

IN-TECH — 20 PAGE BMF SPECIAL

SOUNDS

WATCH WITH JESUS
AND MARY



LEATHER NUN THE NIGHTINGALES
HOLLYWOOD BEYOND PETE MURPHY
GEORGE CLINTON

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INSTRUMENTS

August means **British Music Fair** time again, and we debut our new, improved **In-Tech** instrument pages with a 20-page pull-out which has all the fun of the fair without the admission prices. Find it all on **Pages 21-40**

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UB40, who've just put out their new album 'Rat In The Kitchen', have announced the British leg of their world tour in October and November.

The dates, which follow a six-week American sojourn, start at Edinburgh Playhouse October 21-22 and continue at Glasgow Barrowlands 24-25, Newcastle City Hall 27-28, Bradford St Georges Hall 29-30, Bournemouth International Centre November 2, Brighton Centre 3, Birmingham NEC 5-6, Wembley Arena 8-9.

Birmingham tickets are £8 and £7 from the box office or Birmingham Odeon and Cyclops Sounds, Wolverhampton Goulds, Stafford Lotus, Stoke Mike Lloyd, Manchester Piccadilly and Liverpool Royal Court.

Wembley tickets are £8 and £7 from the box office and agencies or by post from UB40 Box Office, PO Box 2, London W6 0LQ, making cheques and postal payable to MCP Ltd and adding a booking fee of 30p per ticket.

PRINCE has confirmed his London Wembley Arena shows on August 12, 13 and 14, as ever so exclusively revealed in last week's *Sounds*.

Tickets go on sale from this Thursday price £12.50 and £10 (plus a booking fee) from the Wembley box office, Notting Way Ahead, Leeds Cavendish Travel, Barnstable Concert Travel Club, Sevenoaks Furlongs and branches of Keith Prowse.

To coincide with Prince's first British gigs for five years, he's releasing a new single from his 'Parade' album called 'Girls And Boys' on August 4. The 12-inch includes the previously unreleased 'Erotic City' while the seven-inch gatefold version has two new tracks. 'She's Always In My Hair' and '17 Days'.

QUEEN play the biggest rock gig ever staged in Eastern Europe this week when they appear at the Budapest Nepszínház in front of 80,000 people.

Demand for tickets — priced at £2 — more than tripled supply and fans will be bussed in from Russia, East Germany, Czechoslovakia, Bulgaria and Romania for the show, which is also being filmed for Eastern European TV.

Queen will be arriving in style for the gig — by

hydrofoil down The Danube, an honour normally accorded only to party chiefs.

Hungary's leader Gyorgy Lazar is already on the guest-list — plus 36!

Queen's Knebworth show on August 9 looks like being Britain's biggest outdoor show since Dylan at Blackbushe in 1978. Ticket sales are already over the 100,000 mark.

Belouis Some has been added to the bill and will be opening the show.

"MIGHTY" **MAX WEINBERG**, drummer in Bruce Springsteen's E Street Band, comes over to demonstrate his one-man show at London's Charing Cross Road Astoria on August 10.

Max, who has drummed with the Boss for eight years, will present a band's eye view of Springsteen's career with videos of the 'Born In The USA' Tour.

Then there's a drum session before a final question-and-answer spot at the end, in which you get your own chance to be a rock journalist or a fearless, investigative, all-expenses-fiddled gentleman of Her Majesty's Press, according to your preference.

Max has already done the rounds of America with the show. Tickets are priced at £5 and are available from the box office or from Professional Percussion in Kentish Town, Rose Morris and Chas E Foote.

ELVIS BY



RUFUS THOMAS, now going on 70 and no spring chicken when he recorded the immortal 'Walking The Dog' back at the beginning of the '60s, rounds off a European tour with a London gig at the Kentish Town Town And Country Club on August 8.

Thomas, who had his last hit at the end of the '70s with 'Ain't

STIFF STAY UP

STIFF were still in business this week after outflanking their creditors — temporarily at least — by transferring their assets to a new company.

Rumours about Stiff's precarious finances have been circulating for some months and were not dispelled when their advertising agency quit on them recently.

On July 11 Stiff's holding company, Elcotgrange, formed

a wholly owned subsidiary company called Stiff Records consisting of all Stiff's assets "to protect the trade of the company, its agreement with artists and the substantial tax losses associated with its trade".

This left Elcotgrange with Stiff's debts, although they do have a 100 per cent shareholding in the new company. But where this leaves

the creditors, who were not told about the changes before they happened, is unclear.

According to Stiff's chartered accountants Cape & Dalglish, the creditors' position remains unchanged after what it called the "hive down" agreement between Elcotgrange and Stiff Records.

All creditors, and Cape & Dalglish admit there are "a large number, some of whom

have been owed monies for a considerable period", have been asked to supply a statement of their account with Elcotgrange by the end of July. Stiff Records plan to hold an "informal" meeting with Elcotgrange's creditors early in August to discuss an equitable settlement "rather than the current state of affairs which involves payment or part payment to those creditors

SOUNDS

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PRINCE

LIVE IN PARIS. BANK HOLIDAY MONDAY AUGUST 25th

£75 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 23rd Aug. Return am 26th Aug. **PP**

OR
£55 INCLUDES: Concert ticket, All transport by luxury coach from London, Cross Channel Ferry. Depart eve. 24th Aug. Return am 26th Aug. **PPS**

SIMPLE MINDS

LIVE IN PARIS. AUGUST 12TH

£75 INCLUDES: Concert ticket, 1st class hotel in central Paris, luxury coach from London, Cross Channel Ferry, Full day/eve in Paris. Depart eve 10th Aug. Return am 13th Aug. **SMH**

£55 INCLUDES: Concert ticket, All transport by luxury coach from London, Cross Channel Ferry, Full day in Paris, depart eve. 11th Aug. Return am 13th Aug. **SMS**

SCORPIONS ★ OZZY OSBOURNE ★ DEF LEPPARD ★ MICHAEL SCHENKER GROUP ★ BON JOVI

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£75 INCLUDES: Festival Ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve Aug 29th. Return am Sept 1st **MOR**

STATUS QUO

LIVE IN PARIS. NOVEMBER 3rd

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 1st Nov. Return am 4th Nov. **SQP**

OR LIVE IN BRUSSELS. NOVEMBER 7th

£49 INCLUDES: Concert ticket, luxury coach from London, Cross Channel Ferry. Depart Nov 6th. Return Nov 8th **SQB**

ZZ TOP

LIVE IN COLOGNE. SUNDAY 21st SEPTEMBER

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Depart eve 19th September, Return am 22nd September. **ZTT**

EURYTHMICS

LIVE IN PARIS. NOVEMBER 25th

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel ferry. Depart eve 23rd Nov. Return am 26th Nov. **EP**

OR LIVE IN BRUSSELS. NOVEMBER 21st

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☐ EP

REQUEST

Costello releases a new album with his old mates and sets off on bizarre tour

ELVIS COSTELLO releases his second album in barely six months on September 19.

After 'The King Of America' comes 'Blood And Chocolates', which is on his own Imp label (through Demon).

The album reunites Elvis with The Attractions, not to mention Nick Lowe as producer.

A single called 'Tokyo Storm Warning', written with his close friend Cait O'Riordan from The Pogues, comes out on August 22.

And in November, Elvis embarks on another of his tours-with-a-difference when he plays a series of small theatres in Stockholm, Paris, Utrecht, Milan and Rome, before arriving at London's Royalty Theatre in Kingsway for a six-night stint from November 23-29.

Each of the shows will be different, featuring sets from Elvis and The Attractions, The Costello Show, The Confederates, The Coward Brothers, solo spots, mystery guests and request slots.

The last night is gameshow night with "The Spectacular Spinning Songbook". Elvis will act as a living jukebox while members of the audience spin a wheel that has the titles of 40 Golden Great Hits around the outside.

Tickets to see Elvis Costello "Come On Down" are £9.50 a night although diehards can get a £26 season ticket. Start queueing before 10.30am on August 2.

After the London shows, Elvis continues to press the flesh at Dublin Olympia December 1-3, Edinburgh Playhouse 5-6, Liverpool Royal Court 8-9. Edinburgh tickets are £7.50 and £8.50 (£13 and £15 for both nights). Liverpool tickets are £5 per ticket (£9 for both nights). All go on sale at the box office at 10.30am on August 2.

Fanzine note: The release of 'Blood And Chocolate' on Imp marks the end of their licensing deal with RCA. Imp will also be releasing the three albums previously available through RCA - 'Punch The Clock', 'Goodbye Cruel World' and 'King Of America' - later in the year. Imp have also acquired the rights to Elvis' first album 'My Aim Is True', making Elvis one of the very few major rock acts to have all 13 of his albums available on his own label.

Gonna Bump No More Big Fat Woman', has been tempted over to Europe by Ostend promoter Freddie Coussaert, who was also behind Marvin Gaye's brief renaissance before he returned to America and a premature death.

The Stax superstar will be supported by Sanko.

who shout the loudest".

Whether the creditors will be so accommodating remains to be seen. At least two companies have already started winding up proceedings against Elcotgrange.

But in a letter to creditors, Cape & Dalglish argue strongly against anyone taking "precipitate action to wind up Elcotgrange without fully considering the implications".

These implications seem to be that the creditors' only chance of getting any money is to allow Stiff to keep trading and

transfer profits back to Elcotgrange.

The letter adds that Stiff's problems with creditors "substantially worsened" during their link-up with Island, and that Stiff is now enjoying moderate chart success with Furniture "which suggests that the company is now trading profitably".

How effectively Stiff can continue to trade will depend on what terms it can reach with its major suppliers. At present EMI is continuing to press and distribute Stiff records as normal.

SAXON will top the Saturday night bill at this year's Reading Festival.

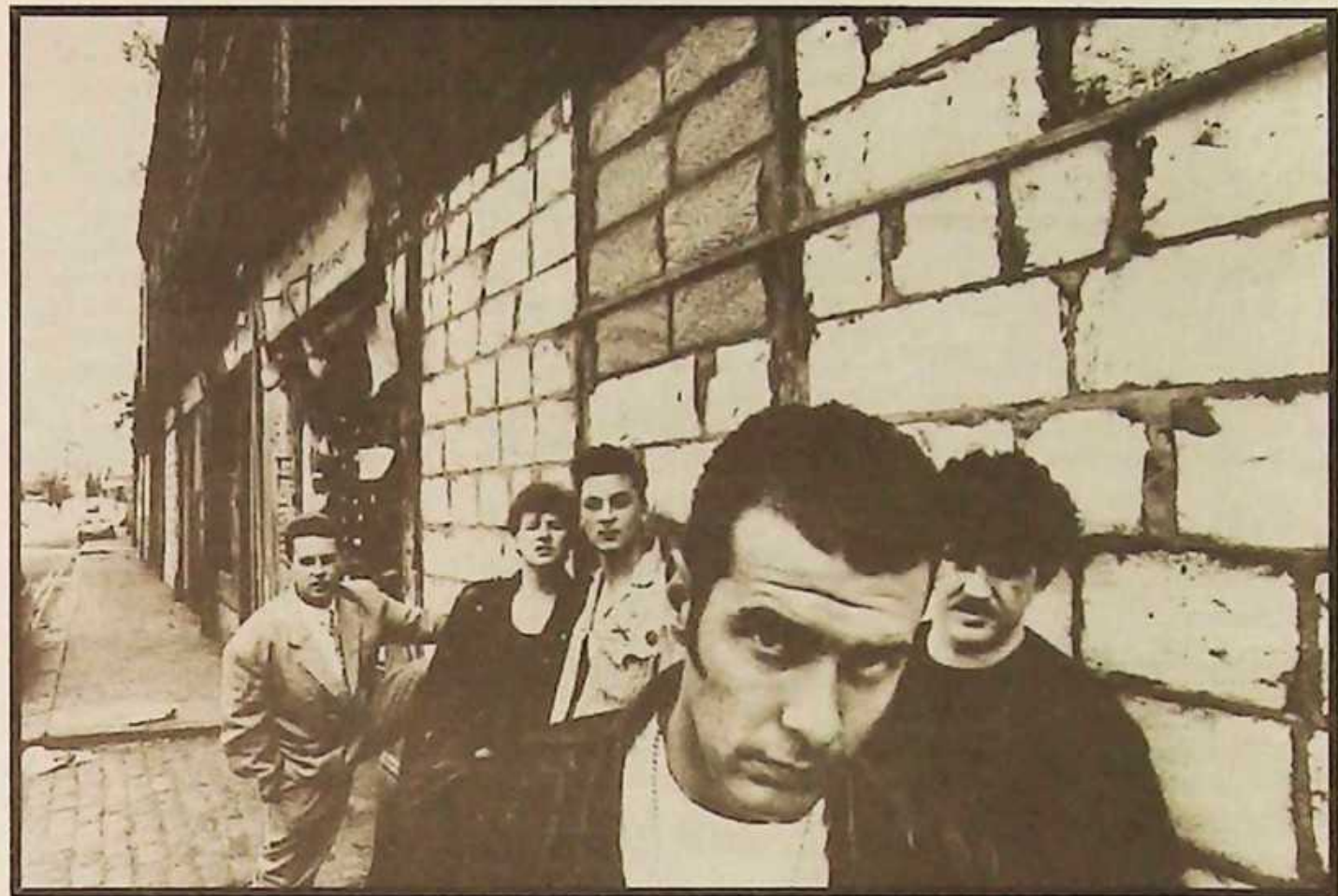
The band have been working on an album which is due out in the autumn and *Sounds* understands that they'll be introducing a new member at Reading, although who he is and what he plays hasn't yet been revealed.

Appearing with Saxon on August 25 are American band The Outlaws, who've reformed specially for the occasion, Los Angeles glam-rockers Rough Cutt, John Waite And The No Brakes Band, Graham Parker, Ruby Turner, Skagarrack from Denmark, Buddy Curtess And The Grasshoppers, FM, It Bites and Outside Edge.

The bill for Friday the 24th consists of Doctor & The Medics, Killing Joke, Gene Loves Jezebel, Balaam And The Angel, The March Violets, The Mission, the Bolshoi and 20 Flight Rockers.

Sunday the 26th features Hawkwind, New Model Army, Lords Of The New Church, The Enid, Zodiac Mindwarp And The Love Reaction, The Cherry Bombz, The Chiefs Of Relief, The Cardiacs, Thrashing Doves and Well Well Well.

Weekend tickets are £17.95 (including parking and camping) from NJF/Marquee Ltd, PO Box 1AJ, London W1A 1AJ. Day tickets will also be available - £8.50 for Friday, £10 for Saturday and £9.50 for Sunday.



WELL 'ARD FRANKIES

FRANKIE GOES TO HOLLYWOOD

release their first single for well over a year on August 25th on ZTT.

Called 'Rage Hard', it's the first evidence from their recording sessions this year produced by Stephen Lipson, with Trevor Horn as executive producer. Their second album is expected later in the year but further plans have not been vouchsafed.

ZTT, who've been too busy going Parisien this year to release any singles, are now back in London once more and have a new single from

Andrew Poppy lined up for September 15. It's a new version of '32 Frames For Orchestra' from his album, 'The Beating Of Wings'.

And as further proof that ZTT are still very much in business, they've signed four new acts - "a treacherous teenarcho pop group, the best white male singer in the world, a post-New Age instrumental group and a glittering hi-heat decacabaret group whose influences range from Edith Sitwell to The Stooges". More details will be revealed next month.

Ben and Tracey get strung...



EVERYTHING BUT THE GIRL climax their British tour in October with a special concert at London's Royal Albert Hall on October 14 for which they'll be joined by a 36-piece orchestra.

The musicians, led by Nick Ingman, all feature on the band's 'Come On Home' single and upcoming album, 'Baby The Stars Shine Bright'.

Tickets are available now from the box office and agents, price £8, £7 or £6 or by post (plus 50p booking fee) from Everything But the Girl Office (to whom cheques and POs should be payable), PO Box 77, London SW4 9LH.

The rest of the band's British tour dates are at Edinburgh Playhouse October 3, Manchester Apollo 4, Liverpool Royal Court 6, Leeds University 7, Nottingham Royal Concert Hall 9, Birmingham Odeon 10, Ipswich Gaumont 11.

KILLING JOKE have a new single out on EG (who've just signed a licensing deal with Virgin) on August 24.

Called 'Adorations', it's available as a seven-inch single, double-pack or 12-inch.

The band confirm their re-emergence with a show at the Reading Festival on August 22.

MARTIN STEPHENSON And The Dainties cash in on the critical approval of their 'Boat To Bolivia' album with a batch of gigs starting at Carlisle Stars And Stripes August 1 and continuing at Sheffield Leadmill 2, Wolverhampton Scruples 3, Birmingham Burberry's 5, Leeds Warehouse 6, Glasgow Daddy Warbucks 7, Aberdeen Victoria Hotel 9, Dundee Fat Sams 10, Edinburgh Hoochie Coochie 11, Newcastle Riverside 13, Leicester Princess Charlotte 15, Manchester International 16. A new single from the album, 'Slow Lovin'', comes out on Kitchenware (through London) on August 22.

MANU DIBANGO and Osibisa headline the African Sounds Festival at Brixton Academy on August 3. And they are joined by the first British appearance of Flo-Ing, led by former Fela Kuti drummer Manuel Betchen.

Also on the bill are Jubula, Sanko, Adzido, Kintone, Somo Somo and African Culture.

Manu Dibango are at Kentish Town Town And Country Club on August 2 with Les Quatres Etoiles.

THE CHIEFS OF RELIEF, who've been abstaining from vinyl for the whole of the year, have a few gigs while sorting out a new record deal.

They appear at Tattoo Expo '86 at Hammersmith Palais on August 10, followed by London's Marquee on the 23rd, before putting in an appearance at the Reading Festival on the 24th.

THE VINDALOO TOUR has set up a three-night London blow-out. Ted Chippington, The Nightingales and We've

Got A Fuzzbox And We're Gonna Use It will be playing at the Marquee from August 10-12.

The Boss Version Of The Boss's

I'M ON FIRE
GUANA BATZ

ON A 7" & 3 TRACK 12"
OUT NOW ON



WINSTON REEDY, who has won the Best British Male Vocalist section of the Black Music Awards for the past three years, has a new single out on Priority (through RCA) this weekend.

It's a cover of Elvis Costello's 'Everyday I Write The Book', produced by Jackie Mittoo.

Winston, whose 'Dim The Light' album and single monopolised the reggae charts for a considerable

time, introduces his new backing band, Pipeline, at the Birmingham YIVA! Festival in Birmingham on August 2.

LIONEL RICHIE finally has his third solo album, 'Dancing On The Ceiling', released by Motown on August 11 - virtually three years since the epic 'Can't Slow Down' which has become the most successful album in Motown's history, having sold more than 14 million

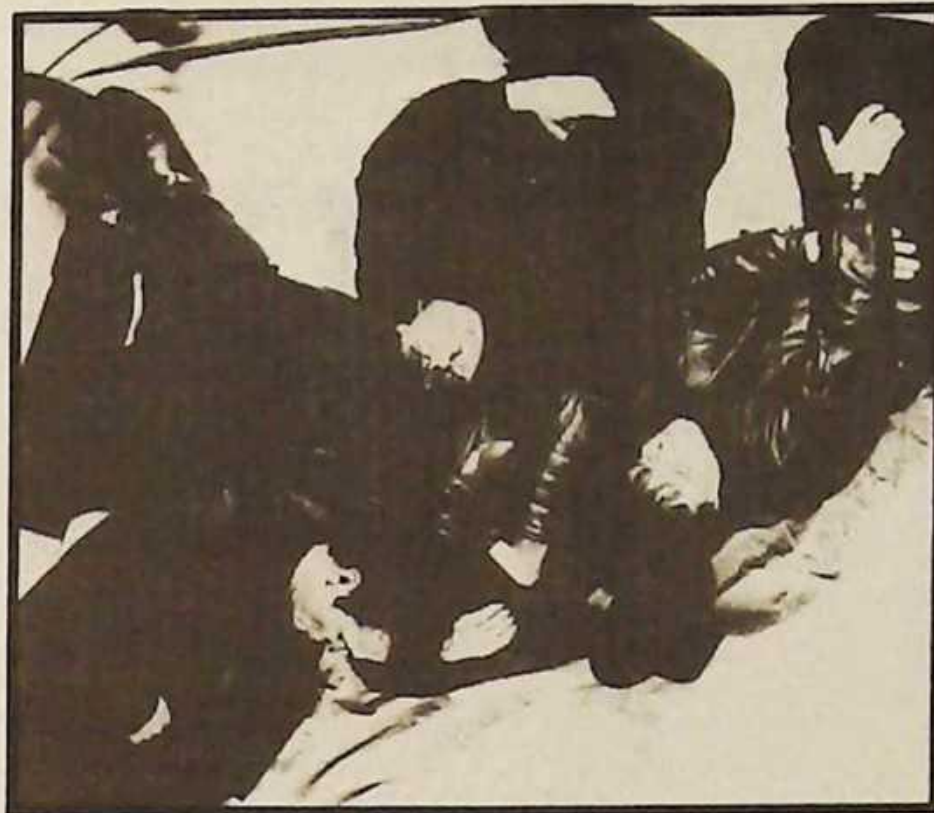
copies so far.

He starts a major American tour this month and inner city kids living near the venues who achieve at least a "B" average and have avoided any disciplinary problems will be eligible to win free tickets, a tour jacket and backstage passes for the show in a unique competition being organised around the tour.

It's hoped that Lionel will be bringing his tour to Britain some time next year. Ask your local teacher's pet for details or wait for official confirmation.

PIECES OF A DREAM, a Philadelphia trio who toured regularly with Grover Washington Junior - who repaid the compliment by producing their first three albums - come over for a one-off gig at London's Hammersmith Odeon on August 24.

The boys, who are still in their early 20s, have recently signed to Manhattan and have a new album called 'Joyride' out this weekend.



THE STRANGLERS listen back to their new single

MEN IN BLACK COME BACK!

THE STRANGLERS will be back in action this autumn with a new album and tour.

First up is a single on Epic next weekend called 'Nice In Nice', packaged in a sleeve showing the band outside Nice prison in June 1980 after being jailed for causing a riot.

The 12-inch features a 'Porridge Mix' and two extra songs - 'Midnight Summer Dream' and 'European Female' - recorded live in Paris last year.

The new album is scheduled for release in November and is rumoured to contain an Australian bias with songs about aborigines and the like.

The only confirmed date on their British tour is at Wembley Arena on November 3. Tickets are priced at £8, £7 and £6 and are available from the box office or by post from The Stranglers Box Office, PO Box 77, London SW4 9LH, adding 50p per ticket booking fee and an s.a.e.

URIAH HEPP confound their detractors yet again by resurfacing with an American tour and the threat of British gigs next year.

The redoubtable Mick Box, unquestionably the main inspiration for The Bad News Tour, has been in New York with drummer Lee Kerslake and bassist Trevor Bolder, looking for a new singer and keyboard player.

Both have now been found, although their names must remain undisclosed for contractual reasons (seriously).

Box plans to lead Hepp into the studio in November to record an album, and declares this line-up to be "the finest yet" in 16 years.

"I'm itching to take them out on the road and prove all those who thought we were dead and buried to be absolutely and categorically wrong".

ALEXANDER O'NEAL returns to Britain in November for two nights at London's Hammersmith Odeon on the 20th and 21st.

He played London dates last March with Cherelle following their hit together with 'Saturday Love', but this time he's coming over on his own. Tickets are £9.50, £8.50 and £7.50.

FAIRPORT CONVENTION warm up for their annual Cropredy reunion with a four-night stint at the Putney Half Moon from August 3-6.

On the 3rd they'll be introducing their latest line-up of Simon Nicol guitar, Dave Pegg bass, Dave Matthews drums, Ric Saunders violin and Martin Allcock guitar, bouzouki, mandola and just about anything else that's lying around.

On the 4th and 5th they'll be joined by former members Jerry Donahue, Ian Matthews and Cathy Lesurf, while on the 6th Richard Thompson will be reacquainting himself with some former glories.

All the above will be crowded on stage together for their 7th annual reunion at Cropredy near Banbury on August 9. Richard Thompson will also be playing his own set on the 8th, as will Martin Allcock and Kieran Halpin.

Other acts appearing on the 9th include The Electric Bluebirds, Jon Strong Band, Redgum, Sutherland Brothers, Dick Gaughan and Brass Monkey. Tickets are £7 Friday, £11 Saturday or £16 for the weekend.

There's also a new Fairport Convention album coming out on Woodworm to coincide with the reunion. It's called 'Expletive Deleted' and consists entirely of instrumental jigs and reels including a track called 'Hanks For The Memory' which features Richard Thompson and Jerry Donahue duetting their way through such seminal folk guitar pieces as 'Shazam', 'Pipeline', 'Apache', and 'Peter Gunn'. The album is available for £5.50 by post from Woodworm at PO Box 37, Banbury, Oxfordshire OX15 4BH.



FAIRPORTS at home in Dunfollin, Dorset

SIMPLE MINDS PARIS ... AUG 12 ... £49 Z. Z. TOP BRUSSELS ... OCT 12 ... £45 JUDAS PRIEST BRUSSELS ... OCT 18 ... £45 CHRIS DE BURGH BRUSSELS ... OCT 20/21/22 ... £45 AHA BRUSSELS ... NOV 23 ... £45 Travel by luxury coach, cross channel ferry. Ticket to concert. Insurance against cancellation.	MONSTERS OF ROCK featuring THE SCORPIONS OZZY OSBOURNE DEF LEPPARD + MANY MORE W.GERMANY ... AUG 31 ... £75 LEVEL 42 PARIS ... OCT 6 ... £69 STATUS QUO PARIS ... NOV 3 ... £69 ELVIS COSTELLO PARIS ... NOV 8 ... £69 EURYTHMICS PARIS ... NOV 25 ... £75 Price includes: Return travel by luxury coach, Cross Channel Ferry, Hotel with private bath/wc, Continental breakfast, Ticket to festival, Insurance against cancellation.
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ROD STEWART - SEPT 18, 19 and 25
Z.Z. TOP - OCT 20/21/22
UB40 - NOV 8/9
PRINCE - AUG 12/13/14
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Friday 15th August, 7.30pm. Hammersmith Odeon

TICKETS: £5.50 IN ADVANCE FROM THEATRE BOX OFFICE (TILL 24.00), CREDIT CARD BOOKINGS, LONDON THEATRE BOOKINGS, THE ODEON PREMIER BOX OFFICE (TILL 24.00), 400 FROST STREET, 24 HOURS, STARGREEN, TILL 24.00, ALSO ALBEMARLE, ROCK ON RECORDS, ROUGH TRADE RECORDS, THE SAGE, GEAR MKT, KINGS ROAD, BAR OPEN TILL 12 PM.

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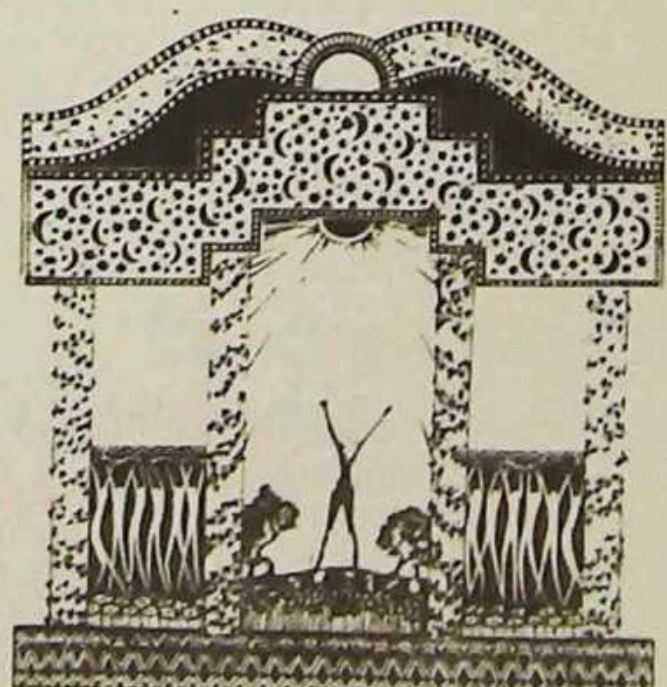
TICKETS AVAILABLE FROM CLARENDON HOTEL (MAIN BAR, OPENING HOURS), LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE, STARGREEN, ALBEMARLE, ROUGH TRADE, RECORDS, ROCK ON RECORDS, THE SAGE, GRT, GEAR MKT, KINGS ROAD, BAR OPEN TILL 12 PM.

THE MISSION

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SPECIAL LIMITED EDITION 12" - AVAILABLE MON. 28th JULY
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A THOROUGHbred AMONGST BANKS.

RECORD NEWS



LUIS CARDENAS, a demon drummer who has a Bengal tiger for a pet, tackles Del Shannon's 'Runaway' for his first solo single on Consolidated Allied (through Pinnacle). Both Del and Donny Osmond contrive to turn up in his video, together with some more animated dinosaurs.

ELECTRIC BLUEBIRDS, who've been whipping up a lather of good reviews for their live shows, release their self-titled debut album on Making Waves this week which includes Jimmy C Newman's 'Alligator Man' and Aaron Neville's 'Tell It Like It Is' (the new single) as well as several originals by singer-guitarist Paul Astles.

LEE FARDON, who started his career at the end of the '70s on Arista - his debut album was produced by Mark Knopfler - returns with his first album in four years called 'The Savage Art Of Love' on Chord this week.

THE SING MARKET, a London trio featuring former Thompson Twins and Monochrome Set singer Carrie Booth with ex-Rumour bassist Andrew Bodnar, launch The Dark Network label (through Backs) with a self-titled three-track single.

WILLIAM BELL, who last enjoyed British chart success in 1968 with his 'Private Number' duet with Judy Clay although he sneaked into the Top 75 earlier this year with 'Headline News', has a new single out on Tout Ensemble this week called 'Passion', the title track of his new album.

DAVID SYLVIAN, who had a spate of vinyl and cassette releases at the end of last year, has a new single out on Virgin this week called 'Taking The Veil' which comes from an album due out in the autumn.

ANDY TAYLOR, Duran Duran guitarist, has a solo single called 'Take It Easy' out on Atlantic this week, one of three songs he's contributed to the soundtrack of *American Anthem*.

MARTINI RANCH, a techno-pop duo from the West Coast, have signed to Sire and have the snappily titled 'How Can The Labouring Man Find Time For Self-Culture' released this week, featuring the services of Devo's Mark Mothersbaugh and Alan Myers.

STING, Bob Marley, REM, The Alarm, The Bangles, Stewart Copeland and Squeeze all have previously unreleased live and studio tracks on a 'Live For Life' compilation album on IRS this week, all proceeds of which will go to the AMC Cancer Research Centre in Denver.



RITA MITSOUKA, a duo of former Brechtian actor and porn star Catherine Ringer and Fred Chickin, have their million-selling French single 'Marcia Baila', issued over here by Virgin this week.



FRIZZBY FOX, the Pink Lady from London's Hippodrome, has her vinyl dreams come true with a single called 'Pretty Boys' on the Hippodrome label this week.

DEON ESTUS, the bass backbone of Wham!, gets his own chance with a solo single on Geffen this week called 'Spell' which still manages to cram in two more Wham! cohorts, Elton John's brass section and Tina Turner's keyboard player.

TYSONDOG, who almost had to find themselves a new vocalist early this year when Clutch was hospitalised with a liver complaint and two ulcers, celebrate his discharge from hospital with a version of Alice Cooper's 'Schools Out' on Neat this week. An album follows next month.

BACKTRACKS

THE MOTOWN reissue campaign hits paydirt with major retrospective collections of The Supremes and The Temptations plus two compilations of obscure early singles.

'The Supremes 25th Anniversary' is a three-album set plus booklet that features 42 tracks, 20 of them previously unreleased. The greatest hits occupy the first three sides and are complete up to Ms Ross's departure in 1970. But only one of their eight pre-hit singles - 'When The Lovelight Starts Shining Through His Eyes' - has been included. And although the unreleased material goes back to 1961 with a recording of Smokey Robinson's 'Those DJ Shows', too many of the new songs are from (wisely) aborted albums such as 'The Supremes Sing Rodgers And Hart' or 'Diana Ross And The Supremes Sing Disney Classics'. But beyond this syrup there are undiscovered early gems like 'Come On Boy' from 1963. And the last side has some genuine curios including a horrendous version of 'Surfer Boy' for a '63 movie, a coke commercial from '65 and a tribute to Berry Gordy sung to 'My World Is Empty Without You'.

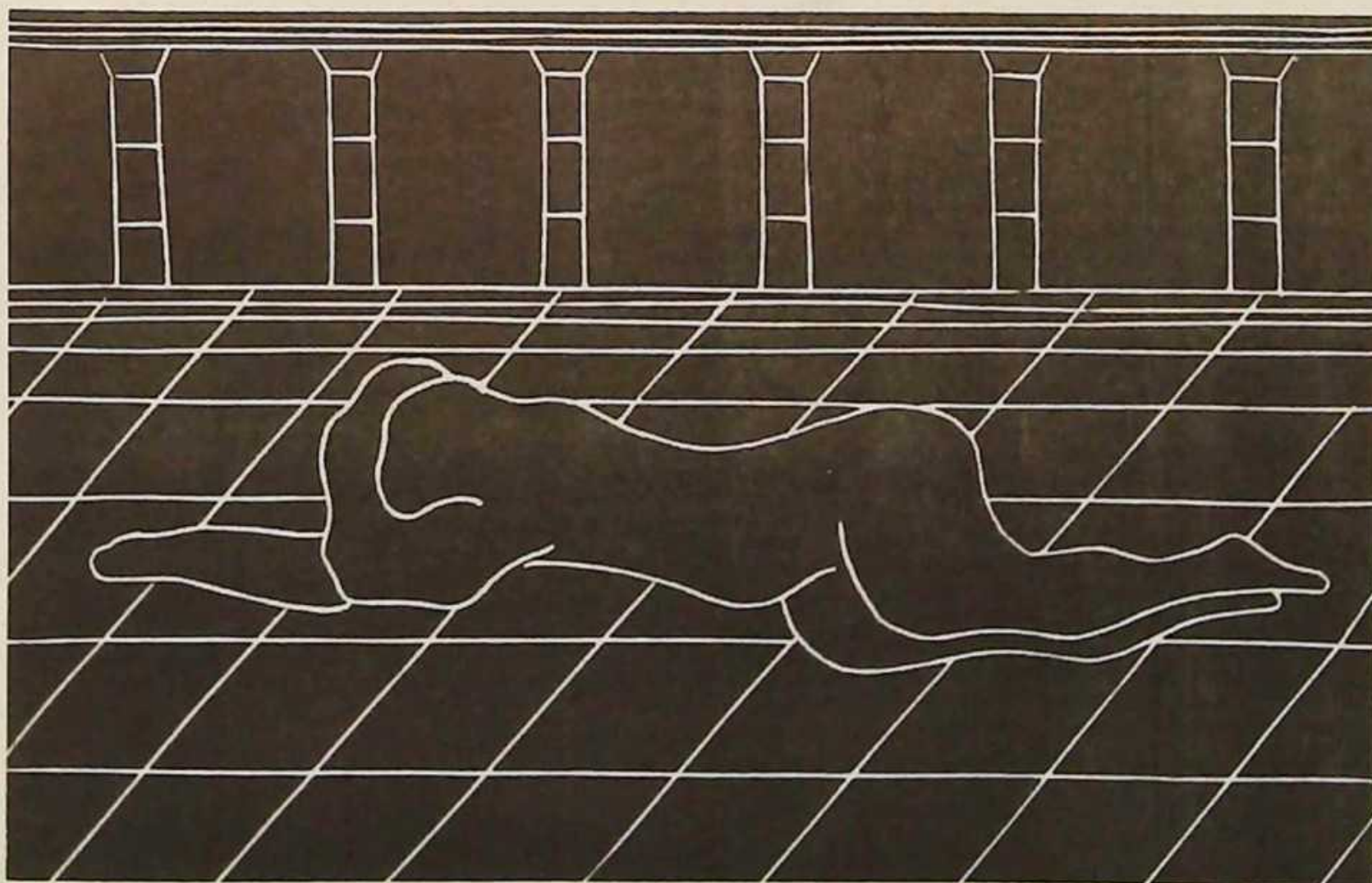
'The Temptations 25th Anniversary' doesn't pretend to be a greatest hits compilation which is just as well as it misses out 15 bona fide hits, including some prominent ones like '(I Know) I'm Losing You' and 'Ball Of Confusion'. Instead it's a double album guided tour by noted black music writer Leonard Pitts Jr who has had unlimited access to the Motown archives and rounded up nine new tracks. The 22-track collection begins with four of their earliest tracks revealing their doo-wop influences and then moves via 'The Way You Do The Things You Do' to the genial 'My Girl' and 'Since I Lost My Baby'. Side two covers the mid-'60s with superb unreleased versions of 'Wherever I Lay My Hat' and 'Truly Yours' complementing classics like 'Get Ready' and 'Ain't Too Proud To Beg'. Side three comes from the early '70s and includes live versions of their "psychedelic soul" hits 'I Can't Get Next To You' and 'Cloud Nine' and an undiscovered bluesy 'Soulmate'. And side four brings you up to date with some overlooked '80s gems such as 'Glass House', finally arriving at 'Treat Her Like A Lady'.

'Big Motown Hits And Hard-To-Find Classics Volumes One & Two' are mid-price compilations curiously compiled to mix rare tracks like The Originals' 'I'm For Real', Brenda Holloway's 'When I'm Gone' and 'You've Made Me So Very Happy', Tammi Terrell's 'I Can't Believe You Love Me', Chris Clerk's 'Love's Gone Bad' and The Velvelettes' 'He Was Really Saying Something' with familiar hits from Jimmy and David Ruffin, Edwin Starr and The Isley Brothers.

'SEHORN'S SOUL FARM VOLUME TWO - How To Pick A Winner' on Charly follows the trail of mercurial svengali Allen Toussaint and his "soul farm" partner Marshall Sehorn as they look for a new commercial New Orleans style in the early '70s. The tracks all come from the Deesu, Sansu and Tou-Sea labels but although the tracks by Ernie K-Doe (of 'Mother In Law' fame), Warren Lee, Willie West, Zilla Mayes and Danny White had plenty of good intentions, they lacked the ingredients for chart success.

CUTTING

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(I JUST) DIED IN YOUR ARMS

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the alarm clock
there's always
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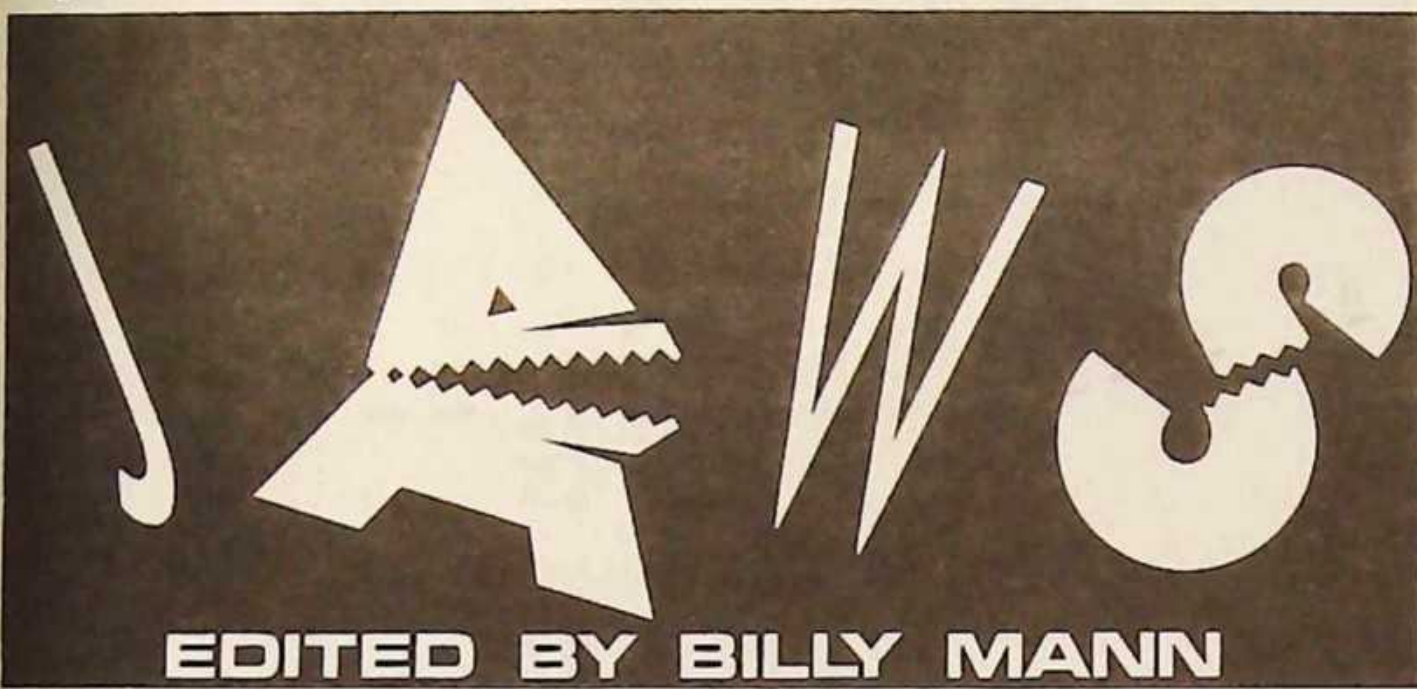
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Then you could be squids in.



Midland
The Listening Bank



HOW DO YOU GET TO COCKFOSTERS?

"Drink it warm, sport"

An ex-music student, a vegetarian, a nail biter, homeless and a disillusioned communist, Foster Pilkington is what we in the trade call a happening guy. Andy Hurt took a ride to the town of forgotten talent. Here is his story.

FOSTER PILKINGTON – now there's a name to conjure with. Four million *Countdown* viewers scuttle in the direction of the nearest fall-out shelter as Richard Stilgoe licks his lips at the mere thought of the anagrammatical possibilities such an unlikely name presents.

With the possible exception of the loathsome Stilgoe, it's a fair bet that any sane human being would be sceptical about an artiste with such a ludicrous monicker coming up with anything remotely worthy of sacrifice on the altar of wallet-conscious pop.

But/And yet/However, Stephen Peter Francis Foster-Pilkington really is something special, honest. This is the Frankenstein responsible for the creation of the melodic monster, 'In The Town Of Forgotten Talent', a marriage of Pete Shelley and Beethoven, a sort of punk Waldo de los Rios mini-epic which cruelly failed to make the faintest indentation in the charts. With a little luck his latest offering, 'Listening Land', will right this grossly unjust state of affairs.

But, yes, just in case you're wondering Foster does have – surprise, surprise – a reputation for eccentricity.

"Yes. The people who come to see me – anyone from skinheads to 50-year-olds – think I'm a nutter but come up to me and say, 'You know lad, I sat down and I started to listen to this stuff and I thought, bloody hell, this bloke's brilliant! Punks seem to love it because it's right out of order, but I can easily do a successful gig in a special

club – all I have to do is play a bit of classical piano in between and it's OK!"

Your appearance? "I don't like the idea of looking like a pop star, I'd rather look like a normal person." (In this instance the theory is relative). "I can't be bothered to dress up, it's as simple as that. I've been wearing a similar style to this since I left school. I have got one shirt you might find quite interesting..."

Pilkington is an ex-music student (one term only, he emphasises), a vegetarian, a nail-biter, homeless and a disillusioned communist who apparently became interested in left-wing politics primarily because Shostakovich ("I'm a fan") wrote music to inspire the working people of Russia.

"All my favourite

composers are Russian: Rimsky-Korsakov, Prokofiev, Tchaikovsky – I was listening to his fifth symphony this morning."

On a somewhat less cerebral level the more predictable punk influences (Pistols, Clash, Buzzcocks) count for rather less in F-P's book than more frivolous, neglected bands such as Fischer 2, the Doctors Of Madness and The Rezillos.

His live antics lead to obvious comparisons with John Otway, although he's never seen him, and if a hackneyed hack has to use the word 'refreshing' about anyone, this is the man.

"I used to walk into work saying things like, I was walking down the road and this breeze hit me and I thought, mmm..."

Mmmm...



BITES... BITES... BITES... BITES...

DID YOU know that **The Damned's** next album is to be a wall to wall **Doors** cover job. Yes? Well did you know they are recording those memorable songs in Switzerland at this moment? Yes? Well what about **David Vanian's** bedroom then? No? Well it's decked out like a funeral parlour and the centre piece is a coffin containing a life-size blow-up of Jim Morrison. Who's Jim Morrison? Blahhh!

MOUNTAINEERING

HERE COMES the sound of summer, cutting the ocean waves, rattling along on roller-skates of celestial paroxysm and pampering the bored highways of music with skateboarding songs that go straight to hell. Sever your Beach Boys tapes, melt your Mary Chain singles and load your waterproof personal Hi-Fi with the blitzkrieg pop of Baby's Got A Gun.

Loaded with three bullets on this harmonious demo(n) tape, Baby's Got A Gun aim at your heart and never miss. Wounding with forceful, ravaging guitars played at a pace that simply makes The Ramones look pedestrian and ancient, which they are. Shooting with resounding drums, 'Sidewalker' is an anthem so seedy

you can smell it grow.

Baby's Got A Gun come from East Kilbride and the similarities with The Jesus And Mary Chain don't end there. Like The Mary Chain they shine in pop's great experiment and create a rousing, vibrant noise tinted with fun and polished with intrigue. Their 'Something Gone Wrong' leaves you dead as it drives through the ear wax with tingling choruses and melting vocals.

Baby's Got A Gun and you better believe it. RON 'ON THE BALL' ROM

Send your demos to Ron Rom, c/o Sounds.



THROUGH THE powers vested in *Jaws* we are pleased to announce the marriage of *Sounds* contributors Andy Hurt and Monica Cady. Andy, 19, met Monica, 16, at one of our now legendary six-hour editorial meetings. Their eyes met across the room and they both knew then they were destined to wear each others' underwear.

They are pictured here on a rare holiday in New York last year where they cemented what was already a rock-hard relationship. They were married at a London registry office last Friday and have yet to sober up. Well done Andy and Monica.

BITES... BITES... BITES... BITES...

STREET-CONSCIOUS *SOUNDS* contributor **Ron Rom** missed death by inches last week when an articulated lorry demolished the phone box he was using.

"I was on the phone to Debbie at 4AD trying to blag one of those Bulgarian LP's," says Ron, 16, who escaped with an injured arm. "I've just had a letter from her asking why we got cut off."

That was then...

HAVE YOU noticed how half the postcards on sale in London these days feature a red phonebox, a friendly 'Bobby' and a multicoloured mohican punk? Well, the first two are definitely things of the past.

As for punk, that is happily celebrating ten years of 'anarchy' all over the shop. And that's one year more than the BOF's of Hippodrom managed up to '76.

Postcards? another prick against the wall.

Still, if the kids are united – they shall become grown-ups. So it was at Granada TV's London headquarters for the showing of *The Way They Were*, a 90-minute compilation of prime punk archive footage from 76-77's *So It Goes* and *What's On*.

I suppose you think it's easy to hold a glass, fill a plate, watch a film, write an article and take photos all at the same time. But let me tell you, that was the easy part. The real problem was working out who all these old punk pioneers were now that they're approaching the

twilight of their years.

Presenter Tony Wilson went missing for an hour – apparently Thursday is pension day down at the Post Office.

"They were all middle class twats in that viewing room – including me," he blurted to Rough Trade/Buzzcocks' Richard Boon, on his return.

Jimmy Pursey observed: "this shows how much we've aged".

Brix Smith defended her new 'pop' single: "I don't care at

this stage of the game, it won't damage me". While hubby Mark E pronounced the proceedings: "pretty civilised really".

Pauline 'Penetration' Murray wasn't saying much. Pete Shelley said it was great to see people still alive and made up with Howard Devoto.

But this is now and that was then, so we huddled together, agreed to meet up again in 15 years and officially pronounce punk dead.

RONNIE RANDALL



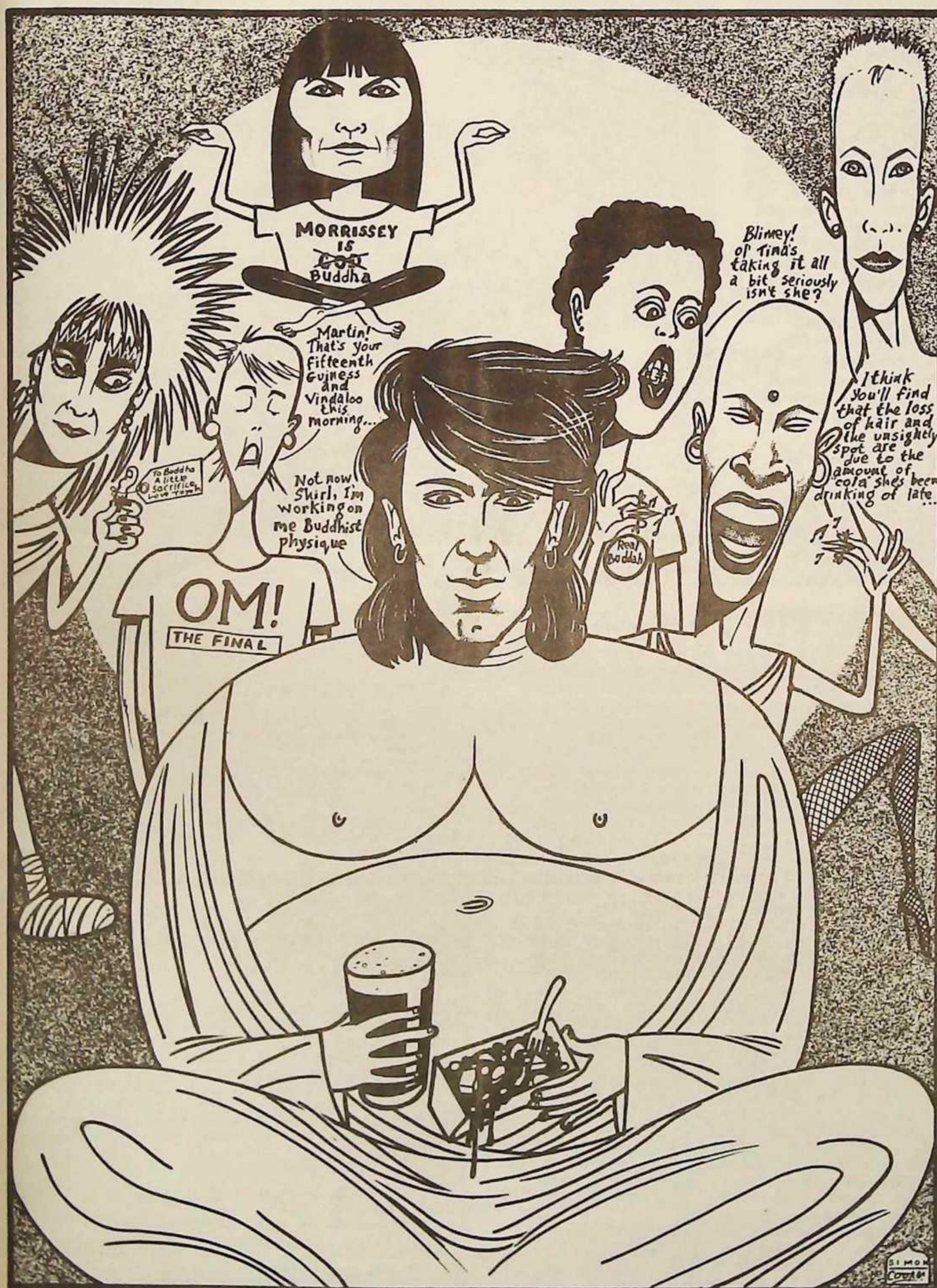
SHELLEY and DEVOTO

Ronnie Randall

CHANT NUMBER OM!

THE SPANDAU BUDDHIST

"You do it in a peaceful, tranquil corner of your own individual lifeworld"



When Martin Kemp, aged 7, started saying "I don't need this kaftan on" in his sleep, his parents panicked. What was wrong with their baby boy? Was he possessed? *Jaws* can now reveal the origin of those early mutterings. They were a message, an order maybe, from above and Martin had been chosen to spread the word of Buddha. Chant on.

ARE YOU into being at one with yourself and the universe, the galaxy, the Mars bar, the solar system?

If not, maybe it's time you followed some of rock's outstanding figures and practised Buddhism. It's all the rage these days; Herbie Hancock, Sandle Shaw, Poly Styrene, Haywood, Annie Lennox, Toyah, Tina Turner. They're all into it.

And rock's latest recruit is Spandau Ballet bass player Martin Kemp, the one with the glassy eyes and the poncey haircut. And he got into it through his woman, blonde Shirley Holliman, 28, who used to be part of the Wham! entourage.

Martin, 31, decided to look for spiritual enlightenment when Spandau were forced to take a break from clogging up the charts earlier this year because of a Barney with their record company. The hiatus gave him the opportunity to search for his real self. And Buddhism is where he found it.

But what *is* Buddhism exactly? And what makes so many celebrities turn to it?

Buddhism, I'm told, is all about worshipping Buddha, a short, fat bloke with a bald head.

"He's supposed to look like Buster Bloodvessel," said Jack Barron, who knows quite a bit about having a head like a boiled egg. "And you're supposed to chant things as well. You go Om! Om! Om! until your head's in a different place."

We tried this but

nothing happened. Then we were told we were doing it wrong.

"You can't do it in the Southampton Arms," an expert informed us. "You do it in a peaceful, tranquil corner of your own individual lifeworld."

Like in the bath with the lights out, you mean?

"Yes it can be done there but there is always the possibility that you may drown, particularly if you happen to engage in the psychic experience of a fish, for example, which is often the case."

"You see a lot of famous people look to Buddhism for a free and cleansing experience and if they can be made to feel like a fish - the dolphin is the most popular example, though I know they are mammals - they gain a dimension to their life that is in total contrast to the very structured and disciplined life they normally lead. And from that detached position they are able to evaluate their 'real' lives."

This all sounded rather fascinating, not to mention exciting, so we tried to contact Martin Kemp to find out what kind of psychic experiences he was into. The dolphin? The mushroom? The lesser spotted Bolivian lizard? We never found out. He couldn't be reached. Was he at home in the full lotus posture chanting Om! Om! Om! we asked. Nobody knew.

"Nobody knows anything about Martin since he got into this Buddhist lark," a friend told *Jaws*. "He's a completely different kettle of fish."

BITES... BITES... BITES... BITES... BITES... BITES... BITES... BITES... BITES... BITES... BITES... BITES... BITES... BITES... BITES... BITES...

● **BETTE MIDLER**, American comedy actress and singer is currently walking around with her belly in a wheelbarrow (she's pregnant). But what's worse is that she intends to call the poor infant *Fifi Pixieboots* after *Lady* and *Saint Bob's* young thing. Her husband, *Mr Midler*, we are told, is not too keen on the idea.

● **PHIL COLLINS**, or slaphead to his friends, is about to extend his acting career from that silly role he had as a crooked game show host in *Miami Vice* to the part of Great Train Robber *Buster Edwards* in a new film. But *Buster*, who served a nine year jail sentence and is still alive and kicking and flogs daffodils outside Waterloo Station, is not too happy about it. "He ain't got no hair," he said. "What did they pick him for. He'll have to wear a wig to look like me." *Ronnie Biggs* will be played by *Michael Caine*.

● AS THE deadlines drew near last Wednesday our veteran News Editor *Hugh Fielder* tried to contact the *Crass* organisation for some information. "Nobody's here," he was told. "They're all watching the Royal Wedding." Maybe they were across town with the staff of the *Grim Student News* who could also not be found.

● THIS is a sob story. *Light A Big Fire* guitarist *Pete Hoidal*, whilst engaged in *apre sagig* van loading on July 12, had his guitar stolen from the Dance Line club in Dublin. But this was no ordinary guitar. It was a 1970 left-handed Fender Strat, a masterpiece with a pine finish and a black scratch plate. "It was his baby, his pride and joy," say his press office. "He was close to tears." So please, people, if you have any info regarding the whereabouts of this instrument - serial No 711853 - contact Siren Records press office immediately on 01 221 7535 and claim your 'reward'. You might also make a sad man happy.

ROB LLOYD IS BIG LEGGY

"He's a tall hombre" says hack

At long last The Nightingales can be heard singin' their own sterling brand of pure country. Dave Henderson got off his horse and drank their milk.

"I suppose you could say we're from the wild west Midlands." — Rob Lloyd of The Nightingales

AS TUMBLEWEEDS roll across Camden High Street, Rob Lloyd turns into *Sounds*' HQ for a high noon showdown. He has no stetson, he hasn't got chaps, there's no bootlace tie, there's not even a sheriff's badge. Rob Lloyd, instead, is sporting the kind of suit the Kray twins would be proud of. He's a tall hombre.

The reason for this showdown come hoe-down is not the brouhaha surrounding the Vindaloo 'Summer Special' compilation but The Nightingales' latest album 'In The Good Old Country Way'. Yes, after three moons (and many more) had passed this way, the

Brummie bohos have actually released an album. And a pretty odd one it is too.

"It's just something we wanted to do," says Rob of the album's obvious country feel.

"Anyway, although there's an overall sound to the album there's a lot of variety, too. I mean, there's a sort of Scottish reggae one and there's a noisy one."

Damn right, but where do The Nightingales fit into the scheme of all things with checked shirts? Though they insist on a love of the purest form of country music, The Nightingales' own version is a dishevelled, very English interpretation which says more about the plight of your everyday Joe than some old bod riding the range.

For example, who else could write a storming tribute like 'I Spit In Your Gravy'. Not Waylon Jennings, that's for sure.

What The Nightingales have done is develop width in their sound. They've introduced a choice of instruments and peppered it with arrangements that illustrate an escape route from the well-worn two-guitar line up.

They've also shown country music in a very strange new dimension.

But will it turn them into household names and a must for the Bar-B-Que parties?

"I don't think so, really," says Rob.

Well, let's just throw some more fuel on the fire and see what happens

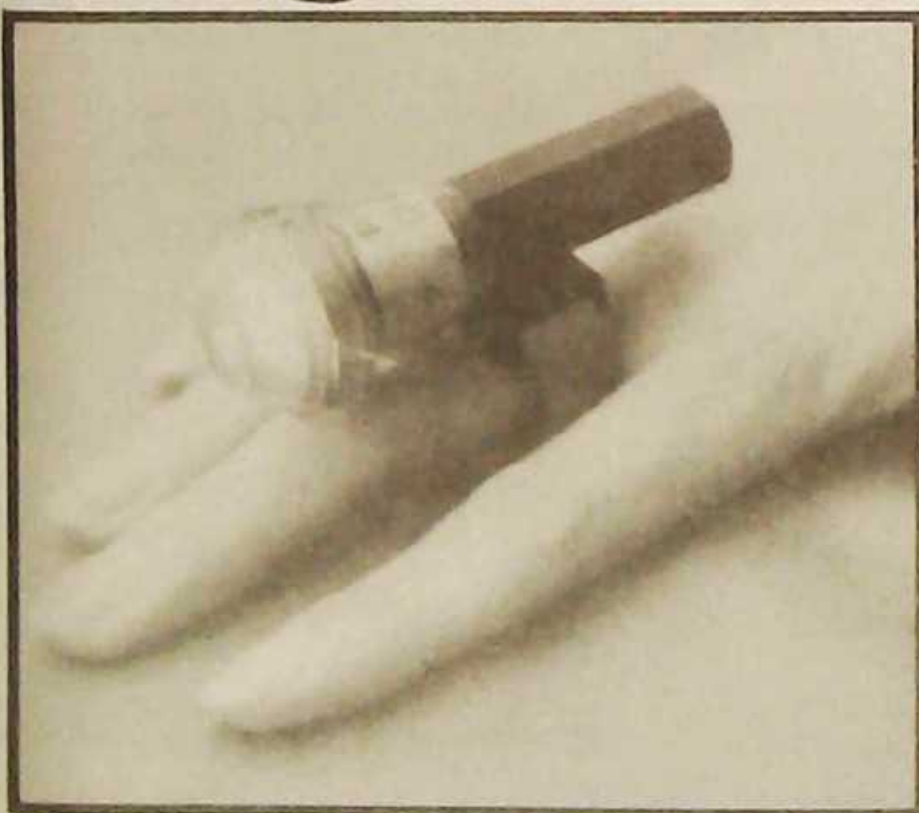
DAVE HENDERSON



THE NIGHTINGALES: Home on the range

Ronnie Randall

Light A Big Fire



I'M SURE you're all gasping to know just what it is this person has strapped to their finger. Could it be one of Tony Mitchell's new S&M toys? Or a piece of Jimmy Saville's Jewellery?

No. This is the 'Rock Ring' and its manufacturers, Philips, are so convinced that we'll know what it's for that they enclosed a special explanation.

"During pop concerts," it says here, "fans have shown their need for involvement — especially during the softer moments of the performance — with the aid of cigarette lighters."

"But lighters can burn fingers and are unpredictable when it comes to windy or just bad weather. The 'Rock Ring' light, however, is not only safe but a lot more flexible. It consists of a small, lightweight torch that straps easily to the finger with a self-clinging band. This band contains a concealed touch-sensitive button that requires only the slightest pressure to light up the 'Rock Ring' light."

"And the 'Rock Ring' is clearly capable of creating many more interesting lighting effects than the conventional cigarette lighter, thus further enhancing that feeling of involvement."

So now you know, when your Auntie Nellie sends you a 'Rock Ring' for Christmas, you can show your "need for involvement" and wave it around during the "softer moments" of your next Mary Chain gig.

BITES... BITES... BITES... BITES

● AND WHERE is the Doctor? I hear you ask. The Doctor was asking the very same question just recently when he ran into a spot of bother in Milan. After one of those special European extravaganzas, he is reported to have referred to *The Mission* as "Northern scum who will never do anything in rock 'n' roll", a comment that was greeted with a swift smack in the teeth from *Mission* bass player Craig Adams. A physical contretemps followed and developed to a point at which various Medics and Missionaries were engaged in a big scrap. Craig Adams is thought to have won on points and was last seen angrily searching a Milan hotel looking for the Doctor.

● IN CASE you were in any doubt, Spandau Ballet despise the regime in South Africa. In fact they despise it so much that in their new contract with CBS they insisted on the insertion of a clause saying their records would not be sold in that country.

"It wasn't easy," Gary Kemp told somebody last week. "We are the first CBS band to ask for such a clause and we had to fight to get it in. But it was worth it, everyone should try to change the regime."

What Gary failed to mention is that from March this year CBS stopped selling all records in South Africa, so what The Spands had to fight for we're not quite sure. Themselves maybe.

● MILAN AGAIN, stardate *Mission II*, in which Wayne Hussey collapses on stage after one over the eight and is laterally transported to the dressing room. Armed with dogs and fierce-looking machine guns, the Italian police, the carabinieri, went to investigate and terrified the band so much that they did a bunk through the dressing room window and made for the airport.

In hot pursuit, the law put out the Italian equivalent of an APB and instructed the airport to detain anybody who looked scared of dogs. Their red faces and enlarged pupils were a dead giveaway and the band were picked up and forced to participate in that great Italian sport, the strip search.

Apart from a pair of Andy and Fergie bikini briefs, nothing of any consequence could be found and the band were released, though their experience, they say, adds new meaning to the expression *The Italian Job*.

● MADONNA IS such a controversial figure in rock that she has now offended not only the National Society For The Prevention Of Cruelty To Rat-Faced Actors but the National Council For One-Parent Families.

A row has blown up over her chart-topping single 'Papa Don't Preach' which contains the lines 'Papa Don't Preach, I'm in trouble deep. Papa don't preach, I've been losing my sleep. But I've made up my mind, I'm keeping my baby'.

The Council says: "The sort of teenager who is likely to want to keep her baby is one who doesn't see much future in life. She's probably not doing very well at school and having a baby seems a better prospect than the dole. This record could prove a very bad influence."

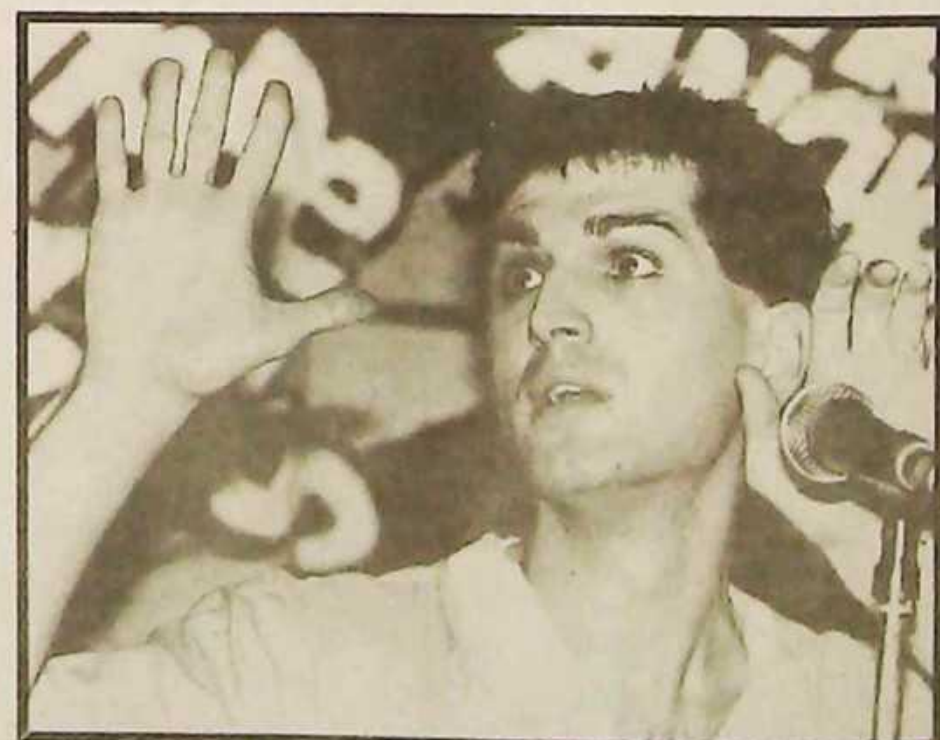
We wonder how many teenagers actually knew what Madonna was saying before the NCOPF pointed it out.

BITES... BITES... BITES... BITES

OUT IN

Poncey London clubs
Shock stories
Discussing things
Company cars
Sheila's bad experience
Production errors

Having sex with an egg
Indian food
Works of art
Arranged weddings
Den's heart of gold
The Observer



Competition

■ WHO is this man?

■ WHAT kind of shoes does he wear?

■ WHERE did he get that haircut?

■ DOES he normally wear glasses?

■ CAN he sing?

■ HOW old is he?

ANSWER THESE questions correctly and state in less than 15 words what this man is thinking and you can win one of our exclusive limited edition *Sounds* T-shirts. Send your answers to Jaws, Sounds, Greater London House, London NW1 7QZ. All answers will be treated in strict confidence.

the The

beatdown

this is the 51st state
...of the u.s.a.



Epic

TRUTH 2
TRUTH T 2

FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

THE COLOURED PURPLE

PURPLE HAZE

(Cannon)
SOMETHING'S HAPPENING here. What it is ain't exactly clear...

When the class of '67's most likely preppie grows his hair and gets the boot from Princeton for smoking grass, that's far out.

When the year is '68 and as a consequence Uncle Sam is breathing down your neck, Vietnam beckons, and you are 18 and anxious, far out becomes a bad trip, ma'am.

Still, who cares? Our weedy anti-hero Matt proves a drab faceless character upon which to hang the threadbare storyline of drugs, music, free love, alfalfa, rebellion, parents and more drugs. He's a dabbler, a do-what? hippy bore who needs a good shakedown. I'm with the parents all the way.

Fortunately Matt teams up with a buddie, Pill-poppin' Jeff the former school fatty, who's enjoyed life more since he started that course of diet pills. Jeff has plenty of go, albeit

pharmaceutically propelled go, and peps up the action.

Anyway, not a lot happens. The boys confront all the usual teen movie clichés, the fat ogre dad, the mousey mum. So he drives around town a lot, who needs to work? Matt's got more crucial problems to sort out, right? Like, where's the next joint coming from? *Purple Haze* is a small, mildly entertaining film about a sub-hippy lifestyle seen through violet-tinted spectacles. It suffers from an overabundance of two-character conversations in confined spaces which serve to emphasise its less than lavish budget. The action leans too heavily upon the thankfully brilliant '60s rock soundtrack, a choice item indeed.

Otherwise, given its largely autobiographical roots we can only regret that writer/director team Wozniak and Morris didn't enjoy a substantially more exciting youth. Best kept outa sight.

RONNIE RANDALL

SCRITTI POLITTI

Scritti Politti

(Virgin Music Video)
WHEN SCRITTI Politti made 'Cupid & Psyche '85', they created the most pure and perfect collection of digital pop songs it has ever been my pleasure to wear out on a car stereo.

Which makes it thoroughly, utterly depressing that the 19 minutes of videos made to accompany the likes of 'Wood Beez', 'Absolute', 'Hypnotize', 'The Word Girl' and 'Perfect Way' are such drab, forgettable dross.

It's difficult at the best of times listening to the lead vocal sound on Scritti records and picturing it being delivered by an adult male, but when the 'band' opt to represent visually the hi-tech instrumental sounds of these tracks with a series of couldn't-give-a-toss, guitar-bass-and-drums mime-jobs, the realisation that something is really badly awry between the look and the sound of Green and his chums is inescapable.

The one oasis in this desert of visual depression is the USA version of 'Wood Beez', where director Jean-Baptiste Mondino has eschewed the "look, they're really a live band, honest"

approach of his Brit counterparts in preference for some languidly pulsing distorted images and cleverly superimposed graphics.

Sadly, Scritti Politti don't play live. Even more sadly, it seems, they should avoid making videos, and we'd all be better off if we avoided buying them.

TONY MITCHELL

THE MCCARTNEY FILE
— A COMPREHENSIVE
GUIDE TO HIS LIFE
AND CAREER

Bill Harry

(Virgin Books)

IF LIKE Dennis Norden, you're one of those people who likes to think that Paul McCartney is nothing but a boring jerk with a lop-sided boyish grin and a despicable line in politics, double-standards and infuriatingly popular mediocre pop hits, then this is a book which will wreck at least one of your preconceptions. Paul McCartney is no longer boring. Official.

Bill Harry, apparently the first man ever to write about the Fab Four, has compiled a mini encyclopedia of Macca memorabilia. In alphabetical order he leads you a through a no doubt far from complete collection of facts, trivia and anecdotes. For example, did you know that Linda McCartney first had a song written about her (of course, Paul, the Steve Davis of pop, has penned more than a few since) way back in 1943? Songwriter Jack Lawrence paid her father, lawyer Lee Eastman, in kind with a number called 'Linda', which was recorded some twenty years later by Jan And Dean. And did you know that Paul's publishing company has now bought the rights to the song?

One day all songs will be owned by Paul McCartney.

ROGER HOLLAND

NICK HEYWARD

Nick Heyward Part One

(Virgin Music Video)

ACTUALLY, I must admit, apart from a live sortie at the Rock Garden and a couple of humorous nods and winks I never thought too much of the Haircuts but on video they certainly were something.

With cash, time and all that, they could even have been encouraged along the same lines as Madness. Their visual ideas are funny, they're not ashamed to take the piss out of themselves and they're very good at taking it out of other people — Malcolm McLaren for instance.

Sure, there's schmalz here and there but Christ... a few of my best mates are getting wed. Is that the end of the rock 'n' roll lifestyle? I doubt it somehow.

DAVE HENDERSON

THE CAN BOOK

Pascal Bussy and Andy Hall

(Tago Mago)

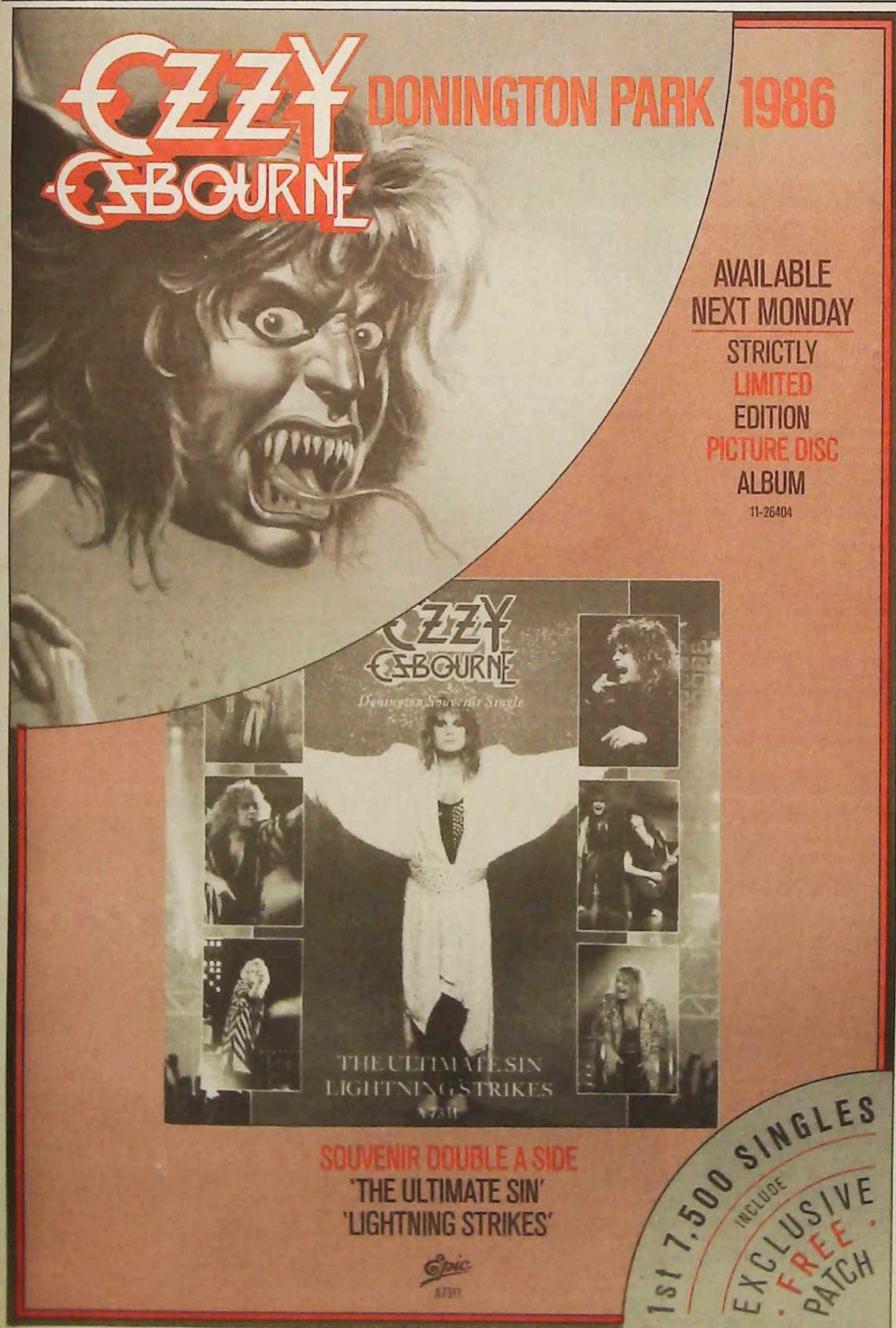
"NO BAND in the world illustrates the inadequacies of today's musical terminology more than Can" (*Sunday Times*, 1974). "Sometimes I feel like Bryan Ferry — flamboyant" (Holger Czukay, 1981).

Can are reforming. Seriously. A timely (French) publication, then, to remind us of what we've been missing and prime the taste buds for what we are about to receive.

It is not a particularly well-written book, though quite nicely designed with some wonderful quotes. It is worth buying just for the photo on page 19 and worth throwing away for the chapter titles. Can you not resist such bait?

Like there is no definitive Can record, this is (certainly) no definitive Can book. But in the absence of anything else this well-intentioned, though insubstantial, labour of love provides fuel for thought.

DAVID ELLIOTT



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BLOW MONKEYS

Video Magic

(Hendring)

FRUITY IN parts. Not, as anticipated, a collection of The Monkeys' alternatively brilliant and embarrassing promo videos, but a one-hour live set from The Camden Palace last year. Mercurial Dr Robert opts for the broad-shouldered Elvis look and the group manfully shudder out pop pearls from 'Limping For A Generation' and 'Animal Magic'. It's hard to resist the swirling offensive of these lush and vivid songs, even if the visuals are solely reliant on Robert's remembering to pout occasionally.

I was just musing over how fab this particular Professor Supercool was for writing the line "I met a little girl, goddess was her name", when the band raunched into a fleshy finale of Bolan's 'Get It On', and I recalled where 90% of the moves were patented. Still, when it comes to sex rock for growing boys, there's no better source. Diggable, if not scenic.

CHRIS ROBERTS

SAND PIPER

Kez Owen taps into the vein of **Donna Deitch**, director of *Desert Hearts*, a film centred on a lesbian love affair



DONNA DEITCH does her *Farrah Fawcett* impression

DID YOU ever feel totally satisfied with your life? Thinking you were on a non-stop freeway to occupational and personal success? Perhaps hitting a few bumps along the way, but really feeling like you were in green light city?

I felt I had it all, and was sure that I knew the way, but suddenly I stopped. I came to an unexpected roundabout, had to give way and ponder which road to take next. Because no matter how happy you think you are, a sneak preview of what route others are taking can cause doubt and envy to rear their ugly heads.

Desert Hearts had just that effect on me. The characters radically changed their directions in life and the contentment achieved is superior in its totality.

The film came from the book *Desert Of The Heart* by Canadian gay author Jane Rule. It deals with the often misunderstood subject of lesbianism – a word that strikes fear into the hearts of macho men and uncomprehending mothers. Jane Rule refused other film offers as she feared that her story of "love and self-discovery" would be misinterpreted. But she had a good feeling about Donna Deitch, who has made her big screen directorial debut with this film, and was in London recently to talk about it.

"Jane felt that I had an understanding of the topic. We really hit it off. We talked about the book, the future of the film, and I showed her the other films I'd made. They were documentaries – *The Great Wall Of Los Angeles*, about the longest mural in the world, and *Woman To Woman*, a film about 'hookers, housewives and other mothers'. After that, I guess Jane knew she could trust me."

Set in Reno in 1959, the film features a soundtrack blast from the past, car radios blaring with the sounds of Elvis Presley and Patsy Cline. The story is honest, moving, romantic and amusing, and the photography lovingly enchants the desert settings.

Vivian Bell (Helen Shaver) is a respectable 35-year-old lecturer in English leaving a decent marriage to "find an honest life and be free of who I've been". She moves to a ranch to wait out her divorce proceedings, and her organised and controlled life begins to crumble as she finds herself becoming involved in a lesbian relationship with Cay Rivers (Patricia Charbonneau), the spitfire surrogate daughter of ranch proprietress France Parker (Audra Lindley).

Together, Vivian and Cay take a chance and change their lives' directions. Vivian confronts her innermost feelings and the two women make love. Cay drops everything she's ever known and leaves the narrow-mindedness of Reno to start a new life in New York.

Donna Deitch has certainly made a dramatic debut. She's serious, calculating and tough – but in a male dominated industry, you have to be. So why did she choose to do this film?

"I wanted to tell a story that hadn't been told before. I thought this was a subject that people would be interested in seeing. . . I was."

But lesbianism is nothing new. Films and books have covered it before.

"Sure, but they've been negative. There hasn't been a film made in the history of the American commercial cinema that hasn't ended in a bisexual dying or a suicide. I wanted a positive approach."

She certainly achieves this. The film is direct but not without humour. In the love scene, Cay jumps into bed, but Vivian is unsure.

"I wouldn't know what to do"

"Start by putting the Do Not Disturb sign on the door."

Here, the sensitive subject isn't treated as shocking – it's acceptable, sympathetic and, from a woman's viewpoint, dealt with by someone who understands.

"The author is 65, very bright, very disciplined and with a good sense of humour. She understands because she's a lesbian herself," explains Donna.

And Ms Deitch?

"I never discuss my personal life," she retorts. I try another tack.

Are you a feminist, then?

"Being a woman, it's hard not to be."

Would you rather be a man?

"What do I want to be a man for?"

It would have probably been easier for you to be taken seriously. I mean, I know that there's equality now but . . .

"There's not equality. I don't see it. Do you think you have equality?"

I have as much as I want.

"Well then there's nothing more you can want.

You're lucky. Do women direct as many films as men? No. . . well then there's not equality. It's like asking me if I want to work. Am I supposed to say No?"

As I said, Donna Deitch is tough. Perhaps the death of her parents kindled her fiery ambition.

"I was at graduate college then, but I knew what I wanted to do before they died. I credit Luis Bunuel's *Los Olvidados* with inspiring me to make films. I was 17 and really impressed by the gritty reality of it."

Donna Deitch deals with reality. *Desert Hearts* will make you face up to it, question your claim to happiness.

The director has a small part in her own film. She plays a Hungarian gambler in one of the casinos, and delivers just one line. But it's a line whose simple directness is a significant link to her relentlessly striving ambition. Like that gambler, Donna Deitch has pulled the handle on the slot machine of life and proclaimed:

"If you don't play you can't win".

Life is a gamble. *Desert Hearts* is a surefire bet.

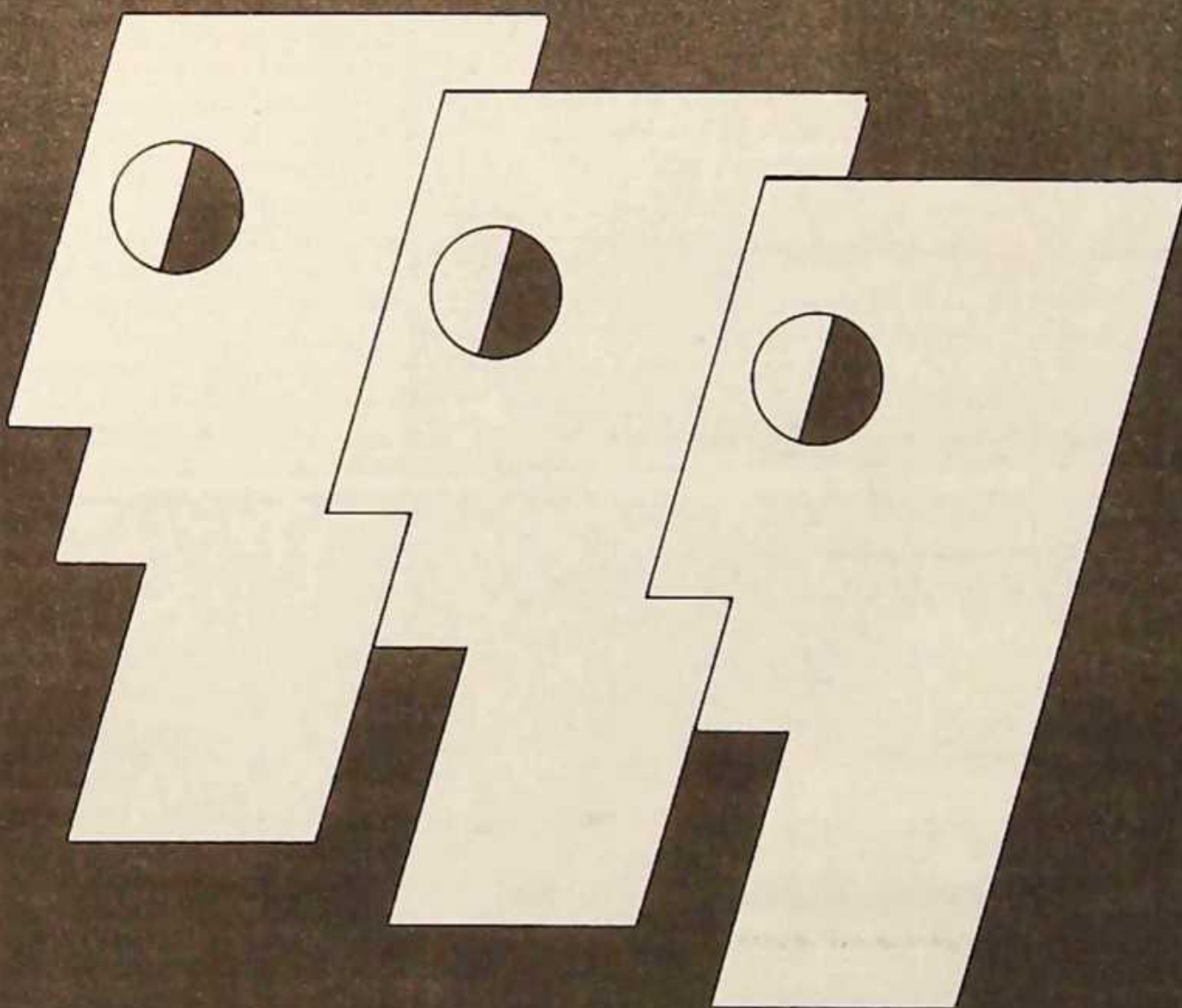
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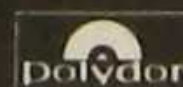
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LETTERS

SPITTING IMAGE

ON BEHALF of the large number of people who turned up at The Smiths' Newcastle Mayfair gig, I would like to say a big 'piss-off' to that spineless character Morrissey, who ruined a good gig by storming off the stage in a sulk just because a couple of people spat at him. Spitting is, of course, disgusting, but if Morrissey stopped being childish and temperamental he would realise that several hundred people shouldn't have to suffer because of a couple of idiots.

His lack of concern for Smiths fans was also shown by the outrageous prices at the gig. Any band charging £6 per ticket and £8 for a T-shirt deserves to be spat on. Long may the phlegm fly in your direction Mr Morrissey, you deserve every drop. — **Ken Palmer, Thirsk, North Yorkshire**

BIRTHDAY GREETINGS

STUFF THE Damned and their tenth anniversary party. Let's have some reviews on Chelsea/UK Subs who also celebrate ten years this year. (A straight to the point letters) Cheers.

ROYAL FLUSH

MR SPENCER, your review of the Queen gig at Wembley Arena was pathetic.

Are you the only reviewer *Sounds* have got? Why do they

always send you to the Queen spectaculars? You fail to leave the venue with the right kind of impression.

So, all Queen fans are wealthy, according to you. How the hell do you know? Just cos tickets are £15 and it's a Friday? Maybe they're all unemployed, but this loyalty they all show to their heroes has forced them to fork out £15 of their supplementary benefit for the week. If they are all Young Conservatives then why did Jeffrey Archer not act as MC rather than 'Kid' Jensen? Oh, and the libertarian overtones of 'I Want To Break Free'... they stick out like the warts on Leon Brittan's face don't they? We may all be crying when Freddie tinkles the ivory chords of 'Bohemian Rhapsody' — but by God we mean it.

We don't gawp at their wealth — we admire it. They deserve to be wealthy — they've done a hell of a lot more for music and videos than TJAMC, Fuzzbox and Billy Bragg. I'm sorry, Mr Spencer, but jealousy is your problem... sheer jealousy. I don't despise you, I sympathise with you. You're more at home in the Marquee or Dingwalls — you're more suited to free gigs which will be 'Fantastic', before you've been.

There must always be a political message, mustn't there? It wouldn't do just to

have good songs, good music and a good show. In short — you don't fit in at a Wembley gig. As always you fail to mention the wonderful light show, the costumes and Queen's ability to slot 24 songs into a less than two hours. Why did you bother going? Goodbye Mr Spencer... — **P Pathak**

FALL GUY

DEAR RON Rom, the Mark E Smith interview (*Sounds* July 19) was one of the best conducted ventures with this man that I've seen. The character of Smith is, I agree, the complete Fall in that he is The Fall and no other band member can or ever could represent the band in the same light.

However, I cannot agree that he is 'untainted by time' nor under pressure. I feel that Smith is a young man in an old man's body. He has aged himself (involuntarily?) in order to break away from the clichéd 'young man' image and in order to make himself appear even more unapproachable. It's maybe why the words for 'Living Too Late' came into Smith's mind. I also wonder if he is questioning his own achievements.

I feel that his image is drowning the real man and at one point his inability to separate the two was constricting The Fall and my own respect for him. His protection of Brix and the

band is, up to a point, obsessional and I admire that — he is drunk only with obsession.

The Fall is without doubt 'a game'. To me a game with society and all the pretensions it has to offer — but who is winning? To me Mark and Brix are so human that to see the former almost destroy himself in an attempt to retaliate is pitiful.

I don't fear or dislike the man — he fascinates and invokes respect in me. I often find his backlash pathetic and miserable and cringe at his ability to fall into the backlash trap. But Christ, he has no cowardice.

Long live ME Smith. Long live the purple chicken. Long live The Fall. Best wishes — **Lynne Clark, Surrey**

DRESSED TO THRILL

DEAR MR Spencer, regarding your coverage of the recent Queen concert at Wembley, I find it extremely hard to convince myself that you are a bona fide rock critic. Your remarks regarding The Alarm, apart from being needlessly cruel on a personal note, failed to mention their musical ability.

If I were in a position to make an assessment of a band I would confine myself to constructively criticising the content of their music rather than make snide and petty remarks about their personal appearance. Yours in disgust — **Rachel Powell, North Yorkshire**

HELP THE AGED

HELLO EVERYBODY at *Sods* music (?) mag, now, don't be worried, I'm not going to eat you. I'd simply

like to commend you all for your tireless work on behalf of Age Concern. Never have I seen such people so worried about old musicians; and not merely old ones but your vigil even extends to the middle-aged! Your concern commends you.

By the way, it's nice to see Pouncey back. Had a nice time on the couch, Ed?

Yours horrendously — **Rob N Smith, Isleworth**

PS Dave Brock sends you his love...

MONEY'S TOO TIGHT

I AM writing to you to warn other struggling bands about a small-time gig organiser who goes by the name of Jon Beast (no relation!).

The band I'm in, The Beat Of The Beast, recently played a headlining gig at the Timebox at the Bull And Gate in Kentish Town. We've played a couple of times for him and due to poor turn outs he did not pay us (we were the support band anyway) which we thought was a bit tight, but we just left it because he said he could get better gigs for us. But at this aforementioned gig we brought a coachload of followers plus more people who came to see us from London itself. In all, this added up to over 50 paying customers and overall there were 100 people at least (although he would probably deny this). So we thought we must get some money for this (at £2.50 to get in he took a fair bit). Anyway, most of the band left quickly after playing and did we get paid? Yes — £15! Was it worth it? Our guitarist Joe was so angry (he was the one who

was insulted by this payment personally), he wanted to damage a certain someone but decided to leave it until we met as a group (because it's so hard to get London gigs).

The fat slob (Jon Beast) pays expenses of £50 for the PA and we have heard from reliable sources he pays nothing for hiring the hall. So why is he so tight? We've spoken to other bands and it's all the same story — no payment usually. One band has played eight times for him with not so much as a £1 coin for their troubles. This man pretends to help struggling bands but is just ripping them off. I urge bands not to play gigs for this man. If you can drive to London and make money for this man and come home broke, then you are just helping him. I also urge larger name bands not to play for him — he is not the only one who would organise gigs for you. (He was also bragging about how much he made from his Half Man Half Biscuit gigs recently.) But it would help all the struggling bands by not lining this fat creep's pockets. This Beast has made a lot of enemies. The Beat Of The Beast is just one of the many bands who think Jon Beast owes them. We no longer need this man's much sought after gigs? Come on all you alternative concert organisers — get things together. What's happened to the London scene? We do need venues and audiences to show off new talent but we do not need to be ripped off! — **Vince Beast, Harold Hill, Essex**

geordie's gone to jail

the new single

TOY DOLLS

MEMORY

Sunday August 3

- 1956 Birthday of Kirk Brandon of *Spear Of Destiny* and *Theatre Of Hate*.
- 1963 The Beatles made their final appearance at Liverpool's Cavern Club.
- 1969 Carl Wilson of The Beach Boys was indicted by an LA court for failure to report for community service in lieu of spending two years in the armed forces.
- 1971 Paul McCartney announced his plans to form a new band called *Wings*, along with one-time *Moody Blue* Denny Laine.
- 1974 Jeff 'Skunk' Baxter and Jim Hodder both left *Steely Dan*, with Baxter moving to *The Doobie Brothers*.

Monday August 4

- 1963 Birthday of Jody Turner of *Rock Goddess*.
- 1970 Jim Morrison of The Doors was arrested in LA for being drunk in public, after a woman discovered him in a collapsed state on her front porch.
- 1975 Robert Plant, his wife Maureen and their children all suffered injuries when their hired car ran into a tree, during a holiday on Rhodes.
- 1977 Three young London teachers who also played in a band called *The Verbals* were criticised by a local councillor for 'setting a bad example to their pupils'.
- 1979 A benefit for the widow of Little Feat lead singer Lowell George was held at the LA Forum, with Linda Ronstadt, Jackson Browne and the remaining Feats all taking part.
- 1980 John Lennon began recording 'Double Fantasy', his last album, in New York.

Tuesday August 5

- 1959 Birthday of Pete Burns of *Dead Or Alive*.
- 1960 Birthday of Stuart Neale of *Kajagoogoo*.
- 1972 Fifty thousand people attended the London Rock Festival, witnessing a very weirdly

- mixed bill including Little Richard, Gary Glitter, Wizzard and the MC5.
- 1974 Kim Fowley launched the all-girl group *The Runaways*, from whose ranks came Joan Jett, Lita Ford and actress Cherie Currie.
- 1975 Stevie Wonder signed a new recording contract with Motown for a record sum, guaranteeing him thirteen million dollars over seven years.
- 1978 Death of Pete Meadon, first manager of *The Who*, aged 35, from barbiturate poisoning in London.
- 1983 David Crosby was sentenced by a Texas judge to five years in jail, after being found guilty of cocaine possession and carrying a gun into a bar. Later appeals against the sentence failed, and Crosby is still in Texas State Penitentiary.

Wednesday August 6

- 1938 Birthday of Isaac Hayes, in Covington, Tennessee.
- 1965 The Richmond Jazz Festival featured the cream of the UK's R&B bands on its bill, including *The Who*, *The Animals*, *Manfred Mann*, *The Moody Blues*, *The Yardbirds*, *Georgie Fame*, and *Brian Auger's Steampacket* featuring *Rod Stewart*.
- 1973 Stevie Wonder suffered serious head injuries when he was a passenger in a car which collided with a logging truck, near Salisbury, North Carolina. He was hospitalised for several weeks.
- 1977 The second European Punk Festival opened, at the Bullring, Mont-De-Marsan, in the south of France.
- 1981 Rita Marley fronted *The Wailers* on the fourth Reggae Sunsplash Festival, dedicated to the memory of her late husband Bob.
- Stevie Wonder also made a surprise guest appearance.
- 1982 Mari Wilson fired several members of her *Wilsations* backing group.

Thursday August 7

- 1952 Birthday of Andy Fraser of *Free*.
- 1958 Birthday of Bruce Dickinson of *Iron Maiden*.
- 1974 Peter Wolf of *The J Geils Band* married actress Faye Dunaway, in a Beverly Hills courtroom.
- 1981 Phil 'Animal' Taylor of *Motorhead* was fined a total of £55, for possession of two grams of cannabis.
- 1982 Sting sued Virgin Publishing over the rights to his early songs, claiming an unfair deal had ripped him off.

Friday August 8

- 1956 Birthday of David Grant, in Hackney, East London.
- 1958 Birthday of Chris Foreman of *Madness*, in London.
- 1961 Birthday of The Edge (David Evans) of *U2*, in Ireland.
- 1970 Christine McVie joined *Fleetwood Mac*, only two months after announcing that she was quitting the rock business for good.
- 1978 Peter Bardens left *Camel*.
- 1980 The GLC barred *The Plasmatics* (featuring Wendy O Williams) from blowing up a car on stage as part of their act, on their UK debut at Hammersmith Odeon. The gig was subsequently cancelled.
- 1983 Harold Melvin and three of his *Blue Notes* were arrested in Atlantic City, New Jersey, for cocaine possession. They were bailed for a total of almost a hundred thousand dollars.

Saturday August 9

- 1958 Cliff Richard signed his first recording contract, with EMI's *Norrie Paramor*.
- 1963 *Ready Steady Go* was launched on ITV, hosted by Keith Fordyce with teenagers Cathy McGowan and Michael Aldred. Billy Fury topped the bill, and the original theme tune was 'Wipe Out' by *The Surfaris*.
- 1973 Death of rock writer Lillian Roxon, author of the first *Rock Encyclopaedia*, aged 41, from asthma.
- 1977 The Tom Robinson Band signed a recording contract with EMI.
- 1978 Muddy Waters played a concert on the White House lawn, at the special request of President Jimmy Carter.
- 1980 Swell Maps broke up.

I WOULD like to make the following corrections to a recent *Memory Bank*:

Sunday July 27

- 1940 Birthday of **Daniel Smith** (a plumber from Sheffield).
- 1965 **Bob Dylan** incensed the Newport Folk Festival by making silly whining noises instead of singing.
- 1972 **Sigue Sigue Sputnik** split up 14 years before even forming. Wacky promotional stunt, eh?
- 1986 **Orville The Duck** found dead with gunshot wounds in a seedy Brighton hotel.

Monday July 28

- 1967 The Greatest Ever Tour of the UK. The line-up consisted of **The Jimi Hendrix Experience**, **Janis Joplin**, **Frank Zappa**, **The Grateful Dead**, **The Who**, **Jesus**, **The Beatles**, **Bing Crosby**, **Elvis Presley**, **Bob Dylan**, **Buddah** and **Russ Abbot**!
- 1977 **The Sex Pistols** learnt a new rude word – "a really dirty one" quipped **Rotten** – which inspired them to write eight new songs.
- 1982 **Motorhead** incensed a Hammersmith audience by performing a wholly acoustic set.

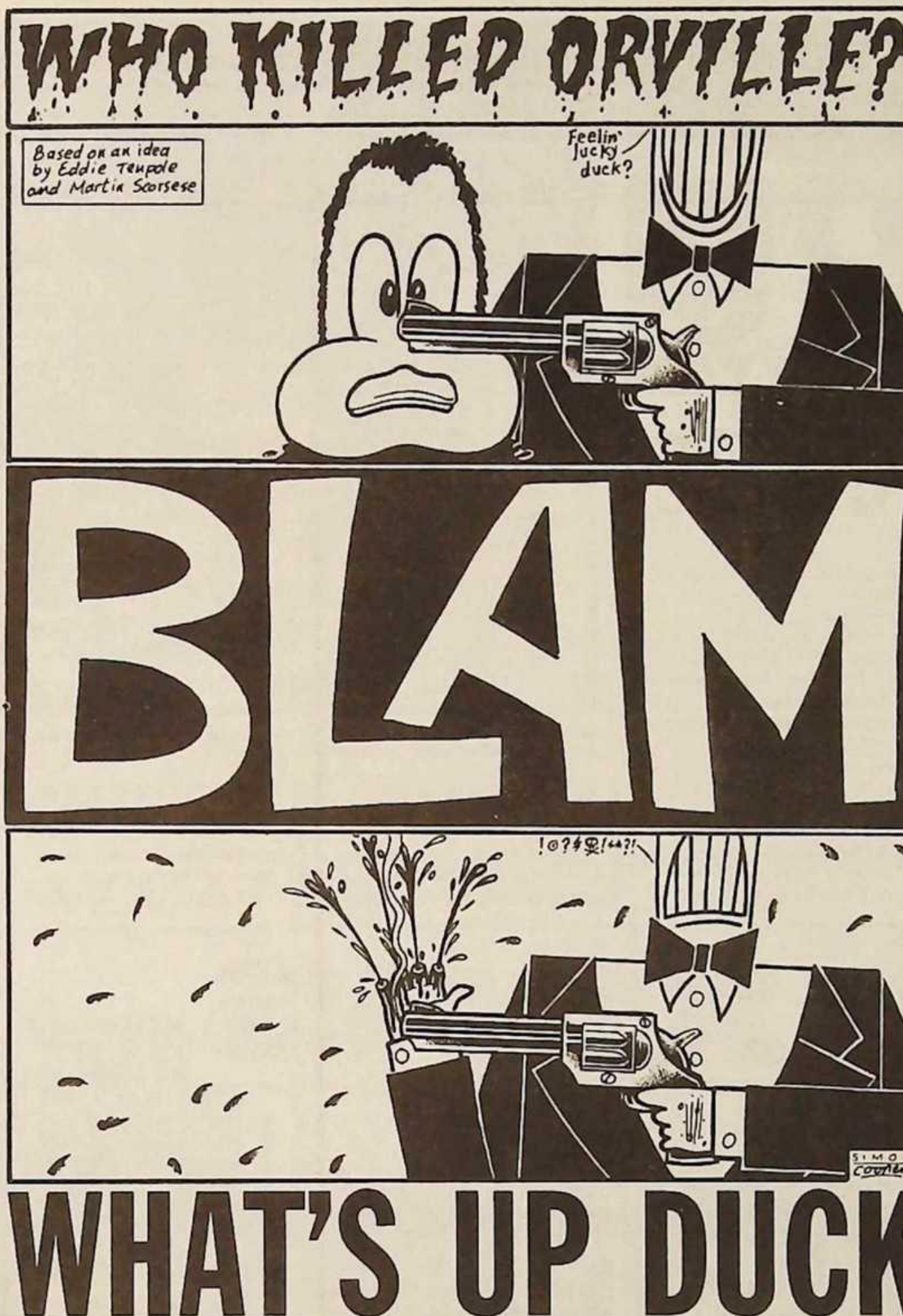
Tuesday July 29

- 1781 **Haydn** found dead, choked on his own vomit.

- 1965 **Bob Dylan** incensed **Joan Baez** by playing an electric set when he'd promised to have a look at a leaky tap.
- 1967 **Jimi Hendrix** first displayed his guitar-smashing antics. Unfortunately **Pete Townshend** was still playing it at the time.
- 1971 Absolutely nothing whatsoever happened. No, NOTHING.
- 1986 **Keith Harris** appeared in court charged with **Orville's** murder. Suspicions were aroused when he appeared with his right arm heavily bandaged.

Wednesday July 30

- 1967 **Pete Townshend** retaliated for the loss of his guitar by smashing up **Jimi Hendrix's** new kitchen units. A kettle was damaged beyond repair.
- 1971 **Daniel Smith** completed a particularly difficult job involving a toilet and several lengths of rusty piping. A very boring year, this.
- 1975 **Mick Jagger** needed 20 stitches after crashing his car into a New York restaurant, putting his arm through a plate glass window, and rubbing it up and down on a length of barbed wire. Accidents will happen (later to inspire an **Elvis Costello** song).



Thursday July 31

- 1967 **Jimi Hendrix** set fire to **Pete Townshend**.
- 1985 A medium claimed that she had made contact with **Julian Lennon**.
- 1985 **The Police** split up due to musical differences. **Sir Kenneth Newman** attempted to mediate between the punk Constables and the new romantic Inspectors.

Friday August 1

- 1971 **Daniel Smith** had "quite a good day, though not very exciting".
- 1978 **Bob Dylan** turned to Christianity. **God** was incensed.
- 1986 **Keith Harris** found guilty of duckslaughter and awarded the MBE.
- 1986 **Sigue Sigue Sputnik** sued EMI for over £26 in unpaid royalties from their first two releases.

Saturday August 2

- 1971 **Daniel Smith** packed up his plumbing gear and changed his name to **Samantha Fox**. Not a very wise move really.
- 1982 **Bob Dylan** incensed himself on stage and was subsequently fined.

I'm glad we've got that straight! – **Martin 'Fernandez' Hallworth, Hulme, Manchester**

PS: I would like to make it perfectly clear that I am NOT Spanish.

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Riot

EDITED BY BARRY LAZELL

NODDY DOUBLE

PB 40027 'Mysterious Mizster Jones'/'Mama Nature Is A Rocker' (pic sleeve) May 1985. Also on 12-inch as PT 40028, with extra track 'My Oh My' (piano vocal version). PB 40449 'Do You Believe In Miracles'/'My Oh My' (swing version) (pic sleeve) Nov 1985. This was also available in three further configurations, making it Slade's most complex single release ever. Firstly, the 12-inch pressing: PT 40450 'Do You Believe In Miracles'/'My Oh My' (swing

version)/'Time To Rock'. Then, just prior to Christmas and again clearly for chart shop marketing purposes, there were double-packs in both 7 and 12-inch. The 7-inch double was numbered PB 40449D; it contained the original single listed above, plus this disc: PB 40549 'Santa Claus Is Coming To Town'/'Auld Lang Syne'/'You'll Never Walk Alone'. The 12-inch double-pack (PT 40450D) had the three-track 12-inch listed above, plus a three-track 12-



SLADE'S DAVE HILL models the latest in designer space wear, the others aren't impressed

inch equivalent of the bonus single, catalogue number PT 40550. Which brings us finally to the last Slade single to date, released concurrently with the

double-packs above. Perhaps, inevitably, it was 'Merry Xmas Everybody' yet again, but this time not yet another re-promotion of the original on 2058 422 by Polydor. Instead,

on 12-inch only a pic sleeve, came a new extended version of the original track, remixed by Jimmy Lea and Peter Hammond. Catalogue number of this was POSPX 780, and it's bound to surface again next Christmas.

And so to the far more straightforward area of Slade albums. The first of these was issued when the group were Ambrose Slade, while the others all credit the more famous band name:

Fontana STL 5492 'Beginnings' Apr 1969. (Planned for budget reissue on Contour in Oct 1975 (6870 678), but the release was cancelled.)

Polydor 2382 026 'Play It Loud' Nov 1970

Polydor 2383 101 'Slade Alive' Mar 1972

Polydor 2382 163 'Slayed' Dec 1972

Polydor 2442 119 'Sladest' Sep 1973

Polydor 2383 261 'Old, New, Borrowed And Blue' Feb 1974

Polydor 2442 126 'Slade In Flame' (film soundtrack) Nov 1974

Polydor 2382 377 'Nobody's Fools' Mar 1976

Barn 2314 103 'Whatever Happened To Slade?' Mar 1977

Barn 2314 106 'Slade Alive, Vol 2' Nov 1978

Barn NARB 003 'Return To Base' Oct 1979

Polydor POLTV 13 'Slade Smashes' Nov 1980

Cheapskate SKATE 1 'We'll Bring The House Down' Mar 1981

RCA RCLP 6021 'Till Deaf Do Us Part' Dec 1981

RCA RCLP 3107 'Slade On Stage' Dec 1982

Polydor 2669 060 'Slade Alive'/'Slade Alive, Vol 2' Feb 1983. (A double-album reissue pairing the two original LPs of these titles.)

Action Replay REPLAY 100 'Slade In Flame' (reissue of Polydor 2442 126) Jun 1983

RCA PL 70116 'The Amazing Kamikaze Syndrome' Dec 1983

Polydor SLAD 1 'Slade's Greats' May 1984

RCA PL 70604 'Rogue's Gallery' Apr 1985

Telstar STAR 2271

'Crackers - The Slade Christmas Party Album' Dec 1985

Early peripheral releases involving Slade members were mentioned last week. Despite the fact that the foursome have been together for two decades now, there have also been some offshoots in later years, basically involving Jimmy Lea, who with brother Frank and Lou

Lea made some single at the turn of the '80s as The Dummies, and one in November 1982 as the China Dolls. The latter singles was:

Speed FIRED 1 'One Hit Wonders'/'Ain't Love Ain't Bad'. The Dummies' releases were on Cheapskate:

FWL 001 'When The Lights Are Out'/'She's The Only Woman' Dec 1979. (Reissued the following month on Pye 7P 163; same tracks)

CHEAP 3 'Didn't You Use To Use To Be You?'/'Miles Out To Sea' (pic sleeve) Aug 1980

CHEAP 14 'Maybe Tonight' (Noddy Holder on additional vocals) 'When I'm Dancin' I Ain't Fightin' Feb 1981

There have, inevitably, been Slade bootlegs through the years, plus a selection of flexi-discs issued largely free with magazines, plenty of compilation album appearances (though none involving otherwise unavailable tracks, that I'm aware of), and of course, imports in differing track combinations - though again, involving no rare material that I know of. Whew! Hawkwind in a couple of weeks; that one's even longer...

SLADE: over and out

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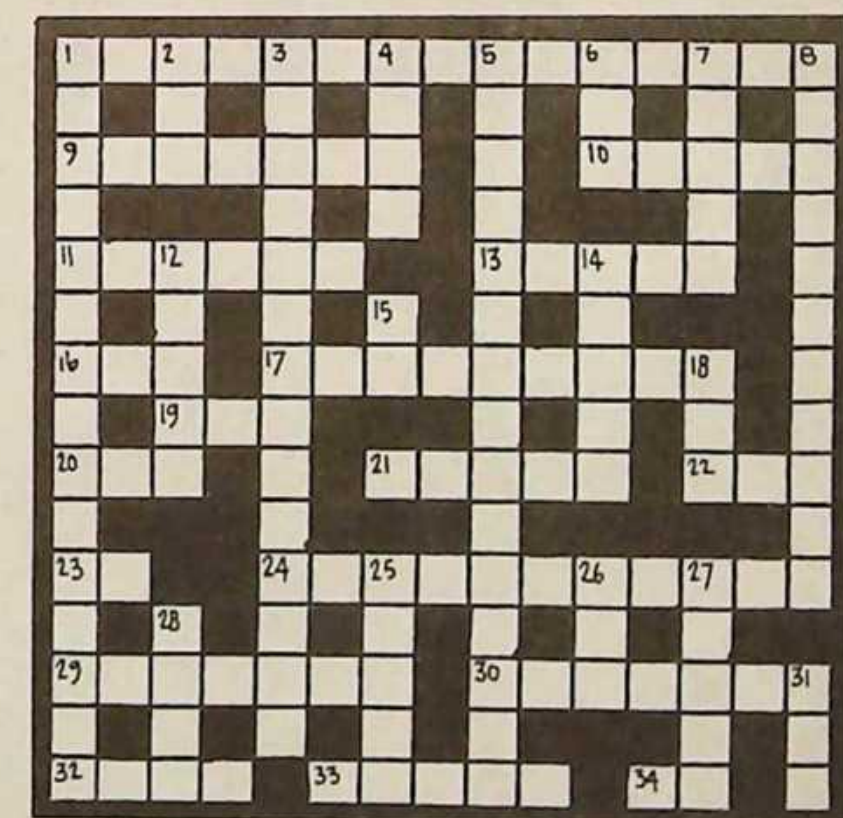
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XWORD

By Sue Buckley



ACROSS

1. Ol Polloi, Bruce Kent, and all sensible people tell us to resist it (3,5,6) 9. Sayer's boring ole flight (7) 10. Jethro Tull was as thick as this (5) 11. Echo certainly needs it now (6) 13. Degrees/Johns (5) 16. Perfect beast builder Henley (3) 17. What Fastway and Uriah Heep aspire to (4,5) 19. Cat Stevens wanted to get one (3) 20. Fragile but positive (3) 21. Title for Rojo (5) 22. His heart's sacred (3) 23. Place for the Subs (1,1) 24. Private investigators... but not Magnum! (4,7) 29. A surprising statement from The Who (3,4) 30. Harris, with a luxury liner (7) 32. Gene Chandler was the first duke of this (4) 33. Nancy's footwear! (5) 34. Cooder from the borderline (2)

DOWN

1. Could be Roger Daltrey's keeping something up his sleeve (3,5,3,4) 2. Final games (3) 3. We should all say 'Amen' to this Smiths' effort (3,5,2,4) 4. Mickie, an extreme producer (4) 5. A dazzling effort from Primal Screamers (7,8) 6. Righteous Brothers' famous tide (3) 7. Mr. ... Ms. ... Cooper (5) 8. AKA Pearl the singer (5,6) 12. Scrittis' were memorable (5) 14. Bird band to break the chain (5) 15. Two for Gary Bonds (1,1) 18. One's as good as a wink, ask Rod (3) 25. Rush got spirits out of theirs' (5) 26. A band to reckon with (1,1,1) 27. ... and brothers to chase summer breezes with (5) 28. Beatles were back in this state! (1,1,1,1) 31. The wild called him (3)

SOLUTION

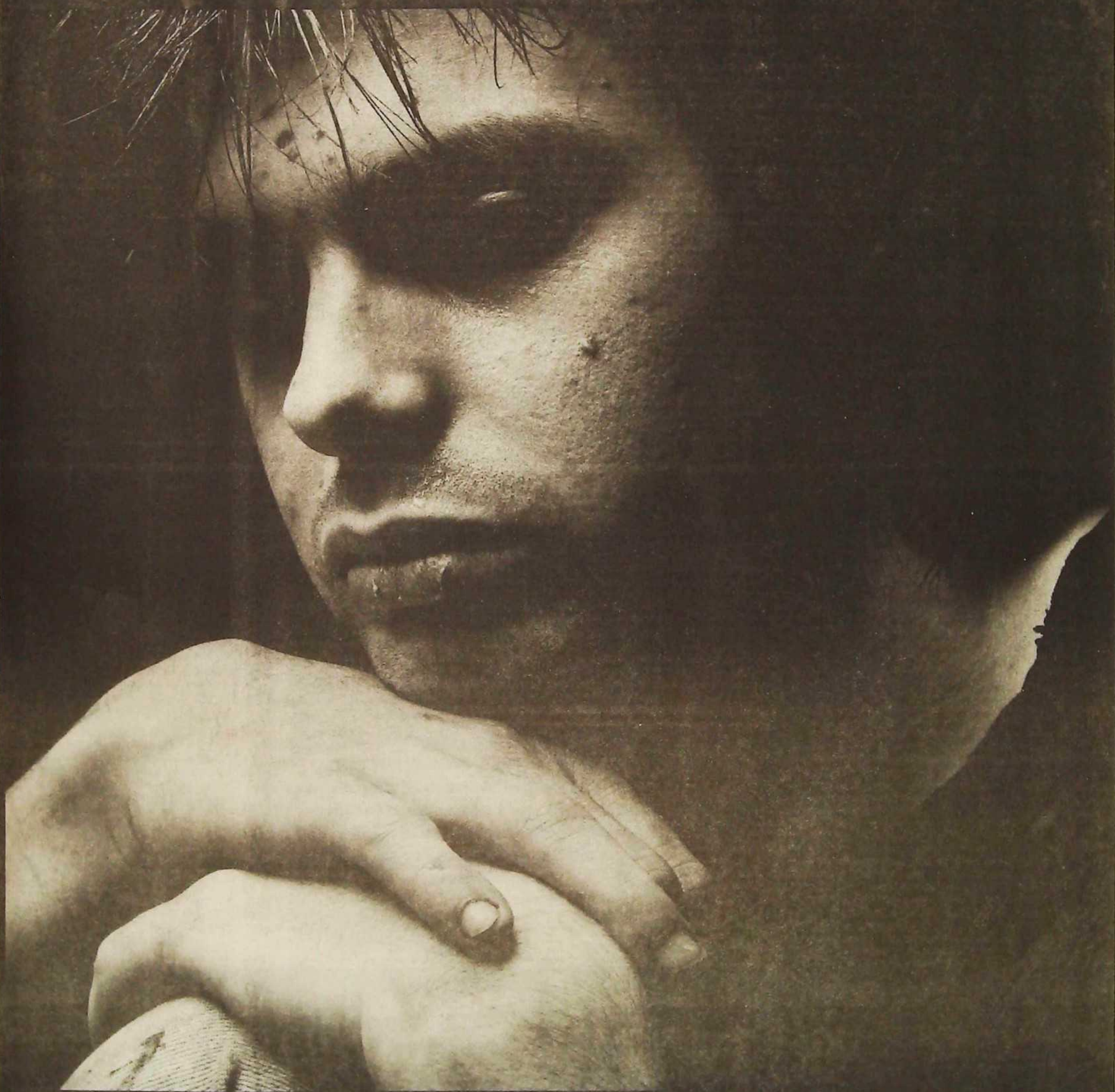
ACROSS

1. Virgin Prunes 5. Dr. 8. Candle 10. Trower 13. Bring On The Night 14. Big Pink Cake 17. Ted 18. London 19. Demons 20. Al 23. Year 24. EMI 26. Roth 28. Aja 29. Icons 30. Baker 31. Mason 32. Ray Davies

DOWN

1. Vic 2. Ringing In My Ears 3. PP 4. Edwin 6. Ronstadt 7. Brighton Rock 9. Log 11. Rah Band 12. Snake 13. Babylon 15. Isolation 16. Elmo 21. Le 22. Shirts 25. Misty 27. Four 28. Aim

ALL HE WANTED WAS A FEW LAUGHS.



When life doesn't seem that great, heroin might seem a great way to have a few laughs.

But it isn't long before the fun turns into a bad joke. You'll start looking ill, losing weight and feeling like death.

You'll lose control of your mind as well as your health. And eventually you might even risk death.

So if a friend offers you heroin, don't treat it as a joke.

Otherwise heroin might have the last laugh.

HEROIN SCREWS YOU UP

MONEY CHANGES EVERYTHING

WHEN THE time is right and Hollywood Beyond are one of the biggest musical successes on six legs in the world – 1987 is my informed guess – I'll tell you what really motivates Mark Rogers.

I'll tell you why he sings songs such as the infuriatingly smart 'What's The Colour Of Money?', currently turning the other chart contenders purple with apoplexy.

But for now I've come to get a glimpse of what goes on behind his sunglasses, which he removes as I switch on the tape machine.

In an hour we go too far too quickly into areas – and I'm not talking about his flat feet – which are bound to be misinterpreted by the sensation vampires of the tabloid press, now that his group are perhaps the hottest property in pop.

I refuse to be a blood bank for scum.

"They're real glasses, but I could see you found them disconcerting so I decided to take them off," says Mark, whose beshaded talking head is instantly recognisable. Even in jeans and casual jacket a natural, unforced celebrity is his currency, and that's rare.

But let's not make this too easy. You're obviously locked into a style, a fashion?

"No, no not at all, I'm just locked into me," he argues. "I've always dressed and looked this way, whether I do music or not, man. That's just me."

I'm suspicious. It seems convenient to the point of being contrived.

"Oh no," maintains the 26-year-old Brummie, lighting a cigarette. "Everybody considers us contrived but I've been wearing these glasses for the last three years and had this hairstyle for the last two and a half. I wanted an identity for myself, that's all. I don't like clubs or class structures, I believe in individuals."

I know you have a musical manifesto of sorts. Do you want to spit it out?

"Not really, no, ha ha ha. . ."

We're still probing by playing games.

"All it is is that, coming from Birmingham and being black and living in a multi-racial society, I've been subjected to a lot of different types of music which I particularly like. I'm willing to use all those elements but I don't consider myself a musician as such. I like people with ideas. And the whole thing with Hollywood Beyond is that it's based on ideas. It's an identity for the ideas of three people."

In the background behind Mark's public face, Hollywood Beyond are given sound and vision by Cliff White and Jamie B Rose. The latter is responsible for design and continuity between the trio's artefacts and consolidating the whole image as well as some lyrics. The former is the technician who translates Rogers' musical notions into sometimes acidic late '80s electric dervish dances aided by a varying team of instrumentalists.

Four years ago – when he was studying for a degree in Biology at Aston University – Mark was involved with an experimental Latin-American-Jazz outfit called Pyramid.

"It wasn't dodgy at all, who told you that?" he laughs. "We were good and there was a lot of interest in us. Mark Dean of Innervision wanted to sign us, but the £1,500 advance wouldn't have paid off our overdrafts. So we refused and instead he went for Wham! The Barrows who managed Duran Duran wanted to manage us but I wanted to finish my education and had commitments to other things. I knew there was plenty of time."

WHEN THIS affable and too candid singer says Hollywood Beyond were planned to make pop which doesn't insult the intelligence of its audience, he is very believable. As a set of ideas, however – asexual commercial noise cutting across cultural, visual, racial, musical and class distinctions – there would appear to be flaws. Or are there?

Whether speaking about art, politics or beliefs, a recurring theme in Mark's chat is a dislike of class structures. Why?

"I'm very anti-class because I've always been aware of the subtleties of its structures. That springs from my upbringing. I started off very working class and went to a very ordinary school where the teacher



MARK ROGERS: the face of a Hollywood star

Behind the chart noise, dreadlocks and shades of HOLLYWOOD BEYOND lies a committed individual with the answer on making pop and politics best buddies. JACK BARRON talks in black and white. EYE AND EYE sees things the same way

was a racist. She used to show me slides when I was a kid of her brother, a great white hunter in Rhodesia.

"I was the only black kid in the school; you can imagine how I felt. I told my mother and she got the woman suspended. So I left that

school and my parents scrimped and saved to send me to a private school where I got to meet lots of middle class kids. From there, I went to a mixed grammar school and then on to university where I met more middle class kids.

"What all that taught me was the working classes often suppress themselves and the middle classes are just geared to perpetuating their superior position in the scale of things, and that's the con. I think they destroy individuality. That's why I'm anti all that."

"What's The Colour Of Money?" deals in part with alienation and the slave mentality towards monetary success that the need for cash induces on both sides of the Iron Curtain. Doesn't Mark think that pop is too far down the line with the likes of Red Wedge and the SWP affiliated Redskins to remain outside of and naive about the political process?

"I'm concerned, but I don't think there's any need to belong to organisations like that. Billy Bragg was making his Socialist comments, whether you like them or not, before being openly connected to the Labour Party. I can't see why the Labour Party needs Red Wedge, apart from for its own devices and I'm a bit suspicious of those. We should stop depending on politicians to order our lives and order them ourselves."

Has your success changed your love life at all? (Always a good one to lighten up the situation.)

"Hah-hah-hah. Oh, come on! We're not successful yet. When I have an album I'm pleased with, doing well in the four quarters of the earth, then we'll be successful. As for what you're talking about, I've been going out with the same (French) girl for a period of time. And my love life hasn't changed because I try to separate things. There's work and whatever I can fit in after that."

"The types of relationships I get involved in are where both people have their individual space and we meet in the middle when we can. If you love someone you don't try and change them. You accept their inadequacies. Love is a test of time, anyway."

So what are your inadequacies?

"Apart from shit like I've got flat feet, I'm a little insecure about doing vocals because I got thrown into them. But the vocalists I like are the sort I try to emulate. David Byrne is not the greatest singer in the world, but he's come to terms with his

CONTINUES PAGE 56

RAMONES\$ AID



CRUMMY STUFF

NEW SINGLE

PRODUCED BY JEAN BEAUVOIR

BEGGARS BANQUET

HANDS ACROSS YOUR FACE



What is Ramones Aid all about?

It's about people, people who care. We think the time has come for caring people, who care about people, to stand up and be counted. The Ramones are standing tall for every cause.

So please, reach deep into your hearts and deep into your pockets – let's make this the most significant event of the Eighties.

As Joey Ramone says, and he speaks for all of us, "IF YOU'RE NOT IN IT, YOU'RE OUT OF IT".

— KEN SENOMAR, Spokesperson.

S I N G L E S

Reviewed by
James Brown

THE FOOD SCIENTISTS
'Take the Biscuit EP' (High Fibre) Fast forward, cartoon fruit-funk machines. This is the sound of a head-on collision between Trini Lopez, Mark Stewart, and 2,000 skateboarders. Scruffy little brothers of the late '70s punk funk implosion, The Food Scientists fast tap from one scratchy ice cream overdose to another. What they lack in production, they pile on in enthusiasm and energy. Listen and dance as the excited children go grapeshtie.

Championed by Northern *Wunderjock* Steve Barker, brilliant biscuit barrons The Food Scientists take it to the fridge. No distribution deal so 'Take The Biscuit' is only available for £1.50 from The Food Scientists, 13 Junction Road, Deane, Bolton, Lancashire. Buy it.

TROUBLE FUNK 'Good To Go Go' (4th And Broadway) "Say whaaaat?" Trouble Funk pour into you like a troupe of spring-loaded blistering go-go spunk bombs. Squeeeeling brass trips through this gin-slim crispy rapping caper. Immaculately sharp by-lines shoot from the pink, white and blue cover. This is what Big Flame and The Age Of Chance should sound like. A little less bounce than 'Drop The Bomb' but just as Le Blanc blinking smart, still far more energetic than 24 tipsy indie 'anorak, chocolate, and Pastels badge' bands. Wake me up before you...? With this bomb toting buzzer, who's sleeping?

BOGSHED 'Morning Sir' (Shelf-ish) At this very moment, tens of tens of wordy little Bogshed fans are tearing across the North of England polluting minds, feet, and pockets with the worthiness of Bogshed's panky acid pop. Scruffy jumpers and cranky crew cuts, Bogshed are as infectious and itchy as nettle rash. 'Morning Sir' blurts like a kamikaze wackogram. Full Marx (Groucho not Karl) for catching that tugging tension that hibernates in every school brat's stomach as he rushes for registration 35 minutes late.

MIGHTY MIGHTY 'Is There Anyone Out There?' (Girlie) Mighty Mighty ought to swot up on product presentation and consistency, and learn how not to be so bleeding dippy; maybe Win could help. 'Is There Anyone Out There' is weedy in comparison to their track on one of the scooping pure pop compilations currently doing the rounds. You see, '86 has to have more aspiring pop bands if it wants to get better. 'Is There Anyone Out There?' - why don't you get out of your bedroom and have a look? The racing pacy similarity to Orange Juice and The Beat, excellent in choice, is, I suppose, incidental.



SINGLE OF THE WEEK

JANET JACKSON 'When I Think Of You' (A&M) Surrounded by glum club sounds, debatable indie discs, grim rocking cack and lunatic hippy idiots, it's fresh to put on a record that squeals. *Ouch I'm good*. Battling off valid attempts for SOTW from The The, The Food Scientists and Trouble Funk, Janet Jackson was the only record that really made me want to dance. As I played it in my luxury Whitechapel apartment, 'When I Think Of You' leapt out of the window and onto the concrete dance platform that juts out of the side of the house. The Bengali street babies quit bleating and began slam dancing, the winos in the Tower House dropped the bottles and picked up the beat, and I rapidly bruised my knuckles on the side of the typewriter.

The Wedding Present of the disco scam, Janet Jackson laughs her way through a song that punches its *oohs* and paces its exhilaration, that bounces like a soul stained lollipop, that heavy breathes, 'Daaaaance!'. Limited in that it will be wallpapered into submission by the reams of warm young black/white and funky flunkies that the majors are hand-grenading us with, 'When I Think Of You' is *never* to be confused with the soul-less slush that haunts this column.

Send my regards to your *Brookside* relatives Marie, George, Little George and Gary. Oh, what have I done?

Ingredient's bass line - it's the only bit worth noting. No, Shirley, I don't get enough love, but listening to your records isn't going to help, so why don't you sod off and mind your own business? Preferably into someone's cellar.

GONE TO EARTH 'Blinded In Love' (Probe Plus) the country cruise continues, hallowed be their game. Gone To Earth thrash a well twangy violin sound live, tighter than Leeds' artniks Ritzun Ratzun Rotzer but less obvious than The Pogues. 'Blinded In Love' is similar to the current Mekons release minus the kicked-love lyrics. A possible strained soundtrack for *Songs Of Praise Get Cultural In Nashville*.

DWIGHT YOAKAM 'Honky Tonk Man' (WEA)

Meandering big hat blues taken from the LP 'Guitars, Cadillacs, Etc, Etc' - my, such enthusiasm. Wack-eyed *Whistle Test* wonder AOK Kershaw is thrilling to this sort of music so, if you're a fan of the Rochdale Rat, you'll probably already be honky tonking, or whatever it is you do, to young Dwight.

THE LATE HOWARD HUGHES AND THE WESTERN APPROACHES

'Buffalo Bill (Part One)' (Abstract) Wow big buffalo, yeah. Quirky voice whips Buffalo Bill over and over a soundtrack of heap big chants, keyboard tilts, and radio ravaged cowboy growlings. Hardly the Great White Hope but any song concerning ten gallon hats, CBs, shotguns, trucks, tractors or ee cummings is alright with me.

GEE MR TRACEY 'Permanent Swoon'

(Backs) Timid East Anglian pop with the anger of Yazoo and the smash the system controversy of Jimmy The Hoover. Probably a good song to wash up to but seeing as how there isn't a sink in the *Sounds* office and the drinks come in plastic cups, no one will be getting either this or the *Fairy Liquid* out again. Maybe you should sign to a major; one off hits are always a possibility.

SIMPLY RED 'Open Up The Red Box (Remix)' (WEA)

Mick Hucknall is tip-toeing on razor blades and he's really got to cough up the goods and not the phlegm if he's to get any accolade here. Sure he can sing, he has nice curly hair and a walking stick. But what's the point if you're not getting decent songs? 'Holding Back The Years' was surprisingly good, so I guess it's just a matter of time before he gets another smarty. Big in the States? Wow, influence sure does spread a long way. Better dead than Simply Red, as my barbed tongued indie toilet friends would have it, so I won't be alone in screaming. Get down, boy. Take it, don't leave it. Get back under the bridge. Fill 'um full of funk. Sweaty fingered teenage timebomb journalist gnashes teeth, stomps on the records and leaves for foreign shores.

OSZY OSBORNE 'The Ultimate Sin (Donington Souvenir Single)' (Epic) Heeeeeeey, Heavy Weather Leather Mamas. Give me Ozzy, the nicest fatman in metal, *Dallas*' Sue Ellen in cameo alcohol-less rock role. Gozzy's music is as mouthwatering as mouldy toothpaste but who cares when the lights are red and the band's set to roll. Far more fattening than biting the heads off midgets, this broad buttocked rigid rock must have really, like, kept Donington 'alive'. Thank God Mr Chubby Burger doesn't live in Manchester.

THE HOOTERS 'All You Zombies' (CBS) Remember Live Aid? No. What sort of a press release starts "Remember Live Aid?" This is akin to asking Clive James if he watches television, John Blake when he's going to learn how to write, or Fergie if she really fancies Candy Andy. All you Zombies better go out and buy this record because anyone who starts a press release with such stunningly observational brainlessness hasn't a hope in hell. The record sounds like the one that Radio One play end to end between 6am and 6pm on a weekday.

JOHN EDDIE 'Jungle Boy' (CBS) "Whoah whoah whoah whoah! Yeah yeah yeah yeah!" No no no hoah!

THE RAMONES 'Something To Believe In' (Beggars Banquet) Hey ho let's grumble. Where are The Ramones? I kept waiting but they never turned up. This sounds like Dick Emery impersonating The Ramones pretending to be a mid-American white baseball booted rock band. John Cougar Mellencamp writes these for breakfast. Thank Christ Weetabix don't put records out.

POP WILL EAT ITSELF 'Poppies Say GRRRR! EP' (Desperate) Someone just stole a decade from Da Brudders, gave them Brummie accents and a proper sense of humour and called them Pop Will Eat Itself. The only fighting pump

action pop gun of the bunch. I immediately picked up the telephone and had slurred to me:

"We're just grebos really. The sort of boy your sister brings home and your mum doesn't approve of so she calls him a 'grebo'."

The Ramones may well be too tough to die but they aren't too sacred to knock, yet when there are fiery little bands like PWEI writing tunes with titles like 'She's A Psychopath In My Soup' and 'My Girlfriend Ran Off With The Fat One From Balaam And The Angel', who needs to? This is their cute and polite phase. 'Sick Little Girl' is a budding Undertones slowie. 'Candyiosis': "Candy says candygirl is candy apple-grey/Psychocandy candyman eats candy every day/Candy this and candy that whenever I'm out walking/I wish I could get through the day without some candy talking/What's so f***** good, so f***** good about candy?" Etcetera ad brilliance.

Mary Chain, Woodentops, Shop Assistants - watch your backs. Long hairs run free.

STATUS QUO 'Red Sky' (Phonogram) **ELO 'Getting To The Point' (Epic)** Status Quo? Status No. ELO? E-L-No. Hang the DJ, garrotte the guitarist, burn the vinyl.

BOBBY'S BOYS 'Bobby Can't Dance' (King For A Day) Nope, but he sure can act. Robert De Niro's waiting talking - talking-talking-talking - talking his way out of his films and onto the Bobby's Boys disco chop pop. Extracts from *Mean Streets*, *Taxi Driver*, *King Of Comedy*, *New York, New York* and *Raging Bull*. A must for all De Nirophiles.

GARY CLAIL AND TACKHEAD 'Hard Left' (On U Sounds) On whose press release there's a picture of Mrs Thatcher sitting in Dickie Branson's boat declaring 'I Love Speed', so now you know what enables her to continue the country's charge for death on just four hours sleep a night. Gary Clail and Tackhead (Tackhead being Keith Le Blanc, Skip McDonald and Doug

Wimbush) grind their way through an Adrian Sherwood produced scratch mix of one of Thatcher's lighter speeches. It's the 'Hard Left's and the 'Malcolm X's that will be left when the tackywack hip hop drip dries away because stretching, cutting and repeating buzzwords is far more interesting than being told to spin on your haircut. Someone ought to do a Mark Smith cut.

MERCHANT 'Rock It' (Polydor) Ignore the embarrassing lyrics, tacky cover, and suicidal chat-up lines and you've got a gritty little soca song. The wee demon dance cousin of Arrow's 'Hot Hot Hot'.

THE PSYCHEDELIC FURS 'Pretty In Pink' (CBS) The Furs scrape themselves clean so as to make their film (of same name) soundtrack just that little bit more accessible. They were pretty in pink, but in West Coast America's cruddy rock jumpsuit they are plain-old dull and urrrrrgly. At heart it's a good song but, unless someone rushes them up to Papworth for surgery, we aren't going to hear or see real nerve.

And to think it was this band's enigmatic smokescreen that first sparked into life the once shockingly exciting Sisters Of Mercy. OK, I'll be honest, I love Huey Lewis And The News and I simply adore 'Pretty In Pink'. (Joke courtesy of Whizzer And Chips.)

THE THE 'Heartland' (Some Bizarre) 'Class Critical Singer Carves Up Society's Manic Injustices With Smooth Single Shack, Dance All About It'.

Less, a lot less, catchy than 'Uncertain Smile' or 'Perfect' which were played and played relentlessly in clubs until they became like melted Maltasers in my ears. This and the fact that the lyrics are accurately cutting will probably prevent mind numbingly dumb and daft DJs letting this wreck their decks. "This is the 51st state". Couldn't agree more, Mat. Classically orchestrated, grooving pop, first degree burns, big TV screen. Art

students, city girls, slobbering sixth-formers and council employees, rush out and buy this record now.

YELLO 'Goldrush' (Mercury) If only this were the musical equivalent of a spurt little Tour De France leader like Bernard Hinault. 'Goldrush' proves that being intelligent and interesting is good enough nowadays to get past the problem of actually having to release a good record. Naggingly average disco buzz; good moustache, though.

DAVID LEE ROTH 'Yankee Rose' (WEA) "Got to keep things moving/Till my personality starts improving". Underneath these fathomy tank trashing 'riffs', is Dave really just a lonely-hearted head-banger? Just a man with immense personality problems and musical ones to match? Who cares, the staff tell me he's Mr Big in the metal world so this review's for the rockers who read the paper.

SHIRLEY JONES 'Do You Get Enough Love' (Philadelphia International Records) **PRECIOUS WILSON 'Nice Girls Don't Last' (Jive)** **DEON ESTUS 'Spell' (Geffen)** **MAIN**

INGREDIENT 'Do Me Right' (Chrysalis) **MELI'SA MORGAN 'Fool's Paradise' (Capitol)** Look, I did all I can without making bands up. I searched out a fistful of decent records, and I refrained from declaring full tactical germ and wit warfare on the crummy punk, goth rock, and weedo rip offs, but I can't listen to any more of this solo singer disco drivel without commenting.

These faceless leftovers of an early '70s nightclub nightmare are what's preventing anything fast, exciting, lively or dangerous reaching the charts. If Madness were releasing 'The Prince' for the first time this month, there's no way it would be allowed into the Top 30. If you go to disco bars, then you're welcome to love and lump this music, so watch out for Main

the Television

"If you go to America

on MTV, you get Dire Straits, Rod Stewart, Jesus
Chain... that's wild and that's what our group

JIM REID

JIM REID's starting to shout, his voice becoming hoarse.

He's beginning to find out what's important again, trying to clear all the rubbish from The Jesus And Mary Chain's path. He wonders if we've forgotten what makes them our most madly important home noise.

Jim Reid spends two hours telling me what's truly relevant and he warns that, after this, the music press waffle might have to stop.

"If we could get our best gig ever down on video and make everyone watch it, we'd never have to do an interview ever again. Well, we're considering that, anyway.

"This could be the last... at least for some time."

At Creation HQ, we trace their crucial electric thrill back to the start, not for nostalgia's sake, but to recall some of the bewilderment that surrounded them, their genius for dragging people off the fence and lining them up on either side.

Some of the time he's the usual shy, laconic 24-year-old, completely baffled by his role as a hell-raising leader of psychotic pop extremists. For most of the time, he's fluent and animated, defining the Mary Chain role in the pop scheme with astonishing accuracy.

For once, we don't try to re-write the JAMC *raison d'être*. We just laugh out loud at the dull pop sociologists who can only wrap this livewire noise up in logic and forget how the best part of this group is their primal din, their direct attack.

FROM THE start, The Jesus And Mary Chain were seen by most as a squalid contrivance, some juvenile mess, even as some garish punk throwback. In their first year, they slowly embarrassed an army of turncoats in the British music press; their bandwagon then filled swiftly as the chaos grew into our most lethal pop for eight years.

As we swap some early London memories, I tell him about the music paper editor who disgustingly left a particularly barbarous London show. For many, the delirium was too much; the shrill pop tones were too concealed.

To the then wide-eyed Jim Reid, it wasn't quite as it seemed.

"Around those early London shows," he recalls, "I was always infuriated when people assumed we were only interested in wind-up, as though it was one big piss-take. I've never taken the piss as far as our music is concerned. When people used to suggest that, I just wanted to turn around and punch them in the face.

"I did enjoy making people wonder what we were all about, though, and I'm sad that doesn't really exist anymore. People know too much about us now. We've been seen too much and heard too much to be a mystery any more.

"But then we'd play gigs and I'd see these people walking out shaking their heads. That used to give me a feeling of immense satisfaction. How many groups could get half the audience to leave in disgust?

"At that point, we were sorting out the people who wanted to hear us from the people we didn't want there. It never occurred to me then, but I realise now that the songs never came across at that time. We knew what the songs were like, we'd written them and played them on acoustic guitars and we thought they were wonderful. Then we'd play at The Living Room or something and it never occurred to me that people couldn't actually hear the songs.

"I'd be doing 'Upside Down' and I'd think it was like a bird singing in the trees or something. But the crowd would just be hearing this awful noise, they wouldn't get the song and I'd be amazed. After the gigs, people would say, Oh, it's all very well, but you're gonna have to write a song one of these days. We thought they had cloth ears or something."



JIM REID: watching pictures on a screen

THE JESUS AND MARY CHAIN knew they'd storm the pop charts just a matter of when. And signing to a major, says Jim Reid, is a subversive way to play it. **JONH WILDE** talks to a most misun-
derstood band about feedback, violence and tears. **RUSSELL YOUNG** from
picture box

YOUR 20-PAGE PULL-OUT-AND-KEEP GUIDE TO THE BRITISH MUSIC FAIR

IN-TECH

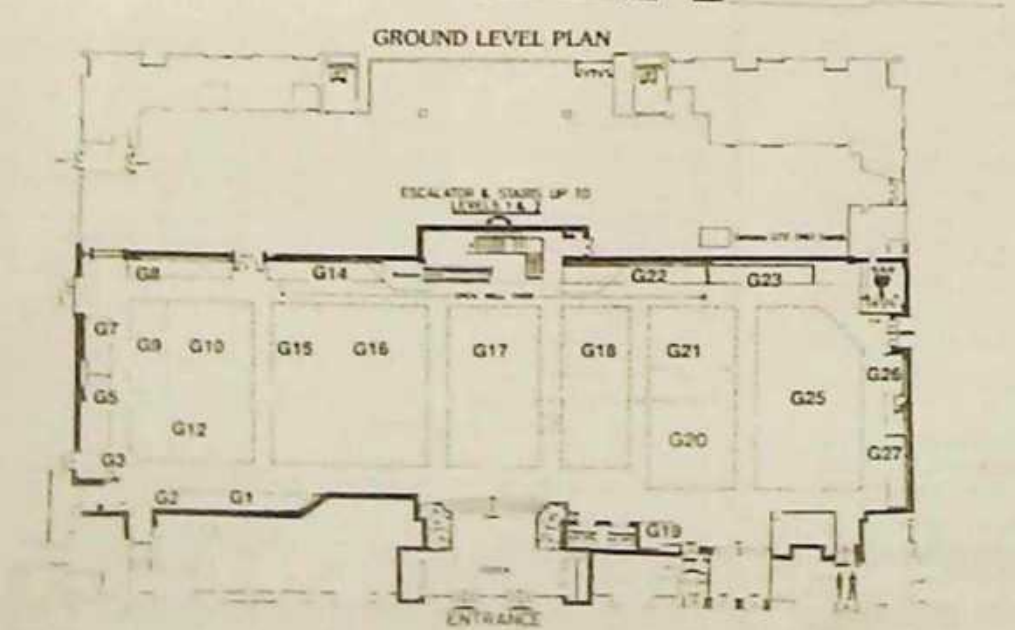
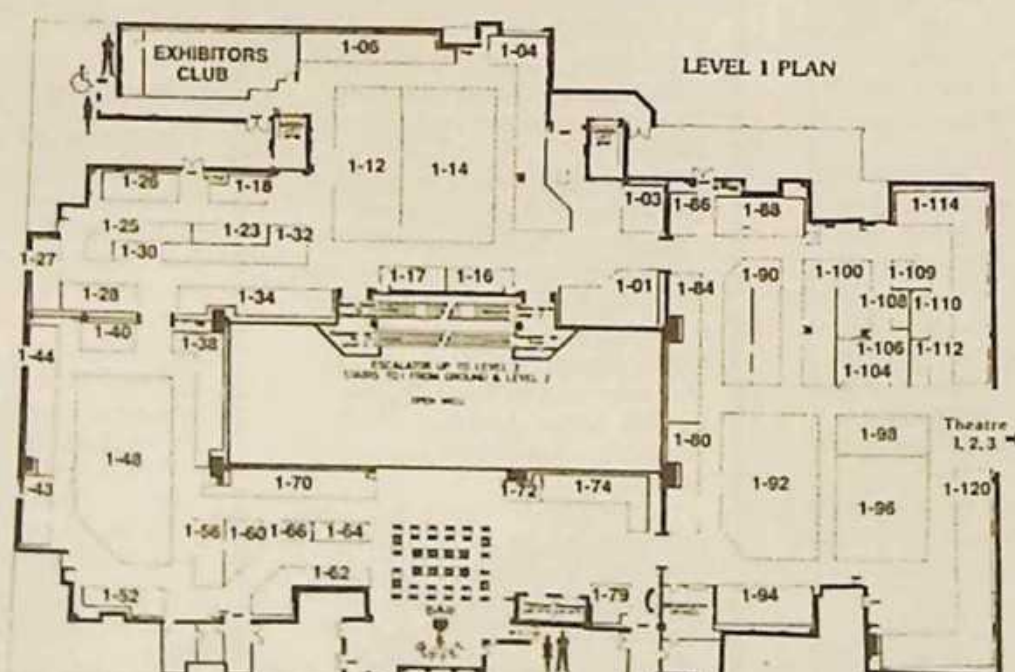
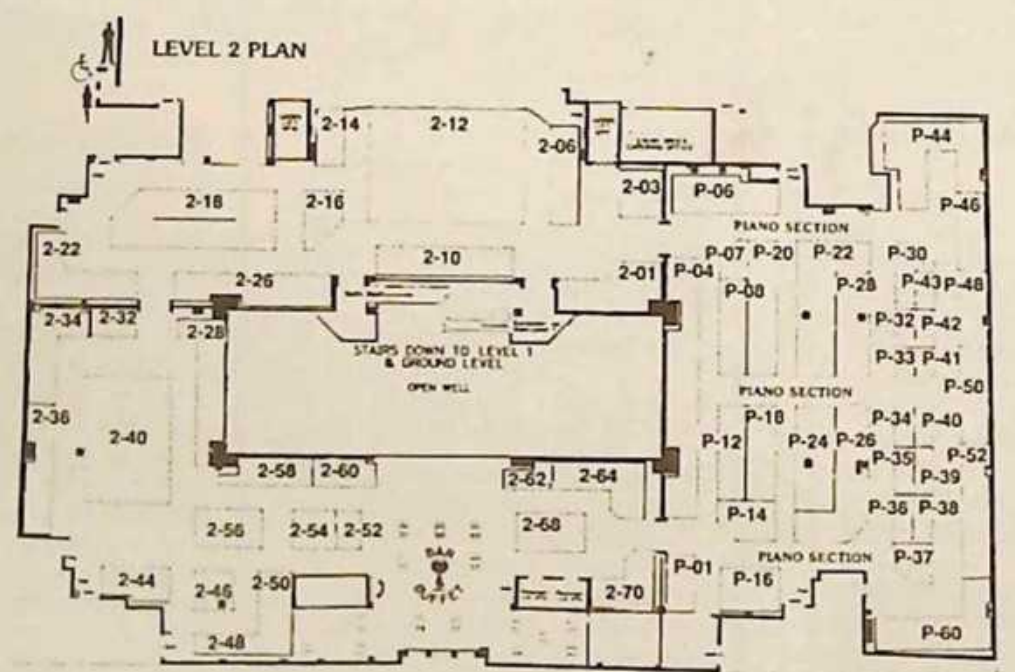
IN-TECH – THE INSTRUMENT TECHNOLOGY PAGES

EDITED BY TONY MITCHELL

BRITISH
MUSIC
FAIR

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- WHAT'S ON SHOW – AN EXHIBITOR-BY-EXHIBITOR BREAKDOWN!
- PRODUCT REVIEWS – TEN PAGES OF THE HOTTEST HARDWARE IN TOWN!
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IN-TECH



ENSONIQ SDP-1 sampled piano



TWO HOHNER metallic finish Arbor guitars



CHARVEL six-string from JHS

BRITISH
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YOUR EXHIBITOR-BY-EXHIBITOR ALPHABETICAL GUIDE TO

WHAT'S ON SHOW

AKAI

I-96

CONTINUING THEIR dramatic rise to prominence in the industry, Akai will be showing a vast range of keyboard and recording based product at the show.

Already, their S900 Multi Sampler is hailed as the best value instrument of its kind, and the show will provide an opportunity to both hear it in action by itself, and in conjunction with Akai's latest synth the AX73, master keyboard MX73, synth module VX90, and a host of inexpensive signal processors such as the ME25S MIDI Note Separator and ME30P Programmable MIDI Patchbay.

On the recording front, Akai not only have a new improved version of the widely praised MG1212, the MG1214, but a rack mount 14-track recorder, the MG14D, and a very smart six-channel, four-track cassette-based mixer/recorder, the MG614. Though more expensive than most personal recorders, the MG614 is substantially more advanced too, with computerised channel/track selector, and speedy push button patching.

Also on show will be one of the first programmable MIDI mixers to hit the stores, the MPX820, on which all channel settings like EQ, effects sends, pans, and levels can be stored in 99 internal memory locations.

Finally, hot foot from its first showing at the Summer NAMM in America, Akai will be showing the X7000 Keyboard Sampler, which looks to be an interesting mix of existing Akai products, priced perfectly at £999 or thereabouts. The X7000 can store six splits at a time and uses 2.8 inch disks – the same as the Akai 612 whose disks, in fact, you can make use of

AKG ACOUSTICS

I-40

THE COMPLETE range of AKG microphones will be on show this year, from the high quality, professional D300 series to the low cost D70 and D80.

Previewed will be the C401, a brand new headset mic designed for drummers and keyboardists. The C401 will complement AKG's K240DF headset mic which is purpose designed for use in studios.

Launched at Frankfurt this year, the D112 base microphone will be shown which, once again, will complement a long standing AKG favourite, the D12.

ALLIGATOR

I-104

DRUM AMPLIFICATION is undoubtedly the big noise for most amp companies this year and Alligator are at great pains to point out that their 200watt Drum amplifier has been specifically designed from scratch.

A 2 x 10 inch ported cabinet design, the combo sports seven individual inputs, optional mic inputs, four-band EQ, built-in reverb, and effects loops. The Alligator 200 Ebony Drum will be on show alongside the already well respected Alligator range of instrument combos and PA systems. Reviewed on page 32.

ARBITER MUSICAL
INSTRUMENTS

I-120/44

FENDER GUITAR distributors Arbiter will be showing the company's new 'old' range of classic US manufactured electric guitars, including such revered items as '57 and '62 Stratocasters, a '52 Telecaster, '62 Jazz Bass, and '57 and '62 Precision Bases, all lovingly reconstructed from original designs – even down to the type of wax in which pick-ups are dipped.

Distinct from these replicas come the Limited Edition Range of Reissue Vintage Guitars, comprising '57 and '62 Strats, '52 Tele, Fretless Jazz Bass, Bound Custom Esquire, '54 Esquire amongst others. Limited quantities only.

Arbiter will also show the latest Sidekick range of Fender amps, comprising 15, 25, 35, and 65 watt guitar models, and 35 and 65 watt bass models.

The full JVC keyboard range will be featured on the Arbiter stand, including the new modular NS series as well as the popular KB portable keyboards. JVC have been working with British boffins EMR, and the resultant JVC MSX Computer Interface will also be featured.

For drummers, Arbiter have exclusive distribution of Remo, and on show will be the Encore range of drums featuring the super fast 'Powersnap' nut box to speed up head changing time – see review on pages 26 & 35. Brand new is the Liberator Pro Kit – a 14 x 8 inch snare drum complete with three changes of head.

Finally, Arbiter will be carrying the full range of Rogers cymbals – graded thoughtfully in four simple categories.

CARLSBRO

I-38

LEADING BRITISH amp specialists Carlsbro will launch six new product lines this year: the Sidewinder All Valve 60 watt Lead Combo, the Rebel 8 & 12 90 watt Lead Combos, a new Professional Bass range of 150 watt combos plus a 90 watt Cobra Bass combo, the CP range of Mosfet Professional Power Amplifiers (CP250, CP600, CP1000), and XLR versions of the Cobra and Marlin Mixer Amplifiers.

Also featured alongside their sound-proof booth, Carlsbro will be showing their Taurus Series PA, and the company's full range of current amplification products.

CASIO

I-14

CASIO CONTINUE to extract yet more mileage out of their Phase Distortion sound-manipulating technology with the announcement of a top of the

range CZ-1 – reviewed on page 34.

With a velocity and after-touch sensitive keyboard (though not weighted), many more memory locations than on previous models, including a 64-channel 'Operation' memory to store complete performance settings, the CZ-1 is certainly Casio's most pro-orientated instrument to date.

Also on show will be the AZ-1 – a remote, 'sling-on' style controller keyboard that can call up some 128 voice programs, can simultaneously talk on two MIDI channels, and whose 41-note keyboard can respond to velocity and after-touch.

A new piano will be introduced – the CPS-2000 – boasting a splendid keyboard action but still retaining a Super Accompaniment section, and there'll be a trigger to MIDI converter for triggering keyboards, rhythm machines etc from drum pads – the DZ-1.

Not forgetting their roots, Casio will also be showing a host of new home keyboards with new models in all their major series. These include a new drum pad-incorporating keyboard the CT-510, and drum pad-connectable CT-450 and MT-205, a full-size home keyboard the CT-805, and 'melody light' models MT-820 and MT-88.

ENSONIQ

G-22

ALREADY SHOWN at Frankfurt but new to the British public will be the new Ensoniq Piano SDP-1, an inexpensive piano based on actual piano samples. Priced at around £1000, the SDP-1 has a 76-note weighted keyboard and 12 basic tones.

Launched alongside the SDP-1 is the ESQ-1, an exciting new eight-voice digital synthesiser/sequencer which will be selling for a similar price.

Ensoniq shot to fame with their Mirage keyboard sampler, which will also be on show in its latest, updated form; complementing which will be the Digital Multi-Sampler – the company's cost-effective rackmount version.

FCN

I-48

TAMA DRUMS have recently been added to the Fletcher Coppock & Newman line-up. Although no details have been released, FCN's acquisition of exclusive Tama distribution fits in well with the company's range of existing products including Zildjian cymbals and recently-acquired Trak Dixon drums and hardware.

New from Zildjian come the Z Series and a brand new "Starter" series.

The popular Westone guitars will be featured on the stand, including a new Pantera range. Continuing the guitar theme, FCN will also show new hand-crafted classical Spanish Guitars from Mas Y Mas, acoustic and electro acoustic models from Pilgrim guitars, and – ideal for the beginner – the Columbus and Satellite ranges.

To complete guitar-based items, FCN will also show strings from American companies GHS and Pro-Stripes, Cougar Audio Technology amplifiers, and a whole range of digital effects units from Arion.

GIGSVILLE

I-34

ARIA GUITARS are the main item on the Gigsville stand, and featured will be new products in the RS and RSB Series.

The RSB Performer boasts a 22 fret rosewood fingerboard and maple bolt-on neck. With two-pick-up selection and active tone controls plus a useful bypass switch (in the event of battery power loss), the Performer is available in black, white, or candy apple red with chrome hardware. Price will be £389.

In a lower price bracket come the RS & RSB Straycats. With 22 fret rosewood fingerboard and bolt-on neck, the RS Straycat has two Protomatic IV humbucking pick-ups, master volume and tone controls plus push/pull coil tap for greater tonal variety. Price will be £189, available in black or white,

or £199 in candy apple red.

The RSB Straycat has all chrome hardware and one MB-IV double coil pick-up with master volume and tone. It is available in similar colours to the above and is priced between £209 and £219.

Aria JPJ-3 Bass review – pages 28 & 29.

HAYDEN LABORATORIES G21

A FULL range of Sennheiser mics will be on show including dynamic, electret, and RF condenser models, plus a new condenser mic, MKH 40, which has been developed especially for digital recording.

A full range of radio VHF and UHF mics will be shown, as well as a new radio system for guitars. For the discerning listener, all microphones will be demonstrated in Hayden's sound-proof booth.

HOHNER

G-25

JOINING THE Steinberger-licensed Headless Series – including a new ebony fingerboard fretless active bass B2A-FL – Hohner will show a new ST Lead Guitar complete with a split-coil switch for the humbucking bridge pick-up, and the Hohner Super Tremolo.

In their low-cost range, Hohner will show new items in the Arbor Series such as the Flying Vee, a 'Tele-style' guitar, and the MX Series of metal finished guitars. A new metal finished fretless is rumoured too.

Hohner extend their range of backline equipment with a new bass amp and matching 4 x 10 cab, the PB-250. Already built into a flight case, the amp features a five band graphic, compressor, and a chorus.

HH ELECTRONIC

I-70

IN THE wake of their popular 100 Series combos launched last year, HH will be showing three new 50 watt combos for lead guitar, bass and keyboards.

In addition, two new high performance PA speakers will be on show, the FR 210 and BR 215, as well as new VX and V Professional Mosfet Power Amps and new 1201, 1501, and HF 201 Professional loudspeakers.

A whole range of HH sound reinforcement products will complete the line up, including MA 100 and 150 mixer amps, Invader Series PA cabs, and the 100 Series combos.

JAMES HOW

I-94

STRING SPECIALISTS James How will be displaying all current items in the Rotosound and Superwound ranges for acoustic, lead electric, and bass guitars. Promoting the company's 'Very Best of British', image James How are very pleased at the increasing success of the Superwound Funkmaster bass strings – a light top medium bottom concept originated by Mark King.

Equally, Brian May has been using the Superwound nickel Starfire RT sets with reinforced twists, an 80/20 Bronze variant of which will be previewed at the show.

JOHN HORNBY SKEWES

I-04

AN INCREDIBLE 68 new guitars will be shown this year by distributors JHS, who represent such names as Hondo, Encore, Charvel, and Jackson.

In particular, the eye-catching Hondo Electric HDX100WH, resplendent with dragon design on the front, looks good value at £159 for young poseurs.

Hot foot from the USA come Charvel and Jackson, making their JHS British debut, and Encore boast several new items in the £130 – £230 price range.

Also featured on the stand will be the latest offerings on the tremolo and bridge front from Kahler, as well as the latest trends in accessories design from NO.1 Istanbul cymbals will get their first British airing. Hand made from Turkey, these top quality, traditionally crafted cymbals were first seen at Frankfurt earlier in the

AKG
acousticsThe D321
Big spec for small cheque

Most vocalists look at two things when they buy a microphone. The specification – and the price.

The D321 – the newest microphone in AKG's D300 series, and that's some pedigree – wins both ways. We've completely redesigned the capsule and its mounting for cleaner sound with dramatically reduced handling noise and almost complete protection against feedback.

For a full professional microphone the price is remarkably competitive too, so if you're established, you'll appreciate the sound quality, and if you're starting out, the D321 gives you that giant step forward into pro sound, for little more than you paid for your first mike.

Sounds like a winning combination.



AKG Acoustics Limited
Vienna Court, Catteshall Wharf, Catteshall Lane,
Godalming, Surrey GU7 1JG
Tel: 04868 25702 Telex: 858013 akgmic g.

IN-TECH

year.

Finally Seiko are introducing new guitar tuners and metronomes and JHS will have their full range on display.

MUSIMEX 1-06

THE EBULLIENT Musimex have a stand-full of signal processors, accessories and such to catch the eye this year, including a new Dynamic Digital Delay from TC Electronics (plus their intriguing Spatial Expander launched a year ago), Frazer-Wyatt's first foray into the land of studio monitoring with the Profil range, and a large range of products from Session, Steinberger, Manson, Gittler, Bel, Supeshield, The English Tannery, Graph Tech, and Reunion Blues.

Finally Musimex announce that they will be showing a full range of strings from ex-pat John Pearse, who's already made quite a name for himself with his high grade, long-last strings in the USA.

OSC 1-43

IN A field of one as Britain's sole surviving synth manufacturer, OSC, makers of possibly the world's last monophonic synth, have scored a notable success with Steinberg Research products, whose increasing range of Commodore and, more recently, Atari 520 ST software they distribute.

On show this year will be several new items, including the Pro 24 24-track MIDI sequencer for the Atari 520ST, and the amusingly-titled Pro-Creator. The Pro-Creator looks to be an important development since it houses, and can instantly generate, 32 variables of any sound input from Yamaha's world-beating X series instruments.

For Commodore 64/128, Steinberg have come up with Track Star - an eight track sequencer blessed with four digitally sampled drum sounds, and the Edit Kit which will aid the already high quality Pro 16 sequencing package.

PEAVEY G10/8

PEAVEY'S IMPRESSIVE display of new amplification equipment this year is headed by the Megabass rackmount bass amp, based on the patented Digital Energy Conversion Technology. Twin 200watt DECA amps are used, and in addition to sophisticated pre-amp features, the megabass possesses a built-in stereo chorus circuit.

Peavey will also demonstrate a new Nitro five-string bass, Foundation-S bass, and the Probase 1000 rackmount pre-amp.

For guitarists, this is another chance to check out the MIDI-based Programax 10 combo, as well as a 15watt Companion practice amp. The KB-15 is a keyboard model suitable for small personal keyboards.

Two new mixers will also be shown, the MS 1221 and MS 1621, and several new three-way speaker systems - 302HT and 1510HT, the Series III International Enclosures, and the 315S, together with a new Continental model.

Completing the line up is a MIDI digital Effects Processor, PEP 4000, and several new mics. As always with Peavey, one can expect one or two 'unannounced' items to be present on their stand as well.

Peavey KB-400 keyboard mixer-amp review - page 26.

RHINO 1-12

AN ALADIN'S cave of accessories as usual from Rhino, with Prolink guitar leads, EMG pick-ups, Dean Markley strings, and a wide range of DOD rack and pedal effects amongst others.

RICKENBACKER 1-27

AMERICAN GUITAR manufacturer Rickenbacker's UK operation will launch four new products this year: two basses and two power amps.

With the current highlighting of bass playing techniques, Rickenbacker have produced two new-look instruments to help players expand their capabilities. The 4000S/5 is a five-string model (extra low 'B') and the 4000S/8 is a full eight-string version with octave doubling strings, as on a regular 12-string

guitar.

The two amps, while US designed, have been manufactured in Japan and are rackmount units featuring both jack and XLR inputs. The RA300 is a 150watt 150 watt into 4 ohms and the RA600, a 300w + 300w into 4 ohms. The new amps herald a new complete range of PA systems, speakers, and effects units from the company.

ROSETTI 1-01/3

GIBSON DISTRIBUTORS Rosetti announce a completely new range of guitars from the US giants, under the name of 'Epiphone by Gibson'. Relatively low priced, the range includes many solid bodied models with both maple and rosewood fingerboards, and a choice of either two high output humbucking pick-ups, or two single coil and one high output humbucker.

Rosetti will also be showing the Frankfurt-launched KMD amp range, and a brand new range of Vision guitars, the VS-3 from which is reviewed on page 29. Vision also produce a large selection of accessories - pedals, strings, capos and picks.

Signal Flex cables and leads will be shown; their range includes MIDI leads, speaker cables, patch cords, and mic leads - all colour coded.

ROLAND G16/14 & 2-64

AS PER normal, Roland will be showing an army of new keyboard, amplification, electronic percussion, and signal processing equipment to suit all ages and price brackets.

Two of the most talked about pieces since Frankfurt and the Summer NAMM show are the company's first pair of digital sampling keyboards, the S-10 and S-50. Both should be up and running and hopefully will be featured in Roland's Sunday August 3rd mini concert featuring members of Marillion.

Just coming into the shops is the new MC-500 Micro Composer, which with Roland's long experience in the field is bound to attract a good deal of attention. The MC-500 has a built in 3.5 inch disk drive capable of storing some 100,000 notes.

On the amp side, Roland have several new items such as the DAC-15B Bass and the JC-55 Jazz Chorus guitar combos.

Under both the Roland and J Boss names, Roland have consistently produced a fine array of pedal effects and rack mount signal processors. This year new additions include the CS-3 Compression Sustainer, RPS-10 Digital Pitch Shifter/Delay (reviewed on page 24), and the DEP-5 Digital Effects Processor - a multi purpose unit blessed with digital chorusing, delays, reverb, and parametric EQ which, though almost up to SRV-2000 specification, will cost considerably less.

Recently Roland have made concerted efforts in the electronic percussion field, both with actual drum pads and rhythm units. This year the DRP-1/11/111 series will be shown, dubbed the Dr Pads, as well as the CR-1000 preset rhythm machine sporting PCM digital sounds, and the DR-220A (acoustic) and DR-220E (electronic) Programmable Digital Drum Machines from Boss.

Roland have long championed guitar synthesizers and this year they will be showing the GM-70 GR-MIDI Converter which will allow any Roland G-Series guitar controller to trigger any MIDI synth, and, more importantly still, the GK-1 Synthesiser Driver, which can allow any guitar to convert its normal signals into Roland G-24 BUS standard signals (and so drive a Roland GR-700 Guitar Synth), or in fact any MIDI synth if you hook up the aforementioned GM-70.

ROSE-MORRIS G-18

KORG ARE undoubtedly the best known name on the Rose-Morris stand, and they will be showing several products seen only under glass cases at Frankfurt earlier in the year. Most important is the DSS-1 Sampling Synthesiser, but running a close second come two sampled-sounds pianos, the SG-1 and SG-2.

Korg have also announced the DDD-1 - a dynamic digital drum machine with user sampling available, plus automatic roll and

flam feature, full MIDI spec, separate instrument outputs, and a memory capacity of 9999 bars, storable on tape, RAM cards, or even on Korg's own SOD-1 Sequencer disks.

Rose-Morris also have exciting news for the MIDI-inclined guitarist in the shape of a MIDI guitar system from Ovation. Gordon Giltrap will be on hand to provide demonstrations of both the Ovation system and new regular Ovation models.

SIMMONS G-12

NORMALLY SIMMONS steadfastly refuse to pre-announce their revolutionary plans for trade show releases, but this year they come clean by announcing two major new product launches in the shape of the MTX9 drum expander and SPM 8.2 programmable MIDI mixer.

The MTX9 is a three-channel expander designed primarily with the SDS9 in mind. Courtesy of the unit, a range of new sounds and signal processing can be added to your system - acoustic toms, gated toms, timbales, congas, cowbells, woodblocks and the like - and all sounds are fully programmable.

The MTX9 features a fully programmable mixer too, so that internal sounds can be blended in with those from an SDS9, combinations of which can even be stored in some 20 memory locations. Finally the MTX9 includes a fully programmable, studio quality DDL. Quite a product.

The SPM 8.2 on the other hand is a rack mountable 8 into 2 mixer which obviously has potential for keyboards as well as electronic drums. It offers 30 user-programmable memory patches, in which all the operating functions of the mixer can be stored (EQ, effects sends, pan positions, and volume - individually for all channels) and which are of course MIDI controlled.

Simmons SDC 200 drum combo review - page 32.

STRINGS & THINGS 1-74

'THINGS' SEEM more the order of the day than strings, here, since the stand will be overflowing with the latest range of effects, a new eight-channel mixer, pedal boards, leads, guitar stands, and gig bags from Frontline, as well as Poly Pro guitar straps, Jim Dunlop picks and capos, EDC Rhythm units and mixers, Fibes drum sticks, Music Man basses, and Barcus Berry Transducers.

SUMMERFIELD 1-41

BIG NEWS from Summerfield is the Ibanez MIDI guitar system, which has been drawing considerable attention Stateside of late. On display will also be a complete range of Ibanez guitars as well as a selection of accessories from D'Addario, Martin, and Zen-On Quartz.

Summerfield also announce a new range of guitars - electric, western, and classic - from CSL.

TOA G-1

RECEIVING THEIR first public airing will be the new MIDI Mixers. D4 and D4-E from Toa. Of rackmount design, this high quality, compact mixer (and its expander) offer the keyboard player a high level of control plus MIDI patching facilities.

Toa also have a vast range of speaker systems, power amps, microphones, and, possibly on show, some keyboard combos that were shown in prototype form at the Summer NAMM.

WASHBURN 1-90

WASHBURN PROMISE an exciting time on their stand this year with a complete band demo of their latest equipment. On show will be their top selling Rebel and Pro Series electric guitars, complete with new additions to the range.

A wide range of Dynacord products will also be put through its paces, including the new Dynacord Rhythm Stick, and ADD1 Advanced Digital Drum System which boasts 20 second samples and 128 different kit combinations. The Dynacord Reference Series programmable MIDI amps should definitely be checked out by all forward thinking guitarists.

Washburn also announced the presence of the Bass Maniac - a seemingly pick-upless electric bass.

Washburn G40 guitar review - page 28.

YAMAHA 2-06/26

TRADITIONALLY THE trade show hot spot, Yamaha's stand will display the company's enormous range of across-the-board products for home user and professional alike.

Although not a huge number of previously unheard-of products will be on view, the show will provide a chance to catch up on some items launched at the beginning of the year, namely the PF70 and 80 FM pianos, MIDI signal processors, and Yamaha's new MT1X four-track cassette recorder.

This last item can be found at the hub of a new Yamaha concept, the Personal MIDI Studio System, seen recently in Japan as the X-Art. Comprising the DX100 synth, QX21 sequencer, RX21 Rhythm Programmer, YMC10 MIDI Converter, MT1X recorder, and a pair of KS10 portable speakers, the total cost of the system is around £1800. Impressive stuff.

Although Yamaha have long enjoyed success with their top of the tree acoustic drums, they have now produced items for the low cost market. On show will then be the PYD 422 Power Road Series, priced competitively at around £500.

New microphones will be on display in the MZ Series - two vocal and three instrument types.

If there are few top line dedicated pro instrument surprises, Yamaha's Multi Keyboard division goes from strength to strength and will be showing a range of new AWM (Advanced Wave Memory) instruments that must be taken note of.

The HX System Modular Electone is a MIDI-based giant with 64-channel multi-track digital recording facilities, and the new-look Clavinova line is vastly improved with the addition of the CLP-50.



ROLAND GK-1 Synthesiser Driver module



RICKENBACKER five-string and eight-string stereo basses



KORG DDD-1 Dynamic Digital Drums from Rose-Morris

The Right Tool for the Job

Peavey's new line of guitar picks is designed to give you the right tool for the job. The new line includes the Peavey Pick, the Peavey Pick Plus, and the Peavey Pick Pro. Each pick is made of a special material that gives it a unique feel and sound. The Peavey Pick is the most popular pick in the world, and the Peavey Pick Plus and Peavey Pick Pro are the next best things. They are made of a special material that gives them a unique feel and sound. They are the right tool for the job.

Peavey's new line of keyboards is designed to give you the right tool for the job. The new line includes the Peavey Keyboard, the Peavey Keyboard Plus, and the Peavey Keyboard Pro. Each keyboard is made of a special material that gives it a unique feel and sound. The Peavey Keyboard is the most popular keyboard in the world, and the Peavey Keyboard Plus and Peavey Keyboard Pro are the next best things. They are made of a special material that gives them a unique feel and sound. They are the right tool for the job.

Peavey's new line of guitar amplifiers is designed to give you the right tool for the job. The new line includes the Peavey Amplifier, the Peavey Amplifier Plus, and the Peavey Amplifier Pro. Each amplifier is made of a special material that gives it a unique feel and sound. The Peavey Amplifier is the most popular amplifier in the world, and the Peavey Amplifier Plus and Peavey Amplifier Pro are the next best things. They are made of a special material that gives them a unique feel and sound. They are the right tool for the job.

IN-TECH SHIFT IT, BOSS

BOSS RPS-10 DIGITAL PITCH SHIFTER/DELAY £210

QQQ VVV

I EXPECT you've already been introduced to Roland's Micro Rack Effects – compact little units, measuring a standard 218x169x44mm, which can be used separately, bolted together in pairs for the conventional 19 inch rack mounting (using the RAD-10 adaptor), or mounted singly

within Roland's own Micro Rack.

Well, the RPS-10 by far surpasses sister products such as the RBF-10 Flanger and RPH-10 Phaser, and I say this for two simple reasons: it's far more versatile, and definitely more fun. This is obviously a personal view, but I hold it because of the fine increments of electronic detail available between the Range/Mode control and the Feedback/

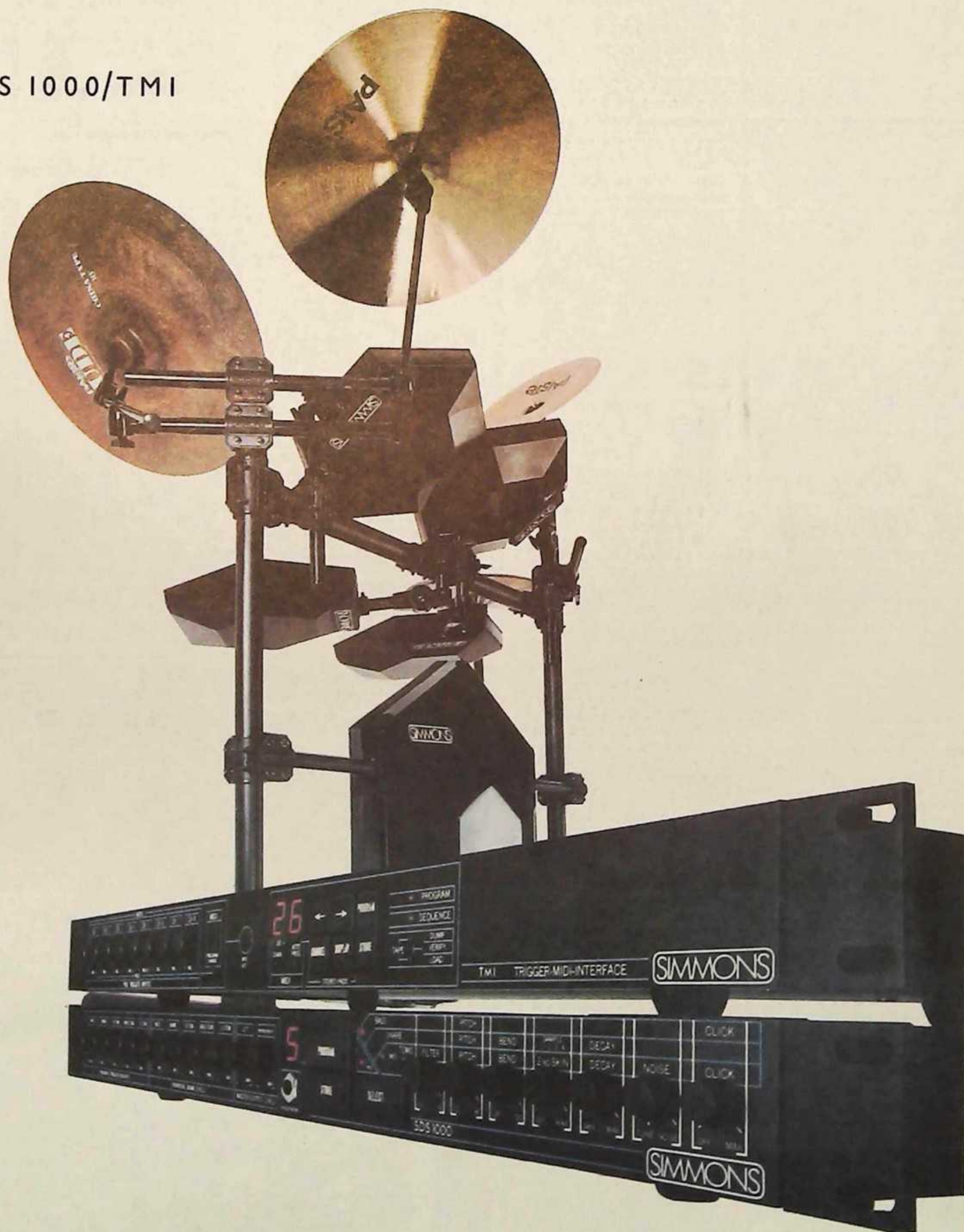
Level control.

Major application of the RPS-10 is as a harmoniser, which can be used to adjust pitch when recording or playing live – a facility for which one paid many hundreds or even thousands of pounds until recently. To find the quality of performance of the RPS-10 in a unit costing around £200 is therefore nigh on remarkable, and a clear indication of the speed with which high-tech



BOSS RPS-10: digital pitch shifting for around £200

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costs are plummeting.

Pitch shift can be controlled from the front panel or via an input on the back which allows a synthesiser to do it. At the British Music Fair, two RPS-10s linked to a sequencer and synth will be heard creating perfect three-part harmonies from a single vocal line!

Some of the effects you can create on guitar are also astounding, and they're all within the grasp of total control at all times.

Reading from left to right along the RPS-10's front panel, we first encounter the effect on/off button and LED which is common to all units in the Micro Studio Series. Then the Range/Mode control, which is quite a versatile little item as it determines both delay time (25 to 800ms) and pitch mode.

The former is reasonably self explanatory while the latter falls into one of three areas: mode A, mode B and 'Inv' mode. Mode A may take on a tremolo like effect due to low frequencies not being that well pitched. Mode B has a longer delay time than mode A, and therefore tremolo-like sounds are considerably reduced.

In the Inv mode, something of a unique sound can be obtained by mixture of a tape recorder-style reverse playback effect and the pitch shifting effect. I say unique because you can make a guitar sound like a cross between Elvis Presley's 'All Shook Up' and David Attenborough's visit to an Indian elephant reserve.

Next comes the rotary Pitch control (-1 to +1 octave). This effect works only in conjunction with modes, A, B and Inv, not delay range. Talking of which, the rotary Fine control works very closely with the Pitch control as well as the Delay. Next is the Feedback knob which is very handy for driving yourself around the bend; and finally the Mix/Balance control, which provides the usual panning between dry and effect sound, with a centre-click position for equal volume balance.

Last, but by no means least, there's the usual power switch and LED.

Round the back you'll find the 9V AC adaptor sockets, a keyboard control jack, tuner output jack, effect remote jack, hold jack, two output sockets, a level unigain switch (-10dB to -20dB), and two input sockets.

Finally, a few more handy notes for axe players. Set the Mode on A, Pitch on 12 o'clock, Fine on 1 o'clock, Level on 7 o'clock and Balance on 12 o'clock and you'll find you've got a 12-string guitar in your hands and a chorus pedal at your feet.

For a mere £210, we're talking a lot of shift, a lot of delay and a lot of class.

DAVID MARK

RATINGS: QQQ – absolute perfection; QQ – good quality; Q – naff; VVV – a real bargain; VV – a fair price; V – definitely overpriced. Prices are full list unless otherwise stated

SHADOW BOXING

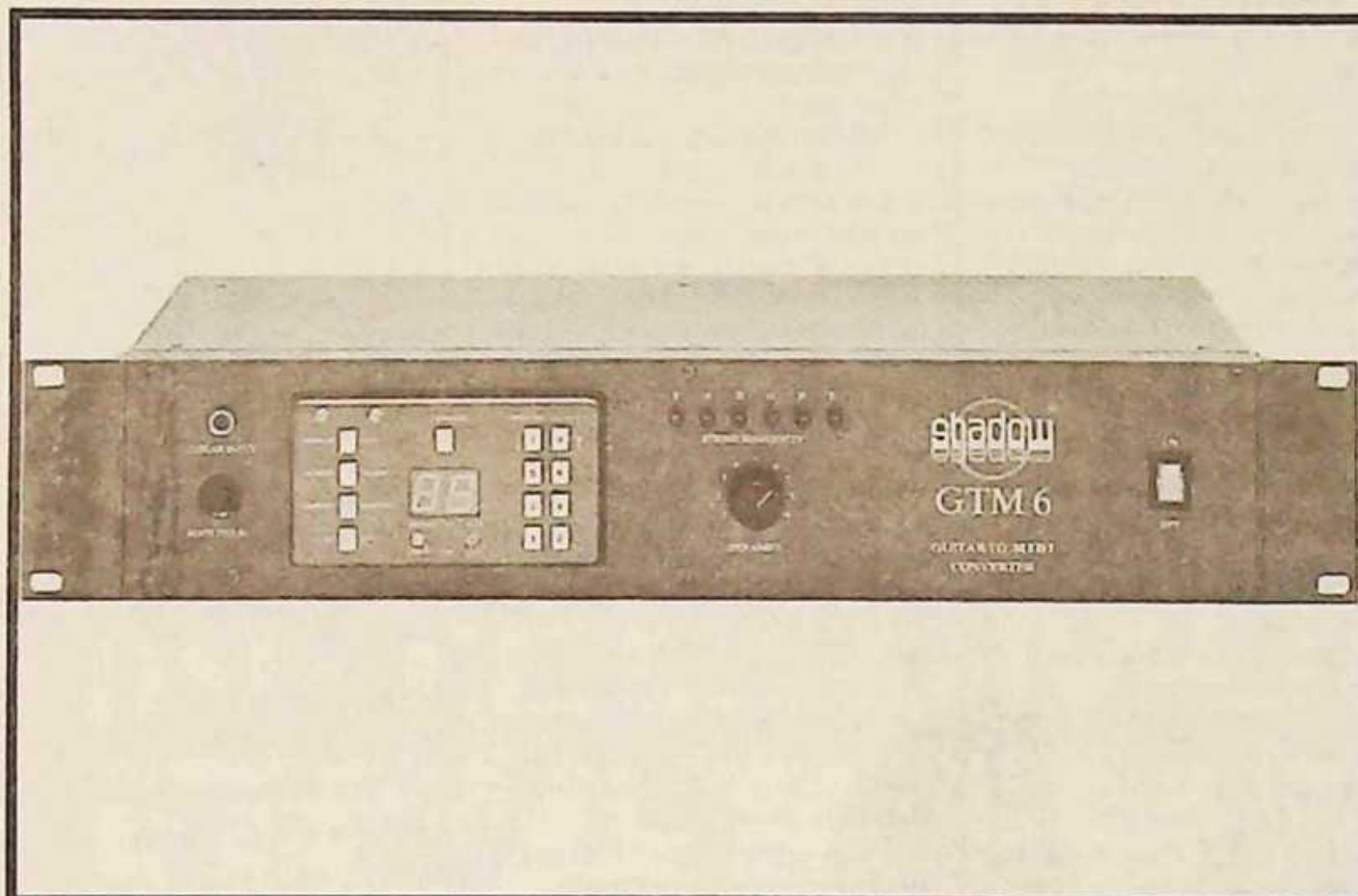
SHADOW GTM6 GUITAR-MIDI CONVERTER £899
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TYPICAL RETAIL PACKAGE PRICE AROUND £900

UNDOUBTEDLY ONE of the major talking points at this year's Frankfurt Fair, the Shadow GTM6 guitar-MIDI converter is only now on the verge of appearing in British shops.

The reason it was so talked about at Frankfurt was that it did seem to offer a substantial improvement on 'accessible' state-of-the-art guitar synthesis, as represented by the Roland GR700 system.

What are the basic differences between the Roland and Shadow packages? Well the Roland is a complete system, consisting of a guitar controller connected to a floor unit which contains a synthesiser very similar to the legendary JX-3P. Plug Roland's guitar into the synth unit, plug the synth into an amp, and away you go... sort of.

But users of the Roland have been disappointed by its tracking limitations (the ability of the synth to follow accurately the notes played on the guitar), the incidence of 'glitches' (when the synth delivers no note at all, or one bearing no relation to that played, or plays a note when you haven't played one), and the frustratingly obvious delay between plucking a string and hearing a note at all (this being the time the synth takes to 'read' the



SHADOW GTM6: one smart cookie

string vibrations).

To be of any real interest, then, any new guitar-synth system needs to show measurable improvements in some or all of these areas. And I think it's fair to say the Shadow does so on at least two of the three counts.

Unlike Roland's GR700 system, the GTM6 is not a complete package. The unit itself is a guitar-to-MIDI converter, which means in essence that it takes an analog signal from a guitar and converts it into a MIDI signal. This MIDI signal can then be used to drive the MIDI synthesiser of your choice.

There is no actual synthesiser inside the GTM6. As it happens, there are a lot of other things inside it, but a synth is not one of them.

This has the important advantage of keeping total price down to under £1000 – about half the price of a complete Roland set-up – even when you've added in the cost of a simple conversion kit for your guitar.

With an instrument like a Strat – which was part of the demo set-up loaned to me by UK distributor Barnes & Mullins – there is no routing involved at all. You just remove the old bridge, drop in the new one with its special piezo electric pick-up, fit the stereo jack socket in place of the existing mono one, and you're off.

Tell a lie – you need to drill a couple of little holes to accommodate one little potentiometer and one little switch as well (these allow the piezo-electric pick-up to work 'acoustically' as well as driving the converter). But basically, it's simple – and there's an acoustic guitar replacement bridge available too, for £92.69 – so as well as being able to choose what MIDI synth you drive, you can choose what guitar to drive it with.

Of course, if you don't have a MIDI synth, you're going to have to buy, beg, borrow or steal one, and that may increase your total outlay by anything from £300 to £30,000 (music computers and samplers are also fair game for the Shadow – as long as they have MIDI). But at least the choice is yours.

For test purposes, B&M supplied a Yamaha TX7, which is the expander or modular (keyboardless) version of the famous DX7.

This, I don't mind telling you, is an excellent choice; I've long suspected that the combination of Yamaha's FM digital sounds with an adequate guitar controller would produce stunning results, and I have not been disappointed.

So how easy is it to make noises with? Very easy. The Shadow's designers have anticipated the impatience with which your average muso wants to get a new toy fired up and running, and have provided, at the front of their user manual, an 'instant start' procedure which caters for exactly that desire.

It's worth mentioning, in fact, that so simple is the GTM6 to use that the A5-size owner's manual is a mere 12 pages long – which is about the length some hi-tech manuals would devote just to telling you exactly what a guitar is (and at the end you still might not know), never mind how to use one with a synthesiser.

Connections are straightforward. For try-out purposes, the simplest arrangement is to connect up a single synth via the MIDI cable supplied, and take an output from the back of the GTM6 to a guitar amp, connecting the synth's output to another amp or separate channel of the first amp.

Bear in mind here that keyboards demand much wider frequency-handling capabilities than guitars, and distortion is of course a dirty word, so if you're using a single guitar combo for both instruments, it will be a considerable compromise.

Control of the GTM6 itself is almost entirely via a keypad which slots into the front of the unit's rackmount, 2u deep, metallic-olive finished steel case. This is digital access control, and without going into microscopic detail, let's say it allows you to make the GTM6 perform a variety of useful functions apart from simply converting the guitar signal into a MIDI signal.

There is for example a built-in sequencer, which contains a test sequence ('Dwarf's Dance' by Grieg, if you really want to know) that enables you to check that you've connected everything up properly. The memory capacity of this sequencer is indeed dwarfish by serious keyboard standards – 1,000

notes or about 90 seconds of music, not including note-bends, which eat up even more memory.

But it is intended to be used essentially in a live context, perhaps even improvisationally, and thus it should be viewed as a very much more accommodating version of the guitarist's traditional aid to live dubbing – the delay line – rather than as a poor man's Microcomposer!

Operation and programming of the sequencer can be via the keypad (which can be used as a remote control with the addition of a suitable multicore lead with Roland-type 25-pin connectors) or via a foot pedal unit which also comes supplied.

This foot pedal, which connects via a regular MIDI cable, also has two switches for 'chain' and 'hold'

functions, which allow you respectively to flick through numerous sound patch changes, and to hold one particular sound (from a second synth or split keyboard synth, perhaps) while continuing to play over it with another 'instrument'. Again, these functions are very much geared towards live needs.

The keypad with its numerical display also functions as a sophisticated guitar tuner. Tuning your guitar accurately to the synth is important and can be done visually or by ear. The Shadow is so smart that it recognises what string you're playing, and will happily 'learn' any tuning up to a semitone above or below concert pitch.

You can also transpose the synth response to any string by up to an octave above or below its normal pitch, so you can create complex chords by blending 'straight' guitar sounds with transposed synth ones. You can assign some or all strings to separate synthesiser(s).

And you can choose from three different responses to string bending. 'Trigger' mode triggers successive new notes only as you bend through semitones (so it behaves like a keyboard); 'quantize' also plays semitones but without the same initial attack on each note (so volume changes smoothly with bending); and 'bend' gives you exactly the same continuous pitch change as the guitar string itself.

Missing, sadly, is any means for control of modulation other than by finger vibrato, and it has to be said that authentic tracking of vibratoed notes is not one of the GTM6's strong points.

Tracking is, though, on the whole, superior to Roland's GR700 system. There are two contributory factors that I can identify to explain this. First is that the Shadow uses a special piezo-electric pick-up

which is in direct contact with the strings via the bridge saddles, as opposed to Roland's 'conventional' electromagnetic hex pick-up.

Second is the provision, in the GTM6 itself, of individual string sensitivity adjustment. The Roland allows only for overall adjustment, to either 'lead' or 'rhythm' playing; on the Shadow, you can optimise the response to each string and program it in. This also gives you very fine control over relative string volumes for an exactly balanced polyphonic output.

And if your synthesiser responds to key velocity data (ie is touch sensitive), then the GTM6 will convert different string plucking forces into different synthesiser note levels so all the nuances of your playing come through. (A 'dynamics' control lets you determine just how far your playing dynamics affect the resultant sound).

In the brief time that I had with the GTM6, I found that it was far less frustrating to play than the Roland, because it responded far more reliably to my playing, with little need for adjustment to technique on my part.

It is limited in tracking speed, especially on the bottom three strings. But for soloing work generally, it is pretty adept, and on chordwork I found it only marginally less reliable.

What about the delay between hitting strings and hearing sound? Well yes, it's still there, but it's much less of an irritation when you can at least rely on the right note coming out!

The Shadow GTM6 is definitely a serious piece of equipment, and though by no means perfect, undoubtedly avoids many of the criticisms previously levelled at Roland guitar synths. So do try it at the B&M or when it reaches your local store, and don't worry if you're not 'MIDI literate' – hardly anybody is.

TONY MITCHELL

ALLIGATOR

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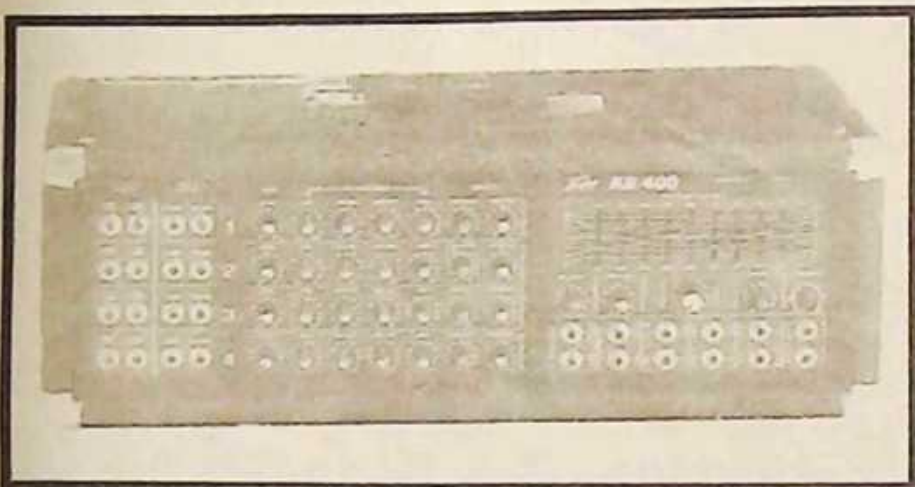
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IT'S NOT often that I embark on one of these multi-component reviews. Without the benefit of several months' worth of road testing and with the distinct drawback of size, hooking-up time and general bugging about, such a prospect rarely merits more than a "Yes I must take a look at that one day" type of response.

However, since I seem to be embarking on a crusade for 'amp consciousness' among keyboard players, I felt it time to look at some of the various systems that you can put together yourself, and see if, and if so, why, the spending of seemingly large amounts of money on sound reinforcement systems might pay dividends in the long term.

Peavey – though better known to guitarists – have enjoyed many years of almost unrivalled success in all areas of the amplification business. Universally their products are made to a ruggedly high standard, and offer the appetising combination of power and reliability.

The KB-400 is a chunky combination of power amp and mixer, which can be used alone (built-in reverb) quite successfully, while you save up for umpteen signal

processors etc that can be incorporated subsequently thanks to the proliferation of effects loops.

Chosen for accompanying speakers were a pair of Electro-Voice S-200s. A glance left will confirm these as hardly being cheap, but Electro-Voice – championed by recently-appointed British distributors Shuttlesound – are a company to watch. Eagle-eyed trendies will no doubt spot the EV system installed at the Limelight club, if confirmation be needed.

Briefly, the KB-400 is a four-input 300watt rms mixer/power amp. Relatively small, with a top-mounted carrying handle, it offers a choice of high or low gain input for each channel as well as channel dedicated effects loops. Thereafter each channel can use four bands of EQ (low; low mid; high mid; and high) and have its own effects gain control governing the master effects loops.

In addition there is a nine-band graphic equaliser, built-in reverb and built-in compressor. A bi-amp system can be rigged up, tailored using the KB-400's frequency variable crossover control.

Loud! This system is nothing if not blisteringly, ear-piercingly powerful. Even when three instruments were connected and running – Yamaha PF70 piano, Roland Jupiter-8 (yep, they still sound great) – and a Casio RZ-1 drum machine, the volume could be wound up beyond close endurance level – and remain clean! The PF70 especially was delivered hard as a rock, and controlled

On low octave stabs I could see the compressor leaping to the rescue to prevent clipping – an anti-distortion job that it performs most comfortably with the aid of a yellow LED just to let you know.

The basic channel EQ is more than sufficient for most purposes (I mean if your keyboards are drastically out of whack, it's best to re-program them), and the nine-band graphic, which is not, after all, channel selectable, should really be seen as a fine tuning feature.

With two master effects loops, I'd suggest adding some form of digital reverb, as the built-in system, good for starters maybe, is tinny and harsh by today's standards.

Of course the KB-400 was enjoying some outing, hooked up as it was to a pair of speakers that cost considerably more than the average polysynth. The Electro-Voice S-200s could, I guess, be compared to Bose speakers, in that they are incredibly compact and can handle a staggering amount of power.

Bose may have the name but I'd stick with these any time. Even without the optional Equalizer kit which will beef up the low end by almost an octave, the speakers fairly relish the low frequencies of which most synths are readily capable.

Constructed in a one piece moulded unit, the S-200s have a side carrying handle and in fact weigh only 16.3 kg. The two-way system, featuring a high output version of the Electro-Voice Super Dome tweeter and 12 inch EVM Pro-Line woofer, has been designed to deliver "constant directivity" without hot spots or dead zones.

This system was tested in a studio, not on stage, but certainly the sound seemed to remain consistent and true from what I could tell by wandering about the control room listening to the drum machine. (The Casio's bass drum was particularly impressive.)

Quite apart from the

obvious, ie that keyboards need high quality, full-range systems in order to reproduce the breadth of sound that they are capable of, such a system has many applications and therefore could prove extremely cost-effective.

The combination of KB-400 and S-200s would be more than sufficient as a total rig for any keyboard player working in club or pub gigs – without any help from a PA. (In fact the system could even be used as one). The S-200s can be fitted onto 100BK telescopic stands from which their throw and power would be indisputable. Should you then either work, or have aspirations to work, on larger stages, the system would also be quite sufficient for monitoring purposes, where one cabinet either side of the stage is essential.

And, in fact the S-200s can also be fitted with side fitting brackets which could transform them into excellent wedge monitors for vocals.

In other words, money spent now could well save you having to re-buy larger systems in the future and being left with relatively unsaleable second gear into the bargain.

JULIAN COLBECK



ELECTRO-VOICE Stage System 200



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QQQ VVV**

REMO'S NEW Power Snap kit is an exciting find.

The kit that I got to review is a new seven piece Encore kit finished in the Designer style. All Remo kits are available in a choice of six colours: white, black, blue, deep red, chrome and gold. The Designer series has an added customised finish which consists of precut

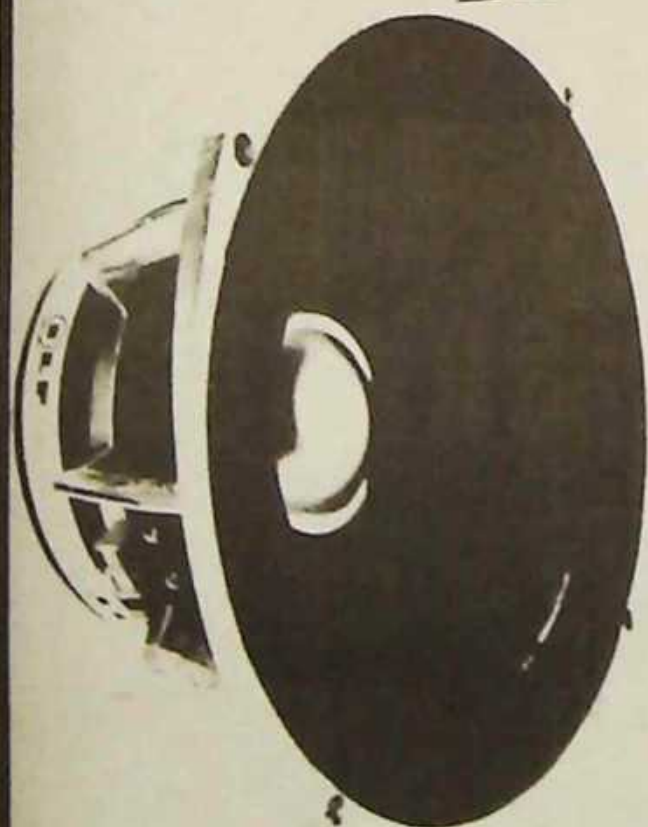
colour bands fitting around the middle of the drum, with the standard colour finish underneath.

This kit is finished in white with a black Designer stripe around the middle of each drum. It is a very attractive and unique looking kit. It is also a power tom kit, and its attractive finish is part of a tough and expensive image which belies its very reasonable price.

One of the major innovative features of this kit

CONTINUES ON PAGE 35

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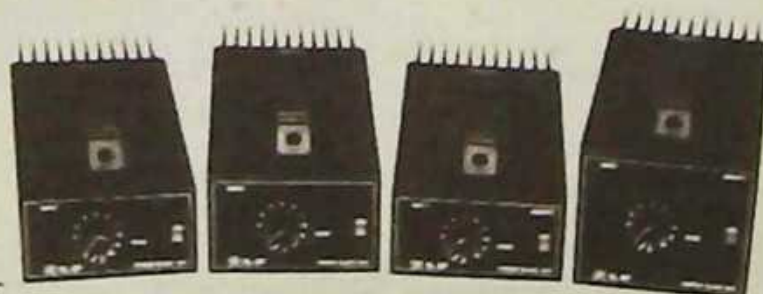
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more. To make sure you get the backing you want, there are no less than 12,288 rhythms available. There are also 12 basic auto-rhythms and 5 super drums, each with 4 settings for even more versatility.

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WASHBURN G-40 GUITAR
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QQQ VV

WHEN IT comes to class, longevity and perhaps a twinge of flash, you can't beat a good Volkswagen.

The same can, and ought to, be applied to Washburn who, ever since 1876 (when George Washburn knocked up a very pleasant banjo to accompany the unflagging fad that was the goldrush), have been renowned for their uncompromising quest towards quality and innovation.

Admittedly, so far as rock and roll BMF types are concerned, the latter has only really come to the fore over the last 10 years or so since the range has been licence-built in Japan.

Fashionable trends have always played a major role within the Washburn megaplan. After all, when the market went ape over Strat

copies, they gave us the Force series; when wooden Steinberger copies were the rage, they gave us the above-par Bantams. Then of course the Wonderbar fell out of the Washburn skies, winning quite a nice little offensive within the war of the wang-bars.

Not surprisingly, this brings me to the current flagship of the Washburn series, the G-40, which also boasts the flagship of the Wonderbar bridge series, the Wonderbar 4.

The one major difference between this and previous models such as the Wonderbar 3 is its locking nut. Whereas most other models offer normal clamp affairs, the Wonderbar 4 takes you one step further. Still, don't just take my word for it - wonderbar it for yourself.

Talking of which, its appearance is rather akin to that of some sort of

haphazard space craft: this bridge boldly goes where no other bridge has gone before.

The stainless steel saddle rollers eliminate most dead spots, thus ensuring reasonably smooth string travel. The rather large tension rollers are good for sustain, while the slack adjustment saddles give such a fine degree of individual detail, it's untrue. The tuners are pretty good (even if they were a bit stiff at first), allowing fine tuning with the strings locked behind the nut.

The bridge also contains the tremolo arm height adjustment screw and positioning screw. The former works with an allen wrench, the latter by the usual counter clockwise rotation system.

In a nutshell, I found the design of the Wonderbar 4 somewhat obtrusive, but when it comes to doing what it does, it does it extremely well. Wunderbar in fact.

Moving on from the actual deployment of the bridge, I found the tremolo arm a little clumsy to operate and a trifle hard work. It seems to me that no matter how you reposition the base of the tremolo, it will always be difficult to grasp hold of. I couldn't imagine Eddie Van Halen coming to terms with it very easily, whereas that guy out of Terraplane most probably would.

So, if you've got small mitts and enjoy the 'Van Halen' album, you won't enjoy this tremolo arm. What you will enjoy, however, is the phenolic neck, which in my mind has to be one of the hottest necks around.

It's similar to a graphite neck, which basically means it's one of the toughest substances on the planet, thus enabling you to sustain your favourite chord in A minor from here to the beginning of next week. This may be due in part also to a better union between body and neck as a result of the harmonic transfer neck joint.

This certainly contributes to the guitar's sustain and all round power, much in the style of a Les Paul - the difference being that the G-40's neck is held in place with four cross-headed screws via a nicely finished black back plate.

What's more, you still have the leeway to tilt the neck if you so wish, thus giving you the opportunity to investigate individual harmonics.

Playability and action are absolutely stupendous, and the 'snowdrift' inlays are very nice too.

Sound is very powerful and very raunchy, and the massive triple-coil pick-up produces a vast array of tones. With three push-button selector switches and

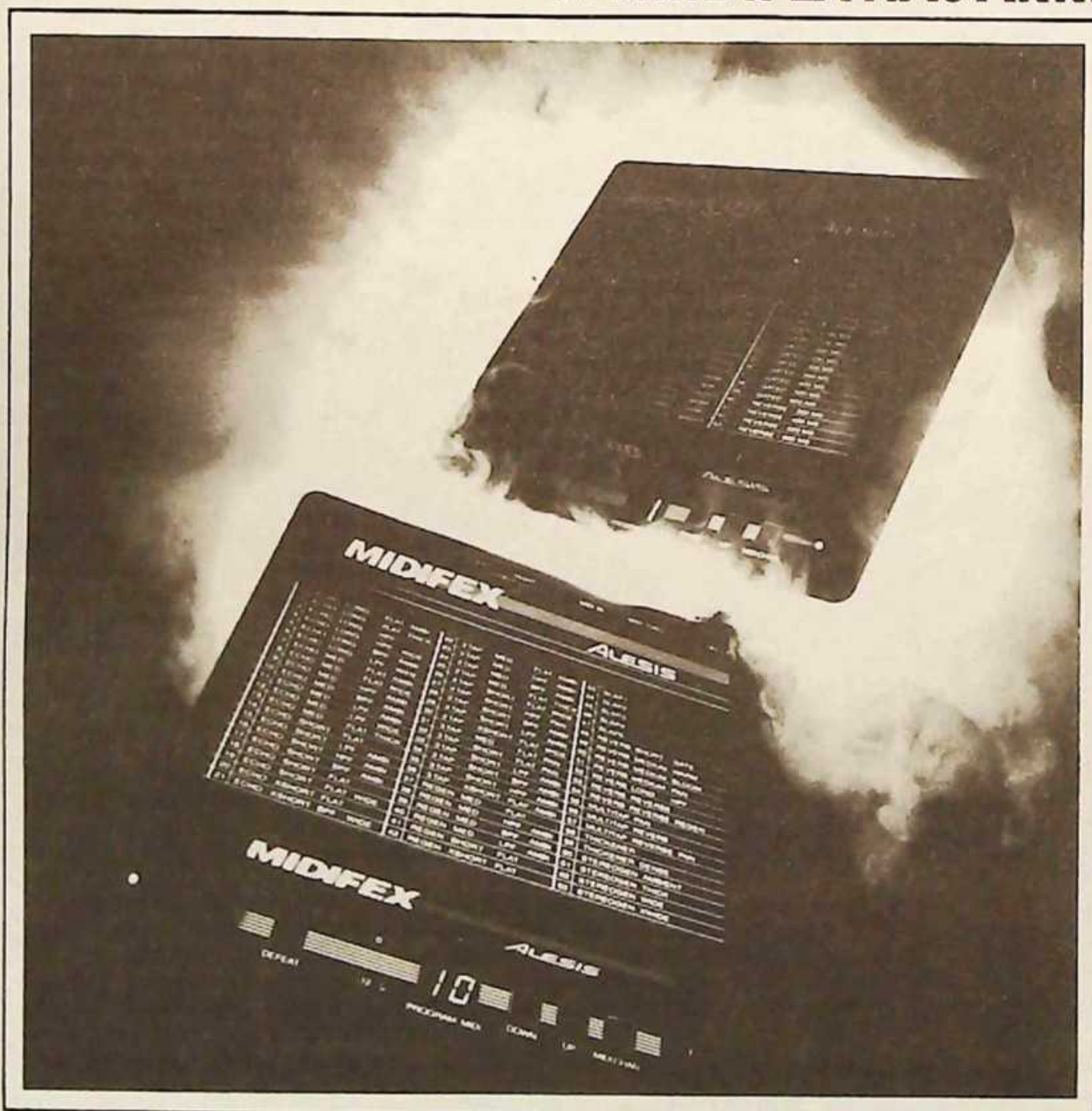
a push/pull volume control, it's quite possible to attain a Strat sound as well as a humbucker sound. Rather remarkable really, but almost true.

Using coils 1 and 3 with the volume pot in the down position, you can quite merrily dabble around with an in-between Strat tone. Using coils 1, 2 and 3 with the volume pot in the up position gives you a Di Marzio sort of sound. So you can sound clean and innocent on the one hand and as filthy as suspenders on the other. A very intuitive piece of Washburn strategy I reckon, and if the G-40 doesn't take off like a Sick Signe Vomit hair-do, I don't know what will.

Apart from the tremolo arm, my only criticisms of the G-40 are the aforementioned three push-button pick-up selectors which are situated within the actual body (very novel, but a bit impractical on a dark stage), and the shape of the headstock. I find it a touch too much, in the sense that it cries out for fashionable acceptance - a needless afterthought vibe. However, this does boil down to personal preference.

The metallic candy apple ash body has a beautiful finish, and it may be of interest to know that it has standard strap locks already affixed. All in all, excellent construction, nice shape, inspiring sound and a guitar of instant persuasion. In fact, if the G-40 were £200 cheaper, it would undoubtedly be guitar of the decade. Seeing it's nearing the £700 mark, it isn't, which is a great shame. But it's still one of the finest six string electrics to have hit the market in years.

DAVID MARX

THE STORY CONTINUES...
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Only a few months after the sensational MIDIVERB revolutionised low-cost stereo digital reverberation, Alesis bring you MIDIFEX, an equally high quality signal processor that will enhance your sound even further.

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DIAMOND

ARIA DIAMOND SERIES

JPJ-3 BASS £339

QQ½VV

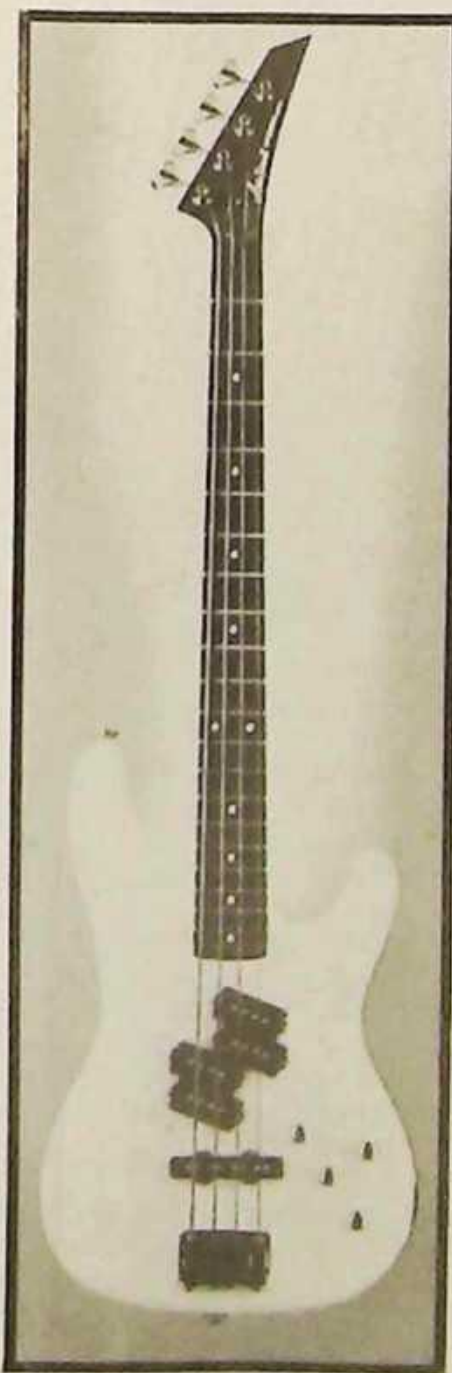
FOLLOWING TWO or three years in the doldrums, Aria have come back with a bang in 1986, launching interesting new model upon interesting new model with such rapidity that it's been hard to keep pace with them.

Out of over 20 guitars and basses new for this year, I was recently loaned the Diamond series JPJ-3 - an unusual configuration as far as its pick-ups and controls are concerned.

Reviewing Arias is always a pleasure (even if one doesn't actually like the model in question overmuch), simply because they are always so impeccably set-up and finished. This has been an Aria feature since they first appeared on the UK market, and this latest sample was no exception to that rule.

John Joyce, their resident guitar professional, sets up every Aria which leaves the warehouse. One brand you never need fear getting a duff sample of is an Ariel.

The JPJ-3 sample I borrowed was a real peach in finish and set-up. A Precision/Jazz shaped bass, the JPJ-3 is so new that details of the materials used in its



ARIA JPJ-3: unusual



VISION VS-3: high quality cost-effectiveness from Korea

opener.

The VS3 is a pretty typical 'Super Strat' class guitar. Bearing twin single coil pick-ups in the neck and middle positions with a humbucker at the bridge, my jet black Vision sample was really well made – far better than you'd expect to get from such a low priced guitar and fully equal to typical Japanese standards.

With an alder body, four-bolt-fixed to a rock maple neck sporting a rosewood fingerboard, the Vision's woods are ideal for the job of producing Fender-and-a-bit sounds when allied to a hot bridge pick-up. And it's surprising, once again, to see them used on such a low-priced guitar.

The neck joint of my sample was firm and secure, the painting and gloss lacquering exemplary, and the finishing of the Strat-radiused 22 fret (25½ inch scale) fingerboard and slightly fatter-than-standard-Strat frets perfect. No buzz, no discomfort, every fret

perfectly set and finished for a fast, low action with the light gauge strings.

The VS3's hardware was, for the most part, equally tasty. You can't expect a super-trem and locking nut for £170 but you do get a conventional Strat trem system which works well – especially when aided by a well cut, friction free nut as found here. To be truthful, the black anodised machines could have been better (a bit slack and not quite tightly enough geared, but who's arguing for this sort of money?). A 'tracked' Strat-style bridge completes a satisfactory picture. It's not a bang-up-to-date set of hardware but it's more than acceptable.

The Vision's control arrangements are impressive too. Apart from the three pick-ups, you have five-way selector, single easy-grip metal volume and tone controls (which actually work!) and a pull-out volume pot which switches the bridge humbucker over to

single coil operation.

But the clincher for the Vision VS3 lies in the sound. Far too many 'Super Strats' (even some of the more costly ones) lose the treble, the natural purity of tone and the harmonics of the basic Fender original by having overwound bridge pick-up coils, done in the attempt to get a high (overdriving) output suitable for HM soloing. The VS3 gets it right though – and how!

Even with the most demanding pro-class valve amp (my Laney AOR), the guitar doesn't suffer from any lack of treble or harmonic content in the notes. Set to humbucking operation, the bridge pick-up retains all the treble you could ask for, even while putting the requisite muscle into the Vision's overdrive sound. Pull the volume pot to switch back to single coil and you're desperately close to a 'real' Strat's sound.

OK, so a lot of guitars these days offer this single/twin switching configuration, but

few of them do so without the bridge humbucker overcooking the sound so that your distortion comes out sounding unnatural and fuzzy. And very few of them sound satisfactorily Strat-like when set to single coil operation.

A true rock player's guitar, the Vision will give a lot of people a pleasant surprise. Squeeze a string upward and pick a harmonic out with the time-honoured finger-and-pick combination: the Vision screams, sustains and screeches like a banshee on heat! Try right hand harmonics and all the other 'just like Eddie' tricks and it's capable of the lot, complementing such stunts with its well profiled neck and ultrafast action.

With a better sound than I've got from guitars costing twice the price, the Vision VS3 is a very welcome introduction which could easily save you over £100 against many of its competitors.

GARY COOPER

SUPER VISION

VISION VS3 GUITAR £172
QQQ VVV

DURING THE past two years, Korea's guitar manufacturers have set their sights on attacking their Japanese rivals. They're now making guitars and basses of an equal quality and better price/performance ratio than many of the (sometimes

amazingly complacent) Japanese makers can match. But if you think I'm exaggerating the appeal of some of the new Korean-made guitars, take a look at the latest brand on the market – Vision. I've recently borrowed one of their £172 VS 3 guitar models from importers Rosetti and can report that it's quite an eye-

GEEZER?

construction don't feature in any current Aria brochures. But, at a guess, I'd suggest that the medium weight body was either basswood (a form of lime, and very similar to poplar) or alder. The neck (again, I'm guessing) is probably maple, but the fingerboard is definitely rosewood – of that I can be sure!

The 22-fret bolt-on neck features medium/fat gauge fretting and has a fabulous profile – one of the fastest bass necks I've tried this year, but typical of Aria's prowess with basses.

The neck's depth is on the thin side of average and this combines with a fairly narrow width to make an exceptionally comfortable handful. Measuring around 43mm at the (graphite) nut and gently widening as you progress up the fingerboard, to about 56mm at the twelfth fret, this is a real classic.

The hardware details on the Diamond bass are simple but very comprehensive. Twin P-bass 'split twin' pick-ups are fitted (at rather extreme angles to the bridge), with a J-Bass single coil type positioned close to the bridge. Controlling the output from these three pick-ups are four chromed, knurled pots. These provide 'pick-up balancing', twin volumes and

master tone – a rather complicated array I found, which does take a bit of time to get used to.

Hardware displays Aria's usual cast and finish quality. The machines (Gotohs?) are tight and accurate, and the bridge (albeit of a fairly primitive 'tracked' Precision type) works well enough. It's a pity, all the same, that Aria couldn't have fitted a more sustain-producing bridge (possibly more like the current Schaller type?). This bass, after all, is up against some fairly stiff competition, pricewise.

Tonally the JPJ-3 bass sounds quite a lot like an active in some ways. Understandably it doesn't have the extremes of cut and boost of an active, but it does have considerably more tonal range than the majority of passive basses, swinging from a sharp, biting treble response to a rich and almost string-bass sound.

In fact, bearing in mind the absence of battery powered circuitry, the Diamond JPJ-3 has to count as one of the most versatile passive basses around. Even if it takes you a while to get used to setting the sound you want due to the unusual way in which the controls operate on the three pick-ups.

GARY COOPER

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MARILLION

PROG ROCK • PROG ROLAND



Marillion
just about
swept the
board at the
last Sounds
polls.

Alan Townsend
asks about their
equipment and
finds it no
'Script for a
Tester's Jeer'



YOU EITHER love them or you hate them. There's no third option. Perhaps most of this is due to the imposing personality of the mighty Fish, the Scottish singer. Who else could get 40,000 people to shout "Ya-hoo" as he did at Milton Keynes, even if it did take a lousy knock-knock joke. ("Who's there?" "Ya").

They were definitely Marillion's audience. Not withstanding the heat and the soporiferous muzac in the change-over they came to life as Marillion took the stage. A sea of people jumping and clapping in time and singing along to the complex lyrics. Fish no longer has to sing the word 'Kayleigh' at all. The audience does it for him.

Steve Rothery is the lightly bearded guitar player and founder member of the band. He uses only Boss effects pedals; SD-1 Super Overdrive, DS-1 Distortion and OC-2 Octaver. They can't be seen at his feet however. He has them mounted in a 19" rack where they can be used in line with his rack mounted devices; SDE-3000 Digital Delay, SRV-2000 Digital Reverb and Boss CE-300 Digital Chorus. The different combinations are preset and switched with an SCC-700 computer controlled pedal board. His TU-12 Tuner is also in line.

The sound is sent either to a Marshall stack or to two Roland JC-120s. Steve used to use Marshall all the time until the second album when a roadie recommended the JC-120. He now uses it for everything except "for the odd power chord thing".

The last album was all JC-120. "It sounds really good, particularly with Strats. The JC can give a heavy sound with distortion pedals but I can immediately switch to playing clean, finger-picking things. It sounds good for both."

There are three main guitar sounds. Chorus, (from the amp) and echo from the SDE-3000 with a Strat. For lead sounds he uses a DS-1 into the SDE and then into the JC-120, sometimes with chorus. He uses a Boss Super Overdrive for power chords.

Steve is also a guitar synthesist of long standing,

playing one of the old blue GR-300s with a strat type G-505 guitar. He used it on 'Assassing' and extensively on the 'Misplaced Childhood' album.

"On 'Assassing' I tuned the oscillator down an octave with a trumpet sound. 'Duet' was on with a bit of modulation and the attack time set at a quarter. It's nice because I can still play it like a guitar. I've thought of trying a Synthaxe but I think it's getting away from what the guitar's all about."

He showed me a new sound that he had found by using the GR-3000, DS-1 and OC-2 all at the same time. It will be used on the new album as a heavy bass/lead riff with repeat echo; the echo making it particularly effective as it gives the impression that twice as many notes are being played.

Bass player Pete Trewavas also uses Boss effects and TU-12 tuner. His BCB-6 carrying case contains a PSM-5 Power Supply, DM-2 Delay Machine, CE-2 Chorus and BF-2 Flanger. "I've been using them a long time. They're really good. I've been thinking of changing to the Micro-Rack range but I think that these are more convenient for stage use."

Even Ian Mosley, the drummer, is a potential Roland user. He is experimenting at augmenting his acoustic drum kit with a TR-727 Latin

Percussion Rhythm Unit and an Octapad MIDI Percussion Unit.

An essential role in the sound of Marillion is performed by the Jupiter-8 of keyboard player Mark Kelly. It's sound provides the rich sustained chords in many of their numbers. It will be interesting to see if Mark's new MKS-80 Super Jupiter synthesizer replaces the JP-8 in this respect. Some other replacing has just happened, however. An MKS-20 Digital Piano module goes on tour instead of the electric grand. "The advantages are obvious. Derek (keyboard man) used to have to stop the soundcheck for an hour to have it tuned and that meant taking the other instruments off the top as well. Feedback was also pretty horrendous. We used to have to take all the bottom out of the sound."

Mark uses it mainly for the Piano-1 and 3 sounds but he uses the Vibes and Harpsichord as well. He used to use a sampled harpsichord in 'Script for a Jester's Tear' but not any more.

So why did he choose the rack-mounted Piano Module instead of it's equivalent keyboard, the RD-1000 Digital Piano? "Using the MKB-1000

Mother Keyboard lets me play the piano, my Super Jupiter and other MIDI instruments as well."

A Juno synthesizer plays another important part. "I usually MIDI it to the DX7 to get some really nice combinations. Analogue type string sounds from the Juno mixed with the harder sounding DX. I also sometimes use two similar sounds and put them in stereo."

If a 40,000 strong audience seems large some of the German Festivals on the current European tour are literally twice as big. At Mannheim in particular, which the band shared with Queen, no less than 80,000 rock fans swayed as far as the eye could see. They were rewarded with the special treat of seeing Fish join Queen in an impromptu version of 'Tootie Frootie'.

On Sunday 3rd August members of Marillion plus friends will be playing a special edited performance of the current set for Roland. It takes place in a theatre adjoining Olympia 2, the venue for the British Music Fair and will include 'Kayleigh' and 'Lavender', both hit singles from the 'Misplaced Childhood' album. Free tickets are available from the main Roland stand at the Fair.





MARILLION

play

Roland

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IN-TECH

DRUMS AND WIRES

**SIMMONS SDC 200
ELECTRONIC DRUM
AMPLIFIER £550
QQ 1/2 VV 1/2**

NO MATTER how good a sound your electronic drum kit may produce, it may be considerably spoiled if the amplification you are using is not of a good quality. Simmons have now introduced their own SDC 200 drum amplifier, specifically designed to relieve this problem.

As with all Simmons products, this is an attractive piece of equipment. It consists of a 200 watt amp which drives a unique speaker-horn combination in a specially tuned cabinet. The custom drive unit was commissioned and developed for Simmons specifically for electronic drum sounds.

This 12 inch speaker and the high efficiency tweeter give a fast response for a tight, punchy sound.

The cabinet is a wedge shaped enclosure 600 x 450 x 690mm, incorporating a lot of neat design features.

All connections to the SDC 200 are made on the back panel. There are nine separate inputs split into five channels: one input for the kick or bass drum, one for the snare drum, three for the tom channels, one for the hi-hat and three for cymbal sounds. There's also an input and output for effects send and return facilities, and an output for a slave amp as well as a speaker out for the main amp.

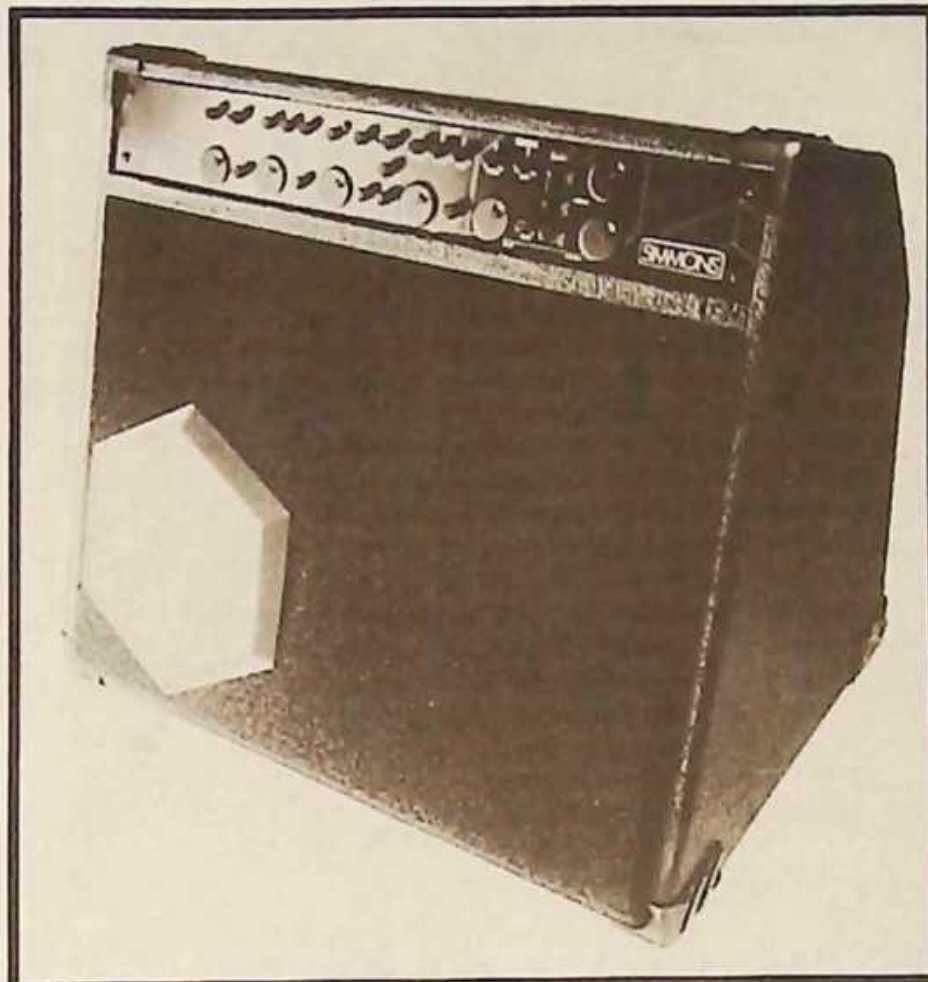
Finally there's an output for headphones which is wired in parallel to the internal speaker, so when you plug in your headphones, it cuts out the speaker for private listening.

The front panel of the SDC 200 is very neatly designed, containing all the controls for the mixing of electronic drums. Each channel has a specific set of EQ controls as well as the normal level controls for the adjustment of volume.

Each of the level controls has an indentation allowing it to be adjusted with the tip of a drum stick from the optimum monitoring distance of an arm's length.

The EQ on each channel has been designed to suit its particular function. The snare and hi-hat have three band EQ whereas the kick toms and cymbals – or 'simbals', as Simmons have christened them – have two. The EQs have been selected to suit Simmons drum sounds. Each channel has an effects send control for sending the desired amount of signal to an external effects unit. The effect sends are independent of the main channel levels, but are affected by channel EQ; effects return is a master control above the amp's master volume control.

The sound from this amp is really nice and punchy, and it undoubtedly gives enough volume to cover you in a small club. In bigger halls, it must take on the roll of a monitor and then be slaved



SIMMONS SDC 200: serious competition from Alligator

up, finally allowing the drummer to have complete control over his monitoring level – not only of the overall sound but of all of his individual sounds, thus eliminating reliance on the monitor man.

There is no doubting that the better your amplification sounds, the better your kit is going to sound. The introduction by Simmons of a specifically designed drum amplifier has been long overdue and is a very welcome new arrival.

BOGDAN WICZLING

stage situations, there has been a need for amplification specifically suited to the wide spectrum of sounds created by these machines, from deep bass drum sounds to the high crash sounds of cymbals.

Finally, specifically designed amplification is arriving on the market, and the latest of these I have come across is a combo amp by Alligator.

Alligator have been in the amplification business for some years now, and with their first specifically drum-orientated amplifier, they have stuck with a regular combo shaped cabinet measuring around 25 x 22 1/2 x 12 inches. It is a well made, strong cabinet, finished in black with inset carrying handles on each side and reinforced corners for extra protection, and although it is so sturdy, it is still fairly portable.

The only thing I didn't like is that there is no provision for leaning the cabinet back so the sound can be directed upwards towards the drummer's ears when he's seated at the kit. The choices are thus to have the cabinet standing on something or else pointing at your knees!

**ALLIGATOR ELECTRONIC
DRUM COMBO around
£450**

QQQ VVV

WHEN I started writing drum reviews for *Sounds*, the products I was involved with were mainly acoustic drum kits, cymbals and percussion. It is a sign of the times that drum reviews now cross over into the world of amplification.

Since the introduction of the electronic kit and the use of drum machines in some

provision of a built-in cooling fan.

The front panel of the amp contains seven line inputs, each with its own volume level slider. Channels 1 to 5 share the same EQ and effects send controls while channels 6 and 7 have their own EQ and effects send controls as well as separate mike input facilities.

The EQ controls, consisting simply of bass and treble, are situated in the middle of the panel and are very effective. Just to the right of the EQ controls is a four band graphic equaliser which is extremely useful in achieving the quality of sounds you desire. Below the graphic is another set of send and return sockets for use with further external effects. Lastly on the far right of the unit are located the master volume control and effects control.

The rear panel houses the mains switch and socket and further effects send and return and speaker output and slave facilities, as well as a headphone socket if you need to listen in private.

There is a built in Accutronics spring reverb whose effect is adjustable by the effects controls, and which is automatically bypassed if external effects units are plugged in.

Performance of this combo is excellent. It puts out a high volume of punchy sound without any break-up. Snare and cymbal sounds come out nice and crisp with plenty of attack, and although the speakers fitted are only 10 inch models, bass drum sounds are deep and punchy.

A good buy and well worth checking out.

BOGDAN WICZLING

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MIRACULOUS MIDIFEX

ALESIS MIDIFEX £395 QQQ VVV

IMAGINE BEING able to buttonhole a top producer or engineer for long enough to get him to reveal his 63 favourite techniques for making sounds more appealing, exciting and state-of-the-art saleable.

Imagine, furthermore, that you could persuade said person not just to describe these tricks but actually to program them all into a little black box, each one numbered and labelled on top, and accessible just by dialling it up on a digital display.

Now that would surely be worth £395 of anybody's money. And that's pretty much what the Midifex offers.

When Alesis first took the world by storm this spring with the Midiverb – a top quality digital reverb with 63 presets which has been adopted by everyone from humble home recordists to top studio operators (again for a trifling £395) – several similarly formatted products, intended to plug important gaps, were already in the pipeline. And the Midifex is number two.

It lives in the same half-width, 1u rackmount plastic box as its predecessor, and is distinguishable from a distance by its orange/white/black as opposed to blue/white/black graphics.

Controls and connections are identical. The inset, horizontal front panel features red LED numerical display, up/down buttons, red and green peak LEDs, a defeat button (for bypassing the effects) and a MIDI channel button for when MIDI is used.

As with the Midiverb, it's important to mention that this is *not* a hi-tech keyboard player's toy; MIDI is here (as on most new-generation FX units) for the convenience of those who wish to use it to change the unit's patches remotely, and is *not* an essential part of its operation.

Connections are via the back panel, where two pairs of (yeuk) phono sockets provide stereo ins and outs, and there are MIDI In and Thru din sockets and a rotary mix pot. Mains power is via a stepped-down 16 volt British-made plug-in supply which is actually provided (Saint Duracell be praised). And a jolly nice long lead it comes with too. None of your piddling "give 'em three feet of cable if they're lucky" attitude of the typical Brit manufacturer.

So what does the Midifex do, you ask? First of all, let's be clear that it's no substitute for the Midiverb, even though it does contain some reverb presets. It is definitely a complementary processor, which is, no doubt, why Alesis distributor Sound Technology is also marketing a converter for about £10 which allows you to mount two units side-by-side in a standard rack. (ST points out that its converter also fits Roland's Micro Rack series effects and costs less than half the price of Roland's equivalent piece of metal.)

The 63 presets here are divided into 21 echo settings, nine twin-tapped delays, six triple tapped delays, six regeneration effects, five slapbacks, ten reverbs and six synthetic stereo or



ALESIS MIDIFEX: 63 state-of-the-art production tricks in one box

thickening processes.

Most of the effects are labelled according to delay time (long/medium/short/extra-short), equalisation (flat/high pass filter/band pass filter/low pass filter) and spread (ambient/wide/thick/pan).

Now these processes can be applied to a wide variety of instruments and, of course, vocals. And there are some which are particularly appropriate to certain input signals only. Many of the last dozen effects, for example, can be put to particularly good use on vocals because of the way they enhance the voice and place it within the stereo spectrum.

There are others which will beef up guitar, or give digital edge and 'naturalness' to analog synth sounds.

But the single most exciting test of the Midifex's effectiveness must be drums. It can give even the most inexpensive drum machine a massive boot into the heady atmosphere of highest tech, enabling you to disguise bog-standard drum sounds beyond recognition and, if you desire, create a whole new world of percussion bearing no relation to any form of natural instrument but sounding supercool just the same.

Putting a simple rock bass drum and snare beat from a Roland TR-505 through all the presets successively, I found I had access to a whole range of slushy, chunky, steamy sounds that might have been lifted straight off Prince's 'Parade' album or a latterday cut from Ryuichi Sakamoto. Who needs sampled percussion when you've got this?!

And some of the other tricks the Midifex does are equally likely to knock your socks off. The auto-panning effects are brilliant, as is the Reverb Medium Bloom, which pushes the sound out across the stereo spectrum like a mushroom cloud. The thickening and stereogen effects, too, are wonderful aids to livening up flat sounds, and a real boon to anyone trying to make four-track home demo cassettes sound like 24-track studio tapes.

It should be noted that although each effect is preset, the resultant sound depends very much on the setting of the mix control, which blends the dry and processed signals.

For example, preset 11 (echo/med/LPF/ambi) can be used on drums to create anything from a clean, snappy sound, with just a hint of something strange echoing in the background, to an entire steam-train of rhythm with nothing as common as the noise of stick hitting skin anywhere in evidence. It all depends on the mix.

And this being the case, it is, frankly, a great inconvenience to have that mix control situated on the back panel. I found I was experimenting with it so much on each preset that it really does need to be on the front panel. You need to see, and not just feel and hear, what position it's turned to.

And its awkward location means that, to use it at all, you'd have to have the Midifex and its Midiverb partner at the top of an open rack, or not in a rack at all. Obviously, the same thing goes anyway if you want to

be able to read the preset information which is printed on the top of the box.

But this is a very small beef about something that, in every other respect, has so much to offer, especially to those trying to get big studio sounds out of a budget set-up.

The Midifex really can work miracles on ordinary sounds, and of course the brilliant thing about it is that you need no programming skills at all – you just scroll through the effects 'til you find one you like. And you can introduce so many variations to each one that it'll take you a very, very long time before you run out of new things to try.

Hear one, and I guarantee you'll be hooked!

TONY MITCHELL

WIN THE MIDIFEX!

Visit the Sounds stand during the BMF public days this week, take part in our Musicians' Survey, and you could become the proud owner of an Alesis Midifex unit. See you there!



GUITAR TO MIDI CONVERTER GTM6



Photo: Penny Crichton

Ian Crichton of SAGA with his 'SHADOW'

SHADOW GTM6 FEATURES:

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- ★ Sequencer with more than 1000 notes capacity.

- ★ Memory retention for preset programs and sequences.
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TECHNICAL SPECIFICATION:

MIDI data transmitted: KEY ON, KEY OFF, KEY VELOCITY, PITCH BEND, PROGRAM CHANGE.
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Pitch recognition time: 6 ms or 2 vibrations, whichever is greater.
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CASIO ONE-OFF

**CASIO CZ-1
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THEY JUST keep coming out with them, don't they? If you too were impressed that Casio could prise open the gap into which they slotted the CZ-3000, then smiles of surprise will turn into wide-eyed grins of amazement when you see the CZ-1.

Although the CZ-1 – undoubtedly Casio's most pro-orientated instrument to date – is essentially in the same, now classic mould as all other Phase Distortion instruments, it still manages to sound and feel refreshingly new. Quite a feat.

The most obvious comparison is with the CZ-3000. The CZ-1 can be 16-voice polyphonic and its programs can be split, as well as tone-mixed or soloed in

the usual Casio way. But for the additional £300 you are getting a substantially uprated instrument as far as performance power goes.

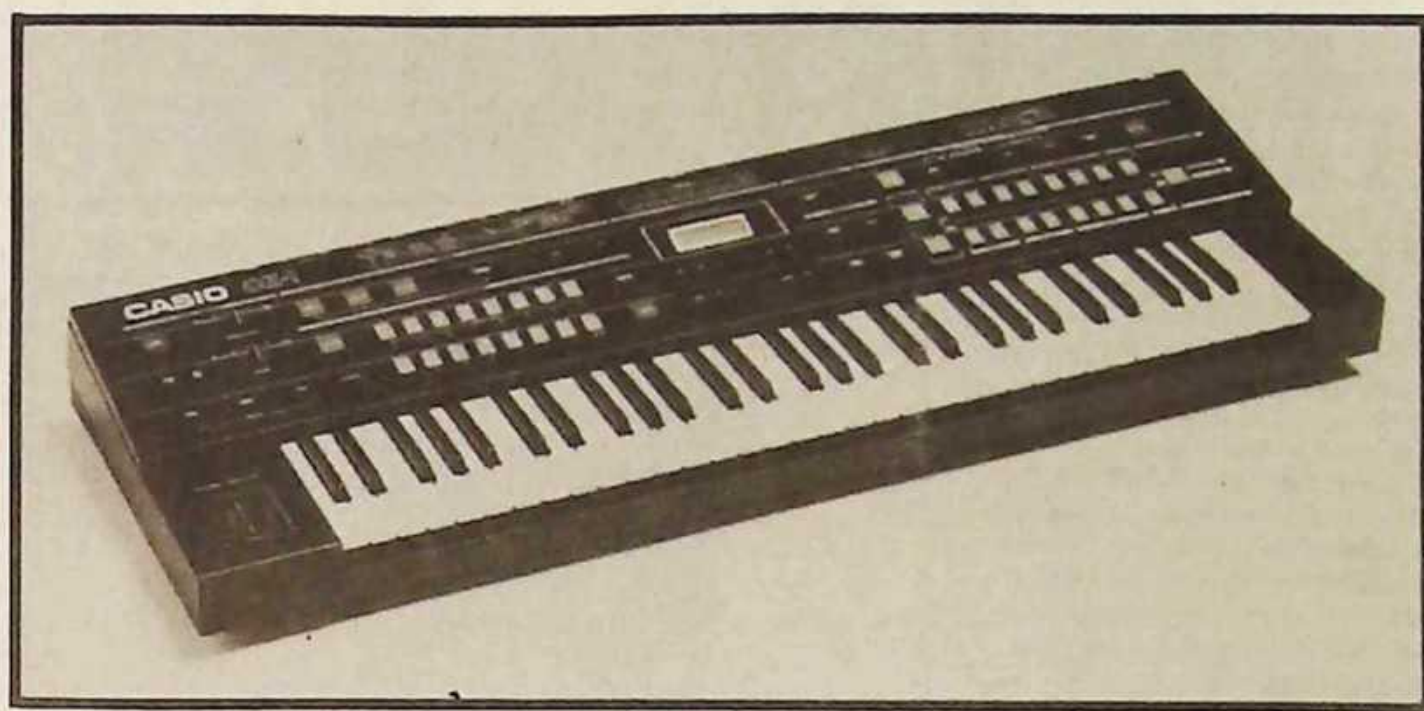
For a start, the CZ-1 has a five octave, velocity and after-touch sensitive keyboard – a first for the CZ range. Although not weighted, it is pleasant to play and seems to exert a greater influence over the final sound than you'd imagine. I'm not too sure why, but the CZ-1 sounds far more substantial an instrument than either the CZ-5000 or CZ-3000 – whose prime programming facilities are otherwise identical – and while still capable of true PD hardness and clarity, the CZ-1 seems equally at home with thicker, warmer, positively un-digital sounds as well.

The velocity and after-touch controls can exert their influence independently over a full complement of parameters such as volume,

tone, and pitch modulation.

Possibly the next most notable improvement is Casio's inclusion of a performance memory, here dubbed the Operation Memory. Not only are there 64 preset memories, 64 internal memories plus a further 64 cartridge-based memories, but also 64 locations in which performance data – tone mixes, split points, performance control settings and the like – can be stored and recalled.

All this adds up to an immeasurably more powerful instrument than Casio have produced before. The 'pro looking for another new keyboard' will also be impressed by the sunken, backlit LCD onto which you can write up to 16 character program names, and on which your programming and performance data can now be read under all but the most tiresome of lighting



CASIO CZ-1: their most pro-orientated synth to date

conditions.

And when it comes to programming sounds (assuming anyone still does this), Casio have included a natty little labour-saving device called Parameter Copy. Here, instead of having to re-program a succession of, say, DCW settings that you're quite fond of, into another program, you can simply 'copy' a bunch of settings and impose them on

your new sound.

Additional gadgets include a MIDI On/Off switch – surprisingly useful – as well as previous pieces of Casio helpfulness in the shape of edit/compare, initialize, ring modulator (still just On/Off), noise, slider-operated chorus control, and the all-important aspect of multi-timbrality when it comes to MIDI.

If there are any slight worries, they concern the physical construction. Whereas the CZ-101 sported snug fitting buttons and switches, more recently introduced models such as the CZ-5000, 3000, and now the CZ-1 all feature a number of movable, and somewhat wobbly controls. Sliders such as chorus depth and master volume are bound to get used often, and their

construction and placement, (distinctly proud of the main panel) would cause me some concern as an owner 'on the move'. Not that you ever should stint yourself one, but here, a flight case is a must.

Competition in the sub-£1000 polysynth bracket occupied by the CZ-1 has eased off somewhat at the top end. There are numerous cost-and-feature-saving instruments nestling around the £700 mark, but few new instruments that can boast the CZ-1's level of control and ease of operation for an extra £300.

Should your income have increased sufficiently, this is an ideal instrument for the CZ-101 owner – already familiar (in principle at least!) with PD – to upgrade to.

JULIAN COLBECK

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REMO FROM PAGE 26

— and one which is present on all the drums — is what's known as the Power Snap Lug.

One of the biggest hassles with a drum kit is having to go through the process of changing heads, and one of the biggest nightmares for a drummer is that of splitting a head during a gig, especially a bass drum head.

Remo's Power Snap Lug means you can now change the head of your drum in a matter of seconds. Instead of having to unscrew each lug, lift it out and then lift the rim off, the Power Snap Lug simply flips open, immediately releasing the tensioning rod.

The bass drum measures 16 x 22 inches and is a good heavy, chunky drum. The snap lock system on this drum varies slightly from all

the others in that the lugs actually hold on to the tension screws when they are released, which saves you having to worry about repositioning your tension screws when putting on the new head.

All the drum shells are made of what is called Acousticon SE, which is a lamination of wood fibrous materials bonded together with a hard silica resin and then treated with other resins to further enhance the sound quality and projection. Remo claim that by changing resins and processing techniques, shells acoustic qualities can be varied so that timbre vibration and projection, as well as many other nuances of sound, can be controlled in a manner that hitherto was not possible.

These are quite tough

looking shells, moisture proof and supposedly durable in virtually all environments. The finish on the inside and outside of these shells is very good, with the outer shell finished in what they call Quadura drum covering.

Quadura is a multi-layer material that's scratch resistant and wrinkle free even at extremely hot or cold temperatures. The colour layer is laminated between polyester films and given a hard clear protective surface.

The spur system on the bass drum is simple and very stylish, featuring quite a long thin spur with standard convertible rubber or metal spike tip. Also featured is a basic double tom holder which is again of quite neat and attractive design.

The bass drum comes fitted with the Remo muffler system: a great idea

consisting of a thin plastic head with a large hole cut out in the middle and a one inch wide foam strip that sits around the circumference of this head.

The power toms, of which there are five, sized 8, 10, 12 and 13 inches with 16 inch floor tom, are all double headed drums. They produce a deep powerful sound that is crisp and cutting.

This kit comes with an 8 x 14 inch snare drum, again made of Acousticon SE but chrome covered, with a nice, smoothly operating snare tensioning system that is adjustable only on one side. This drum has a loud crisp crack and a great snare sound.

Hardware is from the Five Hundred Series, featuring double-braced legs and a very useful quick lock system for stand adjustment.

The hi-hat stand, like all of the stands, is quite thick and chunky and very stable. (All the stands are fitted with memory locks and have good height adjustability.) The hi-hat works on a chain drive system and features a double spring action, adjustable half way up the stand for easy access. Its action is fast and very positive and the rapid release and lock system makes it nice and easy to adjust.

The kit also comes with two cymbal stands, one of which is a boom. Also, there's a free standing double tom holder that again is very chunky and stable, with an optional fitting for another tom holder or cymbal holder. The two other toms are mounted onto the bass drum via long L-shaped tom holders which slide inside the drums themselves.

These are sturdy fittings, although I am not over-keen on this design as I like to get all my drums fairly close together and find it difficult to get these two toms to meet using this system. The snare stand creates a similar problem but otherwise it is a sturdy snare stand, with a ball-and-socket positioning system and a nice secure cradle.

Finally, the bass drum pedal is very fast and effective. It has a thick chain drive and a single spring action, and its fit to the bass drum is solid and secure, locking into place quickly and easily by means of a lever system.

I like the Remo Power Snap kit a lot, and at this price I really think it's a good buy.

BOGDAN WICZLING

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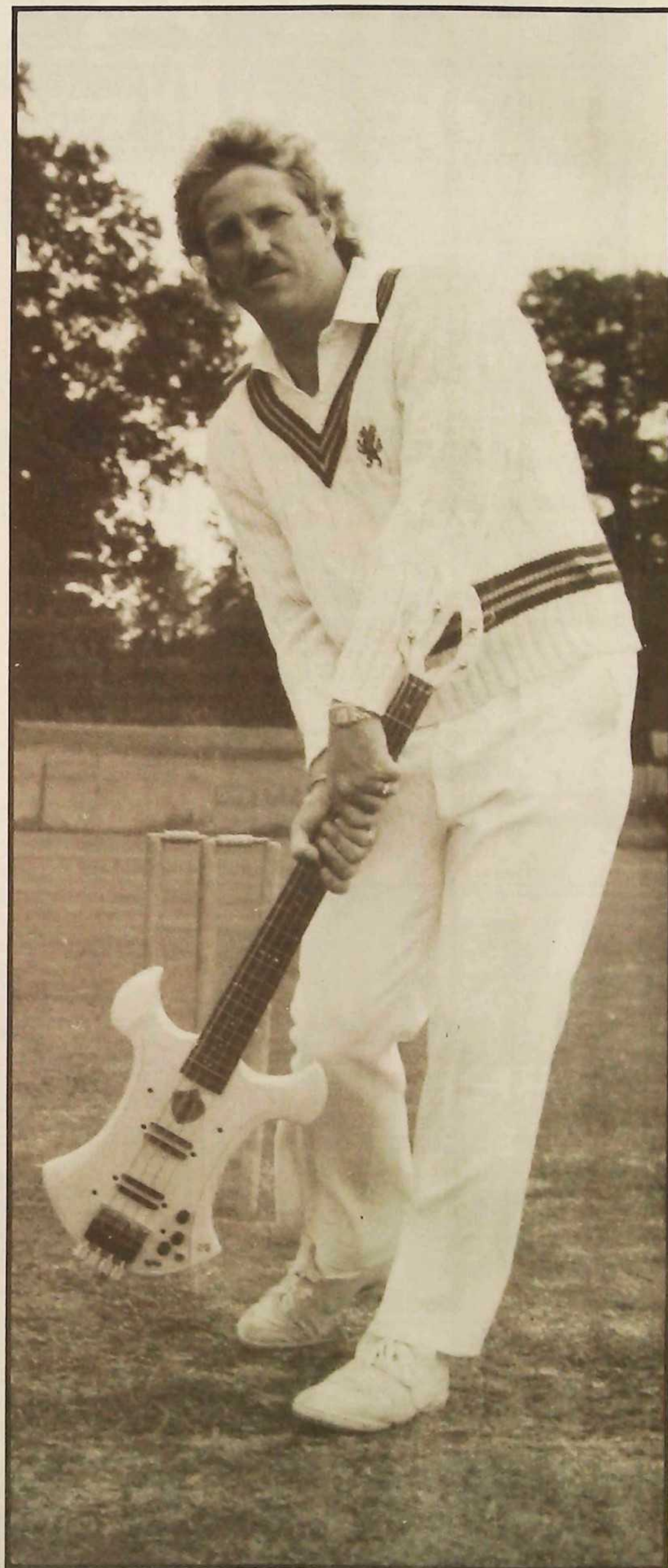
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a) Abrupt ☐ b) Loud ☐ c) Melodious ☐
- 3 Which quite well known British rock singer also plays a Staccato six-string?
a) Mick Jagger ☐ b) Annie Lennox ☐ c) Rod Stewart ☐

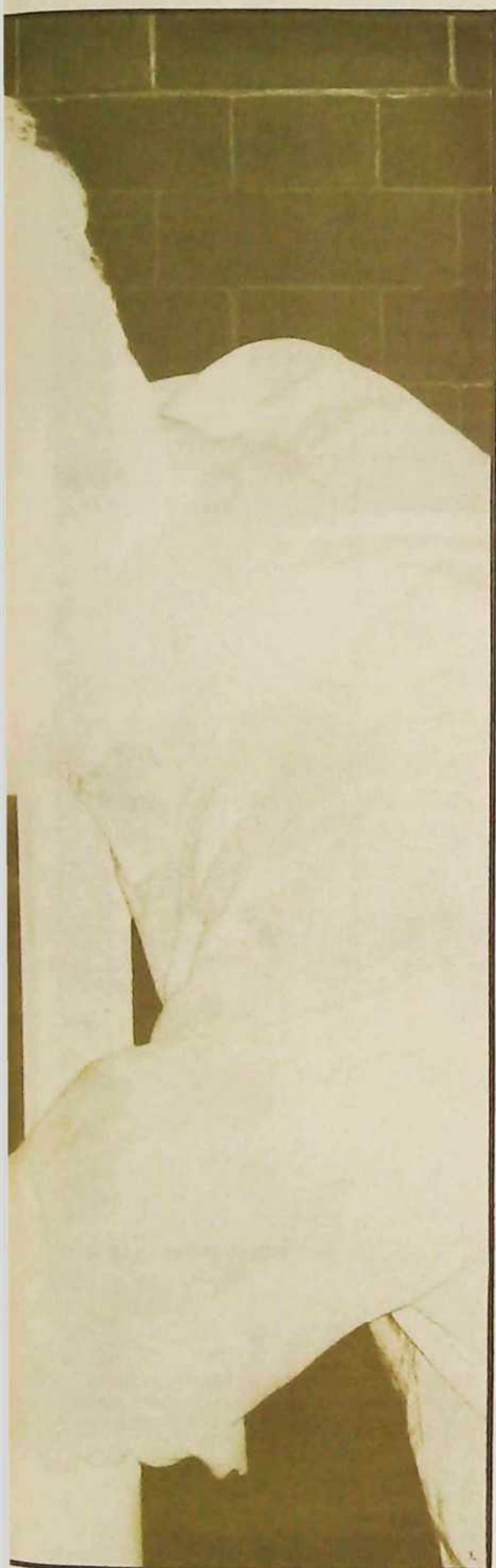
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The common belief that Mary Chain shows were calculated exercises in numb alienation didn't stop with the early pub performances. As late as the tail-end of 1985, at the notorious Electric Ballroom fracas, Jim explains the cancerous sound as, "down to someone spilling a pint in the junction-box, whatever that means, completely f***ing up the guitar sound".

He's almost apologetic about the tremors they were creating all through that time.

"It was never our intention to go out and alienate people. Sometimes, if you're on a stage and the sound is diabolical, you just feel completely humiliated and you want to exit as soon as possible. It was wild, completely out of control for so long, and we just wanted to play clean gigs, just play the songs. Everyone's done things that they later consider embarrassing, but our disasters were always public.

"After things like that, we just became an excuse for a lot of arseholes to fight."

Besides their reputation for disturbance, Reid also argues that people quickly misunderstood the whole point of their upheavals, missing the punchline entirely.

"With 'Upside Down', that first Creation single, it never occurred to us to look ahead and we never thought for a moment it would go so far. I thought we were far too extreme to take it all the way. Around the time of 'Never Understand', it then became a real possibility that we were heading for *Top Of The Pops*.

"That's when our *real* ambition started. We started to think, Why the f*** shouldn't we be on *TOTP*? Before that, I'd thought there was a real barrier between me and the real pop bands. The charts were somewhere I wasn't allowed to go. We began to think, Well, what's so precious about the charts anyway? Shouldn't we be there?"

"At first, we didn't know what we were up against — these ludicrously conservative radio programmers. They wouldn't give us the time of day because our name was Jesus And Mary Chain, let alone what the records sounded like! Suddenly, in any case, our ambition became to have huge pop hits."

SOME CANDY Talking' was made to meet the charts head-on with a soft tease.

The new EP, though, finds Reid fretting over particulars, resentful of the way that the press pseuds are re-writing his pop daydream, how everyone wants to know whether Jim is drinking whisky or tea this week, why he wears black, whether the new single brims with drug references, all this incidental rubbish.

"All the chatter kind of bothers me," he admits. "I feel as though we're being confronted with things that don't matter. The Jesus And Mary Chain are trivialised so much now, so we become a silly little pop group with some noise tagged on the end.

"When people compare us to, say, The Ramones, that's like the ultimate insult. To say that we're *samey*! I don't see how anyone could listen to 'Cut Dead', 'Just Like Honey', 'Inside Me', 'Never Understand'... then say we're going to have problems moving on. That's when people understand the group only on some superficial level. Saying we've got catchy pop songs and we've got noise and that's it.

"They don't see past that, Jonh; they don't see that the noise is almost classical at times. The kind of arrangements in something like 'Cracked' are as powerful as any piece of classical music you could imagine.

"Not enough people see the poetry in the lyrics as well. They work in the same way as, say, Bob Dylan's in 1965. I knew what he meant in 'Subterranean Homesick Blues'. I don't need it explained and I couldn't explain it to anyone else. I just know what it means. I can feel what it means and I don't want it explained. I think people should feel that about our lyrics as well.

"I think I'm more of a poet than someone like Morrissey, but who realises that? Jesus And Mary Chain lyrics are as poetic as anything around today."

JIM BECOMES excitable when he begins to twist the scythe through the industry now engulfing him, forever threatening to blunt his Mary Chain.

"I get so much satisfaction out of what I've created with this band, but the sad fact is how much I despise this business, and I despise what I've got to take part in. There's this definite sickness in pop music now and the business itself has got far too much power. It goes hand in hand with the advertising business, so promoting a band is like promoting a bottle of Perrier water.

"One thing I'm proud of is, OK I'm part of it, but I'm better than anyone else. I make a record then decide how I'm going to promote it, how I'm going to get it out to the most people. Too often now, the music is secondary. I want bands to have the power again."

He talks for most of our two hours in a state of frantic enthusiasm, and it seems inopportune to dig for some depiction of his supposed nervous breakdown of a few months back. He seems sure, telling me that he's never felt more confident about his group than now. He confides, tells me how sad he feels that the Mary Chain aren't going to be the band to overturn the entire pop order, how he once thought they were.

"Though we're more than just a good pop group, I realised at one time that we weren't going to be the revolution. Certain people expected it, too. What I want to see is a group coming along that's gonna kick pop and the music business in the teeth. I don't want to get back to punk rock, but I'd like to see something similar, better. I want to see a group of people coming along and shaking things up so much that the people in power now would be so horrified, they'd have to get the f*** out of it."

"There's gonna be another group in the next couple of years that's just gonna blow everyone away and nobody's going to know what to call it. Someone's got to make a music that doesn't have a name, that confuses the hell out of people, someone's got to invent something that hasn't been done."

So The Jesus And Mary Chain have been too easily resolved, all the threat removed?

"Well, too many people are willing to rush in to condemn something for being like what's gone before, and they don't understand what's been added. It's difficult to explain what's been added to our noise that makes us different from what's gone before. All I can say is that nobody has made a record like 'You Trip Me Up'. Maybe someone's used those chords, but I couldn't give a damn about the chords.

"That was a completely warped and twisted record and it almost got in the Top 40. To me, that is quite subversive, a danger to the established music business."

INSIDE AND outside the Mary Chain struggle lies Jim Reid, still blatantly bemused by all the attention, too coy for all this scrutiny, desperate to maintain some sanity in mad pop.

"The records say all I want to say about me. There may be more to find out, but it's not really what I want people to know. What the records say is how willing I'm prepared to be. Anything else is private.

"Because I'm not willing to stand up and strut like a f***ing turkey, I suffer for it. I'm portrayed as a guy that drinks tea, or a guy that drinks whisky, or a guy that has nothing to say. I spend all these interviews saying that the chart system is a joke and it comes out that I like tea. I have tried inventing a media personality for myself and I didn't like it, I probably made a fool of myself at times. In the early days of the group, I tried to be the wild man, the rock'n'roller, I played up the wild Jesus And Mary Chain.

"Then people talk about me onstage as though it's some cleverly contrived act. It isn't just me strutting around. If I smash a guitar, it's because I'm f***ing angry and I want to kill that guitar. It's because I'm standing in the middle of all this white noise. I turn around to look at

William and he's sticking a guitar in the amp and there's this terrifying screech, and you get a rush of absolute euphoria. For that second, you go f***ing wild. I can't explain it, but it makes me want to kill just for that moment...

"How can I describe what goes on? There's some moments onstage when I just lose control, it gets so crazed, just the feeling when it's all building up. At moments like that, if someone was just to come over and touch my guitar, I'd swing it over their head. If I did that, I'd be ashamed half an hour later."

SOME CANDY Talking', possibly their most tender flourish to date, finds Reid determined to re-assert the obstinacy that lies behind their work, to remind people of the simple (not just skin-deep) stimulation that infests their records, to keep his sense intact and not to give way to the academics who'd happily see The Jesus And Mary Chain reduced to their own journalesque.

I watch him come close to tears when I recall the might of their achievements already, when he is struck by the enormity of the thrill.

"It's made me feel like I've achieved something with my life," he chokes. "No matter what happens to me now, no matter what anyone says about me, nobody can take away 'Psychocandy'. People can slag me, but that will always be there. I'd love to find out how many people consider that to be their favourite album of all time. That's the most wonderful compliment anyone could pay you."

"I've had favourite records, ones that I thought were completely wonderful. I can't imagine anyone thinking about what I did in the same way as I felt towards my favourites! Fantastic!"

"The satisfaction lies in taking 'Psychocandy' off my shelf and thinking, That's mine, I made it! There's that satisfaction but there's not much more. I don't really enjoy much more to do with the group."

As we get ready to separate, he mentions the pressures, all the expectations that haunt him now about something to follow, even better than 'Psychocandy'.

"The pressure," he tells me, "is that I know I'm going to like the next one, but I can't guarantee that everyone else will. What I'm going to offer is going to be to my liking. I'm 100 per cent sure about what we're doing, more sure with 'Some Candy Talking' than I've ever been. But I'm beginning to think that nobody understands what we're doing. We seem to be isolated from everything now."

Probably for the best, I suggest with a smile.

As Jim Reid and I agree, the most caustic Mary Chain moments are yet to arrive, each time their exacerbating pop rubs next to any sluggish, slack concern. The real fun is going to detonate from hereon.

"That's what's missing," fusses Reid. "There's an oddness, an out-of-placeness about Jesus And Mary Chain when they enter the pop fray. To see us on the cover of *Smash Hits*, that's wild to me. If you go to America and switch on MTV, you get Dire Straits, Rod Stewart, Jesus And Mary Chain... that's f***ing wild and that's what our group is all about."

"That's exactly what we're trying to do, to get where we're not allowed to be. I'm not allowed to be in the Top 40 but I'm f***ing trying to be there. We're not going to accept the given roles, accept ourselves as rowdy outsiders. We don't just want to be a mad little group who make a mad little noise who stay in this mad little pocket."

"What we're trying to do is get away from where we're supposed to be, getting into places where people are going to think, Hey, they're not supposed to be there. That's when it makes absolute sense to me, and I can't understand why people have missed the point of us trying to be a chart band in the past."

"The charts are shit and they're always going to be shit until people like us barge in there."

The Mary Chain's fuming vision, their perfect pop design starts whining with a renewed relish. Can I suck on it too?

A L B U M S

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ROCKWELL 'The Genie'

(Motown ZL72442)****1/2

RICK JAMES 'The Flag'

(Motown ZL72443)****1/2

DEBARGE 'El Debarge'

(Motown ZL72441)*

YOUNG ROCKWELL, formerly a bit of a prat, has matured into the finest lyricist of his genre, and Old Rick is worried.

Rock Quite Well, mowing the lawn outside Keats House, states over some alarmingly sharp dance cuts that we are the new generation because we know all the words to 'Sugar Walls', that supermarket shelves have become targets for the sick and death for some; that he's in love with a girl named Carmé (tasteful); that he can't concentrate because Motown want his new record yesterday and he's wondering who'll finance his new video; and that the hair under a Martian's arms is capable of electrocuting you.

A genius. I take back all the snidy things I once wrote after interviewing him. I'm sure he'll sleep easier because of this. Anyone who starts a song about 'The Genie Of Love' with a long yawn and "phew, sure has bin a long time", must be blessed.

Also sounding like Prince, of course, is Sex Fiend Richard, whose latest predictably pounding production is somehow his best in a couple of years. He wastes some grooves inciting you to wave your freak flag baby but the single, 'Sweet And Sexy Thing', is hedonistic honey. Heavenly and hellish. The ballads are cloying but the funk (funk by the way is *facism*; does anybody apart from me realise this?) is fairly phenomenal.

And when Aunti Robbi said "There's a Rockwell album and a Rick James album and one by some other bloke in a suit with a moustache", she gave you the bottom line on El Debarge. A man with a big future. In backing vocals

CHRIS ROBERTS

KEVIN AYERS 'As Close As You Think'

(Illuminated AMA 25)****1/4

BACK FROM the dead or what? After years in exile in the south of France babysitting bottles of wine, Kevin Ayers pops back for one of his increasingly rare sojourns in the studio.

And don't you just think, Poor old sausage, out with the washing for donkey's years, you can't teach an old dog new tricks, and such like. And indeed, the first hearing of 'As Close As You Think' does seem to throw up signs of rustiness.

It's all very well saying he's been at it for 20 years now, but Soft Machine colleague Robert Wyatt is still plugging away and regularly bagging bundles of plaudits. So why not our Kev? This album is not about to inspire revolution in Peru, and it probably won't create too many ripples in the music pond, but there are three or four songs up to the standard expected by long-standing fans such as myself.

Wistful, endearing qualities may be out of fashion these days but they're a tradition that needs to be maintained.

ANDY HURT

SPUTNIKS Martin and Tone: *Sigue Sigue Stardust, eh?*

SIGUE AS A PARROT...

SIGUE SIGUE SPUTNIK 'Flaunt It'

(Parlophone PCS 7305)*****/*****/*****/**/*

THE BUZZWORDS of a century flash by: video, sex, rockets, TV, technology, ego. They jostle in the slipstream of the Sputnik orbit like space garbage. It's all you finally hear of Martin Degville's anxious voice, this jumble of jargon. An electric nonsense bleeps out of the record.

Tony James has made nothing new out of these stupefying catchphrases, and there is some very flaccid old rope here — "money makes the world go round" is twittered at one point. But he has neatly taken all the false promises of art out of pop and turned it back into the stickiest commerce.

What ruined Frankie and their master-works was a belief in the work as *great pop music*. It's necessary that James and his entourage don't give a toss about this frazzled, ugly, furious thing as anything but a soundtrack to some unsurpassable scam. And there's almost no 'pop' in 'Flaunt It' at all. Haggard rock 'n' roll riffs are here but they've been pulverised into processed chips. There are no songs, just the madly ticking pulse strewn with pieces of the old rock. Degville splutters and bawls over the top: he is lost, for there should be no humans here!

A scam taken to sublime lengths, for sure. But such a bluff can only boomerang. It's all *boys' music*, desperately so — all the irresponsible banter about missiles and warzones takes playground precedence over dull old sex, and by the time Degville has called us "baybay" for the thousandth time his strut has gone limp. The little girls who make the rules for today's pop will surely find this trouserly talk wearisome.

There's not much else to spice the game: half the between-track commercials are for Sputnik matters, like Channel 4 when they can't sell the space. It's packaged like a box of Hong Kong crackers. I fear that, as happened to 'Welcome To The Pleasure Dome', Sputnik don't seem as much fun when there's an album (such *old technology*) to wade through.

In 'Flaunt It', there is nothing to flaunt. Sputnik's concept is invulnerable: they are the very emptiness of pop's racket. Without songs or lyrics, James has stripped the beast down to its essence. All that is left is the beat, a heartbeat, and that is what puts Sigue Sigue Sputnik in our skins. The sequencer riff that powers this sound is the riff of our collective heart, pumping fast, faster, faster still. We are listening to ourselves. We love it.

RICHARD COOK

PETER CASE 'Peter Case'

(Geffen 924105-1)

****1/2

PETER CASE is another distillation of the American big country: he sounds like high white skies, dark fields, windblown gas stations and lonesome train whistles. The tunes are the sort of thing a lineman hears, singing in the wire. 'Peter Case' is a debut full of this kind of mythic USA, and it's become familiar tackle for the many who've sought rock popularity out of raw country seeds.

The difference with Case is an almost supernatural faith in his folklore. The music is bony and gasping, clattered out on the rattle of a guitar and a harmonica, but Case's hard rip of a voice sings images that brand themselves into the mind's eye. The diffident poetry of 'Steel Strings' and 'Horse And Crow', to pick two from a marvellous dozen, speaks of a writer soaked in a tradition much deeper than rock can go: Case draws from a well haunted by Twain, Whitman, Salinger and Capote. He has a classic ear and eye for the dry American detail, the bad hand of fate.

The record doesn't leap out. It's an unassuming matter, like something overheard in a remote barroom. I'd feared, seeing T-Bone Burnett's name listed as producer, another of those fussy maverick jobs that Burnett does to amuse himself; but there's a clear crackle and ring about the sound. Only the strings of 'Small Town Spree' and lurching R'n'B shuffle of 'Old Blue Car' don't quite fit.

Case is a young country man bedevilled by old hard luck stories; he finds hope and mystery. His record's a fascinating taste of some of that knowledge. America squeezes out another line of sight.

RICHARD COOK

FREDDIE MCGREGOR**'All In The Same Boat'**

(Real Authentic Sound RAS

3104)****

FOLLOWING IN the wake of the excellent 'Push Come To Shove' single, 'All In The Same Boat' is Freddie McGregor's first album release since the successfully blended stylings of 'Across The Border'. And as such, it continues the repeated crossings of tiresome musical borders.

McGregor's voice combines an essential beseeching purity with a subtle sophistication, and stands almost as a metaphor for his records. Although the essence is of soft yet insistent reggae rhythms, he weaves numerous sister styles into the cloth.

The cover pushes a fundamental message. Gadaffi, Princess Diana, Mick Jagger, Mikhail Gorbachev, Yasser Arafat, the Reagans, Castro, Jesse Jackson, and others we should recognise, are all crammed into the same cramped lifeboat. Yes, we are all in the same boat. And the song of the same name preaches the truism with an all but symbolic fusion of soul emphasis, rock punctuation and reggae vision. Politics, loving one another and all that. It's the same old story, and why not?

'Push Come To Shove' shuffles its feet on an almost equally gentle *melange* of traditions and innovation. Love has seldom sounded so sweet, pain so fine. Meanwhile 'Jah A The Don' marks something of a return to a more hard rocking reggae, and elsewhere Freddie McGregor's awareness of culture sweeps all before it as 'All In The Same Boat' rushes slowly on.

McGregor speaks in the

tongues of love and his music has the strength (and here we are not talking about macho volume) to turn your spine all soft and gooey.

ROGER HOLLAND

EYELESS IN GAZA**'Back From The Rains'**

(Cherry Red BRED

69)****1/4

BACK FROM obscurity come Eyeless, into... obscurity. Not that there's even a hint of the self-indulgence (good or bad) of something like 'Pale Hands' — Eyeless in '86 are the pop group they always threatened to be.

Almost.

What stops them? Is it fear, honesty, disinterest, house complacency? Maybe they just lack the incompetence to become half asleep.

Eyeless will never fully cross that bridge. If the music is becoming ever more accessible to a possibly bemused public, Bates' lyrics remain too indirect, too personal to cut it with the "feel the heat, disco beats" of this world.

Instead, and as always, the duo offer a collection of songs which arouse the most contrasting emotions:

'Between These Dreams', a painful memory never to be effaced; the soaring optimism of 'New Love Here' with words to open your summer windows to; the bittersweet surrender of 'Evening Music' ("So like a lie, a stab in the back. Oh I know you well... the evening music that you make").

If Eyeless's new LP doesn't quite fulfil the promise of the last two singles, 'Sun Bursts In' and 'Welcome Now', or retain the sketchy innocence of 'Drumming The Beating Heart', it is still embarrassingly good stuff.

A modest triumph of heart over head.

DAVID ELLIOTT

VARIOUS ARTISTS**'Melt Down'**

(Media Burn

MB8)****3/4

THIS RECORD is — by definition — flawed beyond redemption. The fleeting, ephemeral terms 'garage' and 'trash' could never realistically restrain the helter-skelter sounds steered by bands past, present and future, represented here by The Vibes, The Sting-Rays and The Golden Horde among many others.

If you find such combos repellent, then you think Morrissey's hearing aid is cool, buy *i-D* the day each

LOTUS

THE JACK RUBIES**'Witch-Hunt In****Lotusland'**

(Criminal

Damage CRI MLP

136)****1/4

SIGH. I'VE long been written off by the majors as a hopeless case, forever siding with small bands and all that. And yet I peruse the alternative charts and come to the inevitable conclusion that a fair wedge of these outfits — like The June Brides — will find themselves, a year from now, stranded and left wondering what *might* have been.

Why, then, should I have any faith in the staying power of The Jack Rubies? Perhaps I don't — the great indie public allowed The Monochrome Set to shrivel and die, preferring art school pose to art school pop.

I got some major grief from a colleague (who just happens to originate from Criminal Damage HQ, Reading) for daring to even suggest the faintest hint of Morrissey in the voice of singer

issue comes out, are crap at football, know exactly what to do with a mung bean, and think that a BSA is a medical association.

If, on the other hand, your heart goes out to these brave, reckless, kamikaze noise-creators, then you eat vegetable samosas cold, stare back at people gawping at you from the top deck of passing buses, and watch *Whistle Test* with the volume off while laughing at Mark Ellen. You are, in fact, a really decent bloke (regardless of gender).

Not a great nor a truly definitive record, but good marks for perspective and buckets more guts than most indie comps. A suitably witty final sentence is required here but I can't think of one.

ANDY HURT

ALEISTER CROWLEY 'The World As Power/ The Hastings Archives'

(Maldoror Goetia 666)*****
BEHOLD! THE voice that launched a thousand Led Zeppelins. The legendary Great Beast rises once again, opens up great jaws and spits out his... poetry.

This particular piece of spoken word backtracking is indeed a labour of true devotion from those involved in its manufacture. Only 416 copies of this elegant picture disc have been pressed and plushily presented, carrying on in the spirit of Crowley's own limited editions when he was both pulsing and publishing.

What crackles and pops here is the sound of a legend often quoted but nearly always misunderstood. Those expecting the voice of a demon may be disappointed when they hear the almost BBC announcer lilt emanating from the grooves. No eater of children here, and those who crave for such might as well go out and buy the latest Venom product as there is probably more of such stuff on one of their records.

The majority of side one, the record's 45 side, is spoken in the Enochian tongue, a barking command that pounds with the same intense velocity as a powerful guitar solo (you choose). The sputters and crackles that accompany it are unfortunate but unavoidable due to the age of the original recordings; the power, however, surges on unabated and is as passionate as when it was first laid down.

Side two features other readings in variable states of

WALKING ON WATER

NEIL YOUNG 'Landing On Water' (Geffen Records 924 109-1)*****

A MAN with more right than most to sport ridiculous facial hair, Neil Young, thankfully, is still a clean-shaven and thoroughly modern sort of rock idol. Tom Petty should take note.

'Landing On Water' is as close to a completely conceived contemporary masterpiece as you could hope for. A wolf in a corporate sheepskin. A flaming torch. And its strength lies in its unassailable identity, its unshakeable sound. There are different styles and changing rhythms here, of course. There are messages and there are love songs. But throughout the individual parts there runs a steady golden thread which makes the whole infinitely more valuable than merely the sum of those parts.

It all begins with 'Weight Of The World', the single I believe. And immediately you can feel the weight of the album tripping up and down your spine. The secret, you sense, is in that drum beat. Young and his co-producer Danny Kortchmar might be constructing the mass of this sound upon guitars and synthesisers, but they are building up from the foundation of a drum beat so positively slapped, so contrarily dull and yet so sharp, so very fundamental, that they were always going to build tall, build proud. Hail Steve Jordan!

'Violent Side' is almost a crossbred, leaping from the loins of 'Here Comes The Night' and 'Here Comes The Sun', while 'Hippie Dream' is slower, more determinedly purposeful, and bitter. Half plea, half bile. A buzzed, synthesised bass rhythm set upon by those drums and berated by Young's gouging gutter guitar. "Another flower child goes to seed in an ether filled room of meat hooks, it's so ugly."

'Bad News Beat' is a regular tale of a broken romance set against a brisk walking rhythm of quite startling and incongruous familiarity. And 'Touch The Night' is a harsh, half chilling collage of old Young trademarks. Death and that guitar. That brief yet detailed narrative. That anthemic chorus. And another surprisingly familiar motif.

Great stuff! And this is only the first side! The second is almost as good. Neil Young stands tall in the ranks of the rock greats. 'Landing On Water' still further underlines his right to do so. Tradition walks hand in hand with the future through emotional sidestreets heavy with moist emotions. A work shaped with genuine skill and vision out of an imagination scarcely eroded by the passing of the years.

ROGER HOLLAND



NEIL YOUNG: that's the last time I fly Aeroflot!

quality, a series of last gasps before Mr Crowley shuffled out of this dimension and into the one he was always reaching out for. As a piece of English history alone, this record comes highly recommended. (Available from BM Wound, London WC1N 3XX.)

MOONCHILDE

CINDERELLA 'Night Songs'

(Mercury 830 076-1 M-1 Import)*****3/4

NO SHORTAGE of balls for this Cinderella! Admittedly, a fair ol' chunk of 'Night Songs' is still down on its knees, stay-at-home dishwater stuff, but with those sweet fairy godmothers at Polygram conjuring up an enviable US deal for them, things are looking up for these four (almost) flashy Philadelphia stocking-fillers.

Barring a huge managerial cock-up, Cinderella are set to

become the East Coast's street metal success since Snider's ugly Sisters pistol-whipped the charts. Though it lacks the grease and grime of, say, Zodiac Mindwarp's latest, the sound is still hot in both senses of the word (steamin' and stolen, see?), a slap-happy peacock strut full of fire and other peoples' ideas, principally Aerosmith's and AC/DC's. It's easy to picture 'em as kids, hocking Mom's best china to replace a knackered copy of 'Rocks'.

Pick of the ten hot Cinder tracks are 'Shake Me', 'In From The Outside' (very Joe Perry) and 'Push, Push' (the boyz are big shove-ha' penny enthusiasts), a trio boasting all the taste and artistic depth of a Fiona Richmond skifflick (knoworrimean?). Adorable, ain't it?

PAUL ELLIOTT

VARIOUS ARTISTS

'This Is Soca 2' (London LONLP 20)*****

YOU CAN tell that summer has really arrived in some parts of this world when the first soca compilation hits the desk. As the British apology for sunshine struggles weakly to peak through the clouds covering Camden, the office turntable becomes a vibrating source of heat and light.

'This Is Soca 2' is spinning, and the rhythms and melodies are shooting out like solar flares to zap the feet of all the *Sounds* crew into a dancing delirium. There goes Hugh Fielder leaping round the room. Glyn Brown is up on her desk, jiving and swinging. Edwin Pouncey is grabbing the Editor to do a quick little two-step.

An unlikely tale you may say, but if there is one record to make reality of my flights of fancy then I would say that this is it. Soca music is party music, the stuff that drunken dancing dreams are made of, and this disc is a bottle corked full of 100 per cent proof spirit. Tracks by Arrow, Mighty Grynner, Winston Soso and a whole clutch of others bring the Caribbean summer streets into your own back-yard.

Soca is often seen as the poor second cousin of latin or salsa music but, on the strength of this record, anybody who enjoys a pint of Captain Morgan and a bit of soft shoe shuffling would be ill-advised to miss out on it.

RICKY KILDARE

THE MEMBRANES

'Giant' (Constrictor CON! 00004 German Import)***1/2

WHEN BLACKPOOL'S stormiest troubadours hit the world smack in the face with their 'Death To Trad Rock' EP back in 1984, the populace could do little except cower and then submit to the record's molten intensity.

'Trad Rock' remains The Membranes' artistic/critical peak even to this day. It summed up the band's outlook perfectly: a steely riffing, drum-thrashing, ear-bursting monstrosity.

But right now, The

Membranes' magic spell appears to be on the wane.

On this German released LP – featuring fresh versions of recent songs and a couple of entirely new ones – the group seem to be pointing themselves in what they must assume is a 'poppier' direction.

It generally doesn't work, perhaps because The Membranes are trying too hard to make great forward strides despite having been destined all along to become immaculate – and this they would have achieved by sticking with the racket they

were already so adept at.

Ironically, in 'Trad Rock' days, with John Robb's pain-racked vocals battling for space against Mark Tilton's rasping guitar, the band were far more 'poppy' than they are in 1986.

A once formidable post-punk animal is in danger of losing its teeth. I long for The Membranes to replenish their engine room and once again turn bright scarlet with pent-up wildness. They must remain significant.

MR SPENCER

HOT BOGS!

BOGSLED 'Step On It' (Shellfish 2)*****

IN A strange, hypnotically jarring way, Bogshed's first full-length long player is both harrowing and – after setting aside my previous notions of what Bogshed are about – rewarding. 'Step On It' sees them developing a vindictive, fragmented psychotic edge, full of pertinent, quirky observations of eccentric English traits. It's not the Bogshed of old, though. The purposeful fun of 'Let Them Eat' has been replaced by the worn and widened experiences of a band slightly less innocent than they were this time last year.

'Step On It' is that fat lad exam failure realising there's no jobs out there in the big bleak world.

'Step On It' desperately wants to be the pop album that 'Let Them Eat' promised, but, like most of the tracks on that record, it has too much dignity to sink into the annoying insincerity that has stifled Bogshed's terrible current single, 'Morning Sir'. Where they were once tempestuous, undignified and churlish, they are now multi-dimensional and crafted. Tracks like 'Mechanical Nun' do not gracefully glide but hover with the twitching, threatening power of a royal hawk. And 'The Fastest Legs' is a peculiar poltergeist in the living room of Bogshed's absurd theatre.

A lot of the album suffers from a very murky production, and this causes the band's subdued grey ideas to thicken into a dense fog, too dense to decipher. This is certainly the case on 'Oily Stick' and 'Hell Bent On Death', where Bogshed's private madness is too insular. However, when they balance their new teenage maturity with their old English nuttiness in 'Can't Be Beat' and 'Jobless Youngsters', they are rivetting together their esoteric wit with damaging ferocity.

'Summer In My Lunchtime' meanwhile, sees Bogshed uncharacteristically angry as they spit out their abstruse views on escapism through consumer materialism – a play that's all the rage at the moment.

'Step On It' is the album that Bogshed had to make. It dismisses the doubts I was beginning to have, still supplying enough of a rush with numbers like 'Little Car', 'Packed Lunch To School' and 'Adventure Of Dog'. 'Step On It' doesn't allow the way for wider popularity and instant success, but it does set up Bogshed for a long and worthwhile career as an underground institution.

RON ROM

ELITE

Ian Wright, and perhaps this confirmed Morrissey-phobe has got it all wrong on that score. Still, Wright is a very English vocalist, clear and precise, such qualities also finding expression in a music which is awkward to place.

Jeez, why do favourable write-ups always have to be so bleeding *glum*? Songs like 'Dallas Blues' and 'Night Of The Hunter' make me want to do all manner of groovy things, like go to Hove greyhounds and win, or kick a football in anger for the first time in months and score, or consume vast quantities of free alcohol at the West End's latest club and not throw up.

There is a place reserved for The Jack Rubies (not sure about that plural, boys) in the higher echelons of the 'indie' hierarchy, a happy place where guitars do not buzz, but also fail to jangle, where the song carries the banner high, where music writers wet themselves with glee.

ANDY HURT



THE JACK RUBIES: little gems

Steve Double



DAVE HOWARD: wait until I catch that bastard who tied my laces together!

P L Noble

EUGENE CHADBOURNE 'Corpses Of Foreign Wars' (Fundamental SAVE 10)****1/2

FULL MARKS to Mr Chadbourne for enterprise. The current preoccupation may be with the revival of bygone genres but no one's really cornered the market in protest songs (nearest contender new folkie Billy Wedge). So here's Eugene's ideal Christmas gift, a compilation of his and other people's greatest protest hits. I'm so inspired I've written my own protest song, to which you can add your own ending:

"Hail Bananarama, you've made our country great/ You've helped transform our charts into their current state/ You demonstrate that talent is no prerequisite/ Oh Bananarama, you are a..."

I'm no fan of The Violent Femmes but the participation of Victor Lorenzo and Brian Ritchie in this project raises them hugely in my estimation. A witty, silly, barbed album which realises the historical supremacy of satire over the soapbox as a tool with which to bludgeon away at the establishment.

Good songs, too. 'The Mayor's New Law', '10 Most Wanted List', 'KKKremlin', 'Sex With The Sheriff' (all Chadbourne songs), with Phil Ochs, Country Joe and Charlie Mingus among those getting the cover treatment. Agitpop!

ANDY HURT

CRAAFT 'Craaft' (Epic EPC 26880)***1/2

FIRST OFF I thought someone had given Zeno a kick up the arse and a bullworker, for Craaft, too, deal in hummable hard rock heavily inlaid with unmistakably Germanic overtones. What is it that always gives the Germans away? Maybe it's the way they sing titles like 'Guess You Are Zee Number Vun' and 'Don't Vanna Vait No More'. Who knows?

Craaft are no jackbooted jerks, though. The reasons why they are not Kreator or

Destruction were schnapped up by CBS are plastered all over this exuberant debut.

The sound is powerful yet controlled, making the point without resorting to messy coshing, and generally spacy riffing allows the keyboards and vocals to bring in plenty of commercial colour.

But (inevitable, eh?) Craaft are still in need of that extra something. Like Keel, like Virginia Wolf, like Honeymoon Suite, they're a good band aspiring to greatness. Kinda like a Pat Cash of the rock world. And who remembers him after young Boris has been doing the business? Me for one.

PAUL ELLIOTT

VARIOUS ARTISTS 'Now - The Summer Album' (Virgin EMI SUMMER 1)*

THE COVER is cool blue but the vinyl inside is more pink and peeling; trying for a tan, it ends up with sunstroke and heat exhaustion.

The press release describes this latest 'Now' compilation as "no less than 30 Hits to revive all those memories of summers past". To be cynical, though, it sounds more like a good ol' swimalong, moneyspinnin' resuscitation job.

These hits are painfully physical ones as we're attacked by some 'subtle' title references: 'Summer Fun', 'Summer Breeze', 'Summer (The First Time)', 'Here Comes Summer'... not even the catalogue number escapes. All leave me flailing listlessly, and then there are plenty more referring to 'sun' and 'beach'.

That's not to say that there aren't a couple goodies, some pleasantish, older... well, 'hits', but they are coated with a clichéd and frustrating predictability.

If the aim was to bombard us with 'summer hits' this record could be called a success, but if there was anything more ambitious intended then 'The Summer Album' bellyflops in July where Big Beat's 'Beach Party' somersaulted into '86.

LUCY WALKER

BELINDA CARLISLE 'Belinda' (IRS MRF 1012)**

THE ONLY Belinda I ever knew was at college with me. Everyone called her Binti, all the boys liked her and I could never imagine her singing in a rock 'n' roll band.

Ex-Go-Go Belinda Carlisle is not exactly my idea of a singer either. Sure, she sings in tune and has nice control but still I want to slap her around the face and tell her to grow up. That whining,

GRUDGE SUNDAY

VARIOUS ARTISTS 'You Bet We've Got Something Against You' (Cathexis Recordings/Pleasantly Surprised PS014)*****

IN ATTEMPTING to gather together some of the best excesses from the indie wasteland, the latest Pleasantly Surprised offering is consciously over-ambitious, and that's just about its most appealing point.

When I'm confronted with all this ruffian noise these days, I look straight beyond the brutality in search of some sensual charm and something more than desperate din, something more than Swans clutter. Ugliness, loudness and wilful abandon are about as useful on their own as roll-on sunburn.

So here are ten more lots of hedonists, all convinced that you have to be insane to be sensitive, which is one claim I'd go along with. Some you'll have already suffered gladly — Sonic Youth, Mark Stewart's Mafia, Princess Tynymeat. Of these familiar contenders, only Sonic's 'World Looks Red' sounds jaundiced enough to make me wonder if their 'celebrity' stomped all over the quality control at PS Headquarters.

Jackhammer 5 prevent a fainting fit with their sullen, industrial jackboot blues on 'Ten Thousand Days', while the heathen Dave Howard Singers collide with each other while relating a tale concerning a rabbit who lives in a squat in Amsterdam and gets his dinner disrupted by some jerk trying to sell him religion. I know the feeling.

If Fini Tribe's 'All Fours' was a Rorschach test, they might be labelled 'psychotic but kittenish with it'. The Anti Group, meanwhile, shout from beneath the rubble with their puritan 'Chozzar Over Abyss', one cosmic car crash of sour energies. The Band Of Holy Joy provide most of that aforementioned sensuality with a heavy-hearted 'Drug Virgin', which might not be your idea of a good cuddle but I like mine to be vigorous.

"Spend" is a euphemism for 'orgasm', announces the pretty sleeve, so get yourself a multiple spasm and order ten. From Cathexis, 20 Huntly Gardens, Kelvingrove, Glasgow, G12 9AT (£4.99 inc P&P).

JONH WILDE

quivering voice and those brat pack songs. 'Stuff And Nonsense' is *An Officer And A Gentleman*, the sax solo of 'Gotta Get To You' is pure *St Elmo's Fire*.

When Belinda marries it will be to Timothy Hutton and they will breed their very own pack of brats and teach them how to be jolly rebellious without hurting anyone's feelings.

The best thing about 'Belinda' is the striking '60s *Vogue*-ish cover shot of the

doubtless charming Ms Carlisle. If she'd care to remonstrate with me in person with a view to convincing me of the flawless nature of her music, I'd be only too happy to oblige.

ANDY HURT

LOUDNESS 'Lightning Strikes' (Atco 790 512-1)**

OH MY giddy aunt, what is this? Japan's premier rock quartet? Well, I guess it had to happen sooner or later...



DANCING HOODS: a nice bit of crumpet (sez reviewer)

THROBBING HOODS

DANCING HOODS '12 Jealous Roses' (Fun After All AFTER 1)****

WITH NAMES like Bob, Freddy, Don and Eric you might expect Dancing Hoods to be somewhat humdrum, a country and western style dreary twang. You'd imagine them singing in fringed waistcoats, their heads firmly implanted between the bosoms of platinum blondes. But I must put you straight, so to speak, because their music is an exciting twitch sung from perky little chests that shake rather than engulf the beat.

Yes, there's promise here. For some reasons they remind me of Squeeze. I think it's because of the way their songs tell stories, all done in an entertaining way. Side one is the stronger one, incorporating moods that change as frequently as the shape of wind-swept clouds. Dancing Hoods have made me feel poetic and peaceful. Whatever your mood, they are sure to have a song to fit the

bill. '12 Jealous Roses' is refreshingly innocent and varied, too.

Yes, there's plenty of versatility here, from the pulsing beat of 'Pleasure' to the gentleness of 'Build A House'. Their single, 'Blue Letter', is a ballad, a buttered ballad with croon smeared all over it. The Hoods are like a bit of crumpet for your supper — toasted, of course. They're kind of crunchy one minute, juicy the next, finally melting in your mouth and leaving behind a drop of butter embedded in the dimple on your chin.

Dancing Hoods are very important, their effect is widespread, like tranquilizers for the restless or amphetamines for the lethargic. Look, I guess what I'm trying to say is that this record is brilliant. It doesn't promise to be unique — nobody's perfect — but like I said, it's juicy. Lick your lips and savour it, it's delicious.

KEZ OWEN

These four lads from the land of the rising mushroom cloud carry on the great Japanese tradition of taking a Western product, refining it, mass-producing it and then selling it back to us in a slick, shiny package. Motorbikes, cameras, electronics — and now, rock.

Loudness take all the basic elements — a screeching vocalist, ultra-fast solos, crunchy khords — pad them out with sex (at least as close as they can get), death and isolation ('80s style) lyrics and, hey presto, out pops a rock turkey. But it's more like a Honda C50 than a Bonneville.

Y'see, Loudness have managed to completely negate their own nationality. They sound so Western, they try so hard, but can you imagine Def Leppard playing wind flutes and dressing in kimonos? No, don't answer that... you get my drift.

Music should spring out of your life; otherwise it's an ongoing cart-before-the-horse situation. Loudness are reversing into the past. Let's hope they stay there.

RICKY KILDARE

VARIOUS ARTISTS 'Streetsounds Hip Hop Electro 12' (Streetsounds ELCST 12)***1/2

"LADIES AND gentlemen, the man who cuts on not one, not two, but three turntables. Known throughout the four corners of the land as the fastest man alive, Grandmaster Flash!"

So starts Morgan Khan's twelfth slab of beatbox banana fun and it's a pertinent introduction, reflecting the current state of hip hop as represented on this record. The whole shebang has become a sport, the fastest is the best... and it doesn't matter how you get to the end of the song as long as you get there first.

So the grandaddy of it all starts off whicky-whicking on his three turntables as a bunch of his mates boost his already oversized ego up a few more notches by telling everyone how really great Flash is. The Fat Boys jolly us along, their rubber lip man doing overtime, and then it's time for the real novelty track as Sir Mix-A-Lot sets his square-dance hillbilly jig to a complex disco rhythm.

But even though I love this music — because the beat is so intricate and foot-shuffling good — all this showbiz crap will be the death of my enjoyment, and that is why this record is down-marked. Streetsounds used to be, well, *streets* ahead, but if they don't start using some finer critical judgement soon, they'll be floundering amongst the K-Tel trash in Woolies. I'd hate to see that.

RICKY KILDARE

PUSHTWANGERS 'Here We Go Again' (Amigo AMLP 2008)***1/4

A MUST to bang your dashboard to. With your head, that is...

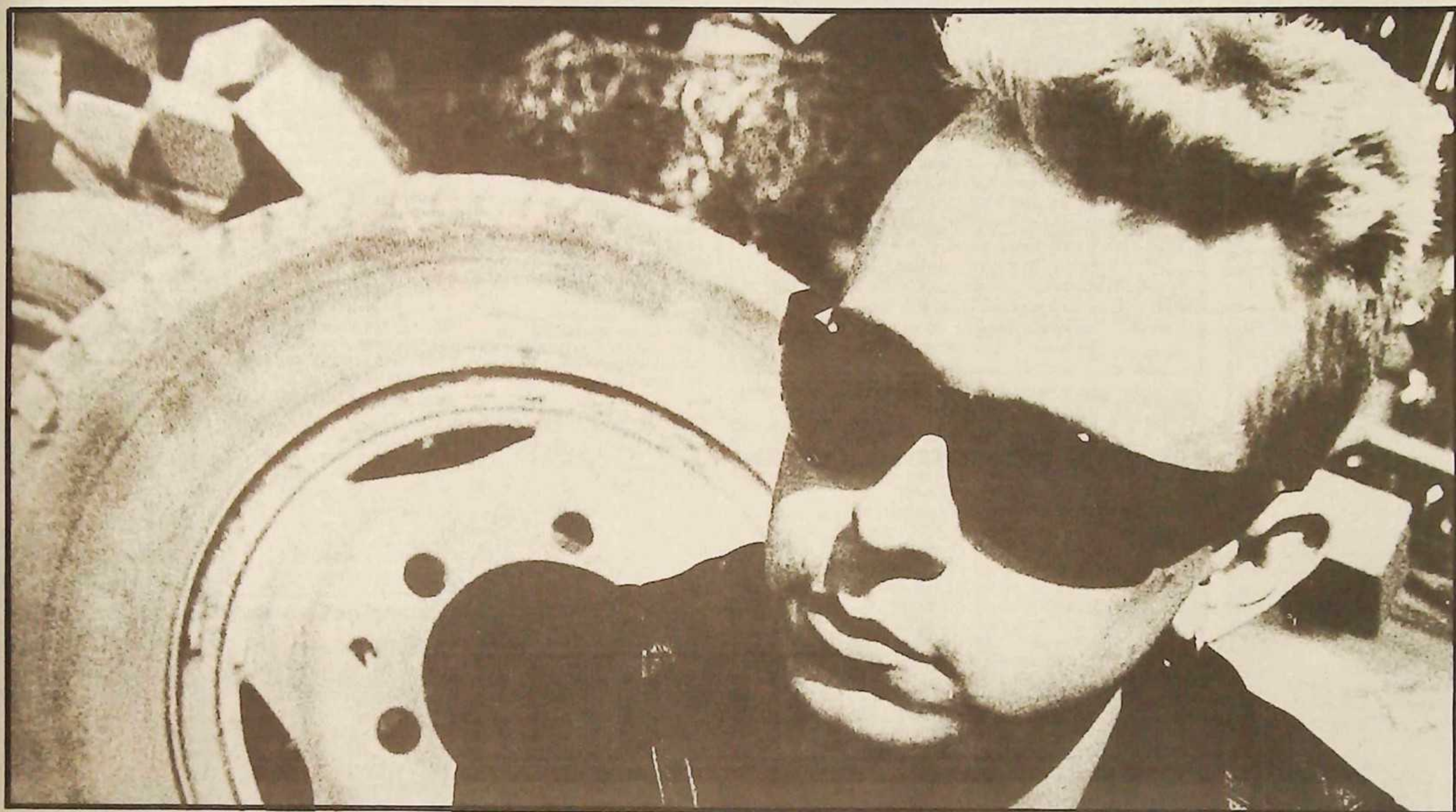
Pushtwangers' debut album might not represent all that is good and wholesome about Sweden and its undoubtedly uncanny atmosphere but it's rock with a capital twang. Witness the charming references to your favourite rocking dead boys. The Grim Reaper on a freeway to your heart — just flashing his hands at the excesses of Hades.

Pushtwangers will never be the mega delight that they crave to be, but they will lubricate your turntable at parties. They will rock another day and they'll probably end up gigging at the Screen On The Green supporting *Faster Pussycat Kill Kill* by this time next year.

DAVE HENDERSON

THE NUN'S TALE

And so a story of love unfolds as THE LEATHER NUN venture to our country and air their dirty habits for all to see. JANE SIMON proudly takes the vile in her stride; KASS shoots the Nordic priest of love



JONAS ALMQVIST: un-convent-lonal

ANOTHER BIG night out in Newcastle. On the eve of the *Eurotube*, a well-oiled multi-national fiasco, The Leather Nun are nightclubbing.

So why won't you dance, Jonas?

"Someone once asked Ernest Hemingway what his favourite book was and he said, I don't read books, I write them. *That's* why I don't dance."

But within the hour, there he is, shuffling uneasily to Marvin Gaye amid the mini-skirted fraternity.

The great Norse god Contradiction accepts another sacrifice from its favourite sons, The Leather Nun. Even their name tears your mind in two different directions, one signpost pointing firmly to hardcore, the other path leading to purity.

"I hate it when people don't understand me," sighs Jonas. "Why should I do things if people don't understand me?"

But if I were to tell you now every word that he said, each would cancel the others out, leaving you with only a few stray threads to weave this story from.

"There's no mystique about The Leather Nun – that's the strangest thing of all. People see different things in us. We're not like The Sputniks or Zodiac; we don't present a style, or dress, or any particular image. We just present information and leave people to make their own images. But no-one in this band will ever be able to convince anyone of that."

To this I say a resounding *hah!*, but I still like Jonas.

It's easy to wind him up by asking questions like, "Don't you think rock 'n' roll has wrung its clichés dry?" and he doesn't mind too much when I make fun of his (almost perfect) English – one of the few remaining privileges left to our little nation.

Here, then, is some information to start you

on your way.

A LONG time ago, Jonas Almqvist recorded some noises from the building going on in the radio station where he worked, called it 'Slow Death' and gave it to Genesis P-Orridge as a Christmas present. They talked about putting it out as a flexi-disc until Genesis discovered that it would actually cost no more to produce a vinyl single, and some time went by while they thought about a B-side.

In February '79, the day after Sid Vicious died, Jonas teamed up with some members of a Swedish group who had recently split up and, in honour of Sid, they performed 'Belsen Was A Gas' at a gig in Gothenberg.

After a few more appearances which established them as a band of some infamy, producing covers of 'Search And Destroy' and a Swedish re-write of 'No Feelings' which took the piss out of the promoters, they recorded three more tracks together on the Easter weekend.

These were mailed off to Genesis with a note explaining that they couldn't decide which to use as a B-side. However, by this time Genesis had calculated that a 4-track EP was no more expensive than an ordinary 7-inch, and thus was born a collector's item which will shortly be re-released for a second time.

But back to the interview. The day before I meet him, an over-zealous Kings Road barber called Mario has lopped off Jonas' ponytail and turned him into Dave Gahan of Depeche Mode. This comes as something of a shock. Jonas looks about 17 but someone tells me he is 28 and Jonas is so embarrassed by this, it's probably true. Do you miss it? I ask him.

"No, why should I? It's in the past. I don't care about the past, I only care about the future."

This is a very neat philosophy as the past becomes a dumping ground for anything Jonas wants to disown, as we shall see.

A WEEK or so later, I find him asleep in the garden of the Maida Vale studio where they're mixing their new album. It will either be called a) 'Tales Of The Unexpected'; b) 'S&M'; c) 'Pregnant' or d)

'Nun Of The Above'.

Hello, Jonas. Why has it taken so long for you to make a proper album?

"12 days is not a long time."

No, I meant seven years.

"Oh. Well, we're one of the few honest bands left. We've never sold our souls to any record company. Two or three years ago we were offered £25,000 to record an album on condition that we sack our bass player. He was a very nice person, but he couldn't play the bass and we were actually thinking of getting rid of him anyway, but because they were offering us this money to do it we decided to keep him. We finally sacked him 18 months ago."

Since Jonas won't let anyone hear the album until it's released, save for a few songs whose strains escape through the open door, I ask what sort of things he's been writing about.

"Sex," he says cheerfully. "S&M."

Is that your hobby?

"Hobby?" he says, sounding hurt. "It's my profession. My main interest. There's too little sex in rock 'n' roll these days."

Oh, I always thought The Leather Nun were quite a cold-sounding band. (I shouldn't do this really, but he's so cute when he's angry.)

"Well," he says sarcastically. "I suppose that is another explanation to the name Leather Nun – a combination of two extremes. The music is very fierce, very heavy, very alive and the singer seems very shut off, very distant, and cool – or cold if you like. I could see a certain coolness in the lyrics, I suppose, and in the way I sing them, because that's the way I am. I'm a very relaxed kind of person apart from – *heugh, heugh, heugh* – certain things. I don't smoke and I don't drink –"

I've seen you smoking and drinking.

"That was in the past."

I've got witnesses.

"Well, I don't do it when I'm in Sweden. Now I'm into this health trip. Health and pure sex. There is a purity to sex, don't you think? The dirtiness is when you try and make up for things that aren't there. Like, to me rock 'n' roll is pure. There's nothing dirty to it, or sweaty or scruffy or aggressive – it's just a pure energy source and the same goes for sex. You have no rock 'n' roll bands now. But there will be a new explosion, a new revolution, and I

hope The Leather Nun will be part of it."

Well, you've had seven years to start a revolution, so what are you waiting for?

"I just hope we'll be around," he says through gritted teeth.

What made you do 'Gimme Gimme Gimme (A Man After Midnight)'?

"We were desperate. After 'Desolation Avenue' we thought it might be a laugh to do a cover, and we spent a long time thinking of one that everyone in the band would accept. And Harry (from Wire Records in London) had booked us some studio time here and we came over and we still hadn't thought of anything and he said, Why not do 'Gimme Gimme Gimme'? We thought it was a stupid enough idea to work."

What did you think of the way you did the song?

"The version that's out is horrible. But you should listen to the original mix we did ourselves – the 'Rejected Mix' which we're re-releasing, not this slick, stupid, apathetic mix we've had out up till now."

"If we had postponed the idea of doing a cover single until now we'd probably have done 'Wake Me Up Before You Go-Go' as a bondage number. 'Lock Me Up Before You Go Go'. Next question!"

Oh, I thought you were going to go on about bondage. But I realise it's probably hard for you to think about it while you're eating a sandwich. "No, it's not. I think about it all the time. I'm obsessed. I like obsessions. I change obsessions all the time. Right now I'm into sex."

What did you write about before that?

"Anarchy and cows."

Anarchy and cows! Wow!

"Not cows, I said *cha-os*."

A SONG called 'For The Love Of Your Eyes' drifts out into the garden and I remark pleasantly, Mmm, this is a bit like 'Pale Blue Eyes', isn't it?

"It's not a bit like 'Pale Blue Eyes'! You're just saying that because it's the thing to say! The lyrics are very different. The music's very different!"

At this point we have another shouting match which I won't bore you with.

"It means more to me than it means to you!" he explodes. "Most of the lyrics on this album and some of the songs are addressed to one person —"

A real person?

"Of course. It's first hand information to them, and to anyone else it's just second hand and it's one big ego trip, just like rock 'n' roll. Rock 'n' roll's never gonna change anything. We're only in it for the happiness it gives us all and, of course, the money."

You're such a sweetie really, aren't you?

"Yes I am. That's what hurts most. Being so naive. I trust people. If you don't trust people, you could throw yourself in front of a lorry. Maybe that's what will happen in the end. Maybe Ian Curtis finally realised that there was nothing to life but mistrust and tea leaves."

Pardon me?

"Everybody's either a tea-leaf or a prostitute. If you can't sell your body, nick what you need."

And which are you?

"I'm an angel. Do you know what angels are?"

Angels, I tell him, are from outer space. They're neither good nor bad, merely above men. They have straight blond hair, golden tans and they wear light blue roll-neck sweaters. That throws him, anyway.

"Er... no, angels are pure. They're like little babies with curly blond hair and wings."

You mean like cherubs?

"Well, I got the cheeks for it!"

What about the rest of the band?

"Oh, they're tea-leaves and prostitutes — a mixture."

And your role is to lead the rest of the band into divine light, right?

"No, I'm on a mission to salivate the world."

I don't go into that but, having stared at the word 'Mastare' on his arm for a few hours — I ask, Why won't you tell me about your tattoos?

"They're very personal. Irrelevant. Like this arm-band. Why do you think I use runic lettering on this armband?"

So that other people will know that you can read runes and they can't?

"No, it's pure magic. Not like all this Far East crap, or South American Indian crap, or all this hippy crap. I'm proud of my own cultural roots. There's no need to look for answers anywhere else."

What do you get out of your magic?

"To be frank, it gives me nothing. It just fits in with my own personal beliefs and attitudes."

About what?

"Oh, life," he says vaguely. "I really haven't got time to explain it all to you."

Oh, go on.

"Well, I despise laziness. I despise weakness. The values of the old Norse pagan religions are pretty much the same as the basic punk values — that you take responsibility for your own life."

"You'll find bits and pieces of it in all our songs. 'Prime Mover' was the first philosophical song I ever wrote, because it's about the stupidity of having other people represent you. The first part of the song is really ironic; it says things like, I am the big guiding light, gimme your heart and your soul and I'll take care of you, which is absolute bullshit, but that's what all religion and politics is based on."

Finally, Jonas, the question I've been dying to ask — why do you always wear your Ray-Bans on stage?

"To be perfectly honest? I don't know if I ever told anyone this before. I used to wear them to protect my eyes from the stage lights and then I saw photos a girl took from the side of the stage in Stockholm and I realised that, for 99 per cent of the gig, I'd been singing with my eyes closed. So that's mainly why I kept wearing them, because I'd be embarrassed if people could see that my eyes were shut."

"At The Clarendon, halfway through the set I lost the glasses and suddenly I realised that I was very much there and there were kids there and I couldn't close my eyes. It f***** me up and made me do things I don't usually do. It was like waking up or something."

The other Leather Nuns arrive and I fall asleep in the garden, listening to 'Lust For Love' on my Walkman. I discover that Jonas has polished off my Rothmans and crushed my daisy chain, and I wonder how the hell I'm going to make sense of all this.

"...I'm into this health trip. Health and pure sex. There is a purity to sex, don't you think?"

Bauhaus, Dali's Car and modelling for Maxell — PETER MURPHY, the man they call The Führer, forgets that past and says he's starting again. RICHARD COOK looks for a lost soul, GREG FREEMAN finds a quiet man

THE BAND," said Peter Murphy, "call me The Führer."

Perhaps it's not so unlikely, pondered Dread. Murphy has the pregnant calm and smooth blank expanse of face that are ready to twist into a fanatic's expression and delivery.

He looks painfully handsome with his big wide cat's eyes, fine charcoal strands of hair, the taut rings of his neck. You could write into that head and shoulders whatever you want.

Peter will no doubt oblige and be a lunatic, a scholar, a satanic buffoon.

The Murphy we seem to know is that kind of puppet.

He is one of those manageable stars that swept in on punk's third or fourth aftermath. Like Ian Mac and Phil Oakey, Murphy swooned us with an intellectual charisma while staying bland enough to personify the certain cuddliness of pop stardom. Such men don't need to be bitter-lemon Costellos.

Peter Murphy has a peaceful life, it treats him well, and he has time in abundance to reflect and make notes and collect his thoughts. They are caught now on a new LP, teasingly christened 'Should The World Fail To Fall Apart'.

It's an indulgent, simple record.

Maybe Sylvian's 'Brilliant Trees' surpasses it as a solo statement from a major group exile, but it's music of that high, rather rarefied order. Each piece seems decided and finished. Prepared over a long period, it glistens like glass, pumps on a nerve between rock and more distant music — fragments of it sound like echoes of very old things, polyphony and chant. It's as if ancient sounds were intruding on digital gloss.

Murphy suggested to Dread that it was a radical step for him. Dread had spent the day trying to imagine Bauhaus stripped of the irresponsible noise, and he thought it might be pretty much like 'Should The World'. Not so radical, though that doesn't matter.

Murphy talked very quietly and carefully about it all. On a drowsy afternoon they sat by the river and murmured through a conversation. Dread noticed again how Murphy has a faint speech impediment, not quite a stammer but a sort of hesitation, that makes him seem even more beguiling.

"Ivo's a really good guy. Perceptive. I played him demos, really simple things... I really wanted his input to be more cosmetic. I liked the sound of the This Mortal Coil records, the naivety. His studio techniques are inexperienced, much more open. I wanted natural sounds, cello and string."

Two alien songs trip up the sequence of the record. One can understand a cover of Devoto's self-obsessive masterpiece 'The Light Pours Out Of Me'. But why tackle the hulk of Pere Ubu's 'Final Solution'?

"I always liked that song. In the context of myself, after a three-year gap from Bauhaus, it seemed relevant. Singing about girls not wanting to touch me because I've got a misdirection. Funny, and a bit dangerous."

IT IS not an 'album' album. Though each song is chiselled, the entire is a kind of sparkling wreckage, a collection of bits of bone, each finely sharpened.

A lot of ideas. Each song is taken to its own end, instead of becoming part of an album with a direction.

Are lines sculpted?

"Not at all. Words would be plucked out of the act of trying to do the work of the song. Some are almost mad rantings. The first line of 'Should The World Fail To Fall Apart' was."

What does that mean, asked Dread, with theatrical urgency.

"At the time it was — the world hadn't fallen apart, although a band that had really happened *had*. It was revealing that nothing changes, that there is a vitality still existing. A lot of people say it's depressing..."



PETER MURPHY: hiding his eyes

THE QUIET DICTATOR

It sounds like a disappointed death wish, said Dread. They both smiled.

Dread had encountered Peter before, during the Dali's Car partnership with the earnest Mick Karn. At that time, Murphy had bemused with the revelation that he had been spending his time since Bauhaus looking into "alternative ways of healing". That period is remembered by Peter as less than remarkable.

"It was a good idea that didn't actually work out at all. Mick wanted to carry on with Japan, really. We didn't get on. He didn't have much energy."

It looked like a young man's indulgence. Bored stars without much to do with themselves.

"Probably. We both committed ourselves to this bloody great project..."

'Energy' isn't a term much expected of a quiet fellow like Murphy, but the word keeps bumping through his conversations. Sometimes, thought Dread, you'd imagine him as a born executive: all those concepts of energy, health, positive thinking.

"When I was singing 'Final Solution' I thought about sex — not actual sex, but sexual energy. When I do covers I have to trash the original vocal. On 'The Light Pours Out Of Me' I found myself slipping into Devoto inflections at first."

"You can utilise bad moods or exhaustion to make good vocals. When I did 'Confessions' for the last time, I was totally

sick of singing and I forgot about the meaning of the words and just sang them as sounds — and it was right."

In that song, his musical collaborator Howard Hughes builds a track that fits perfectly with Murphy's bare, glowering voice. It is not the stuff of stadiums.

"It's the hardest place to work, this country. Bands like Simple Minds go to America to exhale, to get away from the pressure of the British mentality. There's a big awareness of up-to-the-minute statement of currency here... which I don't take much notice of, but it does affect you. It's much more dangerous working here."

Dread had Murphy marked down as a shy person, but Peter disagreed. They squinted up at the sun.

"I've got this theory about charisma," said Murphy. "Essential charisma, not synthesised charisma. When you've got that essential, then everything you say will have an effect. That's what I'd like to see myself doing. My ego likes the idea of being that important."

He is not so important yet. But at least he is more than the ragged retinue that Bauhaus left behind.

"I don't feel like an old rock star singer, a mature person. It's all new to me. I'm starting again."

"I'd love to be famous. I haven't conquered the world yet. I'm not a führer yet."

L I V E S

LOST, DECAYED?



DAVE VANIAN: bragging again!

THE DAMNED/DOCTOR AND THE MEDICS

London Finsbury Park

PARTIES ARE always rotten, seedy affairs. This one's being held to honour a decade of The Damned, and also to a degree (forgive me...) Nine Long Years Of Pointless Harping On About 1976.

Once within the confines of the knees-up area there's no escape, acres of comatose cider casualties make sure of that. Even the wonderful Doctor And The Medics fail to raise my spirits – although this probably has much to do with the laughably inadequate circus tent under which the band are positioned.

Being unable to see a blind thing due to this tiny wretched marquee, I perk myself up with the following three observations:

1. It's great that the Doctor's seemingly non-snobbish followers have remained faithful despite the offputting chart success of 'Spirit In The Sky'.
2. Isn't it a scream when elderly rock people mouth the words to 'Paranoid' with really earnest looks on their faces?
3. Were we able to see all these brutish pus-caked mohawks stumbling aimlessly in the dust, would top DJ Peter Powell carry on championing The Medics with such prattish fervour?

The light fades, and naturally enough in a week like this, thoughts turn to romance. Young lovers gaze into each other's eyes and chew on chips and jumbo sausages, cuddling in puddles of squashed beefburgers and ketchup.

They fail to notice as The Damned rattle through 'New Rose' and 'Neat Neat Neat' – despite the fact that the group's capabilities far exceed such shallow thrashing.

As is only to be expected, Rat and the boys look as impatient as they sound, eager to get the old stuff out of the way as quickly as possible.

It's easy to forget, but only two of the musicians onstage were part of The Damned a decade ago – which could explain why only the most recent numbers give an impression of being played with genuine fondness.

Even so, regardless of their crisp presentation and skillful harmonies, none of the songs from 'Phantasmagoria' bring a lump to the throat, which depresses me further still.

'Is It A Dream' and 'Shadow Of Love' (fine tunes) instill a sizeable twitch of enthusiasm, but elsewhere the reaction is one of studied indifference. It seems the would-be hipsters



DAVE VANIAN: mouthing off

Pix: Jayne Houghton

among us are refusing to acknowledge anything less than ten years old.

Of course, the *truly* hip ignore the set in full, reasoning that with the departure of Captain Sensible The Damned's flame at first ebbed and soon afterwards died completely – no more boyish pranks and chuckles and daffy white-hot Hendrix licks... Sad but true.

The band go down a storm. I tap my foot to the beat and observe a burly security guard chasing a lone merry-maker around a nearby railway embankment. *This* is a lot of fun.

The Damned – who these days are merely OK and no longer Explosive! – encore with Iggy's 'Lust For Life'.

Tonight at least, Captain Sensible has made no special guest appearance. There is no afterglow.

MR SPENCER

THE ICICLE WORKS
Kentish Town Town
And Country Club

LAST ROYAL Bedding, we were doing much the same sort of thing. The Icicle Works and me. When Jug Ears and Dim Di were faltering through their vows some five summers ago, some cheeky

young subversives threw a Stuff The Royal Wedding Party on Woodhouse Moor in Leeds. It was a hot afternoon, and having quaffed liberally on the lawn of a local we all set off to take in a bill which included a fledgling New Model Army and your actual Icicle Works.

To tell the truth, and it

doesn't hurt occasionally, I can't remember what The Icicle Works sounded like that day, or even if they turn up at all! But one Royal Wedding later, and Ian McNabb and his mates are still turning the same old tricks. And they were definitely here this time.

The forthcoming Icicle Works album (look, you can see it on the distant horizon) brims over with stylistic surprises, the odd embarrassment and at least two masterpieces. Tonight, after a day of nonexistent traffic jams and rootless patriotism, we get a set shaped from the last album – itself a swing away from the path of the first – and their soon shocker. Oh, and a few oldies but goodies.

But this, following up their old *Coronation Street* theme music entry of last Christmas, The Icicle Works treat young London to the *Brookside* music (does anybody remember Gordon Collins and his T shirt?). And then: "Ella, we're back, this is 'Ollow 'Orse'." And indeed it is. All together now "We're so tired of waiting..."

The Icicle Works overflow with emotions: with hunger and with love, and with a heartfelt sense of *Liverpool*. Robert Ian McNabb may be a hippy, but he's a hippy from Liverpool and so he writes about garden festivals and not having the small price of a bicycle on which to look for work. About left-wing councils who won't play the Tories' game and about all

those television comedians.

"We're always in the market for an off-beat love affair/Heseltine came up now trees are sprouting everywhere/McDonalds finally found us, and we're folklore in Turin/We used to pull the ships in, now we're going down, look at the state we're in."

Today's Icicle Works stray more than ever to the grand and the epic. Tonight's set achieves both these goals. This band can be both frantic and beautiful simultaneously. And, like anyone with fire in their souls, they're still searching for something better.

ROGER HOLLAND

THE BAND OF HOLY JOY

Soho Plano Bar

BLOWN BY the fetid squall of decadence and decay, The Band Of Holy Joy ride rough seas, singing shanties to the seers and sinners who smile as they lay their alcohol dizzy heads upon the (a)moral rubble mattress of '80s Britain.

A modern 'Threepenny Opera' has been enacted in this Soho basement for a month of Wednesdays. Tonight is the finale, and tomorrow will bring hangovers and the peculiar aftertaste of having swayed to salty and shirty music. But right now, Johnny Brown is collaring us about the idea of shooting policemen.

A crop-haired boy sailor whose voice pitches, yaws

and creaks like rotten timber – depending on the tide that washes down his throat – Johnny, like Dan Treacy, is one of the great non-singers of our time, whose ability to communicate outstrips conventional technique. With a compassionate sob, an irate shout or a sarcastic sneer, he skewers your ears and you tingle and tremble.

Poised between the hell of disintegration and the heaven of carefully crafted disorder, The Band Of Holy Joy beat big drums, squeeze asthmatic accordions, glock glockenspiels and pull the stops of penny whistles with the perverse pleasure of someone flushing away all the facile pop imagery of the moment.

A fluctuating circle of musicians, they're given direction by the sentimental spectre of Max's madding keyboards. Distemper and drink fuel the group's textural tempers and out escapes a ragamuffin folk sound lyrically disfigured by the divinely demented villains and gruesome human gargoyles who skulk in the shadows of Britain's sidestreets.

The Band Of Holy Joy are graced with hurt, hideous humour and headspinning hedonism and, in our heartless society, their hymns of human folly pump out a peculiar truth which is well worth your praise. A new communion for damned souls.

JACK BARRON

THATCHER ON ACID
Fulham Greyhound

I REMEMBER 'tripping' as being a humorous, emotional affair with more than its fair share of bizarre experiences. Surrealism in practice, an evocative idea. The solution to all our problems or an anarchists' pipe dream?

Thatcher On Acid... hal boys, Maggie on a trip to eternity, discovering the true meaninglessness of life.

GO~GO

TROUBLE FUNK
Kentish Town Town
And Country Club

"HELLO CAMPERS! Hi de Hi!... Tony can't hear you! Hi DE HI!"

Should Maplin's ever consider establishing a camp Stateside, Washington DC has to be the leading contender for its location, with stout bassist Tony Fisher a natural for Ted Bovis' job. Instead of the conga, the fat man conducts the happy throng through the wiggle, Trouble Funk relying on a touch of the old good, clean and innocent fun approach.

Our lowest-of-the-low points out that, had this been a heavy metal band eliciting the exact same response from their crowd, both the act and their fans would be derided. Same tricks here,

COMBAT ROCK

LEGACY OF LIES

Soho Gossips

A MONTH AGO, a squad of heavily bandaged combat soldiers marched into the *Sounds* office and unloaded a rifle box filled with records and information. Anyone who went to so much trouble had to be worth watching, so with a gas mask in my pocket and a large supply of drinks coupons, I jumped into the bunker and waited for the war to start.

A funky bass ripped and whistled through the air, threatening to blow us to pieces. The guitar squealed like the anguish of a dying soldier while the drum beat walked a dangerous path through a crafty minefield.

Legacy Of Lies sing battle songs about subjects that are close to their hearts. But they're not boring or repetitive like punk's warcries. No, they're more threatening than that. The vocalist limps around the stage on crutches; it's no hype, it's a real injury. He and his wound throb to 'Nicaragua', 'Sacrifice' and 'V8 Man', the latter from their new 'V8' EP. The man deserves a medal.

Some war poet (I can't remember who) wrote, "The stuttering machine-gun's rapid rattle" and I remember I was shocked by the alliteration by the care that must have gone into it. Legacy Of Lies care. They're savagely honest and doggedly determined.

If you want action and satisfaction, enlist and turn up at the next gig – but prepare to have your wounds opened and cleansed. Bare your soul and grit your teeth, and Legacy Of Lies will twist the tourniquet.

KEZ OWEN

IT'S THE BIG HEAD

Wouldn't you like to be the one to spike her drink? Blunt to the point of bludgeoning their audience, Thatcher On Acid re-visit the land of the angry four chord gritty politi-pop songs. They come on like a mixture of nice lads gone downhill and some axe-wielding veggie/anarcho degenerate scum let loose on the back-catalogue of '78. A few power chords, some neat bass lines and a voice like Robert Smith having a bath in a sewer.

But they also have a dangerous affection for guitar solos and reggae breaks which puts my back up by jarring horribly with the rest of the material. This renders it all a little less than appealing: too redundant, leaning too far backwards to front any spasms of enthusiasm. There's conviction, no doubt, but what about a bit of self-criticism?

Thatcher On Acid? A bit far-fetched, don't you think?

RICKY KILDARE

EASTERHOUSE/BLYTH POWER

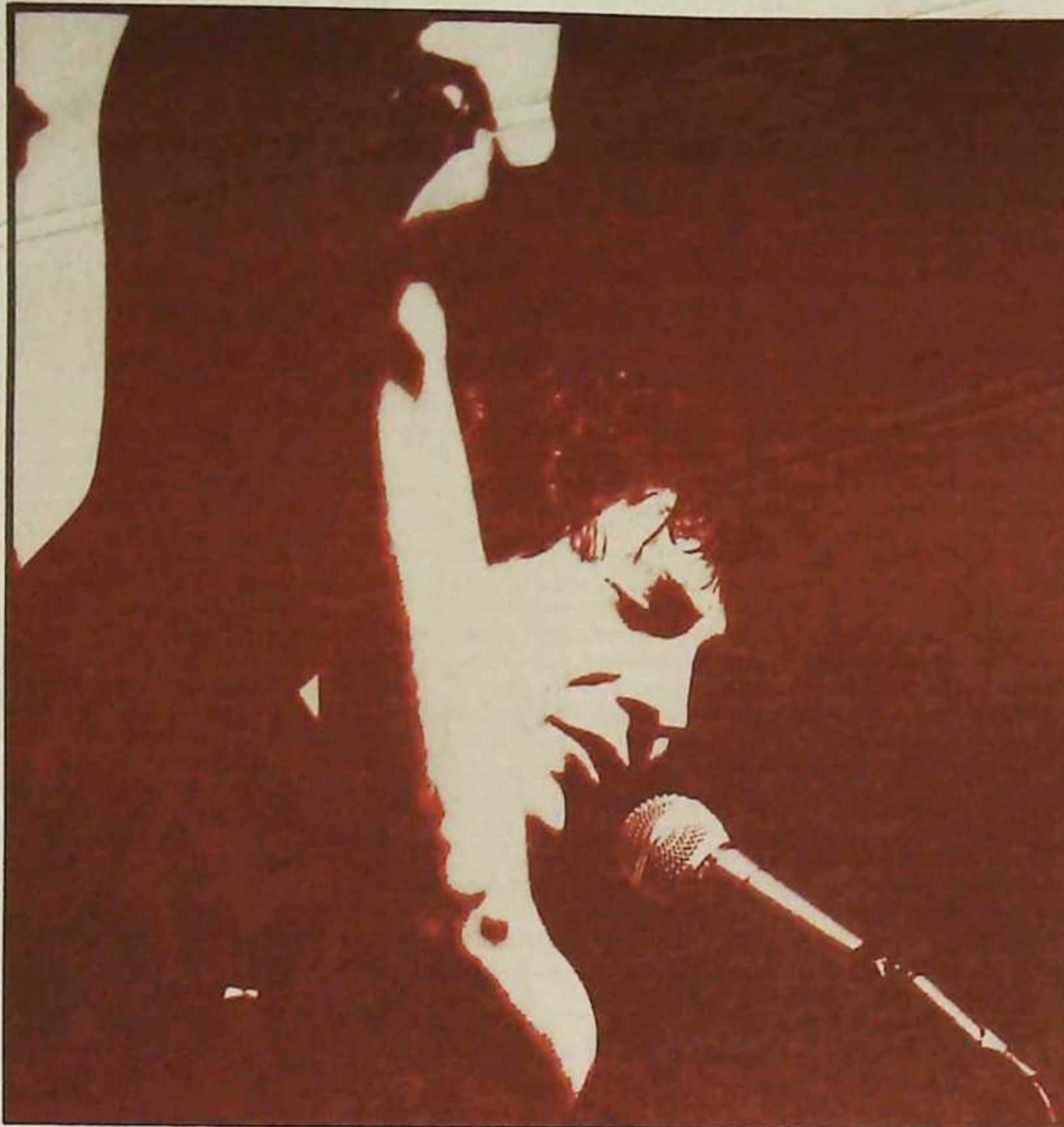
Hammersmith Clarendon

AS THE excellent Blyth Power lead us further down the sidings of their fruitful imaginations, lambasting our minds with wordplay and striking our feet with courageous rhythms, the men with the cameras check their angles, their lighting and everything else which must be checked. And when the children of revolutionary communism hit that Clarendon stage, a cameraman goes too.

The revolution will be available on video in six weeks time.

At the bar Easterhouse had been overheard in a heated discussion of the role of the rock concert in the struggle for the supremacy of the workforce. Or something like that. Clearly they have decided that it's all about giving the punters what they want without regard for surprise or innovation. This band's largely excellent debut album kicks off with the outstandingly powerful and angrily defiant denunciation, 'Out On Your Own', and then follows up the rebound with the chopped analysis of 'Whistling In The Dark'. So does their live performance. Familiarity is all very well, but it does not breed respect. But I don't think they properly understand the pacing of the rock tradition.

For rock music, like insurrection, is an art, and like all arts it has its laws. And the first is that you do not fire all your best shots at once, 'Get Back To Russia' is one of the most genuinely inspirational



STAN RIDGWAY: wall of ego

Pic: Steve Double

STAN RIDGWAY

Kentish Town And Country Club

IT WAS 40,000 feet above Greenland that I first heard a tape of Stan Ridgway's 'The Big Heat', and never in a month of plane crashes did I dream that one day I'd see him perform it on the strength of a hit single in dirty old London town.

Flying in on the wings of the spurious dime-novel narrative of a ghostly Vietnam Vet marine in the form of 'Camouflage', from the opening click-clacking Mex-machine pummeling of 'Piledriver' it quickly became clear that when Stanard left Wall Of Voodoo he took his quirky songwriting abilities with him but discarded their cracked 20th Century cowboy image.

Aside from his wife Pietra on keyboards, who was uncharmingly introduced by Stan along the lines of "She's the tits of the band," the rest of the sextet were the most facelessly competent bunch of studious LA rockers I can recall seeing this year. On the other hand, once Ridgway unveiled his monstrous stage ego there wasn't much room for anyone else to breathe.

Like Buster Keaton in a fight with Roy Rogers and Raymond Chandler – slapstick, yips, a whiplash microphone technique and tales of faded and jaded dreamers with a bad case of the Hollywood horrors – Stan's presence is almost overbearing to the point of annoyance sometimes.

His chromatic harmonica playing is exemplary, as his exposition of the 'Shenandoah' theme illustrated, and he is undoubtedly, along with Tom Waits, one of the great American tunesmiths of the era, but if anything Stan tries too hard to be a trouper, to his own detriment.

Constant reminders that we were at "A rock and roll show," no matter how sarcastically intended, merely undermined the emotional power of sinister songs like 'Walking Home Alone' and the Voodoo classic 'Lost Weekend'. Anyone who insists on treating his audience and himself like fools in a game treads a slippery sidewalk.

I was in the toilet as the set wound up. But through the walls I could hear Stan shout something about if people didn't feel they'd been entertained then they could kiss his ass. If that's showbusiness then he can blow it out of his buttocks.

JACK BARRON

songs I've heard in a long time. That Easterhouse play this masterpiece so early on merely confirms the weakness exposed upon their album.

The band is one of the most talented and potent groups in this country, but their obsession with the cause is blinding them to essentials like quality control and timing. And, as Marx once said, 'a child of five would understand this. Somebody fetch a child of five.'

ROGER HOLLAND

ED GEIN'S CAR New York CBGB's

NOWADAYS, THE prerequisite for playing CBGB's goes something like this: a) can't get gigs anywhere else, b) play the guitar very fast, c) think hardcore is yelling at your mother.

So where, you ask, do the luscious Ed Gein's Car fit in amongst these grid iron, inflexible rules? Perhaps they possess one out of three, but...

To their advantage (or not), the prep-by-day/anarchist-by-night crowd wouldn't seem to know the difference between Modern English and the UK Subs. What difference, you ask? That's another story.

Ed Gein's Car flash to remind us of what a deserving audience should normally demand: spirit, spunk, sensation.

More selective than conventional hardcore, more hardcore than Haircut 100, EGC attempt to reduce chaos to order; arbitrary, curious, hysterical. They treat their past with irony rather than indifference, sentimentality rather than repetition. They play the guitar and they play fast. Thing is, they aren't bragging. Louder and balder than Hüsker Dü and seeming to enjoy it. Brain surgeons or punk band? Axe murderers or boys next door? Repulsive? Cuddly? Ed Gein's cup of tea.

EGC confront madness. They groan grubbily and make noise and sounds. In one swift swoop, or many little ones, they provoke lively

minds, inspire obsession and suggest whatever you want.

They know the difference between hardcore and fun, and the thin line between trash and rubbish. They show a sense of humour and the absurd. Affirmative and alluring.

More fun than a barrel of monkeys... and very loud guitars.

VALERIE ROSNER

BOGSHED/AGE OF CHANCE/THE MACKENZIES ICA

SUMMER TERM is over and Mackenzie Grammar School remove have been set the challenging holiday project of developing the most pretentious music to have been heard this side of Blurt (I like Blurt, by the way).

I can confidently predict that The Mackenzies are well on the way to picking up a school prize for their efforts, as their frantic stop/start, quick-quick-slow *avant* indiness is executed with such convincing solemnity

that they even have me fooled. The unimportance of being earnest, indeed.

The best part of any ICA rock week is, of course, the dash to the bar. No oikish stampede this, it's a thoroughly cool affair triggered by the end of a set with stylishly ruffled cognoscenti sauntering barwards bearing expressions of satisfied indifference while actually feeling thirstier than Beau Geste after a vigorous rumble with the local grebos.

Age Of Chance say "pahl!" to The Acne Council and sport sportily topical Tour De France apparel, with the exception of the girly drummer, whose stand-up style provides me with... the comparison! The Sting-Rays!

OK, they don't sound that much like them, but the identical line-up, the supercharged delivery, the *fervour* are all common traits, but chic bats for the Age Of Chance team. The singer sings like a singer and moves the mike away from his lips for the loud notes. Tom Jones

beware.

Bogshed's Phil Hartley has his next incarnation booked up and raring to go; with his grey suit/pukey blue shirt/fat pink bow tie/Brillo pad hair/Gascoigne glasses, Phil is scheduled to present the descendants of the Pyramid Game.

There is a romping, stomping element to Bogshed which is present in Age Of Chance; but whereas their singer yodels, Phil warbles, tugging a forelock in the direction of Lydon without losing his individuality. Shabby, smart, chaotic and (almost) melodic.

ANDY HURT

THE STARS OF HEAVEN

Dublin Cathedral SOMETIMES YOU can only marvel at the simplicity of it all. Four people on stage playing their hearts out, coaxing their instruments, teasing the songs out for all they're worth. A fragile voice, counterpointed by wafer-thin harmonies, sings songs of everyday things: broken hearts, broken bottles, fractured dreams.

All the vagaries of human relationships are covered within The Stars' three-minute pop vignettes. Match the grit of Chilton with the melody of Buddy Holly, the pain of Gram Parsons with the brittle beauty of Tom Verlaine, and you realise that The Stars Of Heaven transcend their influences and produce something very special indeed.

To pick out highlights may be superfluous but tonight the melancholic 'Sacred Heart Hotel', the ringing harmonies on the new 'Can't Seem To Get To You' and the elongated slow build intro to 'All About You' shine brightest among many jewels.

Amid much mediocrity The Stars Of Heaven are perhaps one of the very few groups worth getting worked up about. Tonight they were possibly the best band in the world. Tomorrow, as we all know, rarely if ever comes.

CONOR O'MAHONY

GO FOR IT!

though. For "do you wanna rock?", substitute "do you wanna go-go?". "All the fellas go 'freaky-freaky'"; the fellas oblige. "All the girls go 'owww'"; ditto.

A thousand right arms punch the air, hands set in the HM index finger/little finger salute position. The dudes surrounding the stage shake their bootys, the whiteys at the back of the hall shake their rates demands.

It's all down to timing, and Bovis/Fisher and co have it down to a t. The instruments fall into three distinct camps, with the traditionally upfront guitar/bass/keyboards combination seeming almost superfluous to requirements, the real duel being fought out between the percussion trio and the horn quartet.

If Philip Glass played funk drums, he'd probably do it this way, a thumping rhythm which changes gently by degree, almost indiscernibly shifting, the essence of go-go. The horns act as punctuation marks, accentuating and emphasising rather than dominating, operating like a top-flight midfield player who puts his stamp on the game, even though analysis shows he only spends ten minutes of each game in possession.

By the time they get around to the ultimate weapon, 'Drop The Bomb', it's like swatting flies as the entire ballroom heaves in visible human tremors. An impressive sight, but I swear I'll never again dismiss Def Leppard out of hand...

ANDY HURT



TRouble FUNK: sadly, we don't have any photos of Andy Hurt winning the knobbly knees contest

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ABERDEEN Ritzy (21135) **It Bites**
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BARNESLEY Darton Ex-Servicemen's Club **Lady**
BARROW Bluebird (28481) **Big Ed And The Rockin' Rattlesnakes**
BIRKENHEAD Stairways Club (051-647 6544) **Bob, Bob, Bob And Bob**
BRADFORD Queens Hall 1 In 12 Club (734519) **Another Cuba/Pete The Poet/The Dust Devils**
BRENTFORD High Street Red Lion (01-571 6878) **Fast Buck**

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S H I F T

BRIGHTON Old Vic (24744) **Four Guns/Five Star Rock 'N' Roll Petrol**
CARDIFF Square Club **The Co-Stars**
CHELTENHAM Eve's (541192) **Amazonu**
CROYDON High Street Underground (01-760 0833) **Sylvain Sylvain With The Black Cats/Benny Profane**
CUMBERNAULD Twa Corbies **Origin Sins** (9.30pm)
DEAL Black Horse Hotel **Rocket 88**
DUDLEY'S JB's (53597) **Strap On Jack**
EDINBURGH Jailhouse (031-557 3073) **Bobbin' John**
FLINT Raven Hotel (2305) **Badger**
GLASGOW Lucifers Club **Malaria** (041-552 1575) **Origin Sins** (Midnight)
GRAVESEND Prince Of Wales **Storm Clouds Over Europe**
HARROW CMC **Firewater**
HARTLEPOOL Hart Lane Nursery Rock club (268994) **Lard King/ICBM**
HULL Royal (25411) **General Wolf**
LEICESTER Fan Club **Suicide Stars**
LEICESTER Princess Charlotte (553956) **Bad**
LONDON Camberwell Green Father Red Cap (01-703 9208) **Rib Dot Delay**
LONDON Camden Caernarvon Castle (01-485 7858) **Lawnmower**
LONDON Camden Dublin Castle (01-485 1773) **Irma And The Squirmers**
LONDON Camden Lock Dingwalls (01-267 4967) **Flaming Mussolinis/Love Train/Nomad Pop**
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **The Wickermen/The Pleasure Splinters/Escape From Burma/Lazy Daze**
LONDON Covent Garden Rock Garden (01-240 3961) **Blood Uncles**
LONDON Dean Street Gossips **The Deltones/27 Mattoids**
LONDON Euston Bloomsbury Theatre (01-387 9629) **Harvey And The Wallbangers**
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) **The Blubbery Hellbellies**
LONDON Fulham High Street Kings Head (01-736 1413) **Ravenna D'Art**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Thursdays Child/The B Team**
LONDON Greenwich Tunnel Club (01-858 0895) **Wizz For Atoms**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **Will Kileen's Delta Skelter**
LONDON Hammersmith Clarendon (01-748 1454) **Pop Icons/Veto**
LONDON Harlesden Mean Fiddler (01-961 5490) **Kate And Anna McGarrigle**
LONDON Hoxton Square Bass Clef (01-729 2476) **Clark Tracey Quintet/Julain Arguelles Quartet**
LONDON Malden Road Gypsy Queen (01-485 2052) **The Eddie Provost Quartet**
LONDON The Mall ICA Theatre (01-930 3647) **Courtney Pine's Jazz Warriors**
LONDON Mornington Crescent Camden Palace (01-387 0428) **Sci-Fi Sex Stars**
LONDON New Cross Road Royal Albert (01-692 1530) **Different Dimensions/The Regulars**
LONDON Oval Cricketers (01-735 3059) **Capercaillie**
LONDON Oxford Street 100 Club (01-636 0933) **Demon**
LONDON Putney Zeeta's (01-785 2101) **Devon**
LONDON Portobello Acklam Road Bay 63 (01-960 4590) **Moho Pack**
LONDON Shepherds Bush Wellington **Desolation Angels**
LONDON Stratford Tom Allen Arts Centre (01-555 7289) **The Sensible Jerseys/Double Vision**
LONDON Tufnell Park Boston Arms Savoy **Zodiac Mindwarp And The Love Reaction/The Batfish Boys/Bomb Party**
LONDON Wardour Street Marquee (01-437 6603) **Graham Parker And The Fact**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **The Wainwrights/The Train Set**
MANSFIELD White Hart **Civilised Society/Napalm Death**
NEWCASTLE Redhouse (610921) **After Death**
PENZANCE Demelzas **The Business**
PORT TALBOT Raffles (897968) **Samurai**
RAYLEIGH Pink Toothbrush (770003) **Howard Hughes And The Western Approaches**
ROMFORD Rezz Club (25566) **The Walking Floors**
ROMFORD Romford Road Pigeon (64016) **City Rage**
SELBY Ousegate **Gaffers Vain**
STOCKPORT Brookfields **The State**
STOURPORT Jades **Chance**
SURBITON The Southampton (01-399 6107) **Cry No More**
WEST BROMWICH Coach And Horses (021-588 2136) **Energy**

FRIDAY

1

BEDFORD Clapham Road St Martins Church Hall **Tarishi/Waputi**
BICESTER Ex-Services Club (253549) **Larry Miller**
BOURNE END Foxy's **Caddyshack**
BRADFORD Manningham Lane Royal Standard **The Aubergine Boys/Lifting The Veil**
BRADFORD Queens Hall 1 In 12 Club (734519) **The Word/The Best Way To Walk** (Club PA system benefit)
BRENTFORD High Street Red Lion (01-571 6878) **Willy Finlayson**
BRIGHTON Kings Road Arches Zap Club (775987) **Howard Hughes And The Western Approaches**
BRISTOL Bierkeller (22265) **Zodiac Mindwarp And The Love Reaction**
BRISTOL Tropic Club (49875) **The Dilberys/The Bishops Of Durham/The Boomer Dukes**
CHATHAM St George Hotel **Groundhogs/Mosquitos/The Bellboys/None The Wizer**
COLCHESTER Osborne Street The Works (570934) **Harold Beaver/The Shudders**
DERBY Spondon Anglers Arms **Just Blue**
DINNINGTON Lyric Hall **The Lonely Hearts**
DUDLEY Hen And Chickens **Zoo Q/Straight 8**
DUDLEY JB's (53597) **The Christians**
EARL SHILTON Albion FC **The DT's**
EDINBURGH Jailhouse (031-557 3073) **Glasgow**
GLASGOW Rooftops **It Bites**
HARLOW The Square (25594) **Camouflage/Aunt Lucy**
HENLEY Five Horseshoes (574881) **Fair Exchange**
KESSINGLAND High Street Kings Head (740252) **Electric Co**
LEICESTER Princess Charlotte (553956) **Fire Next Time**
LIVERPOOL Wood Street Wilsons **Badger**
LONDON Brixton Academy **Bo Diddley/Blues 'N' Trouble**
LONDON Brixton Fridge (01-326 5100) **Theatre Of The Third Dimension**
LONDON Camberwell Green Father Red Cap (01-703 9208) **Little Sister**
LONDON Camden Dublin Castle (01-485 1773) **Juice On The Loose**
LONDON Camden Gloucester Avenue London Musicians Collective (01-722 0456) **Was It A Car Or A Cat I Saw**
LONDON Camden Lock Dingwalls (01-267 4967) **The Boogie Brothers Blues Band**
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **Brad Is Sex/Silver Chapter/Sioux**
LONDON Covent Garden Rock Garden (01-240 3961) **The Len Bright Combo/Ritzun Ratzun Rotzer**
LONDON East Ham Ruskin Arms **VHF**
LONDON Euston Bloomsbury Theatre (01-387 9629) **Harvey And The Wallbangers**
LONDON Finchley Road Ye Old Swiss Cottage (01-221 5714) **Condor Sumac**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Stan Webb's Chicken Shack**
LONDON Fulham High Street King's Head (01-736 1413) **Sam Mitchell Blues Band**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Living In Texas/Margin Of Sanity/The Whiplash Girls**
LONDON Greenwich Tunnel Club (01-858 0895) **Arthur G And The Good Deals/Big Mamou**
LONDON Hammersmith Clarendon (01-748 1454) **The Cannibals**

LONDON Harlesden Mean Fiddler (01-961 5490) **De Danaan**
LONDON Hoxton Square Bass Clef (01-729 2476) **Sonido De Londres**
LONDON Kentish Town Town And Country Club (01-267 3334) **Les Quatres Etoiles/Pat Thomas**
LONDON Lee Green Old Tigers Head **Rubella Ballet**
LONDON New Cross Road Royal Albert (01-692 1530) **The Poorboys**
LONDON Oval Cricketers (01-735 3059) **Rent Party**
LONDON Palmers Green The Fox (01-886 9674) **Tredegar**
LONDON Putney Zeeta's (01-785 2101) **But**
LONDON Stratford Tom Allen Centre (01-555 7289) **Wolfgang Press**
LONDON Wardour Street Marquee (01-437 6603) **Graham Parker And The Fact/The Shakers**
MANCHESTER Anson Road International (061-224 5050) **La Grain**
MANCHESTER Middleton Road White House **Eskimos In Egypt/The Young Mark Twains/Early Warning**
MANCHESTER Platt Fields Park 52nd Street **Bloodfire Posse/Jazz Defektors/Kintone/Bhundu Boys/Frank Chickens/Pauline Black/Supernaturals/Potato 5/The Challengers/Distant Cousins/Railway Children** (Anti-Apartheid - Midday start)
MANCHESTER Peter Street Gallery (061-832 3597) **The Paperboys**
NORTHAMPTON Roadmenders Centre (21408) **Groovy Underwear**
NORWICH Gala Ballroom **Broken Bones**
NORWICH Memorial Hall **The Macc Lads**
PARKSTONE The Britannia (740046) **No 4 Joy Street/The Hiding Place**
STOCKPORT Egerton Arms **Charlotte And The Children Of Sin**
SUTTON IN ASHFIELD Golden Diamond Lady
TAUNTON The Park **Charmed Life**
WARRINGTON Peppermint Gardens **The Adams Family**
WEST BROMWICH Coach And Horses (021-588 2136) **Local Hero**
WHALEY BRIDGE Railway Hotel **These Grey Days**
WOKINGHAM Angie's (789912) **The Reactors**
YORK Spotted Cow **Ninety Second Dance**

SATURDAY

2

BIRMINGHAM NEC Arena King/Feargal Sharkey/The Pogues/Balaam And The Angel/Buddy Curtess And The Grasshoppers/Half Man Half Biscuit/The Icicle Works/Ruby Turner/Joolz/Latin Quarter/New Model Army/Winston Reddy/Simon Bates/Ian Dury/Janice Long/Rankin' Miss P (OXFAM Benefit - 3pm start)
BOW Burston Inn **Charmed Life**
BRADFORD Manningham Lane Royal Standard **Another Cuba/More Rhubarb Faster**
BRENTFORD High Street Red Lion (01-571 6878) **Little Sister**
BRIGHTON Kings Road Arches Zap Club (775987) **Steve Edgar/Joan Collins Fan Club/Barb Jungr/Michael Parker**
BRISTOL Bristol Bridge Inn **The Inmates**
BRISTOL Tropic Club (49875) **The Godfathers**
CHATHAM Churchills **Now Or Never**
COLCHESTER Osborne Street The Works (570934) **Automatic Slim**
COVENTRY Hand And Heart (618037) **Broken Bones**
CROSSKEYS Gladstone Street Institute (270301) **Tredegar**
CUMNOCK The Tupp Inn **Trident**
DONCASTER Racecourse **The Business**
DUDLEY JB's (53597) **Howard Hughes And The Western Approaches**
EVERCREECH The Kennels **The Chesterfields/No 4 Joy Street/The Hiding Place/Thatcher On Acid** (Africa Famine Benefit)
FLKESTONE Football Ground **Wishbone Ash/Torme/Black Roots/Chas And Dave/Maroon5/Fantasia/Harmony Country Band/Alias Smith And Jones/Richard Reyn/Mick Rodgers/Now 'N' Then/Bill Barnacle Jazz Band/Woodward Brothers/ABK/Beatles For Sale/Birts Boogie Band/Tickled Pink/Keith Harwood Band/Abstract Lines/Denigh/Gargoyles Kiss/Vigilante/Gizmo/Stevidan/Gary Dean Band** (Kent Live Aid - 11.00am start)
GLoucester Gloucester Park Apple **Mosaic/Laughing At Disasters/Take The Fall/The Patrol/Four Design/Major Detail** (2pm start)
HARTLEPOOL Borough Hall **Fluke**
LEEDS Merriem Street Coconut Grove (455718) **Hang The Dance**
LEICESTER Princess Charlotte (553956) **Fire Next Time**
LONDON Brixton Fridge (01-326 5100) **Dance Exchange**
LONDON Brixton Road Old White Horse **One Thousand Violins/Riot Of Colour/Talulah Gosh**
LONDON Camberwell Green Father Red Cap (01-703 9208) **Mick Clarke**
LONDON Camden Dublin Castle (01-485 1773) **Dave Kelly Band**
LONDON Camden Gloucester Avenue London Musicians Collective (01-722 0456) **Tim Hodgkinson And Chris Cochran**
LONDON Camden Lock Dingwalls (01-267 4967) **Deep Sea Jivers**
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **Kill Ugly Pop/The Jackels/The In-Stinks/Spacemen 3**
LONDON Earls Court Summer Fayre (01-370 4606) **Taxi Pata Pata** (4.00pm)
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) **Team Ten**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Geno Washington And The Ram Jam Band/Five O'Clock Approach**
LONDON Fulham High Street King's Head (01-736 1413) **Boogie Brothers Blues Band**
LONDON Fulham Palace Road Greyhound (01-385 0526) **We're Only Human/Hey Hey Roxy**
LONDON Greenwich Tunnel Club (01-858 0895) **Tolano**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **Ritzun Ratzun Rotzer/The Len Bright Combo**
LONDON Hammersmith Clarendon (01-748 1454) **The Stingrays/The Deltas/The High-Liners/The Surfadelics/The Blubbery Hellbellies**
LONDON Herne Hill Half Moon (01-274 2733) **Under The Gun/The Force**
LONDON Hoxton Square Bass Clef (01-729 2476) **Taxi Pata Pata/Somo Somo** (10.00pm)
LONDON Kentish Town Town And Country Club (01-267 3334) **Les Quatres Etoiles/Manu Dibango**
LONDON Kings Cross Lloyd Baker Street Union Tavern **The Enormous Room/The Raw Herbs**
LONDON New Cross Road Royal Albert (01-692 1530) **The Ya Ya's**
LONDON Oval Cricketers (01-735 3059) **Laurel Aitken**
LONDON Putney Half Moon (01-788 2387) **Juice On The Loose**
LONDON Putney Zeeta's (01-785 2101) **Ghosts Before Breakfast**
LUTON Switch Club **Gunsupper**
MANCHESTER Hulme Red Admiral **Direct Works/Three Heads Eat As One**
MANCHESTER Peter Street Gallery (061-832 3597) **The Risk/Knowing Irene**
NOTTINGHAM Narrowboat **Sam Severn**
OXFORD Jericho Tavern (54502) **Rusti Steel And The Tin-Tax/The Blue Ridge Rockets**
SHEFFIELD Leadmill (754500) **The Daintees/The Shamen**
ST NEOTS South Street Kings Head **Funhouse**
STOCKPORT Boars Head **Charlotte And The Children Of Sin**
STOCKTON Dovecot Arts Centre (611625) **Beryl And The Perils/Bowler/Reddish**
SUTTON IN ASHFIELD Unwin Road Social Club **Just Blue**
TEWKESBURY Breakingstone Meadow **Tootin Bek Rek!**
TONYPANDY Royal Naval Club (432068) **Preyer**
WARRINGTON The Lion (30047) **Badger**
WEST BROMWICH Coach And Horses (021-588 2136) **Jon Strong Band**
WOLVERHAMPTON Scuples (53754) **The Larry Miller Band**
WORTHING Inn On The Prom **Outside View**

SUNDAY

3

ALDEBURGH The Maltings (3543) **Harvey And The Wallbangers**
BIRMINGHAM Icknield Port Road Portland Club (021-454 8960) **Zodiac Mindwarp**

And The Love Reaction
BIRMINGHAM The Railway (021-359 2283) **The Hellfire Club**
BRENTFORD High Street Red Lion (01-571 6878) **Zed/Footloose** (Lunch) 45 South (Eve)
BRENTFORD Waterman's Arts Centre (01-568 1176) **Taxi Pata Pata** (Lunch)
CROYDON High Street Underground (01-760 0833) **The Meteors**
DUDLEY JB's (53597) **Trevor Burton**
GLoucester Gloucester Park Filament **And Dave Billborough/Third Day/Robinswood Choir/Dance Eternal/Voice In The Wilderness** (2pm start)
HULL Tower Ballroom (228110) **The Macc Lads**
LONDON Battersea Park Road Latchmere (01-924 3216) **Tunji Martins Explosion**
LONDON Brixton Academy **Manu Dibango/Osibisa/Jabula/Sanko/Adzido Dance Group**
LONDON Camberwell Green Father Red Cap (01-703 9208) **Steve Waller** (Lunch)
No Spring Chicken (Eve)
LONDON Camden Dublin Castle (01-485 1773) **The Big Town Playboys**
LONDON Camden Gloucester Avenue London Musicians Collective (01-722 0456) **Makeshift**
LONDON Camden Lock Dingwalls (01-267 4967) **Full Moon/House Of Cards/Phoney American Accents/Blood Uncles/Armada**
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **And So To Bed**
LONDON Covent Garden Rock Garden (01-240 3961) **Huge Big Massive**
LONDON Deptford Douglas Way Albany Empire (01-691 3333) **Another Fine Myth/Mighty Shades/Forest Hillbillies**
LONDON Euston Bloomsbury Theatre (01-380 1453) **The Bill Bruford Quartet**
LONDON Fulham High Street Kings Head (01-736 1413) **Johnny Devlin And The London Rockers/The Kingswoods**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Vital Voice/The Tears**
LONDON Hoxton Square Bass Clef (01-729 2476) **John Warren Band**
LONDON North Finchley Torrington (01-445 4710) **Meantime**
LONDON Oval Cricketers (01-735 3059) **Little Sister** (Lunch) **Timbuk Three/Andy Pawlak** (Eve)
LONDON Putney High Street White Lion (01-785 3081) **The Right Stuff**
LUDLOW Starline Club (890754) **The Hurricanes**
NORTHAMPTON Old Five Bells **The DT's**
NOTTINGHAM Horse And Jockey **Just Blue**
ROCHESTER The Nags Head (3150) **Ritzun Ratzun Rotzer**
ROCHESTER White Hart **The New**
SWINDON Town Gardens Bowl **Indian Summer/The Hamsters From Hell/Off The Head Yah/Hobegat Me/The Wall Flowers/Black Cat** (Afternoon)
TWICKENHAM Richmond Road Mulberry Tree (01-892 3294) **Cry No More**
WEST BROMWICH Coach And Horses (021-588 2136) **Eligh Toad**

MONDAY

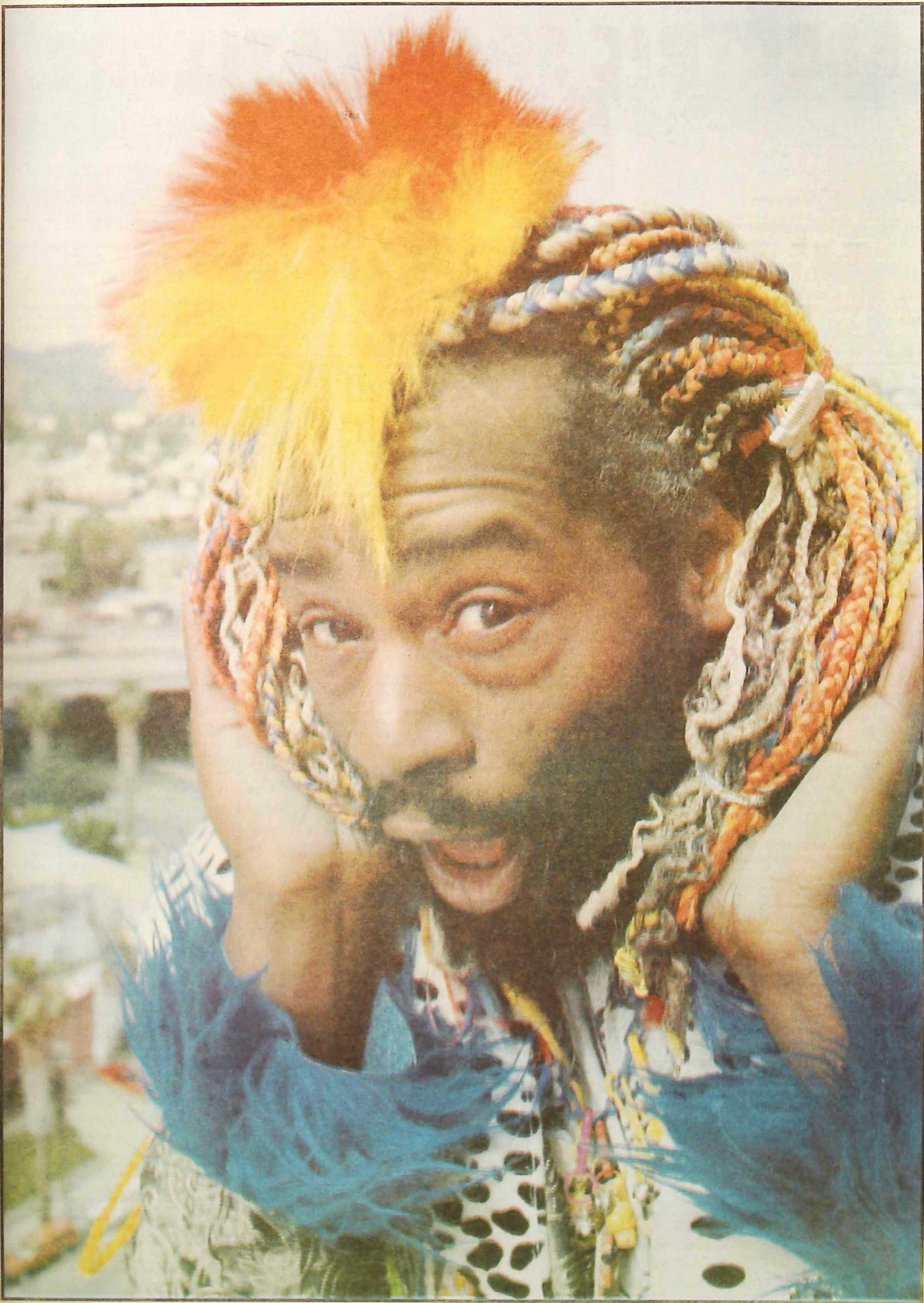
4

BRADFORD Braidys (737955) **Natural Riddim**
BRENTFORD High Street Red Lion (01-571 6878) **Ah Lou Cha**
DUDLEY JB's (53597) **The Boys/Penelope Web**
DUNSTABLE High Street **Wheatseaf** (62571) **Thin Ice**
GODALMING Carls **Outside View**
HARROW College Road Roxborough (01-427 5970) **Kit Packham And The Sudden Jump Band**
LONDON Camden Dublin Castle (01-485 1773) **The Big Town Playboys**
LONDON Camden Lock Dingwalls (01-267 4967) **Strangers And Brothers/Secret Act**
LONDON Cricklewood Hogs Grunt (01-450 8969) **The Locomotives**
LONDON Dean Street Gossips **Alice In Wonderland/The Shamen**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Irish Mist**
LONDON Fulham High Street Kings Head (01-736 1413) **Wide World/From Here On**
LONDON Fulham Palace Road Greyhound (01-385 0526) **JiH/Some Girls**
LONDON Greek Street Le Beat Route (01-734 6308) **Hey Hey Roxy/Get Real/Feed The Lions/Forceful Strangers/Writers Revenge**
LONDON Hammersmith Clarendon (01-748 1454) **Red Hot 'N' Blue**
LONDON Harlesden Mean Fiddler (01-961 5490) **De Danaan/Mary Coughlan**
LONDON Kentish Town Bull And Gate (01-485 5358) **86 Tailfins/My Baby's Arm/Dreamtime/Lol Sugars Campaign/Naked Flames/Round The Bend**
LONDON Oval Cricketers (01-735 3059) **Big Supreme/Aslam**
LONDON Putney Zeeta's (01-785 2101) **Confetti Guise**
LONDON Wardour Street Way Club (01-437 5534) **Kalima**
MANCHESTER Anson Road International (061-224 5050) **Bo Diddley**
WEST BROMWICH Coach And Horses (021-588 2136) **Gene Vincent And The Nitecapz**

TUESDAY

5

BIRMINGHAM Barrel Organ (021-622 1353) **The Reason Is**
BRENTFORD High Street Red Lion (01-571 6878) **Roy Hill/Bam Bam**
BRIGHTON Kings Road Arches Zap Club (775987) **Performer's Platform/Beyond Belief**
CARLISLE Stars And Stripes (46361) **The Exploited**
DERBY Rockhouse (41154) **The Macc Lads**
DUDLEY JB's (53597) **Mask/Roulette**
EDINBURGH Mission **The Cateran**
GUILDFORD Chiddingfold Club **Outside View**
HARROW College Road Roxborough (01-427 5970) **The M25s**
LEEDS Adam And Eves (456724) **Mission Impossible/The Falcons/The Melarony Daddies/The Vultures**
LIVERPOOL Bootle Old Fire Station **The Adams Family**
LONDON Camden Dublin Castle (01-485 1773) **35th Of May**
LONDON Camden Lock Dingwalls (01-267 4967) **Bo Diddley**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Ritzun Ratzun Rotzer**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Raw Deal**
LONDON Greenwich Tunnel Club (01-858 0895) **Vega/Swis/Sound Ceremony**
LONDON Hammersmith Clarendon (01-748 1454) **Tons Tons Macoutes**
LONDON Harlesden Mean Fiddler (01-961 5490) **The Golden Horde/Kitsch Is Rich/Stars Of Heaven/The Village**
LONDON Herne Hill Half Moon (01-274 2733) **Tunji Martins Explosion**
LONDON Hoxton Square Bass Clef (01-729 2476) **Gaillforce**
LONDON Kentish Town Bull And Gate (01-485 5358) **The Price/Camouflage/Seven Antelopes/Secret Act/Legacy Of Lies**
LONDON Oval Cricketers (01-735 3059) **Shockheaded Peters/Phoney American Accents**
LONDON Oxford Street 100 Club (01-636 0933) **Frenzy/The Pharoahs**
LONDON Putney Zeeta's (01-785 2101) **Entire Population Of China**
LONDON Redcliffe Gardens Cafe **Des Artistes** (01-352 6200) **Family Of Noise**
LONDON Walthamstow Royal Standard (01-527 1966) **The Company She Keeps**
LONDON Wandsworth Common Surrey Tavern **Antz Avenue**
LONDON Woolwich Tramshed (01-855 3371) **The Undecided/XYZ**
STOCKTON Dovecot Arts Centre (611625) **Friends**
STOKE Shelleys (320009) **Broken Bones**
STRATFORD UPON AVON Green Dragon **The Smoking Mirror**
WINDSOR St Leonards Road Arts Centre (859336) **Where's Malcolm?/The Wheel**



ELECTRIC SPANKATIZER?

YEAH!

GOOD VIBRATIONS...

SPACE: THE FINAL FRONTIER OR THE GAP BETWEEN GREEN POINTY EARS?

"WE ARE leaving this planet behind," says Doctor Funkenstein, the man preoccupied with and dedicated to the motion of hips.

Dag! Have I landed in an episode of *Star Trek*? Was it that strange something I smoked earlier or did the afonaut chomping seafood chow mein in front of me really say what I think I heard?

"Sheeeet, of course we're gonna leave this planet behind!"

Pshaw! That's okay then, my ears still work properly.

"One day, people are gonna look around this Earth and realise — why even bother trying to clean up all the pollution and stuff? And the first time the scientists find a planet which they think is cool, sheeet, huk-huk-huk. You know the saying, The meek shall inherit the Earth? Well, that's damn right they will, because the strong ones will be fighting to get onto the ship to go to a new world and this place will be finished.

"You can be as religious as you want about it, but I think life is for life's sake. Whatever started it meant for us to travel up. Since the beginning, mankind has always looked to the heavens. We either saw something coming from that way or saw something leaving that way."

Do you mind if I smoke a cigarette?

"Nope. D'you mind if I smoke some grass?"

Nope.

"Okay! Funky!"

Bring on the electric spankater quick, we could be losing grip here. Buzzonga.

NIGHT OF THE THUMPASORUS PEOPLE

THE CAPITOL Tower on Hollywood and Vine in Los Angeles is a cylindrical edifice full of square, if nice, people. Hum-ho, all Americans are nice on the surface, it's a national trait. Even a mugger's opening line is usually, "How're you doing?" before he whips your gold teeth. Have a nice day! Dribble, splutter, you reply.

Anyway, inside this building in a rectangular office sit two round people. There's me and a chap variously tagged Uncle Jam, Doctor Funkenstein and often simply Hot Damn Doesn't He Look Weird! — better known to you'all as George Clinton.

George is the one wearing multi-coloured plastic skeletons in his hair and blue eight-inch platform-soled boots with cute white stars, just in case you didn't notice.

I'm the one whose chopsticks are splintering with excitement. I open my mouth to ask George about his 53rd and latest album, 'R&B Skeletons In The Closet', and a shrimp falls out. Almost the one that got away.

"You know, I've had a few experiences where I wasn't under the influence, and I know I hadn't done any drugs, huk-huk," laughs the good Doctor. "So they had to be deep in some kinda way. I could explain them in some ways but I believe those ways would be paranormal, too. Let me give you an example..."

Success! We have co-ordination! The shrimp is back in my mouth.

"In '77 or '76, when we'd just done the Mothership thang, Bootsy (Collins) and I was in Toronto, Canada, riding out into this country area and this ball of light just came down out of the night and hit the bridge in front of us about a mile ahead. It hit and then spattered like mercury in a thermometer.

"Bootsy and me, well, we didn't say anything to each other. Eventually we turned off the highway a couple miles on and it happened again. Though it wasn't close to us, it still had us worried. By now we were going, Sheeet did you see that? Then a little further on it hit by the right and left sides of the car.

"Damn! I leaned forward to turn the tape off and, just as I did, it hit the top of the car and rolled down the hood like melted gold. We didn't know what it was but it scared the living shit out of us. For both Bootsy and me it was something we didn't want to talk about for a long, long time."

You know it's funny, but a music magazine editor I know had a very similar experience.

"Craze!"

NEWSFLASH: WE INTERRUPT THIS EPISODE OF FUTURE SHOCK FOR A FUNKTIONAL ANNOUNCEMENT...

THE LINE between flake and genius is a matter of which way the fruitcake crumbles. I can recall interviewing Husker Du a few months back and being agog with disbelief when the bassist, Grant Hart, told me about this cracked American scientist who was doing experiments transplanting monkeys' heads. Next thing I know, it's front page news in the *Sunday Mirror*.

But right now, it's another manic Monday lunchtime in this high price, low-life hotel for the stars of motion pictures and recording they call California. 48 hours ago at a video shoot for George's cooking single, 'Do Fries Go With That Shake!', I'd attempted to interview the Doctor and ended up roped in as a dancing extra in a club scene. After I'd tripped over my feet for the third occasion I knew it was time to bow out gracefully.

But while this taught me I would never earn much as a go-go guy in a topless bar, it also afforded me the opportunity of seeing George out of gear between takes. And whether he was playing with a small white child, or rapping with The Mob that makes up the Parliament/Funkadelic extended family, he was exactly the same: loose, energetic, deliriously funny and, above all, sharp.

Indeed, Clinton is so respected that Capitol employees speak in awe of his legendary japes and scams. A story I was told several times concerned how, when the Doctor was coming to Europe to tour with his merry crew, he gave away the airline tickets to friends and wives beforehand so the label had to pay for the band's flights all over again.

So, far from being wacky, George is as smart as they come. Given the length of his career and the impact and influences he's had on the American black music scene in the last three decades, that's perhaps not surprising. He might be funk's supreme surrealist, the jester of jive, but he sure ain't no fink or fool.

Since he made his debut with The Parliaments on 'Poor Willie' for ABC Records back in 1957, Clinton's eye and ear for new styles and innovations has often taken him way out swinging on a limb.

When acid zapped the '60s he quickly got hip to the purple haze trip, and such nuggets as 'Maggot Brain' and 'Free Your Ass And Your Mind Will Follow' wiggled in his wake. In the '70s, through the chunk of P-Funk, he developed a bizarre mythology of outer and inner space centred around the Mothership (a hideous stage-show space-ship) connection and simultaneously explored themes of politics and race on albums

like 'Chocolate City' and songs such as 'One Nation Under A Groove'.

After a legally enforced hiatus in the early '80s, during which, he says, "I played video games and got wrecked", George emerged with the atomic bow-wow of 'Computer Games' and the criminally maligned but in my view priceless psychedelic protest of 'Some Of My Best Jokes Are Friends', among others.

Nowadays, with the imminent American release of 'Skeletons', a new Funkadelic album called 'By Way Of The Drum' in the pipeline and a lyrical involvement with the upcoming George Lucas film *Howard The Duck*, 46-year-old George has moved back from the Motor City of Detroit to a farm in Brooklyn, Michigan.

"It gives me a chance to cool out, I really enjoy it. We've got no phone, there are no musical instruments around and I can walk in the woods and stuff. It just keeps me outta trouble, because in the city I just end up staying up seven nights a week."

So what kind of trouble do you get into, George?

"I'm not tellin'," he laughs. "But I find creative trouble too. The trouble I get into is so deep they don't have a law for it yet, huk-huk-huk."

THE PARTY STARTED LONG AGO AND THE GHOSTS ARE STILL DANCING

IT'S BASICALLY about artists that start off singing serious R&B, blues, funk, any of that, and who cross over and then, as we say, can't get black," says George of his new album which, like all his work, is centred around a theme. Clinton loves concept records.

"We called it 'R&B Skeletons In The Closet' because, after they cross over to be a pop artist, those people have R&B skeletons that they don't want to think about, don't want to remember or can't remember. Most pop stars now like that couldn't sing their old funk songs, they can't remember how."

Who are you thinking of?

"Nah, I ain't naming no names," George smiles coyly. "Aaaaah, baby babe, it's funny but no names. People know who we're talking about but it's just the concept that I'm interested in. There's nothing wrong with crossing over. The industry forces you to do it. Believe me, I would as soon as I could, but I'd try to handle it cool."

Have you had pressure put on you to gulf the gap?

"Sure, I always have had," reckons George. "We're always told that if you did this or you did that you'd be a pop act."

"Still, it's cool. I've never wanted to be a national pop act all at once. With me, it's I'm known on the East Coast this year, the West Coast the next, then North and South. Because of that, I've been around for 20 years. If I hadna been splashed successful it would have finished long ago. Even with the Mothership thang, people wasn't sure who it was, they couldn't see nobody's faces, there were just all these characters."

Like all George's projects, Parliament/Funkadelic and its Mothership connection is a creative solution to a practical problem. When Parliament were restrained legally from working, Clinton just put their 'backing band' in the spotlight and Funkadelic was born. Different names for different musical games, but it was still George and the boys making all that noise.

ONE NATION UNDER A GROOVE

FOR AS long as anyone can remember, George has been lampooning politics and politicians through surreal satire. Uncle Jam replacing Uncle Sam, but he stops short of propagating alternative doctrines.

"Party politics? Naw, I subscribe to the idea of

paarty! That's the politics of being free and loose and not walking all over other people. There's so many different ideologies and people, so how can there be one right idea? You should be aware that life should be a paarty, just a jam."

Making puns out of phun doesn't mean Clinton doesn't treat his life seriously. The man has a theory for everything you throw at him. Take the origins of music, for example.

"I think that music was all one in the beginning," he says, pushing his Chinese food plate to one side. "I think that the environments that different people went to and the things they had to deal with affected the music. The sun, watermelons, mangoes and oranges is one attitude. The ice, caves and bears is another, and has gotta create another kind of song."

"Wherever life started — and maybe it started on another planet, I don't know — I'm sure it was all one song and I think it still is one song. If you could get away from the planet and see it as a whole, you'd hear all those different musics blending together, you dig?"

GEORGE'S CLINTOVISION AND HIS BIG ASS

WITH THE Doc's Big ASS in hand (his customised Big Atomic Slam Stereo, you pervs), should the nukes suddenly puke down on us we probably wouldn't hear them. On 'Some Of My Best Jokes Are Friends' George fingered the irony, the missile business is booming, he said. Yet Clinton is above all a futurist and this makes him optimistic.

"This might be a little way from what we're talking about, but I think all of that stuff like computers and new technology, along with people jumping the high jump 20 feet and basketball players making shots from half court, means we're evolving to another level. Any day, week or month now somebody is gonna make a drastic breakthrough, period, and everything is gonna be transformed."

"You've heard the saying that we only use 10 per cent of our brains? Well, I think that we're about to be allocated another 10 per cent. We have to, because that's the only hope we've got for our planet. If not, we're in serious trouble."

"Television has brought all the world together as a global village. Before, a message would take years to get around the world, now it's just bam! Instant! At the same time, though, there are more disputes, which seem impossible to solve with the 10 per cent of brainpower we're operating with. Take abortion — for or anti, there ain't no answers for that shit, both of them is right and wrong."

"Something has gotta come along and supercede all that shit. It's like what used to go up had to come down, but it don't no more. It just breaks gravity and keeps on going. Computers would've been a paranormal experience for somebody in the 18th Century. We're only touching on the potential of computers, and the shit that they're doing with genetics is really paranormal."

"We're all hip to the fact of quantum leaps. I think the same thing will happen with mankind. With all the technological change and shit, we're also seeing a change in mental perceptions. You know the weird shit that yogis can do? Well, I think that one day we'll all be able to do that."

"All these are just examples that I can see that makes me think change is coming. And when we get allocated that extra 10 per cent of brainpower, it's then that we'll solve all our impossible problems."

"By then, though, we'll be in outer space and the meek will have inherited the Earth. Huk-huk-huk."

Doctor Funkenstein flashes a great big grin and adjusts his plastic skeleton hair behind his ears — which, in case you're wondering, aren't green or pointy.

We're all just fries in the Mothership of time? Doctor Funkenstein, alias GEORGE CLINTON, says we should expect a future of close encounters, and JACK 'GO-GO' BARRON beams down for a bop in the space age continuum. Portrait of a starship trooper by EYE AND EYE

TOUR NEWS



THE RHYTHM SISTERS, a West Yorkshire duo who include former members of Simply Red and Wah! in their backing band, follow their live debut at WOMAD with gigs at Harrogate International Festival August 1, Glasgow Jackmans 2.

THE POP ICONS have lined up more dates at Hammersmith Clarendon July 31 and Kentish Town Bull And Gate August 6.

THE VOLCANOES return from foreign parts and get straight back onto the club scene with gigs at London Velvet Goldmine August 1, Brighton Zap Club 7.

THE PHONEY AMERICAN ACCENTS spread their "psychic hijack rock" out from Godalming to Camden Dingwalls on August 3 before playing the Waterloo Torpedo Peace Festival August 8-10.

THE BOGUS BROTHERS, a York band formed by ex-members of Toned F, Watch With Mother and Red Hand Gang And The Playground "in the spirit of Otis and Geno", play Selby Ousegate Gaffers August 10.

THE PASTELS, "originators of the truck train tractor nationwide dance craze" (!) are playing Edinburgh Onion Cellar August 11.

A BIGGER SPLASH, "the most rhythmic experience you could possibly have", launch the Pass It On campaign (to persuade musicians to hand over unwanted equipment to youth clubs) at London's Hippodrome on August 6 followed by gigs at Herne Hill Half Moon 8, Palmers Green Fox 9, Harlesden Mean Fiddler (Pass It On Party) 17, New Cross Royal Albert 23, Putney Half Moon 25, Richmond Zeetas 27, Covent Garden Rock Garden 30.

THE POTATO 5 featuring Floyd Lloyd have added more festival dates at Manchester Platfields Park (Manchester Against Apartheid) August 1 and Doncaster Racecourse 2.

JOKERS WILD promote their debut single 'Don't Fall In Love' at Shepherds Bush Wellington August 6, Brentford Red Lion 13, Isleworth Green Fair 25.

OI POLLOI and **AOA**, two Scottish anarcho-punk outfits, play an Anarcho-Herberts Say No To Nuclear Power tour at Aberdour Silversands Peace Festival August 9, Gateshead Bensham Working Men's Club 11, Leeds Adam And Eves 13, Manchester Cloud Nine 14, Birmingham Mermaid 15.

POP WILL EAT ITSELF bring up their 'The Poppies Say Grrr!' EP at Dudley JB's August 8.

EXCALIBUR, who've just added guitarist/keyboard player Steve Blades to their line-up, have a trio of Welsh dates arranged at Cardiff Bogeyes August 29, Tonypandy Naval Club 30, Llanharen Rugby Club 31.

THE BIG SUPREME, led by Barry Flynn, who have a new single out this weekend on Polydor called 'Don't Walk', play Kennington Cricketers August 4, Covent Garden Rock Garden 7.

THE SURFADELICS have slotted in another London date at Hammersmith Clarendon on August 2.

THE JAMES RIVER FLOODZONES, featuring Chris Cochrane, Roger Turner and Tim Hogkinson, play the London Musicians Collective at Camden Gloucester Avenue on August 2.



BLOOD UNCLES, the "exotic and erotic" Edinburgh band whose 'Petrol' EP was Sounds' Single Of The Week a while back, head down for a quick London blitz at Kentish Town Bull And Gate July 30, Covent Garden Rock Garden 31, Camden Dingwalls August 3.

NUMBER FOUR JOYSTREET, a modern pop quintet from Dorset who draw on folk, pop and classical influences, celebrate the release of their first single, 'Watch The World', with gigs at Poole Britannia August 1, Evercreech Festival 2, Bath Viaduct Hotel 7, Taunton Woodstreet Inn 9, Bristol Crown 14, Exeter Bear Engine 16, Yeovil Johnson Hall 30.

SPACEMEN 3 get truckin' at Leicester Princess Charlotte July 30, Chalk Farm Enterprise August 2, Brighton Zap Club 7, Northampton Black Lion 8, Birmingham Barrel Organ 19, Deptford Crypt 22, London Alice In Wonderland 25.

THE SMOKING MIRROR, a midlands band who "represent that side of our human personality that we do not wish to face openly", provide music and therapy at Birmingham Megs Wine Bar July 30, Stratford Upon Avon Green Dragon August 5, Leamington Spa Hod Carrier 8, Dudley Court House Inn 13, Birmingham Barrel Organ September 2.

HUGE BIG MASSIVE, who've gotten modest since they were called Sister Crow, come down from Leicester to play Covent Garden Rock Garden August 3.

A POPULAR HISTORY OF SIGNS, who have a new single called 'Art Of Persuasion' coming out next month, play a Hackney printworkers' benefit at Stoke Newington Town Hall August 6 and then become the first live band to appear at The Theatre Of The Third Dimension at Brixton Fridge on the 15th.

AUTOMATIC SLIM, the Essex R&B band, complete the recording of their live album at Colchester Works on August 2.

BO DIDDLEY plays his only Northern gig on his brief British visit at Leeds Astoria on August 1.

INTENSE! INTENSE! INTENSE! INTENSE!

WAH!

No 3 £1.25

MOTORHEAD
ROGUE MALE
METALLICA
ZOETROPE
DEF JAM
RAGE
RAZOR
VOIVOD
KREATOR
SACRILEGE
AGENT STEEL
ENGLISH DOGS

SLAYER



REPERAAND!

PRESENTS:

A MEGA
METAL
MASTER
OUT
NOW!

CHART

UK SINGLES UK ALBUMS

- 1 4 THE LADY IN RED Chris De Burgh A&M
- 2 1 PAPA DON'T PREACH Madonna Sire
- 3 2 EVERY BEAT OF MY HEART Rod Stewart Warner Brothers
- 4 5 SING OUR OWN SONG UB40 DEP International
- 5 18 WHAT'S THE COLOUR OF MONEY? Hollywood Beyond WEA
- 6 3 LET'S GO ALL THE WAY Sly Fox Capitol
- 7 13 CAMOUFLAGE Stan Ridgway IRS
- 8 20 I DIDN'T MEAN TO TURN YOU ON Robert Palmer Island
- 9 6 MY FAVOURITE WASTE OF TIME Owen Paul Epic
- 10 27 SOME CANDY TALKING Jesus & Mary Chain blanco y negro
- 11 30 SO MACHO/CRUISING Sinitta Fanfare
- 12 12 HIGHER LOVE Steve Winwood Island
- 13 14 ROSES Haywoode CBS
- 14 41 FIND THE TIME Five Star Tent
- 15 7 WHERE DID YOUR HEART GO/THE EDGE OF HEAVEN Wham! Epic
- 16 9 VENUS Bananarama London
- 17 21 SMILE Audrey Hall Germain
- 18 33 AIN'T NOTHING GOING ON BUT THE RENT Gwen Guthrie Polydor
- 19 17 BRILLIANT MIND Furniture Stiff
- 20 10 HAPPY HOUR Housemartins Go! Discs
- 21 11 PARANOIMIA Art Of Noise With Max Headroom China
- 22 8 (BANG ZOOM) LET'S GO GO Real Roxanne Cooltempo
- 23 37 FIGHT FOR OURSELVES Spandau Ballet CBS
- 24 15 TOO GOOD TO BE FORGOTTEN Amazulu Island
- 25 43 DANCING ON THE CEILING Lionel Richie Motown
- 26 32 PRESS Paul McCartney Parlophone
- 27 26 THE PROMISE YOU MADE Cock Robin CBS
- 28 19 IT'S 'ORRIBLE BEING IN LOVE (WHEN YOU'RE 8½) Claire & Friends BBC
- 29 16 DO YA DO YA (WANNA PLEASE ME) Samantha Fox Jive
- 30 44 RED SKY Status Quo Vertigo
- 31 36 SUN STREET Katrina & The Waves Capitol
- 32 24 HEADLINES Midnight Star MCA
- 33 — SHOUT Lulu Jive
- 34 23 I CAN'T WAIT Nu Shooz Atlantic
- 35 22 NEW BEGINNING Bucks Fizz Polydor
- 36 — PANIC Smiths Rough Trade
- 37 28 SPIRIT IN THE SKY Dr & The Medics IRS
- 38 — I WANT TO WAKE UP WITH YOU Boris Gardiner Revue
- 39 40 CALLING ALL THE HEROES It Bites Virgin
- 40 25 TELL ME TOMORROW Princess Supreme
- 41 — CAN YOU FEEL THE FORCE Real Thing PRT
- 42 34 FRIENDS WILL BE FRIENDS Queen EMI
- 43 — GARDEN OF DELIGHT/LIKE A HURRICANE The Mission Chapter 22
- 44 — SHOUT Lulu & The Luvvers Decca
- 45 49 LISTEN LIKE THIEVES INXS Mercury
- 46 31 HUNTING HIGH AND LOW A-ha Warner Brothers
- 47 47 NO CONVERSATION View From The Hill EMI
- 48 — UNDERSTANDING JANE Icicle Works Beggars Banquet
- 49 29 LEVI STUBBS' TEARS Billy Bragg Go! Discs
- 50 — SOWETO Jeffrey Osborne A&M

- 1 1 TRUE BLUE Madonna Sire
- 2 9 INTO THE LIGHT Chris De Burgh A&M
- 3 3 THE FINAL Wham! Epic
- 4 4 A KIND OF MAGIC Queen EMI
- 5 2 NOW — THE SUMMER ALBUM/TAPE Various EMI/Virgin
- 6 6 REVENGE Eurythmics RCA
- 7 8 RIPTIDE Robert Palmer Island
- 8 7 BACK IN THE HIGH LIFE Steve Winwood Island
- 9 5 EVERY BEAT OF MY HEART Rod Stewart Warner Brothers
- 10 11 BROTHERS IN ARMS Dire Straits Vertigo
- 11 10 INVISIBLE TOUCH Genesis Chrisma
- 12 12 THE SEER Big Country Mercury
- 13 15 HUNTING HIGH AND LOW A-ha Warner Brothers
- 14 14 SUZANNE VEGA Suzanne Vega A&M
- 15 17 SO Peter Gabriel Charisma
- 16 13 LONDON O HULL 4 Housemartins Go! Discs
- 17 16 PICTURE BOOK Simply Red Elektra
- 18 24 TOUCH ME Samantha Fox Jive
- 19 18 ONCE UPON A TIME Simple Minds
- 20 27 DRIVE TIME USA Various K-tel
- 21 19 WHITNEY HOUSTON Whitney Houston Arista
- 22 26 QUEEN'S GREATEST HITS Queen EMI
- 23 21 STREET LIFE Bryan Ferry & Roxy Music EG
- 24 22 THE QUEEN IS DEAD Smiths Rough Trade
- 25 — NO GURU NO METHOD NO TEACHER Van Morrison Mercury
- 26 23 THE BEST OF THE REAL THING Real Thing PRT
- 27 33 STANDING ON A BEACH Cure Fiction
- 28 — KNOCKED OUT LOADED Bob Dylan CBS
- 29 29 PLEASE Pet Shop Boys Parlophone
- 30 38 LUXURY OF LIFE Five Star Tent
- 31 31 PIE JESU Aled Jones 10
- 32 34 WORLD MACHINE Level 42 Polydor
- 33 48 LIKE A VIRGIN Madonna Sire
- 34 — COMMUNARDS Communards London
- 35 39 NO JACKET REQUIRED Phil Collins Virgin
- 36 — LANDING ON WATER Neil Young Geffen
- 37 30 LOVE ZONE Billy Ocean Jive
- 38 37 DANCE HITS VOLUME 2 Various Towerbell
- 39 42 ON THE BEACH Chris Rea Magnet
- 40 25 MOONLIGHT SHADOWS Shadows Polydor
- 41 36 THE MAN AND HIS MUSIC Sam Cooke RCA
- 42 — ALCHEMY LIVE Dire Straits Vertigo
- 43 40 BRING ON THE NIGHT Sting A&M
- 44 — LIVE UNDER A BLOOD RED SKY U2 Island
- 45 28 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 46 50 BANGS AND CRASHES Go West Chrysalis
- 47 — FALCO 3 Falco A&M
- 48 — SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 49 20 STREETSOUNDS 17 Various Streetsounds
- 50 35 TRUE CONFESSIONS Bananarama London

Compiled by MRIB



CULTURE'S JOSEPH Hill does his Paul Daniels sleight of hand number

- 10 LOOKING FOR TROUBLE Mighty Diamonds Live And Learn

ALBUMS

- 1 ALL IN THE SAME BOAT Freddie McGregor RAS
- 2 ROUGH AND RUGGED Shinehead ALM
- 3 DUB CONFRONTATION Fatman/Shaka Live And Love
- 4 UMOJA DUB Various Artists Deb
- 5 TO THE TOP Aswad Simba
- 6 BOOPS DEH Supercat Techniques
- 7 SOUND OF TAXI Sly And Robbie Taxi
- 8 AT WORK Culture Blue Mountain
- 9 MUSICAL CONFRONTATION King Kong And Nitty Gritty Jammys
- 10 SIGN OF THE TIMES Makka B Ariwa

Compiled by Daddy Kool 94 Dean Street, London W1



THE MARY Chain gang making whoopee

SOUNDS TRACKS

Glyn Brown

I DIDN'T MEAN TO TURN YOU ON Robert Palmer Island sleaze
WORD UP Cameo Phonogram bash
SAFETY NET The Shop Assistants 53rd & 3rd ace

Tony Mitchell

FUTURISTA Ryuichi Sakamoto School/MIDI import
ESPERANTO Ryuichi Sakamoto School/MIDI import
ALIENS James Cameron 20th Century Fox

Blind Lemon Wilde

NO GURU NO METHOD NO TEACHER Van Morrison Mercury LP of the year
I'LL BREAK YOUR BLOODY LEGS Bill Grundy G-Mex Threat To Blind Lemon
STUTTER James Chris Roberts is wrong (again)

Dumb Noodles Roberts

MATADOR Xmal Deutschland Mercury new single
SOUL SOLDIER Throwing Muses 4AD track
WORD UP Cameo Phonogram 12-inch

Roger Holland

CONTENDERS Easterhouse Rough Trade LP for those angry moments
LANDING ON WATER Neil Young Geffen LP for those American moments
BULLET TO YOUR HEART 1000 Violins Personal tape for those inspired moments

Neil Perry

FLEX-ABLE Steve Vai Food For Thought LP
PROGRESS Rogue Male Music For Nations LP cut (Leather mini-skirt)
GIL SCOTT-HERON Live at WOMAD See you next year

Jack Barron

ORGASMATRON Motorhead horribly great GWR LP
HEARTLAND The The a bloody Some Bizzare CBS masterpiece
FRESHLY SHAVEN SAINT Severed Head Of David Blast First cut

UNLIKELY COMMONWEALTH GAMES ENTRANTS

- 1 RICK ALLEN Discus
- 2 SIMON LE BON Rowing
- 3 DIVINE 100 metres — women
- 4 BRYAN ROBSON Judo
- 5 MORRISSEY Decathlon
- 6 ALISON MOYET Pole Vault
- 7 NIK KERSHAW High Jump
- 8 BOY GEORGE Marathon
- 9 BERNARD MANNING Marathon
- 10 TONY GREIG Rowing Cox

Compiled by Zola Budd's Running Shoes

REGGAE TENS

PRE-RELEASE

- 1 FOLLOW ME Trevor Levy Firehouse
- 2 MANCHESTER VIDEO Trevor Junior Thunderbolt
- 3 NICENESS Willard Jones Black Solidarity
- 4 ME RAGAMUFFIN Robert French Black Solidarity
- 5 JAH ORDER Horace Ferguson Ujama
- 6 SORRY FE DEM Phantom Firehouse
- 7 REGGAE INTERNATIONAL Colourman Mello Sounds
- 8 HUNGRY Daddy Woody Ujama
- 9 POPS Supercat Skeng Don
- 10 GOT TO MAKE IT Nitty Gritty Mello Sounds

DISCO

- 1 SOUND IN A FURY Errol Belott Jah Tubbys
- 2 ORIGINAL BANGARANG Nitty Gritty Jammys
- 3 BABY MY LOVE/GETTING COSY In Crowd Review
- 4 WARNING Desi Roots Deb
- 5 YOU LICK ME FIRST Sugar Minott Live And Love
- 6 CAN YOU FEEL IT Aisha Ariwa
- 7 SHUB IN Frankie Paul Pioneer International
- 8 MAGIC FEELING Michael Gordon Fine Style
- 9 GREETINGS Half Pint Powerhouse

ATTACK

HOT METAL 60

SINGLES

- 1 — RED SKY Status Quo Vertigo
- 2 3 STRAIGHT FROM THE HEART Bryan Adams A&M
- 3 1 DREAMS Van Halen Warner Brothers
- 4 2 LONELY NIGHT Magnum Polydor
- 5 4 DEAF FOREVER Motorhead GWR
- 6 12 THE DIO EP Dio Vertigo
- 7 9 WILD CHILD WASP Capitol
- 8 13 WHO MADE WHO AC/DC Atlantic
- 9 7 WHEN THE HEART RULES THE MIND GTR Arista
- 10 11 MAD HOUSE Anthrax Island
- 11 8 LOVE LIES DYING FM Portrait
- 12 5 NOTHIN' AT ALL Heart Capitol
- 13 6 SUZANNE Journey CBS
- 14 10 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 15 18 STARS Hear 'N' Aid Vertigo
- 16 15 SHAME Twelfth Night Virgin
- 17 14 GARDEN PARTY Marillion EMI
- 18 16 ROUGH BOY ZZ Top Warner Brothers
- 19 19 ROLLIN' HOME Status Quo Vertigo
- 20 17 LOVE WILL LIVE Zeno Parlophone



THE QUO getting out of sync with the guitar routine

ALBUMS

- 1 1 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 2 2 GTR GTR Arista
- 3 3 INTERMISSION Dio Vertigo
- 4 — RAGE FOR ORDER Queensryche EMI America
- 5 — TWELFTH NIGHT Twelfth Night Virgin
- 6 5 ROCKIN' EVERY NIGHT (LIVE IN JAPAN) Gary Moore 10
- 7 4 5150 Van Halen Warner Brothers
- 8 6 WHO MADE WHO AC/DC Atlantic
- 9 8 HEART Heart Capitol
- 10 15 MASTER OF PUPPETS Metallica Music For Nations
- 11 7 LIGHTNING STRIKES Loudness WEA International
- 12 19 ELIMINATOR ZZ Top Warner Brothers
- 13 10 RECKLESS Bryan Adams A&M
- 14 16 HEAR 'N' AID Various Vertigo
- 15 13 AFTERBURNER ZZ Top Warner Brothers
- 16 14 RAISED ON RADIO Journey CBS
- 17 11 UNDER LOCK AND KEY Dokken Elektra
- 18 22 THE ULTIMATE SIN Ozzy Osbourne Epic
- 19 12 SPREADING THE DISEASE Anthrax Music For Nations
- 20 25 LIVE AFTER DEATH Iron Maiden EMI
- 21 17 MISPLACED CHILDHOOD Marillion EMI
- 22 — CUTS LIKE A KNIFE Bryan Adams A&M
- 23 18 WHAT I DID ON MY VACATION Ian Gillan 10
- 24 21 ON A STORYTELLER'S NIGHT Magnum FM
- 25 28 THEATRE OF PAIN Mötley Crüe Elektra
- 26 23 THE FINAL FRONTIER Keel Vertigo
- 27 30 TURBO Judas Priest CBS
- 28 9 CRAFT Craaft Epic
- 29 20 DANGER ZONE Doc Holliday Metal Masters
- 30 24 LITTLE QUEEN Heart Portrait

IMPORTS

- 1 1 METALLISED Sword Aquarius
- 2 — DANGEROUS GAMES Alcatraz Capitol
- 3 3 LOOK WHAT THE CAT DRAGGED IN Poison Enigma
- 4 5 SWEET SAVAGE Sweet Savage Sweet Savage
- 5 7 EQUUS Equus Auto Auto
- 6 9 BRIGHTON ROCK Brighton Rock Flying Fist
- 7 — OUR WORLD B E Taylor Epic
- 8 — THE BOYFRIEND Danny Wilde Island
- 9 — METAL OF HONOUR TT Quick Megaforce
- 10 — DARKNESS Aerosmith Geffen

Compiled by Spotlight Research



THE MISSION get the wind up

INDIE ALBUMS

- 1 — GIFT The Sisterhood Merciful Release
- 2 3 LONDON O HULL 4 The Housemartins Go! Discs
- 3 2 THE QUEEN IS DEAD The Smiths Rough Trade
- 4 1 DISCOVER Gene Loves Jezebel Beggars Banquet
- 5 4 GIANT The Woodentops Rough Trade
- 6 5 THE CAPTAIN'S BIRTHDAY PARTY The Damned Stiff
- 7 — SHOULD THE WORLD FAIL TO FALL APART Peter Murphy Beggars Banquet
- 8 6 CONTENDERS Easterhouse Rough Trade
- 9 27 BEST BEFORE 1984 Crass Crass
- 10 14 RUM SODOMY AND THE LASH The Pogues Stiff
- 11 7 BORN SANDY DEVOTIONAL The Triffids Hot
- 12 9 MANIC POP THRILL That Petrol Emotion Demon
- 13 10 ONLY STUPID BASTARDS HELP EMI Conflict Model Army
- 14 22 EVOL Sonic Youth Blast First
- 15 19 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 16 26 UNLIMITED GENOCIDE AOA & Oi Polloi Children Of The Revolution
- 17 17 VICTORIALAND Cocteau Twins 4AD
- 18 12 A DATE WITH ELVIS Big Beat
- 19 11 GRAVE NEW WORLD Discharge Clay
- 20 24 TEENAGERS FROM OUTER SPACE The Meteors Ace
- 21 18 THE SINGLES 81-85 Depeche Mode Mute
- 22 13 LE MYSTERE DES VOIX BULGARES Various 4AD
- 23 8 THE MOON LOOKED DOWN AND LAUGHED The Virgin Prunes Baby
- 24 21 THE SINGLES 82-86 Play Dead Clay
- 25 16 WONDERLAND Erasure Mute
- 26 — MEAT IS MURDER The Smiths Rough Trade
- 27 15 AFTER MIDNIGHT Restless ABC
- 28 — BLACK CELEBRATION Depeche Mode Mute
- 29 28 THE CLAY YEARS 81-84 GBH Clay
- 30 — NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang Clay

Compiled by Spotlight Research

MALAYSIAN

- 1 GIVE 'EM ENOUGH ROPE The Clash
- 2 HANGING AROUND The Stranglers
- 3 HANG ON SLOOPY The McCoys
- 4 HANG TOGETHER Odyssey
- 5 HANG 'EM HIGH Hugo Montenegro
- 6 HANGING GARDEN The Cure
- 7 HANG ON TO A DREAM Tim Hardin
- 8 HANG ON IN THERE BABY Johnny Bristol
- 9 HANG ON NOW Kajagoogoo
- 10 HANGING ON THE TELEPHONE Blondie

Chart supplied by The Swinging Lovers

SUITS

- 1 BLACK AND WHITE PINSTRIPE Very Posh
- 2 PURPLE AND YELLOW ROMPER One for the younger reader
- 3 BIRTHDAY Rather fetching
- 4 PISTOLS V MCLAREN LAW Victory
- 5 BLACK AND DUSTY From the chimney
- 6 MORNING Afternoon or evening

INDIE SINGLES

- 1 — LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 2 1 HAPPY HOUR The Housemartins Go! Discs
- 3 3 BRILLIANT MIND Furniture Stiff
- 4 2 LEVI STUBBS' TEARS Billy Bragg Go! Discs
- 5 29 THIS BOY CAN WAIT The Wedding Present Reception
- 6 — LIVING TOO LATE The Fall Beggars Banquet
- 7 4 SERPENTS KISS The Mission Chapter 22
- 8 — UNDERSTANDING JANE The Icicle Works Beggars Banquet
- 9 20 I'M ON FIRE Guana Batz ID
- 10 5 ALMOST PRAYED Weather Prophets Creation
- 11 — PANIC The Smiths Rough Trade
- 12 7 BABY'S ON FIRE The Creepers & Marc Riley Intape
- 13 16 WILD CHILD Zodiac Mindwarp & The Love Reaction Food
- 14 6 THE SINGER Nick Cave & The Bad Seeds Mute
- 15 — HOLY HACK JACK Demented Are Go ID
- 16 35 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) Leather Nun Wire
- 17 9 MORNING SIR Bogshed Help Yourself
- 18 12 RULES AND REGULATIONS We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 19 13 BIGMOUTH STRIKES AGAIN The Smiths Rough Trade
- 20 8 WHOLE WIDE WORLD The Soup Dragons Subway Organisation
- 21 15 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 22 30 BLUE MONDAY New Order Factory
- 23 28 CRYSTAL CRESCENT Primal Scream Creation
- 24 44 OI! AIN'T DEAD Condemned 84 RFB Recordings
- 25 17 HEARTACHE Gene Loves Jezebel Beggars Banquet
- 26 10 THE DRAIN TRAIN Cabaret Voltaire Doublevision
- 27 25 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld Dream
- 28 36 THE OFFICIAL COLOURBOX WORLD CUP THEME Colourbox 4AD
- 29 24 INSPIRATION Easterhouse Rough Trade
- 30 31 HOUSE OF ECSTASY Cherry Bombz Lick
- 31 18 E102/SAD BMX Bandits 53rd & 3rd
- 32 43 TRUCK TRAIN TRACTOR The Pastels Glass
- 33 11 I SEE RED Frenzy ID
- 34 40 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 35 19 KEYS TO THE CITY Peter And The Test Tube Babies Hairy Pie
- 36 26 WHITE NIGHTS (STARS SAY GO) Adult Net Beggars Banquet
- 37 27 RIVER OF NO RETURN Ghost Dance Karbon
- 38 — TWILIGHT WORLD OF SONIC DISCO Age Of Chance Riot Bible
- 39 33 GODSTAR Psychic TV And The Angels Of Light Temple
- 40 21 NATURAL KIND OF JOY That Petrol Emotion Demon
- 41 39 NEW ROSE The Damned Stiff
- 42 34 MATCHLESS TRIPLE The Mighty Ballistic Hi-Power Criminal Damage
- 43 38 BABY I LOVE YOU SO Colourbox With Lorita Grahame 4AD
- 44 37 KISMIAZ The Cramps Ace
- 45 25 LOVE LASTS FOREVER The Virgin Prunes Baby
- 46 45 ALL DAY LONG The Shop Assistants Subway Organisation
- 47 41 JUNCTION SIGNAL Blyth Power All The Madmen
- 48 14 BLUE HEART Peter Murphy Beggars Banquet
- 49 22 DRAG RACING Big Stick Blast First
- 50 32 GOOD THING The Woodentops Rough Trade

- 7 ONE PIECE All in
- 8 NO IT DOESN'T Fashion sense baby
- 9 THREE PIECE Two armchairs and a settee
- 10 TRIVIAL PUR Struggling for a tenth

Compiled by JWC Chartered Bunglers

MEDIAEVAL PASTIMES

- 1 FROG TAUNTING
- 2 OWL STRETCHING
- 3 SNAIL BENDING
- 4 GERBIL LYNCHING
- 5 HEDGEHOG STUMPING
- 6 MOLE NIGGLING
- 7 QUAIL SCUFFING
- 8 TORTOISE LOBBING
- 9 EEL PUNTING
- 10 SQUIRREL TRAWLING

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