

EXCLUSIVE! DIET WITH DEGVILLE ~ SEE PAGE 9

SOUNDS

**MORRISSEY: BIGMOUTH
BOUNCES BACK!**

THE CHURCH
LOVEBUG STARSKI
THE WEATHER PROPHETS
FELT • TALULAH GOSH • RY COODER

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ROCK THE BOTHA

Big names line up against apartheid at a London rally and open-air concert in late June

STING, **Boy George** and **Helen Terry**, **Gary Kemp**, **The Communards** and **Billy Bragg** will be appearing at an Anti-Apartheid concert on London's Clapham Common on June 28.

They'll be playing a couple of songs apiece at a rally following

a march from Hyde Park which the organisers predict will be the largest ever demonstration against apartheid in this country.

There will also be full sets from **Hugh Masekela** and **Maxi Priest** as well as a major British band (currently anonymous due to petty contractual problems) and a big soul act. And there will be short spots from **Smiley Culture**, **Roddy Frame**, **Lorna Gee** and **David Grant**.

Jerry Dammers, who has

helped organise **Artists Against Apartheid**, says: "The concert is for the benefit of those who take part in the march from Hyde Park which starts at 11am, and I hope that everyone who goes to the concert will go on the march first. The event may be the last of its kind because after the Police Bill goes through Parliament, things like this may not be allowed."

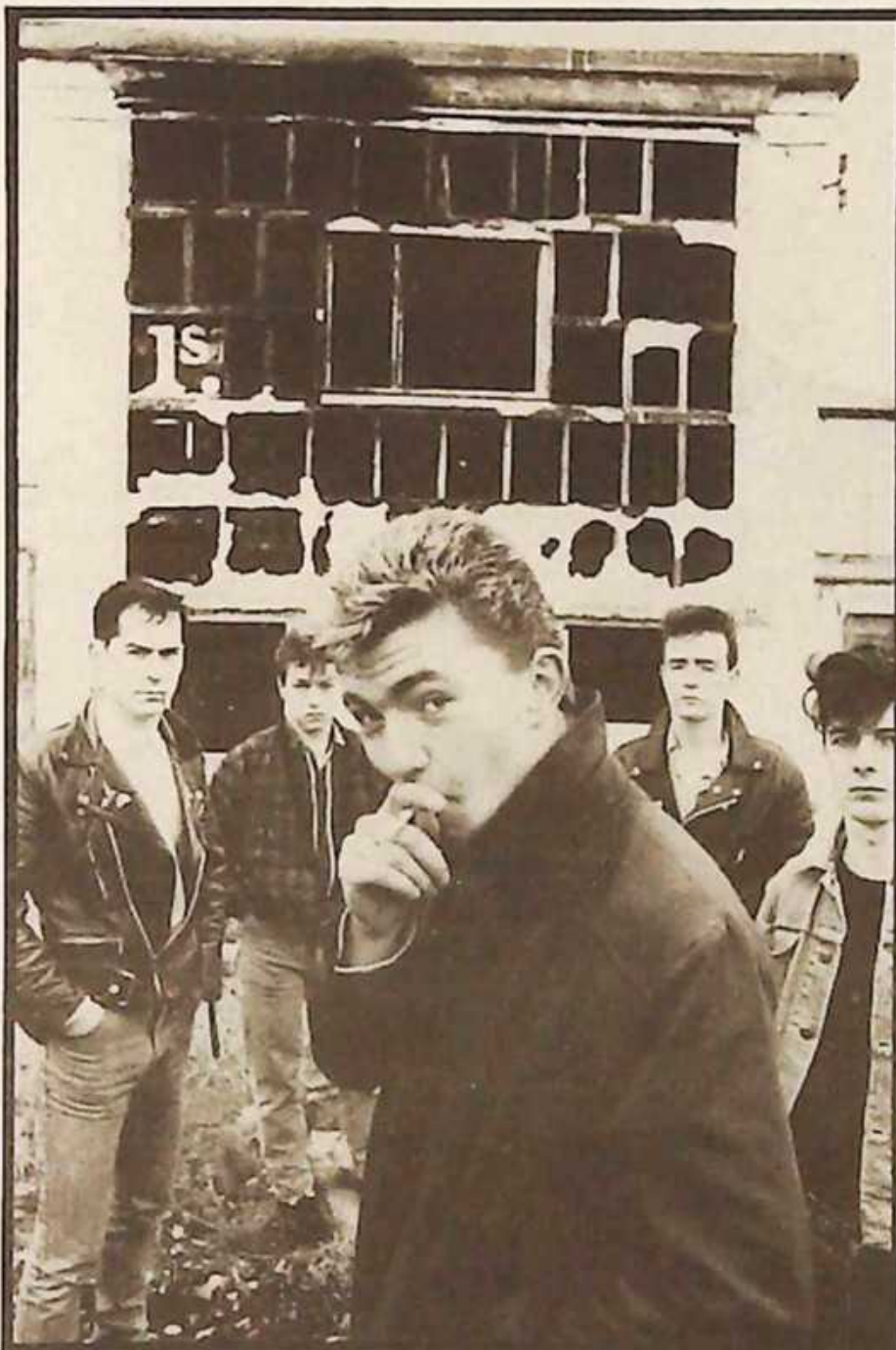
They are certainly not allowed in South Africa where

the Government has banned any public commemorations of the 10th anniversary of the Soweto uprising on June 16, and reimposed a clampdown on the news media.

Meanwhile, **Microdisney** have added their name to the list of artists playing in Sheffield under the AAA banner. They'll be appearing at the Leadmill on June 21. Other acts playing in Sheffield that weekend include **New Order**, **Cabaret Voltaire** and **Billy Bragg**.

THE MEN THEY COULDN'T HANG celebrate their arrival at MCA with a single called 'Gold Rush' and a batch of gigs at Coventry Polytechnic June 14, Kentish Town Town & Country Club 16, Southampton University 18.

Happy Easter ...



EASTERHOUSE have their debut album, 'Contenders', released by **Rough Trade** on June 16.

It includes their 'Whistling In The Dark' indie hit as well as 'Nineteen Sixty Nine' from their 'Inspiration' EP which has been banned by **Radio One** for its political content.

The band, who upset the Beeb with their criticisms of British Government policy towards Northern Ireland, state their case with a gig at **Derry Union** on June 20. They are joined by **Fear Of God**, **Bam Bam** and **People Of No Property**.

Back in England, **Easterhouse** play two **Workers Against Racism** gigs at **Bradford University** June 14 and **Nottingham Polytechnic** July 4.

Between those two dates they'll be broadening their outlook by playing the **Italian Communist Party Festival**.

IRON MAIDEN, currently mixing their new album in New York, have added more shows to their British tour in the autumn.

There's a second **Manchester Apollo** show on October 11, a date at **Bradford St Georges Hall** 21, a third **Birmingham Odeon** on November 1 and a fourth and fifth **Hammersmith Odeon** on November 7 and 8.

And special guest on the entire tour will be **Lee Aaron**, who has just signed to **10 Records** and is about to record a new album which will be out to coincide with the dates. She'll also be putting together a new band with guitarist **John Albani**.

THE FIXX return from a lengthy bout of hibernation with a new single on **MCA** this week called 'Secret Separation' and a London date at **Kentish Town Town & Country Club** on June 15.

They'll be joined by **The Escape Club** and **The Truth** and tickets are £4.50.

The band have completed their new album, 'Walkabout', with producer **Rupert Hine**, and it's set for release in August. By then they'll be mid-way through a major American tour and there's a chance of more British dates when they return.

INXS have added another London concert on their British tour. They follow their sold-out **Royal Albert Hall** performance with a gig at **Kilburn National Ballroom** on July 10. They have a new single out this weekend - the title track of their 'Listen Like Thieves' album.

METALLICA have now confirmed the itinerary for their September tour of Britain. They kick off at **Cardiff St David's Hall** on September 10 and then play **Bradford St Georges Hall** 11, **Edinburgh Playhouse** 12, **Dublin SFX** 14, **Belfast Ulster Hall** 15, **Manchester Apollo** 17, **Sheffield City Hall** 18, **Newcastle Mayfair** 19, **Birmingham Odeon** 20, **London Hammersmith Odeon** 21.

TROUBLE

A FESTIVE reggae summer has been hit by the cancellation of two major outdoor events in **Leeds** and **Milton Keynes** after the promoter appeared in court on theft and deception charges.

Aswad, **Black Uhuru** and **Sly And Robbie** were among the major names lined up for a festival at **Leeds Roundhay Park** on June 22 and **Milton Keynes** on July 19.

But problems with financial backing and promoter **Edwin Thomas'** court appearance in London last week caused **Leeds Council** to cancel the **Roundhay Park** festival. The **Milton Keynes** event, also organised by **Thomas**, has

collapsed as a result of the **Leeds** traumas.

The **Reggae Sunsplash** concerts at **London's Wembley Arena** on June 28 and 29 are going ahead, however, with full backing from **Capital Radio** who are presenting the shows as part of the **Capital Music Festival**.

Not that **Sunsplash** has been without its problems this year. It has been moved from **Crystal Palace Football Club** after police objections which organisers **Synergy Productions** strenuously contested. But rather than create more friction, they withdrew their application.

They would have preferred

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MICHAEL SCHENKER GROUP ★ BON JOVI

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MOR

QUEEN
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GARY MOORE

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QMC

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QMA

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Depart eve Friday July 4. Return am Monday July 7

WF

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TS

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THE SMITHS, who release their new album, 'The Queen Is Dead', on Rough Trade this week, (see review on page 24) warm up for their Manchester G-MEX date on July 19 with gigs at Glasgow Barrowlands July 16 and Newcastle Mayfair 17. Tickets are £6 for both gigs (£4 for UB40 holders).

They'll be spending August and September touring America and are lining up a string of British gigs for October, details of which will be confirmed later.

THE ESCAPE CLUB get some advance promotion in for their 'Where Angels Cry' single coming out on Parlophone on June 23 at Wendover Division One June 14, Kentish Town Town & Country Club (with The Fixx) 15, Birmingham Mermaid 17, Leicester Princess Charlotte 18, Liverpool Cumberland Tavern 19, York Univeristy (Live Aid Benefit) 20, Glasgow Queen Margaret Union 21, Edinburgh Hoochie Coochie 22, London Marquee (recorded live for Capital Radio) 25.

ANDY TAYLOR has denied rumours that he's leaving Duran Duran, even though he's now recording a solo album to follow his Power Station endeavours and his 'Take It Easy' single for the American Anthem movie.

Says Andy: "For a person with the sort of ambitions I have, it would be impossible to stay in Duran Duran without pursuing other musical interests." Quite so.

Another Taylor not leaving Duran Duran is John, who has also denied reports that he'll be appearing with Rod Stewart at Wembley. He's working on the new Duran Duran album instead. So are the rest of the band, presumably.

LEPPARD BACK



DEF LEPPARD paws for thought

DEF LEPPARD make their first live appearance in over two years at this year's Donington Festival on August 16, joining Ozzy Osbourne, The Scorpions and Warlock.

The band are currently in Ireland finishing off their next album with producer Mutt Lange.

They will be augmented by Status Quo

drummer Jeff Rich, playing alongside Rick Allen who lost an arm in a car crash a year ago.

Singer Joe Elliott says: "We wanted to try out our two drummers in the friendly confines of Castle Donington... and we were bored!"

Leppard will be following Donington with a series of European festivals.

YOUSOU N'DOUR and The Gambian National Troupe will headline an African Night at Kentish Town Town & Country Club on July 17 as part of the Capital Music Festival.

ANNE PIGALLE, flushed with success after her New York debut at the Palladium, has lined up a London show at the Cafe De Paris in Coventry Street - where Marlene Dietrich once sang - on June 18.

She'll be performing songs from her next album - due out in the autumn - with her new band.

Tickets are £4 and she'll be going on around midnight.

BLUE AEROPLANES, those "enigmatic beat artists", celebrate the release of their second album, 'Tolerance', with a rare gig at Bath Pavilion on June 30, supported by Brilliant Corners.

ANITA BAKER, whose 'Rapture' album has been one of the more acclaimed soul debuts of the year, comes over for two London shows next month.

Following her appearance at the Montreux Jazz Festival she'll be playing London's Hammersmith Odeon on July 26 and 27. Tickets are £8.50, £7.50 and £5.50.

Ms Baker, who was previously with Detroit band Chapter 8, has a new single out on Elektra next week called 'Sweet Love'.

BIG AUDIO DYNAMITE complete the bill for Simple Minds' Milton Keynes Bowl show on June 21. It's the first open-air gig for the band, who've just released their 'Medicine Show' single on CBS. They will be breaking off from recording sessions for their debut album to play the show, which also includes Lloyd Cole, The Waterboys and Doctor And The Medics.

FLESH FOR LULU, who've added an extra member since getting back from their American tour, although they haven't revealed his identity yet, bring him out into the open with British gigs this month.

With a major label deal close to completion, the band try out their expanded sound and some new material at Nuneaton Bongate Club June 15, Edinburgh Onion Cellar 25, Glasgow Rooftops 26, Ayr Darlington Hotel 27, Aberdeen Venue 28. More dates, including a London show, will be announced shortly.

A-HA, who started their world tour in Australia last week, have switched their Bournemouth Pavilion, Portsmouth Guildhall and Brighton Centre dates from December to January 24, 26 and 27 respectively.

BILLY BRAGG releases his first single of the year next week on Go! Discs. Called 'Levi Stubbs Tears' it's available as a three-track 7-inch with a cover version of Dick Gaughan's 'Think Again' and The Four Tops' 'Walk Away Renee' featuring Johnny Marr's alter ego Duane Tremelo on guitar, or as a four-track 12-inch with a live version of 'Between The Wars' recorded in East Berlin.

Bragg returns from playing some ideologically sound gigs in Finland and Russia to appear at the Durham Miners Gala at Beamish on the afternoon of June 14. Later that evening he'll be taking part in the Anti-Apartheid gig at Sheffield City Hall.

On June 15 he plays a benefit gig at the Merseyside Trade Union Community & Resource Centre in Hardman Street with The High Five, Levi Tafari, Tony Wilson (of Granada TV) and Ricky Tomlinson, aka Bobby Grant from *Brookside*.

GENESIS have their new album, 'Invisible Touch', released by Charisma this week. (See review on page 27.) It has nine tracks, all written by Messrs Banks, Collins and Rutherford, and was recorded at their own Farm Studio in Surrey with production help from Hugh Padgham. The title track is already in the Top 20 singles chart.

The band will begin a world tour in America in September and British dates are being set up for next year although no details have yet been confirmed.

Meanwhile Tony Banks is about to release a solo album of film score music which features a track with Fish of Marillion, Phil Collins is producing Eric Clapton's new album and Mike Rutherford is about to play some gigs with Mike And The Mechanics.

SIMPLY RED, currently riding high in the singles and albums charts, have been added to the Glastonbury Festival on June 22.

NEWS EXTRA ON PAGE 32

INNA DANCE

to move to another open-air location but time and the demise of the GLC were against them and Wembley Arena was the best available venue open to them.

More problems ensued when Dennis Brown, who was to have headlined the shows, decided that his appearance would have conflicted with a benefit concert for the 12 Tribes Of Israel that he's playing at Brixton Academy on June 21.

Sunplash is now headlined by Aswad and Black Uhuru, together with The Wailers, who are making their first British appearance since the death of Bob Marley, and

consist of the band who played with him on his last British date at Crystal Palace Bowl.

They will be joined by Alton Ellis and King Sounds & The Israelites, plus PAs from Asher Senator, Sandra Cross, Mackabee' Toyin, The Undivided Roots Band, Trevor Hartley and Tippa Irie.

Meanwhile, back in South London, Linton Kwesi Johnson has helped to set-up a four-day festival of Jamaican music - from ska to reggae via rocksteady - at the Deptford Albany from June 25-28.

Each evening will be presented by poet Jean Banta Breeze with vintage sounds from Sir Coxone and live

renderings of each period by Dennis Bovell And The Dub Band. Guests on each night include Desmond Dekker June 25, The Pioneers 26, Misty In Roots and Sandra Cross 27, Smiley Culture 28.

Caribbean culture is also being taken round the country by train this month on the Caribbean Express '86, a travelling exhibition of West Indian lifestyle, music and refreshment which is visiting 18 cities in three weeks, courtesy of British Rail.

And a Caribbean Music Village is being set up in London's Holland Park next month, every night from July 7-26.

Dream Offer...



DREAM SYNDICATE, the LA band who have a new album due later this month, come in for three British dates next week as part of a European jaunt.

They'll be playing Harlesden Mean Fiddler June 18, Manchester International 20, Glastonbury Festival 21.

LET'S ACTIVE

IN LITTLE WAYS.....

APPEARING ON BBC 2'S
WHISTLE TEST
ON JUNE 24th

ON SEVEN & TWELVE INCH

RECORD NEWS

THE RAGE, those boisterous East Londoners who've just completed a British and European tour, have their debut single released by Diamond this week called 'Looking For You'. Diamond are also putting out a single from The Wayout called 'This Working Way'.

PULP prepare for a summer tour of seaside resorts and holiday camps with a five-track 12-inch called 'Dogs Are Everywhere' on Fire this week.

VANITY has her second solo album out on Motown this week called 'Skin On Skin'.



TUXEDOMOON take a break from reissuing old albums to issue a new mini-album called 'Ship Of Fools' on Crambo this week.



HOWLING WOLF AND THE VEE-JAYS, winners of the Radio London busking competition, have rushed into the studio to make their debut album called 'Cry Wolf' which will come out at the end of the month on Big Beat. Also coming on Big Beat is a Surfing Lungs EP called 'Surf-Jet Girl'.

CRASH, currently in New York recording their debut album, have a single out on Remorse this week called 'Don't Look Now (Now)'.

THE KALAHARI SURFERS, a bunch of white dissident South Africans, release their second album on Recommended this month called 'Living In The Heart Of The Beast'.

PETER AND THE TEST TUBE BABIES release their first single in over a year on their own Hairy Pie label (through Red Rhino) called 'Keys To The City'. An album and gigs will follow shortly.

THE ZODIAC MOTEL release their debut album on Swordfish (through Nine Miles) this week called 'The Story Of Roland Flagg'.

LINDA DI FRANCO, an Italian songstress who's broken the mould with hairless armpits, releases her first album on Korova this week called 'Rise Of The Heart'. Four of the tracks were produced by Don Was, the rest by Paul Heard.

BLACK FLAG return - well at least three of them do - with an instrumental single on SST this week called 'The Process Of Weeding Out'. But absentee Henry Rollins makes up for it by putting out three paperbacks (available from SST at 208 Bravington Road, London W9). SST's sudden burst of frantic activity continues with the release of Saccharine Trust's 'Worldbroken' album and an album from Saint Vitus called 'Hallow's Victim'.

THE MINISTRY OF LOVE, the band based around Western Promise and including poets Levi Tafari and Eugene Lange, have a four-track 12-inch released by Midnight Music this week called 'Burnin' And Lootin'.

BACKTRACKS

DEL SHANNON follows his 'Runaway Hits' compilation last year with another collection on Edsel this month called 'I Got To Pieces'. It delves beyond his hits and includes a version of The Beatles' 'From Me To You'. But then Peter And Gordon scored the British hit with Shannon's own title track.

'**SONNY ROLLINS** And The Contemporary Leaders', recorded in 1958 when Rollins was emerging as the most important tenor player on the jazz scene, gets a re-release on Boplicity (through Charly) this month. It's joined by Harold Land's 'The Fox' from 1960 and Lennie Niehaus Vol 3: The Octet No 2'.



THE UNDERTONES, who released the definitive compilation scarcely a couple of years ago, have a new definitive collection out on Ardeck (through EMI) this week. It's called 'Cher O'Bowlies' and the only other difference is that the band is now billed as 'The Undertones Featuring Feargal Sharkey' which may give some clue for the record's existence.

'**ROCK 'N' ROLL DANCE PARTY VOLUME SIX**' gives Ace Records boss Ted Carroll a chance to indulge in some of his personal whims from across the American labels he's licensed. Titles include 'Hickory Dickory Dock' by Big Boy Myles & The Shaw-Wees, 'Possibility' by The Crowns, 'Rhythm In The Barnyard' by Joe Higgins, 'Pardon Mr Gordon' by Red Bernard, 'Sweet Peach' by The Titans and 'Motorhead Baby' by Chuck Higgins.

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BLUE ZONE, the Rochdale band, release their second single on Rockin' Horse (through Arista) this week called 'Finest Thing'.

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13 GARY GLITTER	6 SIGUE SIGUE SPUTNIK
13 THE LARKS	6 GILBERTO GIL
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15 THE FIXX	19 U.K. FRESH 06
16 MEN THEY COULDN'T HANG	26/27 THE DAMNED
21 GUANA BATZ	26/27 ANITA BAKER
20 MADNESS	6 LUCIANO PAVAROTTI
20/21/22 GLASTONBURY CND FESTIVAL	9 QUEEN
21 TWELVE TRIBES	16 OZZY OSBOURNE (travel available)
22 LATIN QUARTER	22/23 ENGLAND v NZ (cricket)
24 DON WILLIAMS	24/25 METALICA
24 INXS	26/27 LISA LISA CULT JAM FULL FORCE
26 GIL SCOTT HERON	27/28 CHRIS DE BURGH
27/28 THE ZAPP BAND	2 STEVE RAY VAUGHAN
28 MARILLION (travel available)	5 STEEL PULSE
29 THE CULT	18 MAGNUM
29/30 SUNSPASH	29/30 JOAN ARMSTRONG
30 SANDIE SHAW	Nov 2 W.A.S.P.
July 1 BLOW MONKEYS	3/4/5 IRON MAIDEN
3 THE BANGLES	Dec 12 BILLY OCEAN

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+ MANY MORE
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THE FIXX

Their new single SECRET SEPARATION Released June 9th on 7&12 on MCA Records.

THE ESCAPE CLUB
it bites

Sunday 15th June, 7.30pm.
TOWN & COUNTRY CLUB

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STARGREEN, ALDERMAN, ROUGH TRADE
RECORDS, ROCK ON RECORDS, THE CAGE, GRT
GEAR MKT, KINGS ROAD, BAR OPEN TILL 12 PM

GUANA BATZ
BATMOBILE

empty fish **the coffin nails**
Saturday 21st June, 7.30pm. £3.50

klubfoot

CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W.6

TICKETS AVAILABLE FROM: CLARENDON HOTEL
(MAIN BAR, OPENING HOURS), LONDON THEATRE
BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE
STARGREEN, ALDERMAN, ROUGH TRADE
RECORDS, ROCK ON RECORDS, THE CAGE, GRT
GEAR MKT, KINGS ROAD, BAR OPEN TILL 12 PM

Primal Scream
blue aeroplanes

CLOSE LOBSTERS **the submarines**
- SATURDAY 14TH JUNE, 7.30PM. £3.50 -

CULT

ZODIAC MINDWARP & THE LOVE REACTION

Saturday 28th June at 7.30pm
THE ACADEMY BRIXTON

TICKETS, PRICED £4.50 ARE AVAILABLE IN ADVANCE FROM THE BOX OFFICE, TEL: 27 1525 OR:
LONDON THEATRE BOOKINGS (TEL 430 337), PREMIER BOX OFFICE (TEL 240 224), KEITH PROWSE (TEL 741 888),
ALDERMAN (TEL 240 314), ROCK ON RECORDS, ROUGH TRADE RECORDS, STARGREEN (TEL 734 832),
THE CAGE (GRT GEAR MKT) KINGS ROAD, OR ON THE DOOR ON THE NIGHT

GARY GLITTER

with guests
The RAPIERS
FRIDAY 13th JUNE, 7.30pm
HAMMERSMITH ODEON

TICKETS, PRICED £4.50 ARE AVAILABLE IN ADVANCE FROM THE BOX OFFICE (TEL 741 888),
LONDON THEATRE BOOKINGS (TEL 430 337), PREMIER BOX OFFICE (TEL 240 224), KEITH PROWSE (TEL 741 888),
ALDERMAN (TEL 240 314), ROCK ON RECORDS, ROUGH TRADE RECORDS, STARGREEN (TEL 734 832),
THE CAGE (GRT GEAR MKT) KINGS ROAD, OR ON THE DOOR ON THE NIGHT



matt bianco

VAUGHN TOULOUSE

Sunday 15th June, 7.30pm
Hammersmith Odeon

TICKETS, PRICED £4.50 ARE AVAILABLE IN ADVANCE FROM THE BOX OFFICE (TEL 741 888),
LONDON THEATRE BOOKINGS (TEL 430 337), PREMIER BOX OFFICE (TEL 240 224), KEITH PROWSE (TEL 741 888),
ALDERMAN (TEL 240 314), STARGREEN (TEL 734 832),
OR ON THE DOOR ON THE NIGHT

**BRAND NEW 7 & 12 INCH
'LONELY NIGHT'
IN STORES FROM 23rd JUNE
12" INCLUDES CLASSIC 'LIVE' MAGNUM TRACKS**



ON TOUR

September 23	Tunbridge Wells	Assembly Rooms.	October 6	Preston	Guildhall.
September 24	Guildford	Civic Hall.	October 7	Bradford	St Georges Hall.
September 25	Poole	Arts Centre.	October 8	Manchester	Appollo.
September 26	St. Austell	Cornwall Coliseum.	October 9	St Albans	City Hall.
September 27	Oxford	Appollo.	October 10	Ipswich	Gaumont.
September 28	Bristol	Colston Hall.	October 11	Norwich	University of East Anglia.
September 29	Barnstable	Queens Hall.	October 12	Malvern	Winter Gardens.
September 30	Chippenham	Gold Diggers.	October 13	Portsmouth	Guildhall.
October 1	Nottingham	Royal Concert Centre.	October 14	Cardiff	University.
October 2	Sheffield	City Hall.	October 15	Hanley	Victoria Halls.
October 3	Newcastle	City Hall.	October 16	Leicester	De Montfort Halls.
October 4	Glasgow	Barrowlands.	October 17	Birmingham	Odeon.
October 5	Edinburgh	Playhouse.	October 18	London	Hammersmith Odeon.

OUR NEWS

TWICE BITTEN, the Nottingham "heavy wood" duo, are splitting up after three years and playing their farewell gigs at London Bow Pearly King June 14, Nottingham Mardis Gras 24.

OUTSIDE EDGE follow their European tour with Manfred Mann with gigs of their own at Harlesden Mean Fiddler June 13, Dudley JB's 14, Newcastle Riverside 15, Bristol Granary 18, Brighton Richmond 19, Wokingham Angies 20, Bath Moles 21.

THE CARDINALS, a "real noise" band featuring former Orson Family singer Skully, play Fulham Greyhound June 18, Seven Sisters Speakeasy 28.

BIG FLAME play an Artists For Animals benefit at Manchester Boardwalk June 13.

THE PARTY GIRLS, a Durham modern rock trio, come South for gigs at London Limehouse Buccaneer June 15, Fulham Swan 16, Acton Bumbles 18, Hammersmith Clarendon 19 before returning to home turf at Tyneside Kenton Music Festival 21, Newcastle Tiffany's 26, Durham Fowlers Yard 27, Sunderland Old 29 Club 28.

SNEAKIN' SUSPICION have added more dates this month at Ipswich Haven June 14, Norwich Gala 20, Northampton Black Lion 28.

SALEM FOUNDATION and One Love play a joint benefit for the Marcus Garvey Foundation and Free Ireland Arts at Birmingham Triangle on June 21.

KABBALA promote their 'What Love Is' single with a gig at Newcastle Walkers Club June 12 with special guest Hugh Masekela.

THE BELOVED, a Camberwell band, play gigs before recording a new single at Hackney Club Mankind June 11, Kent Ravensbourne Art College 12, Manchester Boardwalk 14, Brixton Old White Horse 21.

ROUEN, who've just released their first single in a year called 'Young For A Day' on their own Kick Label (through Charly), play Worcester Crown June 11, Leominster Royal Oak 12, Coventry General Wolfe 13, Telford Barons Club 18, Birmingham Triangle 19, Wolverhampton Scruples 26, Kent Wye College 27, Burton Central Park July 4, Worcester Peace Year Festival 12.



THE GODFATHERS, who'll be following up their 'This Damn Nation' indie hit with another single about the state of Britain today called 'I Want Everything', play London Marquee June 14, Keele University 20, Warwick University 25, Wolverhampton Scruples 29.

HAZE get back on the road after recording their second album at Bradford Wheatheaf June 19, Luton 244 Club 20, Kingston Dolphin 21, Northampton Old Five Bells 22, West Bromwich Coach And Horses 23, Nottingham Mardis Gras 24, Southampton Joiners Arms 25, Brighton Richmond Hotel 26, Wimbledon William Morris Club 27, Tonyandy Royal Naval Club 28, Sheffield The George 30, Leicester Princess Charlotte July 2, Finedon Mulso Arms 3, Kessingland Kings Head 4, Hastings Carlisle Hotel 5, East Ham Ruskin Arms 6, Wickham Victory Hall 7, Nottingham Mardis Gras 8, Yeovilton Heron Club 10.

ATTILA THE STOCKBROKER has discovered a few empty dates in his World Cup diary in which to play Fulham Greyhound June 12, Cambridge Jesus College 13, Exeter Barts Tavern 19, Glastonbury Festival 20, Oxford University Union 21, Wisbech The Standard 28.

FULL MOON, who play "psychedelic moon music", get in conjunction with the stars at Kingston Dolphin June 14, Hammersmith Clarendon July 3, Walthamstow Royal Standard 8, Wimbledon William Morris Club 19, Northampton Black Lion 25.

FAIR EXCHANGE, the hard rock melodic blues trio, play High Wycombe White Horse June 13, Maidenhead Hand And Flowers 22, Slough George 26.

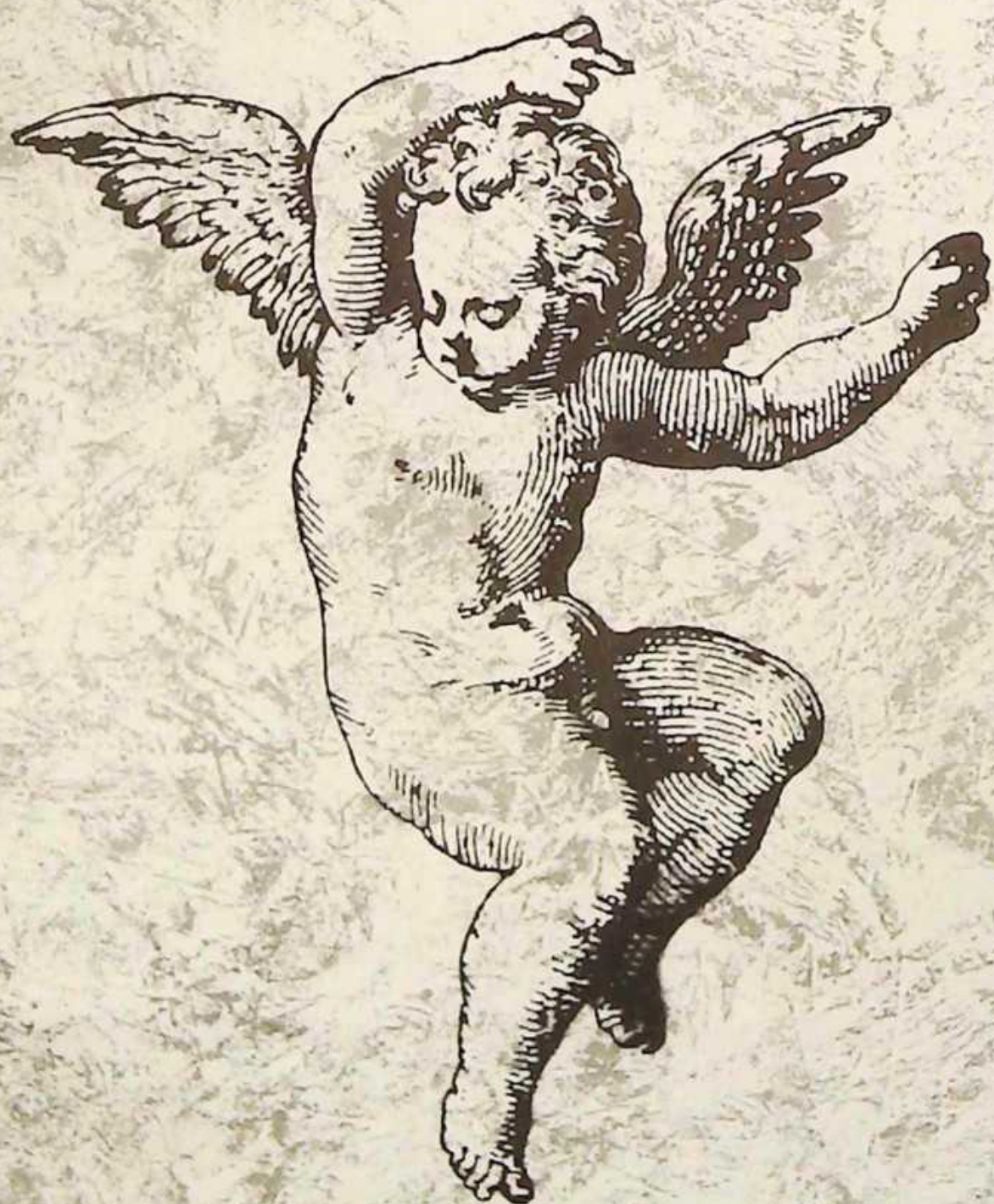
PENDRAGON, who've been off the road since early this year writing new material, return with gigs at Gravesend Red Lion June 20, Brighton Richmond Hotel 22, Cheltenham Town Hall 25, Nottingham Mardis Gras July 3.

WORLD DOMINATION, well on the way to achieving their dreams after rave reviews of their Camberwell gig last month at Old Dickie Dirts, have lined up another at the same venue on June 13 with The Bambi Slam, The Ashes and Monty.

DUMPY'S RUSTY NUTS and Wrathchild headline the Sonic Assault Rock Weekend at Letchworth Plinston Hall next month. Dumpy top the bill on July 4 with The Larry Miller Band and Bordeaux, while Wrathchild headline the 5th with Pallas, Kooga, The Force and Thin Ice.



THE RAPIERS support Gary Glitter at Hammersmith Odeon on June 13 and then gigs of their own at Edinburgh Princess Street Gardens 14, Hull Adelphi 15, Bristol Victoria Rooms 16, Durham University 19, Oxford Newington House 20, London Mayfair Arts Club 21, Edmonton Three Crowns 22, Oxford Street 100 Club 23, Hammersmith Palais (with The Deep Sea Jivers) 26, St Albans Horn Of Plenty 27, Guildford Cuttmill House 28, Edmonton Three Crowns 29, Hackney Lord Cecil July 1, Lee Green Old Tigers Head 3, Covent Garden Rock Garden 12, Herne Hill Half Moon 18.



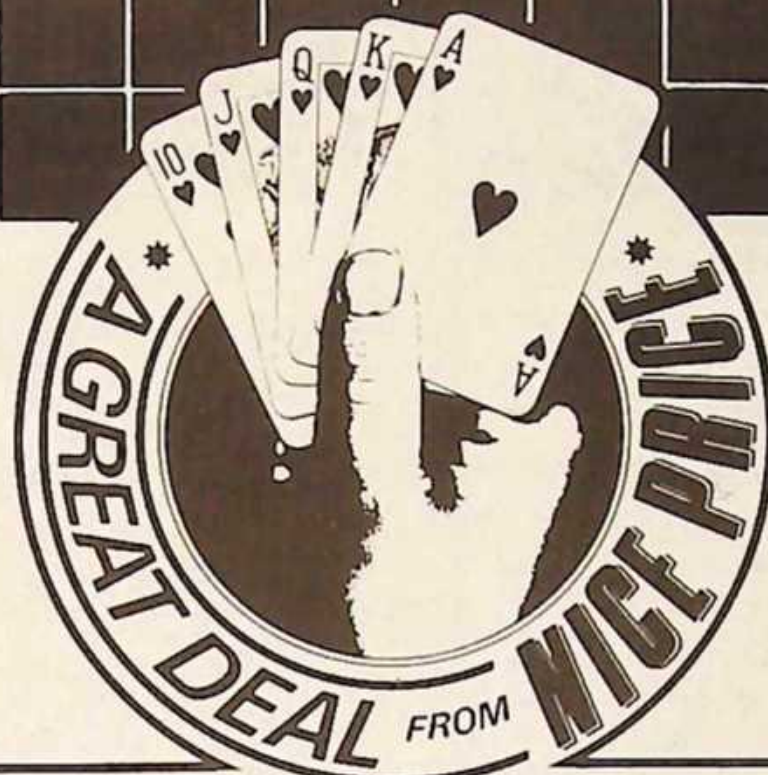
BALAAM AND THE ANGEL

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SPEAR OF DESTINY Grapes Of Wrath



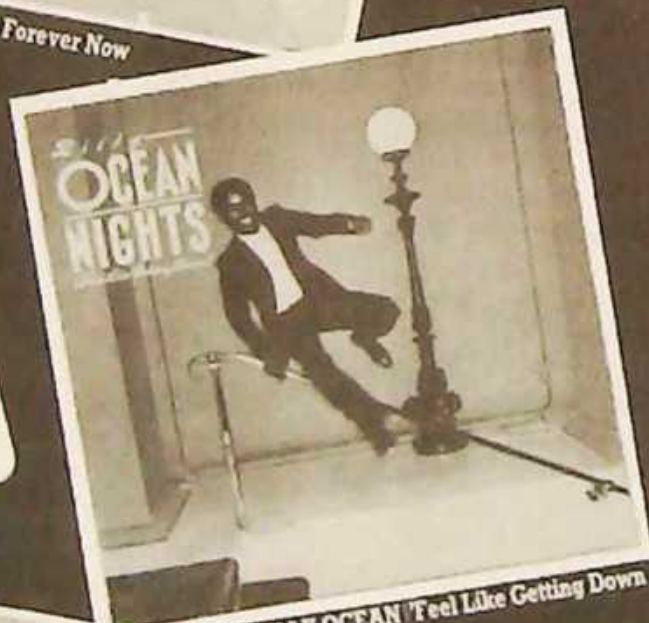
REO SPEEDWAGON High Infidelity



LONE JUSTICE Lone Justice



PSYCHEDELIC FURS Forever Now



BILLY OCEAN Feel Like Getting Down



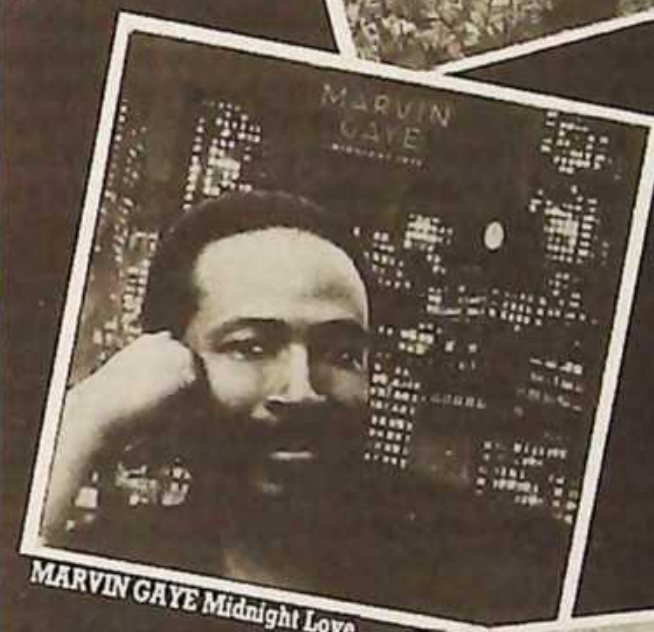
CHICAGO If You Leave Me Now



OZZY OSBOURNE Bark At The Moon



MEN AT WORK Cargo



MARVIN GAYE Midnight Love



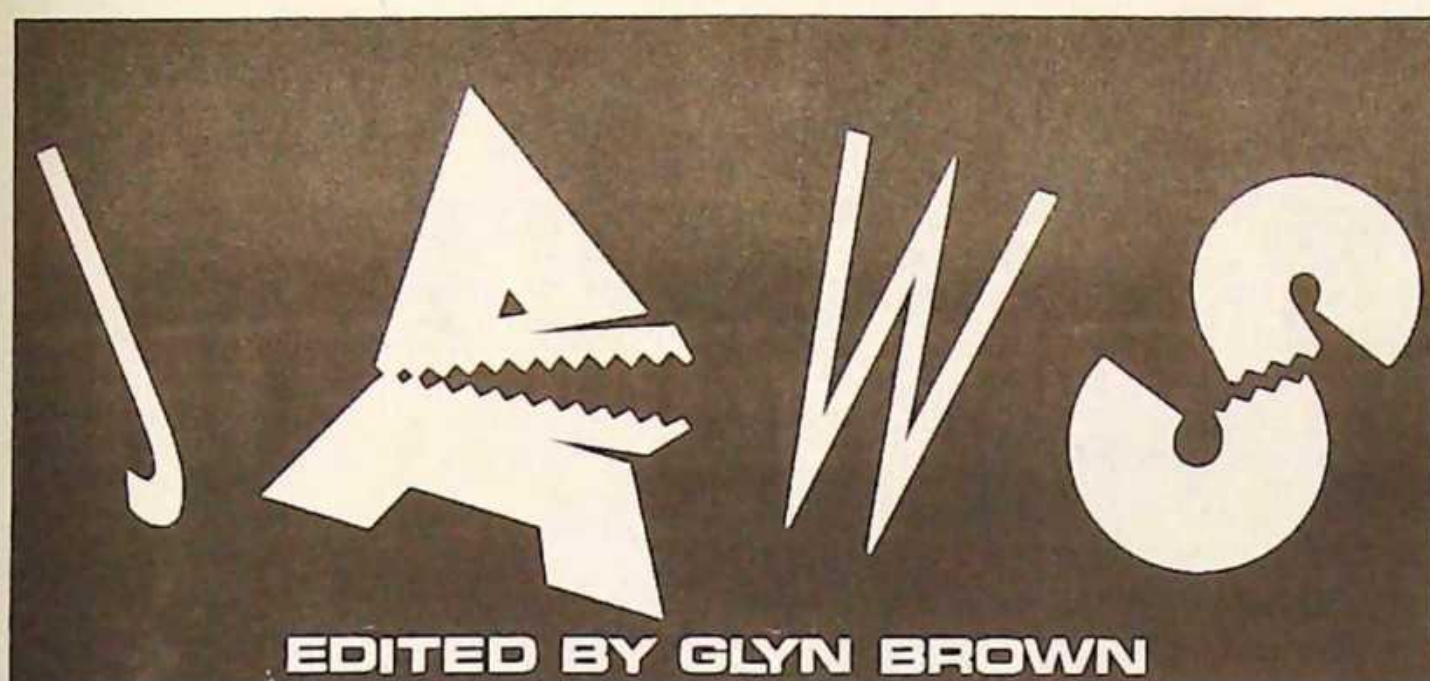
BRUCE SPRINGSTEEN Darkness On The Edge of Town



STRANGLERS Feline



THE NEW GLADIATORS Metal Various



MICHAEL JACKSON is well known for his love of llamas, Jehovah's Witness jaunts and general other-worldliness, but now big brother Jermaine is weighing in with his own big-bang in the wacko-paranola stakes.

He was due in London last week to sign a £100,000 deal with London-based band The Reactors, but now Gelger-shy Jermaine says the signing will have to wait until radiation levels in the UK have dropped.

The Reactors (yes, there's lots of jokes in this one) have decided it's nothing to fall-out about and are taking the setback philosophically. "Radiation, terrorism and sexism are just some of the problems we've faced this year," said curvaceous bassist Boo. "What happened to the days when a band's biggest problem was their hair?"

Obviously until the deal is signed studio Chernobills will continue to mount but the band realise the Sizewell of the problem and won't let it get them Dounreay. After all, every cloud has a silver lining - even a mushroom one.

ROY WAX

BOOK

THE END

EIGHTEEN ISSUES on and *The End* still does more damage to your sides than your wallet. It doesn't have colour pull-outs, wall charts or any free gifts, just a piss-taking perception that goes unmatched, an 'Ins & Outs' column that goes unscoured, and manic cartoons that are left untidy.

A quarterly produced, easy-to-read bitch manual against hotdog sellers, hairdressers, taxi drivers, furry dice boys, baldies, comedians, people from Leeds, people from anywhere remotely near Yorkshire and people from anywhere beyond Edge Hill, *The End* is Liverpool's only institution currently worth barking about. Despite frequent accusations from the sort that takes his pace from *The Face* and his vests from *Next* that *The End* is written by double-

Sid Movie~A Pile Of Junk

WE ALL know the story - or think we do. The story of a thick git from East London and a dumb blonde from New York. The story of a Sex Pistol and his girl. The story that death finally enshrined as legend. Ladies and gentlemen, Sid Vicious and Nancy Spungeon - a tale of two shit-heads.

Yeah, *Love Kills* is gonna be flavour of the month for a while - at least until it gets released over here, where it all started ten long years ago. And to test public reaction to the movie itself - as opposed to the pre-publicity - the distributors staged a sneak preview the other day at London's Scala cinema. Needless to say, your fearless *Soundsman* braved buckets full of God's gob to be there in the front line with the best of them. But I soon began to wish I'd been snogging at the back.

Director Alex Cox was obviously under the impression that he, being young (30-ish), talented (see also under *Repo Man*) and hip (he goes to Pogue's gigs), was the one to finally set the record straight, tell it like it really was and lay to rest the ghost of young Sidney. Unfortunately, no amount of such street cred can guarantee a worthwhile, illuminating or even just plain old entertaining hour and a half of cinema - a fact sadly proved by *Love Kills*.

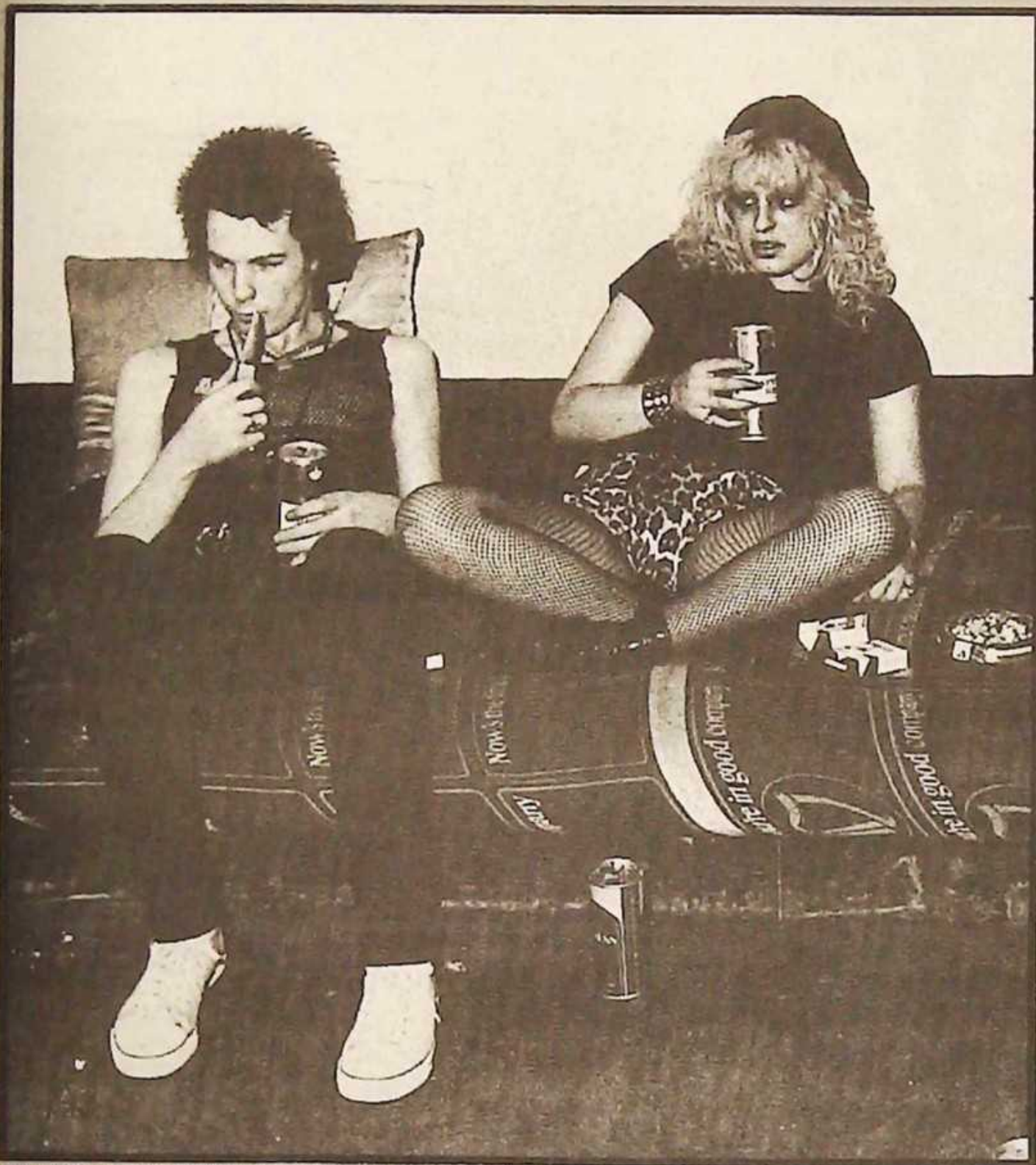
So what you get is a meandering film that shows all (in graphic detail) and tells nothing. In a style that hops between coolly detached observation and action-packed involvement, we trace all the major landmarks of Sex Pistoldom through to the US tour and the days of Sid and Nancy in the elephants' graveyard of

the Chelsea Hotel, New York. The search, score and destroy life of a junkie.

But in all this time nothing seems to happen. And it's because there's no depth to any of the characters.

In fact, there are some veritable assassinations on this front, Glen Matlock completely ceasing to exist and old Johnny Rotten bearing so little resemblance to anything we know of him that I didn't realise the actor in question was meant to be him until half an hour into the film.

There is just no clue as to anyone's motivation, nothing to get you involved, no flow to the film. S and N keep saying how much they love each other but the odd 30 seconds of squelching noises do not a romance make. Okay, so they cling together in a kind of loveless desperation, but watching it



"OK, Sid, I've got them new shorts on now, you can look..."

Lord WAISTREL

TO RUSSIA with love, or more precisely with Lovey.

Agony aunt Claire Rayner was on my flight, jetting out to advise the Comrades on their explosive relationships, post-Chernobyl. Breaking up must be easier - if not inevitable - after inhaling a few mushroom clouds.

Can't you just imagine the letters? 'Dear Claire, my girlfriend is looking radiant, but why has she grown a tail?' Doubtless Claire will have great fun advising pubescent boys that it's perfectly normal if it glows in the dark, and writing pamphlets entitled *Don't Fall Out In The Fall-Out Shelter*, and *Never Detonate On A First Date*.

My purpose for flying to Moscow was less serious, however. I had been selected by the Prime Minister to check out the state of Soviet pop music. And what better opportunity than at their blasted Nuke Aid affair.

At Nuke Aid (official anthem - 'Ukraine Drops Keep Falling On My Head'), seven of Russia's top pop bands had come together. Top of the bill, and the talent, was Russia's biggest star - 47-year-old crooner Alla Pugacheva, a woman whom the *Mail* has described as possessing 'early American features' - presumably because she has a face like a wounded buffalo!

Alla sounds like a cross between Abba and Joplin. (That's Sid Joplin, the tone-deaf caretaker on my Devon estate.) She looks more like a nuclear melt-down.

I wouldn't say she was ugly, but the only person who considers her a "10" is the local shoe salesman!

Elsewhere on the bill were Russia's answer to Billy Bragg - 36-year-old Alexander Gradsky (he sounds as bad, but he's slightly less unsightly).

But if Nuke Aid bombed in terms of talent, the second concert in the Moscow Pop series will be of more use of the unfortunate fall-out victims.

For I understand that Michael Jackson has agreed to headline a new Soviet show at the Lenin Stadium on July 4. And if anything can convince the citizens of Chernobyl and Kiev that they should count their blessings, even with their scaly skin and rotting flesh, it will be the spectre of the waif-like Wacko Jacko strutting his mutant stuff.

If they think we all look like that, the beggars will NEVER decide to invade Europe.

Toodle pip!



Steve Double

Onlooker: "Who's that divvy over there, Sandra?"

What A Herbert!

"WHO'S THIS scruffy herbert then?"

"It's James."

"James who?"

"No, James Herbert, you divvy."

"What, as in *The Rats*, *The Fog*, *The Lair* etc, etc, etc ad infinitum?"

"Yes, that's right. Only the premier pulp novelist of our time and you didn't recognise him. Really! And you're supposed to be our man about town. I doubt if you could spot a barrel-load of stars if they jumped right out of your underpants."

"Sorry, Morticia."

"Well, it's no use crying over spilt copy. Pick yourself up and find out what the score is here."

(A few glasses of fizzy wine elapse as O.M.A.T. scurries off in search of a scoop...)

"Well?"

"Yes. You know this Herbert

man's just had a new book published? Well, it seems like the book trade does things like our own dearly beloved, long may it prosper, music industry, and holds launch parties, nay ligs, for new books, and this is one for Herbie's newle."

"I know that, shit-fa-brains. What I want is a story, quotes, an angle. Gimme what you got."

"Well, he said thanks for the nice review last week and could he be remembered to our own Mr Spencer and... erm, could he have another glass of that fizzy wine."

"That's it, clear the front page, hold the presses, I've got it. James Herbert in *Sherbet Wine Shortage Drama* - 'I thought I smelt a rat,' claims hack. Well done, you've saved the day once again."

"Aw shucks, it was nothing, Morticia."

STAXA WAX

Boxer knicker glory

JAWS HAS just discovered that, unlike many of his contemporaries, Captain Simon Le Bone of Jurrans Jurrans does wear underpants. "He's very hygienic," says a source close to the man. "And he was not very happy at having to hang his bum over the side of the boat, I'll tell you." But not only is Simon unique in his habit of wearing underpants,

he is a staunch advocate of the boxer style garment. Formerly a Lyle & Scott devotee, Simon has only recently discovered the virtues of the Marks & Spencer variety and has been particularly impressed with their special England World Cup line. He now has six pairs in assorted colours, says our contact.

RANT!

chinned, bubble bellied, curry-down-the-pink jumper lads, *The End*'s articles and editorials are akin only to gems from the pens of such as Dick Clement and Ian La Frenais (*Porridge/Likely Lads*).

Taking glee in knuckle stroking the professional Scousers who're responsible for the myth that every Liverpudlian is a bingobarrel of wit and sarcasm, it is unfortunate that by being so bleeding funny *The End* ads to this general phallacy. Still, not to worry – no World Cup fan or self-respecting quick-kid should ever be without this unofficial world vile-style guide. Volume 18 features articles on 'phoney Scousers', Mexico 86, 'nearly free-masons', etc., etc.

30p's and large 24p stamped addressed envelopes should be sent to *The End* 16 Steerscroft, Cantril Farm, Liverpool L28 2AG.

JAMES BROWN

YOU TOO CAN HAVE A BODY LIKE DEGVILLE'S (But who'd want to?)

AT LAST the truth can be revealed! Slim, svelte Sique Sique Sputnik superstar Martin Degville was once a 20-stone fatty!

Degville used to call himself Divine, dress up in women's clothes and sing trashy disco numbers before he tried the amazing diet belatedly 'discovered' by *The Scum* newspaper last week.

The revolutionary slimming plan promises that porkies everywhere can lose up to 140 pounds of unsightly fat simply by pinning a 'fatty' photo of themselves to their fridge to deter further eating.

Does the diet have any side effects? The main one we've heard of is the 'face sag' syndrome but, as Martin has proved, this can easily be dealt with by the judicious use of the patented 'face net' – completely invisible in normal use.

Now all that remains is to get rid of the other 140 unsightly pounds!

But if you don't fancy the amazing fridge-door diet – or maybe your problem is that you need to put weight *on* – you could try one of the alternative rock biz diets described below.

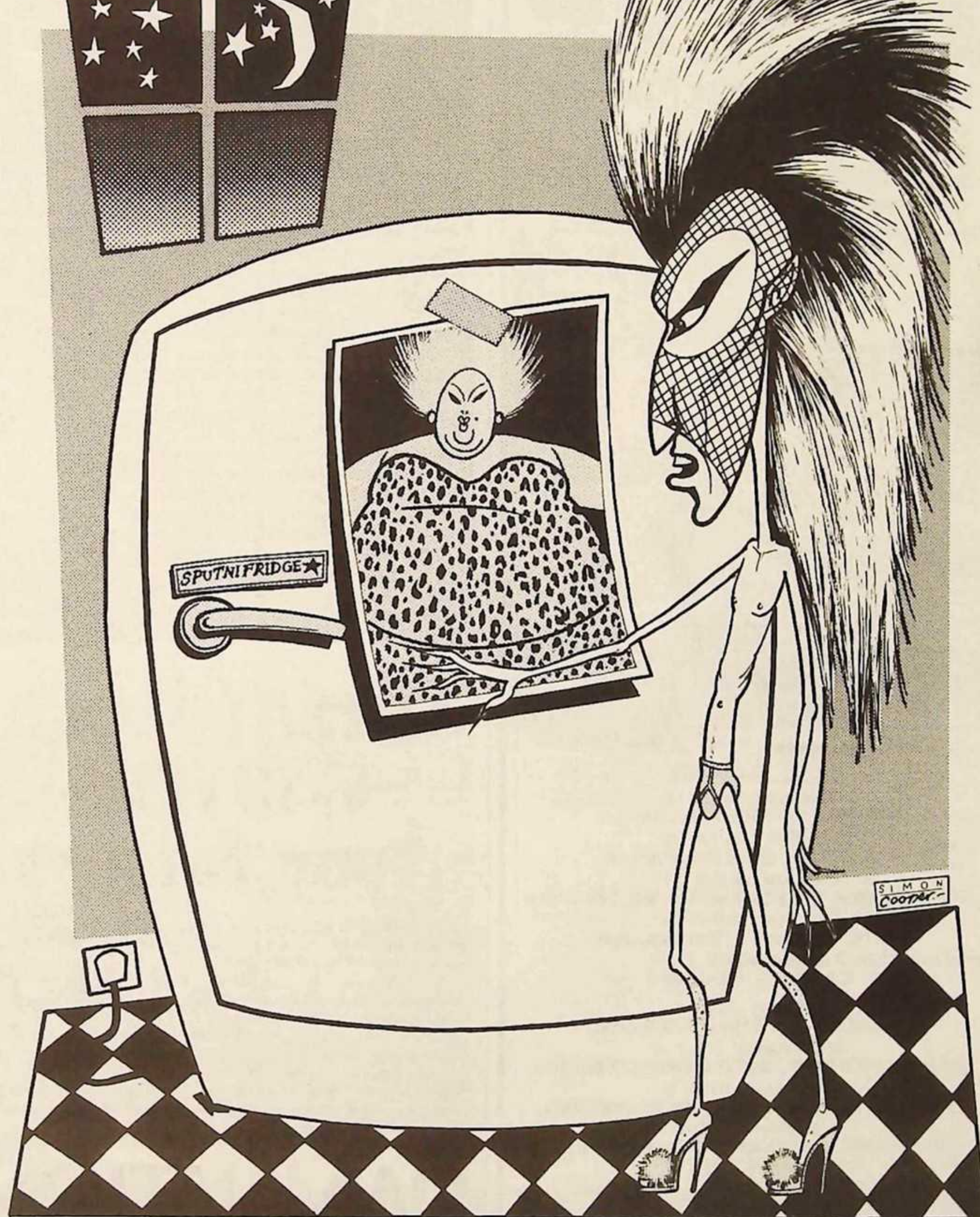
portrayed here is about as interesting and rewarding as watching phlegm dry.

There's no way into this world of a hopeless punk rocker and pathetic groupie, just a string of scenes that attempt to tell a story. And, with the wealth of material available, one would have thought that finding a story would have been the least of Cox's worries – yet it evidently eluded him.

Sitting through this film was as boring as actually being a junkie must be, and when finally the sweet release of the credits came and they asked us to fill out a questionnaire giving our opinions and suggesting improvements, all I could manage was a terse 're-shoot the lot'. Love doesn't kill: junk does.

RICKY KILDARE

Martin fancies a midnight snack. But...



Stoned Again?

OUR SCRIBE Neil Perry would like to apologise to *The Magic Mushroom* Band over the confusion which arose after his review of the Stonehenge Benefit held at the Clarendon a few months back. It seems the poor deluded lad gave the Mushroom people an almighty slugging, when it wasn't them at all... he blames it on whatever was slipped into his can of Coke.

ROCK CASUALTY DIET
FOLLOW THIS 'eating' plan as for Day One indefinitely – liver permitting – to achieve an attractively wasted Lemmy-style physique and unrivalled hipness in the bar of the Hammersmith Odeon. NB: do not tell your doctor you are embarking on this diet.

Breakfast:
3 lines of speed
Half a bottle of blue label Smirnoff

Lunch:
2 Mars bars
The rest of the bottle

Mid-afternoon:
3 lines of speed
Five minutes later: 3 more, just in case!

Dinner:
Another bottle of Smirnoff
More speed
More vodka
Cindy Jackson's tongue
More vodka

Bedtime:
2 'ludes
Calorie crunching exercise tips

Rolling Joint: 125 calories
Bonking Angle Watts: 5 calories
Getting rid of her afterwards: 11,125 calories

BUSHELL BELLYBUSTER
ROCK HACK DIET
THIS DIET is intended not to slim your waistline but to fatten your wallet and boost your expense account. Eat at the best restaurants, sample the finest dessert wine: you won't lose a pound, but you won't spend a penny.
Breakfast:
Cold fish 'n' chips – use January's leftover luncheon vouchers. 3 cups Maxpax coffee – borrow funds from News Editor.
Lunch:

Prawn cocktail, steak Diane (no sauce!), plenty of chips, no salad, a couple of bottles of the most expensive wine on the menu, three large double brandies, After Eight mint – this is known as a Free Lunch and will be purchased for you by a kindly PR.
After lunch:
A dozen Pet Shop Boys LPs (or equivalent) obtained from aforementioned PR – to be 'exchanged' for valuable beer money.
5.30pm on the dot:

Several pints of lager – remember to leave pub to 'catch the bus' just before your round is due!
Evening meal:
More beer, a bottle of warm Soave, a rancid chicken leg, potato salad, two bowls of peanuts, yet more beer. This 'meal' should be consumed at a record company 'do', preferably one involving no live music, hopefully one located on a delayed coach trip to Aberdeen and, ideally, while watching soft porn videos.

Bedtime:
Horlicks – mum will make it.
Calorie crunching exercise tips
Filling out expenses: 300 calories
Blagging Velvet Underground boxed set: 3,000 calories
Avoiding phone call from Roland Hyams: 5,000 calories
Subbing Jack Barron's copy: 10,000 calories
Next week: going to a health farm with Nick Cave.

A SPECIAL *Jaws* award was dished out over a small intimate dinner for two last week. It went to The Chocolate Grinders for being People Most Likely To Get Their Heads Caved In. The award was given for their 'People With Leukaemia' single on Innocent Records, which boasts the line 'I had leukaemia... and I wish you had it too'. The

only good thing about The Chocolate Grinders is that they're from some crappy little one-horse ghost town in the North, eee, the North of England. So with a cool stroke of luck, your mother will never get to hear of them. Which is just fine by us.

SPANISH JOHNNY



BEKI BONDAGE and the Bombshells Out Of The Darkness

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12 PLITTLE 5

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THE LAUNCH The RAUNCH

U.K. TOUR

Tuesday JUNE 17

BEDFORD - Corn Exchange

Thursday JUNE 19

LONDON - Camden Palace

Saturday JUNE 21

SUTTON-IN-ASHFIELD - Golden Diamond

Thursday JUNE 26

PORT TALBOT - Raffles Club

Friday JUNE 27

CARDIFF - Bogeys

Tuesday JULY 1

CARLISLE - Stars & Stripes

Wednesday JULY 2

BANNOCKBURN, SCOTLAND - Tamdhu

Thursday JULY 3

PERTH, SCOTLAND - The Plough Inn

Friday JULY 4

WISHAW, SCOTLAND - Heathry Bar

Saturday JULY 5

WOLVERHAMPTON - Scruples

Friday JULY 11

DUDLEY - J.B.'s

Saturday JULY 12

COVENTRY - General Wolfe

Monday JULY 14

STOKE-ON-TRENT - Shelley's

Tuesday JULY 15

LEEDS - Adam & Eves

Thursday JULY 17

LONDON - The Marquee

Friday JULY 18

BURTON-ON-TRENT - Central Park

Saturday JULY 19

RET福德 - Porterhouse

Sunday JULY 20

HULL - Tower Ballroom

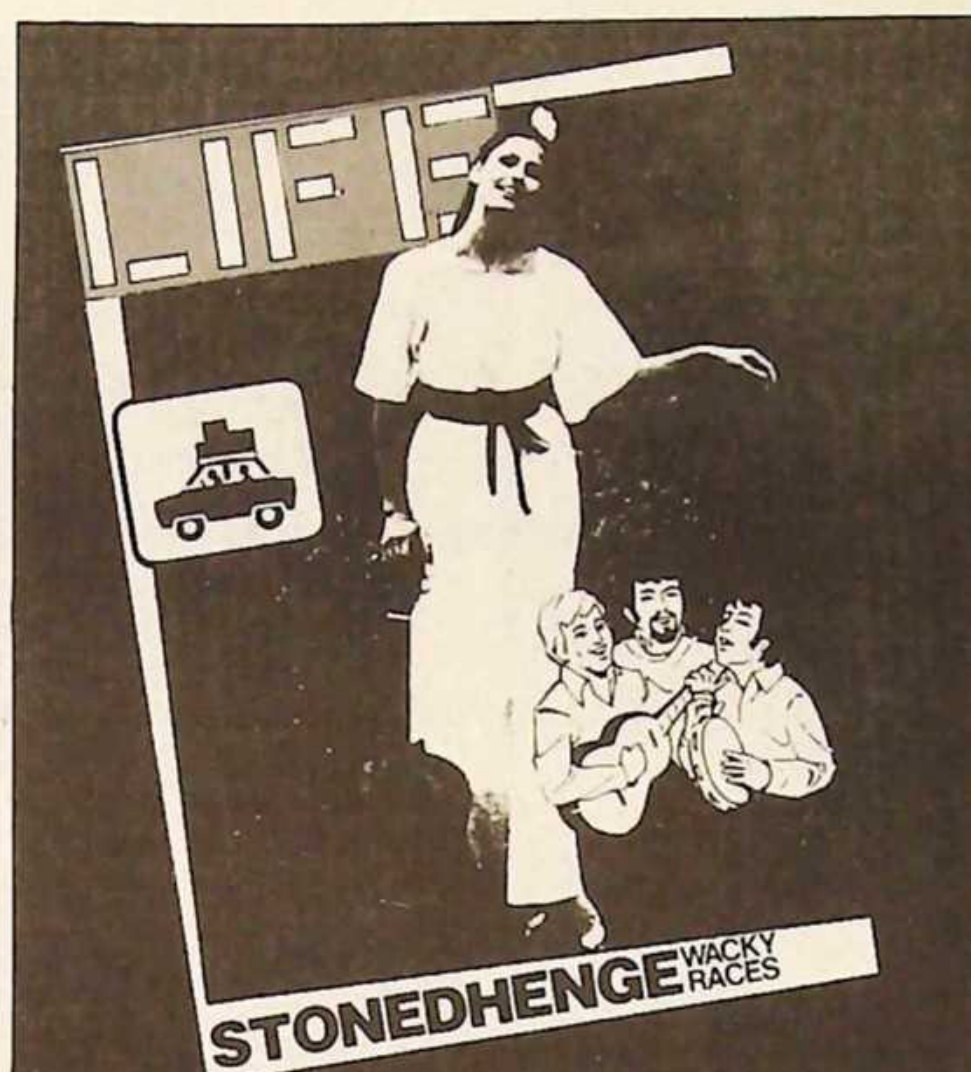
Monday JULY 21

SOUTHPORT - Ainsdale Club

Friday JULY 25

WALTHAMSTOW - Royal Standard

Tour arranged by Mike Obermann at
Terry King Associates 01-836 4761
Special Thanks to PREMIER DRUMS



POLICE FORCES in several southern counties were roused this week when the annual ramshackle veteran non-MOT hippie car rally sped sporadically towards Stonehenge. In the confusion and amid a setting of 'no room at the inn, mate', I infiltrated the camp wearing an off-the-shoulder Oxfam blanket, a new Woolworth plastic Zodiac Mindwarp wig and some fluorescent socks lent to me by Paul Weller.

This trip (er, man), was a long way from the farcical inadequacies of Doctor And The Medics' palid version of 'Spirit In The Sky' or even the wondrous tales of excess that Tony Mitchell often recounts about Woodstock (evidently a two-bit village somewhere in East Anglia). What's more, there was no sign of Neil (Perry, that is) anywhere.

These 'hippies' were hardly 'hip' either. Not one of them had heard of Mary Joanna (a legendary cult hip person who I'd been advised to keep a look out for).

On and on the traffic snake sped, spiralling further and further away from the ancient monument, the police jostling for grid positions while a gaggle of race reporters sipped Perrier and lime little knowing that I, Walter Waxgenstein, was getting the true picture while contracting malnutrition and learning the art of Zen and broken gear shaft maintenance.

WALTER WAXGENSTEIN

Certainly, despite the pictorial illusion, The Wolfgang Press want only to discuss idealism, intensity and dark moods. Chris Roberts pours the tea

DON'T TALK to me about dark moods.

Oh, alright, go on then. "Stravinsky has a dark mood but it hits a specific place, and you understand," Mick Allen is saying.

Mark Cox is saying, "Life isn't party party happy happy all the time. That's just not realistic."

These two met in 1977, became Rema Rema, then Mass, then The Wolfgang Press. Three EPs - 'Scarecrow', 'Water', and 'Sweatbox' - have been released on 4AD, and a compilation LP called simply 'The Legendary Wolfgang Press And Other Tall Stories'.

The third man, Andrew Gray, has been in and out of the group for some time. Right now he is in it. He is saying, "Every experience is a good experience."

June sees a reaction to such experiences, a new album with the name 'Standing Up Straight' branded on its heart. It is deep but it is not joyous. Oof.

"Somebody in this place has been put out to grass, I said it could be you, the ghost in my life." ('Ghost').

I cough and ask these people, some of whom are nearly as great at football as me, if they are... y'know... weird. (We talk very sensibly, conservatively, for some time.)

Mick: "Never, ever have I thought of our music as weird. We do consciously set out to create something new, but not something detached from what's happening, from how we feel. It's strong, and it deals with emotions which perhaps not a lot of people deal with."

Mick is the one with the hair. The Wolfgang Press plead honesty and spontaneity.

Mark: "To me Duran Duran, say, are weird. I don't know how anyone can like any of those people."

I scratch the bit where the back of my ear meets my head and ask them if they are morose or morbid characters. (This is possibly a bit silly since I know they're not.)

Mick: "We're constantly bemused by this. It's ridiculous."

Andrew (selecting a tangent): "Some of the greatest comedians, like Tony Hancock, are manic depressives in real life."

Mark: "It must be an awful situation when you're branded a comedian. For the rest of your life, wherever you go, people say 'make me laugh'. It must be... quite a weight."

HERE'S ONE for you. Bloke goes into room and says to imaginative musicians with

GREAT ROCK WRITERS Tony Parsons

TONY PARSONS was one mean macho gunslinger who rode out of the sunset shadow of a North London gin distillery to clean up a corrupt little ol' township called Rock City.

Pistols blazing, Big Tone hit the NME at the fag-end of '76 alongside another quick-on-the-draw newcomer, Julie Burchill - the gal who was to become his moll.

He'd written a book called *The Kids* that made Richard Allen seem sophisticated. Guided by guerilla gurus like Strummer and Rotten (and, you may think, strangely, rock's other big saddle-bum Phil Lynott, RIP) Tone proceeded to shoot holes in every act that didn't commit proletarian pogo pogroms, side with RAR, and chop out huge quantities of sulphate.

His weapons were his two good fists (who can forget his shoot-out showdown with Aussie loser Duffo, or indeed NME's Monty Smiff who'd dared criticise Julie at an editorial meeting?), a ceaseless string of savagely sinus-scorching syllables that all started with the same sound, frequent use of words typed in big bold capitals SOMETHING LIKE THIS to emphasise their importance, and a dazzlingly inane sprinkling of foreign phrases, *und so weiter*.

Labelling themselves 'enfants terribles' (probably cos they couldn't spell 'turncoats') the paranoid pair rewrote their most vitriolic NME diatribes into a book called *The Boy Looked At Johnny* - rubbishing the Pistols, Clash et al, and heaping praise on just one artist - gay star Tom Robinson.

Hand on his .44, Big Tone confessed in NME that Tom's turgid tune 'Martin', a cringe-worthy hymn to a bad boy borstal buddy, had reduced him to tears. Within months Tone was crying again - this time with embarrassment after deciding, true to fickle form, that people's hero Tom was just another out-to-lunch middle class gay after all.

Still, convinced that he'd shot r'n'r so full of holes it'd never leave Boot Hill, Tone turned his tough-guy talents once again to pulp fiction, coming on like a bondage-panted Harold Robbins in books like *Platinum Logic*, *Winners & Losers*, and *Limelight Blues*.

DAMNATION OR THE SINS



HALLELUJAH, BROTHERS and sisters, is this not the rhythm section of a heavenly choir...?

CHILDREN of the world, gather to me. Listen, listen, listen and cleanse yourselves of this evil they call rock n roll. Not content to blaspheme, not content to send herds of debutantes and Ballet Rombaird (eh? Spelt wrong?) contortionists into spasms of hip thrusting sexual awareness, some people have even taken the name of Billy Graham in vain.

And this group of people are The Larks. Recently I met them. They chose to confront me with their humble theories of life in a public house. They drank lager.

Only four members of the group could actually manage to turn up, too.

BIG CHEESE CONFRONTS PRESS BARONS



"WHAT D'YOU mean, what d'you mean, Mad Hatter's tea party...?"

cult following: why is such a large percentage of the population so readily satisfied with the humdrum and the mundane? (I hate soap operas. Again.)

Mick: "It's all stitched up by a small minority who have the overall say as to

what everybody gets, sees and hears."

Mick: "You don't always want to know about things, sometimes you just want to shut yourself off from what's going on."

Ah, the wisdom of pinpoint snobbery.

The Wolfgang Press have at various times supported The Fall, Cocteau Twins, and Xmal Deutschland. One of their songs' titles is 'Tremble (My Girl Doesn't)', and, you cannot disagree, this is one of the most magnificent song titles in

the history of the world. They think obsession is unhealthy because it leaves no room for learning, and (less disputably) that success is not money but happiness.

"I hope we're not too idealistic", says Mark.

"Everybody is equally important."

They admit they find it hard to be objective about their intense, intense, intense music.

The new opus sees an increase in the value of murkiness, some eager

guitar frippery, a tendency for Mick's voice to be occasionally inaudible. This is both tingly and frustrating.

The lyrics have their own place.

Mick: "They're a bit confused. I quite like that. I leave in what might possibly be called mistakes."

Andrew: "A bit of confusion is important."

Mick: "If you understand what I mean by confusion."

Mark: "Predictability is so boring... there has to be a degree of uncertainty and chaos or whatever in life generally, to make it - y'know - appealing."

and jagged and tender. sizzling fine and nervous The Wolfgang Press are time, I'm not sure whether but there's always a first

Andrew: "In the shop today, actually, there was mild cheese for 73p and mature cheese for 75p. And I thought - oh, I'll get the mature, people like that."

"You will never understand me." ('My Life')

The Wolfgang Press describe themselves, with a little laugh, as "lazy but proud". Standing up straight is good for your spine.

Uncompromising as ever, Tone relived High Noon with NME's biggest wimp Adrian Thrills, leaving the wally semi-conscious after Thrills had dared to suggest his writing style stank.

Sadly, his own life started reading like a cheap paperback too when Tone sauntered back to his Billerica ranch one day for a showdown with his pardner... The town weren't big enough for the both of them and Julie packed her bags. But good news came in '83 when *Dynasty's* producers slapped down a fistful of dollars for the option of turning *Plantain Logic* into a TV mini-series. The bad news is it hasn't happened yet.

Inspired, Tone devoted himself to his novels. And as he sharpened his literary style, Tone discovered he was appealing to an increasingly discerning audience (he could tell because each book attracted a more selective readership).

His fans have been waiting three years now for a new meisterwerk...

When last heard of Tone had moseyed on over to Poets Road in hick old Islington where, if rumours can be believed, he whiles away his time polishing his pump-action shooter and waiting for the call to ride side-saddle into the sunset with Joan Collins...

WILD BILL WAX

The column they're all yakkin' about. INXS: "If we hadn't been in Jaws, we wouldn't have a press release!"



OF ROCK 'N' ROLL

(The other two were probably still in bed.)

After four million gigs (I think that's what you call them) in the last two years, some brazen faced hussy of a gramophone company has decided to let the unclean sextet release the rowdy sound of scraping a car door along the ground, which thinly disguises the wretched Larks mentioning the wonderful Billy Graham. Sac-religious.

Why Billy, boys? Why? Why? Why?

"Yeah, they were giving it this at the last gig, they were all in ball gowns as well, really snotty-looking."

But what's it got to do with Billy? How can you

keep going with these malicious half-truths and tongue in cheek whimsicalities against great heroes of the age?

"Well, I suppose we just struggle along. We've been struggling along for ages and even if we stopped now we'd still be going in about five years. We've just got stuck in and had a really good time, the live thing is really successful and we don't really know what to do about anything else."

You poor misguided sheep.

And there's more. The rot is deeper still with two-bit so called journalists like Dave Henderson actually trying to make people believe that the re-

cord has some kind of merit. Why, these Larks even had the cheek to steel Handel's 'Judas Macabeus' for their tune. Now, I don't call that music.

Have you any defence? Do you really think you are funny when you ask people to "bring your cash to QPR"? I think not.

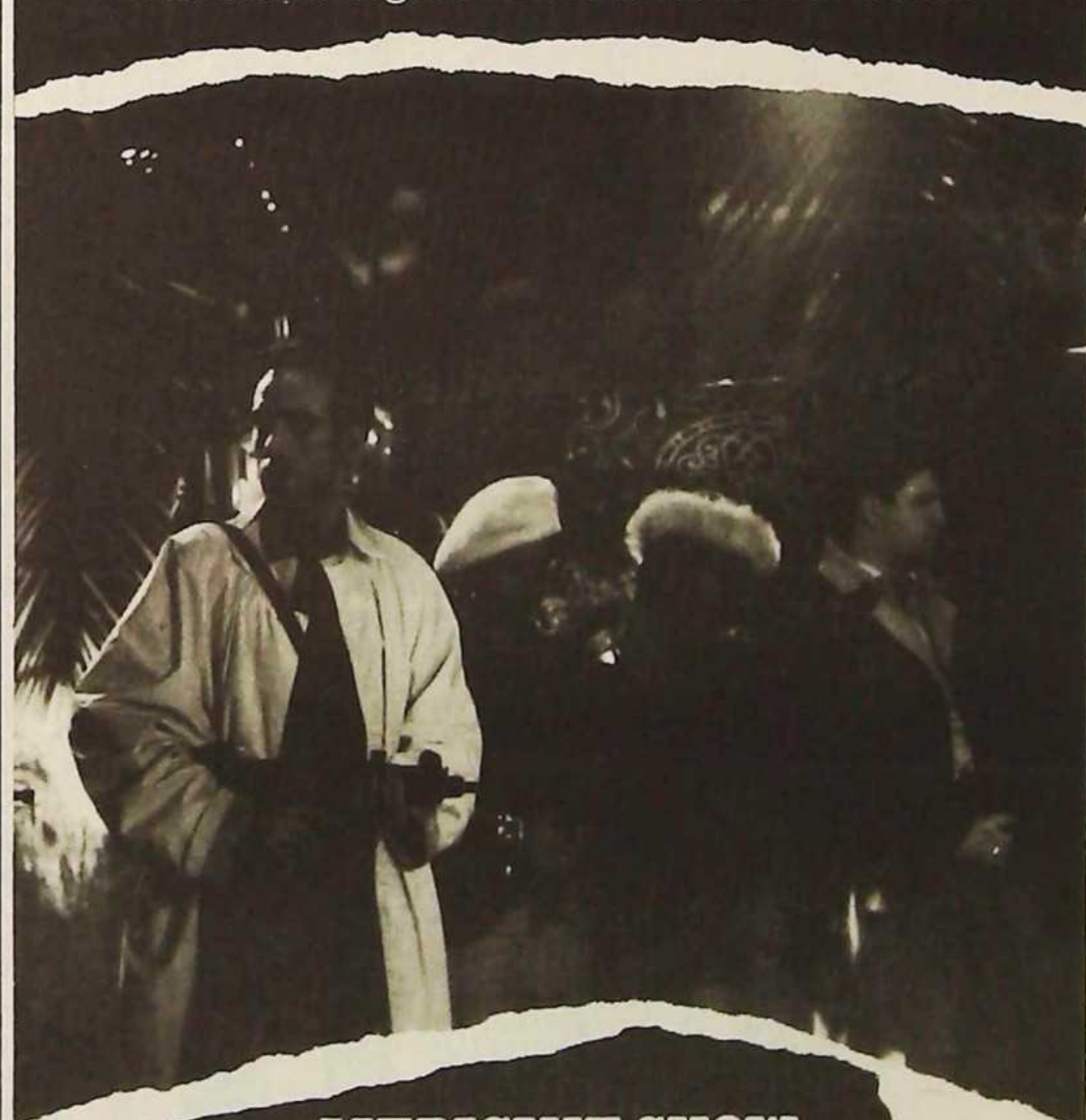
"Well, my auntie was contacted by a psychic after he saw her telephone number written in the sky at a Billy Graham convention."

A likely story. You'll be telling me next people are buying the record and whistling it on public transport. Oh, you evil people.

REVEREND BEHELISWAX

BIG AUDIO DYNAMITE

'One bastard goes in and another comes out'



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SCANNERS

EDITED BY TONY MITCHELL

MARILLION 1982-1986 The Videos

(Picture Music International)

SOME MUSICIANS are words — they just march on into the dictionary and abscond with a big fat juicy adjective which they duly make their own. Debbie Harry was 'sultry'; The Stooges were (obviously) 'raw'; even the journalists' punchbag, King Kurt, could justifiably lay claim to being 'frantic'. Marillion are — without doubt — 'soppy'.

But by the end of the 35 minutes running time of *The Videos*, any possible objections to the tag of soppy have been comprehensively dismissed. The man so besotted with Genesis (comparisons are so odious, don't you think?) that he goes to Gabriel's singing tutor and to wet Phil's barber, is seen here farting around in a kilt, hauling some drippy brat around Berlin, blabbing "dilly dilly" with convincing conviction, and warbling about some bint called Kayleigh.

The fat git of the band attempts to prevent the twin-necked guitar from sliding into merciful extinction, and the lot of them spend much time gallivanting around fields in shorts or pursuing some twat in jester's motley.

The best bits are the links, during which Mr Fish appears to be a jolly nice bloke who talks in Ian St John-speak; it's a shame he got lumbered with a band who have never graduated from gigs as sixth-formers in the end-of-term common room bash. Those spazzy enough to like this bunch deserve all they get — rather like Fulham fans, in fact.

ANDY HURT

ELVIS COSTELLO Mick St Michael

(Omnibus Press)

THE SUPERTRAMP BOOK

Martin Melhuish

(Omnibus Press)

GIVEN THAT the field of popular musical 'biography' is so notoriously wide as to admit the inclusion of a whole host of appallingly brief and inconsequential glossy comics, there is almost a duty to recognise the comparative quality of a work such as Mick St Michael's *Elvis Costello*.

For, while the author is quite

obviously restricted to much the same materials as are available to even the lowest of the low of the exploitation 'biographers', he has at least taken the trouble to wade through those stacks of old press biogs and those reams of old interviews as thoroughly as possible.

And so, although it is unlikely that he ever got to speak to Costello himself, Mick St Michael's 120 pages are sufficiently brim-full to imply that he just may have.

However, Martin Melhuish's *The Supertramp Book* puts even his best and clearly well-intentioned efforts in the shade.

For Melhuish has known Supertramp for over ten years, and has spent the last few years in precise research. Consequently he is able to portray their evolution in an intelligent, responsible and educated biography.

Now, if only somebody would write a book like this about somebody we liked.

ROGER HOLLAND

ELVIS FOR BEGINNERS Jill Pearlman

(Unwin Paperbacks)

THERE'S MORE to this thrown-together torrent of ideas than initially meets the eye. *Elvis For Beginners* is presented in an interesting way using short pieces of text, quotes and out-takes against a string of photographic reference and illustration. Not being a great reader of tomes, I found it easy to get involved in and managed to whip off the whole thing in about two hours.

Focusing on the pre-Elvis years, the Elvis years and the effect that the whole phenomenon of rock 'n' roll had on the world, *Elvis For Beginners* is an enthralling book, a story worth savouring.

There are a few sweeping statements that make me — as ill-informed as I am about the early rock world — wonder if they're valid, but I enjoyed the angle of the prose anyway. I mean, do you know if Elvis ever wrote any of his own songs? That's a puzzler, huh?

DAVE HENDERSON



"JUST KEEP yer head still, will ya!"

MURPHY'S LORE

MURPHY'S ROMANCE

(Columbia-EMI-Warner)

THE MOST remarkable aspect of *Murphy's Romance* is that James Garner was nominated for a best actor Oscar for playing his usual humorous, likeable, laid-back self in what, to be honest, is an extremely lightweight role.

The film itself trots merrily along. There are no great belly laughs, no real drama, just a gentle romp about small town life. Garner plays Murphy Jones, a happy-go-lucky, No-Nukes, Stop Acid Rain, Re-Forest America bleeding heart liberal conservationist who runs the drugstore in an Arizona town. He discreetly helps neighbours in distress and always gets his own way.

Newly divorced newcomer Emma Moriarty (Sally Field) buys a ranch nearby and, finding herself short of money and goodwill, approaches Murphy for help. The eligible, if ageing pharmacist warily becomes involved, romance tickles, and the inevitable chain of romantic events is set in motion.

Enter former husband Bobby-Jack, an unreliable ne'er-do-well man-boy. A failure who shirks responsibility and doesn't want to grow up, he lies, cheats, and steals. Trouble is, he's handsome as hell.

The thrust of the film is the gentle, humorous friction between the two men as Emma plays them off against each other. The by-product is a sugar-coated, superficial study of small town mid-west America — an area covered time and time again by director Martin Ritt and writers Harriet Frank and Irving Ravetch during the past 35 years in films like *Hud*, *Conrack*, and *The Long Hot Summer*.

Says Murph, "I'm durable, I'm steady, I'm faithful and I'm in love for the last time in my life." They don't make 'em like that any more, claims my mum. But they do.

RONNIE RANDALL

A WOMAN OR TWO

(Virgin)

HE'S GOT hands like a pair of shovels and a body about as graceful as a forklift truck, but that hasn't stopped Gerard Depardieu from becoming France's most successful movie star.

It would be nice if British audiences woke up to the fact that whatever Depardieu lacks in finesse, he more than makes up for in that rare quality, presence. When he's up there on the screen, you can't take your eyes off him.

He's made dozens of films since he first hit the headlines in the early '70s and of the ones that have been released over here, I can't think of any that haven't depended almost entirely upon him for their success. *A Woman Or Two* follows the same pattern, even though it also stars the tall and beautiful Sigourney Weaver, of *Alien*, *The Year of Living Dangerously* and *Ghostbusters* fame.

Depardieu is Julien Chayssac, the archeologist who stumbles across Laura, the two million year old fossil of the first Frenchwoman. The tiny Ruth Westheimer (the noisy sexologist who appeared on Joan Rivers shows) is the director of the American foundation who wishes to finance his research, and Sigourney Weaver is the American ad exec visiting Paris for the launch of an exotic new perfume.

Depardieu mistakes Weaver for Westheimer and so begins a farce so typically French that, if it weren't for the presence of the two main stars, it would never have crossed the channel. As it is, *A Woman Or Two* has its moments, and Depardieu and Weaver are unexpectedly good together.

COLIN BOOTH

Le Mystère des

VOIX BUCSÈRES



Wolfgang PRESS

STANDING UP
STRAIGHT



STATIC

(Blue Dolphin)

"TIME TO poop or get off the pot", says Frank, the big dumb Survivalist who looks upon the frail young Ernie with a paternalistic glint in his eye.

Ernie is an oddball who, since the death of his parents, has turned his time and money into inventing a TV that can show you Heaven. Frank, who collects guns and anti-fallout suits like they were going out of fashion, is obviously not a man who believes in the finer qualities of his fellow man. Nor is he the sort that would hesitate to call a spade a spade.

Ernie's girlfriend Julia, on the other hand - a keyboard player who abandoned her band to return to her Arizona desert town roots - wants to believe in poor, sad Ernie, but even she has her doubts.

This is the wafer-thin plot of *Static*, and on Christmas night Ernie invites his nearest and dearest to witness the unveiling of his invention. Will we look into the screen and see angels, or will we see just static?

For a first film, Mark Romanek shows a degree of low budget style, but no sense of pace. The build-up to the moment of truth takes so long that, by the time it happens, we've all lost interest.

As the lonely and demented Ernie, the dark haired and pop-eyed Keith Gordon gives a performance every bit as good as the ones he gave in *Christine* and *Dressed To Kill*, and the soundtrack by Eno, The The, OMD and others helps to push the plot along.

But a tasty soundtrack and some spectacular desert landscapes don't make a film; *Static* fizzles out.

COLIN BOOTH

DEAD SEE**GOODBYE NEW YORK**

(Blue Dolphin)

YORAM GLOBUS and Manahem Golan have a lot to answer for in the world of film. Not because they turned Classics into Cannons and are about to do the same with ABCs. Not because they own half of the British film industry and make more movies of variable quality than the rest of Hollywood put together. Not even for producing this film, because they didn't.

No, what the Go-Go boys really have to answer for is that they single-handedly rejuvenated Israeli film production in the '80s through the success of their first venture, *Lemon Popsical*.

And thus we have to endure a succession of movies from other Israeli producers which are little more than dressed up holiday brochures or history lessons posing as comic art. It's like John Cleese selling Sony Trinitrons... "Ha! ha! ha! look at the funny man - let's buy a TV".

I hate the paper thin plots, the tomboy women in military clothing or on kibbutzim, the self-deprecating humour and the painting of all other nationalities in the most clichéd form while the protagonists themselves are always characterised as misunderstood liberals.

I hate the way Israeli films always feature an American lead whose dubious preconceptions are always won over by the dedicated, kind and hardworking locals, and the way they're always so smug.

I hate the fact that the first five minutes of *Goodbye New York* are set in New York and are brilliant, after which the truly extraordinary comic talents of hilarious Julie Hagerty are utterly wasted. The Go-Go boys were never this boring.

RONNIE RANDALL

TUXEDOMOON**Ghost Sonata**

(Doublevision)

WHEN WORDS in French and phrases like 'surrealistic impression' are scattered liberally in the press release, beware.

The music itself is palatable, of course. The Moon motifs of flowing sounds are all present and correct, but the image? This is not easy watching.

Never intended for peak awareness type viewing, 'Ghost Sonata' is best taken in during the collapsing hours when the viewer's own subconscious can go hand in pocket with the grainy graveyard 'action'. But basically, Tuxedomoon don't quite spark enough of the right images.

DAVE HENDERSON

BUTTHOLE SURFERS**Blind Eye Sees All**

(Touch And Go Video)

IN WHICH Gibby finally reveals where he learned the true meaning of the term '69' (his father), recounts the history of his descendants and generally flails around in bed with the other members of the group. There's music too.

Shot in Detroit at two shows early last year, this is a hilarious collision of a professionally made live video and punk home-movie.

The concert footage is classic Buttholes mania alternated with bedroom footage of Gibby running off at the mouth. Edited in are some random snippets, plus ancient Buttholes footage.

PC HERTZ



AMOS KOLLEK (left) hopefully checks to see if the film's about to end

CAMBERWELL BEAUTY**Wet Paint Theatre**

(The Golden Cross)

THE EFFECT, I'm led to imagine, of gulping down pungent paint fumes for one ruinating hour, leaving one reeling and faintly regretful.

Having sidestepped the Wet Paint detonation for all this time, grimly anticipating one silk-screened, post-Crass wasteland of vacant fury and shrivelled idealism, I am left merely semi-convinced by Ward's latest reverberation. *Camberwell Beauty* is a foul-mouthed broth of ungente energies, largely ill-focused but careful to find some perverse joy in that.

Annette Lee plays a fairly torrential lead as Netta, voice of local punk firebrand ensemble, emerging from the warp of plastic surgery following an epic motorway carve-up. Stepping out of the emotional/physical shock-room allegedly altered in appearance, she is unceremoniously disowned by her former sychophantic mob of Mohicaned believers.

This wafer-thin plot wraps its tentacles around her world of misspent rage and

hopeless, fumbling 'we're so misunderstood' bystanders. Whether Ward is condoning or condemning their wonky, wasted hysterics is hardly made clear but, even if we assume the latter, there's some dubious degree of glamorising ill at work here. That aside, and for all its inarticulate, perfunctory lapses, it scatters along at a breakneck pace with no shortage of sheer, scuffling abandon.

I was also lucky enough to enjoy the spectacular intrusion of a mad, drunk woman on to the stage, mistaking a dramatic fracas for the real thing, yelling, "Leave her alone, she's doing fine!" and spoiling the rumble before being hastily ejected. It was a rare slice of (unintentional) humour in the midst of another microscopic search for reason in the imaginatively starved world of punk's bum end.

Harrowing but maybe insufficiently harsh, it'll either make you bolt along with its uprush of blind defiance... or urge you to pelt it with chipped pebbles.

JONH WILDE

KISS

TALES OF THE DEEP

LOOK OUT FOR
FORTHCOMING
TOUR DATES

"KISS AND TELL"

TOURED WITH
MADONNA

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PROPHET

"I'm not into doing a Sique Sique Sputnik and upturning things. It's not a social thing, as far as I'm concerned. Elvis shook his hips and all that sort of thing passed."



PETER ASTOR and his Weather Prophets . . . praying for reign

Throw away your seaweed, here come THE WEATHER PROPHETS, fresh out of The Loft and ready to bring you sunshine. Weather report: DAVE HENDERSON. Satellite picture: RONNIE RANDALL

IT'S TAKEN Alan McGee's Creation label some time to shake free its flash-in-the-pan image.

Shameful foot in mouth remarks about Creation merely featuring a string of second rate Mary Chain acts have *not* gone down too well.

But the label's last four releases have spat in the face of the critics, with some excellent cuts from Primal Scream, Felt and The Bodines.

And none more so than The Weather Prophets' 'Almost Prayed'.

Formed from the ashes of the embryonic Loft, The Weather Prophets are a totally different arrangement altogether. And though they share a common denominator in songwriter,

MARGIN

vocalist and mainstay Peter Astor, that's where the similarities between the two groups end. The Loft's pedantic, chord-heavy explosion and youthful zest was a million tunes away from The Weather Prophets' more serene, abrasively melodic and directly precise performances.

The Prophets boast an anthemic, symbolic and supremely hummable interpretation of life and how we live it. And Peter Astor's lyrics talk of everything from matches burning and feet sinking in sand to hearts as heavy as stone.

'Almost Prayed'? He's probably religious, too.

PETER ASTOR looks uncomfortable. Maybe it's me, maybe it's the café, but he looks uneasy. Anyway, he doesn't look religious.

A sincere man, he flicks back his quiff and explains that The Loft were dismantled because, as the main songwriter, he didn't feel he was getting enough rope with which to swing his songs properly.

In The Weather Prophets it's different. Astor does it all, the rest of the band don't even get an invite to the interview.

Since last August, the Prophets have been selling their soul on the live circuit. There's been a track on a compilation, a Janice Long session and finally, with 'Almost Prayed', they've been tied down to a single.

The record has taken so long to come out, says Astor, because he wanted the band to develop before they started making commitments.

"I'm quite glad it took a while. It was important to me that we proved ourselves as a band rather than someone who was just riding on the interest that had been created from The Loft."

This time around, Astor has been joined by drummer Dave Morgan, who was also in The Loft, guitarist Oisín Little and bass player Greenwood Golding.

Whereas The Loft were a collection of strangers, thrown together by chance at a gig, The Weather Prophets already knew each other before the band formed.

But what if, once again, things don't go the way Astor wants them to with the Prophets? Will they also be disbanded while he searches for a new vehicle for his music?

"Well, in The Loft the hierarchy of the band became manifest as we went along, whereas now it's completely sorted out. I write the songs. I do the arrangements, blah, blah, blah... and hopefully people know what terms they're going into it on. If anyone wants to leave because they feel frustrated then it'll be on good terms."

Once the battle lines had been laid, Astor then set pen to paper to create their set. Live shows followed... and then came the reaction.

"Well, it's been mixed. I mean there've been bad reactions from the type of people who wear anoraks."

That's a very clothesist statement. Do you mean Demob anoraks?

"No, well maybe... I mean flowery anoraks."

Huh?

"Well, not flowery anoraks, the sort of hippie boy look and the jingly jangly fans. I don't think we're very jingly jangly."

"I don't like to make assumptions about audiences but I think sometimes that we don't actually fit into their expectations. In those cases we're not judged on how well we play, we're judged against their conceptions of what a band should be."

"I mean, my aspirations of what I'd like to do and the kind of things we've been influenced by would probably make them retch. I'm really astonished at how narrow minded some people can be about music. I mean, if someone plays a guitar solo, that is somehow not OK."

"That was one of the problems with the whole punk ethic, that it introduced a whole set of styles that were, by definition, cool or uncool."

"To me, I don't care if anyone does a guitar solo, whether anyone is heavy metal, or what constitutes an uncool thing. There's good music and bad music."

Astor confesses to a very broad personal taste in music.

"I come from a background where music is very song based, but I like music that is very rhythm based, music that's got a good groove to it, a nice intricate rhythm."

And there are intricate rhythms aplenty in The Weather Prophets' back pocket. For example, the four cuts on the 'Almost Prayed' 12-inch define the group's perfect pop with sleazy back-beat jazz, a drumless, moody and slightly experimental sound.

The four tracks are very different and some say this leads to a lack of definition.

"With our music we try to take it from the four corners of the group and introduce each angle, using different arrangements, different... I mean, I can't stand that lack of variety in things."

"I suppose the thing that links it all together is my voice. I can't sing any other way so it's always a constant factor."

PETER ASTOR is very good at writing songs, but he still looks uncomfortable. In his creased suit and baggy shirt he looks earnest and insistent. I wonder if he would enjoy being a pop megastar.

"Yes, of course," he says, looking around nervously, lighting a cigarette. He says Do you know what I mean? a lot and when I ask him about the symbolic gestures and detailed wordplay in his songs he says: "The way I write songs and put it out is the way it should be."

I'm slightly baffled.

"I mean, I don't understand it sometimes. A song is an emotional thing. You can break a glass and it's like writing a song. You break a glass or you write a song and then you think after, Oh my God, why did I do that?"

Now Freud would have a theory about that. But Woody Allen would recommend an analyst.

"Without getting too romantic about it I do subscribe to that. Mental and logical things come to bear and that's what makes a good song and a bad song."

OK, I'll buy that. But do you think the general public can grasp all that from your songs?

"Well if those things don't come out in the songs, then I've done something wrong."

So how will people look back on The Weather Prophets in years to come when they've had the chance to develop some kind of perspective on your music?

"As people who made good rock records. Immaculate records. I mean, when I look back at something like the second Big Star album, that's a really fine rock record."

"What I'm doing... it's a horrible phrase, I know... is making music that is really very finely wrought, as an art form of sorts."

"I'm not into doing a Sique Sique Sputnik and upturning things. It's not a social thing, as far as I'm concerned. After Elvis shook his hips all that sort of thing passed. That happened once and that's the end of it. It's not meant to stand for anything, it's just meant to be music."

So The Weather Prophets aren't out to change people's lives?

"No. To me, what changes people's lives is just very, very good music. What changed my life wasn't someone coming along saying, We're going to change your life."

When I was young it was The Velvet Underground and Captain Beefheart that changed my life. There was a certain inherent attitude there. It was fine music and it gave you a glimpse of something else. I mean, it wasn't The Sex Pistols that turned my head."

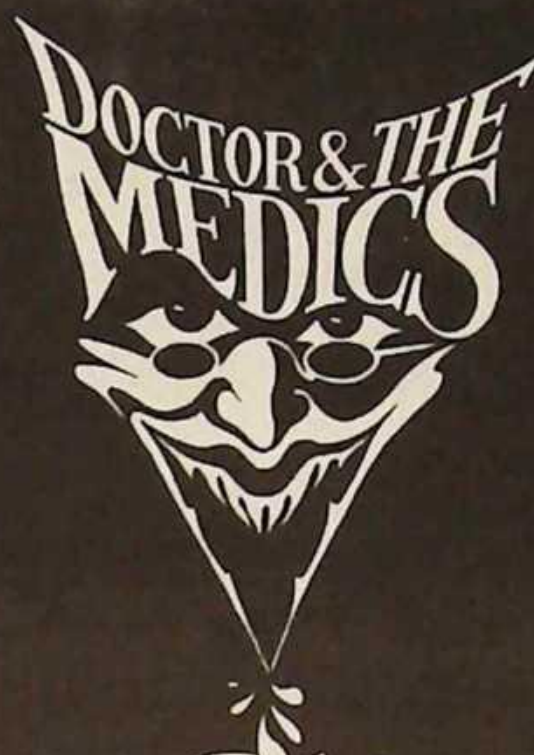
Are The Weather Prophets out on their own, then? Or are they part of the glut of new, exciting music that's happening now?

"It depends what you see as good music. There's a lot of good records about now but it's like 1970, the fag end of hippiedom; but even then there were some good records about. There were a lot of good things being done in isolation then and I think it's the same now."

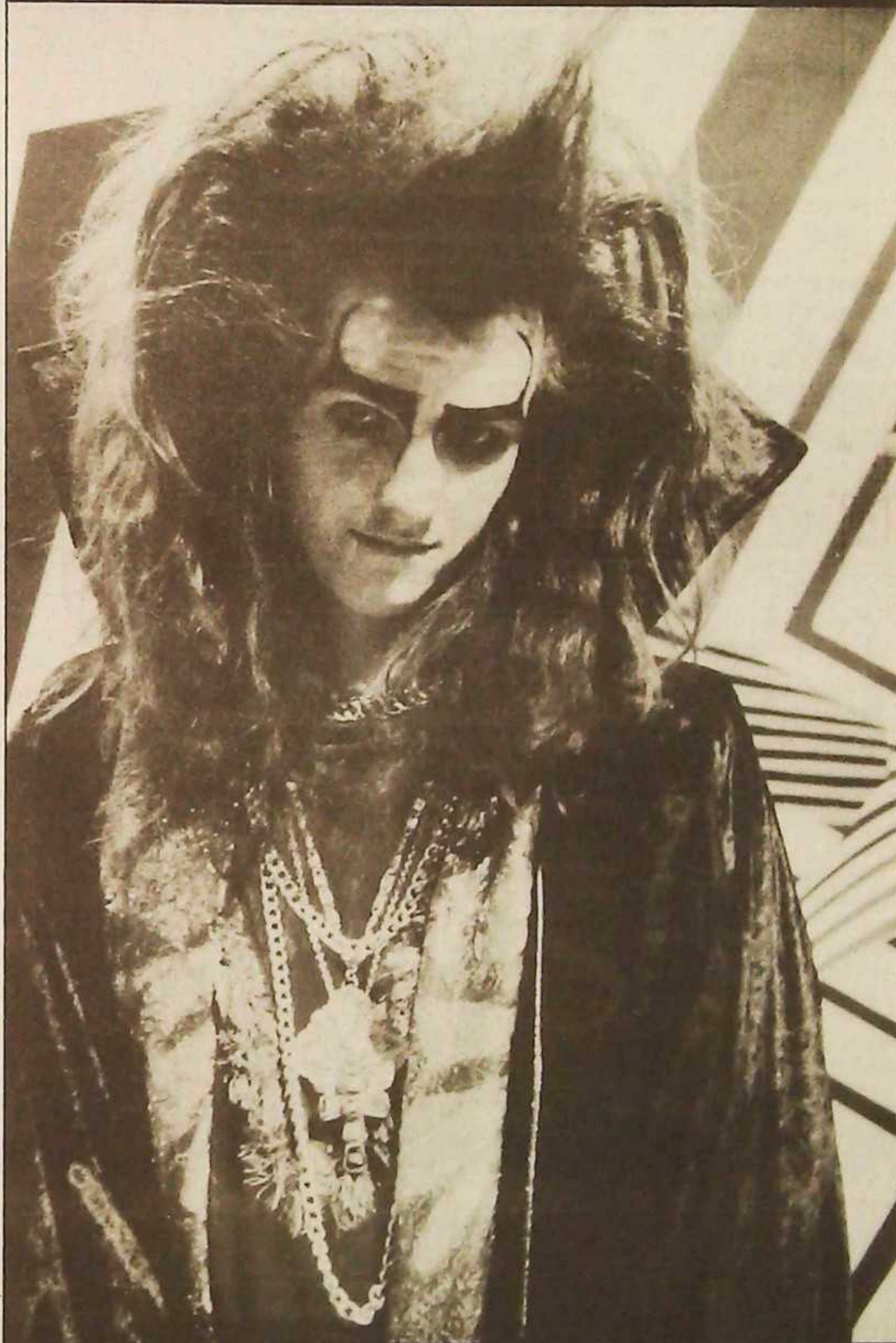
He's right, there's no movement, no overall plan. But there is a new positive attitude to pop music at the moment, and The Weather Prophets have it.

And, er, are you religious Pete?

"What?"



LAUGHING AT THE PIECES



The Debut Album From
Doctor & the Medics

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SPIRIT IN THE SKY

Available Now on Record & Tape



LAUGHTER IN PARADISE!

DO YOU want to be an unhappy person?

"No, but I do feel that in an absolutely perverted and unacceptable way I've benefitted, really benefitted, from being quite a dour character. I've benefitted. It's like the wheelchair celebrity syndrome.

"The other thing is, I can predict, without fail, if someone is going to turn out evil and nasty. When I think a mood or a temperament is wrong, something awful happens. Although I don't know if it's the force of my willpower."

Like a sixth sense?
"Could I be that gifted? Could we stand it if I was that gifted?"
We couldn't stand it if you weren't.

"Oh! Oh, aha ha ha HA! No, no, the world would perish! The world would perish! Nobody's ready for that yet!"

THIS IS what they said. Take a train to Manchester. Interview someone who's so bored with doing interviews he went home to that complicated city to avoid them.

On a day when I must stand motionless for what I know is years on demolition sites and deserted Manchester docks while Steven Morrissey has his photograph taken, God has sent the coldest June day of my life. The greyness is set to the threnody of the wind and the howl of juggernauts on the Trafford Road Bridge. I try to get my jacket over as much of my body as possible.

Is it always like this? I ask Morrissey.

"Oh yes, yes. Always. Always the same."

MANCHESTER IS a dark, dark place, and it seems fitting. When Morrissey ("spelt right, for the first time in rock history!") set drama to Johnny Marr's Smith melodies, it seemed no one had felt sadness before. It seemed so strong and so right, and then it seemed sadder; and for a sudden, shocking amount of time, it almost seemed — say it — too much.

This misery couldn't be borne, and no one should have to bear it. Someone that unhappy should . . .

He did think of suicide, he hinted.

By this time we were almost in a mood to laugh about it. Come on. Snap out of this. (It was all forgotten how that sadness had given almost everyone — you too, I bet — a song from the bulky repertoire to clutch and strangle with possessiveness.) The Smiths? Oh, Leonard Cohen.

And then a song called 'Bigmouth Strikes Again' bounced about, and the sadness (still there) had had enough, too. It laughed — just threw back its head with a sweating attack of the giggles and gulped, "sweetness, sweetness I was only joking/when I said I'd like to smash every tooth in your head". And there follows an album — 'The Queen Is Dead' — of such audacity, such wit and black humour, I expect you to sit back open-mouthed.

You always do that when I write, though, don't you?

WHAT WE were searching for here in Manchester this afternoon was a gutter. A gutter, yes. It had to be large, and it had to have a grille on the front, you know the sort. And it needed to be in a relatively quiet area. Because Morrissey wanted to lie in it.

"I know where there are some good ones, but it's a very rough part of the town. I see myself face down almost. My head in a puddle, hopefully. What a shame it's not really raining."

We looked. We all tried, but we failed. Some gutters came close, though.

Later, when we have washed the bits of rubble and so on from our now very streed-cred clothes, we can mull over our afternoon. Gutters?

"Oh, it was all artistic nonsense, really. Being here in Manchester and lying in the gutter, that's how I always felt here, I felt — there's a very famous Oscar Wilde quote, We are in the gutter but we are looking at the stars, we . . . we may be like this, but we really feel . . . this."

The man before me seems ready to lay bare his soul. He'd like to be his icon, James Dean; that much — from his spiky quiff to his now muddled stone-coloured Harrington — seems clear. But he is not, and so some other device must lend him romance. And of course, he's not cool enough to be James Dean.

Dean would drink, and brawl, and fall asleep with his head in his food. Morrissey will never be neurosis-free enough for that. He, too, is a misunderstood outcast, but it's because he's too articulate, too studious, too vain and too eager to be friends. These are all the wrong reasons.

What Morrissey wants to do now

is entertain me and come over well on tape. He's in a winning situation, and at last — with this profession — he's found the place where his strong suit makes him the best. And, behind the fascination any nervousness lends its sufferer — oh, admit it — I think this owl-like man wants me to like him. And I can't help myself.

Explain Manchester to me.

"Well, I felt today, as we drove around and did the session, that if you had a question about the LP's title you would see the answer and it would make some jagged sense to you. Seeing the people, how they live, how they are . . .

"They're very hard. There is no money, and that makes it very vicious, very difficult."

You sound sympathetic. I had the idea you were antagonistic.

"Well, it's very upsetting, because I'm torn between the ties of my roots, which are very binding, and a hatred, because I've spent so many unhappy years here."

"It's a total love/hate relationship, which is very strangulating and I can't really see any sense in it. Today, when we sat in those bleak patches and we gazed across at what was the Salford skyline, I felt a curious glow which I knew nobody else was feeling, and I thought that to relate that thing would just bore everybody rigid."

So you're proud of the place, in a twisted way? (Forgive me, Manchester.)

"In a very twisted way, yes. Those awful factories where . . . those repressive Dickensian buildings — I can see so much beauty in them." Looks at my face. "I know it's a strain if you come from beyond the borough."

At this point, Morrissey surprises me by suddenly collapsing with laughter. And (surprise for you, too?) this sets the tone of the talk. We laugh and laugh. That's the theme, and my memory of it, wild giggling at everything. I truly laughed more loudly (possible?) with this man than I've done in ages. And I'm a person who laughs.

You've got "Fear of Manchester" scratched into the playout area on the LP.

"Yes." This is a long drawn-out and remorseful 'yes'. "It's like, when you become terribly frightened by something, you can so easily become obsessed with it. Like skating near the edge, it's . . ."

Laughs explosively, self-consciously.

"Are we on the same planet?"

I daresay.

"Oh, how can I explain this?" An edge of hysteria, which will become

a familiar sound to both of us during our tête-à-tête, has got into the room.

"It's like when your best friend becomes your worst enemy. It frightens me, and I can't get rid of it or escape it. I find that I'm sitting in Los Angeles talking about certain nonsensical Mancunian landmarks! It all becomes so ridiculous, and I can quite see why it would bore someone else rigid."

It's like a love affair that's gone sour but you can't get it out of your system?

"Oh, yes! It is, it's exactly like that, and that's the bore of the situation."

Look, why do you keep saying it's so boring?

"Because I know that if somebody talked to me about — no, I won't mention any landmarks . . ."

A lot of silly giggling follows.

THE QUEEN IS DEAD' is a good phrase, isn't it?

"Yes, it is. There's an elastic power which can stretch to almost anything."

What would you like it to stretch to? (Why does this conversation seem so indecent in even the most innocent areas?)

"The very obvious reference, I think, which is *drowning* the monarchy, or whatever."

Be reasonable, surely Mrs Thatcher would come first?

"Yes, but I don't think I've neglected her in the past. Though there was a working title, 'Margaret On The Guillotine', but that was ditched because . . . well, I can't say why."

So what irritates you most about the monarchy?

"Well, that they say nothing, they do nothing in the face of impending world disasters — disaster without end, and they have no viewpoint."

"I mean, can you remember any particular member of the royal family making a really, truly sensible and worthwhile statement over the entire history of their existence?"

I'm still racking my brains when the toast and tea arrives, and as he eats Morrissey interviews me quickly and thoroughly.

You know, you should've been a journalist. You make me feel incapable.

"I was too nice to be a truly — excuse me . . . burps . . . whoops — successful journalist. I tried."

You wanted that?

"I did. But I was far too polite to be successful."

Anything published?

Morrissey waves an arm airily.

"Oh, I had scraps in . . . er . . . in certain papers, yes. He says. Ha ha

ha!"

Hysteria's come back in for some tea, did you notice?

ICAN'T quite decide if Morrissey has charisma. I think he has. I'm near, very near to being convinced of it. It's not immediate, though. But there's something — isn't there? — that sets him apart. Or perhaps that's the disability of it.

I think you could be glamorous . . .

"No, good heavens, no! Never glamorous, never, never glamorous. From these roots — going back to the dreaded thing — it's easy to see my position as being glamorous, but never physically."

"No, but many people who are not glamorous radiate something, and that's attractive. It's from inside. It's strange how many people have an outside that contradicts the inside. It's like . . . well, I won't say what it's like."

Alright, don't. But do you see your body as a liability, in that case?

"As an absolute drawback."

Head to foot?

"Oh, there's many bits that have me waking up at night and howling for mercy!"

A wild scampish air of camp runs around the room like an idiot. It bumps into Hysteria, wakes her up and before we know where we are . . .

"There are many bits I can't face, and we won't name them."

Do you pretend they're not there?

"Yes, but it becomes obvious I'm trying to hide something."

Do people notice?

"Of course they do, they say, Why are you trying to do that?"

And what do you say?

Morrissey replies in a voice shrieking up the register to a crescendo.

"I say, What on earth are you talking about?"

Alright, OK. Uh-huh. Let's have some tea. Ah — you must prize your thin . . . your *slimness*, though?

Morrissey nods obediently, trying to please this giggler and loop-fruit who can't take a bit of her own neurotic behaviour when it comes from someone else.

"Yes." He tries hard to leave it at that, but dissatisfaction breaks from its lead. (Maybe it can join all the other jolly imaginary characters in this room? How would you like that, patient reader?)

"I'm thin, but I stoop. I stoop. I do stoop. And I don't know why."

Maybe you think you're too tall? (Why did I say that?)

"No, my idiosyncracies never make that much sense."

So you have the reaction but not the problem?

"Well, who knows? And — and I tend to genuflect when I meet people, which is an awful, humble thing."

Why do you do that?

"I don't know why. And I always do it. I go home and I beat myself to death for doing it."

You know you're doing it and you can't stop?

"Yes! I can't stop doing it. I just automatically . . ."

Bow your head?

"Yes. It's awful, it's dreadful. And there are other things. I don't like being touched. You know, if I'm in a

CONTINUES PAGE 27

Paradise is MORRISSEY's Manchester where he's looking for a deep gutter to lie in. But as he dismantles British society and declares 'The Queen Is Dead', at least he shows an hysterical sense of humour to GLYN BROWN. Acres of smiles by PETER ANDERSON



ALTAR BOY

JANE SIMON takes a trip down under in search of the best of Oz and discovers the transcendental delights of THE CHURCH. Second sight KASS

ONCE," SAYS Steven Kilbey as we climb the stairs, "I'd done loads of acid and I came up here and opened my cupboard, and I thought to myself - I must be the luckiest man in the whole world to have all these lovely shirts..."

This is one of the nice things about this job. You can fly 12,000 miles, knock on the door of a complete stranger and demand to be shown the contents of their wardrobe.

This was January. The Church's new album 'Heyday' had just been released to some fine reviews. Sydney, in an attempt to go upmarket as a tourist resort, was pretending to be tropical and had monsooned convincingly for ten days. We sat and admired Steven's Paisley collection for a while and then the sun came out.

It was an optimistic kind of time.

Five months later in London, The Church fly in for three London dates. 'Heyday' still hasn't been released over here and sales back home have been disappointing. I remember what Steven had said about The Church's up and down relationship with the critics.

"First they loved us, then they knocked us down. Then they said, oh, they're survivors because they've come through all that, they're good old boys and we assumed our place in the Pantheon of Australian groups and we're deemed as alright guys now."

So it's doubly ironic that 'Heyday', a ravishing beauty turned loose into this warmly loving climate turned out to be not such a heyday after all.

Backstage at the Mean Fiddler in Harlesden, Steven is being philosophical.

"We're idiots," he says. "We've finally realised it's no good making a good album these days. We might as well make one monster hit single (not that we know how to) and nine pieces of rubbish. So, I think gone are the days for us of making good albums. I think we'll have to go for the jugular at some point."

Oh no! I cry, instinctively.

"Still, it's better than working in a bank," he says, remembering that he was supposed to be philosophical.

"It all depends how envious you are. You can look at all the legions of people above you or you can look at all the legions of people below you. It depends on whether you see music as a football ladder."

"Like, if you see a handsome man



In a levitation exercise the guitar appears to have beaten Steven Kilbey by a neck

"I must be the luckiest man in the whole world to have all these lovely shirts..."

walk down the street you think, I wish I was as handsome as him. And then you see a real ugly bloke and you think, well, I'm glad I'm not *that* bad."

WE TRAVEL even further back now, right back to the beginning. To 1980 when Steve Kilbey and Peter Koppen played their first gigs as The Church - a three piece in those days with their first drummer Nick Ward.

What was happening then? "Everything had to be New Wave. It was all guys with short haircuts and skinny ties. Everyone was sort of like The Motels doing short, punchy, three minute songs. Wacky was the word. And I don't know why,

but I'd never liked rock music to be wacky; I thought it had the potential to be more than that.

"I'd always been into that area of whatever you want to call it, automatic writing, or surrealism, the whole dream landscape, and Peter was playing guitar in a band that was doing a Raspberries type trip, kind of end of 1965 guitar stuff, and people told us we were psychedelic and we thought, well, yeah, I guess we are."

"Our initial intention was to be psychedelic in the *real* sense of the word, so that when people saw us, some kind of mind altering process would go on because the music was so nice and the lyrics evoked certain images."

"Not like some revival band. You

know, they wear little Roger McGuinn glasses and write songs called 'Out Of My Mind' or something. They adopt the *trappings* of psychedelia, the Rickenbackers and the haircuts, but without ever seeing what made 'Strawberry Fields Forever' or 'Mr Tambourine Man' so good. They do it without trying to get to the root of it and seeing *why* it was so unique."

"But I think people have been making psychedelic music all along; that sort of communication with the subconscious, putting you in a different state of mind instead of a plain old meat and potatoes smoggy grey world, and I don't limit it to what happened between 1966 and 1968. David Bowie has done it. The surrealists were psychedelic in a

way. Some Greek mythology is psychedelic, and what the Aborigines do in dreamtime is, too."

What sort of things go through your mind when you're writing a song?

"It's like a struggle between the intellectual part of your mind trying to reason and argue with the part of your mind that the inspiration comes from. Like you might write, *I saw a beautiful lady by a lake...* and the intellectual part of your mind thinks, you can't say that, people are going to think it's silly. We've got to try and out this in a more workable sort of way. Or, I can't say that, somebody else wrote it."

"Everything you do is like a friction between these various processes going on. It's not like you're just sitting there with your guitar and this big flash comes and you suddenly write this song."

"On 'Heyday' it was the first time we'd written all the music together, because I'd normally write everything, but we decided to do something different. So we all wrote the music and when that was all recorded I listened to it on cassette and waited for some sort of mental bridge to form so I could put down in words how the music was affecting me."

"Er, it all sounds terribly serious, doesn't it?"

Do you take yourselves very seriously?

"On one level we do, and on another level we realise it's a very ephemeral thing that no one's going to care about in ten years' time."

STEVEN COLOURS his conversation with these lovely sounding words like 'ephemeral' and 'envy', and his song titles are beautiful sounds on their own: 'Myrrh', 'Tristesse', and 'Tantalized'. Words that easily invite the mind to travel through time and look at things along the way in unexpected, personal ways.

Watching The Church on stage at The Marquee during the first of their shows, I notice two things. One is how there is a *shining* about Steven, a radiance that has nothing to do with lighting. However, this isn't the sort of thing you can tell someone. Excuse me, but did you know you were glowing just now? So I let it pass and put it down to meditation and herbal tea.

The second is how The Church seem almost like intellectuals against the context of The Marquee. He frowns. Well, I saw, the furthest thing from *Spinal Tap* I can imagine.

"You should have been on the American tour we just did! I thought I was turning into David St Hubbins. *Everything* that happened in *Spinal Tap* happened to us. We had the food that didn't fit. We had people quitting the band and rejoining."

Who?

"I'm not going into that. The bus broke down in the middle of Texas and it overheated. So we could drive a mile and then we'd have to stop for 15 minutes till it cooled down and we could drive another mile."

Stuck for a more imaginative ending, I type out the words. Buy 'Heyday' and prove to The Church that the art of the good album is not wasted.

S I N G L E S

Reviewed by
Jack BarronTHE SOUP DRAGONS
'Whole Wide World'

(Revolver) Yeah, what about the Britishzzz? Judging by this week's crop of crocks even Zimbabwe has more going for it musically than the fey old UK where everybody seems to think if they know the fat end from the thin end of a sausage they're gonna be bangers.

It's a real indictment of the absence of original ideas that only the Buzzcocky broth of The Soup Dragons stands out. I actually thought 'Whole Wide World' was a new Pete Shelley song the first time it skipped into me and didn't apologise, but it's so immediate you'll go heels over head anyway. A love bite at first sight.

KILL UGLY POP!

'Legendary Bigfoot'

(Fever) "The sick and the suffering, the blind and the deaf, and the mentally ill and the mentally retarded," a Bible-puncher spews on the run-in groove to 'Fund A Mental'. Yeah! Now they sound like a fun crew to shoot pool with, until Kill Ugly Pop! begin their bad workmanship, pick-axing at the cheese The Cramps left behind years ago. Timid mice who'd like to be dirty rats should come clean. It's OKzzzz.

BALAAM AND THE

ANGEL 'Slow Down'

(Virgin) GENE LOVES

JEZEBEL 'Heartache'

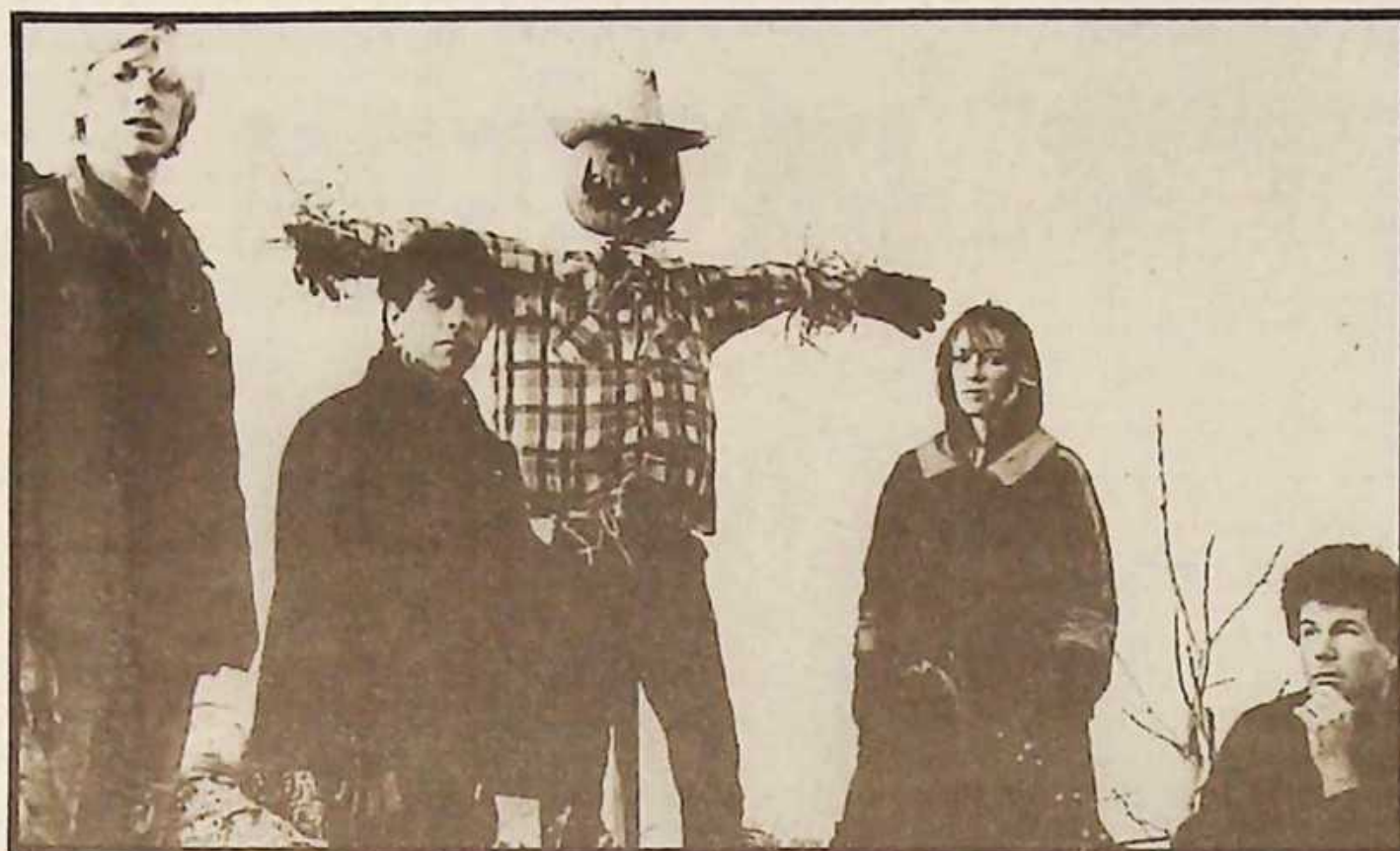
(Beggars Banquet)

CABARET VOLTAIRE 'The

Drain Train'

(Doublevision) One new(ish), one filched, and one beyond the state of redemption respectively, yet they all have a single element in common – yes, you can hear them coming for miles, the clank of big production crutches is unmistakable.

"Once I had all my friends/I didn't know this was how it had to end," Balaam smarm in anticipation of megastardom. The din that accompanies this racket to steal your money is something you'd be had up



for by the RSPCA if you fed it to your cherubim. The lyrics are what would come out of the other end once it had been digested. When they pretended they were The Cult it was funny. Huge, but who cares?

And so we leap at Gene who has been in luuurve with Jezebel since the Goth ages... and leap back in disgust! For this lot are obviously the nodding dogs of rock, any which way the traffic flows they follow – in this case they have chased their tails into a dead end and are having trouble distinguishing heartache from a coronary. Mammoth, like the ice age, so who worries?

Well, I do occasionally – ooooh, for all of one second – about Cabaret Voltaire and their imagined subversion of electro. What are they doing? Where once they put the fun into funk now they've lost the N (for neat) and are left with nothing for inspiration. The brain drain is upon us, book me a ticket for...

THE YOUNG GODS

'Envoye!' (Wax Trax)

THOMAS MAPFUMO

'Hupenyu Wangu' (Rough

Trade) I'm flying over Switzerland, home of The Young Gods, eating pickled Julie Andrews on rye with a side dish of Judy Garland, and on the Walkman I'm getting beserk instructions from the Roli Mosiman

protégés who are creating severe air turbulence with 'Envoye!', which sounds like Swans on plutonium pellets. This is extraordinarily brutal dance music, and a brilliant surprise because there is nothing like it in Britain, or so I'm thinking, when a claw grabs me by the throat... I'd recognise that unshaven face anywhere!

"I can't afford a razor! And in the name of making money I'm hi-jacking this column!" screams Paul Morley. "What's that you're holding?" he glowers.

"A Thomas Mapfumo single that pads like a lion in the bush, chirps with cicada guitars and, while not being as feverish as some of the Zimbabwean's earlier work, is certainly more intoxicating than Frankie," I reply.

"Oh," Paul shrinks, and shrinks and shrinks, till all that is left is his essence: a sleeping pill. I pop it in my mouth.

DAVID BOWIE

'Underground' (EMI)

QUEEN 'Friends Will Be

Friends' (EMI) It seems

when David Bowie fell to earth he left his imagination behind, since few of his works have been innovative since then. Like a mole he's cozy in his middle-aged hole raking in the moolah and being a mediocre actor. Appropriately enough in the forthcoming Jim Henson

movie *Labyrinth*, Bowie gets to play all the parts – he sings the theme tune 'Underground', an unremarkable, gospelish outing with a cast of thousands – and stars in the lead role as Jareth, King Of The Goblins. I can't wait.

Freddie and his dreamers' 41st single, 'Friends...' written to commemorate a mega upcoming Euro-tour, is formula Queen and is one of the few tracks on their latest album which will not feature in Russell Mulcahy's flick, *Highlander*.

Reviewed in *RM*, the LP was given five squares... so I guess it's, uhm, pretty damn square. Phew!

BIG COUNTRY 'The

Teacher' (Phonogram) It's,

of course, dead uncool to like Big Country. Too bad, because I admire some of their work. This begins like a modern day Shadows, falls into a lyrical tantrum about needing to know about the bond between the land and sea, and is suddenly attacked by guitars wearing kilts and playing porridge.

THE ART OF NOISE WITH
MAX HEADROOM

'Paranoiimia' (China)

TALKING HEADS 'This

Must Be The Place' (Sire)

Pah-pah-pah-paranoids a-gogo as Muh-muh-Max with the technologically tiresome T'Arts squares up to the

SINGLE OF THE WEEK 1

SONIC YOUTH 'Starpower' (Blast First) Dear Thurston, Kim, Lee and Steve... Hallo, there might be three singles of the week this issue, but your quasar is such a cleansing experience you get to ride the helter skelter of this column first...

Electric lips puckering, on 'Starpower' Kim relays the obsessive qualities of music that can twist fans into slaving fanatics – Madonna's wanna-bes spring to mind – as the instruments turn unearthly shades of neon. The Mary Chain might have jacked the volume knobs to overdrive last year but you've gone a step further and ripped the notion of how to play guitars into shreds. That in itself means sod all without exceptional songs, yet with 'Starpower' and 'Expressway To Your Skull' you've hit the pleasurezone bang on target. As for 'Bubblegum', well I still haven't heard the Kim Fowley original but your cover is tackier than a stick of Wrigleys waging war on a haemorrhoid.

Hey! Before you float off on helium filled egos, I should add half the office think you're talentless jerks. They told me this in deaf and dumb language.

A beautiful infection, shine on.

SINGLE OF THE WEEK 2

BIG BLACK 'Il Duce' (Homestead) Ha-ha-hallo Steve Albini, although we've never met I'm informed that you are a real sick geek who gibbers with a streak of irony wider than the Brooklyn Bridge. I certainly hope you are, anyway, because anybody who does a song about Mussolini and is serious deserves to be strung up on a meat hook and sold to the nearest kebab shop.

Like you, 'Il Duce', that fat, flatulent Italian gnocci gonad, has been an inspiration to me... to give the finger to fascists, preferably down their throat. Big Black generate huge noisestorms: the sound of pigs squealing while they are skewered on guitar motifs scratched from barbed wire as the beat goes loco.

I'm very impressed. If the Mafia ever get hold of your music then God help us all because this sort of torture is addictive, since the blood of adventure pulses in its veins.

Another sinner becomes a winner, this owes nothing to anybody. Smash and grab.

original intellectual jeh-jeh-jerk dancer Byrne. "I can't tell one from the other" sings the biggest Head. Playing spot the fake would take all day here.

THE MEN THEY

COULDN'T HANG 'Gold

Rush' (MCA) Sadly, the great water-skiers of our time look like small, flapping fish in a big pond with this debut for MCA. A story of oil riggers set to a melody as ugly as Ian Paisley, this fails to burn with the ire that made 'Ironmasters' so memorable. Mmmm.

TOM WATT 'Subterranean

Homesick Blues' (Watt

The Duck) DEBBIE CURTIS

'Charlie So Good' (42nd

Street) BARRY MANILOW

'I'm Your Man' (RCA) How

could anybody dislike *EastEnders'* Lofty, aka Tom Watt, since the nice lad has took it upon himself to get engaged to Michelle after she was put in the club by Dirty Den? Easy, listen to his gobrot electro version of Bob Dylan's classic. The TV viewers' sympathy vote ensures this will be everywhere by next week, while the only thing which will give strip happy Debbie Curtis a hit is her tits, which she bares as often as possible along with her bum. In the meantime Barry sneezes on vinyl and makes enough dosh to keep Kleenex going.

MATT BIANCO 'Dancing In The Street' (WEA)
WORKING WEEK 'Rodrigo

Bay' (Virgin) People who've traded in their brain cells for a pair of maracas and come away empty handed and empty headed. At least Matt Bianco don't masquerade as 'art' whereas Working Week, whose song is culled from that Temple of creativity *Absolute Beginners*, are a suitable case for unemployment.

CUTMASTER DC

'Brooklyn's In The House'

(Be Bop & Fresh) FAT

BOYS 'Sex Machine' (WEA)

A son of New York, Cutmaster snoozes through his first blunt British release which slops with all the rap-bragging-swill that turned reggae toasting into such a trough some years ago. The guy is famous for scratching with his elbows, nose and feet so one can only conclude he has a bad case of monster mosquito bites.

As for those burgers on legs the Fat Boys getting down to James Brown's pelvic prance, they should be arrested for GBH or pick on someone their own size. Elephants, perhaps?

TWELFTH NIGHT 'Shame'

(Virgin) Indeed they have none, the untalented chasing after the unreachable for the unmentionable. Trainee street sweepers for the Branson Brigade, either way he'll clean up.

BUCKS FIZZ 'New Beginning' (Polydor) The end.

SINGLE OF THE WEEK 3

NICK CAVE AND THE BAD SEEDS 'The Singer' (Mute)

Dear Mr Cave, I nearly fractured a spare rib when I spied the cover to this dark smile. More of a poser than *The Sun* crossword puzzle, there you sit with your guitar and an Elvis-harrowbone-wouldn't-melt-in-your-mouth-profile.

The thing that creeps and creaks on hands and knees from the vinyl though is stunning. MOR as in tumor (sic). (De)composed by Johnny Cash and given bottle by Jack Daniels, I understand 'The Singer' is a foretaste of a forthcoming covers album, Nick. That would stink of the corpse of a wasted talent if this do-over wasn't so tantalising, and if I didn't know The Bad Seeds have an LP of originals on muzzle-hold.

The tale of a faded balladeer whose star has disintegrated and can't live with the thought, the song's funereal strings alone will alienate the Boys Next Door and every girl who went to the Birthday Party. The Cave frenzy of old has turned inward and simmered and has become all the more effective because it's so unexpected; likewise the flip of Roy Orbison's 'Running Scared' and Leadbelly's 'Black Betty'.

A foot in camp and another in the gutter, destined to be a ghost in the jukebox of purgatory.



MEMORY BANK

- Sunday June 15**
1941 Birthday of **Harry Nilsson**, in Brooklyn, New York.
1946 Birthday of **Noddy Holder** of **Slade**, in Walsall, West Midlands.
1958 Birthday of **Nell Arthur** of **Blancmange**, in Lancashire.
1966 **The Beatles** 'Yesterday And Today' album was issued in the US with the infamous 'butcher photo' sleeve, then immediately recalled for alteration.
1967 **Peter Green** left **John Mayall's** band, to form **Fleetwood Mac**.
1977 **The Sex Pistols** 'Jubilee Boat Trip' down the Thames was raided by police, with **Malcolm McLaren**, among others, being arrested.
1982 Bass player **Pete Farndon** was fired from **The Pretenders**.
- Monday June 16**
1942 Birthday of **John Rostill**, former bassist with **The Shadows**, in Birmingham.
1967 Beginning of the Monterey Pop Festival in California, organised by the **Mamas & The Papas**, and featuring **The Who**, **Otis Redding**, **Jimi Hendrix** and many more.
1977 **Brian Robertson** rejoined **Thin Lizzy** on guitar.
1979 BBC1 revived the old **Juke Box** show for a short (but hardly sweet) summer run with **Noel Edmonds** in charge. Panelist/critics included **John Lydon** and **Joan Collins**.
1982 **Donnie Van Zant** of **38 Special** was arrested onstage in Tulsa, Oklahoma, for drinking in public, in a State where such excesses were banned!
1982 Death of **James Honeyman-Scott** of **The Pretenders**, aged 25, from an apparent drug overdose, in London.
- Tuesday June 17**
1944 Birthday of **Chris Spedding**, session guitarist extraordinaire, in Sheffield.
1966 **Peter Green** took over from **Eric Clapton** as lead guitarist with **John Mayall's**



RAY DAVIES did some absolute beginning back in 1944

- Bluesbreakers**
1976 **Kilburn & The High Road**, featuring **Ian Dury**, played their last gig together, on a bill at Walthamstow Town Hall with **The Stranglers** and the **101ers**.
1977 **Queen** announced that they were to move overseas into tax exile.
1980 Los Angeles proclaimed the day 'Roadie Day'. Only Los Angeles could.
1981 **Pauline Black** played her last show with **The Selector**, at Bonds Club in New York.

- Wednesday June 18**
1942 Birthday of **Paul McCartney**, in Liverpool.
1961 Birthday of **Alison Moyet**, in Basildon, Essex.
1976 Long-time lead singer **Phil May** left **The Pretty Things**.
1977 **Sex Pistol Johnny Rotten** was attacked by a bunch of razor-toting heavies in a Stoke Newington pub car park.
- Thursday June 19**
1967 **Paul McCartney** admitted in a national newspaper interview that he had experimented with LSD.
1973 Death of **Clarence White** of **The Byrds**, following a road accident in which he had been knocked down by a truck.
1977 **Sex Pistol Paul Cook** was attacked by a gang of six men with an iron bar, outside Shepherds Bush tube station. His head injury needed ten stitches.
- Friday June 20**
1937 **Robert Johnson**, the 'father of the blues', made his last-ever recordings, in Dallas.
1942 Birthday of **Brian Wilson** of **The Beach Boys**, in Inglewood, California.
1958 Birthday of **Kelly Johnson** of **Girlschool**, in Edmonton, North London.
1960 Birthday of **John Taylor** of **Duran Duran**, in Solihull, Warwickshire.
1969 **Jimi Hendrix** was paid 125,000 dollars for a single appearance at the Newport Jazz Festival.
1971 Glastonbury Fayre, Britain's ultimate hippy music festival, was held for the first time.
1980 **Martin Atkins** left **Public Image Ltd**.
1981 **Bernie Torme** left **Gillan**.
- Saturday June 21**
1944 Birthday of **Ray Davies** of **The Kinks**, in Muswell Hill, London.
1957 Birthday of **Mark Brzezicki** of **Big Country**.
1968 UK release date of **Deep Purple**'s first-ever single 'Hush'.
1975 **Richie Blackmore** left **Deep Purple** to form the original incarnation of **Rainbow**.
1980 **The Stranglers** were arrested and charged with starting a riot, at Nice University in the South of France.
1981 **Donald Fagen** and **Walker Becker** officially dissolved their partnership as **Steely Dan**.

INFO RIOT

EDITED BY BARRY LAZELL

EASTERN PROMISE

The recorded history of Japan and David Sylvian

AMONG SEVERAL items I listed amongst readers' requests a while back was a listing of Japan and David Sylvian releases. Let me first note the names of **Brian White** of Redcar and **Matthew Sims** of Carlton, Nottingham, who asked (separately) for a Japan discography in the first place, and particularly **Brendan Riley** of Fallowfield, Manchester, and **Ross Holloway** of no discernable abode who both sent in their own info on the band and subsequent Sylvian efforts.

Japan signed first to Ariola Hansa at the beginning of 1978, and switched to Virgin three years later. The band's singles listing follows, and as can be

seen, releases on the two labels saw-sawed backwards and forwards for a while as the earlier outlet caught up on belated success with some smart reissues. Hansa had dropped its Ariola partnership by the time of these revivals, however.

Ariola Hansa AHA 510 'Don't Rain On My Parade'/'Stateline' Mar 1978
Ariola Hansa AHA 525 'The Unconventional'/'Adolescent Sex' (non-LP version) Aug 1978
Ariola Hansa AHA 529 'Sometimes I Feel So Low'/'Love Is Infectious' (Some early copies in blue vinyl) Oct 1978
Ariola Hansa AHA 540 'Life In Tokyo'/'Life In Tokyo 2 (instrumental)' (Also on 12-inch with the same catalogue number, but an extended version of the A-side. Some copies of both 7 and 12-inch were on red vinyl) Apr 1979
Ariola Hansa AHA 559 'I Second That Emotion'/'Quiet Life' (Some early copies in red vinyl) Mar 1980
Virgin VS 379 'Gentlemen Take Polaroids'/'The Experience Of Swimming'/'The Width Of A Room'/'Burning Bridges' (This was a two-single pack in 7-inch gatefold sleeve) Oct 1980
Hansa HANSA 4 'Life In Tokyo'/'European Son' (Also on 12-inch as **HANSA 124**) Apr 1981
Virgin VS 409 'The Art Of Parties'/'Life Without Buildings' (Also on 12-inch as **VS 40912**, with extended A-side) Apr 1981
Hansa HANSA 6 'Quite Life'/'A Foreign Place' (Also on 12-inch as **HANSA 126** with extra track 'Fall In Love With Me') Aug 1981
Virgin VS 436 'Visions Of China'/'Taking Islands In Africa' (Also on 12-inch as **VS 43612** with extra track 'Swing') Oct 1981
Hansa HANSA 10 'European Son'/'Alien' (A-side is a remixed version. Also on 12-inch as **HANSA 1210** with extended remixed version of 'European Son') Jan 1982
Virgin VS 472 'Ghosts'/'The Art Of Parties' (live version) (Also on 12-inch as **VS 47212**, with different pressings in two different sleeves, plus a limited-edition picture disc) Mar 1982
Virgin VS 502 'Cantonese Boy'/'Burning Bridges' (Also on 12-inch as **VS 50212**, and in a two-disc 7-inch package, the additional record featuring 'Gentlemen Take Polaroids' and 'The

THE CHURCH

New Album



And Cassette

HEYDAY

June Dates

12th TOWN & COUNTRY London ■ 14th LEAD MILL Sheffield
 15th UNDERGROUND Croydon

EMI

Experience Of Swimming') May 1982
Hansa HANSA 12 'I Second That Emotion'/'Halloween' (Also on 12-inch as **HANSA 1212**) Jun 1982

Hansa HANSA 17 'Life In Tokyo' (remix)/'Life In Tokyo (Theme)' (Also on 12-inch as **HANSA 1217**, with extended remixed A-side) Oct 1982

Virgin VS 554 'Night Porter'/'Ain't That Peculiar' (Also on 12-inch as **VS 55412**, with extra track 'Methods Of Dance') Nov 1982

Hansa HANSA 18 'All Tomorrow's Parties' (remix)/'In Vogue' (live in Tokyo) (Also on 12-inch as **HANSA 1218**, featuring additional live versions of 'Deviation' and 'Obscure Alternatives') Mar 1983

Virgin VS 581 'Canton' (live)/'Visions Of China' (live) (Single disc in gatefold sleeve; also on 12-inch as **VS 58112**) May 1983

I can't think of one band whose singles flicked back and forth between labels this way. By comparison, the Japan albums were somewhat simpler, although again Hansa kept the release pressure well after Virgin should have taken over:

Ariola Hansa AHAL 8004

'Adolescent Sex' Jun 1978

Ariola Hansa AHAL 8007 'Obscure Alternatives' Oct 1978

Ariola Hansa AHAL 8011 'Quite Life' (in gatefold sleeve) Dec 1979 (Some copies of the above were pressed in blue vinyl) Dec 1979

Virgin V 2180 'Gentlemen Take Polaroids' Nov 1980

Hansa HANLP 001 'Assemblage'

(compilation) 1981 (The cassette version of 'Assemblage' had extra tracks not on the vinyl version) 1981

Virgin V 2209 'Tin Drum' (free poster with first pressing) Dec 1981

Virgin VD 2513 'Oil On Canvas' (double album) Jun 1983

Virgin VGD 3510 'Exorcising Ghosts: An Anthology' (Compilation of studio tracks from the third album onwards) Nov 1984

A Canadian release of the 'Tin Drum' album was notable for including the additional tracks 'Gentlemen Take Polaroids' and 'Alien' which weren't on the UK version. There was also an American compilation simply titled 'Japan' on **US Virgin ARE 37914**, rounding up mostly UK Virgin singles tracks. The first three albums from Ariola

Hansa all subsequently reappeared on the mid-price Fame label, with full original contents but minus their lyric sheets. Catalogue numbers (still current) are: **FA 3037** ('Quite Life'), **FA 413108-1** ('Adolescent Sex'), and **FA 413098-1** ('Obscure Alternatives').

Japan's version of 'Ain't That Peculiar' was also included on Virgin's low-price various artists compilation 'Cash Cows' (**MILK 1**) in Nov 1980, while in Germany in the same year there was a 12-inch mini-album (or maxi-EP) titled 'Live In Japan' (**Ariola Hansa 600 242**), which had the live cuts 'Deviation', 'Obscure Alternatives', 'In Vogue' and 'Sometimes I Feel So Low'.

The first two post-Japan singles by David Sylvian were collaborations with **Riichiro Sakamoto**:

Virgin VS 510 'Bamboo Houses'/'Bamboo Music' Jul 1982

Virgin VS 601 'Forbidden Colours'/'The Seed & The Sower' (by Sakamoto) (Also on 12-inch as **VS 60112**, with the extra track 'Last Regrets' by Sakamoto) Jun 1983

Subsequent singles by David Sylvian solo have been:

Virgin VS 633 'Red Guitar'/'Forbidden Colours' (Also on 12-inch as **VS 63312**) May 1984

Virgin VS 700 'The Ink In The Well'/'Weathered Wall' (instrumental) (Also on 12-inch as **VS 70012**. First 7-inch pressing was in a poster sleeve) Aug 1984

Virgin VS 717 'Pulling Punches'/'Backwaters' (Also on 12-inch as **VS 71712**) Oct 1984

Virgin VS 83512 'Words With The Shaman' (EP on 12-inch only) Tracks: 'Ancient Evening'/'Incantation'/'Awakening' (Songs From The Tops) Dec 1985

Sylvian also released the solo album 'Brilliant Trees' in Jun 1984, and a cassette-only package entitled 'Alchemy And Index Of Possibilities' in Dec 1985. Both of these were on Virgin, catalogue numbers **V 2290** and **SYL 1** respectively.

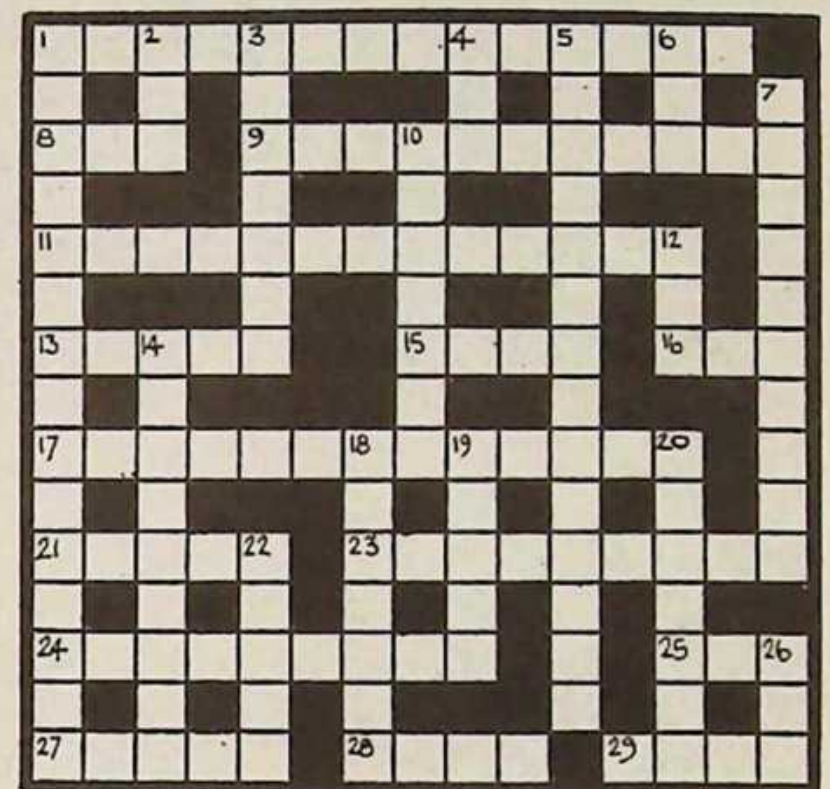
There is also one of those 7-inch interview picture discs which seem to float around the semi-official periphery of so many acts' vinyl output. The interview is with David Sylvian, but comes from his days as lead singer with Japan, and will set the addict back about a fiver.



DAVID SYLVIAN: gentlemen prefer blonde

XWORD

By Sue Buckley



ACROSS

1. Find rusty Nico behind it (3,4,7) 8. Brian in the normal mode? (3) 9. He lived on the life line... in 1066? (5,6) 11. A precise geographical statement from The Clash (4,2,7) 13. Fruit for a mighty drop band (5) 15. Brookside girl in a diamond sky (4) 16. Madness drove one (3) 17. He made a famous soul sacrifice (6,7) 21. Beaches for Cactus World News (5) 23. Holy brothers... who weren't even brothers (9) 24. It proved Thin Lizzy didn't use Right Guard (4,5)... Obviously they were like Rod's legs! (3) 27. Henry/Bennett/Bruce (5) 28. What commie axes are to fade? (4) 29. Does Glenn go into it? (4)

DOWN

1. Their walls tumbled at home and abroad... must be their chameleon moods (3,5,7) 2. Wild west heroes? (1,1,1) 3. Acceptable roulette? (7) 4. Gift-giver (3) 5. What Rose Of Avalanche spot in the sky (3,4,7) 6. Who's me? (1,2) 7. When did Don Dokken say he won the pools? (2,2,6) 10. Appice's fave flavour of fudge (7) 12. Holiday MD? (3) 14. The 20th century boy? (4,5) 18. Mick, Martha, and Dave danced in 'em (7) 19. Nurse/Moves/Time/Ranger (5) 20. 'One more' life for Frank Marino (7) 22. A really awful pop outfit (5) 26. Just one that Aerosmith stashed in the attic (3)

LAST WEEK'S ANSWERS

ACROSS

1. Cramps 4. Cafe Bleu 10. Ubu 11. English Dogs 12. Sisters 15. Rob 16. Hi 17. Raised On Radio 20. Ones 21. Chevalier 26. Life 27. Lemon Drops 29. Fruit 30. Tony 32. Tamla 33. Lennon

DOWN

1. Cruiser's 2. A Question Of Lust 3. Piece 5. Ali 6. Echo 7. Leo 8. UK Subs 9. Ages 13. Red 14. Three Johns 15. Rio 16. Hill 18. Easy 19. Orchestra 22. Andy 23. Iron 24. Russian 25. Cliff 28. Atom 31. Jon

BACK TO THE FRONT!



ALSO AVAILABLE...



G.B.H. "MIDNIGHT MADNESS AND BEYOND" L.P. + CASS. (T) JUST 2



CIRCLE JERKS "WONDERFUL" L.P. JUST 1

COMING SOON:-

CRUMBSUCKERS NEW ALBUM "LIFE OF DREAMS"

+ NEW EXPLOITED 12"

AGNOSTIC FRONT — NEW ALBUM "CAUSE FOR ALARM" JUST 3

ROUGH JUSTICE — THE HARDCORE DIVISION OF MUSIC FOR NATIONS



Look what's bubbled up from the cellar of Amityville and flooded the charts.

LOVEBUG STARSKI raps at the door of the horror house and invites ANDY HURT inside.

Auras flashed by
RUSSELL YOUNG

WHAT'S IN a name? Well, quite a lot – or so it would seem.

OK, so Mrs T doesn't actually go around introducing herself as The Iron Lady (at least, not as far as I'm aware, anyhow), but a lot of otherwise mundanely-titled characters have made their bow on the world stage having adopted zappier, more evocative aliases: Lenin, Stalin, Tito, Superman, Zico, even Coco the Clown.

All these guys have discarded humdrum authentic personalities as a necessary prerequisite to sodding off into the sunset in freshly acquired guises.

Music, with its street connections (that's got all you sociology students out there paying attention, hasn't it?) has never been short of contenders looking for a ring name with that certain aura of mystique: from way before the likes of Cliff and Billy Fury through Stevie Wonder, Iggy Pop, Alice Cooper and Gary Glitter to Prince and Princess.

As groups, punks and reggae DJ types have become breeds notable for their wholesale assumption of invented identities, and since the latter stages of the '70s another urban tribe has developed its own catalogue of fantastical creatures – yeah, hip hop, rap and all that bag, and we're talking Grandmaster Flash, Afrika Bambaataa, Kurtis Blow, Doug E Fresh and all those guys.

Answer me this though – would you be interested in reading a piece on Kevin Smith? I mean, there must be millions of Kevin Smiths bumbling around the planet.

But there's only *one* Lovebug Starski, and he's right here, talking to me as best he can and doing a pretty damn convincing impression of third-degree jet-lag.

IN 1969, at the age of ten, Kevin Smith became Cool Kevin. His mother had the hippest record collection around and Kevin started playing the turntables at house parties.

Now Kevin always loved that Disney movie *Herbie The Love Bug* (about a VW with a mind of its own) and was sitting there watching it one day and started singing 'I'm the L-O-V-E, the B-U-G'. The name stuck and when he added the bastard spelling of Starsky from the TV cop show *Starsky And Hutch*, Kevin Smith had become Lovebug Starski.

He served his apprenticeship on the streets of the Bronx graduating to the New York clubs – and eventually onto record – with the likes of Afrika Bambaataa, Kurtis Blow, D St from Herbie Hancock's band and T-Bone Wolk from the

THE BAD

THE H

all And Oates stable.

And Afrika Bambaataa ("That's ma maan!") has rubber stamped the Lovebug's claims to have coined that well known phrase HIP HOP.

"Yeah, it was one afternoon. It was hot. I was playing in the park - Bambaataa grew up around there - 'hip, hop, di hhibbi, di hop, di hop di hop, hhibbidibbi hhibbidibbi hhibbidibbi rock' - that's how the rap started!

"The phrase 'hip hop' just fell into place and everybody reckoned that rap should be called hip hop and that was alright with me! I think hip hop will always be there, even though the style of rap will change."

I knew there must be something in Lovebug Starski a couple of months back, when, passing the Kerronk! ghetto in the plush Spotlight offices, I heard not the usual grunge-metal fodder but 'Amityville (The House On The Hill)', the second single to be extracted from his 'House Rocker' album.

You could have knocked me down with a featherlite.

I enquired of one of the attendant gonzoed minions what such a, well, good record was doing gracing their deck.

"It rocks," came the reply.

And indeed it does.

'Amityville' is currently zipping up the Hit Parade, doubtless with a bullet, and it has all the credentials for becoming an early summer (it pains me to say it, but...) novelty hit.

And although impressionist Ron Darian's sharp turns of the Star Trek mob and an assortment of '30s horror flick favourites raises a sustained chuckle, the grinding, rocking sound of this ultimate pop song has, at long last, exposed the ninnies of the nation to some real soul.

Starski insists that "music has no colour", and while I'm by no means in total accord with that line of thinking, with specific regard to this vibrant form of rap, he's right on the ball.

This is a happening music when all around is plagiarism; fired by the sort of energy currently possessed only by those of the Lovebug persuasion, a handful of new leathery rocking outfits in Britain and no one else on the planet.

In the drab day-to-day existence of '80s rock and soul, the weekend starts here!

IN THE interests of investigation I decide to throw a couple of my fave names at the Lovebug and see how he reacts.

George Clinton.

"Wow."

Wow?

"Wow, yeah. I saw him on Saturday night and he was singing about my pussy - I didn't like it, I just didn't like his style. He never did turn me on."

The Beastie Boys.

"I haven't really figured them out yet; they're trying to be something they're not. Their rap style could be a lot better - I can't understand what they're saying."

But as white kids rap, might they not just interest an otherwise reluctant white audience in your music? They might break down a few barriers.

"Of course. It's important to let

them know that rap isn't just a physical thing. It can be good for a person, educational, like delivering a message. I'm an inspirational rapper, I'm not a preacher or anything; it's just believing in the good points of life, the way you go through your trials and tribulations."

And this message is delivered at 'the kids'?

"Oh, definitely - they buy the records, and if the kids don't make you, nobody will."

'House Rocker' features two 'message' numbers (if you haven't got a clue what we're talking about here, Grandmaster Flash's 'White Lines' will point you in the general direction) in 'Positive Life' and 'Say What You Wanna Say', the latter featuring Eurythmic Dave Stewart's backwards guitar solo, a number co-written and co-produced by T-Bone Wolk.

"I was gonna rap all that song, but T-Bone had rapped some of the verses when the song was written, so we thought we'd keep him on it. It was his first time on a rap record, he was real excited and he sounds great!

"Everybody thinks he's black." (Gulp - had me fooled!)

"That's what I'm saying about The Beastie Boys - they can deliver their rap, man, but all that screaming. There's nothing wrong with them, I'm not downing them, but they just make the rap look bad, and that's not how I planned it to be in the beginning."

"It's like, hey, make your words understandable - everybody gotta understand each other."

If you do something daft, like asking the Lovebug to explain the content of a song, he raps it straight back, acapella.

This is what happened when I asked him about 'Positive Noise'.

"Listen up everybody on this planet

There's something going on and I can't stand it
Inflation, starvation has got the nation

You must agree in this century
Things are getting harder for you and me

So everybody around the nation
All I want is participation

If you understand me, I understand you

Take a look around, don't hold your head down

Take a stand to the higher ground

You gotta keep up the struggle, keep up the fight

People don't change but their thinking just might

Pull off the chains and open your mind

Break through the clouds, let the sun shine

The time is now, the place is here

So come on everybody, get your ass in gear!

"That's how I like to live my life man. You know, I get up and go. Every man has to get up and try - I mean, no one walked up to me and gave me this career; I've been knocking on doors for a long time."

YEP, UNCLE Norman would be proud of this lad, as Starski's only too willing to get his bicycle out of the shed and pedal around in search of his own individual fortune. In the dog eat dog world of fat cats, the rat race and hopelessly mixed metaphors, Starski goes out there and gets it.

"Trying to survive is an experience, man, for all of us. I mean, I have it materialistically, but that's how a lot of people get caught up - they don't have materialistic things, so they get frustrated."

As with his great pals the Beasties, pursuing a political line with this guy is as productive as discussing the finer points of contemporary black music with Sir Keith Joseph.

"Reagan? I don't follow him. He's doing a great job, but I don't mess around with politics, I stay away from it."

Black music is notoriously chauvinistic - what do you think of female rappers, like Roxanne Shante?

"If she can make money, she's great! But would you like your lady to get up there and rap?"

I don't think I'd have any objections. You wouldn't like it?

"Nah, nah, nah."

You have a 'lady'?

"Yeah, a couple. I don't pretty much bother with them, though - I let them bother me!"

Despite his reluctance to get involved with girl rappers, a certain Pam Russo makes a significant contribution to the album track 'Baby Tell Me', on which all instruments are played by one Lance Smith.

Any relation to Kevin Smith?

"We're all brothers!"

Ouch! How did Dave Stewart get involved?

"Through T-Bone. I never actually met him, his stuff was recorded separately."

His guitar comes as something of a surprise on a 'rap' record.

"Which is great - we ain't gotta rhyme all the time! Like music is hellified if you don't know how to use it."

It's what?

"Hellified - bad."

How do you respond if Flash or Bambaataa or any of that crew come up with a new trick?

"I listen to it first. Because I grew up with those guys I know real music when I hear it - I can tell when they're being lazy and I can tell when they're not being lazy. Most of the stuff people do I've

"Yeah, we're bringing more versatility into the music. I believe in collaboration - it makes for a lot more money! I don't know everything, but there are certain sounds I like to hear, and nine times out of ten it works out. I don't like the idea of sticking to a drum machine, even though that's the way most people see it; continuing to take it in that direction would be totally absurd. The human beat box was a surprising phase for me. I could never do it. Can you? 'Boom-di-sshpoot!'"

And you regard yourself as being primarily an entertainer?

"Absolutely, right down to my clothes - I don't wear street clothes onstage like most rappers - I have my clothes made up for me."

So you don't spin around on your head too often?

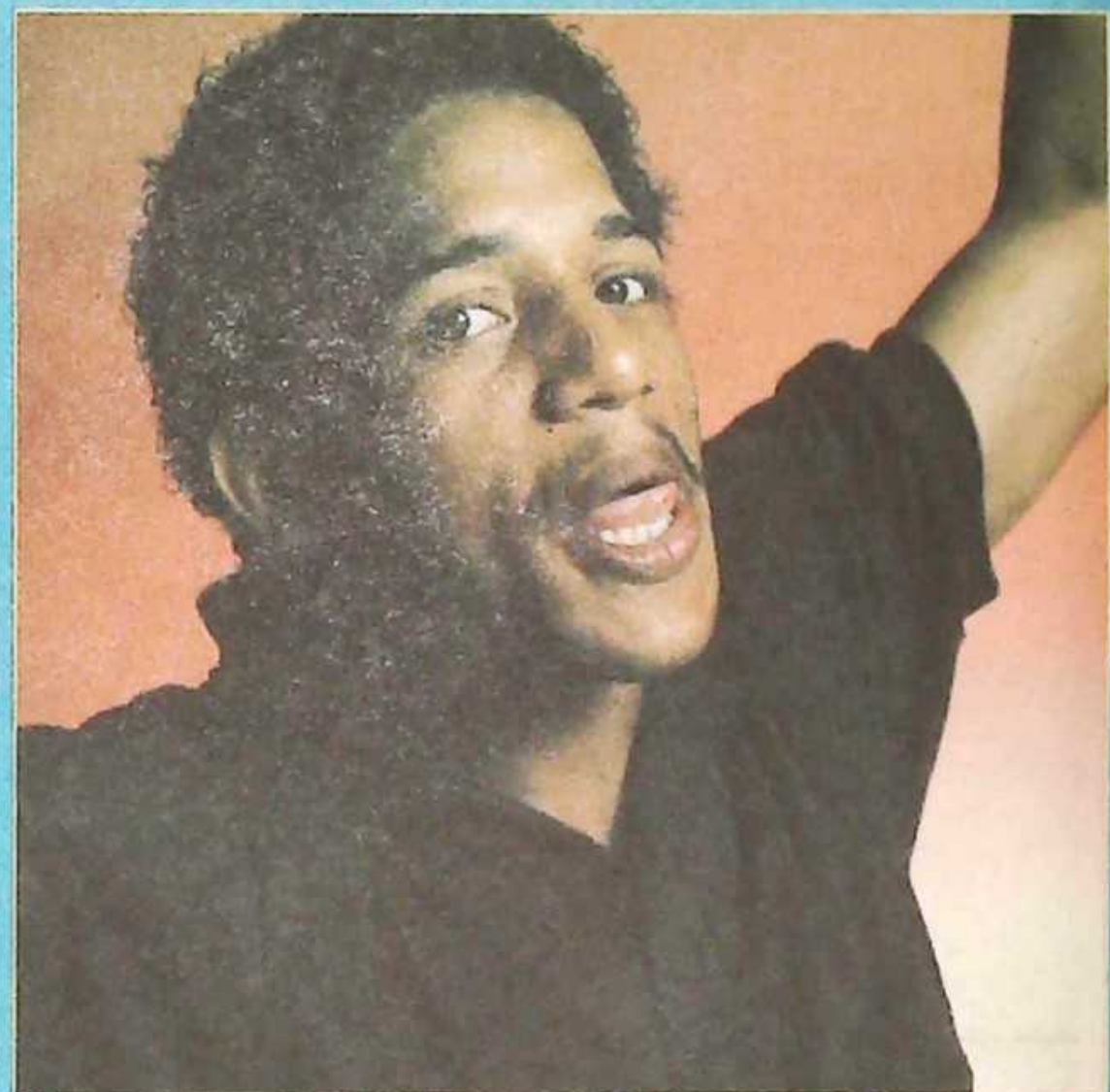
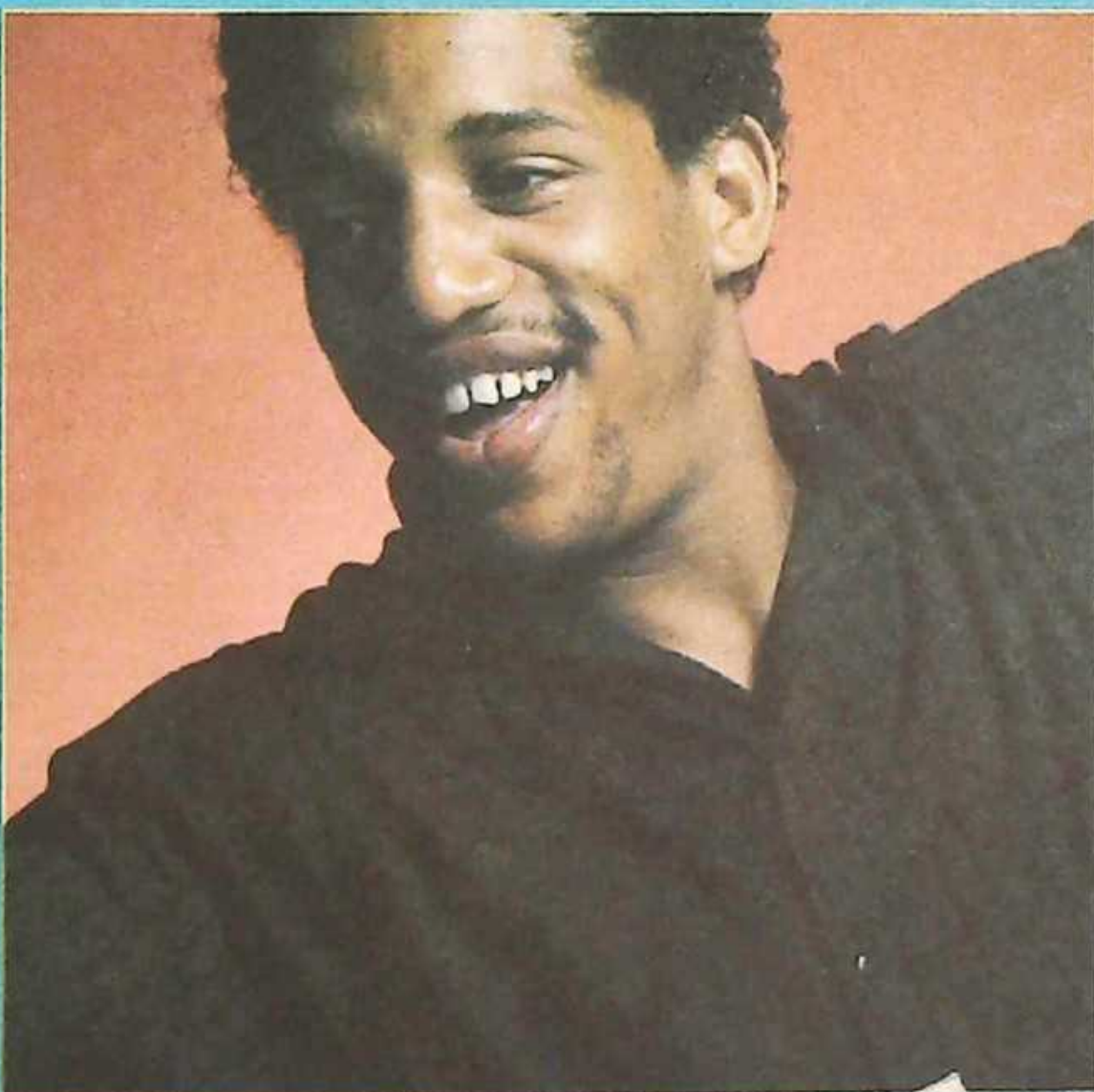
"No - I ain't getting my clothes dirty!"

The man is in Britain, but as far as the contents of his head are concerned, he could be on Mars ("I ain't on drugs or nuthin', I'm just tired").

Perhaps before you depart for the land of nod you could pass judgement on the current crop of British artists?

"You're hip - you never lost it. Junior, Billy Ocean, Five Star (Five Star?). I think you're always hip, and you think the US is hip - it's like, we're both hip!"

Well, I can't really tell you whether Lovebug Starski is hip or



done before, they just switch it around."

So you're copied a lot?

"Of course."

Do you see yourself as an innovator?

"Yes, obviously. I'm quite modest, you know."

Are you the best?

"One of the best."

The 'House Rocker' album is more adventurous than most people's conception of what rap is all about.

not, and I don't know if he'll ever do anything as good as this record again.

But 'House Rocker' exists, and it's one of the most complete, comprehensive and exciting black music records to have emerged in years.

Whatever your musical predilections, preferences and prejudices (come on, own up), there's got to be something in this guy's work for you.

I I-I-I-love it!

'BUG WHO ROCKED HOUSE OF HELL

A L B U M S

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

RY COODER 'Blue City - Original Soundtrack'

(Warner Brothers 925 386-1) ****1/2

TIM PROUST, 'rock' critic of the *Sunday Berk* writes: "Over the course of a career spanning more than 15 years and numerous albums, Ry Cooder has shown himself to be the very embodiment of eclecticism, establishing a reputation as something of a historian of American popular music, before concentrating on rock, eventually progressing to film soundtracks.

"The latter string to Cooder's bow reached the first of doubtless several pinnacles with his hauntingly evocative score for Wim Wenders' much admired *Paris, Texas*. And this paradigm of the genre has two albums released this month, the first of which, *Blue City*, sees a return to the diversity of form evident on earlier records, with the tracks more readily discernible as songs, some even featuring vocals.

"The Caribbean influence of 'Into The Purple Valley' is evident on 'Elevation 13Ft', while the burrito smack of 'Chicken Skin Music' resurfaces on 'Not Even Key West'. A jokey rendition of Johnny Cash's 'Don't Take Your Guns To Town' and the slushy 'Billy And Annie' (which inexplicably omits 'Love Theme' from its title) are balanced by the familiar stomping slide of 'Greenhouse' and 'Blue City Down', and the sublime twang of 'Nice Bike' and the title track. An outright five star album but for the sore thumb abomination of a limp country rock effort from True Believers.

"The most abundant talent in America by a long shot. Well worth a dead pretentious write-up."

ANDY HURT LIVE SKULL 'Cloud One'

(Homestead HMS 056)****

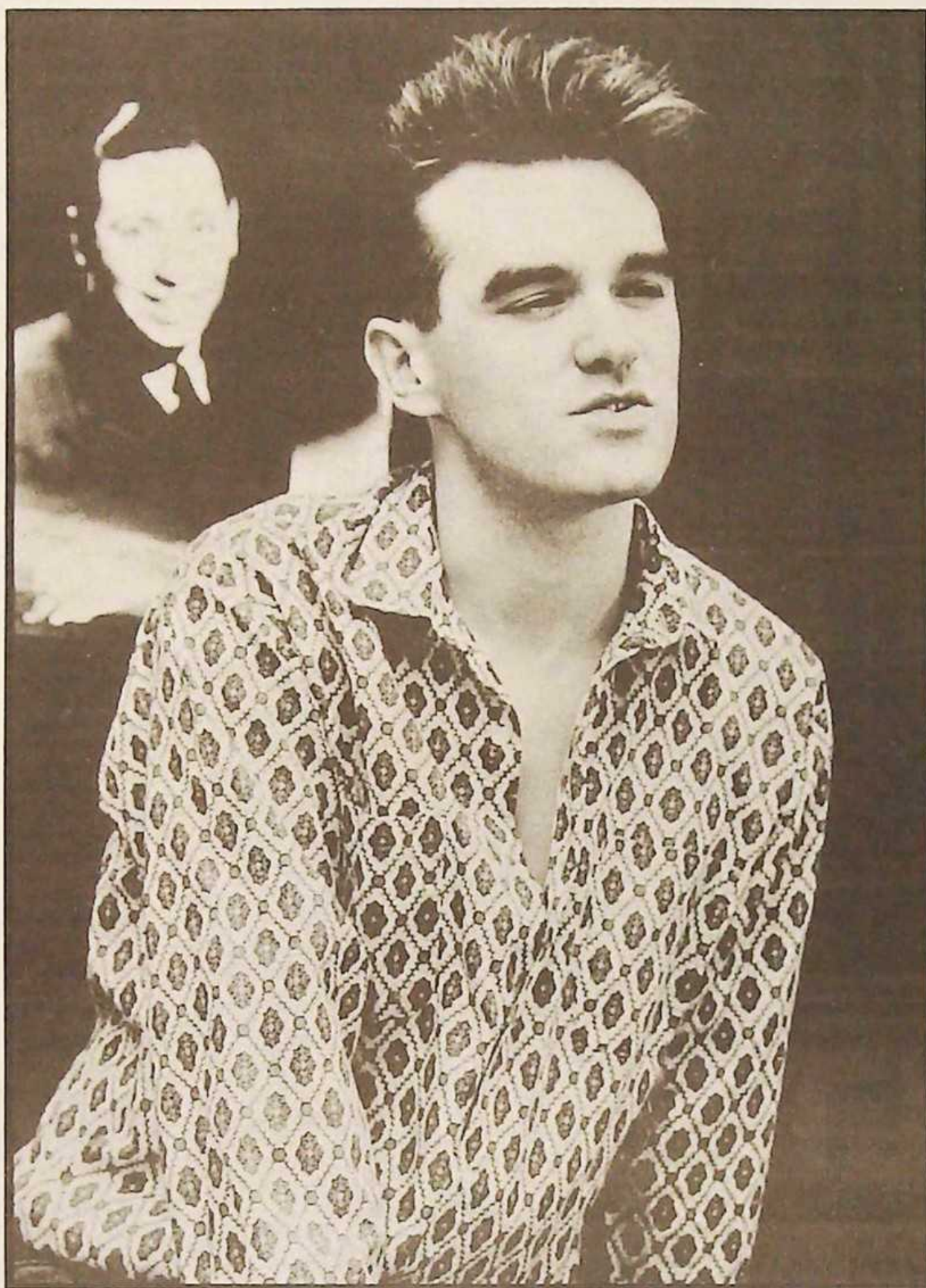
ONCE I ate a bad meal. My head was spinning, my body felt like it was someone else's. There was a sort of blinding headache, and then I kept feeling like I was fat and thin at the same time. When I took Live Skull's album off, the symptoms were reduced to a simple pain behind my right ear.

'Cloud One' is confusing. The sleeve is odd. Three nubile nudes trot into the sunset and, on the back, two all-American trailers tell you little more. There must be something to it... after all, the music is so... alive, I suppose.

Live Skull have surpassed their simple (?) embryonic rock/unrock fusion and exploitation style. The new album is still finely tuned, racked out over grief, angst and all those famous teen phrases.

Live Skull talk about bell-shaped heads, the great slave lake and the like - even the hardest private dick won't glean many theories from that selection. What there is, though, is bad funk gone wrong. Disjointed discords that tip a stare in the general direction of something less wholesome. Live Skull play for keeps, it's their plectrum and they're taking it home with them.

DAVE HENDERSON



MORRISSEY: and the next single is 'William, When Are You Going Clean Those Windows'...

MONARCHY IN THE UK

THE SMITHS 'The Queen Is Dead'

(Rough Trade ROUGH 96)*****

THE ALBUM of the week comes half-pretty in pink, yet eloquently monosyllabic in monochromatic grey/green. The Smiths have always wrapped themselves well. Evocative, assured and gleefully funny. And that's only the still of your four Smiths standing, like Ramones who can read, outside the Salford Lads Club on the corner of Coronation Street (a joke within a joke here).

The album of the week introduces itself with half a snatch from Cicely Courtneidge's unforgettable (if you've ever heard of it, you can't forget it) 'Take Me Back To Blighty', and then sweeps this backwards glance aside with a flurry of exuberant drumming and a looming loop of guitar. The pause is stretched beyond the limit. Distorted vocals drop a hint, and half the western world wonders.

Is it Susan And Her Banshees? Is it Altered Images? Oh grow up, take a look at the top of the page and giggle uncontrollably as the monarchy tumbles. Morrissey is going to explain that the Queen is Dead, that the church is grasping and decadent, and that the whole country has gone to the dogs (it was probably Harold Wilson's fault!). He is also going to crack some really good jokes.

As a thematic essay, the title track is far from original. But as an expression of every healthy young depressive's dissatisfaction with the times, it makes the hairs on the back

of my neck snap to a rigid attention.

Rhythm 'n' iconoclasm.

There will be those who cannot bring themselves to love the yucks in lines like 'I checked all the registered historical facts and I was shocked into shame to discover how I'm the 18th pale descendant of some old queen or other'.

But then, there are still those who choose on the point of stubborn principle not to swoon before Morrissey's magnificently tuneless yet pricelessly elegant and inspiring intonation. He may be consequential and completely self-obsessed, but he is also splendid. All the optimistic, if merrily pessimistic, among us could have wanted, 'The Queen Is Dead' flows over with charm. With self-pity, with mother-love, with endless introspection. With poetry, with favouritism, and with despair at the fools who cannot see that to base a song around a line from a film is a tribute, and not a cheat.

With need. And with the purifying fire of sympathetic pop humour which courses through the veins of The Smiths.

'The Boy With The Thorn In His Side' was the most pleasantly relaxed and beautifully soul searching pop single of its time. Six of the other songs here match up to that marvellous moment. This makes 'The Queen Is Dead' the album of the month. A year is a long time in pop music.

ROGER HOLLAND

LAST EXIT 'Last Exit'

(Enemy EMY 101) *****

SONNY SHARROCK 'Guitar'

(Enemy EMY 102)*****

THE MUSIC of Last Exit has a fury in it that rock can't really express. It's the final trumpet, the last blast before the fall. What this (probably all too temporary) quartet play is a head-on smash of noise and music that takes the likes of Sonic Youth to the cleaners. It wipes over the space around you, fills it with something quite new.

'Last Exit', two sides of a recent Paris gig, has an almost medieval wrath about it. The underpinning is by drummer Ronald Shannon Jackson and six-string bassist and presiding force Bill Laswell; over their extravagant fantasies of rhythm stretch the metal mass of guitarist Sonny Sharrock and the gigantic voice of Peter Brotzmann's saxes. They are virtuoso players but this is not some turgidly clever 'jazz-rock'. They communicate simply, uproariously. If you can grasp Motorhead, Swans or Neubauten, hear the next stage here. Solo, duo, trio, quartet, they join and break, devastate and rebuild.

Sharrock's own record is a solo meditation, a guitar giving up its soul. He plays elastically, calling up the deepest bottleneck blues in 'Blind Willie', and with the brooding menace of oncoming thunder: some of the music is lovely, some a hellbound riot of metal strings.

Both records are miraculously alive. They've caught the sound of today's living and dragged it into music and onto record. Essential.

RICHARD COOK

THE METEORS

'Teenagers From Outer Space'

(Big Beat WKA 47) ****3/4

HO HO! This one should be the source of some mirth and merriment in the local of the Sounds leather jacket brigade, as two-thirds of the original Meteors line-up, exhumed for the purposes of this postmortem, are regulars of said establishment.

Well, there's nothing here for them to be particularly ashamed of, since, for a definitively live band, the music - if not the subject matter (voodoo, zombies, you know the score) - hasn't worn too badly. And for the collecting cognoscenti (as Meteors fans are known) the inclusion of a number of unissued tracks and live versions will act as palliatives (psychobilly slang for "unavailable elsewhere") to the presence of all four tracks from the 'Meteor Madness' EP plus 'Radioactive Kid' and its flip, which all you liddle Meteorites out there have got already, right? Wurrrrrrrrgh!

ANDY HURT

PATRIK FITZGERALD

+ 3 'Tunisian Twist'

(Red Flame RF48)***

FRESH FROM the dusty garret that spawned those early shotgun exertions into the wonders of the late-adolescent fairy tale, Patrik loiters back. No longer hampered by all those salty, sticky 'punk bard' references, he still manages to strike while the irony is scorching hot and rescue some scad of amusement from his touchy troubles and ours.

None of the caustic acoustic tremor of the legendary 'Safety Pin Stuck In My Heart' or 'Backstreet Boys', mind. He's all grown up now; hardly mellowed but that vagabond perception does spill over to a weary, cynical itch on occasions.

With complete bands though, his indiscreet horseplay with life's multiple tangles is hitched to a thoroughly morose overhaul that somehow manages to save these rough sketches from slick suicide.

Working as a waiter for The Lord Mayor Of London for the last three creatively void years has inevitably provided sufficient grist for the mill, so back he dares. Sometimes I wish he'd quit trying to be so bastard reasonable and opt to spill some sick over my new trousers, y'know, get a mite unreasonable... but Patrik's too damn nice for that.

Right here, there's some excess of gnarled observation, particularly on the graphically and desperately resigned 'Putting Wings On Aeroplanes' or 'Factory Of Wines', but Patrik's still spreading his poetic shawl like he's trying to catch haddock. When I was 14, I was convinced that Patrik (as in Fitzgerald) was going to be a generic term like Spam, Nylon and Cellophane, but I fear he's going to remain as defiantly detached as these songs suggest.

JONH WILDE

ISABELLE ANTENA 'En Cavale'

(Les Disques Des Crépulesc TW1610) *****

THIS IS pop. Pop for purists, poseurs and plebs. I've been playing 'En Cavale' for three months now and every time I hear it, the corners of my mouth turn up to form a toothy crescent. A smile.

But then the grin turns to a frown because, by virtue of being French (even though these nine delicious songs are in English), this pop will remain ignored and unloved when it really should be shaming the shams on TOTP.

A matter of some concern: not very long ago, Antena described a duo. Now it's the surname of one Isabelle Powaga, crystal voiced and certainly *charmante*, while other half Sylvain Fasy takes a back seat. Does it always have to come down to sex? I will try not to bicker if it gets them noticed.

Antena... sorry, Isabelle Antena (I can't get used to it) mixes two parts latin and samba to one part Mediterranean to produce an irresistible cocktail that makes Matt Bianco's well-meant

GOOD

EASTERHOUSE

'Contender'

(Rough Trade ROUGH 94)****

ARE THEY as memorable as they are combative?

Since watching them shrink and then erupt in some dusty pub attic two years ago, I've been waiting for their bitterness to tongue-lash itself in the form of some evocative song and dance. Barring 'Coming Up For Air', 1984's excruciating rush, Easterhouse have written little to drag their polemic pop clear of the traditional trappings. 'Contenders' is halfway there.

Why are Revolutionary Communists never sexy?

The same strangulating stiffness that bothers them in the live context haunts this record like some unwanted spectre. Unable to marry their ferocious convictions to a succinct sensual tidal rise, they sometimes seem like they're punching away inside the same paper bag as the numb Redskins or the ludicrous Faith Brothers. Easterhouse are only subversive while they rap at the round table in the

BLUE AEROPLANES 'Tolerance' (Fire Records FIRE LP 3)*****

SOARING, SWOOPING and gliding through emotional thunderclouds, there is every chance that Blue Aeroplanes won't be tolerated because of their refusal to rape their world for popisms or to conform to the structural straightjacket the Mary Chain have inadvertently thrown over the game. This record doesn't fit the empty-headed glamour sleeve syndrome and, being unbelievably sad, will too often cry alone.

'Tolerance' is a journey — a series of observations, rap and rolls, through the murky spaces that loom like chasms between ex-lovers, times and generations — that attempts to fill the gaps with words of understanding and pinpoint moments of beauty like the sun breaking through a frozen river.

In trying to snap natural movements such as ageing into focus, rather than drawing cartoons of life, Blue Aeroplanes have taken on a monumental task. If they partly succeed, and they do, it's due to the rapsallion lyricism of Gerard Langley; like Mark Smith, he is one of the few frontmen in British music whose words kiss the cheeky cadences of poetry without causing an embarrassed silence.

As a testament to Gerard's narrative skills the Aeroplanes' banjo duelling, accordion squeezing, drum cantering treatment of WH Auden's *Journal Of An Airman* doesn't crash like a loose ball in the bowling alley of 'Tolerance'. It fits naturally into their scheme of things: a world expanded for you by choice words rather than reduced to the rubble of slogans.

There is, of course, a crunchy beetle swimming in this alphabet soup of scuttling syllables: the musical settings of these tone-poems. Pulling on melodic roots planted long ago by people as diverse as Tom Verlaine, mid-period Stones and The Incredible String Band, the Aeroplanes can sound almost like a throwback in their instrumental attack in this post-Creation pop age. And whereas the Bristol group's previous album, 'Bop Art', was smeared with too much messy experimentation, 'Tolerance' sometimes doesn't push hard enough to shatter its stylistic antecedents.

Even so, innocence soiled, confessions of confusion, as colourfully agitated as a poppy field growing in the grey factory of processed pop, Blue Aeroplanes are hurtling down the runway searching for, well... "They used to call it soul," whispers Gerard at the end of 'Tolerance'.

JACK BARRON

FLIGHT OF FANCY



BLUE AEROPLANES: who needs Wembley Stadium?

summery concoction sound a shade Benidorm. It's romantic, cheeky, melodic, polished (shiny as opposed to smooth), full of panache and I love every note of it.

It seems Phonogram did too, but even major muscle failed to shift two singles and so back to Indieland Antena went.

There should be a photo alongside this review displaying Isabelle draped over her beau who is in turn holding a card on which is inscribed: "Made in France. A bad career move." Sad, because 'En Cavale' is a flawless piece of pop.

DAVID ELLIOTT

VANITY 'Skin On Skin' (Motown ZL72399)***

THE MOST encouraging impression here is the complete lack of stress on any of the usual soul impostures — barely a sham sigh or a forged caress in sight. Vanity, more (just) than

a pretty mask and glittery grimace, gets more pleasantly pop by the minute, the refined, fleshy ripples of Vanity 6 more like a brisk sugar coating of late.

With the giant flush of 'Under The Influence' drawing us in here, there's a messy gap where you'd expect more of the same, Vanity stuck between harsh hymns and acrid jingles. 'Animals' is perhaps the sole exception, one racy slice of huckster bubblegum, with the lines: "a physical safari, when I hear your mating call, peculiar positions, make me scream for more". More moving than the beat itself that, though a rare slap of moist thighs in the middle of the rest of this lightweight hippety-hop pop honeydew.

Most of it is soured with the kind of 'hunter and hunted' scent of sexuality that spoils much potentially peppery clubland/bedroom pussyfooting in this region. I

like Vanity because she's not shy but, more often than not, she's the musical equivalent of discovering the word 'clitoris' in the dictionary at the age of nine. Barely a thrill.

Vanity is too late to be important, her supreme technique and risible raunch never enough. She needs more than hungry eyes and a primal sex urge to avoid soul's pauper's grave. At the moment, her teeth are gleaming, but they're her only safety valve.

JONH WILDE

THE NEON JUDGEMENT 'Mafu Cage' (Play It Again Sam BIAS 28) *****1/2

LIKE SOME potent but accumulative poison which enters the body, the suffocating rides and cloudbursts of noise Frank and Dirk (The Neon Judgement duo) have thrown like dirt onto the graves of their lives attack the listener's

senses inexorably. Music made by the hands of hypnotists, fashioned by morticians, kicked by paranoids: spellbinding, dead, and pumped by an uncertain fear.

The 'Mafu Cage' doesn't exactly rock through its lyrical netherworld; rather it bends and distorts the musical bars to a place where both Suicide and Cabaret Voltaire might have ended up if they hadn't opted for more comfortable climes of Habitat horror. It takes a special kind of imagination to make synths act like they're scared of their own circuit boards. The Neon Judgement have that febrile, creeping imagination.

The voodoo that skulks inside one's head and is sometimes set free by cataclysmic outside forces — a broken romance, a deceased friend, a lack of shelter — writhes through the songs of Frank and Dirk in a singular way. A positive dance from negative stimuli, this record is an attempt to burst out of the rock cage.

The electric billboards and hoardings flicker, spotlighting decay. Yes, The Neon Judgement are well named and yes, this record is very good.

JACK BARRON

VARIOUS ARTISTS 'Beat Runs Wild' (Mercury WILD 1)***

FOR ONCE, a tacky beat generation pastiche has been done well! This is a very rare phenomenon. Someone in the Mercury marketing dept would appear to have a modicum of style, and has presented this hotchpotch of a compilation/showcase more tastefully than it ultimately deserves. The arms-languidly-behind-the-head pose was always a favourite round these parts.

Two gallops of genius stick out from the music's mire. The acutely graceful 'Anna' is Tom Verlaine demonstrating his vigour and vulnerability, while Pete Shelley's 'My Dreams' is — predictably, I suppose — nothing less than perfect glib agony. (I do wish someone would have the uncommonly great lateral sense to release either 'Blue Eyes' or 'No Moon' as a single.)

Sadly, the young pups can't hold a candle to this pair of masters. A serious question,

honestly: can anybody tell the difference between the appalling Hipsway and the appalling Love And Money? And why are the inoffensive Wet Wet Wet dead ringers for the soporific Curiosity Killed The Cat? Sad that this is 'the sound' the majors are investing in this year. Groan. Come back Spandau, all is fermenting. In this context, even Zerra One (a group who always make me giggle and I can't work out why) sound quite reasonable.

Also yours is a Whammish club effort from Brandon Cooke (far from outstanding, but Roxanne Shante's input is electric) and the usual sub-John Barry tosh from Topper Headon. Buy this (it's cheap) for the Verlaine and Shelley poetry, or for the cover, and spit sagely on the rest.

Now that "adds up to one hell of a philosophy of life".

CHRIS ROBERTS

THE ICONS 'Art In The Dark' (Press P4008)****3/4

ONE MORE from Athens — Georgia, that is. The Icons are another pseudo groovy conglomerate whose subtle popism would have been dismissed as impotent power pop in another time. Nowadays, though, they seem to fit quite snugly into our lives.

As the first splash of suntan oil greets a nation of honky flesh, The Icons' lilting sweetness and balanced harmonies seem to indicate ideal slob-out music. Why, they could even have hits. But whether they can paint their particular veneer a notch deeper into the cerebral canals of our minds is another story. For now, just lie back and don't get sand in your lager.

DAVE HENDERSON

VARIOUS ARTISTS 'Two's Company' (Towerbell TVLP 12)***1/2

"SIXTEEN CLASSIC duets of love and romance", it says. I for one cannot abide such gush, being a keen student of bullworker maintenance and a trainee Trappist monk. Nevertheless, if we must endure such namby pamby slop then most of these have pretty tunes and are sung by genuine professional singers who do it for a living.

Among the more palatable are 'Love Wars', 'Saturday Love' and 'Reunited'. There are fleeting spurts of genius when Marvin Gaye couples with a) Diana Ross, b) Tami Terrell and c) Kim Weston. Ignore the Johnny Mathis and BA Robertson bits and, er, slinkalonga the rest of it.

CHRIS ROBERTS

EGGS

debating room. As pop, and as influence, I'm shocked at how inanimate they sound on records like this. For boys so young, they sound so strangely dispirited; nothing a good slipper 'round the arse wouldn't cure.

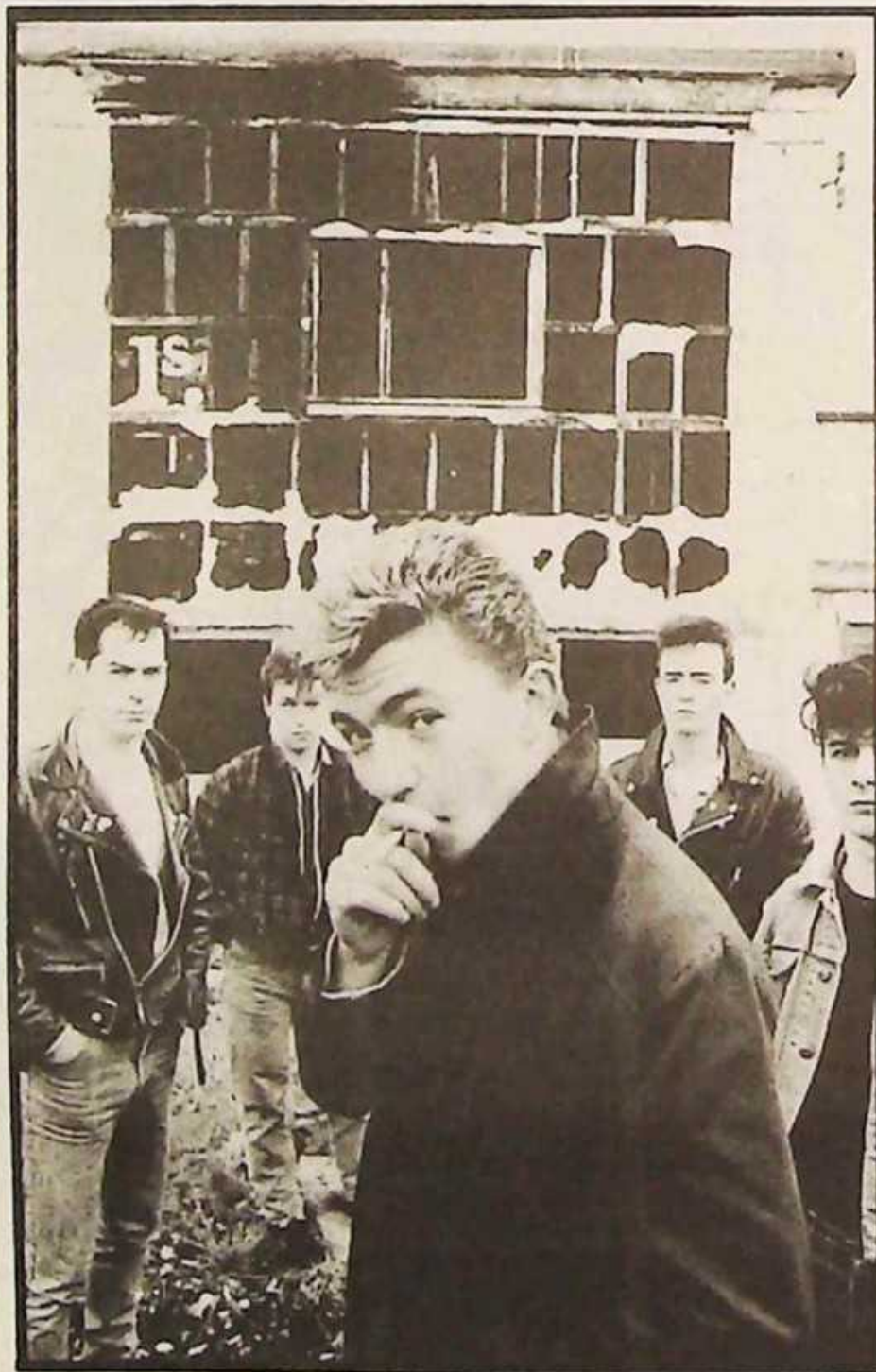
Poker-faced reactionaries don't necessarily hold the best tunes?

'Whistling In The Dark' (brisk, deft, bluster-pop) and 'Get Back To Russia' (relentless, hurricane, bully-pop) both sidestep the platitudes and flick the lobe of melody and meaning sharpish. For the rest, they are able to sound so painfully plain, so wrapped up with their political disobedience, sometimes histrionic, content with the straight shot rather than the hub of personality.

Why are Easterhouse so perversely great?

I prefer mad, impetuous lovers to poker-faced literals because the former know revolution. With pop though, gushing intimidation can be better than anything and Easterhouse know this better than anyone.

JONH WILDE



EASTERHOUSE: well pass it round then, meanie!

HIDE 'N' SEEK

THE JASMINE MINKS 'The Jasmine Minks' (Creation CRELP 007)***

THE JASMINE Minks were always a vigorously fresh and eager combo who released prickly new wave pop which was energetic if sometimes sullen and undistinguished as well. In fact, the prime redeeming quality The Jasmine Minks did have was their spicy enthusiasm and a burning ambition to say something about the current problems of the land without becoming mundane, clichéd or sloganeering. Besides, at the time we didn't want all that: we wanted to dance and sing, to be jolly and wet with the new pop renaissance. We went to see The June Brides.

But this is the morning after and The June Brides have been treading water whilst the Minks have learned the butterfly. They haven't mastered the style yet, however — and they do tend to drop a few strokes when they try to cream together pop perfection with the rough-house punk aesthetic.

The main trouble with the Minks is that their new wave pop trifle doesn't really have a cherry on top. Even though the colourful horns and adequate production may try to prove otherwise, they're really here to balance against the relative greyness of the album.

'Cold Heart' stands out with its easing, decorative guitar flourishes and sprightly emotions, rising above the monochrome density of other tracks.

The Jasmine Minks have moved into Division Three. The sad fact is, Division One looks as far off as ever.

RON ROM

both denote quality beyond mere formula froth.

If songwriter John Spinks ever runs short of tunes they'll come painfully unstuck, but by that time they should have a pliable following and some cute jazz ideas to work on.

Bank on it.

PAUL ELLIOTT

WHODINI 'Back In Black' (Jive HIP38)****

WHODINI HAVE always been better than most. Today they sound at least as fresh as Mantronix and twice as snappily witty. Jalil and Ecstasy have a lean and gleaming understanding of rock violence as well as funk hypnotism, and play their waist-wiggling roles to the hazy hip hop hilt. 'Back In Black' (which features not one ex-member of that fine skiffle combo Georgie) and perceptive and pungent.

The beat is a rifle crack, even through more subdued cuts like 'One Love', but it's the lively self-awareness of the verbiage that distinguishes Whodini from the crowd. 'Fugitive' and 'Last Night (I Had A Long Talk With Myself)' are uncompromising and grandiloquent; the third generation of middle-class rap?

With or without a magic wand, when Whodini get to 'The Good Part' it's rarely less than motivating burlesque.

CHRIS ROBERTS

DAGMAR KRAUSE 'Supply And Demand (Songs By Brecht/Weill And Eisler)' (Hannibal HNBL 1317)****1/2

THIS ENTERPRISE is guaranteed to be on the receiving end of a lot of heavy flak from the purists due to the audacity of Dagmar Krause in retracing the steps of Lotte Lenya.

Lenya is something of a

sacred cow when it comes to the interpretation of the works of Bert Brecht, but Dagmar is as well-qualified as anyone to get her gob around the odd Brecht libretto or two.

Firstly, she's German; secondly, she's got a thoroughly distinctive voice, a voice of genuine character, which is a prerequisite for making the songs live and breathe; and lastly, she has the politico cred of a stint with pinko agitprop superstars Henry Cow.

For those of you unfortunate enough to have only heard Morrison and Bowie's poxy versions of 'Alabama Song', Krause's stab at it is something approaching the real McCoy. She zips through 'Moritat' ('Mack The Knife' to you) while Richard Thompson picks his way through the score, and 'German Miserere' and 'The Song Of The Moldau' emerge as personal favourites.

It's not fair to draw comparisons with those other workers in the field, Happy End and Agnes Bernelle. Let's just say this is pretty neat.

ANDY HURT

THE CRAWLING CHAOS 'Wagqaz' (Foetus Products F4) ****

AND CHAOS came back again. Former Factory workers, ex-eccentrics from the wild North East, The Crawling Chaos are still alive, being driven barmy by the ineptitude of their drum machine and turning in classic songs.

It's a bumpy unpredictable road between the simple worlds of Der Plan, Throbbing Gristle, the *Dr Who* theme and the primal Factory sound, but all and sundry were fed into the Chaos cut price computer. The result coughs and splutters with a truly odd musical catarrh.

DAVE HENDERSON



GENESIS: no lurid jackets required

TOUCH 'N' GO

GENESIS 'Invisible Touch' (Virgin/Charisma GEN LP2)***

HAVE THEY paid enough? Have their sins been atoned for? Are the misdemeanors of 'that' Genesis far enough past for the big chap sophistipop of 'this' Genesis to be allowed?

A pressing question. This model will never shake off every vestige of its ancient past. In all their straightforward pop tunes, there's this itch to spiral off into some criss-crossing of keyboards, some symphony of rock: Collins calls them to heel, but not fast enough to keep the spectre of 'that' Genesis away from their never-ending feast. Side two especially seems to traipse on forever. But we expect time to stop with Genesis.

With Olympian indifference, they run through what's in their hands: indestructible, stone-face songs, mostly pop, heavy with the ballast of good taste. The music seems to weigh down on you, like an overfilled sandwich on an empty stomach. Value for money abounds. The sounds are

crashingly loaded with skill, a digital earache; there are funky bits to remind us of Phil's white disco kingdom and synth and guitar crescendos to appease Banks and Rutherford. Three men at peace with each other, in a very noisy way. The record feels like bulk, mass, a smooth featureless block — it's played and gone, devoured by itself.

But I think I prefer it, certainly, to Gabriel and his 'So'. Where Peter is swallowed up in his ageless-man-child voice and manners, a global mystick, Phil — even Genesis Phil, not I-rule-the-world Phil — gets worked up about girls who are trying to grab his heart. He is entrenched in his broken-hearted trousers. And bits of that filter through the great dark hulk of Genesis. Pinpoints of human being emerge in the techno-glare of 'Invisible Touch'.

Not quite enough for absolution, of course. But another 30 years might see them through to salvation.

RICHARD COOK

THE DEL LORDS

'Johnny Comes Marching Home' (EMI America ST 17183)*****

AT LAST. After much humming and hawing, EMI have seen fit to issue this, The Del Lords' second album. And it warrants a place in your collection for no other reason than that it represents the finest rock 'n' roll that's being made anywhere right now.

When Scott Kempner recently dedicated his rendition of 'Tallahassie Lassic' to Ozzy and Harriet's little boy Ricky during the recent Dictators reunion, one felt a sincere blow to the gut that'd have done the Jersey Devil proud. If Nils Lofgren ever bails outta The E Street Band...

The man's songwriting runs the gamut from straightforward rockin' love songs to barbed swipes at "the cowboy on the hill". 'Johnny Comes Marching Home' was produced by Pat Benatar's old man, Neil Geraldo, and the lady herself provides backing vocals on the single 'Soldiers Home'.

This'll be a sleeper for now, but if the band saw fit to add a smattering of bells to the proceedings and planned a relaunch for around Christmas we could be talking major international hit. All this for a fraction of the cost that'll be flushed away after Sputnik.

All of this ranting and raving is all very well but the way that I feel about this music is unlikely to shift it in the truckloads that it deserves. This shouldn't be construed as theoretical nirvana. The Del Lords are providing the soundtrack to our lives here. It's time you tuned into something you can believe in. Not a place nor a thing nor a solid gold ring. We need The Del Lords.

LINDSAY HUTTON

MORRISSEY

FROM PAGE 16

club I can sense when people are working their way round and I know that they're going to touch me. People will actually grab me and run off."

Grab which bit?

"Any bit they want to."

Don't you want to smack them?

"I just want to leave."

At this point, Mr Morrissey is speaking quietly and earnestly again, and I feel very sorry about these trying people.

"It becomes so surreal."

It must.

"It's very surreal."

HERE IS a man who says he has always felt old, and it could be no other way. The smile is somehow the smile an indulgent parent gives a frolicking child, the timbre of the voice betrays years of wearing experience, even though the songs themselves billow and froth with images of adolescent desires. Will The Smiths' vocalist ever feel he's at just the right age? That he and time are finally at peace?

You've taken to wearing the hearing-aid again, I see. Do you need to wear it?

"Yes, yes. I feel absolutely comfortable with it, it makes perfect sense. I mean, I don't need it for hearing. It's just relaxing in a foggy way."

This senior citizen approach — doesn't it make you feel time's running out faster than is usual?

Morrissey's face creases like a perplexed teacher's. (He'd hate that thought.)

"If one is happy, age is

immaterial. But I... I get distressed about having to wait for that time to arrive."

When you'll be happy?

"Yes, it makes me very nervous.

Like, when do you reach a point where you've read all the books you need to read, you've consumed all that you need to in order to make yourself an, inverted commas, 'interesting person', you've created your own allure — when does the time arrive when you can sit back and feel, Well, I have probably arrived, so take me, you know, or spit me out."

When do you think it will be?

"Ah..." Morrissey looks at his hands, his feet, finally at me.

"I can't really see it arriving, which is the biggest shock of recent years. I can't see it arriving. I just presume now that it never shall."

But you must hope?

"Yes, you need something to give you hope, though. Hope... Mmm, the light at the end of the tunnel. For me, it's still a case of finding the tunnel. So to speak."

Comically raised eyebrows.

Defuse it all with humour.

Obligingly, I laugh.

AFTER ALL, it is embarrassing to be honest and too serious, isn't it? Particularly for someone whose first concern seems to be to save us from the embarrassment he thinks he causes with every awkward move or phrase. Morrissey is cynically familiar with and therefore sensitive to pain.

"I was walking through a park quite recently and suddenly a little girl ran past me — I suppose she was

about six — and she was screaming; she was crying as she was running through the trees, and it was just so awful. It was probably not dreadfully serious, but I could imagine she just wanted to die and leave the earth."

Children can't articulate. It's like being an animal.

"Yes, it is. That's why I could never be a parent. I could never witness all those pains and the awfulness and loneliness and bleakness again. Parents just can't help at all. In fact, there's such a gap between parents and small children it's ridiculous the system works at all, it's practically unnatural."

SO TELL me (as they say in all the best flicks), do you like people?

"Um... yes, I hate most people. And I don't want to, it's an awful way to be. But the human race gives me no comfort. I find myself turning to books and films for comfort still. It's repulsive."

Why?

"Because one's life consists of people, not things. Most people's problem is having too many people in their life. With me, it's just the reverse."

But maybe that's because you don't want them?

Morrissey goes almost scarlet in the face as he wrestles internally for a suitable reply. "Mild coronary arrest," he mutters, "and you sit there giggling."

Pull yourself together. Look, I've got to ask you this business...

Irritably: "Oh, what? You're not going to ask for a train ticket refund, are you?"

Listen, I think you see women as fat, stupid people who want to trap men into being married. Don't you? An explosion of laughter gales

around the tiny room. Mount St Helens quakes. Morrissey removes his glasses and in an infuriatingly exaggerated manner mops his eyes. He is almost dribbling. He hisses between gulps, "Aaah! I've been uncovered!" and this is apparently so witty (I don't find it so) it sets him off again.

Finally, "No, I certainly do not." Weak titter. "I mean, though, let's be honest, there are fat girls. You can't deny that."

I reply — justifiably hurt by being laughed at, so by now pretty huffy — that perhaps I was silly enough to believe the lyrics. They are all about you, by the way?

"Really?"

I said, Are they all about you?

"Oh, I thought you said, I know all about you. I thought, My God, what's coming next? But yes, they are."

So what about 'William, It Was Really Nothing'? How about that?

"Oh. Oh yes, Yes. Probably yes. What was the question?"

Women.

"I'm fascinated by women, and that's never been stated before. Misogyny I find impossible, impossible to... No, I'm fascinated by women to a silly degree. Tsk, if I use that word again..."

Degree?

"Silly. If I use it again, I'll leave the room."

SELF-CONSCIOUSNESS, in the true sense of the word. I thought I was the worst, I thought I was right up the front, in place number one. But it seems that seat was taken.

"Oh, I'd love to forget about myself! To leap into a different body for a day. Because, being me... oh God, this sounds awful — and having

to question — I think of Virginia Woolf, when she said everything she does, she has to question, has to ask who am I, why am I here, what have I done to deserve this, who are all these people? That's how I feel. It's awful. Is it a blessing, is it a burden? I don't know. It's so revolting."

What could make you forget yourself?

Morrissey mishears, but never mind. It's a roller-coaster ride to the end of the line.

"No, you can't be someone else! You can't! You'd take everything you despise about your life and yourself with you. You'd turn around in a different country and you'd find everything was still there. Oh my God! I can just see the blood spilling off the pages of *Sounds* with this!"

The phone shrills. I jump half a mile in the air and answer it to be told we've come to the end of the room hire time.

Just tell me — what's the most important item in your life?

"You'll hate me — it's The Smiths. That's all. And beyond that is a crevasse. Just a huuuuuuuge drop."

What happens when you all decide you no more want to do The Smiths?

"We just go over the edge. Into the mystical wide ocean."

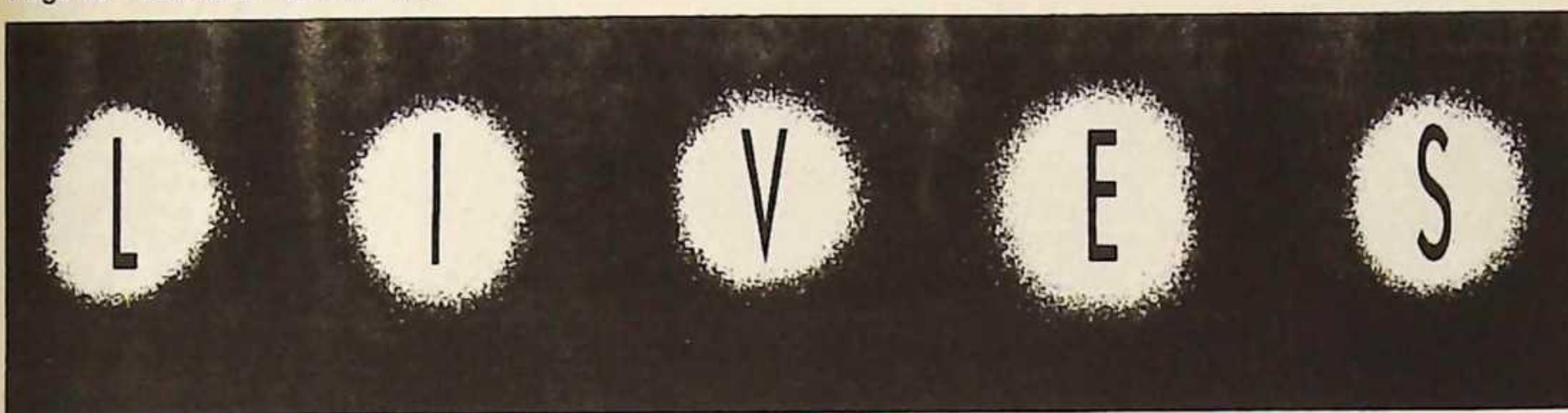
I screw up my face.

"It sounds nice!"

Well, maybe so. You can see the sun sparkling on the water...

"Yes, you can! That's what I was imagining. Just sailing along in a huge bed — let the sea be your bed..." Morrissey's eyes go (craftily?) misty. Is this a real reverie or the perfectly planned end to a lovely feature? I don't mind. I like the idea. Finish up, Mr M.

"A massive, watery bed. That's what I can see..."



LISA GERRARD: "barely repressed power", it sez here...

Steve Double

LIGHT BRIGADE

THE CARNIVAL OF LIGHT. . . AND OTHER TALL STORIES

Kentish Town Town And Country Club

AS THE clock strikes tea-time this Carnival Of Light is more funereal than festive, but The Heavenly Bodies troop onstage and soon a fair sized crowd is gathered, silent but appreciative.

The amassed musicians are joined by Lisa Gerrard from Dead Can Dance; she smoothes the group's primal percussive tirades and lends the music a disturbing undercurrent of barely repressed power.

She sings, and her voice rises above everything else. There's a visible shudder in her throat, and it makes such a nice change, this inner strength, this uncontrollable quivering of the neck.

London mystery boys, the enigmatic and moody Dif Juz, studiously ignore their keen audience and concentrate instead on playing the right notes in the right songs. This is all part of their enormous appeal.

Bleak, harsh, yet also possessing a surprising warmth, the band's lush soundscapes are completely at odds with their almost stropic ex-punk attitudes. An empty packet of Rothmans hits the deck and they're gone.

Big crowds now, and the music of The Wolfgang Press, a grunting, sweaty howl that constantly promises it'll send you into a lather but never actually gets around to doing so.

To the uneducated observer they don't ever seem to be doing anything as such, they just mope around, looking like they could be a useful source of pleasure one day, but right now they're a bit on the boring side.

Dead Can Dance appear, quite suddenly, and everyone feels an urgent need to drop to the floor in admiration. Some do. Lisa smiles, nearly flustered by the audience's grovelling loyalty, and then she sings (again).

She opens her mouth and her voice has wings; the music swoops and weaves, and a person standing nearby finds he's bruised his own knuckles in the heat of the moment. This is how serious it gets.

Nine people, all doing things with violins, cellos, trombones and more. . . some dressed dazzlingly in white, others in black. Brendan Perry opts for the latter, it suits his otherworldly voice, the way it trembles — like Lisa's — with a divine purity.

Dead Can Dance are precious and delicate and special; they're reaching out for a piece of heaven and they've almost made it. You have to admire their nerve.

MR SPENCER

EDWYN COLLINS BAND New Cross Goldsmiths College

BACK WITH a vengeance much in vogue, it's rockera's favourite harlequin, that most irascible of rogues. Edwyn Collins is back in town but, despite the presence of Malcolm Ross and Dennis 'Texas Fever' Bovell, he is adamant: this is not Orange Juice. When stung once too often for a prehistoric Postcardian jingle, he lets fly with his tea-room twang.

"I don't know if I dig you lot. I think some of you might be wankers." As always, his tongue is at least half in his cheek.

In today's dimly lit pop arena, a character (it's true) like Mr Collins has been sadly missed and his return to the capital for this 'secret' show is positively illuminating. His dazzling leopardskin wescot, Sta-Prest treads and sideburns bear testimony to his long-running romance with rock ephemera.

He is now determined to throw off any remaining taint

of whimsy, and new songs like 'Judas In Blue Jeans' and '50 Shades Of Blue' bear this out. The young pretender is playing his Fender (well, Gretsch actually) with newfound edge and Mr Ross's very individual guitar styling has reached another high point. Dennis Bovell's brilliant bass adds a refreshing dash of dance to the Americana melange.

In the end they relent on the OJ embargo and finish with the (reasonably) old favourite 'Bridge'.

It's not my imagination, though I might be prone to the slightest exaggeration — it was brilliant. The heir to the house of camp is back, and about time too. Simply thrilling, honey.

ROY WILKINSON

BLACK SABBATH/ ZENO

Hammersmith Odeon

WHEN THEY big, bad-assed Brum scumballs Black Sabbath useta roll into town in the thick of the '70s, they brought with them the cold touch of evil. It wasn't just

pure coincidence that Sabbath were poisoning the atmosphere in Hammersmith on the night that Trevor the tortoise choked on his evening lettuce and lapsed into an irreversible coma . . .

Sabbath were a grave cause for concern, but recent developments have stripped the old dog of much of its original black magic. The seminal British metal band is now three-fifths American, and with survivor Tony Iommi allegedly playing second fiddle to the management with regards to decision-making, can the old name be seen as anything more than a heading for business notepaper?

On the strength of this showing I'd say yes, if only because it confirmed that in Ray Gillen the scowling Iommi has unearthed a bloody miracle. Gillen is the most complete singer Sabbath have ever had, and he may yet prove to be the best.

'Children Of The Sea' was as evocative as ever. 'Symptom Of The Universe', 'Sweet Leaf' and 'Seventh

Star' bled together in an orgy of grisly power. 'Black Sabbath' can still put hair on your palms and curdle milk at a hundred paces. It wasn't Dio, it wasn't Ozzy — this was Sabbath wholesale, something we've not had for a long time.

The sidemen didn't really look the part but Iommi and Gillen had the steel and conviction to see the job through in style. This pairing promises much.

It's been quite some while since Sabbath's last classic album. Waiting a bit longer won't hurt . . . but don't hold your breath.

Oh, and Zeno? If they could stop trying to be too clever, and shoot their tailor into the bargain, then EMI will surely see a very quick return on their investment. If . . .

PAUL ELLIOTT

TOM ROBINSON London Duke Of York Theatre

CONVENTION SAYS stick your new songs up the sharp end of your set while the audience are still settling down, and save your hits to

the end to give them something to remember on the way home. Tom Robinson says play your hits first to make sure the crowd are on your side and then hit 'em with the new stuff and see how they like it.

In front of a very supportive audience, Tom flew cheerfully in the face of convention. But if there was a follow-up to 'War Baby' or 'Atmospherics: Listen To The Radio' among the new material, it wasn't immediately obvious.

But if you weren't hoping for hits it was an enjoyable evening. Tom revelled in the small theatre surroundings and allowed his cabaret instincts a free rein. He can still make me wince occasionally but not as much as when he was trying harder to please.

HUGH FIELDER

JOY

Kentish Town Timebox

THE BIG noise about this group is that the bassist, one Buzz, is apparently late of Southern Death Cult, a very popular band of the mid-'40s, so I am lead to believe.

Mr Buzz, Mr Moptop the drummer and Mr I've Got A Gene Loves Jezebel Hairstyle on guitar certainly look the part, sort of Kings Road sludge. However, Mr Microphone is of a much more clean-cut variety, the type usually found at the helm of any number (a boojum, perhaps — that's a number) of current Scottish bands.

Like their Jocko counterparts, Joy deal in that invertebrate brand of musical tosh so popular of late in Edinburgh rehearsal rooms and a handful of West End A&R departments: designer pop/funk. I think I'll call it *ponk*. The Timebox is the epitome of the indie venue, and these would-be high-flyers fit into this environment as cosily as Barbara Cartland in a rugger scrum.

The signs are that here are four astute, able persons who have decided to lower their quality control and have a stab at *playing the game*. And why not? They'll probably be very hip north of the border.

ANDY HURT

THE JACKALS

Middlesex Midas Club

THE LOOK is jet black, but the sound is pretty in pink — the acceptable face of pop decadence.

These jangling Jackals are a fractured Furs led by a speedy Dylan, with a colourful array of influences permeating their surprisingly fine set. At times singer Gavin Clark, who packs a mean Bowie-esque drawl, tips his Artful Dodger tifter to tortured genius Steve Harley and those renowned glam sluts on self-destruct, the Noo Yoik Dolls.

But hanging around throughout their raucously received stage show is the obvious influence of The Only Ones. Three tunes stand out like flagpoles tonight: the ultra catchy 'She Just Flies', fast, T Rex-y and a potential smash; the slow washed-out and wasted 'All In A Day'; and the oh-so-vicious 'Ringing In My Ears'.

These are songs designed to linger in your consciousness long into the medium-sized hours, atmospheric pop at its bohemian best.

They round off in unconventional style, with a surprise cover of Bobby Zimmerman's 'Baby Let Me Follow You', and a systematic destruction/desecration of 'Strawberry Fields'.

The Jackals are stars in scruffs' clothing . . . wolf 'em down!

BERTIE BINGO

BLUES 'N' TROUBLE

Putney Half Moon

LIKE THE old saying goes, it's the simple things in life that bring the most pleasure. Things like the blues. Things like Blues 'N' Trouble.

Hot and intimate, the Half Moon's backroom seemed ideally suited to the Scottish five-piece. In such close quarters, there wasn't space enough for the heat they were giving off to dissipate. The atmosphere was one to savour.

I'm no connoisseur when it comes to the blues. Beyond Muddy Waters I'm out of my depth, but on this occasion it didn't seem to matter. You don't need a History Of Music degree or a boxful of old Chess classics to enjoy Blues 'N' Trouble, although it probably helps. All you need is some warm blood in your veins and legs that can hold up to two hours of shaking.

Every last song, originals (joke?) and covers (many) alike, was as old, creased and weathered as singer Tim's crumpled suit, played not with fuss, frills or flash, but with the kind of spirit and enthusiasm that defies criticism. And after BB King's been lading on the praise, who am I to get picky?

Now, where *did* I put that ol' harmonica?

PAUL ELLIOTT

FRANK TOVEY/ ERASURE

Kentish Town Town And Country Club

ERASURE LOOKED like sucked pastilles struggling for air, their fiddly electronic jingles getting balder by the moment. Vince and Andy, joined by two burly Sheffield Wednesday centre-halves on incidental vocals, mopped their brows over this badly crimped flamboyance. The audience of shy boys with leather vests left early to trip over their first homosexual communion. Erasure, meanwhile, will be forgotten like discarded fag-ends in a matter of, oooh, minutes.

Tovey, it seems, has already been ungallantly dismissed if the astonishingly calm welcome for 'Snakes And Ladders' is to be believed. Now, he's more Frank than Fad which is reasonable enough, but it upsets the boys I meet in the conveniences later. The last Machiavellian star to refuse a short back and sides on his

CRIME

CRIME AND THE CITY SOLUTION

Hammersmith Clarendon

THE DEVILS, they know it's built on quicksand, and they love it. Crime, not quite in the last stages of advanced gangrene, *reverse rock* like few others, sending it packing back to a state of savage abrasion. Only *they*, as the embellished skeleton of the rancorous Birthday Party, can do this with such *sincere* menace and such icy detachment.

One passing Cocteau Twin, just back from a heavenly Dutch sojourn, remarks how singer Bonney is more swagger and less remarkable hesitancy these days and I see what she means. With a bloody haemorrhage of art hack-coughing behind him, though, he can hardly lose.

Surprisingly, there's little real advance since Cave days, but it seems that acres of this flesh still remain virgin. When their invention

DOLLY GOSH!

ROGER HOLLAND gets hot 'n' bothered over new girlie wonders TALULAH GOSH

TALULAH GOSH
Brixton Old White Horse
"YESTERDAY I felt so sad..."
"Why?"
"I lost my Pastels badge."

If we are to have this squeaky twee pop brattishness, and it would appear that there is no escape, then let us at least look for the silver lining. Let us embrace Talulah Gosh.

Led by Marigold and Pebbles, Talulah Gosh (from the Jodie Foster character in *Bugsy Malone*, nobody knows where the missing 'L' went) on tape blend young guitars, which half-hustle with an infectious joy, with a bright, wide-eyed innocence which cannot help but recall the Marine Girls. Live, they stand stock still, smile sweetly and then, with quite the shortest of backlifts, they blow away your knees...

"We just panic before every gig," explains Marigold, "and worry that nobody'll like us if we don't play flat out. And so I give everyone a pep talk, going, Punk rock! Punk rock! Just remember, punk rock! Then, we end up sounding like that..."

"And I get very tired!" Drummer Matthew, brother of Marigold and a Ramones fan, butts into the conversation. Which is typical of Talulah Gosh for they interrupt each other incessantly, falling over one another in their delightful enthusiasm.

Tonight, only the evergreen 'Mmm He's So Dreamy' tempers the hurtling wall of up to three guitars which melts down the bootlegging Walkmans and thrashes even journalists past the pain dance barrier, sending shards of splintering little girl pop perfection flying like crippling pop shrapnel.

Talulah Gosh have played just five gigs. They have had to pull out of a Primal Scream support because Matthew has to sit his 'O' Levels. They have no time for the wave which is alleged to be Fuzzbox ("They're horrible, they're ancient and they're crap!") but they love The Pastels and tell me that they're in awe of me because I'm a friend of Dan Treacy.

They squabble and they giggle and I like them, because they live on the right side of the line between affected childishness and childlike genius. And they tell me that when Marigold and Pebbles first met, both were wearing their Pastels badges and their first conversation was:

Marigold: "Can you play guitar?"

Pebbles: "No, but I have got one."

Marigold: "That'll do. Do you want to form a band?"

And I believe them, because that's the sort of person I am, and that's the sort of band they are.

ROGER HOLLAND



PEBBLES from Talulah Gosh: fortunately, the music isn't paint-by-numbers...

Steve Double

surrealistic conscience, he takes a devil's bath and comes out shining like the tactical genius he always was.

Decked as a *Mad Max* version of some outlandish winged insect, he fluctuates between beguiling fool and metaphysical beat urchin. Fad already left by the fire escape in the sky, Frank alone with his nettle rash backing and taking any excuse to touch us roughly. Everything is pared down drastically, 'Luxury' translating as a smooth swell of dissident electro-dizziness, the new 'Luddite Joe' losing

the sweat-beads and finding a good reason to graze our senses with tact and enormous cunning.

With his manic grins snapping like an eggshell, he chafed his rock and left it in tatters.

So why all the calm, when Tovey's so obviously back to Fad best? Tarred and feathered pop for the dispossessed, facilitated by full lungs and loopy conceit, he burns wax on the naked rest.

JONH WILDE

MIAOW
Chalk Farm Enterprise

IT'S A sad day in this little pop village of ours. It's the day that a band called Miaow came to visit. It's the day on which the sun forgot to shine, leaving us in dismal gloom.

Out of this grey half-light there came a woman. She had dimples and a guitar. We thought she looked neat, compact, as if like she might be a bundle of kittenish energy. We thought that her name was Cath Carroll and that she also wrote about music in a grim student magazine. We thought that she was quite good at writing 'cos she made us laugh (well, more than any of the other writers in that mag).

But now we don't think it was the same Cath Carroll. This one *didn't* make us laugh. You see, the grey half-light we spoke of earlier was a metaphor for the way that this band made us feel. In our little pop village.

This singer has only one rhythm to her voice. She opens her mouth and a little burp comes out. It wavers around one note, slowly stretching a beat that some of our neighbours say is ponderous but we think is just that much below a heartbeat to make us feel the chill.

We like songs with a tune that warm us up. Or groups

that are about to explode, only their razor sharp guitar strings keeping them in bondage. We like emotion and anger and passion and chords that can make us understand why God is here in hell with us. We don't like to be cold. We don't like Miaow.

RICKY KILDARE

JUDAS PRIEST/ DOKKEN
Los Angeles

THERE'S SOMETHING beyond a mere spectacle about seeing Judas Priest demolish an American stadium, because it's really only live that their phenomenal influence as founders of the cranium-crunching heavy metal

fraternity can be appreciated.

But what's new? Well, Rob Halford's grown his hair a bit. And having raided the wardrobes of their more fashionable descendants, the entire outfit are looking more colourful than ever.

Two non-stop hours of Priest include their monster mixes of 'Locked In' and 'Private Property' culled from the dramatic new 'Turbo' opus, while 'Freewheel Burnin' and 'Breaking The Law' feature among a raucous collection of muscular classics, inducing the type of infectious nostalgia that makes one quite proud to be British.

Dokken, meanwhile, are fast becoming a formidable American force. Sparing the

glitzy stereotypes and sterile balladry typical of West Coast rock, the LA quartet concentrate on hard-driving, straight-shooting songwriting, penned around the extrovert and exceptional fretboard expertise of guitarist George Lynch.

In a nutshell, they're hot and hungry enough to be shooting for next year's headline spot.

MARY ANNE HOBBS

THE GODFATHERS
Croyden Underground

I HATE people who use the term 'rockist' as a slur. I've met them and they don't impress me. It's like they want to kill dead everything that is exciting, edgy and extreme in music. Everything

that makes this a noise for youth, the soundtrack to teenage torment. Loud guitars, cranked-up tunes that rise in the chorus, that go-buddy-go: that bop 'till you drop scheme of dreams.

Those people will loathe The Godfathers.

The rocket on the top is Style. Style is natural, you've either got or you haven't got...

It is not a council compulsory purchase order.

The Godfathers have it with a capital 'S'. It ain't just the suits, it's how they wear the suits. And how they move on stage.

Another word comes to mind. The word is *mean*, as in lean, mean and moody. The music is mean; the dark side of the city reflected in a rain-strewn street of chords. Black and white lights illuminate the alleys and pools of water as raindrops of notes fall to splash in the darkness of the tunes.

A lone figure walks, caressing his Smith and Western guitar. He beckons to all those lost in the sweetness of pap to follow to damnation and salvation. My mouth bleeds in anticipation. The Godfathers know this. They say: "Kill them now."

RICKY KILDARE

VOYEUR
Shepherd's Bush
Wellington

WHAT VOYEUR wouldn't give to slip into Bon Jovi's boogie shoes and dance the night away. After all, we'd all like to grab a slice of the moolah that Jon Bon Jovi's set to make but, unless these boys can dream up another 'Roulette' or 'Tokyo Road', they just ain't gonna geddit, as they say.

It's a reality that becomes all too grim in the grubby surrounds of Shepherd's Bush, a reality that's driven home when the few hands that spring up to clap along disappear again quickly with embarrassed haste.

All the world loves a winner, but until you've made it, even a so-so night on the box constitutes serious opposition. Voyeur deserve more than this, although exactly how much remains to be seen.

If their songs could pep up and develop a mind of their own then all might indeed become rosy, but prancing about under the mistaken impression that what worked for Bon Jovi will automatically work for them is a waste of their time and ours.

PAUL ELLIOTT

LOVE BUGGED

THE BELOVED
Harlesden Mean Fiddler

THE SINGER, with his floppy shirt and those droopy Robert Smith eyes, takes a gamble and sneaks a peek in the guitarist's direction, hoping for a supportive wink in return. But nothing happens, so the anguished frontman studies the door marked 'Exit' and ruffles his hair. He looks as miserable as sin.

A foul up of some kind means that hardly a soul knows the gig is taking place... but The Beloved grit their teeth and soldier on regardless, their intelligent music finding its feet and even striking home at times, like when the drummer and bass player (a truly formidable team) exchange looks that say: "What the hell, it's clicking!"

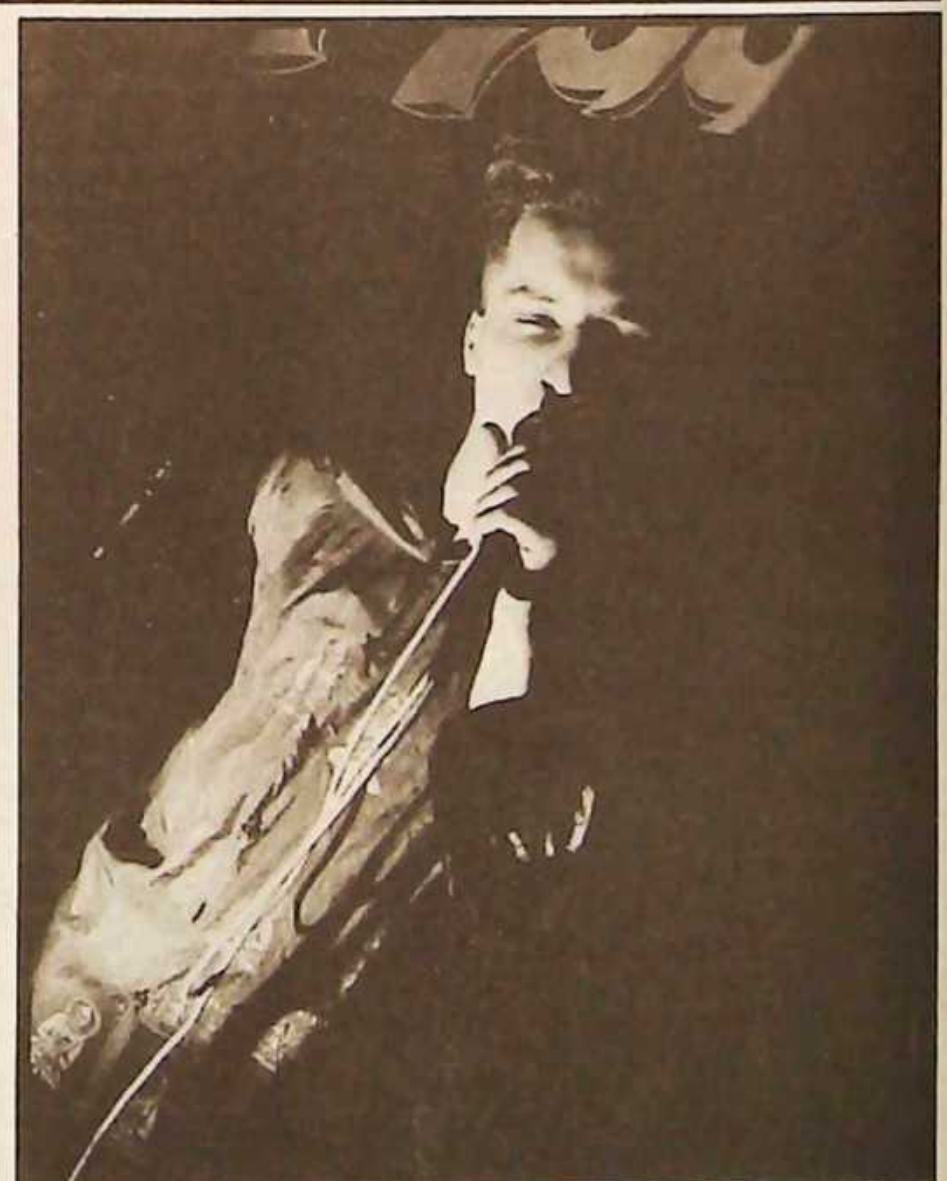
And when it works it does so with both panache and a burning clarity. The not-yet-defeated group perform their melancholic but stunning single, 'A Hundred Words', and the desolate Mean Fiddler becomes a tropical island paradise.

The Beloved's key to fame and fortune has to be their bassist, who possesses the ability to wrench from his instrument the most rasping notes in pop history. And this is vital, for whenever they threaten to become no more than a pale shadow of The Cure, he comes to the rescue, steering the ambience towards an altogether less self-piteous end.

They are almost exhilarating, for a few moments at least, but playing to a clock and a fire escape doesn't exactly inspire a band, so when the foursome finally wilt beneath the pressure and disappear, it comes as no surprise.

But they fought like heroes.

MR SPENCER



THE BELOVED'S John: kill or Cure...

Steve Double

WAVE

flags, that's when they really start, when Roland Howard and Mick Harvey combine, as before, to stab their mucky fingers into the belly of this tethered beast.

By the time they get to 'The Kentucky Cluck', they're doing more than just filling in sick time. The way this agony rumbles and wrinkles makes me weep for all those other jaundiced bastard sons of Dead Joe.

With one foot on the pavement and the other down the gaping throat of the infected rock, they're a shocking revaluation of what was tested before in the septic 'Junkyard'. With one giant flick of those gripping chords, Roland can take our minds off all that's passed for *ache* these past few years. Now back to their writhing best with the latest 'Adventure' EP, Crime are at last as diabolical as they promised.

Reversing into fevered brilliance, so to speak.

JONH WILDE

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TUESDAY 24th JUNE
COASTERS
KINGS ROAD, BRIGHTON
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DOCTOR & THE MEDICS
PLUS SUPPORT

TICKETS: £4 advance, £4.50 on the door
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JUNE 10: RESTLESS + MISSION
JUNE 11: U.K. SUBS + THE
JUNE 12: ZODIAC MINDWARP + GAYE
JUNE 13: and the LOVE REACTION ON ACID
JUNE 14: SCREAM + WHITE
JUNE 15: (USA) + FLAG + MOTER
JUNE 16: (USA) + FLAG + MOTER
JUNE 17: THE PRISONERS + THE PURPLE THINGS
JUNE 18: WARFARE + EXTREME NOISE
JUNE 19: TERROR + ARKORE
JUNE 20: THE LEN BRIGHT, RITZUN RATZUN
JUNE 21: COMBO + ROTZER
JUNE 22: DISCHARGE + ANTI-CUMEX
JUNE 23: AGONI
JUNE 24: THE MAJORS + TURNPIKE CRUISERS

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INFO: NICK ON 0274-721867

Burberries
THE BURNING
17 June 7.30 £2
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THE WILD FLOWERS
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021-643 1500

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THE CHURCH + All About Eve £3.00 Adv. £3.50 door
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Sunday 22nd June
ALL ABOUT EVE + The Fifteenth £2.00
Coming soon...

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THE WELLINGTON
Shepherds Bush Green
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+ **Cause & Effect** + **Zaine Grey**
+ **Alices Restaurant Roadshow**
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GATES OPEN 12.00 NOON Tickets £12.50 advance (subject to booking fee)

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+ LOCAL SUPPORT

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NEWCASTLE City Hall Box Office

TELEPHONE HOTLINE FOR TICKET INFORMATION
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+ HAND TO MOUTH

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AND USUAL AGENTS

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KENTISH TOWN
MONDAY 16th
JUNE 8.00pm
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AND USUAL AGENTS

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DOGS D'AMOUR
UNDER THE INFLUENCE
THE ROCK PARTY £3

Fri 13
HOWARD HUGHES & THE WESTERN APPROACHES
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JAZZ EVERY SATURDAY £4

Sun 15
"THE SUNDAY SHOWCASE" (7pm-11.30pm)
5 NEW BANDS ONLY £1.50

Mon 16
THE PUBLIC HEIRS
VOODOO CHILD
SHARING THE HOUSE WITH MOTHER
THEM HOWLING HORRORS
RECORD COMPANY RECEPTION £2.50

Tue 17
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THE PRISONERS
+ THE SCREAMING MARIONETTES
"SCRATCH VIDEO" BY FROZEN MOMENTS
+ DJ KRYS
VIDEODROME EVERY TUESDAY £3

Wed 18
WOMAD WORLDWIDE CLUB
3 MUSTAPHAS 3
+ GUESTS + WOMAD DJ'S
WORLDWIDE EVERY WEDNESDAY £3
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Thurs 19
THE FINAL SHOW
+ GUESTS
THE CHURCH
TOP AUSSIE BAND £3.50

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Sat 21 - LITTLE 'WILLIE' LITTLEFIELD
Wed 25 - HUGH MASEKELA

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+ 4 GUNS

Thursday 19th June
MAKIN' TIME
+ THE KICK

Tuesday 24th June
DOGS D'AMOUR
+ TABLE TALK (ex-Fits)

Thursday 26th June
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+ MAGIC ROUNDABOUT

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CASPER HAUSER
+ special guests

Thurs 12th
THE JOHN EMERY BAND (USA)

Fri 13th
NIGHT DOCTOR

Sat 14th
TERRY & GERRY
+ THE PANIC BROTHERS

(Lunch)
THE ZODIACS

Sun 15th (eve)
BLUBERRY HELLBELLIES

Mon 16th
TORTILLA FLATS (USA)

Tues 17th
SALVATION SUNDAY
+ THE GLORY BOYS

THE HALF MOON
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Thursday 12th June
R CAJUN & THE ZYDECO BROS
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Friday 13th June
STEVE MARRIOTT'S PACKET OF THREE

Saturday 14th June
BALHAM ALIGATORS

Sunday 15th June
HOME SERVICE

Monday 16th June
JON EMERY BAND (Texas)

Tuesday 17th June
MEANTIME

Saturday 21st June
MARIA MULDAUR
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TORTILLA FLATS

Thu 12th June
THE WOLFHOUSES STUMP
THE TURNCOATS

Fri 13th June
TERRY & GERRY

Sat 14th June
SPECIAL GIG NIGHT
Ring for details

Sun 15th June
MANIC DEPRESSIVE DISCO NIGHT

Mon 16th June
IRISH MIST

Wed 18th June
LITTLE WILLIE LITTLEFIELD
+ The Big Town Playboys

Thurs 19th June
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Late bar every night till 12.30am
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BOOGLALOOGRASS (from USA)

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BUT...? + AS WE SPEAK

Fri 13th June £2 £1.50 concs
KOREA + US

Sat 14th June £2.50 £2 concs
AL CATRAZ & THE CHAIN GANG
+ MULLARKY & MYERS + FANCY GOODS

Sun 15th June £2.50 £2 concs
LILLY WICKED + JOHN HEGLEY
+ BOB BOYTON LEE CORNES

Mon 16th June Free
1986 M.I.S Band Competition heat 2

Tues 17th June £1.50
CAROLINE ROADSHOW

Weds 18th June £2 £1.50 concs
STEVE WALLER'S OVERLOAD
open 8 till 12- No entry after 11-opp
Blackhorse Rd Tube St. Buses 58, 123,
158, 230
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The Damned

invite you to their
10TH ANNIVERSARY TEA PARTY
Their guests will be

Saturday 26th July
Dr and the Medics
Screaming Blue Messiahs
March Violets

Sunday 27th July
The Fall
The Mission
Pete Shelley

FINSBURY PARK
North London - Entrance at Finsbury Gate.
Gates open at 3.00 Show ends at 9.00

Finsbury Park Finsbury Park
Buses 210, W2, W3, W7, 4, 19, 106, 236, 29, 253

Tickets £6.00 adv. £7.00 day of show

Avail: K.P., Stargreen, Premier, LTB, Cage,
Birmingham Odeon, Manchester Apollo, Oxford Apollo,
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— 8 —
Burton on Trent
Central Park
—19-20—
Marquee London

LOVE LIES DYING
The New Single
On 7" + 12"
A7233 TA7233

Portrait

NEWS EXTRA

QUEEN & COUNTRY

BIG COUNTRY, who follow their 'Look Away' hit with a new single on Mercury this week called 'The Teacher', join Queen for their Knebworth Park show on August 9.

It will be their only outdoor appearance in Britain this year and by then they'll have their new album out - details of which are expected next week.

ROGUE MALE have revealed their new drummer on the eve of their second album. He is Danny Fury from Switzerland who is described as "previously unknown".

He appears on the forthcoming 'Animal Man' album which singer and guitarist Jim Lytle says has "a more modern feel, more in tune with the band's image and the feel of our music".

There's no release date for the album as yet but a single called 'Belfast' comes out at the end of this month on Music For Nations. A British tour is being arranged for later in the summer.

MAGNUM, who play Milton Keynes Bowl at the end of this month with Marillion,

have lined up their biggest ever British tour for September to coincide with their next album.

They've been recording in Montreux with Queen's Roger Taylor producing, but although the album isn't yet titled they plan to have a single called 'Lonely Night' out in time for the Milton Keynes show.

The dates, which follow a series of German and Scandinavian shows, begin at Tunbridge Wells Assembly Rooms September 23 and continue at Guildford Civic Hall 24, Poole Arts Centre 25, St Austell Coliseum 26, Oxford Apollo 27, Bristol Colston Hall 28, Barnstaple Queens Hall 29, Chippenham Goldriggers 30, Nottingham

Royal Concert Hall October 1, Sheffield City Hall 2, Newcastle City Hall 3, Glasgow Barrowlands 4, Edinburgh Playhouse 5, Preston Guildhall 6, Bradford St Georges Hall 7, Manchester Apollo 8, St Albans City Hall 9, Ipswich Gaumont 10, Norwich East Anglia University 11, Malvern Winter Gardens 12, Portsmouth Guildhall 13, Cardiff University 14, Hanley Victoria Halls 15, Leicester De Montfort Hall 16, Birmingham Odeon 17, London Hammersmith Odeon 18.

Tickets are priced at £5 and £4.50.

THE DAVE HOWARD SINGERS recover from the prestige of playing the Canadian High Commission

and get down to some basic gigging in aid of their 'Goodnight Karl Malden' single at Norwich Gala Theatre June 12, Leicester Fan Club 19, Coventry General Wolfe 21, Brixton Frigate 27, Covent Garden Rock Garden July 4, Hull Adelphi 18, Sheffield Leadmill 19, Manchester Gallery 26.

Afterwards Dave will be recording a new single with The Strangers' Jean Jaques Bernel producing.

IVOR CUTLER, enjoying his latest renaissance, has a six-night season at London's Bloomsbury Theatre from June 16-21.

With the book of his 'Gruts' album now available on Methuen, not to mention a poetry book, *Fresh Carpet*, out on Arc, he has festival appearances lined up through the summer at Ilkley July 10, WOMAD 19, Chester 21 and Edinburgh August 18-30.

JOOLS HOLLAND takes his "Boogie Woogie New Orleans Jazz Grand Piano Cabaret Set" on the road this month which takes in a number of lesser known rock venues including Her Majesty's Prison at Dartmoor.

He'll be accompanied by fellow Squeeze bassist Keith Wilkinson and Comic Strip drummer Roland Rivron for the dates, which started last week in a tent on Blackheath Common.

Other gigs are at Blackburn King Georges Hall June 11, Milton Keynes Woughton Centre 12-13, Matlock Pavilion 15, Loughborough Fearon Hall 16, Manchester University 18, Telford Town Hall 19, Cardiff St David's Hall 20, London Jubilee Gardens 21-22, Exeter University 23, Southampton Guildhall 24, Plymouth Academy 25, Dartmoor Prison 26, Brighton Sussex University 27, Totnes Civic Hall 28, Deptford Albany 29.

MATT BIANCO have added a second night at London's Hammersmith Odeon on June 15 after the first date sold out.

DAVID BOWIE fanatics can indulge a few fantasies at The Wembley Flag on June 20 at a four-hour Bowie Extravaganza covering his 18-year career.

Jayne County is your host and there's a live set from O Wow, who are about to back Angie Bowie on tour. Tickets are £3.

BEKI BONDAGE has added three more dates to her Launch The Raunch tour at Bedford Corn Exchange June 17, Carlisle Stars & Stripes July 1, Burton Central Park 18.

THE IMPOSSIBLE DREAMERS, who have a single out later this month on RCA called 'Say Goodbye', have a series of London gigs lined up at the Marquee June 15, Covent Garden Rock Gardens 21, Harlesden Mean Fiddler 24.

BLUES 'N' TROUBLE, basking in the indie Top Twenty with their 'No Minor Key' album, notch up their 500th gig amid a series at Glasgow Art College June 18, London Covent Garden Rock Garden 20, Durham University 21, Inverness Ice Rink 27, Perth The Wheel 28.

THE APOLLO, Pinner Road, Harrow
A THIN LIZZY SPECIAL
on Wednesday 18th June. 8.30-11pm
including: Selected Videos
Rock Disco every Wednesday - with Videos

(ARMISTICE)
THE ROCK SHOW SESSION
BBC RADIO 1.
FRIDAY JUNE 20TH
manager 01-871 0606

WRATHCHILD WAR TOUR
JUNE 19 Tiffany's ROCHDALE
23 Country Club SOUTHPORT
29 Towers HULL
JULY 5 Plinston Hall Festival LETCHWORTH
6 Clarendon Ballroom LONDON

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WELCOME TO THE GARDEN PARTY
MARILLION
GARY MOORE
MAGNUM
MAMA'S BOYS
Plus Special Guests
ETHER TUL
MILTON KEYNES BOWL SAT 28th JUNE 3.00p.m.

GATES OPEN 12.00 FREE CAR PARKING Shuttle Bus Service from Milton Keynes Central Station Trains to Euston / Birmingham

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Harp Beat - the Best Beat of all

Outlaw Presents
PETER MURPHY
Plus Support
PICCADILLY THEATRE
Sun. 6th July 7.30
tks. £6 from box office 437 5000
LTB 439 3371, Stargreen 437 5282,
Premier 240 0771, Keith Prowse 741 8989

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► **LIU VAN KHEIM, Vietnam • 23 SKIDOO, England • KRISHNAMURTI SRIDHAR, India • 3 MUSTAPHAS 3, From the Balkans to your hearts**
► **MARA, Australia • BLURT, England • KALIMA, England • THE COOKIE CREW • PAUL JAMES AND NIGEL EATON FROM BLOWZABELLA • THE SHENNANS • THE HIGH 5 • THE POET MILTON • GAMELAN WORKSHOP TENT**

► **SATURDAY, SIOUXSIE & THE BANXSHEES**
SUPER ETOILES DE DAKAR, Senegal • THE HOUSEMARTINS, England • **TRADITIONAL MUSICIANS AND DANCERS FROM Sri Lanka**
► **IVOR CUTLER, Scotland • THE GAMBIA NATIONAL TROUPE, The Gambia**
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► **SUNDAY, FLACO JIMENEZ AND THE SAN ANTONIO TEX-MEX BAND, Mexico • THE GOLDEN PALOMINOS: FEATURING ANTON FIER, BILL LASWELL, CARLA BLEY, JACK BRUCE, BERNIE WOHALL, USA • THE SKIFFLE BUNCH, Trinidad • SUPER DIAMOND DE DAKAR, Senegal • CARRIACOU BIG DRUM, Grenada • THE JAZZ WARRIORS FEATURING COURTNEY PINE, England • KINTONE, South Africa**
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TICKETS: WEEKEND - £17 • FRIDAY ONLY - £8 • SATURDAY ONLY - £8 • SUNDAY ONLY - £8
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MORE ADS ON PAGES 30 & 31

THE TIMEBOX
WEDDING PRESENT
MIGHTY CHESTERFIELDS
MIGHTY CLOSE LOBSTERS
Wednesday 18 JUNE 7.30 PM
BULL AND GATE... 389 KENTISH TOWN RD NW5
01 485 5358

VOYEUR
JENNIE G. KEITH
29 TAYLORS CLOSE
MAIN ROAD
SIDCUP, KENT.
01 302 0236
GREYHOUND,
FULHAM PALACE RD, W6
TUES, 17th JUNE

BEKI BONDAGE
and
THE BOMBSHELLS
appearing at
CAMDEN PALACE
LONDON N.W.1
on
THURSDAY JUNE 19th
SPECIAL PARTY NIGHT
TO
LAUNCH THE RAUNCH

NIGHTSHIFT

Write to Neil Perry, Sounds, Greater London House, London NW1 7QZ or telephone 01-387 6511. To guarantee inclusion please have applications in at least two weeks prior to publication.

The Men They Couldn't Hang are swinging this week at Bristol (Thursday), Coventry (Saturday) and London (Monday), while The Redskins host the first of their weekly revue shows in London (Sunday).

In a week of one-offs New Order appear at Sheffield (Saturday), Blood On The Saddle are in London (Wednesday), John Martyn is in Manchester (Monday) and Primal Scream and the Blue Aeroplanes get together, also in London (Saturday).

WEDNESDAY 11

AIRDRIE Gabriels **Friends Of Heroes**
BRENTFORD High Street Red Lion (01-571 6878) **Living Daylights**
BRIGHTON Old Vic (24744) **Secret Troop**
BRISTOL College Tavern **Goats Don't Shave**
CAMBRIDGE The Boat Race **This Beeno**
COALVILLE The Greyhound **Wildman And The Acid Groove**
CROYDON London Road Cartoon (01-688 4500) **Mandrake**
DEAL Black Horse **Uncle Lumpy And The Fishdoctors**
DUNSTABLE High Street **Wheatstheaf (62571) Spiteful Child**
EDINBURGH Princes Street Gardens Ross Theatre **The Sensible Jerseys/ Astrakhan/Blind Lemons (Lunch) Swing 86 Big Band (Eve)**
LEEDS Merriem Street Coconut Grove (455718) **Lynn Walker And The OA Crew**
LEEDS York Road Irish Centre **Robin Williamson**
LIVERPOOL Milo's Bar **Hammerfist**
LONDON Battersea Park Road Latchmere (01-924 3216) **The Locomotives**
LONDON Brixton Frigate (01-326 5100) **White Heat**
LONDON Camden Dublin Castle (01-485 1773) **The Boogie Brothers Blues Band**
LONDON Camden London Musicians Collective (01-261 0573) **Dave Fowler Trio/Fly My Swallow**
LONDON Camden High Street Electric Ballroom (01-485 9006) **Gene Loves Jezebel**
LONDON Camden Lock Dingwalls (01-267 4967) **Pauline Black And The Supernaturals/Miaow**
LONDON Chalk Farm Haverstock Hill Enterprise (Info 01-586 5357) **Gun For Company/Flours Du Mal**
LONDON Covent Garden Rock Garden (01-240 3961) **Cast Of 1,000's/Ikon Do**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Tortilla Flats**
LONDON Fulham High Street Kings Head (01-736 1413) **Escape Committee**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Mekons/Hard Rain**
LONDON Greenwich The Thames (01-305 1503) **Ronnie Gleaves Jazz Band**
LONDON Hackney Amhurst Road Club Mankind (01-986 3378) **Jack Of Hearts/The Beloved**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **Meantime**
LONDON Hammersmith Clarendons (01-748 1454) **Major Flood/Altered States**
LONDON Harlesden Mean Fiddler (01-961 5490) **Blood On The Saddle/Treebound Story**
LONDON Hoxton Square Bass Clef (01-729 2476) **Simon Purcell's Jazz Train/Dill Katz And Colin Dudman**
LONDON Kentish Town Bull And Gate (01-485 5358) **Pauline Murray And The Storm/Ausgang/The Fifteenth**
LONDON Lee Green Old Tigers Head (01-851 6373) **Ozric Tentacles/Bicycle Thieves**
LONDON New Cross Road Royal Albert (01-692 1530) **The Terrible Beauties**
LONDON Oval Cricketers (01-735 3059) **Casper Hauser/The Rain**
LONDON Shepherds Bush Wellington **Hells Belles/Scoundrel**
LONDON Walthamstow Royal Standard (01-527 1966) **Boogaloograss**
NEWCASTLE Melbourne Street Riverside (091-261 4386) **Tippa Irie And Pato Banton/King Volts**
PRESTON Rumble Club **Scream**
ROMFORD Rezz (25566) **The Stiffs**
STOCKTON Dovecot Arts Centre (611625) **Full Circle/New Orleans Ragtime Band**
SUNDERLAND Chester Road Royalty Resident Singers
WEXFORD Heffernans Bar **Blyth Power**
WORCESTER The Crown (421091) **Rouen**

THURSDAY 12

ASHTON UNDER LYNE Old Street Gamecock (061-344 0321) **Johnny Waterhouse Blues Band**
BARROW The Bluebird **The Walking Seeds/Delicious Poison**
BIRMINGHAM Kings Heath Hare And Hounds **Subtonics**
BOGNOR REGIS The Sussex **The Little Charmers**
BRADFORD Wheatstheaf (724163) **Lady**
BRAINTREE Coggeshall East Anglian Roadhouse **Ground Zero**
BRENTFORD High Street Red Lion (01-571 6878) **Jennifer/SPT**
BRISTOL Bierkeller (28514) **The Men They Couldn't Hang/The Len Bright Combo**
BRISTOL Tropic Club (49875) **The Wedding Present**
CAMBRIDGE Little Shelford Chequers **The Company**
CHESUNT Football Club **Firewater**
COVENTRY Hand And Heart (618037) **Scream/Depraved/Bad Beach**
COVENTRY Warwick University (417220) **Jenny Le Coat/Joan Collins Fan Club**
CROYDON High Street Underground (01-760 0833) **Pauline Murray And The Storm/Ausgang**
CROYDON London Road Cartoon (01-688 4500) **Come And Get It**
EDINBURGH Princes Steet Gardens Ross Theatre **Battlefield Band (Lunch)**
ELLSMERE PORT Ellsmere Arms (051-339 4578) **Hammerfist**
GLASGOW Venue (041-332 3874) **Chasar**
GLOUCESTER Barge Semington Arts Centre (413304) **Laughing At Disasters**
GREAT YARMOUTH The Brunswick **The Party Girls**
HARLOW The Square (25594) **Red Line/Carmilla Rouge**
HARWORTH Galway Arms **SAM 7**
HIGH WYCOMBE London Road Nags Head (21758) **Caddy Shack/The Reaction**
LEEDS Adam And Eves (456724) **Factory**
LEEDS Polytechnic (430171) **The Housemartins/3 Action**
LEOMINSTER Royal Oak **Rouen**
LIVERPOOL Sun At Night Club **Laibach**
LONDON Brixton Frigate (01-326 5100) **The A-Class Girls**
LONDON Camberwell Green Father Red Cap (01-703 9208) **Rib Dot Delay**
LONDON Camden Dublin Castle (01-485 1773) **The Czechs!**
LONDON Camden High Street Electric Ballroom (01-485 9006) **Gene Loves Jezebel/Heist/The Beloved**

LONDON Camden Lock Dingwalls (01-267 4967) **The Electric Bluebirds**
LONDON Camden London Musicians Collective (01-261 0573) **Brushes**
LONDON Chalk Farm Haverstock Hill Enterprise **Miaow/Enormous Room**
LONDON Covent Garden Rock Garden (01-240 3961) **Who The Hell Does Jane Smith Think She Is?/Perfect Vision**
LONDON Dean Street Gossips **Red Hot 'N' Blue/The Charades**
LONDON East Sheen The Bull **Karen D'Ache/Casper Hauser**
LONDON Finsbury Park Sir George Robey (01-263 4581) **The Wolfhounds/Stump/The Turncoats**
LONDON Fulham High Street Kings Head (01-736 1413) **Sansavana**
LONDON Fulham Broadway Swan (01-385 1840) **The Reactors**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Neurotics/Attila The Stockbroker**
LONDON Greenwich Tunnel Club (01-858 0895) **Fruit Quake/Goon Squad**
LONDON Hackney Lower Clapton Road Lord Cecil (01-535 0675) **Shattered Hearts**
LONDON Harlesden Mean Fiddler (01-961 5490) **Zoot And The Roots/The Fingertips**
LONDON Hoxton Square Bass Clef (01-729 2476) **Clark Tracey Quintet/Esmond Selwyn Trio**
LONDON Kentish Town And Country Club (01-267 3334) **The Church/Twenty Flight Rockers/All About Eve**
LONDON Mile End Road Half Moon Theatre **The Deltones**
LONDON New Cross Road Royal Albert (01-692 1530) **Different Dimensions/The Regulars/The Dunn Thing**
LONDON Oval Cricketers (01-735 3059) **The Jon Emery Band**
LONDON Oxford Street 100 Club (01-636 0933) **Les Enfant**
LONDON Putney Half Moon (01-788 2387) **R Cajun And The Zydeco Brothers/The Armadilloes**
LONDON Shepherds Bush Wellington **Mournblade**
LONDON Tottenham Broad Lane Prince Arthur (01-801 5984) **The Company She Keeps**
LONDON Walthamstow Royal Standard (01-527 1966) **But...?/As We Speak**
LONDON West Hampstead West End Lane Railway (01-624 7611) **John Page/Jamestown Ferry Country Band**
MANCHESTER Cloud Nine (061-832 3350) **These Grey Days/The Burn**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Zodiac Mindwarp And The Love Reaction/Inspirial Carpets**
NEWCASTLE Gosforth Assembly Rooms **Blues Burglars/After Midnight**
NEWCASTLE Melbourne Street Riverside (091-261 4386) **The Fall**
NOTTINGHAM Mardi Gras (852368) **Demon/Burlesque**
NOTTINGHAM The Pelican **Just Blue**
PORT TALBOT Raffles Briar
RAVENSBORNE Art College **The Beloved**
RIPLEY Cock Hotel **Thunderchilde**
ROMFORD Rezz (25566) **Fat Freddy's Cats**
SELBY Ousegate Gallers **The Stiffs**
SKELMERSDALE Point 6 Centre **New Emotion**
SHEFFIELD Berlin Club **Secret Troop**
ST ALBANS The Pineapple **For Orgy Lovers Everywhere**
STOCKTON Dovecot Arts Centre (611625) **Terry Lightfoot And Band/Chameleon**
TELFORD Ironmaster **Phantom**
WEST BROMWICH Capers **Arize**
WEST BROMWICH Coach And Horses (021-588 2136) **The Trevor Burton Band**

FRIDAY 13

BASILDON Roundacre (285119) **The Vulture Squadron**
BRIMINGHAM Icknield Port Road Portland Club (021-454 8960) **Cairo/Toyaktuk**
BIRMINGHAM Mermaid (021-772 0217) **White Flag/Mottek/Heresy/Psycho Surgeons/Napalm Death/Seventh Era**
BIRMINGHAM Polytechnic (021-236 3969) **The Boatman**
BRACKNELL South Hill Park Arts Centre (27272) **Citizen Cain**
BRENTFORD High Street Red Lion (01-571 6878) **The Len Bright Combo**
BRIGHTON Zap Club **Laibach**
BRISTOL Tropic Club (49875) **The Prisoners/Walter Ego**
CAMBRIDGE Robinson College **Sherrone/Rent Party**
CARDIFF Bogeyes (26168) **Touched**
CARLISLE Stars And Stripes (46361) **Dust Devils/Little Brother/Third Circle**
CHAPEL EN LE FRITH Shoulder Of Mutton (812469) **Nothin' Doin'**
COLCHESTER Essex University (862286) **Mud/Guana Batz**
COLCHESTER Osborne Steet The Works (570934) **Frenzy/Mission Impossible/Wigsville Spliffs**
COVENTRY General Wolfe (88402) **Rouen**
CREWE Cheshire Cheese **Hydra**
CROYDON London Road Cartoon (01-688 4500) **Chuck Farley**
DITCHLING The North Star **Karen D'Ache**
EDINBURGH Art College (031-229 9311) **The Turnpike Cruisers**
EDINBURGH Princes Street Garden Ross Theatre **Contos (Lunch)**
FOLKESTONE Cheriton White Lion Hotel **The Happy Ever After/Ordered Lives**
GLASGOW La Costiera **Chasar**
HARLOW The Square (25594) **Blue Summer/Gin Blossom**
HASTINGS The Crypt (444675) **Chines Whisper**
HEBDEN BRIDGE Trades Club **The Stiffs**
HIGH WYCOMBE White Horse (27672) **Fair Exchange**
KINGHORN The Cuisse Neuk **Trident**
LEEDS Haddon Hall (751115) **How Blue Wonders**
LEEDS Vicar Lane If Club **Bogshed/Hophead And Tossport/The Walking Seeds**
LEYLAND Worden Park Pavilion **The Solution**
LIMERICK Savoy Hotel **Blyth Power**
LIVERPOOL Christ College The Holiday Inn **The Lawnmower**
LIVERPOOL Dehom Youth Centre **New Emotion**
LIVERPOOL System Club (051-236 7816) **Bamm-Boo**
LONDON Brixton Frigate (01-326 5100) **The Temps/Piccadilly Yellow**
LONDON Brixton Road Old White Horse **The Vicious Boys/Jerry Sadowitz**
LONDON Camberwell Green Father Red Cap (01-702 9208) **Steve Waller**
LONDON Camden Dublin Castle (01-485 1773) **Steve Gibbons Band**
LONDON Camden London Musicians Collective (01-261 0573) **Mike Adcock/Sylvia Hallot**
LONDON Camden Lock Dingwalls (01-267 4967) **Howard Hughes And The Western Approaches/The Blues Burglars**
LONDON Chalk Farm Haverstock Hill Enterprise **The X-Men/Strange Desire**
LONDON Covent Garden Rock Garden (01-240 3961) **Blue Nose B**
LONDON Cricklewood Broadway Cricklewood Hotel **Ralf Ralf/Logan Murray/Mark Miwurdz**
LONDON Deptford Douglas Way Albany Empire (01-691 3333) **Dudu Pukwana's Zila/Irie! Dance Company**
LONDON Deptford High Street Crypt (01-690 8832) **Gizmo/Webcore**
LONDON East Ham Ruskin Arms **VHF**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Terry And Gerry**
LONDON Forest Road Town Hall Complex (01-521 7111) **Doctor And The Medics**
LONDON Fulham High Street Kings Head (01-736 1413) **Pete Thomas' Deep Sea Jivers**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Scream/The Stupids/Thather On Acid**
LONDON Greenwich Tunnel Club (01-858 0895) **Playhouse/Students Of Life**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **Hobson's Choice**
LONDON Hammersmith Clarendon (01-748 1454) **The Larks/His Latest Flame/Miaow/The Panic Brothers/The Cannibals/The X-Rays**
LONDON Hammersmith Odeon (01-748 4081) **Gary Glitter/The Rapiers**
LONDON Harlesden Mean Fiddler (01-961 5490) **Outside Edge/49 Scream**
LONDON Hoxton Square Bass Clef (01-729 2476) **Apitos**
LONDON Kentish Town Bull And Gate (01-485 5358) **Go Buggy Babies/The Deltones**
LONDON Limes Grove Lewisham Labour Club (01-852 3921) **Juice On the Loose**
LONDON New Cross Goldsmiths' College (01-692 1406) **Potato 5/The Chevalier Brothers**
LONDON New Cross Road Royal Albert (01-692 1530) **The Balham Alligators**
LONDON Newham Tom Allen Centre (01-555 7289) **Stump/Stutched Back Foot Airman**
LONDON Nile Street Duke Of Wellington **The Reflection AOB**

LONDON Oval Cricketers (01-735 3059) **The Prisoners**
LONDON Oxford Street 100 Club (01-636 0933) **Big Town Playboys/Danger Zone**
LONDON Palmers Green The Fox (01-886 9674) **Spider**
LONDON Walthamstow Royal Standard (01-527 1966) **Korea/Us**
LONDON West Hampstead West End Lane Railway (01-624 7611) **John Page**
LONDON Wimbledon William Morris Club (01-946 5041) **Avatar/Tarrot**
LUTON Blockers **Magnolia Seige**
MANCHESTER Anson Road International (061-224 5050) **Misty In Roots**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Big Flame/Twang (Animal Liberation Front Benefit)**
MANCHESTER Peter Street Gallery (061-832 3597) **T'Challa Grid/Willumwozzumbullumbuzzum**
MAPLE Squash Club **Officers And Gentlemen**
MELBOURN Rock Club (61010) **Dumpy's Rusty Nuts**
NEWBRIDGE High Street Memorial Hall **Red Hot Pokers/Born Sinners**
NEWCASTLE Melbourne Street Riverside (091-261 4386) **Frank Sidebottom**
NORBURY Silver Dollar **Firewater**
NORWICH East Anglia University (52068) **The Housemartins/3 Action**
RAGLAN Great House Farm **The Deep**
REDRUTH London Inn (215591) **Samurai**
SOUTHALL FC Music Shack **Jokers Wild**
SOUTH SHIELDS Cyprus Hotel **The Restrictors**
STOCKTON Dovecot Arts Centre (611625) **Zoot And The Roots/Tees Valley Jazzmen**
STOKE ON TRENT Rail Club **Tokyo**
STOKE ON TRENT Railway **Badger**
WEST BROMWICH Coach And Horses (021-588 2136) **Resister**
WEYMOUTH Verdis (779842) **Wes McGhee Band**

SATURDAY 14

ABERSYCAN Sports Centre **The Co-Stars**
BOURNEMOUTH Rooftop **The Fifteenth/Twelve 88 Cartel/Agatha's Garden**
BRADFORD University Communal Building (Info-01-729 0414) **Easterhouse/Boys From The East/The Word/Theatre Against Oppression (Workers Against Racism Benefit)**
BRAINTREE Institute **Invasion/Automatic Slim**
BRAINTREE Lake And Elliot **Firewater**
BRENTFORD High Street Red Lion (01-571 6878) **Juvenessence**
BRIDGEWATER Arts Centre (422700) **The Witchdoctors/Mystery Guests**
BRIGHTON Art College Basement (604141) **The Bomb Party/Genevieve/Drive/Salad From Atlantis**
BRIGHTON Polytechnic (681286) **The Pastels/BMX Bandits**
BRISTOL Tropic Club (49875) **The Laverne Brown Band/Shadow Dancer**
CARDIFF Bogeyes (26168) **Tyga Myra**
COLCHESTER Osborne Street The Works (570934) **Ivor Biggun**
COVENTRY General Wolfe (88402) **Dumpy's Rusty Nuts**
COVENTRY Lanchester Polytechnic (21167) **The Men They Couldn't Hang/The Larks/Salvation Sunday/Rumblefish**
CROSSKEYS Gladstone Street Institute (270301) **Fire Down Below**
CROYDON London Road Cartoon (01-688 4500) **The Rhubarb Tarts (Lunch) Chicken Shack (Eve)**
DUDLEY JB's (53597) **Outside Edge**
EDINBURGH Princes Street Gardens Ross Theatre **The Rapiers/The Styng Rites/The Jiving Lindy Hoppers (Lunch)**
FAVERSHAM Arden Garden **Matt Vinyl And The Emulsions/Boys Own**
GLASGOW Clyde Walk Way Custom Quay Band Stand **Trident**
GRANTHAM The Malt Shovel **The Jilted Brides**
GUILDFORD Surrey University (509223) **Doctor And The Medics**
HARLOW The Square (25594) **Black Shark/Elected**
HIGH WYCOMBE London Road Nags Head (21758) **Mournblade/Phoenix**
HUNTINGDON The Waterloo **KGB**
IPSWICH The Sporting Farmer **The Company**
KINGSTON The Dolphin **Dirty Trix/Full Moon**
LEICESTER University (556282) **The Housemartins/3 Action**
LONDON Acton High Street Bumbles **The Surfadelics**
LONDON Bolsover Street Polytechnic Of Central London (01-636 6271) **Webcore/Another Green World**
LONDON Bow Pearly King (01-980 2176) **Twice Bitten**
LONDON Brixton Frigate (01-326 5100) **Love And Money**
LONDON Camberwell Green Father Red Cap (01-703 9208) **English Rogues**
LONDON Camden Dublin Castle (01-485 1773) **Red Hot Pokers**
LONDON Camden Lock Dingwalls (01-267 4967) **Jazawaki/Mac And The Boys**
LONDON Covent Garden Rock Garden (01-240 3961) **Cayenne**
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **Riot Of Colour/Violet Circuit**
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) **Slim Gaillard**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Alien Sex Fiend/The Fridge**
LONDON Fulham High Street Kings Head (01-736 1413) **The Boogie Brothers Blues Band**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Killers/Poetic Justice**
LONDON Greenwich Tunnel Club (01-858 0895) **Street Service/Cadence/Dot To Dot**
LONDON Hackney Amhurst Road Club Mankind (01-986 3378) **Moontwist/Back To Base**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **The Len Bright Combo**
LONDON Hammersmith Clarendon (01-748 1454) **Primal Scream/Blue Aeroplanes/Close Lobsters/The Submarines**
LONDON Hammersmith Odeon (01-748 4081) **Matt Bianco**
LONDON Harlesden Mean Fiddler (01-961 5490) **The Dave Kelly Band**
LONDON Hoxton Square Bass Clef (01-729 2476) **Dudu Pukwana's Zila**
LONDON Mornington Crescent Russell Arms **Line Of Fire**
LONDON New Cross Goldsmiths College **Rent Party**
LONDON New Cross Road Royal Albert (01-692 1530) **A Bigger Splash**
LONDON Newham Tom Allen Centre (01-555 7289) **Spiced Rumours/Muhammad Jafar**
LONDON Oval Cricketers (01-735 3059) **Terry And Gerry**
LONDON Peckham Harlequin **Radio Activity**
LONDON Stockwell Road Old Queens Head (01-737 4904) **The Radio Satellites/The Panic Brothers**
LONDON Walthamstow Royal Standard (01-527 1966) **Al Catraz And The Chain Gang/Mullarky And Myers/Fancy Goods**
LONDON West Hampstead West End Lane (01-624 7611) **John Page**
LONDON Woolwich Thames Polytechnic Top Bar (01-855 0618) **Original Sin**
MAIDSTONE Week Street London Tavern **OT Band**
MANCHESTER Anson Road International (061-224 5050) **Chakk/Twang**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **The Beloved/Too Much Texas**
MANCHESTER Oxford Road Polytechnic (061-273 1162) **The Salford Big Band**
MANCHESTER Peter Street Gallery (061-832 3597) **A Conspiracy**
NEWCASTLE Anglo-Asian Club **Satanic Malfunxions/Atavistic/Hellbastard/Secular**
NEWCASTLE Wallsend Buddle **After Midnight/Laughing Sam's Dice**
NOTTINGHAM Queenswalk Community Centre **Scream**
OXFORD Jericho Tavern (54502) **Seventh Era**
PLYMOUTH Burrator Inn **Toronto**
READING Paradise Club (56847) **The Adicts/Killing The Rose**
RETFORD Porterhouse (704981) **Seducer/Hangfire**
ROCHESTER The Crown **Parisienne Blonde/Talon**
SHEFFIELD City Hall (735295) **New Order/Billy Bragg/The Inspirational Choir**
ST AUSTELL Bugle **Samurai**
ST NEOTS South Street Kings Head **Madcap Laughs**
STOCKTON Dovecot Arts Centre (611625) **Lee Konitz**

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NIGHTSHIFT

FROM PAGE 33

STOKE ON TRENT Crafty Cockney Strange Days
SUNDERLAND Polytechnic Wearmouth Hall (76191) Beki Bondage And The Bombshells
SWINGFIELD Village Hall Gizmo
TRING Victoria Hall The Fixx
WEST BROMWICH Coach And Horses (021-588 2136) Horrendous Shirts
WEYMOUTH Verdis (779842) Roger Sutton And Jimmy Roach
WHITLEY BAY Esplanade Rock Club (525018) Pauline Gillan
WIDNES Crowood Youth Centre New Emotion
WORTHING The Norfolk Dolly Dagger
YORK University (412328) Zoot And The Roots

SUNDAY 15

BASINGSTOKE Caribbean Club UK Subs/Odious Perdition
BISHOP STORTFORD Triad Cajun Club (55924) Electric Bluebirds
BRENTFORD High Street Red Lion (01-571 6878) John Bennet Band/Footloose (Lunch) The Scheme (Eve)
CAMBRIDGE Burleigh Arms Switch (Lunch)
CHESTERFIELD Rowthorn WM Just Blue
CHIPPENHAM Goldiggers (656444) Atmospherix/Storm Warning/Buzzard
CORRINGHAM Country Club Firewater
CROYDON London Road Cartoon (01-688 4500) Hollywood (Lunch) Antz Avenue (Eve)
FETCHAM Riverside Club (375713) Guana Batz
GLASGOW Rock Garden Friends Of Heroes
GLOUCESTER Barge Semington Arts Centre (413304) Apple Mosaic
GLOUCESTER Brunels Secret Troop
HARLOW The Square (25594) Al Casey/John Petters Swing Band
HULL Tower Ballroom (228110) The Housemartins/3 Action
HUNSTANTON Princess Theatre (2252) Harvey And The Wallbangers
LANCASTER Brix Club (63621) The Bodines
LIVERPOOL Everyman Bistro (051-709 4776) Gone To Earth
LIVERPOOL Trade Union, Community And Unemployed Resource Centre (051-709 3995) Billy Bragg/The High Five/Levi Tafari/Tony Wilson/Ricky Tomlinson
LLANRHAN RFC (222209) Tyga Myra/Touched
LONDON Camberwell Green Father Red Cap (01-703 9208) Steve Waller (Lunch) LC Arnold (Eve)
LONDON Camden Dublin Castle (01-485 1773) Living Daylights
LONDON Camden London Musicians Collective (01-261 0573) Phil Wachsmann Musicians
LONDON Camden Lock Dingwalls (01-267 4967) Nerve X/The Fire Brigade/Suspect/Coin Laundry
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) Save Us/Between Three And Four/External Fire
LONDON Covent Garden Rock Garden (01-240 3961) The Amazing Cattle/Get Smart
LONDON Deptford Douglas Way Albany Empire (01-691 3333) The Deltones
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends (Lunch)
LONDON Fulham High Street Kings Head (01-736 1413) John Otway
LONDON Fulham Palace Road Greyhound (01-385 0526) Characters/PDQ
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Mark Ambler Trio
LONDON Hammersmith Odeon (01-748 4081) Matt Bianco
LONDON Harlesden Mean Fiddler (01-961 5490) Shanty Dam (Lunch) The Redskins/Seething Wells/Buster Bloodvessel/Howlin' Will/The Troubadours (Eve)
LONDON Hoxton Square Bass Clef (01-729 2476) Paul Carmichael's Flight To LA
LONDON Kentish Town Bull And Gate (01-485 5358) The Tally Man

LONDON Kentish Town Town And Country Club (01-267 3334) The Fixx/The Truth/The Escape Club
LONDON North Finchley Torrington (01-445 4710) Meantime
LONDON Oval Cricketers (01-735 3059) The Zodiacs (Lunch) The Blubbery Hellbellies (Eve)
LONDON West Hampstead West End Lane Railway (01-624 7611) Jamestown Ferry Country Band (Lunch) Hampstead Hotshot Trad Jazz Band (Eve)
LONDON Wood Green Brabant Road TU Centre The Vicious Boys/Jerry Sadowitz
MAIDSTONE Week Street London Tavern Stranger
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Old Ma Cuxsom/The Cheerful/Sense Of Purpose
NEWBRIDGE High Street Memorial Hall Laverne Brown
NEWCASTLE Melbourne Street Riverside (091-261 4386) Outside Edge
NORTHAMPTON Old Five Bells Chain Reaction
NORWICH The Mischief Tavern The Decadent Herbs/A Surprise
PETERBOROUGH Key Theatre Glasshouse (82437) The Len Bright Combo/The Pleasure Heads
PETERBOROUGH The Oxcart This Beeno
SHEFFIELD Crucible Theatre (735296) John Cooper Clarke/Latin Quarter
STOKE ON TRENT Museum Of Art The Lawnmower/Adrian Henri
SUTTON IN ASHFIELD Oval Inn Strange Days
WEST BROMWICH Coach And Horses (021-588 2136) Billy Bowel And The Movements
WOLVERHAMPTON Scruples (53754) Gene Loves Jezebel

MONDAY 16

ASHTON UNDER LYNE Old Street Gamecock (061-344 0321) Chunky/Monkey Sound
BIRMINGHAM Horselair The Dome (021-622 2233) The Natives/Totally Suspect/Hats Off To Larry/Wolfs Bane
BRADFORD Brady's (737955) Lykos Opera
BRENTFORD High Street Red Lion (01-571 6878) Ah Leu Cha
BRIGHTON Coasters Doctor And The Medics
CAMBRIDGE Gonville And Caius College (Lunch) Rent Party Clare College (Eve) Rent Party
CANTERBURY Alberny's Wine Bar Uncle Lumpy And The Fishdoctors
COVENTRY Market Way Busters (20934) The Flaming Mussolinis
CROYDON London Road Cartoon (01-688 4500) Wall To Wall
DUDLEY Courthouse Inn (021-550 8601) UK Warriors
DUNSTABLE High Street Wheatstheaf (62571) Rebecca Wolf
HARLOW The Square (25595) Dull And Boring/Ian Keable/Jeremy Hardy/Kit Hollabach
LEEDS Adam And Eves (456724) The Martin Howard Band/Delicious Prison
LEEDS The Pub With No Name How Blue Wonders
LONDON Camden Dublin Castle (01-485 1773) Little Willie Littlefield/Big Town Playboys
LONDON Covent Garden Rock Garden (01-240 3961) Hand To Mouth/Music Industry
LONDON Finsbury Park Sir George Robey (01-263 4581) Irish Mist
LONDON Fulham High Street Kings Head (01-736 1413) Body Politic
LONDON Fulham Palace Road Greyhound (01-385 0526) Laughter Castle/Hiro's In Vogue
LONDON Greek Street Le Beat Route (01-734 6308) Inc
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Too Young/Northern Line/Hard Times/Camouflage
LONDON Hammersmith Clarendon (01-748 1454) The Red/Like Ice Like Fire
LONDON Harlesden Mean Fiddler (01-961 5490) Talking To The World/The Bridge/Leading Edge

LONDON Kentish Town Town And Country Club (01-267 3334) The Men They Couldn't Hang/The Len Bright Combo/Heist
LONDON Oval Cricketers (01-735 3059) Torbilla Flats
MANCHESTER Anson Road International (061-224 5050) John Martyn/Danny Thompson
MANCHESTER Band On The Wall (061-832 6625) Wilko Johnson
MANCHESTER Cloud Nine (061-832 3354) Screem/White Flag/Motte/Depraved/Feed Your Head
NEWCASTLE Melbourn Street Riverside (091-261 4386) Restless
NOTTINGHAM Mardi Gras (862368) The Macc Lads
ROTHERHAM Shipmates Speared Art
STOCK ON TRENT Shelleys (322209) The Bailey Brothers
TWICKENHAM Winchester Road Turks Head (01-892 1972) The Rain

TUESDAY 17

BIRMINGHAM Burberries (021-643 1916) The Burning
BRENTFORD High Street Red Lion (01-571 6878) Ivors Jivers
BRISTOL Bridge Inn (677949) Goats Don't Shave
BRISTOL Roxys Dumpy's Rusty Nuts
CAMBRIDGE Emmanuel College (65411) Hondo
CAMBRIDGE University May Ball (58933) The Larks
COVENTRY Pilgrim Club Spacemen 3/The Tell Tale Hearts
CROYDON London Road Cartoon (01-688 4500) The Innocent
LEEDS Warehouse (468287) The June Brides/The Chesterfields
LIVERPOOL Flames Badger
LONDON Camden Dublin Castle (01-485 1773) Al Catraz And The Chain Gang
LONDON Camden Lock Dingwalls (01-267 4967) The Prisoners/The Screaming Marionettes
LONDON Cricklewood Lane Production Village Hogs Grunt (01-450 8969) The Reactors
LONDON Covent Garden Rock Garden (01-240 3961) Killer B's/The Lettuces
LONDON Fulham High Street Kings Head (01-736 1413) Johnny Pinko
LONDON Fulham Palace Road Greyhound (01-385 0526) Voyeur/Robin Bibi And The Blood Brothers
LONDON Greenwich Tunnel Club (01-858 0895) Sullivans/Popular Front
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) The Inflatables
LONDON Hammersmith Clarendon (01-748 1454) Mercy Dash/The Lonely
LONDON Harlesden Mean Fiddler (01-961 5490) Java/Funktion At The Junktion
LONDON Hoxton Square Bass Clef (01-729 2476) Marie Murphy And Friends
LONDON Kentish Town Bull And Gate (01-485 5358) The Hunters Club
LONDON Leytonstone High Road Plough And Harrow Bad Dress Sense/Knutz With A Z
LONDON Mornington Crescent Camden Palace (01-387 0428/9) General Seven
LONDON Oval Cricketers (01-735 3059) Salvation Sunday/Glory Boys
LONDON Oxford Street 100 Club (01-636 0933) Peter And The Test Tube Babies
LONDON Walthamstow Royal Standard (01-527 1966) Caroline Roadshow
LONDON Wardour Street Marquee (01-437 6603) This Big Emotion/Thrashing Doves
MANCHESTER Band On The Wall (061-832 6625) Wilko Johnson
NEWCASTLE Melbourn Street Riverside (091-261 4386) Screem/The Gathering
NOTTINGHAM Mardi Gras (862368) Avalon
READING Cap And Gown Fine Line
SHEFFIELD Mona Lisa's Speared Art
STOCKTON Dovecot Arts Centre (611625) Montreux
SWANSEA University (25678) Doctor And The Medics
WHITLEY BAY Dunes After Midnight

CARTOONS

HOT PORK LUNCH

No 52

DAN PEARCE

...SO HE ASKS ME WHAT I WANT FOR MY "LUXURY ITEM" ON THIS DESERT ISLAND, SO I SAY A BAG OF GRASS, NATCH...

TEG HEE!
KIGGLE!

CAPTAIN! THOSE DEGENERATE PORKERS ARE HIGH ON POT! IT'S GROWING ALL OVER THE ISLAND!

MM...I KNOW...

BUT...AREN'T YOU GOING TO DO ANYTHING?

F** OFF, BENSON...

GOOD STUFF, THIS... HAVN'T TASTED ANY-THING LIKE IT SINCE I USED TO FLY INTO BEIRUT...

I SUPPOSE YOU KNOW IT'S ILLEGAL?

OH F**K OFF BENSON!

REALLY HALLUCINO-GENIC...KEEP THINKING I'M SEEING SHIPS...

!!? HUH?? I AM SEEING SHIPS! THERE'S A SHIP!!

HEY! HELP!! SAVE US!

THEY'VE SEEN US! THEY'RE SENDING A BOAT! HOORAY!

AND IT'S FULL OF..... POLICEMEN?!?!

IN...OUT... IN...OUT... IN...OUT...

IS THIS A BUST?! MORE NEXT WEEK....

Tales from the Rubber Room

Featuring DIP DELIVER-Private Eye

SIMON COOPER

The Jumping Bamboozle twins? These boys weren't altogether unfamiliar looking...

So glad to have caught you in. We've got some great little tunes, and we'd be just thrilled if you allow us to play them for you right now.

I trust we haven't caught you at an inconvenient moment.

Get outta here you weirdos!

I don't think you understand Mr. Ackers. We've got four million pounds worth of ideas.

Actually there's just the one idea, but it's a real doozy and we reckon we can use it over and over again.

Get out, or you're dead!

I think it's time to open your guitar case, Reynard.

Oh boy!

Hah! The sun in the guitar case routine?

Hah! The creepy crawlies in the guitar case routine!

Glub! I think I'm going to...

black out...

What happened? Where am I? How did I get here?

Who took my cocker spaniel outfit?

CLASSIFIEDS

01
387
6611

PERSONAL

FRIENDSHIP, LOVE or marriage. Dateline all ages, areas. Dateline, Dept (SOU), 25 Abingdon Road, London W8 0J-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.

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.

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

ALICE NEW In Londonland seeks M/F friends into indie scene for clubs, gigs etc. Box no 17214.

COMMUNE ANYONE. Any disillusioned people interested in my coming commune write enclosing SAE to Poet Paul, 7 Seiont Apartment, Rhosif, Caernarfon, Gwynedd, North Wales.

SENSATIONAL LOOKING female seeks sensational looking male for friendship Box No. 17213.

FEMALE NINETEEN seeks friends male/female in Portsmouth area likes alternative/psychedelic music Box No. 17212.

MALE 27 looking for girls London area into HM/HR Booze, gigs and having fun Box No. 17211.

COMPANION WANTED for weeks hot cheap holiday anywhere. 7th June. Jo Lawrence, 12 Combe Park, Bath, Avon.

MALE 22 seeks female companion for Quo/Queen at Wembley. Herts/Beds area Write with photo to Box No 17210.

PUNK 22 needs tender loving care please write even if only for friend Midlands Box No 17209.

MALE 26 seeks girl for friendship any nationality London/Essex area Box No. 17208.

HIPPYISH MALE into Rock, Tolkien, Peace, Countryside, Travelling, Festivals Gigs seeks female for lasting relationship Box No 17207.

POETRY CORNER. Anyone interested in reading, writing poetry. Then correspond with others. Please write to Poet Paul, 7 Seiont Apartment, Rhosif, Caernarfon, Gwynedd, North Wales LL54 7NF enclosing SAE.

ENGLISH GUY 28 seeks American Girl to hitch with in the States, Box No. 17215.

HAREBRAINED GLOBETROTTER seeks similar displaced person for world trip Box No. 17217.

ATTRACTIVE, SLIM, Sensual, erotic, psychedelic Gothette in the style of Strawberry Switchblade, Danielle Dax, Siouxsie, Morticia Addams, Elvira, to wear sexy clothes and very high heels for longhaired male 27 into all kinds of music and culture, Fire, anywhere. Must be Non-smoker. Photo essential Box No. 17216.

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

WORKING HOLIDAYS Seasonal and other work worldwide. Tremendous variety, Good earnings, long/short term, leave anytime, travel free. For fully illustrated colour brochure of exciting lifestyles overseas send 2 x 17p stamps to Adventurers Club, Kyloag Centre, Spinningdale, Sutherland, Scotland IV24 4AD.

RECORDS WANTED

ABSOLUTELY ALL 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.

NEW WAVE records write to Repo Records 18 Church Street Warrnamoor 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, Downend, Bristol

BIG MONEY offered for copies of Lee Garrett's 'You're My Everything' and George McRae's 'Rock Yer Baby' Ph. Lee 01-302 2746.

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

GOOD PRICES paid for records/cassettes/CD/Rock videos in good condition especially New Wave and Heavy Metal. List for quote Strand Records, Indoor Market, Castle Street, Rugby, Warks Tel (0788) 75304.

RECORDS FOR SALE

ALBUM HIRE. Thousands available. Prompt Service. SAE Taw 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, Campteyr, Dyfed SA48 7DY.

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

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

ALL INDEPENDENT label releases, imports, Punk/New Wave rarities. S.A.E. or 2 I.R.C.'s for June catalogue Rhythm, 74 Lissom Grove, Mutley, Plymouth (0752) 266798.

'60's-'80's. New/Secondhand records. Rarities, deletions, cheapies. June list now available. Send Large SAE/2 IRC's to Rumble Records, P.O. Box 24, Aberystwyth, Dyfed.

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

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Over 80 Dealers Selling
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BLACK SABBATH - Paranoid, Vol IV Spiral label best offers 021-743 4760.

HAWKWIND, AC/DC, Beatles, B. Sabbath, D. Purple, D. Straits, Free, Genesis, Groundhogs, L. Zeppelin, Motorhead, Ozzy, P. Floyd, Rainbow, Springsteen, T. Heads, U2, Yes, rarities SAE for list:- 4 Abbots Close, Rainham, Essex.

PUNK/NEW WAVE Record finding Service & auction listing. SAE/IRC. Elita Records, 157 Common Rise, Hitchin, Herts.

KISS/PRIEST amazing list of rare collectors items!! SAE to M.G. Davies, 206 Greenbank Road, West Kirby, Merseyside L48 6DF.

MARILLION, U2, Maiden, AC/DC, Floyd, Genesis, Springsteen, Queen, Police, Ozzy, Venom, Crue, Bowie, Beatles, Rush, Dio, Sabbath, ZZ, Meatloaf, Quo, Zeppelin, Kiss, Purple, etc. Ultra rare live albums pressed for radio use and promotion. I specialise in rare records by all artists. Let me complete your collection. Andrew Harper, 38 Alders Green Road, Hindley, Wigan, Lancashire WN2 4LA. Telephone: 0942 55564.

MARILLION RARITIES. Market pic disc etc. 0752 229588.

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RARE RECORDS Latest lists available. Picture discs, imports, Send SAE to 242 Fish Dam Lane, Carlton, Barnsley, South Yorkshire S71 3E2.

RECORD FAIRS

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

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 11.00-5.00 50p Stalls Eng Ring 0304 368699.

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, Egeron Street, Parish Hall, Town Centre. 60 stands. Over 50% different dealers at Oldham. Few stands available £10. Full Details 061 228 2947.

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).

WEST MIDLANDS Saturday 14th June, Walsall Town Hall, Leicester St. Now in its 4th year. Up to 500 collectors & dealers - why not join them? Starts 9.30.

CLEETHORPES - SUNDAY 15th June (10-5) Winter Gardens, Kingsway Cleethorpes.

SUTTON SUNDAY June 22nd at The Seacombe Hall Admission £1 11am 50p 12-4pm.

COVENTRY - SATURDAY June 21st - Central Methodist Hall, Warwick Lane. 11am - 5pm 40p (10am - £1).

NEWPORT SATURDAY 14th June YMCA Commercial Street, 11am-4pm 40p 10am £1.

WIMBLEDON RECORD COLLECTORS FAIR SUNDAY 15 JUNE 1986 AT THE DOG & FOX, HIGH STREET, WIMBLEDON HILL, SW19

Wimbledon and South Wimbledon Stations about 1 mile away. Buses stop outside. Refreshments all day. Bar 12.00 - 2.00. Early preview 10.30-12.00 - £1.50 or bring this ad as a quid 12.00-4.00 - 50p. Accompanied children free. Details: 0322 31067

Next fair: Woolwich at the Woolwich Town Hall on Sunday 29 June and Croydon at the Underground Club, High Street, Croydon on Sunday 13th July

At the Woolwich Town Hall on Sat 28 June there is a rock and roll dance featuring The Jets and Supporting Band £3 admission from 8.00pm to 11.00pm.

Matchless Records, 22 Station Road, Croydon, Nr. Dartford, Kent. Many bargains to choose from. Thursday, Fridays and Saturdays 11.00 - 5.00.

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Sunday June 15th Rock 'n' Roll, Blues, Reggae, New Wave, Jazz, Country, etc. Thousands of records for all tastes. Cassettes, videos & accessories. Refreshments all day.

Admission 11.00-4pm - £1. Pre-entry (10.30am) £2. ENQUIRIES: 690 1961 EASY ACCESS FOR THE DISABLED

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HULL SATURDAY 14th June City Hall 10.30 - 4pm Transpennine Fairs 0532 892087.

ROMFORD - SATURDAY 14th June Wykeham Hall, Market Place. 10am - 4.30pm.

CARLISLE - THURSDAY 12th June Citadel (City Dinner) English Street, 11am to 4pm 40p.

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- 4 3 SLEDGEHAMMER Peter Gabriel Charisma
- 5 17 I CAN'T WAIT Nu Shoz Atlantic
- 6 15 CAN'T GET BY WITHOUT YOU The Real Thing PRT
- 7 7 SET ME FREE Jaki Graham EMI
- 8 6 ADDICTED TO LOVE Robert Palmer Island
- 9 9 INVISIBLE TOUCH Genesis Charisma
- 10 14 SINFUL Pete Wylie MDM
- 11 8 LESSONS IN LOVE Level 42 Polydor
- 12 4 THE CHICKEN SONG Spitting Image Virgin
- 13 22 OPPORTUNITIES Pet Shop Boys Parlophone
- 14 27 21st CENTURY BOY Sique Sique Sputnik Parlophone
- 15 10 ON MY OWN Patti Labelle & Michael McDonald RCA
- 16 13 MINE ALL MINE/PARTY FREAK Cashflow Club
- 17 19 BAD BOY Miami Sound Machine Epic
- 18 25 VIENNA CALLING Falco A&M
- 19 20 BIG MOUTH STRIKES AGAIN The Smiths Rough Trade
- 20 11 WHY CAN'T THIS BE LOVE Van Halen Atlantic
- 21 33 DISENCHANTED Communards London
- 22 40 NASTY Janet Jackson A&M
- 23 16 ROLLIN' HOME Status Quo Vertigo
- 24 — WHEN TOMORROW COMES Eurythmics RCA
- 25 42 TOO GOOD TO BE FORGOTTEN Amazulu Island
- 26 — MEDICINE SHOW Big Audio Dynamite CBS
- 27 18 ROCK LOBSTER B52's Island
- 28 32 JUMP BACK Dhar Braxton Fourth & Broadway
- 29 38 CALL OF THE WILD Midge Ure Chrysalis
- 30 46 VENUS Bananarama London
- 31 41 AMITYVILLE (THE HOUSE ON THE HILL) Lovebug Starski Epic
- 32 21 SNOOKER LOOPY Matchroom Mob With Chas & Dave Rockney
- 33 23 LOVE TOUCH Rod Stewart Warner Brothers
- 34 31 GOD THANK YOU WOMAN Culture Club Virgin
- 35 12 WHO MADE WHO AC/DC Atlantic
- 36 44 A WOMAN'S STORY Marc Almond Virgin
- 37 — HUNTING HIGH AND LOW A-ha Warner Brothers
- 38 24 THERE'LL BE SAD SONGS Billy Ocean Jive
- 39 47 MY FAVOURITE WASTE OF TIME Owen Paul Epic
- 40 — HAPPY HOUR The Housemartins Go! Discs
- 41 49 LET'S GO ALL THE WAY Sly Fox Capitol
- 42 45 YOUNG HEARTS RUN FREE Candi Staton Warner Brothers
- 43 34 TIME Freddie Mercury EMI
- 44 — MOUNTAINS Prince & The Revolution Paisley Park
- 45 28 LIVE TO TELL Madonna Sire
- 46 30 ALL AND ALL Joyce Sims London
- 47 — STAY A LITTLE WHILE Loose Ends Virgin
- 48 — NEW BEGINNING Bucks Fizz Polydor
- 49 — ALL I NEED IS A MIRACLE Mike & The Mechanics WEA
- 50 — BACK IN MY ARMS Pointer Sisters Planet

- 1 — A KIND OF MAGIC Queen EMI
- 2 1 SO Peter Gabriel Charisma
- 3 10 PICTURE BOOK Simply Red Elektra
- 4 7 BROTHERS IN ARMS Dire Straits Vertigo
- 5 2 STREET LIFE Bryan Ferry & Roxy Music EG
- 6 23 INTO THE NIGHT Chris de Burgh A&M
- 7 4 STANDING ON A BEACH The Cure Fiction
- 8 12 PLEASE Pet Shop Boys Parlophone
- 9 8 WHITNEY HOUSTON Whitney Houston Arista
- 10 6 BANGS AND CRASHES Go West Chrysalis
- 11 17 WHO MADE WHO AC/DC Atlantic
- 12 5 LOVE ZONE Billy Ocean Jive
- 13 13 HUNTING HIGH AND LOW A-ha Warner Brothers
- 14 9 WORLD MACHINE Level 42 Polydor
- 15 14 ONCE UPON A TIME Simple Minds Virgin
- 16 11 THE COLLECTION Earth Wind & Fire K-Tel
- 17 25 SUZANNE VEGA Suzanne Vega A&M
- 18 10 MOONLIGHT SHADOWS Shadows Polydor
- 19 18 HITS 4 Various CBS/WEA
- 20 71 UP FRONT VOLUME 1 Various Serious
- 21 15 ON THE BEACH Chris Rea Magnet
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- 23 39 THIS IS BIG AUDIO DYNAMITE Big Audio Dynamite CBS
- 24 30 LUXURY OF LIFE Five Star Tent
- 25 19 THE MAN AND HIS MUSIC Sam Cooke RCA
- 26 22 THE COLOUR OF SPRING Talk Talk EMI
- 27 16 GREATEST HITS Shalamar Stylus
- 28 33 NO JACKET REQUIRED Phil Collins Virgin
- 29 20 LET'S HEAR IT FOR THE GIRLS Various Stylus
- 30 45 CONTROL Janet Jackson A&M
- 31 36 GREATEST HITS Marvin Gaye Telstar
- 32 29 5150 Van Halen Warner Brothers
- 33 32 WELCOME TO THE REAL WORLD Mr Mister RCA
- 34 37 SISTERS ARE DOIN' IT Various Towerbell
- 35 24 COMIC RELIEF — UTTERLY UTTERLY LIVE Various WEA
- 36 26 PRINCESS Princess Supreme
- 37 34 HOUNDS OF LOVE Kate Bush EMI
- 38 — BE YOURSELF TONIGHT Eurythmics RCA
- 39 27 QUEEN'S GREATEST HITS Queen EMI
- 40 — LIKE A VIRGIN Madonna Epic
- 41 — TWO'S COMPANY Various Towerbell
- 42 38 LITTLE CREATURES Talking Heads EMI
- 43 35 WINNER IN YOU Patti Labelle MCA
- 44 31 SLEIGHT OF HAND Joan Armatrading A&M
- 45 — PARADE Prince & The Revolution Warner Brothers
- 46 28 HOME AND ABROAD Style Council Polydor
- 47 — EMERSON LAKE AND POWELL Emerson Lake & Powell Polydor
- 48 43 RENDEZVOUS Jean Michel Jarre Dreyfuss
- 49 — ALCHEMY LIVE Dire Straits Vertigo
- 50 — THE DREAM OF THE BLUE TURTLES Sting A&M

Compiled by MRIB



ASWAD Go flamenco

ALBUMS

- 1 SIGN OF THE TIMES Macka B Ariwa
- 2 TO THE TOP Aswad Simba
- 3 SEE BOOPS DEH Supercat Techniques
- 4 BRUTAL Black Uhuru RAS
- 5 SUPERSTAR HIT PARADE Various Artists Greensleeves
- 6 FIREHOUSE CLASH Junior Reid And Don Carlos Live And Learn
- 7 TURBO CHARGED Nitty Gritty Greensleeves
- 8 OVER THE WALL Frankie Paul Blue Mountain
- 9 SHOWDOWN VOLUME 8 Frankie Paul And Coco-Tea Hitbound
- 10 RUBBLE DUB Reprobates Rubble

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



SIGUE SIGUE Something: hair today...

SOUNDS TRACKS

Blind Lemon Wilde

THERE IS A LIGHT The Smiths greatest moment yet

CHRIS ROBERTS' CHEST Sublime Sight Town & Country Club

A WOMAN'S STORY Marc Almond Virgin ache

Dave Henderson

TRUCK TRAIN TRACTOR NUMBER TWO The Pastels eventual Glass 45

CONTENDERS Easterhouse Rough Trade album of the decade

BIG MONEY Big Black ultra rare (it says here) test pressing

Ron Rom

SAD BMX Bandits Subway

BOYS DON'T CRY The Cure Fiction for Roger Holland

MOUNTAINS Prince WEA

Roger Holland

YOU'RE LEFFING ME BEHIND Talulah Gosh Ultra Rare Demo Tape with hand-crayoned cover

ORGASMATRON Motorhead GWR LP Pre-release tape

LIVE AT THE OLD WHITE HORSE Talulah Gosh Personal Tape, For The BMX Bandits

Edwin Pouncey

ATOMIZER Big Black Homestead LP

WORLD ONE Live Skull Homestead LP

TRUCK TRAIN TRACTOR The Pastels Glass 45

Tony Stewart

SWEET BIRD OF TRUTH The The Some Bizzare Epic limited edition 12-inch

DON'T GIVE UP Peter Gabriel and Kate Bush Virgin

ALMOST PRAYED The Weather Prophets Creation 12-inch

Kevin Murphy

SHOULD THE WORLD FAIL TO FALL APART Pete Murphy Beggars tape

LE MYSTÈRE DES VOIX BULGARES Various Bulgarians 4AD LP

CIRCUMSTANCES Ege Bam Yasi Survival 12-inch

Glyn Brown

GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) Leather Nun Wire

BRUTAL Black Uhuru RAS

THERE IS A LIGHT The Smiths Rough Trade diamond

SPINAL TAP LYRICS

- 1 BIG BOTTOM, BIG BOTTOM, TALK ABOUT BUM CAKES — MY GIRL'S GOT 'EM 'Big Bottoms'
- 2 BIG BOTTOM, BIG BOTTOM, TALK ABOUT MUD FLAPS — MY GIRL'S GOT 'EM 'Big Bottoms'
- 3 STONEHENGE — WHERE THE DEMONS RUN AND THE BANSHEES LIVE, AND THEY DO LIVE WELL 'Stonehenge'
- 4 STONEHENGE — WHERE THE DEW-DROPS CRY AND THE CATS MIAOW 'Stonehenge'
- 5 LICK MY LOVE PUMP — A HORN BLOWER IN D-MINOR
- 6 GETTING OUT MY PITCH-FORK AND POKING YOUR HAY 'Sex Farm'
- 7 SEX FARM WOMAN, I'LL RAKE AND HOE YOU DOWN 'Sex Farm'
- 8 I JUST WANNA MAKE SOME EARDRUMS BLEED 'Heavy Duty Rock 'n' Roll'
- 9 WHEN THERE WAS SILENCE, THE HUSH WAS ALMOST DEAFENING 'Rock 'n' Roll Creation'
- 10 YOU'RE SWEET AND YOU'RE JUST FOUR FEET AND YOU'VE STILL GOT YOUR BABY TEETH 'Tonight'

Compiled by the Bard Of Stepney

REGGAE TENS

PRE-RELEASE

- 1 RUDE BOY Lloyd Hemmings Firehouse
- 2 OLD TIME SINGING Bunny Wailer Solomic
- 3 COOL DOWN Sugar Minott Youth Promotion
- 4 EASY SQUEEZE Michael Prophet Techniques
- 5 REVOLUTION PART 2 Dennis Brown Taxi
- 6 CALIFORNIA SUNDAY MORNING Coco-Tea Corner Stone
- 7 ALL BECAUSE I'M LONELY Beres Hammond Power House
- 8 GOT TO MAKE IT Nitty Gritty Mello Sounds
- 9 DANCE AND STUDIO Josie Wales And Little John Power House
- 10 SET ME FREE Lenky Roy Youth Promotion

DISCO

- 1 BOOPS/CRY FOR THE YOUTH Supercat Techniques
- 2 AM I THE SAME GIRL Winsome Fine Style
- 3 HOLD TIGHT Dennis Brown Live And Learn
- 4 ALL FOR ONE Dennis Brown And Leroy Sibbles Charm
- 5 LEAVE PEOPLE BUSINESS Admiral Tibet Techniques
- 6 LOVE SICK Super Black Unity
- 7 YOU'RE MY SUGAR Debbie Gee UK Bubblers
- 8 WATCH HOW THE PEOPLE DANCING Kenny Knots Unity
- 9 TRY MY LOVE Al Campbell Fashion
- 10 KEEP OUT The Mighty Diamonds Germain

ATTACK

HOT METAL 60 SINGLES

- 1 1 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 2 2 WHO MADE WHO AC/DC Atlantic
- 3 3 ROLLIN' HOME Status Quo Vertigo
- 4 5 WILD CHILD WASP Capitol
- 5 4 ROUGH BOY ZZ Top Warner Brothers
- 6 — MAD HOUSE Anthrax Music For Nations
- 7 6 THE DIO EP Dio Vertigo
- 8 7 LOCKED IN Judas Priest CBS
- 9 8 STARS Hear 'N' Aid Vertigo
- 10 9 BECAUSE THE NIGHT Keel Vertigo
- 11 12 THESE DREAMS Heart Capitol
- 12 — BE GOOD TO YOURSELF Journey CBS
- 13 10 JUMP IN THE FIRE Metallica Music For Nations
- 14 13 THE SEARCH IS OVER Survivor Scotti Brothers
- 15 20 MARKET SQUARE HEROES Marillion EMI
- 16 17 SHAKE YOUR FOUNDATIONS AC/DC Atlantic
- 17 14 SHOT IN THE DARK Ozzy Osbourne Epic
- 18 16 IN MY DREAMS Dokken Elektra
- 19 19 TURBO LOVER Judas Priest CBS
- 20 15 IT ALL STOPS HERE/INTELLIGENCE QUOTIENT IQ Samurai



AC/DC: guess the straw ain't long enough Brian

ALBUMS

- 1 — WHO MADE WHO AC/DC Atlantic
- 2 1 5150 Van Halen Warner Brothers
- 3 2 RAISED ON RADIO Journey CBS
- 4 3 THE FINAL FRONTIER Keel Vertigo
- 5 8 BEYOND THE PALE Fiona Atlantic
- 6 5 HEART Heart Capitol
- 7 4 AFTERBURNER ZZ Top Warner Brothers
- 8 6 RECKLESS Bryan Adams A&M
- 9 10 MASTER OF PUPPETS Metallica Music For Nations
- 10 12 TURBO Judas Priest CBS
- 11 9 RUSSIAN ROULETTE Accept Indisc
- 12 15 SEVENTH STAR Black Sabbath Featuring Tony Iommi Vertigo
- 13 13 THE ULTIMATE SIN Ozzy Osbourne Epic
- 14 16 SPREADING THE DISEASE Anthrax Music For Nations
- 15 7 ELIMINATOR ZZ Top Warner Brothers
- 16 14 UNDER LOCK AND KEY Dokken Elektra
- 17 22 INVASION OF YOUR PRIVACY Ratt Atlantic
- 18 11 MISPLACED CHILDHOOD Marillion EMI
- 19 24 THEATRE OF PAIN Motley Crüe Elektra
- 20 18 FUGAZI Marillion EMI
- 21 30 CHANGE OF ADDRESS Krokus Arista
- 22 27 RIDE THE LIGHTNING Metallica Music For Nations
- 23 21 CUTS LIKE A KNIFE Bryan Adams A&M
- 24 17 LAND OF THE GUN Legs Diamond Music For Nations
- 25 23 MEAN BUSINESS The Firm Atlantic
- 26 19 SPEED KILLS II Various Under One Flag
- 27 25 COME OUT AND PLAY Twisted Sister Atlantic
- 28 20 STRENGTH IN NUMBERS .38 Special A&M
- 29 — HOLY DIVER Dio Vertigo
- 30 28 LIVE AFTER DEATH Iron Maiden EMI

IMPORTS

- 1 1 LOOK WHAT THE CAT DRAGGED IN Poison Enigma
- 2 3 SWEET SAVAGE Sweet Savage Sweet Savage
- 3 2 SILK AND STEEL Giuffria MCA/Camel
- 4 5 STAY UGLY Piledriver Roadrunner
- 5 7 BRIGHTON ROCK Brighton Rock Flying Fist
- 6 — NO REIGNS Little River Band Capitol
- 7 9 SHOT IN THE DARK Great White Greenworld
- 8 — THE FINAL COUNTDOWN Europe Epic
- 9 — AFTER THE FALL FROM GRACE Savage Grace Black Dragon
- 10 — III Vow Wow East World

Compiled by Spotlight Research



THE HOUSEMARTINS are quite ugly

INDIE ALBUMS

- 1 2 MANIC POP THRILL That Petrol Emotion Demon
- 2 — ANIMAL BOY The Ramones Beggars Banquet
- 3 3 EVOL Sonic Youth Blast First
- 4 1 VICTORIALAND Cocteau Twins 4AD
- 5 4 ONLY STUPID BASTARDS HELP EMI Conflict Model Army
- 6 5 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 7 — TEENAGER IN SPACE The Meteors Ace
- 8 7 THE WORLD BY STORM The Three Johns Abstract
- 9 8 A DATE WITH ELVIS The Cramps Big Beat
- 10 20 HATFUL OF HOLLOW The Smiths Rough Trade
- 11 12 THE UNACCEPTABLE FACE OF FREEDOM Test Dept Ministry Of Power/Some Bizzare
- 12 18 LOW-LIFE New Order Factory
- 13 14 RUM, SODOMY AND THE LASH The Pogues Stiff
- 14 9 REMBRANDT PUSSY HORSE Butthole Surfers Red Rhino
- 15 11 MAN IN A SUITCASE Ted Chippington Mute
- 16 6 BLACK CELEBRATION Depeche Mode Mute
- 17 — SNAKES AND LADDERS Frank Tovey Mute
- 18 19 FIRST AVALANCHE Rose Of Avalanche Rough Trade
- 19 15 GRUTS Ivor Cutler Rough Trade
- 20 — THE SINGLES 81-85 Depeche Mode Mute
- 21 13 WIRE PLAY POP Wire The Pink Label
- 22 22 PAINT YOUR WAGON Red Lorry Yellow Lorry Red Rhino
- 23 10 DEAD BY CHRISTMAS Hanoi Rocks Rawpower
- 24 23 LIBERTY BELLE AND THE BLACK DIAMOND EXPRESS The Go-Betweens Beggars Banquet
- 25 — COLOURBOX Colourbox 4AD
- 26 16 NO MINOR KEYS Blues 'N' Trouble Ammunition Communications
- 27 17 FUN ON THE LAWN LAWN LAWN Yeah Yeah Noh Buggum Records
- 28 30 SILVER MISSLES AND HAND GRENADES Suicide Twins Lick
- 29 21 BIG COCK King Kurt Stiff
- 30 24 TREASURE Cocteau Twins 4AD

Compiled by Spotlight Research

UNDERGROUND

- 1 LORDS OF THE NEW HORNCURCH
- 2 THEYDON BOIS FROM THE BLACKSTUFF
- 3 BROMLEY-BY-BOW WOW WOW
- 4 ADAM AND THE GANTS HILL
- 5 BURT LANCASTER GATE
- 6 DIONNE WARWICK AVENUE
- 7 SANDIE SHOREDITCH
- 8 GO WESTMINSTER
- 9 THE YOUNG MARBLE ARCH GIANTS
- 10 BALHAM AND THE... ANGEL

Compiled by Sian

SILLY PLACE NAMES

- 1 UGLEY Essex
- 2 HOSPITAL Limerick
- 3 BUTTOCK'S BOOTH Northants
- 4 STRUBBY Lincs
- 5 MATCHING TYE Essex
- 6 BUNNY Notts

INDIE SINGLES

- 1 1 BIGMOUTH STRIKES AGAIN The Smiths Rough Trade
- 2 2 SERPENTS KISS The Mission Chapter 22
- 3 — HAPPY HOUR The Housemartins Go! Discs
- 4 3 RULES AND REGULATIONS We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 5 8 I ALMOST PRAYED Weather Prophets Creation
- 6 7 NEW ROSE The Damned Stiff
- 7 5 THE OFFICIAL COLOURBOX WORLD CUP THEME Colourbox 4AD
- 8 4 BABY I LOVE YOU SO Colourbox Featuring Lorita Grahame 4AD
- 9 6 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 10 24 HOUSE OF ECSTASY Cherry Bombz Lick
- 11 15 IT'S A GOOD THING That Petrol Emotion Demon
- 12 23 E102/SAD BMX Bandits 53rd & 3rd
- 13 11 WHAT'S INSIDE A GIRL The Cramps Big Beat
- 14 10 SOMETHING TO BELIEVE IN/SOMEBODY PUT SOMETHING IN MY DRINK The Ramones Beggars Banquet
- 15 9 GOOD THING The Woodentops Rough Trade
- 16 32 CRYSTAL CRESCENT Primal Scream Creation
- 17 28 JUNCTION SIGNAL Blyth Power All The Madmen
- 18 14 INSPIRATION Easterhouse Rough Trade
- 19 13 THIS TOWN June Brides Intape
- 20 35 BRILLIANT MIND Furniture Stiff
- 21 18 RIVER OF NO RETURN Ghost Dance Karbon
- 22 — THRU THE FLOWERS Primitives Lazy
- 23 17 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 24 33 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 25 19 A QUESTION OF LUST Depeche Mode Mute
- 26 12 TOO MANY CASTLES IN THE SKY Rose Of Avalanche Fire
- 27 21 BLUE MONDAY New Order Factory
- 28 41 TINY DYNAMINE Cocteau Twins 4AD
- 29 27 BALLAD OF THE BAND Felt Creation
- 30 44 ALL DAY LONG The Shop Assistants Subway Organisation
- 31 16 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) Leather Nun Wire
- 32 22 GODSTAR Psychic TV And The Angels Of Light Temple
- 33 — ADVENTURE/KENTUCKY CLICK Crime & The City Solution Mute
- 34 39 STATE OF MIND Chumba Wumba Agit Matter
- 35 26 COLD HEART Jasmine Minks Creation
- 36 — RUNNING WATER The Daintees And Martin Stephenson Kitchenware
- 37 37 WILD CHILD Zodiac Mindwarp And The Love Reaction Food
- 38 — SILVER MACHINE Hawkwind Samurai
- 39 20 WALKING ON YOUR HANDS Red Lorry Yellow Lorry Red Rhino
- 40 29 HEAD FULL OF STEAM The Go-Betweens Beggars Banquet
- 41 47 CAN YOUR PUSSY DO THE DOG? The Cramps Big Beat
- 42 40 SHELLSHOCK New Order Factory
- 43 50 A GUITAR IN YOUR BATH Chesterfields Subway
- 44 42 THERESE The Bodines Creation
- 45 34 SOMEBODY TOLD ME Restless ABC
- 46 30 NO SEX Alex Chilton New Rose
- 47 — I SAW HER STANDING THERE Red Beards From Texas Receiver
- 48 25 OH L'AMOUR Erasure Mute
- 49 31 I WALK THE LINE Alien Sex Fiend Flickknife
- 50 38 NEW BREED MacKenzie's Ron Johnson

ALCOHOL

- 1 WHITE MAN IN SAM SMITH'S PALAIS The Clash
- 2 A WALK ON THE MILDSIDE Lou Reed
- 3 HARP DRESSED MAN ZZ Top
- 4 PINT AFTER PINT Cyndi Lauper
- 5 MISSING YOU John Thwaites
- 6 THE BITTEREST PILLS The Jam
- 7 MARSTONS AND SERVANT Depeche Mode
- 8 MALIBU Black Lace
- 9 BODDIES Sex Pistols
- 10 BEERS ARE NOT ENOUGH ABC

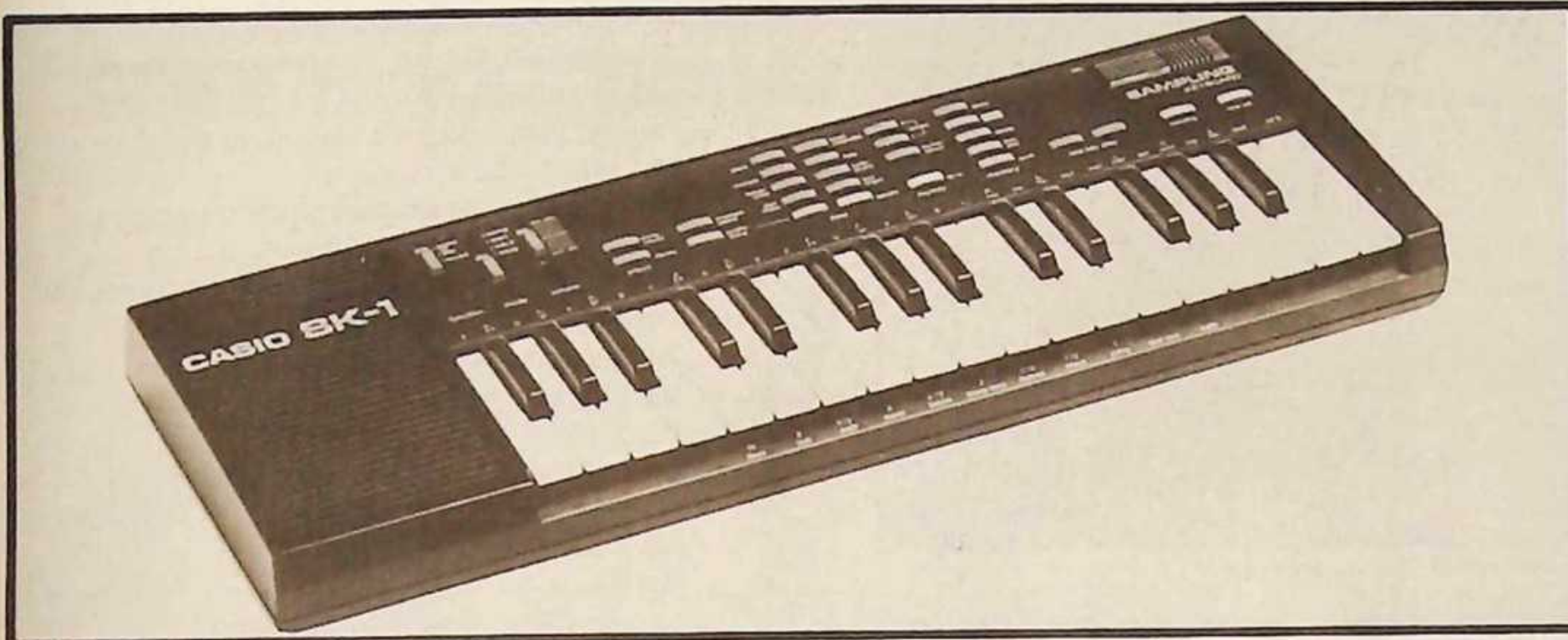
Compiled by BFR and DTDF of the SNL TPC, Preston, Lancs

Compiled by the Hertford Chapter of the Over-The-Wall Club

BAND AID

With America's **NAMM** show looming large, we review a selection of new products that will – or *ought to* – be there!

£99 SAMPLER SAMPLED!



CASIO SK-1 SAMPLER... plus presets, plus additive synthesis, plus auto-accompaniment!

CASIO SK-1 SAMPLING KEYBOARD £99 QQ¾ VVV

WHEN NEWS leaked out about Casio's sub-£100 sampler at the end of last year, it was as if sampling, as a legit form of sound-creation, had been given the final seal of approval.

Well the SK-1 is now here, but where is sampling as a whole? For two reasons, sampling is in much the same situation as it was prior to the leak. Firstly, sampling keyboards as a breed have not 'sold through' (as dealers say) in quite the quantities we were all expecting, and secondly, the SK-1 is basically an extremely clever and multi-facilitated mini home keyboard that simply

offers fun (though limited) user-sampling as one of its many features.

Undoubtedly sampling is the SK-1's hook, but I wouldn't in any way suggest that this feature is the only, or even the prime reason why you should buy the instrument in the first place.

In brief, the SK-1 is a portable, mini key instrument with a built-in speaker system. As for tones, you have eight presets (a superb piano and trumpet, flute, brass ensemble, jazz organ, human voice, pipe organ, and synth drums) in addition to which you can create your own sounds by a simple (though effective) form of additive synthesis, and finally of course user-sampling. All can be played four-note

polyphonically.

On the accompaniment side, you have eleven preset rhythm patterns at your disposal, plus, if wanted, auto bass and obligato playing, and, most impressively, a three-channel programmer in which you can store 400 steps-worth of polyphonic playing, a 99-chord sequence, and 198 steps of soloing.

Since the SK-1 is marketed as a sampling keyboard, let's start off here. With no manual or spec sheet to guide me, I cannot give precise maximum sample times or sample rates. But neither are particularly relevant since the SK-1 was hardly intended to be a low cost Prophet 2000. There is a built-in mic for sampling,

using which your sound quality is understandably limited. It works OK and is obviously quick, though you'll produce a better result by using the line or mic inputs at the back.

Samples can be automatically looped simply by pressing the button Loop Set. Well, it's hardly glitch-free, and to be fair it really repeats, rather than loops your sound. One sample at a time is automatically stored alongside the additive synthesis section. These are only stored so long as the instrument remains on.

Samples can go on to be modified using any of 13 envelope shapes (accessed using the envelope button plus designated keys on the keyboard) and can also take

advantage of the portamento and vibrato facilities – preset both. More importantly they can also form part of a complete arrangement courtesy of the three-channel programmer.

The basic presets comprise very high quality PCM and synthetic tones. The piano deserves a special mention. A few years ago, this standard of sound would be totally unexpected on a full size keyboard five times the cost of the SK-1. Basically it does indeed sound like a piano!

As for the additive synthesis section, sounds are built up using some nine harmonics (similar to selecting drawbars on an organ). Although almost all permutations did in fact sound very much like an organ to my ears, the quality is good, and the process simple. You start with a 16ft fundamental and add harmonics (again using the dedicated 'Synthesizing' button plus designated keys on the keyboard) one at a time. You cannot retrace your steps if you make a wrong selection; you must simply start again.

The drums sounds are nothing special – neither in sound nor pattern – but they, along with the auto bass player and friend, provide a tight accompaniment for use in a three part arrangement on the music programmer.

Although the SK-1 represents outstanding value for money, there are limitations and it is only fair to point them out. 'Individual'

instrument sections such as drums, bass, the presets, synth sounds, or samples cannot be altered in relative volumes. It seems that you have to use the music programmer in order to hear most combinations of sounds. You cannot, for instance, set up a bass and drum pattern only and play live over the top.

There are several other limitations such as the synching of drum patterns and other recorded data, which seems a little strangely offered since I found I had to get the drums going, and then 'punch in' my music – full chords simply riff using the Auto Play button. Also, if you overload the system (quite easy in practice), the music slows down and disintegrates into a jangly blurr. Sounds quite good!

However, none of these prevents the SK-1 from being a real bargain.

How so much can be crammed into so small and inexpensive a package is anybody's guess, and, granted, the control panel is a mite busy, but not confusingly so. More to the point, how can you really play such an instrument that has such a minute and short keyboard? The answer is, you can't, (well I couldn't) and since there is no MIDI, you cannot really get around the fact either.

But even so I want one. It's simply too much for too little. Casio are too wise to simply launch into keyboard samplers like anyone else. They know that dedicated sampling is and probably always will be a minority sport, and have produced a keyboard with the 'new technology' alright but with plenty of back up to boot.

JULIAN COLBECK

SIMMONS SDS1000 PROGRAMMABLE DRUM KIT

£649.99 (excluding
hardware)
QQQ VVV

AIN'T NO stopping them
now!

Every time I visit Simmons, I leave astounded by their new products. Like Santas' workshop they seem to have a team of people beaver away constantly inventing new toys that never stop enlarging and expanding the creative possibilities for the modern drummer.

The SDS1000 is a five drum kit made up of bass, snare and three toms. It has a memory that can store up to ten complete drum kits made up of five factory preset kits and five kits that are user programmable.

The kit comes with five pads that are well manufactured and sleek looking and available in black, white, red, yellow and blue finishes. These pads have floating rubber playing surfaces that give you great feel and have enough 'give' to make playing comfortable even with full power. They are engineered to translate the precise dynamics of each of your strokes into accurate trigger data, and the bass drum pad incorporates a piston-mounted trigger area to give your bass drum playing a very natural feel.

The SDS1000 does not come complete with hardware; Simmons now produce a rack mounting system known as the SDR 1 so your mounting options are left open.

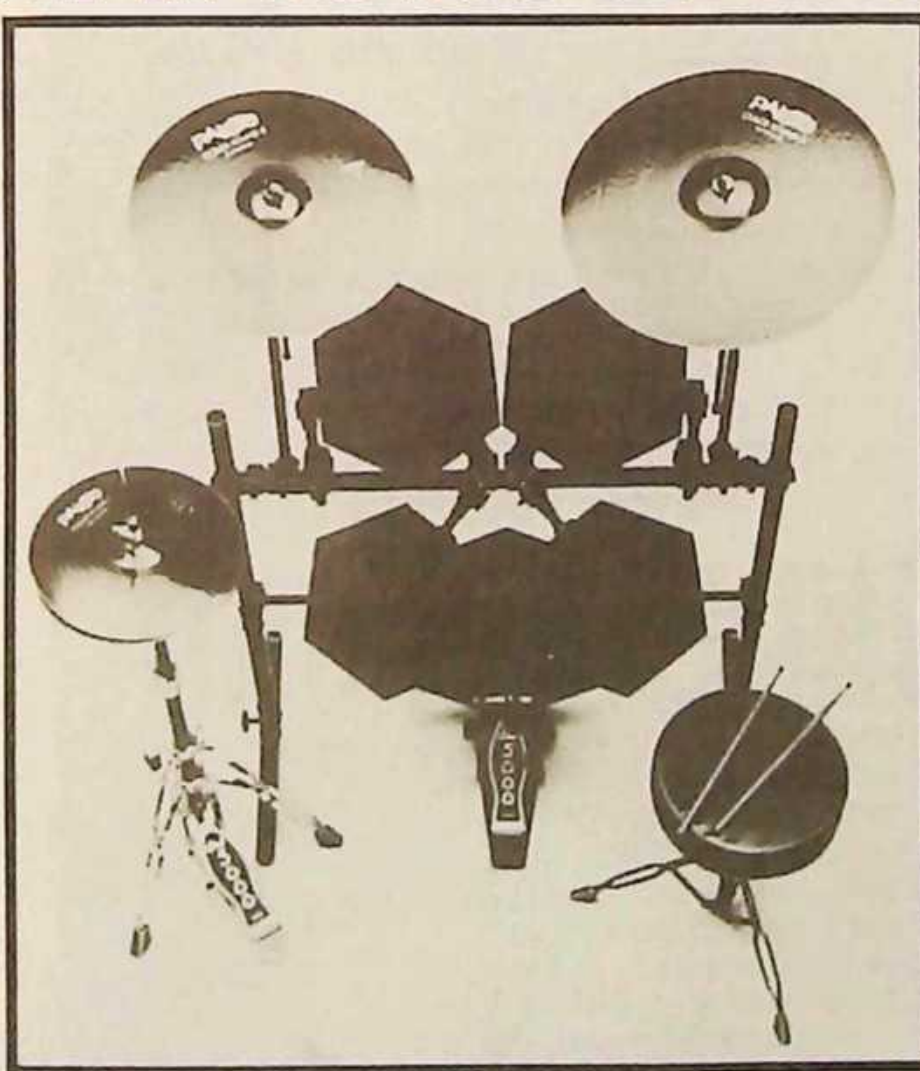
The SDS1000 unit itself is a very sleek and attractive, rack-mountable or free-standing piece of equipment finished in black and blue highlighting and a unity of styling present across the whole new range of Simmons products.

Operation of the SDS1000 is simplicity itself. Kits are selected by cycling around the kit numbers with the Select button or by the use of a selector footswitch. The 'user' kits are differentiated on the display by a small dot after the number.

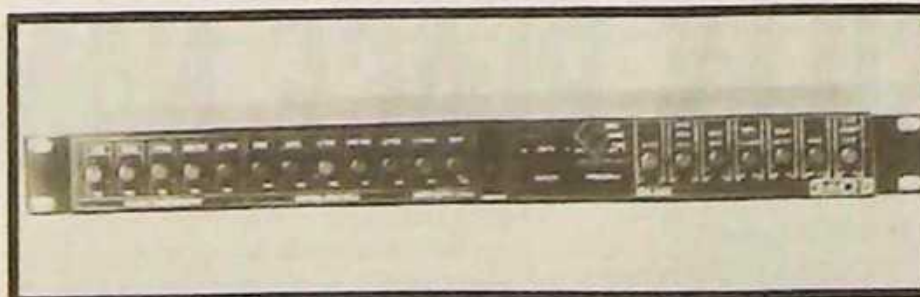
The front panel carries five individual controls for input trigger sensitivity and next to those you have five separate controls for individual drum levels and then two controls for master output levels. Next is a headphone socket for personal monitoring, just below the kit number display screen.

The right side of the unit houses the parameter controls and selection buttons for different kits and program and store facilities.

The rear of the unit has five separate pad input jack



ABOVE: SDS1000 kit; Below: SDS1000 'brain'



sockets, a socket for footswitch selection option and five separate drum output sockets with the alternative of overall mono or stereo outputs.

The bass, snare and tom sounds use different methods of synthesis. The bass drum sound is software-generated directly by the computer, as in the SDS 9. The snare sound is a digital sample of an acoustic drum and four different snare samples are under program control. The three tom sounds are analog and can incorporate Simmons' 'second skin' facility enabling you to match the sound and response of a double headed acoustic tom.

As always with Simmons, the sounds are very good indeed, with great bass drum and snare sounds and an interesting range of tom sounds which are crisp and powerful. Of course all these sounds can be adjusted and reprogrammed for your five user kits.

Playing the kit is a real delight, with Simmons achieving a great level of dynamics and sensitivity in their equipment, enabling you to execute soft rolls, for example, with perfect response of sound.

But the real beauty of the SDS1000 lies in its simplicity of use. Programming a

particular kit follows a logical series of actions. First you select one of the user kits by way of the Select button, then you press the program button and select a voice to program. Now you can bring into operation the use of the parameter controls.

Parameters you can change on the bass drum are pitch and click facility (the click being the sound of the bass drum beater hitting the skin and the pitch affecting the main body of the sound). With the snare drum sound you have control over pitch, bend, a choice of four sample sounds and decay.

Each of the three tom sounds can be altered in terms of filter, pitch, bend, 'second skin' facility, decay, noise and click. With your choice of sound determined, you can simply store your new kit.

Thus, learning to use the SDS1000 literally takes minutes.

It is a very neat package indeed and excellent value for money. Unlike the SDS 9, the 1000 does not have MIDI facilities built in, but this is where Simmons' new approach to systems orientated equipment comes into play and the SDS 1000, coupled with new TMI interface or a host of other Simmons units, also rack mountable, can be expanded to offer a vast and interesting world of sounds and effects.

BOGDAN WICZLING

BAND AID

CARLSBRO'S CLEAN COMBO

CARLSBRO KEYBOARD 150 COMBO QQ¼ VV¼

IT'S BIG; it's black; it's heavy; it's kind of noisy but it's still a real powerhouse of an amp; it's the Carlsbro Keyboard 150 Combo, folks!

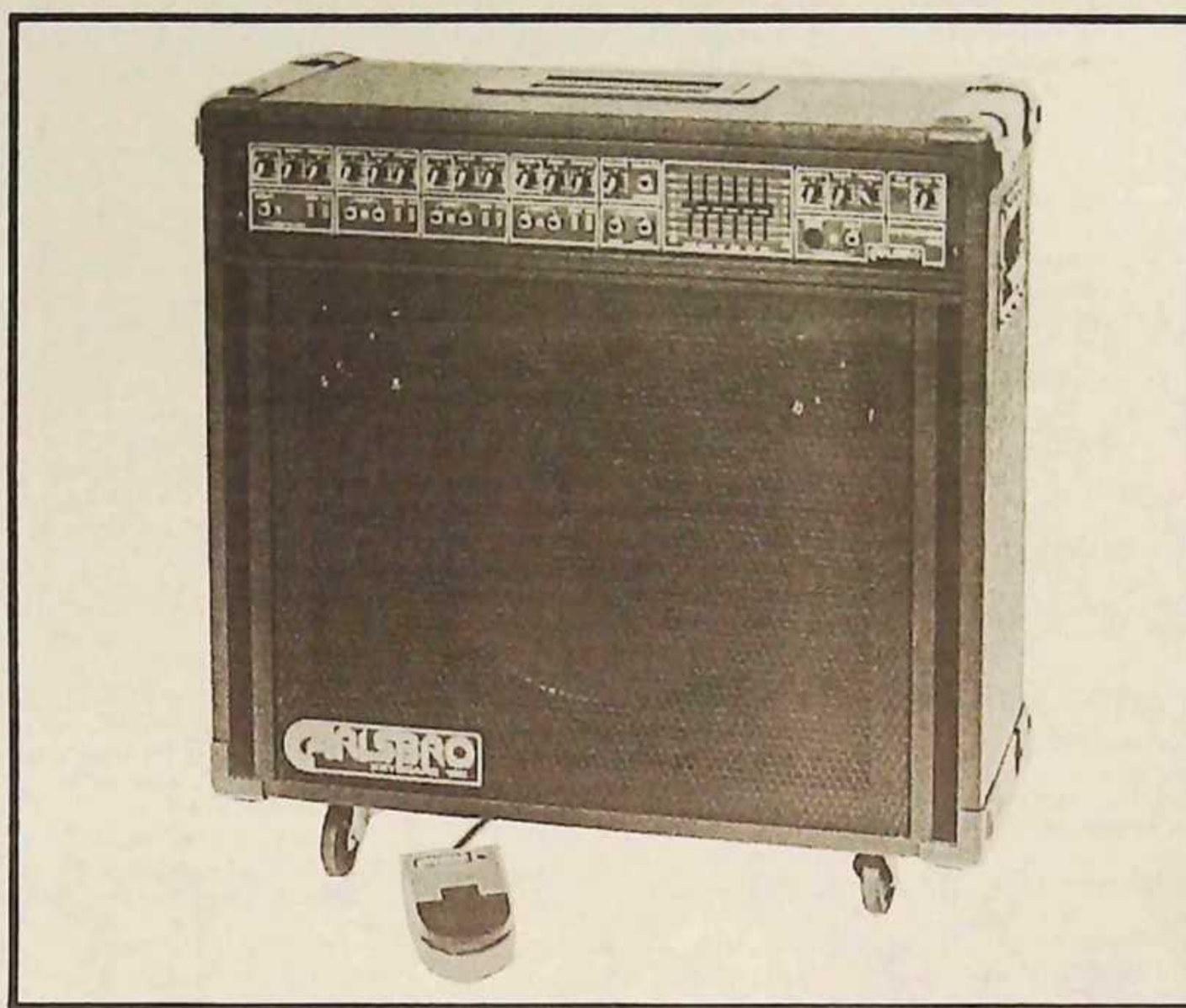
Like its predecessors, the Cobra 90 and Hornet, this latest and biggest keyboard amp from Notts County amp specialists Carlsbro is a sensible product, sensibly priced. Rugged, powerful, and versatile, the Keyboard 150 combo would disgrace no stage for monitoring purposes and yet would be more than capable of projecting its considerable power to the back of any pub or small club without mustering up further help from a PA.

With nine inputs spanning five individual input channels, two effects loops, built-in reverb, and a six-band graphic equaliser, this combo is well equipped to handle today's MIDI module maniac who is busy snapping up low-cost 'instruments'. (I hope I don't have to remind you that

MIDI-ing up several instruments will not save on audio channels when it comes to amplification.)

In power terms, the combo is rated at 150 watts rms and the speakers used comprise one 15 inch bass unit plus two high frequency bullet tweeters. The bottom end is extremely well represented. Taking my cue from the "Sound me out for electronic drums" sticker attached to the plasticated grille cloth, I pumped a handy digital drum machine through the system with highly impressive results, bass drum wise. The highs too are delivered crisp and clean. Maybe I missed some warmth in the middle registers – but who cares about warmth in these hard, digital days anyhow?

Of the five channels, three feature a pair of input jacks, plus channel gain, tone controls (treble ± 12 dB at 10kHz) and bass (± 16 dB at 100Hz) and push button controlled Rev (internal reverb) and FX (external effects) activators. Channel 1 is a high impedance FET amplifier with just the one



KEYBOARD 150: an ideal one-piece for the multi-keyboard maniac

comprising a mixer, power amp and speakers.

Carlsbro also provide you with a built-in six-band graphic equaliser, covering frequencies from 250Hz to 8kHz each with a 15dB boost or cut. The equaliser functions unalterably across four of the five channels though, which may not always be what is wanted. Channel 5's mono jack is the sole post-graphic instrument input.

The built-in Accutronics reverb unit is standard fare for all such combos. Although built-in reverb is handy, the current cost of dedicated digital reverb units (the Midiverb for instance) has now dropped to a level where even the semi-serious keyboardist can consider buying one. As a result, the old Accutronics – somewhat tinny and harsh at the best of times – is far less of a selling point and suffers considerably by comparison.

Overall though, the Keyboard 150 Combo is a neat, well designed one-unit package. It scoots around smoothly on heavy-duty castors; the control panel is thoughtfully recessed; the power is genuine and clean, and the features and capabilities wide ranging.

JULIAN COLBECK

RAZER SHARPNESS

CHRIS LARKIN RAZER BASS around £560 QQQ VVV

UNLIKELY THOUGH it may sometimes seem, not everyone likes slap bass – once an exciting and different style but now a monumental cliché. And when the fashion passes, a lot of bass players are going to find themselves stuck with 'one sound' instruments which produce great slap/funk sounds but little else.

That's certainly not a criticism that can be levelled at the new Razer passive bass just launched by Irish craftsman Chris Larkin. On the contrary, not only does his new bass sound different from today's mass of basses, it bears the stamp of an individual approach to design and manufacture too.

Chris' bass ideas follow these found in his equally beautifully constructed guitars very closely, from the use of a quite deep two-piece mahogany body faced with a luxurious arched flame maple overlay, through a glued neck joint, a rich ebony fingerboard and immaculate wenge/ash/wenge binding.

In both looks and construction, the Razer is stunning.

Where the mahogany joins the figured maple top, for example, the triple layer 'wood sandwich' binding follows the join, even over the cunningly smoothed-away top bout, which makes a comfortable resting place for your forearm. It's as nice a bit of detail craftsmanship as you could hope to see, and is matched by the flame maple overlay on the headstock, which carries Chris' patriotic logo – a velvet black Shamrock inlay made of ancient petrified oak extracted from Irish peat bogs. The material is called 'bog oak' – no jokes, please!

The Razer's hardware is, as you'd expect to find on a



RAZER: definitely cuts it

bass so lovingly constructed, about the best available, comprising a black anodised Schaller 3D4 fully adjustable bridge, Schaller M4 bass machines, a brass nut and a pair of Kent Armstrong's Rainbow humbucking pick-ups.

Good balance is essential on a bass, and the Larkin

hangs perfectly on a strap, the 22 fret neck positioned ideally for comfortable access to both ends of the delightfully fast medium/slim neck. By any standards this isn't just a handsome looking bass, it has that essential quality of feeling right too.

The two pick-ups are wired to a simple arrangement of three (Gibson-type) pots providing individual volume for each, plus a single tone control. Plugged in and played with all three of these controls flat-out produces a much richer sound than we've grown used to of late – it's deeper and thicker too, which made it sound rather muffled until I switched over to single coil, which you achieve by pulling the tone pot. Do this and, providing your amp has got even just a reasonable amount of EQ versatility, you certainly can set a slapping sound – if you want.

In fact the Razer's natural sound is more suited to laying the foundations for several thousand watts of heavy metal guitar to slither over. It would probably be equally useful in a country or pop band, but not – I suspect – for the Jazz/Funk-inspired bassist who thinks that music begins and ends with slap.

On the other hand, I did expect perhaps a greater degree of note definition and inherent brightness as a result of the Razer having a maple top, so I wonder if the pick-ups aren't maybe just a little dull in their response.

Nevertheless, the Chris Larkin Razer looks positively under-priced at around £560 – you can pay more than that for a mass produced Japanese bass made of dirt cheap woods. And you won't have to part-ex it when fashions change, either!

Info on Chris Larkin guitars and basses can be obtained from Claire Massey on (01) 289 2289.

GARY COOPER

input jack but with otherwise identical channel controls. Channel 5 on the other hand has one jack input and one five-pin Din designed for tape input, plus gain and tone controls but with no routing

to reverb or effects.

Certainly this batch of input options provides a cost-effective answer for the gear-laden keyboardist who might otherwise have to look for a separate-item system

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WHETHER PROPHET?

Sequential enter the digital synth scene with a gem

SEQUENTIAL PROPHET VS DIGITAL SYNTHESIZER

£1,895

QQQ VVV

NEVER MIND having heard it all before; I reckon I could 'review' many a synth on sight these days. I never have, but I'm increasingly tempted!

In today's tight, competitive market, manufacturers are simply not prepared to risk all on a crazy, possibly brilliant whim when it comes to designing a new instrument. It is easier, and safer by far, to rely on past concepts (from their own as well as other people's R & D departments) even if this does result in a world of re-hashed themes and my (and I doubt I'm alone in this) nagging sense of both *déjà vu* and *entendu*.

Sequential on the other hand are a company not afraid to take risks. They dabbled in software, got, well, 'singed' let's say, and got out. They dabbled in consumerism (Max) too with equally unspectacular results. Undaunted, they bounced back with the Prophet 2000

sampler and 2002 rackmount version and have scored notable successes with both. But the real 'biggy' is this guy: not only Sequential's first digital synth but the first synth I've heard which sounds identifiable and different since the DX7.

And comparison between the Prophet VS and Yamaha's DX7 doesn't end here. In voice structure and basic concept there is no similarity whatsoever, but they are similar in that programming is not a matter of obvious cause and effect. Things seem just to happen: almost by accident you alight upon a great sound without any clear idea of how you did it. Serendipity is the word – a favourite of Yamaha-maestro Dave Bristow's too.

Since the running total of DX7 sales is currently in excess of 130,000, this mysterious aspect of the Prophet VS is unlikely to cause worry at Sequential – and nor should it, provided the VS can be stacked full of great sounds that obviate the need for detailed user-programming. And from what I've heard so far, this is

definitely the case.

I'm writing after my third run-in with the Prophet VS and I'm bound to say that in many areas, I'm no clearer as to how to explain or truly review the instrument. In as much as some instruments are almost 'reviewable' on sight, others are *unreviewable* unless you have owned and used one for several months. Since this is one of the latter I'll be keeping my thoughts nice 'n' simple today.

The Prophet VS is a hybrid digital/analog synth. It is a maximum of eight-note polyphonic and each note can be built up using four oscillators. The oscillators can tap into a bank of some 128 digital waveforms, 96 of which are preset and 32 of which can be user-programmed. Four oscillators/waveforms can be mixed together – and not in just simple level terms – then coloured and shaped using analog filters and sophisticated envelope generators plus a helluva lot more, and finally stored as complete patches in any of 100 on-board memory

locations.

The term vector, nicked from a pure maths concept describing the relationship between points, neatly describes the VS's unique way of mixing waveforms using a joystick. Their relationship is thus determined on an X/Y basis, providing you with a two-dimensional (and subsequently 'serendipital') form of initial programming.

So let's talk about sounds. The VS comes programmed with 100 patches of which only about half a dozen bear any relation to anything you've heard before. The remainder comprise colours, textures, and depths of sounds that defy written description. Sequential too found this problem and have resorted to their much-loved Merlinesque type of terminology for naming them: 'Zarg' and 'Worlox' and 'Stewkey' roll merrily by on the tiny backlit LCD.

But the sounds are not weird for weird's sake; yes, they zoom and clang and whirr, but *musically* – that's the important thing.

Once your sounds are

stored, the VS offers them a vast range of activities. For a start they can be paired off – layered or split; they can pan back and forth through a stereo image courtesy of a number of controlling elements such as keyboard velocity, LFD, or envelope generator; they can be arpeggiated in all manner of styles; and they can even be sent out eight at a time monophonically over MIDI Mode 4, which makes the instrument an essential buy for the MIDI sequencer user.

The arpeggiator I like especially. This is not just a natty auto feature for the idle and technique-less, it is a genuinely creative tool. You can latch all manner of arpeggiations and continue to play over the top; you can layer them, split them, voice them mono or poly, accurately specify timings, and send and receive over MIDI. Arpeggiator haters will eat their words. I guarantee.

Above all, the Prophet VS is a joy to play. Removing yourself from the vicinity of the keyboard is not easy. The sounds of course are too imaginative to leave alone, but also the five octave velocity and after-touch responsive keyboard is firm and measured. You feel you are really playing a professional instrument. Of course, you are.

Are there any complaints? Too early for any real ones in

a way, but I do find Sequential's system for accessing banks and patch numbers (unavoidably a two-step operation) far too laborious for an instrument so far ahead of the field in all other aspects.

The Prophet VS is an instrument about much will be written for the rest of this year, much of the next, and probably for a long time to come. If what you read serves, at times, to confuse as much as help, remember that you have 100 on-board sounds plus a 100-patch RAM/ROM facility, and that to play, you do not have to be able to program *at all*.

If, however, you do want to be creative, then you are confronted by more than enough tools for the job.

Rarely does a player's and a programmer's dream combine in a single instrument, but this is as near as you get. I saw the VS most recently at Rod Argent's in London. I first saw the Prophet-5 there many years ago, and on playing this instrument, felt the same sort of excitement as I did eight years ago.

In an all too rare display, my sense of *déjà vu* applied only to enjoyment levels as opposed to physical attributes.

JULIAN COLBECK

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Gallien Krueger pack a big sound into their little bass combo

GALLIEN-KRUEGER 200MB BASS COMBO £499 QQQ VV½

WORD FROM across the Atlantic has it that Gallien-Krueger's 'M-Series' mini-amps are currently the hottest things over there since Three Mile Island. But, until recently, only one shop on the outskirts of London stocked them.

Now however, a change in G-K's distributors has seen London's Allbang & Strummit take over the importation, with Scott-Cooper Marketing handling nationwide distribution – which means we should all have a G-K dealer near us within the next few weeks.

Time to nick a sample for evaluation I reasoned, hence my strolling down Covent Garden's Earlham Street a couple of weeks ago with a 100 watt bass combo weighing no more than a medium sized bag of shopping tucked under my arm. Yes, the Gallien-Krueger 200MB is unbelievably small – measuring just 13¾ x 15 x 7½in and barely capable of

straining a set of postal scales at only 24lb. For all its Lilliputian dimensions, the 200MB is pro tough, clad entirely in black stove-enamelled steel and with a wire mesh grille protecting the 12in speaker.

On the back panel we find further evidence of G-K's determination to make this amp suitable for professional players. Mains input is via a standard plug-in IEC connector, which has a mains fuse sensibly located above it. The mains on/off rocker lies above that.

Effects send and return jack sockets come next, followed by Cannon (XLR) sockets labelled 'Wet' and 'Dry', for direct connection respectively of post or pre-EQ signal to recording or stage mixers.

The 200MB's front panel controls are just as simple but just as comprehensive. A single jack socket input is followed, in turn, by pre-amp Gain, 'Contour' and 'Hi-Boost' push button 'voicing filters', 4 kHz, 1 kHz, 250Hz and 60Hz cut and boost Tone controls, Limiter on/off button and Master Vol, then Chorus on/

off, rate and depth pots. Lastly, there's a socket for headphones.

Some changes have obviously taken place in this model's specifications since the brochure was printed, because the picture in the leaflet shows a footswitch socket which was, sadly, absent from my version. This is a pity because the ability to remotely switch chorus in or out can be very handy.

First reactions to the Gallien-Krueger are – inevitably – astonishment that any bass amp so small can sound so amazingly good – not to mention loud! Used at bearable living room levels, the combo is supernaturally distortion-free. Likewise, the tone controls reward you with exactly the bass tone shaping you want.

The sheer depth of bass you can get is positively mind-boggling – but that's by no means all the story. Slacken off the mid-range, tweak the bass and treble a bit and, yes, here it comes, that definitive slap sound. Mind you, John Entwistle doesn't use a G-K just

because he likes the colour, and you can set-up an amazing, driving, hard rock sound just as simply, especially if you switch in the fine quality Chorus effect to add overall spice.

But, not even G-K's designers can defeat the fundamental laws of acoustics so, while the cab is commendably rattle-free, you don't have to go very far before inevitable distortion sets in. At this point you can then use the limiter, which works very well indeed in suppressing distortion causing peaks.

Once the limiter is on, you can get really remarkable amounts of volume from this tiny combo – certainly enough for recording purposes, rehearsals and small gigs. For this latter role, incidentally, it can be fixed on to a mike stand via an optional G-K adaptor bracket, which increases your sound projection quite considerably.

But G-K's M series amps aren't just designed to be 'stand alone' combos – they're actually part of a range that can be linked



A slightly reduced pic of Gallien Krueger's handy sized bass combo

together in multifarious ways to suit the role you have in mind. For example, as well as using the 200MB on its own, you can just as easily employ it as a backline monitor, and send the signals (in stereo if you like) to a PA mixer.

Alternatively, you can tackle bigger gigs, either by using conventional extension speaker enclosures or by running the combo into two of Gallien-Krueger's 200MP powered extension cabs, in which case you can use the chorus effect in stereo, without having to go through a PA system.

These powered add-on speakers are similar in size to the 200MB by the way, so, in effect, a package small enough to fit on the back seat

of a Mini can give you a really massive 200 watt spread of high quality bass sound, especially if placed on stands. An internal speaker cut-out button is provided for this kind of link-up.

If there is a problem, it's the price. At £499, the 200MB doesn't come cheap – after all you can buy Alligator's superb 175 watt 2x10 combo for some £50 less, for example. True, you get chorus and limiting with the G-K, but what you're really paying for is the US contender's convenience of size. It's a great little package but only you can decide if getting such sound quality from so small a box is worth that much more.

GARY COOPER

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