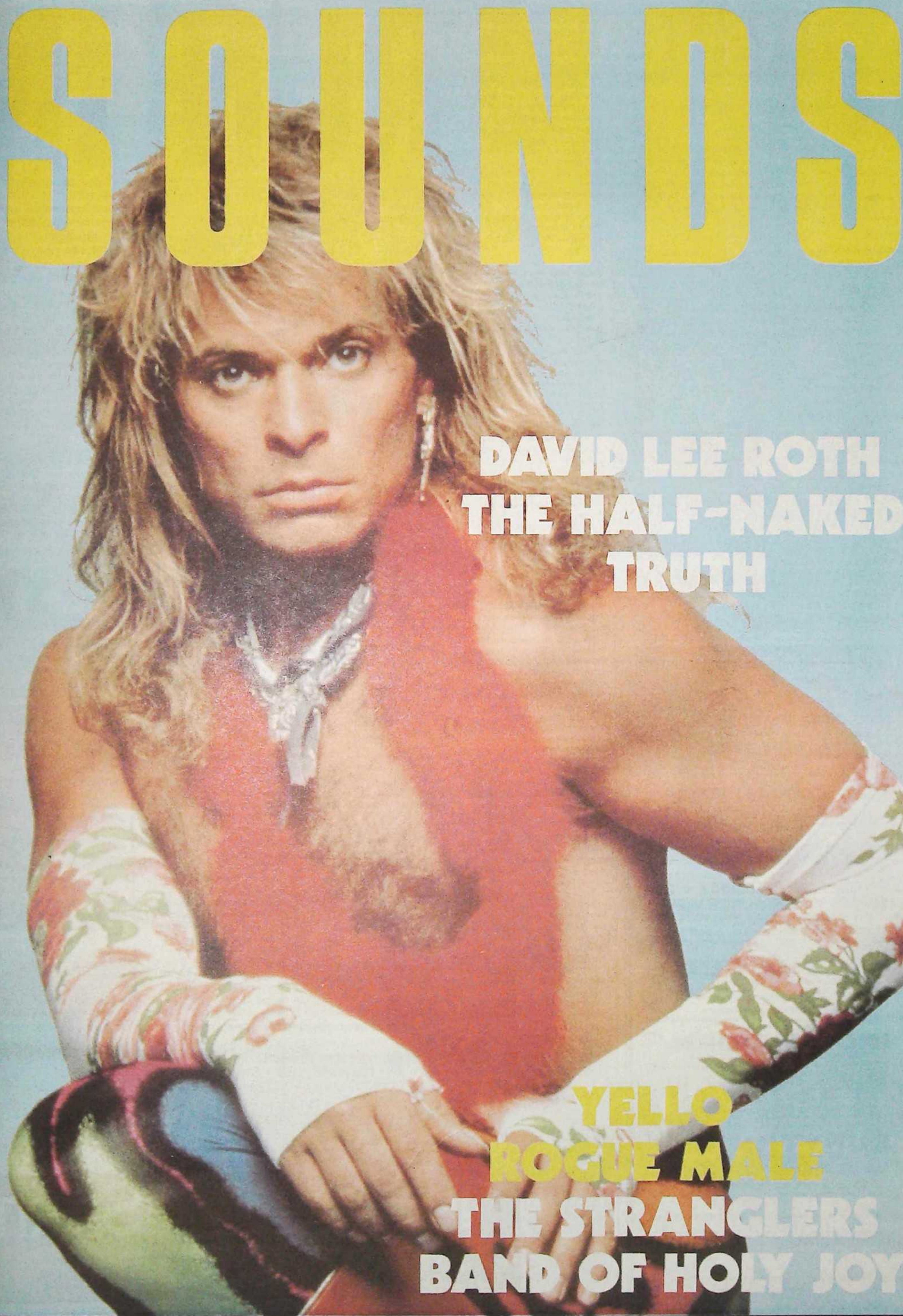


SOUNDS



DAVID LEE ROTH
THE HALF-NAKED
TRUTH

YELLO
ROGUE MALE
THE STRANGLERS
BAND OF HOLY JOY

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ALICE IN WONDERLAND, the focal point of the psychedelic revival which is staged weekly at Gossips in Soho, will have its own album out on Flicknife at the beginning of September.

'Live At Alice In Wonderland (A Pretty Smart Way To Catch A Lobster)' features live tracks from Voodoo Child, Underground Zero, Gwyllym And The Raspberry Flavoured Cat, The Spooks and Webcore, although some of the above are better known under different names.

Instead of selling advertising between the tracks, the album has deranged DJ links by The Doctor.

MEATLOAF will finally release the follow-up to 1984's 'Bad Attitude' next month.

He's been recording the new album most of this year in Frankfurt and the first single, 'Rock 'N' Roll Mercenaries', comes out on Arista next week.

An extensive British and European tour is being organised for early next year.

CREATIVE RECORDINGS AND SOUND SERVICES - who are better known under a shorter name - play their first gig in nearly two years at the Fife "Nagasaki Nightmare" free gig at Aberdour Silver Sands on August 9.

They'll be joined by Alternative, Annie Anxiety, Shattered Family, Oi Polloi, Dead Loss Angels and Swarzenbergur.

THE DOORS' documentary of their 1968 British visit, *The Doors Are Open*, gets a rare screening on TV this week.

Made by Granada, the film follows Jim Morrison and the band through the British leg of their European tour, and includes footage of their London Roundhouse gig together with interviews.

It's being shown by Central, Tyne Tees, Harlech and Ulster on August 5, Anglia and HTV 6, London Weekend 8 and Border 10. Yorkshire don't get round to screening it until December and Granada don't yet appear to have allocated a spot for their own film.

UFO have parted company with "temporary" keyboard player Paul Raymond - who's been with them temporarily since they reformed in 1984.

The split happened midway through an American tour, and leaves Phil Mogg and the band to complete the tour as a quartet. But the decision was apparently "mutual", if sudden.

UFO are due back in Britain later this month and will be recording a new album in the autumn. British gigs are possible at the end of the year.

RUN IN



Those three DMC boys hit Hammersmith next month with their stadium-packing package

RUN DMC come over for their first British shows next month at London's Hammersmith Odeon on September 12 and 13.

They'll be bringing over the show that's been packing out stadiums across America this summer, complete with support slots from Whodini, LL Cool J and The Beastie Boys.

Tickets for the most successful rap group so far are priced at £7.50, £6.50 and £5.50.

Meanwhile, Run DMC release their version of the Aerosmith classic, 'Walk This Way', on London at the end of this month. Taken from their 'Raising Hell' album, the video features Aerosmith matching Run DMC beat for beat.

SMACKED

George gets fined for heroin; Steve kicks the habit but cops it for stolen cheque book

BOY GEORGE was fined £250 at London's Marylebone Court last week after pleading guilty to possessing an unspecified amount of heroin.

His barrister told the court that Boy George had been using heroin for six months, but had started to fight his addiction before police raided his St Johns Wood home early in July.

He was arrested on July 12 at the clinic of Dr Meg Patterson, where he was undergoing neuro-electronic therapy. And Crown prosecutor Brian McArdle confirmed that no drugs were found at the singer's house or on him at any time.

McArdle said that Boy

George was arrested as a result of a police investigation - code named "Operation Culture" - into the activities of drug dealers.

This operation culminated in police raids on five addresses, including Boy George's house. His brother Kevin O'Dowd is currently on bail accused of plotting to supply heroin to Boy George.

After his arrest, Boy George was interviewed for 90 minutes at Harrow police station in the presence of his solicitor, but he refused to make any comment on his involvement with heroin and his dependence on it.

The interview stopped when Boy George said he felt unwell but continued a short while later when he said he wanted to speak to the arresting officer without his solicitor present.

McArdle said that Boy George then told the officer he had been using heroin for about six months and said he

had bought the drug about a hundred times although he later corrected this to about 20 times.

He told the police he paid £100 per gramme of heroin, which he took by snorting it. Asked if he was prepared to identify his suppliers, he said: "I will help you all I can. I only blame myself for what has happened to me. I have got myself into this and I will have to fight. I have been really bad, you know."

His defending barrister, Raymond Sturgess, said it was a rare decision taken by the authorities to charge a person who had not been caught in actual possession of drugs and who had already been admitted to a clinic for treatment. George had started to cure his addiction some time before his arrest, he added, and had made a witness statement to the police.

The magistrate, Mr Geoffrey Noel, said that Boy George had "faced up to this charge

SOUNDS

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ZZ TOP

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ALL-NIGHT rock TV starts up on an experimental basis this Friday on Yorkshire TV.

Music Box, Richard Branson's cable TV channel which already reaches an audience of four million in Europe and a few thousand in the Swindon area, will be screened by Yorkshire TV from soon after midnight to 6am every night for three months.

As well as videos, the show will consist of interviews, competitions and record reviews.

Yorkshire TV have also joined the BBC and Tyne Tees in reaching an agreement with the BPI over payment for screening rock videos.

The Music Box experiment will be closely watched by other ITV companies – who haven't yet agreed to pay for using videos – and the show may well become networked if the viewing figures are encouraging.

GENE LOVES JEZEBEL drummer Marcus Gilvear has quit the band due to the time-honoured "musical differences", despite the fact that the band's 'Discover' album has just shot straight to the top of the indie charts.

The new drummer is Chris Bell, who has played with them in the past and has also had stints with Spear Of Destiny and The Thompson Twins.

Marcus is considering offers from other bands, although he may finally go to America if nothing suitable transpires here.



SAXON AXEMAN

SAXON have a new bassist – Paul Johnson from Featherstone (second from left, above) – who'll be making his live debut at the Reading Festival on August 23.

The previous bassist, Steve Dawson, quit for a solo career after the band's world tour finished in May. Singer Biff Byford still had no ideas about who would replace him when he took his car into a garage to get the tyres changed.

"While I was waiting, I could hear some tasty bass lines coming from the tyre store," he explained to *Sounds*.

It was 24-year-old Paul practising between customers, and he wasn't slow to accept Biff's offer of an audition either.

Within weeks, he was recording with the rest of the group for their next album, 'Rock The Nations', which is scheduled for release by EMI

on September 15.

Another new face in the Dutch recording studio was Elton John, who plays piano on two of the album tracks – 'Northern Lady' and 'Party 'Till You Puke'.

Following their Reading Festival appearance, Saxon head off on a European tour but return to Britain in October for a ten-date tour.

They begin at Preston Guildhall October 4 and then play Manchester Apollo 5, Edinburgh Playhouse 6, Newcastle City Hall 7, Birmingham Odeon 9, Lincoln Ritz 10, London Hammersmith Odeon 11, Sheffield City Hall 12, Hull City Hall 13, Ipswich Gaumont 14.

Tickets are £6 and £5.50 everywhere except Preston, Lincoln, Hull and Ipswich, which are all £6.

THE TOY DOLLS return from a world tour that's covered Japan, America and Scandinavia so far this year, to play a home-town gig at Newcastle Exhibition Park on August 9.

They've also lined up a British tour next month to promote their 'Idle Gossip' album and 'Geordie's Gone To Jail' single at Glasgow Roofline September 4, Dunfermline Workhouse 5, Hull Tower Ballroom 7, Birmingham Burberries 9, Leeds Adam And Eves 10, Derby Rockhouse 11, Retford Porterhouse 12, Hammersmith Clarendon 13, Manchester Boardwalk 14, Bridgewater Arts Centre 19. More dates will be added.

BOB ANDY plays his first live show in this country for a couple of years when he headlines Caribbean Focus '86 at Southall Football Ground on August 9.

Also on the bill are Winston Reedy, Misty In Roots, Nelson, Cool Notes, Masquerade and Uthingo. Tickets are £4 (£2.50 for UB40 holders and £1 children).

GORDON MILLS, who discovered Tom Jones, turned Gerry Dorsey into Englebert Humperdinck and gave Gilbert O'Sullivan his name, as well as guiding them all to stardom, died of cancer last week.

JEAN MICHEL JARRE has his spectacular Houston concert – which has given him a place in the *Guinness Book Of Records* with the biggest ever live audience for one show – screened on BBC2 on August 10.

Rendez-Vous Houston – A City In Concert will attempt to portray on television Jarre's concert in April that used the Houston skyline as a backdrop with computer-controlled laser effects and fireworks and vast projections onto the sides of skyscrapers. The show was part of the city's 150th anniversary celebrations.

But Jarre's place in the record books may not stand too long. Japanese synthesiser wizard Tomita is planning a similar spectacular using the Statue Of Liberty, New York's Manhattan skyline and various islands in the Hudson River on September 13.

Tomita's extravaganza is called 'In Praise Of The Earth' and will incorporate roving helicopter lighting systems, interweaving lasers, speaker ships and a water-borne orchestra drawn from the Julliard School Of Music. Tomita will oversee the whole show from a pyramid capsule suspended above Battery Island.

The event will celebrate not only the Statue Of Liberty's centenary but also the 30th anniversary of Japanese instrument company Casio, who have supported Tomita's keyboard habit for several years.

Tomita has already repaid Casio by launching their professional keyboard range with a concert on the Danube in front of 80,000 people. The audience for the New York concert, for which Francis Ford Coppola is among the advisers, will be many times greater. The Japanese will watch the show live via satellite.

HUEY LEWIS AND THE NEWS, who had their biggest British hit so far at the end of last year with 'The Power Of Love', have a new single out next week on Chrysalis called 'Stuck With You'.

There's a new album coming next month and a British tour in the pipeline for October.

THE HUMAN LEAGUE are back with a new single on Virgin this weekend called 'Human'. It was written and produced by Jimmy Jam and Terry Lewis and there are extended, acapella and instrumental versions available on the 12-inch.

There's a Human League album coming out in September, but no further details are available yet.

LIGHT A BIG FIRE return to London just a few weeks after their Marquee date. While recording their first single for Siren, they'll be appearing at Harlesden Mean Fiddler on August 6.

THE VINDALOO TOUR has now cancelled its three-night stint at London's Marquee this weekend.

A curried spokesperson explained: "Ted has gone AWOL with Rita to dry out, Tina has lost the rest of her memory, Rob Lloyd is not half the man he used to be and Howard is no longer half a man. In short, the lurgy has struck."

SIMPLE MINDS are recording their Paris concerts this weekend for a double live album in the New Year.

The band still have tours in Australia, New Zealand and Japan to undertake before taking a long break after more than a year spent on the road. They are unlikely to emerge again before 1988.

IAN BODDY, leading British synthesiser player, and Chris And Cosey, who'll be making their first British appearance for three years, headline the Electronica '86 festival at Stafford Gatehouse Theatre on September 13.

Also lined up for the festival are Mike Brooks, Wavestar, Paul Nagle, Greg Truckell, Pete Tedstone, Kevin O'Neill and Darkside.

Tickets are £6.50 before the end of August and £7.50 afterwards, from Lotus Records, 14-20 Brunswick Street, Hanley, Stoke-On-Trent.

BUMS!

manfully", and proposed to deal with him "as I would anyone else charged with this sort of matter".

After the case, Boy George told waiting fans and journalists: "I feel great. I am definitely off drugs... Oh, I'm sorry. I did take two Valium tablets this morning."

STEVE STRANGE was fined £500 at London's Marylebone Court last week after he admitted cheating a bank out of £300 with a stolen cheque book.

He had taken the cheque book and a Filofax – belonging to a press officer at the Limelight Club – from the VIP lounge at the club's opening party last month.

Strange's lawyer Robert Deacon told the court that "there was no excuse whatsoever for this act, apart from drink".

He said that Strange, recently cured from heroin addiction, had continued

drinking at home after the party and the following morning had set out "in a drunken state" and obtained £300 by deception at the Royal Bank Of Scotland in Tottenham Court Road, and then attempted to get another £90 out of the bank's Notting Hill branch.

He added that Strange, who was now living on £150 a week from his manager plus £1,000 a year royalties, was deeply ashamed by the "one-off offence" and had tracked down the cheque book's owner to apologise to him.

Magistrate Mr Quentin Campbell said that he was prepared to accept that the original theft from the Limelight took place when Strange had been drinking heavily.

But he told him: "You must have sobered up enough to get from your home in Fulham to the bank in Tottenham Court Road and then to the bank in Notting Hill."

Typical Tina...



TINA TURNER returns to vinyl after a gap of more than a year next week when Capitol release a single called 'Typical Male'.

It features Phil Collins on drums, Nick Glennie-Smith keyboards, Tim Capello sax and co-writer and producer Terry Britten on guitar and bass.

Tina's next album, 'Break Every Rule', is due out in September.

KlubFoot

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ELIXIR have two more dates on their 'Son Of Odin' tour at Clare Town Hall August 9 and Walthamstow Royal Standard 22.

STRANGERS AND BROTHERS, a Scottish band who've just recorded their second single for Magnet, come down to London for gigs at Brentford Red Lion August 6, Cricklewood Hogs Grunt 7, Covent Garden Rock Garden 8, Chippenham Goldiggers 9, Kentish Town Bull And Gate 10.

THE SHAMEN, "the skedelic shambling boogie beat group", warm up for their next single with gigs at Hackney Club Mankind August 6, Leicester Fan Club 7, Deptford Crypt 8, Bath Moles 9, Kentish Town Timebox 12, Preston Rumble Club 13, Barrow in Furness Bluebird 14.

SILENT PASSION, a mid-Cheshire rock group, play a charity gig at Winsford Civic Hall on August 29, followed by Northwich Main Event 31.

JOHN THEMIS, the new age guitarist, Latin/jazz fusion band Cayenne, American pianist Dashiell Rae and Tom Newman with Tim Cross are all appearing at the Crowhurst Music Festival (near Hastings) on August 10.



THE DOONICANS - "six of them, all called Val!" - invite you to bring your rocking chairs to Hammersmith Clarendon August 7, Bristol Domino Club 15.



SPIZZ returns with his latest line-up for gigs at Soho Gossips August 6 and The Marquee 9. New vinyl can be expected in October.

JOHNNY DEVLIN, an Australian teen idol of the '50s and '60s, brings his rock and roll revival show to Fulham Kings Head on August 10 before lining up a British tour.

BLUES 'N' TROUBLE continue to promote their 'No Minor Keys' album through this month at London 100 Club August 8, Leicester Square Comedy Store 9, Putney Half Moon 14, Kentish Town Town & Country Club 15, Kennington Cricketers 16, Finchley Torrington 17, Putney Half Moon 21, Newcastle Riverside 27, Edinburgh Queens Hall 28.

THE PENETRATIONS, Kilmarnock rockers, support The Groundhogs at Kilmarnock Cheers on August 10.

TREDEGAR have gigs lined up at Porthcawl Stoneley August 6, Milton Keynes Bowl 9, Bristol Fleece In Firkin 10, Hereford Market Tavern September 6, Glasgow Venue 12, Workington Carnegie Theatre 19, Ashington Central Club 20.

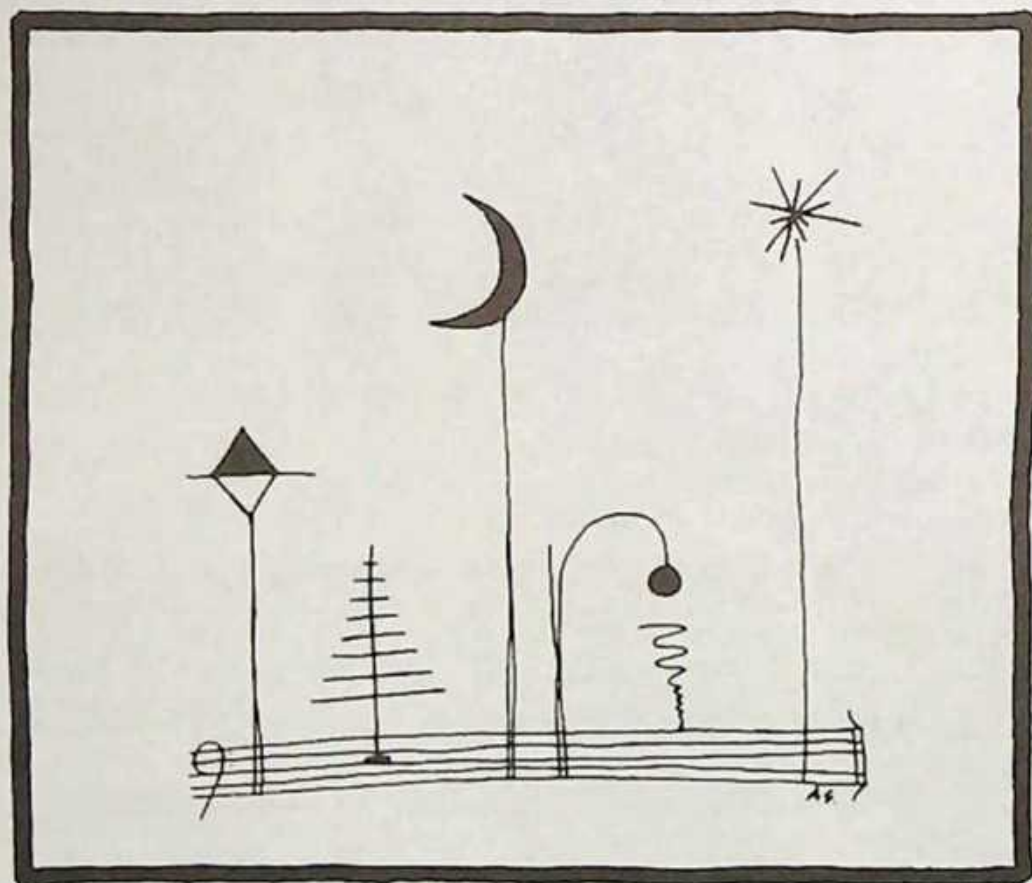
TIMBUK 3, a trio from Austin Texas who have an EP called 'Airwave Jungle' out on Illegal (through IRS), have come over for a British tour for which they'll be packing into one car with all their gear. They'll be playing "songs that display an unlimited portrayal of society's idiosyncrasies kept in check by a keen appreciation of mortality" at Leeds Adam And Eves August 6, Bath Moles 7, Deptford Crypt 8, Hull Adelphi 13, Newcastle Riverside 14, Kirklevington Country Club 15, Manchester International 16, Putney Half Moon 18, Hastings Crypt 20, Brighton Zap Club 21, Woolwich Tramshed 22, Soho Alice In Wonderland 25, Camden Dingwalls 26, Harlesden Mean Fiddler 27, Covent Garden Rock Garden 28, Kentish Town Town & Country Club 29.

MOURNBLADE, who've revamped their line-up with Ex-Tora Tora drummer Garry Bowler and ex-Killerhertz bassist Paul White, play Shepherds Bush Wellington August 7, Walthamstow Royal Standard 8, High Wycombe Nags Head 9, Romford Rezz 14, Basildon Roundacre 18, Harlow Square One 21, Taunton Park Club 29.

THE RESTRICTORS, a Ska quintet who reckon they're the best thing to come out of the North East since David Speedie, play Newcastle Red House August 8, Darlington Rumours 9, Ferryhill Kings Head 14, Consett Mount Pleasant 17, Herne Hill Half Moon 23, Camden Dingwalls 24, Whitley Bay Dunes 28.

SEVENTH AVENUE, the pop/Hi-NRG quartet, celebrate their 'No Man's Land' single with gigs at Paisley Garage August 6, Livingstone Melvilles 7, Brechin Flicks 8.

THE BIBLE!



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FOSTER PILKINGTON, the "madcap cabaret artist/classical violinist/unlikely pop star", has a one-off date at Brighton Zap Club on August 22.



I woke up in my apartment the other morning and everything had been stolen and replaced with an exact replica.



Weird.



My friend George came over. He's a radio announcer. Everytime he walks under a bridge you can't hear a word he says.



"George," I cried "everything here has been stolen and replaced with an exact replica." He said, "Do I know you?"



"It's me Max."



"Well if you're Max you'll be able to tell me exactly what we did last Saturday."



This posed no imbroglia dear reader for George and I had been to...



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Wow... or rather, no wow.



And to further assure George I played my favourite C.D. The Stones. I love the Stones. Can't believe they're still going... Good old Barney and Fred.



HA!

RECORDS NEWS

POWER, the soul/R&B duo, have a single out on Arista this week called 'Seventeen'.

ALTERNATIVE RADIO have a single called 'Strangers In Love' released this week by Towerbell. It's taken from their "grim musical" *First Night* about heroin addiction which was recently performed at Liverpool's Glenda Jackson Theatre.

KEITH DOUGLAS, the reggae singer-songwriter, has his second album released on his own Hot Pepper label (through Revolver) this week. Called 'Love With Style' it includes contributions from members of Aswad, Undivided Roots and The Israelites.

THE UNITED STATES OF EXISTENCE, a "jaunty flowerpop" band from Maryland, have their debut album out on Bam-Caruso this month called 'Introducing The United States Of Existence' which even includes original flowerpoppers The Association warbling away on one track.

FM warm up for their Reading Festival appearance with a single called 'American Girls' on Portrait this week.

ASLAN, a Dublin quintet, have a single out on Reekus (through DMS) this week called 'This Is...' which has already had *Trouser Press* in ecstasy.



THE BIBLE! whose "celestial harmonies allied to a heathen beat" has already surfaced on an album on Backs called 'Walking The Ghost Back Home', have a single picked up by Chrysalis this week called 'Graceland'.



PHILLIP BOA AND THE VOODOO CLUB, the leading German indie band, have their debut album 'Philistrines' released over here by Red Flame this month which includes several remixes and one track not on the original German release.

FALCO, the Austrian classical pop star, has signed to WEA International and has a new single out next week called 'Sound Of Music'.

CHRIS THOMPSON, singer in Manfred Mann's Earth Band, resumes his solo career with an album on Atlantic this week called 'The High Cost Of Living' which includes contributions from Pretenders guitarist Robbie McIntosh and Tina Turner's sax player Timmy Capello.

AFRIKA BAMBAATAA, fresh from his UK Fresh spot, has a new single out on WEA International this week called 'Bambaataa's Theme (Assault On Precinct 13)'.

STEPS AHEAD, the American jazz rockers who include sax player Michael Brecker and bassist Darryl Jones (who's just finished touring with Sting), have a new album out on Elektra this week called 'Magnetic'.

KIN KELLY, former front man for Merseyside's Rhythm And Blues Incorporated, has a solo single called 'One Way Flight' released by Gipsy this week in preparation for an album and tour in the autumn.

JUICE, "the latest in a line of British soul talent", have their first single out on Phonogram this week called 'Everyone's A Winner' produced by Stevie Wonder's bass player Nathan Watts.

MANUAL SCAN emerge from their San Diego garage to issue their first album called simply 'Manual Scan' on HI-LO (through Nine Mile) this month.

THE EMOTIONS have their late '70s hits 'Flowers' and 'Best Of My Love' packaged up on one single by Streetwave who've also combined The Gibson Brothers' 'Party Tonight' and 'Lola'.

THE HOOTERS, the Philly five-piece whose 'Nervous Nights' album has been resident in the US Top 100 for the past year, have a single called 'All You Zombies' out on CBS this week.

BOBBY'S BOYS, a trio of Robert De Niro nuts, combine business with pleasure by putting a De Niro scratch narrative on their 'Bobby Don't Dance' single on Oval this week.

MIGHTY MIGHTY, who prefer surfing with the tide out (I), release their second single on Girlie (through Nine Mile) called 'Is There Anyone Out There?' this week.



BROTHER BEYOND, a North London quartet, have signed to EMI and have a single out this week called 'I Should Have Lied'. An album and "live event" will follow next month.

GONE TO EARTH, who are taking folk music "by the throat and dragging and kicking it into the 1990's", have a single out on Probe Plus this week called 'Blinded In Love'.

POPMAN, who used to be a member of The Bloomsbury Set, sets off on his own with a cover of Dylan's 'Just Like A Woman' on Hem C Hay Records (geddit?).



CAMPER VAN BEETHOVEN drag 'Take The Skinheads Bowling' kicking and screaming from their 'Telephone Free Landslide Victory' album and force it out as a single on Rough Trade this week.

BACKTRACKS

ATLANTIC RECORDS indulge themselves with a luxuriant look-back over the first 27 years of their black music catalogue and come up with a monstrous 14-album box set called 'Atlantic Rhythm And Blues 1947-1974' which is also available in seven separate double albums for those unable to raise a second mortgage.

Although the 142 tracks could easily have been filled by Greatest Hits, the compilers have rounded up many minor gems that tend to get left off compilations, plus a sprinkling of rarities and curios.

'Volume 1 1947-1952' starts with jiving, jazz-heavy instrumentals from Joe Morris, Tony Grimes and Frank Culley (whose sax solo on 'Cole Slaw' spawned a million imitators). Vocals arrive with the label's first hits - Stick McGhee's 'Drinkin' Wine Spo-Dee-O-Dee' and Ruth Brown's loudmouth blues 'So Long'. And the roster spreads out to encompass the laid-back shouting of Professor Longhair, early doo-wop from The Cardinals and The Clovers and slow blues from Big Joe Turner and Ray Charles.

'Volume 2 1952-1955' finds Big Joe Turner "inventing" rock and roll with 'Honey Hush' and 'Shake Rattle And Roll' while Ray Charles starts to sort out his own trademarks. Clyde McPhatter leads The Drifters into an orgy of doo-wop and The Clovers give Steve Miller a song to rip off for 'The Joker' called 'Lovey Dovey'.

'Volume 3 1955-1958' sees Atlantic well placed as R&B metamorphoses into rock 'n' roll and white kids start buying the records. The Clovers, LaVern Baker and Ruth Brown all benefit with 'Love Love Love', 'Jim Dandy' and 'Lucky Lips' (yep, the one later covered by Cliff). The Coasters' formula sets up a string of hits and Leiber and Stoller even help Big Joe Turner continue his success with 'The Chicken And The Hawk'. Ivory Joe Hunter arrives with his smooth voice and crossover appeal and gives Atlantic their first major hit with 'Since I Met You Baby'.

'Volume 4 1958-1962' follows the genius of Ray Charles up to 'Let The Good Times Roll' via 'What'd I Say', while The Coasters chalk up more hits and The Drifters revive their fortunes with and without Ben E King. But Atlantic's smartest move is to pick up a Carla Thomas single called 'Gee Whiz' on the Satellite label. Not only do they get a Top Ten hit, but Satellite becomes Stax, and Atlantic can plug into the Memphis sound, courtesy of Booker T & The MGs, Solomon Burke, The Mar-Keys, and William Bell, whose 'You Don't Miss Your Water' is claimed to be the first soul record to make the charts.

'Volume 5 1962-1966' wraps up the careers of LaVern Baker, The Drifters and Ben E King (with the melodramatic 'I (Who Have Nothing)' while pursuing the Stax connection with Otis Redding, Rufus Thomas and Sam And Dave. A link-up with Muscle Shoals brought Percy Sledge, Jimmy Hughes ('Neighbor Neighbor') and Chris Kenner (who wrote and recorded the original 'Land Of 1,000 Dances'). And from Nashville label Dial came Joe Tex. Not that Atlantic couldn't still find their own talent as tracks by Doris Troy, Esther Phillips, Don Covay and Wilson Pickett prove. And wedged in between this lot is The Capitols' only hit 'Cool Jerk' and Nat Kendrick & The Swans, aka James Brown's backing group, doing the 'Mashed Potato'.

'Volume 6 1966-1969' comes closest to a "Greatest Hits" package dominated by Aretha Franklin and Wilson Pickett with Otis Redding, Eddie Floyd, Sam And Dave, and Joe Tex all weighing in with their finest. But there's still room for Otis' duet with Carla Thomas, 'Tramp', another Booker T And The MG's classic ('Hip Hug-Her'), King Curtis' 'Memphis Soul Stew' music lesson, The Bar-Kays 'Soul Finger' instrumental, Clarence Carter's chart breakthrough with 'Slip Away', Roberta Flack's 'The First Time Ever I Saw Your Face' (which lay dormant for three years), RB Greaves' "soft" soul hit 'Take A Letter, Maria', and has-been Brook Benton's revival with 'Rainy Night In Georgia', not to mention Archie Bell & The Drells' soaraway 'Tighten Up'.

'Volume 7 1969-1974' finds Atlantic adjusting to the '70s after their phenomenal success of the '60s. There's still an element of deep soul with Aretha, King Floyd's 'Groove Me' and Betty Wright's 'Clean Up Woman', but Donny Hathaway heralds a smoother sound (with or without Roberta Flack) that's echoed by Clarence Carter ('Patches'), Tyrone Davis ('Turn Back The Hands Of Time'), The Persuaders ('Thin Line Between Love And Hate'), and The Spinners. Beginning Of The End's 'Funky Nassau' is a portent of more changes to come. You also get time to wallow in the full 11-minute version of Leslie McCann and Eddie Harris's soul-jazz spectacular 'Compared To What'.

JANNE SCHAFFER, the Swedish guitarist who worked on most of Abba's hits, has an instrumental solo album called 'Traffic' issued this month by Shanghai (through Counterpoint).

WILL ACKERMAN, guitarist and founder of Windham Hill, has a new album out this week (through A&M) called 'Conferring With The Moon'.

BOOMERANG, who used to be Kid Creole's Coconut, have their own self-titled album out on Atlantic this week. But The Kid is still on hand to provide the occasional song when they've run out of covers such as 'These Boots Are Made For Walkin'.

AL JARREAU's new album on Warners this week is 'L Is For Lover' and the title track was written for him by Scritti Politti's Green Gartside and Dave Gamson.

FLUX, who no longer have any pink indians following them around, have an eight-track mini-album called 'Uncarved Block' released on their own One Little Indian label (through Nine Mile) this month.



WORKING WEEK cover Captain Beefheart's 'Too Much Time' (from early '70s album 'Clear Spot') for their new single on Virgin this week.

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BARCLAYS

JAWS

EDITED BY BILLY MANN

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

● IF YOU eat a lot of carrots you may have noticed that **Keren Woodward**, the slinky, dark one in **Bananarama**, has developed a bit of a gut. The drink? The chocolate eclairs? The steak and kidney pies from the chippy? Nope, she's with child. Isn't she. Expectin' in January.

● DID YOU know that **El DeBarge** is into page three girls in a big way. So big in fact that his record company, Motown, send him his favourite page three paper *The Sun* every day. Because he has several homes in the US this is all done at a cost of £1,000 a year, a price El is quite prepared to pay.

● **ZIG ZIG Spankit** mainman **Tony James** is reported to have been sent a bomb c/o EMI.

Police evacuated the building after a security man had alerted them to a ticking package that had sat on a PR's desk for over an hour. It was a hoax.

"Life is really a trip, man" say Godsquad folkies

"I used to be a nice boy. Respectable, dependable, reliable, sensible. I had a mother who was very proud, but look at me now." *'Disgust' - The Band Of Holy Joy.*

"IT'S DEDICATED to me mam," explains **Geordie Johnny Brown**, the soul of Holy Joy. "It's tongue in cheek about her going on at me for not wearing socks."

Tongue in cheek? Last year's debut 12-inch appeared more a manic onslaught of guilt-ridden anguish drowning in a sea of self pity.

And then they surfaced a second time to haunt us with 'The Big Ship Sails' mini-album.

Upfront another gut-wrenched outpouring of mangled melancholy. Six lilting sea shanties that swamped the emotions. Invariably tragic, unquestionably sad. Songs that shake and stir the rovers heart. Salt tears roll down a chisled cheek. Aye Jim lad, The Band of Holy Joy have sunk their rotting teeth into the gutsy folk genre. London Irish, look out.

Max is the vital, excitable force of Holy Joy. A crackerjack, a firebrand. They call her Max The Mouth, Max The Minx. Max grinds the organ.

"The album is rough hewn sea-shanties and waltzes. One-two-three, one-two-three. Old ladies could dance to them, though Goth punks might find the concept of loving life too reactionary."

A love of life and yet an obsession with Jacques Brel who sang about death and depression, and eventually committed suicide?

"We're full of contradictions, a magpie mentality picking at pop history and folk tradition. A modern day Kinks," blusters Johnny. "The words I write are about life that's everywhere, uplifting or depressing. Life is unstable. Life is really a trip, man, as an American convict carved into his cell-mates' arse after raping and murdering him. I don't want to sanitize it, we sing about the times."



Ronnie Randall

Max: "Inspiration is on the washing line, why travel? There's as much life in North Shields as in South Africa or Kiev."

Holy Joy exude chaos. Unorganised and uncompromising, they appear unstable.

"Yeah!" agrees Big John, the Australian muscle of Holy Joy. "We don't practice enough and our instruments fall apart all the time."

"It's entertaining though, I'd piss myself if I was watching us."

RONNIE RANDALL

MOUNTAINEERING

IF MUSIC be the food of love then fill yourselves with this light meringue called **Episode Four**, who take the **Demo Of The Week** award.

Episode Four come from Little Thatch in Lacey Green, (aren't they homely names) and make me think of adjectives like gentle, ecstatic, intellectual, snappy and pleasant.

For instance, their subtle 'Why' oohs and ahhs gracefully like all good pop songs should. A girl called Julie gave me the tape and said "They

remind me of Aztec Camera".

And you know what? They remind me of Aztec Camera as well! **Episode Four** flour their half acoustic instancy with twisted love lyrics which are lightly caressed with sculptured mushmellowed melodies.

They are accessible pop at its best; just off perfection and **Episode Four** will not be repeated. So catch them now.

RON ROM

BEFORE



AFTER



Did I say that?

EDWIN POUNCEY: "I am an artist, old bean. I'm a Master Of f***ing Arts. And here I am doing layouts of homosexuals..."

JACK BARRON: "I'd just like to know why I was shat on from a great height yesterday."

JAMES BROWN: "Use 'SHITE' as the headline, Robbi. People will read it..."

EDWIN POUNCEY: "I got the degree. I won it fair and square. It's hanging over my mum's television..."

JACK BARRON: "I want to write this Fuzzbox piece as a stream of words."

CHRIS ROBERTS: "Yeah, yeah, Jack. That's radical. It's an illusion of mirrors and chemicals..."

TONY STEWART: "If Glyn likes it, it's alright with me. Glyn is the conscience of *Sounds*."

BILLY MANN: "I know which way *Sounds* is going, my way..."

JACK BARRON: "Are you wearing long johns?"

JONH WILDE: "Yes, they're rather nice. They're from British Home Stores..."

TONY STEWART: "If I wanted to make friends, I'd join a f***** country club."



NINE MILLION people drink Babycham. One hundred million bottles are sold each year.

But that's not good enough for its makers Allied Lyons. They want Babycham to become the hippest, trendiest drink ever to pass the lips of breathing people, not the one your mum has two of on Christmas day and falls asleep.

They want the world's most important people (like Oliver Reed) to say in public "I drink Babycham, don't you?", which is why they've launched a new series of TV ads.

They've got rid of that old innocent, frisky looking Babycham chamols and replaced it with the twin attack (see pics) of a new super-cool 'Limelight' type chamols and a woman who is supposed to look like Princess Randy and, er, drinks boatloads of the stuff. "We're riding on the crest of a trend towards light, bubbly, low alcohol drinks," say the makers. "Hic."

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

● **JAWS** IS known for the pioneering spirit with which it brings you the news of the day. This week's exclusive is that it was the **Taxi Driver** who raped **Shella Grant**.

So all you people who said it was **Matty** ought to be ashamed of yourselves for thinking such muck.

● **KEITH RICHARDS**, 92, became a father for the fourth time last week. His wife **Patti** gave birth to **Alexandra Nicole**, nine pounds 12oz and 23½ inches tall in a New York hospital. Alex joins **Theodora**, **Marlon** and **Angela** as the latest in the line of little Richards.

Fagged out

CALL IT fate, call it whatever, but the increasing amount of rock fatality and general music biz ill health is multiplying. Not content to develop a fine set of internal ulcers through food and alcohol abuse, the rock hierarchy can only keep 'on the go' by indulging in never-ending tobacco marathons, reducing their work and play mates to little more than coughing counterparts.

But it's tradition. From sleazy night jazz cellars, James Dean pulling hard on his butt, to the smoke filled dressing rooms of the Spinal Tap tour, every beat generation has had its hero and most of them have had something hanging off their lower lip... just look at Madonna.

Therefore it comes as no surprise that rock groups are

toying with the idea of being sponsored by cigarette companies. Moral backlash-a-gogo has hit cigarette sport advertising, so the first team to get kitted out in black and gold John Player Special garb shouldn't be too far away. Why, they've probably already signed to EMI.

DAVE HENDERSON



THE EX MARK

IT'S NOW 50 years to the month since the Spanish Revolution started, and to commemorate the work and battle of the country's anarchist trade unions in their attempt to overcome Franco, his militia, and fanatical religious fascism, Dutch band **The Ex** have released a combined book and double single on **Ron Johnson Records**.

Titled 'CNT/FAI 1936 The

Spanish Revolution' the book is predominantly pictorial, its source being the Amsterdam Institute of Social History where the boxes of a thousand



photographs had been left literally untouched since the end of the Second World War.

Competent and revealing, the photographs illustrate the unions and their members at work, at battle, at meetings; in their schools and on the streets fighting for the Revolution.

The singles come packaged in the hardback

LINEBACKS AT THE LIMELIGHT; BEARS SACK THE SUSHI BAR

"It was a grisly spectacle" says informant

Where do men with muscles in their spit go to relax after a hard day ripping each others' throats apart? London's Limelight club, that's where. One of *Jaws* undercover operators followed the Chicago Bears to see what this mysterious 'sack dance' involves.

"I HAVEN'T seen groupledom like it in ages," said an innocent bystander as she watched wave upon wave of beef-seeking womanhood crawl their way into the company of various Chicago Bears. "They're like teenyboppers."

But where was William 'The Fridge' Perry, everybody was asking. Did he get stuck in the door? Well no, that wasn't a problem, because The Limelight had fetched the builders in earlier and fixed things. If Perry (plus Refrigerettes) wanted to visit the club they would have a helicopter standing by which would lower him through a specially constructed 25ft square skylight.

And what about Jim McMahon, the Bears' most flamboyant of characters, known worldwide for his fun-loving 'let's make a night of it' attitude to life.

"He's over there dancing with Chaka Khan,"



Jim 'n' Chaka



We're only here for the bears...



...and the bananas

remarked the bystander.

And so he was, or so should I say so they were because McMahon and Khan were the only two people on the dancefloor. There wasn't any room for anybody else.

But what do the Bears talk about when they're out on the town.

"Trying to hold a conversation with them is a bit like knitting with spaghetti," said the bystander. "But for people who've only been in the country for a week they certainly know the club scene very well."

What do they drink?

"Long Island Iced Tea. It's a bloody lethal cocktail. And did you know they get fined up to 10,000 dollars if they're out after midnight?"

Er, no. Who are those smartly dressed, normal looking men who seem to follow them around?

"They're their minders. They make sure they don't go over the top and scrape their heads on too many ceilings. And that one over there is an FBI man. He's there to make sure nothing too subversive goes down."

It's 12.30, shouldn't they all be in bed catching up on their muscle sleep or something?

"Oh no, they're off down to Stringfellows now."

The Refrigerator goes nightclubbing...



THE PLOT....

covers of the book and are wrapped in striking red and black sleeves. The Ex sound (see singles page) resembles a sonic metal square dance, comparisons ranging from Sonic Youth to the Gang of Four to



Chumba Wumba to Bizet's Carmen.

Yup, the best track 'El Tren Blindado' is a workers' folk song of the time. Passionate and sincere it upstages its flamenco guitar to carry along the industrial crush drumming of The Ex.

On the *Effective Entertainment Value Chart* 'CNT/FAI 1936 The Spanish Revolution' is smouldering

up at its maximum mark, and the *Effective Entertainment Value Chart* is never wrong.

Zip into the culture lane. JAMES BROWN



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

● **ECHO AND The Bunnymen** who refuse to speak to *Sounds* these days because we had the nerve to tell the world that their ex-drummer **Pete De Freitas** was behaving in a strange way, are still in search of a replacement.

Blair (ex Haircut 100) **Cunningham**, who eventually replaced De Freitas has left the band.

For what reason? Nobody knows. He's just gone. Rumours that he has been replaced by **Cozy Powell** have been denied.

● **JAWS HAS** just received a **Zig Zag Spankit** album that has no, yes no ads on the spaces between the records.

The *Spankit* orifice says that these copies are 'promo only' for use on independent radio who have enough trouble trying to get ads of their own without playing other people's for nothing. Our News Editor, **Hugh Fielder**, is suspicious: "If they don't want to play the ads, all they've got to do is lift the f***** needle," he said.

● **CANS OF Lowenbrau** lager started to appear from every orifice of the orifice this week.

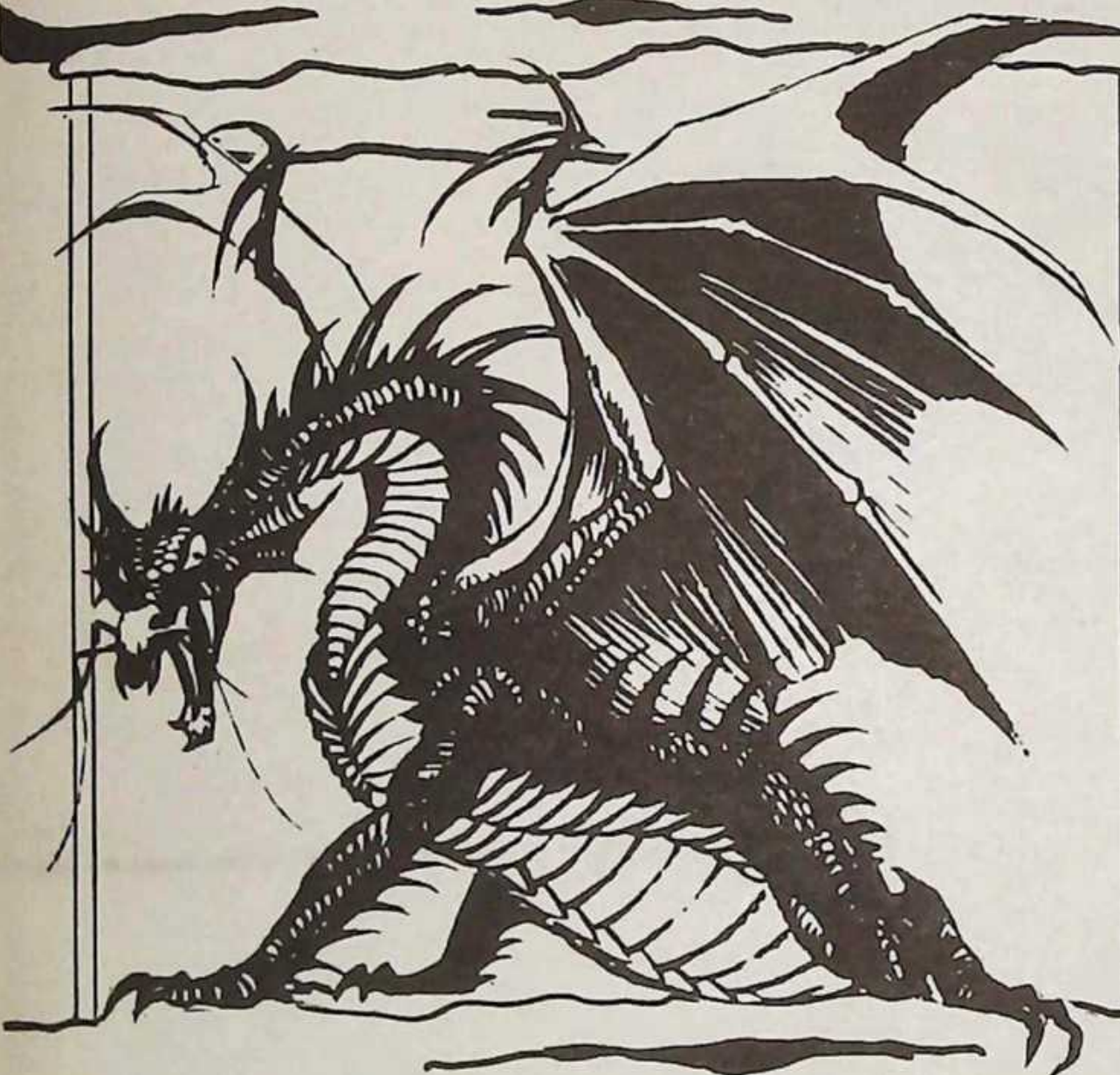
They came from *Arista Records* who are trying to get us to listen to a record called 'Germans' by somebody called **Udo Lindenberg**.

"Enjoy Udo and Lowenbrau," it says on the cans. "Two goods things from Germany."

The press release says something about **Nastassia Kinski** as well, but that was written by **Andy Hurt** so it can't be serious.

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Margaret Weis and Tracy Hickman



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KEEPING THE ORIENT ON ICE

"It might be a communist country
but they're all shrewd businessmen too"



Strax are Iceland's number one band. They're also pretty
big in China as well, which is why Tony Mitchell is so
excited. He's that kind of crazy mixed-up eastern-
obsessed guy. Here's his report.

IF IT'S widely known that
Wham! weren't mightily
impressed with China on their
legendary barrier-busting tour
of the country a while back,
then it's probably less well-
known that, aside from a few
thousand Western pop-
besotted oriental adolescents,
the feelings were pretty
mutual.

That, at least, was the
impression gained by
Icelander Jacob Magnusson,
when, earlier this year, his
band Strax became only the
third Western pop outfit to
scale the Great Wall (always
supposing you count Jean
Michel Jarre as the first).

Strax, Iceland's number one
band (no kidding), were
officially invited to play by the
Chinese Government, after
books, records and videos by
the group, plus a couple of
Jacob's solo jazz albums, had
convinced officials that
culturally speaking, the
Scandinavians had a little
more to offer than Britain's
erstwhile number one pop

airheads.

"Evidently the Chinese were
left with a bad taste in the
mouth after Wham!. They
didn't want to know about any
more pop groups. The elderly
officials had found Wham! too
aggressive, but it seems they
would've accepted them if
Wham! hadn't come back and
slagged China off," says Jacob.

"When we got there, we
found we could understand
both sides. If you go to China
and try to force yourselves
down their throats, spending
big bucks and paying people
right, left and centre to do
every little job for you like
Wham! did, you're bound to be
taken to the cleaners. It might
be a communist country but
they're all shrewd
businessmen too!"

The reception for Strax was
somewhat different. After
each concert on the three-
week tour, frail old men would
come to the front of the stage
and present the band with
flowers - intended, perhaps,
especially for Ragga, the

band's girl singer.

And during the visit, Strax
signed a recording deal with
the official Chinese record
label, which will result in a live
album from the tour being
released there. They also took
a British film-crew with them,
and as a result of that, a
documentary of the tour
should be getting an airing on
Beeb TV later this year.

Meanwhile, Brits seeking out
a little cold comfort shouldn't
have too long to wait; Strax
recorded most of an album in
London earlier this year with
producer Stuart Coleman, and
an autumn release is planned,
along with live dates.

Memory jogger: Jacob and
Ragga were previously one
half of superior electro combo
Bone Symphony, who released
a critically acclaimed EP on
Capitol a few years back, held
a bizarre but pleasant
reception at the Icelandic
Embassy in London to promote
it, and promptly disappeared
without trace. Better luck this
time?



WHO ARE these strange looking
people? What planet are they from?
Well, they're from Alice In
Wonderland's which is a club in
London dedicated to people who
dress like this.

Janine and Drew (short for Andrew)
were the millionth and millionth
and first customers to the club last week.
They were given a special candlelit
dinner at a restaurant of their choice
and a weekend holiday for two in
New York from where they were
pictured here on the roof of the
Parker Meriden hotel.

They were also presented with
special gold memberships to Alice In
Wonderland's. Congratulations
Janine and Drew.

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

● CAN YOU imagine a week in which Virgin, Richard Barnstorm or one
of his leaky boats does not appear in the news. We can't.

This week's story comes from an Anonymous Caller who had the
misfortune to fall victim of a Virgin Atlantic flight last week.

They charge for soft drinks, she says. They give you crummy little
sandwiches, she says. They spill coffee all over the place, she says. And
they do a very tricky little one wheel landing number, she says.

Oh yes, and you have to sit with your knees up around your ears, she
says. Which is not very comfortable when you're trying to watch *The
Empire Strikes Back*, she says. Nor is trying to get to sleep with your
head under the tray table, she says.

● THE PROBLEM with *Jaws*, I'm told, is that there aren't enough good
lies. Forget the Boy Who Cried Wolf, here's the Boy Who Cried Riley.
Is it shameful, sick, or simply saddening to hear that Ex-Fall fellow
Marc Riley was last week arrested in a Manchester record store for
stealing a Lou Reed video and 'Perverved By Language' by The Fall.

Riley, whose latest single 'Baby's On Fire' is selling respectably well
for a record produced by a Three John refused to comment
seriously and would only ask that I go back and have a go at getting
the *Madness* video for him. Riley will remain in custody until his 27p
ball is raised. Contributions should be sent by postal order to In Tape
records, Sale, Cheshire.

OUT

Central Heating
Yellow combs
Edwin's holiday
Malaysian guests
Giggling in bed

IN

Stolen chicken
Chicken kneecaps
Al Fresco parties
Blurring things out
Margaret's hen night

FILM·TV·VIDEO·BOOKS

SCANNERS

EDITED BY TONY MITCHELL

SNAKE CHARMER



STALLONE: "This one's for you, Parky!"

COBRA

(Warner Bros)
FIRST THINGS first: this is not art. Connoisseurs of classic cinema, aficionados of innovative imagery, sensitive screenplay and Meryl Streep should take their popcorn elsewhere.

Cobra is crude and aggressive. Its plot is as thin as rice paper, its dialogue hilariously dumb, and its conclusion as predictable as last Sunday's gridiron wash-out.

In short, *Cobra* is total trash. And why not?!

In downtown LA, a bunch of no-goods are filling their leisure hours by slicing up a goodly proportion of the city's population. Only one man can thwart their evil intentions: Det Cobretti (Sly Stallone, natch), a member of the zombie squad – a posse of cops who take on those jobs too dirty for the regular peelers to handle. "This is where the law stops... and I start," he grunts. And you don't

mess with a man who cuts his pizza with pink shears.

(Quite why no one can catch these baddies is a bit of a mystery, since they *always* wear stocking masks and *always* drive around in the same van...)

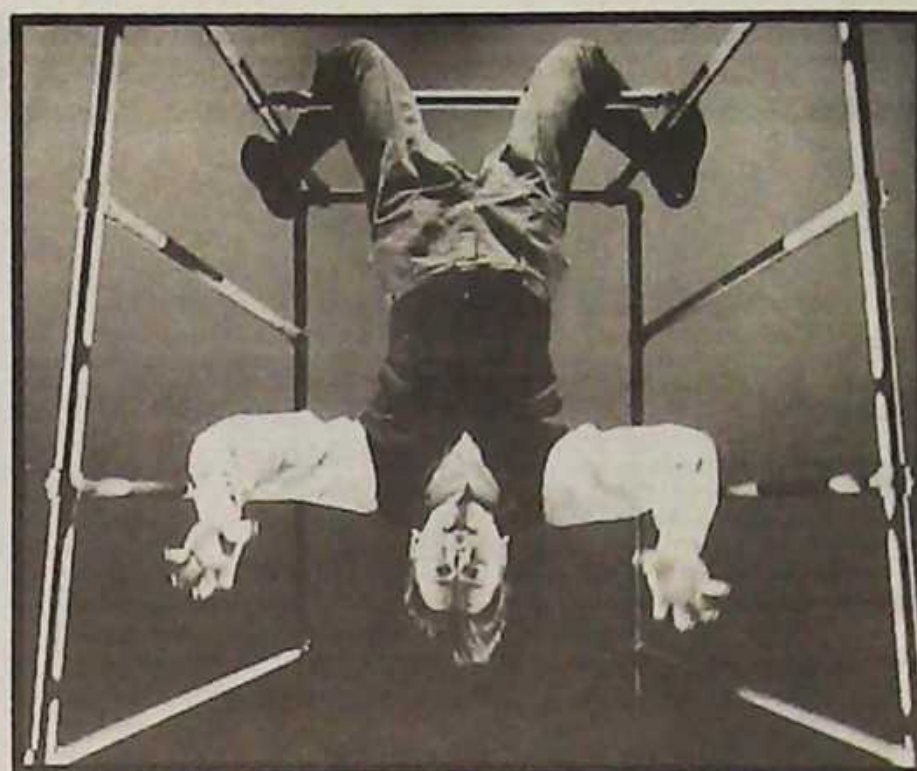
After wasting half of Vietnam, you'd think this'd be small fry for Stallone ... but for a silly model witnessing a murder and becoming a target for the Night Slasher and his motley pals.

Thus Cobretti has to lug Ingrid (Mrs Stallone, who not only has to wear a ridiculous wig but is also forced to slouch alongside her not-so-statuesque hubby throughout the movie) through the ensuing bloodbath, which culminates in a foundry, where the Slasher gets his, impaled on a hook and wriggling towards the heart of a white hot furnace.

So ... *Dirty Harry*, *Death Wish*, *Assault On Precinct 13* – *Cobra* steals from them all, its moral taking up the age-old tack that authority is essentially corrupt, life's a crock of shit and a man's gotta do what ... you get the picture. But go to see the car chases, and for God's sake take along a sense of humour!

Cobretti's first name is Marion. Anyone out there remember John Wayne?

ROBBI MILLAR



TIM ROTH: a world turned upside down in Kafka's Metamorphosis

A CHANGE OF HEART

METAMORPHOSIS

Mermaid Theatre

STAGED BY the irrepressible Steven Berkoff, Kafka's classic tale of the beetle-man loses none of the haunting clarity, but blows up the underlying humour until it dominates the surface. It achieves the near impossible feat of bringing the tale to the stage not only intact but miraculously refurbished.

As the son Gregor, Tim Roth brings a violence to the role, which Berkoff himself explains as "a fighter, a snarling angry thing trapped in his room". Transformed into the beetle overnight, Roth seethes and suffers, but the comic touch is forever bobbing underneath it all.

His momentum is perfectly met with the pulse of Berkoff (Mr Samsa), Linda Marlow (Mrs Samsa) and the magnetic Saskia Reeves as Gregor's erratic sister. Together, they let the tension drip lightly before the whole horror suddenly explodes in your face.

Saskia is particularly adept at switching between becalmed, bewitched innocent and raging obsessive with magnificent ease. She emerges more angel than devil – some of the most dramatic sleights of hand I've witnessed on a stage.

Berkoff's interpretation should not be missed. His treatment, every smudge as chilling as the Kafka story, takes the metaphor and wrings the anguish out with astonishing ease. Roth's beetle claws at the wall in grim desperation and finally plunges to the ground with a resounding crack. The ensuing silence is deafening. But the real terror is just starting...

The brilliance peels off the walls and lands in a fantastically muddled heap. Scraping the heights.

JONH WILDE

RARE EARTH

YELLOW EARTH

(ICA)

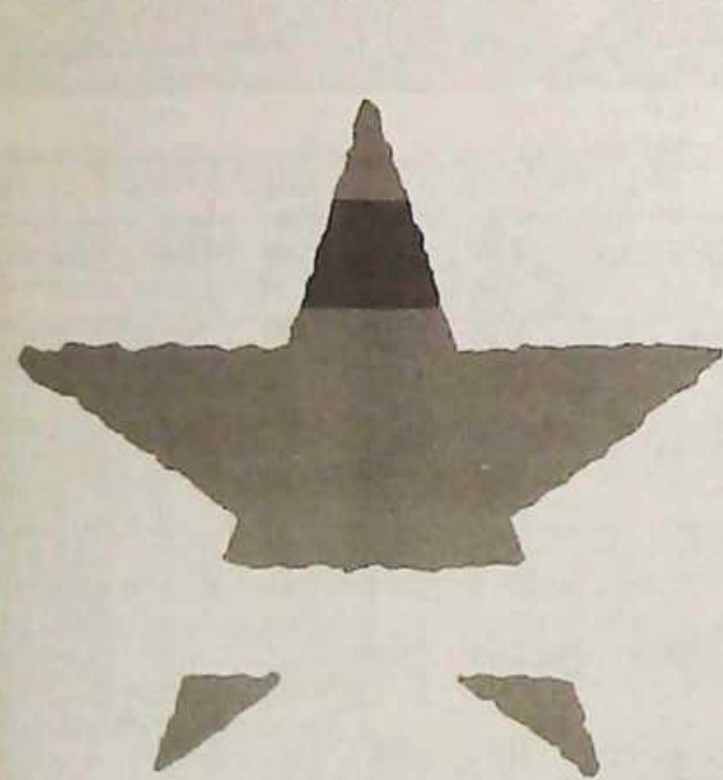
A FOLK story from China. A soldier visits a distant rural community to research folk songs. He stays with a prematurely old man and his son and daughter, the girl about to be sent into a preordained marriage. Feelings run deep, but the young Communist cadre cannot break the tradition. When the soldier leaves, the little world is swallowed by tragedy.

Chinese cinema is tied to moralising plots and awkward, clucking characters; *Yellow Earth*, ironically, breaks loose from tradition by embedding itself in the deepest Chinese folklore. Director Chen Kaige uses images of huge landscapes and ageless faces to explain his story.

The songs that the soldier collects split the clear blue air like shrill birdsong. The land is run on ceremony and custom. Like him, we are mystified but bewitched. The closing minutes become a scorched, magnificent coda to the tale.

Much of the technique is borrowed. The desolate country works like one of John Ford's Monument Valley settings, and the play of characters is as painfully simple and clear as it is in a Satyajit Ray film. But Chen Kaige brings a mystical confidence to his picture, a sense of colour that's breathtaking. *Yellow Earth* is rare new ground.

RICHARD COOK



ANDY
AYLOR



TAKE IT EASY

—THE FIRST SOLO SINGLE—

7" & EXTENDED 3-TRACK 12"

WRITTEN by Andy Taylor & Steve Jones

PRODUCED by Roy Thomas Baker

From the film 'American Anthem'

TAKE IT EASY... BUT TAKE IT





geordie's gone to jail

the new single

TOY DOLLS

u.k tour

August 9th
NEWCASTLE – EXHIBITION PARK

September 4th
GLASGOW – ROOFTOPS

September 5th
DUNFERMLINE – WORKHOUSE

September 6th
ABERDEEN – VICTORIA

September 7th
HULL – TOWER

September 9th
BIRMINGHAM – BURBERRIES

September 10th
LEEDS – ADAM & EVES

September 11th
DERBY – ROCKHOUSE

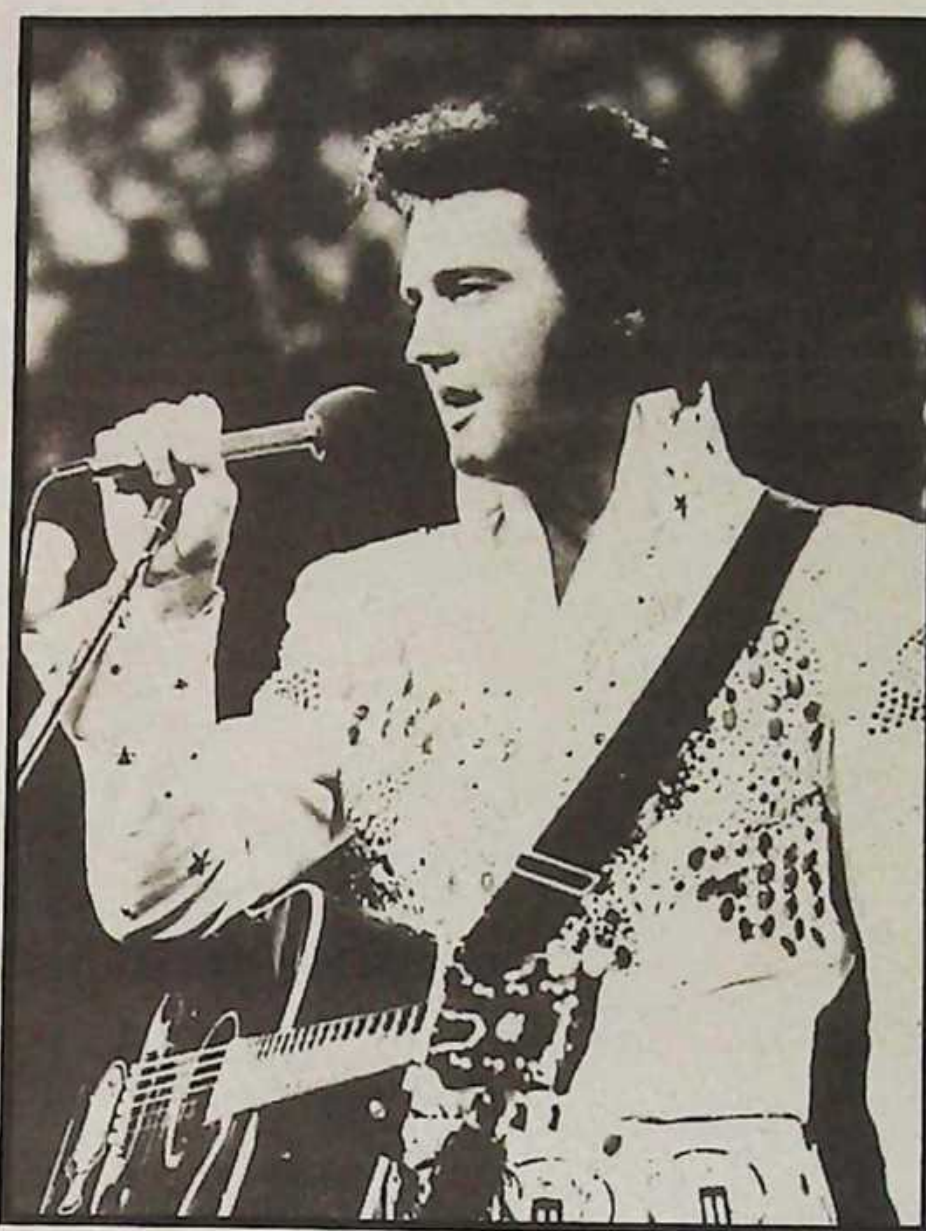
September 12th
RETFORD – PORTERHOUSE

September 13th
LONDON – KLUB FOOT

September 14th
MANCHESTER – BOARDWALK

September 19th
BRIDGEWATER – ARTS CENTRE

MEMORY BANK



THE KING'S final performance

Sunday August 10

- 1943** Birthday of **Ronnie Spector (Bennett)**, wife of **Phil**, and former lead singer of **The Ronettes**, in New York.
- 1947** Birthday of **Ian Anderson** of **Jethro Tull**, in Blackpool.
- 1969** Birthday of **Marion Richards**, the son of **Keith Richards** of **The Rolling Stones** and **Anita Pallenberg**.
- 1972** **Paul** and **Linda McCartney**, with **Wings** drummer **Denny Selwell**, were arrested and fined for drug possession, in Gothenburg, Sweden.
- 1982** **Southside Johnny (Lyon)** married **Jill Glasner**, in Asbury Park, New Jersey. The **Asbury Dukes** and **Bruce Springsteen** performed at the reception.

Monday August 11

- 1954** Birthday of **Joe Jackson**, in Burton-On-Trent.
- 1959** The four male members of the top US vocal group **The Platters** were arrested in Cincinnati, for "lewdness and aiding and abetting prostitution", after being found in their hotel with semi-naked women.
- 1963** The first **Richmond Jazz And Blues Festival** featured newcomers **The Rolling Stones**, eighth on a bill topped by **Acker Bilk And His Paramount Jazz Band**.
- 1982** **The Pretenders'** first album was certified as a million-seller in the States, three years after its original release.

Tuesday August 12

- 1949** Birthday of **Mark Knopfler** of **Dire Straits**.
- 1951** Birthday of **Kid Creole (August Darnell)**, in Montreal, Canada.
- 1961** Birthday of **Roy Hay** of **Culture Club**.
- 1966** **The Beatles** held a news conference in Chicago, at which **John Lennon** publicly apologised to Americans outraged by his remarks that the group were "probably more popular than Jesus right now". They then started their last-ever tour, at the Chicago Amphitheatre.
- 1967** **Peter Green's Fleetwood Mac** made their live debut at the National Jazz & Blues Festival.

Wednesday August 13

- 1958** Birthday of **Peargal Sharkey**, in Londonderry, Northern Ireland.
- 1971** Death of **King Curtis**, the master sax session player, aged 37. He was stabbed outside his own New York apartment building.
- 1977** Lead singer **Cherie Currie** left **The Runaways**.
- 1977** **Bachman-Turner Overdrive** split up.
- 1978** **Be-Bop Deluxe** split up, with leader **Bill Nelson** moving on to form **Red Noise**.
- 1980** Four masked men attacked

Thursday August 14

- 1941** Birthday of **David Crosby**, in Los Angeles.
- 1958** Death of **Elvis Presley's** mother **Gladys**, aged 46, of a heart attack brought on by acute hepatitis.
- 1967** The **Marine Offences Bill** became law in the UK at midnight, outlawing pirate radio from offshore, and shutting down every station with the exception of **Caroline North and South**.
- 1976** **Stiff Records** was launched, its first single release (**BUY 1**) being 'So It Goes'/'Heart Of The City' by **Nick Lowe**.
- 1982** Bassist **Pete Way** announced that he was leaving **UFO**.

Friday August 15

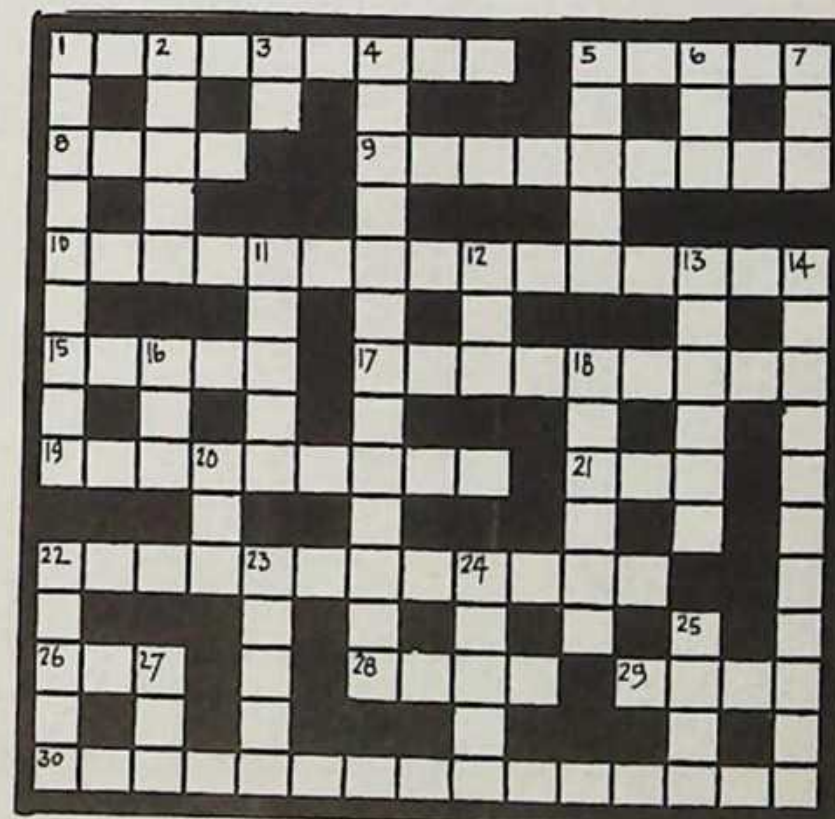
- 1946** Birthday of songwriter **Jim Webb**, in Elk City, Oklahoma.
- 1965** **The Beatles** played to a new record live rock concert audience – 56,000 people, at Shea Stadium, New York.
- 1969** **The Woodstock Festival** began, on **Max Yasgur's** farm in upstate New York.
- 1980** **George Harrison's** autobiography **I Me Mine** was published in a very limited ultra-de-luxe edition, costing £148 a copy.
- 1981** **Mike Oldfield** sued **Virgin Records**, claiming they had made £1 million excess profits out of his recordings.
- 1983** **Joey Ramone** was involved in a street fight over a girl with one **Seth Macklin**, in New York. Ramone was badly beaten about the head, and rushed unconscious to hospital for emergency surgery.

Saturday August 16

- 1952** Birthday of **James Taylor**, lead singer of **Kool And The Gang**.
- 1958** Birthday of **Madonna (Ciccone)**, in Detroit.
- 1975** **Peter Gabriel** announced that he was leaving **Genesis**.
- 1976** **Cliff Richard** began a 20-date tour of the Soviet Union, at the Hall Of The October Revolution, in Leningrad.
- 1977** Death of **Elvis Presley**, aged 42, of a heart attack following long abuse of prescribed drugs, at his Graceland home in Memphis.
- 1980** **Cozy Powell** left **Rainbow**, immediately after their appearance at the Castle Donington Masters Of Rock Festival.

XWORD

By Sue Buckley



ACROSS

1. What Nancy and Sid taught Joe (4,5) 5. see 14 8. Wired axe man (4) 9. Both sides of this Samson effort sound the same (4,5) 10. An un-Acceptable risk? (7,8) 15. XTC made extensive plans for him (5) 17. ... But Blue Aeroplanes remain patient (9) 19. ... Because they know that at this time The Housemartins offer cheap drinks (5,4) 21. Sabs never say this! (3) 22. What a mind warped high priest might provoke (4,8) 26. Neil Young's ways (3) 28. Firey saint! (4) 29. Dorothy's dog held the line (4) 30. Why Patti's feet are getting sore? (7,8)

DOWN

1. In which David was a-mazed to see the minotaur (8) 2. They grip Waysted (5) 3. Leading sunshine bandsman (1,1) 4. A punctual problem for The Fall (6,3,4) 5. Band forged in fire (5) 6. All The Hollies needed to breathe (3) 7. Little babysitter who went loco! (3) 11. Brothers who were the first to twist and shout (5) 12. Tull found it in the North Sea (3) 13. ... But Fun Boy 3 dug this romantically (6) 14. and 5 across. An identity problem for Billy Idol (4,7,1,4) 16. Space for a funk band (3) 18. Simple colour is contained! (3,3) 20. Don MacClean's American confection! (3) 22. Tennis man John might cause pop commotion (5) 23. He might have lost a number (5) 24. Label from Malta (5) 25. Proud vocalist (4) 27. Steely judo grade (3)

LAST WEEK'S ANSWERS

ACROSS

1. The Atomic Menace 9. Endless 10. Brick 11. Rescue 13. Three 16. Don 17. Easy Livin' 19. Gun 20. Yes 21. Baron 22. Dio 23. UK 24. Dire Straits 29. It's Hard 30. Emmylou 32. Earl 33. Boots 34. Ry

DOWN

1. The Pride You Hide 2. End 3. The Queen Is Dead 4. Most 5. Crystal Crescent 6. Ebb 7. Alice 8. Elkie Brooks 12. Songs 14. Raven 15. US 18. Nod 25. Rad?? 26. REM 27. Isley 28. USSR 31. Ure

INFO Riot

EDITED BY BARRY LAZELL

NOW REED ON

THE VELVET UNDERGROUND revisited

THERE IS, it transpires, still a little to be said about **The Velvet Underground** releases, to continue from our discography follow-up item of a few weeks back.

Firstly, **Sandy Robertson** would like our earlier correspondent **Perry Bushell** to know that he (Perry) actually misunderstood Sandy's "is there any more Velvets stuff out there?" comment at the end of his Velvets box set review.

"My cry", says Sandy, "referred to as-yet undiscovered stuff. I did know about the albums mentioned by Perry, but didn't add them on to the *Info Riot* discography since I assumed you'd left them out due to their 'semi-legal' status, and had decided to concentrate on

official releases."

Which is absolutely right. It seems a little risqué in a feature deliberately designed to coincide with a box set release by a major label, to include odds and ends of at least dubious legality, so I stuck to the straight and narrow – although 'The Velvet Underground Etc' was actually the only one of this particular batch of albums that I had note of anyway, although I did for similar reasons exclude the 'Evil Mothers/Rare Velvets' LP which appeared on **Skydog** (LP 003) in France, in 1976. Although Skydog products were sold as legitimate imports this one seemed dodgy, to say the least, since it lifted two or three tracks blatantly from Atlantic's 'Live At

Max's Kansas City' album. Anyway, to let Sandy conclude:

"Those first two albums were, by the way, reviewed in *Sounds* when they were issued, many yonks ago. As for legality, one has to assume that these LPs, like 'Everything You Always Wanted To Know...' (a box set of Velvets-related oddities) are OK, on the basis that shops like the Virgin Megastore sell them whenever they can get copies! The reason that Perry Bushell doesn't have the third album 'Et Al' is that it never came out, as far as is known."

Further well-informed comment on the matter also came in from **Peter Relton**, of Allerton, Bradford, who imparts some further details as follows:

"Re Perry Bushell's info on the albums put out by the Velvet Underground Appreciation Society: though no longer in existence, this was a genuine fan club, whose president, Philip Milstein, has an extensive knowledge of the Velvets' history. Victor Bockris and Gerard Malanga, who wrote the Velvets biography *Up-Tight*, said that Milstein's assistance helped them "more than any other single factor".

As well as issuing the records referred to, Milstein also published three issues of a Velvets magazine entitled *What Goes On*, before the society folded.

"The Velvet Underground Etc' and 'And So On' were both widely available in the UK through legitimate record shop chains like HMV and Virgin, so it still shouldn't be too hard to get hold of them. 'Etc' was first released in 1979 (**Plastic Inevitable Records FIRST-1**), and 'And So On' in 1982 (**Plastic Inevitable SECOND-1**). 'Et Al', the third album mentioned by Perry, was listed as a possible future release in the sleeve notes of 'And So On', but with the demise of the Appreciation Society, plus the subsequent final release of much unavailable material by Polydor on 'VU' and 'Another View', I strongly doubt that it was ever released – unless Perry has actually seen a copy?

"Another important release of a similar type, also made widely available in record shops (though unconnected with the releases above), was the three-record set 'Everything You've Ever Heard About...' The Velvet Underground', issued in 1982 on **Vu Records (VU 333)**. This contained rare pre-Velvets material by **Lou Reed** (recorded originally under a variety of names), plus studio tracks, live stuff and rehearsals. Here's the full track listing:

SIDE 1: 'After Hours' (The Carol Lou Trio) (NB: the song title 'Afterhours' on the Velvets' third official album) / 'Leave Her For Me' (The Shades) / 'So Blue' (The Shades) / 'Why Don't You Smile' (The All-Night Workers) / '(Do) The Ostrich' (The Primitives) / 'Sneaky Pete' (The Primitives) / 'Cycle Annie' (The Beachnuts)

SIDE 2: 'I've Got A Tiger In My Tank' (The Beachnuts) / 'You're Driving Me Insane' (The Roughnecks) / 'Loop' (John Cale solo; magazine flexi-disc) / 'Index' (Velvets interview; titled 'Conversation' on 'Etc') / 'VU Noise' (from the 'East

Village Electric Newspaper'; titled 'Noise' on 'Etc')

SIDE 3: 'Some Kinda Love' / 'White Light, White Heat' / 'Rock 'n' Roll' / '(Here Come The) Waves' (titled 'Ocean' on 'VU')

SIDE 4: 'Foggy Notion' / 'Inside Your Heart' (titled '(Temptation) Inside Your Heart' on 'VU') / 'I'm Sticking With You' / 'Ferryboat Bill' / 'Fever In My Pocket' (titled 'Guess I'm Falling In Love' on 'And So On')

SIDE 5: 'Candy Says' / 'Some Kinda Love' / 'Cool It Down' / 'Who Loves The Sun'

SIDE 6: 'I'm Free' / 'I Found A Reason' / 'Walk And Talk It' / 'Head Held High' / 'I'm Set Free'

"By the way, a comprehensive discography can be found in the book *The Velvet Underground And Lou Reed* by Mike West, published in 1982 by Babylon Books. This lists all records up to 1981 (plus some from '82), and includes the group releases, solo stuff, cover versions, Cale's work as a producer, some of the bootlegs, and so forth."

Readers might be interested to know that there was a small clutch of 45s extracted from the first Velvets' albums on Verve and MGM in the States, even though they had no UK release equivalents.

From the first album, 'All Tomorrow's Parties' was coupled with 'I'll Be Your Mirror' (in an edited-down version), and 'Sunday Morning' with 'Femme Fatale', while the title track 'White Light, White Heat' and 'I Heard Her Call My Name' were both extracted from the second album, in both cases with 'Here She Comes Now' as the B-side.

All these were on US Verve; catalogue numbers are not known, and in fact I don't know of anyone who has ever found copies. One further early single then came from the third album, this pairing 'What Goes On' with 'Jesus'. Like its parent LP in the States, this was on MGM rather than the Verve subsidiary. Still no catalogue number.

The tracks on that French Skydog album, for those who are bound to write in asking about them, are as follows:

'I'm Set Free' / 'Walk And Talk It' / 'Lonesome Cowboy Bill' / 'Sneaky Pete' / 'I'm Waiting For The Man' / 'New Age' / 'The Ostrich' / 'White Light, White Heat' / 'Sweet Jane'.



THE VELVETS display their wares

QUIET RIOT

QR III

Move in
for
the Kill
with

THE NEW
ALBUM

QR III



EPC 26945/40 26945

DIAMOND DAVE

Undaunted by the success of a Van Halen that no longer includes him, singing in Spanish and laughing his socks off (see, they weren't down his jeans), California Kid DAVID LEE ROTH tells MARY ANNE HOBBS all about his album, his suntan and his unusual obsession with tractors

CAST YOUR mind back to Donington 1984.

Who was that blond American punk upstaging Angus Young? Remember his decadent domination of the video jukebox? Recall his back against a record machine?

And remember just one year ago, when Eddie Van Halen announced that, after wailing this way through six platinum albums, David Lee Roth was forfeiting rock 'n' roll in favour of "a f***** movie career"?

David Lee Roth, however, adopts a rather different variation on the theme.

"Any divorce after a long term together is gonna be ugly. Van Halen grew up together, we learned a lot together. We went through a lot of hard times and a whole lot more good times - I shall always remember those.

"As far as who did what and why, there's five sides to every coin, and we all view the situation through a different pair of sunglasses.

"It starts with the music. That's first and final and foremost.

"You make a record of that music, the rest is parade time."

Lee Roth suddenly swings into a rap-style spree.

"Wanna make a video, radio, interview, me 'n' you? How long ya gonna be gone? And on and on and on... Wanna make a movie, just

like Prince? First one was good, second one so-so, haven't seen him since...

"You have to make all those decisions. Van Halen didn't care to be involved in those things, and I'm a workaholic.

THESE DAYS, Van Halen coast lazily through the doldrums of middle-aged commercial security. Yeah, it pays the pool man and keeps the missus up to date in mink. But the elusive spirit and notorious humour eloped with Dave 12 months ago, and the same hand that once eased the seat back is currently shifting into overdrive and steering a new band. This lot are one of the things I'm here to question Roth about.

Steve Vai spent some time alongside Frank Zappa, perfecting his selection of dangerous guitar licks. He's also cut some furious vinyl with Alcatraz and PiL. Tell me, David, is it true that you met this closet punk in jail after he got arrested at your club, The Zero?

"It wasn't actually sitting in a cell, à la James Cagney. My main responsibility as far as The Zero is concerned just happens to be bailing out my bouncers after the annual raids. But yeah, it was during this process that we met.

"I'd been hearing about him for a considerable period of time, and I know Frank Zappa officiates pretty mightily over his situation, much in the same way I do with my band, which is that I'm dependent upon my musicians for a whole lot of musical inspiration. I know what I'm capable of - I don't throw and I can't catch, but I can write a hell of a play book. I can pull a team together and motivate the shit out of 'em.

"Also, Stevie is a graduate of the Berkley School of something or other, which is a pretty prestigious qualification. So, after distilling all of these things, I figured, here's somebody who's gonna ascribe to the vision!"

And bass virtuoso Billy Sheehan joined your new line-up after a gruelling 14-year struggle with his own outfit, Talas, right? (Hours spent on research here, you'll notice.)

"Yeah, that's right. He's my white tiger."

Sorry?

"When you see a white tiger for the first time, you're not exactly sure what it is you're looking at. You recognise most of the parts, but the colours are all wrong, so your immediate impulse is to question it. With Billy, your immediate impulse is to question what it is you're listening to. A lot of the sounds on 'Eat 'Em And Smile' are like a conflagration of guitars, but somewhere in the back of yo' head you know there's a runaway bass in there."

To quote your press biography, Greg Bissonette is known as a 'great guy and a hell of a drummer'. Could you elaborate on that?

"Well, my entire purpose was to attract your attention. Greg probably has the most considered musical experience - I stole him from the Maynard Ferguson Big Band. I figured if he had enough authority to power 20 musicians through steep turns and glides and still keep a sense of swing about things, that'd easily translate into rock 'n' roll.

"The two other cats will use every possible opportunity to jam in three extra notes to demonstrate total ability, which is a rock 'n' roll sentiment in itself - you certainly don't wanna crush that. It's just a case of having to establish a not so general re-direction, which I prefer to leave to the drummer. A drummer is always so much better than having to start a song over again."

This selection was christened the David Lee Roth Band because Dave, he tells me, "feels like a shining example", although he's not quite sure of what. However, he prefers to think of the new outfit as "a roving youth gang" - just as he translates falling off a water ski into "a major boating accident", and views a minor fender bender as "a fiery crash".

"It was my goal to get a band of virtuosos who play with incredible authority, and try to get a sound out of the record which suggests that we've only been together for five minutes."

IT'S TIME to ask: is the title of your new opus 'Eat 'Em And Smile' really just an alternative reference to oral sex?

"The beauty of a title like that is it's right off the bat. Eat and smile - harsh and soft. Obviously, it's aggressive; it's competitive, it's sexy and it's got a sense of humour. It's attitude. All of those things are rock 'n' roll."

Can you remember any specific anxieties during the time you spent in the Big Apple recording part of the album?

"Remember the movie *Brazil*? The guy steps out of his room and wham!, he's caught up in a tornado of traffic; the metropolis, the rush of the future - but it looks like the 1930s. God help New York, it must have skipped a groove somewhere along the line!

"I wrote 'Yankee Rose' in New York because the city was going Statue Of Liberty nuts. Everywhere you went, there were Statue Of Liberty T-shirts, Statue Of Liberty underwear, Statue Of Liberty cheeseburgers. I love that, America's great for all that kind of tireless promotion.

"I was surrounded by that statue

and I wrote about her like she was a real person. That's how it felt with the amount of attention she was getting - she was being marketed like Brooke Shields!"

So can you cite your home state's Californian culture as influential?

"In LA we all dress like one of our hydro-carbon sunsets. I'm known as the 'California Kid' everywhere I go, purely because you wear a Hawaiian print T-shirt and you're nailed for life - or six weeks, in this business. Same difference, sometimes.

"But I do a lot of travelling, and I see this West Coast, sunbelt culture catching on all over the world. Every third person's climbing into a suntan box. Every fourth person's pumping iron or aerobicing. You couldn't get into Danceteria in New York with a pair of shorts on two years ago - now the bouncers are wearing them! This is great. I'm a big fan of fashion, colour and culture, and whether I participate or not I like to see it, I like to see it all.

"Running alongside all this currently is what I call 'Motor-Pop Entertainment'. Motor-Pop is based on the American principle of what is a good vacation which, essentially distilled, amounts to drinking a lot of beer and operating a motor vehicle, starting with the generic household automobile and continuing on to all terrain vehicles, wet bikes, jet skis, mini bikes, moto-cross and on and on and on.

"Of course, that kind of entertainment necessitated The Big Event where 'Mickey Thompson presents 20 (count 'em) 20 nitro fuel screaming dragster engines roaring up over the finish line - Friday night at the LA Coliseum'. And then they got the guy who launches himself off a ramp into three parked cars, the mud racers, the tractor pulls.

"The tractor pull is when these little old boys from down South clamber up onto tractors with four hemi-head engines plastered into a teeny chassis and drag a 4,000lb weight 300 yards down the field, while the fans and yours truly go crazy, hysterical, out of our minds hoping that he makes the 300 foot limit, because if he does that is technically known as a 'full pull', with a great big neon sign that blasts FULL PULL, FULL PULL.

"God forbid more than one fella should have a full pull in the same evening, because this would necessitate a 'pull off'. I shit you not! 'It's a PULL OFF!!!' they bawl, in front of 17,000 drooling, slack jawed, wild eyed, slaving Motor-Pop fans."

(What an incredible Simon Cooper cartoon this could induce, I'm thinking.)

"This has been a great source of inspiration."

Makes you want to buy out Massey Ferguson, doesn't it?

"Or at the very least, start playing with matches again."

A viable explanation for the bombastic quotient of 'Eat 'Em And Smile'. And I believe you're going to release a Spanish version of the album?

"Yeah, that's right."

Can you sing something from it for me?

To my amazement, Roth actually sings something which vaguely sounds like this -

"Correndo pola cara tera tropica/ Oh mesha marro calo mescha me wah woloco/ Pero moya mi manera/ Qui sa merca syca lista del sol.

"That's 'Goin' Crazy' in Spanish.

"You know how my voice kinda barks at you, how it yops and bays? It compresses and expands like... a pencil eraser. Well, the same - and I'm going to use the word quality - is found when I sing in Español."

YOU HAVE traditionally been recognised as a mouthpiece, a face and a personality, enjoying very little critical acclaim for your capabilities as a vocalist. Do you desire a little more musical credibility at this stage in your career?

"I don't separate the two. I mean, there are a lot of guys that can sing higher than me, but so can most girls. This doesn't in my mind necessitate either a sex change or any more singing lessons than I am already taking. There's a definite face to my voice, but it has a lot of different characters. It's not just one big anxiety-ridden peal of hominess. It's not just one clarion trumpet blast of stay-out-all-nightedness. It's not just anything, but you always know who's singing, and that's better than technique any time."

Billy Sheehan seems beyond delight that not one single ballad graces the grooves of 'Eat 'Em And Smile'. Can we ever expect a real tearjerker from the pen of Diamond Dave?

"Sure, sure. I've nothing against playing any kind of music. Obviously, the thread that winds its way through all this chaos is rock 'n' roll, and it's gonna stay that way pretty much, although we'll be changing the paint job quite frequently. However, I think 'Coconut Grove' demonstrated my ability to make left turns."

You're such a rock 'n' roll junkie, but do you ever crave culture or find yourself having to suppress an impulsive urge to attend the opera, perhaps, or an art gallery?

"Where I start culturally usually has no bearing or reference point that you can nail in the final product. As we look at this book (here he pulls something from his personal library for the purpose of



Steve Granitz

"There is no shining star that we're gonna land on. Let's just attain maximum speed and go sight-seeing. Let's take the scenic route, but at full speed! After all, life is a kung-fu movie"



Steve Granitz

"Sure, I play it sexist on occasion, but I view it purely as a sharing experience"

a legend in his own mind

illustration) we look at Robert Wilson's *Theatre Of Images* – this is all performance art and a lot of what we do is a distillation of it."

Performance art? Judging by the number of blackouts and censored edits chopped into your video when it was screened on America's Channel Four last week, the liberal US citizen of the '80s interprets your stage show as performance pornography.

"My shows are sexy. The difference between sexy and pornographic is with sexy, all you need is a feather. With pornography, you use the whole chicken."

No doubt we can expect more of this when your show goes on the road next month?

"I make records as an excuse to go travelling!"

And what of your big silver screen project – will the movie ever be made now that you've become so preoccupied with a band again?

"We're involved in a \$25 million law suit with CBS right now. They shut down their operations and we were a week and a half ahead of shooting. It seemed like an obvious step for the Fabulous Picasso Brothers (Dave and his collaborator, Pete Angeles) to make something one and a half hours long instead of just four minutes.

"But yes, the movie will be made and I think we can do something that's classic and irreverent at the same time. I am both poles and the equator with no temperate zones."

Everyone is waiting for you to pop up on *Miami Vice* – do you have any plans to guest on other shows, or are you, er, saving yourself for the real thing?

"Aaah – there is no adult supervision around here, there are no time-tables, and my career is not goal oriented. There is no shining star that we're gonna land on. Let's just attain maximum speed and go sight-seeing. Let's take the scenic route, but at full speed! After all, life is a kung-fu movie."

CAN WE expect to see Washington plastered with gaudy 'Dave For President' flyers one day?

"Naah. I can't be responsible for my violent actions in an adult society, and that henceforth eliminates certain career possibilities – much as I'd like to picture it!"

Do you have any morals?

"Well, I am toastmaster general for the immoral majority."

But is it perplexing to be dismissed by 90 per cent of the general public as a sexist numbskull?

"I don't think I'm so easily dismissed anymore. I've been around for a while now and,

although people may wish to do that, all the evidence is to the contrary. Sure, I play sexist on occasion, but I view it purely as a sharing experience. It's all role playing, right? It's no good unless you play along."

Does it bother you that you'll probably burn in hell for all of this when you die?

"Naah, I don't think so. What is hell, anyway? There's probably some great lawyers down there, and a few popes!"

(The following question was inspired by, and is dedicated to, Jack Barron.)

Your macho image is somewhat infamous, but tell me, do you ever get into anything totally off the wall – like, say, flower arranging?

"Haven't arranged a flower in years, lady."

Do you have any obsessions?

"Yeah, I do. I have an inability to settle for what is. I'm perfecting the ability to add things in addition to, as opposed to instead of. But I have some kind of driving force that tells me, This is good, but it could be better, or more – either way. But as long as I'm working with others for the benefit of others in some context, then I'd say that's a pretty honourable obsession."

Have you ever admitted you were wrong about anything, ever?

"Once! It's attitude, though. If you live it, people around you grow to accept it."

You were recently on the cover of the same issue of *American Playgirl* in which Ratt's Stephen Pearcy bared all for the frustrated suburban housewife – I notice that you chose to remain dressed for your interview.

"There's always got to be a bit of mystery. Save the money punch. Any time you think you've got a money punch, the real ace card, just imagine Burgess Meredith standing next to you like he did in *Rocky*, saying, *What are you doing? He's gonna knock ya into tomorrow. Save it.*"

Are you in love with anybody or anything right now?

"No, nothing and nobody in particular. I'm always happy, but I'm never content."

And if your Fairy Godmother materialised right before our very eyes, waved her magic wand and granted you three wishes, what would you request?

"Five more wishes, an option and a waiver."

David Lee Roth – an ice cream man who went crazy from the heat? A puppet or a protagonist, a prince or a parasite? Essentially, that's an individual decision. However, whilst all manner of rock 'n' roll vaudeville will doubtless continue to roller-coast in and out of our lives, a diamond (say the prophets) is forever.

"My shows are sexy. The difference between sexy and pornographic is with sexy, all you need is a feather. With pornography, you use the whole chicken"



Greg De Guire

Greg De Guire

S I N G L E S

Reviewed by
Ron Rom

THROAT GRABBING graphics from the Ex pack

SINGLE OF THE WEEK

THE EX '1936 The Spanish Revolution' (Ron Johnson Records) Product, politics and packaging makes this the most outstanding, incinerating concept single ever. The innovation in the presentation of this product is not only breathtaking but also shows, in a pioneering way, how to make political pop look informative, interesting, and more importantly, fun to the average person with an apathetic attitude to such ideas. This bridge has been too hard for The Redskins to really cross.

The Ex's music is dramatic and monochrome as it tries to draw on the influence and example of the 1936 Spanish Revolution. The Ex believe that the oppression and dictatorship that existed in Franco's Spain is not radically different from any country where central government has total control over the masses. This seems to be stretching an idea a bit to fit the band's political principles, but their anarchist punk pop is still entertaining as it is tinged with Sonic Youth influences, pulsating bass lines and challenging drums.

Between their songs and the single's elaborate sleeve – which folds out into a book on the Revolution, complete with impressive artwork – The Ex create the perfect stimulating collision of art, pop and politics to date, musically subverting and visually building a forum of thought.

You simply must buy this. You will not be able to put it down.

PRINCE AND THE REVOLUTION 'Girls And Boys' (Paisley Park) This man is pure sex, a seamy stain in between the white sheets of funk rock. 'Girls And Boys' twitches with sophisticated *Penthouse* raunch, teasing, tickling and oscillating your earlobes with the petit seediness that we have come to expect from the pimp Prince of sex.

Ecstatically pussy-footing and playfully ejaculating splashes of soulful destiny, 'Girls And Boys' just oozes charisma. The pelvic caressing sequencers pump in and out through moist rock guitars, orgasming to the end of Prince's erotic vocals.

This man stinks romance and manages to convey that in his dirty music. 'Girls And Boys' makes you pant just listening to Prince revelling in his own sensuality.

CAMPER VAN BEETHOVEN 'Take The Skinheads Bowling' (Rough Trade) 'Take The Skinheads Bowling' is a mixture of influences including bluegrass, country and punk. It's a rattling, nonsensical ballad that chops humorously between psychedelic edges and punked-up fiddle playing. The single shows Camper in an entertaining and revealing light as their pungent pop hits you with a saturating power, making this a small treat.

DAVID SYLVIAN 'Taking the Veil' (Virgin) Esoteric rich kid dyes hair blonde. Everyone goes, Cor! The dandyism on those red lips allows the oriental humbug of Japan's sanctimonious poncing about to be accepted. Esoteric rich kid

then gets into photography, everyone forgets him for a while but, being the pretentious brat he is, now the esoteric wally becomes a parody of Bryan Ferry. Psychologist says too much solitude has done him no good and isn't it about time he learned to communicate emotively with people instead of wallowing around atmospheric toilets.

DEMENTED ARE GO 'Holy Hack Jack' (ID) There is a degenerating, unrecognised movement of dickheads out there called Rockabilles who have no brains and get into a distemper over this noxious, regurgitated rock and roll. This is more of the same rubbish. When God was giving out brains, he didn't even invite Demented Are Go

MARTINI RANCH 'How Can The Labouring Man Find Time For Self Culture' (Sire) By avoiding utter garbage like this.

KILLING JOKE 'Adorations' (EG) Whenever I start to smell a foetid aroma of fuggy, virile but absurd manliness I always think, What are these male types trying to prove when they brag about how many chicks they've scored with? More interestingly, what is it they're trying to cover up? Chauvinist pigs and hard men like Killing Joke are toy boys in big snarls, better suited for the leather bars of San Francisco than the confused swamps they inhabit.

At school the likes of Killing Joke would be the first to rush off to the bogs and relieve themselves after a Biology lesson on sexual

intercourse. 'Adorations' is penis guitar rock after ten pints of snakebite, delivered by a band who have looked down their trousers to find that their egos are still the biggest parts of their bodies.

BANANARAMA 'More Than Physical' (London) I was a little annoyed when Bananarama slagged off our sweet Sammy Fox, especially when they then release a record like this, which cashes in on the same lusting, foaming, blinding market Sam has built. Like Sam, Bananarama are in the good girl guide on how to put respectability into slutty gesturing. Lyrics like "I've got what you want... So come and get it" would rightly annoy the feminist belt. I suppose it doesn't really matter that I find them as enticing as skid-marked underpants.

DIANA ROSS 'Ain't No Mountain High Enough' (Tamla Motown) A classic, this girl shows potential. You'd never see the queen of soul sink to Bananarama's depth – Diana has too much dignity. I mean, she wouldn't re-release this golden oldie on the strength of a DHL advert, would she.

DOCTOR AND THE MEDICS 'Burn' (IRS) I like the Doc and so does my girlfriend. He must be somewhat surprised about the chart power he has already achieved, and this sweet, soulful pop record sees The Doc determined not to let the chance go. And 'Burn' is, for the most part, better than most of the funless collection. The Doc knows that pop is only too

willing to take on anybody with a sense of humour and an ability to play a pop character, and we all know the best pop legends have only succeeded on the strength of their haircuts. The Doctor should do nicely, unless, of course, he decides to shave his head. Look what happened to Boy George when he cut his.

WINSTON REEDY 'Everyday I Write The Book' (Priority) An adequate reggae version of Costello's best pop lyric. Erh, wow!

BON JOVI 'You Give Love A Bad Name' (Vertigo) One can't get that annoyed with sexism in heavy metal because dim dumbos like Bon Jovi just do not know how to express their love for someone of the opposite sex without sounding like they're about to undo their zipper and give their woman what she wants. A laugh.

THE REAL THING 'Can You Feel The Force' (PRT) **SHALAMAR 'Take That To The Bank' (MCA)** You can always gauge how bad the charts are getting when they seem totally overrun with soul music. You realise just how barren the industry is when soul music's best offerings are re-mixes of classics from the '70s. And poor re-mixes at that.

THE HOUSEHUNTERS 'Cuticles EP' (Agaar) At last, a bundle of baybush joy! A pop merry-go-round that is dizzy with mighty tweeness. An EP of pure pop that will have The BMX Bandits running for their anoraks and snatching their fruit pastilles.

Catchy, jolly and happy. What more can you ask for?

GARY HOLTON 'People In Love' (Gaza Records) Gary Holton was a rock and roller inside a poor actor's body and he always looked tortured by the fact. He desperately lived the rock and roll lifestyle and tragically died it. 'People In Love' is a stiff collection of old clichés and indicates why Gary was never the rock star he dearly wanted to be. Remember him for better reasons than this blatant cash-in.

CHAKA KHAN 'Love Of A Lifetime' (Warner Brothers) Chaka, the girl with the four-way hips and the wonderful soul voice, teams up with Green from Scritti Politti to produce a juicy gem of a disco record that had me shaking my *thang*.

DOUG E FRESH 'All The Way To Heaven' (Cooltempo) Plink, plonk fizz. What do we do now we've run out of ideas? Just make silly noises and sound like you're having a really good time and people may not realise that the novelty of sounding like five bursting balloons has worn thin. Burp, woohoo, yeah man, can you dig it?

EDDY GRANT 'Ice Party' (Ice) All Eddy does is sit in the tropical sun and think up ways of writing calypso reggae to cheer up bad English summers. 'Dance Party' confirms Eddy as reggae's very own Black Lace. So let's all stick a deck-chair over his head before he becomes too contagious.

WORKING WEEK 'Too Much Time' (Virgin)

Working Week are a tedious soul band who repeat formulas without any notion of being original. They should be ignored at all costs because they cause drowsiness to set in quickly.

MENTAL AS ANYTHING 'Live It Up' (Epic) This is a shallow knees-up, the sort of record that's played all day long on day-time Radio One. Burn.

STEWART COPELAND AND DEREK HOLT ('COLTS') 'Love Lessons' (IRS) Nowhere as good as Copeland's intriguing, claustrophobic collaboration with Ridgway on 'Don't Box Me In'. 'Love Lessons' is a trip through a field of sentimental tripe that goes nowhere fast.

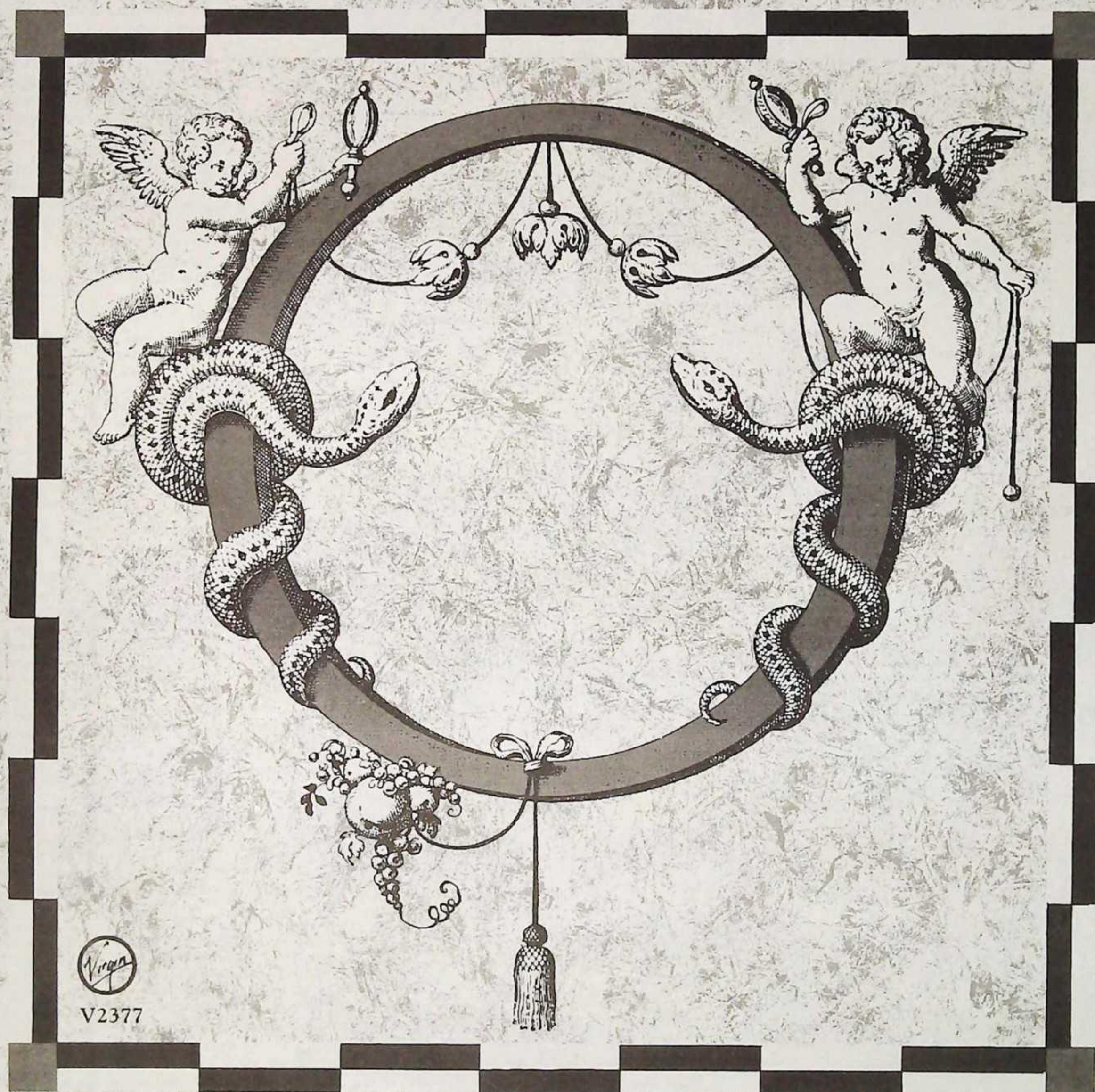
THE NIRVANA DEVILS 'Secret Agent Girl' (Exile) This unknown nugget arrives from East Berlin and hits the border between The B52's twist and Blondie's kick. It is no surprise that the record is also dedicated to Debbie Harry and Chris Stein. One can't knock them for taste.

UDO LINDENBERG 'Germans' (Arista) There was a free can of Lowenbrau lager with this awful record. Why do Europeans have such a weird sense of humour?

INI KAMOZE 'Pirate' (Island) The bright new hope of Jamaica at last produces a record that lives up to his highly rated reputation. A wobbling thick backbeat pushes along the slave rhythm, whilst Ini's soulful voice smoothly veneers this highly polished reggae number.

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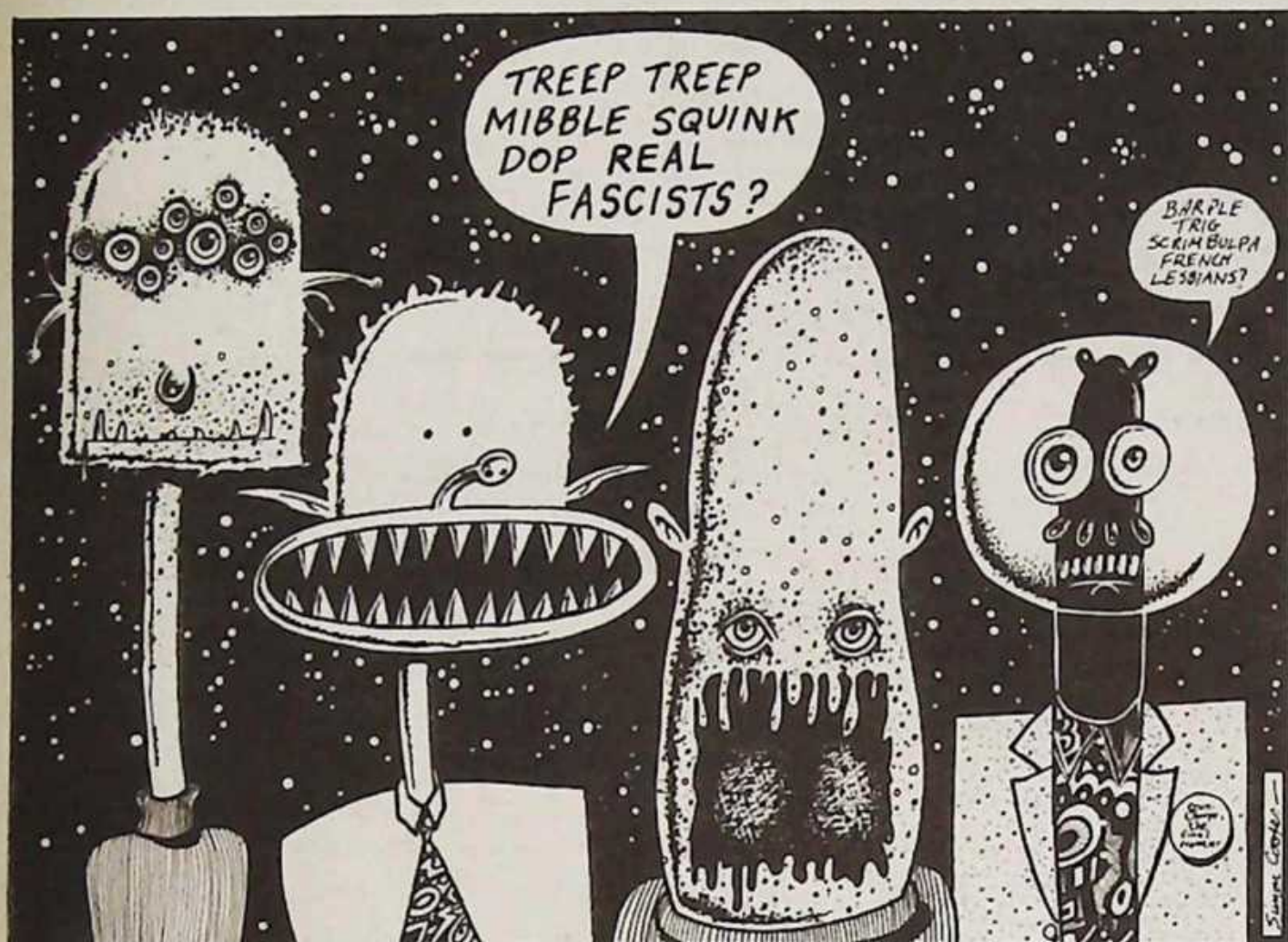
1—NEW KIND OF LOVE ♦ 2—DON'T LOOK DOWN ♦ 3—SHE KNOWS ♦ 4—BURN ME DOWN ♦ 5—LIGHT OF THE WORLD

1—SLOW DOWN ♦ 2—THE WAVE ♦ 3—WARM AGAIN ♦ 4—NEVER END ♦ 5—NOTHING THERE AT ALL

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CAMBRIDGE GUILDHALL ♦ 15TH—BIRMINGHAM POWERHOUSE ♦ 16TH—LONDON TOWN &
COUNTRY CLUB ♦ 17TH—NOTTINGHAM ROCK CITY ♦ 18TH—NEWCASTLE RIVERSIDE ♦ 19TH—
GLASGOW ROOFTOPS ♦ 20TH—ABERDEEN THE VENUE ♦ 21ST—DUNDEE DANCE FACTORY ♦
23RD—BURNLEY MECHANICS ♦ 24TH—PETERBOROUGH TROPICANA ♦ 25TH—LEEDS
WAREHOUSE ♦ 26TH—MANCHESTER INTERNATIONAL ♦ 27TH LEICESTER POLYTECHNIC

LETTERS



THE LAST POET

AFTER TRAVELLING 60 miles to attend the Anti-Apartheid gig at Sheffield Crucible, we were astonished to find that the only billed act to turn up was John Cooper Clarke.

We watched a compelling one-woman play about detention in a South African prison, all the while anticipating the arrival of the brilliant Mancunian poet/comedian. At last he appeared, smart as ever; just to warm the audience up he told us a few jokes. Having got into the swing of things he rattled off a few of his epic ditties.

Who should arrive but the Rev Canaan Banana and his screaming horde of butch French lesbians (pseudo hip radical students) who made utter fools of themselves standing in the aisles stomping and shouting "racist! *@". To whom did they refer, we asked ourselves?

We thought if these people were insulting the main act they were also insulting the majority of the audience, who were there solely to enjoy themselves

knowing that it was in a good cause.

In most theatres this sort of mentality would have been ejected from the premises by the oh-so-butch bouncers, but no, they were left to carry on until he could stand no more. The future Poet Laureate walked off the stage to a standing ovation and rapturous applause. It's amazing how those people who supposedly believe in free speech do so only if it's what they want to hear. John Cooper Clarke returned to do two classics and then left.

We then waited for the "acoustic" set by Latin Quarter. Lo and behold, there stood one of them with an electric guitar apologising for the rest of the band who had stayed in Nottingham. We left at this point.

We didn't begrudge the money spent because it was in a good cause but we didn't like having our fun spoilt. Who are the real fascists we ask ourselves? — The Monsters From Outer Scunthorpe

Illustration by Simon Cooper

NEW SINGLE...



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THE TIMEBOX REPLY

I'M WRITING in reply to a rather damning letter from a disgruntled band I arranged a gig for a few months ago. I'm Jon Beast, the "fat slob" who runs the Timebox in Kentish Town, and I've been accused of "ripping off" Beat Of The Beast (no relation).

The letter they had printed (*Sounds* August 2) stated that they brought to the Timebox 50 paying people at £2.50, which is an exaggeration to say the least. There were about forty people from Brentwood, of which half a dozen got in on the guest list and the rest either paid £2 or less, which is the deal all bands get if they bring a coach.

They only received £15 payment because that's all there was to pay them. The first £25 went towards the gig costs which include little things like stage manager, phone calls, etc on top of the PA and venue.

I don't think these people have ever actually run a gig in London. Who do they think covers the debts when you've paid £85 to privately hire The Clarendon and only a dozen paying people turn up? Who do they think is the mug who has to pay a £200 guarantee to a main band who've only pulled 30 people?

Yes, we did make some money putting on Half Man Half Biscuit, but that's been long used up supplementing nights when we didn't clear costs.

Sometimes the Timebox is half full, yet we've taken next to nothing on the door: the reasons being that because we're a friendly, easygoing club, one that's actually interested in the bands we put on, we let most of the bands we put on regularly (The Wigs, The Mousehounds, My Bloody Valentine, A Strange Desire, Tongue, Kill Ugly Pop, The Wickermen, Stitched Back Foot Airman, Nyah Fearties, Tortilla Flats, etc, etc) in free whenever they want, and they all frequent Timebox regularly. On top of this we have a huge free list of record paper journalists, record company's A&R men and business people that also regularly visit Timebox. We want bands to have a good time and be seen by the right people. (Remember BOTB,

the good live review you received in *Sounds* following an earlier Timebox night?)

So you see, even though we might have 100 people in the venue, it doesn't mean we've taken a fortune on the door. (And we get no share of the beer sales as most clubs in London do.)

So wise up Beat Of The Beast, if I was only interested in ripping people off I'd be a ticket tout or an accountant, not a promoter. I actually enjoy seeing fresh, talented new bands, that's why I gave you the chance of a gig. See how difficult it is to get gigs elsewhere in London, and how much you get paid then. — **A disgruntled and rather bewildered Jon Fat Beast.**

PS: Please print this and set the record straight, as probably lots of people have the opinion that I'm an arsehole, which I don't think I am.

THE BEASTIE BOYS

IN REPLY to the whinging letter from Vince Beast moaning about getting "ripped off" from doing gigs organised by Jon Beast at the Timebox: we too did a support slot there and did not expect to be paid (we did receive £5), but as a result we have had enquiries from many interested record companies who were impressed by our performance. I suggest that if Beat Of The Beast wish to make money from gigs then they should go on the cabaret circuit. — **Hysteria Ward, London**

SISTERLY LOVE

WHOSE IDEA was it to let Wayne "Rubberlegs" Hussey review The Sisterhood's latest masterpiece 'The Gift'?

Old rednose would like us to imagine him listening hoping that his old companion could produce enough songs to keep him from the off-licence for a while and sadly, with tears in his eyes, he has to report of this failure.

Reality I feel is the old wino listening with awe and severe pangs of jealousy as The Sisterhood create music which humbles the poor emissions from The Mission before submitting his piece of drivel.

Krank, Andrew Eldritch Appreciation Society

C A R T O O N S

Hot Pork Lunch (57)

© Dan Preece '86



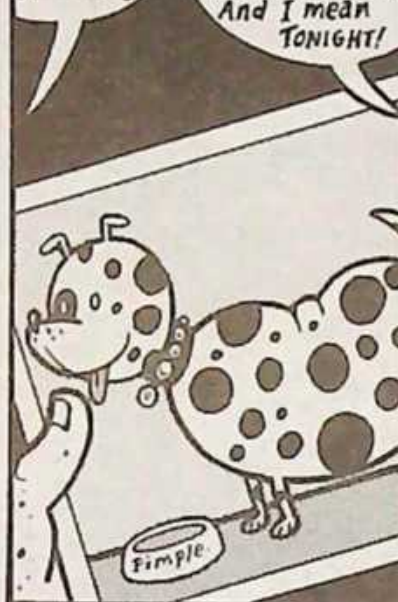
TALES FROM THE RUBBER ROOM

BY SIMON COOPER

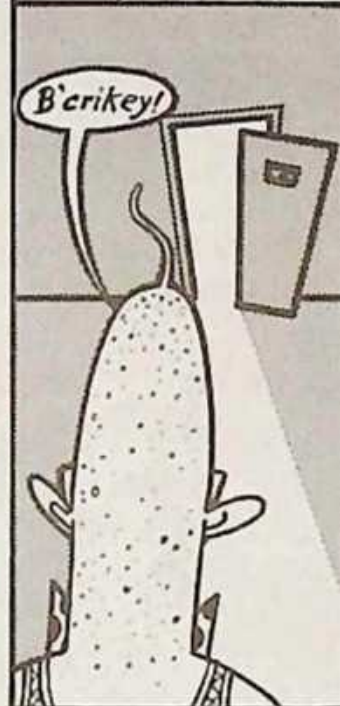
Max Chutney and his partner Harry Glitch, ex-game show hosts and long time cell-mates at Scalyback Hall.



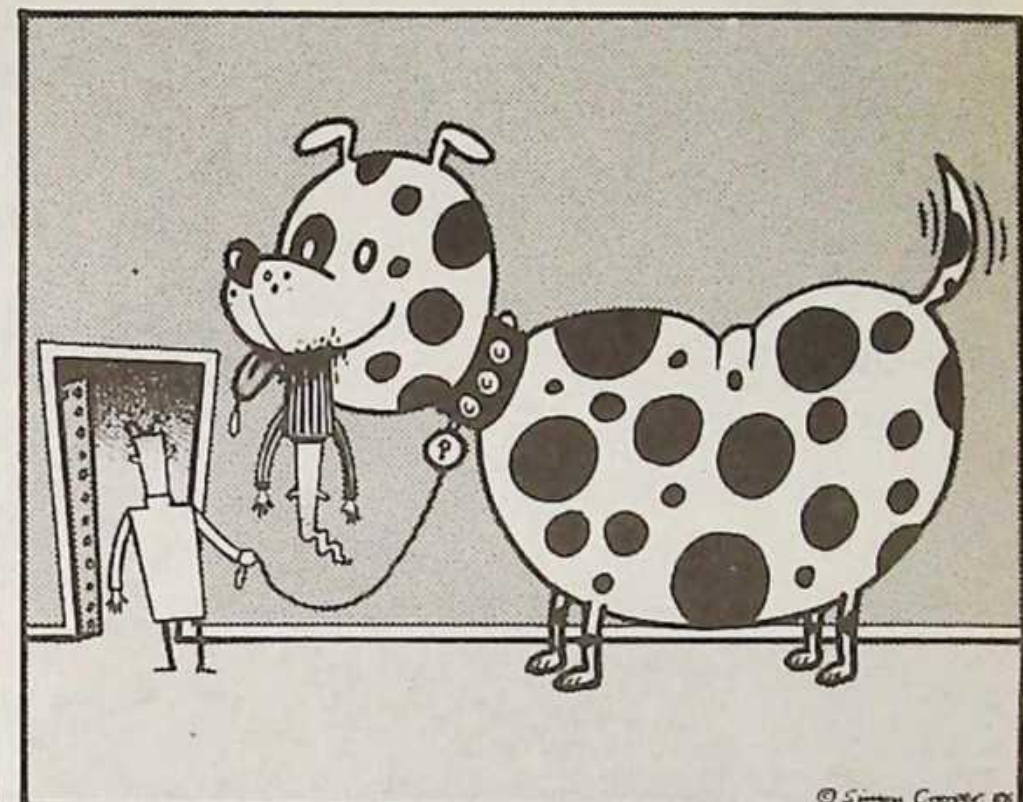
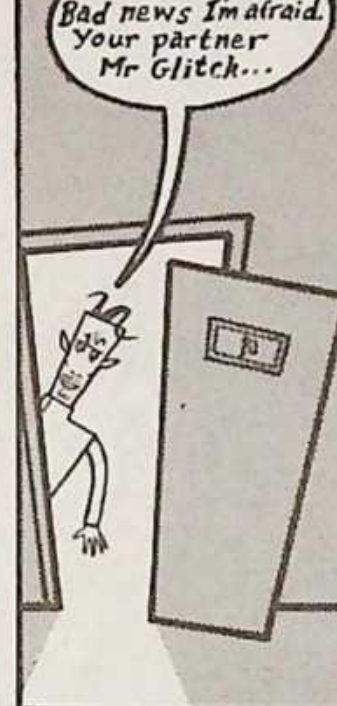
The Doc gave it to me. It's a picture of the Scalyback guard-dog.



And sure enough when Max awoke the next morning Harry had gone.



Ah Mr Chutney! Bad news I'm afraid. Your partner Mr Glitch...



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THE MAD MAX FACTOR

So he wears eye crayon on his forehead and gets his gear from *Starlight Express*—does this mean ROGUE MALE's Jim Lyttle forfeits his cred? NEIL PERRY finds something challenging about this band, and it's not just the rubber shoulder pads. TONY MOTTRAM snaps an animal man

IN THE hard rocking world, where the limousines come in convoys and the partner of your choice comes all night long, strong words and thoughts don't rest easy.

Life is a long party that never runs out of booze, that refuses to quieten down, where the excess, glamour and big bucks are beaten only by the size of the egos.

And if you want to cause a stir, you can go elsewhere.

"Sing about what you know!" says Rogue Male's vocalist, rhythm guitarist and frontman, Jim Lyttle.

"All these devils and demons... what the f***, this is the real world!"

Rogue Male, as you will find out, have very definite ideas about what they are here to do. With their second album 'Animal Man' just released on the pioneering indie label Music For Nations, and their fully realised image, Rogue Male can—and do—get angry.

The album is strangled screaming voices, slow streams of guitar lava, a roughed-up, punked-up, metal morass. Sometimes it hurts... but I think it makes sense.

"It's a summary of the whole world situation," explains Jim when we meet. The other Rogues—guitarist Johnnie Fraser Binnie, bassist Kevin Collier and Swiss drummer Danny Fury—are obviously used to Jim taking lead mouth.

"Lebanon, Ireland—everybody's at each other's throats, and they don't seem willing to sit and talk about it at all, you know? The album title is an acknowledgment of who the Animal Man is, if we're honest with ourselves."

You mean we've all got that violence in us?

"Yeah, and that's the danger."

Do you have it under control?

"I'd like to think so. We're angry, but basically they are rebel songs. Most young people would rather have a free rock festival than go out and fight somewhere."

Jim, being Belfast born and bred, is no stranger to violence, political or otherwise. Releasing 'Belfast' as a single, then, is perhaps a brave move considering the treatment handed out to, say, Irish rebel rockers Stiff Little Fingers—slagged on one side for leaving Ireland and widening their lyrical content, attacked on the other for 'abandoning' their homeland.

Can singing about Ireland cause further trouble?

"If there is any, the idiots hitting out plainly don't understand the song. Anybody with a brain will see it's not political... it's in spite of the situation there, about people carrying on with their lives, going to the same concerts whatever religion they are. It's the spirit, the humour that people on the mainland never hear about."

Rogue Male look like 101 other bands let loose at Boots' cosmetics counter.

Freud would have had a field day with it all—would-be macho men coming over like kissogram girls. So how about it, Jim?

Jim: "Some bands have dressed like this in the past to make up for the lack of music. We could go on in jeans and T-shirts and still give the same, but I like dressing up—it's that carnival aspect, like a ritual."

"We design the clothes and have the people from *Starlight Express* make them up. We get them done professionally."

Jim Lyttle says all this straight-faced. Here is a man unwilling to be the butt of any humour, and with songs like 'Take No Shit' he seems to know what he's about.

"We've put our contracts on the line, so we have, because of titles like that. We have to do it our way. For instance, people have tried to change our look, but we won't have it. We've got to be successful on our terms."

"And if we go back on our word, it means nothing," adds Kevin.

So there is a masterplan?

Jim: "Oh yeah. The whole thing has been thought out, the sound and look, getting it organised. I think it's gotta be like that."

The linchpin of 'Animal Man' is 'Progress', heavy metal the way PIl's 'Album' was heavy metal, a barrage of drums and robotic voices with fat slab power chords smouldering away underneath.

To Rogue Male, there's a dual application of their sound contained in this that's particularly pleasing.

Johnnie starts explaining that "it's like a micro-chip, which fits equally well in, say, a kidney machine or a missile system" but mouthpiece Jim finds the time to interrupt yet again.

"If you isolated that drumbeat," he explains enthusiastically, "you could even get some funk musicians to play along with it, it's that broad, and that powerfully versatile. Perhaps it's the Celtic thing in me but, when I listen to 'Belfast', it's... like a waltz."

Jim's also ultimately satisfied with the band's final line-up, and brags, "It's perfect, the gel is dead right. We've considered this, all of us, and we know there's not another band any of us could join. We have the faith in this, now, to see it through."

The lads know people are taking notice of their noise. So, to be predictable, I decide to end with the question you'll all need to know. Why 'Rogue Male'? And guess who answers?

"The name had to match up to the sound, big and strong," says Jim. Not in a sexist sense, that's not what I mean, but I wanted us to seem bold, rogueish individuals. Say it's a new movement, if you like, something to look for after the Teds, Mods, Punks and Hippies have faded out. Let's see everyone getting behind Rogues!"

JIM LYTTLE pumps some iron



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BALAAM AND THE ANGEL: not all at once, girls!

ANGEL DELIGHT

BALAAM AND THE ANGEL 'The Greatest Story Ever Told' (Virgin V2377)***½

YOU GET the impression that the 'majors' treat the indie charts as some kind of sweepstake — a few bands might hang around punterless for a while but, by the very nature of the game, they all get snapped up in the end. Most people know what it feels like to put 50p in the Derby kitty only to watch your nag do a remarkably good impression of a thousand prospective cans of Belgian cat food.

I'll own up to having held a similar view of Balaam And The Angel, somehow managing to avoid them both live and on disc since their debut at the Festival Of Britain in 1951. But 'The Greatest Story Ever Told' (some folk are hellbent on setting themselves up as coconuts to be shied down) dispels my impression of the Morris brothers as twatty goths and replaces it with the image of a fairly decent new rock band with a few jolly tunes.

NIKKI SUDDEN, JOHNNY FEAN, SIMON CARMODY 'The Last Bandits In The World' (Hotwire HWLP 8504)****

OF COURSE, Sudden is about as welcome as a leper at Sunday lunch around your place.

"Blimey, is that geezer from Swell Maps with the big hooter still whining away?" I hear you wondering. Unjust really, because he nailed all that bedroom lark-about to the mast and mutinied long since.

These days, he specialises in acoustic balladry, drenched in top-heavy sentimentality

That the Scots-cum-Midlanders have arrived in the fairytale world of the big-time production job is evidenced by the presence of double-tracked recorders (and you thought those long years in the primary school orchestra were a waste of time) on 'Burn Me Down'. This track also reveals singer Mark Morris as being a terminal American accent junkie — I believe I'm right in thinking that in croaking "the air tastes egg-sardine", he means *exciting*, but I prefer the former.

Having been put on the Yankophile track, it occurs to me that on several numbers I'm reminded of Golden Earring (no bad thing in my book), trumpets and all, and no more so than on 'Warm Again' onto which Jones grafts the horn riff from the Teardrop's 'Reward' virtually note for note.

An album that's about as threatening as Sir Geoffrey Howe and just as cuddly. If they get any more accessible, they will become Irish and sing about trees. An extremely nice record.

ANDY HURT

and usually smitten by Cupid's sting. His last two Glass albums, 'Jacobites' and 'Robespierre's Velvet Basement' swallowed too much of Neil Young's 'After The Goldrush' and 'On The Beach' to be taken entirely seriously, but they were 90 per cent tantalizing.

In fact, 'Ambulance Station'

and 'I'm Just A Broken Heart' from 'Basement' laid siege to this reporter's affection as strongly as any white man's wooing in the last 12 months.

So, having seemingly ditched fellow Jacobite Kusworth, he hijacks a couple of cow-punchers from the ranch and clambers back for more of that pierced heart spooning. Well, almost.

While 'The Last Bandits' moves through now familiar Sudden terrain, there seems to be too much canoodling and not enough true seduction at work. There are some moments to match the peaks of the last LP, however, amongst them 'Never Talk About Her' and 'Up There In Heaven'.

Judging by the timbre of these new songs, old Sudden is still losing lovers lickety split. Then again, maybe it's the same girl over and over again.

Together with his compatriots, he's billing and cooing to all you Tristans and Isoldees out there, occasionally brushing all those ticklish bits you never even imagined existed. He's not often as dumb as real life, and if he's been aiming at the heart, he's not such a bad shot.

This isn't his masterpiece, but just wait.

JACK BARRON

JONH WILDE

ACID CASUALTIES

SCRATCH ACID 'Just Keep Eating' (Rabid Cat/Fundamental SAVE 12)****

WRITTEN OFF (deservedly) as mere Birthday Party imitators a few months back, the Austin, Texas hardcore bulls, Scratch Acid, return here to grab Cave's sacred cow by the horns. Branding it with fire-iron guitars, they rip the beast to shreds and serve up psycho-delic stakes with which to stab your tongue to the roof of your mouth. Try eating like that, toots.

There are more handguns in Texas than in the whole of Europe, and the redneck state also has hallucinogens of the highest braincell-bending quality.

Put them together and watch the scarred flesh flow under a sickly yellow hepatitis moon to the sound of a Cherokee yell. I have never met anybody sane from Austin; there again, I've only met Butthole Surfers.

Scratch Acid aren't as avant-surreal as the Butties, but they have a similar sense of ghoulish humour which can be interpreted as misogynist unless you recognise men can be so in love that they'd rather kill their partner

than see her walk away with another chap. I'm not suggesting you try this at home, kiddies, merely that crimes of passion occur daily.

Sometimes, when love gets a boot in the groin, out stalks a psychopath. That's the nerve end Brett Bradford, David WM Sims, Rey Washam and David Yow tie into a hanging knot of swinging trapdoor music through texturally diverse tracks such as 'Ain't That Love?', 'Amicus' and the parental farewell fanfare of 'Spit A Kiss'.

My favourite, though, is the (true?) story of 'Crazy Dan' who, after dinner one night, sets fire to his wife, goes mad with guilt and gets towed off to the asylum. It offers this advice to spouses: "If you're married to an unbalanced man, best not ask for a light."

Like Crime And The City Solution, Scratch Acid use The Birthday Party as a launch pad, not a blueprint. Giggling, dissolving and cussing while they rot in society's sulphuric tub, their music will pull you in screaming. Make no mistake.

THE LEGEND

'Everything Is Coming Up Roses' (Vinyl Drip DRIP 9)***

IS THIS man really a legend and, if so, why?

There are those out there who would say that The Legend is a pioneer in fanzine mentality and Oxfam clothes, but at the same time, there are others who look up to The Legend's burning example. Really, though, he's just an enthusiast in a time when enthusiasm is frowned upon.

'Everything Is Coming Up Roses' is, I think, The Legend's badsit blues album, full of frail insecurity and paranoid self-consciousness and occasional flashes of fun. Yet listening to this is like listening to someone dying.

The Legend really can't sing... in fact, he's not a singer, he's more a poet of the ridiculous. You never really know whether or not The Legend wants you to take him seriously, imagine Ted Chippington in *Romeo And Juliet* and you'll get a taste of this album. The Legend also reveals his love for the rhyming couplet in the relative happy-go-lucky relief of 'Heavens Above' where he sinks under the sticky goo that lyrics like "I get this feeling everytime we meet/I know it's love because we look so neat" go to create.

The Legend here seems like a persecuted clown, and yet his tears are interesting because of the questionable pathos that surrounds them. This makes 'Everything Is Coming Up Roses' come across a personality crisis in a jumble sale. Or maybe it's just The Legend telling the world he's in between girlfriends at the moment.

RON ROM

BILLY JOEL 'The Bridge' (CBS 86323)***½

BILLY MANN and I sit on the tube after a hard night's pool and lager-shandying. He asks me what I've got in my bag and I tell him it's Billy Joel's newie.

"Oh, I really envy Billy Joel. He's got loads of money and that big tall woman!" Could Shakespeare have put it any better?

There is only one real justification for Billy Joel's existence. And that is that every time he has a hit, he makes a video and we all get to see Christie Brinkley on *Top Of The Pops*. This is not sexism, this is genuine appreciation and gratitude.

The man who once wrote 'Just The Way You Are' and turned out such competently late night Elton Johnesque long players as 'The Stranger' and '52nd Street' has taken some two and half years to

TOXIC

POISON 'Look What The Cat Dragged In' (Enigma 3202-1)****

TASTING POISON hot on Cinderella's glass-slipped heels got me thinking. Are rockers in false eyelashes and glitter rags due for a raddled resurgence? Let's hope so!

Were Poison to prise open the floodgates, the charts could be crotch-deep in powder-puff rock before you could say "Kevin 'Kick Ass' Kozak". Seriously, though, there is a pot of gold waiting for whoever can get a fine glitzy metal pop act together — and that's where Poison, Teeze, The Grip, Wrathchild and even the reformed Angel come in.

It's odds on that the real big money will be going Poison's way. A lot of peo-

produce this, his most sterile work to date.

Now I'm sure he hasn't spent the whole of that time writing these songs. Oh no, I expect he's had much more important things to do, like polishing his sunglasses, winding up his Rolex and calculating the easiest route up the north face of Christie Brinkley.

But the point is that 'The Bridge' sounds as though he's only spent five or ten minutes on it. It's either too fast or too slow, too overwrought or too underdone. Not only are there none of the cleverly insinuating melodies of his early works, but he hasn't even managed to hang on to the nostalgic kitsch of his latterday big, big, biggies.

Take 'The Bridge' to the bridge, and drop it over the side.

ROGER HOLLAND

FULL FORCE 'Full Force Get Busy One Time!' (CBS 57051)****

THIS INSISTENT sextet's foibles seem distinctly uniform — the first four tracks take infidelity and jealousy as their theme — but their fine fusion of groomed funk and rough rocky electro burns a crater in your shoes.

The most important good things about Full Force are that a) two members are called Shy Shy and Bowlegged Lou, b) they shout out "Don't even try it... word!" a few times, and c) Bowlegged Lou spends a track asking his infant son who his favourite group is, to which the brat — I mean, cute nipper — replies "Full Force, Daddy". He instantly gets an

KHAN STOP

CHAKA KHAN 'Destiny' (WB WX45)****½

IT SOUNDS like the popping of corks, it sounds like the LEB saying, Sorry, you were right, we overcharged you, it sounds like the kind of sunshine that renders hangovers irrelevant, it sounds like she's just phoned to say she's on her way even as I write, like waltzing on ice with a Persian tiger, like Auntie Chaka at her best. And that's something.

High as a burning kite, the follow-up to last year's 'I Feel For You' monolith possesses no single song to match the sublimity of 'Ain't Nobody' or 'Heed The Warning' but, in the Scritti Politti-penned 'Love Of A Lifetime', boasts a Top Ten Terpsichorean tease, a perfect way to make the boys (and girls) go crazy. And as a vibrant spinning whole, this summery summary of Chaka's vocal peaks and valleys and Arif Mardin's few remaining waking hours is upright and fluid from star-bright start to fulgent finish.

Imagine Scritti rhythms wed to 'State Of Independence' layering and Skipworth/Turner floor moves, and you have the canvas. Over this, a confident Khan gives — I'm serious — her strongest display of supremacy to date.

It is very difficult to do useful things while showing off like hell. Chaka, hair like rubies and smile of pearls, manages this with passion and style. Give your body's boldest bits willingly to the vamp with the smell of love that struts from 'Watching The World', 'I Can't Be Loved' and 'So Close'.

Eve with lungs.

CHRIS ROBERTS

SHOCK

ple reckon so, and the platinum gleam in these boys' eyes suggests nothing less. It's reflected in the look, the attitude and, of course, the songs, ten belts of punchy tack 'n' roll, reminiscent of Cheap Trick and Angel when it's really cooking and Mötley Crüe when it goes slightly off the boil.

In fact, 'Look What The Cat Dragged In' is so good that it even manages to live up to its gloriously cocky title, climaxing in chaotic fashion with 'Pop' hollerin' over a collapsing riff: "You heard your Mother — turn that shit off!"

Poison have kicked up glam's finest 40 minutes since Wrathchild last wobbled out of a studio. This one could run and run.

PAUL ELLIOTT

ice cream.

The second most important good things about Full Force are their superb vocal interplay, their ability to transcend the headache thump of so much of the genre, the sincerity of their soulfulness and their refusal to rewrite 'Alice I Want You Just For Me' ten times.

Overall they approach the consummate sensual strut of the sadly overlooked Ready For The World. The new single 'Temporary Love Thing' rotates wilfully, and 'Love Scene', which features Lisa Lisa on guest vocals, more than lives up to its opening salvo of "OK, let's do it".

This too should be a single, if only because I think its breathy indulgent trickery would sound at least fantastic on a late late dancefloor.

Full Force whisper important things like "If it's the last thing I do, I'm gonna get next to you", which suggests they have it uncategorically right.

CHRIS ROBERTS

HOWLING WOLF & THE VEE JAYS 'Cry Wolf!' (Big Beat WIK 51)****

BLUES FALLING down like showers of rain? A leaky cistern, more like. Whatever, 'Cry Wolf!' makes the legendary Chess studio recordings sound positively digital.

Backed by a bunch of busking bluesers, young Wolf has a thin, reedy voice that cracks up at the slightest strain. But you can almost touch the intensity coming off him.

Behind Wolf and his bubbling harmonica —

somewhere in the next room just within range of the portable hi-fi's built-in mike — you can distinguish a murky rhythm guitar that occasionally breaks into muted solo runs, a double bass thudding away with all the tonal qualities of a tea chest, and a drum kit that probably fits neatly inside the aforementioned tea chest.

So why is 'Cry Wolf!', with its pot-pourri of ageless R'n'B gems (the result of thousands of hours sifting through record racks and friends' collections) and self-penned numbers, so infectious? Because, despite the tranny production, it sounds as if they'd rather be doing this than anything else.

More tellingly, if you didn't know the originals — and there's no reason why you should spot most of them unless you're an R'n'B buff — you might have trouble spotting the difference between them and their own songs. And that's not denigrating the originals.

HUGH FIELDER

TORCH SONG 'Ecstasy' (YII Records YII LP001)***

WHEN YOU walk into the ultra hip, cool and incredibly groovy *Sounds* office, and you find one of the ultra hip, cool and incredibly groovy and handsome young *Sounds* staffers one-hand-clapping in time to the beat of something which sounds like Sandie Shaw's latest and splendidly obvious cover version, you simply smile, flick on your Walkman and grab a handful of likely looking albums to review.

But when you get your booty home and you discover that the one with the pale and interesting cover is actually the source of the utterly uninspired and insipid Velvet Underground cover that you had put down to Sandie 'I'll Do Absolutely Anything For A Hit' Shaw, then all you can do is slag the bastard.

And then, when out of an untoward sense of fair play, you actually play the album first and you find that one disastrously unimaginative 'Venus In Furs' aside, 'Ecstasy' is actually a lightly insistent and half perfect collection of scientific sway and vocal finesse, then all you can do is give up.

And admit that 'White Night', despite leaning heavily upon the first half of the riff from 'She's Not There', is a fine and hypnotic pop single which deserves to hit hard. And that in general terms, Torch Song, the combination of instrumentalist William Orbit and voice Laurie Mayer, is the sound of love biting.

ROGER HOLLAND

THE MUSIC



CHAKA KHAN: give her your body's boldest bits (suggests reviewer)

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BODY LANGUAGE



HUGH CORNWELL: his icy stare

Hugh Cornwell — cold blooded in the steam bath — has a new STRANGLERS LP to brag about and an interesting way with journalists. CHRIS ROBERTS sweats for this feature; RUSSELL YOUNG lifts only the weight of his camera

"I was never sure of the accurate score when I sat in for a hand with the Ice Queen/One day I'd win and the next I'd lose when I sat in for the blues with the Ice Queen" — 'Ice Queen', The Stranglers, 1984

RECENTLY BITTEN by a horsefly the size of a Stuka, Hugh Cornwell of The Stranglers is wearing a ludicrous pair of swimming trunks when I first meet him.

He asks me to strip. Not wanting to show off *too* much, I borrow a pair of shorts and a T-shirt and adopt my 'OK, I'm game, let's go' persona. Bloody silly, really.

Next I am shown the rudiments of weight training. Weight training is not something I do a lot of, always having considered Olive Oyl more glamorous than Popeye. Two days later, bits of my arms still hurt. Throughout this interesting experience, Hugh Cornwell is eagerly lifting away.

We are at a health club in Bath. On the door it says 'Discover a whole new sense of well-being'. Cornwell, a popular local figure, here mingles with young married accountants and French waiters.

I am in the steam bath. What a trooper. It smells of eucalyptus. A six-foot square room, it's hotter than a dog's nuts. I don't know a lot about dogs but this image strikes me as suitably repulsive.

Hugh explains how it all works. Volcanoes since Roman times and stuff.

"Gasp," I point out. "Gasp! gasp! gasp!"

Hugh nods agreement and into something called a plunge pool he plunges. Purified to recklessness, I do this too. It's colder than an Icelandic dog's nuts in winter. I swear for the first time in my life.

What gets wetter as it dries? A towel. The easy part of the interview is over.

THE STRANGLERS' ninth album, probably called 'Dreamtime', will sneak up shortly after the new single 'Nice In Nice' has bleached your receptors. The Stranglers could be described as "living legends", or "a rock institution", or "clever con-men" or "maestros of mystique". I think the best description is "a law unto themselves".

Their exploitation of their given "attitude" has been almost profound in its flip wisdom. To this day, when Cornwell (for instance) is apparently a mature, relaxed, life-loving English country gentleman who visibly flinches at sarcasm, The Stranglers' name still publicly stirs up images of decadence, sin, rebellion.

Rarely can it have been so useful for a group to be unable to shake off an obsolete reputation. The new music is fine. Conventional, intelligent soft rock-pop, laced with Stranglerisation. When Jean-Jacques Burnel opens 'Nice In Nice' with "Hey, look at that girl!", it's still very different to, say, Owen Paul doing the same. It's still lustful and a mile wicked.

And when Cornwell intones a line like "the man with the gun", it somehow makes more political sense than its lack of focus should allow. Maybe these self-styled intellectual thugs will never be drowning rats.

DO YOU look back on the band's early aggression and antagonism as rather naive?

"No no, it's not naive. I don't think our recorded work has ever been naive."

You don't spark off much controversy now, though, do you?

"How do you know?"

Eh?

"It might not be what you see."

I don't understand. What are you saying?

Every healthy pore of Hugh Cornwell's body politely but firmly makes it clear we are now going to move on to another subject.

WELL... WHEN we first started, a certain mood prevailed, and whether we liked it or not we got carried away on it. Most musicians who were around in those days will agree — they had very little control over what was going on. It was all just happening. Everything was out of your hands except for playing.

"There were all these people like... like McLaren. And you yourself, on stage, were just happy to have an audience."

"Things like that become increasingly clear to me as time moves on. I just went to see that film about Sid and Nancy. And it was a very remarkable experience. Because it's very good.

It's excellent. The guy that plays Sid is brilliant. Superb."

Is that then a fair representation of the era for you?

"Well, yeah — well — I only met Sid a couple of times so I can't say whether it was a true representation of his life, but, um, it seemed pretty accurate, there were no blinders. It set me thinking — one, that it was ten years ago, which is quite remarkable, and two, that it actually *happened*. I mean, no-one could have written a better scenario for a punk film than that. And it's fact. I was stunned. It was *documentary*."

So would you say punk could be summed up as a *doomed romance*?

"Punk? Oh, that's quite interesting. Yeah... maybe, maybe. Quite deep, aren't you? That could be quite a good interpretation. Yeah, very good. You surprise me. Hey, everybody — he just came up with something really good..."

Hang on — *deep*, you said. *Deep*. Quite *deep*.

"Hmm. Yes. Hot stuff. Have some mushrooms."

The old feller is working hard on eye contact. So is Hugh Cornwell. He's behind a businesslike professional mask which he lets slither just occasionally, as a tease of sorts. I have to do an impersonation of plucky vigilance and grab it like diamonds when it's there.

We are eating dead posh food which Hugh seems to think is par for the course in a restaurant called The Moon And Sixpence, where Billie Holiday is singing over and over.

Do you get bored easily and covet thrills and excitement?

"Mmm... sometimes."

Is there one thing you always do when you need to shake off boredom?

"Not one thing. Life is very difficult, you know?"

Aw, come off it mate, it's a piece of piss. (I didn't really say that.)

CONTINUES PAGE 37

L I V E S



PAUL KING: one day I'll remember to let my Mum dry before I go on stage!

YIVA! pix by David Travis



FEARGAL SHARKEY: a male Shirley Bassey

VIVA YIVA!

YIVA! - FESTIVAL FOR THE POOR OF SOUTH AFRICA AND NAMIBIA

Birmingham NEC

NO DOUBT there will be some who read this review, nod to themselves, and say: 'Of course, none of the audience turned up to support anti-apartheid, they just wanted to see the bands.' For such as these there is no hope.

For the rest of humanity, events such as YIVA! offer a touch of optimistic reassurance that the good guys will win in the end. Even if, for the moment, the bad guys seem to be having things all their own way - in Iran, in the Contra camps of Nicaragua, in Chile, in South Africa.

What can we do about it? On a governmental level, bugger all while Thatcher and her stormtrooper intellect are in charge. On a purely human level, though, we can trust in events like YIVA! Sure, paying £8 for a ticket or putting ten pence in a collection tin is hardly likely to make P W Botha and his mob shake in their jackboots. But it might just give some of the people they're stamping on the strength to fight back.

Five thousand turned up to claim their reward of a clear conscience. As a bonus, they got nine clear hours of music from a decidedly odd mixture of bands.

Buddy Curtiss & The Grasshoppers were impressive in a polished, cabaret, all-purpose club band sort of way: all shiny clean and safe, like a brand new engine. Showaddywaddy with talent, they're bland enough to be massively popular.

Half Man Half Biscuit, on the other hand, are a peculiarly personal entertainment. One day, when the whole world has bought their album, they'll play the NEC with impunity. As yet, the large stage and cavernous roofspace eat their energy, leaving only bare bones behind.

A rather meatier Balaam And The Angel drew the short straw and had to play the opening set but still proved that they are growing nearer to fulfilling their potential. The Icicle Works, meanwhile, proved only that they're as good at throwing guitars in the air as just about anyone. As for Ruby Turner, she brought a tear to the eye not so much by the soulful power of her soaring vocals as by the excruciatingly tight leather two-piece she'd been levered into.

Almost as painful were New Model Army, who wanted to little effect and even less appreciation. But even they could not match Joolz, a scarlet-headed harridan who murdered bits of the English language and called the carnage poetry. Latin Quarter arrived just in time to provide a sedative of monotonous worthiness.

Thank God for The Pogues! Shambling through 'Dirty Old Town', 'Sally McLennane' and a host of other sodden classics, they brought an element of unbridled sleaze and untrammelled entertainment to the evening at the point where it was starting to sag. Too bad they left too soon.

For next came Feargal Sharkey, further consolidating his position as an updated, male version of Shirley Bassey - all showbiz razzmatazz and disposable sincerity. He wore a white suit in keeping with the clinical nature of the operation.

Paul King was dressed in white too, serving to make him an easy target for the plastic glasses and bottles that flew from the front stalls as soon as he appeared. An undeserved insult: his performance was one of the most skilful and most effective of the day, especially on the final 'Free Nelson Mandela', where he was joined by Junior Giscombe.

Did it change anything? Probably not. But then YIVA! means "listen". And the people we're talking to have problems with their hearing.

GEOFFREY S KENT

THE BAMBI SLAM

Old Kent Road Duke Of York

DOWN THE Old Kent Road, there was a riot taking place. It was called The Bambi Slam. This was their fourth ever gig and, in a brief 25 minutes, they took rock 'n' roll for everything it's got.

This was music

gatecrashing the boundaries of noise and taking us with it for a change; manic melody dragging the listener back into rock's history, back to its primal beginning. The Bambi Slam could well be the revolution everybody has been waiting for. They take all the best influences - like The Stooges, The Velvet Underground and The Sex

Pistols - and trash tokenism with their vibrating performance. They're the Mindwarp meeting the Mary Chain and destroying each other.

After ten minutes of the most explicit, explosive white noise guitar power, the pub's landlord threatened to stop the gig but thought better of it - he wanted to still have a

pub to manage in the morning. So The Bambi Slam continued their chaos and mayhem, the girl in the band switching guitars for cello and looking like an observer lost in the manic, anarchic whirl of sound. Just like me and the rest of the audience.

I left excited, exhilarated and a little frightened.

RON ROM

THE MIGHTY LEMON DROPS/THE PASTELS/ MIGHTY MIGHTY ICA

THIS NIGHT belongs to the new pop breed. To a fiesta of hues inspired by the now famous YEE concept: youth, energy and enthusiasm. Mighty Mighty, a dainty, flowery up-tempo pop

combo, start the evening by swimming in their post-Postcard melodies. Though their songs are slightly soiled around the edges, the modestly wonderful 'Law', the passive 'Everybody Knows The Monkey' and the breezy 'Is There Anyone Out There' demonstrate a skilful construction of pop's balmy featherweight bubble.

The Pastels follow, playing with the inconsistency that has dogged a career which, in many ways, has been as inspiring as The Fall's. Starting like a tired, shambling school outing and finishing like a volcanic eruption, they show how evocative they can be with the sexual blues of 'Oh Baby Honey'. Steven Pastel's ability to write an instant hook is displayed in the ever so catchy 'I'm Alright With You' and in the rocking, fuzzing jingle-jangle of their new 'Truck Train Tractor'.

The Mighty Lemon Drops come on before a packed ICA audience, ready to be waltzed through their lush clouds of ether. Brimming with warm power, they begin a newer, more syncopated set to a backdrop of psychedelic dalmation spots.

The Drops' success is down to the drama they create within their songs which, although simply structured, climax in hysterical exorcisms of confined expression. Like Joy Division and the Bunmen before them, they know how to play with

I DO LIKE MONDAYS



HAPPY MONDAYS: what a way to start the week!

Steve Double

HAPPY MONDAYS

Hammersmith Clarendon

NAGGINGLY ADDICTIVE, it's a wonder that these Factory misfits manage to make something so massively bright when their imaginations clearly hover on the lunatic fringe.

Therefore, it might be reasonable to assume that the barmy elements make them the most flushed pop to emerge this year. Already, the jittery judder of 'Freaky Dancing' is making a convincing claim as this year's finest slice of topsy-turvy dance; tonight, this motley array of fruitcakes and fanatics turn it into a laughing chorus, one giant panic flight.

Their image may be gloomy but this noise tickles the erogenous zones and hurls caution to the incinerator. When Happy Mondays rub their beards and brood, they do so with a shoplifter's concern for detail. All the flares flapping about on stage are probably the most honest thing to happen to pop music since PJ Proby split his rompers way back when.

Happy Mondays are beautifully oblivious, see. All their dance delirium is born so blatantly out of wedlock. By this time next year, Happy Mondays will be smugly patronised, will be huge, big, massive, will wear the same vacant look that only true genius encourages.

They carve out the best song titles ('Were Those People Throwing Rocks At The Seagulls Or Feeding Them LSD?' being particularly memorable) and their noise is an abnormal delight. Happy Mondays dance the polka while their rusty hinges creak like crazy. Love them, love them.

JONH WILDE

ZODIAC MINDWARP AND THE LOVE REACTION

Tufnell Park Savoy

"TELL THE government that The Love Reaction wants the world!"

Yup, that Zodiac Woollyback sure talks a good phenomenon. And if wishes were numbered Swiss bank accounts then he really would be wealthy beyond even his own wildest dreams. But making rock 'n' roll scumball history is a marathon, not a sprint event, and despite their flying start, Zodiac and his Big Codpiece Reaction are surely destined, like Manchester United, to finish fifth in a two horse race.

Because Zodiac Mindwarp has a dirty sound which should be filthy, a pedestrian beat which should surge and a loud mouth which should be faster than the sound of speed. He has a sleazy and mildly funny show which should be utterly outrageous and totally awesome.

There are some original ideas here, of course, but they're all somebody else's original ideas. Like Marc Bolan and Dave Lee Roth, spiced with stereotyped New York Dolls drawl and Iggy Pop arrogance according to taste.

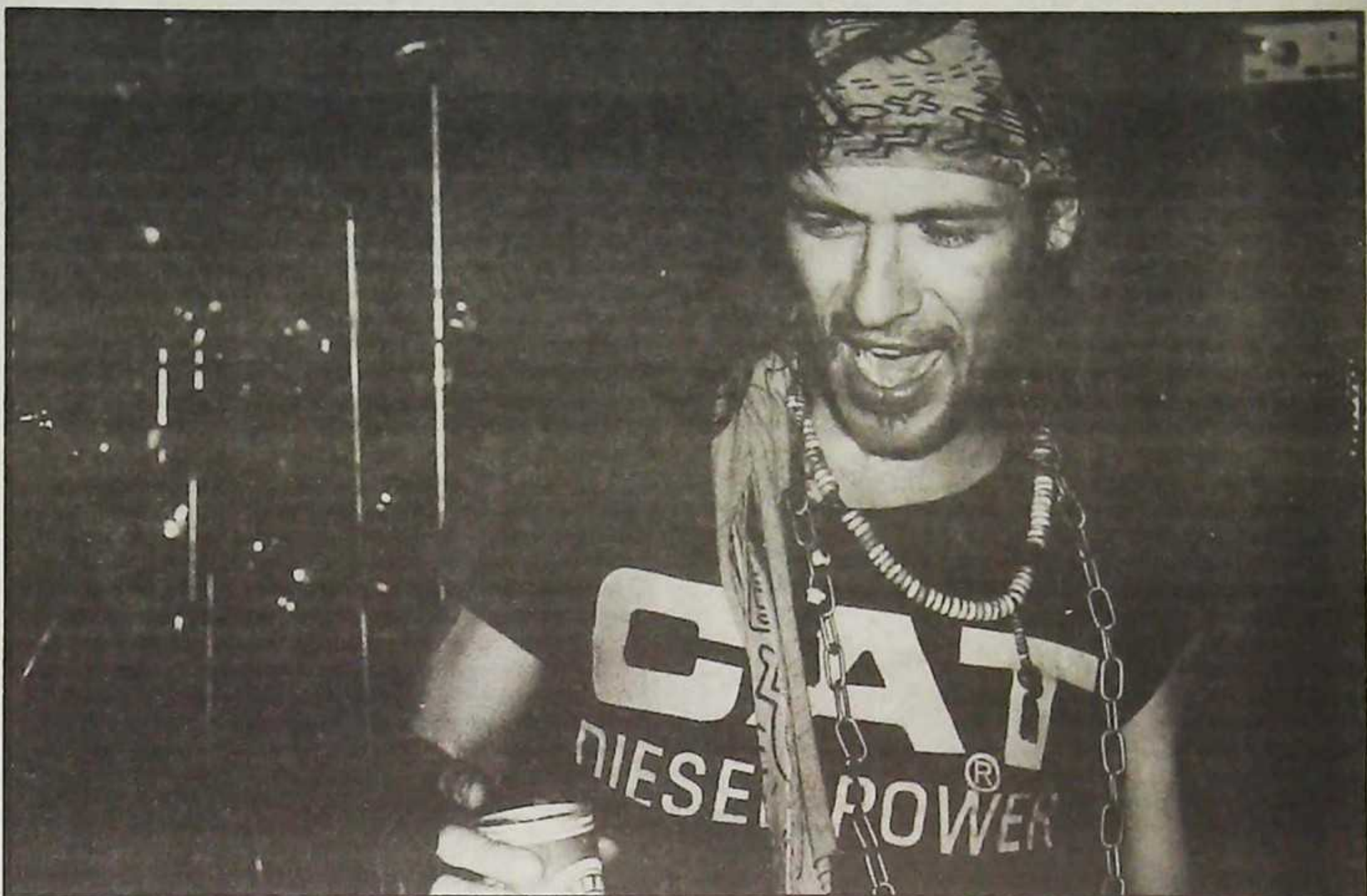
Zodiac and his ridiculous cronies put on a lively show in this the biggest toilet in London (you should smell this place!). And as they beat their meat back and forth through their tongue-in-cheek fantasies, all around me psycle sluts of both sexes get wet and sticky in time to that borrowed backbeat.

There can be no doubt that Zodiac is a star to these people, and there is no way to deny the presence of more women at this show than could be bothered to attend the whole of the last ICA Rock Week. But this will be as far as it goes for the Bette Midler of rawk 'n' roll. His most chucklesome concept has gone as far as it can on his own.

If he is going to take the world, and not just mutant's corner, by storm, then he is going to have to turn his most fertile imagination to his dullard's rock rhythms. For this is shock spasm rock by numbers and, at present, Zodiac Shrinkwrap And His Ego Reflection just cannot count past six inches.

ROGER HOLLAND

WARP THIS WAY



ZODIAC MINDWARP seen bearing up manfully to 'not outrageous enough' shock claim

Jayne Houghton

emotional melodrama and this is why the Drops put the fun back into feeling suicidal. Through the black bleakness of love's wasteland, they build a frail platform of hope.

Lyrics like "I've never put too much faith in first impressions/Always keen to make the odd concession" on the moving 'On My Mind' say more about the human condition than most, and send a shiver down my back.

Tomorrow brings 'The Other Side Of You' on record. I'm living for tomorrow.

RON ROM

PENDRAGON

Marquee

OUTSIDE, THERE'S this pair of slightly flared neon purple corduroy slacks. Underneath lie loud brown flannel socks and monstrous blue moccasins. Above lies conspicuous brown sari-type garb and hair cut with all the economy of safety curtains.

Talk... Fish blah, freak out, hash pipes, Gong, Fish, it changed my head, my mate got busted at Glastonbury yeah, see Hawkwind are doing Reading wow... Pendragon gatherings lack a certain elegance, a particular modernism.

I catch the purple slacks inside moving to mid-'70s Yes (I asked someone, OK), his face lit with a peculiar euphoria, probably listening to his hair grow.

Pendragon lurch on with all the panache of someone choking on Weetabix. They brush as close to pop as padded-cells to breakfast cereal, high on melodrama, very low on brain cells.

Pendragon litter the air with tons of high-blown nonsense, the singer looking like chocolate left out in the rain, his face contorting every time the music hits a minor bump.

The purple things are shaking and, after three bars of the first number, I realise it would take an entire fleet of Pickfords trucks to move me here. Nevertheless, my feet drag my body towards the door. I feel saner here for a minute, suffering this pompous lump of fake trance not gladly.

Pendragon are the musical equivalent of dead dogs in a ditch. But, don't let me put you off, for God's sake.

JOHN WILDE

SCI-FI SEX STARS

(SIGUE SIGUE SPUTNIK)

Camden Palace

3.35pm. 43 seconds outside my door, I pass Martin Degville getting into a van. We don't say hello because he's famous this year. In the Sputnik Office several highly gorgeous ladies mill around and give me a free record. They want to give me a cassette which changes into a computer game too but I tell them I wouldn't understand it. The shaded one is saying that these are just warm-up gigs, that last night (Ziggy Stardust at Croydon Underground) was a shambles, but I like the group anyway, don't I!

"Ah... I like glamour," I say. "I like your wallpaper."

"Yes, it sums up Sputnik really," she says. Then she adds "Uh... well no, it doesn't really. Tony Mitchell thought it was very '60s. But it's more '70s".

I say "timeless", then, after they've told me they turn into frogs at midnight, I exit into the '80s. As the rest of the group (the ones who go onstage) pass in their big white van as I enter my house I hide behind a Lucozade can

in case I turn into a little bitch at midnight.

12.15am. Sci-Fi Sex Stars turn out to be Sique Sique Sputnik! Bloody hell!!

12.16am. For three sweet minutes, in the perfect setting (kitsch, full of extras), they sound like vicious vixens, like The Cockiest Band In Town. Swagger, diamonds, sassy pussycats, swell Pompidou poodles. The stylish charlatans are annihilating the nihilistic, it's 'Love Missile', the extremely attractive audience goes flip and the guitar goes "nnf yeah" just like Generation X...

12.19am. I get bored.

12.20am. From here, SSS repeat, and repeat, and the visuals expire under a blanket of tedium. Degville hasn't got it. As in it. He allows himself too many self-congratulatory smirks, and he's trying too hard.

If Yana Ya-Ya is Jayne Mansfield's silent sister then the two drummers are, as young James Brown so adeptly puts it, "men on horses at the Royal Wedding". It goes clickety click, like a metronome, like a fettered gnome. The failed Suicide attempt, 'Atari Baby', is the one challenge

undertaken. What do you call Sputnik when they undertake? Undertakers.

12.35am. Imagine them without these effects. God. It'd be like nothing at all. It'd be like the records. It'd be like anything but ourselves.

12.45am. Enough hollowiness. The heart of pop may be happy to pulsate in neon and front, but without any feelings it's as rewarding as getting halfway up a small mountain then turning back.

One morning they will wake up and wonder why everyone wanted to tear their expensive clothes but no-one ever brought them breakfast in bed. Cocooned in their cerebral codpiece, neither truculent nor succulent, they lunge off into a bleak hack horizon.

CHRIS ROBERTS

STATE OF PLAY

Fulham Greyhound

IRONING OUT the creases of their debut album, State Of Play also squeezed out too much character, making it even harder for them to fight their way out of Virgin's summer release wallpaper.

It's hard to see how the band have got themselves into this quandary. On stage,

the chunky riffs become highly charged and the vibrant bass and percussive fervour amount to an irresistible force.

Unfortunately, the heat coming off the band fails to melt the calculated cool of the singer who resolutely refuses to lower her guard in the face of the band's frenetic enthusiasm. She's not helped by the fact that some of the vocals sound as if they've been grafted onto the songs as an afterthought. But the result is a gulf between band and singer that widens as the set progresses.

Ironically, it's a gap that's scarcely apparent on the album. One answer is to close your eyes as you listen to them live. It certainly sounds better but it's not a long-term solution.

HUGH FIELDER

ANITA BAKER

Hammersmith Odeon

ANYONE HERE present from Marplan would be in heaven. A custom-built random survey sample between the ages of 15 and 45 has rolled off the production line, a majority of this ultimate cross-section displaying an intimate knowledge of the Baker repertoire.

Hearing Anita Baker's voice is like having bicycle clips forced onto the legs of your jeans, three gallons of Angel Delight poured down your crotch and then being schlepped in the goolies with a cricket bat.

Naturally it turns out that the big voice belongs to a body which is — as we say in the business — dead titchy. Three foot six or so of total vocal control, a voice that flies on automatic pilot, allowing the body to jerk in a dreamworld spasm, legs kicking Frankie Vaughan kicks, arms splashing. Invisible cords bind arms to torso at elbow level, the lower arms swishing like Joe Cocker, sometimes bouncing an absent basketball, regularly squeezing an imaginary concertina.

This demonstration of nonchalant vocal prowess is echoed by a matching white-dressed/black-skinned chorus trio graded in sizes small, medium and sense of humour, their perfectly-tailored harmonies mirrored by a sweetly complementary band. And sweeping serenely above it all, Anita, the thinking person's Dionne Warwick.

ANDY HURT



MIGHTY BALLISTICS HI-POWER: making crime pay

Steve Double

DAMAGED GOODS

MIGHTY BALLISTICS HI-POWER/THE JACK RUBIES/THEM HOWLIN' HORRORS

Reading Majestic

TONIGHT, THE fast improving punch of Criminal Damage Records hits Reading full on the chin. With a wealth of good press under the label's belt — much of it from this very paper — this evening, in theory at least, looked set to be a good one.

But when The Jackal, previously the recipient of a *Sounds* Single Of The Week award, came up and told me that I look like Paul Weller, I took an instant dislike to him. He also informed me that he wouldn't play as all of his band were in New York. Disappointment number one set in.

So The Jack Rubies took the stage first and... well, I couldn't really make them out. They have a lot of interesting bits: strong tropical percussion, moody vocals, mesmerising orthodoxy and a strange hypnotic feel. But all this was really lost in a PA too big for the enjoyable intricacies that their reasonably good album displays. The

man Double tells me that they grow on you.

Unlike Them Howlin' Horrors, whose set receded quicker than Roger Holland's hairline. They were fast. Loud. Dull. Their rock 'n' roll is not unlike that of The Godfathers, but playing rock 'n' roll fast and furiously is an outdated idea. For all their blustery vocals, mighty drumming and dramatic riffs, Them Howlin' Horrors did nothing but make most people go to the back of the room for cover.

We only came back when Mighty Ballistics Hi-Power took the stage. Playing with a wicked beat and accompanied by taped right-wing speeches, the Ballistics were gentle in their resistance. Fighting battles with 'Here Comes The Blues' and filling in grey portraits of a decaying Britain in 'Four Million On The Dole', the Ballistics subvert by the irony of the unsaid word. It's only when you get really close to them that you feel the sincere power of their anger.

Neither punk nor reggae — but possibly both — Mighty Ballistics Hi-Power set the seal on the Criminal Damage freakshow. Reading had finally been rocked.

RON ROM

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NIGHT

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Queen are left holding the festival/megabash torch when they appear at Knebworth this Saturday. Their cloying kitsch appeal looks set to be diluted with bombast. Support comes from artisan rockers Quo and Big Country and artifice rocker Belouis Some.

Julian Cope returns for shows at Sheffield's Leadmill (Saturday), Manchester (Sunday) and Brighton (Tuesday), while aspirant Scottish psychedelic popsters The Shamen have London dates on Wednesday and Friday. The provinces get their treat when sacrilegious Yorkshiremen, Dig Vis Drill, play Nottingham (Wednesday) and Doncaster (Friday).

WEDNESDAY

6

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LONDON Camden Lock Dingwalls (01-267 4967) Bo Diddley
LONDON Camden Parkway Dublin Castle (01-485 1773) The Boogie Brothers Blues Band
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) House Of Genius/Walking Floors/Voice Of The Beehive
LONDON Covent Garden Piazza The Song
LONDON Fulham High Street Kings Head (01-736 1413) 49 Scream
LONDON Fulham Palace Road Greyhound (01 385 0526) Altar Ego/Decadent Few
LONDON Hackney Amhurst Road Club Mankind Keruoacs The Shamen
LONDON Hackney Brooksbys Walk Chats Palace A Popular History Of Signs/UT (Printworkers Benefit)
LONDON Hammersmith Clarendon (01-748 1454) Jonestown/The Price
LONDON Harlesden Mean Fiddler (01-961 5490) Light A Big Fire/Those Handsome Devils/The Classics
LONDON Hoxton Square Bass Clef (01-729 2476) Bryan Spring Quartet/Simon Purcell Trio
LONDON Kentish Town Bull And Gate (01-485 5358) The Palookas/The Pop Icons/The Wigs/Wastelands
LONDON Leicester Square Hippodrome (437 4311) A Bigger Splash

LONDON Oval Cricketers (01-735 3059) The Men Who Came In From The Cold/Ritzun Ratzun Rotzer
LONDON Palmers Green The Fox (01-886 9674) Cry Wolf/QED
LONDON Portobello Road Acklam Road Bay 63 (960 4590) Felt/The Servants
LONDON Shepherds Bush Wellington Jokers Wild
LONDON Stockwell Plough Swinging The Blues
LONDON Walthamstow Royal Standard (01-527 1966) Corporal Henshaw
MANCHESTER Chorlton Limit Club Direct Works/Three Heads Eat As One
NOTTINGHAM Rock City Dig Vis Drill/Dinosaurs/Sir Hendricks Deadboy
PORTHCAWL Stonelea Club Tredegar
RAYLEIGH Peers The Shakers
READING London Street Paradise Club The Cardiacs/Webcore/Ring
ROMFORD Rezz Club (25566) The Wolfhounds/The Turncoats
SLOUGH Pied Horse Caddyshack
STOCKTON Dovecot Arts (611625) Indian Summer
SUNDERLAND Chester Road Royalty Brendan Croker

THURSDAY

7

ARDENCAPLE Ardencaple Hotel Dogs Doobie Domestoz/Smeega
BARROW IN FURNESS Bluebird (28481) James/The Danny Boys
BATH Viaduct Hotel (3187) No 4 Joy Street/The Hiding Place
BEDFORD The Claypot Switch
BRENTFORD High Street Red Lion (01-571 6878) Steve Whalley
BRIGHTON Kings Road Arches Zap Club (775987) Spacemen 3
CHESTER City Road Cestrian Hotel The Dark Room
DUDLEY JB's (53597) Tamed Gypsy
EDINBURGH Bermuda Triangle The Holy Joes/In The Head/The Red Pines
FELTHAM Airman Antz Avenue
GLENROTHES The Rothies Arms Trident
GUILDFORD Blackfriars Outside View
HARLOW The Square (25594) Funj/Push
HARTLEPOOL Hart Lane Nursery Rock Club (268994) JAK
HIGH WYCOMBE Nags Head The Energy Vamps
LEICESTER Fan Club The Shamen
LEICESTER Princess Charlotte The DT's
LIVERPOOL Planet X The Macc Lads
LONDON Brixton Fringe (01-326 5100) Eve's Revenge (Women Only)
LONDON Camden Green Father Red Cap (01-703 9208) Rib Dot Delay
LONDON Camden Lock Dingwalls (01-267 4967) Blurt/The Poet Milton
LONDON Camden Parkway Dublin Castle (01-485 1773) Swinging The Blues
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) The Shout/Royal Monkeys
LONDON Chapel Market Salmon And Compasses VitaRock!
LONDON Cricklewood Production Village Hogs Grunt Strangers And Brothers
LONDON Dean Street Gossips The Jivin' Instructors/The Swinging Plonkas
LONDON Finsbury Park Sir George Robey (01-263 4581) Casper Hauser
LONDON Fulham High Street Kings Head (01-736 1413) Tin Gods
LONDON Fulham Palace Road Greyhound (01-385 0526) Downbeat/Thirteen Days
LONDON Hammersmith Clarendon (01-748 1454) The Donnicans
LONDON Harlesden Mean Fiddler (01-961 5490) Zerra One/Tie The Boy/Aslam
LONDON Herne Hill Half Moon Club The Wire/How We Live
LONDON Hoxton Square Bass Clef (01-729 2476) Geoff Castle's Star People/Frank Sebastian Quartet
LONDON Lee Green Old Tigers Head The Love Act/Violet Circuit/Buick Circus Hour
LONDON Malden Road Gypsy Queen Dave O'Higgins Quintet
LONDON Mornington Crescent Camden Palace Balaam And The Angel
LONDON New Cross Road Royal Albert (01-692 1530) Kit Packham And The Sudden Jump Band
LONDON Oval Cricketers (01-735 3059) Dick Heckstall-Smith's Matt Black
LONDON Oxford Street 100 Club (01-636 0933) UK Subs
LONDON Shepherds Bush Wellington Mournblade
LONDON Teddington Bushy Park The Song
LONDON Walthamstow Royal Standard (01-527 1966) The Rapiers
MANCHESTER Little Peter Street Broadwalk (061-228 3555) An Alien Heat/The Paperboys
NEWCASTLE Gosforth Assembly Rooms Beckett/After Midnight/Terry Hagan
PLYMOUTH Barbican Quay Club Crazy Blaze

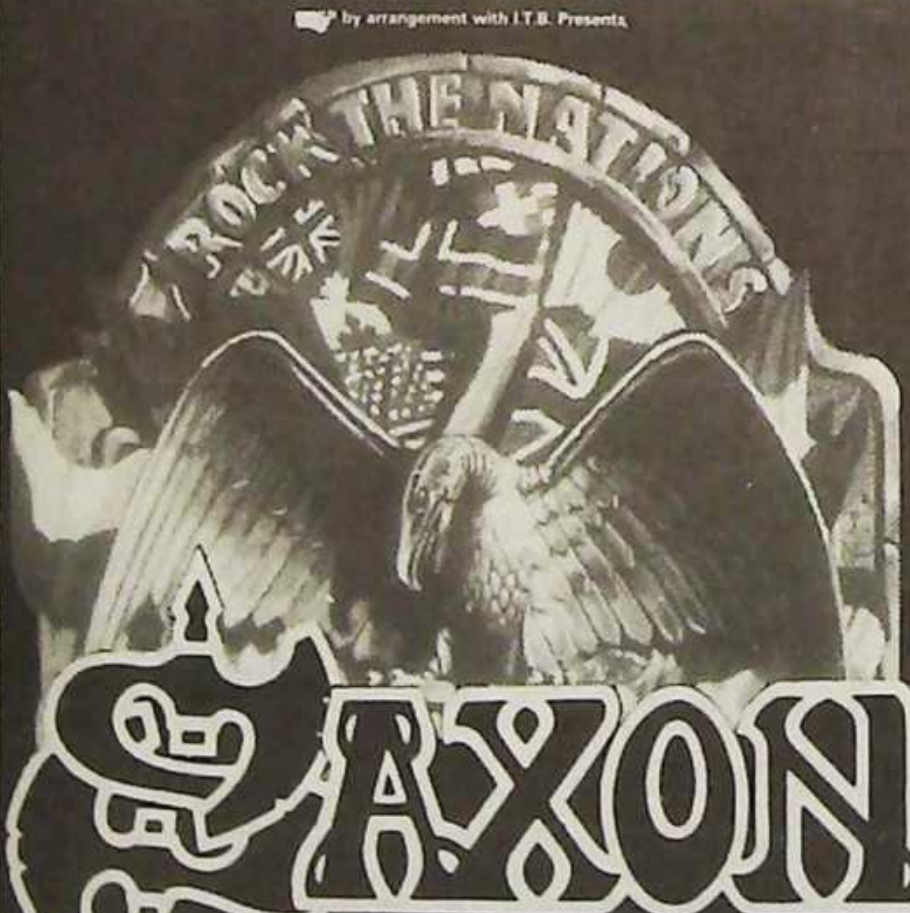
ROMFORD Rezz Club (25566) Menticide
SELBY Ousegate Gaffers Satanic Rites
STOCKTON Dovecot Arts Centre (611625) Darkness And Jive
SURBITON The Southampton (01-399 6107) Cry No More
WARRINGTON The Mersey Cancerous Nostrils/Alexipharmic Anglicism/Whats Normal
WEST BROMWICH Coach And Horses (021-588 2136) The Trevor Burton Band
WOODBIDGE USAF Bentwaters Choy Choi
WORKSOP Old Ship Inn The Confident Tricksters

FRIDAY

8

ALDERMASTON Butt Inn Caddyshack
AYR Darlington Hotel Dragnet
BANBURY Cropredy Home Farm Richard Thompson Band/Mike Elliot/Kieran Halpin/Martin Allcock/Manus Lunny
BARNET High Street Bull Arts Centre (01-449 0048) Martin Dimery And The Walrus Band
BRADFORD Royal Standard The Ex/The First International
BRENTFORD High Street Red Lion (01-571 6878) Jackie Lynton
BRIGHTON Kings Road Arches Zap Club (775987) Happy End
BRISTOL Tropic Club (49875) Unity Station/Indigo Listen
BURTON Stapenhill Plough Just Blue
CHESTER Saddle Inn The Dark Room
DONCASTER Rotters Hot Tub Club Dig Vis Drill/Henry Normal/Screaming Trees
DUDLEY Hen And Chickens Trevor Burton/Total Stranger
DUDLEY JB's (53597) Pop Will Eat Itself
EDZELL U.S. Base Glasgow
FORT WILLIAM Gregory's Skanga
GRAVESEND Red Lion Raider
HARLOW The Square (25594) Secret Troop/Steve Evets
HASTINGS The Crypt Winston And The Churchills
HEREFORD Market Tavern (56325) Preyer
LEAMINGTON SPA The Hodcarrier The Smoking Mirror
LEEDS Put With No Name Arena/Lonely Hearts
LONDON Brixton Fringe (01-326 5100) Theatre Of The Third Dimension
LONDON Camden Green Father Red Cap (01-703 9208) Steve Waller
LONDON Camden Lock Dingwalls (01-267 4967) Twenty Flight Rockers/Love Pirates Of Doom
LONDON Camden Parkway Dublin Castle (01-485 1773) Ron Kavana's Nightbeat/The Panic Brothers
LONDON Covent Garden Rock Garden (01-240 3961) Strangers And Brothers
LONDON Deptford High Street Crypt The Shamen/Timbuk 3
LONDON Finsbury Park Sir George Robey (01-263 4581) Flaco Jimenez And The San Antonio Tex Mex Band/The Shakers
LONDON Fulham High Street King's Head (01-736 1413) John Otway/Chris Ford
LONDON Fulham Palace Road Greyhound (01-385 0526) Cardiacs/Tylore
LONDON Kentish Town Town And Country Club Rufus Thomas/Sanko
LONDON Hammersmith Clarendon (01-748 1454) The Wigs
LONDON Hammersmith Clarendon (01-748 1454) Tormé/The Babysitters/The Pretty Girls/The Rain
LONDON Hampton Court The Song
LONDON Harlesden Mean Fiddler (01-961 5490) Cast Of Thousands/Bam Bam And The Calling/One Deaf Ear
LONDON Herne Hill Half Moon A Bigger Splash
LONDON Holloway Road Lord Nelson (01-609 0670) Run Riot
LONDON Hoxton Square Bass Clef (01-729 2476) Apitos
LONDON Lee Green Old Tigers Head The Batfish Boys/Funeral Party
LONDON Margery Street New Merlin's Cave Vee VV/The Turncoats/The Hobgoblins
LONDON New Cross Road Royal Albert (01-692 1530) Juice On The Loose
LONDON Nile Street Duke Of Wellington (01-251 9205) The Innocents
LONDON North Finchley Torrington (01-445 4710) The Boogie Brothers Blues Band
LONDON Oval Cricketers (01-735 3059) The Groundhogs
LONDON Oxford Street 100 Club (01-636 0933) Frenzy/The Pharaohs
LONDON Palmers Green The Fox (01-886 9674) Little Sister/Boss Shorty's Band
LONDON Putney Zeeta's (01-785 2101) Lion And Christian
LONDON Walthamstow Royal Standard (01-527 1966) Mournblade/The Quest
LOUGHBOROUGH Greyhound Hotel Mighty Mighty/Razorcuts/Originals

by arrangement with L.T.B. Presents.



SAXON

Plus Guests

MANCHESTER APOLLO THEATRE SUNDAY 5th OCTOBER 7.30 p.m. Tickets: £6.00, £5.00 Available from B/O Tel: 061-273 3775. Piccadilly Records, Vibes Records Bury & UK Travel Chester EDINBURGH PLAYHOUSE THEATRE MONDAY 6th OCTOBER 7.30 p.m. Tickets: £6.00, £5.00 Available from B/O Tel: 031-557 2580 NEWCASTLE CITY HALL TUESDAY 7th OCTOBER 7.30 p.m. Tickets: £6.00, £5.00 Available from B/O Tel: 091-261 2806	BIRMINGHAM ODEON THEATRE THURSDAY 9th OCTOBER 7.30 p.m. Tickets: £6.00, £5.00 Available from B/O Tel: 021-643 6101 (Credit Cards Accepted) HAMMERSMITH ODEON THEATRE SATURDAY 11th OCTOBER 7.30 p.m. Tickets: £6.00, £5.00 Available from B/O Tel: 01-748 4081, LTB, Keith Prowse (Credit Cards 01-741 8989), Premier, Albemarle & Stargreen. SHEFFIELD CITY HALL SUNDAY 12th OCTOBER 7.30 p.m. Tickets: £6.00, £5.00 Available from B/O Tel: 0742 735295
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THE CAGE
The Old Tigers Head

FRIDAY AUG 15

ALTERNATIVE PUNK DISCO

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£2.00 + D.J.
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Thursday 7th August
U.K. SUBS

Tuesday 12th August
DOGS D'AMOUR

Thursday 14th August
THE ADICTS

NICK TOCZEK'S FAST FUTURES
AT ADAM NEVE'S, 2 CENTRAL ROAD
LEEDS LS2 456724

TUE 5: ROCKBILLY + PSYCHOBILLY with AUG + STEVE L + VULVURES
WED 6: CULTURE SHOCK + Negative Zone + from USA: TIMBUK 3
TUE 12: CIVILISED + Extreme Noise + Society + Deviated
WED 13: 01 POLLOI + DAN + A.O.A. + Indian dream
TUE 19: Voodoo Child + Wild Dogs + FIRST INTERNATIONAL + DOG
WED 20: THE ADICTS + DEAD LEVEL + The Beguiled

ROYAL STANDARD, Bradford...
FRI 8 AUG: EX + 1st. INTERNATIONAL
SAT 9 AUG: URBAN + MANY + DEAD DOGS + MASTERS' LEVEL

SCUNTHORPE 0742 851048 : PRICE: GRIMSBY 0472 44970 : BE THERE !!

BATFISH BOYS
+ THE HERMITAGE
9th August 1986
£1.50 CORN EXCHANGE
BRIGG 8pm-12

TICKETS FROM: TALKING HEADS.

CONFLICT
PLUS FRIENDS

THURS SEPT. 4th
DOORS 6.30

£2

ELECTRIC BALLROOM, CAMDEN HIGH ST. LONDON N.W.1
ADVANCE TICKETS AVAILABLE FROM ROUGH TRADE SHOP OR BY POST ONLY 24 GASKIN ST. LONDON N.1. 2RY (£2 + S.A.E.)

THE WELLINGTON
Shepherds Bush Green

Thursday 7th August
MOURNBLADE + BOILER

Wednesday 13th August
VOYEUR + XFX

nearest tube
Shepherds Bush (Central Line)

Admission £2 on door
Open 8pm-11pm

SHIFT



QUEEN KILLING time before getting into their stage gear

MAIDSTONE Reads Sports Centre **The Group**
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Waduku**
 NEWCASTLE Sandhill Redhouse **The Restrictors**
 NORTHAMPTON Black Lion **Spacemen 3**
 SALISBURY Arts Centre (21744) **Dumpy**
 SCUNTHORPE The Crosby Conflict/AYS/Indian Dream/Radio Freedom/Satanic
 Malfunctions (Anti Apartheid Benefit)
 SITTINGBOURNE East Street Ship Inn **Matt Vinyl And The Emulsions**
 STAMFORD Scotgate Inn **Switch**
 STOCKTON Dovecot Arts (611625) **Must Valk**
 SWINDON Pentagon Club **The Hamsters From Hell**
 TORRINGTON The Plough **Taxi Pata Pata/Afrodisiacs**
 WEST BROMWICH Coach And Horses (021-588 2136) **These Tender Virtues**

SATURDAY

9

BANBURY Cropredy Home Farm Fairport Convention/Dick Gaughan/Brass
 Monkey/Sutherland Brothers/Electric Bluebirds/Jon Strong Band
 BATH Moles Club (333423) **The Shamen**
 BIRMINGHAM Mermaid Discharge/Varukers/Napalm Death
 BIRMINGHAM Triangle Arts Centre **Intrigue In Tangiers**
 BRADFORD Royal Standard **Urban Dogs/Many Masters/Dead Level**
 BRENTFORD High Street Red Lion (01-571 6878) **Juvenessence**
 BRIGG Corn Exchange (57360) **The Batfish Boys/The Hermitage**
 BRIGHTON Kings Road Arches Zap Club (775987) **Sins Of Omission/Benjamin**
 Lampshade (Lunch) **Howlin' Wilf And The Vee Jays/Kahoon Kahoon (Eve)**
 BRISTOL Mardyke **The Hamsters From Hell**
 BRISTOL Moon Club **The Stanza Set**
 BURTON ON TRENT Central Park Arena
 CHIPPENHAM Goldiggers **Strangers And Brothers**
 CLARE Town Hall **Elixir**
 COLCHESTER Osborne Street The Works (570934) **Raider/Innocence/The**
 Approach
 COLWYN BAY MSA Offspring/Close Quarter/Badger Bell/Vengeance
 (Afternoon)
 DARLINGTON Victoria Road Rumours **The Restrictors**
 DUDLEY JB's (53597) **The Inmates**
 EDINBURGH The Gateway Exchange **Ege Bam Yasi/The Brighton Bottle**
 Orchestra
 EDINBURGH Queens Hall (031-668 2019) **Harvey And The Wallbangers**
 FAVERSHAM Arden Theatre **Matt Vinyl And The Emulsions/Laughing With The**
 Law
 GLASGOW The Doune **Trident**
 HARLOW The Square (25594) **The Pharaohs**
 HELENSBURGH Victoria Halls (6208) **Dogs Dobbie Domestoz/The Burgh Parkas**
 HEREFORD Market Tavern (56325) **LT Carrott And Hardy Peardrop**
 HIGH WYCOMBE Nags Head **Mournblade/Cry Wolf**
 KNEBWORTH PARK Queen/Status Quo/Big Country/Belouis Some
 LEEDS The Pub With No Name **The Lonely Hearts**
 LONDON Brixton Old White Horse **The Tunji Martins Explosion**
 LONDON Camberwell Green Father Red Cap (01-703 9208) **Gerry McAvoy**
 LONDON Camden Carnarvon Castle **Wolfie Witcher**
 LONDON Camden Lock Dingwalls (01-267 4967) **The Electric Bluebirds**
 LONDON Camden Parkway Dublin Castle (01-485 1773) **The Balham Alligators**
 LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **Dada/Only**
 Connect/Altered States/Evil I
 LONDON Covent Garden Africa Centre **The Lion And The Christian/Eric Random**
 And The Bedlamites
 LONDON Fulham High Street Kings Head (01-736 1413) **Stan Webb's Chicken**
 Shack
 LONDON Fulham Palace Road Greyhound (01-385 0526) **Sky West And Crooked/**
 The Group
 LONDON Hammersmith Clarendon (01-748 1454) **Makin' Time/The Rage/The**
 Kick
 LONDON Harlesden Mean Fiddler (01-961 5490) **Freddie White And Band/**
 Scullion

LONDON Herne Hill Half Moon **The Downbeat/The Tears/Koru**
 LONDON Hoxton Square Bass Clef (01-729 2456) **Pat Thomas And Native Spirit**
 LONDON New Cross Road Royal Albert (01-692 1530) **Chuck Farley**
 LONDON Oval Cricketers (01-735 3059) **Flaco Jimenez And The San Antonio Tex**
 Mex Band
 LONDON Palmers Green The Fox (01-886 9674) **A Bigger Splash/Far Cry**
 LONDON Putney Zeeta's (01-785 2101) **Algorithm**
 LONDON Richmond Park **The Song**
 LONDON Walthamstow (01-527 1966) **Juice On The Loose/Secret Act**
 LUTON Switch Club **Funhouse**
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) **The Rhythmaires**
 MILTON KEYNES Bowl **Tredgar**
 STOCKTON Dovecot Arts Centre (611625) **The Lovehearts**
 SHEFFIELD Leadmill (754500) **Julian Cope**
 TAUNTON Wood Street Inn (73011) **No 4 Joy Street**
 TONYPANDY Royal Naval Club **Snatch It Back**
 UXBRIDGE Brunel University (39125) **Flex-Able**
 WARRINGTON White Hart Cancerous **Nostrils/Thrash Culture**
 WEST BROMWICH Coach And Horses (021-588 2136) **One On One**
 WOLVERHAMPTON Scruples **The DT's**

SUNDAY

10

ALDERSHOT Rose And Crown **Outside View**
 BANBURY Oxford Road Moat House Hotel **Flaco Jimenez And The San Antonio**
 Tex Mex Band (8.30pm)
 BRENTFORD High Street Red Lion (01-571 6878) **45 South/Footloose (Lunch)**
 Chuck Farley (Eve)
 BRISTOL Fleece And Firkin **Tredgar**
 CAMBRIDGE Boat Race **Switch**
 CARDROSS Rodz Nightspot (841510) **Dogs Doobie Domestoz/The Burgh Parkas**
 DUDLEY JB's (53597) **Red Beards From Texas**
 EDINBURGH Queens Hall (031-668 2019) **Harvey And The Wallbangers**
 GLOUCESTER Montpellier Park **Flaco Jimenez And The San Antonio Tex Mex**
 Band (5pm)
 KILMARNOCK Cheers **Penetrations/The Groundhogs**
 LEICESTER Phoenix Arts Centre (554854) **The Bhundu Boys**
 LONDON Battersea Park Latchmere (01-924 3216) **The Locomotives**
 LONDON Camberwell Green Father Red Cap (01-703 9208) **Steve Waller (Lunch)**
 English Rogues (Eve)
 LONDON Camden Lock Dingwalls (01-267 4967) **Intrigue In Tangiers/Zig Zag**
 Wanderer/Slimetones/Tell Tale Hearts/High Frontier
 LONDON Camden Parkway Dublin Castle (01-485 1773) **The Ya Ya's**
 LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **Timothy London/**
 Teenage Derailment
 LONDON Charing Cross Road Wispers **Apex Imp/Spaceball Junction/Brazil**
 LONDON Covent Garden Rock Garden (01-240 3961) **Major Flood**
 LONDON Fulham High Street Kings Head (01-736 1413) **Johnny Devlin And The**
 London Rockers
 LONDON Fulham Palace Road Greyhound (01-385 0526) **Hitlist**
 LONDON Harlesden Mean Fiddler (01-961 5490) **The Flead Cowboys/The**
 Atrix/The Fat Lady Sings
 LONDON Hoxton Square Bass Clef (01-729 2476) **Elaine Delmar**
 LONDON Oval Cricketers (01-735 3059) **Laverne Brown (Lunch) Lew Lewis And**
 His Band (Eve)
 LONDON Putney High Street White Lion (01-785 3081) **The Right Stuff**
 LONDON Richmond Park **The Song**
 LONDON Rotherhithe Lower Road Prince Of Orange (01-237 9181) **Wolfie Witcher**
 MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Julian Cope/Happy**
 Mondays
 MIDDLESBOROUGH Rumpoles **The Outpatients**
 NEWBURY Clocktower Inn **The Hamsters From Hell**
 OXFORD Hinksey Park **Guo Brothers/Azana/Martin Glynn/Lennox Carti/**
 Streetlevel/Yardforce/Gamelan Orchestra/Abberjabbar/Nepalese Trio/
 Preminda Singh Sanga (2 - 6pm)

SCARBOROUGH Stephen Joseph Theatre (370541) **The Lonely Hearts/The**
 Network
 TWICKENHAM Richmond Road Mulberry Tree (01-892 3294) **Cry No More**

MONDAY

11

AVIEMORE Freedom Inn Ballroom **Dogs Doobie Domestoz**
 BRENTFORD High Street Red Lion (01-571 6878) **Ah Leu Cha**
 DUDLEY JB's (53597) **In The Evening/Rebels Wreck**
 EDINBURGH Queens Hall (031-668 2019) **Harvey And The Wallbangers**
 GATESHEAD Bensham Working Mens Club **The Depraved/AOA/Oi Pollio/Dan/**
 Incest Brothers
 HARROW College Road Roxborough (01-427 5970) **The Starlighters**
 LEEDS The Pub With No Name (453929) **The Sinister Cleaners**
 LONDON Camden Lock Dingwalls (01-267 4967) **Timothy London/The Group/Oh**
 So Sharp/The Waltons
 LONDON Camden Parkway Dublin Castle (01-485 1773) **The Spasm Band**
 LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **Silver Chapter**
 LONDON Fulham High Street Kings Head (01-736 1413) **Life After**
 LONDON Fulham Palace Road Greyhound (01-385 0526) **Under Ice/Strange**
 Delights
 LONDON Greek Street Le Beat Route **Bagheera**
 LONDON Kentish Town Bull And Gate (01-485 5358) **Laughing Mothers/Anno**
 Lucis/Traddioad Ofnus/Breathless/60 Seconds To What?
 LONDON Harlesden Mean Fiddler (01-961 5490) **Tippa Irie/Pato Banton**
 LONDON Oval Cricketers (01-735 3059) **Larry Wallis And The Love Pirates Of**
 Doom
 LONDON Putney Zeeta's (01-785 2101) **Before The War**
 LONDON Walthamstow Royal Standard (01-527 1966) **Catfish/Tu Kan Dance/**
 Uglier Thank Frank
 SLOUGH The George **Caddyshack**
 STAFFORD Railway Street Roosters **Devil's Elbow**
 WEST BROMWICH Coach And Horses (021-588 2136) **Zeb Dragon**

TUESDAY

12

ABERDEEN Venue **Dogs Dobbie Domestoz/The Burgh Parkas**
 BRENTFORD High Street Red Lion (01-571 6878) **Vienna**
 BRIGHTON Big Twang **Julian Cope**
 DUDLEY JB's (53597) **Mechanical Hearts**
 EDINBURGH Jailhouse **Chasar**
 EDINBURGH Queens Hall (031-668 2019) **Harvey And The Wallbangers**
 HARROW College Road Roxborough (01-427 5970) **The Amazing Rhythm Burglars**
 LEEDS Adam And Eves (456724) **Civilised Society/Extreme Noise Terror/**
 Autonomy/Deviated Instinct
 LEEDS Pub With No Name **Charlotte/Mighty Mighty**
 LONDON Camden Lock Dingwalls (01-267 4967) **The Flowerpot Men**
 LONDON Camden Parkway Dublin Castle (01-485 1773) **Howlin' Wilf And The Vee**
 Jays
 LONDON Fulham High Street Kings Head (01-736 1413) **Day For Night**
 LONDON Fulham Palace Road Greyhound (01-385 0526) **The Big Supreme/**
 Dancing In Exile
 LONDON Kentish Town Bull And Gate (01-485 5358) **The Magic Mushroom**
 Band/Burn The Product/Two Lost Sons/Anton/The Boomstrips
 LONDON Hoxton Square Bass Clef (01-729 2476) **The Renegades**
 LONDON Oval Cricketers (01-735 3059) **Fire Next Time**
 LONDON Oxford Street 100 Club (01-636 0933) **The Kick/The Moment**
 LONDON Putney's Zeeta's (01-785 2101) **Talking To The World**
 LONDON Redcliffe Gardens Cafe Des Artistes (01-352 6200) **Fungus Box**
 NOTTINGHAM Beeston Charles Funhouse **The Evan Bennet Band**
 SHEFFIELD The Hallamshire **Speared Art**

GOLDFINGERED!

It's the eve of the Goldrush, but success is still a meaningless commodity to YELLO's Dieter Meier — or so he'd have JOHN WILDE believe. ANTON CORBIJN frames the midas magic

DEITER MEIER never smiles.

We eat cucumber sandwiches at Claridges in London's West End. He maintains a neat stoical reserve and rolls every question about on the end of his tongue before delivering the reply.

Yello's arch conceptualist adds another layer of intrigue to their ongoing plot of words and images. The Yello tactician doesn't smile, but he makes that plot seem ridiculously simple.

"Basically, it has always been the same approach in Yello — we tell stories with words and music. If I was living in the Arab community, I would be a story-teller in a marketplace with a little instrument to give a certain mood to my tales. Yello, in effect, rarely thinks outside the stories. We never set out to do anything to an audience, and it has never been our intention to perplex them.

"Really, we're just telling the stories to ourselves."

It seems like a desirable time to take account of Yello's disguises and their rising international prowess, since this month sees them juggle their way back into the spotlight.

There's a swarm of riddles in their new single, 'Goldrush'/'She's Got A Gun', the former containing the cut-glass voice of Billy Mackenzie.

Then there's '1980-1985, The New Mix In One Go', a wily tangle of their first five years, a spectacular introduction for anyone who's missed this journey so far.

Drawn from Yello's maverick path — from their 'Solid Pleasure' debut to last year's 'Stella' — it shapes up as a succinct reminder of their cinematic soundscapes and the profound influence of that sound on a whole universe of '80s pop. Their marriage of European cunning and grinding dance rhythms has been squeezed miraculously into one fluent rush, re-mixed by Meier's collaborator Boris Blank.

Meier, in the meantime, appears a somewhat unlikely pop idol. Middle-aged, moustachioed, very soberly attired, he looks like a cross between merchant banker and mad artist. Former professional golfer and professional gambler, this millionaire's son mostly plays at full-time artist. He knows Yello only as well as he knows the stranger on the bus... but sometimes like the back of his hand.

"Meaning is important," he banters, "but Yello never meant anything in the strictest sense. The music was always a statement on its own, and the pieces change every time you hear them.

"I have a favourite painting in a

museum in Italy and, every two or three years, I take time out to see it. It's always the same painting but I sometimes hardly recognise it because I've obviously changed. There's no such thing as a finished piece of art."

Meier is an endless stream of parable, illustrating every other point with some dense metaphor. He reserves the right to remain opaque.

"I refuse to talk about the music. I think, by definition, what is said by this music cannot be said better. If we want to talk about music, we should have a record-player here and we could just listen. I could say some general things about our sound — that it is narrative, it evokes pictures, it is quite movie-like.

"It's a kid's approach at having found something and then playing with it. For example, the name Yello has nothing to do with the colour, it's more like a name I would give to a toy for children. The entire notion of Yello is playful."

GOLDRUSH' APPEARS like some clever sidestep from the established Yello path. Having left their early, experimental collages for more measured pop works like 1983's 'You Gotta Say Yes To Another Excess' and the more recent 'Stella', this new material must rank as a severe reversal.

"It is a return of a sort," Dieter admits. "The record company are complaining that we won't get airplay off it. But it's important for us to release it at this point, to show the kind of sound we've been working on for some of this last year."

For Meier, to detach and to muse are second nature. Nothing is trivial. He tells me about himself with all manner of frankness, then later, I realise that Dieter Meier gives only a whisker away.

As with his swarming melodies and his tales of paradox, he is lethal in his everyday calm. I learn so much about the solemn man in 90 minutes but, during that time, he remains the most vexed question in pop.

"Asking where I get my shoes and tie from are not trivial queries at all. It's at least as interesting as how we do the music. The incidental areas are important to me, there's nothing more or less important. The way I order another drink in this tea room is just as important as how I create my lyrics."

Brilliantly observant in their fiction, Yello are stylish and subversive in a dramatic way. Like this inscrutable dreamer before me, Yello enjoy incomplete things, more chance than doubt.

"I never finish a book," he declares. "I've only finished about a dozen books in my whole life."

"Of course, I don't mind leaving things incomplete. Sometimes I go to Milan to see a certain opera I like very much and, after ten minutes, I walk out because it's not the right mood for me at this time. Sometimes I walk out of very expensive restaurants because the meal is not right for me."

However, he's firm on some ground. The only ambition, for example, is to be good.

"It's a moral category, a way of living," he declares. "It's not something you actually achieve, which is the mistake that most revolutionaries make. When the revolution has happened, they think the work has been done, but it should be a permanent revolution."

"Asking us how we keep our sense of challenge in Yello is like asking a kid how he can go into the same sandpit every day. As long as you are pleased to be making forms, building your little



DIETER MEIER: a molten gold Mephisto

castles and your little houses, you just do it. It only becomes absurd when you're forced to think about it.

"Fame is a different question altogether. The reasons for keeping Yello going stay the same, only we sell a few more records than a few years ago, which is nice, but a highly unimportant guideline. I see it as a dangerous challenge now that we're successful. Of course, I like it, but it's not something we aimed at.

AT TIMES, the very rich schemer seems quite at odds with the nature of Yello. To their eroticism, he appears remarkably sexless. To their incorrigible mischief, he's surprisingly rational. As always, of course, Yello are just a part of his globe-trotting world.

Meier's other habits and indulgences are as wide as ever. There are

exhibitions of his drawings and photographs, children's books, another film to direct in the autumn, an essay on the impossibility of disarmament, together with work for a new Yello LP later in the year. All this is doubtless infused with his dabbling instinct and, he claims, "a sense of disquietude, a strangely fearful feeling".

"That's why I see myself as the dilettante, as it seems the only proper way to approach anything interesting anyhow. For me, to know how to do something is not to want to do it, because then it's boring. Every video I make, I'm always scared because I have all these abstract ideas and I must find out whether they work or not."

When I want to talk about Meier's moustache, he wants to tell me about the philosopher Wittgenstein. When I prompt him for one single favourite song, he tells me it could be a little boy

who is hammering on a tin somewhere in Havana, or it could be something by the Symphony Orchestra Of Chicago. Dieter Meier likes to stretch the context of things.

When we prepare to leave, he asks if I'd like to accompany him to the Andy Warhol Exhibition, opened just around the corner from this hotel.

"Come on, let's go see Andy, the old motherf****," he almost, almost breezes.

Arriving, we scamper past George Melly, slip around Meier's old friend Andy, and smirk awkwardly at the man's latest lump of artistic bankruptcy.

I leave him talking to Duran Duran art-fake Nick Rhodes, enthusiastically opening a discourse on the steam that comes out of the roads in New York.

Dieter Meier, for the record, is not smiling.

CHART

UK SINGLES

- 1 1 THE LADY IN RED Chris De Burgh A&M
- 2 11 SO MACHO/CRUISING Sinitta Fanfare
- 3 2 PAPA DON'T PREACH Madonna Sire
- 4 14 FIND THE TIME Five Star Tent
- 5 5 WHAT'S THE COLOUR OF MONEY? Hollywood Beyond WEA
- 6 6 LET'S GO ALL THE WAY Sly Fox Capitol
- 7 7 CAMOUFLAGE Stan Ridgway IRS
- 8 8 I DIDN'T MEAN TO TURN YOU ON Robert Palmer Island
- 9 10 SOME CANDY TALKING The Jesus & Mary Chain blanco y negro
- 10 23 FIGHT FOR OURSELVES Spandau Ballet CBS
- 11 38 I WANT TO WAKE UP WITH YOU Boris Gardiner Revue
- 12 36 PANIC The Smiths Rough Trade
- 13 13 ROSES Haywoode CBS
- 14 3 EVERY BEAT OF MY HEART Rod Stewart Warner Brothers
- 15 17 SMILE Audrey Hall Germain
- 16 18 AIN'T NOTHING GOING ON BUT THE RENT Gwen Guthrie Polydor
- 17 4 SING OUR OWN SONG UB40 DEP International
- 18 30 RED SKY Status Quo Vertigo
- 19 25 DANCING ON THE CEILING Lionel Richie Motown
- 20 9 MY FAVOURITE WASTE OF TIME Owen Paul Epic
- 21 31 SUN STREET Katrina & The Waves Capitol
- 22 12 HIGHER LOVE Steve Winwood Island
- 23 16 VENUS Bananarama London
- 24 33 SHOUT Lulu Jive
- 25 26 PRESS Paul McCartney Parlophone
- 26 39 CALLING ALL THE HEROES It Bites Virgin
- 27 15 WHERE DID YOUR HEART GO Wham! Epic
- 28 27 THE PROMISE YOU MADE Cock Robin CBS
- 29 20 HAPPY HOUR The Housemartins Go! Discs
- 30 19 BRILLIANT MIND Furniture Stiff
- 31 — THE WAY IT IS Bruce Hornsby & The Range RCA
- 32 41 CAN YOU FEEL THE FORCE The Real Thing PRT
- 33 44 SHOUT Lulu & The Luvvers Decca
- 34 22 (BANG ZOOM) LET'S GO GO Real Roxanne Cooltempo
- 35 — OH PEOPLE Patti Labelle
- 36 24 TOO GOOD TO BE FORGOTTEN Amazulu Island
- 37 28 IT'S 'ORRIBLE BEING IN LOVE Claire & Friends BBC
- 38 — I CAN FEEL IT Phil Fearon Ensign
- 39 43 LIKE A HURRICANE The Mission Chapter 22
- 40 — I KEEP FORGETTIN' Michael McDonald Warner Brothers
- 41 21 PARANOIMIA Art Of Noise With Max Headroom China
- 42 50 SOWETO Jeffrey Osborne A&M
- 43 32 HEADLINES Midnight Star MCA
- 44 — FOOL'S PARADISE Melisa Morgan Capitol
- 45 45 LISTEN LIKE THIEVES INXS Mercury
- 46 34 I CAN'T WAIT Nu Shooz Atlantic
- 47 — DREAMTIME Daryl Hall RCA
- 48 — BURN Doctor & The Medics IRS
- 49 35 NEW BEGINNING Bucks Fizz Polydor
- 50 37 SPIRIT IN THE SKY Doctor & The Medics IRS

UK ALBUMS

- 1 1 TRUE BLUE Madonna Sire
- 2 2 INTO THE LIGHT Chris De Burgh A&M
- 3 3 THE FINAL Wham! Epic
- 4 4 A KIND OF MAGIC Queen EMI
- 5 — RAT IN THE KITCHEN UB40 DEP International
- 6 6 REVENGE Eurythmics RCA
- 7 — FLAUNT IT Sique Sique Sputnik Parlophone
- 8 7 RIPTIDE Robert Palmer Island
- 9 8 BACK IN THE HIGH LIFE Steve Winwood Island
- 10 10 BROTHERS IN ARMS Dire Straits Vertigo
- 11 17 PICTURE BOOK Simply Red Elektra
- 12 9 EVERY BEAT OF MY HEART Rod Stewart Warner Brothers
- 13 5 NOW — THE SUMMER ALBUM Various EMI/Virgin
- 14 12 THE SEER Big Country Mercury
- 15 11 INVISIBLE TOUCH Genesis Charisma
- 16 24 THE QUEEN IS DEAD The Smiths Rough Trade
- 17 13 HUNTING HIGH AND LOW A-ha Warner Brothers
- 18 20 DRIVE TIME USA Various K-tel
- 19 15 SO Peter Gabriel Charisma
- 20 16 LONDON O HULL 4 The Housemartins Go! Discs
- 21 19 ONCE UPON A TIME Simple Minds Virgin
- 22 23 STREET LIFE Bryan Ferry & Roxy Music EG
- 23 25 NO GURU NO METHOD NO TEACHER Van Morrison Mercury
- 24 34 COMMUNARDS Communards London
- 25 21 WHITNEY HOUSTON Whitney Houston Arista
- 26 14 SUZANNE VEGA Suzanne Vega A&M
- 27 28 KNOCKED OUT LOADED Bob Dylan CBS
- 28 22 QUEEN'S GREATEST HITS Queen EMI
- 29 30 LUXURY OF LIFE Five Star Tent
- 30 — ORGASMATRON Motorhead GWR
- 31 32 WORLD MACHINE Level 42 Polydor
- 32 27 STANDING ON A BEACH The Cure Fiction
- 33 18 TOUCH ME Samantha Fox Jive
- 34 29 PLEASE Pet Shop Boys Parlophone
- 35 26 THE BEST OF THE REAL THING The Real Thing PRT
- 36 60 THE VERY BEST OF CHRIS DE BURGH Chris De Burgh A&M
- 37 37 LOVE ZONE Billy Ocean Jive
- 38 31 PIE JESU Aled Jones 10
- 39 41 THE MAN AND HIS MUSIC Sam Cooke RCA
- 40 39 ON THE BEACH Chris Rea Magnet
- 41 33 LIKE A VIRGIN Madonna Sire
- 42 35 NO JACKET REQUIRED Phil Collins Virgin
- 43 45 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 44 40 MOONLIGHT SHADOWS The Shadows Polydor
- 45 — THE BIG HEAT Stan Ridgway IRS
- 46 36 LANDING ON WATER Neil Young Geffen
- 47 44 LIVE UNDER A BLOOD RED SKY U2 Island
- 48 46 BANGS AND CRASHES Go West Chrysalis
- 49 — THE ORIGINALS Various Towerbell
- 50 — THE ROYAL WEDDING Various BBC

Compiled by MRIB



LULU: air hostess chic

SOUNDS TRACKS

Blind Lemon Wilde

FREAKY DANCING Happy Mondays Live Clarendon whirl

BOBBY CAN'T DANCE Bobby's Boys Oval 12 inch

HEAVEN Close Lobsters upcoming classic 45

Christopher Roberts

AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross Gothic funk re-release

DIARY OF A GENIUS Salvador Dali Picador autobiography

BOHEMIAN RHAPSODY We've Got A Fuzzbox! Peel session historic pop moment

Jack Barron

CRAZY DAN Scratch Acid bite on Rabid Dog

GAYE BIKERS ON ACID A Tumorous Mess-caline live trip

I FEEL LIKE AH-CID a kooky Captain Beefheart classic Edsel LP track

Glyn Brown

FLAUNT IT Sputniks Parlophone */**/*/*/*/*/*/* wonder

AIN'T NOTHING GOING ON BUT THE RENT Gwen Guthrie Boiling Point stew

BLACK BETTY Nick Cave And The Bad Seeds Mute B-rilliant B-side

Mr Spencer

SPACE TRUCKIN' Deep Purple Still the greatest!

THE SIN OF PRIDE The Undertones Classic Ardeck LP

THE MOON LOOKED DOWN AND LAUGHED Virgin Prunes Baby Strangeness

Edwin Pouncey

LANDING ON WATER Neil Young Geffen LP of note

BALLAD OF DWIGHT FRY Dream Syndicate Forced Exposure freebie

LIVING TOO LATE The Fall Beggars Banquet skull sucker

Richard Cook

SLIDE The Big Dish Virgin 45

BEEN SO LONG Anita Baker WEA

SALLY, WHERE'D YOU GET YOUR LIQUOR FROM? Gary Davies Biograph

Daft Nickname Hurt

PHILISTINES Phillip Boa And The Voodoo Club Red Flame LP

THE HOUSE OF THE RISING DAMP The Yes Men Indie excellence

JUST A CITY Voice Of The Beehive Bangles Eat Your Hats tape

Roger Holland

TROUBLE IN THE WORLD The Only Ones CBS masterpiece

I'M GONNA MAKE YOU LOVE ME Diana Ross And The Supremes And The

Temptations Motown masterpiece

WANKY RECORDED MESSAGES The Old Bat At Liverpool FC On 051 260 9999

Personal tape

EARS

- 1 HOLDIN' BACK THE EARS Simply Red
- 2 FIVE EARS David Bowie
- 3 EARS ARE FALLING Kiss
- 4 EVERYBODY WANTS TO RULE THE WORLD Ears For Fears
- 5 GOLDEN EARS EP Motorhead
- 6 EARS ON MY PILLOW Johnny Nash
- 7 TASTE OF YOUR EARS King
- 8 EAR = MC² Big Audio Dynamite
- 9 SCRIPT FOR A JESTER'S EAR Marillion
- 10 SAVE AN EAR Duran Duran

Bubbling under...

11 SOMETHING IN THE EAR Thunderclap Newman

12 THERE THERE MY EAR Dexy's Midnight Runners

Compiled by Ernest Earwig

REGGAE TENS

PRE-RELEASE

- 1 I FEEL GOOD U-Roy Ujama
- 2 DREAM MY LIFE OVER Gregory Isaacs African Museum
- 3 GIVE ME NO BUN Little John Jammys
- 4 RUDE BOY Lloyd Hemming Firehouse
- 5 KEY CARD Trevor Levy Firehouse
- 6 NO NO NO Marcia Griffiths Mountain Sound
- 7 RIP AND RUN OFF King Kong Big M
- 8 BABY BE TRUE Junior Delgado Jammys
- 9 HUNGRY BELLY Frankie Paul Vena
- 10 MUSICAL ADDICT U-Roy Ujama

DISCO

- 1 SMILE Audrey Hall Germain
- 2 PUSH COME TO SHOVE Freddie McGregor RAS
- 3 GREETINGS Half Pint Powerhouse
- 4 BUBBLE WE A BUBBLE Maxi Priest 10
- 5 SIX STREET Jack Wilson Uptempo
- 6 AM I THE SAME GIRL Winsome Fine Style
- 7 SHUB IN Frankie Paul Pioneer International
- 8 THAT'S HOW HEARTACHES ARE MADE Aisha Ariwa
- 9 JUST FOR A TIME/LIFE Bob Andy I Anka
- 10 MAGIC FEELING Michael Gordon Fine Style



GREGORY ISAACS borrows one of the Queen Mum's hats

ALBUMS

- 1 ALL IN THE SAME BOAT Freddie McGregor RAS
- 2 ROUGH AND RUGGED Shinehead African Love
- 3 AT WORK Culture Blue Mountain
- 4 JOSIE WALES MEETS EARLY B Josie Wales And Early B Cornerstone
- 5 HOLD TIGHT Dennis Brown Live And Learn
- 6 MUSICAL CONFRONTATION King Kong And Nitty Gritty Jammys
- 7 TO THE TOP Aswad Simba
- 8 BROWN SUGAR Dennis Brown Taxi
- 9 THE COLLECTION FOR LOVERS ONLY Tex Johnson Disco Tex
- 10 CLARKS BOOTY Little John Jammys

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

ATTACK

HOT METAL 60

SINGLES

- 1 1 RED SKY Status Quo Vertigo
- 2 3 DREAMS Van Halen Warner Brothers
- 3 2 STRAIGHT FROM THE HEART Bryan Adams A&M
- 4 4 LONELY NIGHT Magnum Polydor
- 5 14 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 6 9 WHEN THE HEART RULES THE MIND GTR Arista
- 7 5 DEAF FOREVER Motorhead GWR
- 8 12 NOTHIN' AT ALL Heart Capitol
- 9 10 MADHOUSE Anthrax Island
- 10 8 WHO MADE WHO AC/DC Atlantic
- 11 6 THE DIO EP Dio Vertigo
- 12 13 SUZANNE Journey CBS
- 13 7 WILD CHILD WASP Capitol
- 14 11 LOVE LIES DYING FM Portrait
- 15 — TURN TO STONE Legs Diamond Music For Nations
- 16 16 SHAME Twelfth Night Virgin
- 17 — WILD THING Jeff Beck Epic
- 18 18 ROUGH BOY ZZ Top Warner Brothers
- 19 15 STARS Hear 'N' Aid Vertigo
- 20 — JUMP IN THE FIRE Metallica Music For Nations



JEFF BECK the thinker

ALBUMS

- 1 1 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 2 2 GTR GTR Arista
- 3 4 RAGE FOR ORDER Queensrÿche Capitol
- 4 3 INTERMISSION Dio Vertigo
- 5 5 TWELFTH NIGHT Twelfth Night Virgin
- 6 7 5150 Van Halen Warner Brothers
- 7 8 WHO MADE WHO AC/DC Atlantic
- 8 6 ROCKIN' EVERY NIGHT (LIVE IN JAPAN) Gary Moore 10
- 9 9 HEART Heart Capitol
- 10 11 LIGHTNING STRIKES Loudness WEA International
- 11 13 RECKLESS Bryan Adams A&M
- 12 16 RAISED ON RADIO Journey CBS
- 13 17 UNDER LOCK AND KEY Dokken Elektra
- 14 15 AFTERBURNER ZZ Top Warner Brothers
- 15 19 SPREAD THE DISEASE Anthrax Music For Nations
- 16 21 MISPLACED CHILDHOOD Marillion EMI
- 17 10 MASTER OF THE PUPPETS Metallica Music For Nations
- 18 12 ELIMINATOR ZZ Top Warner Brothers
- 19 18 THE ULTIMATE SIN Ozzy Osbourne Epic
- 20 26 THE FINAL FRONTIER Keel Vertigo
- 21 — ANIMAL MAN Rogue Male Music For Nations
- 22 14 THE ALBUM Hear 'N' Aid Vertigo
- 23 28 CRAFT Craaft Epic
- 24 25 THEATRE OF PAIN Mötley Crüe Elektra
- 25 22 CUTS LIKE A KNIFE Bryan Adams A&M
- 26 23 WHAT I DID ON MY VACATION Ian Gillan 10
- 27 — LAND OF THE GUN Legs Diamond Music For Nations
- 28 24 ON A STORYTELLER'S NIGHT Magnum FM
- 29 — ORGASMATRON Motorhead GWR
- 30 29 DANGER ZONE Doc Holliday Metal Masters

IMPORTS

- 1 — AVIATOR Aviator RCA
- 2 — SOMEBODY UP THERE LIKES ME Michael des Barres RCA
- 3 1 METALISED Sword Aquarius
- 4 3 LOOK WHAT THE CAT DRAGGED IN Poison Enigma
- 5 — 3 Quiet Riot Pasha
- 6 4 SWEET SAVAGE Sweet Savage Sweet Savage
- 7 5 EQUUS Equus Auto Auto
- 8 6 BRIGHTON ROCK EP Brighton Rock Flying Fist
- 9 — ETERNAL DEVASTATION Destruction Steamhammer
- 10 — OBSESSED BY CRUELTY Sodom STV

Compiled by Spotlight Research



ZODIAC MINDWARP does his glamour pose

INDIE ALBUMS

- 1 1 GIFT The Sisterhood Merciful Release
- 2 3 THE QUEEN IS DEAD The Smiths Rough Trade
- 3 2 LONDON O HULL 4 The Housemartins Go! Discs
- 4 — HIGH PRIEST OF LOVE Zodiac Mindwarp & The Love Reaction Food
- 5 5 GIANT The Woodentops Rough Trade
- 6 4 DISCOVER Gene Loves Jezebel Beggars Banquet
- 7 11 BORN SANDY DEVOTIONAL The Triffids Hot
- 8 8 CONTENDERS Easterhouse Rough Trade
- 9 — STEP ON IT Bogshed Help Yourself
- 10 6 THE CAPTAIN'S BIRTHDAY PARTY The Damned Stiff
- 11 9 BEST BEFORE 1984 Crass Crass
- 12 12 MANIC POP THRILL That Petrol Emotion Demon
- 13 15 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 14 13 ONLY STUPID BASTARDS HELP EMI Conflict Model Army
- 15 10 RUM SODOMY AND THE LASH The Pogues Stiff
- 16 14 EVOL Sonic Youth Blast First
- 17 18 A DATE WITH ELVIS The Cramps Big Beat
- 18 17 VICTORIALAND The Cocteau Twins 4AD
- 19 26 MEAT IS MURDER The Smiths Rough Trade
- 20 25 WONDERLAND Erasure Mute
- 21 16 UNLIMITED GENOCIDE AOA & Oi Polloi Children Of The Revolution
- 22 27 AFTER MIDNIGHT Restless ABC
- 23 22 LE MYSTERE DES VOIX BULGARES Various 4AD
- 24 20 TEENAGERS FROM OUTER SPACE The Meteors Ace
- 25 28 BLACK CELEBRATION Depeche Mode Mute
- 26 — MRS TWO DINNERS The Gargoyles Reasonable
- 27 — LET THE SNAKES CRINKLE THEIR HEADS TO DEATH Felt Creation
- 28 — DRUGS Bomb Party Abstract
- 29 24 THE SINGLES 82-86 Play Dead Clay
- 30 30 NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang Clay

Compiled by Spotlight Research

UNDERWEAR

- 1 METHODS OF PANTS Japant
- 2 FREEDOM TO ROCK Briefs Of Relief
- 3 ALL TOMORROW'S PANTIES The Velvet Underpants
- 4 LIVING ON THE Y-FRONT LINE Eddy Pant
- 5 JOCKEYS WILSON SAID Dexy's Midnight Runners
- 6 I WOULD DIE-PER YOU Prince
- 7 GOING UNDERPANTS The Jam
- 8 I JUST CAN'T BE NAPPY TODAY The Damned
- 9 KINGS OF THE Y-FRONTIERS Adam And The Pants
- 10 GUN DRAWS Kane Gang

Compiled by Rhonda Rob

BOYS AT THE BAR

- 1 WAYNE
- 2 DARRYL
- 3 CURLY
- 4 ANT
- 5 DANNY
- 6 DARREN

INDIE SINGLES

- 1 — PANIC The Smiths Rough Trade
- 2 1 LIKE A HURRICANE The Mission Chapter 22
- 3 2 HAPPY HOUR The Housemartins Go! Discs
- 4 3 BRILLIANT MIND Furniture Stiff
- 5 — HEART FULL OF SOUL Ghost Dance Karbon
- 6 8 UNDERSTANDING JANE The Icicle Works Beggars Banquet
- 7 5 THIS BOY CAN WAIT The Wedding Present Reception
- 8 4 LEVI STUBBS' TEARS Billy Bragg Go! Discs
- 9 — BETTER DEAD THAN WED Class War Mortarhate
- 10 9 I'M ON FIRE Guana Batz ID
- 11 7 SERPENTS KISS The Mission Chapter 22
- 12 6 LIVING TOO LATE The Fall Beggars Banquet
- 13 — MEXICO SUNDOWN BLUES James Ray & The Performance Merciful Release
- 14 13 WILD CHILD Zodiac Mindwarp & The Love Reaction Food
- 15 10 ALMOST PRAYED Weather Prophets Creation
- 16 12 BABY'S ON FIRE The Creepers With Marc Riley Intape
- 17 14 THE SINGER Nick Cave & The Bad Seeds Mute
- 18 — PASSION BLUE Atlantics Delightful
- 19 20 WHOLE WIDE WORLD The Soup Dragons Subway
- 20 17 MORNING SIR Bogshed Help Yourself
- 21 26 THE DRAIN TRAIN Cabaret Voltaire Doublevision
- 22 25 HEARTACHE Gene Loves Jezebel Beggars Banquet
- 23 21 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 24 37 RIVER OF NO RETURN Ghost Dance Karbon
- 25 30 HOUSE OF ECSTASY Cherry Bombz Lick
- 26 19 BIG MOUTH STRIKES AGAIN The Smiths Rough Trade
- 27 16 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) Leather Nun Wire
- 28 24 OI! AIN'T DEAD Condemned 84 RFB Recordings
- 29 22 BLUE MONDAY New Order Factory
- 30 28 THE OFFICIAL COLOURBOX WORLD CUP THEME Colourbox 4AD
- 31 — GEORDIE'S GONE TO JAIL The Toy Dolls Volume
- 32 15 HOLY HACK JACK Demented Are Go ID
- 33 18 RULES AND REGULATIONS We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 34 31 E102/SAD? BMX Bandits 53rd & 3rd
- 35 49 DRAG RACING Big Stick Blastfirst
- 36 36 WHITE NIGHTS (STARS SAY GO) Adult Net Beggars Banquet
- 37 48 BLUE HEART Peter Murphy Beggars Banquet
- 38 27 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 39 29 INSPIRATION Easterhouse Rough Trade
- 40 41 NEW ROSE The Damned Stiff
- 41 32 TRUCK TRAIN TRACTOR The Pastels Glass
- 42 33 I SEE RED Frenzy ID
- 43 43 BABY I LOVE YOU SO Colourbox With Lorita Grahame 4AD
- 44 — WHAT'S INSIDE A GIRL The Cramps Big Beat
- 45 39 GODSTAR Psychic TV And The Angels Of Light Temple
- 46 — BUILD ME AN EMPIRE Sensible Shoes Lambs To The Slaughter/Prism
- 47 38 TWILIGHT WORLD OF SONIC DISCO Age Of Chance Riot Bible
- 48 40 NATURAL KIND OF JOY That Petrol Emotion Demon
- 49 35 KEYS TO THE CITY Peter And The Test Tube Babies Hairy Pie
- 50 — IS THERE ANYONE OUT THERE Mighty Mighty Girlie

Compiled by Reggie Perrin's Elastic Towrope

LOOKALIKES

- 1 FREDDIE MERCURY Lord Lucan
- 2 MICK HUCKNAL (Simply Red) Fergie
- 3 GARY NUMAN Max Headroom
- 4 PHIL COLLINS Eddy Shah
- 5 BRYAN FERRY David Owen
- 6 ANDREW RIDGELEY The Invisible Man
- 7 BOY GEORGE Pete Townshend
- 8 SAM FOX The Taj Mahal
- 9 MARK KNOPFLER Lennie Bennet
- 10 BILLY BRAGG Lenin

Compiled by The Brockley Cat Throttlers

I N - T E C H

FOR MY money, Roland certainly stole the show on the trade days of the British Music Fair, thanks to a stunning exhibition of their latest drum pads and pad-triggered gadgetry by Tommy Snyder.

Snyder's sizzling set (complete with one-man, three-part vocal harmonies, thanks to a pair of Boss Pitch Shifters controlled by a sequencer and synth) must surely mark the arrival of the complete instrumentalist who can now base himself solely around 'drums' of one persuasion or another.

Many other companies have cottoned on to this new freedom for drummers (Simmons and Yamaha for two), but no one else has Roland's depth of product in drum machines, pads and instrument modules.

But though it may be more newsworthy to claim it, keyboards are not quite dead yet! Of the many new arrivals, two surefire winners were to be found on the modest Ensoniq stand.

The ESQ-1 Digital Synth plus eight-track sequencer is surely the one to beat this year, even at its slightly increased price of £1,120. And the SDP-1 Sampled Piano, which has had a facelift since I last saw it, has an improved action which will make it all the more attractive to the £1,000 digital piano seeker.

The Yamaha 'village' was simply too massive and all-encompassing to report on in depth here, but one product – or rather package – must be mentioned. The Midi Studio

System (seen in Japan as the X'Art), consisting of DX100, QX21, RX21, monitor speakers, mixer and four-track recorder, all mounted on a good £100-worth of very hi-tech stand-cum-workstation, will sell at £1,800 or less, and is a complete system not to be missed.

Korg too had a healthy showing of new gear, including a brand new (flown in the day before) digital piano selling for £699. Rather a home-based, if pleasing, effort, it's unlikely to outshine Korg's DSS-1 or SG-1 – the two current flagships in the range of synth/sampler/piano-type keyboards.

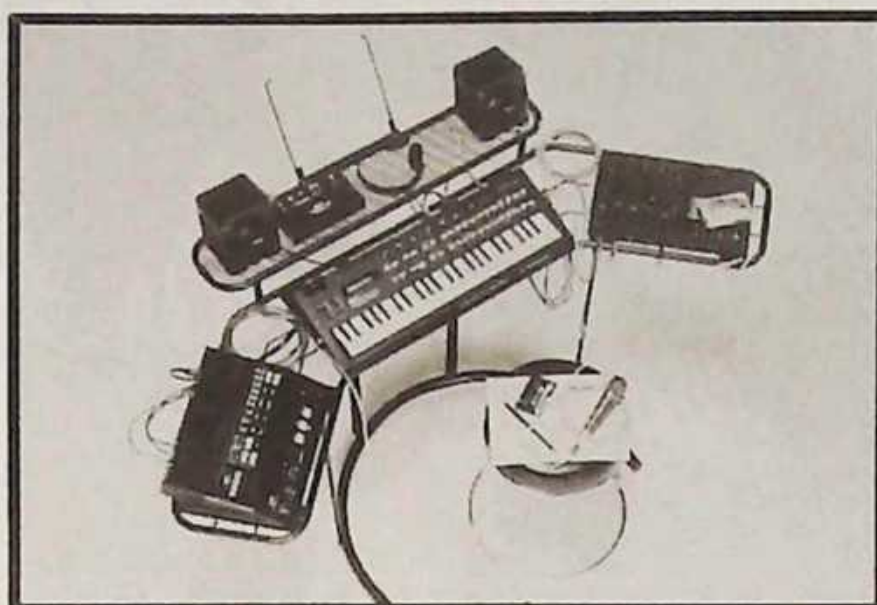
Meanwhile, outside the official show, in a neighbouring hotel, sampling kings e-mu hosted a very pleasant and mind-blowing evening to launch the Emax – a low cost (though minimally less effective) version of the thunderous E-11. Having basically reduced the Emulator to a chip the size of a box of Swan Vestas, e-mu can now offer the resultant Emax at under £2,000. Gulp. Yes please.

But drummers have definitely got the most to look forward to this year. MIDI have widened their scope of control way beyond rhythmic percussion type elements in music. From now on, keyboardists will have to fight to keep their position at the top of the technological tree!

JULIAN COLBECK

FOR GUITARISTS too, MIDI was the byword at Olympia. With Barnes & Mullins

OLYMPIAD



YAMAHA's complete Midi Studio System



ALLIGATOR 200 Ebony Drum combo (reviewed last week)

demonstrating the Shadow GTM-6 guitar-MIDI converter, Roland showing off their own GR-MIDI add-on package and a

sadly slimmed-down but nevertheless active Summerfield exhibiting the Ibanez MIDI guitar system,

there was plenty to distract axe-players from the inevitable run of new shapes, new finishes and super-duper wang bar systems.

Perhaps the most exciting product for guitarists was not actually at the show, although a lucky few got a sneak preview 'around the corner'. It's the British designed and built Stepp, a complete guitar synth in one unit, which is claimed to knock spots off anything currently on the market.

Looking superficially like the Synthaxe, in that it has a guitar neck mated to what looks like a computer body, it will sell for a lot less than the latter's inaccessible thousands. A full press launch is expected soon.

At the absolute opposite end of the market, the quality of cheap guitars is becoming frighteningly good.

Hohner have some nigh-on amazing Strat and Flying V replicas at just £100, while Mark Ray on the Westone was justifiably proud of his new £150 Clipper Six, a Tele-ish axe with a single, switchable humbucker which was designed in Britain, built in Japan and shipped over to the show all within the space of two weeks.

Washburn are also now using Korean labour to assemble Japanese guitar parts into very tasty-looking beasts that you can pick up for £200 or less, and the same company is bound to do some good business on the Rhythmstick, a guitarish-looking sling-on drum controller from the German

Dynacord company, whose complete range Washburn have now taken on.

The Rhythmstick comes in MIDI or non-MIDI versions at around £500 and £400 respectively. Carl Palmer seemed to be enjoying his, and many more are bound to follow.

Amplification – the mainstay of the British instrument manufacturing industry – was at the show in abundance, with new finishes like Carlsbro's abounding. Nice to see Alligator getting the cosmetics up to the standard of their electronics, and I'll be surprised if Marshall don't do a bomb on their miniature Marshall Lead 12 stacks (a little head plus two cabs each fitted with one ten-inch speaker) which are priced at under £200, complete.

Best amp at the show, though, was Peavey's amazing little 15 watt practice combo, which has incredibly versatile EQ and really convincing distortion circuit, all for just £79.95.

Best stand at the show – at least in terms of entertainment value – had to be Sound Technology's. They had robot dancers throwing bananas at people, coconuts strewn around the floor, and their demo booth was a zoo cage. I'd even say that someone there was intent on making monkeys out of us all, if I didn't know that it's worth practically any degree of humiliation to get your hands on one of their Alesis.

TONY MITCHELL

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SNDS 1

DIRECTORY 86

CORNWELL

FROM PAGE 25

"I find life a very difficult process. It's fraught with pitfalls, disappointments, and surprises. And it's tragic."

Sing, Billie, sing.
"If anything turns out the way you thought it would, you should consider yourself very lucky indeed, because it's a rare occurrence."

There was once a song called 'How To Find True Love And Happiness In The Present Day'. Have you? Is it possible?

"Probably, but you'd have to encourage and nurture a certain way of thinking. To achieve it, you'd have to have a certain attitude to life."

What, being more easily satisfied?
"Just being more easy about things. Not being so obsessive, being more open. Open to other people's points of view, to self-criticism. And I think it's easier as you get older, actually."

Is it harder in the modern world than in the past?

"I wouldn't know; from my point of view, I'm finding it easier 'cos I'm getting older. But life is probably just as difficult now as it was in the caves. Only with different terms of reference."

So all the technology and science and progress...

"Hasn't changed anything. Really. The actual human psyche hasn't changed at all. Over 1,000 years. We still go through the same almost religious rituals, we're still creatures of habit, love doing the same things every day. We kid ourselves we're more civilised and we're not at all. Never will be."

Do you abhor violence?

"Yeah, I do."

Do you regret ever having antagonised and insulted audiences?

"No."

Why did you do that?

"Because I think audiences suffer the delusion that when they pay money to see you, you've got to entertain them. Which isn't necessarily true. Because - it's an organic thing, it has to be two-way. And as soon as you set down rules like that, you stop the interaction. You've decided before you've started - 'this is the receiver and this is the emitter'. All gigs I've been to like that are boring. I'm sure we've done some, but it is very enjoyable and inspiring to actually change that sometimes, if you can."

To what do you attribute your continuing popularity?

"We came up with the right thing at the right time, I suppose."

Repeatedly. And is that down to intuition, or 'awareness of shifting musical trends', or just luck?

"Luck. It's just luck. Just luck that people liked what we came up with. And if people think the new record is the best and most interesting thing we've ever done, then finally we'll agree about something."

ON A recent tour of Poland, at the start of a Warsaw concert telecast to vast expanses of the Eastern Bloc, Cornwell told a joke concerning the nuking of Moscow which might be deemed a trifle risqué, diplomatically. He repeats it today. It's still not very good, but it does prompt the question: which would you rather be, Reagan or Gorbachev?

"Neither, thank you. Which would you rather be?"

Sam Shepard, please. But which do you think is stronger?

"I don't know - I'd have to know them

personally..."

But do you ever think about politics and power?

"Yeah, I think about it, yeah. But how do you tell who's stronger? In a situation between a man and an ant, a man is very strong. But against an elephant, man becomes very weak..."

Is there a greater power than these 'world forces'?

"Probably. Guessing, there's got to be. But whether we can appreciate or even comprehend it..."

Does one reap what one sows?

"Oh, definitely. It's obvious."

In 'Shakin' Like A Leaf', what is the narrator afraid of?

"Everything. It is enough to make you shake. A lot of people now are stopping thinking about things 'cos if they did, they'd really be shit-scared. So they're occupying themselves with diversions, to take their minds away from these horrible ugly things that are going on outside their window. It's, let's not watch the news 'cos there's all that killing shit going on in South Africa - oh good, look, let's watch this third remake of an old movie. This is why there's a resurgence of interest in music hall and escapism."

So are you a realist?

"Yeah."

Yeah? Are you sure you don't live in a dream world?

"Yeah, bit of everything. Dreamer, realist, romantic, cynic..."

How can anything be 'Too Precious'?

"They held the diamond too precious in South Africa."

What things do you hold precious?

"Oh, a lot of things. I mean, it's a human weakness, isn't it?"

Maybe it's a joy!

"But it can be harmful, see. It can be harmful. Obsession's a bad thing. It's good to lose things that are too precious because - you're still living

and breathing afterwards. Hopefully you still have your health and your intelligence. So - it's a good lesson to lose something like that..."

Why?

"It teaches you to carry on, to survive."

DOES ART come into it a lot, Hugh?

"Anyone who makes a record is a commercial artist. So I see a lot of parallels between art and music."

Is your line observation or incisive comment?
"Mostly observation - but anyway, when you describe something, by the very words that you use you're unwittingly giving an opinion. No observation is free of value judgements."

So there's no such thing as objectivity?

"Oh no, there can't be. Impossible."

ONE MORE thing.

"It's not that I'm obsessed with... y'know... pumping iron, or anything like that. It's just... nice to have somewhere to go, pretty regularly, where you can sweat a bit, relax, go through extreme hot and extreme cold (which is good for all your bodily systems anyway) and just - get away from that ugly world outside."

Is the physical as important as the cerebral? (I bet he's beginning to regret that 'deep' gag. He must be very tired by now. Then again, he's in tip-top condition, remember...)

"I think they're about equal. They interact, so people who look after themselves have fit minds. I don't mean that in any fascistic way... but if your muscles are in tone and all this, then it's gonna affect your head. And you'll start thinking more positively. Any doctor will tell you this. Healthy body, healthy mind!"

"You should've gone right down in the plunge pool. No, you should, it's a buzz, it's like champagne. Like having a bath in cold champagne. Well, not that I've ever done that, but I imagine that's what it'd feel like."

"A wonderful feeling."

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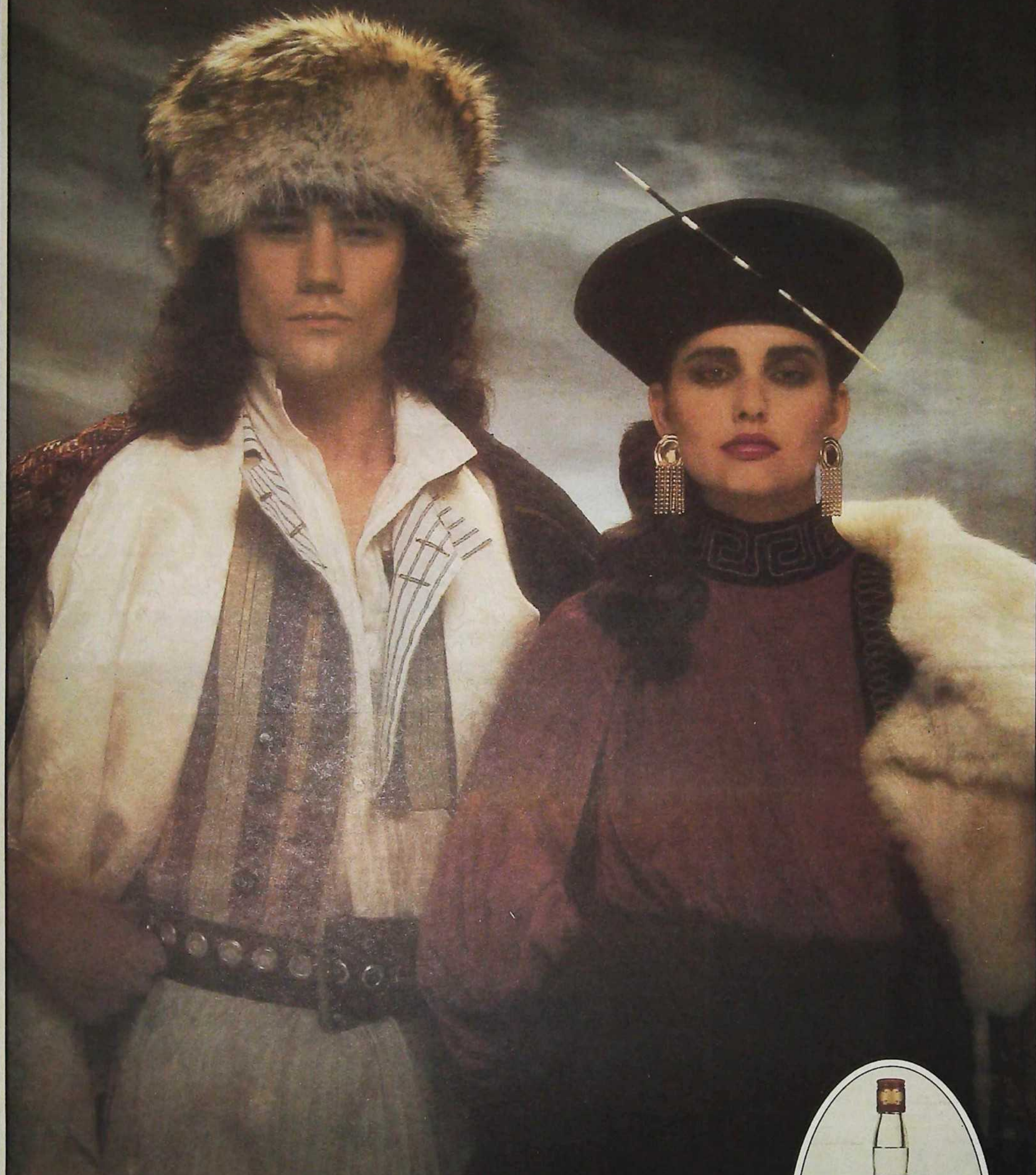
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