriot's Packet Of Three**
LONDON Fulham High Street Kings Head (01-736 1413) **Maximum Effect**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Chaos/The Only Alternative**
LONDON Greenwich The Thames (01-305 1503) **Ronnie Gleaves Jazz Band**
LONDON Hackney Amhurst Road Club Mankind Keroacs (01-986 3378) **The Angels Of Light (PTV)/My Bloody Valentine**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **Electric Bluebirds**
LONDON Hammersmith Clarendon (01-748 1454) **Watt The Fox/Buster**
LONDON Harlesden Mean Fiddler (01-961 5490) **The Beloved/The Rave/The Price**
LONDON Hoxton Square Bass Clef (01-729 2476) **Errol Clarke Quartet/Simon Purcell Trio**
LONDON Kentish Town Bull And Gate (01-485 5358) **Altered States/Ausgang**
LONDON Malet Street University Of London Union (01-580 9551) **Danger Zone**
LONDON New Cross Road Royal Albert (01-692 1530) **Kuru**
LONDON Oval Cricketers (01-735 3059) **Casper Hauser/The Rain**
LONDON Palmers Green The Fox (01-886 9674) **Har Har Herman/Catfish**
LONDON Shepherds Bush Wellington **So What/Zed**
LONDON Walthamstow Royal Standard (01-527 1966) **Caglo Mac**
NEWCASTLE Edwards Bar **After Midnight**
NOTTINGHAM Jaceys Bar **The Egyptian Kings**
NOTTINGHAM Rock City (412544) **The Housemartins/3 Action**
NOTTINGHAM Royal Centre (472328) **Black Sabbath/Zeno**
OXFORD Walton Street St Pauls (53329) **Bantu/I Am Ten/Fish Shoots Man**
PORTSMOUTH Polytechnic (819141) **Fear Of Darkness**
PRESTON Kent Street Rumble Club (53610) **Pig Brothers**
ROCHDALE Dumphy's **Delicious Poison**
RUNCORN Cherry Tree (74171) **Badger**
SOUTHAMPTON West Indian Club **Scream**
STOKE The Bowler Hat (814911) **The Funeral Party/Absolute Recluse**
STOKE Shelleys (322209) **The Mission/Pauline Murray And The Storm**
SUNDERLAND Chester Road Royalty (659930) **Rick And Lorraine Lee**
TELFORD Wellington Baron's Club Rouen
WINSLOW The Nags Head **Firehythm**

THURSDAY

5

ASHTON UNDER LYNE Old Street Gamecock (061-344 0321) **Junior 18**
AYLESBURY Maxwell Hall **The Housemartins/3 Action**
AYR Darlington Hotel (268275) **Guana Batz**
BALLOCH Flamingo's **Glasgow**
BARROW The Bluebird **Happy Mondays**
BIRKENHEAD Stairways (051-647 6544) **The Macc Lads**
BLACKBURN DJ's (51442) **The Batfish Boys**
BRADFORD Queens Hall 1 In 12 Club (734519) **Age Of Chance/Walking Seeds**
BRENTFORD High Street Red Lion (01-571 6878) **Havanna Affair**
BRIGHTON Zap Club **Dig vis Drill/Henry Normal/Screaming Tress/Midnight Choir**
BRISTOL Tropic Club (49875) **The Beloved**
CHARLTON Valley Club **Firewater**
COLCHESTER Roe Hedge Albion **The Company**
CROYDON High Street Underground (01-760 0833) **Ghost Dance/Fields Of The Nephilim**
CROYDON London Road Cartoon (01-688 4500) **The Mick Clarke Band**
DOVER Louis Armstrong (204759) **Uncle Lumpy And The Fishdoctors**
DUNDEE University (23181) **Blue Blue Too**
EDINBURGH High Street Clowns **Feral Children**
GATESHEAD Felling Columbia Club (4692331) **Left For Dead/Terminal Twist**
GLASGOW Liffers Salt Mine (041-552 1575) **The Fun Petrol With James King**
GLASGOW Rooftops **Plastic Surgery**
GLENROTHES Rothes Arms (753701) **Red**
GLENROTHES Susie Q's **Chaslar**
HARLOW The Square (25594) **Quadro**
HIGH WYCOMBE London Road Nags Head (21758) **Dog Town Rhythm**
LEEDS Adam And Eve's (456724) **Avarice**
LEICESTER Abbey Street Fan Club (29831) **Primal Scream/The Bodines/Weather Prophets**
LEICESTER Princess Charlotte (553956) **Rouen**
LINCOLN Cornhill Vaults (070586) **Eat The Rich**
LONDON Battersea Park road Latchmere (01-924 3216) **49 Scream**
LONDON Brixton Frigate (01-326 5100) **The Mint Juleps (Women Only)**
LONDON Camden Dublin Castle (01-485 1773) **Irma And The Squirrers**
LONDON Camden Lock Dingwalls (01-267 4967) **The Gladiators/Bass Dance**
LONDON Covent Garden Rock Garden (01-240 3961) **Colenso Parade/Save Us**
LONDON Dean Street Gossips **The Rapiers**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Laverne Brown Band**
LONDON Fulham Palace Road Greyhounds (01-385 0526) **Under Ice**
LONDON Greenwich Tunnel Club (01-858 0895) **Then Howlin' Horrors/Gift**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **Marauders**

LONDON Hammersmith Clarendon (01-748 1454) **Jaderman/Skew Wiff/Bella Bella**
LONDON Harlesden Mean Fiddler (01-961 5490) **Bagatelle**
LONDON Hoxton Square Bass Clef (01-729 2476) **Geoff Castle's Star People/Jo Costentini Band**
LONDON Kentish Town And Country Club (01-267 3334) **Screaming Blue Messiahs/Zodiac Mindwarp And The Love Reaction**
LONDON Leicester Square The Comedy Store **Skint Video**
LONDON Mornington Crescent Camden Palace (01-387 0428) **Sad Among Strangers**
LONDON New Cross Road Royal Albert (01-692 1530) **The Electric Bluebirds**
LONDON Oval Cricketers (01-735 3059) **The Ya Ya's**
LONDON Oxford Street 100 Club (01-636 0933) **UK Subs/Bazooka Joe**
LONDON Portobello Acklam Road Bay 63 (01-960 4590) **Laibach**
LONDON Putney Zeeta's (01-785 2101) **George Melly And John Chilton's Feetwarmers**
LONDON Shepherds Bush Wellington **Black Rose/Bad English**
LONDON Sydenham Greyhound (01-778 8521) **Jivin' Instructors/Mark Miwurdz**
LONDON Tottenham Broad Lane Prince Arthur (01-801 5984) **Bad Karma Beckons**
LONDON Walthamstow Royal Standard (01-527 1966) **Bogshed/The Cardinals**
MANCHESTER Anson Road International (061-224 5050) **Red Guitars/Do Re Mi**
MANCHESTER Cloud Nine (061-832 3350) **Delicious Poison**
MANCHESTER Fairfield Youth Centre **New Emotion**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Stockholm Monsters**
NEWPORT Stowhill Labour Club **Scream/Culture Shock**
NOTTINGHAM Mardi Gras (862368) **Dorian Grey**
PLYMOUTH Millbrook Football Club **Toronto**
RAWTENSTALL The Queens Arms **Badger**
ROCHDALE Tiffs (31069) **Big Flame/Dedspecka/Mad, Mad Judy**
ROMFORD Rezz Club (25566) **The Bicycle Thieves**
SELBY Ousegale Gaffers **Pyjama Party/The Stiffs**
SHEFFIELD Leadmill (754500) **Phranc**
SHREWSBURY The Music Hall (52019) **His Latest Flame/Surreal Estate**
SOUTH SHIELDS The Cyprus **After Midnight**
ST ALBANS College Of Art **Fear Of Darkness**
STOCKTON Dovecot Arts Centre (611625) **Bobby Wellins/Jim Mullen Quartet**
TELFORD Oakengates Town Hall (613131) **Secret Troop**
WAKEFIELD Henry Boons (378216) **Rip Rize/The Murray Grays**
WEST BROMWICH Coach And Horses (021-588 2136) **Goats Don't Shave/Albert Hall**
WHITLEY BAY Dunes **The Party Girls**
WOLVERHAMPTON Scruples (53754) **Wrathchild**
WREXHAM Kings Arms **Hydra**

FRIDAY

6

ABERTILLERY Six Bells Workman's Club **Funeral In Berlin/The Manic Street Preachers**
ASHFORD Ben's **The Sleazybeats**
BASILDON Roundacre (285119) **Thaddeus Cat**
BENTWICK Bentwick MW **Just Blue**
BIRMINGHAM Merald (021-772 0217) **Psycho Surgeons**
BIRMINGHAM Stirchley The Dogpool **The Jumpin' Jazzrats**
BRENTFORD High Street Red Lion (01-571 6878) **Chuck Farley**
BRENTWOOD Hermit Club **Radio Activity**
BRISTOL Tropic Club (49875) **The Bomb Party/The Claim**
BURNLEY Banks Hall (26695) **The Hunters Club**
CARDIFF Bogeys (26168) **Dangerous Games**
CARDIFF Central Hotel **The Co-Stars**
CLACTON-ON-SEA Lord Nelson **Harold Beaver/The Rhythm Steadies**
CROYDON London Road Cartoon (01-688 4500) **Trimmer And Jenkins Big Time Show Band**
DUDLEY JB's (53597) **Zodiac Mindwarp And The Love Reaction**
EDINBURGH Carlton Road Jailhouse **White**
EDINBURGH Wee Red Bar **Mackenzies**
EXETER St Lukes College (52221) **Rent Party**
FORT WILLIAM Gregories **Blue Blue Too**
GLASGOW Ibrox Stadium **Simple Minds/The Waterboys/Doctor And The Medics/In Tua Nua/Lloyd Cole And The Commotions/Hipsway**
GLASGOW Rooftops **Guana Batz**
HARLOW The Square (25594) **Nightwatch/Atmospherics**
HIGH WYCOMBE London Road Nags Head (21758) **Succuba**
LEEDS If Club **The Very Things/Ritzun Ratzun Rotzer**
LEEDS Merriem Street Coconut Grove (455718) **Five Card Trick/Boneses Badass Boogie Band**
LEICESTER Polytechnic (555576) **Red Guitars/Do Re Mi**
LINCOLN Cornhill Vaults (070586) **Jilted Brides**
LIVERPOOL Transworld Festival Gardens **Typhoo Music Festival Gerry And The Pacemakers/Black/Ground Pig/Balcony/Third Man/Cook Da Books/Ken Harrison And Station Break/Johnny Spencer And Vegas/Howitzer Brothers/Maeve The Poet/Gary Howard Set/Panama Jazz Band (11.00am - 10.30pm)**
LONDON Brixton Frigate (01-326 5100) **The Adventures Of Johnny Lovemuscle/Mac And The Boys**
LONDON Brixton Old White Horse (01-274 5537) **Dave Cohen/Screaming Abdabs/Kit Hollerbach/Logan Murray**
LONDON Camden Dublin Castle (01-485 1773) **Juice On The Loose**
LONDON Camden Lock Dingwalls (01-267 4967) **Blues 'N' Trouble**
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **Jack Of Hearts/Disney Razor**
LONDON Covent Garden Rock Garden (01-240 3961) **The Killers/Electric Morning**
LONDON Cricklewood Broadway Cricklewood Hotel (01-450 7469) **The Vicious Boys/Jerry Sadowitz**
LONDON Dalston Junction The Crown And Castle **A Case Family/The Da Vincis/A Strange Desire**
LONDON Deptford High Street Crypt (01-690 8832) **The Primitives/Sarean Quartet**
LONDON Douglas Way Albany Empire (01-691 3333) **District Six**
LONDON East Sheen The Bull **The Rain**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Spider/Hard Road**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Fountainhead/Never B4**
LONDON Greenwich Borough Hall (01-317 8687) **The Gladiators/Durutti Column**
LONDON Greenwich Tunnel Club (01-858 0895) **Chairoscuro/South By No North**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **A Bigger Splash**
LONDON Hammersmith Clarendon (01-748 1454) **Crime And The City Solution/Ghost Dance/The Purple Things/The Wigs/The Hermit Crabs**
LONDON Hammersmith Odeon (01-748 4081) **Manfred Mann's Earth Band**
LONDON Harlesden Mean Fiddler (01-961 5490) **Bagatelle**
LONDON Hoxton Squire Bass Clef (01-729 2476) **No Way Jose/Bolivar**
LONDON Kentish Town Town and Country Club (01-267 3334) **Wendy May's Locomotion**
LONDON Lee Green Old Tigers Head (01-851 6373) **Running Blind**
LONDON Limes Grove Lewisham Labour Club (01-852 3921) **The Pit Stops**
LONDON Margery Street New Merlin's Cave (01-837 2097) **Yeah Jazz**
LONDON New Cross Road Royal Albert (01-692 1530) **Irma And The Squirrers**
LONDON North Finchley Torrington (01-445 4710) **The Boogie Brothers Blues Band**
LONDON Oval Cricketers (01-735 3059) **The Groundhogs**
LONDON Oxford Street 100 Club (01-636 0933) **Pete Thomas' Deep Sea Jivers/29th Street Saxophone Quartet**
LONDON Palmers Green The Fox (01-886 9674) **Geno Washington And The Ram Jam Band**
LONDON Peckham Road Harlequin **Izzy The Push**
LONDON Tottenham Broad Lane Prince Arthur (01-801 5984) **Kiss That**
LONDON Walthamstow Royal Standard (01-527 1966) **Samurai/The Union**
LONDON Wapping Lane Three Swedish Clowns **T-Party**
LONDON Wardour Street Marquee (01-437 6603) **Dumpy's Rusty Nuts**

LONDON West Hampstead West End Lane Railway (01-624 7611) **Steve Walsh LOUGHBOROUGH** Greyhound **The Len Bright Combo/Ted Chippington/Big Ed And The Rockin' Rattlesnakes**
LUTON Dunstable Road 244 Club (Info-01-953 6046) **The Sway**
MANCHESTER Anson Road International (061-224 5050) **Screaming Blue Messiahs**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Edwyn Collins**
MANCHESTER Peter Street Gallery (061-832 3597) **Anutabu/The Learning Process**
MANCHESTER University (061-273 5111) **Officers And Gentlemen**
NORWICH The Lawyer (629878) **The Decadent Herbs/Touchstone/Dr Stick**
POOLE Parkstone Britannia **The Farkle Family**
READING Paradise Club (56847) **The Surfadelics**
RUNCORN Grangeway Centre **New Emotion**
SOUTH NORMANTON Shoulder Of Mutton **Thunderchilde**
SOUTHEAST Reids **Gizmo**
STOKE Bras Club **Wrathchild**
STOURBRIDGE Town Hall **Rouen**
WEST BROMWICH Coach And Horses (021-588 2136) **Strap On Jack**
WEYMOUTH Verdi's (779842) **Fear Of Darkness/QAX**
WOLVERHAMPTON Polytechnic (28521) **Subtonics**
WOLVERHAMPTON Queens Hotel (22839) **Seventh Era**
YORK Spotted Cow **Pyjama Party**

SATURDAY

7

AABERDEEN Victoria Hotel (582255) **Guana Batz**
ASHFORD Ghosts **The Sleazybeats**
BIRMINGHAM Aston University (021-359 6531) **Ghost Dance/The Hunters Club**
BIRMINGHAM Mermaid (021-772 0217) **Disorder/Lord Crucified/Napalm Night/Strapnel/Ripcord/Scumdribblers**
BIRMINGHAM Railway (021-359 2283) **Preyer**
BRENTFORD High Street Red Lion (01-571 6878) **GB Blues Company/Root Jackson**
BRIGHTON Pavilion Theatre (682127) **Robyn Hitchcock And Friends**
BRIGHTON Polytechnic Basement (681286) **Fear Of Darkness**
BRIGHTON Zap Club **Legacy Of Lies**
BRISTOL Tropic Club (49875) **After Tonite**
BURTON ON TRENT Central Park **Wrathchild**
CAMBRIDGE Strawberry Fayre **Hondo**
CARDIFF Bogeys (26168) **Tigertails**
CARDIFF Casablanca Club (28836) **The Co-Stars**
CHESHAM Mollgaards Wine Bar **Radioactivity**
COVENTRY Walsgrave WMC **Strange Days**
CROYDON London Road Cartoon (01-688 4500) **London Apaches (Lunch) Little Sister (Eve)**
DUDLEY JB's (53597) **Zoot And The Roots**
DUDLEY Jinx's **Strap On Jack**
GLASGOW Ibrox Stadium **Simple Minds/The Waterboys/The Cult/In Tua Nua/Hipsway**
GRAVESEND Red Lion (66127) **The Larry Miller Band/Elixir**
HADFIELD Spread Eagle **Nothin' Doin'**
HARLOW The Square (25594) **The Signals/The Cougars**
HARLOW Town Park **Gypsy/Stu Page And Ramuda/Vegas/Kevin Henderson Band/Hillsiders/Tammy Jones And Burnt Ash** (Harlow Country Music Festival - 2.00pm start)
HERTFIELD Peverall CMC **Firewater**
HIGH WYCOMBE London Road Nags Head (21758) **Wes McGhee Band/The Mafia**
HULL Adelphi Club **The Bodines/Waltones/The Biscuit Heads**
LEEDS Haddon Hall (751115) **Delicious Poison**
LINCOLN Cornhill Vaults (070586) **Moses Smith**
LINCOLN Monks Road WM **Just Blue**
LIVERPOOL Bradys (051-236 3959) **Scream**
LIVERPOOL Transworld Festival Gardens **Typhoo Music Festival China Crisis/Half Man Half Biscuit/Cook Da Books/Wake Up Afrika/The Touch/Jenny John/Gone To Earth/Ministry Of Love/White Line Fever/Billy Dean And Jukebox Jive/Pete Sayers And The Dixie Bluebirds/Stan Tracey Sextet (11.00am - 10.30pm)**
LONDON Barnet High Street Red Rag Club (Info 01-441 9589) **The Wedding/Partisan**
LONDON Bolsover Street Central London Polytechnic (01-636 6271) **The Dave Howard Singers**
LONDON Brixton Frigate (01-326 5100) **Dance Exchange**
LONDON Brixton George Canning (01-274 6329) **Jabba**
LONDON Camden Dublin Castle (01-485 1773) **King Cotton/The Panic Brothers**
LONDON Camden Lock Dingwalls (01-267 4967) **Coup D'Etat (Lunch) Pete Thomas' Deep Sea Jivers/Lovely Money (Eve)**
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **Shadow Of Light/Ghoul Party**
LONDON Church Road London Midland And Scottish **Howlin' Will/The Vee Jays/35th Of May (Greenpeace Benefit)**
LONDON Covent Garden Rock Garden (01-240 3961) **Stax Bodine**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Desmond Dekker/Tim Cody Band**
LONDON Fulham High Street Kings Head (01-736 1413) **Blues 'N' Trouble**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Impossible Dreamers/Skipkade**
LONDON Greenwich Tunnel Club (01-858 0895) **3 Man Island/Shoot The Moon**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **Bad Manners/The Universe**
LONDON Hammersmith Clarendon (01-748 1454) **The Prisoners/The Godfathers/Apple Mosaic/The Boys Wonder/Jonestown/The Price**
LONDON Hammersmith Odeon (01-748 4081) **The Shadows**
LONDON Harlesden Mean Fiddler (01-961 5490) **Bagatelle**
LONDON Homerton Rosina Street Camis Club **ESP**
LONDON Hoxton Square Bass Clef (01-729 2476) **Malombo**
LONDON Kinsbury Road The Plough **Full Moon**
LONDON Liverpool Road Pied Bull (01-837 3218) **Calabash**
LONDON Malden Road Gypsy Queen (01-485 2052) **Team Ten**
LONDON New Cross Road Royal Albert (01-692 1530) **Laverne Brown Band**
LONDON Oval Cricketers (01-735 3059) **Steve Marriot's Packet Of Three**
LONDON Peto Place Diorama **Danger Zone/29th Street Saxophone Quartet**
LONDON Pinner Apollo (01-427 6747) **Fair Exchange**
LONDON Stockwell Road Old Queens Head (01-737 4904) **The Radio Satellites/Drive She Said**
LONDON The Strand The Coal Hole **For Orgy Lovers Everywhere/Captain Morgan And The Mayhem**
LONDON Tottenham Broad Lane Prince Arthur (01-801 5984) **The Godfathers/Fashion Show**
LONDON Walthamstow Royal Standard (01-527 1966) **Crackshots UV Pop/Horace Spliff**
LONDON Wardour Street Marquee (01-437 6603) **Dumpy's Rusty Nuts**
LONDON Woolwich Thames Polytechnic (01-855 0618) **The Reflection AOB**
LUTON Five 'O' Club **The Gladiators**
MAIDSTONE Week Street London Tavern (51415) **Jo-Jo James Sound**
MANCHESTER Anson Road International (061-224 5050) **The Housemartins/3 Action**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Laibach**
MANCHESTER Oxford Road Polytechnic (061-273 1162) **The Floorwalkers/The Rhythmaires/The Blubbery Hellbellies/Quando Quango/Swing Out Sister/A Certain Ratio/Terry And Gerry/The Men They Couldn't Hang**
MANCHESTER Peter Street Gallery (061-832 3597) **Officers And Gentlemen**
MELBOURN Rock Club (61010) **Rebecca Wolf**
NUNEATON The Crown Club **Big Flame/Europe After The Rain**
PERTH Wheel Inn **Blue Blue Too**
RUNCORN Foxy's Nite Spot **New Emotion**
ST ALBANS Horn Of Plenty (36820) **Clientelle**
ST ASTELL Coliseum (4004) **Gary Glitter**
ST NEOTS South Street Kings Head **Quadro**

S H I F T

STOCKTON Dovecot Arts Centre (611625) Dislocation Dance/Andy Pawlak
 SUTTON-IN-ASHFIELD Golden Diamond Rouen/Burlesque
 SWANSEA St Philips Community Centre Too Slack/By Appointment
 TELFORD Iron Master Seventh Era
 TONYPANDY Royal Naval Club (432068) Dave Markee Band
 WEST BROMWICH Coach And Horses (021-588 2136) La Grange/Heart Party
 WEYMOUTH Verdi's (779842) Crystal Ameees
 WHITLEY BAY Esplanade Rock Club (525018) After Midnight
 WOLVERHAMPTON Scruples The DT's
 WORTHING The Norfolk Dolly Dagger

SUNDAY

8

BEDFORD Claypot KGB
 BIRMINGHAM Icknield Port Road Portland Club (021-454 8960) The Red Guitars/Do Re Mi
 BIRMINGHAM Mermaid (021-772 0217) Jah Children
 BISHOP STORTFORD Triad Cajun Club (559240) Real By Reel
 BRADFORD Dollars Guana Batz
 BRENTFORD High Street Red Lion (01-571 6878) The Amazing Rhythm Burglars/Footloose (Lunch) Vienna (Eve)
 BURTON ON TRENT Central Park The Macc Lads
 CLITHEROE Castle Bamm-Boo
 CROYDON High Street Underground (01-760 0833) The Transistors/Dirt Box
 CROYDON London Road Cartoon (01-688 4500) Answers On A Postcard (Lunch)
 DUNDEE Cafe American Blue Blue Too
 DUNFERMLINE Warehouse Days Of 29
 DUNOON Blue Lagoon Chaslar
 EPSOM Ashley Avenue Epsom Playhouse Typically Max
 GREAT YARMOUTH Marina Centre Buster James
 HARLOW The Square (25594) Denis Field And John Petters Swing Band
 HARLOW Town Park Key West/Manson Grant And The Dynamos/Bob McKinley And Dixiefield/Ruby Rendall And Cimmaron/Kenny Johnson And Northwind (Harlow Country Music Festival - Midday start)
 HULL Tower Ballroom (228110) The Housemartins/3 Action
 LANCASTER Brix Club (63621) The Nightingales/Ted Chippington
 LETCHWORTH Plinston Hall (672003) Bad Manners/The Output
 LIVERPOOL Everyman Bistrol (051-709 4776) The Reverb Brothers
 LIVERPOOL Transworld Festival Gardens Typhoo Music Festival Jagsy Dodd And The Sons Of Harry Cross/Offspring/The Farm/Jodie Lane And The Deliverance/Phil Brady And The Ranchers/Shag Connors And The Carrot Crunchers/Tommy Chase Quartet/N'Orleans Jazz Band/London Community Gospel Choir (11.00am - 10.30pm)
 LLANHARAN RFC (222209) Karrier
 LONDON Bethnal Green Gate Knutz With A Z/Funeral Party
 LONDON Brixton Academy (01-326 1022) Loose Tubes/Theatre De Complicite/
 Michael Nyman/The Flying Lizards/Lumiere And Son/La Bouche/Kate And Mike Westbrook (CND Benefit)
 LONDON Camberwell Father Red Cap (01-703 9208) English Rogues
 LONDON Camden Dublin Castle (01-485 1773) Ron Kavana's Nightbeat
 LONDON Camden Lock Dingwalls (01-267 4967) Glee Club/Captain Trips/
 Physical Prescence/Inc/Sink
 LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) The Jackels/Yeah Jazz
 LONDON Covent Garden Rock Garden (01-240 3961) Dangerous Living/Field Workers
 LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends (Lunch) Busta Jones And The Action (Eve)
 LONDON Fulham High Street Kings Head (01-736 1413) The Vulcans

LONDON Fulham Palace Road Greyhound (01-385 0526) The Rage/Sticky Fingers
 LONDON Greek Street Le Beat Route (01-734 6308) Obsessive Co/The Fire Brigade/4DB
 LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Mark Ambler Trio (Lunch)
 LONDON Harlesden Mean Fiddler (01-961 5490) Shanty Dam (Lunch) The Redskins (Eve)
 LONDON Hoxton Square Bass Clef (01-729 2476) Andy Mackintosh's Lipslide
 LONDON Kentish Town Town And Country Club (01-267 3334) Dead Can't Dance/Dif Juz/The Wolfgang Press/Heavenly Bodies/The Chomondeleys
 LONDON Lee Green Old Tigers Head Stranger/The Active
 LONDON Oval Cricketers (01-735 3059) Hershey And The 12-Bars (Lunch) Paz (Eve)
 LONDON Seven Sisters Road Red Rose Club Country Yvonne And The Left Wing Teds
 LONDON Stockwell Road The Plough (01-274 3879) Ken Wood And The Mixers
 LONDON Wardour Street Marquee (01-437 6603) The Tears
 LONDON West Hampstead West End Lane Railway (01-624 7611) Jamestown Ferry (Lunch)
 LONDON Wood Green Brabant Road TU Centre Screaming Abdabs/James Macabre/Sheila Hyde/Kevin McAleer
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) Scarlet Town/T'Challa Grid/Coping With Kevin
 MANCHESTER Oxford Road Polytechnic (061-273 1162) Laugh/The Wild Flowers/Big Red Gun/Ghost Dance/The Mighty Lemon Drops/Stone Roses/
 Frank Chickens/New Model Army
 MAIDSTONE Week Street London Tavern (51415) Mick's Bunch
 MANSFIELD New Houghton WMC Strange Days
 MIDDLESBOROUGH Rumpoles The Party Girls
 NEWBRIDGE High Street Memorial Hall The DT's
 NORWICH Mischief Tavern (623810) Colin Cross' Lonely Tarts Club Band
 NOTTINGHAM Horse And Jockey Just Blue
 PETERBOROUGH Gladstone Arms (44388) Stormed
 STAFFORD Roosters Lip Service
 WEST BROMWICH Coach And Horses (021-588 2136) Para-D

MONDAY

9

AIRDRIE JT's Friends Of Heroes
 ASHTON-UNDERY-LYNE Old Street Gamecock (061-344 0321) Secret Troop
 BIRMINGHAM Horsefair The Dome (021-622 2233) Reflections/Club 21/Big Moments/Re Alto
 BIRMINGHAM Icknield Port Road Portland Club (021-454 8960) The House Martins
 BRENTFORD High Street Red Lion (01-571 6878) Ah Leu/Cha/Charley Parker
 BRIGHTON Polytechnic (681286) Fear Of Darkness
 BRISTOL The Studio (25069) Gary Glitter
 CROYDON London Road Cartoon (01-688 4500) Speedo
 DERBY Blessington Carriage Just Blue
 DUDLEY Courthouse Inn (021-550 8601) Union Thought
 LEEDS Adam And Eves (456724) No Tick/INRI
 LONDON Camden Dublin Castle (01-485 1773) The Vulcans
 LONDON Camden Lock Dingwalls (01-267 4967) The Shrew Kings/Invisible Ink/Rain Gods/Helen McCookery Book
 LONDON Covent Garden Rock Garden (01-240 3961) The Inflatables/Touche
 LONDON Dean Street Gossips Alice In Wonderland The Batfish Boys
 LONDON Finsbury Park Sir George Robey (01-263 4581) Irish Mist
 LONDON Fulham Broadway Swan (01-385 1840) Sub Rosa

LONDON Fulham Palace Road Greyhound (01-385 0526) Dogs D'Amour/Hand To Mouth
 LONDON Greek Street Le Beat Route (01-734 6308) Silent Age/Say Yes/Tubeless Hearts/Get Real
 LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) The Company She Keeps/The Shamen/Rescue Express
 LONDON Kentish Town Bull And Gate (01-485 5358) Maximum Effect
 LONDON Kentish Town And Country Club (01-267 3334) Red Guitars/Do Re Mi
 LONDON Wardour Street Marquee (01-437 6603) The Fountainhead
 MANCHESTER Anson Road International (061-224 5050) Ten Day Trial/To The Punch/The Jellybean State
 NEWCASTLE Melbourn Street Riverside (614386) Guana Batz
 NEWCASTLE Tiffanys (612526) Laibach
 NOTTINGHAM Mardi Gras (862368) Uneven Planet
 PETERBOROUGH Sanctuary The Hunters Club
 SOUTHAMPTON Milton Barn The Dilberys
 WEST BROMWICH Coach And Horses (021-588 2136) Cairo/Dirty Girl
 WORCESTER Green Rooms Seventh Era

TUESDAY

10

BIRMINGHAM Broad Street Burberries (021-643 1916) Terry And Gerry/The Daffodils
 BIRMINGHAM Digbeth Barrel Organ (021-622 1353) The Boaty Man
 BLACKBURN King George's Hall (582582) Guana Batz
 BRENTFORD High Street Red Lion (01-571 6878) Steve Whalley
 BRISTOL Romy's Samurai
 CROYDON London Road Cartoon (01-688 4500) Eavesdropper
 LEEDS Beckett Park That Uncertain Feeling
 LONDON Camden Dublin Castle (01-485 1773) Clive's Jive Five
 LONDON Camden Lock Dingwalls (01-267 4967) The Wedding Present
 LONDON Covent Garden Rock Garden (01-240 3961) 9th Street Heroes/Cut The Wire
 LONDON Finsbury Park Sir George Robey (01-263 4581) Cathy Lesurf Band
 LONDON Fulham Palace Road Greyhound (01-385 0526) The Feeling/Flowers In The Desert
 LONDON Greenwich Tunnel Club (01-858 0895) Red Warm Wet/Funf
 LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) October Nine/Trumpets And Raspberries
 LONDON Hammersmith Clarendon (01-748 1454) Partisan/Young Blood
 LONDON Harlesden Mean Fiddler (01-961 5490) Life After/Lazy/Single Factor
 LONDON Hoxton Square Bass Clef (01-729 2476) Bolo-Bolo/Lovely Money
 LONDON Kentish Town Town And Country Club (01-267 3334) The Housemartins/
 Robyn Hitchcock And The Egyptians/3 Action
 LONDON Mornington Crescent Camden Palace (01-387 0428/9) Sea Of Bumblebees
 LONDON Oval Cricketers (01-735 3059) The Len Bright Combo
 LONDON Oxford Street 100 Club (01-636 0933) The Stingrays/The Wolfhounds/
 The Turncoats
 LONDON Walthamstow Royal Standard (01-527 1966) Fred Tearshed's Giant
 Algae Magnet/Camouflage
 LONDON Wardour Street Marquee (01-437 6603) The Rain
 NOTTINGHAM Mardi Gras (862368) Blue Train
 NOTTINGHAM Venue 53 The Hunters Club
 SHEFFIELD Leadmill (754500) Jools Holland
 SOUTHAMPTON Court Road Mayfair (226080) Half Man Half Biscuit/Fester And The Vomits
 WEST BROMWICH Oliver's (021-553 0101) Blues 'N' Trouble

FREE

3

TRACK EP

WITH
rm
 RECORD MIRROR

THIS WEEK

FEATURING

BIG AUDIO DYNAMITE

THAT PETROL EMOTION

THE THREE JOHNS

A VOICE FROM OUTER SPACE

SHE FLASHES me a spry, not rare grin.

"Yeah! I definitely try to come in at odd angles. I certainly have no right to tell people what to think and I do not want to lecture people.

"My job is about illusion and communication really, the way those things interact.

"I try to present them in such a way that people can make up their own minds. That's confusing to most people because they're not used to it. They watch too much TV where it's already packaged for them. So when they hear something that isn't full of *I think, you think and you do*, it's all lost.

"I find that kind of dogma so offensive."

With large measures of lateral thinking, Laurie and myself are grinning madly while attempting to deconstruct some of the more prolonged Anderson myths. Since the hasty chart success of the baffling 'O Superman' in this country five years ago, her cult success here seems almost resigned, but in some ways she sits uncomfortably with it. The novelty impact of that shock breakthrough hasn't necessarily made public understanding of her methods more crystalline.

"I think, here in Britain," she mentions, "people concentrate more on the intellectual side rather than the physical/emotional/sensual areas which I find amusing. In Germany and France for example, there's much more emotional response which I enjoy more. People in Germany tend to concentrate on the humour which is ignored in England. Here, everyone wants to know what it all means.

"A lot of the things that I do in my performance are a combination of how things feel, a fairly straightforward concept. I'm doing things that *you* get through your eyes and your ears. They're not ideas that you're writing down, it's a different sense when you sing them.

"You write someone a letter 15 words long – then the same person calls you and says the same thing, using the same words. It means something completely different of course. When you *hear* the voice, it's more of a sensuous experience."

Part of her supposition through the three Warners LPs and last year's mammoth 'United States Live' set has spiralled and spun across the process of language. What is occasionally misconstrued as a 'vagueness' or an 'inaccessibility' should really be seen as an alternation between the elevation and the reduction of the spoken/written word.

Set against the compelling, if sometimes agoraphobic nature of her music, her language can function almost as distraction, or broad intimation. Her current 'Home Of The Brave' work, the soundtrack album to an as yet unseen live Anderson movie, finds her as precise and graphic as she's ever been.

"I wanted something much more simple in its approach on this album and this tour," she admits readily. "This is particularly true of the way I'm using words these days."

In the past, she's been quoted as claiming that the words are the most important element to her. I wondered if this was still true.

"I always like to talk about concrete

LAURIE ANDERSON has never ever had breakfast with William Burroughs, but she likes to talk about language, symbols and images. JONH WILDE likes to listen and wonder what it all means.

RUSSELL YOUNG had the vision

"I think here in Britain people concentrate more on the intellectual side rather than the physical/emotional/sensual areas ... everyone wants to know what it all means."

things and that's why the images in my songs are very everyday things. A lot of the language I use in the music isn't the way people talk at all though – sometimes it's a definite exaggeration.

"Like in 'Big Science', I mean nobody really says things like Hey pal! anymore. It has more to do with '40s gangster films or black and white movies about Chicago, that Al Capone era."

QUITE CASUALLY we pause to wonder about something as plain as words – carefully creasing with smiles if it gets too perplexed, cautiously treading clear of too much cryptic indulgence, but loyally distrustful of their mad methods.

"What I admire about people who use images and words is how precise they can get and still be true to what they're trying to say," she explains.

"On this tour, the ultimate treachery of that was on the day of the nuclear accident near Kiev. We were in Madrid at the time and, like everywhere in the world, there were all these hysterical headlines. Everyone was absolutely crazed and completely frightened wherever we went. The real tragedy of it was that nobody was paying attention to what had happened but everyone was shouting. Those people do this, these people do that, and it never stopped. They were hysterical because the Americans were blowing it up out of proportion and never stopped to think that we're the most dependent people in the

world on nuclear power. Never wondered, Hmmmmmm ... wonder if there's any little cracks in our systems ..."

So words, so what. Minute, not neat, abstracted. Has she any favourites?

Giggles lightly. "Well there's some interesting ones on the new record ... 'paradise', 'pineapple', 'perfect', but they aren't spectacular on their own. There's more interest when they collide with other words, sometimes in ways that surprise me."

Like the single (title), 'Language Is A Virus', rather a rum thought ...

"There *may* be an element of comedy in that of course," she laughs. "The whole Burroughs quote is '*language is a virus from outer space*'. It's a completely strange thing for a writer to say that this is a disease communicable by mouth, a talking disease."

"I do admire people, though, who have contempt for words or at least realise their limitations. Burroughs is totally suspicious of words. He also understands how hard it is to use them, to have conversations, to not always be spewing out what you know, predicting what you think might happen."

But isn't Burroughs just like the rest of us most of the time, I wonder ... avoiding the truth, stepping around the core of an issue, finding refuge in all the superficial frills – events, weather, time, action, circumstantial stumbling. What's he say over breakfast?

"Oh," she says defensively, quite alarmed at the implications unintended. "I've never, ever had breakfast with him. But he does like to *chat*, just like myself. It's a relaxing way of exercising your lips (laughs)."

Together with ex-Ubu David Thomas, she represents a truly modernist approach to language within the sphere of, for want of a more appropriate term, *pop*. Like Thomas, she seems to scatter vocabulary on the scraperboard, perhaps curious to examine the distance between our language and the world and the range of capabilities it is meant to represent. I wondered if she shared Thomas' fascination with 'hyperbole', deliberate exaggeration of speech or events to form an excessive impression.

"Hyperbole," she tells me, "is evident on the song 'Sweaters' on the 'Big Science' album. A love song, it's a list of things that you find so fascinating when you fall in love with someone, like the way they pick up their pen. Then you fall *out* of love with that person, but they're doing exactly the same things and those are precisely the things that you end up hating the most. That's the ultimate example I suppose. There's a lot of that love-hate in the songs, particularly towards technology, being completely fixated by it and also finding it very frightening."

"I really admire children," she says suddenly. "You see a drawing of a house they've made, with two windows and a door, with this giant door-knob they've drawn. They *know* that the important thing about the house is how to get into it and how to get out. So they deliberately over-emphasise that feature. Later, we forget all these things – we think about them, analyse them, we forget that it's important to get in and out. We get more decorative ... and lost!"

SHE'S TELLING me all this the morning after the last of her 'Natural History' shows at Hammersmith – some of the most inflamed and captivating drama I've seen on a stage for years. The present live presentation, she declares, had two main

functions.

"After I finished the 'Home Of The Brave' movie, which took an unbelievably long time, I found various ways of approaching the music in that much more simple way."

"Then, I wanted to get over this idea of beginnings – either the origins of consciousness or life – just how people have come to live like this. I think the lines between people and machines are getting increasingly blurred. You just have to walk into a bank and talk to a teller. You wonder where they learnt to talk, what machine taught them. It's a really thin line. Luckily, there are still things people can do which machines can't. One is the act of forgetting – machines can learn anything but they can't forget."

"Then there's the idea formulated in the song 'Smoke Rings' on the soundtrack album – '*which is more macho? The pineapple or the knife?*' I was looking at a cable TV show which was *How To Speak Spanish*. When they were talking about the gender of words, I wondered about the necessity of drawing a line down the centre of the world where half the objects were male and half were female. I could never get the idea where a pen was supposed to be more feminine than a pencil. Then you see this split of masculine and feminine magnified so much. The end result is that I'm sitting somewhere in Tokyo and this guy says to me, OK, Que es más macho? America or Japan? When you see the result of all this crazy aggression which starts out What is more macho?, you see people playing this game in their daily lives, their politics and their international cowboy games."

WE FINISH with a giggle and stick our tongues out at the remaining media images of Laurie Anderson, monogrammed with the trad pop conventions of flimsy face value and the panic for meanings, any meanings even if they're the wrong ones. The grave, inscrutable artificer?

"Ha! Well, there's so many kinds of humour in there that people do miss. Some sardonic, some stupid and some with question in it. There's that piece in the live show where we have this question flashing up on the screen – Should the unborn have civil rights? and the answer, Yes, because they can thank you for it later. When that thing comes up in the US, there's always complete silence."

"There's nothing inscrutable there as far as I can see – it's not an audience's job to interpret. The second you finish a concert, there are no ideas that belong to either side. If they want, they can take something away but it's not their job or responsibility."

The asexual, elfish metaphysician?

"I actually take a few different sexual roles as I consciously want to be a commentator. I'm not a person who comes out in puffy sleeves and a skirt, prancing around saying, Love me, love me, I'm pretty, pretty. I'm not trading on that but I don't want to be asexual!"

Camouflage and chameleon?

"With my audience, it becomes a question of trust and direct contact with people, then it becomes a real collaboration. If you think about it, rumour is much more interesting than effect."

"How do you go about finding a fact? I'd be a scientist if that's what I wanted to do. I don't want to nail things down, I want them to either breathe or explode."



RED LAURIE, mellow Laurie

CHART

UK 50 SINGLES UK 50 ALBUMS

- 1 3 SPIRIT IN THE SKY Dr & The Medics IRS
- 2 9 HOLDING BACK THE YEARS Simply Red Elektra
- 3 2 SLEDGEHAMMER Peter Gabriel Charisma
- 4 1 THE CHICKEN SONG Spitting Image Virgin
- 5 27 EVERYBODY WANTS TO RUN THE WORLD Tears For Fears Mercury
- 6 8 ADDICTED TO LOVE Robert Palmer Island
- 7 13 SET ME FREE Jaki Graham EMI
- 8 4 LESSONS IN LOVE Level 42 Polydor
- 9 22 INVISIBLE TOUCH Genesis Charisma
- 10 5 ON MY OWN Patti Labelle & Michael McDonald MCA
- 11 10 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 12 15 WHO MADE WHO AC/DC Atlantic
- 13 16 MINE ALL MINE Cashflow Club
- 14 23 SINFUL Pete Wylie MDM
- 15 30 CAN'T GET BY WITHOUT YOU Real Thing PRT
- 16 7 ROLLIN' HOME Status Quo Vertigo
- 17 34 I CAN'T WAIT Nu Shooz Atlantic
- 18 11 ROCK LOBSTER B-52's Island
- 19 39 BAD BOY Miami Sound Machine Epic
- 20 31 BIGMOUTH STRIKES AGAIN Smiths Rough Trade
- 21 6 SNOOKER LOOPY Matchroom Mob With Chas & Dave Rockney
- 22 40 OPPORTUNITIES Pet Shop Boys Parlophone
- 23 29 LOVE TOUCH Rod Stewart Warner Brothers
- 24 17 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Billy Ocean Jive
- 25 48 VIENNA CALLING Falco A&M
- 26 12 ROCK ME AMADEUS Falco A&M
- 27 — 21ST CENTURY BOY Sigue Sigue Sputnik Parlophone
- 28 21 LIVE TO TELL Madonna Sire
- 29 19 ROUGH BOY ZZ Top Warner Brothers
- 30 18 ALL AND ALL Joyce Sims London
- 31 45 GOD THANK YOU WOMAN Culture Club Virgin
- 32 — JUMP BACK (SET ME FREE) Dhar Braxton 4th & Broadway
- 33 41 DISENCHANTED Communards London
- 34 43 TIME Freddie Mercury EMI
- 35 14 GREATEST LOVE OF ALL Whitney Houston Arista
- 36 47 BASSLINE Mantronix 10
- 37 32 CAN'T WAIT ANOTHER MINUTE Five Star Tent
- 38 — CALL OF THE WILD Midge Ure Chrysalis
- 39 20 I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye Motown
- 40 — NASTY Janet Jackson A&M
- 41 — AMITYVILLE (THE HOUSE ON THE HILL) Lovebug Starski Epic
- 42 — TOO GOOD TO BE FORGOTTEN Amazulu Island
- 43 24 WHAT HAVE YOU DONE FOR ME LATELY Janet Jackson EMI
- 44 — A WOMAN'S STORY Marc Almond Virgin
- 45 49 YOUNG HEARTS RUN FREE Candi Staton Warner Brothers
- 46 — VENUS Bananarama London
- 47 — MY FAVOURITE WASTE OF TIME Owen Paul Epic
- 48 26 A DIFFERENT CORNER George Michael Epic
- 49 — LET'S GO ALL THE WAY Sly Fox Capitol
- 50 — CANDYEAR EXPRESS Love And Money Mercury

- 1 1 SO Peter Gabriel Charisma
- 2 2 STREET LIFE Bryan Ferry & Roxy Music EG
- 3 10 PICTURE BOOK Simply Red Elektra
- 4 7 STANDING ON A BEACH Cure Fiction
- 5 4 LOVE ZONE Billy Ocean Jive
- 6 23 BANGS AND CRUSHES Go West Chrysalis
- 7 3 BROTHERS IN ARMS Dire Straits Vertigo
- 8 5 WHITNEY HOUSTON Whitney Houston Arista
- 9 9 WORLD MACHINE Level 42 Polydor
- 10 24 MOONLIGHT SHADOWS Shadows Polydor
- 11 6 THE COLLECTION Earth, Wind & Fire K-Tel
- 12 19 PLEASE Pet Shop Boys Parlophone
- 13 13 HUNTING HIGH AND LOW A-Ha Warner Brothers
- 14 8 ONCE UPON A TIME Simple Minds Virgin
- 15 18 ON THE BEACH Chris Rea Warner Brothers
- 16 14 GREATEST HITS Shalamar Stylus
- 17 — WHO MADE WHO AC/DC Atlantic
- 18 11 HITS 4 Various CBS/WEA
- 19 22 THE MAN AND HIS MUSIC Sam Cooke RCA
- 20 15 LET'S HEAR IT FOR THE GIRLS Various Stylus
- 21 36 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 22 21 THE COLOUR OF SPRING Talk Talk EMI
- 23 — INTO THE NIGHT Chris de Burgh A&M
- 24 12 COMIC RELIEF — UTTERLY, UTTERLY LIVE Various WEA
- 25 31 SUZANNE VEGA Suzanne Vega A&M
- 26 17 PRINCESS Princess Supreme
- 27 32 QUEEN'S GREATEST HITS Queen EMI
- 28 20 HOME AND ABROAD Style Council Polydor
- 29 26 5150 Van Halen Warner Brothers
- 30 29 LUXURY OF LIFE Five Star Tent
- 31 16 SLEIGHT OF HAND Joan Armatrading A&M
- 32 35 WELCOME TO THE REAL WORLD Mr Mister RCA
- 33 27 NO JACKET REQUIRED Phil Collins Virgin
- 34 45 HOUNDS OF LOVE Kate Bush EMI
- 35 30 WINNER IN YOU Patti Labelle MCA
- 36 28 GREATEST HITS Marvin Gaye Telstar
- 37 37 SISTERS ARE DOIN' IT Various Towerbell
- 38 38 LITTLE CREATURES Talking Heads EMI
- 39 43 THIS IS BIG AUDIO DYNAMITE Big Audio Dynamite CBS
- 40 — FALCO 3 Falco A&M
- 41 25 RAISED ON RADIO Journey CBS
- 42 47 RIPTIDE Robert Palmer Island
- 43 42 RENDEZVOUS Jean Michel Jarre Dreyfuss
- 44 — ANIMAL BOY Ramones Beggars Banquet
- 45 — CONTROL Janet Jackson A&M
- 46 33 SANDS OF TIME SOS Band Tabu
- 47 44 HEART TO HEART Various K-Tel
- 48 34 SECRET DREAMS AND FORBIDDEN FIRE Bonnie Tyler CBS
- 49 46 HIPSWAY Hipsway Mercury
- 50 48 URBAN BEACHES Cactus World News MCA

Compiled by MRIB



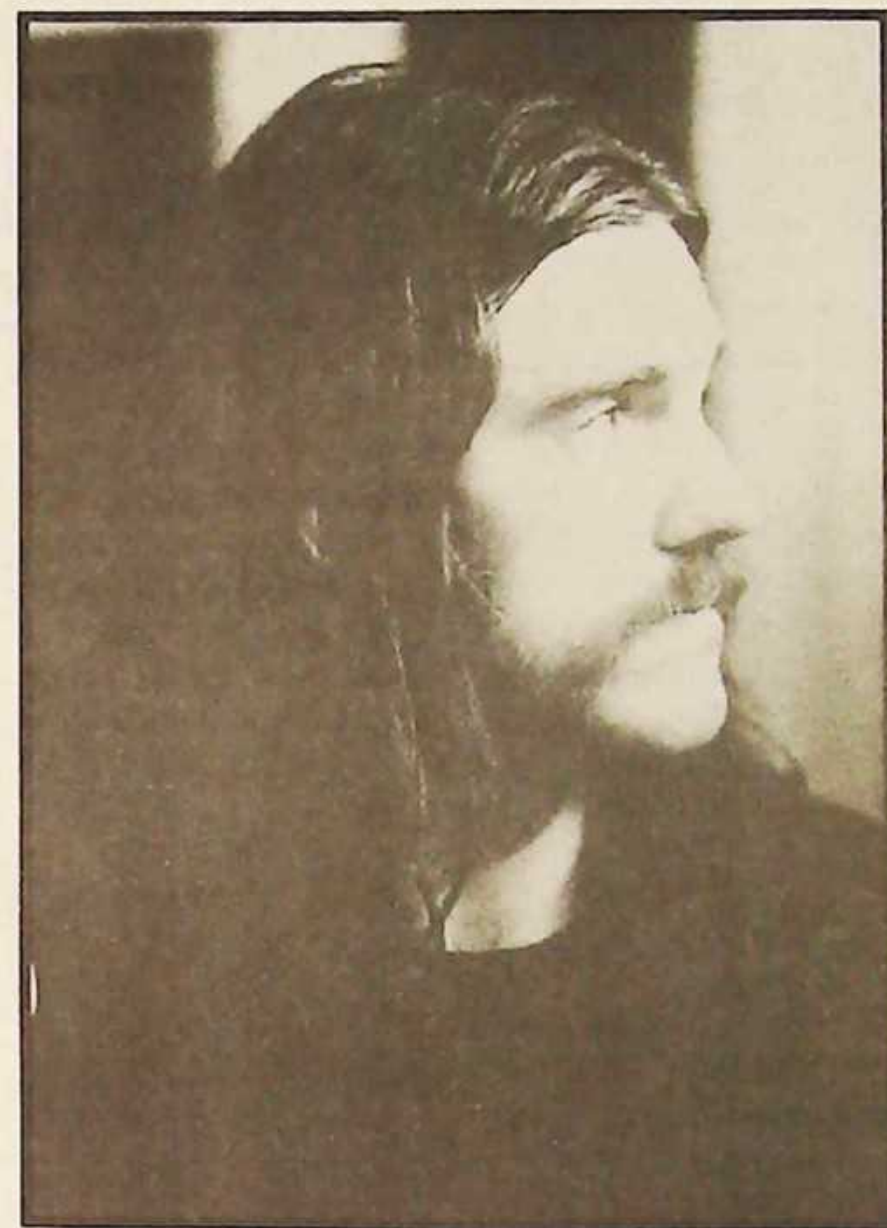
BLACK UHURU: brute strength

- 8 WATCH HOW THE PEOPLE DANCING Kenny Notch Unity
- 9 RITCH AND SWITCH King Kong Java
- 10 MIRACLES The Meditations Beta

ALBUMS

- 1 TWO OF A KIND Junior Reid And Teezy Wambesi
- 2 OLD HITS OF THE PAST Various Artists High Note
- 3 AFRICA MUST BE FREE BY 1983 Hugh Mundell Greensleeves
- 4 OVER THE WALL Frankie Paul Blue Mountain
- 5 SUPERSTAR HIT PARADE Various Artists Greensleeves
- 6 SIGN OF THE TIMES Makka B Ariwa
- 7 BRUTAL Black Uhuru RAS
- 8 FIREHOUSE CLASH Junior Reid And Don Carlos Live And Learn
- 9 FREE SOUTH AFRICA Various Artists Wackies
- 10 A GLINT OF GOLD Ken Parker Pisces

Compiled by Daddy Kool, 94 Dean Street, London W1



LEMMY: his time has come

SOUNDS TRACKS

Kez Owen

CHANCES, Table Talk, Unreleased demo tape
GETS A POLICY, Food Scientists, Cubic Music
ME AND MY BIG HORNY HELMET, Viking Mills, Unreleased demo

Neil Perry

DEAF FOREVER Motorhead GWR Pre-release tape
ORGASMATRON Motorhead GWR Pre-release tape
DR ROCK Motorhead GWR Pre-release tape

Roger Holland

DEAF FOREVER Motorhead GWR Pre-release tape
ORGASMATRON Motorhead GWR Pre-release tape
DR ROCK Motorhead GWR Pre-release tape

Glyn Brown

DEAF FOREVER Motorhead GWR Pre-release tape (and that's enough)
BABY... YOU'RE BUMMIN' MY LIFE OUT IN A SUPREME FASHION Thelionious
Monster Epitaph necessity
MAFU CAGE The Neon Judgement Play It Again, Sam LP

Edwin Pouncey

WHEN YOU'RE DEAD — ONE SECOND The Ghost Gemini LP of yore
LOUIE LOUIE Big Stick/Kray Cherubs Mr Video mega jam memory
MEAT, MEAT, MEAT Lydia Lunch Live neon meat dream experience

Jack Barron

INTO THE GROOVE Sonic Youth Madonna assaulted on a future SST 45
WHIRLING HALL OF KNIVES Butthole Surfers Rembrandt Pussy Horse deep cut
ORGASMATRON Motorhead GWR Pre-release tape I'd hate to tread in

Jane Simon

ADDICTED TO LOVE Robert Palmer Island
BURNING RED Exploding White Mice Greasy Pop LP track
HEYDAY The Church Parlophone LP

Ricky Kildare

ASBESTOS LEAD ASBESTOS World Domination Karbon Wrecks 45
DAMAGED GOODS EP Gang Of Four Fast 45
AH-WOP-BOP-A-LOO-BOP-A-WOP-BAM-BAM Little Richard A Favourite Ice Cream

Richard Cook

LAST EXIT Last Exit Enemy monumental masterpiece
QUANTUM PHYSICS Can United Artists track
RIVER MAN Nick Drake Island track

Tony Mitchell

FUTURISTA Ryuichi Sakamoto School/MIDI import album
SEX, ENERGY + STAR Hari Hosono/FOE Non-Standard Import album
THE BRAND NEW DAY Yukihiko Takahashi Yen import album

Andy Hurt

PORKY'S RANGE Last Party Dead Indie album
SAY YOU CARE Stretched-Back Foot Airman Very Mouth LP track
WELL WELL WELL Pink Fairies Grungy Polydor single

Blind Lemon Wilde

COMPLETE WORKS Laurie Anderson Warners
STRANGER THAN PARADISE AND THE RESURRECTION OF ALBERT AYLER
John Lurie Crammed
BIG SEXY LAND Revolting Cocks Wax Trax!

REGGAE TENS

PRE-RELEASE

- 1 SKANKING ON BROADWAY Michael Oliver Levy Volcano
- 2 BREAK YOUR HEART The I-See Temper Rose
- 3 MONEY GIRL Culture Blue Mountain
- 4 OLD TIME SING TING Bunny Wailer Solomonic
- 5 COOL DOWN Sugar Minott Youth Promotion
- 6 DECLARATION OF RIGHTS Don Carlos Dove
- 7 GRANDMA Tristan Palmer Black Solidarity
- 8 SOUL CAPTIVE Igo Levy 71 Records
- 9 EAGER Admiral Sherr Bum Rock
- 10 SOME GIRLS WICKED AND WILD Hya Nya Hya Nya

DISCO

- 1 TROUBLE AGAIN King Kong Greensleeves
- 2 PUSH COME TO SHOVE Freddie McGregor RAS
- 3 SCRATCH ME BACK Frankie B Ital Stuff
- 4 TRIALS AND CROSSES Inner Vibes Firehouse
- 5 HAUL AND PULL Aswad Simba
- 6 WET LOOK CRAZY Makka B Ariwa
- 7 YOU'RE MY SUGAR Debbie G UK Bubblers

ATTACK

HOT METAL 60

SINGLES

- 1 3 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 2 2 WHO MADE WHO AC/DC Atlantic
- 3 1 ROLLIN' HOME Status Quo Vertigo
- 4 4 ROUGH BOY ZZ Top Warner Brothers
- 5 — WILD CHILD WASP Capitol
- 6 5 THE DIO LP Dio Vertigo
- 7 — LOCKED IN Judas Priest CBS
- 8 6 STARS Hear 'N' Aid Vertigo
- 9 9 BECAUSE THE NIGHT Keel Vertigo
- 10 7 JUMP IN THE FIRE Metallica Music For Nations
- 11 10 MISPLACED CHILDHOOD Marillion EMI
- 12 11 THESE DREAMS Heart Capitol
- 13 10 THE SEARCH IS OVER Survivor Scotti Brothers
- 14 12 SHOT IN THE DARK Ozzy Osbourne Epic
- 15 — IT ALL STOPS HERE/INTELLIGENCE QUOTIENT IQ Samurai
- 16 13 IN MY DREAMS Dokken Elektra
- 17 14 SHAKE YOUR FOUNDATIONS AC/DC Atlantic
- 18 16 THIS TIME Bryan Adams A&M
- 19 18 TURBO LOVER Judas Priest CBS
- 20 17 MARKET SQUARE HEROES Marillion EMI



IRON MAIDEN: real cliff hangers

ALBUMS

- 1 2 5150 Van Halen Warner Brothers
- 2 1 RAISED ON RADIO Journey CBS
- 3 3 THE FINAL FRONTIER Keel Vertigo
- 4 4 AFTERBURNER ZZ Top Warner Brothers
- 5 5 HEART Heart Capitol
- 6 4 RECKLESS Bryan Adams A&M
- 7 9 ELIMINATOR ZZ Top Warner Brothers
- 8 — BEYOND THE PALE Fiona Atlantic
- 9 6 RUSSIAN ROULETTE Accept Indisc
- 10 7 MASTER OF PUPPETS Metallica Music For Nations
- 11 10 MISPLACED CHILDHOOD Marillion EMI
- 12 11 TURBO Judas Priest CBS
- 13 18 THE ULTIMATE SIN Ozzy Osbourne Epic
- 14 12 UNDER LOCK AND KEY Dokken Elektra
- 15 19 SEVENTH STAR Black Sabbath Featuring Tony Iommi Vertigo
- 16 16 SPREADING THE DISEASE Anthrax Music For Nations
- 17 14 LAND OF THE GUN Legs Diamond Music For Nations
- 18 — FUGAZI Marillion EMI
- 19 13 SPEED KILLS II Various Under One Flag
- 20 17 STRENGTH IN NUMBERS 38 Special A&M
- 21 — CUTS LIKE A KNIFE Bryan Adams A&M
- 22 22 INVASION OF YOUR PRIVACY Ratt Atlantic
- 23 15 MEAN BUSINESS The Firm Atlantic
- 24 23 THEATRE OF PAIN Mötley Crüe Elektra
- 25 25 COME OUT AND PLAY Twisted Sister Atlantic
- 26 20 BEYOND METAL ZONE Various Music For Nations
- 27 21 RIDE THE LIGHTNING Metallica Music For Nations
- 28 27 LIVE AFTER DEATH Iron Maiden EMI
- 29 24 STRANGWAYS Strangeways Bonaire
- 30 29 CHANGE OF ADDRESS Krokus Arista

IMPORTS

- 1 1 LOOK WHAT THE CAT DRAGGED IN Poison Enigma
- 2 4 SILK AND STEEL Giuffria MCA/Camel
- 3 5 SWEET SAVAGE Sweet Savage Curb
- 4 — LIVE LIVE LIVE Bachman Turner Overdrive Curb
- 5 9 STAY UGLY Piledriver Roadrunner
- 6 — EMERSON LAKE & POWELL Emerson Lake & Powell Polygram
- 7 — BRIGHTON ROCK Brighton Rock Flying Fist
- 8 2 ACROSS THE WATER Kooga Black Dragon
- 9 3 SHOT IN THE DARK Great White Greenworld
- 10 — CRAFT Craaft Roadrunner

Compiled by Spotlight Research



NIGHTINGALES: what a bunch of Tweety's

INDIE ALBUMS

- 1 2 VICTORIALAND Cocteau Twins 4AD
- 2 1 MANIC POP THRILL That Petrol Emotion Demon
- 3 — EVOL Sonic Youth Blast First
- 4 3 ONLY STUPID BASTARDS HELP EMI Conflict Model Army
- 5 4 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 6 7 BLACK CELEBRATION Depeche Mode Mute
- 7 5 THE WORLD BY STORM The Three Johns Abstract
- 8 6 A DATE WITH ELVIS The Cramps Big Beat
- 9 11 REMBRANDT PUSSY HORSE Butthole Surfers Red Rhino Europe
- 10 8 DEAD BY CHRISTMAS Hanoi Rocks Rawpower
- 11 15 MAN IN A SUITCASE Ted Chippington Vindaloo
- 12 16 THE UNACCEPTABLE FACE OF FREEDOM Test Dept Ministry Of Power/Some Bizzare
- 13 18 WIRE PLAY POP Wire The Pink Label
- 14 9 RUM, SODOMY AND THE LASH The Pogues Stiff
- 15 28 GRUTS Ivor Cutler Rough Trade
- 16 17 NO MINOR KEYS Blues 'N' Trouble Ammunition Communications
- 17 — FUN ON THE LAWN LAWN LAWN Yeah Yeah Noh Buggum Records
- 18 10 LOW-LIFE New Order Factory
- 19 12 FIRST AVALANCHE Rose Of Avalanche LIL
- 20 — HATFUL OF HOLLOW The Smiths Rough Trade
- 21 13 BIG COCK King Kurt Stiff
- 22 19 PAINT YOUR WAGON Red Lorry Yellow Lorry Red Rhino
- 23 21 LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS The Go Between Beggars Banquet
- 24 14 TREASURE Cocteau Twins 4AD
- 25 24 TROUBLE Vic Godard Rough Trade
- 26 20 IN THE GOOD OLE COUNTRY WAY The Nightingales Vindaloo
- 27 22 GARLANDS Cocteau Twins 4AD
- 28 23 GREED Swans K422
- 29 26 THE OLD AND THE NEW A Certain Ratio Factory
- 30 — SILVER MISSILES AND HAND GRENADES Suicide Twins Lick

Compiled by Spotlight Research

IAN ST JOHN III

- 1 NORRIDGE Norfolk Team
- 2 HUTS Edinburgh team
- 3 USSNEL North London team
- 4 WEZ TAM East London team
- 5 UPSWETCH Suffolk team
- 6 HEBS Edinburgh team
- 7 UBBERDIN Scottish team
- 8 STOW BOOKREST Rumanian team
- 9 SWUNDEN Wiltshire team
- 10 ULJIRRIA Arab team

Compiled by World Cup Willie

CARTOON CHARACTER POLITICIANS

- 1 HO CHI MINNIE MOUSE
- 2 MINNIE MOUSE TSE TUNG
- 3 AYATOLLAH KHOMINNIE MOUSE
- 4 GADAFFY DUCK
- 5 IDI AMINNIE MOUSE
- 6 CASTRO NUT

INDIE SINGLES

- 1 — BIGMOUTH STRIKES AGAIN The Smiths Rough Trade
- 2 1 SERPENTS KISS The Mission Chapter 22
- 3 2 RULES AND REGULATIONS (EP) We've Got A Fuzzbox And We're Gonna Use It! Vindaloo
- 4 5 BABY I LOVE YOU SO Colourbox Featuring Lorita Grahame 4AD
- 5 6 THE OFFICIAL COLOURBOX WORLD CUP THEME Colourbox 4AD
- 6 3 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 7 10 NEW ROSE The Damned Stiff
- 8 — ALMOST PRAYED Weather Prophets Creation
- 9 7 GOOD THING The Woodentops Rough Trade
- 10 8 SOMETHING TO BELIEVE IN/SOMEBODY PUT SOMETHING IN MY DRINK The Ramones Beggars Banquet
- 11 4 WHAT'S INSIDE A GIRL Cramps Big Beat
- 12 9 TOO MANY CASTLES IN THE SKY Rose Of Avalanche Fire
- 13 16 THIS TOWN June Brides Intape
- 14 14 INSPIRATION Easterhouse Rough Trade
- 15 12 IT'S A GOOD THING That Petrol Emotion Demon
- 16 17 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) Leather Nun Wire
- 17 27 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 18 15 RIVER OF NO RETURN Ghost Dance Karbon
- 19 11 A QUESTION OF LUST Depeche Mode Mute
- 20 20 WALKING ON YOUR HANDS Red Lorry Yellow Lorry Red Rhino
- 21 23 BLUE MONDAY New Order Factory
- 22 13 GODSTAR Psychic TV And The Angels Of Light Temple
- 23 43 E102/SAD BMX Bandits 53rd & 3rd
- 24 — HOUSE OF ECSTASY Cherry Bombz Lick
- 25 24 OH L'AMOUR Erasure Mute
- 26 29 COLD HEART Jasmine Minks Creation
- 27 31 BALLAD OF THE BAND Felt Creation
- 28 — JUNCTION SIGNAL Blyth Power All The Madmen
- 29 — HEAD FULL OF STEAM The Go-Betweens Beggars Banquet
- 30 — NO SEX Alex Chilton New Rose
- 31 19 I WALK THE LINE Alien Sex Fiend Flicknife
- 32 — CRYSTAL CRESCENT Primal Scream Creation
- 33 25 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 34 41 SOMEBODY TOLD ME Restless ABC
- 35 — BRILLIANT MIND Furniture Stiff
- 36 33 ANARCHY (LIVE VERSION) Sex Pistols McDonald Bros Corp
- 37 — WILD CHILD Zodiac Mindwarp Food
- 38 — NEW BREED MacKenzie's Ron Johnson
- 39 18 STATE OF MIND Chumba Wumba Agit Matter
- 40 21 SHELLSHOCK New Order Factory
- 41 26 TINY DYNAMINE (EP) Cocteau Twins 4AD
- 42 22 THERESE The Bodines Creation
- 43 28 SOLD DOWN THE RIVER The Three Johns Abstract
- 44 30 ALL DAY LONG The Shop Assistants Subway Organisation
- 45 32 GIVING GROUND The Sisterhood Merciful Release
- 46 34 POGUETRY IN MOTION (EP) The Pogues Stiff
- 47 36 CAN YOUR PUSSY DO THE DOG? Cramps Big Beat
- 48 38 OUT OF THE DEEP Purple Things Media Burn
- 49 47 DRAC'S BACK The Bollock Brothers Charly
- 50 40 A GUITAR IN YOUR BATH (EP) The Chesterfields Subway

Compiled by Mike The Hat, VSEL

ELECTRICIANS II

- 1 ULLO JOHN, GOTTA VOLT METER? Alexei Sayle
- 2 WIRE DO FOOLS FALL IN LOVE Frankie Lyman & The Teenagers
- 3 CONDUIT PLEASE CRAWL OUT OF YOUR WINDOW Bob Dylan
- 4 SHOCK TREATMENT Pallas
- 6 THE CEILING ROSE OF TEXAS Switch Miller
- 7 IF YOU CAN'T STAND THE HEATER Bucks Fizz
- 8 SUBSTATION The Who
- 9 WIRED BOYS Duran Duran
- 10 WE SOLDER OUR SOUL FOR ROCK AND ROLL Black Sabbath

Compiled by TV Watchdogs

BAND AID

MASTER CLASS

Fender indulge in some timely nostalgia with their recent reissue of a classic '50s guitar

FENDER (JAPAN) JAZZMASTER £417.30 QQQ VV

FENDER'S ORIGINAL Jazzmaster was one of several new designs that followed in the wake of the Stratocaster's success in the mid-'50s. It never achieved the Strat's widespread acceptance but its inclusion of innovative features and its distinctly '50s styling have helped it retain a cult status.

The Jazzmaster is now being produced again by Fender Japan, and it would appear that they've chosen the '59/'60 version on which to base their replica.

The guitar shared the Strat's bolt-on neck and headstock styling, with a rosewood fingerboard, 21 frets and white dot markers.

Some features are not completely 'authentic' – like the white pick-up covers – and lack of neck binding and bridge cover, but other details like the patented offset contour body, synchronised floating tremolo and distinctive control arrangement have all been

faithfully reproduced.

The guitar features two large single coil pick-ups which give it a warmer sound than that of a Strat or Tele while retaining much of the treble bite of those two.

You won't find the Tele's really blistering zing here, nor the Strat's reedy whine, but you will find a distinctive hard-edged mellowness quite appropriate to the '80s requirement for brighter guitar sounds to cut through all that digital synthing.

On first sight, the control arrangement seems absolutely conventional, single master volume and master tone controls (white Strat-style knobs) running from a Gibson-type three-way pick-up selector offering the same degree of control as a Telecaster.

But take a closer look and you'll find three more controls sunk discreetly into the upper 'horn' of the scratchplate. These consist of a black two-way slider switch and two black anodised metal 'thumbwheels' set vertically into the body.

The switch enables you to

select a completely separate 'rhythm' circuit whose volume and tone is set by the two wheels, and thus by means of this secondary control group you can set up completely independent tone/volume combinations for 'lead' and 'rhythm' functions.

The other remarkable feature of the Jazzmaster was – and is – its 'floating tremolo'. Unlike the Strat's system, this unit, mounted on a D-shaped chromed plate, fits from above, and the tremolo arm simply pushes – rather than screws – into about half an inch of hollow coiled spring projecting above the surface.

The action of the tremolo is much lighter than a Strat's – more like a Gibson Vibrola in fact – and also like the Vibrola, its range of travel is more limited, though tuning seems to be retained quite adequately.

This interesting whammy bar system boasts one final gimmick in the form of a Trem-lok which (and I quote Peavey UK boss Ken Achard's invaluable reviewer's guide

The Fender Guitar) "would lock it solid for string changing, or prevent the unit from sending the guitar out of tune if a string broke". Now I have to report that on my sample Jazzmaster, the sliding chrome button which is supposed to perform this valuable task had absolutely no effect on my ability to bend the strings with the tremolo arm, whichever position it was in! (To be fair, I didn't try breaking a string.) So is this a non-working replica, or what?

Overall, though, this reissue Jazzmaster was a pleasure to play. It's impeccably finished (my sample came in ivory), solidly built and very comfortable – with the possible exception of slightly protruding grub screws supporting the bottom E-string's grooved cylindrical bridge saddle, which kept catching my strumming hand.

Well, at least I know now why the original version of this guitar came with a bridge cover!

TONY MITCHELL

ORIGINAL JAZZMASTER on which the reissue is based



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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*Source: Target Group Index 1985

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BASSIST INTO Hanoi, Lords, Damned, seeks rock or heavy band. Millsy Heywood 60713 (near Rochdale). S5888

GLOUCESTER BASSIST 23 wants to join/form rock band. Influ. too varied to mention. Andrew, Nailsworth 4054 6-10pm weekdays. S5887

LEAD GUITARIST wishes to join rock band in Reading area. Own equipment/transport. Ring Andy, Eversley 734970. S5886

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VOCALS AND BASS (m/f) required by Drummer and lead guitar duo to form Swindon based melodic HM/HR band. Good attitude and standard essential. Phone Mark 0793-37253 evenings. S5793

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DRUMMER/BASSIST seek solid rock band. Aerosmith/Stones image. Influences Joe Perry project, Ratt, Aerosmith Mark-Alex 346-0205 Thursday - Sunday. S5899

VOCALIST/FRONTMAN required by Suffolk rock band. Must have strong voice image and professional ambition. Phone Len on Felixstowe 279063. S5898

GLAM ROCK band still require pretty boy vocalist and lead guitarist. Influences Jovi, Leppard Girl. Image and hairspray essential. 01-309 7345 after 6.00pm. S5897

GUITARIST: YOUNG band (not pro, yet) with album deal and ugly drummer require lead guitarist. Must have good gear, enthusiasm, transport, dedication. Surrey/Sussex area. Phone Ian, Shore 2480. S5896

EXCELLENT GUITAR/BASS/DRUMS, SEEK GOOD TO BRILLIANT MALE VOCALIST to front frustrated but keen melodic heavy rock band. Recording/gigs imminent. Send tapes/information to Box No 712. S5903

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