

SOUNDS

OZZY OSBOURNE

**STILL DEMENTED AFTER
ALL THESE YEARS**

COMMUNARDS

ART OF NOISE MIGHTY MIGHTY

BAD NEWS BALAAM AND THE ANGEL

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House Call...



THE HOUSEMARTINS, "those Diego Maradonas of the music world", have just handed in details of forthcoming gigs.

They play a cheap 99p gig in their home town at Hull Tower on August 24 which will be filmed for the BBC's *Rock Around The Clock*.

They also play the London Kilburn National Ballroom on October 9.

Tickets will be £4 with a £1 rebate for UB40 holders on the door. An extensive autumn tour is also being planned.

CONFLICT, "the uncontrollable and irrepressible" punk band, emerge from three months in the studio with their third LP this week called 'The Ungovernable Force' on Mortarhate (through Jungle).

They hope the "militant and realist" message behind the music will enable them to shrug off their tag as a thrash/punk band, and have set up a major London gig next month on September 4 at Camden Electric Ballroom.

WEATHER UPDATE, formerly Weather Report, come in to play what is billed as "possibly their last date together" at London's Hammersmith Odeon on August 17.

Weather Report's final album, 'This Is This', was released by CBS last month and Joe Zawinul and Wayne Shorter - together with unnamed musicians - are currently touring Europe. Quite why they've decided to call themselves Weather Update isn't too clear.

Hammersmith tickets are now on sale, price £8.50, £7.50 and £6.50.

Nun's The Word...



THE LEATHER NUN's "cover" of Abba's 'Gimme Gimme Gimme (A Man After Midnight)', which has been wallowing around the indie charts for some time, gets a further lease of life with a 12-inch remix on Wire this week (see *Singles*, page 12).

There's a 'Rejected Version' and a 'Chopper Mix', not to mention a 'Suckers Version' of 'Lollipop'.

Wire have also taken the opportunity to reissue The Leather Nun's first two singles which have been unavailable for some time.

'Slow Death' comes in a mini-album format that includes three more tracks - 'No Rule', 'Easam 1 Natt' and 'Death Threats' - on the A-side and a 15-minute live version of 'Slow Death' on the B-side.

The second single, 'Primemover', comes with its original B-side 'FFA' which has become a gay club favourite.

BALLET SHOWS

SPANDAU BALLET, back in the Top Ten with their 'Fight For Ourselves' single, will be playing their first British gigs for two years in December.

The band will be getting back into the swing of live action with concerts at Glasgow SECC December 6, Birmingham NEC 16, Manchester G-MEX Centre 20 and London Wembley Arena 22-24.

Tickets for Wembley, Birmingham and Manchester are £9.50 and £8.50. For Glasgow they are £9, £8 and £7. They are available now

from the box offices and agencies.

They are also available by post from Spandau Ballet Box Office, PO Box 2, London W6 0LQ. You should add 50p per ticket booking fee and make cheques and postal orders payable to Spandau Ballet. State clearly which venue you require and enclose an sae.

The Spands, who've recently resolved a lengthy legal dispute with their previous record company, Chrysalis, are currently mixing their next album for release by CBS in October. They'll then start rehearsals for their new show.

JEAN CARNE comes over at the end of this month for two concerts at London's Ker-tish Town Town And Country Club on August 30 and 31.

THE COMMUNARDS release a new single this weekend called 'Don't Leave Me This Way' (originally recorded by Harold Melvin And The Blues Notes) on London.

The record features newcomer Sarah Jayne Morris, formerly with Republic and Happy End, who accompanied Jimmy Somerville and Richard Coles on their recent UK tour.

After touring Europe, they return to the UK in November when a tour of this country is planned, but no dates are confirmed as yet.

Following this, Sarah Jayne Morris plans to pursue a solo career.

THE FOUNTAINHEAD from Dublin return to London this month for a couple of gigs to coincide with the release of their second UK single titled 'Rhythm Method' on China.

They will be headlining at the Marquee on August 14, and supporting The Art Of Noise at the Hammersmith Odeon on August 15. An October tour is planned.

SAXON, who have their new single 'Waiting For The Night' released by EMI this weekend, have a warm-up show for their Reading Festival appearance at Nottingham Rock City on August 20. Tickets are £5.

NEW BLOW

BOY GEORGE's personal nightmare continued last week when American musician Michael Rudetski, who came over to work with him on some new songs, was found dead in his Hampstead home, apparently from a drug overdose.

Rudetski, a 27 year old keyboard player from New York, was a member of Man

Parrish when they had their 'Hip Hop Be Bop' hit in 1983.

He'd known Boy George for the last two years and had contributed to Culture Club's 'From Luxury To Heartache' album.

At the beginning of last week he was flown over to London by Virgin Records, at Boy George's request, to work on material for a new project

SOUNDS

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WORKING WEEK, whose latest single 'Too Much Time' was released last week, play a one-off date at Ronnie Scott's Club on Sunday August 31. Tickets are £6.

Virgin also release a limited edition cassette that comes with the single, featuring five tracks from their forthcoming LP and two live tracks from the 1985 Montreux Jazz Festival.

IT BITES follow the success of their 'Calling All The Heroes' single, and a recent sell-out show at The Marquee, with two more warm-up dates for The Reading Festival. They play the London Marquee again on August 18 and 19.

IMAGINATION, Ruby Turner and The Mint Juleps feature in Christian Aid's Down By The Riverside festival on September 13 at the Royal Festival Hall. Ruby Turner will be supported by Wade Brothers, Spirit Of Watts and The Angelic Voice choir, while in the evening, Imagination will be supported by The Jazz Warriors and The Mint Juleps.

Over at the Purcell Room in the evening there will be cabaret featuring Harvey And The Wallbangers.

DEPECHE MODE, who are on the final leg of a world tour that's taken them through Britain, Europe, America and Japan over the last five months, have a remixed version of 'A Question Of Time' from their 'Black Celebration' album released as a single by Mute this week (see *Singles*, page 12).

The 12-inch also features live versions of 'Stripped', 'Something To Do' and 'Black Celebration', recorded at the Birmingham NEC last April.

THE ROCKY HORROR SHOW returns with a one-week season at London's Kentish Town Town And Country Club from August 18-23. You'll be able to watch the show from the comparative safety of the balcony or the dangerous vicinity of dancefloor.

RED ALERT



SIMPLY RED, who've just released a new single called 'Open Up The Red Box', round off a chartbustin' year with a batch of British gigs at the end of November.

The Mancunian soul sextet are touring America at present where they've had a number one hit with 'Holding Back The Years' (one place higher than it reached over here).

When they return they'll start work on the follow-up to their number two album 'Picture Book'.

The dates are at Birmingham Odeon November 25, London Hammersmith Odeon 26, Manchester Apollo 27, Dublin SFX 30 - December 1, Belfast Maysfield Leisure Centre 2.

LOUDON WAINWRIGHT 111, who used to be the new Bob Dylan until he became Captain Calvin Spaulding in *MASH* instead, returns in stereo this autumn with a British tour which coincides with a re-run of the *MASH* series on BBC2.

Loudon has been recording a new album, with Richard Thompson producing, called 'More Love Songs' which will be out on Demon on September 5, preceded by a single called 'Unhappy Anniversary'.

The tour begins at Aberdeen Music Hall on October 2 and continues at Glasgow Pavilion 4, Edinburgh Queens Hall 5, Inverness Eden Court Theatre 6, Leeds Irish Centre 8, Nottingham Old Vic 9, Hull Spring Street Theatre 10, Cardiff Sherman Theatre 12, London Camden Shaw Theatre 13-19, Southport Arts Centre 22, Manchester International 24, Exeter Barnfield Theatre 27, Bristol Top Spot 29, Birmingham Red Lion 31 - November 1, Sheffield Leadmill 2, Newry Par Hall 4, Belfast New Vic 5, Omagh Knocknemo 6, Cork Conally Hall 8, Dublin Olympia 9.

DWIGHT YOAKAM, whose "hard country" album 'Guitars, Cadillacs Etc' has been causing a stir since its release here last month, has added another date to his first British tour.

He'll now be playing Edinburgh Murrayfield Ice Rink on August 24 following his appearance at the Peterborough Country Music Festival the previous day. Afterwards he comes down to London for three gigs at Camden Dingwalls 26, Harlesden Mean Fiddler 27 and Putney Half Moon 28.

THE POGUES have their 'Haunted' song from the *Sid 'N' Nancy* movie released as a single by MCA this weekend.

The single also includes 'Junk Theme' from the Alex Cox-directed film, and the 12-inch has the notoriously unavailable 'Hot Dogs With Everything'.

The Pogues are touring France after which they head off to Spain to star in a spaghetti western directed by... Alex Cox.

WHAM! finally release their video *Foreign Skies - The Video Of The China Tour* on August 18. The film, which includes live footage as well as George and Andrew being inscrutable, is to be entered in the *Guinness Book Of Records* as having the largest audience at any film premiere, when it was shown at Wham!'s final concert.

IN TUA NUA, the Irish septet who received a lot of attention earlier this summer when they opened several festivals for Simple Minds, will be in London on August 21 for a one-off concert at the Mean Fiddler in Harlesden.

LLOYD COLE AND THE COMMOTIONS will play two concerts for Oxfam in connection with Artists Against Apartheid.

The concerts at Glasgow Barrowlands on September 5 and 6 will also include Scottish bands Love And Money, The Big Dish, and "a very special guest star". Tickets are priced £5. Love And Money also round off their British tour to promote their 'All You Need Is...' album with gigs at Leeds Warehouse August 14, Sheffield Leadmill 16 and London Heaven 18.

OZZY OSBOURNE had a lawsuit, brought against him by the parents of a boy who allegedly shot himself after listening to his lyrics, thrown out of court in Los Angeles last week.

The parents of 19-year-old John McCollum had claimed that he'd decided to kill himself after listening to Ozzy's 'Suicide Solution'.

But the judge ruled that it couldn't be proved that Ozzy's lyrics incited suicide. "They may be objectionable to many, but his music has First Amendment protection too," he said.

Ozzy was, not surprisingly, relieved. "It was ludicrous to suggest that my music had caused this boy to commit suicide," he said.

"To sue me, my record company and distributors instead of accepting the reality of the situation - that the guy was obviously depressed anyway - is tantamount to admitting that the parents were at fault in not recognising his condition before the tragedy."

"Of course I'm upset that John McCollum took his own life. But to blame me is typical of the hysterical anti-Ozzy lobby in the States."

GENESIS release a new single called 'In Too Deep', which is backed with the previously unreleased 'Do The Neurotic', on Virgin on August 18.

The single is also featured in the forthcoming film *Mona Lisa*, which opens next month.

Genesis are due to start rehearsals for their world tour later this month. The tour will begin in the US in mid-September and will span ten months, taking them all over America, Australia, New Zealand and Japan, followed by Europe and the UK next spring.

The UK dates are not as yet confirmed, but are expected to take place at the end of the tour. Dates will be announced in the New Year.

IRON MAIDEN have their first new studio material for two years released next weekend on EMI.

It's a single called 'Wasted Years', written by Adrian Smith and recorded in the Bahamas, New York and Amsterdam (well, makes a change from Willesden).

The B-side is 'Reach Out', which was written by "friends of the band" with Adrian Smith on lead vocals, while the 12-inch contains 'The Sheriff Of Huddersfield', which is dedicated to their manager, the legendary Rod Smallwood.

The band are now in Germany preparing for their world tour which reaches Britain in October.

World In Action...



JULIAN COPE, the teardrop that imploded, plays his first London shows for 18 months this week at Tufnell Park Boston Arms August 14 and Harlesden Mean Fiddler 15.

The gigs come at the end of a short tour and as a prelude to his forthcoming single on Island called 'World Shut Your Mouth' - and for those of you suffering acid flashback confusion, it needs to be pointed out that his 'World Shut Your Mouth' solo album in 1984 did not include a song of that title.

His new band, The Group, is made up of Donald Ross Skinner on guitar, James Eller on bass, Double de Harrison on keyboards and former Waterboys drummer Chris Whitten.

Support band at The Boston will be The Mighty Lemon Drops, while the Harlesden gig is something of an Island showcase night, with Cope playing a short set and new Liverpool trio The Christians on the bill.

Cope will play a major British tour in the autumn and there's a new album scheduled for the end of the year.

FOR GEORGE

Keyboard player's body found in flat

called The Spank Gang.

He collapsed during a rehearsal session at the Gaslight Studios in Brixton on August 5 and was taken back to Boy George's house and put to bed.

His body was found on the living room floor at around 4am on August 6 by Boy George's brother Kevin O'Dowd, who'd just returned

from a night at the Limelight Club. Boy George had returned to his St John's Wood house with his housekeeper after seeing Rudetski home.

Rudetski is believed to have died of respiratory failure due to a mixture of heroin and cocaine, although a pathologist's report won't be completed until later this week.

Rudetski was a known drug

user in New York - some reports even said he was a registered addict - but no drugs were found on him when he was strip-searched on his arrival at Heathrow Airport.

Boy George and Kevin have already given statements to the police, who say there are no suspicious circumstances attached to the death, and that no charges will be forthcoming.

FROM THE SOUNDTRACK **SID & NANCY** LOVE KILLS

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JOOZ DIGS IN



JOOZ, who is obviously trying to outdo Beki Bondage when it comes to abusing male bodies, has a new single out on EMI this week.

It's called 'Mad, Bad And Dangerous To Know' which is what Lady Caroline Lamb wrote after meeting Lord Byron and is also the title of Joolz' first book, published this month by Virgin.

She's just returned from representing Great Britain at the Vancouver Folk Life Festival and appears at Glasgow's Third Eye Centre on August 22 before starting a nightly residency at Edinburgh Assembly Rooms from the 24th to the 30th inclusive, at which she'll be performing extracts from her book.

She also has dates lined up next month at London Hammersmith Riverside Studios September 6-7, Telford Ice Rink (with New Model Army in aid of a drug rehabilitation centre) 13, Salisbury Arts Festival 16, Shrewsbury Poetry Festival 18.

GEORGE BENSON has added two shows at Birmingham NEC on November 25 and 26 to his British tour.

GEORGE HARRISON's first guitar and Jimi Hendrix's Mustang guitar will feature in Sotheby's sixth annual Rock 'n' Roll sale on August 28.

Other artefacts such as a booklet entitled *The Beatles From Apple*, copiously annotated in John Lennon's handwriting, and Elvis Presley's Rolls-Royce Phantom V touring limousine, will be up for grabs in the ever-increasing demand for rock memorabilia.

HIPSWAY have a new single, 'Long White Car', culled from their highly successful debut album on Mercury this week. The B-side contains the previously unavailable live favourite 'Ring Out The Bell'.

SKELETAL FAMILY have their second single for Chrysalis, titled 'Just A Minute', released on August 11. It is backed with 'Big Love', from their recent Radio 1 session for Janice Long.

THE BOMB PARTY, Chrome Molly, Feelabelia and The Happy House will be among the bands playing the Leicester Abbey Park Peace Concert on August 17. All proceeds go to Band Aid.

THE VEIL, the Anglo-American quartet, who are "a cross between The Velvet Underground and Black

Sabbath", undertake a mini-tour this month to promote their current single 'Heavy Heart' (available through Revolver).

They play Birmingham Burberry's August 19, Wigan Pier 20, Manchester The Gallery 22, Sutton In Ashfield The Golden Diamond 23, and Nottingham The Mardi Gras 28.

"POLICE to reform" rumours have been exciting the tabloids since it was revealed that Sting has been back in the studio with Stewart Copeland and Andy Summers.

But *Sounds* understands that they've been re-recording a couple of tracks for a greatest hits album due out at the end of this year and there's no sign of a more permanent reunion.

FIVE STAR, those Smartie popsters who have notched up a Marathon eight hits in the last year (including the five creamed off their debut album 'Luxury Of Life'), have set up their first British tour, sponsored by Cadbury's Crunchie.

The band's leader, Doris Pearson, whose ambition is "to be this perfect for the rest of my life", takes the candy-toothed kids out for a Treet to Poole Arts Centre September 14, Bristol Colston Hall 15, Birmingham Odeon 16, London Hammersmith Odeon 17-19, Oxford Apollo 21, Northampton Derngate 22, Sheffield City Hall 23,

Liverpool Royal Court 24, Nottingham Royal Concert Hall 28, Edinburgh Playhouse 29, Glasgow Pavilion 30, Preston Guildhall October 1, Manchester Apollo 3, Croydon Fairfield Hall 5, Brighton Dome 6, Ipswich Gaumont 7, Margate Winter Gardens 8, Reading Hexagon 10, Portsmouth Guild Hall 12.

Their second album called 'Silk And Steel', which is out at the end of this month on RCA, will doubtless contain a Galaxy of hits. And that's quite enough of that Topic.

JEB MILLION, who has just played a month's residency at London's Frith Street following the release of his 'Second Time Around' single, plays Harlesden Mean Fiddler on August 18.

Canadian singer songwriter Jeb has been living in Britain for the past ten years and was once part of erstwhile rock band Blazer Blazer before embarking on a songwriting career.

He'll be supported at The Mean Fiddler by Single Factor and Cause And Effect.

Perry Thinks Electric...



LEE PERRY, who still appears mistrustful of British summers despite the recent good weather, steps out to play London's Wag Club on August before heading off to headline the Reggae Seasplash at St Austell on the 16th.

To celebrate Trojan are putting out a double A-sided single 'All Things Are Possible'/'Sexy Lady'.

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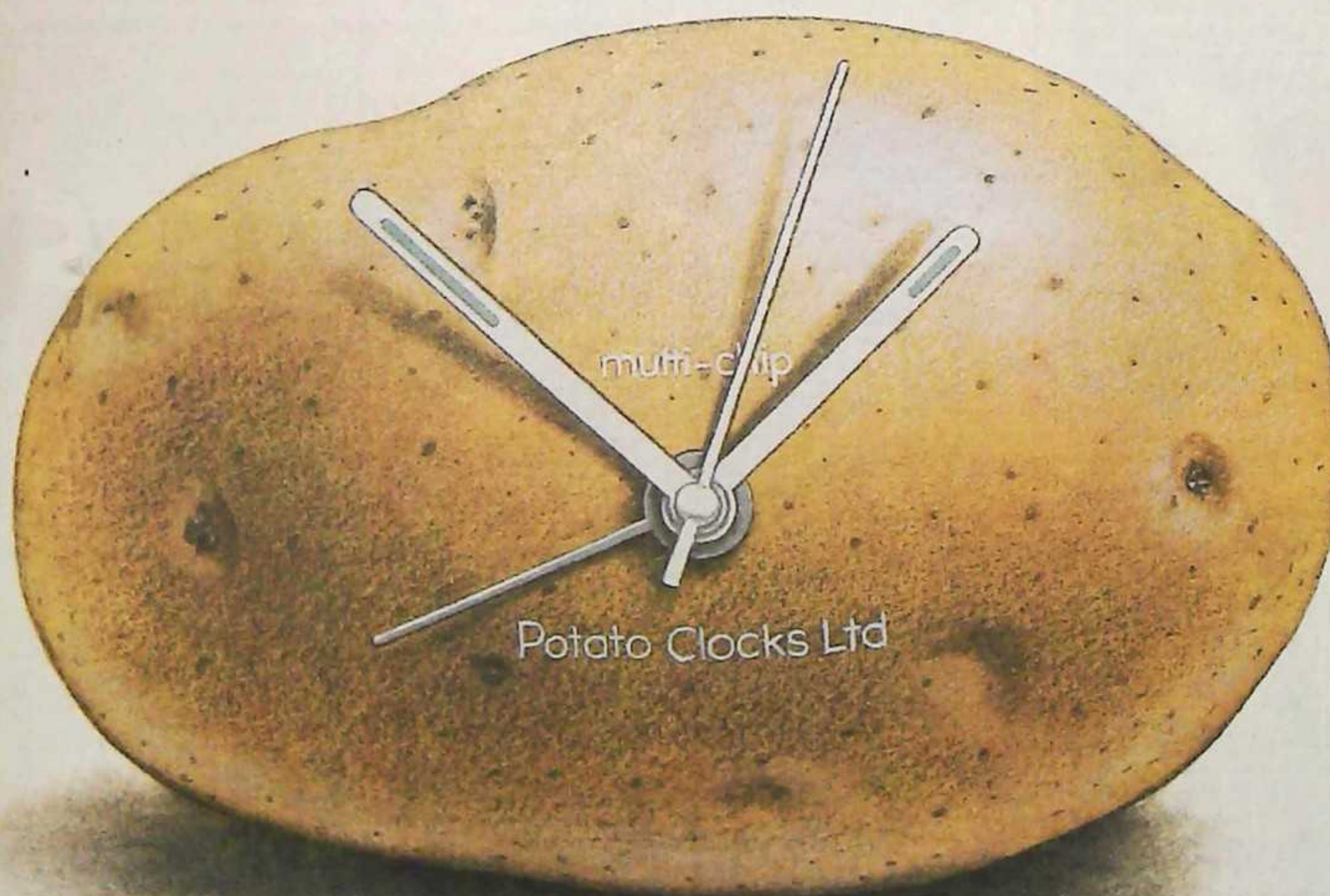
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The Listening Bank



BACKTRACKS

SAN FRANCISCO's "Summer Of Love" comes to you this year via Brentford and Edsel Records who've been dropping tabs – correction, keeping tabs – on some of the obscure '60s groups to crawl out of the Bay Area.

The West Coast Pop Art Experimental Band were a mystery then and have remained so ever since despite a 'Legendary Unreleased Album' which came out in 1982 and created more confusion than it solved. 'Transparent Day' condenses their 'Part One' and 'Part Two' albums onto one record and confirms that their acid folk was as genially spaced out as their reputation.

Sopwith Camel had an equally tenuous hold on reality, although they did have a novelty song called 'Hello Hello' which could have been a big hit if anybody had been together enough to work on it. The track is included on their reissued 'Desolation Angels' album, where their crazed jug-band style made The Lovin' Spoonful sound very straight in comparison. Typically, by the time the album originally came out the band had already split up.

Big Brother And The Holding Company, who were relatively normal in comparison, have their two post-Janis Joplin albums, 'Be A Brother' and 'How Hard It Is' rolled into one album called 'Joseph's Coat'. While it shows off their musical skills, not even the addition of Nick Gravenites and David Schallok can compensate for the excitement Janis took away with her.

VENOM experience the first heady whiff of nostalgia with an album called 'The Singles '80-'86' on Raw Power. It's made up of their Neat singles together with B-sides and additional 12-inch tracks.

EGGS OVER EASY, the authentic American bar band who introduced a whole generation of British musicians to live country rock when they based themselves in London in the early '70s (with Animals drummer John Steel adding the British beef), have their only album 'Good 'N' Cheap', revived by Edsel. It was recorded in 1972 after they'd returned to the States and was produced by Link Wray. Unfortunately,

the whole band mellowed into oblivion in California soon afterwards.

TYGERS OF PAN TANG, the Geordie NWOBHM (New Wave Of British Heavy Metal for those of you who've forgotten), who toured with Maiden, Leppard and Saxon and provided a useful launching pad for guitarist John Sykes, have some unreleased former glories issued by Neat. 'First Kill' features the original line-up with Jess Cox and Robb Weir and was recorded "live" in the studio at the turn of the '80s.

SYL JOHNSON, the Mississippi bluesman-turned-soul-singer who nearly had a hit with Al Green's 'Take Me To The River' on Hi in 1975, has a compilation of earlier material out on Charly called 'Is It Because I'm Black?'. The title track headed in 1969 mid-tempo soul album that made the US R&B Top 30. There's also a livelier tongue-in-funk single called 'Dresses Too Short'.

CAPTAIN BEEFHEART's 'Mirror Man' album, originally released in 1971 and misleadingly credited as being recorded in 1965, has been retrieved for fresh analysis by Edsel. Scholars have now carbon-dated the sessions to late '67/late '68, which places it closer to 'Strictly Personal' than 'Safe As Milk'. The music remains just as gloriously manic.

Z Z HILL, the roaming bluesman who finally rediscovered his roots and was getting some of the recognition he deserved before he died in 1984, has the best of his '80s material released by Malaco (through PRT) called 'Z Z Hill's Greatest Hits'. It includes 'Down Home Blues' and 'I'm A Blues Man' among the eleven songs.

'THE ORIGINALS' is a 32-track double album of mainly '60s American hits "that have influenced and inspired the charts of the '80s". Nearly half of them are from Motown with Atlantic contributing another fistful, but the selections delve beyond the usual hoary classics and dredge up The Impressions' 'People Get Ready', William Bell & Judy Clay's 'Private Number' and Eddie Holman's 'Hey There Lonely Girl'.

SPLASH, a dance-orientated band, release their first single, entitled 'Qu' Est-Ce Que C'Est?', on Rocket this week.

MATT MOFFITT, Australian cult hero, releases his first solo LP 'As Little As A Look' on CBS.

JOHN WAITE, who flies over to Britain with his No Brakes Band to appear at the Reading Festival, releases his new single 'If Anybody Had A Heart' this week. It's featured in the forthcoming film *About Last Night*.

EAV, who are apparently Austria's answer to Black Lace, have a single that everyone could learn to love to hate out on EMI this week called 'Ba-Ba-Bankrobbery'.

FULL FORCE release their second LP, 'Full Force Get Busy 1 Time' on CBS, and are due to visit the UK soon.

ALIEN SEX FIEND have now got their own record label, VAT (through Cherry Red), to "play around with". Their single is due next month and there's an album scheduled for October, enigmatically entitled 'It'.



THE HIT PARADE have their fifth single, 'See You In Havana', released on JSH Records this week (through Red Rhino).

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17 ANNETTE PEACOCK	12 RUN D.M.C.
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RECORD NEWS

BILLY JOEL brings out his new album after a two and a half year wait called 'The Bridge'. It features Cyndi Lauper, Ray Charles and Steve Winwood. Although he begins a major US tour next month, there are no plans to play over here as yet.

MISSING PERSONS, who have been AWOL for three years, appear again on vinyl with a single, 'I Can't Think About Dancing', and album, 'Colour In Your Eyes', both out this week on Capitol.

WORLD PARTY, who include ex-Waterboy Karl Wallinger, release their debut album 'Private Revolution' on Chrysalis/Ensign. Karl, who produced the album, also plays most of the instruments.

STRANGER THAN FICTION release their debut single featuring three tracks, 'Prelude'/'Is She In Love With Love' and 'The Realisation', on Constitution (through Rough Trade).

SAXON, "the perennial purveyors of superior 'Power Rock'", release a new single, 'Waiting For The Night', on August 18 in time for their Reading Festival spot.

MAORI REGGAE makes its first British inroads this month, with albums from Dread Beat & Blood ('Tribute To A Friend'), and Aotearoa, who even sing in the Maori language "to reggae rhythms". Their LP is called 'Tihei Mauriora'. Both records are on Jayrem Records.

I START COMING, the duo who recently signed to Mute, release 'Catch That Look' from their forthcoming mini-album as a single this week.

GWEN GUTHRIE, still climbing the charts with her single 'Ain't Nothing Goin' On But The Rent', hopes for the same success with her forthcoming album 'Good To Go Lover' on Polydor.

SMILEY CULTURE, the multi-talented MC/DJ/TV personality, steps out with his first single for Polydor this week, called 'School Time Chronicle'. The flip side is 'So What', taken from *Absolute Beginners*.

THE BIG DISH, Aidrie's finest, have their single 'Slide' out on Virgin on August 18 as a prelude to their autumn college tour.

LOZ NETTO, former Sniff 'N' The Tears guitarist, releases his debut Atlantic single called 'We Touch' this week.

ANNA DOMINO, who Factory hope will be the next cult figure, has a new single out this week called 'Summer'.



JEAN BEAVOIR has his debut single, 'Feel The Heat', re-released on Red Eye (via Virgin) to coincide with the opening of Stallone's *Cobra*.

FOREIGN LEGION, the Welsh punks, release a four-track EP 'On Parade' (through Revolver) this week.

RUBELLA BALLET prepare to celebrate their seventh anniversary with a 12-inch single, 'Arctic Flowers'. It will be released on their own Ubiquitous label through Prism on September 1.

the new album out now



one little indian records

geordie's gone to jail

the new single

TOY DOLLS

INFO Riot

EDITED BY BARRY LAZELL

IT'S BEEN a while since we devoted this column to a set of short, specific enquiries in the old *Wax Fax* tradition. Just for fun, before the next major retrospective, here's a couple received during the last couple of months:

Ray Franks of Bournemouth says: "I don't think you've ever covered **Spandau Ballet** in detail in *Info Riot*. I'm not after a complete discography, but I am trying to round up the 12-inch versions of some of their singles. Can you confirm that there were 12-inches of all the following (I know for a fact that most of them exist), but more importantly also point out which ones had additional tracks not on the 7-inch equivalents or elsewhere."

'Muscle Bound'/'Glow' was on 12-inch as **CHS12 2509**, in 1981. While the two titles were the same as on the 7-inch single, the tracks were reversed to make 'Glow' the A-side, and it was an 8 min 10 sec version, as opposed to the 3 min 48 sec 7-inch cut. 'Muscle Bound' was also almost a minute longer on 12-inch. Moreover, the large format had a pic sleeve illustrating a statue on a pedestal, while the 7-incher came in the white-with-border Reformation sleeve.

'Chant No 1 (I Don't Need This Pressure On)'/'Feel The Chant', the single which featured Beggar & Co, was on 12-inch as **CHS12 2528**. Same tracks again, but once again they were considerably longer versions than on the 7-inch, both sides running to just over six minutes.

The 12-inch version of 'Paint Me Down', on **CHS12 2560**, had a completely different flip from the 7-incher, substituting the 6 min 54 sec 'Re-Paint' for 'Man With Guitar'. Interestingly, both had identical pic sleeves, just the appropriate wording being changed on the rear side. 'Paint Me Down' itself was almost twice as long on the 12-inch.

The 12-inch of 'Instinction' in 1982 (**CHS12 2602**) carried the same versions of the A-side and the flip 'Gently' as on the 7-inch single, but this time the larger format carried a lengthy extra track on the B-side too, in the form of a 'Chant No 1' remix which stretched to no less than 8 min 3 sec.

Moving on to 1984, we come to the 12-inch version of 'I'll Fly For You' (**SPANX 4**). The A-side of this had a 5 min 34 sec 'long version' of the cut (the 7-inch had the version from the 'Parade' album), plus the live 'To Cut A Long Story Short' which was the 7-inch flipside. The 12-inch B-side was an even longer 7 min 13 sec 'Glide Mix' version of 'I'll Fly For You'. Both formats shared the same artwork, but the 12-incher lacked the poster sleeve of the 7-inch disc, instead having a gatefold which opened up to a bare-torso shot of the group different from that in the poster, though clearly part of the same photo session.

Finally, on Ray's list, 'Round And Round' (**SPANX 6**), also from 1984. He specifically wants to know whether the 12-inch sleeve carries a larger version of the four-page colour photo book that was stapled inside the 7-inch gatefold sleeve. The answer is no, it doesn't, and that this was one of the rare occasions on which a 7-inch sleeve gave the better deal (though I suspect it was a limited edition). The 12-inch not only has no extra picture pages, but no gatefold – merely the same outer front and back-cover artwork. In compensation, the record again carried more music, with a longer version of 'Round And Round' on the A-side, and a live cut of 'Gold' joining the live 'True' from the 7-inch on the B-side.

On an utterly trivial point – for people who have this particular Spandau pic sleeve – on the rear shot, the second girl from the left under the 'Amalgamated Wheel And Cartwrights' banner in the parade is **Samantha Fox**, though not at all easy to recognise. In the 7-inch gatefold, she's more easily spotted in a couple of shots with the group. There is no evidence that Sam ever recorded with Spandau, so don't let's start another rock trivia fairy story here!

Incidentally, before the letters flood in, I know I haven't given details of all Spandau Ballet 12-inches, but I was answering Ray Franks' query about specific records. Maybe a full discog sometime...

BALLET HOO

The SPANDAU BALLET 12-inch story



THE SPANDS, somewhat miffed at the late arrival of their frilly shirts from Sketchleys

JIMI JIMI

IN A '60s mood is **Richard Nolan** of Birmingham, who asks if I've heard of a **Jimi Hendrix** album titled 'Guitar Experience'. He's been told it isn't a bootleg, but has established that it's not an official UK release, so he assumes it's an import.

It is an import, and as far as I can tell it is the real McCoy and not a bootleg. 'Guitar Experience' was a double album issued in Holland about two years ago, on **Turning Point DB 50070**. It might well be found in larger branches of shops like HMV or Virgin, since it's a Euro-import. The tracks appear to be the material which Hendrix recorded with **Curtis Knight**; they've been on probably dozens of albums worldwide over the last 18 years or so, but I assume such compilations are still of interest to collectors. Just to check, here's the track run-down, which I found in **Jos Stikvoort's** 1984 *Popzamelwerk*: 'Flashing'/'Hush Now'/'No Business'/'UFO'/'Love, Love'/'Hornet's Nest'/'Ballad Of Jimi'/'How Would You Feel'/'I'm A Man'/'Simon Says'/'My Heart Is Higher'/'Day Tripper'/'Level'/'Gloomy Monday'/'Mercy Lady Day'/'Hold On To What You Got'/'I've Got A Sweet Little Angel'.

Some more quickies soon before the **Hawkwind** deluge... and a belated additional thank you to **Kenny Smye** of Airdrie, Lanarkshire, for his help with the **Slade** discography.

Spreads straight from the fridge.



Red Stripe • Strong Lager.



HOW HAVE we managed it? Twenty four years in a world without Marilyn Monroe. God, it hardly bears thinking about. Twenty four years with only a celluloid flicker on the screens of our star-torn hearts.

But then, right outside London's celebrated Grimelight club, what should my awestruck eyes fall upon but a vision from heaven, a real beam-me-down-Scotty sight of the seven year itch.

This fine sight was the Limelight's Happy 60th Birthday To Marilyn party

and as the real star has had an unbreakable date with the great guy in the sky for some time, a number of lookalikes were hired to lend an air of Monroe-ness to the occasion. There were Roly-poly Marilins, thin-as-a-rake Marilins and more-Jayne-Mansfield-than-Marilyn Marilins.

But did we come away refreshed, uplifted, re-Marilynated? Well just a bit soaked and slightly nostalgic. Those golden days are gone, daddy, gone. And don't I just know it.

RICKY KILDARE



Steve Double

KINKY SEX AT 69

New mag for love-struck shrivel heads

"We do sex and drugs and TV as well," says Editor

ARE YOU 69 and still fancy your chances at it? If so, you can now subscribe to a magazine that goes straight to the heart of geriatric love.

Twilight comes out twice a month (not like you - tee hee) and is packed to the hilt with information and useful tips on how to get your evil way with young bits of stuff.

Take this month's cover story *Je Suis Un Rock Star*. Ageing rocker, Dicky Ticker gets his girl by feeding her Mars bars laced with a potent aphrodisiac. After two bars Jill Bait is eating out of Dicky's pension book.

"Ooh Dicky, hold me. I want your veins, your scraggy wrinkles and your withered toenails touching me all over... ahhh," she sighs before giving herself fully to old Dicky, the filthy beast. And later, after they're married, Dicky reveals his secret fetish for having young girls smother his body in egg yoke.

Twilight is also full of good ideas on what to do with all the money the old git leaves behind when he pops his clogs. And there's even the *Twilight Zone*, the magazine's very own Lonely Pacemakers column and a string of special mail order ads for Wrinklepickers, the in shoes for ageing romeos.

But *Twilight* Editor Gerry Hattrick (formerly of The Pacemakers) says the most popular interviews are those with old rock fossils who can still get it up.

"Take our Dicky Ticker story for example," croaked Gerry from his orthopaedic office bed. "Dicky is such a rock 'n' roll legend that this story will put at least 10,000 on our

Volume 7 Number 48

Twilight

50p

THE MAGAZINE FOR SENIOR CITIZENS WHO ARE STILL YOUNG AT HEART

**YOU'RE NEVER TOO OLD TO FALL IN LOVE...
... OR TOO YOUNG FOR THAT MATTER! READ OUR SIZZLING COVER STORY:**

"JE SUIS UN ROCK STAR" THE TRUE TALE OF AGEING ROCKER DICKY TICKER AND HIS CHILD BRIDE JILL BAIT...

PLUS! BETTY CODGER: "HE STOLE MY HEART SO I UNPLUGGED HIS IRON LUNG."

PLUS! PULL OUT POSTER: TV'S DOT COTTON IN FULL COLOUR.

THE LOOK OF LOVE: JILL
Photo by Constable Ron

AND DICKY BEFORE THE SPLIT
Slippery.

circulation figures.

"And if any of the thousand little girlies he is supposed to have bonked want to come forward

with their story, we pay good rates.

"But I don't want to give the impression that all *Twilight* thinks about is

sex and drugs and rock 'n' roll," says Gerry. "We do sex and drugs and TV as well."

Twilight is available

from all good newsagents priced 50p. Its contents are not suitable for children under the age of four.

KNUCKLE DUST

HERE IT comes. Here comes the Charity Shield. And if young Liverpudlian nostrils can already smell the stench of urine on those celebrated Wembley steps, if jewellers on the Edgware Road are already putting up the shutters, then can the English football season be far away?

No it can't. All over the country the ritual is beginning again. In Leeds as in London, in Brighton as in Birmingham, young bloods of all colours and creeds are biting their nails in anticipation, checking each new haircut, running an expert eye over rival trouser stylings, and talking in loud bingo accents of the heads they're going to kick in.

Yes, there's a kick to football that you just can't find anywhere else. And it isn't just the one you run a slight risk of catching in the groin every time you step off the train on your way to an away game, it's something far more complicated than that.

It has to do with sensations that too many intellectuals decry too readily. It revolves around pride and speed and adventure, around *petit* (tribalism) and a loose strand of anarchy.

Going to the football is more rock 'n' roll than rock 'n' roll, more punk than punk. Football is the most fun you can have with your clothes on, so long as they're the right clothes. And I love it.

And the people who might be killing my football are not the idiot contingents (the Firms and Crews and Mobs of the Mail On Sunday Boy's Own Fiction Hall Of Fame), but the administrators who are blind to everything but their own pockets and personal glory.

These are the people who have allowed television to dig its nails too deeply into the flesh of the game.

These are the people who take so many tickets for each important game that mugs like myself end up paying four or five times face value to a tout who picked up his hundreds of tickets direct from the teams that we follow around the country.

These are the people who leap to introduce ludicrous executive boxes (*haute cuisine* while the masses slide around in the rain and the piss) into our grounds but will do nothing to bring the facilities they offer the ordinary punter into the 20th century.

These are the people who say that football is a great game but who think that it would be a whole lot better if only they didn't have great lumps of the proletarian knocking on the gates demanding to be let in.

The people who go to watch football are a special and hardy breed, driven by any number of curious motivations. They deserve administrators willing to recognise that this game is of the people for the people. But they won't get them until they start to do something about the ones they've already got.

Let's see some action.

NICKED CORTINA

Psyched Out

WEIRD! COALS to Newcastle, snails to France, spaghetti to Italy, it's all happened. And now... psychedelia to San Francisco, at least that's what those crazy Brits think.

MTV have just discovered a guy over there called Clive who wears threads like crushed velvet strides in funky colors.

He runs a clothes shop called Planet Alice on the Portobello Road in London, and, get this, Clive calls himself 'The Doctor'. What's more he's in a band called 'The Medics', geddit?

Anyway, Clive, acted as compere to a fashion show of 'hippy' gear modelled by somebody called Genesis Porridge and his wife Paula Porridge.

In between guests, Clive managed to insert free plugs for his Planet Alice shop, but on a more serious note, he gave a medical lecture on the evil dangers of flared trousers, from which I include an excerpt.

"I want to warn all impressionable kids against flares. I tried them once and ended up wearing them all the



Ronnie Randall

time. At first you think you can control them, but then suddenly, without realising, you're hooked. You alienate your friends and family, your health suffers. I've become an addict, let me be your warning."

Clive also confessed his ultimate ambition — to emulate the immortal Eric Burdon, whose recent autobiography was titled *I Used To Be A Rock Singer But Now I'm An Ugly Fat Bastard*.

Gee! these English guys crack me up.

RONNIE RANDALL

PIMPS, GAMBLERS AND REEFER~SMOKING DELINQUENTS

"It's all an excuse to go for a curry and rush out without paying"

SO WHAT fuels this latest brigade of scruffy sods with their bawling noise? The thirst for glamour? Nope. Those ritual streaks of nasty subversion? Unlikely. OK, OK, their hungry hate for pop itself? Bog off clever-clogs!

"Oh," they mock me, "it's all an excuse to go for a curry, rush out without paying and nick the hubcaps from the ol' bastard down the road."

Thank heavens for that. Pop Will Eat Itself plan all their mistakes, wear shirts ripped down the seam, drink draught bitter, pray that someone is going to slag them off because they're getting "too trendy," wipe their noses on their sleeves and, make a good line in choppy, ramalama pop.

Also, they're from Stourbridge, which seems to mildly trouble them.

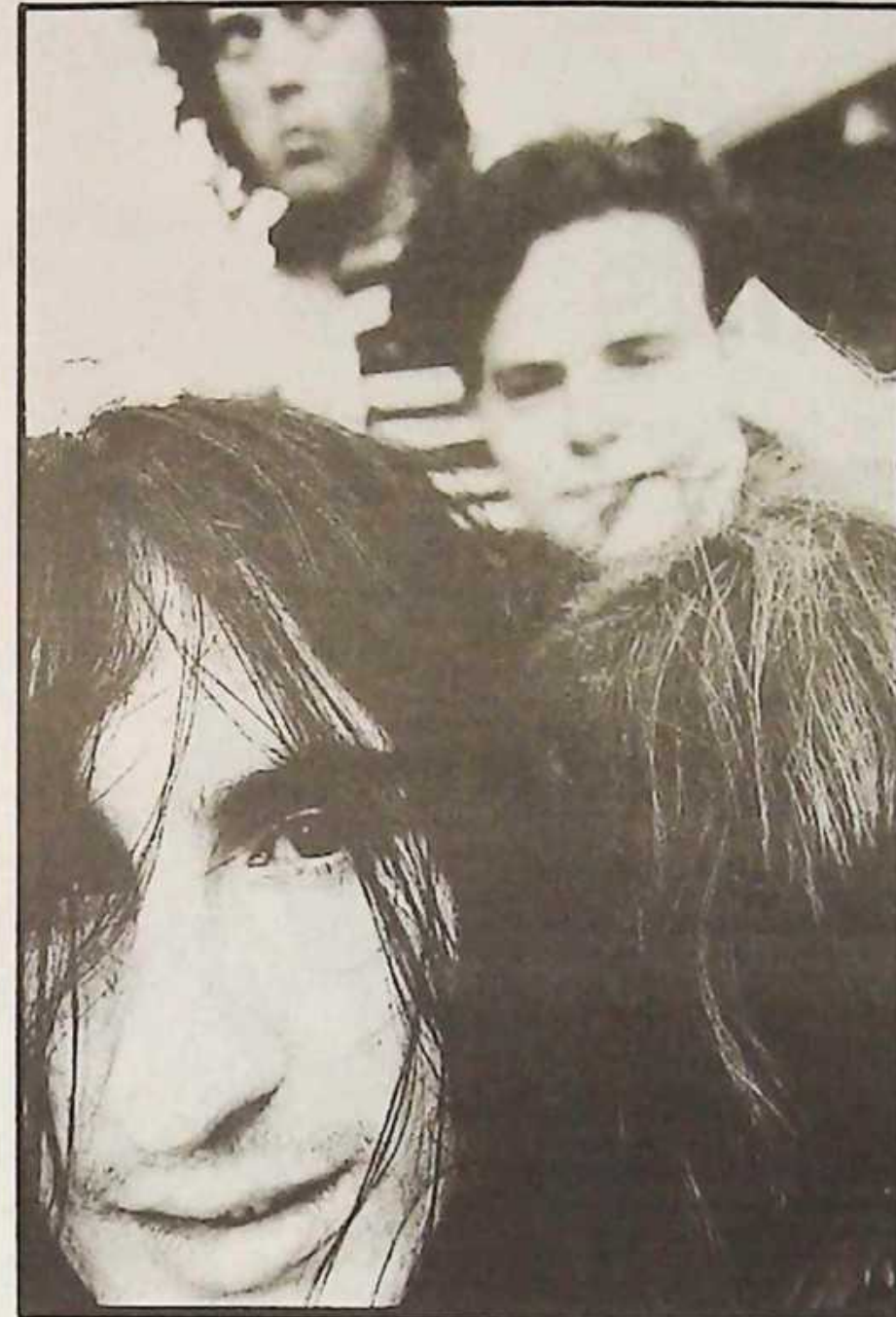
"About as much goes on as in that wrecked, burnt-out Mini over there," they laugh, pointing to a wrecked, burnt-out Mini over there.

Also, Pop Will Eat Itself all want to be someone else. The Legendary Adam Mole looks a mite like Noddy Holder but fancies himself as Barry from *Auf Wiedersehen Pet*.

"His accent's brilliant, he don't pull no birds and he comes out in a rash in the sun. Just like me."

When Adam's not being Barry or looking like Noddy, he chips in with lead guitar.

Drummer Graham claims to have re-discovered glamour and wants to be George Michael. He tells me this with barely suppressed laughter, the tears racing down his



Steve Double

cheeks, but I believe him.

Clinton describes himself as "the type of thing your big sister would bring home and you're ma would throw a fit about". In his spare time, he pretends he's Lou Reed, but once he pretended to be David Bowie.

"With Lou it's easy; you don't answer to any other name but Lou, that's all there is to it! No one expects anything from you 'cus you're Lou y'know."

Richard plays bass, wiggles his hips a lot and complains to me that he doesn't get girlfriends. I'm not very

sympathetic to this.

He wants to be Richard Nixon "cus he were smart", but looks a dead ringer for 1970's Arsenal striker Charlie George.

How their pagan, patchwork pop came into being is anyone's head of guesses and depends on which band member you talk to.

Adam: "We weren't at school together, that's how it happened."

Clinton: "We met through the Stourbridge Discreet Gay Introduction Service."

Richard: "Our eyes met across a crowded bar, all staring at the same girl. She suddenly disappeared so we found ourselves staring at each other."

Pop Will Eat Itself say that their name is *not* a warning to the world but describe their self-released debut 'Popples Say Grrr' EP as, "the inevitable backfiring of pop's ragged energies".

I let them know that rumours follow them across the country like a faithful bloodhound.

First, no one believed they existed. Then there was the one about them being former pimps, professional gamblers and reefer-smoking delinquents from Birmingham's underworld.

Now comes one from Adam Mole to the effect that their next Head Records single will "rouge its lips and spit in the face of pale-faced 1986".

Look, you scoundrels, bring the knife-blade closer, but tell us something we *don't* know! **JONH WILDE**

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

DMC STANDS for Disco Mix Club, a label started by Radio Luxembourg's Tony Prince and "committed to harnessing the talents of DJ's the world over".

To prove it they held a party last week at a secret London club where DJ's prepared for their spot at the turntable by pacing up and down, taking deep breaths and behaving as if playing records is like fighting Joe Frazier.

I drank lots of beer and spoke to a nice girl called Patsy who had just been promoted to Head Of Press at Arista Records, and she told me how DJ's will soon be able to get records with spaces to fill in, just like painting by numbers.

Oh yes, Tony Prince was there as well.

In Numan

LAST SATURDAY, would you believe it, was the National Numan Day Of Protest. Outside BBC Radio One in Great Portland Street, London, a petition was handed over protesting at the lack of Numan airplay.

Gazza wasn't there though. He'd had a bit of an accident in one of his planes (see pic) and was forced down somewhere over France. All reports suggest he is OK though, so don't worry. And as this photo (left) shows, he is still the same old lovable entertainer he was before he singed his eyebrows.



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

RICHARD BARNSTORM has installed a mobile recording studio into Wormwood Scrubs so that a band of convicted murderers called *Inside Out* can record a single called 'Heavy Metal Princess'. The song, we are told, is dedicated to Princess Diana and her cardboard guitar.

STATUS QUO's Francis Rossi is scared of water. Official. He has bought a 45 by 15 foot swimming pool and has used it just once in three months — to wash his feet. His secret fear is that the water will make his hair fall out.

UB40's Ali Campbell was such a troublemaker at school that the headmaster sent him to a shrink. "It was great," says Ali, "I got to lie on a nice couch and take an afternoon off school. And I was still a bloody nuisance at the end of it."

THE FALL were left in possession of three caravans the other week when they pulled out of a big youth festival in Bolton. Nobody knows what they did with the vans but our sources tell us there were plenty of creative suggestions.

43 year~old Buffoon In Sex Caper Shock

TONY BLACKBURN, sex therapist and self-ordained priest of love is back on top.

After the years of public scandal, Tessa Wyatt and a lamentable weekend children's show, his first love, soul music, and one of his first stations — Radio London — have provided the route back to better times.

The Blackburn Show offers sex, smut, the finest in soul, plus an inimitable line in bad jokes. And London is lapping it up. Up to ten million are tuning in every morning.

The lyrical content in black music has taken a nosedive lately. The convention that produced some of the finest love and ghetto lyrics of this century is now stuck in a rut of 'Say I'm Your Number One' and 'Just Be Good To Me'.

Apart from anything else, Tony, isn't that a damnable slight upon women?

"I don't think it's meant to be taken that seriously," he says. "You have to understand the black sense of humour, especially where sex is concerned."

"But apart from anything else, this is realism. People do horse around, there is adultery and divorce."

"Above all, though, soul music is sexy music and no one can hold a candle to Millie Jackson, Alexander and Cherelle, The Womacks or Tina Turner when it comes to sex."

"Soul music is a celebration of love and sex."

There's quite a bit of love and sex in your show, Tony. Isn't that rather avant-garde for the BBC?

"We've gradually got the

show the way we want it with the phone-ins, the London Love Section, Sex and Sympathy and all the saucy jokes. We've made it saucier and saucier in stages, imperceptibly."

"It's now like *The Sun* or *The Star* on air, a continuation of that *Carry On* tradition of British humour."

"Fortunately, my producer is very progressive and approves heartily. It started with suspender-twanging phone-ins and now we mix the fun with the serious."

"I feel perfectly qualified to dish out emotional advice to my listeners, because at 43 I've been through most of it myself."

"If it gets too heavy for me, we have a panel of experts and a lawyer on hand with specialist advice."

The show is very well-balanced."

Would you like to make it bluer still?

"No, I'm not in the business of titillating — well, I am but basically I want to make people laugh."

"Don't you think we take ourselves far too seriously, especially when it comes to sex? I think sex is wonderful, I love it, but I don't mind chuckling at its absurd side as well."

"People think my jokes are banal, and they are — they're deliberately banal; I love that nudge-nudge, boom-boom humour and that, in short, is my attitude to everything. It's a bad joke."

"If people think I'm a buffoon, fine, they're spot on. I am a buffoon."

KEV SAMPSON





Hot Shots At Harrods

"They're simply the best, and that's why they work for Sounds"

SOUNDS PHOTOGRAPHERS Jayne Houghton and Russell Young have some of their most outstanding creations on display for two weeks starting August 18.

Known for their highly individual styles, Jayne and Russell have been working at their craft for a good few years now. You will no doubt be familiar with their work in *Sounds*, but what you may not know is that they are the envy of the entire London photographic set.

They are simply the best, and that's why they work for *Sounds*.

In one of his more reflective moments, Russell told *Jaws*: "I went to 14 places of education - it didn't do me much good though. Guess I'll go to the desert, d'ya wanna come?"

And Jayne, who is known all over London for her splendid Bar-B-Que parties, says: "I guess I've come a long way from wearing purple hearts on the sleeves of my psychedelic furs in Leeds... but I still can't afford a new moped."

The exhibition is at the entrance to Harrods in London and will also feature the work of photographers Coneyl Jay and Chris Clunn.



THE GANG OF FOUR: L-R Clunn, Jay, Young, Houghton

TREEBOUND STORY; THE NIGHTMARE DOWN ELM STREET

And Also The Trees have written an album that no city-based unit could possibly hope to approach in terms of its *rural* feel. Andy Hurt branched out to get rooted in conversation with their singer

IN ORDER to describe this lot I think I'll put on my Dada hat - I mean *pipe* (bit of a Dada joke that).

If Mötörhead are motorbikes, then the Cocteau Twins are insect things covered in cobwebs; and And Also The Trees are... *elms*.

Wild, huh? Have patience, this will make sense in due course.

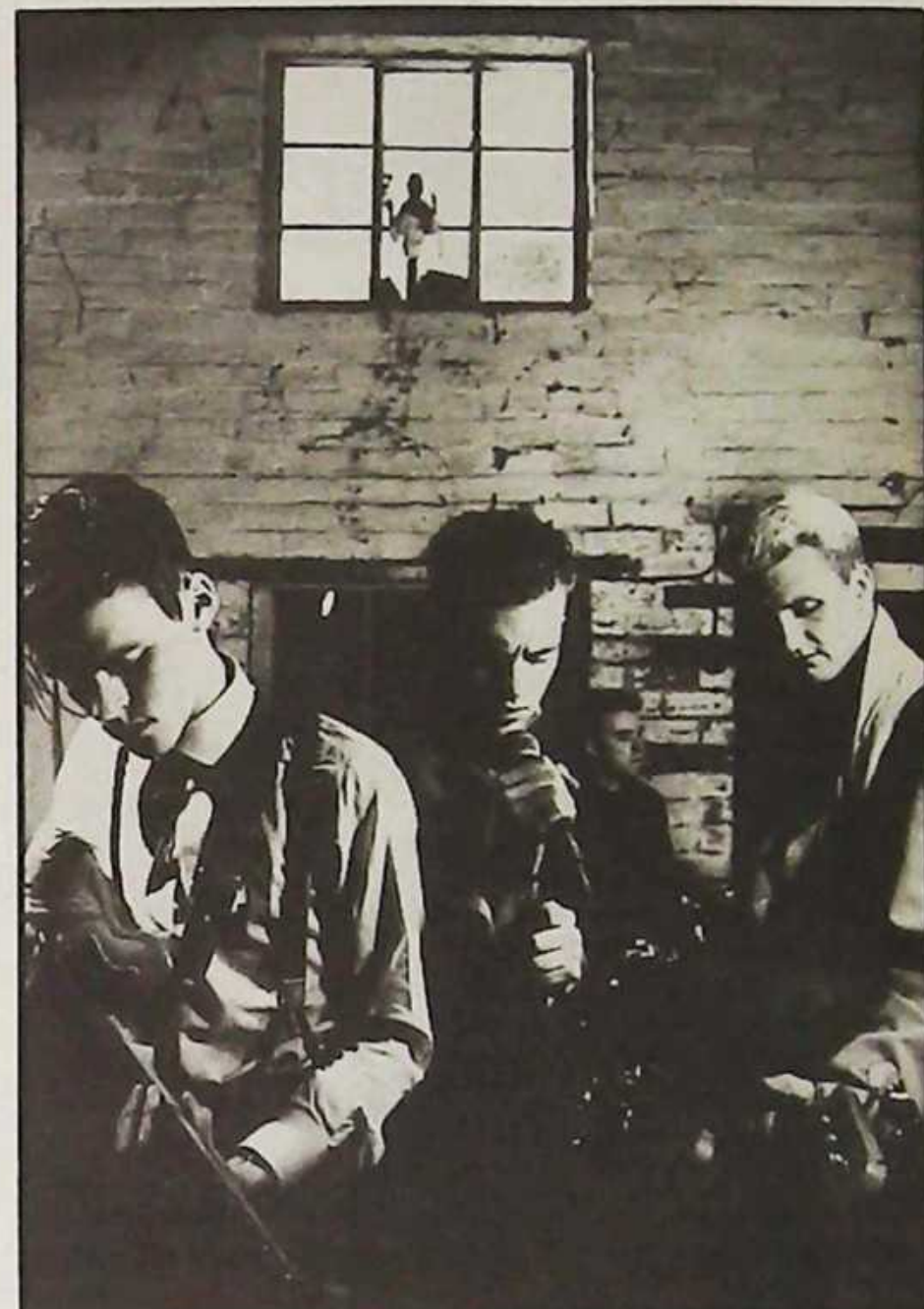
'Virus Meadow', the immaculate new album by the quartet from Worcestershire, is a work that no city-based unit could possibly hope to approach in terms of its beautifully evocative (there goes that bloody word again) *rural* feel.

"In 1972 - the year of Dutch elm disease (told you) - three-quarters of the trees in our hamlet died," says singer Simon Huw Jones.

"In Worcestershire the elm was the main tree; in Warwickshire - which isn't very far away - it's all oak, so they didn't suffer too much.

"Where we live there are now more stumps than trees.

"The LP is mainly based on our hamlet (you'd better not mention the actual name, it would really freak somebody out). It used to be a village with a church and a thriving



A SMALL fan peers in at an And Also The Trees rehearsal

community - it's mentioned in the Domesday Book - but it was wiped out by the Black Death, one of the plagues.

"I got reasonably obsessed with looking out of my window onto these fields opposite; some kind of aura seems to originate from that area, where the people were buried after the plague. And so I elaborated on this idea and mixed it with an old local legend - the legend of the seven silver bells."

Ah, this is the stuff *real* interviews are made of.

"The legend says there were seven silver bells in the church tower that are now lost somewhere: one legend says they

disintegrated down into the earth when the village crumbled; another says they were stolen by pagans from the woods, taken across the fields and hidden in ditches and that they're still there.

"I was in the middle of writing 'Virus Meadow' and I looked out of my window and a load of tractors had arrived and ploughed up the fields."

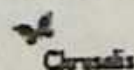
Goodbye elms, goodbye flowers, goodbye squeaky little animals. Sounds like a bit of a bummer, doesn't it?

This is And Also The Trees and they will repay your attention a thousand fold. Cue credits and roll film of babbling brook...



SKELLETAL FAMILY JUST A MINUTE

NEW 7" and extended 12" SINGLE



OUT

Being a bit of a goer
Crucial Brew
Corkscrews
October weddings
Tints and spikes
Bouncier walks

IN

Big kisses
Resignations
Being an old spinster
Krushers' sideboards
Swearing in print
Off the shoulder numbers

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

● JANICE LONG was reduced to a quivering mass of tears and temper at last week's Ylva bash because Simon 'He nicked my wife' Bates stole her thunder and introduced her favourite band The Icicle Works.

● MORE NEWS from the Limelight front. Marilyn, real name Peter Robinson, 41, was seen arriving in a big car. As he got out, he saw one George O'Doodle on the steps, at which point he turned and ran like a poodle with a poker up its arse.

Spiderheads Run Free

"OK HONEY, it's time to wig out". You bet it is. *Trashcan* and *Weirdfun* cartoonzines have joined forces to bring you the scuzziest hand-drawn guide to life this side of John Crawford's Baboon Dooley - *Rock Critic* column. Thirty to 40 pages of homicidal pen abuse in the form of cartoons, 'pohims', punk rock memories, and a play. Bob Parker, John Bagnall, and Frank Martin, spiderheads to a man, are as witty as sin. I don't know how they can get up in the afternoon with *Trashcan* on their conscience - ponky honkies with a taste and skill for perceptive but sicko cartoons. With so many pale attempts at thrashy mags these days it's good to see one that doesn't give a tall vicar's toss about other magazines' style, verse or politics.

Available for 50p & SAE from *Trashcan* c/o Probe Records, 8/12 Rainford Gardens, Liverpool 1.

JAMES BROWN



"Be nice to everybody except the ones you hate"

HIGH ON MIGHTY

RON ROM continues his search for pop groups with an edible flavour, and comes across MIGHTY MIGHTY, who have that distinct salad, mayonnaise and spring onion sound. French dressing: STEVE DOUBLE

MEAN AND mouthy. Mighty Mighty.

"We make completely irresistible, brilliant pop music." Loud and shiny. Mighty Mighty.

"If you come to one of our gigs and fail to be moved, there must be something wrong with you."

Under a brave, all-challenging banner of 'New Pop' come five gouty wimps marching and yelling like a bunch of determined kittens. They're ready to whine and purr to convince you that they are the best pop band in the world. And who is to say they're not? With a display of invigorating lyrics and catchy *tuuunes*, Mighty Mighty show that they are one of the more bouncy groups to fall away from the so-called 'shambling pop' bandwagon, which includes such luminaries as The Wolfhounds, The Mighty Lemon Drops and The Pastels.

Mighty Mighty are the latest recruits to pop romanticism, believing that songs come before image and profit margins. We'll forgive their innocence for the time being.

Mighty Mighty aren't setting out to revolutionise or stretch the frontiers of pop music, like, say, Stump, but are keen to penetrate into the basics with their own composed flyweight dandyism.

Mighty Mighty's motto:

'Be nice to everybody except the ones you hate.'

FORMED IN Birmingham three years ago, Mighty Mighty took their name from a Curtis Mayfield record and now consist of Hugh, the lanky be-goggled vocalist with 'Abba' scrawled across the back of his leather, Mick, the unstylish C&A guitar lyricist, H, the quiet drummer, Peter, the opinionated REM fan and organ player, and finally Russell, the Dick



MIGHTY MIGHTY experience a spot of bother with the redecorating

Emery lookalike bassist.

In Birmingham, they played virtually unnoticed in enforced solitude. This meant they were forced to finance their sprightly debut single 'Everybody Knows The Monkey' on their own Girlie Records.

Hugh explains: "It was a last ditch attempt to get some attention, really, because no one had taken any notice of us before that. We approached Vindaloo Records, the only independent in Birmingham, but Rob Lloyd said he didn't really like the music. Which is fair enough, so we saved £500 and spent half a day in the studio recording it. But it did the trick, everyone started to listen and we got some press."

The single, though somewhat murky and one-dimensional in production, still shows a delightful, reviving breeziness. It's brimming with post-Postcard riffs that slice through burlesque beats and smooth organ ditties that jingle and jangle, producing a whirling pop hurricane that swallows up everyone wise enough to stand under Mighty Mighty's tranquil storm. The follow-up release, 'Is There Anyone Out There?', also on Girlie Records, shows more of the mature abundance of influences

Mighty Mighty weave together.

The reasons?

Peter: "We wanted to release classic pop singles. Every song we write is written with the idea of a single. Y'know, we've now got 33 songs and all of them are ten times stronger than anything you'll hear in the Top 30. We just write pop songs."

Hugh, trying to calm down Peter's claims: "Obviously not all of our songs are as good each other, but they're all still pretty brilliant. I quite like some avant garde music but I can't see the point to it sometimes. We're a pop group and we are recording songs that we think other people would love to listen to, and what we love listening to ourselves."

Russell comes in, "We're not a samey group either, unlike The Mighty Lemon Drops or The Shop Assistants, whose songs all sound the same."

This, of course, isn't exactly true.

Mighty Mighty do have a sound, something that reminds me of salads, mayonnaise and spring onions. Like most of the class of '86, Mighty Mighty are too refined and defined to fit comfortably under the awful, John Peel coined, 'shambling' tag, and they've also been inspired

by their contempt for popular music.

Hugh: "Most of pop music today is complete crap. It's groups like The Jesus And Mary Chain and The Housemartins who prove, though, that you don't have to stoop to a Top 30 image or fear Radio 1 producers."

"I mean, I love pop music. When I used to buy a pop record it would make me feel good. It meant something just to listen to it, whereas most pop music today means nothing to the people who make it or the people who buy it."

How do you feel about being lumped in with the aforementioned 'shambling' bands?

Peter: "It's better than being pushed out completely and ignored. As long as we don't sink with it when it finally folds, as it surely will."

Hugh: "There's going to be a massive backlash against all these groups soon and there's going to be a handful of groups who come out of it and stay for a few years. We're going to be one of them."

Brave talk, and only time will tell if it rings true or hollow.

Do you hate anybody?

Hugh: "We only hate bad pop music."

Mighty Mighty, high on polyunsaturates.

WHO ARE THE
ROCK 'N' ROLL
MERCENARIES?

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Reviewed by Jane Simon



SINGLE OF THE WEEK

THE DIED PRETTY 'Stoneage Cinderella' (Citadel) Oh yes, Jane. How very predictable. Let's make some import single record of the week, shall we? How very, very alternative of you. You're so hip you make my fingernails snap off. Well, get on with it. Tell us how the emaciated, misshapen Ronald S Penos stomps all over the competition in a shotgun wedding between Iggy Pop and Bob Dylan with Alice Cooper coaching from the sidelines. Tell us how The Died Pretty continue to break down the walls of heartache and turn it into a temple. Say something about how the glorious isolation of Sydney cannot go on much longer and that we should be very careful lest The Died Pretty become so successful they have to pull themselves into shape and organise instead of simply occurring. And don't forget to mention how that squeaky guitar halfway through still makes you jump in your chair. A lifetime of teenage bound together in one song, and The Died Pretty never sound like they're trying. Australia takes an early lead. Commonwealth three, England nil.

THE BIG SUPREME 'Don't Walk' (Polydor) Yes, there is life after bonking. The Big Supreme (that's the one with ground beef, green pepper, mushroom, onion and pepperoni) perfects his walking on water technique here and scores a perfect six. As he cruises through town in a long white car, admiring glances follow his every move. Buy this record or I'll kill you.

ELVIS COSTELLO & THE ATTRACTIONS 'Tokyo Storm Warning' (Imp) Dedicated follower of fashion has his 19th nervous breakdown. A real team effort this one – written by Elvis and Cait and produced by Nick Lowe with Colin Fairley. And what he lacks in inches he makes up for in sheer poetry with a single that will delight his fans and inspire Edwin Pouncey to suggest that he be strung up by his tongue in an Amazonian jungle. My money says it was definitely in – but without a doubt, this is the one they'll be arguing about in years to come.

THE TEMPEST 'Lazy Sunday' (Magnet) PEGGY MARCH 'Where Did Our Love Go' (RCA) CATRINA LEE 'Born Too Late' (Epic) BANDS! SINGERS! Send NOW for a GOLDEN OLDIE – individually selected for YOU by our computer. Why waste your valuable TIME and EFFORT writing tunes when we have LITERALLY THOUSANDS for you to choose from! WE send you your golden oldie – all you have to do is your most feeble impersonation of your fave pop band then sit back and wait for results! READ how we've already helped hundreds of other bands.

"Since receiving my individually selected golden oldie, my bust has increased 19 inches and my psoriasis has completely disappeared. I can't thank you enough. – Siobhan."

It's FUN! It's EASY! It WORKS! Send cheque or postal order now to Box 64, Tin Pan Alley Ltd. First 9,000 letters will also receive ABSOLUTELY FREE a set of matching brain cells. (Choice of colours.)

TINA TURNER 'Typical Male' (Capitol) Typical Turner turntable turn-out. Enter stage left: two dozen long-stemmed ladies in off the shoulder chain mail grooving against the New York skyline, or some such malarkey. No one does it with garbage the way Tina can. Wonderful. I think.

THE CRYSTAL SET 'Benefit Of The Doubt' (Red Eye) Steven Kilbey of The Church gave his younger brother Russell the cream of his paisley shirt collection and, if The Crystal Set sound like they're all The Church's little brothers, well, you should be so lucky, that's all I can say. A platonic affair between a guitar and a great idea. Take the phone off the hook and close your eyes.

ANDY TAYLOR 'Take It Easy' (Atlantic) Andy 'The Musical One' Taylor flunks his physical for ZZ Top and hands this over to the 'American Anthem' soundtrack. What sign do Crocket and Tubbs hang on their door when they're not home? Cop Out.

FM 'American Girls' (Portrait) CRUZADOS 'Hanging Out In California' (Arista) Two more excellent reasons to hate America.

VOLCANO SUNS 'Sea Cruise' (Homestead) But wait, folks. All is not lost. All the way from Nosedale, Massachusetts, we bring you Volcano Suns, who discover an old outboard motor lying about and cling more or less tight for the duration. "Why did the chicken cross the road when there ain't no other

side?" they ask, and bugger off before you can think of a smart-ass answer. Would be a golden oldie if it was old.

THE LIGAMENT BLUB BROTHERS 'Big Shoe Boy' (Scrundleplatch) What could possibly go wrong here? I ask as I tease this one out of its yellow and white sleeve with the DM on the cover. A band so beautifully named, a band so East Kilbridey – hip capital of the known universe – what could go wrong? They could start singing, that's what.

DEPECHE MODE 'A Question Of Time' (Mute) HUMAN LEAGUE 'Human' (Virgin) Oh, come now. I know it's my job, but surely you can't expect me to have an *opinion* about these two records? The League having shrunk from Empire State to only Human... Depeche Mode crossing their fingers in the hope that the black and white video will get them off the hook. Meanwhile, they carry these singles with them at all times to show people that they're still pop stars and don't have to worry yet about what to do with the rest of their lives. Phew.

THE LEATHER NUN 'Gimme Gimme Gimme' (Wire) 'Primemover/FFA' (Wire) SMC ALSTAR BLOSBAND 'A Biker's F*** Hell' (Essemse)** Those funloving Swedes release 'Gimme Gimme Gimme' in their favourite Rejected Mix with big fat grooves to trap the dirt, and while they're at it, the monstrous, stupendous 'Primemover/FFA' lives to hump another day. Meanwhile, back in Sweden, Jonas Almqvist works singlehandedly to bring about the downfall of The National Safety Board, and also turns up on the B-side of the SMC Alstar's record with his first solo thing called 'Lucky

Strike', starring Lars the Wonder Lizard. Hey Jonas, I love it when you talk dirty! 'A Biker's F***** Hell' could be the leatherboys song from *Beach Blanket Bingo*. Everybody do the schvimm!

SEVERED HEADS 'Propellor' (Ink) What a horrible record. Doink doink doink. You could make a better rhythm track with a pop up toaster and two fish fingers. Crap. Torture. You name it. First 850,000 come in a limited edition picture sleeve with free vasectomy.

THE REVERB BROTHERS 'Someone's Selling Off The Country' (RCA) RAIN & TEARS 'I Had A Friend' (MCA) The Reverb Brothers come so close. They *nearly* make it – and if their names really are Colin Free and Jimmy Rae I'll award it to them on points. They prophesy the demolition of the YMCA and other Merseyside landmarks in a jazz number that casts Norman Fowler as Minnie The Moocher. Great voice – OK, you've convinced me.

Rain & Tears are worth mentioning not because it's about some clod OD'ing – people OD every day, for goodness' sake – but because this guy (can't think of his name right now, but it'll come to me) has a magic voice and the guitar reminds me of the days when Spandau Ballet were still fair to middling and made 'Chant No 1'. Skip the verse and go straight to the chorus. Or better yet – skip this record and go straight to their next one.

GHOST DANCE 'Heart Full Of Soul' (Karbon) SKELETAL FAMILY 'Just A Minute' (Chrysalis) THE BICYCLE THIEVES 'Ghost Dance' (Clear Spot) Oh, we hand it to you on a plate here at your *Sounds* spot-the-connection singles page. All of these will surprise you, and

I'm sure there'll be some healthy competition going on between the Ghost Dance crew and the Skellies, but it's an even race.

Ex Skels singer Anne Marie has the time of her life on Ghost Dance's three track 12-inch that also includes 'Can The Can' and a cracking version of 'Radar Love'. So nice to see young people enjoying themselves. Shame about the crap photo on the sleeve, though.

Skeletal Family are almost unrecognisable with these two tracks previously recorded for Janice Long. Rest assured that beneath that well bathed Chrysalis exterior there beats the heart of a grubby Keighley caterpillar.

As for Deptford's Italian neo-realist cinema fans, The Bicycle Thieves, they freewheel past (like that one?) in a confident manner but their tracks soon disappear.

RITA MITSOUKO 'Marcia Balla' (Virgin) Poor showing from the French with a girl whose shirts are even noisier than her records. Her name's not Rita, either.

BOOM BOOM ROOM 'Here Comes The Man' (Epic) One of the few contestants in this week's sack race which I actually managed to listen to more than once without pretending I had to go make another fried egg sandwich. Mind you, if they weren't paying me, I wouldn't have listened to it at all.

THE STRANGLERS 'Nice In Nice' (Epic) Dear Mum, Hope you like this snapshot of me and JJ outside Nice jail showing off the handcuffs they gave us. What a laugh, hey! Weather is lovely although we haven't seen much sun 'cause we've been inside for the last six days. Food could be better. Thought 'Nice In Nice' would be a good title for a record, give us six years and we

might think of a song to go with it. Love to all at number 36. Hugh

LAURA PALLAS 'Cry To The Wind' (MDM) Laura carries off the gold medal in the women's 7-inch relay with the shock tactic of *not* wearing a backless rubber dress. And doesn't she make it look easy! Lucky Laura wins a likely hit single with new improved funky dream topping and a night out with Robert Palmer.

FARLEY 'JACKMASTER' FUNK & JESSIE SAUNDERS 'Love Can't Turn Around' (London) One of those intimidating club records that frightens the hell out of me ordinarily, but for once I can see what they're getting at. Sit this one out and be damned!

STYLER 'Bend Down And Roll Your Bell' (Sears) Stupid soca record – as in "Go soca your head".

FISSION 'Amityville The Slaughterhouse' (Spacematic) A mere 35 hours later, here she comes towards the finish, and what a brave attempt it has been for this lady. She had a few nasty moments there from the Americans but she pulled through and kept on going, and now only seconds from home, here's an obstacle she hadn't bargained for. The piss-take rap record! Well, we never expected the course builders to slip this one in. But she's going on – yes, she's playing it! Oh my word, it's even worse than we thought! It's got elephants in it! Who would have thought it? Yes, it's really horrible – how will she take it? I think – yes – she is – she's laughing! She's quite hysterical, in fact – and that's it, it's all over and England have won! England have won the men's singles with that last minute surprise entry from Fission. And now back to the cricket.

FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

VARIOUS ARTISTS
**Live And Independent
At The Bay 63**

(Nightingale Films)

UNDER THE arches, where a merry crew danced last winter kicked the usual sterility of gig-beneath the constant rumblings of the suspended Westbourne Park District Line, an underground festival of independent music took place. Melting the snow outside and lifting the roof off inside, the weeks of mayhem that followed going in the groin. For a short time, at least.

This video, cheaply recorded, has captured the high points of these concerts, and a few of the low ones as well. The Scientists, with their tempestuous preacher man blues, show off their deep, sexy qualities. They are the only band who still manage to give off a foul stench while encased within a television.

Stump, meanwhile, exhibit their abstruse brilliance with a comparative ease in their two contributions, 'Fathers' and 'Buffalo'.

The June Brides, shambling and amateurish here, still manage to flaunt their virtuous songwriting talents in the breezy 'Every Conversation' and frail 'I Fall'. And it causes a small pang in my heart to hear that they have decided on a divorce. But this, The June Brides' first and last appearance on video, shows that the romance had died a long time ago.

Blyth Power drag a clutch of smelly hippies off the convoy for a while to listen to their

romantic, anarchic bleating. Blyth Power are fun and funny at the same time.

Live And Independent At The Bay 63 has enough good reasons to part with a modest ten pounds.

RON ROM

**THE BEAT FARMERS
Live**

(Embassy Home Entertainment)

"THERE'S SO much shit in Texas that you're bound to step in some."

Beneath those favourite dark shades, behind those ridiculous sideburns and within those ever so 'rawk 'n' roll' checked shirts, there beats "something that will keep us warm tonight".

The Beat Farmers were just about the only American touring party of last year I actually enjoyed. The subsequent album release was a little disappointing, but this hour of footage shot live in Los Angeles catches the band at something approaching their best.

They play country blue rock 'n' roll. They cut from a Velvet Underground cover, 'There She Goes Again', to a Neil Young cover, 'Powderfinger', and they fill the gaps between impeccably. With straightforward hammer-down moments of sorrow. With acute observations such as 'Gun Sale At The Church'. With kazooos.

And with the odd break from the back by drummer Country Dick, who takes to the front of the stage and the first few rows of the audience to jolly things a long a little.

Unlike most American bands,

The Beat Farmers can laugh and chew gum at the same time.

ROGER HOLLAND

HERE & NOW**Been & Gone**

(Jettisoundz)

WHAT WAS it with Here & Now? They'd been together for nearly ten years yet they still managed to sound like a six-month-old band just past the garage rehearsal stage. I'd hazard a guess that it was something to do with this peace and love and floating anarchy business, guaranteed to turn any self-respecting outfit into a jam-orientated, shambolic mess.

But anyway, that's not my main gripe with this obituary-cum-post mortem for the longest running unsung zeros of the underground. It is, instead, that they couldn't write a decent tune, not even if the very existence of their miserable ideals depended on it.

So for an hour (give or take what seems like an age), I get barraged by this junky poop culled from their farewell gig at a dancehall in London.

Cut in between songs are little snippets of the perpetrators of these crimes against music giving their invaluable opinion on aspects of the band's history. "When did you form, why did you split, what's your favourite colour?" Riveting stuff: this is what the kids want.

RICKY KILDARE



"YOU'RE KIDDING! A gigantic fruit pastille? On my head? Aw, c'mon . . ."

THAT RIVIERA TOUCH

UNDER THE CHERRY MOON

(Warner Bros)

THE PRIMA donna as prat, or the prat as prima donna? You can take your pick as Prince totters his way through *Under The Cherry Moon* on his five-inch heels, oblivious to the guffaws as he flaunts his preposterous ego.

After all, you've read the tittle tattle. You know the guy's a rich, pampered weirdo. And nobody's going to say "no" to Prince if they want to hang on to their cushy little number in his circle of acolytes.

With a plot that makes *Purple Rain* seem Brechtian, *Under The Cherry Moon* is loosely, very loosely, set in the '40s. That means it's in black and white and takes place on the French Riviera. With '60s cars and '70s helicopter. You get the picture? You've probably stumbled in on the tail-end of dozens of them on late night TV.

Prince (he's the pretty one, the only pretty one, apart from some of the girls) is a piano playing gigolo. A successful one. This much becomes clear in the first 30 seconds.

He sets his sights on the rebellious daughter (introducing Kristin Scott Thomas, an obstinate Sloane and not Prince's usual taste in ladies) of the richest guy on the coast, who also happens to be the local gangland boss

(Steven Berkoff, no less).

He works all his romantic charms on her, particularly when he dances on top of the white piano while his latest hit blares out of a ghetto blaster, a slice of out-of-period artistic licence that's equalled only by having the latest Miles Davis album cover lying on the chair in his bedsit.

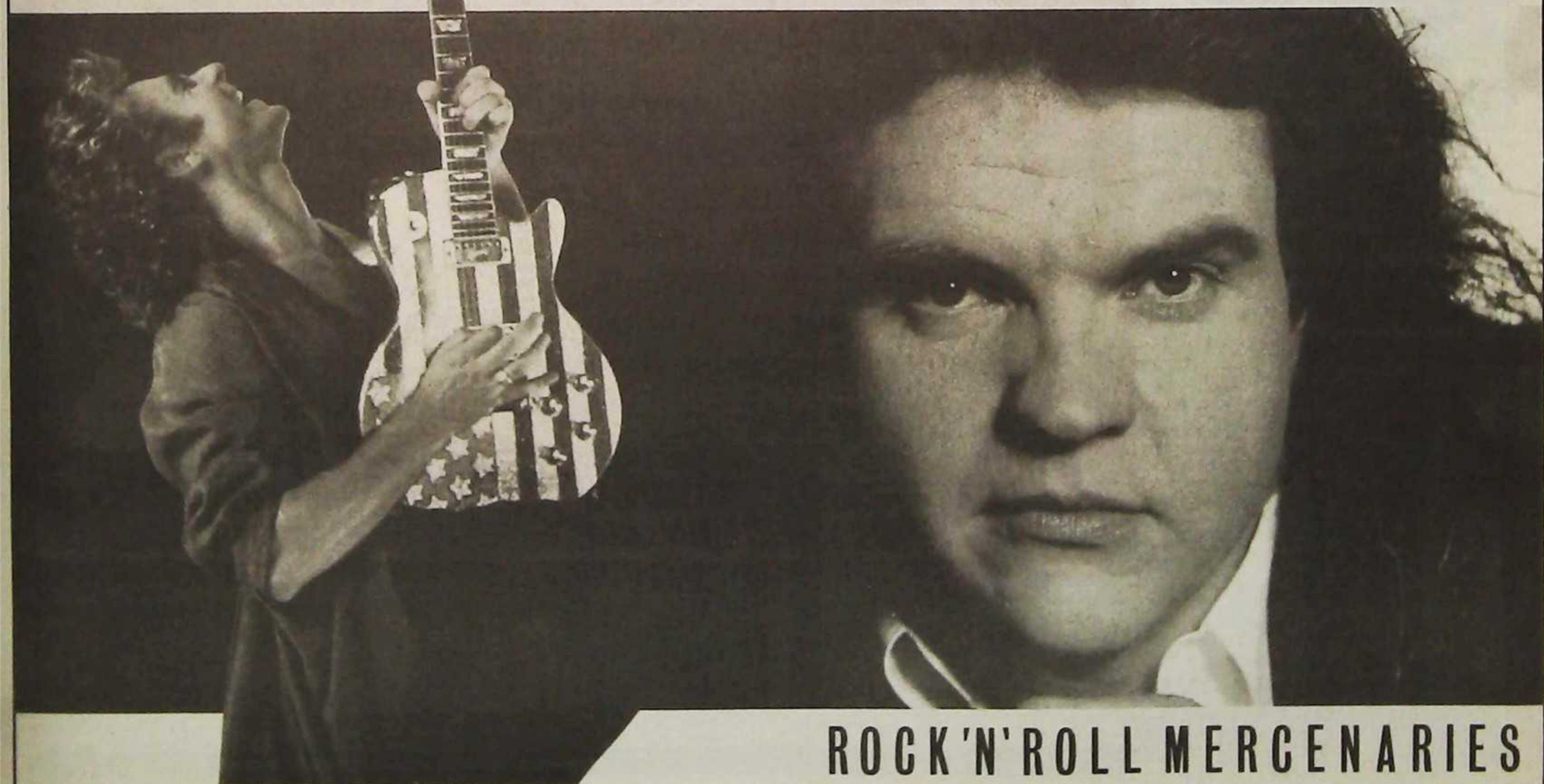
And of course, they fall in lurv. This upsets Prince's business partner, a fine stooge of a man played by Revolution percussionist Jerome Benton, not to mention Berkoff who sets the heavies on him. But no man who wears a jacket carefully cut away to reveal his small but perfectly formed lumbar region is going to let a little thing like that bother him . . . But I won't spoil the end of the story for you.

It's all too easy to slag off. Prince's ham acting is so contagious that even Steven Berkoff catches the bug. But looking at it that way, you miss the first part of the joke, which is that Prince has hijacked somebody else's movie and abused it for his own nefarious purposes.

Once you've got that, there are plenty more laughs in store. Which is probably why Berkoff stuck it through to the end.

HUGH FIELDER

COMING SOON

meat loaf
AND
JOHN PARR

ROCK 'N' ROLL MERCENARIES

BOOZE

It's late night in a California rock hotel, and OZZY OSBOURNE talks lucidly about music, his kids, having fun and trying to get some liberality into this world. A lifetime later, it's morning in a California hotel and PAUL ELLIOTT watches a strong man crumble before his demon. PETER ANDERSON frames the final solution

CALIFORNIA, THE beautiful state full of beautiful people? Good God, no.

At nine in the evening the sun still hadn't quite dropped behind the stadium walls, and there, within spitting distance (if I make it a good 'un), sticky and heaving and licking its lips to Judas Priest's thumbscrewing 'Turbo', stood the wasted youth of sunny Sacramento.

Deep fried, gum-chewing and gap-toothed, this was *ugly*, it was rowdy, and it was packed like a rush hour tube in its eagerness to get close to what we were sharing a hotel with.

Sacramento told the big geezer in shorts that, yes please, they *would* like to kick some ass. Curtains up, the wanted man was lowered to the stage in the clutches of Ernie, a monstrous mock-up of Ozzy fresh off the 'Ultimate Sin' LP cover.

Over the next hour or two, Oz, magnificent in stars 'n' stripes outfit and matching cape, eclipsed the rusty desperation of openers Blue Öyster Cult with a Donington dress rehearsal (of sorts) which suggested that August 16 will be very much *his* party, regardless of however many bottles gatecrashers like Def Leppard and the Scorpions bring along.

I ain't so sure about Bad News, though...

America and Ozzy Osbourne could have been made for each other. To the mainstream press, always kicked into morally indignant overdrive by a flesh-ripping yarn or two, he's bread and butter. To the Parents Music Resource Centre, America's self-appointed public conscience, he's a red rag to bullish stupidity.

And to the firecracker-throwing kids who've swelled attendances on his ongoing US tour (it continues after Donington, too) he's a lasting addiction.



"There are times when I feel, f* this, I've got to have a drink"**

BROTHER

Seems like everybody's feeding off his ceaseless nervous energy in some way or another, so what does Ozzy get in return? Simply, a fat payoff, plus the satisfaction of wild punter response and heated media attention. What else could there be?

LATE AFTER the show, the three of us (me, Ozzy and the tape recorder which one day, I swear, Queensrÿche will regret laughing at) retired to the quiet of the hotel bar to talk.

It probably would've been quieter out on the freeway, seeing as some rich-looking, slackjawed plonkers took it upon themselves to 'upstage' the unwinding Ozzy with a mouthy piss-up on the piano, but we carried on anyway.

New York, New York' suffered a slow, drunken death as I asked Ozzy whether America became a mere blur through the haze of continual touring.

"I dunno, really. I'm not one of these guys who goes round analysing everything. I'm not one of these f***** intellectuals who thinks, Oh yes, it's rather blurry today. I just get up there and do it, y'know?"

"This was the first good gig I've done in weeks because I've had these things called polyps on my vocal chords and it's been getting kinda shaky for me. You get nervous when you get up there and you can't deliver what you know you really can."

Do you find time to enjoy travelling, or is it just a show after show routine?

"It's show after show. I do try and keep myself sane these days. I don't take, y'know, drugs, and I drink as little as I can, but I have benders and I go off for a while."

"It's still there, the drink problem. The thing is, after a show I like a few drinks, and it's kinda difficult to say no sometimes. But I'm a lot better than I used to be. I used to be out there all the time. That's where all the craziness comes from, me being f***** up on cocaine and booze all the time. I was a terrible coke freak for a while."

Having tried to dry out in the past, how do you now view the idea of prohibition?

"F*** off! I mean, come on, it's a choice. There are times when I feel, f*** this, I've got to have a drink."

"I've had my first drink tonight in 19 days. That's a bummer, actually, 'cause I shouldn't be drinking at all, but in rock 'n' roll, what do you do? You come offstage, you're full o' beans, you've done a great show, what are you gonna do? Sit there in the back of your limo playing with your dick?"

Errm...

"You can't f*** chicks, 'cause you're married. You can't have a good time. You can't drink. You end up sitting there like one of the Osmond brothers with a hard-on and an empty belly."

Is your attitude to drugs the same as it is to drink?

"I don't touch drugs if I can help it anymore. I've had my fair share of drugs, I've had my fair share of everything in my time. But me and drugs are a bad combination 'cause we go crazy together. That's when I go and do the most hideous stunts you can imagine."

"But I feel like a drink every now and again. I can't stop. I can stop on a daily basis, but I've gotta have something to release this tension. It's like going to a party with a glass of water and you sit there like a prick."

"What I'm saying is, I'm trying to fight this thing all the time, but I cannot see the day when I'll ever stop totally. For a lot of people I'm an idiot and a fool, because they can't see that you can't rock 'n' roll and not

drink. You can't quit drinking on the road. You can't quit anything on the road."

MEDIA MONSTER. It's something that Ozzy's mutated into fairly naturally, the growth evident on each successive LP cover (everything from werewolves to tacky gobfufs of jam). It's all fine, I s'pose, until people start taking it to heart.

Like the airport official, nosy beyond the call of duty, who'd asked us who exactly we'd come all this way to see.

"Ozzy Osbourne? Did he, uh, bite any birds' heads off? Heh, heh, heh."

Ozzy takes the crap with as much grace as could be expected. But why bother to keep up the image?

"I don't try to keep to it, it's just that people won't let it go, y'know?"

You reckon it's more or less a press creation, then?

"I think most of it's been pulled way out of proportion. I mean, I don't give a shit what people say about me, it's just press, publicity. I just play music, y'know? I just get up there and give 'em the best shot I can on the day, and that's all I do."

"All this bullshit that surrounds Ozzy – the f***** animal thing – it's long overdue to quit that crap now. I look at it this way: all publicity is good publicity."

Even the stuff on the American news recently blaming you for the death of a (clearly unhinged) kid who jumped off a balcony at one of the gigs?

"I don't give a shit. It's a figment of their imagination. F*** 'em, they're idiots."

Have your kids mellowed you any?

"No, listen. I'm not professing to be anything and I can't even play an instrument. I just get 'em going a bit nutty and having a good time and that's it."

"What gets me is all the people in this business, bands like The Style Council and all that shit, who try to put their political ideas into music. I think that sucks. Music should stop at entertainment."

"Politics is f*****. I don't know anything about it, but as far as I know it's f*****. They never do me any favours, and they never do anybody any favours by building more and more destructive weapons, although I know that they're a necessary evil that we've got to have."

The PMRC...

"They need a good f*****," Ozzy snaps.

As a parent, don't you agree that they've a cause for concern?

"Bullshit! What did they listen to as kids? The PMRC? They're just a bunch of frustrated groupies."

Is there any music that offends you?

"There's certain things that I don't like, but nothing offends me. If it's played, and people like it, then what right have I got to say it's no good? I may not like it, but somebody does."

Why are all the God-fearing types after your blood?

"Because I'm the prime target for attack. I'm glad in a way, 'cause I get so much press it's untrue. I've just fired me publicity agent. I don't need him any more."

Are you a strict parent?

"I'm a very good parent. Or I try to be. A very loving parent. I don't understand all this 'strict parents' shit. I look at my kids as being young adults, young people, and I speak to them as one to one, like I'm speaking to you now."

"For instance, I spoke to my oldest daughter this morning who wants to change school, and I said, Well, darling, you've got the choice. If you don't like it and you're

pissed off with it, I can't tell you that you've got to stay there 'cause if you're not happy you're not gonna come up with any results."

"I mean, I went to school and just played truant." (Worrr! It's all coming out now! Is his Mum reading this?) "I didn't wanna know."

"And I speak to my kids like people, not this coochiecoochiecoochie shit, 'cause that kid'd turn round and say, F*** you, what's the matter with you?"

Have you ever felt awkward communicating with an adolescent audience?

"No. I'm an adolescent myself, I s'pose."

How do you remember yourself as Mrs Osbourne's little boy?

"I was a nutcase. A rogue, a rebel, a vagabond, misunderstood and all that shit. I was one of them."

What if your kids rebelled against you?

"I honestly don't think they would because I'm a fair kind of a guy. I realise that they've got their own lives to lead."

"If my son was a drug addict then I'd do the best that I could to fix him up (unfortunate turn of phrase, Oz) but there comes a point where you've gotta say, OK, I have tried, now you're on your own. 'Cause as much as I love my kids, I have my own life, and I wouldn't be one of these parents who says, Ooh, my poor little Ronald, he's stuck somewhere with a needle in his arm, what are we gonna do?"

"I love my kids, and I'd try to help 'em, but if it didn't work then they're on their own."

Kinda makes you wonder what Ozzy's parents did when their boy was snorting himself stupid not so long ago.

DOES THE wife call you 'Ozzy'?

"Yeah, and the kids do."

Does anyone call you 'John'?

"Yeah, my family, people who know me closely. I don't even acknowledge the name 'Ozzy'."

Is music still a challenge, or is it just an enjoyable means of earning a living?

"No, I still see it as a challenge, a very frustrating challenge as well 'cause I always wanna get better. I mean, the review I had in *Kerrang!* this year was incredible, it was the worst review I ever had."

Does criticism still bother you, then?

"No, it doesn't bother me. If it's justifiable criticism then it's fine. If I've done a duff album, then fine. I know when I've done a duff album and you do know when you've put a load of shit out, and I did plenty of that with Sabbath. But when a guy with a grudge against you writes something unfair then I get pissed off, sure I do."

WHAT, I think, most people like best about Ozzy is his sense of fun. He'll laugh at anything and everything, a trait which never fails to rub the more serious among us up the wrong way.

The PMRC? Ozzy's even taking a film role soon which has him cast as a Bible-bashin' do-gooder – ring any bells?

He's everybody's favourite bigot, rock's equivalent to Alf Garnett, loud, foul-mouthed and all the more enjoyable for it. Remember, a few years back, that fetish for eyebrow-shaving? Ozzy does...

Does your sense of humour frequently get the better of you?

"Yeah, always. It's just that my sense of humour f***s people up. I laugh. I laugh all the way to the bank."

"I mean, Americans are the easiest people in the world to stir up. And it

amazes me that in England there are people starving, and yet they do everything for everybody else while the unemployed and the aged are living on dog food."

"And yet, if a cat's stuck up a tree it'll be national news. Mrs Jones' pet poodle got shot up the arse by some naughty boy with an airgun and boo! Put the little sod down and electrocute him."

Do you think you've ever lacked humour?

"I can't be laughing all the time. When I don't do a good show, when I'm not on form, I get pissed off with me and the world."

Have the people you've worked with over the years lacked it?

"Yeah, the lot of 'em. The lot of the idiots around me. I like to get out there every now and again."

So would you record a disco number for laughs?

"Well, if it took my fancy, sure. But not a disco thing – are you f***** crazy? I'd do something weird. The thing with being branded as heavy metal is that it's so limiting. I'd like to venture out and do something weird, something different..."

On that note our conversation was wrapped up for the night. We had the whole of the next day to finish, so there wasn't any great urgency to see it through in one evening.

Ozzy spent some time relaxing at the bar.

"You've got nice eyebrows," he grinned as I tottered wearily to my room for my first kip in 26 hours. Fearing the worst, I double-locked my door. I was taking no chances.

IT WAS suggested that we pick up again over breakfast. Fine, but by the morning there were problems.

One of Ozzy's kids, the youngest I think, was quite seriously ill and, on hearing the news during the night, his willpower snapped. Three weeks of teetotalling went to pot.

This year's foremost monster of rock eventually emerged from his hotel room in the early evening, crazy, drained, and no longer fun to be with. The booze had kicked the shit out of him. The interview died.

Ozzy was desperate to get back to LA and to his wife and kids. His weary head buzzed with vague suggestions. We could charter a flight to LA. Go to Malibu and finish the interview on the beach near his house. We could see his kids. We could do the interview on wet-skis.

Clearly, Ozzy's mind wasn't on the job. He ordered up a vile banana brandy and insisted that we all have one. Cheers. Ozzy sucked the stuff back in one swig, staying quietly slumped in his chair before being lead off to the airport, Omaha bound, for another date, another dollar. LA would have to wait.

Of course, he's sure to be in better shape for the big day in August. I don't think Ozzy could ever be accused of taking his responsibilities towards the punters too lightly. But it was disappointing for all around him to see the vitality of the Saturday night show choke overnight into a sullen, boozy stupor.

"You can't rock 'n' roll and not drink."

And Ozzy can't seem to stomach the boredom of a life outside of rock 'n' roll, a vicious circle that leads inevitably back to booze. Ozzy'll have to give up kicking ass if he's ever to stop falling, glassy-eyed, off the wagon.

But is that really what he wants?

"You can't rock 'n' roll and not drink"

Chris Cheels. One of a series of illustrations commissioned by TDK.



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A L B U M S

RATINGS BUYBLAGHEARFLOGDUMP

NICK CAVE AND THE BAD SEEDS 'Kicking Against The Pricks' (Mute STUMM 28)*****

OPEN UP those furnace doors, brothers and sisters, this here's one hot coal that's past redemption. Sure, he reads his good book regular, but that's only a hoax to get you thinking that he's changed his ways, like that thur Elvis feller useta before the drugs 'n' junk food finished him off and sent him to hell.

Nick Cave doesn't need anybody to tell him where he's going. The course he's charted can only be travelled at night by the light of a nicotine coloured moon. To keep himself company, he sings the songs he's carried inside, each one a stigmata wound that throbs with a certain power.

The songs once belonged to people with names like Johnny Cash, Lou Reed and John Lee Hooker. Now they all belong to him; he has taken their first-born innocence, he has squeezed them mummy dry and sewn them tightly into his soul, letting his rich, dark blood re-nourish them into new life.

The songs Cave sings on this third record are squirming and alive, heavy-lidded, venomous with menace and fatalistically beautiful. I've yet to hear a better version of the old garage standard 'Hey Joe' than the one that Cave and his Bad Seeds have sculpted in sound here, where the insane jealousy of the Joe in question is brooded on with a meticulous obsession. The songs Cave loves search for the skull beneath the skin; he reaches beyond the bone with his cover versions and manages to touch the live wire that sparks inspiration.

Sometimes, the electricity he's playing with gets out of control, most notably on his rendition of the Velvet's 'All Tomorrow's Parties'. By beefing up what was once a cold piece of well polished chrome, Cave and his Seeds have reduced the song into sounding, from a distance, like some stupid bellow from one of those World Cup Squad type outfits. It's his only stumble on the entire record though. The rest lures, chills and entertains sufficiently to mark it as essential.

This compilation of stories about the damned and the doomed which have been collected here will probably haunt your dreams for months to come, forever scratching at your subconscious, wanting to be let in. Open up your furnace doors.

EDWIN POUNCEY



NICK CAVE: music for the damned

CAR SKID AND CRASH 'Young Guys Will Do Anything, They'll Lie, Cheat... Anything' (Mekano Records AB)*****1/2

MY MOTHER warned me about the other species on this weird and wonderful planet. I think you know the ones I'm talking about. Males: yessiree, they sure are dodgy. Young guys will do anything, they'll lie, cheat... anything. And we'll believe them. Our femininity will encompass their demerits and squeeze them dry, milking out all that threatens us. But Car Skid And Crash cannot be overcome.

This group make me tremble. They're a mysterious Swedish duo who use Fairlights, incorporating voices and images from films and TV into their music... if you can call it music.

They have caused a stir in Stockholm where they've been labelled 'Fairlight punks' and 'digital perverts', and there's an incertitude about everything they do. They admit that most of their song titles come from Stockholm's red-light literature, but whether the title 'Beaches/Bosses/Potatoes' does is hotly debatable. They also confess to being obsessed with modern recording technology, late night films and people's conversations.

All these passions are included on this, their vinyl debut. It's a mini LP but could you handle a full sized one? Too much too young is bad for you. This is a disturbing mixture of sounds that arouses sensuality in the coldest icebergs and draws out our violent tendencies.

Car Skid And Crash are hilariously risky. They should carry Government Health Warnings. Good girls listen to their mothers but if you know what's good for you, you'll do as I did and never heed the warnings. Dangerous experiences can be fun.

KEZ OWEN

THE CATERAN 'Little Circles' (DDT DISPLP 5)*****

IF EVER a group's name was destined to be emblazoned across this nation's collective denim jacket, then The Cateran is that combo.

They may not be intrinsically different but then how does one break the news that spiritual success lies along the path of reconstituted Buzzcocks riffs? These marauding Highlanders' short, snappy, string-driven pop offers a common ground where rockists and rollers can co-exist as one. Whether it takes six months or six years, songs like 'Belting Out The Truth' possess way too much vitality to sink.

Justice will out, count on it.

LINDSAY HUTTON

KICK OUT THE GEMS

STRANGE CRUISE 'Strange Cruise' (EMC 3513)*1/2

ARRESTED FOR stealing a Filofax from a press officer! This quite marvellous true event sums up the extent of Steve Strange's spiritual rebellion better than anything has summed up anything since The Magna Carta.

"You did your bit, you're number one, now it's time for fun", his pedestrian posse of poseurs pretend to sing on 'Rebel Blue Rocker'. Steve Strange's particular bit was a very small bit indeed, as bits go, and most of it was other people's bits anyway. As for fun, I'm sure he still has a lot of it and good luck to him. But a rebel? Or even a rocker? Like Sandy Gall is, yeah.

The eponymous (word attributed to helpful EMI person) debut album from Visage-under-any-other-name is a sickly smooth contrivance of limp electric phoney funk, sexy as a sou'wester and much less stirring than the strawberries I am currently eating. Phrases like "go for it" (never heard that one before) and "communication - breaking down the walls" lead onto obsolete automated guitar solos and affected infectious choruses.

It suffers from a chronic absence of inspiration. For Steven's benefit I will explain what inspiration is. Inspiration is like what happens when someone asks you a question and you say "I don't know!" before bursting into helpless peals of laughter. Inspiration is not something you find much of in the army.

The son of Mr and Mrs Strange (I wonder about this) has an innate drive to be

some kind of style leader for the '80s emotional fraud squad. It sits on him well, as do dunce's caps. In the great (well, mediocre) *Face* in the sky, he will appear in the adverts you flick through blankly at the back. This record will not even sell.

Not one of Wales' proudest moments.

CHRIS ROBERTS

DR CALCULUS 'Designer Beatnik' (10 DIX 45)*****1/4

COMING COLD to the world of Dr Calculus, 'Designer Beatnik' can be seen to operate on two levels: the grossly pretentious and the clearly preposterous. Ex-Pigbagger Roger Freeman and ex-pop star Stephen

Duffy (only joking Steve) have come up with a project that leaves you chuckling with either suspicious respect or dumbstruck disbelief.

Spoken 'lyrics' by both a French female and an English female (choicest line: "God is Pooh Bear" from 'Dream Machine') battle it out with snippets of found sound garbage funnelled through the Walkman medium.

My guess is that Calculus began as a hobby - Duffy's folly - and the inclusion of those inaugural cuts from 18 months back, 'Programme 7' and 'Killed By Poetry', suggests that much of the material was cobbled together during free studio time between holidays in Jamaica and occasional chart

appearances.

This, then, is a joke book of typically variable wit and humour, combining snappy one-liners with shaggy dog stories that have a tendency to run out of steam before the punchline. An outrageously good record or an outrageously bad record? Give 'em the benefit of the doubt!

ANDY HURT

LAIBACH 'The Occupied Europe Tour 1985' (Side Effects Records SER 08)**

THE COVER artwork is mock engraved in black and silver. But the music within has been chiselled with heavy hands in black and grey.

This is the sound of

totalitarian politics, the sex beat suffocated beneath a strict discipline of empty freedom and haphazard industrial revolution.

Laibach deal in harsh allegory. In technology as a primitive force. In synchronised discord and the prearranged collapse of civilisation. There can be no question of their good and honourable motives. There can be no doubting their intellectual commitment.

And I'm far from unsympathetic to their cause; I simply find no single shred of emotion within their hollow chest-thumping. It is Laibach who are unsympathetic. They have lost their sense of humanity.

ROGER HOLLAND



DARYL HALL: a master of the art of backslapping

UNHAPPY ENDING

DARYL HALL 'Three Hearts In The Happy Ending Machine' (RCA PL87196)**

DARYL HALL seems to have been around forever and, as the little purple Prince of fishnet disco once sang, "That's a mighty long time". None of this would matter an assassinated Tory Cabinet member if it wasn't for the inescapable fact that Daryl expressed everything in his musical vocabulary a decade ago on 'War Babies' and 'Abandoned Luncheonette'. Since then he's been making the sound of silt.

On an Awayday from his partner John Oates, this is Daryl's second solo album and what a hall of infamy

lurks within the grooves. Most of the nouveau bozo muso establishment pensioners you'd expect to pop up on an effortless exercise to equate soul with style are here: namely Dave Stewart, Joni Mitchell, Bob Geldof and Kate St John from Dream Academy (who?). As someone might have said, "The great minds of a generation meet and the back-slapping can be heard around the world".

But because tamed textures are inescapably the theme music of the modern age, Daryl's croon will be heard in the four corners of the globe. It has all the requisite anodyne requirements: this is Habit(at), an expensive underarm deodorant, a close electric

shaver masquerading as creativity. This is, in short, the enemy of innovation.

So what do I hear? Ten songs, some partly penned with Dave 'Sheepishdog' Stewart, which unconvincedly explore the bitter twists of love. The angst derives not so much from having a broken heart but rather a heart attack. If this vinyl were a town it would be called Basilidon.

Out of touch and out of time with the life force which occasionally makes music an unfettered artistic thrill, I hope Hall's cack ends up in the gutter with all the other silt. Soul should talk in emotional tongues. 'Three Hearts' speaks like The Stock Exchange.

JACK BARRON

RICH AND INFAMOUS



REM: they'll blow you away

LET'S ACTIVE 'Big Plans For Everybody' (IRS MIRF 1011)***3/4

MITCH EASTER produced three REM albums and was therefore involved in three good things. With Let's Active's 'Big Plans For Everybody', he gets to do his fourth good thing.

'Big Plans' and Let's Active are essentially Mr Easter - he writes all the songs, sings them, plays 90 per cent of the instruments, produces and mixes. He sits on a wooden bridge amid *Gentle Ben* scenery for the cover shot. 'Big Plans' is no bad thing on which to be Renaissance Man.

It's a guitar album, guitars substantially steeped in the '60s (even played backwards on occasion) but carved with significant dashes of the '80s idiom. As befits Mitch's age, 'Big Plans' is riddled with verbiage lurking beneath a silly but non-irritating mysticism (witness 'Writing The Book Of The Last Pages') and, as befits his hometown of Salem NC, in the heart of Little America, it is doused with velleities which give it that quiet, driftwood appeal.

The single, 'In Little Ways', is... well, the most singular moment. Underpinned by a simple, cathartic piano figure, the guitar alternately pinches and releases in a nice combination of old and new. As for the album as a whole, it's marred by Mitch's slightly adenoidal voice and those lyrics: "We're really living now/The ups and downs of misty people/Condensed in time, some barbed wire/And thrown in my love for you."

'Big Plan' it might be, but the fact remains that by getting someone else to write the words and sing, Mr Easter could produce something truly activating. At the moment he's just hinting at it.

ROY WILKINSON

WEATHER REPORT 'This Is This' (CBS 57052)***

BY WAY of acknowledging their longevity within the biz, Messrs Zawinul and Shorter have slipped in an insert which features caricatures depicting the 20 or so little helpers who have come and gone over the past 15 years. It

strikes me that their names could have been lifted direct from the staff register of any typical New York pizza parlour...

Regardless of the pace and ethnic origins of the individual songs, the overall sound is dominated by those Weather Report trademarks which have ripened into triumphant clichés: the bass goes wob-wob-wob and Wayne Shorter's sax goes fnarp-fnarp. *Plus ça change* and all the rest.

Perhaps it's too much to expect revelations from these middle-aged men, particularly when the resemblance between Joe Zawinul and worst-ventriloquist-in-the-world Roger de Courcy is so striking. Would you buy a used keyboard riff from this man?

I have given this record a chance. I have played it while watching the 100 metre heats of the Commonwealth Games - the main purpose of which seems to be to eliminate competitors from Botswana - with the volume off and Weather Report on, and they fit perfectly. Hello, I'm Desmond Lynam.

ANDY HURT

THE UNITED STATES OF EXISTENCE

'Introducing... The United States Of Existence' (Bam-Carusio Records KIRI 048)***1/2

COMING TO you from the state of Maryland via the sophisticated streets of St Albans are The United States Of Existence. Singing of mini skirts and plastic boots. And so on and so forth.

Four young American psychedelists with organs, electric harpsicords and electric sitars, The United States Of Existence wear their hearts on the sleeves of their favourite paisley shirts.

You'd think 'Whole Lotta Love' had never been written. "Life's too short for bad times, it's a drag..."

Wrapped within their swirly summer sounds, these boys are speaking our language. Their bright and breezy, positively jaunty pop melodies clap hands and smile knowingly. No song lasts any longer than it

should and some seem just that little bit too short. Which is how things ought to be.

But still, when you tear your eyes away from individual trees and take a look at the forest as a whole, then 'Introducing...' is no breaker of barriers, no brave new hope. Nothing new at all, in fact.

And, similarly, The United States Of Existence are no more than a competent and 'quite good really' sort of catchy flowerpop group. Of course, I can think of a whole lot worse places to be.

ROGER HOLLAND

DIANA ROSS AND THE SUPREMES '25th Anniversary' (Tamla Motown WL72436)*****

THE STUFF which short fast dreams are made of. Twenty hits, 20 previously unreleased recordings, a 1965 interview, a highly informative booklet (lyrics, discography, pictures

REM 'Lifes Rich Pageant' (IRS US Import 5783)*****

NOW WHERE did this panther spring from? Seems like only a minute ago I was hacking my way through a jungle of ugly pop fever when suddenly, this animal's on my back, slashing and tearing, panting hot on the back of my neck. For one glorious moment, passion is back in fashion, and being torn apart never felt so good.

All the tricks that REM have learned are weaved into this latest tapestry (due for UK release in September). A dream state that alternates between '60s Byrdsonian electric folk and '80s garage rock, prickly with switchblades. REM make music sound simple, as though it pumps up out of the ground like crude oil, a gushing torrent of ideas that seemingly spouts forever. They drilled a hole in the right piece of dirt and struck black gold, making them, if not commercially, then at least artistically wealthy young men.

The crow for copy means that only the surface of this latest record can be scratched. With time, though, the depths can be fully explored, the treasure mined and stored with the rest of the booty that BerryBuckMillsStipe have showered on their faithful following thrice already.

This time, the edge is rougher and louder. Previous producer Joe Boyd's delicate grandeur has been partly replaced by Don Gehman's rootsier echo, cavernous, complex and compelling. Michael Stipe's lyrical imagery is as mysterious and magical as ever, ghostly fragments of prose set to equally haunting playing. Whatever's being suggested in a song like 'Cuyahoga', for example, certainly takes a long time to fade from the memory and it's probably the most immediate highlight on 'Lifes Rich Pageant'.

Buck's knowledge and practise of his country's many and diverse musical forms, coupled with Stipe's fondness for strange folklore, gives REM the edge over their more contemporary rivals who flounder into the swamplands of nostalgia and are lucky to be seen again.

REM have trodden more wisely by cutting their own path through terrain that still enthalls them. If your spirit of adventure is up to it, then you are strongly advised to tag along and bring your imagination with you. Now, more than ever, you're going to need it.

EDWIN POUNCEY

with great hairdos) and - this is the big one, the pop artefact to end them all - a Coca-Cola advert.

If Sique Sique Sputnik think they have invented anything at all, they should hear Diana whining "let's go share a Coke" and learn the true meaning of exploitative commercial tack. As if to emphasise her mocking mastery of the genre, she renders 'Someday My Prince Will Come' and 'If I Ruled The World' crasser than a rubied pout.

Other jolts from the vaults include twee twitterings of Bacharach ballads and Walt Disney toons. The absurd interview itself, conducted by a man whose voice is so disgustingly smooth and creepy it's definitive, reveals Mesdames Ross, Wilson and Ballard to be shrewdly naive, coolly giggly.

And when the padding on a triple album is a *treasury* of

melodramatic majesty - from 'You Keep Me Hangin' On' and 'Itching In My Heart' to 'Love Child' and 'I'm Livin' In Shame' - a born-again emotional delinquent can only recline and savour, bop and cheer, swing and chuckle. Undoubtedly - and for once there is considerable factual grounding to my argument - the most fascinating and durable music known to the post-Hiroshima populus. You can't hurry it.

CHRIS ROBERTS

UTFO 'Skeezzer Pleezer' (Cool Tempo CHR 1551)***

"BLAH, BLAH, blah," you go, shooting off your mouth once more. You talk too much and say too little. All brag and bluster and b-boys doin' it for themselves. I know it's hard being a son of the ghetto and all that, but once it's down on vinyl I don't give a tinker's cuss if you're a five-eyed slug from the sin galaxy G'broan

or three teenagers from Brooklyn, New York. UTFO are, of course, the latter.

They are also (they claim) the Untouchable Force. I don't agree, even though they've had a hit single of no small influence on the burgeoning world of black dance music. 'Roxanne, Roxanne' was a watershed, a spawning ground, a great single. It lasted about five minutes. So should 'Skeezzer Pleezer'.

There's no need to stretch hip hop music over a 40 minute groove hang - that's for trad rock bands. But the fact is that singles just don't bring home the record companies' bacon the same way LPs do.

Lyrical and musically UTFO are left flogging their one foot-tapping idea through the ten tracks, when it had already died a death by the end of track two. I danced to one of their songs at a club the other night; I fell asleep while listening to the album at home.

RICKY KILDARE

PAUL DI'ANNO'S BATTLEZONE 'Fighting Back' (Raw Power RAWLP 020)**

PAUL DI'ANNO goes back to his roots. Realising that bed-ridden AOR doesn't pay the bills, he's drafted up Battlezone (surely the ugliest band ever) to try to revive his former glory. Dubious.

Even so, I'd have loved to have loved this album - loved it as much as Maiden's first (and best). Fat chance. For starters, old as it is (six years now), 'Iron Maiden' was a gem. Naive, boyish, barmy, it still roasts anything they've done since.

Coupled with this, Di'Anno, whilst his voice will always do wonders for me, these days sounds a bit lost, jaded by recent failures and lacking the inspiration of 'Arty's' spiffing songwriting.

I saw Di'Anno - the band, a soft rock cop-out shot - in a Guildford pub not so long ago. Somebody shouted for 'Phantom Of The Opera'. His reply? "We don't play that shit." So why is he bawling his head off at a Maiden mirage some 18 months later? And why did he leave (or allow himself to be pushed from) Maiden in the first place? What went wrong?

PAUL ELLIOTT

MORE ALBUMS ON PAGES 22 & 32

MASTER RAFTER BLASTER



LIONEL RICHIE: just be grateful he doesn't live upstairs from you...

LIONEL RICHIE 'Dancing On The Ceiling' (Motown ZL 72412)***1/2

WELL, I think we can safely call this one a superstar, don't you, Barry?

The Motown phenomenon has most certainly paid his dues, churning out an impressive series of hits for The Commodores (although we weren't aware of his contribution at the time). Since his emergence as a solo artiste, Lionel has assisted in the elevation of the pop video to the level of soap opera art; who can ever forget (I wish) 'Hello', in which it was conclusively proved that a blind girl is as capable as any sighted person of spending two hours every morning applying make-up?

Were it not for yer man being such an ugly bugger, Richie would long ago have taken up the mantle which is his birthright, that of the Motown Manilow, not so much macho as mocha.

Had the first track of side two opened the album, I would have had grave doubts about my ability to treat it with the faintest trace of seriousness. 'Deep River Woman' is utter bilge, custom-wrought to ease precisely into the "you've been a wonderful audience" Vegas designer sludge pigeonhole.

Let's face it, Richie's home ground is humpin' music, so blatantly sexual that I'm amazed there aren't machines in the gents dispensing his records. 'Dancing On The Ceiling' sees ol' brown eyes flexing musical muscles that have lain dormant for years, but this man can do anyone, and here you have John Denver, Springsteen and a mimicry of Bob Marley on 'Se La' which is perfect to the subtlest inflection.

How can you criticise the man when the charts are so lamentably bland that he seems quite radical by comparison? I'm paying him the highest compliment, I'm sending this album to my mum.

ANDY HURT

THEY'RE BACK



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CLOSE TO THE WEDGE

Though a debut album's about to hit the racks and a single is hitting the dance floors, THE COMMUNARDS still find themselves hitting back at discrimination. KEZ OWEN breaks through a light-hearted surface to glimpse the Somerville blues. JAYNE HOUGHTON picks the flowers

JIMMY AND RICHARD: hardy perennials

"IF BEING gay was an option, nobody would rationally choose it.

"It's not an easy number, and it's not till you start doing it that you realise how fabulous it is."

So say The Communards. The Communards know that it's fabulous. In a world brimming with banality and prejudice, they're still happy, carefree and light-hearted. The word 'gay' means all of these things. The Communards are gay.

Their debut album is simply titled 'Communards' and reflects this emotion. Songs bubble along and ebb and flow with various moods, like their instigators.

On the cover, Richard Coles and Jimmy Somerville hold aloft a red flag, triumphant and hinting at politics. But despite the band's heavy involvement

with Red Wedge, the album shrugs off their hardcore Socialist values to reveal a frivolous sense of adventure and fun.

Taking the history of The Communards as a starting point, and the new LP as a line of continuation, I chose to begin this interview by asking why, just when they have stirred the inert consciences of the abstaining young, they have turned away from a political line – something that their fans probably expected?

"People always have this idea that we're going to be political.

"It's because of the name.

"'Communards' stems from 'The Paris Commune', a bunch of people who took over Paris when the army were at war with Prussia. The relation of that to us, is that they wanted to do something about their lives, have control over them, be different from the general mass who didn't understand or relate to their way of life – that's how we see things today.

"But the album is political, really.

For a song to be political, it doesn't mean you must have lyrics like 'kill Maggie Thatcher' or 'Maggie Thatcher's awful', most people know that. We're not into doing that, we don't want to be polemical. If one man writes a love song to another man it becomes a political song – there are different levels you can be political on."

So you think love is political?

"It is if you're a queen. Also definitely if you're a man and definitely if you're a woman, I'd say. You don't have to be a lesbian – you could be a straight woman and it's still political. Rape and marriage are seen as something that's acceptable, so those things are political issues, because they're to do with you and the way that you're treated and the way that you're seen and the way that you're disrespected. When you don't have any say in being an individual – that's political."

The Communards have explored new avenues of music with this new LP. They've danced, skipped and sauntered along them with happy footsteps pattering to the beat.

The boys have even added a continental feel to the album. Camp castanets click fervently on 'La Dolarosa', a skirt-swirling Spanish number. The two pallid but eager faces turn towards me and there's a glint in their eyes as they explain their Spanish dip.

"We think it's great. It's sexy and there's a hot bloodedness about it. Usually, when people incorporate Spanish rhythms into modern music it's got to be seedy, dirty and with a sense of low-life sleaze, but ours are pretty. We wanted to do a pretty song."

Unfortunately, though, this world is ugly. Bigoted, fickle and ugly, with no place for sweetness. There are songs on the album about secrecy, secret affairs – but does homosexuality have to be secret?

"Well, most gay scenes are night-time activities only. It's like we all sneak out from the woodwork at night. When you first start meeting men, it's like shady glances, secret, quick and hidden.

"Homosexuality is illegal. If we wanted to kiss our boyfriends, it would have to be behind closed doors, in a private flat with nobody else in it and with both of you aged over 21. Even then, that wouldn't be legal, it just wouldn't be criminal."

This makes me feel ashamed that my life and emotions are so simple, so spasmodic. I cannot comprehend why people dislike gays. Is it that they feel gays threaten their sexuality? Are they jealous of their contentment? But it's a contentment that's difficult to obtain. I had thought groups like Culture Club, Bronski Beat and The Communards had made the gay scene more acceptable, but . . .

"The gay scene is just more known now, but not accepted. There's still a lot of prejudice. Queens still get beaten up on the streets. But the BBC are the real power brokers of society, the worst. The media can totally dismiss you and then you're running around in circles. You don't have any control. If *The Sun* wants to write about gays being AIDS carriers – what can you do?"

Jimmy: "Here's a classic case. A woman from one daily paper phoned me to ask me about Red Wedge. She was asking me social things, though, like, Do you go out night-clubbing, what clubs do you go to? etc . . . really general stuff. But then the story appeared as 'Jimmy Somerville, why I'm scared of AIDS and why I stay at home because I'm too scared to go and dance next to people in clubs in case they've got AIDS'. Trash, utter trash, and not one mention of Red Wedge."

Does AIDS frighten you, then?

"It frightens everyone. It should do. It's something that people know little about and it's also a fact that there's no cure. You have to treat it as another new incurable disease like cancer."

Would you like to do . . . how can I put this? . . . an AIDS aid song?

"We really would like to, but it's difficult to write a tasteful song about AIDS! You'd have to do something that would do justice to the subject, something positive – perhaps the 'Safe Sex Rap'!

AND NOW I must ask the question that's been asked a thousand times. Do you feel rivalled by Bronski Beat, Jimmy?

"No, they're a whole different entity – that's my new word, by the way. I mean, I left Bronski Beat, among other reasons, because I couldn't cope with the success and all the pressure. It was instant success. We were only playing for six months and within eight months we had a contract and a single."

OK, let's get back to the present band. You two met when working on the documentary *Framed Youth*. Am I right or am I right?

"You're right. And guess what, it's on TV this month, three and a half years later. It was only shown in small cinemas and youth centres at the time. We did a version of 'Screaming' (a Bronski Beat song) and Richard played a saxophone in the toilet. It seemed really adventurous and revolutionary at the time, young gay people talking about their lives. I think it was a calculated political move not to show it then, because it was so controversial no one could handle it – it showed happy young gays who knew what they wanted and what they were doing, talking about it intelligently."

It was initially about the trials and traumas of adolescence. Do you feel you've left those behind you now?

Jimmy: "I have but, because I'm small, I always get treated as a kid. When we have dealings with lawyers, they talk to Richard and look at me and talk to me like, I know this is going to be hard for you to understand, because this is a big world of grown-ups in business . . . I think it's hilarious." What can make you feel most intimidated?

Richard: "People in power, people with the power to change things without you having any say."

Jimmy: "Naff casuals, skinheads. It's frightening that people can just go out on the street and beat other people up. And it's always in gangs, they'd never be so bold on their own, it's false machismo – they've obviously got problems."

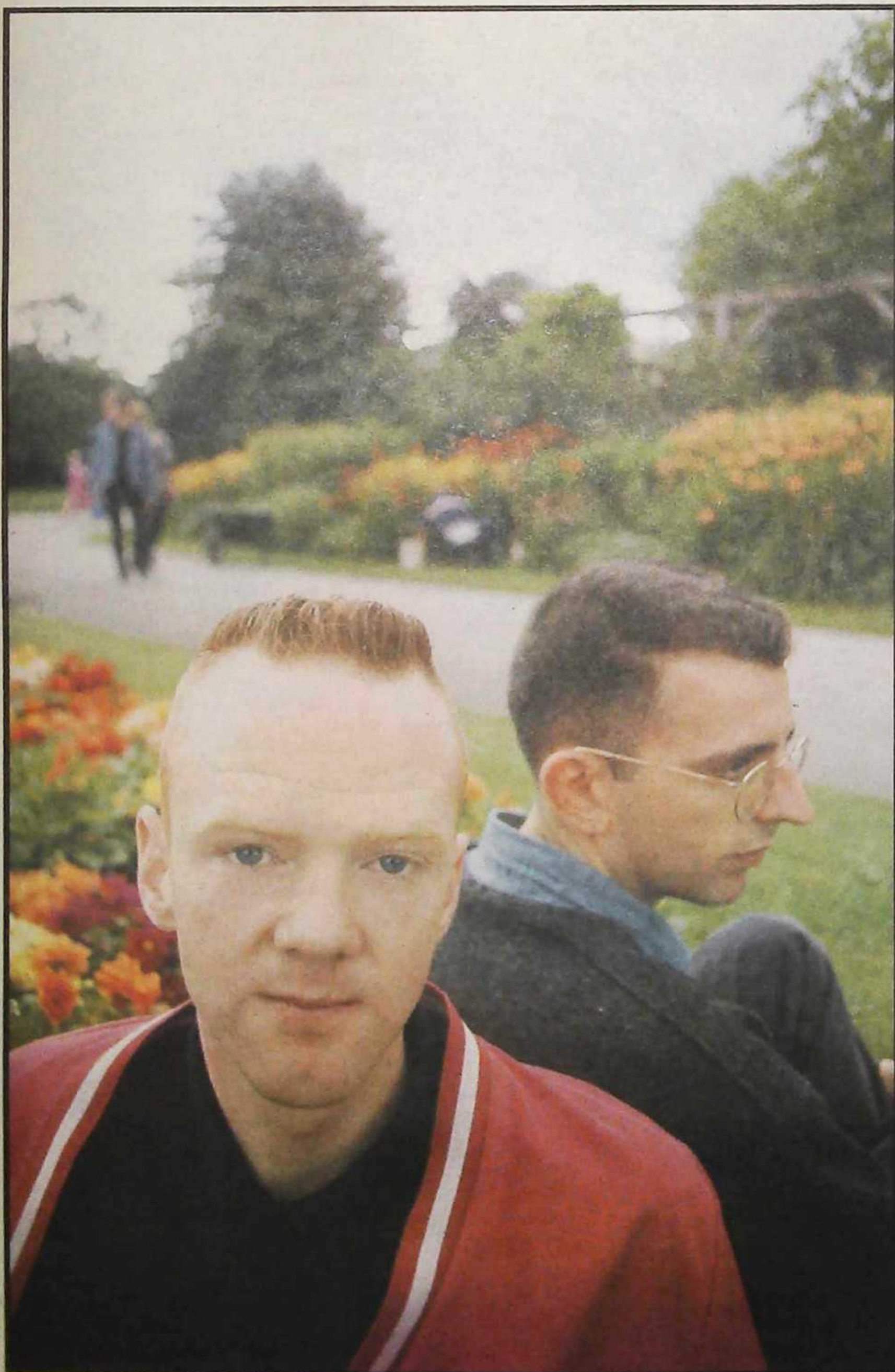
Obviously. What adventure would you most like to carry out?

Jimmy: "I'd love to do something with a huge orchestra (little tinkers) conducted by someone famous like Nelson Riddle, or choirboy stuff. We have plans."

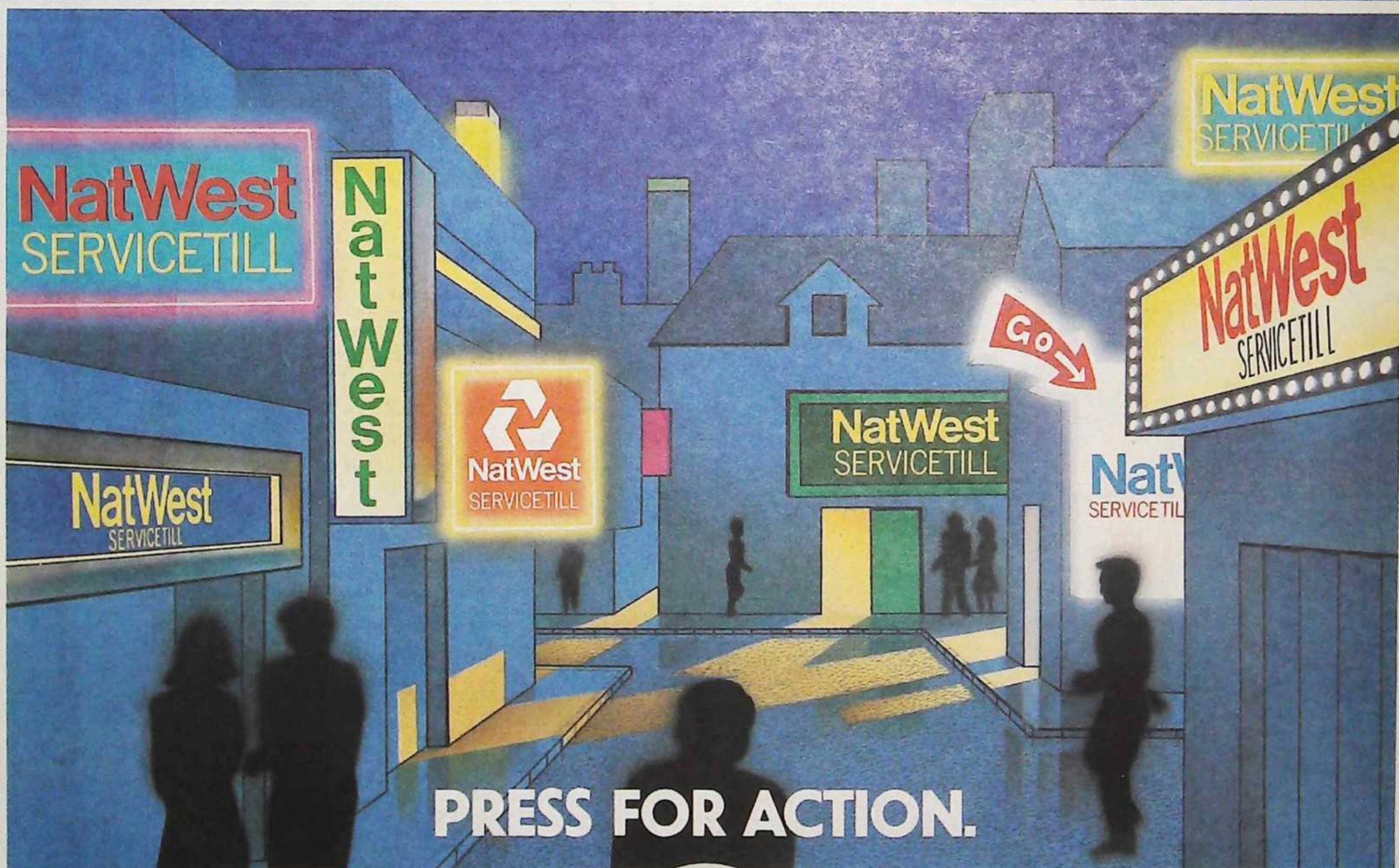
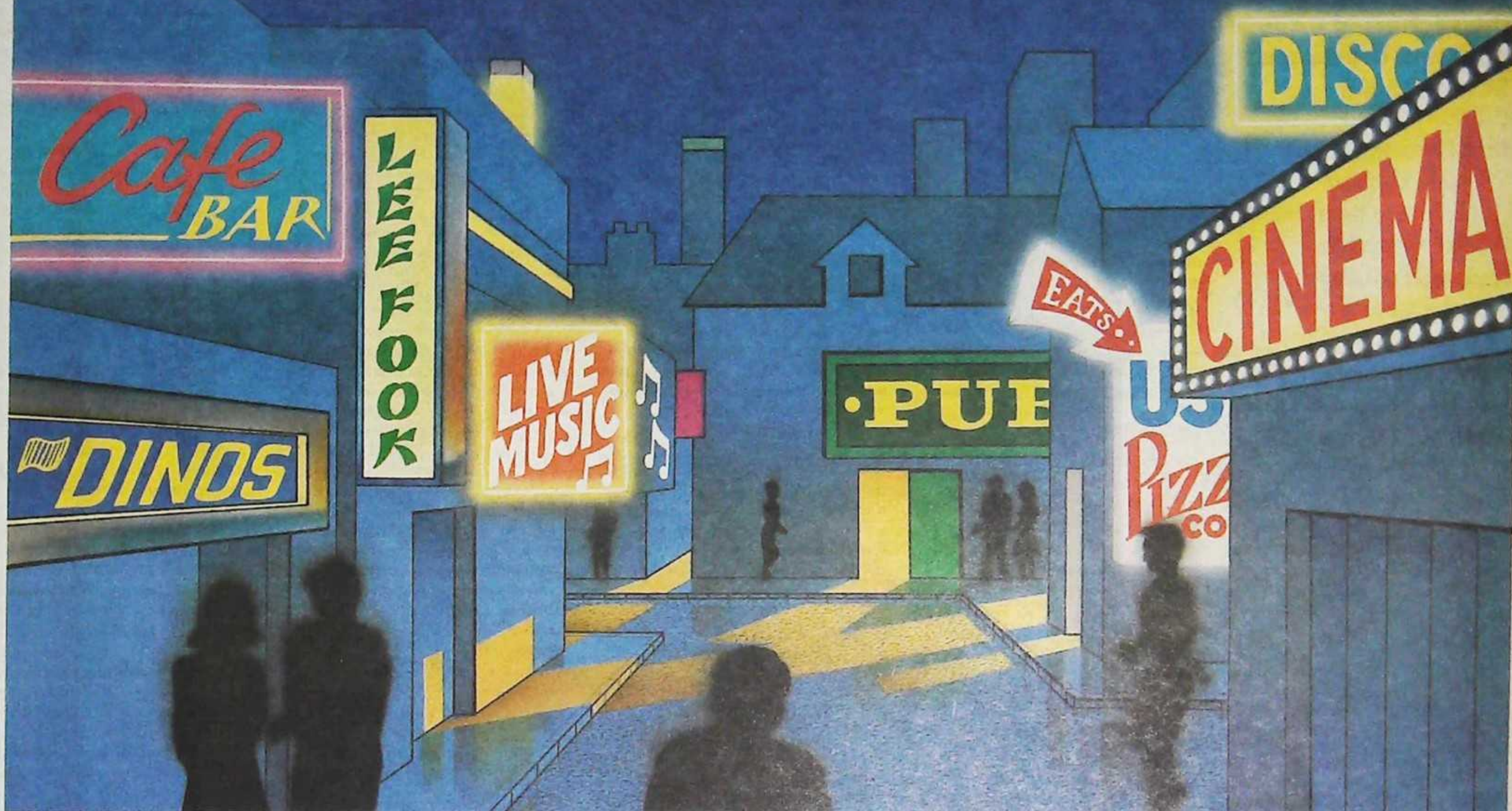
"One thing that's most important to us is sincerity. I hope that comes across in our writing," adds Richard.

The Communards ended by surprising me. I admit I felt apprehensive before the interview, not because of their sexual persuasions, but because I had seen them live at the Royal Festival Hall a month or so ago and had felt threatened by their professionalism. They had an unspoken synchronicity and I feared I would be excluded, left by the wayside.

But The Communards turned out to be just normal, and I left that show feeling that I'd known them for years. There was no exclusion at all in their behaviour.



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ALBUMS

RESTLESS 'After

Midnight (ABC Records ABCLP 7)***3/4
WHEREAS ONCE the word was, "Have you heard the news, there's a good rockin' tonight", now we're more restrained, satisfied with "Wake me up before you go-go". Wake me up when something happens even. Of course, it's always easy to miss what's sitting right under your nose. But neither Restless nor anybody else with itchy feet will give a toss. We'll all be out having a ball, and the party starts right here.

The good man Hurt tells me that 'After Midnight' is something of a departure for the four good vicars of the parish of Restless and I'm quite willing to agree. The record is classy and polished, not the sort of sound you'd find down your local toilet, and I'm not convinced that this is a good thing. Back to basics rock 'n' roll needs some grit to grind between its teeth, some grease to rub into its jacket, but maybe I'm too much the purist.

I give Restless the benefit of the doubt, though, because the quality of the eleven songs here is too good to have me do otherwise. 'The Face', 'You Lose', 'Somebody Told Me': shiny little diamonds of tunes that don't just rock, they twist and hook with chords and melodies that don't scream but beg the word timeless.

And what I believe prompted Hurt to utter his pearls of wisdom is the inclusion of brass and piano. Arrangements that add to the songs, bringing out the sub-plots. I wonder if somebody somewhere is trying to cross Carl Perkins with George Michael, thereby coming up with Restless? Whatever, the final product makes the question redundant. If there's a band to put rock 'n' roll back into the charts, this lot are it.

RICKY KILDARE

BOOMERANG

'Boomerang' (Atlantic 781 652-1)*
THE COCONUTS: "Look kid, the name's got to change. It just makes it too easy. I can see it now: fresh fruit to rotting vegetables, unfavourable comparisons with Bananarama. Without you we'll just be known as the nuts with no balls."

Mr August Darnell: "Alright, how about Boomerang? (That way, even in the unlikely event of success, I'll know you'll still come back.)"

So it went on: a miscellany of ten-a-penny songsmiths were drafted in (including Bernie Taupin, the man who put nine or ten proverbs into nine out of ten Elton tunes). There were a couple of hackneyed paens to Motown in general and Diana in particular. Someone had the smashing (if third-hand) idea of doing a 'thoroughly '80s' cover of 'These Boots Are Made For Walking'. David Kershbaum was called in and he employed the favourite production idioms of the day. And thus an album of stunning vacuity was released on an uncaring public and still the girls were called a second-rate, choreographed Bananarama. Boomerangs or no Boomerangs, there'll be precious few returns on this one.

ROY WILKINSON

ELECTRIC BLUEBIRDS

'Electric Bluebirds' (Making Waves SPRAY 105)***

I OFTEN lay awake at nights thinking: my, how similar the words 'electric' and 'eclectic' are. How indeed. It seems these Bluebird chappies suffer from the same sort of insomnia, covering so much ground on this, their day-bool-album, that they almost manage to overcome the ouija board power which guarantees that the first word to leave a pen when describing any band featuring violin and accordion (as the Bluebirds do) is almost

always cajun.

Even their press man fell prey to this supernatural influence, and it does Pete Astles and his merry band no favours at all.

OK, so including 'Cajun Belle' in the track-listing doesn't exactly dispel the bayou image, but the range shown here is really rather surprising, the Astles pen knocking up such diverse gems as the country of 'City Limits', the gentle swing of 'A Stranger's Just A Friend' and 'I Don't Need You', which reminds me of prime-time Yachts.

The best is saved for last, 'The Money's All Gone' sounding more like The Specials in their heyday. In fact, the album is far more fun than this review!

ANDY HURT

MORE ALBUMS ON PAGE 32

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MEMORY BANK

Sunday August 17

- 1953** Birthday of **Kevin Rowland of Dexy's Midnight Runners**, in Wolverhampton.
- 1971** **King Curtis'** funeral was held in New York, with the **Rev Jesse Jackson** reading the sermon.
- 1973** Death of **Paul Williams of The Temptations**, aged 34, from an apparently suicidal gunshot wound.
- 1974** **Patrick Moraz** replaced **Rick Wakeman** on keyboards with **Yes**.

Monday August 18

- 1967** **The Rolling Stones** released 'We Love You', featuring the sound of slamming prison doors as a reminder of **Jagger** and **Richard's** recent incarceration.
- 1975** **Sniffin' Glue**, the prototype punk fanzine, was launched by **Mark Perry**.
- 1977** **The Police** played their first gig as a trio, at Rebecca's in Birmingham.
- 1979** **Nick Lowe** married **Carlene Carter**, in Los Angeles.
- 1984** **Nick Rhodes of Duran Duran** married **Julie Anne Friedman**, at Marylebone Registry Office, London.

Tuesday August 19

- 1940** Birthday of **Ginger (Peter) Baker**, in Lewisham, South London.
- 1945** Birthday of **Ian Gillan**, in Chiswick, London.
- 1951** Birthday of **John Deacon of Queen**, in Leicester.
- 1977** **The Sex Pistols** opened an incognito tour of northern England, appearing as 'The Spots' at Wolverhampton.

Wednesday August 20

- 1947** Birthday of **Robert Plant**, in West Bromwich, Staffs.
- 1951** Birthday of **Phil Lynott**, in Dublin.
- 1969** **Frank Zappa** disbanded the **Mothers Of Invention**, at the end of a tour of Canada.
- 1971** **George Jackson**, subject of **Bob Dylan's** song of the same name, was shot by

- warders in San Quentin prison.
- 1981** **Bruce Springsteen** began a series of concerts for American Vietnam war veterans, at Los Angeles Sports Arena.

Thursday August 21

- 1952** Birthday of **Joe Strummer (John Mellor) of The Clash**, in Ankara, Turkey.
- 1957** Birthday of **Budgie of Slouxsie & The Banshees**, in Lancashire.
- 1980** The film **Breaking Glass**, starring **Phil Daniels** and **Hazel O'Connor**, was premiered in London.

Friday August 22

- 1954** Birthday of **Frank Marino of Mahogany Rush**, in Del Rio, Texas.
- 1961** Birthday of **Roland Orzabel of Tears For Fears**, in Bath.
- 1968** **Cynthia Lennon**, wife of **John**, sued him for divorce on the grounds of his adultery with **Yoko Ono**.
- 1981** **Lisa Marie Presley**, daughter of **Elvis** and **Priscilla**, launched a multi-million-dollar suit against her father's former manager **Tom Parker** and **RCA Records**, claiming conspiracy to defraud her of royalties.

Saturday August 23

- 1946** Birthday of **Keith Moon of The Who**, in Wembley.
- 1949** Birthday of **Rick Springfield**, in Sydney, Australia.
- 1953** Birthday of **Bobby G of Bucks Fizz**, in London.
- 1959** Birthday of **Edwyn Collins of Orange Juice**, in Edinburgh.
- 1966** **The Beatles** played New York's Shea Stadium for the second, and last, time.
- 1975** **Paul Kossoff of Free** went into a coma at Northwick Park Hospital, London, after a blood clot caused his heart to stop. This time, however, he recovered.
- 1979** **Peter Tosh** Day, in honour of the reggae superstar who was touring local Jamaican neighbourhoods.

UNDER THE INFLUENCE

I WAS horrified to see the pitiful fine handed out to Boy George. As we are annually reminded in *Memory Bank*, Hugh Cornwell was jailed for one month for cocaine possession.

He was said to have a great influence over the young, and had to be made an example of. If George O'Dowd doesn't have an influence over thousands of youngsters, then Hugh Cornwell must have a negative influence! (Just look at all the Boy George clones.)

It seems that the casual use of drugs is a terrible crime, yet addiction is OK; then you get help, not hassle.

Hugh Cornwell got the right sentence. Boy George should have got at least six months. Yours disgustedly, — **The October Man, Edinburgh**

WIGWAM BAM

JUST WRITING to say what a P***** rip off The Damned's tenth anniversary Tea Party was. After travelling from just outside of Bristol, at least 130 miles, all we could see was a poxy little tent. If anyone dared try and get near the inside of the tent they risked getting their heads kicked in, and once inside the tent all you could see was a bloody great pole holding the thing up.

Out of our coach trip, one person was stabbed and needed stitches in his arm, one was thumped in the face, two more were head butted, another had his jacket and all

his money stolen and another had his T-shirt, which he had just bought, nicked.

Which brings me to the prices — an extortionate £7 for a T-shirt, £1.50 for a beefburger and £1 for barely half a lager and, of course, £6 for the ticket or £7 on the door, which was cheap at half the price.

Do they think I am always spending lots of money travelling round the country to stare at tents in fields? To add insult to injury we went on the Saturday when there was no Captain Sensible. You would think that The Damned would realise that people have travelled from all round the country to see

them at great expense and that they couldn't all afford to stay the two days. Most people, like me, only went because they thought it would be their last chance to see the Captain with The Damned, instead we got the wrong day. As it was, it was about as spectacular as a bit of dried ice.

I've been into The Damned for most of their ten years and, despite everything, I think they are brilliant and always will be, but as far as their anniversary show goes, their new record sums it up: 'Anything Is Better Than This' — **Captain Sensible's Rabbit, Yatton**



EVERYTHING BUT THE GIRLS

So why didn't Mary Anne Hobbs get to the meat of the Dave Lee Roth story? Where were the female body builders, Dave's obsession with beauties like Brigitte Bardot and Tina Turner, and his admiration of Catherine The Great?

Where was all the stuff about his marathon nine-hour sex sessions? How he wants his body to look like a woman's? Not in *Sounds*, that's for sure. Where has Mary Anne Hobbs been living? In a convent? Yours disappointedly. — **Gym Nasium**

SECRET AFFAIR

I BOUGHT the July 26 copy of your paper and what should I find when I opened it but more, yes more, Sique Sique Sputnik.

That Tony James is about as original as a bucket of cold teabags. What was it he said now? Oh yes! "We're going out to do some secret gigs under different names." Wow! So different, and not only that but the first letters of their pseudonyms are the same. Now where have I seen that before? I know, and a few others out there will know too. Yes, it was the Pistols, wasn't it? When they were banned everywhere, they used to go out and play under names like 'The Spots' or 'Spunk' (see *Memory Bank*, above). See, with SP at the beginning fans would know who they were.

Come on Tony, man, try something more original. Life gets very boring when you see the same things over and over again. — **Paul Morgan, Pontardawe, Swansea**

LOOKS FAMILIAR

I BOUGHT the July 26 edition of *Sounds*. When opening it I saw a canny resemblance between Zodiac Mindwarp and Steve Rawlings who used to be in Danse Society. Zodiac Mindwarp seems to be copying the man's image to the tee, with all that long black hair and bike gear, etc.

Anyway, what has happened to the mighty Danse Society? — **Alan**

SISTERS FEELINGS CALL

SOUNDS HAS done some pretty despicable things in the past but letting Wayne Hussey review The Sisterhood's new LP was so below the belt it was round the ankles. Considering that the reason the Sisters Of Mercy split was due to the old cliché of 'musical differences' it is hardly surprising that Hussey slagged the first thing Eldritch had anything to do with.

In addition to this there is also the problem of poor Wayne's Cult fixation. Wayne dear, we don't all want to sound like The (appalling) Cult, and to expect Alan Vega to do a song like 'King Contrary Man' quite frankly stinks. Why don't you just piss off and join The Cult and put us all out of our misery? One can only applaud Eldritch's desire to set up a label catering for all kinds of tastes and cultures instead of joining the melle of '70s influenced sub-metal dross that plagues the airwaves today. Yours with a vengeance. — **Dave The Reverberator**

THE ONLY ONE

DEAR KEZ Owen, re your Brixton CND benefit gig review: OK, we were shit, but at least we played live and didn't mime the whole set. Know what I mean, Poly? — **Neil Thompson, The Only Alternative**

THE BEAST IS BACK

BAD KARMA Beckons will not join any boycott against Fat Man Beast.

Leave him alone! Push someone your own weight around!! — **Octave Lerenspiel on behalf of Bad Karma Beckons.**

PS: Sources close to the Queen say she agrees with us and is worried by the uncaring attitude of Beat Of The Beast (no relation, etc).

THE BLOOD DONOR

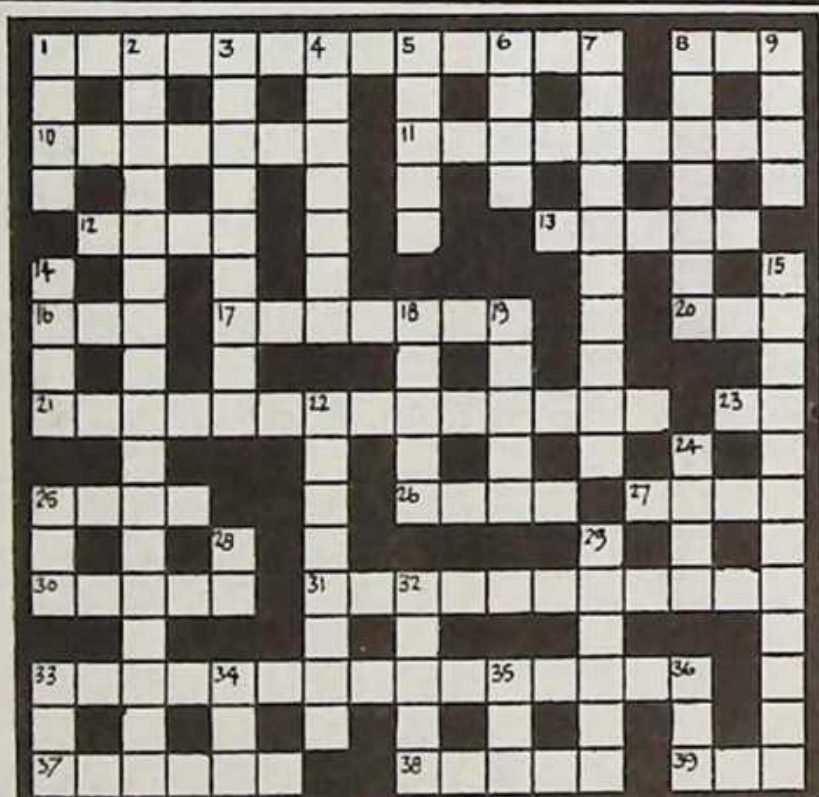
DEAR MR Spencer, I hope you realise that 6,500 punks are after your blood. The review of the first day of The Damned's Tea Party was full of bullshit and lies.

It sounds like you went to see Billy Smart's Circus, not the greatest, most successful punk band ever.

And I hope for your sake that Mr Spencer is an assumed name, because there are lots of people after your blood. Damned unto death. — **Nick, Carlisle, Cumbria**

XWORD

By Sue Buckley



ACROSS

1. Big hearted reptiles (6,7) 8. Lemmy's high spade (3) 10. Joan was frightened to walk under 'em (7) 11. Officers who bottled up their messages (3,6) 12. Average White Band didn't feel one (4) 13. What Depeche Mode do before 'spelling' (5) 16. Where Bobby Boris Pickett was working late one night (3) 17. Tom Petty's fifth columnist (7) 20. AC/DC's city (3) 21. Universal statement from creamy, tomatoey, minestrone, dragons (5,4,5) 23. The French mystery of voix bulgares (2) 25. Title for Marillion's Nina (4) 26. ... and title for Tynes' Grace (4) 27. Thoughts from Smokey Robinson (4) 30. A 'snappy' dance (5) 31. ... and a real 'nice' linked suite, circa 1970 (4,7) 33. There's too many of these for Rose Of Avalanche (7,2,3,3) 37. Mick/James/Roger/Andy/John (6) 38. Dead language for a quarter (5) 39. It rose over 8 down's house (3)

DOWN

1. Fleshy lady (4) 2. Where to find U2 (5,1,5,3,3) 3. This XTC effort was chronicled by Peeps (5,4) 4. Level 42's love tuition (7) 5. They dance the fandango (1,1,3) 6. Blues boss Jimmy (4) 7. Who did Mari Wilson see in Cabaret? (4,6) 8. In the '60s they didn't want to be misunderstood (7) 9. Garden for Kane Gang to rage in? (4) 14. A warm feeling from Al Jarreau (4) 15. ... and an interval (thank God!) from Dio (12) 18. Syndicate/Academy (5) 19. Four Tops had seven gloomy ones! (5) 22. It's hidden in Lemmy's velvet glove (4,4) 24. Doubled famously by Cher (4) 25. Howard advocated it for humans (3) 28. Place for Subs. ... not the bench (1,1) 29. Beach Boy brothers (6) 32. Kansas' confessions (5) 33. It gave Ted scratchy fever (3) 34. 'Ole' shouts Sayer (3) 35. Lips/Legs/Fun (3) 36. What Steve said to Chris? (3)

LAST WEEK'S ANSWERS

- ACROSS
1. Love Kills 5. A Face 8. Beck 9. Vice Versa 10. Russian Roulette 15. Nigel 17. Tolerance 19. Happy Hour 21. Die 22. Love Reaction 26. Old 28. Elmo 29. Toto 30. Dancing Barefoot
DOWN
1. Labyrinth 2. Vices 3. KC 4. Living Too Late 5. Anvil 6. Air 7. Eva 11. Isley 12. Oil 13. Tunnel 14. Eyes Without 16. Gap 8. Red Box 20. Pie 22. Lloyd 23. Rikki 24. Tamla 25. Bono 27. Dan

BAD VIBES



BAD NEWS keep on truckin'

"IT'S GREAT to be back," Bad News' lead guitarist and singer Vim says proudly.

He flicks that famous peroxide fringe from his face before yelling, "We're revved up and ready to rock!"

And y'know what, folks? I can well believe it!

Y'see, there's this sparkle in crazed axeman Vim's eye that says, Watch out - this time we really mean business! Which will doubtless come as good news (geddit?) to the band's small but dedicated following, which has had to wait three long years now for a fresh dollop of that infamous, uniquely beefy brand of Bad News metal.

It's been an endurance test of bollock-blistering proportions for rock-starved 'eadbangers of all metallic leanings, but now Bad News are back with a prestigious appearance at the massive Monsters Of Rock festival lined up for August 16.

I begin the interview by telling the 'appy blond 'aired singer how brilliant it is to have him and his krazy kompatriots in krime (there's Vim, of course, plus drummer Spider, bassist Colin, and Den on rhythm guitar) back in the metallic fold.

And I ask Vim if they're louder now than they were on the legendary Bad News Tour - as seen by thousands of goggle-box watchers when the group became the subject of a Channel 4 documentary, back in 1983.

The vocalist leans at me with a wicked grin on his boat and promises, "Yeah, we're a lot louder now 'cos we've got some new equipment. Most of the time before, the amps never used to work, and when you play an electric guitar without an amplifier it doesn't sound as good as it should. In fact, it sounds really quiet."

Would you say your music's matured over the last few years?

"Well, it's certainly got a lot older."

Vim has no patience with the loony lefty liberals of pop, dismissing 'socially aware' do-gooders like Paul Weller with a few

carefully chosen words of scorn.

"If you're gonna say anything in your music, you should be talking about fundamentals like fire and blood and skulls being crushed. Outrage With Volume - that's my motto. We've got something to say, and it's important that we say it very loudly, and what we really want to say is, 'This is very loud.'"

What do you reckon to the American scene? I ask.

"They're a bit too clean in the States for my taste, some of them even wear dungarees. I mean, what's that about? It's not heavy."

And metal's pretty bollocky music.

"Yeah, it is, it's very bollocky music."

I mention the approaching Monsters Of Rock appearance, which Vim describes as "something quite special". It'll be the first time Bad News have played a major festival, so won't the guitarist be getting nervous?

"No, I never get nervous," he assures me, "but I go to the toilet a lot, I'm sick and that, and I can't walk straight or anything, but that's not nerves, that's energy."

The golden-voiced one tells your inquisitive hack that onstage is the only place where he truly lives.

"I'm trapped inside a body that normally just exists - it's a bit like I'm a sex-change person, although I'm not homosexual or anything like that - but when I get onstage, I start to come alive."

Do you become a beast?

"I never see myself on a stage, because I'm always on it, so I can't get around the front to have a look, but people say I do."

I hear there's a funny story about your after-show requirements. What did you ask for?

"Well, we just asked for a pub, basically, 'cos you know we're English, and we like a drink in a homely environment. We wanted them to set up a little pub there, with a cellar and things, but no - so apparently we're getting some cans and a few sandwiches."

I get the feeling you're gonna blow Donington clean away, I gush moronically.

"Yeah, we've got all our equipment sorted out, amps and everything, and we're gonna be using a PA!"

It's gonna be heavy?

"YEAH!!!"

And y'know what, folks? I can well believe it!

WHY SHOULD a group who have courted anonymity with the same feverishness that others reserve for the pursuit of fame suddenly want to perform as a live band?

This was one of many questions which was not in my mind as I fought my way through the throng at the bar of New York's Ritz Ballroom, and the reason it wasn't in my mind was that I already knew the answer.

The Art Of Noise feel the need to prove something that can't be proved simply by making very clever records with Duane Eddy and Max Headroom.

It is the logical progression from their parting with ZTT and signing to China. They were tired of being regarded by one and all as nothing more than an idea dreamed up by Paul Morley and Trevor Horn over cocktails.

And yet, despite this understandable

desire to receive the credit due to them for the anarchic 'Into Battle...' and the chart-breaking 'Beat Box', Anne Dudley, JJ Jeczalik and Gary Langan still don't want us getting too close to them.

They delight in going unrecognised, refuse to be photographed in any way that would make this possible and giggle mischievously every time someone in their audience calls out "Hello Trevor" to JJ (whose resemblance to Mr Horn begins and ends with the fact that both wear glasses).

And yet, here they are, churning out their hits and mixes to this capacity crowd on the eve of the New Music Seminar, warming up for a stint at Hammersmith Odeon later this week, and trying out a line-up that includes a drummer, a percussionist, three girl singers, a video intro from Mr Headroom and a spot from Mr Eddy.

All (except for Max) *absolutely live*.

I mention this again because they are very anxious that you should comprehend. There may be Fairlights on stage, but there are no

THE ART OF NOISE: JJ and Anne with their head in the clouds



The empire strikes back . . . Impure purists THE ART OF NOISE beat it to New York for a session of serious wordplay with TONY MITCHELL. Serious photoplay by JAYNE HOUGHTON

Deviously squirming out of talking to the mega-metal BAD NEWS, our hack Mr Spencer got headbanging TEDDY 'BOWYERS' BRONSON to do his dirty work. See our scoop of the week (above)

TAKEN FROM THE MAX

hidden tape recorders or Sputnik sequencers doing the hard work. Even the Noisettes have had to learn new words, like "nwork" and "pphhnnnooop" that were originally uttered by machines and must now be vocalised by humans.

Impressed? I thought you would be.

BUT BACK to this anonymity thing. Gary Langan's desire for it is evidently so great that he is not available for interview after the gig. Unless, of course, he was disguised as the sofa in manager Dai Davies' penthouse suite, in which case I guess he'd furnished himself with the perfect alibi.

Anne Dudley is available, however, and she's joined in due course by JJ, whose sporty blazer and cultured demeanour suggests that he might just have flown in from Henley Regatta.

The best way to talk to these folks seems to be to get yourself in on the joke. Interviews are treated as opportunities for wordplay and little more. You can slip in the odd serious question and get the odd serious response if you're lucky.

Here's Anne being serious:

"Playing live is specially difficult for us because we don't have a Tony Hadley at the front, or a Jeff Beck, or some kind of front man people can identify with. I think that's what put me off the idea of touring for a long time. I felt people didn't want to come to see an instrumental band. They want to see people yelling their heads off, screeching around playing guitars. They don't want to see me playing keyboards – it's a bit boring."

"But eventually my objections were broken down. It happened when we went up to do *The Tube*. Suddenly we felt like a band on the road, on the coach to Newcastle."

Here's me being serious. Don't you think that by having three girl backing singers, you're just aligning yourself with every other live act? Isn't that the kind of cliché you should be trying to avoid?

"Yeah, but clichés in live work nowadays means backing tapes and sequencers, and we don't do that. We use Akai samplers and the drummer and bass player are both triggering sampled sounds. I certainly don't feel obliged to apologise for the girls. It's good to have them along. They do good backing vocals, tell great jokes and lend me their lipsticks."

This is when JJ arrives, which more or less puts paid to any further seriousness.

I gather the 'Paranoia' corroboration with Max Headroom came about through a chance meeting in a restaurant?

JJ: "Yes, it's remarkable the people you can meet in restaurants when you don't mean to."

Anne: "It was a very good restaurant."

Do you want to give it a plug?

Anne: "Certainly not."

JJ: "You plug them and they get very crowded and you can't get in yourself. I made that mistake once before. Never again."

Anne: "And so he said, I'm terribly clever and witty and I like your track. And he really kinda gets down to that track, old Max, he gets down and boogies."

JJ: "Is your pause button meant to be in?"

Don't worry, I've got a photographic memory. So let's talk about the rest of the band.

Anne: "Well, they're all called Dave."

JJ: "There's Dave Simon Morton on percussion."

Anne: "Dave Paul Robinson on drums."

JJ: "Dave Dave Dave Bronze on bass. And the three Noisettes, who're called Davina."

Anne: "Davina Pepe Lemer, Davina Linda Taylor, Davina Katie Humble..."

JJ: "Oscar Charlie Delta Tango..."

What have you been doing on your days off in New York?

JJ: "I've been frequenting 24-hour cafés to see if they actually are 24-hour, and I can report..."

Anne: "Have you stayed there 24 hours, then, in one space?"

JJ: "Yes, just to see."

Anne: "Wow."

HOW LONG can you go on being living enigmas? Surely your anonymity will evaporate as you play more gigs?

JJ: "I assure you that people will not know who we are for a good deal longer than you might expect. I was standing by the door at the

end of the Ritz show and everybody walked straight past me and didn't recognise me."

"We didn't encourage people to want to come along and see 'personalities'. They wanted to see a show and listen to what the hell we were going to do. And they had no idea what was going to be going on. Now, their curiosity is satisfied and they still don't have to know who we are and what underpants we wear and all that stuff."

So you'd argue that you're purists, because you demand that music takes precedence over personality?

JJ: "Oh, very much so. Impure purists. Absolutely. Wholeheartedly. In as much as we are shallow, we are deep."

Has incompetence become a virtue in music?

Anne: "Well, it appals us. We've worked with so many people in the studio, we're well aware of the inadequacies of most musicians in the bands around. We must be the hardest people to work with."

JJ: "We've had three drummers..."

Anne: "We demand the best... and we get it."

Does it irritate you that less competent bands have to resort to using skilled professionals such as yourselves to compensate for their inadequacies?

JJ: "Yeah, but it's nothing new. Look at the Bay City Rollers."

Or Elvis Presley.

JJ: "Absolutely. He didn't sing a thing on his records. It was Dirk Stevens, the famous Welshman. He did all Elvis' vocals. Elvis just looked great. As long as he had his gear person with him and his hair person with him, he was OK. Tragic, really – Dirk went unknown."

I've certainly never heard of him.

JJ: "Well, it just goes to show, doesn't it? I mean, you say Dirk Stevens to people and they say, Oo? But when you say Elvis Presley, they know exactly who you're talking about."

Isn't there a danger that you'll be hoist on the petard of your own technology, and that despite all your efforts, people may still not think you're playing live?

Anne: "D'you mean we've gone to all this expense for nothing? Oh, my God."

You could have done exactly the same thing with tapes.

Anne: "I don't know how you can say that. I'm being devil's advocate."

JJ: "But you're not, because devil's advocate... because devil's advocate should actually be... should actually... you're absolutely right. But we wouldn't do a thing like that. Nobody's ever done that."

Anne: "What's the fun in that – three weeks posing around America playing to sequencers and tapes?"

You played three gigs over here before the Ritz. Have you had any revelations?

Anne: "Yeah. The audience like us."

JJ: "We didn't anticipate this. Just because they've bought the records means nothing. Actually, buying records is the last thing by which you can judge whether people like your music or not."

"'Beat Box' and 'Moments Of Love' became anthems here, but they were kind of frustrated by the fact that we didn't tour, so you still don't know what people really think. In the one public appearance we made in LA, this guy was overheard to say, I've been a fan of The Art Of Noise for three years – that is not them. And there we were."

DO YOU think you appeal to intellectuals?

JJ: "Never."

Do you know what kind of people buy your records?

JJ: "We have a day-by-day analysis of just who buys the records. We know exactly what's going on – and it doesn't help in any way."

Anne: "I think it's a mistake to analyse it. Some guy came into the dressing room and said, It's a very interesting demographic split you've got there. And I thought, demographic split?"

JJ: "But it's the American mentality, isn't it? It's, Well, you sold 44,000 records yesterday, 19,950 went to black people, 1,150 went to Indians... And you say, Yeah? Whaddya going to do if they all turn out to be white tomorrow? Well, gee, we'll have to do something about that."

Do you think you might be a studentish band in Britain?

JJ: "We're a very big college group here in the US. This album has been in the college network top ten since it was released."

And you were voted Number Two Black Band at one point?

JJ: "Last year in *Billboard*. If one backs away from the personality syndrome, it allows one to be voted, unvoted and promoted into all these places one didn't know existed."

Any feelings about how you'll go down live in the UK?

JJ: "Yes – we'll probably sink without trace, which is just how we want it. Most of the press in England has had its say about how good, and now how bad, we are, so it's our launching pad."

I wasn't thinking particularly about the press...

JJ: "No, no, nor was I. Just my feelings about those complete and utter, utter..."

Anne: "Hang on, he's one of them. But I'm sure he's never written anything nasty about us."

I've never written anything about you at all.

JJ: "Well, you're tarred with the same brush, you bastard."

People are bound to say The Art Of Noise haven't been up to scratch since parting with ZTT, just because of the kudos associated with the label. Although that's taken a bit of a denting of late.

JJ: "Well, there hasn't been anything. There've been statements like 'Noiseless ZTT'."

Anne: "And 'The Art Of Silence'. We liked that, actually."

JJ: "Even in being absent, we were being referred to."

Are you afraid of the anti-intellectual element in the music press?

JJ: "Never come across it. We don't read the music press, you see. Nor do we listen to pop records."

There's a school of thought which holds that musicians shouldn't be too articulate or intelligent.

Both: "Watcha... mean... by... that... John?"



"They want to see people yelling their heads off, screeching around playing guitars. They don't want to see me playing keyboards – it's a bit boring" – Anne Dudley

LIVES

THE BIG SUPREME

Oval Cricketers

BARRY FLYNN is – effectively – The Big Supreme and he reminds me greatly of Richard Jobson. Disturbing, eh? So, their second gig, and right from the first peep of the ref's whistle, Flynn is gushing a dubious confidence underneath the protective canopy of a substantial straw cowboy hat effort. One hand firmly secured to the mikestand, Barry leads his band through a catalogue of songs in the grand manner of Hall And Oates, white boy soul homing in on the perfect pop song.

Baz is flanked by two founder members of the Anorexia Council Of Great Britain. The stick insect girl backing vocalist swims around in her spacious jacket like the last Twiglet in the box, but she's *nothing* in comparison with the guitarist – one healthy fart and he'd blow clean over the Oval gasometer.

Also in the set-up is a keyboardist who's a dead ringer for Richard Lester, *ie* he's bald. I hate to be baldist but how many pates grace the charts these days? Makes you wonder just how many old rockers share a secret with Paul Daniels, doesn't it? So full marks for honesty.

But back to the music, and Flynn eventually waves ta-ta to his inhibitions, takes to the floor to sing and really begins to communicate. The funkpop fizzles along snugly enough and they end with their best song, the single 'Don't Walk'. Parents across the land would quite happily let their daughters marry any of this lot – with the possible exception of the girl – but I'm philosophically on the side of a good tune. The bell goes ding.

ANDY HURT

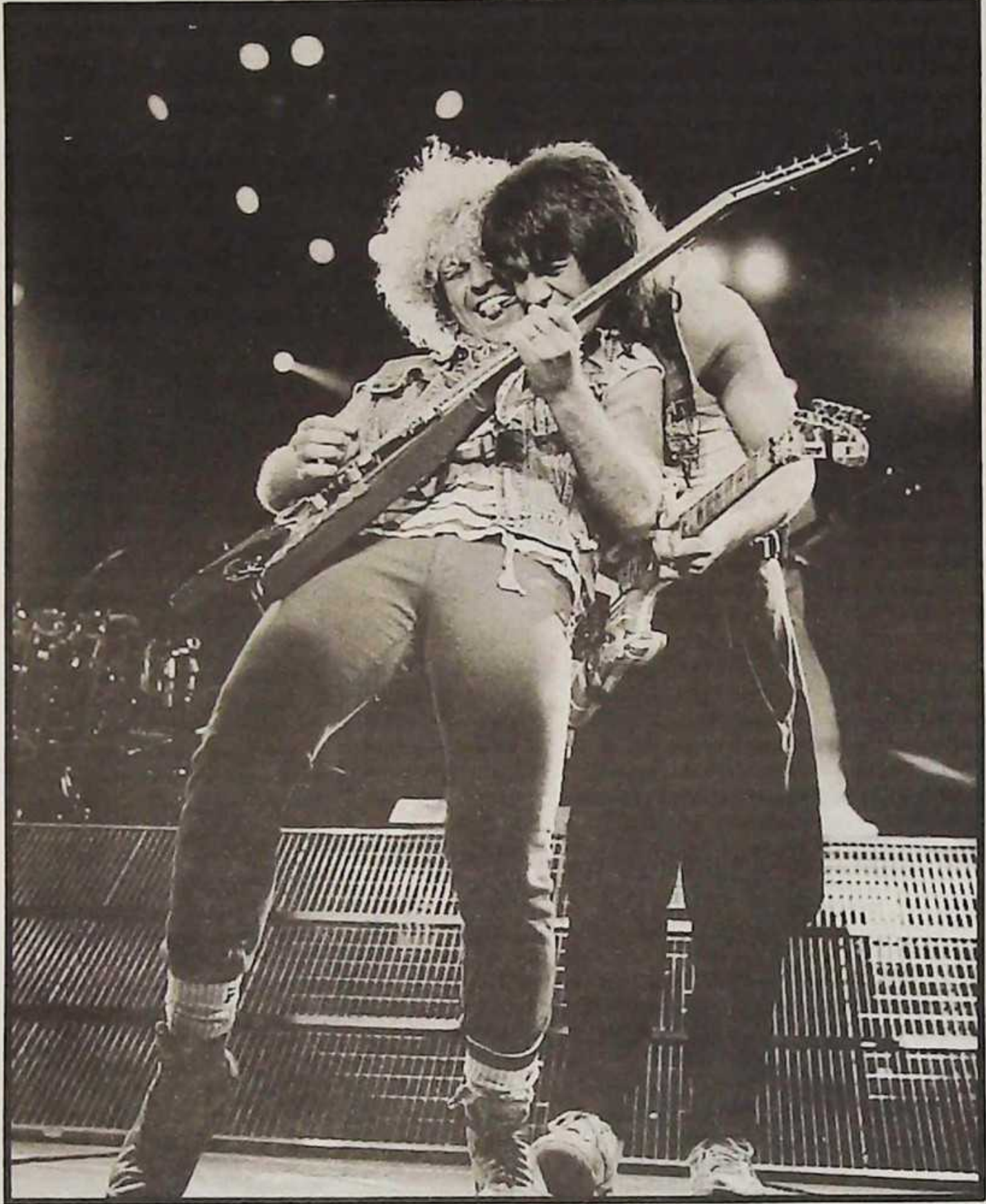
RIOT OF COLOUR

Brixton Old White Horse

IN SOME ways it may have been an unenviable position in which to find yourself, plugging the gap between those charming young pop scatterbrains, Talulah Gosh, and the best band in Christendom, 1000 Violins. But there are countless bands out there who would have given an arm and a leg for just such a chance. Riot Of Colour, of whom we had heard nothing but good things, simply weren't up to it on the night.

Which was a shame because it was one of those nights that *makes* this loose and incestuous scene. A pleasantly warm evening when, filled with good cheer and Lowenbrau lager, nobody had a nasty word for anybody. A night when half the world seemed intent upon interviewing the other half. And this latest young hope had only to make us smile to be taken to our hearts.

Unfortunately, Riot Of Colour would have trouble raising the rent, never mind a smile. Alternating between that steadily stereotyped, angular 'indie' pop and a sterile crossbreed of pub rockism which included the worst ever version of Wreckless Eric's 'Whole Wide World', they were (and here the 'journalist' reveals a



SAM 'N' EDDIE: "no no no – I said an E chord!"

Chris Walter

VAN AILING

VAN HALEN

Los Angeles Forum

IN LOS Angeles, Van Halen are victims of certain circumstantial pressure. Not only is the audience spoiled rotten and thus touted as one of the most demanding in the US, but LA is also the territorial stomping ground of 'Le Diamond' (aka David Lee Roth). Tonight, Sammy Hagar has every reason to announce his nervous disposition.

Van Halen AD (after Dave) have chosen to surrender much of their spontaneous technicolour extroversion in favour of, well, a family affair. They all smile a lot and swing each other around, but there remains uncomfortable evidence of the new line-up trying just a little bit too hard.

Sammy dances through the danger zone, high on the lighting truss, drawing 15,000 sharp breaths, but stunts like this prove to be no more than a health hazard, another

redundant point exhausted in the continuing soap box war between the old and the new. It also highlights the dilemma that the new line-up is now facing. Yes, Eddie is still King Six String, and as a unit Van Halen are cool, calculated and occasionally neatly choreographed, but what they've lost is identity and, more critically, personality.

Gone is the spangled metallic hunger which once powered Van Halen's dangerous pagan pop. These days cuts from '5150' dominate the set and, although it's difficult to argue with a number one chart success, the new material lacks that notorious sense of humour and individuality which has always been recognised as Van Halen's trademark.

Don't get me wrong – Van Halen still stride beside the giants of rock 'n' roll. It's just sad to see the original innovators become so... ordinary.

MARY ANNE HOBBS

hitherto unsuspected grasp of the obvious (slag off) neither particularly colourful nor noticeably riotous.

To be filed under pale and rather boring.

ROGER HOLLAND

A HOUSE

Dublin Underground Bar

ENGLISH A&R men are, I believe, frantically running around wanting to know if A House are "a happening band". In many ways they are, though they've become a bit stuck in the proverbial rut after bursting onto the Dublin circuit a short 12 months ago. Newer songs like 'Boatride' don't possess the same

adrenalin rush as such fine three minute jewels as 'Freak Out' and 'Blimp'. That said, 'Snowball Down' sounds a fine opening shot for a first single.

But A House are good entertainment, and if their songs seem a bit samey at least they're of an above average calibre. Singer Dave Couse plays the cheeky scallywag (even if he does wear an unsightly white cap) and dances in a contorted, ungainly manner that is nonetheless endearing. Eclectic puns and imagery flow from his mouth, at times engaging and at others infuriating and senseless. Sometimes you just can't

help wondering: what's the point? Too many verbal gymnastics can ruin a good song.

Not so the music, a curious melodic Half Man Half Smiths collision with The Woodentops that continues the perfect guitar pop lineage which seemed in danger of extinction when The Undertones split up.

A House are the ghost of pop past freewheeling carelessly into the future, taking a sharp intake of breath and hoping for the best. They'll have their moments so enjoy them while you can.

CONOR O'MAHONY

THE SHAMEN

Alice In Wonderland

THE SLIP of paper sticking to a beer stain on the table before me informs me that The Shamen are "a quite well known skedelic shambling ragga rock group". Not a term I've heard before, but this is the language that these psychedelic types use. I've got to get hip baby, get down and shake it man.

You see, taking a trip (no pun intended) to Alice In Wonderland does things to your mind; it's quite an experience, never mind the ordeal of trying to see the group. You push and weave your way to the front and find your view obscured by sturdy pillars and strips of toilet roll that dangle from the ceiling.

On stage, The Shamen are surrounded by a swirling mass of coloured lights. They begin and it's crazy man crazy. The Aberdeen quartet (three boys and a girl) emit this vibrating wall of noise that squeals and wails and staggers, yet at the same time they look unmoved by the excitement they are causing. Oh yes, this trippy music makes you sweat. I see now that the strips of loo roll are actually fevered brow wipers. I wipe mine repeatedly.

The vocalist's eyes glint in the darkness as he sings the most beautiful songs imaginable, including the single 'Happy Days'. The guitars and organ float along nebulous waves with a deceptively hot flavour. There is an Oriental feel to this music, the way it makes you sway and shake. And there's a distinctive aroma here, full of Eastern promise and Buddhist psychology. It will convert you, calm you, make you at peace with yourself, and then leave a taste in your mouth that makes you thirst for more.

The Shamen are a pleasurable trip in the dark, but look out for the trapdoor.

KEZ OWEN

KILL UGLY POP/THE INSTINKS/SPACEMEN 3

Chalk Farm Enterprise

SAY WHAT you will about the "fat slob" Jon Beast, he's the only person in London at the moment with the guts (geddit) to put on regular gigs for the unknown and struggling future-of-mutant-bastard-sex-beat groups. Bands that your established venues and *real* asshole promoters wouldn't touch with a barge pole because they're too adventurous/dangerous/exciting and because their fans won't contribute towards a fat profit.

Bands like Spacemen 3 who, in six months time, will have people falling over themselves to grab a booking for their seedy, over-priced toilets.

The four boys of Spacemen 3 have discovered that Lou Reed actually died after recording 'Sister Ray'. Thus they've contacted him through their hypnotic ouija board of lengthy but frantic song dramas and two note solos, and persuaded him to come back and operate the psycho-delic light show tonight.

Beast's new Chalk Farm club is called the Ghost Station and Spacemen 3 give it a fiery send off.

The Instinks, by comparison, are much less straightforward but equally densely textured in the noise that they make. Quirky little tinkers playing rhythm games with flames, twisting songs inside out until they wrap your whole body in an intense heat. "Hey this is fabulous, hey this is stupid," croons the singer, and who am I to question his insight?

If only Kill Ugly Pop were even half as original or

invigorating. In tonight's environment they're about as welcome as Sam Fox at a feminists' convention. They come on like this damn youth club band who never grew up, the singer in his dog-collar doing a passable impression of a shell-shocked preacher trying to convert his audience. They're all front with no subtlety to the tunes, nothing to leave you hoping or wondering (except, is this what happened to Ten Pole Tudor?)

Kill Ugly Pop should heed their own excellent advice. Suicide would be smart.

RICKY KILDARE

HUGE BIG MASSIVE

Rock Garden

"HI, WE'RE from Chicago. What's the name of this band?"

"They're from Leicester and they're called Hugebigmassive." Chuckles. This is Covent Garden. They used to be called Sister Crow, but everyone thought they must be a heavy metal band and so the name had to go. That's progress.

Singer Andrew Sharman used to be a bit of a twat on stage but he's honed and developed his stage presence over the course of the past 12 months, sacrificing excess hair (one of the band informs me that when he visits his barber he says one word, that word being "Rampton"), exposing two daintily earringed lugholes, and generally sharpening up his act. He's now nine-tenths of the way to becoming a *complete* twat (a *real* compliment in my book), an essential quality in one with the vaguest pretensions to stardom.

Sharman has rediscovered the lost kingdom of charisma. "F*** off!" exclaims our hero as the more fervent among his retinue request another old favourite – a true charmer. And then there's his acquired knack of going doolally during the course of an absolutely spazzy guitar solo, without disturbing the symmetry of an otherwise perfectly sensible song. In the background, a disciplined sax; to the fore, Karl the bass with his baby D'Artagnan tash and goatee, and Stuart Simpson, rocking out in a big way on keyboards. Good songs are what they've got, in

FELT/THE SERVANTS

Ladbroke Grove Bay 63

TONIGHT'S ATMOSPHERE is evasive. It's an evening when the moon decides to hide under a blanket of clouds and the strongest aficionado of hidden gestures and disguised moods is tested to the full...

The Servants, a complex four-piece, demonstrate their exhilarating, allusive melodies and wickedly bully their songs, songs which end up as exhausting anti-climaxes but which still somehow manage to keep us waiting for the punchline.

The fact that the punchline never arrives is both The Servants' strength and their exasperating weakness. They hinder their semi-evocative gentility with dispassionate ideas that are too secretive, with guitars which battle continuously with each other. Finally, The Servants depart the stage and leave us with a burdened stalemate to lament over.

Felt are the aristocrats of pretentious arrogance. Felt want to mean *so much* to you, yet they prefer to whisper and bury themselves in a private solitude.

Felt are the sound of

abundance.

They've always had good songs but now they're polished, the finished article. 'Idiots' and 'Happy Hours' actually sound like singles now and, if the future doesn't look rosy, perhaps it looks daffodilly? The Psychedelic Furs meet The Archies. There, I've said it.

ANDY HURT

THE SCAREHUNTERS Nottingham Forest

AS THE first day of Nottingham's annual rock and reggae festival lumbers to a close, over two hours late, the faithful few huddle around the makeshift stage, running low on cigarettes and patience. Gone are the neo-hippies playing with scraggy dogs and painting children's faces; it is, as they say, time to rock 'n' roll. . .

The Scarehunters are the creation of one Andy Ryder, ex-guitarist with Medium Medium, and although the white funk past of the latter is played well down, it's still there as the backbone of the music in its most minimal sense. The bass lines are primitive and the guitars sound chunky, creating the intended sleaze-noise to back up an intelligent lyrical attack which only sometimes veers towards tongue-in-cheek rock banality.

The overall effect is exciting and penetrating, if a little blunted by a poor mix. And the performance is fittingly entertaining and engaging for those who have endured the mediocrity of most of the previous acts.

Despite not slotting into either the independent scene or a mainstream chart image, this bunch are hopefully onto a winner.

GARY BELINSKY

THE DOONICANS Hamersmith Clarendon

SOMETHING TOUCHED me. Firstly, it was the twin tin whistles spinning through the melody of the first two instrumentals. The second time it was Linda, but you don't wish to know about that.

It was a few nights ago but I can still feel the burning in my heart. Tired and emotional, I was waltzed and jigged and two-stepped around the room by this

family of roving magpies, collectors of tunes and tempos from the folklore of the Celts.

The Doonicans are fronted by two women who look like schoolgirl truants, and who scream, cajole and harmonise their way through a set comprised 50-50 of original and traditional tunes. A dead ringer for Nick Cave beats the shit out of his floor toms and converts his three piece into a dripping wet suit as the fall of sticks on skins accelerates the

song into a head-on car crash with your body. The guitar plays on the back-beat and a big mandolin-type instrument fills out the hidden corners of the melodies.

Any comparisons with The Pogues would be purely complimentary, but whereas those doolally drunkards turn maudlin at the drop of a pint, The Doonicans lift your spirits high to their mouths and drink with a mile-wide grin on their faces.

"But Leah, aren't The

HAM FROM UNCLE

BLOOD UNCLES

Kentish Town Bull And Gate

FROM SCOTLAND with disgust, and looking like victims of some particularly vicious strain of amoebic dysentery in the body of post-pop style, the two Johns, a Colin and a drum machine that operate under the collective tag of Blood Uncles are, relatively speaking, far from avuncular. Close your eyes and it could be Bully Mann (no relation to Thomas) having an argument with the CEBB.

Open them and you're in an audience of 20 children of the apocalypse who've left their mohicans at home. Good grief, so has the guitarist! There's only one grubby punk riff-raffer with a girth like that - it's Big John Duncan (and I mean big as in gross), formerly of The Exploited, an ingrown toenail of a group that I managed to studiously avoid during their weeping existence.

But you know all that guff about how inside every fat man there's an anorexic gasping for breath? Well, despite my prejudice, after a couple of minutes I had to admit that the goonish Big John, with his goofy grin kissing a cigarette, is a bit of an Olga Korbut on the fretboard. Back flips, the splits, somersaults and tumbles, never have such nicotine stained fingers licked themselves so clean.

It's perhaps arguable that the best looking member of Blood Uncles is the drum machine, though a passing Kez Owen made my cheeks blush with the comment, "Eeeee, 'tut singer's gotta nice bottom". That may be so, but either way, with his voiced pitched in a black hole somewhere between Nick Cave and a sand-blasted Jim Morrison, Wee John Carmichael isn't to be dismissed with a shrug.

The poor boy has got a problem though. "I'm living in a broken down world," he seethes. Windows smash, doors warp and floors crumble. "This is about car crashes and orgasms," Wee John says. They should have called such a song 'The Balla(r)d Of JG'; instead it's titled (zzzzzz) 'Crash'. A small example but indicative of how, for every feat of imagination Blood Uncles achieve, they spoil it by putting their feet into wooden clogs of clichés.

Not a major transfusion yet but still worth ten minutes of your time. Blood Uncles could bleed for you profusely in a few months.

JACK BARRON



BLOOD UNCLES: 'the best looking band member is the drum machine'

Steve Double

Doonicans just another excuse for a drunken Irish knees-up?" I ask.

"The Doonicans are Scottish," she replies.

"The Doonicans are stunning," I think.

Thank you, Val.

RICKY KILDARE

GAYE BYKERS ON ACID

Croydon Underground WITH A cap proclaiming 'No Justice, Just Us' and a chest painted red with the message 'A Miasma', Mary is quite the best looking manchild I've seen onstage for a while. He pouts like some lecherous Lolita, performs oral gymnastics with his wagging tongue, rubs his beleathered crotch searching for satisfaction . . . but tonight he has all the sensuality of a squashed slug. Gaye Bykers On Acid are a slime trail of ineffectual thrash on a bad trip to the unenjoyment line.

They suck, and they don't even do that well.

As some sort of implosion of sex 'n' psychedelics designed to shift your mind in the bow-wow! lane and hone your body with new hormones, at the moment the Bykers have everything going for them except for the most essential ingredients: maximum music and scorching songs. They look good: bassist Robbo being like some SD-mutated son of Sid and guitarist Tony like the wild child of a peyote princeling. Even drummer Hydrie smugly overcomes his ugliness by setting his top hat on fire. But out of their freakily painted instruments all that emerges is a very noisy dwarf whose revolving hunchback becomes a blur.

Unlike the best of America's acid attackers, the Bykers take all the magnesium energy of punk and, instead of warping it into strange new psycho-

tropic dreamscape, they rev the beast into a generic corner where it slams its brains out against a brick wall. There's no focus, no clarity, no charity of emotions, no dynamism, no laughter or lust and, above all, no good songs - just a series of chain-linked riffs.

Still . . . this was only the Bykers' tenth gig and what they have got going for them are their blistering bursts of

enthusiasm. The day Mary forgets about apeing Iggy Pop will be the day he gives an immaculate virgin birth to a music which really does tap into the acid-zap that the group's name promises. If they aim at altered states instead of worshipping at the altar of pure speed, then maybe their moped will turn into a Harley-quin.

JACK BARRON

EDAM 'N' SMILE

THE RAMONES

Sneekwave Festival, Holland

TALL, PLUMP and straggle-haired, Joey Ramone arches his back and slips to the floor. His legs buckle, the ladylike black silk gloves lose the microphone, and with an utterly characterless attempt at a scream, The Ramones crack back into 'Surfin' Bird'.

Can anyone tell me how this spunkless green-socked singing jock and his buddies ever got famous?

The Ramones are a goofy 'get your pumps out of my pimply face' punk version of Status Quo. Joey is slow and witless; his face has that sweat-lined, wasted appearance, glowing from medicine pink to the sickly green that's reminiscent of unripe vegetables. Johnny Ramone never smiles. He wears Puma trainers on his feet and a Cruft's Afghan trim on his head.

If you really believe that The Ramones are more than a muscle-pulling kickerbilly Quo, then you're an older and wiser man than I. And you're wrong. . .

All this understood, it's my pleasure to say that The Ramones still play like back and beyond bin-lined bike boys, 78 rubber revolutions a second, their tongues scraping up as much speeding tarmac as is humanly possible. Yeeaaaaaahhh!

"Bama bama bama bama! Dewya dewya dewya dewyawannahdance?" Yes. Even at the unbelievable age of 126, The Ramones play faster, louder, livelier music than the scores of bands they've been good enough to influence. Dum dum plastic pop bombs, drop 'em, grin and meet the flash feet first. The songs detach themselves from the band and every word is mouthed by Dutch punkies who'd surely be better off sorting out local talent like Amsterdam's Gorgeous Gravediggers or Sneek's Ganya.

If you believe in The Ramones, good for you; if you don't know good history when you hear it, bad for you. I wanted to dance and I did. The Ramones are cool.

JAMES BROWN



FELT'S LAWRENCE: no party animals here, folks

Jayne Houghton

SNAKE CHARMERS

loneliness, shyness and frustrated expression. Their unscathed and immaculately polished exterior never hints that it might melt and allow the disaffected heart of this band to run wild. Felt and Lawrence Watson demand studied, attentive listening as they almost construct their music like pictorial artists with an eye for subdued, emotive detail.

The intense heights of Felt's frailty cannot be maintained, and whenever they lose their way by even a mere fraction, Watson stops the band to start again. After a few more breakdowns, he finally sulks, "We're not playing anymore" and leaves the stage, frustrated by a band and an audience unable to live up to his precious, perfect standards.

Under a barrage of abuse Felt leave too, meaning everything and nothing, like modern pre-Raphaelites dealing in moods, emotions and sublime atmospheres. They torment the medium of communication by avoiding it fully; this makes them wonderfully annoying. I'm left untouched but still I glow warmly.

RON ROM

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NIGHT

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

GREG LEMOND had Fleet Street headline writers everywhere patting themselves on the back over the Tour de France-winning American in Paris. This week the Americans are very much in London. Prince And The Revolution will be greeted with maximum media overkill at Wembley on Wednesday and Thursday.

Unusually though, this year's Donington is an all-European affair with Ozzy, The Scorpions, Def Leppard, Motorhead, Bad News and Warlock. Singer Doro, of opening act Warlock, will be the first female to play Donington since the metal megabash's inception, and is reported to be more than a little nervous. Gruts are an excellent cure for nerves and Ivor Cutler will be serving these up when he begins a week's residence at Edinburgh Assembly Rooms on Monday.

WEDNESDAY 13

BRABOURNE Five Bells Now And Then
BRENTFORD Red Lion (01-560 6181) Jokers Wild
BRIGHTON Zap Club (727880) The Dogs D'Amour/The Four Guns
BURNHAM BEECHES Henry's Caddyshack
CHATHAM Churchills Timmy Tremelo And The Echo 3/The Tremellets/Bandit High
CHESTER Olivers Kalima
DUDLEY Court House Inn The Smoking Mirror
DUNSTABLE Wheatheaf (62571) Chameleon
EDINBURGH Assembly Rooms Denise Black And The Kray Sisters
FOLKESTONE Toffs The Sceptres
GLASGOW Panama Jax (041-221 0865) Flexiclub
HALIFAX Pot 'O' Four China Rose
LEEDS Adam And Eves (456724) Oi Polloi/Dan/AOA/Indian Dream
LEICESTER Princess Charlotte (553956) Feel
LONDON Camden Dublin Castle (01-485 1773) Electric Bluebirds
LONDON Camden Lock Dingwalls (01-267 4967) How We Live/Cast Of 1000's
LONDON Covent Garden The Song
LONDON Covent Garden Rock Garden (01-836 1929) 49 Scream/Mensa
LONDON Fulham Greyhound (01-385 0526) The Ice Babies/Voices/Tut Tut Girls/The Touch
LONDON Fulham High Street Kings Head (01-736 1413) Miller Family
LONDON Greenwich Tunnel (01-858 0895) Sly Diamond/2 Cold 4 Hands/Blane
LONDON Hackney Lord Cecil (01-533 0675) The Hit List
LONDON Harlesden Mean Fiddler (01-961 5490) The Cavemen/Watt The Fox/Blood Oranges
LONDON Herne Hill Half Moon (01-274 2733) Cinema
LONDON Kentish Town Bull And Gate (01-485 5358) Dave Howard Singers/Playground/The Veil
LONDON Oval Cricketers (01-735 3059) The Shrubs/The Doctor's Children
LONDON Palmers Green The Fox (01-886 9674) Strange Delight
LONDON Putney Half Moon (01-788 2387) Call A Doctor
LONDON Putney Zeeta's (01-785 2101) Perfect Day
LONDON Southbank Queen Elizabeth Hall (01-928 3191) Man Jumping
LONDON Walthamstow Royal Standard (01-527 1966) Marianne Music Showcase
LONDON Wembley Arena (01-902 1234) Prince And The Revolution

MONKS HORTON Black Horse Ticked Pink
NORWICH Santanas The Morags
NOTTINGHAM Rock City (412544) Mr Morality
PRESTON Rumble Club Shamen
ROMFORD Chadwell Heath Screaming Marionettes
ROMFORD North St Precinct Rezz Head In Trouble
ROTHERHAM BJ's Speared Art
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STONE IN OXNEY Crown Maroonogs

THURSDAY 14

BARROW The Bluebird (28481) The Shamen/The Stone Roses
BETHERSDEN Royal Standard 1-31
BIRMINGHAM West Bromwich Coach And Horses (021-588 2136) Trevor Burton Band
BRENTFORD Red Lion (01-571 6878) Papa George
BRIGHTON Zap Club (0273 727880) Rubella Ballet/Sins Of Remission
BRISTOL Crown (276597) The Hiding Place/No 4 Joy Street
COVENTRY Dog And Trumpet (0203 21678) Freefall
CROYDON Underground (01-760 0833) Twenty Flight Rockers/The Boy Wonder
DERBY Blue Note The Egyptian Kings
DONCASTER Woolpack (0302 60091) Dan/Crow People/Incest Brothers
DUDLEY JB's (53597) Teller
EAST GRINSTEAD Natley Shelley Arms Outside View
EDINBURGH Assembly Rooms Denise Black And The Kray Sisters
EDINBURGH The Hole In The Ground We Free Kings
FERRYHILL Kings Head The Restrictors
HARROW Roxborough Jackville
HARLOW The Square (25594) Filthy Rich/Stay Brave
HARROW Clay Pigeon Shared Experience/Stygian Ferryman
HERNE BAY Bozo's Wine Bar The Grafters
HIGH WYCOMBE Nag's Head The Soyl Agents/Insect Bites/Stings
LEEDS Adam And Eves (456724) Hot Pursuit
LEEDS Pub With No Name Arena
LEICESTER Princess Charlotte (553956) The Untold Tale
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S H I F T

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LONDON Hammersmith Clarendon Hotel (01-748 2471) **Pop Will Eat Itself/Yeah Jazz**
LONDON Harlesden Mean Fiddler (01-961 5490) **Cutting Crew/Skin Games**
LONDON Hoxton Square Bass Clef (01-729 2476) **Simon Purcell's Jazz Train**
LONDON Kensington Gardens **The Song**
LONDON Malden Road Gypsy Queen **Work Experience**
LONDON Mornington Crescent Camden Palace (01-387 0428) **Gary Glitter**
LONDON New Cross Royal Albert (01-692 1530) **The Wait/The Etcetera School/Buick Circus Hour**
LONDON Oval Cricketers (01-735 3059) **The Rapiers/Black Anglias/The Fabulistics**
LONDON Oxford Street 100 Club (01-636 0933) **The Adicts**
LONDON Putney Zeeta's (01-785 2101) **Hey Day**
LONDON Holloway Road Victoria (01-603 1952) **Irish Mist**
LONDON Penton Street Salmon And Compasses **Any Minute Now**
LONDON Turnell Park Boston (01-272 3411) **Julian Cope/The Mighty Lemon Drops**
LONDON Walthamstow Royal Standard **The Rapiers**
LONDON Wembley Arena (01-902 1234) **Prince And The Revolution**
LONDON West India Docks Buccaneer **Charmed Life**
LONDON W1 Gossips (01-968 9646) **Howlin' Wilf And The Vee Jays**
LONDON W1 Marquee (01-437 6603) **The Fountainhead**
LONDON W1 Wag Club (01-437 5534) **Lee Perry**
MANCHESTER Boardwalk (061 228 2555) **First Circle/Code Of Arms**
MANCHESTER Corbieres Pictures **From Italy**
NOTTINGHAM Mardi Gras (860401) **Cobra**
NOTTINGHAM Ilkeston Crackers **Da Nang/Estuary Visa**
OLDHAM The Hurricane **Grim Reaper/Touched**
PLYMOUTH Woods Night Club **Crazy Blaze**
ROMFORD Razz Club **Mournblade**
SCARBOROUGH Salisbury Hotel **Hang The Dance**
SELBY Gaffers **Kashmir**
STOCKPORT Hollywood Club **Life On Earth**
STOCKTON Arches **Skidmarks**
WARRINGTON The Mersey **The Adams Family**
WEYMOUTH Verdis Wine Bar **Flaco Jimenez**
WOLVERHAMPTON Queens Hotel **Loose As Juice**
WORKSOP The Ship **Sam Severn**
WREXHAM Kings Arms **Vengeance**

FRIDAY 15

ACHMORE Village Hall **We Free Kings**
BALLOCH Flamingo **Chasas**
BIRMINGHAM Harbourne Junction **Live Wire/Strange Believers**
BIRMINGHAM Mermaid (021 772 0217) **AOA/Oi Polloi/Anorexia/Abberation**
BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) **Heart Party**
BRADFORD Royal Standard **The Public Heirs/Das Tor**
BRENTFORD Red Lion (01 560 6181) **Contraband/Pain Of Ecstasy**
BRIGHTON Zap Club (727800) **The Escape Club**
BRISTOL Tropic Club (49875) **How We Live/Rave To The Grave/Opera Tor/The Rout**
CHATHAM Churchills **Touch Of Red**
CHERITON White Lion **Denigh**
CHIDDINGLEY Six Bells (872227) **Parisienne Blonde**
COLCHESTER The Works (570934) **Frenzy/Wigsville/Pliss**
DERBY Rock House **Desolation Angels**
DONCASTER Rotters **Speared Art**
EDINBURGH Assembly Rooms **Denise Black And The Kray Sisters**
EVERSHOT Village Hall **Flaco Jimenez**
FAREHAM Boar's Head **Juice On The Loose**
FOLKESTONE Black Bull **Dover Skiffle Band**
FOLKESTONE Bottoms **Phantoms/Ad Lib**
FOLKESTONE Leas Cliff Hall **Riff Raff/Jessicas Playground/Not Only But Also/Arnold/Helter Skelter**
GREAT GRANSDEN Plough **KGB**
HARLOW The Square (25594) **Between The Lines/Sound Service**
INVERNESS Ice Rink 'Shock Of The North' featuring **Make My Day/Talking Point/The Infamous Kettle Brothers/The Cooks Of Kindness/Cateran**
KINGSTON Dolphin **Frame By Frame**
LEICESTER Princess Charlotte (533956) **The Daintees/Yeah Jazz**
LETHWORTH Plinston Hall (672003) **Krysis/Close Cut**
LINCOLN Cornhill Vaults **Screaming Trees/Midnight Choir**
LIVERPOOL Bold Street **Mardi Gras One Last Fight**
LIVERPOOL Wilson Bar **Badger**
LONDON Brixton Fringe (01-326 5100) **Popular History Of Signs/The Theatre Of The Third Dimension Multi Media Club**
LONDON Brixton Old White Horse SW9 (01-274 5537) **The Big Freeze**
LONDON Camden Dublin Castle (01-485 1773) **Luddy Samms And The Deliverers**
LONDON Camden Lock Dingwalls (01-267 4967) **Blood Fire Posse**
LONDON Chalk Farm Enterprise (01-485 2659) **Great Outdoors/Old No 7/Ludicrous**
LONDON Covent Rock Garden (01-836 1929) **Geno Washington**
LONDON Dalston Junction Crown And Castle **Best Foot Forward/Chemical Pleasures/Hallmark**
LONDON Fulham Greyhound (01-385 0526) **Brigandage/Union Of Fear**
LONDON Fulham Kings Head (01-736 1413) **The Deep Sea Jivers (With Pete Thomas)**
LONDON Hackney Lord Cecil (01-533 0675) **The Poor Boys**
LONDON Hammersmith Clarendon Hotel (01-748 2471) **My Bloody Valentine/The Dagger Men**
LONDON Hammersmith Odeon (01-748 4081) **The Art Of Noise/The Fountainhead**
LONDON Harlesden Mean Fiddler (01-961 5490) **Julian Cope/The Christians**
LONDON Holloway Road Lord Nelson **Charmed Life**
LONDON Hoxton Square Bass Clef (01-729 2476) **Kalima**
LONDON Hyde Park **The Song**
LONDON Ladbroke Grove Bay 63 (01-960 4590) **Taxi Pata Pata**
LONDON Lewisham Labour Club **Swinging The Blues**
LONDON Mornington Crescent Camden Palace (01-387 0428) **Gary Glitter**
LONDON Oval Cricketers (01-735 3059) **The Pirates**
LONDON New Cross Royal Albert (01-692 1530) **The Balham Alligators**
LONDON Palmers Green The Fox **Thursday Child/Stormwarning**
LONDON Penton Street Salmon And Compasses **Thelo Yo Yo**
LONDON Putney Half Moon (01-788 2387) **The Boogie Brothers Blues Band**
LONDON Putney Zeeta's (01-785 2101) **Adu**
LONDON Walthamstow Royal Standard (01-527 1966) **Paul Di'Anno's Battlezone/Charles Mouse**
LOWESTOFT Kings Head (0502 740252) **Aces High**
MACCLESFIELD Football Club **These Grey Days**
MANCHESTER Boardwalk (061 228 3555) **Curiosity Killed The Cat**
MANCHESTER Gallery (061 832 3597) **Skol Bandereros**
NORWICH Scotton Barn **Boys Will Be Boys**
NOTTINGHAM Gregory Hotel **Splash**
NOTTINGHAM Mardi Gras (860401) **Animals Of Leisure/Flying Patrol Group**
PETHAM Chequers Inn **Under Cover**
SEVENOAKS Frog And Bucket **Valerie Lee Band/Bad Influence**
SLOUGH Prince Of Wales **Caddyshack**
TAUNTON Gap Club **Number Four Joy Street**
TONBRIDGE Golden Green The Bell **The Group**
WICKHAM North Boarhunt Boars Head (833132) **Juice On The Loose/T-Model Slim**
WOKINGHAM Angles **The Dave Markee Band**

SATURDAY 16

ASHFORD Crusader **Winston And The Churchills**
ASHFORD Prince Albert **Fantasia**
AYCLIFFE King Lear **Dover Skiffle Band**
BIRMINGHAM Mermaid **Anti System/Napalm Death/Electro Hippies Caustic Filth/Fall Of Because/Annihilator/Intense Degree**
BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) **Local Hero**
BRADFORD Royal Standard **The Desecrators/Category**
BRENTFORD Red Lion (01-560 6181) **GB Blues Company**
BRIGHTON Zap Club (727880) **Jim Tavaré/The Little Green Hondas**
BRISTOL Tropic Club (49875) **Gazzelle**
CAMBRIDGE Riverside Sea Cadets' Hall **The Mood Assassins/The Blind Lemons**
CARDIFF Bogies **Gypsy**
CASTLEFORD Trades And Labour Club **Factory**
CHATHAM Churchills **Dying Art/Private Party**
COLCHESTER The Works (570934) **Ivor Biggun/Ivor's Jivers**
CROYDON Underground (01-760 0833) **Fields Of Nephilim**
DEESIDE Clwyd Hotel **Badger**
DERBY Mark Eaton Park **The Doctor's Children/Yeah Jazz**
DONINGTON Park **Ozzy Osbourne/Scorpions/Def Leppard/Motorhead/Bad News/Warlock**
DISS Ricking Hall **Choy Choi/Harry**
DUDLEY JB's (53597) **Low Lewis**
EDINBURGH Assembly Rooms **Denise Black And The Kray Sisters**
EDINBURGH Festival Fringe **Killer B's**
EXETER Beer Engine (039285 282) **No 4 Joy Street/The Hiding Place**
HARLOW The Square (25594) **Blind Testament/The Other Victorians**
HASTINGS Carlisle **Vagabond**
HEREFORD Market Tavern (56325) **The Hurricanes**
HIGH WYCOMBE Nag's Head **Caddyshack**
KIDDERMINSTER Market Tavern **Royal Blood**
KIRKALDY Disart Community Centre **We Free Kings**
LEEDS CAS Trades And Labour **Factory**
LEICESTER Princess Charlotte (533956) **Growing Lads**
LINCOLN Cornhill Vaults **Tasmanian Devils**
LONDON Acton Bumbles **The Dilberys**
LONDON Acton George And Dragon (01-922 1932) **Irish Mist**
LONDON Brixton Loughborough Hotel **Murphy Working Stiffs/Global Resolution/Pevensy Road Gang**
LONDON Brixton Old White Horse (01-274 5537) **The Tunji Martins Explosion**
LONDON Camden Dublin Castle (01-485 1773) **Juice On The Loose**
LONDON Camden Lock Dingwalls (01-267 4967) **Meantime**
LONDON Chalk Farm Enterprise (01-485 2659) **Vertical Hold/The Hobgoblins**
LONDON Covent Garden Africa Centre **Head/The Cookie Crew**
LONDON Covent Garden Rock Garden (01-836 1929) **Big Ma Maghee And The Famous Rhythm Kings**
LONDON Fulham Greyhound (01-385 0526) **Choir Militia/Seduction Boutique**
LONDON Fulham Kings Head (01-736 1413) **The Sammy Mitchell Blues Band**
LONDON Greenwich Tunnel (01-858 0895) **Tolane/Funniest Joke In The World**
LONDON Hackney Lord Cecil (01-533 0675) **October Nine**
LONDON Hammersmith Clarendon Hotel (01-748 2471) **The Screaming Marionettes**
LONDON Harlesden Mean Fiddler (01-961 5490) **Electric Bluebirds/Night Hawks**
LONDON Herne Hill Half Moon (01-274 2733) **Vitarock**
LONDON Hoxton Square Bass Clef (01-729 2476) **Kabbala**
LONDON Hyde Park **The Song**
LONDON New Cross Royal Albert (01-692 1530) **Geno Washington And The Ram Jam Band**
LONDON Oval Cricketers (01-735 3059) **Blues 'N' Trouble**
LONDON Oxford Street 100 Club **The Boogie Brothers Blues Band**
LONDON Putney Half Moon (01-788 2387) **Flaco Jimenez**
LONDON Putney Zeeta's (01-785 2101) **Hittist**
LONDON Strand Coal Hole **Charmed Life**
LONDON Walthamstow Royal Standard (01-527 1966) **Deep Sea Jivers/Pierre Hollins/Second Sight**
LONDON Westbourne Park Meanwell Gardens **Evil-I/The Wickermen/Altered States/Bladder Bladder Bladder/A Strange Desire**
LUTON Switch Club **The Party Girls**
MANCHESTER Boardwalk (061 228 3555) **Laugh/Kit**
MATLOCK Imperial Rooms **Funeral In Berlin**
ST AUSTELL Coliseum (4004) **Lee Perry/Misty In Roots/Macka B And The Ariwa Showcase/Pato Banton And Tippa Irie/Jah Warrior**
SEVENOAKS Frog And Bucket **In From The Cold**
SHEFFIELD Leadmill (754500) **Love And Money**
STEWARTON Annick Centre **Penetrations**
STOCKPORT Edgerton Arms **The Cage**
TONYPANDY Royal Naval Club **Firebirds**
UXBRIDGE Brunel University (39125) **The Corner Boys**
WEYMOUTH Verdi's **The Groundhogs**
WOKINGHAM Woosie Hill Community Centre **Atavistic/Pro Patra Mori**
WOLVERHAMPTON Scruples **It Bites**

SUNDAY 17

ACCRINGTON Oak Hill Park **The Turnpike Cruisers**
ASHFORD Castle **Winston And The Churchills**
BETHERSDEN Royal Standard **Ad-Lib**
BIRMINGHAM Faces Nightclub **Subtonics**
BIRMINGHAM Mermaid **Self Portrait/Kutz**
BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) **Debbie Bonham Band**
BRENTFORD Red Lion (01-560 6181) **Living Daylights/Footloose (lunchtime) The Scheme (evening)**
BRIGHTON Zap Club (727880) **Nick Burridge And Tim O'Leary**
BRIGHTON Grays (lunchtime) **Escape Club (evening) Flaco Jimenez**
BRISTOL Fleece And Firkin **Paradise Lost**
CARDIFF Bogies **Circus**
CHERITON White Lion **Uncle Dumpty And The Fish Doctors**
CRAWLEY Apple Tree **Traitors**
CROYDON Underground (01-760 0833) **The Soup Dragons/Rawho**
CONSETT Mount Pleasant Hotel **The Restrictors**
DORKING Kings Arms **Richard III**
DUDLEY JB's (53597) **Lifeline**
DUNFERMLINE Johnstones **Ege Bam Yasi**
EDINBURGH Assembly Rooms **Denise Black And The Kray Sisters**
EDINBURGH The Jailhouse **The Cateran**
HIGH WYCOMBE Heath's Wine Bar **Radio Activity**
KEIGHLEY Green Gables **Factory**
LEICESTER Abbey Park **Happy House**
LEICESTER Princess Charlotte (553956) **Maurice Coleman**
LLANHAREN Rugby Club **Gypsy**
LONDON Battersea Latchmere **The Tunji Martins Explosion**
LONDON Brixton Old White Horse (01-274 5537) **Generators/Bad Dress Sense/Vulcan Death Grip/Bad Vitamins**
LONDON Camden Lock Dingwalls (01-267 4967) **The Dilberries/Hybrid/Focus/Sierre Nova/Albania**
LONDON Chalk Farm Enterprise (01-485 2659) **A Riot Of Colour/Buick Circus Hour**
LONDON Charing Cross 146 Charing Cross Road **The A13's/Arrows Of Desire**
LONDON Clapham Common **Flaco Jimenez/Balham Alligators/Electric Bluebirds/Famous Potatoes/The Panic Brothers**
LONDON Covent Garden Rock Garden (01-836 1929) **Ton Ton Macoute/The Gingerbread Men**
LONDON Flackwell Heath **Heath's Wine Bar Radio Activity**
LONDON Fulham Greyhound (01-385 0526) **Phoenix Park**
LONDON Fulham Kings Head (01-736 1413) **Don't Feed The Animals**
LONDON Green Lane Queens Head **Swinging The Blues**
LONDON Hackney Lord Cecil (01-533 0675) **Paul Francis Trio**

LONDON Hammersmith Odeon (01-748 4081) **Weather Update**
LONDON Harlesden Mean Fiddler (01-961 5490) **A Bigger Splash**
LONDON Hoxton Square Bass Clef (01-729 2476) **The Fabulous Mr Gone**
LONDON Hyde Park **The Song**
LONDON North Finchley Torrington (01-445 4710) **Blues 'N' Trouble**
LONDON Oval Cricketers (01-735 3059) **John Spencer Band (lunchtime) Bluberry Hellbellies (evening)**
LONDON Penton Street Salmon And Compasses **Charm School**
LONDON Putney White Lion **The Right Stuff**
LONDON W1 Ronnie Scotts (01-439 0747) **Annette Peacock**
LUDLOW Starline Club (890754) **Jean Vincent And The Nitecapz**
MANCHESTER Broadwalk (061 228 3555) **Soil/Shout Bamalam**
SCARBOROUGH Stephen Joseph Theatre In The Round **The Gary Boyle Band/Dance Class**
SWINDON County Grand Hotel **The Hamsters From Hell**
WESTGATE Nottingham Castle **Terry Benson (lunchtime)**

MONDAY 18

BASILDON Roundacre **Mournblade**
BELFAST Leather Apron Club **Sex Butcher**
BIRMINGHAM The Railway Inn **Circus**
BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) **Cairo/Para Dee**
BRADFORD Braily's (737955) **Creation Roots**
BRENTFORD Red Lion (01-560 6181) **Ah Leu Cha**
BRIGHTON Zap Club (727880) **Private Party**
CLARE Social Club **Switch**
DUDLEY JB's (53597) **Equinox**
EDINBURGH Assembly Rooms (afternoon) **Ivor Cutler**
EDINBURGH Assembly Rooms **Denise Black And The Kray Sisters**
EDINBURGH Jailhouse **Zero Zero**
EDINBURGH Onion Cellar **Primal Scream/The Submarines**
HARLOW The Square (25594) **Alternative cabaret featuring Igor/The Tooth Orphans/Stamley Biggot Smith**
HARROW Roxborough (01-427 5970) **Clives Jive Five**
LEEDS Adam And Eves (456724) **Session 4/Amateur Radio/Revelation**
LEICESTER Shearsby Bath **The DT's**
LINCOLN Cornhill Vaults **Forbidden Testament**
LONDON Camden Dublin Castle (01-485 1773) **The Vulcans**
LONDON Camden Lock Dingwalls (01-267 4967) **Armada/Cage 23/Collapse Corporation/Bernard Puckett**
LONDON Chalk Farm Enterprise (01-485 2659) **Evil-I**
LONDON Charing Cross Heaven (01-839 3852) **Love And Money**
LONDON Covent Garden Rock Garden (836 1929) **The Valiants**
LONDON Fulham Greyhound (01-385 0526) **Dog Town Rhythm/The Reaction**
LONDON Fulham Kings Head (01-736 1413) **Chiaroscuro**
LONDON Greenwich Tunnel (01-858 0895) **Justice League Of America/Spacemen 3**
LONDON Hackney Lord Cecil (01-533 0675) **Gingerella Bondage/Caught In The Act/The Sway**
LONDON Kensington Gardens **The Song**
LONDON Hammersmith Clarendon Hotel (01-748 2471) **Laughter Castle**
LONDON Harlesden Mean Fiddler **Jeb Million/Cause And Effect/Single Factor**
LONDON Kentish Town Bull And Gate Timebox (01-485 5358) **Luftwaffe Demolition Co/The Siren/Dancing In Exile/Ruben Kincade/The Bambi Slam**
LONDON Oval Cricketers (01-735 3059) **Under The Gun/The Rhubarb Tarts**
LONDON Putney Zeeta's (01-785 2101) **Sam And Galore**
LONDON Walthamstow Royal Standard (01-527 1966) **The Boss/Fade To Face/Platinum Hi**
LONDON W1 Wag Club (01-437 5534) **The Tommy Chase Quartet**
LONDON W1 Le Beat Route (01-734 6308) **Yeah Jazz/Secret Act/Talking To The World/Unity Station/Passion Play**
MACCLESFIELD Brambles **These Grey Days**
MANCHESTER International (061 224 5050) **Two Thieves And A Liar/3 Heads Eat As One/Man From Delmonte**
MIDDLESBROUGH Albert **The Gravediggers**
NOTTINGHAM Mardi Gras (860401) **Voodoo Child/Public Heirs**
OXFORD Corn Dolly **Dumpy**
STALISFIELD GREEN Plough **Maroondogs**
STOKE ON TRENT Shelleys **Discharge**
THATCHAM Silks **Vagabond**
WARRINGTON Britannia **Alexipharmic Anglicism/Cancerous Nostrils/Bladdered And Boned**

TUESDAY 19

BIRMINGHAM Barrel Organ **Spacemen 3**
BIRMINGHAM Burberries (021-643 1500) **The Soup Dragons**
BRENTFORD Red Lion (01-560 6181) **Lost Property**
BRIGHTON Zap Club (727880) **Performers Platform/Midnight Band/The Wicker Train**
DUDLEY JB's (53597) **Blue Toys/Total Strangers**
EDINBURGH Assembly Rooms **Denise Black And The Kray Sisters**
EDINBURGH Assembly Rooms (afternoon) **Ivor Cutler**
EDINBURGH Hoochie Coochie Club **Armoury Show**
EDINBURGH Jailhouse **Zero Zero**
GLOUCESTER Malt And Hops **The Hamsters From Hell**
HARROW Roxborough (01-427 5970) **Little Sister**
LEEDS Adam And Eves (456724) **Voodoo Child/The First International/The Wild Dogs/Doaj**
LEICESTER Princess Charlotte (553956) **Geoff Overon's Blues Band**
LONDON Camden Lock Dingwalls (01-267 4967) **Sex Beat/In Virgin Deep**
LONDON Camden Dublin Castle (01-485 1773) **The Jive Five**
LONDON Chalk Farm Enterprises **The Little Demons**
LONDON Covent Garden Rock Garden (01-836 1929) **Jake's Thing/The Fridge**
LONDON Cricklewood Hog's Grune Production Village (01-450 8969) **The Reactors**
LONDON Fulham Greyhound (01-385 0526) **Fever Tree/In The Flesh**
LONDON Fulham Kings Head (01-736 1413) **Made To Measure**
LONDON Greenwich Tunnel (01-858 0895) **Halloween Skies/The Sun**
LONDON Kentish Town Bull And Gate Timebox (01-485 5358) **Fierly The Angel**
LONDON Lord Hackney Lord Cecil (01-533 0675) **Telling Lies**
LONDON Harlesden Mean Fiddler (01-961 5490) **Lindisfarne**
LONDON Herne Hill Half Moon (01-274 2733) **Whizz For Atoms**
LONDON Hoxton Square Bass Clef (01-729 2476) **Rent Party**
LONDON Kensington Gardens **The Song**
LONDON Majestic Reach **No No Fear**
LONDON Oval Cricketers (01-735 3059) **The Surf Drums/Christopher Robbin**
And The Clockwork Orange
LONDON Oxford Street 100 Club (01-636 0933) **All About Eve/The Fifteenth**
LONDON Putney's Zeeta's (01-785 2101) **Thinking Man's Alternative**
LONDON Redcliffe Gardens Cafe Des Artistes (01-352 6200) **Mind Garden**
LONDON Walthamstow Royal Standard (01-527 1966) **Touch And Go/Kayran D'Ache/Sanctum/Graphicque**
NOTTINGHAM Beeston Charlie's Funhouse **The Marks Brothers**
NOTTINGHAM Rock City (412544) **Splash**
WOKING Old School House (24004) **Manfred Mann's Earthband**
WREXHAM The Feathers **Vengeance**

OUR NEWS

THE RADIO SATELLITES have gigs spread around at Edinburgh Hoochie Coochie (with Jessie Rae) August 13, Dundee Fat Sams 15, Nottingham Mardis Gras 18, London Buzby's 19, Cardiff Neros 21.

HANK WANGFORD, The Miller Family and The Tony And Stod Swingmasters will be celebrating the Real English Apple Fayre at London's Paddington Green on August 17.

GYPSY, heavy rockers from Scarborough, hit the road with their new vocalist at Cardiff Bogies August 16, Llanharen Rugby Club 17, Scarborough Open Air Theatre (Live Aid benefit) 31.

ARDKORE, Teeside's very own speed punk thrashers, roar out to celebrate their 'Evil Dead' single at Billingham High Grange Community Centre August 22, Eston Open Air Festival 24, Loftus Town Hall 25, Middlesbrough The Albert September 1.

BRENDAN CROKER AND THE 5 O'CLOCK SHADOWS, a bunch of bluesers from the Aire delta, come down to play London dates at Putney Half Moon August 29, Finsbury Park Sir George Robey 30, Kennington Cricketers 31, Swiss Cottage Rhythm Room September 5, Kentish Town Bull And Gate 6, Oxford Street 100 Club 7.

EYES OF THE CROWD, Headmaster, Flash Harry, Mothers Ruin, Steve Payne and Steve Howe are all appearing at the Bristol Custom Bike Show at Bristol Charlton Road (off A37 Wells Road) over the Bank Holiday weekend August 23-25.

THE DAVE HOWARD SINGERS, who've been recording a new single with Jean Jacques Burnel producing, play Kentish Town Timebox August 13, supported by Playground and The Veil.

FIRESTORM, the Somerset space rockers, will be reforming (some of us didn't know they'd split up) for a gig at Taunton The Park on August 29, supporting Mournblade.

GASPAR LAVAL brings Africa to East Anglia when he plays The Great Desert Fair at Beccles Barsham Roos Hall on August 24-25, together with Michael Storey, 24 Hours, Nfimba Fogius, Quilombo Espontaneo and Paxi Pata Pata. Proceeds from the fair are going towards planting trees in Sudanese deserts.

SON OF JOHN, a Lichfield band who've just released their first single called 'People Shouting', have a couple of Birmingham gigs at the Barrel Organ August 25 and Bobby Brown's 27.



CIRCUS CIRCUS CIRCUS, who have a new single due out next month, pave the way with a London Marquee date on August 13.

KABBALA, the African soulsters, have gigs lined up at London Bass Clef August 16, London Ronnie Scotts (supporting George Adams and Don Pullen) 18-23, Middlesbrough Bennetts 25, Basildon Festival Hall September 11.

VEE VV, the Manchester band, have more dates at Liverpool The Sun At Night August 21, Manchester Boardwalk 23, St Annes Fylde Aid Benefit 25, Chalk Farm Enterprise 26.

DUMPY play a special Donington Eve bash at Burton Central Park on August 15, followed by gigs at Oxford Corn Dolly 18, Rochdale Tiffany's 21.

THE SURFADELICS have switched their London Limehouse Buccaneer gig back to August 30.

SAREAN QUARTER will now start their southern club tour at Hastings Crypt on September 18 and have other additional gigs at Deptford Crypt 23, Hammersmith Clarendon 24.

THE SHAKERS continue to stockpile material for a forthcoming live album with gigs at Romford Rezz August 21, Southend Jeanettes 23, Southend Reids 28.

KALIMA promote their 'Night-Time Shadows' album at Chester Olivers August 13, London Bass Clef 15.

MARINO THE BAND, who are working on an album with Mick Ronson producing, unveil their new line-up at Shepherd's Bush Wellington on August 28.

LAUGH AND KIT play an Artists For Animals benefit at Manchester Boardwalk on August 16.

THE SURFIN' LUNGS have added two more dates to their British tour at Fulham Greyhound September 7, Manchester Polytechnic 20.

HOW WE LIVE, who've just released their 'Working Town' single on Portrait and have their debut album out soon, play Camden Dingwalls August 13, Bath Moles 14.

THE BAND OF HOLY JOY give another plus to their 'Big Ship Sails' mini-album with a one off gig at Charing Cross Players Theatre (Villiers Street) on August 18.

ATTILA THE STOCKBROKER returns from his tour of East German tractor factories with The Neurotics and Billy Bragg to play a season at the Edinburgh Fringe with his female comedy trio Sensible Footwear. Their Kinking Below The Belt show runs from August 25-30 at Cowgate Wilkie House.

THE BIG FREEZE, who've crawled out from under the late lamented Gymslips, display their "mutant ice pop" at Brixton Old White Horse August 15, Hackney Lord Cecil September 22.

THE WHIPLASH GIRLS, who've just turned down an offer from Beggars Banquet and lost their rhythm guitarist (whether the two are connected is unclear), continue life as a quartet at Hammersmith Clarendon August 22, Fulham Greyhound 25.

WE ARE GOING TO EAT YOU!, a band made up of former members of Hagar The Womb, play their first gig at Kentish Town Timebox on August 26 (with The Shrew Kings) and have another lined up at the Hammersmith Clarendon on September 12 with Flux Of Pink Indians and Chumba Wumba.



CUTTING CREW, who've been getting considerable airplay for their '(I Just) Died In Your Arms' single, play Harlesden Mean Fiddler August 14, Croydon Cartoon 15.

C A R T O O N S

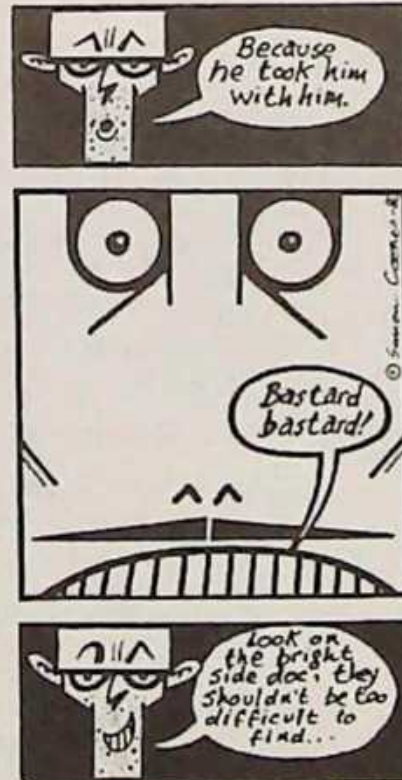
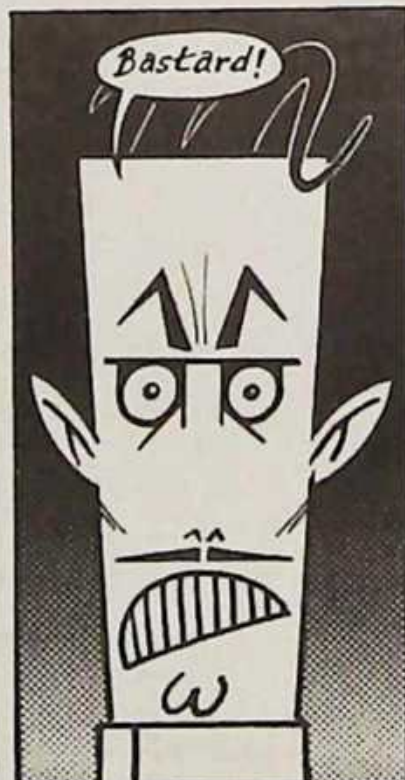
Hot Pork Lunch 58



TALES FROM THE RUBBER ROOM

BY SIMON COOPER

BREAKOUT!



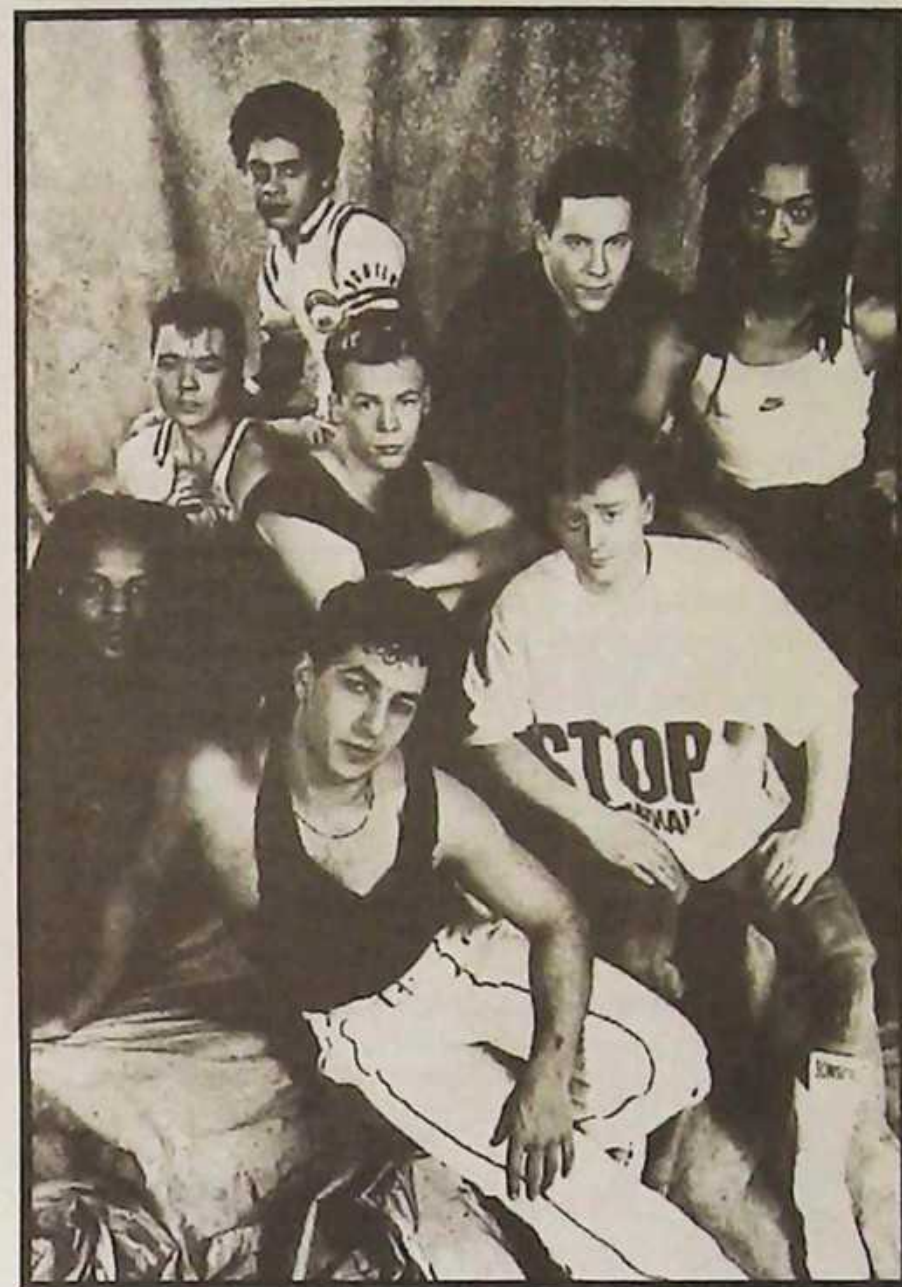
CHART

UK SINGLES UK ALBUMS

- 1 1 THE LADY IN RED Chris De Burgh A&M
- 2 2 SO MACHO/CRUISING Sinitta Fanfare
- 3 11 I WANT TO WAKE UP WITH YOU Boris Gardiner Revue
- 4 4 FIND THE TIME Five Star Tent
- 5 3 PAPA DON'T PREACH Madonna Sire
- 6 7 CAMOUFLAGE Stan Ridgway IRS
- 7 12 PANIC The Smiths Rough Trade
- 8 6 LET'S GO ALL THE WAY Sly Fox Capitol
- 9 5 WHAT'S THE COLOUR OF MONEY? Hollywood Beyond WEA
- 10 26 CALLING ALL THE HEROES It Bites Virgin
- 11 — ANYONE CAN FALL IN LOVE Anita Dobson BBC
- 12 10 FIGHT FOR OURSELVES Spandau Ballet Reformation
- 13 16 AIN'T NOTHING GOING ON BUT THE RENT Gwen Guthrie Polydor
- 14 19 DANCING ON THE CEILING Lionel Richie Motown
- 15 9 SOME CANDY TALKING The Jesus And Mary Chain blanco y negro
- 16 18 RED SKY Status Quo Vertigo
- 17 8 I DIDN'T MEAN TO TURN YOU ON Robert Palmer Island
- 18 13 ROSES Haywoode CBS
- 19 24 SHOUT Lulu Jive
- 20 14 EVERY BEAT OF MY HEART Rod Stewart Warner Brothers
- 21 21 SUN STREET Katrina And The Waves Capitol
- 22 31 THE WAY IT IS Bruce Hornsby And The Range RCA
- 23 15 SMILE Audrey Hall Germain
- 24 25 PRESS Paul McCartney Parlophone
- 25 17 SING OUR OWN SONG UB40 DEP International
- 26 — ADORATION Killing Joke EG
- 27 35 OH PEOPLE Patti Labelle MCA
- 28 — BREAKING AWAY Jaki Graham EMI
- 29 38 I CAN PROVE IT Phil Fearon Ensign
- 30 33 SHOUT Lulu And The Luvvers Decca
- 31 32 CAN YOU FEEL THE FORCE? '86 REMIX The Real Thing PRT
- 32 20 MY FAVOURITE WASTE OF TIME Owen Paul Epic
- 33 — WHEN I THINK OF YOU Janet Jackson A&M
- 34 23 VENUS Bananarama London
- 35 48 BURN Doctor & The Medics IRS
- 36 — GIRLS AND BOYS Prince And The Revolution Paisley Park
- 37 44 FOOL'S PARADISE Melisa Morgan Capitol
- 38 47 DREAMTIME Daryl Hall RCA
- 39 22 HIGHER LOVE Steve Winwood Island
- 40 29 HAPPY HOUR The Housemartins Go! Discs
- 41 27 WHERE DID YOUR HEART GO/THE EDGE OF HEAVEN Wham! Epic
- 42 40 I KEEP FORGETTIN' Michael McDonald Warner Brothers
- 43 — COME ON HOME Everything But The Girl blanco y negro
- 44 — GOLDRUSH Yello Mercury
- 45 28 THE PROMISE YOU MADE Cock Robin CBS
- 46 — TAKING THE VEIL David Sylvian Virgin
- 47 48 WE DON'T NEED TO ... Jermaine Stewart 10
- 48 42 SOWETO Jeffrey Osborne A&M
- 49 — YOU GIVE LOVE A GOOD NAME Bon Jovi Vertigo
- 50 — LOVE ZONE Billy Ocean Jive

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

Compiled by MRIB



UB40: vermin in er... the kitchen

SOUNDS TRACKS

James Brown
OH GREBO I THINK I LOVE YOU Pop Will Eat Itself Peel session
LOVE CAN'T TURN AROUND Farley 'Jackmaster' Funk & Jessie Saunders London 45
ENGLISH WHITEBOY ENGINEER The Three Johns live Sneekwave Festival

Steve Double
VELOCITY GIRL Primal Scream Creation 45 B-side
I'D LIKE TO TEACH THE WORLD TO F*** Zodiac Mindwarp my fertile imagination
OLD MAIN DRAG The Pogues 'Rum, Sodomy etc' track

Kevin Murphy
LOVE CAN'T TURN AROUND Farley 'Jackmaster' Funk & Jessie Saunders London 45
CRY WILF Howlin' Wilf & The Vee-Jays Big Beat LP
SHADOWPLAY Joy Division the stars of Granada TV's *The Way They Were*

Andy Hurt
KING COD The Fabulous Gender Bender Dodgy demo
THE RETURN OF SHERLOCK HOLMES Corn Chips And Guacamole Must ITV
ANYTHING WHATSOEVER Gaye Bykers On Acid Live

Jack Barron
SHADOW HILLS CALIFORNIA phenomenal Head Of David pre
JORDAN MINNESOTA a gruesome story from Big Black Homestead LP
UNCARVED BLOCK Flux (the non-Pink Floydish bits) Little Indian LP

Billy Mann
THE BIG BANG THEORY Johnny Thunders Live And Dangerous
THE TONY MUNSON SHOW A Soukild Essex Radio
JUMP Teresa Nolan Brookside

DALEY THOMPSON

- 1 TWO GUINNESS TO MIDNIGHT Iron Maiden
- 2 ABSOLUTE BEGUINNESS David Bowie
- 3 GUINNESS 1 PM Saxon
- 4 WHY CAN'T GUINNESS BE LOVE Van Halen
- 5 GUINNESS FOR THE ONE Yes
- 6 IT'S ORRIBLE DRINKING GUINNESS (WHEN YOUR 8½) Clare And Friends
- 7 GUINNESS A BULLET TO BITE ON AC/DC
- 8 GUINNESS IS SO GOOD FOR YOU Dennis Waterman
- 9 BEGIN THE BEGUINNESS Julio Iglesias
- 10 GUINNESS ALL YOUR LOVIN' ZZ Top

Compiled by Lord Hairy Of The Bins, The H Team, London

REGGAE TENS

PRE-RELEASE

- 1 BABY BE TRUE Junior Delgado Jammys
- 2 NICENESS Willard Jones Black Solidarity
- 3 SORRY FOR THEM Phantom Firehouse
- 4 I FEEL GOOD U Roy Ujama
- 5 YOU MAKE ME HAPPY Antony Red Rose Dennis Star International
- 6 ICE CREAM VENDOR Daddy Irie Scarface
- 7 HIDE AND PEEP Thriller Youth Promotion
- 8 FISHERMAN STYLE Gummy Dee Kaiser Prom
- 9 MANCHESTER VIDEO Trevor Junior Thunderbolt
- 10 REGGAE INTERNATIONAL Colour Man Mello Sounds

DISCO

- 1 SHUB IN Frankie Paul Pioneer International
- 2 UNITED AFRICA Johnny Scar Solomonic
- 3 LOVELY FEELING Dennis Brown Blue Mountain
- 4 PROPHECY DUB Aisha And Black Steel Ariwa
- 5 TROUBLEMAKER Errol Bellot Jah Tubbys
- 6 DEAR BOOPSIE Pam Hall Blue Mountain
- 7 REGGAE SENSATION Sister Sonie Chartbound



U ROY with some natty dental work

- 8 I WANNA WAKE UP Boris Gardner Revue
- 9 MILITANCY Papa Levi Jah Records
- 10 YOU LICK ME FIRST Sugar Minott Live And Love

ALBUMS

- 1 ALL IN THE SAME BOAT Freddie McGregor RAS
- 2 SI BOOPS DEH Supercat Techniques
- 3 HOLD TIGHT Dennis Brown/Al Campbell Live And Learn
- 4 ROUGH AND RUGGED Shinehead ALM
- 5 FINAL MISSION Various Artists Powerhouse
- 6 CONFRONTATION DUB Fatman Versus Shaka Third World
- 7 AT WORK Culture Blue Mountain
- 8 SIGN OF THE TIMES Macka B Ariwa
- 9 UMOJA DUB Various Artists DEB
- 10 TO THE TOP Aswad Simba

Compiled by Daddy Kool, 94 Dean Street, London W1

ATTACK

HOT METAL 60

SINGLES

- 1 — YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 2 1 RED SKY Status Quo Vertigo
- 3 — YANKEE ROSE David Lee Roth Warner Brothers
- 4 — THE ULTIMATE SIN/LIGHTNING STRIKES Ozzy Osbourne Epic
- 5 11 THE DIO EP Dio Vertigo
- 6 7 DEAF FOREVER Motorhead GWR
- 7 3 STRAIGHT FROM THE HEART Bryan Adams A&M
- 8 2 DREAMS Van Halen Warner Brothers
- 9 4 LONELY NIGHT Magnum Polydor
- 10 13 WILD CHILD WASP Capitol
- 11 6 WHEN THE HEART RULES THE MIND GWR Arista
- 12 5 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 13 9 MADHOUSE Anthrax Warner Brothers
- 14 10 WHO MADE WHO AC/DC Atlantic
- 15 8 NOTHIN' AT ALL Heart Capitol
- 16 12 SUZANNE Journey CBS
- 17 14 LOVE LIES DYING FM Portrait
- 18 17 WILD THING Jeff Beck Epic
- 19 15 TURN TO STONE Legs Diamond Music For Nations
- 20 20 JUMP IN THE FIRE Metallica Music For Nations



BON JOVI: who said chest wigs were out!

ALBUMS

- 1 29 ORGASMATRON Motorhead GWR
- 2 1 EAT 'EM AND SMILE David Lee Roth Capitol
- 3 3 RAGE FOR ORDER Queensrÿche Capitol
- 4 2 GTR GTR Arista
- 5 6 5150 Van Halen Warner Brothers
- 6 5 TWELFTH NIGHT Twelfth Night Virgin
- 7 4 INTERMISSION Dio Vertigo
- 8 10 LIGHTNING STRIKES Loudness WEA International
- 9 9 HEART Heart Capitol
- 10 15 SPREAD THE DISEASE Anthrax Music For Nations
- 11 7 WHO MADE WHO AC/DC Atlantic
- 12 12 RAISED ON RADIO Journey CBS
- 13 14 AFTERBURNER ZZ Top Warner Brothers
- 14 16 MISPLACED CHILDHOOD Marillion EMI
- 15 8 ROCKIN' EVERY NIGHT (LIVE IN JAPAN) Gary Moore 10
- 16 19 THE ULTIMATE SIN Ozzy Osbourne Epic
- 17 11 RECKLESS Bryan Adams A&M
- 18 17 MASTER OF PUPPETS Metallica Music For Nations
- 19 13 UNDER LOCK AND KEY Dokken Elektra
- 20 28 ON A STORYTELLER'S NIGHT Magnum FM
- 21 21 ANIMAL MAN Rogue Male Music For Nations
- 22 — FUGAZI Marillion EMI
- 23 18 ELIMINATOR ZZ Top Warner Brothers
- 24 24 THEATRE OF PAIN Mötley Crüe Elektra
- 25 20 THE FINAL FRONTIER Keel Vertigo
- 26 — STRENGTH IN NUMBERS 38 Special A&M
- 27 30 DANGER ZONE Doc Holliday Metal Masters
- 28 26 WHAT I DID ON MY VACATION Ian Gillan 10
- 29 — RIDE THE LIGHTNING Metallica Music For Nations
- 30 — STAY UGLY Piledriver Roadrunner

IMPORTS

- 1 6 SWEET SAVAGE Sweet Savage Sweet Savage
- 2 3 METALISED Sword Aquarius
- 3 1 AVIATOR Aviator RCA
- 4 4 LOOK WHAT THE CAT DRAGGED IN Poison Enigma
- 5 — CONVICTED Cryptic Slaughter Death
- 6 10 OBSESSED BY CRUELTY Sodom STV
- 7 — MAD Raven Atlantic
- 8 9 ETERNAL DEVASTATION Destruction Steamhammer
- 9 7 EQUUS Equus Auto Auto
- 10 8 BRIGHTON ROCK Brighton Rock Flying Fist

Compiled by Spotlight Research



RAMONES: Johnny and Dee Dee act mean

INDIE ALBUMS

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

HAIRCUTS

- 1 SHEILA GRANT Brookside
- 2 JOHN CRAVEN BBC Newsround
- 3 JACK BARRON Sounds
- 4 JOHNNY FARTPANTS Viz Comic
- 5 ELVIS PRESLEY Dead
- 6 JR EWING Dallas
- 7 ROY NORTH ex Basil Brush chum
- 8 PETER BEARDSLEY Newcastle United and England
- 9 NICK OWEN ex TV-am and Tour De France
- 10 BOBBY CHARLTON ex Man U and BBC, exceedingly boring

Compiled by Poor Terry Butcher's Bubble Thing

MAKES OF CAR

- 1 AUDI YOUNG DUDES M.O.T. The Hoople
- 2 OUT OF CLUTCH Vauxhall And Oats
- 3 BRIDGE OVER TURBO WATERS Simon And Garfunkel
- 4 DATSUN IN THE DARK Bruce Windscreen
- 5 HELP ME HONDA The Beach Boys
- 6 FANFARE FOR THE COMMER VAN Emerson Hand-brake And Palmer

INDIE SINGLES

- 1 1 PANIC The Smiths Rough Trade
- 2 2 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 3 6 UNDERSTANDING JANE The Icicle Works Beggars Banquet
- 4 3 HAPPY HOUR The Housemartins Go! Discs
- 5 12 LIVING TOO LATE The Fall Beggars Banquet
- 6 7 THIS BOY CAN WAIT The Wedding Present Reception
- 7 5 HEART FULL OF SOUL Ghost Dance Karbon
- 8 4 BRILLIANT MIND Furniture Stiff
- 9 11 SERPENTS KISS The Mission Chapter 22
- 10 — CRUMMY STUFF Ramones Beggars Banquet
- 11 13 MEXICO SUNDOWN BLUES James Ray And The Performance Merciful Release
- 12 14 WILD CHILD Zodiac Mindwarp And The Love Reaction Food
- 13 29 BLUE MONDAY New Order Factory
- 14 9 BETTER DEAD THAN WED Class War Mortarhate
- 15 8 LEVI STUBBS' TEARS Billy Bragg Go! Discs
- 16 10 I'M ON FIRE Guana Batz ID
- 17 19 WHOLE WIDE WORLD The Soup Dragons Subway
- 18 16 BABY'S ON FIRE The Creepers With Marc Riley Intape
- 19 31 GEORDIE'S GONE TO JAIL The Toy Dolls Volume
- 20 26 BIGMOUTH STRIKES AGAIN The Smiths Rough Trade
- 21 23 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 22 15 ALMOST PRAYED The Weather Prophets Creation
- 23 21 THE DRAIN TRAIN Cabaret Voltaire Doublevision
- 24 20 MORNING STAR Bogshed Help Yourself
- 25 — SPANISH REVOLUTION The Ex Ron Johnson
- 26 34 E102/SAD? BMX Bandits 53rd & 3rd
- 27 17 THE SINGER Nick Cave And The Bad Seeds Mute
- 28 28 O!! AINT DEAD Condemned 84 RFB Recordings
- 29 40 NEW ROSE The Damned Stiff
- 30 41 TRUCK TRAIN TRACTOR The Pastels Glass
- 31 22 HEARTACHE Gene Loves Jezebel Beggars Banquet
- 32 30 THE OFFICIAL COLOURBOX WORLD CUP THEME Colourbox 4AD
- 33 38 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 34 39 INSPIRATION Easterhouse Rough Trade
- 35 33 RULES AND REGULATIONS We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 36 45 GODSTAR Psychic TV And The Angels Of Light Temple
- 37 37 BLUE HEART Peter Murphy Beggars Banquet
- 38 50 IS THERE ANYONE OUT THERE Mighty Mighty Girlie
- 39 36 WHITE NIGHTS (STARS SAY GO) Adult Net Beggars Banquet
- 40 43 BABY I LOVE YOU SO Colourbox 4AD
- 41 — CRYSTAL CRESCENT Primal Scream Creation
- 42 32 HOLY HACK JACK Demented Are Go ID
- 43 42 I SEE RED Frenzy ID
- 44 25 HOUSE OF ECSTASY Cherry Bombz Lick
- 45 27 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) Leather Nun Wire
- 46 49 KEYS TO THE CITY Peter And The Test Tube Babies Hairy Pie
- 47 24 RIVER OF NO RETURN Ghost Dance Karbon
- 48 — GO BANG Dinosaur L Citybeat/Beggars Banquet
- 49 47 TWILIGHT WORLD OF SONIC DISCO Age Of Chance Riot Bible
- 50 35 DRAG RACING Big Stick Blast First

Compiled by Spotlight Research

HAIRDRESSERS

- 1 IT'S MY PARTING Dave Stewart And Barbara Gaskin
- 2 COMB BACK AND STAY Paul Young
- 3 THE FRIZZ Spandau Ballet
- 4 TINTED LOVE Soft Cell
- 5 I WAS SHORN TO LOVE YOU Freddie Mercury
- 6 LACQUER VIRGIN Madonna
- 7 BLUE RINSE FOR A BLUE DAY Nick Heyward
- 8 CURLY GIRLIE Sophia George
- 9 FRONDS WILL BE FRONDS Queen
- 10 HAIRGEL OF THE MORNING P P Arnold

Compiled by Toni 'The Aardvark' Tydesley, Alsager

Compiled by Steering Will

ANGELIC UPSTARTS



"OK, GUYS—when I said let's reach for the sky, I didn't quite mean like this. . ."

Taking her sobriety in her trembling hands and trying to inflict sporran order, KEZ OWEN grabs two of BALAAM AND THE ANGEL and gets Chapter 22 and verse. Read on for the angelic conversation

WE'RE ALONE in a room in Oxford, Balaam and The Angel and I.

In a couple of hours they're to support Big Country on the final date of a long tour. Des has disappeared.

The others explain that he doesn't feel that he has anything to contribute to interviews. Like most drummers, he's dedicated to his drums. Vocalist Mark squirms in squeaky leather trousers and he and Jim (guitarist) toss long untamed locks over shoulders that have never experienced the weight of a chip greased with worry. Nor, it seems, are they ever likely to.

The three Morris brothers appear to have it sussed.

After two years they've got a huge following who call themselves The Sperm Bank. They've had several releases on their own Chapter 22 label and have an album, 'The Greatest Story Ever Told', due out soon on Virgin. They seem set to break through barriers without having to try too hard, a fact that should please them. It's not that they're lazy—may my navel heal over if it appeared I was hinting at such.

No, they deserve a restful rise to the top: they've played too hard for too long without the recognition they deserved, starting with the lowly beginnings of gigs in Staffordshire working men's clubs.

Jim: "We were only 16 then, and it was a whole different concept, very working class and very cabaret. We played cover versions of the Top 40 and foxtrots and waltzes to middle-aged people. Years later, we formed

Balaam. We thought we could do something better than what there was. Every band we saw was this grinding, depressing wall of noise. There had to be an alternative."

So you're happy, poppy people at heart?
Mark: "Not really. 'Slow Down' was about people who take themselves too seriously, that's why we made it poppy. We wanted to go to extremes, so the next single will be hard. We want diversity. I don't think there's enough colour in music."

The Balaam album is a *spectrum* of colours. It glistens with 'New Kind Of Love', dazzles with 'She Knows' and radiates with 'The Wave'. Why was it delayed?

Mark: "We recorded it once and it didn't sound natural enough, so we spent time trying to get it right, but it just wasn't working. So we went in a different studio with Hugh Jones and did the whole thing in three days."

"When you do a single on an independent which you think will only be released in Britain, you're not so worried about the technical side because the British like a rough edge. If suddenly you then get a load of cash for recordings, you think things have to be spot on. That's where we went wrong, so we've gone back to the old formula of thrashing it out now."

So after all the thrashing, are you satisfied with the amount of versatility in the album?
Jim: "I think we've achieved what we set out to do by using a variety of sounds."

Mark: "You've got to balance things out. How do you know something that's loud when you don't hear something against it that's quiet? How do you know a powerful song when you haven't got a less powerful one?"

I'm beginning to think there's two hippies in here, but there's no evidence of joss sticks, or kaftans—just Angels with slightly tarnished halos. Who corrupted them, influenced them into joining this wicked world of rock, I wonder aloud.

Mark: "Probably punk. We grew up on the punk scene, but Cannock, where we live, is a heavy rock area so that influenced us a wee bit too. We originally liked thrashing punk like Killing Joke and The Dead Kennedys. Killing Joke have matured now, but you have to. You can either stay defiantly independent and elitist, preaching to a totally converted audience all the time, or you can become more accessible to a larger majority of people."

Don't you think that defeats the object and loses any elements of obscurity?

Jim: "I'd rather have a watered down Killing Joke in the charts than Bucks Fizz any time."

Mark: "I don't think they're watered down, just more songy." For the next minute Mark Morris laughs, a hearty guffaw. We wait till he's regained

control and then he says, "Here's a joke we made up. What do Killing Joke say when they go into a café with four of their road crew? Eight teas."

WE MET Long John Silver in a pub the other night. He was a real sea-going type with a red face and a beard." This is Mark talking. "He looked just like Captain Bird's Eye and he swore at a Sally Army bloke who tried to sell him something."

I remember that this pair say their father carted them to pub gigs when they were young and now positively grooves along to bands like The Jesus And Mary Chain.

Mark: "Our dad really encouraged us to perform. In fact, he looks a bit like Tom O'Connor or Jimmy Tarbuck or Bruce Forsyth, himself. He's one of these men with the million dollar smile and white hair. He's always followed the music press and, if he had his life over, he'd have been a musician instead of a miner."

"I think miners are all frustrated artists. They're down the pit all day, shovelling coal and singing to each other. I used to work in this place with fork lift trucks and lot of characters down there could sing, too. Yeah, a lot of miners desperately want to be on stage."

Balaam are also philosophers, it seems: I want to get closer, but their sporrans are deep and ticklish. I know I'm just ruffling the surface, staying where it's safe, but further delving could result in my hands being slapped.

I've always been a bit frightened by rough Scottish accents after a frightening encounter on a school trip train journey when a drunken Scot grabbed someone's teddy bear and stabbed it till its stuffing fell out.

Balaam Scots are different. Mark may have a heavy Scots accent, but he's only capable of knocking the stuffing out of me with his humour. I decide to attempt a serious stance.

Tell me about your record label, Chapter 22.

Jim: "We set it up, but we don't really have time to do much with it now. It has become pretty obvious which bands will be signed. The Wild Flowers had new material and they were from the same area so there wasn't anything to discuss, really. The Mission asked us to put their single out for them, and that's raised the profile of the label. So the next release might be by a new band but people should think, Chapter 22 always put out good records, and buy it."

Mark: "We also wanted to compete with the major labels. An indie label isn't worth much if it doesn't say, 'We're gonna show those bastards.'"

So why did you sign to Virgin?

Jim: "At the time, it was becoming clear that we couldn't go any further in the indie scene,

and to get a larger audience we had to move to a bigger company. You get a feeling that other companies would swallow you up in the big machine: Virgin is more on an individual level."

Mark: "I'll tell you what really clinched the Virgin deal, shall I? We do *hairbobs* (Mark's word) to prevent beer guts, so Virgin took us to the Wag Club and we had a headbanging session. They started playing some of that heavy funk music. We got a wee bit drunk and the music began to sound like a '60s B-movie, so we started go-go dancing. Suddenly everyone else started to do it—they thought it was the new Wag dance, especially the Chinese girls. Virgin signed us straight after that exhibition of talent."

And do you still do a bit of the fancy footwork?

Jim: "Oh aye, we've got a dance routine, sort of Shadows type footsteps. A bloke from some club or other thought that all we needed were nice suits, a dance routine and a few cover versions and we'd be made."

Mark: "Why doesn't Zodiac Mindwarp do a cover of 'Doctor Love'?"

Jim: "I don't really like covers except in Christmas shows. Then we do Sham 69's 'Hurricane', that's one we did when we were a cabaret band. The punters loved it. There's a lot of morals in that and everyone gets entertained the same way."

Being angelic (well, sort of), you must have some morals?

Jim: "I've seen so many bands make big statements. Music is there for entertainment and, in the indie scene especially, there's not enough entertainment. Like punk—that just became a vehicle for what people wanted to say."

"Bands like the Medics are entertainers. If people want to say something, they should be in a different field, music's not the way—they should be politicians or teachers. Sure, there's messages, choices in our songs, but only things that might affect you."

"I suppose in a way, politicians are still entertainers, though. They've all got images. They're more like the *Splitting Image* characters than the characters themselves."

Mark: "That's a brilliant programme. I didn't realise that Jimmy Savile went, Oooooohh oooooohh, ow's about that, then, till I watched it. Who's the other one we like . . .?"

Jim: "Er, Jim Bowen on *Bullseye*. How's it go, now? Oh aye, Keep out of the black and in the red, nothing in this game for two in a bed."

The lads are still laughing when I realise that I have totally lost the thread of the conversation—it's tangled in those sporrans before me.

To cover my embarrassment, I tell them I'm thinking of joining their Sperm Bank. I'm sure I'll forget to ask for details before I leave.

SESSION ROCKETTE 30
£175
000 VV½

Given that one of you is likely to want to use lead/

Channel B, though, does have traditional tone controls (bass and treble) plus its own



Apart from these features, the Session is well endowed in other respects, having an overall reverb (operating on

You might expect the single dial-in overdrive to give a sound reminiscent of one of those old tranny amps from the days before most makers switched over to pre/post

There's a wealth of 30 watt combos on the market today, but the Rockette stands out as one of the top two or three I've sampled.

GARY COOPER

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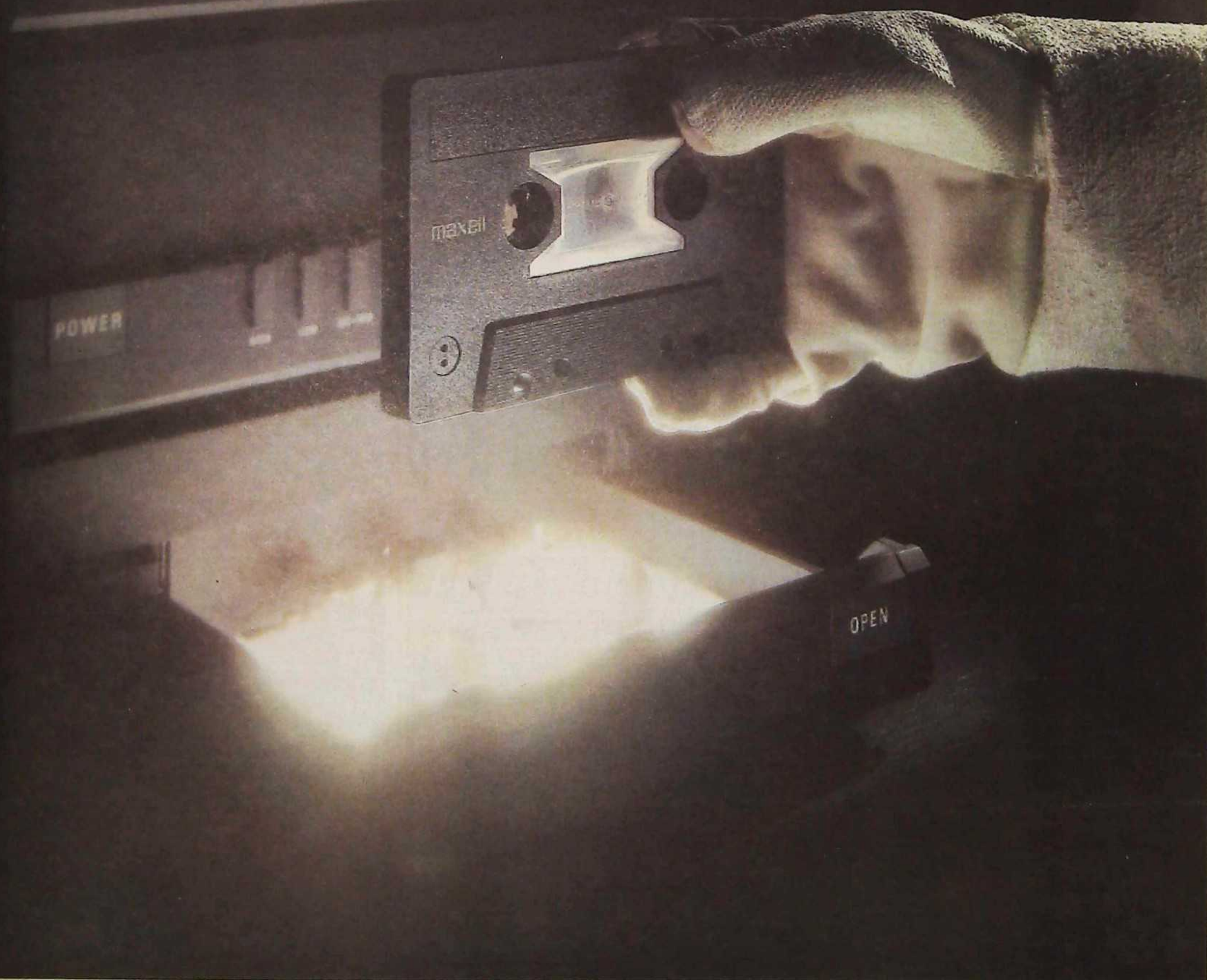
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