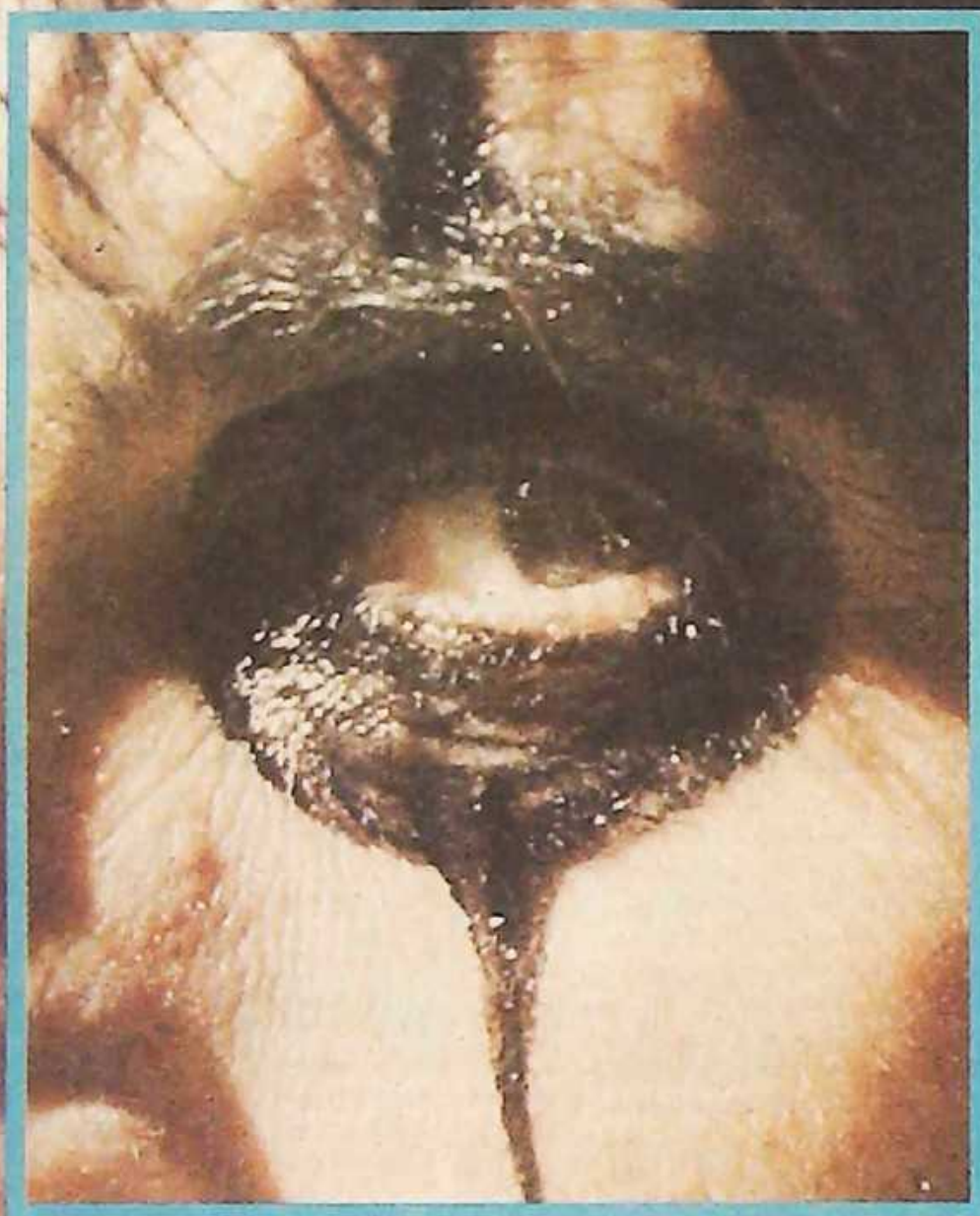


SOUNDS



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COOPER**
**OLD SNAKE
EYES IS BACK!**
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METALLICA
**THRASH - TOO
FAST TO LIVE?**
INTERVIEW - PAGE 17



PLUS: THE HOUSEMARTINS - XTC

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KOOL AND THE GANG come in to play four British concerts in December.

The band, who've just finished their next album and are currently touring America and Japan, will start with two nights at Wembley Arena on December 13 and 14 followed by Brighton Centre 16 and Birmingham NEC 19.

Wembley tickets are £10, £9 and £8, available from the box office and agencies or by post (plus 50p per ticket) from XL Talent (to whom cheques and postal orders should be payable), PO Box 2, London W6 0LX.

Brighton tickets are £9.50 and £8.50 from the box office.

Birmingham tickets are £10 and £9 by post from Kennedy Street Enterprises (to whom cheques and postal orders should be payable), PO Box 4, Altrincham, Cheshire WA14 2JQ, or from the NEC box office, Birmingham Odeon and Cyclops Sounds, Manchester Piccadilly, Nottingham and Derby Way Ahead, Stafford Mike Lloyd, Wolverhampton Goulds and Leeds Cavendish Travel.

STAN RIDGWAY, who packed out his two Marquee dates last month, returns for a more comprehensive tour next weekend.

Having just released the title track of his 'The Big Heat' album on MCA as the follow-up to his 'Camouflage' smash, he'll be playing Burton On Trent Central Park October 17, Sheffield University 18, Leeds Polytechnic 19, Bristol Bier Keller 21, Coventry Polytechnic 22, London Astoria 23, Glasgow Strathclyde University 25.

THE BIG DISH taste academic cuisine this month with a college tour following high marks from the professors of the music press.

With their 'Swimmer' album hot off the Virgin presses, they play

THE STRANGLERS, who have a new single out on Epic this week called 'Always The Sun' (the 12-inch has a live version of 'Souls'), have another date on their British tour at Edinburgh Playhouse October 25.

RED LORRY YELLOW LORRY emerge from the studio with a new single released this weekend called 'Cut Down', and a brisk tour at Southampton Riverside October 13, Birmingham Diamond Suite 14, Peterborough Tropicana 15, London Camden Electric Ballroom 16, Leeds Polytechnic 17, Glasgow Mayfair 19.

DR FEELGOOD, who've been doing their bit to revive Stiff's ailing fortunes with their 'Don't Wait Up' single, have a British tour next month which, true to form, will take in several venues most agents have never heard of.

Lee and the boys kick off at Hammersmith Clarendon on October 11 followed by Carlisle Stars And Stripes 15, Hawick Marina Leisure Centre 16, Edinburgh Preservation Hall 17, Wick Dominoes 18, Inverness Eden Court Theatre 19, Perth Plough Inn 20, Edinburgh Moray House Cottage 21, Dundee Fat Sams 22, Dunfermline Fat Sams 23, Ayr Pavilion 24, Glasgow University 25, Aberdeen Venue 26.

BAD COMPANY



BIG AUDIO DYNAMITE, who released their 'C'Mon Every Beatbox' single last weekend, have their second album set for October 20 release by CBS, and begin a British tour at the end of the month.

The album is called 'No 10 Upping Street', and features nine tracks written by Mick Jones, four with Don Letts, four with Joe Strummer - confirming a reconciliation between the Clash pair - and one written by all three of them.

Strummer also produced the album which has appearances from "human beatbox" Slypho, 'brat

pack' actor Matt Dillon and Larry Fishburne.

The tour opens with Irish gigs at Belfast Whitley Hall October 30 and Dublin SFX 31. They then play Manchester Apollo November 2, Liverpool Royal Court 3, Glasgow Barrowlands 4, Edinburgh Playhouse 5, Newcastle Mayfair 6, Bristol Studio 9, Nottingham Rock City 10, Birmingham Powerhouse 11, Brighton Top Rank 12, Leicester De Montfort Hall 14, London Brixton Academy 15.

Support acts on the tour will be Schooly-D from New York City and Slypho Josanna with his new band.

Wolverhampton Polytechnic October 8, **Portsmouth Polytechnic** 9, **Bath University** 11, **Exeter University** 12, **Leeds Polytechnic** 14, **Huddersfield Polytechnic** 15, **Oxford Polytechnic** 16, **London School of Economics** 17, **Birmingham Polytechnic** 18.
 Feature - see page 11.

BON JOVI, who've proved they are this year's hottest hard rock attraction by selling out their British tour next month within hours of tickets going on sale, follow their 'You Give Love A Bad Name' smash hit with 'Livin' On A Prayer' on Vertigo next weekend.

Initial quantities of the seven-inch will contain a free patch while the 12-inch features an extra track, the previously unreleased 'Edge Of A Broken Heart'. In addition, the first pressing of the 12-inch will come in green vinyl.

The band have already added more dates to their British tour, which now includes four nights at Hammersmith Odeon.

SMITHS'

Rough Trade refuse immediate buy-out

THE SMITHS may have signed to EMI, as reported last week, but all their records for the foreseeable future are coming out on Rough Trade. From this, it may be deduced that the band have not been bought out of their commitments as expected, but

are being held to the terms of their contract with Rough Trade, which has one more album to run.

A brand new single called 'Ask' comes out on October 20. It was recorded just before the band left for their American tour and has been mixed by Steve Lillywhite. Mrs Lillywhite, aka Kirsty MacColl, provides backing vocals.

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STATUS QUO

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METALLICA intend to return to Europe and play the remainder of the tour that was cancelled after the death of bassist Cliff Burton.

Burton was killed when the band's coach crashed in Sweden. The coach driver is being held in custody in Sweden while investigations into the cause of the crash continue.

Drummer Lars Ulrich, who suffered a broken toe, has stayed in Denmark with his parents, but the rest of the band and crew, who suffered bumps and bruises plus one broken collar bone, have flown back to California. Reports that a roadie was also killed in the crash when the coach swerved off the road proved to be unfounded. No official announcement of the group's future plans is expected until Cliff's funeral in San Francisco. But his body had still not been flown home last weekend.

The last interview – pages 18 & 19.

GENERAL PUBLIC, currently on another US tour, have their new album out on Virgin next week called 'Hand To Mouth'.

In keeping with the increasing American glow surrounding the band – who now have Laguna Beach brothers Gianni and Mario Minardi on guitar and drums – the album was produced by David Leonard of Prince and Bangles fame. But it was recorded in the more homely surroundings of UB40's Abattoir Studio and Martin Rushent's Genetic Studio.

There's no news of any British gigs at present.

XMAL DEUTSCHLAND, who've just signed to Phonogram and released a single called 'Matador', follow up their brief tour last month with the guest spot on The Stranglers' British tour later this month. It will be their most sustained British tour so far.

LONE RANGERS



LONE JUSTICE's new five piece line-up. Count 'em: one ... two ... three ... four ... five ... or ... six

LONE JUSTICE come in for a British tour at the end of this month – following the release of their second album on October 20 on Geffen, called 'Shelter'.

But there have been wholesale line-up changes in the band since they last played here, caused by a severe outbreak of "musical differences".

Guitarist and co-founder Ryan Hedgecock has departed to form his own band, bassist Marvin Etzioni has left to take up producing (although he's currently recovering from two broken legs after getting run over), and drummer Don Heffing has gone off to play with Emmylou Harris and Bob Dylan.

That leaves singer and guitarist Maria McKee and guitarist Shane Fontayne. They have

recruited keyboard player Bruce Brody (ex-Patti Smith), bassist Greg Sutton (ex-Bob Dylan) and drummer Rudy Richman.

This line-up has recorded the new album with producers Little Steven and Jimmy Iovine. The title track is out as a single next week and the B-side is not on the album.

The band start their European tour in Germany and then arrive to play British gigs at Newcastle Riverside October 30, Glasgow Queen Margaret Union 31, Sheffield Leadmill November 1, Manchester International 3, Leeds Warehouse 4, London Kentish Town Town And Country Club 6.

They'll also be making various TV appearances during their visit.

THE ENID, who've just released their version of The Small Faces' 'Itchycoo Park' as a single on Sedition, warm up for their Hammersmith Odeon bash with a trio of Northern dates at Burton On Trent Central Park October 11, Redcar Coatham Bowl 12 and Stoke Shelleys 13.

At their Hammersmith date on the 17th, they'll be presenting a ballet version of their last album, 'Salome', complete with dancers.

They will also be offering punters a free eight-track cassette recorded at the show, which will include a version of 'Jerusalem'.

JOHN STEWART, the crock of gold at the end of the Omaha Rainbow, comes over for his annual tour this month.

The man who went from 'Where Have All The Flowers Gone' with The Kingston Trio to 'Daydream Believer' for The Monkees and back again, plays Edinburgh Assembly Rooms October 8, Liverpool Irish Centre 9, Dudley Swindon Community Office 11, Oxford Radcliffe Arms 12, Brighton Richmond Arms 14, Harlesden Mean Fiddler 15, Leicester Phoenix 16, Aylesbury Wellhead Inn 17, Putney Half Moon 18-19.

Stewart now has his own Homecoming label (through Sunstorm here), which has just issued his latest album, 'Trancas', and his 1971 flashback 'The Lonesome Picker Rides Again', which includes the original 'Daydream Believer'.

NICK CAVE has announced two more dates this month at Harlesden Mean Fiddler October 14 and Manchester International 15.

IGGY POP, who's just released his 'Blah Blah Blah' album, posts early for Christmas by announcing a London show at the Brixton Academy on December 17.

Tickets are £7 from the box office or by post from Iggy Pop Office, PO Box 77, London SW4 9LH. Add 50p per ticket booking fee, make cheques and postal orders payable to Iggy Pop (he must be opening a bank account over here) and enclose an sae.

CHINA CRISIS break a year-long silence with a single on Virgin next week called 'Arizona Sky'. It's the first fruits of a collaboration with producers Clive Langer and Alan Winstanley, which will be fully revealed on an album later in the year.

ROBYN HITCHCOCK has his first album for 18 months out this week with a batch of gigs to celebrate.

The album is called 'Elements Of Light' on Glass Fish (through Rough Trade) and there's a single from it called 'If You Were A Priest' coming out on the same day, September 29.

The dates are at Manchester International October 7, Cardiff Mars Bar 8, Bath Moles 9, London Kentish Town Town And Country Club (with Marc Riley And The Creepers and Sherriff Jack) 10.

Missionary Positions ...



THE MISSION release their third single, eloquently titled 'The Mission – III' this weekend and head out on a lengthy British tour at the end of the month.

The single – the first since they signed to Phonogram – features 'Stay With Me' on the girls' side and 'Blood Brother' on the boys' side. The 12-inch has an additional track, 'Island In A Stream' which is presumably suitable for all genders.

The band's debut album will be out at the beginning of November to coincide with the tour, which starts with a special gig at Nottingham Rock City on October 28 exclusively for members of The Mission World Information Service. Tickets are £1 each (maximum four per application) from The Mission (Tickets Sales), PO Box HP2, Leeds LS6 1LN. Enclose membership details and an sae.

Membership of the World Information Service costs £3 for a badge, signed photograph, bi-monthly news letter, merchandise and special shows – like this one.

The tour proper gets under way at Leicester Polytechnic October 29 and continues at Coventry Polytechnic 30, Norwich East Anglia University 31, Colchester Essex University November 1, London Kentish Town Town And Country Club 2, Leeds Polytechnic 4, Newcastle Tiffany's 5, Edinburgh Coasters 6, Glasgow Queen Margaret Union 7, Aberdeen Venue 8, Ayr Pavilion 9, Manchester Ritz 11, Liverpool University 12, Keele University 13, Cardiff University 14, Guildford Surrey University 15, Brighton Top Rank 17, Bristol Studio 18, Exeter University 19, Peterborough Wirrina 21, Sheffield University 22, Birmingham Powerhouse 23, Aylesbury Civic Centre 24, Nottingham Rock City 26.

Special guests on the tour will be Rose Of Avalanche, who are just about to release their fifth single on Fire, called 'Always There'.

MORE NEWS ON PAGES 12, 16 & 23

ROUGH DEAL

The band are recording another single for release at the end of November, and will then start work on their next album which Rough Trade plan to release early next year.

This means that EMI are unlikely to receive any product from The Smiths until next spring at the earliest. Normally when a major label snaps up a band from an indie they buy

out the remainder of their contract, but it appears that Rough Trade have decided that the contract is more important than the cash.

There are a few tickets left for The Smiths' tour dates at Carlisle, St Austell and Llandudno, but the other dates have sold out.

They'll be supported by Raymonde at all gigs except

Brixton (The Railway Children) and Kilburn (Soil). And they are promising a special guest appearance from someone who isn't a rock star (!) at their London Palladium date.

There's also a possibility of the band appearing at an anti-apartheid gig at London's Royal Albert Hall in November, although nothing has been confirmed yet.

Reality Row
Andy
new single on Decca

White
7"/12" F(X)100 now out

TOUR NEWS

CHILDREN ON STUN from Birmingham, who spent the summer trying to be the biggest band in Scicily (I), return to more familiar ground at Leeds Adam and Eves October 8, Warwick University 9, Nottingham Mardis Gras 10.

A STRANGE DESIRE will be looking to impress the A&R crowd at Finsbury Park Sir George Robey October 15, Kentish Town Timebox 29.

EXCALIBUR follow up their Radio One Friday Rock Show session with gigs at Nottingham Madris Gras October 16, Loughborough Rock Club 17, Sutton In Ashfield Golden Diamond 25, Barnsley Toby Jug 27, Oldham Hurricanes 30, Carlisle Stars and Stripes 31, Wishaw Heathery Bar November 1.

SLAB! have just signed to Ink and promote their 'Mars On Ice' single at London Goldsmiths College October 17, North London Polytechnic 21, Kentish Town Town And Country Club 26.

HOW BLUE WONDERS, a new band fronted by former Fiat Lux singer David P Crickmore, play Leeds Haddon Hall October 17, Bradford College 18, Selby Gaffers 22, Leeds Polytechnic November 4.



SWING OUT SISTER, the band formed by ex-A Certain Ratio keyboard player Andy Connell, ex-Magazine drummer Martin Jackson and singer Corrine Drewery (above), have a new single out on Phonogram this week called 'Breakout' and play London University Union October 10.

COLENSO PARADE, celtic visionaries who've just released their 'Fontana Eyes' single on Fire, come over for gigs at Barnet Red Rag Club October 10, Sheffield Limit (with Wild Flowers) 12, Romford Rezz 22, Preston Rumble 29, Barrow Bluebird 30, Norwich Arts Centre 31.

THE STRAWBERRY THIEVES, 'the only psychedelic pop band to feature a bassist called Linley', play Liverpool University October 18, West Bromwich The Marksman 26.

HAPPY MONDAYS get a bit more mileage out of their 'Freaky Dancin' single at Leeds Adam And Eves October 8, North Kensington Bay 63 9, Edinburgh Hoochie Cochie 10, Rochdale Tiffany's 16, Blackburn King George Hall 31.

FULL MOON play their "psychedelic moon rock" at Dalston Crown And Castle October 9, Birmingham University 11, Stoke Newington Golden Lady 14, Walthamstow Royal Standard 17, Croydon Star 18, Dunstable Wheatheaf 20, Harlow Square One 22, Kingston Dolphin 24.

SNAKE OF SHAKE, who've just released their 'Gracelands And The Natural Wood' on Making Waves, head down from their native Scotland to play Manchester University October 7, Leicester Princess Charlotte 8, Kennington Cricketers 9, Colchester Essex University 10, Bath Moles 18, Harlesden Mean Fiddler 24.

THE SUPERNATURALS, a quintet featuring former Selecter singer Pauline Black, who've spent the last year quietly getting their act together on the road and in the studio, will be supporting The Communards on their British tour next month and have warm-up gigs of their own at Leicester University October 8, Treforest Polytechnic Of Wales 9, Coventry Polytechnic 17, Birmingham Polytechnic 18, Aylesbury Division One 25, Manchester University 29.

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Head of David

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- OCTOBER
- 30 EDINBURGH UNIVERSITY
 - 31 STRATHCLYDE UNIVERSITY, GLASGOW
- NOVEMBER
- 1 THE VENUE, ABERDEEN
 - 2 THE DANCE FACTORY, DUNDEE
 - 4 LIMIT CLUB, SHEFFIELD
 - 5 BRADFORD UNIVERSITY
 - 7 NEWCASTLE POLY
 - 8 MIDDLESBOROUGH TEESIDE POLY
 - 11 KIRKLEVINGTON COUNTRY CLUB
 - 12 HUDDERSFIELD POLY
 - 15 MANCHESTER INTERNATIONAL
 - 16 POWERHOUSE, BIRMINGHAM
 - 18 BRIGHTON POLY
 - 19 PORTSMOUTH POLY
 - 20 BRISTOL BIERKELLER
 - 21 CARDIFF UNIVERSITY
 - 22 ESSEX UNIVERSITY, COLCHESTER
 - 23 TOWN & COUNTRY CLUB, LONDON

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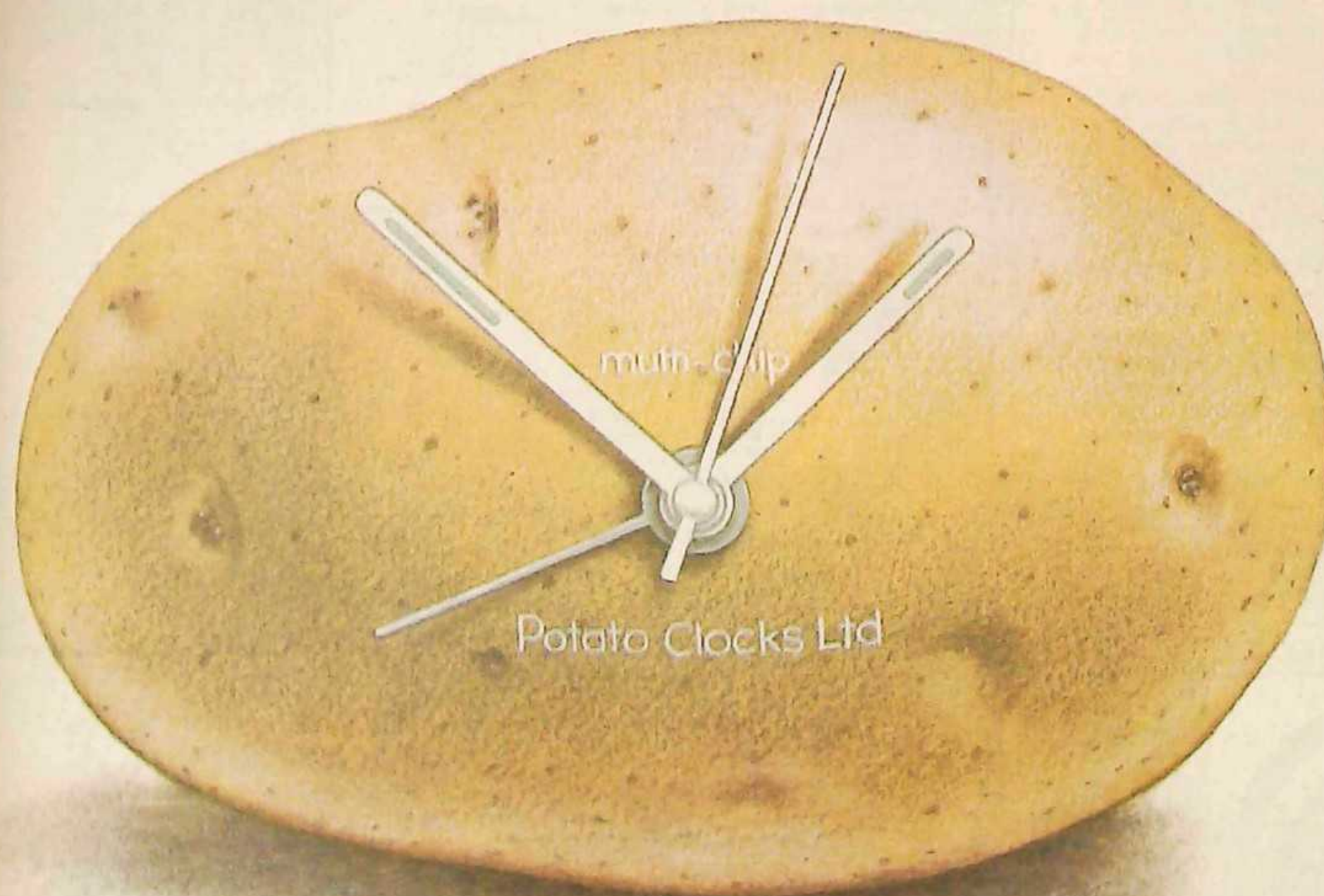
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BACKTRACKS

JOE SOUTH, too often regarded as a one-hit wonder with his 'Games People Play', has the lie to that released by See For Miles - his 1968 debut album 'Introspect'. While 'Games People Play' remains the album's masterpiece, the other ten tracks are fascinating variations on the same theme that rub against influences ranging from the blues to Phil Spector.

RICK JAMES has a 'Greatest Hits' collection parcelled up by Motown. It delves back to 1978 to bring up 'You And I' and 'Mary Jane', jumps smartly forward to 1981 for 'Super Freak' and 'Give It To Me' and cruises steadily up to 1984 via 'Dance Wit' Me', 'Ebony Eyes', 'Cold Blooded' and '17'.

DION AND THE BELMONTs have a 'Hits' compilation released by Ace who've already reissued six of the original Laurie albums. It includes Dion's five British hits with and without The Belmonts, plus 13 more American chart successes to reinforce the legend.

ORANGE JUICE have their late '84 album 'The Orange Juice' - Edwyn Collins' gift to white soul or a self parody depending on which side of the glass you were drinking from - reissued at a budget price by Polydor, who are also reviving Shakatak's 1981 'Drivin' Hard' album.

MARVIN GAYE's 1977 'Live At The London Palladium' album on which he started acting up as the ladies' man - *The Times* called him "the Cary Grant of soul" - is reissued on Motown. Live it may be, but Gaye re-recorded most of the vocals and even dubbed in his own backing tracks.

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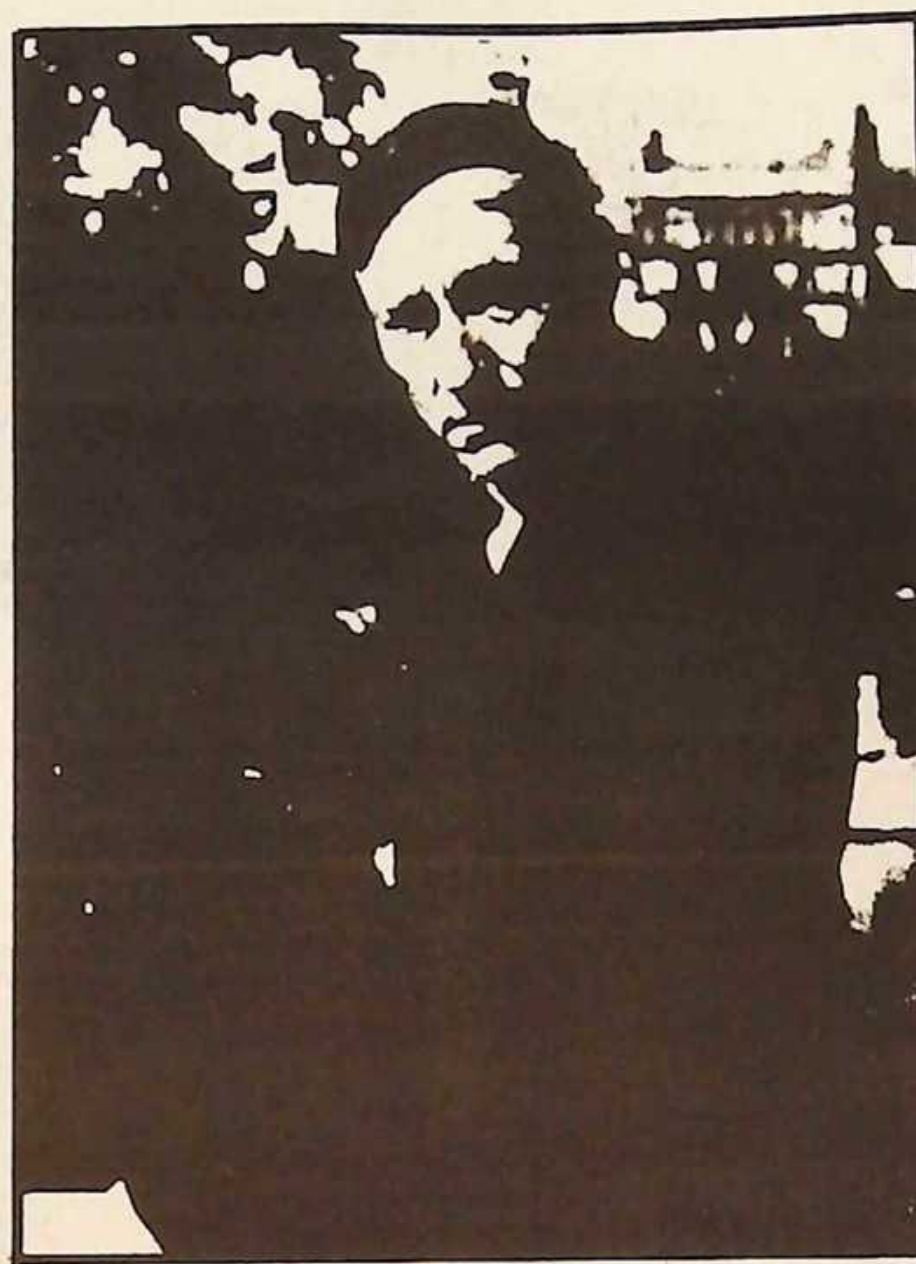
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WILLIAM S BURROUGHS, the legendary American author, has an album out on Les Temps Modernes (through Rough Trade) this month called 'The Doctor Is On The Market', which features the medicine head reading extracts from *Junkie*, *Naked Lunch*, *The Wild Boys* and *Cities Of The Red Night*.

THE MEMBRANES follow their 'Everything's Brilliant' single by teaming up with German indie stars Phillip Boa And The Voodoo Club for a reworking of The Membranes' own 1984 indie hit 'Spike Milligan's Tape Recorder'.

DAVID AND DAVID, a Los Angeles duo, have their 'Boomtown' album, already scooting up the American charts after two weeks of release and a host of good reviews, out over here on A&M this weekend.

ROTE KAPPEL emerge from a lengthy hibernation to release their second single on In Tape this week called 'These Animals Are Dangerous'.

GENE LOVES JEZEBEL, currently on a major American tour, have a new single out next weekend on Beggars Banquet. It's called 'Desire (Come And Get It)' which is a re-recorded version of last year's 'Desire' single.

THE BIG MUSIC, who've just been out on tour with Blue In Heaven, have their debut single out on RCA this week called 'A Cold Emotion'.

THE WALLFLOWERS from Slough give up their day jobs in the chocolate factory to release a single called 'Blushing Girl, Nervous Smile' this week on Mantre (through Revolver).

PETER MURPHY has a new single out on Beggars Banquet this weekend to coincide with his British tour. It's called 'Tale Of The Tongue', and the B-side is a different version of the title track of his 'Should The World Fall To Fall Apart' album.

JEUNESSE, a South London trio, have their first single out on Jive this week called 'I Get So Excited'.

MAGNUM have their new album, 'Vigilante', produced by Roger Taylor, released by Polydor this week to coincide with their major British tour.

THE RIGHT STUFF, a Leeds combo, have their first single, 'Simple' out this weekend on Blue Yonder (through Red Rhino).

BABY TUCKOO have jumped all over Smokey Robinson's 'Tears Of A Clown' for their new single on Fun After All this weekend.

SALVATION SUNDAY, who signed to Polydor in the spring, have their first single out this weekend called 'Cold Grey Eyes'.

AUDREY HALL follows up her 'Smile' Top Twenty hit with a new single called 'The Best Thing For Me' this week on German (through Jet Star/EMI).

BLACK ROOTS, the Bristol reggae band, release their third album on Nubian (through Jet Star) this month called 'All Day All Night'.

JACK REUBEN's latest toast is 'Boxing' which is available as a 12-inch from Shuttle (through Jet Star) this week.

MILLIE JACKSON, who has just signed to Jive, has a single out this weekend called 'Hot! Wild! Unrestricted! Crazy Love'.

FREDDIE JACKSON returns to the British soul scene with a single on Capitol this week called 'Tasty Love'.

THE OTHER ONES, an Australian/German sextet (seriously) who live in Berlin, have signed to Virgin and have their first single out this week called 'All The Love'.

MONTAGE, "a young Dublin band who combine socially conscious lyrics with powerful, commercial pop music", have their debut single out on Reekus this week called 'When I Close My Eyes'.

MAXI PRIEST, Princess, Eugenie Arrowsmith and Carroll Thompson (she from Floy Joy), are all featured on the soundtrack album to the upcoming movie *Knights And Emeralds*. The album is released this week on 10.

THE WALKERS, who've just been involved in the Disco Aid project, issue their second single on Club this week called 'Who Is Your Lover'.

T C CURTIS follows his 'Step By Step' club hit with a single called 'Slave Of Love' on his own Hot Melt label (through Pinnacle).

LICK THE TINS, "County Kilburn's finest", tart up the Ulster street song 'Belle Of Belfast City' for their new single on Sedition this month.

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8 MARTIN STEPHENSON	24/25 FIVE STAR	18 NIKKA HAGEN
10 THE LARKS	25 WORKING WEEK	19 OWEN PAUL
10 ROBYN HITCHCOCK	25/26 ERASURE	19/22 GEORGE BENSON
11 DIVINE	26 ANIMAL NIGHTLIFE	20 RICHARD THOMPSON
11 DR. FEELGOOD	26 A CERTAIN RATIO	20/22/23 ALEXANDER O'NEIL
11 FREDDIE MCGREGOR	28 CARMEL	21 BEN ELTON
12 A MAN CALLED ADAM	28 RESIDENTS	21 WOMACK & WOMACK
12 STEEL PULSE	29 BOBBY MCFERRIN	21 THE DEAD CAN DANCE
12 EL GRAN COMBO	29/30 JOAN ARMATRADE	21/22 ALISON MOYET
12 NICK CAVE	29/30 J.M.D.	21 ALICE COOPER
12/13 FAT BACK BAND	29/30 JIMMY SMITH TRIO	27/28 HAWKWIN
13 SIGUE SIGUE SPUTNIK	30/31 Nov/12 TOM ROBINSON	29 SLY & ROBBIE
13/14/16/17/18/19 LAUDEN	31 DAVID THOMAS	29 DAVE ARTHUR
WAINWRIGHT III	31 JAZZ BUTCHER	DECEMBER
14 EVERYTHING BUT THE GIRL	31 PETER CASE	1 COMMUNARDS
15 HALF MAN HALF DISCUIT	31-Nov 1 RANDY CRAWFORD	5 SHAKIN' STEVENS
15 PETER CASE	NOVEMBER	5/6 LEVEL 42
16 RED LORRY YELLOW LORRY	1 JULIAN COPE	7/8 PSYCHEDELIC FURS
16 SANDIE SHAW	2 WAS P	11 BIG COUNTRY
16 STEVE RAY VAUGHAN	2 MISSION	11/12/13/14 PAUL BRADY
17 SOUP DRAGONS	3 STRANGLERS	12/13 KOOL & THE GANG
17 TED HAWKINS	3/4/5/7/8/9 IRON MAIDEN	21 SPEAR OF DESTINY
17/18 KATRINA & THE WAVES	6 LONE JUSTICE	22 DR & MEDICS
18 FIVE STAR	7 UB40	22/23/24/26/27 SPANDAU BALLET
18 NEW MODEL ARMY	7/8 BLUES BAND	28 CHRIS REA
18 MAGNUM	8 GAZ'S ROCKIN BLUES	29/30/31 AHA
19/14 CARAT SOUL	12 BILLY BRAGG	JANUARY
19 MARY COUGHLIN	12 DAMNED	3 LINDISFARNE
20/23 Z.Z. TOP	14 MAMAS & PAPAS	APRIL
21 PETER MURPHY	15 BIG AUDIO DYNAMITE	5/6/7/9 GO WEST
21/23 ROBERT CRAY	15/16 PATTI LABELLE	
23 STAN RIDGEWAY		

ELVIS COSTELLO - 22/23/24/26/27/28 JAN

STATUS QUO - 2/3/4 22/23/24 DEC

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- 5 Dublin, SFX
- 8 Hanley, Victoria Hall
- 10 Leeds, University
- 11 Hull, City Hall
- 12 Preston, Guildhall
- 13 Liverpool, Royal Court
- 15 Edinburgh, Playhouse

- 16 Aberdeen, Capitol
- 17 Dundee, University
- 18 Glasgow, Barrowlands
- 20 Newcastle, City Hall
- 21 Manchester, Apollo
- 23 Sheffield, City Hall
- 26 Cardiff, Ritz
- 27 Birmingham, Odeon
- 28 Bristol, Colston Hall
- 29 Guildford, Civic Hall
- 30 Southend, Cliff Pavilion
- 31 Oxford Apollo

NOVEMBER:

- 2 Portsmouth, Guildhall
 - 3 Folkestone, Leascliff Hall
 - 4 Nottingham, Rock City
 - 6 Ipswich, Gaumont
 - 7 Norwich, UEA
 - 8 Reading, University
 - 12 London, Hammersmith Odeon
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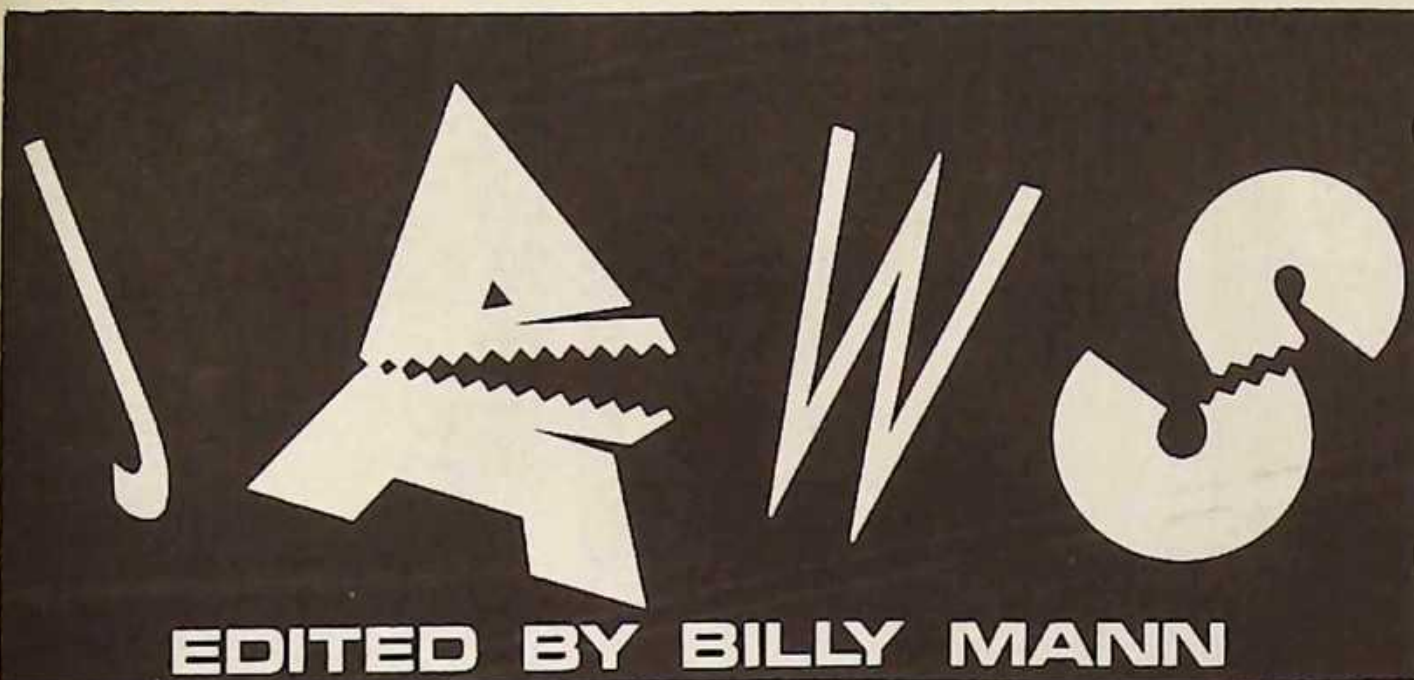
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● SCORES OF mean metal muthas packed out the New Orleans Jazz Cafe in London's Beak Street last Thursday, for the UK launch of monthly rock mag *Metal Hammer*. The food and drink were unlimited and free, and seen jostling for the goodies were **Anthrax, Onslaught, Tony Mitchell, an Iron Maiden, a Whitesnake, Loudness, Brian May, Tony Mitchell, Torme, Lemmy and Wurzel, Tony Mitchell, Rio, Rogue Male, Paul Samson, Chris Jagger, English Dogs, Tony Mitchell, Grischool, Pete Way, Scott Gorham and Youth**, who isn't a mean metal mutha at all but seems to get into everything.

Various *Kerrang!* staff fell over. **George Michael** was supposedly there but, of course, no one saw him (couldn't get an invite, more like). Music For Nations' vivacious PR **Janice**, 17, (beer bottle in hand) was seen dealing swiftly with any lecherous rock stars who came too close, while some party-pooper punctured the huge inflatable *Metal Hammer* champagne bottle which just about took the wind out of everything.

● FOLLOWING **Jonh Wilde's** Motorhead slag-off in the live pages last week, a not-very-happy 'Head guitarist called **Wurzel** was soon on the *Jaws* hotline.

"Lem's in a foul mood anyway this week, he'll go f***** crazy when he sees this," growled the muscular one, suggesting that he and Wilde should meet for 'a chat'.

The quivering scribe thinks he's escaped by visiting the States for three weeks, even though Motorhead leave around the same time for a US tour. He hasn't, we've told them where he's staying. Ha ha.

● SOMEBODY MUST have phoned up **Island Records** and reminded them they were a record company. There's no other way to explain the arrival, out of the blue, after years of apparent Islandic indifference to the music press, of fancy invitations to a lig - yes, a lig at **Ronnie Scott's**, to celebrate the release of **Courtney Pine's** debut album.

Inevitably, of course, the thing was completely overrun with haircuts, because they're the only people who pretend to like the kind of modern jazz nostalgia young Courtney's currently peddling. The rest of us - admit it - were only there for the food, which was a shame because there wasn't any. A free copy of *How To Organise A Lig* is, at this very moment, winging its way to the Island Press Office from *Sounds*.

Radical Noise In Hawaiian Shirts

"We're political, we're anti-capitalist. We think there's something wrong with society," say **3-Action**, the band who eat meat and support vegetarianism. **Kez Owen reports**

MANY MOONS ago, three couples had accidents in Hull. The cause? Three faulty Durex - according to their record sleeve. The result? **3-Action**, a trio of smalltown next-door types with a pocket-full of dreams, huge ideas and a new single called 'The Journey Of A Lifetime'.

3-Action are eager to get their name known, so eager they stole a car to get here (they claim) and kissed my feet (true!).

"We've only been going properly for a year," they say. "Before that we wrote songs and learned to play our instruments. But then we were called **Reaction**."

Why the name change? "Reaction is a bit too reactionary for us. **3-Action's** just right, there's three of us (bright lads these) and we're all action men."

3-Action are political; and living in a post-industrial town like Hull, that's somewhat

inevitable. But they don't want to be known as a boring political band. The trouble is they wear badges that say 'I support Liverpool Labour Council' (pretty silly when you live in Hull) and have a single about discontentment and unfulfilled aspirations. So it's not going to be easy convincing people.

"The single's about being an office worker when you wanted to be a spaceman, about being forced to grow up early. So yes, we are political, we're anti-capitalist. We think there's something wrong with society and say so through our songs. We hope it will make others question."

The Housemartins were obviously impressed. So much so that they invited **3-Action** to support them on a recent tour.

"They chose us because we're natural and normal, because they're good friends and because the drummer's got a big willie -

like a sock with a ball in it. They were the first pop group to get to number three with a drummer who wears fawn Y-Fronts."

This group are intriguing, witty, anything but normal. **3-Action** are Gary Action (voice, bass), Artful Dodger (drummer, so-called because he "nicks meals from service stations") and Graham Grasshopper (guitarist, so-named because he's a cousin of Adam Ant - geddit!).

They describe their music as a "radical noise in Hawaiian shirts". Apparently, Gary's dad is a rich fisherman who lives in Hawaii, but Gary doesn't want anyone to know this because he's an anti-capitalist, so he lives on a council estate.

They sing songs about a "snail with a gold-plated plastic shell", which, I'm told, is about a materialistic snail called Brian who appeared in *Magic Roundabout*, and they have an obnoxious obsession with shit. They call it Logs, and give me a perfectly sound reason for their fascination. Cover your ears if you're squeamish.

"We get upset by the exploitation Logs go through, being flushed down the Log Bog and forgotten. We eat meat and support vegetarianism by liberating Logs after they've been through so much pain. We're involved in re-incarnation - Logs could come back as anything."

These boys are caring, lovable and good at their job too. Gary once won a pair of his hero's (Paul Weller) trousers in a Jam fan club competition and he's very generous with them. Go to one of their parties and you too could sniff that famous gusset.

Go to a **3-Action** gig and you could sniff theirs. The aroma, the music - an experience not to be missed.



3-ACTION. Where are the shirts, boys?

ROMAN ORGY GONE MAD

Jonh Wilde talks to Stacey Q who has epic lips, an outrageously sexual, er, sound, and used to ride an elephant called Dildo

FOR SOME reason, I'm sitting on a couch trying to coax some sense out of this **Stacey Q**, marvelling at her geometric cheekbones, epic lips and those sort of things.

She's just brought out a new record, 'Two Of Hearts', her second, featuring more orgasmic moans in ten minutes than any slice of sexbeat since **Donna Summer's** 'Love To Love You Baby'.

I've been lured here on the pretext that **Stacey** used to ride an elephant called 'Dildo' that could stand on its hind-legs and do cart-wheels. Before **Stacey** started making carnal dance records, she used to work in the circus, but she's tired of her 'Dildo' story because everyone asks her about it.

"The thing about riding elephants is that you can never forget you're on one. You keep thinking, Hmmm, I'm still sitting on this elephant, never knowing what it's

going to do next. They're very clever animals, though people think they have no memory and things like that."

When I suddenly suggest that her new record sounds outrageously sexual, she reacts as though I've just learned to talk backwards. In fact, she takes out half a pound of Anchor, slips off the wrapper and places it on her tongue. It doesn't melt, not a bit.

"Sexual!!!! Well, nobody's asked me that before. Sexual? What do you mean exactly?"

Oh, I was just thinking of all those groans and gasps halfway through, where it sounds like a Roman orgy gone mad.

"Oh, that part, yeah that's completely sexual, but it seems so innocent to me, all the moans just seem technical really. I think most people want to ask me about the sexual side of it, but they always

chicken out. You should get a prize **Jonh**.

"Anyway, to be honest, everything I've ever done has had a sexual overtone to it, I don't know why this is. When I write songs, they tend to be love songs, but my producer **Jon St James** writes all the sexy ones. Then he turns round to me and says, 'Stacey, all your words are so womanly'. I say, 'Well, I am a woman, **Jon**, what do you expect?'

"I think all the sex comes from my voice actually, it's always described as 'dusky' or 'sultry', so I think that's why everyone thinks of me as a sexual artist. Mind you, someone said the other day that I had a terribly squeaky voice. I'm going to shoot them when I see them next. By the way **Jonh**, what do you think of the record?"

I left so fast I walked into a cupboard and forgot to tip the doorman on the way out.

KNUCKLE DUST

FRANKLY, MY dear, I don't give a damn if **Luton Town** and its bottom-licking Board Of Directors have decided to ban me from their horrible little ground. As far as I'm concerned, **Luton**, with its poxy, uncovered terraces, crappy Astroturf and shitty little football team, is a pimple on the arse of the world and I think it's really rather considerate of them to try to stop visiting supporters (mostly decent folk) from wasting their money and ruining their day on a trip to one of the biggest dung heaps in the Football League.

But, and yes it's a big 'but', if they really believe that away supporters are the scourge of modern football, if they really are adamant that they won't allow any sort of visiting support to attend their ground, not even if the visiting club undertakes to restrict the distribution of tickets to the members of their own supporters clubs, then why on earth are **Luton** encouraging their own dwindling bunch of supporters to take up their scarves and their rattles to visit grounds like **Upton Park** and **White Hart Lane**?

And furthermore, do the **Luton** board, do the **FA** indeed, really imagine that restricting admission to those with membership cards will stop the lunatic fringe from clubs like **Chelsea** or **Spurs** or even the well known London-based **Manchester United** crew of **Cockney Reds** from attending? If they do, they're the only people in football who do. These people will go to any extremes to get into these matches, and as all they've got to do is furnish an address within about 20 miles of the **Luton** ground to qualify for a non-photo bearing identity pass, you can be quite sure that some small groups of headcases from loonie London will be there, all sitting together in the stand, or standing together on the terracing, ready to kick off the violence as soon as the game on the pitch provides that first spark.

The only way **Luton Town** will keep hooligans away from their ground will be by turning the whole place into one big bank of poncey executive boxes, which is, of course, what they've got in mind for the year after next. And even then I wouldn't bet on it.

ROGER HOLLAND

IGNORANCE IS BLISS?



SO WHAT'S this then? **Maggie The Snatcher** doing a swift PR job for **Simple Minds** and **The Cult**? That's exactly what it is. The ad appeared in the July issue of a Brazilian rock mag called *Bizz* and was placed by **RCA**, the company that handles distribution for those bands in South America.

Did the bands know about it? Apparently not, and neither did their UK record companies. A spokesman for **The Cult** said: "Ian is absolutely furious about this, he was horrified." While over at the **Simple Minds** camp, nobody seemed to know very much at all, except that the band were in Australia and couldn't comment.

"You can say they don't approve of it because I'm sure they don't," said the **Virgin** press person. "But beyond that I can't comment. I don't know anything about what happens in Brazil... perhaps they think everything associated with **Mrs Thatcher** is good. But yes, you can say the band are not happy about it."

As we went to press, both record companies were in the process of contacting their International divisions for clarification. **Mrs Thatcher's** office was unable to comment.

PIDDLING OFFENCE

Z MINDWARP esq spent one of the most expensive pennies in the history of rock and roll outside the **Wag Club** recently, appropriately enough in the wee wee hours. Accompanied by minder **Gimpo**, who was briefed to ensure the **Wild Child** stayed out of trouble in order to turn up on time for the filming of **The Love Reaction's** cameo in the forthcoming **Dylan** epic *Hearts Of Fire*, **Zodiac** was caught short (about six inches) and took the necessary steps (belonging to a porno shop a couple of doors away). Unfortunately, a couple of passing plain clothed rozzers spotted the twin mists on the horizon and caught the felons red-handed.

"Zodiac **Mindwarp**.
"Occupation?"
"Rock Star".

The understandably unimpressed bobbies escorted the undesirables to **Vine Street** nick, where they were charged with insulting behaviour and asked to attend **Bow St Magistrates Court** at 10am later that morning.

And so the couple duly turned up, to plead guilty to this most piddling of offences and receive fines of £30 each. While this was going on, however, the megabucks film crew could do little more than twiddle their thumbs and watch the bills mount.

What a pair of plonkers.

TIMMY EURO



STACEY: NOW that's what we call epic... what a kisser!

SOAP SCOOP SHOCK!

WHEN THE boss of *Grange Hill*, Phil Redmond, awards a contract to make a promo video for the new *Grange Hill* single to Mersey Television (makers of *Brookside*), and decides to shoot the thing in a Liverpool school using the pupils as extras, you can be pretty damn sure that all roads will lead to Liverpool.

And hardly had the lounging lizards of a nation's 'youth orientated' press arrived at the chosen school - The Holt, an establishment renowned for not being plagued by hooliganism - than the freeloaders scumbags were off.

Those few photographers who weren't trying to 'discover' (a euphemism for 'pull') the next Samantha Thox (a euphemism for any schoolgirl with more tits than brains) were searching desperately for a broken window or a spot of left-wing polemic on a school wall to base their feature around.

After all, they were in Liverpool, and everybody knows what Liverpool's like, don't they?

Anyway, the lizards and the quite awful *Grange Hill* single aside, here's the gossip.

Scoop: the awful Imelda (Fleur Taylor) dead nice in the flesh shock!

Scoop: the divine Helen (Ruth Carraway) absolutely gorgeous in the flesh shock!

Scoop: a *Grange Hill* schoolie to give birth in the toilets shock!

Scoop: *Brookie's* Heather to be written out of the series pretty damn soon shock!

Scoop: *EastEnders* is still shit shock! (How did that one get in here? - Ed)

NICKED CORTINA

JAMES BROWN

OUT

"Down in one"
Convenient bus stops
Remembering things
The Guardian
Stocks and shares
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MOUNTAINEERING

"BRADFORD? WHOAH Bradford." It doesn't take too much to understand why Edwin Collins crooned about Texas instead of Bradford, a city more famous for its racial problems and the Yorkshire Ripper than anything.

In the same way, it shouldn't take much to know that any band called Bradford have to be good, especially if they come from Blackburn. Just think about it.

As smooth, daintie and calm as a band is allowed to be these days before record labels start blabbering about "Radio 2 crossover" (music biz jargon for admitting there's no way we'll flog this to the Big One), Bradford play in that musically calm, but lyrically sharp, wake of The Smiths.

The vocalist could be a young Dave Wakeling, and Bradford could be after Elvis Costello's crown. If you want to see them live, they play Manchester Boardwalk in Little Peter Street on 12th October.

LIQUID GLASS

AFTER TWENTY years in the rarified atmospheres of the avant garde, Philip Glass still won't stand in one place long enough to be pinned down.

Last time he was over for his *Akhnaten* opera at the London Coliseum; this time it's a concert at the Royal Albert Hall with his Ensemble. And scarcely has he had time to count the royalties from his British Gas TV commercial soundtrack, let alone promote his 'Songs From Liquid Days' album.

"I don't take vacations or time off from work," he explains in the low-key/rapid-fire New York intellectual voice we've come to understand through Woody Allen films. "Just changing what I'm doing is enough for me."

Glass first came to rock and roll's attention in the mid '70s when he signed to Virgin - in the footsteps of Tangerine Dream - and released the much praised and much plagiarised 'North Star' album.

Since then, he has arranged and played on two albums by the band Polyrock at the turn of the '80s and, more recently, has been arranging for The Raybeats and Chris Turner.

His 'Songs From Liquid Days' album is unique in that it is his first to feature lyrics, which have come from fellow members of the New York cultural mafia such as David Byrne, Paul Simon and Laurie Anderson. And his favourite band this year is Art Of Noise.

"They're very much about content, I think." The avant garde frequently treat Glass with suspicion, not least because he refuses to subscribe to any elitist theories about music.

"I've named names and I haven't tried to make friends. But I want my music to be part of the live scene, not something you have to study at college."

"Although I come from a classical tradition, I was brought up in the rock and roll era and affected by it. My performances are a reaction against the insularity of concert music."

His Royal Albert Hall concert was certainly



PHILIP: A touch of Glass

relaxed by classical standards, even if the audience weren't exactly breakdancing in the aisles.

In true avant garde tradition, the sound mixer sat at the front of the stage, his gold lamé back to the audience. Nestling between the banks of synthesisers were a couple of Housemartin clones on woodwind and a pre-Raphaelite lady who sang (without words) to the seemingly repetitive, but subtly shifting, chord patterns.

Glass, in baggy black trousers and shirt, maintained a David Byrne-style frontman image, restricting his patter to, "The name of this piece is..."

It was a lot livelier than a Tangerine Dream concert, or for that matter a New Age concert, which is the latest label Glass has been stuck with.

"My father owned a record store and I grew up listening to New Age music - only then it was called Mantovani."

"Still, I've survived being called a primitive and a minimalist, so I guess I'll survive the New Age too."

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

● **MIDGE URE**, 72, has finally revealed himself. He has come clean and named his life long ambition. To write a good song? To have a bit more hair? To cease being a total dickhead? No, no, and no again. He wants to be Simon Le Bon. Or should I say he wants to sail boats.

● **GAWD BRIMEY!** Guess what! Roudness - ie Londness - the Japanese HM band are so stupid that they have a gelsa girl to travel round with them when they're out being big, hard HM merchants. She picks their noses, shines their shoes and wipes their stupid HM bottoms for them.

● **NOEL EDMONDS**, 123,492, has been offered two million greenbacks to go and be a total plonker in America. The only trouble is his wife, Helen, 15, is not so keen. So the Yanks are trying to persuade her. They want to take her over and show her what she's been missing out on - the big houses, the cars etc. Let's hope she's impressed.

● **BILLY IDOL**, 94, was in such a charitable mood while on holiday in Spain that he sat down at the old Joanna in a bar and serenaded the assembled multitudes. All three of them.

SEARCH FOR A SUCKER

Here it is, your chance to follow in the footsteps of Rod Stewart and George Michael and become a rock sensation. *Sounds*, in collaboration with rock's 'Mr Fixit' Eddie Noakes, is running an exclusive competition. You can:

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● Earn enough money by the end of the decade to... buy your own guitar.

"The winners will need drive, ambition and talent," says Eddie Noakes. They also need to be the biggest dickheads in captivity.

SOMEWHERE IN Britain, there's an exciting new rock band just waiting to be discovered. At least, we hope so, because we're sick to death of the Godawful bright new hopes who've been foisted on us in the past 12 months.

To find this exciting new talent and launch it on the road to stardom, *Sounds* has teamed up with several other people who sound impressive in a long list of names.

And, as you'd expect from Spotlight Publications, no expense has been spent in securing massive prizes!

The man behind the offer is Eddie Noakes, whose prestigious offices at 77B, Chancery Road, Deptford, house an empire stretching back over several months. Eddie has never failed to break an act in the Top Ten. But then, he's never tried it before.

For a start, there are recording, management and publishing deals, all with the same company, because it's much more convenient that way.

The winning band will have full access to the reviewing room at Greater London House, specially equipped with a borrowed four-track Portastudio on which they will record their debut single. And a nationwide tour of South-East London has been arranged to coincide with the records' release - beginning and winding up at the famous 'Studio At The Bottom Of Tony Stewart's Garden'.

Promotional back-up will include a series of prestigious 6cm deep, one-column-wide advertisements in *Over 21* and *What Compact Disc* (subject to

other paid-for advertising pulling out at the last moment).

Exciting? We think so, and so does Eddie Noakes.

"Believe me, the winners could be earning more than enough (subject to legitimate expense deductions) to buy their own guitars by the end of the '80s," he says.

But Eddie warns that it won't be champagne and Lamborghinis all the way.

"The winners will need drive, ambition and talent - because let's face it, without it, I might have to flog my own Lamborghini and go back to drinking milk stout."

So what kind of people are we looking for?

"Rod Stewart is a classic example of the kind of singer we'd love to find," says Eddie.

"However, he's already a star, so it would be a waste of time if he went in for this

competition."

He also knows the kind of performer he doesn't want.

"I wouldn't want someone like George Michael, even though he is very talented and good looking. The kind of chap who goes around sulking record companies as soon as he earns enough money to hire a decent lawyer regrettably has no place in the Noakes organisation," Eddie admits.

However, the key to success,

says Noakes, is simple.

"Egbert Dagwood, who was a brilliant manager before he went bust in the '70s, used to say, 'Treat musicians like the dregs of humanity they are, and you'll never have any problems.'"

"And do you know, I believe he was right."

* All competitors will receive a free packet of United Biscuits' Krack-Krunch Kookies.

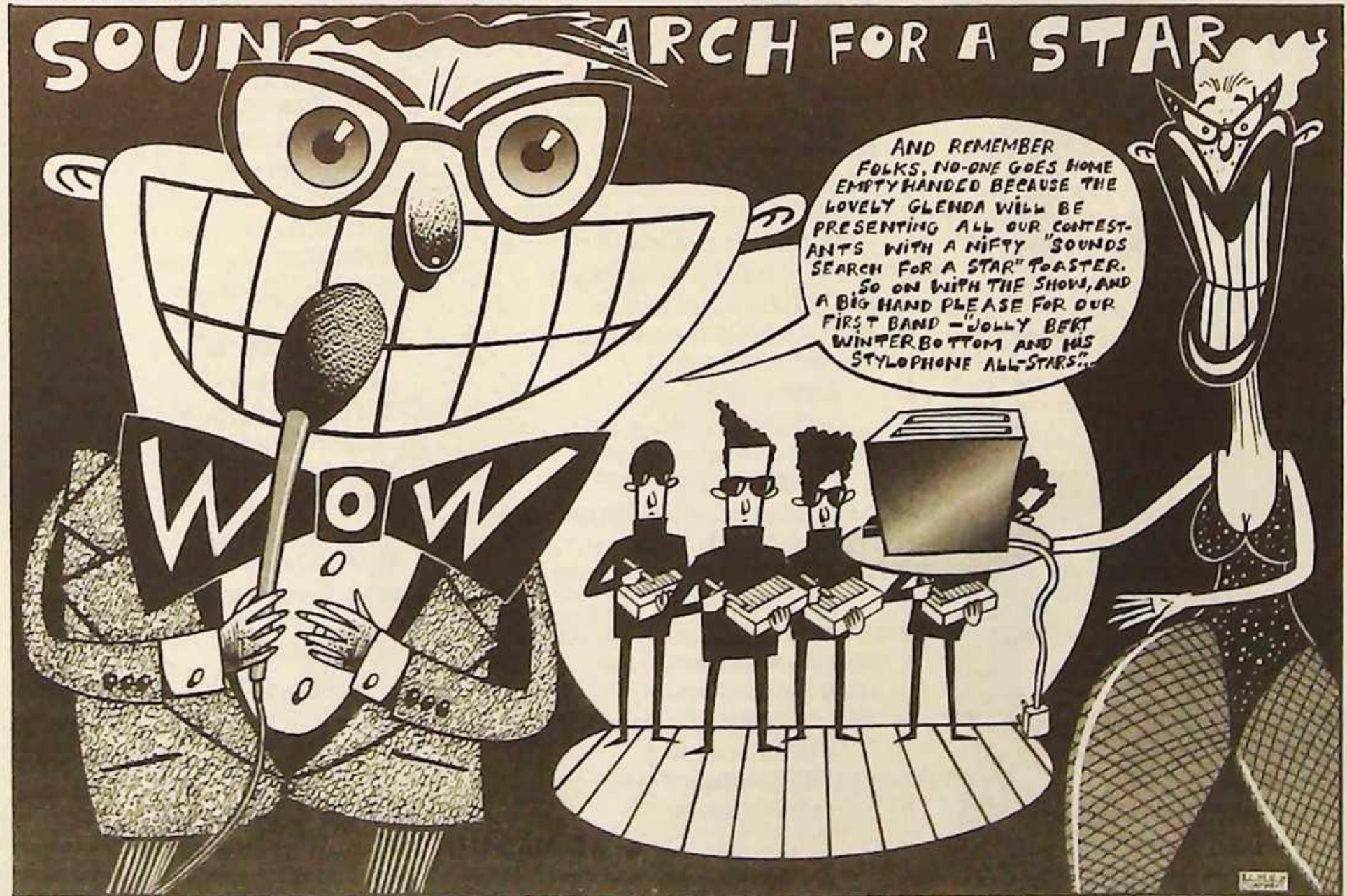


Illustration by Simon Cooper

C A R T O O N S

Hot Pork Lunch 65

© Dan Pearce '86



THE JOHNNY DRASTIC STORY
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BY SIMON COOPER

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VARIOUS AUSSIEBILLY
NICK CAVE KICKING AGAINST THE PRICKS
CELIBATE RIFLES MINA MINA MINA
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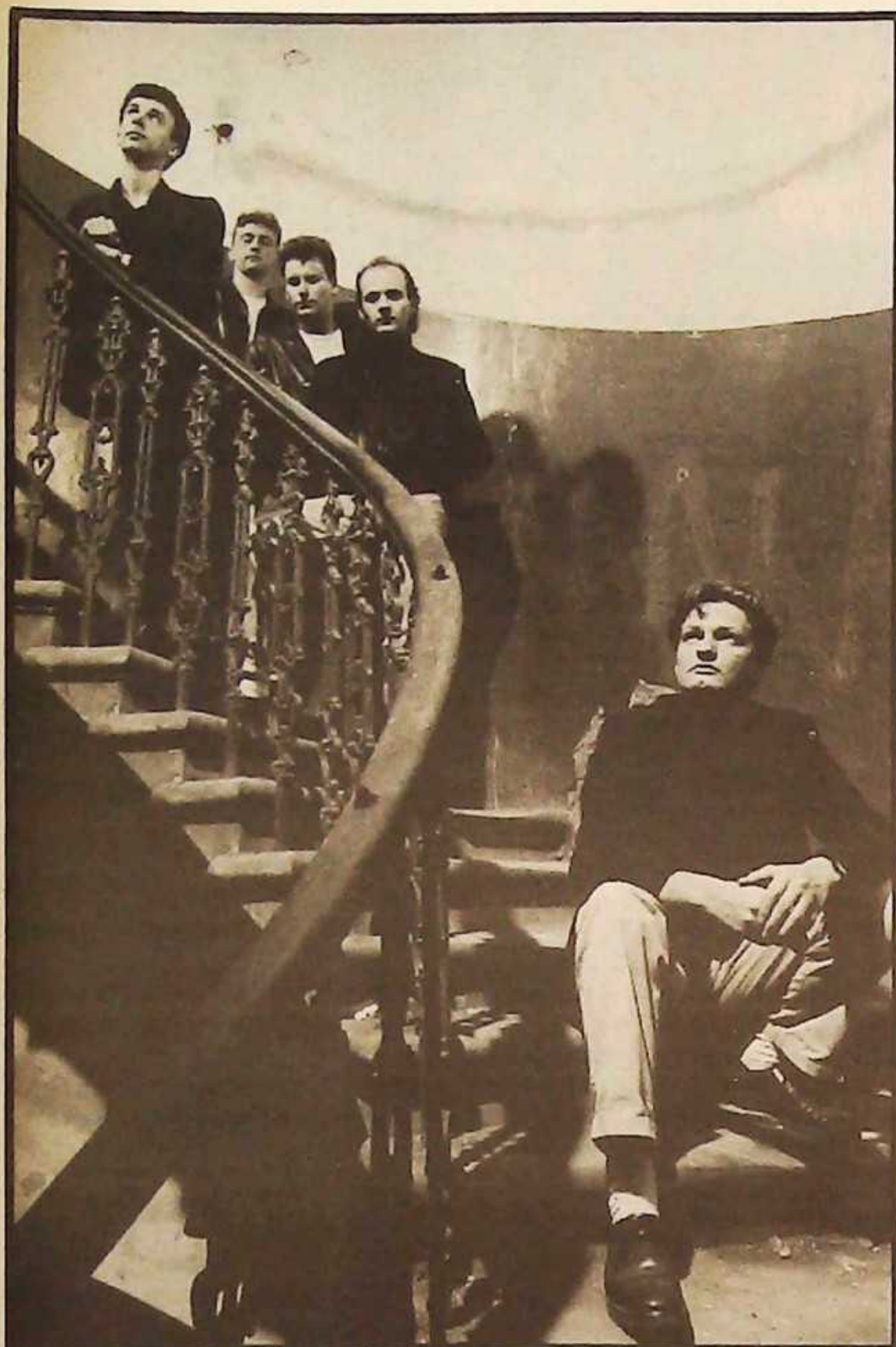
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BIG DISH: on a stairway to heaven?

Subtle, arty, spiritual or just plain dishy? RICHARD COOK laps up words of wisdom from THE BIG DISH

SAUCERFUL OF SECRETS

TOO LATE! Pop has already eaten itself.

While the new charlatans chew over the remaining gristle, a few thoughtful heads are taking the only feasible course: sifting together new songs from evergreen verse and chorus.

"I still feel quite strongly about having an artistic content in songs. Plain speaking comes across to me as bad taste, sometimes. I'm interested in subtlety."

Steven Lindsay, a young man from Airdrie, is a firm light in this small gathering. His songs are played by The Big Dish, a Scottish band that pretend nothing 'new' in their pop. It's a bead drawn on the fine melodic ripple of the best rock: like the new jazz and the almost scientific new soul, it's a neoclassic idea at work.

When Lindsay talks about his music, he can't find much to say outside a vaguely pressing need to point out its quality, yet you can sense the importance of his songs to him.

He has a very powerful gift.

18 months ago this unassuming band released a debut 45, 'Big New Beginning', that put Scotland's great guitar jangle through its accustomed paces. On top was Lindsay's high, fluted voice to give it unexpected character. A gig I saw in Dundee was packed with songs struggling shyly into life; a live tape from the same period has been played repeatedly for a year. Something

sparkling dwells in this group's heart. Lindsay's songs are fresh, unpretentious pieces about his life: 'Jealousy' might be the best song on that subject pop has yet seen, and there are stories both charming and apprehensive in 'Slide' and the superb 'Beyond The Pale'. But if they never strive after the pontifical mystery chased by bores like James or The Blow Monkeys, The Big Dish manage to be more allusive (and elusive) than most. Lindsay never quite tells.

He's warm in the rather remote, puzzled way that's a Scottish birthmark, with a face that can look pinched or cuddly by turns. Like his schoolfriend Brian, who's now joined the group as second guitarist and singer, he was always good at drawing, and eventually took the unlikely route — for a working class Airdrie boy — to art school.

"My grandfather was a bit arty, played the piano and entertained the troops and painted a bit. But going to art school from Airdrie was, like — art school? Poof!"

Most pop workers claim to be sustained by art, but the quiet enthusiasm that Steven and Brian have for it is different to the clumsy cultural baggage that pop people try to cart around. The American realist painter Andrew Wyeth contributes two references in The Big Dish's set: 'Christina's World' is one of his pictures and one of their songs. It's deceptive. From a distance the canvas seems to show a young girl in a field; a closer look, and it's an old woman, her frame strangely crippled.

THEIR LP is ready at last, after two false starts and many personnel changes: only Steven and bassist Raymond remain

from the first incarnation of the band.

The record is 'Swimmer', named after the most epic statement on the set, and it's still imperfect — a little too cleverly produced, with some of Lindsay's magical touches (like the heartstopping chord change in 'Prospect Street') nearly smothered. What survives is the inner strength of the songs. It's dangerous to talk about spiritual qualities in pop — witness the soul-searching drivel which has greeted David Sylvian's disappointing 'Gone To Earth' — but how else to explain the glow that carries over from the simple early versions of these songs into the gleaming tracks of 'Swimmer'?

"I'm secretly quite a romantic person," says Steven. "I've not got a great liking for change. 'From The Neighbourhood' is about, why can't I have everyone I've ever known in the room at the same time, like?"

Lindsay looks askance at love and people. There are no explicit love songs on the record: 'Slide' is the closest he comes, and the messages of 'Jealousy' and 'Swimmer' tell of a lonely observer. Nor is there much of an attempt at the kind of wordplay teased out by Lloyd Cole — to cite the particularly foolish comparison mentioned in one early review.

"Writing's really easy. I've usually got millions of tunes but not lyrics of them all. One of the reasons we exist is that no matter what happens the quality comes through in the end. I do see depth in what we do, aye. If people get out of it what they get out of really great records like 'Killing Me Softly With His Song' or Eric Carmen's 'All By Myself' . . ."

Eric Carmen? Such a world of full-flushing emotion seems strange terrain here! But at least it's better than being stamped 'Scottish band' all your born days.

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S I N G L E S

Reviewed by
Jack Barron

MARC ALMOND 'Ruby Red' (Some Bizzare/Virgin) **FURNITURE** 'Love Your Shoes' (Stiff) **THE WEATHER PROPHETS** 'Naked As The Day You Were Born' (Creation) **FAZE ONE** 'Laying Down A Beat' (Streetwave) **COLIN NEWMAN** 'Feigned Hearing' (Crammed) I hope you have a few pounds handy, and I don't mean around the midriff, because to impress people without talking dirty you need all of these.

Marc's return is a dramatic slash of crimson that you can use as lipstick when times are difficult and because nobody else in the world could get you to sing along to a perversion such as, "I'm sick of you tasting of somebody else".

Furniture are mandatory not to sit on, but you need 'Love Your Shoes' in order to be able to dance to the purest form of pop that still has intelligent life. Faze One are Britain's hottest shot at rapping the crap over the knuckles, and Peter Astor doesn't need a weatherman to know which way the wind blows: he's going to be a star, period.

As for Colin Newman, the Wire's singer composes the most inscrutable synth-melodies around. Stick the cover on your wall and pretend it's Buddha. Buy them all or fry.

CICCONE YOUTH 'Burning Up'/'Into The Groove' (New Alliance) **THE WISE ACRES** 'So Finally Sweet' (Cherry Red) **THE FLATMATES** 'I Could Be In Heaven' (Subway) **ROTE KAPPELLE** 'These Animals Are Dangerous' (In Tape) **THE WEEDS** 'China Doll' (In Tape) What do you know about Ciccone Youth? They're Mike Watt of The Minutemen taking seconds out on Madonna's 'Burning Up' and Sonic Youth ripping their bras apart on 'The Tough Titty Rap' and crucifying Mrs Penn with nails of high-voltage affection on 'Into The Groove'.

Hahahah, it sounds fun you silly Billy.

Renfrew's Wise Acres know the importance of glowing at night on their firestarting debut EP.

"Outside we can be seen for miles/Something we have done was worthwhile/We have started to glow in the dark/By our own fatal charms", sings Sharon in a manner which would make Debbie Harry smile.

The Wise Acres are not a shambling band in the brambles, but fields of young knowledge. To be huge, to be sure.

The Flatmates are about to move right into your future. "I could be in heaven", they giggle, taking The Ramones to the go-go and, indeed, one day they will be rather than trainee Shop Assistants.

All the rules are now down and laughed at, the mainstream recording industry doesn't know what the hell is going on and the confusion - hahahaha! - makes it fun to be alive.

Since his Fall from grace, Marc Riley's In Tape has been sniping from the sidelines, wounding with the naf (Terry And Gerry) and killing with the fine (Yeah Yeah Noh!). And in Rote Kapelle and The Weeds he's found what we call "a breeding ground". This is life as a used razor blade, which The Weeds use to cut down country's corn, gaining a smaller harvest in the process.

DAVID SYLVIAN 'Silver Moon' (Virgin) I hate to be a philistine, and grace and glamour is something to clamour for, but I think this record - which finds David being buffeted by the passing tides of love - is precious; and I don't mean valuable. No, I haven't heard the album but that's not the point. This is an eclipse of the moon. It sheds no light beyond Joni Mitchell.

THE STRANGLERS 'Always The Sun' (CBS) The Strangers - unredeemingly awful as most punk bands were - have metamorphosed in recent years into a damn fine pop group living out their dotage in a semi-psychedelic shack. This song festers in Lou Reed's bottom drawers, but stops nibbling long enough to look around at Sad Britain and makes passable comment. Yes, this outfit



Robin and Liz of the Cocteau Twins

sheds light more often than a snake peels off its skin.

KILLING JOKE 'Sanity' (EG Records) A cobra, this is true, can spit venom a distance of 28 feet - and that's the nearest you want to get to this.

"Innocence will face away like autumn/Likewise the dream of youth... And we'll remember the last days of Rome again", dribbles Jaz.

Hahahah, that's a good joke, we patronise.

HEAVEN 17 'Contenders' (Virgin) To kidnap a phrase and hold it to ransom: the woodwork creaks and out come the creeps.

You might have noticed every half-famous musician ever to curl a lip has come slithering forth this week searching for the elusive bounty.

The rhythm guitar on this stutters stunningly, but the lyrical implication that our political struggle is inextricably linked to Heaven 17's career is sheer hell.

FISHTONY BANKS 'Short Cut To Somewhere' (Charisma) Marillion's tonsillitic turbot meets one of his makers in the form of Genesis' Tony Banks and, you won't believe it, the result is worse than either could imagine.

I've got a lot of time for Fish but he's gotta get out of this place (groan) if it's the last thing he ever does.

ALICE COOPER 'He's Back (The Man Behind The Mask)' (MCA) Fangoria, the superlative US splattermaniac's movie mag, informs me the film to which this is the soundtrack - Jason Lives, Friday The 13th Part IV - will sandpaper our eyeballs. Alice - nothing evil ever dies, ancient hams just rot - Cooper's resurrection is simply sad.

Compare even the dodgy 1976 live version of 'Billion Dollar Babies' on the flip and heed the mascara'd ones advice, "If you see him coming/Get away if you can".

ARETHA FRANKLIN 'Jumping Jack Flash' (Arista) **LITTLE RICHARD** 'Operator' (WEA) **MILLIE JACKSON** 'Hot! Wild! Unrestricted! Crazy Love' (Jive) The old men and women of rock and soul's public school of acclaimed greatness get together and all you can hear is their bones creak.

Aretha (with Keith Richard) remind one that living legends have sounded better as they flog the Stones' classic, which is also the title of an upcoming movie.

SINGLES OF THE WEEK

COCTEAU TWINS 'Love's Easy Tears' (4AD) **SONIC YOUTH** 'Starpower' (Blast First) Pause. Sniffle. I unzip my conjuror's frock-coat immediately so as not to skirt around the subject and, knock me over with a carrot, a rabbit answering the name of 'Starpower', the Sonic Youth supernova I made supreme single 20 weeks ago, falls out in a tangle of sleepy fur.

"What time is it?" asks the startled 'Starpower'.

"Oh myxomatosis! I should have been in the shops a whisker's life ago. I'd be better hop off. By the way, who are those people with oceanic eyes and breath that makes Michaelangelo's hair curl?"

They're the Cocteau Twins.

"But there are three of them."

Exactly. Everything is more in their world.

Simon Raymonde, the second man, has returned to the Cocteau's dreamscheme and I swear 'Love's Easy Tears' is like losing your memory and finding your imagination.

Elizabeth Fraser's voice is astounding. Exactly what the lady is singing about is vague, but like the best abstract art, the Cocteau Twins are generously natural, they provide a fountain of sounds and shapes in which you and I can bathe whatever emotions we feel provoked.

'Love's Easy Tears' is like hearing music for the first time. Erase your preconceptions and let your heart do the talking.

I doubt the inclusion of Whoopi Goldberg in the cast will make any difference.

Little Richard is pathetically disconnected on 'Operator', and Millie Jackson comes over as seductive as a hairy male leg in a surgical stocking.

FREDDIE JACKSON 'Tasty Love' (Capitol) **BILLY OCEAN** 'Bittersweet' (Jive) When Prince played Wembley he performed a splendid feint on the audience: "Click your fingers. You know what that is? It's the sound of an orgasm, heheheh!"

Freddie, a real sensitive soul, makes me want to snap my cuticles. Billy makes me want to cut my digits off.

HIS LATEST FLAME 'Stop The Tide' (Go! Discs) The Housemartins, Billy Bragg... humm, there's no denying this label has the neat knack of placing political pop in the charts.

But His Latest Flame are five, no doubt well-intentioned women, who couldn't find a light in an Osram factory. A bad howler, I know, but this record is even more lame.

IT BITES 'Whole New World' (Virgin) Shock. There's a snap of these Lake District (or thereabouts)

chaps on the sleeve. They, horror, look 19 and not the 900 their retro-muzak would lead one to believe.

As I mentioned in their album review, It Bites are going to be global, more of a bloated whale than even Genesis. What I despise is gifted musicians taking what Jim Thirlwell calls, "The least line of resistance".

A bona fide hit. So what?

GENE LOVES JEZEBEL 'Desire (Come And Get It)' (Beggars Banquet) "What you get is what you see", proclaim the traffic lights of rock. What I see is very pretty. What I hear is equally ugly.

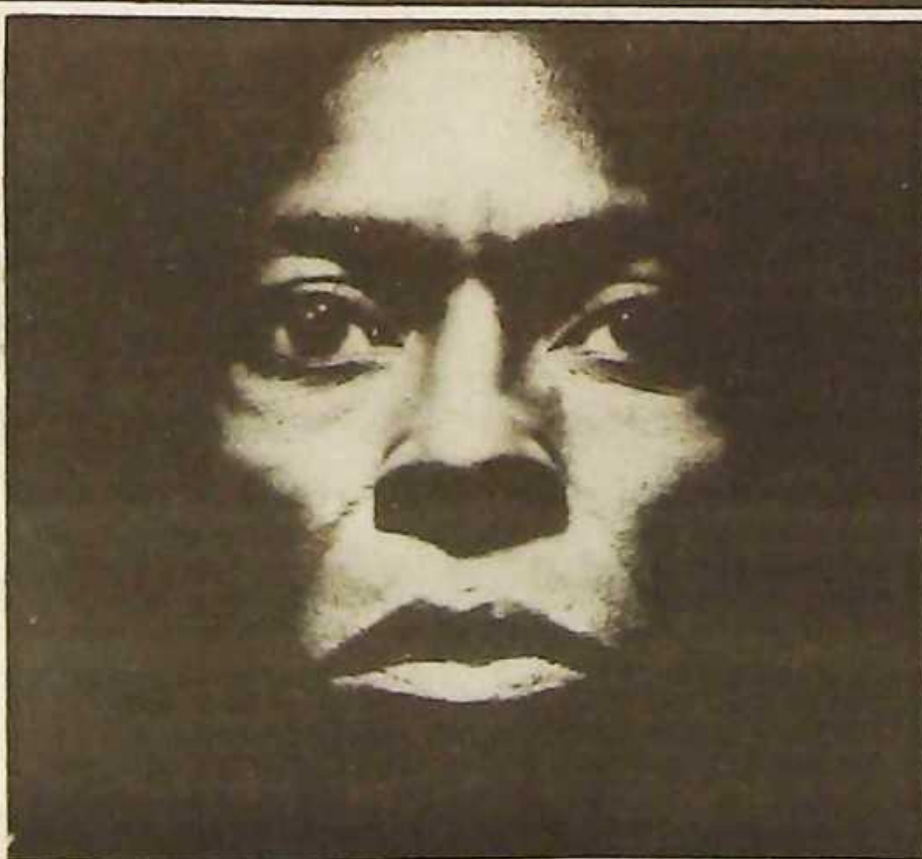
B.A.D. 'C'mon Every Beatbox' (CBS) A quick sketch of a very late arrival: taster of an imminent album on which apparently Mick Jones and Joe Strummer have co-written four or so songs.

The ex-Clashers whip Big Audio Dynamite through a crisp-cracker of a production on what is essentially Eddie Cochran's 'Summertime Blues' bulleted into the electric matrix '80s.

It's alright for a while but the pleasure soon wears off as the beatbox slaps out the rhythm aided by timbales, while the lyrics swipe at the NF and preach inter-racial unity in the dance.

NEWS
EXTRA

SONIC YOUTH finally have their 'Starpower' single available on Blast First (through Rough Trade) some four months after it was *Sounds*' Single Of The Week. Production problems have been blamed for the delay, which may or may not be the whole story. The flip side features Kim Fowley's 'Bubblegum'.



DAVIS CUP

MILES DAVIS (left) celebrates his 60th birthday by moving from CBS (with whom he's spent half his life) to WEA and releasing his new album this weekend called 'Tutu'. The album includes his versions of Scritti Politti's 'Perfect Way' and George Duke's 'Backyard Ritual'.

He's also been induced to come over for London concerts in November. He'll be playing two shows at Wembley Conference Centre on the 16th and one on the 17th.

KING KURT, who spent the summer brandishing their 'Big Cock' album around Europe, start another British binge later this month.

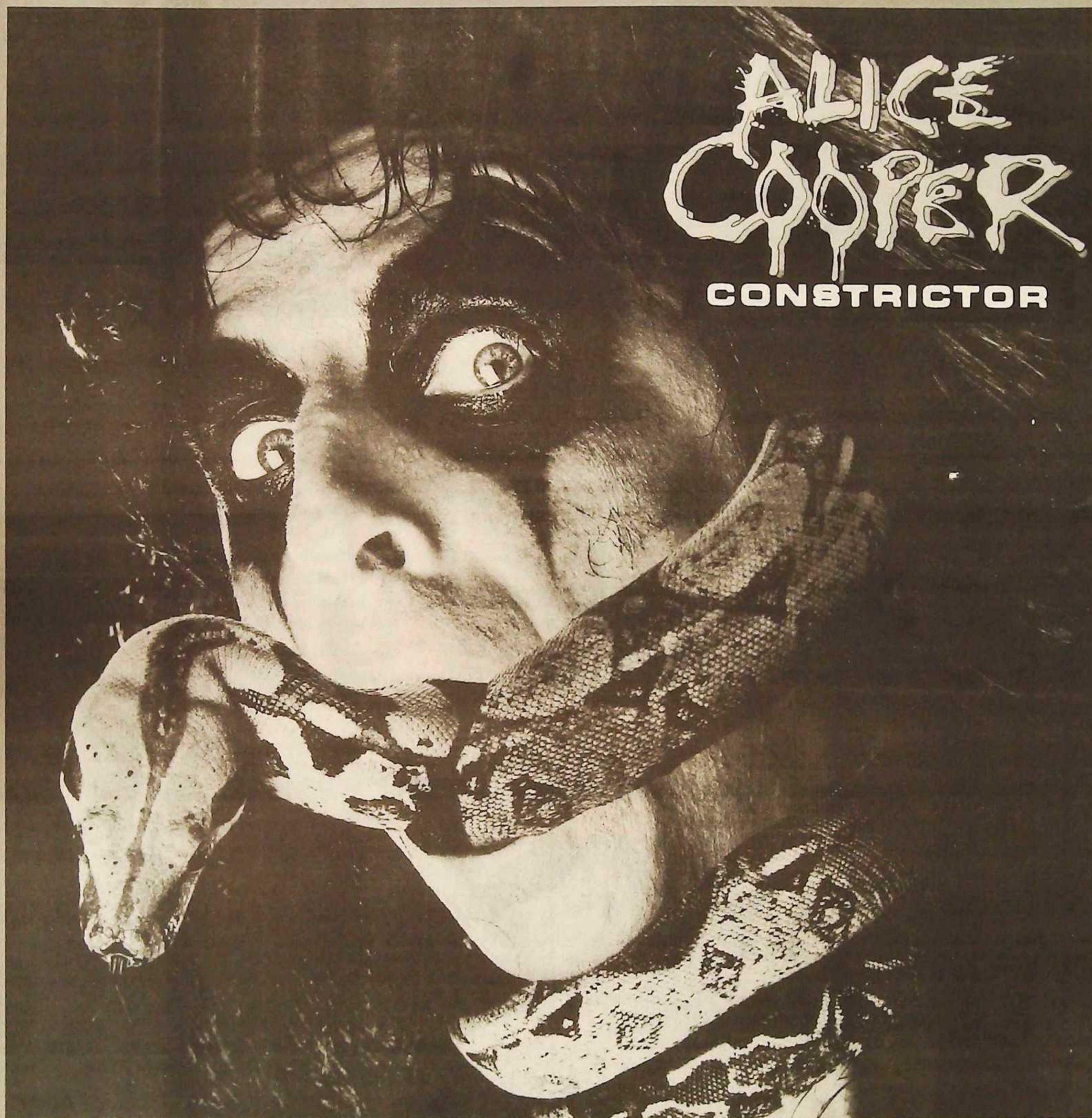
They've brought back guitarist John Reddington.

And they'll have new songs to try out at Carlisle Stars And Stripes October 22, Glasgow Rooftops 23, Edinburgh Jail House 24, Aberdeen Venue 25, Dunfermline Warehouse 26, Newcastle Riverside 27, Stoke Shelleys 28, Guildford Surrey University 29, Leeds University 30, Lowestoft Pier 31, Loughborough University November 1, Bristol Bier Keller 3, Plymouth Fiesta 4, Dunstable Queensway Hall 5, Portsmouth Granny's 6, Burton On Trent Central Park 7.

TERRAPLANE take a break from recording their second album for Epic to play gigs at Rochdale Tiffanys October 9, Glasgow Venue 10, Birkenhead Stairways 11, Blidesford Halleys 23, Burton-On-Trent Central Park 25, London Marquee 30-31.

DURAN DURAN have confirmed the "amicable departure" of guitarist Andy Taylor from the band to pursue a solo career. The band have finished recording their next album, 'Notorious', and Billy Idol's guitarist Steve Stevens has played guitar on the album, although excitable tabloid "scoops" that Stevens is the band's new permanent guitarist should be treated with caution.

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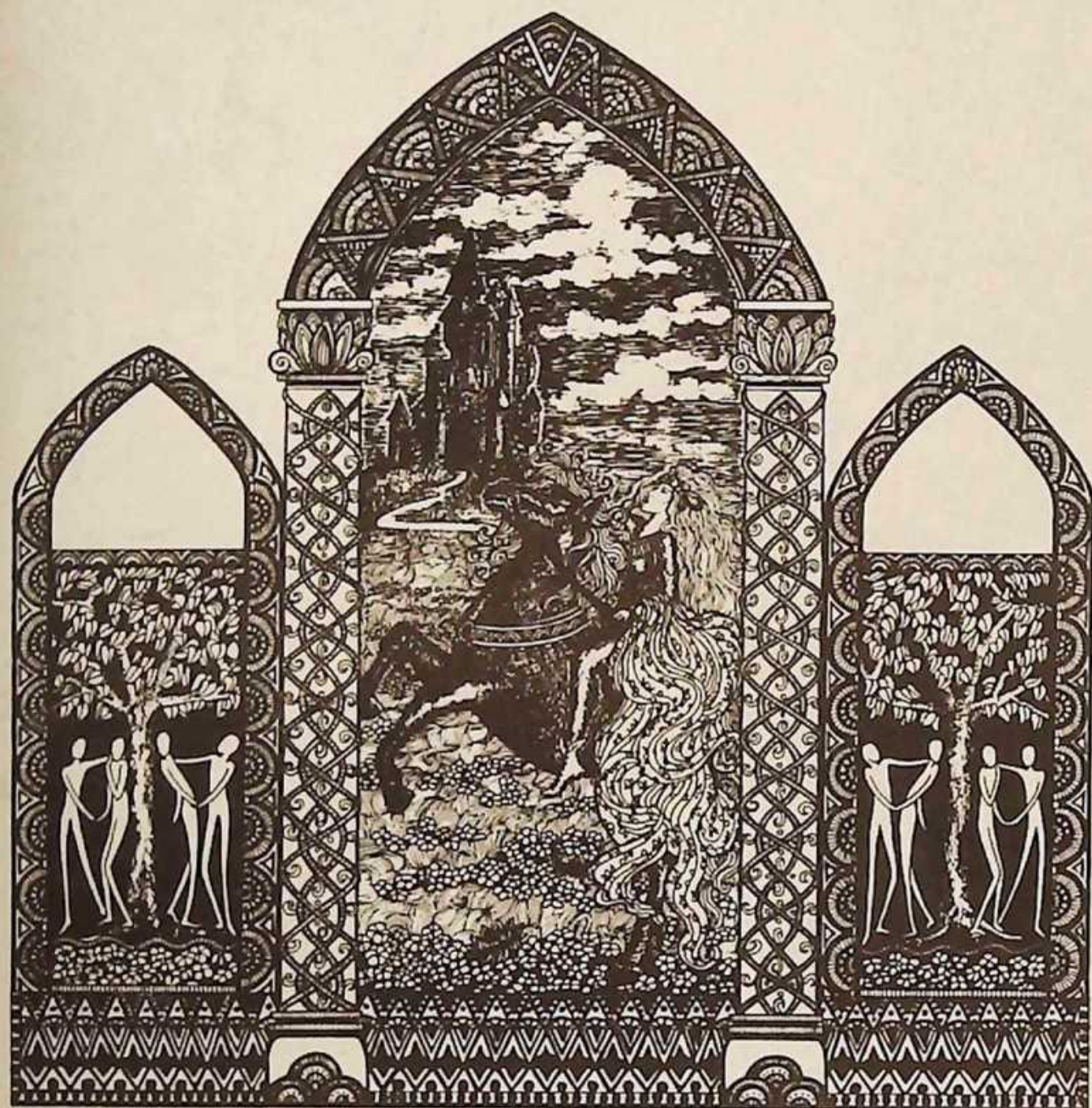
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DECEMBER 1: NEWCASTLE (CITY HALL) DECEMBER 3/4: BIRMINGHAM (ODEON)

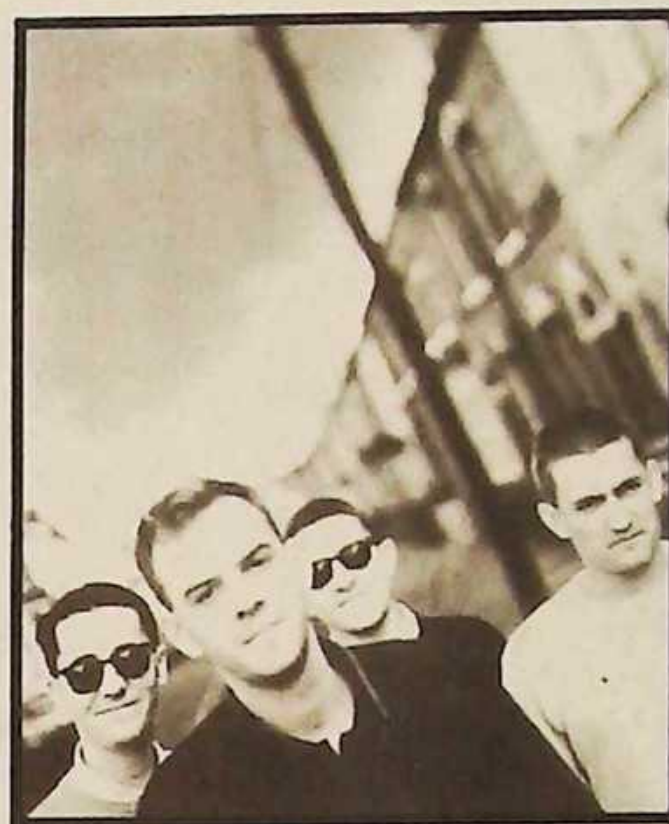
THE MISSION



III STAY WITH ME ON SEVEN AND TWELVE



• SEVEN INCH • MYTH 1 • TWELVE INCH • MYTHX 1 •



Those joyous songbirds
THE HOUSEMARTINS
sing the praises of
Rugby League, The
Persuasions and
Christian ethics. They're
not so enthralled by
Bernard Manning,
Young Conservatives or
pimples, though. **ANDY
HURT** spends a happy
hour in their company
while **PARKER** puts
them in the picture

WELL, FOR a kick-off, I don't suppose too many people, given an outline map of the British Isles and a pin, would be able to locate with much degree of confidence Kingston-Upon-Hull – not unless they remember from geography lessons that it's somewhere in the vicinity of that pointy bit on the bottom-right-hand corner of Yorkshire.

But then why should anyone want to know where it is? What is Hull all about?

Well, fish of course, Rugby League, football (of sorts), the university, and a bit more fish and Rugby League.

The Housemartins' lead singer Paul Heaton migrated to Hull, and Stan the guitar man went to the big school, and the lot of them are as happy as a cat in a cargo of kippers, residing in a town with white telephone boxes, where it's still possible to buy a house for ten grand. And there's Rugby League. Do any of this mob follow the game?

Paul: "Yeah, I do, actually. I support Hull KR, and have done since I was a kid (in Sheffield), but now I only really go to watch them in the local derbies (against Hull, amazingly enough), but they play each other so much these days."

"And the game has changed..."

Do I detect a hint of nostalgia there? Yes, I think I do. It strikes me that these young men are something of a throwback to a distant past of baggy footy shorts, a Jarrow solidarity, and a delight in the simple pleasures of life, such as the gramophone and mild and bitter. The Housemartins are, to a man, soporifically coy whenever gurls are mentioned; somehow, they're a very moral bunch.

Paul: "I describe myself as a Christian occasionally – the Christian ethic and not the established religion; a lot of conservatives go to church to wash away their sins, but it doesn't

work, does it? At least it won't work when they go up to heaven, because they won't be allowed in, will they, Stan? We agree with the original stance of Christianity, against money, against Dives and his dogs."

Who?

"Dives. He was a rich man and he left his dogs outside his massive palace, and he let them lick the wounds of Lazarus – was it Lazarus? (Thinks, Don't ask me, all I know is that he played right wing for QPR and Crystal Palace and had a habit of dropping his shorts to hecklers in the crowd.) Well, he was this poor bloke, and Dives let his dogs lick this bloke's wounds, and they are like Dives."

The word 'they' is spat out with the distaste usually reserved for the times when you're wolfing down a pizza at home and you chomp into a scrap of tinfoil – *very nasty indeed*. 'They' is Paul's collective word for capitalists, Rupert Murdoch, Young Conservatives, Jimmy Hill (true – ruining the game of football), racists and sexists, to name but several millions. The list could very possibly take up the rest of this feature, so 'they' suffice. Oh, Paul likes Brian Clough.

How do you rate Bernard Manning?

Paul: "He's obviously a bit backward, isn't he? He's telling old-fashioned '70s jokes about racism and sexism; I don't think a comedian has to be ideologically sound, but I think he has got to understand that he's offending people, and perhaps he wants to, in which case he's just a fat oaf."

Maybe it's because I'm a Londoner that I am under the illusion that the Northern stereotype of a woman's-place-is-in-the-home man is still the norm in these parts...

"Well, for a start there isn't that sort of mentality," berates a heated Heaton. "That's definitely a southerner's view, and if they have that view, it's because that's what they're fed by the rich southern TV companies. It's encouraged because the southern capitalists ('they') want to keep the North uneducated, because if they were educated properly they would take action. That mentality has died out up there; even the working men's circuit is dying out."

"I do think sexism exists, but just in a different form to the southern trendy sexism, which is totally patronising, as is the racism. If I was to say to you that everybody in the south wore

HOUSE PROUD



THE HOUSEMARTINS: Talk about an earbender!

bowler hats – which was my impression as a twelve-year-old – you'd think I was in need of some education, which is obviously what you need."

Whoops.
Err, let's see... sexism, the art of patronising... What about Amazulu and Bananarama?

Paul: "I don't know, really. I haven't seen much of them. We've seen Samantha Fox and we've seen Fuzzbox, people are encouraged to play roles and women are fed that a pop star is a good thing to be, like a model, or an object of sexual desire for men."

It's worth emphasising at this point that Paul isn't the only one of the band present, it's just that when he gets flowing, the others seem to lose interest. Bassist Norman is the (relatively) quiet one of the group, and when Stan speaks it tends to come out in such a ridiculously fast splurge that it's extremely difficult to decipher his babbling when playing back the tape. Drummer Hugh Whitaker's train was late.

But wait – Stan speaks!
"I think it's just the business we're in; but instead of being like a normal industry where you've got, say, washing machines as your commodity, in our business people are the commodity. Whether you're male or female, you're still exploited, you're still treated like one of the products, and I agree that people are very much sort of like almost pushed towards the Samantha Fox end of the market, to look glamorous, but they can... at this point Stan shifts into drivel and the remainder of the sentence is lost forever.

Paul: "There are male stereotypes, but one point Hugh has made is that there's no way four girls could have made it looking like we do, looking like scruffs."

"Everything has to be exaggerated to sell a band," chirps Norman, stirring like the dormouse at the Mad Hatter's tea party. "Journalists do it as much as record companies – if you've got a few spots, you're a spotty band from Hull."

I used to have the odd pimple and I was never a spotty band from Hull, but I see what he's driving at.

SINCE WE seem to have more or less strayed on to the largely irrelevant subject of pop music, it is an extremely

interesting fact that nestling among Paul's record collection ("soul and gospel on the left, other stuff on the right") are two Herb Alpert albums.

Paul: "I tell you what you *should* have noticed – Persuasions records."

Stan: "If you want to criticise us – and I think it's about time someone did – then it's that on our acappella songs we rip off The Persuasions blind, embarrassingly so."

You've had one big hit, 'Happy Hour' – will you do it again? (The new single, 'Think For A Minute', is a thoughtful departure from 'Happy Hour' but it's still *fantastic*.)

Stan: "Interesting question. We're not sure."

Paul: "The new single is totally divorced from the album."

Stan: "No – what we *should* say is that the new single is really the old one slowed down a little bit with slightly different vocals and an acoustic guitar instead of an electric one. I'm going to say the new single is going to be a real hit, because in the sweepstake I've prophesied that it *won't* be a hit, so I can't lose."

And just how important is pop music?

Stan: "Well, it's our living, so to us it's quite important."

Paul: "It's substantial, it's a massive industry, and now it's a massive part of our culture, whether you choose to ignore it or not. It's everywhere – it's on the front pages of the newspapers, it's on the television and it's on the radio. It's an important medium for our lyrics."

A platform, yes, but then again, why is it all over *The Sun*? Perhaps it's just as important a weapon for the establishment as it is for you?

Paul: "Yeah, there is that. Sometimes we feel like using it as a platform for direct political speaking, but you've got to be careful as so many people are turned off. We have to understand that we are light entertainment, but we also have to get the message across; sometimes the message gets lost, as I'm sure it did with 'Happy Hour' – I'm sure a lot of people didn't understand what the song was about; maybe we failed."

But they'll keep on keeping on, trying to redress the balance, Fleet Street (what's left of it) and TV news reporting is biased – at least as far as The Housemartins are concerned. But can there really be such a thing as impartiality. I wonder: Heaton takes *The Telegraph* – not too

many of you would have predicted that, eh?

"I like *The Telegraph* because it clearly maps out Tory policy, and to argue effectively against it you've got to have an understanding of how their minds work. *The Times* does the same, but we wouldn't buy that because it's a scab's paper."

I push my copy of *The Times* a little deeper into my bag; of course, I only buy it because it clearly maps out which specimens of horseflesh are going to shoulder the burden of my investments for the afternoon.

Why do the tabloids sell so prolifically?

Paul: "Ignorance sells because it's marketed so well. As a working-class person you're discouraged from reading something like this (*The Telegraph*) from the word go. At school I was told that *The Sun* was a Labour paper – I was told that in Social Studies, so I immediately thought this was the paper for me, and that the other papers were all Tory, and *The Guardian* was the Liberal paper. You were also told that politics was for *intelligent* people; I got into left-wing politics very late because I was put off it – you either had to have a beard or wear a bowler."

"If you turned on the television for the news, you didn't understand it, and the news is the most important programme of the day. What you learn about is the Romans and cavemen; you know everything about cavemen you could ever possibly want to know. The only thing I ever used to watch the news for was the aggro, violence, fighting."

Norman: "I was 20 before I took any interest in politics – before then I assumed it was something *normal* people couldn't do – like riding a unicycle."

Have you *tried* riding a unicycle?

"Yes I have, and it is difficult!"

Paul: "But once you've learned how, the world is your oyster."

And oysters used to be a working-class dish...

Stan: "They certainly did; in fact, it used to make them sick, they ate so many of them."

Food. Paul and Stan are vegetarians (most of the time) and The Housemartins as a whole eat a lot of Sugar Puffs. A lot.

Four questions for Paul:

1) The SDP.

"You want to know about the SDP? They're so

different to politicians, right or left; they think there's a middle ground between right-wing Thatcher and left-wing Labour, and perhaps they're right. They're desperate to get back into Government because they like power."

2) The Liberals

"They're a bit different, aren't they? There aren't a lot of things uniting the Liberals and the SDP, but they all want to get into power, and they will use political accomplices to get their way. I'm pretty sure the next election will see a Tory/Liberal alliance."

I'm not so sure about that one. Paul has a Mayor McCheese car on top of his gas fire.

3) Young Conservatives.

"What do you want me to say? They're the same as all Conservatives. They're just Tories and they're scum, absolute scum, *absolute scum*."

4) The Redgraves.

"You want to be careful about the Redgraves – lawsuits and things like that. Very careful."

WHAT ARE the positive aspects of life in 1986?

Stan: "There's a positive side to everything; Jesus – that's a positive side to life."

Paul: "The positive side for me is politics. And collecting badges (a fine collection of enamel trades union badges). And football; we sponsor two local junior sides, Housemartins FC."

Hasn't football gone downhill?

Paul: "Terrible. I could speak to you for hours about it. It's all to do with politics, blokes like Jimmy Hill (told you) leaning towards the big sides and their selfishness."

Are you making money, like *real* money?

Paul: "We've always given ourselves a wage, and the wages go up every June. We got £90 pounds a week before tax, but on top of that there are all sorts of things starting to come in; we can charge more for gigs."

Stan: "But not as much as Half Man Half Biscuit, huh!"

Paul: "Money's problematical for the band; it's particularly problematical for me, because I'm not sure, if it's a large amount of money, how I'll take it."

I'd hoped to be able to avoid the following as an opening or closing sentence, but it seems I've landed myself right in it. So, a deep breath and here we go...

Will success spoil The Housemartins?

NEWS EXTRA

TWIN TOWNS

COCTEAU TWINS will play their first British gigs for two years next month, following the release of a new single on Beggars Banquet next week - 'Love's Easy Tears'.

The single marks the return of third twin Simon Raymonde, who was missing from their Top Ten album 'Victorland'.

The band have also been collaborating with pianist Harold Budd for an album due out shortly.

Their tour starts at Portsmouth Guildhall November 6 and continues at Nottingham Royal Centre 7, Liverpool Royal Court 8, Glasgow Barrowlands 9, Dublin SFX 11, Belfast Ulster Hall 12. A London date follows.



THIRD COCTEAU Simon Raymonde: back in the fold for single, album and tour

GO WEST have had to cancel their British tour next month because a computer fault in the Danish studio where they've been recording their second album has delayed all their plans.

The band have been recording the album since June but it was only when they started mixing last month that the fault in the studio computer, which is linked to the mixing console, was discovered.

They've been able to salvage a single for release next month but the album will be delayed until January.

And the tour has been rescheduled for the spring, starting at Sheffield City Hall March 3-4, and continuing at Newcastle City Hall 6-7, Manchester Apollo 9-10, Liverpool Royal Court 12, Edinburgh Playhouse 15, Birmingham Odeon 18, 19 and 21, Brighton Centre 24, Ipswich Gaumont 27-28, Nottingham Royal Centre April 2, London Hammersmith Odeon 5, 6, 8 and 9, Bournemouth International Centre 11, St Austell Coliseum 12.

All tickets purchased for the original dates will be valid.

THE MEN THEY COULDN'T HANG prepare for their next British tour with a new single on MCA next week called 'Shirt Of Blue' - which is about picket line strife - followed by an album on October 20 titled 'How Green Is The Valley'.

Having got themselves back into the swing of things musically and politically last weekend with a show at London's Cable Street Rally, the band begin their British tour at Edinburgh University October 30, Glasgow Strathclyde University 31, Aberdeen Venue November 1, Dundee Dance Factory 2, Sheffield Limit Club 4, Bradford University 5, Newcastle Polytechnic 7, Middlesbrough Teesside Polytechnic 8, Kirklevington Country Club 11, Huddersfield Polytechnic 12, Manchester International 15, Birmingham Powerhouse 16, Brighton Polytechnic 18, Portsmouth Polytechnic 19, Bristol Bierkeller 20, Cardiff University 21, Colchester Essex University 22, London Kentish Town Town And Country Club 23.

BUDDY CURTESS AND THE GRASSHOPPERS can't even wait to get a new single out before heading off on another cross-country trek.

Having got trounced by Lulu in the 'Shout' stakes, they don't have another single due on their new label, Phonogram, until November.

Which leaves the way clear for Jungle to reissue 'Shoobee Baby' which came out on the band's own Gyrat label late last year.

The tour takes in Middlesbrough Teesside Polytechnic October 8, St Andrews Polytechnic 9, Dundee University 10, Glasgow University 11, Plymouth Polytechnic 15, Liverpool University 18, Hastings Pier 23, Egham Royal Holloway College 24, Birmingham University 25, Portsmouth Guildhall 27, London Middlesex Polytechnic 30, North London Polytechnic 31.

UMBRELLA, the indie labels' association, have organised a two-day seminar later this month at which leading figures in the indie scene will offer advice and answer questions.

After an opening address by Tony Wilson of Factory, the programme will cover sales and distribution, studios and producers, agents and promoters, the media, publishing, finance and artist development.

The panellists range from Daniel Miller of Mute to Alan McGee of Creation (both on the same panel), including DJs Andy Kershaw and Gary Crowley (ditto).

The seminar is at London Cheries Street Drill Hall (WC1) on October 25 and 26

and tickets are £12 in advance from 'Umbrella Seminar' (to whom cheques should be payable), 53 Kensington Garden Square, London W2 4BA.

Weekend tickets will be £15 on the door or £10 per day, which is also the first lesson of the seminar.

BIG COUNTRY have added a second Wembley Arena show on December 11 to their Christmas tour.

They've also slotted in Irish dates at Dublin RDS November 27, Cork City Hall 28, Galway Leisureland 29, Limerick Savoy 30, Derry Templemore Leisure Centre December 2, Belfast Avonell Leisure Centre 3.

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Billy Cracks The Whip . . .



BILLY IDOL finally releases the album he started recording 15 months ago on October 15.

Titled 'Whiplash Smile', it's the next stage in the collaboration between Billy, guitarist Steve Stevens and producer Keith Forsey that has already delivered 'White Wedding', 'Rebel Yell' and 'Eyes Without A Face'.

Other musicians on the album include keyboard players Harold Faltermeyer and Richard Tee, and bassists John Regan and Marcus Miller.

Explaining the time spent making the album, Billy says: "When I'm making a record I take a long time because I'm thinking of the fans who go out seriously and buy my records. They're people just like me. They're spending hard-earned cash. You've got to give them something that will still sound good ten years from now."

POP'S DAN ARCHER

IN A Covent Garden piazza illuminated by an English summer's last ditch renaissance stands a man in search of a maypole, a misdirected morris dancer.

The baggy whites and chintzy floral waistcoat tell you this is XTC mainspring Andy Partridge long before you focus on the curiously uncommitted face behind those tinted NHS specs.

"Actually, this is the nicest I've been dressed for a long time. I'm usually a mismannered Marks And Sparks but I found this waistcoat in a junk shop and I've been wearing it ever since – the Dave Swarbrick look."

So cast out your Crolla, veto that Versace, this is the next big thing?

"No, that's looking like Maddy Prior – if only I could encourage the hair to come on a bit."

XTC HAVE a new album, 'Skylarking', out in three weeks time. It's an irritating mixture of the inspired and some moments of bland hat-tipping song smithery. Not that this blend should be surprising – after all, XTC are an enduring anomaly in the span of Britpop. Mr Partridge's wassailers have long since thrown off the tutored anarchy and clever-clever wordplay of their 'punk' days and with the last two albums, 'Mummer' and 'Big Express', have confirmed a romance with things rustic. But still they don't really fit anywhere.

Their hack Hardyisms grate a bit, but at the same time they're likely to throw out one of their idiosyncratic pop hooks to fly deservedly into the top ten. Still, singing of love on a farmboy's wages is hardly very cool and it sits uneasily beside today's prevalent cynicism. It can't be easy being the Dan Archer (God rest his soul) of pop.

"Yeah, our position is pretty difficult. I feel sorry for Virgin Records. Just how the hell do you sell us? We're not young funsters – we're balding and fat. We're the three garden gnomes from the West Country who deal in a pop format. I feel like one of The Residents but without the masks – that's how high profiled we are."

As he points out, their career has continually oscillated between high

and low points. This, combined with the fact that contemporaries such as U2 and Simple Minds are making big bucks in the States, has led Virgin (who they've been with for nine years) to believe that they must step in and sort out "funny old XTC". The first step has been to bring in Todd Rundgren to produce an 'American' album which will therefore sell lots of copies in America. Rundgren was given (for them) unprecedented executive power – choosing the tracks and deciding on their presentation, but perhaps not with the desired result.

"We gave him demos for three albums worth of material and he phoned back saying he'd got a running order, which was weird because at that stage we hadn't recorded anything. He went for all the softer stuff, steering away from the tougher, more difficult stuff and he wouldn't entertain anything with a political lyric. The idea was to produce an American LP but I think the idea has backfired horribly – we've ended up with an LP which I don't think will sell very well in the States."

Are you unhappy with the product?

"Well, I feel he hasn't let the bollocks show through – basically, his opinions were at opposite poles to mine. It's the first time that we've been induced to hand over total production control, but despite the fact that it was difficult for us to make, I'm still proud of the music – I'll hold my hand up and say that's me."

THE ALBUM starts off with three songs, 'Summer's Cauldron', 'Grass' and 'Meeting Place', which bear all the hallmarks of XTC's arcadian craftsmanship – a sort of musical illustration to *Cider With Rosie*. After this, the tracks have been ordered to move from light to dark, building to a sombre climax with 'Dying' and then lightening again with the final song 'Sacrificial Bonfire'. Sounds suspiciously like a concept album to me.

"Well, if I could think of any other word... It's not a concept album in so much as there's no songs about deaf, dumb and blind legless pinball players who take lots of acid. The songs are just conceptually ordered."

XTC recently popped up on *So It Goes*, Granada TV's collection of archive punk performances. Sandwiched between a petulant Pete Shelley ("Don't gob at me") and a parodic Jimmy Pursey, they didn't really fit then either.

"I was holding my sides with

laughter. At the time, it felt dead right but ten years on I just think who's that young twat pulling funny faces. Back then I just wanted to upset people. I was much more a shouter and a yeller."

SPEAKING TO this quiet voiced, thoughtful, shockingly reasonable 32 year old with his bucolic Swindon burr and a wife, a kid and a mortgage, it's difficult to imagine him wanting to upset anyone. In 1978 he'd got a buzz from "hurting someone's ears with a guitar", but today the satisfaction comes from writing a well honed song.

"The XTC of '78 had more in common with Sun Ra and his Solar Arkestra – someone who deals with noisy things. I think we've got better as song writers – it's like any craft, the longer you do it, the better you get."

So you're still excited by the process of making records?

"I love records – the sleeves, the paper bag, the label. I like the idea of music going in your ear and giving you that magical picture in your head. That's still the most important thing in my life."

XTC's pop pepped tales of life, love and death in the backwaters are essentially timeless, removed from the inflections that mark out a Britain at the end of her tether, post industrial and pissed off. Thinking particularly of Matt Johnson's cataloguing of this country as a washed up 51st state of America, are XTC relevant today?

"Well, we were probably topical in 1978. What's relevant? *News At Ten* is pretty relevant. Relevant to me means essential to the time I think we're worthwhile, but I'm not going to grab people and say eat this. I think things are much more precious if you have to dig down and find them rather than to get someone flogging them at the door."

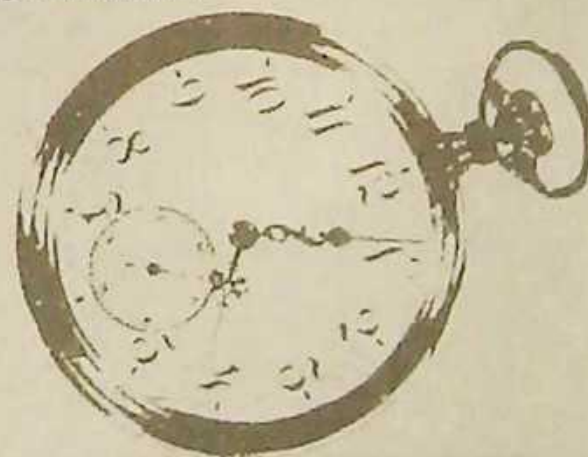
So it's fair to say that XTC won't be seen as a benchmark of the '80s, an indicator of the spirit of the age. This doesn't worry this ruminative rural sage (something he swears is unaffected: "People put that on us. It's not as if we're Pentangle or Fairport Convention"). This Ted Moulton (God rest his soul) of a tunesmith is happy that what he's doing is of worth and for that matter so am I. XTC may be inconsistent but they have their moments: 'Plans For Nigel', 'Ten Feet Tall', 'Senses Working Overtime' and 'Summer's Cauldron' (from the new album) are outstanding if not important songs and it's about time XTC had another of their anomalous hits. As Andy says, they need the cash.

An everyday story of pop music folk.

Nine years on and XTC are still waiting to break it big in the USA. Their noise used to annoy but now they're content to mellow with age. So what chance have three balding, fat garden gnomes from the West Country got in today's high pressure pop stakes? Plenty, reckons slip of a lad ROY WILKINSON. PETER ANDERSON watches the clock



XTC: ANDY Partridge clocks on



THE TOUR

OCTOBER 1986

17 BURTON ON TRENT	CENTRAL PARK
18 SHEFFIELD	UNIVERSITY
19 LEEDS	POLYTECHNIC
21 BRISTOL	BIER KELLER
22 COVENTRY	POLYTECHNIC
23 LONDON	ASTORIA
25 GLASGOW	STRATHCLYDE UNIVERSITY

STAN RIDGWAY

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METALLICA: PICTURED two weeks before the fatal crash. L-R: Lars Ulrich, Kirk Hammett, James Hetfield, Cliff Burton

AT THE MERCY OF THE MASTER

Something sad and inexplicable has happened to METALLICA, a band who were in full flight until bassist Cliff Burton was tragically killed in a road accident ten days ago. NEIL PERRY was one of the last journalists to interview the man and the band who gave thrash a touch of class. Parting shot from STEVE DOUBLE

THE DAY after I'd finished writing the original version of this interview, I learned that Metallica's bass player, Cliff Burton, had been killed in a road accident.

I'd been listening to his voice on the interview tape for two days beforehand, not knowing that he was already dead, wiped out in a crash on a foreign road thousands of miles from home.

I'd liked him a lot, as much as it is possible to like someone after talking to them for an hour. I'd been told that he didn't usually take much part in interviews, so I'd been surprised when he eagerly volunteered his services. We were in Edinburgh, the third night of Metallica's first major UK tour, and so far '86 had seen Metallica doing well, very well (except for one minor mishap - rhythm guitarist/vocalist James Hetfield broke his wrist while skateboarding, resulting in a guitar roadie filling in for him). Many gigs were sold out in advance, and the third album, 'Master Of Puppets' had sold way past the half-million mark in the States.

What this means for Metallica's future only the rest of the band can say, but for now it's time to re-write, re-think and talk about a band that three weeks ago seemed unstoppable, before the whole story was given such a horrible twist.

That night in Edinburgh I'd watched Metallica drive a wild and wired Playhouse audience, already reeling from the kooky Anthrax, mental. Believe me, it had been a formidable double-bill, an inexorable sonic tidal wave. Revolutionary, maybe; the art of noise, definitely.

Thrash Metal, such a non-descriptive, redundant term, was supposedly coined after Metallica's seven-track demo tape hit the fan in '82. When the band's name began to buzz through the clubs and streets of LA four years ago, there had to be some way to describe what these people were doing. It was faster, louder, heavier and more exciting than anything that had gone before.

The band was put together in late '81 by Danish drummer Lars Ulrich and James Hetfield, and at the time included original bassist Ron McGovney and lead guitarist Dave Mustaine, to be replaced by Cliff and Kirk Hammett respectively at the end of '82.

Up to that period Metallica had already won themselves huge cult status. Legendary events such as 'The Night Of Metallica' - when the band, as support act to Krokus, saved the day after the headliners pulled an already sold-out show in Los Angeles - assured them of that. This thing was going to grow and grow.

So thrash metal it became, as the molten Metallica sound threatened to boil over and extinguish everything else. It certainly

wasn't back to basics - it was more a redefinition, a real valid attempt to cut the crap.

Metal, especially American metal, had collected a lot of flounce and fluff, like a boiled sweet spat out onto a dirty floor. Metallica were the inevitable result, probably predicted by someone somewhere long ago, of a generation of American metal-heads too aware and caught up in the snowballing US hardcore punk scene not to absorb some of its positive influences.

An hour before Metallica had taken the stage at Edinburgh, Cliff, Kirk and I had closeted ourselves in the band's dressing room, which bore more resemblance to a smallish off-licence. As I turned on the tape, the sound of Anthrax drilled its way through the floor.

"We've known them a long time," smiled Kirk. "We had no money or nothin'... they gave us an oven and a refrigerator, which was well necessary."

OK, first question. Doesn't it hurt playing at such a ferocious pace?

"We're getting a good draw, it's a f***** hell of a lot of fun." This is Cliff. "It is painful at first, our necks and lower backs really hurt. But aspirin is a great drug."

I could hear the crowd downstairs baying for more, and I wondered what it was that took Metallica from having no money or nothin' to where they are now.

"I remember a discussion I had with him on a Greyhound bus," said Kirk, nodding towards Cliff. "We were coming back from recording our first album 'Kill 'Em All'. Do you remember that?"

"Nope!" said Cliff supportively.

"Oh. Well I said, I wonder what the second Metallica album will be like, and he said, Yeah, and the third. I mean, we were absolutely f***** clueless."

"You never give it much thought," drawled Cliff, "it just consumes you at the moment. It's gone over a lot bigger now, and it satisfies us. It's just a continuation."

"The underground metal scene was just blossoming before 'Kill 'Em All'," explained Kirk, "and we helped bring it together, we pushed underground metal out. The people who were into it needed something to focus on, and we provided that. I think the scene's dying now, people used to collect and swap tapes of gigs, but it's saturated, the whole genre is sub-divided into little titles now, like street metal. Don't ask! I'm as clueless as you about that."

"A lot of bands were into that, just the noise aspect," said Cliff. "But I think that we are a little too musical for that. The scene had a bad reputation, a lot of it to do with the way audiences reacted. Most of the bands and fans were drunk..."

He grinned, and reached for a can of lager.

A LANDMARK in the history of recorded music, is how I had burbled about 'Master Of Puppets' in an over-enthusiastic moment, but I still stand by it. I do not know of a more total record, the result of all the ideas already developed on the second album, 'Ride The Lightning'. 'Master...' is too special to stagnate under the banner of heavy metal, too clever to be punk. Had the difference

worried them?

"We had our doubts," said Cliff, "but the public are too hard to suss out, you just do it. But the studio is just a labour, getting on stage is the reward."

Kirk: "The sales picked up considerably after we played Donington in '85. Before that we got into the usual genre, playing with thrash metal bands, speed metal, black metal, but Donington changed a lot of people's overall view of the band. We weren't the type of band to play 500 miles an hour every second of our set."

'Master...' I explained, reminded me of classical music through a wall of Marshalls, a guitar loving Wagner on speed. And Cliff shrugged, and said:

"Bach is God. We all go through periods of listening to it - except maybe Lars. We have periods when we're so into classical music. I was consumed by it, taking lessons, getting into theory or whatever. It leaves quite an influence. A lot of music will go in one ear and out the other, but you listen to that shit for a month and it stamps you. It leaves its mark."

I mentioned that I once saw Discharge back in 1980, and Kirk's eyes widened excitedly.

"Ah, that must have been a helluva good one. We listen to The Misfits, Discharge, Killing Joke, Black Flag, R.E.M., Peter Gabriel. An American band called Sam Hain."

It's the street-punk ideals that have given Metallica their huge crossover appeal, a situation that Cliff called "very healthy". Later I was to give up trying to count the mohawks in the audience.

"Being in a band puts you in a position to make a statement," continued Cliff, "but we're not some kinda f***** message band. It's a question of being used, controlled, dominated, that's the subject of a lot of our stuff."

"We're not hawks!" laughed Kirk.

"And yet it's strange what a heavy sound can do to people."

"Yeah, there's violence," smiled Cliff, "but we've never suffered from it. It's just things out of control, things happening on stage when we are onstage, like someone gets attacked, little things..."

And Cliff would not be drawn when I suggested that Metallica were leading the metal pack into a whole new ball game.

"Yeah, to an extent. It's flattering, we just do what we do." He puts on a classic American dumbo accent.

"We just get on the bus, roll in, roll out. If they don't like it, bummer! Ha!"

The lively and talkative Lars entered the room, a man who had intended to be a star on the tennis court rather than the stage, and the mention of Metallica's success set off a verbal trip-wire in his head.

"We're not the sort of band to sit around and count the gold discs. In America we've gained the level of success we've got without having to alter to any industry-set standard, image wise or radio wise. We've gone like that (he flicked V-signs in the general direction of the silently flickering TV on the wall) to the whole business in America."

"In Europe there are different ways of getting success, you don't have to depend so much on airplay so we're a bit more

established. With 'Master Of Puppets' in America, a lot of people in the industry turned around and went, F***** hell, how can this be? All these people in their offices, all of a sudden they're reading their chart magazines and there's this band called Metallica doing half a million records, and there were none of the regular ingredients in the band that are needed to make it big in America. No huge image, no short songs for radio, no video, not even anything particularly outrageous, like Ozzy or whatever. Not even much of a stage show."

And with dressing up being an integral part of rock and roll the good old American way, the anti-image has harmonised Metallica with a lot of people. Lars, hardly able to get the words out quickly enough, carried on.

"From hanging out with a lot of other bands, I'd probably say we're quite a bit more both interested and aware of what bands around us are doing, what they sound like, what their records sound like, how they look."

"We've found so many things we didn't like, and we'd never want to see ourselves in the same silly position as some of these other bands. We've just been avoiding as many clichés as we've been able."

What do you think of when I say Metallica?

"Er... the band I'm in? Ha! No, energy... honesty. Dedication."

BANG THAT Head That Doesn't Bang threatens the back cover of 'Kill 'Em All', or maybe it's a promise.

Extremes are what it's all about, and for some people there's no other way. Metallica, unwittingly maybe, became the focal point for a whole new wave of noise makers, and four years later the likes of Anthrax, Celtic Frost and Slayer (recently signed to Def Jam) are finding audiences very willing, if not quite prepared, to gobble up all they have to offer. As Cliff had said, the difference between Metallica and much of the HM field was "kind of like punching your fist in the air, rather than at a specific target".

"Everyone in Britain has preconceptions," said Lars. "They make up their minds before they've seen anything, heard anything - in Britain especially, it's so typical. That's why we stress in British interviews that there's more to us than these categories we've been put into."

Vocalist James Hetfield had just burst in, and shouted from the toilet, "Tell 'em we're jazz-metal!"

"Yeah!" laughed Cliff, "we're thrash-jazz!"

That's when I left. So it's back to the beginning, and Metallica were heart-stopping that night, as they were a week later at Hammersmith, a fusion of bodies and sound, complete sensory overload. But all that was three weeks ago, and now something sad and inexplicable has happened to a band who were in full flight. It is an unavoidable pity that Cliff's death will overshadow everything Metallica achieved this year, at least for a while. The fact that he is now just a voice on a tape is indeed a tragedy to anyone who has the slightest idea of what Metallica were, and are, about.

LETTERS

IS MUSIC DEAD?

I WOULD like to sympathise with your 'Defiant Reader' who looks at the current charts and says, 'What's happened to music?' I am a music student into The Cure, IQ, Stravinsky and the JAMC, and I often ask myself the same question.

Recently, I've been listening to The Smiths, but surely it's the lyrics which make their records works of art (which they undoubtedly are), rather than the derivative and frequently monotonous backing. Admittedly many chart bands would not consider themselves 'artists' and I discount them here, but those who do, or should, seem to be turning increasingly to extra-musical devices (feedback, poetic lyrics, sound effects or whatever) to achieve their ends. One of the few bands I can think of who are both undeniably modern and purely musical are the Cocteau Twins, but they seem to be in a league of one. Perhaps music is dead and they just haven't caught on yet. — **Chris Ovenden, Goldsmiths College, London**

DON'T ROCK THE BOAT

I WOULD like to protest about the interviews featured in *Sounds*, September 27, 1986.

I understand that you have to account for a variety of tastes, but please in future could you include a variety of artists that the average person likes and not just what a heavy rocker likes. 70 per cent of the magazine is on these groups only. Also, in future could you please include artists in the Gallup Charts and not the Independent?

I hope to find other copies of this magazine more enjoyable in future and not totally devoted to heavy rock. — **P Ephgrave, Derby**

WHERE'S THE FUN GONE?

AS I write this letter I'm listening to my old Ramones and Undertones LPs. What's happened to music? These days most bands are so pretentious and false. It was so exciting seeing bands that were fun, down to earth and talented.

More recently, concerts by groups like (the early) Cult, Smiths and Getting The Fear were pretty good, but I'm getting fed up reading extensive articles on so-called talented groups (all image, no music).

Where's the excitement and fun gone? There's only one group I know of that are worth seeing and that's Circus Circus Circus, they're brilliant. How about doing us a favour and giving them some coverage? They're exciting and fun to see, give them a break, they deserve it, or have you forgotten excitement?

Why not do more features on unknown bands? There are a lot of them around and

their future may lie in your hands. Give them a break, we need them, don't ignore them. Get off your arse and do something risky before music becomes a thing of the past. — **EQ, East Acton, London**

FLAT MATT, NO GLOSS

SO MATT Johnson and The The are the latest thing to enthuse about? John Wilde's clever article on them failed to disguise the same tired old tawdriness of glorifying crap that goes on all the time in newspapers, the media, films and TV. There's nothing new or creative or individualistic about this person. He's just surrounded his ego with lots of people with pretensions of being artists, eager to latch on to the gravy train that they hope The The will become.

"Matt Johnson is sick with brilliance, that's all", says our John. Let's just remind ourselves that sick is merely regurgitated food or drink and can never, under any circumstance, be accurately or sanely described as brilliant. This doesn't just apply to The The but to many so-called artists and groups who are just chiselling shit into new and different shapes.

We've had the matt, *Sounds*, now where's the gloss? — **Michael Lakey, London NW6**

WHAT A STATUS!

I WOULD like to agree with Paul Elliott's view of the new Status Quo single 'In The Army Now' (September 27 issue). "Is it really worth having 'em back like this?" asks PE.

The answer is, of course, No, it bloody well isn't, matey. It strikes me that Mr Elliott is one of very few journalists who is willing to view the restoration of Quo with some trepidation.

I have been a fan of Quo for years. Even so, after listening to the new album, I feel that I would have been just as well slapping a bucket of shit on to the turntable, at least I would have been spared the crap which came through the speakers.

I remember the feeling of complete and utter desperation as I walked away from the Apollo after Quo's final Glasgow gig. Christ, they were fantastic. Now, however, we've been treated to a new line-up. Can they survive without Lancaster's writing? With cover versions like 'Speechless' (a new low in Quo's recording career)? I doubt it. Can they perform the old classics live? I don't know, but I'll be there to find out. See you in Glasgow lads and show me I'm wrong. — **Bry**

LATIN GOLD

I BET the person responsible for signing up Latin Quarter is feeling quite pleased with himself at this time. Latin Quarter themselves are probably quite happy too. A



Illustration by Simon Cooper

THIS MAY rate as the most delayed response ever published (I hope!) in your *Letters* page.

You might remember that, about five years ago, you published a letter from one 'Telegram Sam Giles Hamilton'. The essence of the letter was that the aforementioned was a hell-raising, fist-fighting stockbroker from Brighton, whose business stature did not interfere with his extra-curricular devotion as a biking rock'n'roller.

Doubtless you will have gathered that the letter in question was written by myself and that now, in 1986, I can no longer resist the temptation to write again.

Unfortunately the stock market has become more serious and consequently my adherence to the rock'n'roll lifestyle has diminished altogether. My flat in Brighton is replaced by a flat in South West London; my BSA has been replaced by a VW Golf GTi; and fisticuffs have had to go as black eyes do not become one endeavouring to become a company director. However, I still buy *Sounds* every week and my record collection expands faster than ever. I even write gig reviews for a fanzine that some

chums publish.

Sadly, however, my point is the same as it was when I first wrote five years ago. These ridiculous class barriers are as rigid as ever. Even now I find myself on the receiving end of 'aggro' at many music clubs and pubs I visit from mindless thugs who seem to presume that enjoying a band is the domain of the lower orders and should be forever shielded from the likes of myself (Sloane Ranger, if you will).

It is highly unlikely I would open myself so overtly unless I had a genuine love for rock'n'roll. Believe me, I'm not talking about The Jesus And Mary Chain, I encounter this at Zoot Money, Steve Gibbons, Hawkwind and Wilko Johnson gigs. Bands I have been actively enjoying for over ten years.

These attitudes have to be curtailed. They are mindless and counter productive. Music should be, as it was in the '60s, a common meeting ground for peoples of all cultures, races, classes and dispositions.

So until 1991, when I shall have more to say, *adieu*. (I may have retired by then.) — Giles 'Telegram Sam' Hamilton, aka Gorilla The Stockbroker

band amongst bands, they shine through so true like a gold coin amongst coppers. It is rare these days to find a band playing meaningful songs, songs about real things. And it is even rarer to find bands putting their songs across so well without all this bullshit hype and glam video crap.

I've seen them play four songs live on TV: 'Radio Africa', 'Sandinista', 'Truth

About John' and 'America For Beginners' and each song is actually about something, and probably something they believe in quite strongly. I'm not into politics, but just listen to their lyrics and arrangements.

Remember the old days when you bought an album and listened to it over and over then went round to your mates and played it again and talked about it? Well,

this band are gonna get people interested in songs and lyrics again.

Me? I'm off to the record shop to buy the album and flicking on to *Nightshift* to check out where I can go and see them and clap and shout and maybe catch a member and tell them that they're great, and maybe out the corner of my eye see the person who signed them up sitting not too far away

smiling and feeling quite pleased with himself. — **Jim Brooks, Dagenham**

NO CONFLICT

QUESTION: WHY has there been no review of Conflict's new LP (even though it's at number one in the Indie charts)?

Answer: (Delete where appropriate)

- 1 *Sounds* are a bunch of tossers
 - 2 Too scared of Conflict
 - 3 Who are Conflict?
 - 4 Don't understand what they're singing about
 - 5 Upset that the *NME* is mentioned in one of the songs
- **A distraught Conflict fan somewhere in North Wales**

WHEN A HIT IS A MISS

MIKE READ, Tim Rice and Paul Gambaccini are all editors of *The British Book Of Hit Singles*, yet they have missed out a record that was number four in the charts in 1984. It was also in the top twenty for six weeks. I refer to The Toy Dolls' 'Nellie The Elephant'. After writing to the people concerned, GRRR Books Ltd of London, I received a reply from Nick Todd, the Editorial Associate, saying they did make a mistake and it would be corrected in next year's issue, but the damage is now done.

I could understand missing out a record that got to number 49 for one week, yet even then that should not happen. It has made us wonder just how accurate the book really is. — **Ernie J Algar, Durham**

PIG POWER

I WRITE in praise of the cartoons section of the paper — especially the *Hot Pork Lunch* strip by that brilliant artist Dan Pearce. I'm an avid follower of the adventures of Danny The Drain Pig and hope that you never replace it, for any other strip would certainly be inferior. But why do you only publish the strip every fortnight, instead of every week? I'm sure an artist of Dan Pearce's talent would be able to cope with the extra workload. Please pass my praise on to Mr Pearce and continue to publish this excellent strip! — **Matt Higham**



Dan is on page ten this week, Pig fans. So what else is it you do or don't like about *Sounds*? If you feel inclined to sound off about the paper, the state of rock or your fave raves, then write to *Sounds*, Greater London House, Hampstead Road, London NW1 7QZ.

CLIFF BURTON

1962-1986



NMusic For
ATIONS



R.E.M.: Georgia on their minds

INFO Riot

EDITED BY BARRY LAZELL

R.E.M.-OULD

The R.E.M. flexi file

QUITE A lot of additional info has come in regarding R.E.M., who were featured in the September 6 column. This was pretty well as predicted, since my original listing had basically covered just the UK releases by the band with a couple of token imports. As I suspected, there were some more 'odds and ends' (a couple of flexis) plus further imports worth noting.

I'd like to thank **Tim Hather** of Weston-Super-Mare, **A L Morris** of Walsall, **Gavin Bradbury** of Aldridge, West Midlands, **Jon Storey** of the wonderful psychedelic music mag *Bucketfull of Brains*, **Brian Leafe** of Compendium International in London, and **Russ Taylor** of Crocodile Records in Rhyl, North Wales, for their contributions to what follows. Chances are there might be a few other readers whose info has turned up subsequently, so thanks too if you've since written but aren't mentioned above.

We'll talk flexi-discs first. R.E.M. have had one in the UK, issued free with *Bucketfull Of Brains* No 11, which came out in February 1985. The

disc was a one-sided 33rpm 7-inch, and featured the otherwise unheard track 'Tighlen Up'. Catalogue number was **BOB 5**.

Jon Storey, the magazine's editor, is at pains to point out that this particular back issue is totally sold out, so there's no point in *Sounds* readers pestering him for it (though there are other back issues available, each with a flexi by an act of interest, and the most recent issue — No 17 — has one by **The Long Ryders** under the name of the **Spinning Wighats**. £1.40 per issue including P&P, from 70 Prince Georges Avenue, London SW20 8BH — or send Jon an SAE for details).

There was also a free R.E.M. flexi given with a US magazine — issue No 27 of *The Bob* which appeared in May this year. The track was 'Femme Fatale', on a one-sided 33rpm 7-inch (catalogue number **REAL 005**). Sorry, can't tell you how to get hold of this one; *The Bob* is NOT connected with *Bucketfull Of Brains*, though. Several US singles are clearly of interest to

MEMORY BANK

Sunday October 12

1948 Birthday of **Rick Parfitt** of **Status Quo**, in Woking, Surrey.

1966 **Jimi Hendrix** teamed up with **Noel Redding** and **Mitch Mitchell** to start work as the **Experience**.

1971 Death of **Gene Vincent**, aged 36, from heart seizure caused by a bleeding ulcer.

1975 **Rod Stewart And The Faces** played their last live show together, at Nassau Coliseum in Long Island, New York.

1982 **The Clash** supported **The Who** at Shea Stadium, New York, on The Who's 'Farewell Tour' of America.

Monday October 13

1941 Birthday of **Paul Simon**, in Newark, New Jersey.

1968 **John Lennon** recorded 'Julia' solo at Abbey Road, for inclusion on **The Beatles'** white double album.

Tuesday October 14

1940 Birthday of **Cliff Richard** (**Harry Webb**), in Lucknow, India.

1946 Birthday of **Justin Hayward** of **The Moody Blues**, in Swindon.

1958 Birthday of **Thomas Dolby** (**Robertson**), in Cairo, Egypt.

1964 **Charlie Watts** of **The Rolling Stones** married **Shirley Ann Shepherd**, in Bradford.

1966 **Grace Slick** sang on stage with **Jefferson Airplane** for the first time, at the Fillmore in San Francisco.

Wednesday October 15

1953 Birthday of **Tito** (Toriano) Jackson of **The Jacksons**, in Gary, Indiana.

1973 **Keith Richards** of **The Rolling Stones** and girlfriend **Anita Pallenberg** were given £500 fines and suspended prison sentences by a court in Nice, France, for drug possession.

1976 **Ike And Tina Turner** broke up professionally, after 19 years performing as a duo.

Thursday October 16

1959 Birthday of **Gary Kemp** of **Spandau Ballet**, in Islington, North London.

1969 Death of **Leonard Chess**, founder of Chicago's Chess label which launched **Chuck Berry**, **Bo Diddley**, **Muddy Waters** and many other black performers.

1972 **Creedence Clearwater Revival** issued a press statement announcing that the group was to break up, "to devote our time to individual rather than group projects".

Friday October 17

1934 Birthday of **Rico** (**Rodriguez**), trombonist cohort of the **Special AKA**, in Kingston, Jamaica.

1962 **The Beatles** made their first TV appearance, performing 'Some Other Guy' in a musical item on Granada TV's locally-transmitted programme *People And Places*.

1975 **Maurice Gibb** of **The Bee Gees** married **Yvonne Spencely**.

Saturday October 18

1926 Birthday of **Chuck Berry**, in East Saint Louis, Missouri.

1968 **Led Zeppelin** played the Marquee in London — their first gig under the name after completing a contract-fulfilling European tour as **The New Yardbirds**.

1969 **Rod Stewart** joined **The Faces** as lead vocalist.

1974 **Al Green** was badly burned when his girlfriend threw a pan of hot grits down his back before shooting herself dead, at Green's Memphis home.

1979 **Penetration** split up, and lead singer **Pauline Murray** went solo before forming **The Invisible Girls**.



collectors of the band, as follows:

Hibtone HT 001 'Radio Free Europe'/'Sitting Still' 1981

This was the band's first single, on a local indie label out of Athens, Georgia. 'Radio Free Europe' is a different version from the later recordings on IRS. A L Morris puts its collector value at anything from £15 to £45 now in mint condition.

IRS IR-9916 'Radio Free Europe'/'There She Goes Again' 1983

Although ostensibly identical to its UK counterpart already listed, this first US IRS single by the band had a longer version of 'Radio Free Europe' (4 mins 3sec) on some pressings than the one used on the British single.

IRS IR-9931 '(Don't Go Back To) Rockville'/'Catapult (live)' 1984

IRS IR-52678 'Driver 8' (studio version)/'Crazy (Steve Fjelstad mix)' 1985

This was also released as a US 12-inch promo with 'Driver 8' on both sides, though in different

(studio and live) versions.

And a couple of US 12-inches...

IRS (cat not known) 'Talk About The Passion'/'Catapult'/'Sitting Still' 1983

IRS L33 17004 'Can't Get There From Here'/'Driver 8'/'Life And How To Live It' 1985

(This one may have been a promo only)

There is also quite a lot of vinyl by other acts which involves members of R.E.M. in some capacity. This lot, for example...

Michael Stipe co-wrote 'Both Sides Of The Line' and sang backing vocals on 'Hot Nights In Georgia' on **Jason And The Scorchers'** first album 'Fervor' (EMI America EE 24 00801), on which R.E.M. actually get a sleeve 'thank you'.

He also did vocals on the second **Golden Palominos** album 'Visions Of Excess', on the tracks 'Omaha' (the **Moby Grape** oldie), and 'Boy (Go)' and 'Clustering Train', both of which he co-wrote. This was on **Celluloid CELL 6118**, while 'Omaha' also appeared as a 7-inch single in the US.

Peter Buck played guitar on 'I Will Dare', a track on **The Replacements'** Zippo album 'Let It Be' (ZONG 002).

He was also on **The Fleshtones'** album 'Speed Connection II', released in the US on IRS, while along with Keith Streng of The Fleshtones and keyboard player **Mike Mills**, he made a one-off 12-inch single under the name of **The Full Time Men** last year. This featured three tracks: 'I Got Wheels', 'One More Time' and 'Way Down South', and was recorded in Athens, Georgia, in June 1985 ("in a short but sweet four days"), but released on a New Jersey indie label, **Coyote Records** (PO Box 112, Uptown, Hoboken, NJ 07030.)

Buck also produced a single for the **Wolfing Cookies**, a band from Greensboro, North Carolina. Titles are 'In The City' (not the **Jam** song)/'VB Song', on the **Midnight** label (MID 4512). Russ Taylor tracked that one down, and he also notes that a recent US IRS single by the **Hindu Love Gods** is actually by Messrs **Buck**,

Mills and Berry, plus **Bryan Cook** and **Warren Zevon**, of all people, on vocals! Titles are 'Gonna Have A Good Time Tonight'/'Narrator' (IRS 52867).

And finally... "If you want to get *really* obscure," says **Brian Leafe**, "Michael Stipe's sister **Lynda** was in a band called **Oh-OK**, which had two releases on **DB Records** in the States. The first was a 4-track 7-inch (DB 63) and the second a 5-track 12-inch (DB 69). The latter was titled 'Furthermore What', and featured another Stipe sister on backup vocals, plus a sleeve pic of a cat taken by Michael himself."

Brian adds that he has a few copies of each Oh-OK record in stock at **Compendium** (29, Beethoven Street, London W10 4LG; Tel 01-960 1871), while **Russ Taylor** of **Crocodile Records** (Unit 14, Queens Market, High Street, Rhyl, Clwyd, North Wales), with reference to the R.E.M. offshoot material, says, "I often carry this kind of stuff in stock." Drop either of them a line (with SAE) if they might be able to help you.

IT'S IMMATERIAL

"We made
'Life's Hard'
with a DX
and an

80 year-old
banjo player."

Hardly an obvious combination, but
obvious this band isn't.

John Campbell and **Jarvis Whitehead**
were first shown around a DX by **Jerry
Harrison**, keyboards man with **Talking
Heads**, but the style is all their own.

On 'Life's Hard And Then You Die' they
linked a DX with a banjo player who'd
made his first record in the year dot on a
cylinder disc. "He recorded at **Abbey
Road** during the Blitz."

And they've even tried a DX with
marimbas and a Chilean nose flute, of all
things.

"We're not technobrats," says **Jarvis**.
"Anyone can use one."

A DX, that is. Not a Chilean nose flute.

IMAGE - IAIN MCKELL

NEWS EXTRA

NOSTALGIA BUFFS have a
chance to wallow in it at a
Sounds Of The '60s seminar
at **Watford Cassio College** on
October 11.

Dave Berry - one of the
most innovative, if not
successful, singers of the era
- and chronicler and musician
Alan Clayson will be
reflecting on the musical and
sociological changes of the
decade. They'll be joined by
the venerable rock author
and researcher, **John Tobler**.

The time warp will cost
£6.65 and you should book by
writing or phoning **Dr Geoff
Trodd** at **Callowland Adult
Education Centre**, **Leavesden
Road**, **Watford WD2 5EP**
(telephone **Watford 22900**).

The course is at **Cassio
College**, **Langley Road**, and
other '60s celebrities have
been promised.

EL GRAN DE PUERTO RICO,
who are salsa megastars in
Latin America and the **USA**,
come over for their first
British gig at **Brixton
Academy** on October 12.

They'll be celebrating
Columbus Day - the day the
Americas were "discovered"
- together with the home-
grown **Sonido De Londres**.

The arrival of this 13-piece
band, who've been going 25
years under the leadership of
Rafael Ithier, is the
culmination of an eventful
year for British salsa fans,
who've seen a procession of
leading artists.

SANDIE SHAW puts her faith
in higher education with a
series of gigs at **Egham Royal
Holloway College** October 10,
Bradford University 11,
Harlesden Mean Fiddler 16,
University of London Union
17, **Norwich East Anglia
University** 18.

JAMES, who are **The
Woodentops'** special guests
at their **London ICA** stint this
week, have a couple more
dates lined up later in the
month at **Salford Maxwell
Hall** October 24, **Burnley
Mechanics Club** 27.

ROBERT FRIPP has a new
album out on **EG** (through
Virgin) this week called
'**Robert Fripp And The League
Of Crafty Guitarists**'.

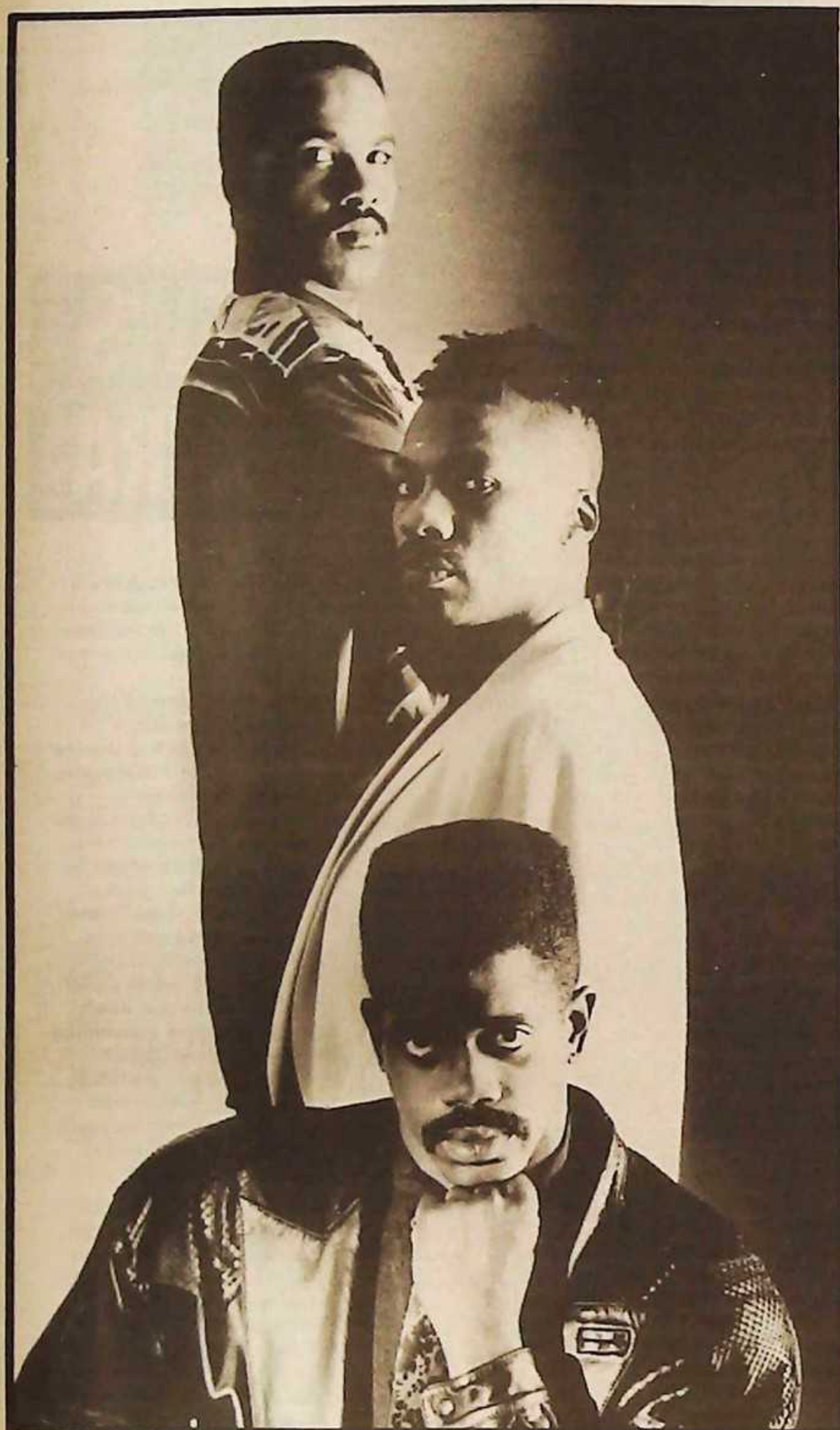
It's a live album, but in
typically **Fripp** fashion that's
not quite the whole story.
The album was recorded at
one of **Robert's** guitar
seminars in **West Virginia**
and features his guitar
students, whose experience
ranges from 20 years to one
day.

YAMAHA SOUNDS LIKE YOU MEAN IT.



A L B U M S

RATINGS BUYBLAGHEAR ..FLOG .DUMP



CAMEO say: "Get your codpiece out of your ears, Jack!"

CAMEO 'Word Up!' (Phonogram/Club Records JABH 19**3/3)**

WORDS UPSIDEDOWN: Because you're not the only one whose heart has been broken and Blackmon's approach will serve to remind you of this — and how you love it — this insoluble state.

Because there isn't enough time in the day and I thought I'd save you some you are about to read what was going to be the last phrase of this review: IT BUYS.

Words together: It buys into your life, does Cameo's umpteenth album. In fact it's already wiggling in the cracks between your soul and social facade. You have probably reacted in some way, from tapping your toes to chatting up a potential partner to the sound of 'Word Up!' because these pieces of Blackmon's are faves on the video-jukebox which serves as the collective musical memory of Sad Britain.

Words hook: the gimmick, the much commented on codpiece, hides some fishy music but that's only to be expected. Sonic strings that tie people together on a mass scale are inevitably woven from commonplace threads and Cameo suffer accordingly. Virtually every song is debased by the most appallingly conventional FM (c)rockist guitar. But clichés such as this always serve a purpose by inducing an instant and unthinking hum of recognition in the listener.

Words lyrically: like, unfortunately, most current funk/soul/rapologist groups Cameo have a tendency to wear their testicles on their shoulders; whether this is ironic or not, I don't know. This comes to the fore on the pulverising, horn-heated 'She's Mine' which as the title implies finds Blackmon essentially treating a woman as a status object. Cameo are in one sense about holding onto your assets, being possessive. On 'Fast Fierce And Funny' (which is none of these things) he's lecturing us about how people can rip you off, and that includes the women around him who are goldiggers and who don't want to know him when he's lost his American Express card. The hardman side of Cameo reduces relationships to cartoons.

Words finally: Blackmon might have no time for psychological romance but when Cameo's guard slips as with 'Candy' or the ping-pong relationship groove of 'Back And Forth' we begin to touch on the heart of the matter: "Love has no guarantees". Cameo, in amongst the Disneyesque synth motifs, would like it to be known that they are a positive group. But to me 'Word Up!' has too many negative musical and lyrical aspects to get excited about. So what's the word? Messy.

JACK BARRON

COURTNEY PINE 'Journey To The Urge Within' (Island ILPS 9846)*****

IN WHICH The Face becomes The Sound, at last. This affable big cat of the home-cooked jazz seems to have been every mag's mugshot in their token Jazz Revival spread. But how many have actually checked him out? With this important debut, Courtney Pine finally gets the new scene seriously on to record.

It's a pretty handsome shot. Normally his band like to stretch out, but ten tracks are squeezed into this set with only Phil Bailey's 'Children Of The Ghetto' a contender for 12-inch length. What's excellent about Pine's stance is his absolute commitment to the hard jazz: no sappy bossa nova workouts or funky scraps of fusion. His mentors, Coltrane and early Wayne Shorter, would have given the nod. 'Ghetto', a last minute inclusion and attempt at the hit single, is the only concession, and it's harmless.

Pine's quartet tend to bluster where the saxophonist finds more point — the heavy-handed drums stiffen up a pulse that ought to flow more — but they give him plenty of push. His own tunes, 'As We Would Say' and 'Seen' the best, are neat bits of business that don't challenge the jazz standards he picks: a lovely, considered stroll through Horace Silver's 'Peace' is the heart of the record. Best to concentrate on Courtney's saxophone sound: he's fashioned a muscular tenor voice and a surprisingly tough, gristly tone on soprano. The short measure of solo space can make him sound jolted — in 'When, Where, How And Why' you can hear him brewing up for the big tenor outburst and having to wind it up too soon. A trio for bass, bass clarinet and scatman Cleveland Watkiss plants a sense of fun and an ear for detail.

Blue Note veteran Michael Cuscuna blesses all with a genuine jazz production. A young lion starts to stretch, checks his claws, gets ready.

RICHARD COOK

THE FARM 'Pastures Old And New' (Fire REFIRE 3)***

THE FARM are well-mannered Scousers with their hearts in the right places. They're one of those awkward imageless bands who have had plenty of good things said about them but,

due to their clean-collar normality are never remembered. 'Pastures Old And New' is an abortion of old singles, John Peel sessions and new songs. It rarely surprises and never bores enough to depress. In this web of mediocrity, The Farm wilt desperately.

Their aspiring, worthy pop songs are too dependent on stale formulas, snatching at jolly ideas like watered, white-boy reggae in the bland 'Information Man'. Too often they toy with calypso riffs and leathery trumpet bursts. This may please the inhabitants of the council estate and get them swaying at the local NALGO party, but it does little to harden the emphasis of poignant lyrics that focus on various social ills. 'Heart And Minds', their best crack at commercialism, manages to stand out of the grey, claustrophobic production of the album and heightens the fact that too many of The Farm's songs are like framed pictures with no images to observe. All that's present is the white emulsion belonging to walls of calculated pop precision.

The Farm need to believe in themselves more and decide whether integrity can cuddle with pop, principles can be balanced with strong tunes and, most importantly, they must decide where their true direction lies. Until then The Farm will wallow around the edge of yawning worthiness, where they'll finally be forgotten. And that would be a shame.

RON ROM

MOOD SIX 'A Matter Of' (Cherry Red BRED 71)****

UMPTEN YEARS on and still chugging away, Mood Six still sound fresh. It's a matter of attitude.

Contemporary, consumerist and poised merrily between scathing satire and pure pop, Mood Six's teeth are prettily crowned but still brutally sharp when they bite. It's a matter of good dentistry.

Yes, three of the songs on this album have been taken from the original 'original soundtrack' of *Up Against It*, the Joe Orton fantasy made reality by, amongst others, The Times' Edward Ball and Mood Six's Tony Conway. But then 'The Contemporary Scene', 'Back To The Day' and 'When The Time Comes' are all fine songs which deserve to be heard even if this means removing them from

ON THE UP BEAT

THE JAZZ BUTCHER CONSPIRACY

'Distressed Gentlefolk' (Glass GLAMC 020)*****
EVERY MORNING The Jazz Butcher wakes up in a different hotel room, a five o'clock shadow under his sweetly deodorised armpits, and every afternoon he puts out a new record.

'Distressed Gentlefolk' is his best record since last year's 'Sex And Travel' LP, the one that was meant to be like a concept album, a re-write of 'The Third Man'. These ten ripples smirk loud enough to make Gibraltar Spanish all over again. They feature the usual filthy buzz and burr of electric guitars and the Butcher's wry outlook on life, sticking his tongue out at pop and cleaning some of the ear wax while he's about it. It starts with Jazz Butcher sings Hank Williams, continues with Jazz Butcher sings like a literary kleptomaniac and ends very sweetly, but I'm not going to spoil the ending for you. The Jazz Butcher is not quirky or anything so trite, just a clog

of chortles and some bitter tunes.

If pushed, I'd pick out 'Hungarian Love Song' because it rattles on about Charlotte Rampling's mad eyes, also the saucy 'Nothing Special' because it's anything but. Like all Jazz Butcher records, it will be massively ignored and some dimwit journalist will dismiss it as 'quirky' all over again.

Jazz, the verbal tart, throws out his wisdom like sick from a car window and it smells a bit but it clears the head and makes everything suitably dizzy again.

Another Jazz Conspiracy Butchered into brilliance.

JONH WILDE

NIKKI SUDDEN AND THE JACOBITES 'Texas' (Creation CRELP)****

IN THE heart of the Texan landscape, underneath the burning gaze of the midday sun, a previously insignificant snake twists and wriggles up to a sensual tree, heavy with the rich fruits of rock and roll. The snake swallows the fruits and 'Texas' is born, ripe with whining guitars that sing an

anthem to the barren deserts of the rejected heart.

The snake playing with his ego, masturbating his romantic soul and strumming with that devil called erotica is Nikki Sudden. Yes, the same one. Yet because Sudden is a ridiculous law unto himself he can still manage to dig into his own self-obsession to produce an album so gloriously self-indulgent that it surpasses parody and lands on the plateau of explicitly sensual extravagance. In 'Texas', Sudden has, through luck more than skill, enriched that embarrassing rock and roll heart of his by ambiguous steamy guitars that wallow, whine and yelp with the brooding possessiveness more commonly associated with The Gun Club's old holster.

'Texas' is stained with human rejection, obsession and seediness. It's a triumph of self-indulgence and shows that being continually one step out of time with current trends isn't necessarily such a bad thing.

When is a prat not a prat?

Answer; when he's Nikki Sudden.

RON ROM

SEVERED HEADS 'The Big Bigot' (Ink INK 22)**1/2**

A HEAD sings. Shock schlock from the Aussies who know how to re-shape plastic, re-route noise gates and generally be a nuisance in the ear drum.

It was so easy then... to be different, to be difficult, but now the oddballs have moved on and Severed Heads are showing the way. Noise manipulation, sonic variants and general degradation are the kind of electronic fanzine catch-all phrases that leave a lot to the imagination. But in there, somewhere, is the simple monosyllabic word which sums up the Heads' noble art.

Fa. Yes, Fa. You see, deafmen, if you have an imagination that's the size of a pea, Severed Heads will mean sweet FA to you. If you're one of the nouveau intelligentsia, though, then the word is, of course, Fa...b.

DAVE HENDERSON

FELT 'Forever Breathes The Lonely Word' (Creation CRE LP 014)*****

FEARS FOR Lawrence's sanity are galloping these days, fuelled by his Chaplinesque public outbursts, his erratic live performances, these capricious records. During his last London stage appearance, seemingly blurred by something or other, Felt's main man could be heard intoning in complete darkness, "Turn those bloody lights off, everyone's looking at me."

In the midst of all this barminess, Felt have somehow made their most polished, most complete LP to date. Their second this year, it is thankfully removed from the ice-rink, fake Hammond organ tinkering of 'Let The Snakes Crinkle Themselves To Death', more like the featherlight touches of introspective pop they're best recalled for.

There's no 'My Face Is On Fire', no 'Penelope Tree', so none of their most photogenic three minutes. 'Forever...' is a long sulk, but Felt at their most stately, most well-proportioned. Lawrence's Lou Reed drawl drags itself across eight entrancing new flicks, with some typically absurd titles...

'All The People I Like Are Those That Are Dead' and 'Hours Of Darkness Have Changed My Mind' are particular favourites here. There's no 'Sunlight Bathed The Golden Glow' retreads, there's not too much of Lawrence's legendary self-pity, there's Felt on heat in an ironic kind of way. Unlike 'Ballad Of The Band', he doesn't seem ready to jack it all in, fed up with being ignored and broke. With 'Forever...', Lawrence seems to have unearthed some new melodies, some new thoughts, lifting his Felt from the slump that set in after the peak of 'Primitive Painters'.

Their new record might only interest those concerned with Lawrence's hate for sprouts or his naked confessions, but they've been a private club for years now, there's nothing new in that. 'Forever...' will never make converts to their weird and wired world, but it will delight the disciples.

JONH WILDE

their setting. It's a matter of good housekeeping.

Mood Six are one of the best of our longstanding 'mod' or perhaps 'psychedelic' bands (I think the terms are meaningless but they mean something to some of you) and 'Love Of Money' is a fair example of the typical bent of those bands for an almost traditional music hall pattern. It's a matter of common background.

Mood Six, steeped in the pop devices of the swirly '60s and the pop anxieties of the '80s, make records which reflect both. They talk about TV and broken hearts, eternity and sheep, family and revolution, religion and reason. And they don't like TV game shows. It's just a matter of common sense.

ROGER HOLLAND

GIANT SAND 'Ballad Of A Thin Line Man' (Zippo Records ZONG 013)**

IN CASE the under 30s amongst us hadn't noticed, Giant Sand have derived the title of this, their second album, from a distortion of a Bob Dylan cut of much distinction and little quality. This is perhaps the most interesting thing about Giant Sand.

You might also find it interesting to note that they follow up a long winded alternative 'Freebird' (but with none of the bollocks) of a title track with a outstandingly flat and contrived rock through Dylan's 'All Along The Watchtower'. Truly, these men are inspired.

Led by Howe Gelb (no, honestly...), a man with a developed talent for flatulent souvenir postcard guitar solos and a heavily suppressed Lou Reed complex, Giant Sand reverberate loud with the hollow, echoing ring of empty self-importance.

There are three other mildly noteworthy things to be said about this album.

The first is that the best song on the record is a cover of Johnny Thunders' 'Can't Put Your Arms Around A Memory'. The second is that Giant Sand do an even worse version of this great song than even Thunders could manage on his last tour. And the third is that Giant Sand recorded most if not all of this live in just one night. At least they didn't waste valuable studio time.

ROGER HOLLAND

RATT 'Dancing Undercover' (Atlantic 781 683-1)**** 'Ratt' (Atlantic 790 245-1)**

'DANCING UNDERCOVER' picks up the threads left by 'Invasion' and sticks to the same sweetly succinct pattern. It could almost be a continuation of the '85 sessions, and I s'pose for the most part it is. They know what's been lining their pockets (the odd sock or two, eh Stephen?) and naturally they want some more. There's one sure way of getting it...

Ratt's third (more of the mini-album later) is once again best savoured as a smouldering whole, a non-stop party animal that relies more upon overall rollercoaster momentum than on individual songs. Now, as ever, they're spitting out frazzled raunch in the grand, randy old style popularised by (I hate to have to bring this up, lads) Aerosmith, this time with more of a "swing, a casual backbeat".

The one shortcoming (barring the obvious) is the unfortunate habit they have of sounding hurried. Better than sounding sluggish, I know, but if only they'd let the songs build a little more rather than whittling everything down to under four minutes.

As it is, 'Dancing', like its forerunners, is still a touch too disposable. It's over too quickly and leaves only the barest trace of aftertaste.

It's good while it lasts, though, which is more than can be said for the mini-album, re-released here after three good years on indie label Music For Nations. Really, without Beau Hill on hand to cover it all in gold, Ratt sounded hopelessly clumsy and starstruck, and the inclusion of 'Walking The Dog' did tend to make their influences rather obvious.

They couldn't even get the cover right, bless 'em. Mice? Dear oh dear.

PAUL ELLIOTT

CYNDI LAUPER 'True Colors' (Portrait PRT 26948)**

BURRR-BRRR... burrr-brrr... burrr-brclick. "Er, ya?" Hey! Cyndi (Sindy), gee whiz! Aren't you the girl who used to be all pretty in pink and sooo unusual?

"Er, ya!"

Well poppet, I've just been listening to your new album and I gotta ask, oh! sweetness and light... "Er, ya?"



HEAD OF DAVID: Dudley's claim to fame

HEAD MASTERS

HEAD OF DAVID 'LP' (Blast First BFFP 10)*****

HACK ME a lump offa this anytime, daddy! Tar it, feather it, stick it on a pole and torch it so that the rest of those runts out there can get a sight and smell of this burning head. Gawd only knows, or even cares, where Dudley is on the map but it must be some kind of landmark now to boast that the only UK equivalent of the mighty MC5 wander its streets. The inhabitants of Dudley, however, probably don't know, or care, that Head Of David exist or that they've just had their record put out. Clods! One day they'll be bragging to the tourist trade at their local that '... young Reuben and that there band of his used to sup ale in 'ere. ... It will be a lie, of course, Head Of David apparently don't drink. And 'LP' is a pretty sobering

experience, it makes you sit up and steers you towards the volume control, mesmerising you to crank it up even further. The way that Eric Jurenovski bends his guitar round Reuben Burroughs' spirited squawk sounds like here is a true guitar hero in the making, fringed leather, plastic fingertips, customised guitar picks... the works! All of this could be Eric's one day if he isn't careful! Malady Mawker got it wrong when they said there wasn't a hit single here. 'Shadow Hills California' sounds like profitable thunder to me - if not a hit then at least a pointer towards stunning stuff to come. I'm kinda glad to meet another UK band besides The Fall who can bring me out in a sweat, and Head Of David are the hottest, dirtiest noise around town. Defile under pop.

EDWIN POUNCEY

... What's happened? This image on the sleeve screams sultry and sophisticated. While the music within proves to be a classic of daytime radio pop-pap. Stunningly lightweight, reassuringly middle-of-the-road, mind numbingly dull, instantly forgettable...

"Er... ya?"

Ya! The best I can say about it is that it's safe, derivative, cloying, banal and naive. Are you trying to tell us that these traits are your true

colours? After all, sugar plum, an old girlie group chestnut like 'Iko, Iko' is always going to project an image of candy floss cute, of unoriginality.

You gotta wise up, dummy, before the punters do. Now what I suggest is that you find a fishing net and rescue the three reasonable tracks that are floating around in this synthetic sea of fizz-pop. Namely 'Change Of Heart', 'One Track Mind', and the title song. Then put them out as a 12-inch single instead.

RONNIE RANDALL

ROBERT FRIPP AND THE LEAGUE OF CRAFTY GUITARISTS 'Live!' (Editions Eg EGED 43)**

"HI BOB, it's Harry. How about doing some lectures on guitar playing over here in the States. I mean, Bob, you could really crack some skulls, in a purely artistic sense, of course.

"All you gotta do, Bob, is take this masterclass of guitar players. Some of them are amateurs, y'know. Some of them have been playing for 20 years. So, like, you get all these people together, and, er, y'know, for a joke, you tell them they're gonna play live. Ha! Then you get them on the damn stage, right Bob, and you record the damn thing. It's a great idea. Then we think up some silly name for the thing and put it out. I bet some people will actually buy it, too. What do you think Bob? Eh, Bob?"

"I mean some people will call it New Age music, and I know that's real popular. Then some others will just buy it 'cos you used to be a regular guy with some weirdo outfits, then all those

intellectual bozos will compare it to Phil Glass or Steve Reich. Man, Bob, you'll be a goddam millionaire.

"So, what do you think, Bob? Can we swing it, huh? Bob? Bob, are you there? Aw, quit fooling."

DAVE HENDERSON

THE TEMPTATIONS 'To Be Continued...'

(Motown ZL72515)***1/2 WHAT AN intriguing little title this has. Let us ascertain whether it is half full of weep-bleed-caress-yes-do-me soul or half-empty of chugga-chugga-sorry-was-that-a-supermarket-trolley-implosion modern funk.

Well, it lolls towards the former. How rewarding. And lush. 'Lady Soul'. I'm into

this. Then the inspirational passive pain of 'Someone' leaves you thinking the only reason you're not gasping is because The Temptations have done it, ie perfection, so many times before.

'More Love, Your Love' is the choice of the remaining romantic rosaries, all of which gurgle and blush with class, though the grooving numbers don't sparkle a twinkle. For once The Temps could've left out the fancy footwork and dived for the smooch.

But then it's the human condition to gamble wrong and then gamble wrong again. Oh look, I did a proper record review only last week. It was boring.

CHRIS ROBERTS

MATERIAL WORD



FELTS'S Lawrence: "I said no lights, you with the camera!"

LOVE PARADE

TOM ROBINSON 'Still Loving You' (Castaway ZL71129)***

HAVING CHANCED upon a hit formula a couple of years back with 'War Baby' and 'Atmospherics (Listen To The Radio)' Tom has not surprisingly decided to burrow deeper into the same seam.

'Still Loving You' is essentially an album of love songs which you can classify as sophisticated singer/songwriter pop or AOR rubbish according to taste/age/class etc etc.

Tom casts his mind back over a selection of past affairs, reliving the pleasure and the pain in lyrical snapshots, most of which use Holland as the location.

He's careful not to get too specific about genders until he gets to the last track, 'The Wedding', where he sings "It isn't the bride that I wanna kiss".

If the music is calculated to soothe rather than grate on the airwaves, at least it does so with a direct simplicity that proves that you don't need American session musicians and 12 producers per track to get a clean commercial sound.

The only social issue on display is a raunchy anti-cocaine ditty called 'Nothing Like The Real Thing' that hits you with the insidious truth without bothering to preach. The album's other rock, 'This Little Romance', is an anti-love song, impatiently ending an affair.

I like it, but then like Tom I'm getting older.

HUGH FIELDER

UNDER THE EVIL EYE OF ALICE



Still looking blood-sucked to death, ALICE COOPER hunches out of the shadows, scribbles on the make-up and howls out a new single. MR SPENCER crawls at his feet. STEVE DOUBLE frames a Satanic entity

IT'S LIKE this...

You were hanging from a noose on a calender in my bedroom when I was just 11. I adored you nearly as much then as I do today.

And right now, some 13 years hence, I'm a guest in your London hotel suite, psyching myself up in your uncluttered and pleasantly tidy bathroom, sitting on the sacred toilet bowl.

I rest here briefly, praying madly for a fully functional cistern, the old nerves getting almost out of hand.

"Bloody hell," I actually gasp, thrilled by the thought of you waiting outside, wondering what the hell I'm doing in here, using up all the bleedin' Supersoft.

Minutes later, I'm perched on one end of a sofa with Alice Cooper at the other. Can't take my eyes off him but he doesn't seem to mind. He's looking good, so much better than I'd expected: glossy jet-black hair, sleazy leather boots, a hint of stubble, and eyes that appear to sparkle as if in hot pursuit of a whole new kind of excitement.

It's the mouth that really gets me, though. Even before the photographs, without a scrap of make-up, it's possible to see exactly where the charcoal lines and smudges are meant to go. Alice's face is actually built that way.

Adrenalin pumping, watching him talk, not really listening half the time. He has a mean face, I decide, the type of face that keeps a guy out of trouble. No way is he a disappointment.

Intriguingly, Alice's new single is the theme song from the forthcoming gore-flick, *Friday The 13th Part VI: 'He's Back - The Man Behind The Mask'* is uncharacteristic of his current material in as much as it's a lightweight, synth-orientated pop number, although naturally enough the lyrics are well suited to the grisly film for which they were written.

A new album, 'Constrictor', is out this month and a UK tour is lined up for November. The shows are expected to be spectacular, very loud, very theatrical.

Produced by Sean Hill of Ratt infamy, 'Constrictor' is a brilliant heavy metal LP, but that's about all. The old seediness is nowhere to be found, while that brooding, malicious undercurrent seems to have gone forever.

Nowadays, Cooper's compositions rarely insinuate badness; they clobber you over the head with it.

He reckons this is a great new approach, even to the extent of enlisting Randy Piper (ex-W.A.S.P.) on rhythm guitar for the tour.

I don't like to tell Alice what I really think of these ballbustin' tactics, so I just nod my approval whenever it seems appropriate.

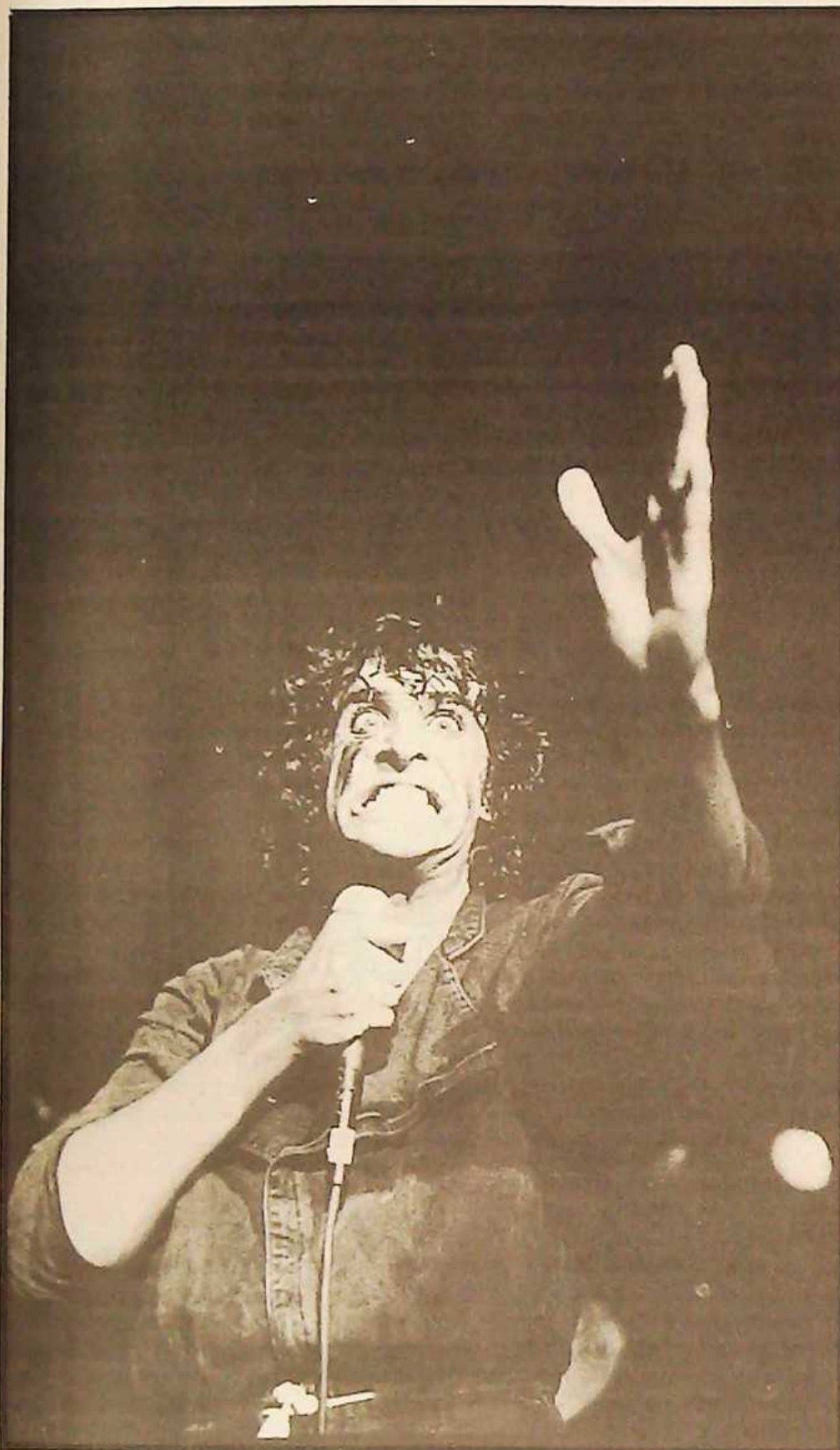
Still, at least he's got what appears to be a



ALICE COOPER: Love him to death

CONTINUES PAGE 35

L I V E S



KILLING JOKE's Jaz displays that Colgate ring of confidence

Steve Double

KILLING JOKE

Hammersmith Palais

NO MYSTICAL energy burning me up, no frenzy, no nothing. Killing Joke come on with a roar, play some new songs and a few old ones, then they go away and that's it.

They've always been a great source of frustration, what with all their claims of holding the key to people's minds, of having the ability to harness long forgotten powers, to whip up a pulse of terrifying potency... to what avail? One gorgeous Top Twenty smash in 'Love Like Blood' and now this so-so show at the Palais.

It's loud, it's flash, but after all the verbal it's just so ordinary: single in the shops - album on the way - let's hit the road! I've always been led to believe Killing Joke are above all this, far and away on some higher stratosphere.

Thing is, they come close at times to fulfilling their promise. When they glide into 'Love Like Blood' or crunch into 'The Wait', the juxtaposition of violence and beauty is completely stunning, almost but *not quite* supernatural.

Their music's designed to touch and motivate people on a cerebral level, mysteries are to be unravelled before our eyes and we're supposed to feel like Gods, but they never actually crack it.

If only they hadn't set themselves up as saviours-come-black magicians in the first place, then we'd be able to savour the group's rousing music without having to keep a check on our body functions, waiting for enlightenment, keeping the faith.

Their current stab at wider acceptance, 'Adorations' - a pop disc of unsettling restraint - has its subtlety squashed like a tulip under a steam-roller at this oddly muted gathering.

In a live situation, Killing Joke can only triumph with the old stuff, the grinders ('Requiem', 'War Dance'), and even then the response isn't half as mad as it might be.

So you keep hoping, banking on their frequent flashes of brilliance being a pointer to something truly scary. But for a group with plans as juicy as Joke's, tonight's show is close to pitiful. Just a rock 'n' roll band treading the rock 'n' roll path. Dead ordinary.

MR SPENCER

The guitarist has the Keith Richards death's head and singer Gavin has the rodeo denim jacket and jeans. The drummer looks suspiciously familiar, perhaps a former trash-man whose patently false sideburns do not fool me.

So, the bogus drummer bashes while the negative Dyan Cannon bounces while Keith Richards lives the word gaunt while urban cowboy Gavin leans into the mikestand and props up a weighty cigarette. Even through the alcoholic haze it is easy to distinguish a set of such remarkably *pretty good* actually content that I even missed last orders - praise indeed.

ANDY HURT

THE BODINES

Manchester

MICK RYAN has a haircut the quality of which cannot be described in 300 words. It is the Manchester haircut of the moment. So big, so symmetrical, so swooping. Dragging your attention away from his eyes (which have to be big), and focusing you on his lips.

It isn't long since I cast The Bodines aside for being timid, old style Cherry Red teds still biting and weeping into their 'Pillows And Prayers'. As the new pop rolls on, I'll take that back. It's becoming easier by the day to see just who is punchy and who is plain, who can pump quality pop on stage, and who can capture it in the studio. To witness those who want to stay small and credible in the gutter, and those who really are hungry enough to throw their songs into the whole shitbath of the outside world and let the talent do the talking. Talk like, We're The Bodines and we're ****ing smart, can we come and meet your mother.

Not that any of that was said but just that it brings us onto M Ryan's voice; a voice that nags as well as entertains because it resembles someone else's. If you're smart, you'll stand there and smile knowingly. If you're cheeky you'll mention Paddy McAloon of Prefab Sprout. And if you're your Average Joe you'll blab about Ian McCulloch.

The Bodines' singles 'Therese' and 'Heard It All' are the best songs in the set, and as such prove that live they are yet to match the proficiency with which they now make records.

JAMES BROWN

thankfully has far more musical talent than he does hair.

On the plus side: the harmonies are as great as ever, they still tinker (successfully) with clever clogs rhythm sequences, and Andrew does have a magnificent voice. On the negative side, for a would-be smart-arsed, money-spinning enterprise the image and presentation is still a little slapdash. As a long-standing (about five feet eleven) Mexicans fan, the new-look, new-sound set requires more than 40 minutes' worth of acclimatisation. Evidently, after a few years trying, it's early days yet.

ANDY HURT

THE BAMBI SLAM/THE DREAMS

The Oval, Union Tavern

NO FRILLS. No fuss. Just one extended headlong dive into the wall of sound. From the moment the long lamented cry of "Onetwothreefour" set The Dreams into sequence, it was absolutely 20 minutes of non-stop, go! buddy go! power. Without even enough time for the singer to catch his breath between songs, these four boys from Shoreditch tore down the walls of Beast's new Timebox 2 club.

Chewing gum, sneering and leering and flaunting the severest flat-tops since your dad took his hedge-trimmer to within a millimetre of your scalp, The Dreams play Phil Spector at 900 mph. Or The Ramones on speed. Or even a supercharged, tearaway, youth-eating speedball of guitar fired bubblegum energy. And they told me no one was interested in raw power guitar music anymore. Far from it kids, far from it. And to be perfectly honest, that was initially why I was here to see The Bambi Slam. But whereas The Dreams are ideally suited to the lack of technology currently available at this venue, the subtleties and depth of The Bambi Slam require at least a modicum of a decent PA.

What they could be is dangerous; going where the Mary Chain feared to tread and a hundred times more real. But not tonight. Instead, their infinite possibilities just deflated into a very ordinary, limp set. A stage presence to match their embryonic chiseled pop noise could have helped salvage some of the performance, but Christ, give 'em some time lad.

GOLDEN

JACKSON BROWNE

Hammersmith Odeon HE DIDN'T like being billed as the King Of The Yuppies in one of the London listings rags. "Yuppies think that everything right now is fine. Do I sound like that to you?"

Not really. This man lived for two years in downtown Los Angeles among the 'Lawless Avenues', he's been to Nicaragua twice and seen the evil of his Government's policy towards Latin America. This man still wears check shirts and battered needlechord trousers. This man is ideologically sound.

Fine, but what kind of a rock star does he make these days? Well, there were a few complaints early on from those who found the stinging resonance of his band overwhelmed their smug '70s bubble, but by the end of the two and a half hour show there were no dissenters. Those people who were wandering around wide-eyed and fidgety during

ANGIE BOWIE

Brixton Fringe IN THE unmemorable moments after the pubs have closed and before a trio of cheek-tongued Boys a GoGo start transvesting and transiting between their cages, a woman brings a stuttering wodge of r'n'b to a halt, teeters on her stilettos and screeches, "I waaant ya to meet ma baaand". It's a ridiculous noise that provides an almost perfect voice for this hoary platitude. It sounds like Chloe Webb playing Nancy Spungen doing an impersonation of Patti Smith. It sounds pretty sad.

If you wanted to be silly, you could say that this warped, grinding drawl contains all the pathos of its owner's life. Painted with an indelible wash of equal parts of fame and infamy, because she was once married to someone, Angie unashamedly plays this for all it's worth, but at the same time is desperate to prove her own intrinsic worth. The last time I saw her on this self deluding, self abusing search

for a studio flat and someone who'd call her an artist, she was wearing a nice hat and reading some naff poetry over some Mick Karn basslines. That was an unintentionally poignant artschool parody but tonight she's simply pitiful.

She crouches provocatively (well, she thought so), touches herself up and traverses the stage like a Zandra Rhodes waxwork on castors. Her band belt out their primary rock thrash and then she starts singing. Mercifully, her projection doesn't match that of her speaking voice and she goes unheard, largely unnoticed and completely untalented before retiring with a Parthian shot from the ludicrous larynx. I think it's OK being silly.

ROY WILKINSON

IQ

Marquee NEGATIVE AS it is to pigeonhole bands, sometimes they leave you no choice. IQ are progressive rock to the core, right down

to the 'mature student' look and carefully plotted arrangements. On the sleeve of their last album, they detailed each and every instrument that was played - even the bloody Logan String Synth Flute! That album was called 'The Wake'. Exhibit A.

Studied, quirky and uniquely English, IQ probably don't see themselves as the heirs to Marillion's drone, but I think their audience does. It was in their eyes, even before IQ opened up; the way they all sang along a word-perfect 'Garden Party' and bellowed the naughty bits with mummy's boy relish.

It's an unsettling thought that if IQ follow their own noses they might well be branded 'false prophets' by these people.

I rather liked 'em. For all their soft amateur dramatics, technical complexity and bedsit airs, IQ remain somehow honest. Rarely do they kick up a stink of self-indulgence like their stodgy '70s predecessors.

Apparently there was a sizeable turnout of record company representatives

filling out the Marquee over IQ's three-night stint. Prog rock's not hip, though, heaven forbid.

If they get a new deal, and go on to bigger and better things from there, then they'll have done so on their own terms. Comforting, don't you think?

PAUL ELLIOTT

THE JACKALS

King's Cross Union Tavern

SO, WE'VE been sitting around this rather empty bottle of Thunderbird - well, two actually - and me and my chums Alter Ego and The Kettle have come to THIS conclusion: we should discuss the bass player's hair.

If you saw *The Revenge Of The Pink Panther* the other week, picture the black wig Dyan Cannon wore in Hong Kong and imagine a blonde version, and that is the bassist's barnet. It reminds me of that craze for pots of glass fibre strands, the ends of which emitted little green lights. Whatever, he shakes that mane like true vintage '66 Sandie Shaw.

1,000 MEXICANS

Fulham Greyhound

THE AVERAGE butterfly bears little resemblance to the average caterpillar - well, sod all really, let's face it - and in this instance (for the time being at least), the 1,000 Mexicans caterpillar seems the more attractive of the two forms; no Camberwell Beauties these, nearer to, say, High Brown fritillaries or even Dingy Skippers (I do my research you know).

That said, the metamorphosis was an essential one, as by their very nature, the Mexicans of old had dug themselves into an indie trench that was leading them nowhere, sharpish; Andrew, Michael and Julian got into a huddle and concocted a play for a whole new ball game, the world of stadium rock.

The idiosyncratic touches remain, although the endearing rough edges have been mercilessly culled. At heart they remain the musical equivalent of the '70s Dutch side with their total football, instruments being passed from one pair of hands to another, with the surrogate drummer tape deck being jettisoned in favour of the genuine article George, who

Anyway, the overtures currently being made by a discerning major league indie label suggest that the *Sounds* crew is not the only one able to spot a good embryo at a hundred yards.

RICKY KILDARE

SALVATION SUNDAY Oval Cricketers

IT'S HOLY Monday as far as the music biz are concerned. Everyone from anywhere is religiously in attendance to witness these latest pretenders to the coveted post of new gods.

Nothing is too much for Salvation Sunday. A new double-pack single, video cameras, Fleet Street photographers and press and publicity agents crawling all over the bar.

And to witness what? The second coming of Chrissie Hynde, perhaps? That comparison will haunt vocalist Joanne Winterbottom to the grave, though visually she is more a Julie Christie '60s blonde mop top.

From beneath her heavy fringe belts a supremely forceful and confident voice, superbly complemented by the full-blooded three dimensional sound of the band. Joanne's inter-song shyness is the antithesis of brother Stephen's cocky swagger and smirk.

The Salvation sound is adult oriented. Stateside country rock w/ nowt taken owt, and not a lot added either. I imagine Cher covering similar ground on prime time television. Safety first.

If this is Polydor's great white hope, god help the future of British rock. Because for all their power and clarity, for all their manipulative skill, the night washes over me like a luke warm rain. This new thing is the old thing.

RONNIE RANDALL

WAYSTED Budapest

FORTY THOUSAND Magyars can't be wrong, eh? Well, actually I reckon they can, though on this occasion they sure as hell weren't.

Obviously, a crowd this famished of western rock bands tends to be fairly excitable; they were frothing at the mouth at the very sight of Paul Chapman's pink guitar. Thus, there was about as much chance of Waysted stiffing here as there was of Pete Way staying sober in the hotel bar afterwards.

BROWNE

the interval had presumably either come down or gone home.

The show leaned heavily on the last couple of albums with a few carefully chosen flashbacks. The slide show that accompanied several songs was at first distracting, not to mention archaic. But it suddenly achieved its intended impact on 'For America', during which the nation's pride and shame plus a comprehensive directory and rock and film stars flashed by as Jackson defined his own brand of patriotism.

"This is the point where I normally get up on my soapbox but I don't think I have to bother here," he said before the song. His stand has cost him popularity in America where those who voted in a bit-part actor for President don't want their illusions interrupted by reality. But that's their problem.

HUGH FIELDER

But let's not take too much away from what was an impressive performance in pretty testing circumstances. Tracks from the new album were being broken in, as were a couple of new band members, so a degree of rustiness was to be expected, though if ever a band were born to be rusty and ragged about the edges, Waysted were.

There's this thing about 'em, a rough, bleary-eyed spirit, that you can't help but warm to. It saves them when a bore like 'Love Loaded' crops up.

Elsewhere, richer, fuller material like 'Heaven Tonight' and 'Toy With The Passion' (heard but not seen as we laboured to get the right passes for entry to the wings) suggested that Parlophone have settled themselves a very tidy little earner with these boys.

My only reservation concerns new singer Danny Vaughn, whose fever pitch wailing is a little hard to swallow if you've grown used to Fin's choking.

I'll get over it.

PAUL ELLIOTT

THE DELTONES/RENT Party

Kentish Town Town And Country Club

I WAS never old enough to wear a pair of genuine bobby socks, but the music tonight takes me back to those classic American high school films where boys and girls twirled beneath the bunting, swung between gyrating loins and bobbed in their turned-down socks.

Oh yes, Mom and Pop would have loved every minute of tonight's entertainment. First came The Deltones - a ten piece all girl, gritty, pretty group. Although most songs had a similar beat, all were played with a youthful exuberance and girly grins. And why? Because they enjoyed it.

The harmonious vocals, sliding sax and tingling drums had the kind of cabaret sound you'd expect to hear at a Butlins camp or at a college hop.

Now, seeing as I was sure I wasn't a fan of jazz, modern jazz, or whatever the definition is, I assumed that Rent Party would be stiflingly dull. However, having eaten my best beret, I now confess that they are exceptional at what they do. Their talent glistened more than their saxophones, they were cool



STEVIE RAY: "look folks, there's nothing up me nose..."

Jayne Houghton

VAUGHAN TO BLUES

STEVIE RAY VAUGHAN Hammersmith Palais

STEVIE RAY Vaughan could be the coolest guy in the universe. He has got to that point on the guitar where he doesn't really have to do anything, at least that's how it seems. He strokes it, caresses it, talks to it and urges it to do his will; and it never fails to come up with the goods.

The blues has never seen the popularity here that it enjoys in the States - the image of middle-aged blues bores banging away in crowded Saturday night pubs is too well dug in in many people's minds. So when some of the real stuff is going around, as the packed Palais testified, the chance should not be missed.

Stevie Ray Vaughan and Double Trouble, from Austin, Texas, were magical, groovy, on fire. The first two songs told it all, band, two instrumentals of stunning force, amps bleeding electricity while Stevie Ray, fancy shirt and feathered hat,

calmly switching between white noise and delicate finger-play.

The man spoke after a while, every word greeted with a mixture of cheers and plain old awe. A heavy, heavy run through Stevie Wonder's 'Superstition' was oh-so-funky, the solo he played behind his back was ridiculous, breathtaking showmanship, the time he sat on the stage saw the front row thinking all their Christmases had come at once.

Ultimately it's only romance, a man in perfect tune with his guitar, sweating under the lights, mouth silently moving to every crystal line of feedback that rips through the air. Romance and power, that'll do nicely. For a man who had only left a London hospital hours before the gig, and was heading back there after it, tonight was the night that Stevie Ray Vaughan surely conquered. Bringing blues to the masses, and a whole lot more.

NEIL PERRY

yet hot, slightly funny yet bleedin' hilarious. You see, it's nigh on impossible to say why exactly I've been converted by a group who wear trousers with bottoms wider than their jackets and who can get an audience to make monkey noises with the minimum of effort. Let's just

say that if you bought their new single, a revival of Fats Waller's classic 'Ain't Misbehavin'', then you'd be half way to boogie woogie paradise, how long you want to stay there is up to you.

KEZ OWEN

ROBERT CALVERT The South Bank, Queen Elizabeth Hall

I STOOD in the plush foyer of the QEH and wondered quietly to myself, just what the hell are Calvert and his cohorts doing here. Towards yer dyed-in-the-wool Hawkwind hairies and even the new aware youth, it was sneers and befuddlement all round from the be-suited population of the classical recital next door. And still as I sank into the cosy, black vinyl chair to await the return of Calvert and his three-piece Krankschaft I felt a certain uneasiness about the environment. I know the old Hawklord might be a few bob short of a pound but playing in this orchestral pit is no way to balance the books.

But as soon as the Krankies (nee Maximum Effect) had warmed up and captain Bob strolled up to his flight desk I knew it was going to be alright. Dressed all in white, with a Harold Wilson pipe stuck in the side of his mouth, he cuts a strange but compelling figure, especially when you consider he must be twice the age of at least half the audience.

From here on in it's the magical mystery re-tour through the brighter moments of Bob's extended

space race ritual. Prime selections from Captain Lockhead, Quark, Hawklords etc flesh out the set around the new Calvert compositions, and by Bob it's a show rich in word-play and poetry. It's always been his gift to be able to describe scenarios at the warped outer limits of science and medicine in just a few, well chosen phrases. The economy of language is Calvert's contribution to the underbelly of whatever category he fits into this week. Steve Pond's guitar is eminently capable of painting the musical backdrop against which he acts out his one man character plays, with his voice running into the shadows where Bryan Ferry once resided. The only sadness I felt was that a man so talented should have to languish in the shadow of the bloated beast that Hawkwind have become. If they had even half as much talent as one of Bob's little twinkling eyes... but that's another story.

RICKY KILDARE

SWING OUT SISTER Wag Club

PAINFULLY, PAINFULLY hip. That was me down the Wag. I must have been. The doorman let me in and I wasn't even wearing a hat.

The dudes and dudettes of the capital queue for hours for the privilege of entering this shrine to 'cool'. Pose is the name, casual is the game, yet sharp is the word.

In reality they let anyone

with money in, of course, but the club, like everyone else, have to keep up appearances.

Inside, all the guys seem to be wearing Pet Shop Boys (Boy) baseball caps. I thought they were old hat. Anyway, why wear a hat in a hot, sweaty, cramped club at all? I mean, my hairline's receding like everyone else's but...

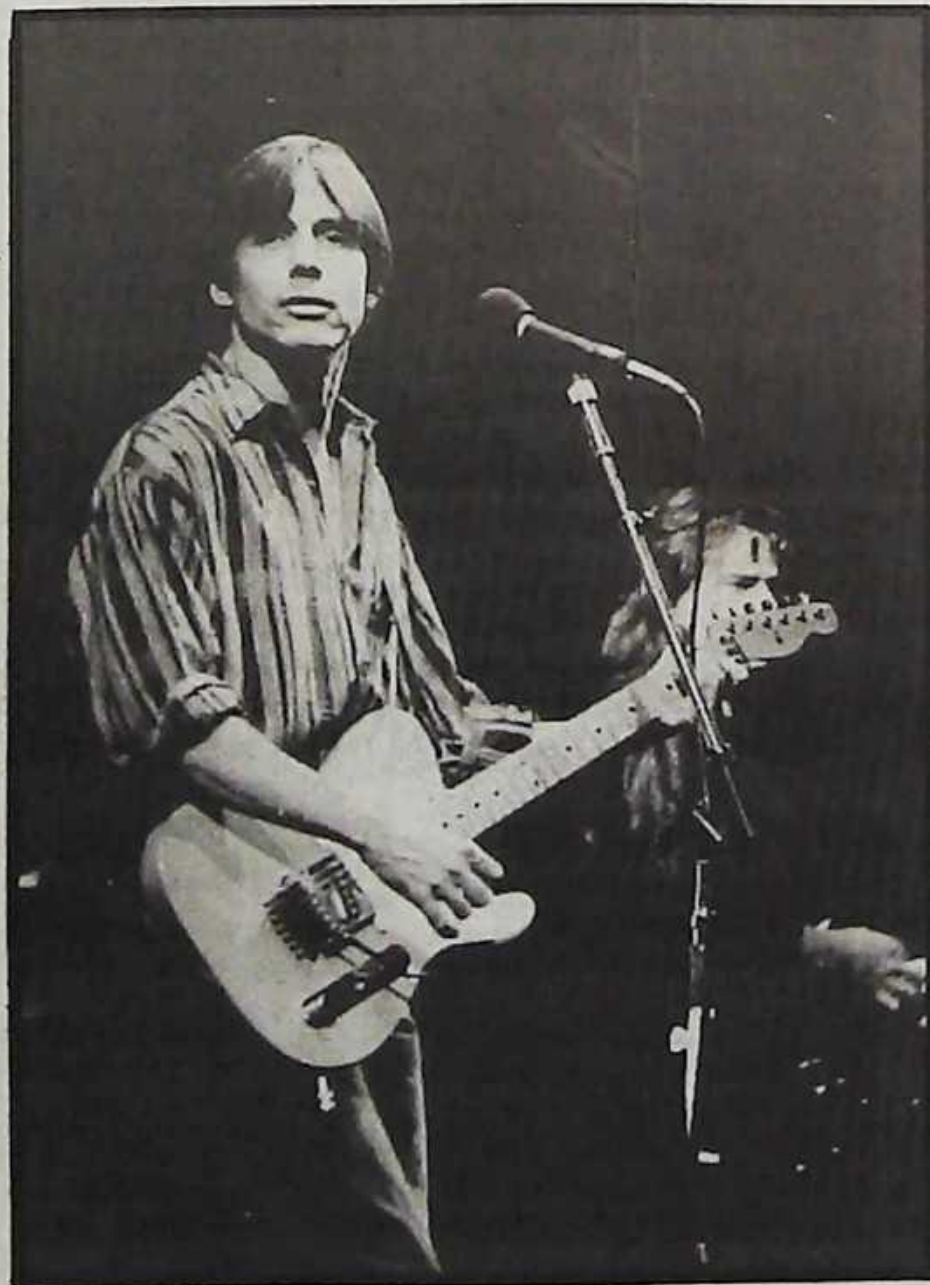
Swing Out Sister's Corinne is a striking physical presence with or without her bowler, her voice isn't half bad either. Smooth jazz soul tinged with a hint of pop, belted out over the '70s style funk keyboards of Andy Connell. One of Andy's other hats is playing with A Certain Ratio, though it might have been Sly And The Family Stone.

But that was then and this is now, and now is all songs that pluck at heart-strings and melodies that linger long. The material is immaculate, though Corinne's normally assured belting, soaring, vocal pitch seemed a touch out of sync with the band at times. Not, however, on the smoochy 'After Hours' jazz gem which evoked the ghost of Joni Mitchell past ('Blue' period) with its stark, grand piano. I take my hat off to them.

The new single 'Break Out' was the least effective of the set. A breezy, brassy, summer sound. Too poppy by half. SOS could make Martini ads. Corinne might be a new Bassey. SOS will be enormous or I'll eat my hat.

Swing Out Sister, Save Our Souls.

RONNIE RANDALL



JACKSON BROWNE goes crazy... relatively speaking Jayne Houghton

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Special Guests on all dates THE BATFISH BOYS
TICKETS: £3.50 adv. £4.00 door (Except London £4.00/£4.50)
From usual agents or by post from:
DNA ENTERTAINMENTS, P.O. Box HP2, Leeds LS6 1LN
(Enc S.A.E.)

HARP BEAT 86 Presents

**Status
Quo**



Plus Special Guests

BRIGHTON CENTRE
MONDAY 1st DECEMBER 7.30 pm
Tickets: £5.50, £7.50
Available from B/O Tel: 0273 202881, A & N Travel Dept. Chichester,
Stylus Records Hastings, Harveys Travel
Lounge Tunbridge Wells and all usual agents.

HAMMERSMITH ODEON THEATRE
TUES WED THUR 2nd 3rd 4th DECEMBER 7.30 pm
Tickets: £8.50, £7.50
Available from B/O Tel: 01-748 4081/2,
LTB, Premier, Keith Prowse (Credit Cards 01-741 8989),
Albamarle and Stargreen.

BRADFORD ST GEORGES HALL
SATURDAY/SUNDAY 13th/14th DECEMBER 7.30 pm
Tickets: £8.50, £7.50
Available from B/O Tel: 0274 752000
and all usual agents.

SCOTTISH EXHIBITION AND CONFERENCE CENTRE
TUESDAY 9th DECEMBER 8.00 pm
Tickets: £8.50, £7.50
Available from Other Record Shop Glasgow,
Edinburgh Playhouse, Virgin Records Dundee,
Other Record Shop Aberdeen, Sleeve's Records Falkirk,
Concorde Music Perth (All subject to booking fee)
or by post from MCP Ltd., PO Box 124, Walsall WS9 8XY,
cheques/postal orders made payable to M.C.P.
add 30p/ticket booking fee and enclosed S.A.E.

WHITLEY BAY ICE RINK
THURSDAY 11th DECEMBER 8.00 pm
Tickets: £8.50
Available from Ice Rink, City Hall B/O & Volume Records Newcastle,
Pink Panther Carlisle, Virgin & Spinning Disc Sunderland,
Newhouse Music Middlesbrough, Other Record Shop Hartlepool
and Virgin Durham. (All subject to booking fee)
or by post from MCP Ltd., PO Box 124, Walsall WS9 8XY,
cheques/postal orders made payable to MCP
add 30p/ticket booking fee and enclosed S.A.E.

N.E.C. BIRMINGHAM
SATURDAY/SUNDAY 13th/14th DECEMBER 8.00 pm
Tickets: £8.50, £7.50
Available from B/O Tel: 021-780 4133 (Credit Cards Accepted),
Odeon Theatre B/O, Cyclops Sounds,
Ticket Shop Birmingham, Goulds TV Wolverhampton,
Lotus Records Stafford, Mike Lloyd Music Hanley & Newcastle,
Piccadilly Records Manchester, Way Ahead Derby & Nottingham
Royal Court B/O Liverpool, Town Hall B/O Leicester, Tickets in Oxford
(All subject to booking fee)

SHEFFIELD CITY HALL
MONDAY/TUESDAY 15th/16th DECEMBER 7.30 pm
Tickets: £8.50, £7.50
Available from B/O Tel: 0742 735295/6 and all usual agents.

CORNWALL COLISEUM, ST. AUSTELL
SOLD OUT THURSDAY 18th DECEMBER 8.00 pm **SOLD OUT**
EXTRA SHOW FRIDAY 19th DECEMBER 8.00 pm **EXTRA SHOW**
Tickets: £8.50, £7.50
Available from B/O Tel: 072 681 4004 and all usual agents
For details of coach travel ring C.T.C. on 0271 74447

HAMMERSMITH ODEON THEATRE
SUN MON/TUES WED 21st 22nd 23rd 24th DEC 7.30 pm
Tickets: £8.50, £7.50
Available from B/O Tel: 01-748 4081/2,
LTB, Premier, Keith Prowse (Credit Cards 01-741 8989),
Albamarle and Stargreen.

Quo '86

New Album: IN THE ARMY NOW

HARP BEAT

THE HARP LAGER MUSIC PROGRAMME

SOLO PROUDLY PRESENTS

the stranglers

With Special Guests
X-mal DEUTSCHLAND

THURSDAY 23rd OCTOBER
THE CAPITOL ABERDEEN
TICKETS £6.00 & £5.00
FROM BOX OFFICE 0224 583141

FRIDAY 24th & SATURDAY 25th OCTOBER
THE PLAYHOUSE EDINBURGH
TICKETS £6.00 & £5.00
FROM BOX OFFICE 031 557 2590

SUNDAY 26th OCTOBER
NEWCASTLE CITY HALL
TICKETS £6.00 & £5.00
FROM BOX OFFICE 091 261 2606

MONDAY 27th OCTOBER
MANCHESTER APOLLO
TICKETS £6.00 & £5.00
FROM BOX OFFICE 061 273 1112

TUESDAY 28th OCTOBER
NOTTINGHAM ROYAL CONCERT HALL
TICKETS £6.00 & £5.00
FROM BOX OFFICE 0602 472328

WEDNESDAY 29th OCTOBER
BIRMINGHAM ODEON
TICKETS £6.00 & £5.00
FROM BOX OFFICE 021 643 6101

THURSDAY 30th OCTOBER
SHEFFIELD CITY HALL
TICKETS £6.00 & £5.00
FROM BOX OFFICE 0742 735295

SATURDAY 1st NOVEMBER
GLOUCESTER LEISURE CENTRE
TICKETS £6.00 & £5.00
FROM BOX OFFICE 0452 36788
OR BATH RIVAL RECORDS 0225 60945
BRISTOL VIRGIN RECORDS 0272 290499
SWANSEA DERRICKS RECORDS 0792 54226
CARDIFF SPILLERS RECORDS 0222 24905
NEWPORT ROXCENE RECORDS 0633 842666

SUNDAY 2nd NOVEMBER
OXFORD APOLLO
TICKETS £6.00 & £5.00
FROM BOX OFFICE 0865 244544

TUESDAY 4th NOVEMBER
BRIGHTON CENTRE
TICKETS £6.00 & £5.00
FROM BOX OFFICE 0273 207881

MONDAY 3rd NOVEMBER
Wembley ARENA
TICKETS £8.00, £7.00, £6.00
FROM BOX OFFICE 01-902 1234
OR
LTB 01-439 3371, KEITH PROWSE 01-741 8989, STARGREEN 01-734 8932
PREMIER 01-240 2245, TICKETMASTER 01-379 6433

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DESOLATION ANGELS
OCTOBER
 11. CHICHESTER. Rock Club
 16. SHEPHERDS BUSH. Wellington
 Debut Album - CAT TRR111 (Cartel)
 m/o £6 inc p+p.
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HARVEY GOLDSMITH ENTERTAINMENTS PRESENTS
THE ENID
 WITH SPECIAL GUESTS
TWELFTH NIGHT
 PLUS NEW AGE ARTIST
JOHN THEMIS
FRIDAY 17th OCTOBER
 7.30pm
HAMMERSMITH ODEON
 TICKETS £6.00 £5.00
 AVAILABLE FROM BOX OFFICE 01-748 4081
 AND USUAL AGENTS

LATE NITE
Neon Fiddler
 MUSIC VENUE
 OPEN 7 NIGHTS
 8pm-2am
 28a High Street, Harlesden NW10
 Tel: 01-961 5490

WED 8th OCT Adm: £2.50
CAST OF 1000's
UNDER ICE
DOG TOWN RHYTHM

FRI 10th OCT Adm: £3.00
LIGHT A BIG FIRE
+ BABY GO BOOM

SAT 11th OCT Adm: £3.00
DIVINE

SUN 12th OCT (eve) Adm: £3.00
 BENEFIT FOR JOHN MAGUIRE
SHANTY DAM
POORMOUTH

MON 13th OCT Adm: £2.50
LAUGHTER CASTLE
DELICIOUS POISON + **LAZY**

TUES 14th OCT Adm: £5.00
 * SPECIAL EXTRA LONDON SHOW *
NICK CAVE
 AND THE **BAD SEEDS**

WED 15th OCT Adm: £4.00
JOHN STEWART
+ ANDY WHITE

THURS 16th OCT Adm: £5.00
SANDIE SHAW

FRI 17th & SAT 18th OCT Adm: £5.00
KATRINA AND THE WAVES

SAT 25th & SUN 26th - **ERASURE**
VINCE CLARKE ANDY BELL
 WED 29th - THURS 30th - **JIMMY SMITH TRIO**
 (World's Greatest Jazz Organist)
 FRI 31st - **PETER CASE**

MORE ADS ON PAGES 30 & 31

THE 100 CLUB

100 OXFORD STREET, W.1.

Thursday 9th October

THE GROUNDHOGS

Tuesday 14th October

CHAT SHOW

+ CRAZY HEADS

+ HUNTERS CLUB

"THE 100 CLUB PRESENTS"

ON THE 16th/21st/23rd

OCTOBER 1986

THE 10th ANNIVERSARY PUNK FESTIVAL

TO COINCIDE WITH

THE CONCERT BY

THE SEX PISTOLS

AT THE 100 CLUB 1976

Thursday 16th October

BROKEN BONES SHOW

Tuesday 21st October

U.K. SUBS SHOW

+ MYSTERY GUESTS

Thursday 23rd October

TOXIC REASONS SHOW

(USA)

The LARKS



The Sir George Robey
FINSBURY PARK
TUES. 14th OCT.
 New 7&12 inch single

NEIL AXMINSTER'S
FAST FUTURES
 2 ADAM & EVE'S
 22 CENTRAL ROAD LEEDS LS2 4 5 6 12 4

Wed
 Oct 8: **YEAH JAZZ**
 + HAPPY MONDAYS
 + CHILDREN ON STUN
 + DASTOR

Wed
 Oct 15: **BRILLIANT CORNERS**
 + THE SHAMEN
 + THE KEEP + AGIT ROSTA

Tues
 Oct 21: **TOXIC REASONS**
 + SIX FEET UNDER
 + GINGER JOHN

Tues
 Oct 28: **U.K. SUBS**
 + THE INSANE
 NEW CONTACT: NEIL: 0421-70670

DRIVE SHAFT

Plus Guests

at the

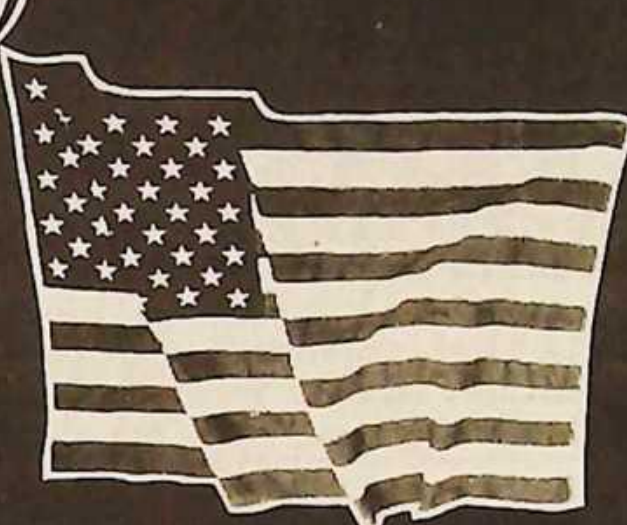
MARQUEE

Monday 13th October

Doors open 7pm Adm: £3.00

MCP by arrangement with ITB presents

BON JOVI



Plus Guests

BRADFORD ST. GEORGES HALL

FRIDAY 7th NOVEMBER 7.30 pm

Tickets: £6.50, £6.00

Available from B/O Tel: 0274 752000

IPSWICH GAUMONT

SUNDAY 9th NOVEMBER 7.30 pm

Tickets: £6.50, £6.00

Available from B/O Tel: 0473 53641

SHEFFIELD CITY HALL

MONDAY 10th NOVEMBER 7.30 pm

Tickets: £6.50, £6.00

Available from B/O Tel: 0742 735295 and usual agents

BIRMINGHAM ODEON THEATRE

TUESDAY 11th NOVEMBER 7.30 pm

Tickets: £6.50, £6.00

Available from B/O Tel: 021-643 6101 (Credit Cards Accepted)

EDINBURGH PLAYHOUSE THEATRE

WEDNESDAY 12th NOVEMBER 7.30 pm

Tickets: £6.50, £6.00

Available from B/O Tel: 031-557 2692 and usual agents

MANCHESTER APOLLO THEATRE

FRIDAY 14th NOVEMBER 7.30 pm

Tickets: £6.50, £6.00

Available from B/O Tel: 061-273 3775, Piccadilly Records, Vibes Records Bury and UK Travel Chester

NEWCASTLE CITY HALL

SATURDAY 15th NOVEMBER 7.30 pm

Tickets: £6.50, £6.00

Available from B/O Tel: 091-261 2606 and usual agents

HAMMERSMITH ODEON THEATRE

MONDAY/TUESDAY 17th/18th NOVEMBER 7.30 pm

Tickets: £7.00, £6.00

Available from B/O Tel: 01-748 4081, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle and Stargreen

LIVERPOOL ROYAL COURT

THURSDAY 20th NOVEMBER 7.30 pm

Tickets: £6.50, £6.00

Available from B/O Tel: 051-709 4321 and usual agents

HANLEY VICTORIA HALL

FRIDAY 21st NOVEMBER 7.30 pm

Tickets: £6.50, £6.00

Available from Mike Lloyd Megastores Hanley & Newcastle and Lotus Records Stafford

LEICESTER DE MONTFORT HALL

SUNDAY 23rd NOVEMBER 7.30 pm

Tickets: £6.50, £6.00

Available from B/O Tel: 0533 544444

HAMMERSMITH ODEON THEATRE

MONDAY/TUESDAY 24th/25th NOVEMBER 7.30 pm

Tickets: £7.00, £6.00

Available from B/O Tel: 01-748 4081, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle and Stargreen

MANCHESTER
 INTERNATIONAL
 47 ANSON ROAD...MCR 14

Thurs Oct 9 Tks 4.00/5.00
ROGER McGUINN
 (ex-Byrds)

Fri Oct 10 Tks 3.00/3.50
MIGHTY LEMON DROPS

Sat Oct 11 Tks 4.50/5.00
TOM ROBINSON

Fri Oct 17 Tks 3.00/3.50
PETER CASE

Sat Oct 18 Tks 3.00/3.50
ZOOT & THE ROOTS

INTERNATIONAL 2
 2/10 PLYMOUTH GROVE...MCR 13

Wed Oct 15 Tks 4.50
NICK CAVE
AND THE
BAD SEEDS

Wed Oct 22 Tks 4.00
NEW MODEL
ARMY

TICKETS FROM CLUBS OR
 PICCADILLY RECORDS

S H E L L E Y S
 Presents Live On Stage

Megametal Mondays
 Monday 13th October

THE ENID
 Monday 20th October

STATE TROOPER
 For Coach travel arrangements West Midlands and Shropshire: ring for further details.
 EDENSOR RD, LONGTON, STOKE-ON-TRENT. Nr. JUNCTION 15 OFF M6.
 Tel: 0782 322209

Alternative Scene
 Tuesday 21st October

U.K. SUBS
 + SUPPORT
 Tuesday 28th October

KING KURT
MADHOUSE
 Tuesday 4th November

CUTTING CREW

THE SHOUT!
 LIVE IN OCTOBER:
 OCT 6: TIMEBOX 2 CAMBERWELL UNION TAVERN
 11: WOOD GREEN FEST (4 SEVEN DASS A TREASURE)
 17: BIRMINGHAM POWERHOUSE (WITH FUZZBOX)
 18: HARLOW SQUARE ONE
 19: HASTINGS CRYPT (WITH BLACK SEPTEMBER)
 22: CAMBERLEY TOP HAT
 23: FULHAM GREYHOUND
 (WITH THE FLOWERS IN THE DUSTBIN)
 24: ST. ALBANS CRYSTAL BALL
THE SINGLES!
 They've got you where they want you
 100% 1st WENT 2 PIPER RECORDS Distributed by the CARTEL

Where were you on the
 night of 26th November 1968?

If you were at the Royal
 Albert Hall you would have
 witnessed one of the greatest
 events in the history of rock
 music.

CREAM
 FAREWELL CONCERT
THE VIDEO
 OUT NOW

L'AMOURDER
 NEW MINI ALBUM "RITUAL"
 (M AFTER 3)

L'AMOURDER 'RITUAL'

SEE L'AMOURDER ON TOUR
WITH NEW MODEL ARMY

OCTOBER:
 WEDNESDAY 8th - CHIPPENHAM, GOLDDIGGERS
 THURSDAY 9th - COVENTRY POLYTECHNIC
 SATURDAY 11th - LIVERPOOL, ROYAL COURT
 SUNDAY 12th - BIRMINGHAM, POWERHOUSE
 MONDAY 13th - NOTTINGHAM, ROCK CITY
 TUESDAY 14th - EDINBURGH, COASTERS
 WEDNESDAY 15th - BRADFORD UNIVERSITY
 THURSDAY 16th - DUNSTABLE, QUEENSWAY HALL
 FRIDAY 17th - ESSEX UNIVERSITY
 SATURDAY 18th - LONDON, TOWN & COUNTRY CLUB
 SUNDAY 19th - BRIGHTON, COASTERS
 MONDAY 20th - CARDIFF UNIVERSITY
 TUESDAY 21st - PLYMOUTH, WOODS
 WEDNESDAY 22nd - MANCHESTER, SLOSKIES

ALSO OUT NOW -
"TIN DRUM" 7" + 12"
 (12 FAA 102)

Outlaw Presents
A PROBE PLUS EXTRAVAGANZA

HALF MAN HALF BISCUIT

Gone To Earth
Jegsy Dodd & The Sons of Harry Cross
Walking Seeds

THE ELECTRIC BALLROOM
WED. 15th OCTOBER 7.30pm
ALL TICKETS £4.50
from box office and usual agents

Outlaw Presents
PETER MURPHY

Plus Support ●
TOWN & COUNTRY CLUB,
TUES. 21 OCTOBER 7.30
£5 from box office tel. 267 3334
LTB 439 3371, Stargreen 437 5282,
Premier 240 0771, Keith Prowse 741 8989



MCP by arrangement with LTB Presents

AXON

Plus Guests
LOUDNESS
HAMMERSMITH ODEON THEATRE
SATURDAY 11th OCTOBER 7.30 p.m.
Tickets: £6.00, £5.00 Available from B/O Tel: 01-748 4081, LTB, Premier
Keith Prowse (Credit Cards 01-741 8989), Albemarle & Stargreen.

PHIL McINTYRE By Arrangement With FAIR WARNING Presents

WELCOME TO THE ELECTRIC CIRCUS

WASP

SPECIAL GUESTS
WARLOCK



EDINBURGH PLAYHOUSE THEATRE
THURSDAY 16th OCTOBER 7.30pm
Tickets £5.00, £4.00
Available from B/O Tel: 011 222 2646

NEWCASTLE CITY HALL
FRIDAY 17th OCTOBER 7.30pm
Tickets £5.00, £4.00
Available from B/O Tel: 091 261 2606

HANLEY VICTORIA HALL
SATURDAY 18th NOVEMBER 7.30pm
Tickets £5.00
Available from Mike Town Magistrates, Tel: 0182 610946
and LTB Records

HAMMERSMITH ODEON
SUNDAY 2nd NOVEMBER 7.30pm
Tickets £5.00, £4.00
Available from B/O Tel: 01 748 4081
LTB, Keith Prowse (Credit Cards 01 741 8989)
Premier, Albemarle & Stargreen

DERBY ASSEMBLY ROOMS
TUESDAY 4th NOVEMBER 7.30pm
Tickets £5.00
Available from B/O Tel: 0332 369311
Way Ahead Records, Nottingham

BRISTOL COLSTON HALL
WEDNESDAY 5th NOVEMBER 7.30pm
Tickets £5.00, £4.00
Available from B/O Tel: 0274 22951

BIRMINGHAM ODEON
FRIDAY 7th NOVEMBER 7.30pm
Tickets £5.00, £4.00
Available from B/O Tel: 021 643 6101

MANCHESTER APOLLO
SATURDAY 8th NOVEMBER 7.30pm
Tickets £5.00, £4.00
Available from B/O Tel: 061 273 3775
Piccadilly Records, Vibes Records Bury,
U.K. Travel Chester

New Album & Cassette INSIDE THE ELECTRIC CIRCUS

MCP presents

BILLY BRAGG

Plus Special Guests
TED HAWKINS
and
Brendan Croker
& the
5 o'clock Shadows
Guest DJ: ANDY KERSHAW

PORTSMOUTH GUILDHALL
MONDAY 3rd NOVEMBER 7.30 pm
Tickets: £4.50
Available from B/O Tel: 0705 824255 and usual agents

BRISTOL STUDIO
TUESDAY 4th NOVEMBER 7.30 pm
Tickets: £4.50
Available from B/O Tel: 0272 276193,
Virgin Records, Revolver Records
and Rival Records Bristol & Bath

CARDIFF UNIVERSITY
WEDNESDAY 5th NOVEMBER 9.00 pm
Tickets: £4.50
Available from the Shop,
Students Union Tel: 0222 396421,
HMV & Spillers

ABERDEEN CAPITOL
FRIDAY 7th NOVEMBER 7.30 pm
Tickets: £4.50
Available from B/O Tel: 0224 683141

GLASGOW BARROWLANDS
SATURDAY 8th NOVEMBER 7.30 pm
Tickets: £4.50
Available from other Record Shops,
Virgin Records Glasgow 2001 Ayr,
Stereo one Paisley, Rhythmic Records
Greenock, Impulse East Kilbride

NEWCASTLE MAYFAIR
SUNDAY 9th NOVEMBER 7.30 pm
Tickets: £4.50
Available from B/O Tel: 091 232 3109,
Old Hit Records, Volume Records,
Virgin Durham, Virgin Newcastle &
Pink Panther Carlisle

LEEDS UNIVERSITY
MONDAY 10th NOVEMBER 8.30 pm
Tickets: £4.50
Available from CTS Shop -
Students Union
(Tel: 0532 444970) and Jumbo
Records, Merriem Centre
(Tel: 0532 455570)

KILBURN NATIONAL
WEDNESDAY 12th NOVEMBER 7.30 pm
Tickets: £5.00
Available from B/O Tel: 01 328 3141, LTB Premier
Keith Prowse (Credit Cards
01-741 8989), Albemarle
& Stargreen

IPSWICH GAUMONT
FRIDAY 14th NOVEMBER 7.30 pm
Tickets: £4.50
Available from B/O Tel: 0473 53641

UNIVERSITY OF EAST ANGLIA
SATURDAY 15th NOVEMBER 7.30 pm
Tickets: £4.50
Available from UEA Students Union

TALKING WITH THE TAXMAN ABOUT POETRY
out now on GO DISCS

MCP presents

UB40

Plus Special Guests
the BLOODFIRE and
Smiley Culture
N.E.C. BIRMINGHAM
SOLD OUT WEDNESDAY 5th NOVEMBER 7.30 pm SOLD OUT
EXTRA SHOW THURSDAY 6th NOVEMBER 7.30 pm EXTRA SHOW
Tickets: £8.00, £7.00
Available from B/O Tel: 021 780 4133 (Credit Cards Accepted),
Odeon Theatre B/O, Cyclops Sounds, Ticket Shop Birmingham,
Goulds TV Wolverhampton, Lotus Records Stafford,
Piccadilly Records Manchester, Mike Lloyd Music Hanley & Newcastle,
Way Ahead Derby & Nottingham, Town Hall B/O Leicester,
Tickets in Oxford. (All subject to booking fee)

MCP presents

KILLING JOKE

Plus Special Guests

NEWCASTLE MAYFAIR
WEDNESDAY 19th NOVEMBER 8.00 pm
Tickets £5.00 Available from B/O Tel: 091 232 3109,
Old Hit Records, Volume Records, Virgin Durham,
and Sunderland, Virgin Newcastle & Pink Panther Carlisle
Musiczone, Dorington and Sellsy Tower Blanchies

BRISTOL STUDIO
MONDAY 24th NOVEMBER 7.30 pm
Tickets £5.00 Available from Studio B/O
Tel: 0272 276193, Virgin Records, Revolver
Records and Rival Records Bristol and Bath

LEEDS UNIVERSITY
FRIDAY 28th NOVEMBER 8.30 pm
Tickets £5.00 Available from CTS Shop -
Students Union (Tel: 0532 444972) and Jumbo
Records, Merriem Centre (Tel: 0532 455570)

MANCHESTER APOLLO
FRIDAY 21st NOVEMBER 7.00 pm
Tickets £5.00 Available from B/O Tel: 061 273 3775,
Piccadilly Records (Tel: 061-236 2577),
Vibes Records Bury and UK Travel Chester

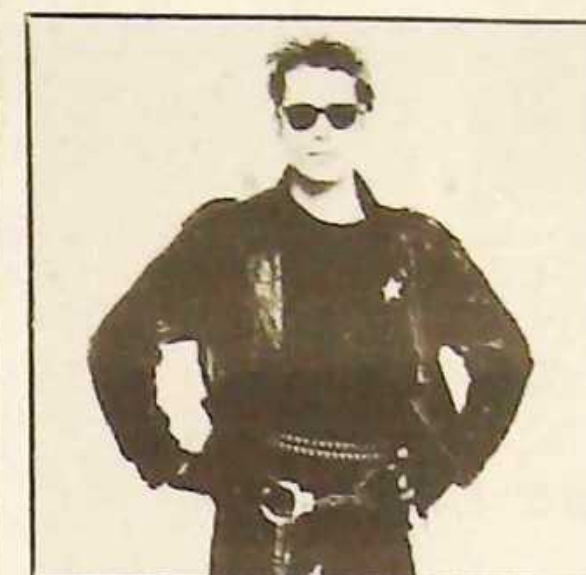
SHEFFIELD UNIVERSITY
SATURDAY 29th NOVEMBER 7.30 pm
Tickets £5.00 Available from Finance Office,
Students Union Tel: 0274 24076, HMV Records
and Record Collector

LIVERPOOL ROYAL COURT
SATURDAY 22nd NOVEMBER 7.30 pm
Tickets £5.00 Available from B/O
Tel: 051-709 4321 and usual agents

BIRMINGHAM ODEON
SUNDAY 30th NOVEMBER 6.45 pm
Tickets £5.00
Available from B/O Tel: 021-643 6101



OUTLAW IN ASSOCIATION WITH PERFORMANCE
PRESENT



PSYCHEDELIC FEARS



NOVEMBER

27 POOLE ARTS CENTRE
£6.00 0202 685 222
28 BRISTOL COLSTON HALL
£6.00 £5.50 0272 291768
30 NEWPORT CENTRE
£6.00 £5.50 0633 59676

DECEMBER

2 BIRMINGHAM ODEON
£6.00 £5.50 021 643 6101
3 BRADFORD ST GEORGES HALL
£6.00 £5.00 0274 752000
4 NOTTINGHAM ROYAL CENTRE
£6.00 £5.50 0602 472328
7 & 8 LONDON HAMMERSMITH ODEON
£7.50 £6.50 01 748 4081
CREDIT CARD BOOKINGS
01 741 8989 01 734 8932
01 439 3371 & USUAL AGENTS
9 BRIGHTON CENTRE
£6.00 0273 202881
11 MANCHESTER APOLLO
£6.00 £5.50 061 273 3775
12 SHEFFIELD CITY HALL
£6.00 £5.50 0742 735295
13 LIVERPOOL ROYAL COURT
£6.00 £5.50 051 709 4321
15 NEWCASTLE CITY HALL
£6.00 £5.50 091 261 2606
16 EDINBURGH PLAYHOUSE
£6.00 £5.50 031 557 2590
17 ABERDEEN CAPITOL
£6.00 £5.50 0224 588345
18 GLASGOW BARROWLANDS
£6.00 041 226 4744/248 7636

*PROMOTED BY REGULAR MUSIC
IN ASSOCIATION WITH PERFORMANCE

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.

New Model Army search for the ghost of Cain this week at Chippenham (Wednesday), Coventry (Thursday), Liverpool (Saturday), Birmingham (Sunday), Nottingham (Monday) and Edinburgh (Tuesday) while Half Man Half Biscuit visit Newcastle (Thursday), Burton-On-Trent (Friday), Nottingham (Saturday) and Birmingham (Tuesday).

The Woodentops and James get together for four nights at London's ICA Theatre (Wednesday – Saturday), and Nick Cave plays The Capital (Sunday). Finally The Smiths set out again at Carlisle (Monday) and Middlesbrough (Tuesday).

WEDNESDAY

8

BIRMINGHAM Megas Wine Bar 3 Action/Anti-Contras
BOLTON Horwich The Beehive The Young Mark Twains
BRABOURNE Five Bells Maroonedogs
BRENTFORD High Street Red Lion (01-571 6878) Papa George
BRIGHTON Old Vic (24744) Sarean Quartar
BRISTOL Top Rank The Housemartins
BRISTOL Colston Hall (291768) Iron Maiden/Paul Samson's Empire
CARDIFF Mars Bar Robyn Hitchcock And The Egyptians
CHATHAM Churchills Blood Junkies/The Martini Sluts
CHIPPENHAM Goldiggers (656444) New Model Army/L'Amourder
EDINBURGH Assembly Rooms (031-225 3614) Jiveass
EXETER University (263263) The Escape Club
HANLEY Victoria Hall The Damned/Blue In Heaven
HARROGATE Legends Arena
HORSHAM Crown Ob Jay Da
HUDDERSFIELD Polytechnic (38156) Eddie Burke
HUDDERSFIELD White Lion (22407) Another Cuba/Pete The Post
HULL Barham General Wolf
LEEDS Adam And Eves (456724) Yeah Jazz/Happy Mondays/Children On Stun/Das Tor
LEEDS Merion Street Coconut Grove (455718) Gary Boyle's Triple Echo
LEICESTER Princess Charlotte (553956) Snakes Of Shake
LEICESTER University (556282) The Supernaturals
LONDON Camden Dublin Castle (01-485 1773) Pete Thomas' Deep Sea Jivers
LONDON Charing Cross Road Astoria (01-734 4287) Foster Pilkington
LONDON Covent Garden Rock Garden (01-240 3961) Whizz For Atoms
LONDON Finsbury Park Sir George Robey (01-263 4581) The Wolfhounds/McCarthy/The Rumblefish
LONDON Fulham High Street King's Head (01-736 1413) Coup D'Etat
LONDON Fulham Palace Road Greyhound (01-385 0526) Butch Minds The Baby
LONDON Greenwich Tunnel Club (01-858 0895) Eddie Monsoon Band
LONDON Hoxton Square Bass Clef (01-729 2476) Spirit Level/Dill Katz Trio
LONDON Kentish Town Bull And Gate (01-485 5358) Flux/The Very Things/D&V
LONDON Lee Green Old Tigers Head Easter And The Totem
LONDON Leytonstone High Road Plough And Harrow Vital Signs
LONDON Malet Street University Of London Union (01-580 9551) All About Eve
LONDON The Mall ICA Theatre (01-930 0493) The Woodentops/James
LONDON Oval Cricketers (01-735 3059) Three Mighty Caesars/Auntie Vegetable
LONDON Palmers Green The Fox (01-886 9674) Hondo/Pictures
LONDON Putney Zeetas (01-785 2101) Atomage (Skin Two Party)
LONDON Tufnell Park Boston Arms The Savoy (01-272 3411) Furniture/Living In Texas/Salvation Sunday
LONDON Wardour Street Marquee (01-437 6603) Outside Edge
MANCHESTER Apollo (061-273 3775) Magnum/FM
MANCHESTER Little Peter Street Boardwalk (061-228 3555) TV Slaves
MANCHESTER University (061-273 5111) The Bouzouki Band
MONKS HORTON Black Horse East River
OXFORD Downtown Manhattan Soul Agents
PORTSMOUTH Polytechnic (819141) The Shamen
QUEENSBURY Matelots Dooj
READING Majestic (586093) Raildogs/Carousel/Whats This Fish?
SHEFFIELD University (24076) Larry Miller
TREForest Polytechnic Of Wales Skint Video
UXBRIDGE Brunel University (39125) Hector's House/Jonestown
WALTHAM ABBEY Woodbine Firewater

THURSDAY

9

BATH Moles Club (333423) Robyn Hitchcock And The Egyptians
BIRKENHEAD Stairways (051-647 9650) Pictures Of Innocence
BIRMINGHAM Queensway Island Sensateria Bounty Hunters
BRADFORD Frog And Toad Gypsy
BRADFORD Manningham Lane Royal Standard 1 In 12 Club (727898) Mr Morality/Lay Of The Land
BRENTFORD High Street Red Lion (01-571 6878) ESP/Five O'Clock Approach
BRIGHTON Kings Road Arches Zap Club (775987) Furniture/The Shamen
BURTON ON TRENT Town Hall Happy Content Contrasts
CARDIFF University (396421) Skint Video
COLNE Municipal Hall Bammboo/Leitmotiv
CORBY St Brendans Filthy Rich
COVENTRY Lanchester Polytechnic (21167) New Model Army/L'Amourder
COVENTRY Warwick University (417220) Children On Stun Working Week
CROYDON Cartoon (01-688 4500) Mick Clarke Band
DERBY Becket Street Liberty Bar (45948) National People's Gang
DERBY Spondon The Moon Just Blue
FARNHAM Mailings (726234) The Boogie Chillen Band
GLASGOW Daddy Warbucks Big Flame
GLASGOW Rooftops The Weather Prophets
GODALMING The Three Lions Scratchers Outside View
HARLOW The Square (25594) Eden/The Ring
HASTINGS Mr Cherry's Haze
HIGH WYCOMBE Nags Head (21758) Runaway Stray/Akasha
HUDDERSFIELD Polytechnic (38156) The Icicle Works
HULL Royal General Wolf
KINGSTON Polytechnic (01-546 8340) The Shop Assistants
LANCASTER Brown Cow Rosa Rugosa
LEEDS The Cambrian Session 4
LEEDS Merion Street Coconut Grove (455718) Humphrey Lyttleton
LEEDS Garforth School (463507) Harvey And The Wallbangers

LEICESTER Abbey Street Fan Club (29831) The Creepers/Crazyhead
LEICESTER Princess Charlotte (553956) Built For Comfort
LEICESTER University (556282) The Bodines/Laugh
LONDON Camberwell Green Father Red Cap (01-703 9208) Rib Dot Delay
LONDON Camden Dublin Castle (01-485 1773) John Otway/Robin
LONDON Camden Lock Dingwalls (01-267 4967) Giant Sand/The Band Of Blacky Ranchette
LONDON Charing Cross Road Godfathers (01-240 6908) Tony Qunta (Lunch)
LONDON Covent Garden Rock Garden (01-240 3961) 49 Scream
LONDON Dalston Junction Crown And Castle (01-254 3678) Full Moon
LONDON Dean Street Gossips Fourteen Karat Soul
LONDON Finsbury Park Sir George Robey (01-263 4581) Ted Hawkins/Brendan Croker
LONDON Fulham High Street King's Head (01-736 1413) Stand Back/Wasteland
LONDON Fulham Palace Road Greyhound (01-385 0526) Instigators/Detonators
LONDON Hammersmith Clarendon (01-748 2471) A Month Of Sundays/The Technics
LONDON Hendon LMS (01-203 2600) Dealer
LONDON Holloway Road The Victoria (01-603 1952) Irish Mist
LONDON Hoxton Square Bass Clef (01-729 2476) Pat Crumly Quartet/Simon Purcell Trio
LONDON Kilburn National Ballroom The Housemartins
LONDON Malden Road Gypsy Queen (01-485 2052) Bonestructure
LONDON The Mall ICA Theatre (01-930 0493) The Woodentops/James
LONDON New Cross Goldsmith's College (01-692 1406) Foster Pilkington
LONDON Oval Cricketers (01-735 3059) Snakes Of Shake/The Doctor's Children
LONDON Oval New Camberwell Road Union Tavern Cement Garden
LONDON Oxford Street 100 Club (01-636 0933) The Groundhogs
LONDON Portobello Acklam Road Bay 63 (01-960 4590) Blur/Happy Mondays/The Young Gods
LONDON Putney Half Moon (01-788 2387) The Barflies
LOWESTOFT The Pier (4793) It Bites/STA
LUDLOW Starline (3355) QAX
MANCHESTER Anson Road International (061-224 5050) Roger McGuinn
MANCHESTER University (061-273 5111) Dave Cohen/Phil Cornwell/Felix And Ivor Dembika
MORPETH Courthouse Wolfie Witcher
NEWCASTLE Melbourne Street Riverside (614386) Tom Robinson
NEWCASTLE University (328402) Half Man Half Biscuit/The Len Bright Combo
NORTHAMPTON College SU Spacemen 3/Tell Tale Hearts
NOTTINGHAM St James Street Mint Bar Uneven Planet
OLDHAM Hurricane Club The Macc Lads
OXFORD Jericho Tavern Mad Hatters Club (54502) Lady Mo
PORT TALBOT Raffles The Glee Club
PORTSMOUTH Basins Dance Hall The Wild Flowers/Red Letter Day/Six Gun Sound
PORTSMOUTH Polytechnic (819141) The Big Dish
RALEIGH Pink Toothbrush (770003) The Escape Club
ROCHDALE Tiffs (31069) Terraplane/Shang-Hai
SCARBOROUGH Salisbury Zander Zan
ST ALBANS City Hall (64511) Magnum/FM
STOCKTON Corporation The Gargoyles
STOCKTON Dovecot Arts Centre (611625) Roger Turner/Phil Minton
WEST BROMWICH Coach And Horses (021-588 2136) Trevor Burton
WHITSTABLE Harbour Lights Genova
WINCHESTER St John's Rooms The Agency

FRIDAY

10

ASHFORD Wig And Gavel Swamp City Surfers
BATH Longacre Hall The O'Rooneys/Dub Gen/Horror Toilet
BLACKBURN Limbrick Top Hat Club (51666) Batfish Boys/A Big Red Bus
BRADFORD Manningham Lane Royal Standard (727898) Watch With Mother/The Pick-Ups
BRENTFORD High Street Red Lion (01-571 6878) Little Sister
BRIGHTON Coasters Roger McGuinn
BRIGHTON Kings Road Arches Zap Club (775987) Martin Stephenson And The Daintees/Foster Pilkington
BRISTOL The Crown (256597) The Hamsters From Hell
BRISTOL Gas Ferry Road Sculpture Shed The Blue Aeroplanes/Asaah Papa And Graffi Jazz/The Shrew Kings/The Bird Architects
BRISTOL Tropic Club (49875) The Shamen/Hookline Silverfish
BURTON ON TRENT Central Park Half Man Half Biscuit
CARDIFF New Bogeys (26168) Mad Dog
COLCHESTER Essex University (863211) Amazulu/The Snakes Of Shake
COVENTRY General Wolfe (88402) Dumpty's Rusty Nuts
CORSHAM Royal Oak Eat Carrot
CREWE Cheshire Cheese Hydra
CROYDON Cartoon (01-688 4500) Chuck Farley
DARLINGTON Arts Centre (483271) DAN/Crow People/Incest Brothers
DERBY Lund Pavilion Just Blue
DUDLEY Hen And Chickens (021-552 1058) Zoo Q
DUNSTABLE Silver Circle Firewater
EDINBURGH Hoochie Coochie (031-229 7069) Happy Mondays/The Weather Prophets
EXETER University (263263) It Bites/STA
GLASGOW Queen Margaret Union (041-339 9784) A Certain Ratio/APB
GLASGOW Shadows (041 332 8111) The Penetrations
HARLOW The Square (25594) Between The Lines
HEBDEN BRIDGE Trades Club The Len Bright Combo
HEREFORD Market Tavern (56325) The Mighty Houserockers
HULL Adelphi Unity Club (48216) Party Girls/Pink Noise
IPSWICH Gaumont (53641) Magnum/FM
KEIGHLEY Green Gables Masquerade
KENDAL Arts Centre (25133) Raider
KESINGLAND High Street Kings Head (740252) Warparty
LEATHERHEAD Fetcham Riverside (37513) 1,000 Mexicans
LEEDS University (439071) The Damned/Blue In Heaven
LEICESTER Groby College Haze
LEICESTER Princess Charlotte (553956) The Fatal Gift/Yeah Jazz
LONDON Bancroft Road Queen Mary College (01-980 4811) The Larks/The Carruthers Brothers
LONDON Bloomsbury Theatre Talking Drums
LONDON Brixton Frigate (01-326 5100) Fourteen Karat Soul
LONDON Brixton Old White Horse (01-274 5537) Nice People/Janice Perry/Steve Rawlings/Off Beat Woman's Big Band
LONDON Camberwell Green Father Red Cap (01-703 9208) Steve Waller
LONDON Camden Dublin Castle (01-485 1773) Juice On The Loose
LONDON Camden Lock Dingwalls (01-267 4967) Curtis Mayfield
LONDON Charing Cross Road Godfathers (01-240 6908) Tony Qunta (Lunch)
LONDON Covent Garden Rock Garden (01-240 3961) The Miller Family
LONDON Finchley Road Cafe Europa Tony Qunta
LONDON Finsbury Park Sir George Robey (01-263 4581) Hondo/The Groundhogs
LONDON Fulham High Street King's Head (01-736 1413) Pete Thomas' Deep Sea Jivers
LONDON Greenwich Tunnel Club (01-858 0895) Pablo's/Whizz For Atoms/Radio Satellites
LONDON Hammersmith Clarendon (01-748 2471) The Milk Monitors
LONDON High Barnet Red Rag Club Peter And The Test Tube Babies/Elastic Hair/Menticide
LONDON Hoxton Hall Theatre The Sing Market
LONDON Hoxton Square Bass Clef (01-729 2476) Bolivar
LONDON Kentish Town Town And Country Club (01-267 3334) Robyn Hitchcock And The Egyptians/Marc Riley And The Creepers/Blyth Power
LONDON Limes Grove Lewisham Labour Club (01-852 3921) Official Secrets
LONDON Malet Street University Of London Union (01-580 9551) Bloodfire Posse/No Pearls... No Passion
LONDON The Mall ICA Theatre (01-930 0493) The Woodentops/James
LONDON North Finchley Torrington (01-445 4710) Root Jackson's Unfinished Business

LONDON Oxford Street 100 Club (01-636 0933) Jo-Anne Kelly And The Terry Smith Blues Band
LONDON Palmers Green The Fox (01-886 9674) Geno Washington
LONDON Piccadilly Theatre Skint Video
LONDON Porchester Hall The Boogie Brothers Blues Band
LONDON Portobello Acklam Road Bay 63 (01-960 4590) Night Doctor/Bushfire
LONDON Putney Zeeta's (01-785 2101) The Snout Barons
LONDON Stockwell Swan (01-274 1526) Crannog
LONDON West India Dock Road Buccaneer (01-515 2048) The Reactors
LONDON Wood Green Brabant Road Club Dog (01-881 1196) Webcore/Gizmo/World Domination Enterprises/God Squad
MANCHESTER Anson Road International (061-224 5050) The Mighty Lemon Drops
MANCHESTER Apollo (061-273 3775) Iron Maiden/Paul Samson's Empire
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Dislocation Dance
MANCHESTER University (061-273 5111) Edwin Heath
MELBOURN Rock Club (61010) Desolation Angels
NEWCASTLE Polytechnic (328761) Working Week
NOTTINGHAM Mardi Gras (862368) Children On Stun
NOTTINGHAM Shakespeare Street Byron House Rory Bremner
OXFORD St Pauls Arts Centre (53329) The Creepers
PAISLEY Hunter Street College Of Technology (041-889 9940) Origin Sins
PLYMOUTH Breakwater Splash!
PORT TALBOT Valentines The Glee Club
SELY OAK The Countrygirl The Indigo Blues Band
SHOTTON Shotton Colliery Gorden House Wolfie Witcher
SLOUGH Pied Horse Xcess
STOCKTON Archies The Gargoyles
STROUD Subscription Rooms (860703) Stan Tracey's Hexad
THURSO Way Inn Chasars
TWICKENHAM St Mary's College The Escape Club
UXBRIDGE Brunel University (39125) The Shop Assistants/The Desperados/The Bible (Runnymede Campus - The Soul Agents)
WEST BROMWICH Coach And Horses (021-588 2136) Goats Don't Shave
WEYBRIDGE Hand And Spear Aunt Fortescue's Bluesrockers

SATURDAY

11

ABERDEEN Venue (22255) The Weather Prophets
ASHINGTON Central Club Skidmarks
AYLESBURY The Wellhead Inn (622733) Mighty Ballistics Hi-Power
BIRKENHEAD Stairways (051-647 9650) Terraplane
BIRMINGHAM University (021-455 9777) Full Moon
BOURNEMOUTH I.C.C. It Bites/STA
BRENTFORD High Street Red Lion (01-571 6878) GB Blues Company
BRIGHTON Kings Road Arches Zap Club (775987) Splatt And The Knobby Trip/Phoney American Accents (Lunch)
BRIGHTON Polytechnic (681286) The Shop Assistants
BRISTOL Gas Ferry Road Sculpture Shed 23 Skidoo/Champion Doug Veitch/Martin Bell/George The Accordion/Mumbo Jumbo/Interference
BRISTOL Tropic Club (49875) Just Bongo
BURTON-ON-TRENT Central Park (63265) The Enid
CAMBRIDGE College Of Arts And Technology The Larks
CARDIFF New Bogeys (26168) No Favours
COVENTRY Hand And Heart (618037) Amebix/Napalm Death/Smart Pills
DARLINGTON Arts Centre (483271) The Gargoyles
DURHAM The Club Party Girls/3 Action
EAST LYNG Rose And Crown Aunt Fortescue's Bluesrockers/Dave Bentham (Eve)
GLASGOW Strathclyde University (041-552 4400) The Railway Children
GOSPORT Labour Club Psychic Pancake/Cousin Cliff And The Cliffsations
GRAVESEND Red Lion (66127) Parisienne Blonde
HARLOW The Square (25594) Real By Reel/Pink Noise
HEREFORD Market Tavern (56325) Basil Gabbidon's Bass Dance
HIGH WYCOMBE Nags Head (21758) John Otway/Pride Of Passion
HULL City Hall (20123) The Damned/Blue In Heaven
ILFRACOMBE Clarences Splash!
KINGHORN Cuznie Neuk Trident/La Paz
LANCASTER The Yorkshire House The Dog Faced Hermans/Strawberry Girl
LANCHESTER Social Club R Cajun And The Zydeco Brothers
LEICESTER Princess Charlotte (553956) State Of Play/The Inquiry
LEICESTER University (556282) Smiley Culture
LIVERPOOL Royal Court (051-709 4321) New Model Army/L'Amourder
LONDON Acton High Street Bumbles The Surfadelics
LONDON Acton High Street George And Dragon (01-992 1932) Irish Mist
LONDON Bolsover Street Polytechnic Of Central London (01-636 6271) Gaye Bykers On Acid/Fabulous Gender Bender
LONDON Brixton Frigate (01-326 5100) Fourteen Karat Soul
LONDON Camberwell Green Father Red Cap (01-703 9208) Mick Clarke
LONDON Camden Dublin Castle (01-485 1773) Alias Ron Kavana
LONDON Camden Lock Carnarvon Castle Wolfie Witcher (Lunch)
LONDON Camden Lock Dingwalls (01-267 4967) Curtis Mayfield
LONDON Covent Garden Africa Centre My Bloody Valentine (Anti-Apartheid Benefit)
LONDON Covent Garden Rock Garden (01-240 3961) Unfinished Business
LONDON Finchley Road Cafe Europa Tony Qunta
LONDON Finsbury Park Sir George Robey (01-263 4581) Stump/Nyah Fearties
LONDON Great Portland Street International Students House (01-631 3223) The Reactors
LONDON Greenwich Tunnel Club (01-858 0895) The Chase
LONDON Hammersmith Clarendon (01-748 2471) Light Years/Dr Feelgood
LONDON Hendon LMS (01-203 2600) Burners
LONDON Holloway Road Victoria Crannog
LONDON Hoxton Square Bass Clef (01-729 2476) Sanko
LONDON Islington Upper Street Gutterknives Webcore/Another Green World
LONDON Islington Upper Street Islington Town Hall Orchestre Jazira/Night Doctor/Cassandra King And Friends/The Dynamics
LONDON Kensington Kings College The Escape Club
LONDON Liverpool Road Pied Bull (01-837 3218) Rikki Cool And The Texas Turkeys
LONDON London School Of Economics Hondo
LONDON The Mall ICA Theatre (01-930 0493) The Woodentops/James
LONDON Oval Cricketers (01-735 3059) Eddie And The Hot Rods
LONDON Wooden Green Old Social Services Building Atavistic/Axe Grinder/Chaos UK/Ripcord/Jeeves Takes A Thrashing/Active Conspiracy/Gutrot/Caustic Filth/Bad Noise/Gillicks Bastards (Midday start)
LONDON Woolwich Tramshed (01-855 3371) Maxine Daniels/Harry Gold
LUTON Switch Club (38825) The Rattlesnakes
MANCHESTER Anson Road International (061-224 5050) Tom Robinson
MANCHESTER Apollo (061-273 3775) Iron Maiden/Paul Samson's Empire
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Big Flame
MANCHESTER University (061-273 5111) The Three Johns
MORDEN Central Road Morden Tavern Dead Cert
NORTH WEMBLEY East Lane The Flag Illustrious Cutlery/The Creekbeats
NORWICH University Of East Anglia (52068) Magnum/FM
NOTTINGHAM Shakespeare Street Byron House Half Man Half Biscuit
OXFORD Jericho Tavern The Moodists/Passion Of Ice
PAISLEY Hunter Street College Of Technology (041-889 9940) North Sea Gas
PETERBOROUGH Peter Pan Stormed
PORTSMOUTH Basins Dance Hall Wilko Johnson Band
PORTSMOUTH Polytechnic (819141) The Potato Five/The Rhubarb Tarts
RETFORD Porterhouse (704981) The Wild Flowers
SHEFFIELD City Hall (735295) Working Week/Benjamin Zephaniah/The Frank Chickens
SHEFFIELD Leadmill (754500) The Mighty Lemon Drops
ST ALBANS Beehive TV Slaves
SUDBURY Ship And Star KGB
SUTTON IN ASHFIELD Golden Diamond The Len Bright Combo
TAUNTON Peacock Club Aunt Fortescue's Bluesrockers/Dave Bentham (Lunch)

S H I F T

TELFORD Ironmaster Engine
THURSO Way Inn Chasas
TONYPANDY Royal Naval Club (432068) Multi Storey
WALLASEY Trades And Labour Club Skint Video
WARRINGTON Lion (30047) Raider
WEST BROMWICH Coach And Horses (021-588 2136) Haze
WIDNES Players The Adams Family
WOLVERHAMPTON Scruples (53754) Dumpy's Rusty Nuts
YORK University (412328) Surfin' Dave And The Absent Legends/Pink Peg
Slax/The Avons

SUNDAY

12

ABERDEEN Imperial Hotel Fourteen Karat Soul
BIRMINGHAM Barrel Organ (021-622 1353) Laughing Mothers/Spellbinders
BIRMINGHAM Powerhouse (021-643 4715) New Model Army/L'Amourder
BISHOPS STORTFORD Rose And Crown Killer B's
BRENTFORD High Street Red Lion (01-571 6878) Living Daylites (Lunch) Kokomo (Eve)
BRIGHTON Escape Club (606906) The Larks/Five Star Rock 'N' Roll Petrol
BRISTOL Studio (25069) The Housemartins
CHIPPENHAM Goldiggers (656444) It Bites/5TA
CROYDON Cartoon (01-688 4500) Hollywood (Lunch) Baby Laurel (Eve)
EDINBURGH Lyceum Theatre (031-229 9697) Harvey And The Wallbangers
HARBORNE High Street The Junction The Indigo Blues Band
HARLOW The Square (25594) Maxine Daniels
IRVING Harbour Arts Centre The Penetrations
LEATHERHEAD Fetcham Riverside (375713) Furniture
LEE HOLME Bon Homme Club R Cajun And The Zydeco Brothers
LEEDS The Cambrian Avarice
LEEDS Jarrow '86 The Mekons
LEEDS Phonographique The Gargoyles
LIVERPOOL Empire (051-709 1555) Iron Maiden/Paul Samson's Empire
LIVERPOOL Everyman Bistro (051-709 4776) Bamboo Fringe
LIVERPOOL Mr C's Vagabond
LONDON Archway Archway Tavern Crannog (Lunch)
LONDON Brixton Academy (01-326 1022) El Gran Combo
LONDON Camberwell Green Father Red Cap (01-703 9208) Steve Waller (Lunch and Eve)
LONDON Camden Dublin Castle (01-485 1773) Living Daylites
LONDON Camden Lock Dingwalls (01-267 4967) Cool Fish/General Dilemma/
Giant/Perfect Day/Brothers Grimm
LONDON Charing Cross Road Wispers The Recruits
LONDON Covent Garden Rock Garden (01-240 3961) Caught In The Act
LONDON Finchley Road Cafe Europa Tony Qunta
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail (Lunch)
LONDON Fulham Broadway Swan (01-385 1840) The Reactors
LONDON Fulham High Street King's Head (01-736 1413) Blues 'N' Trouble
LONDON Fulham Palace Road Greyhound (01-385 0526) Alter Ego
LONDON Great Marlborough Street Palladium Marc Almond/Georgie Fame/Gail Thompson/The Jazz Renegades
LONDON Hendon LMS (01-203 2600) Eddie Monsoon
LONDON Hoxton Square Bass Clef (01-729 2476) Willie Garnett's Waddock Band (Lunch) Human Chain (Eve)
LONDON Kentish Town Bull And Gate (01-485 5358) The Conspiracy/The Brotherhood
LONDON Kentish Town Town And Country Club (01-267 3334) Nick Cave And The Bad Seeds/The Moodists/Head Of David

LONDON Liverpool Road Pied Bull (01-837 3218) Dreamtime
LONDON North Finchley Torrington (01-445 4710) Chuck Farley
LONDON Oval Cricketers (01-735 3059) Alias Ron Kavana (Lunch) Tommy Chase Quartet (Eve)
MALVERN Winter Gardens Magnum/FM
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Bradford/3 Heads Eat As I
NORTHAMPTON Old Five Bells Raider
NORWICH East Anglia University (52068) Tom Robinson
OXFORD Cornmarket Street Dolly (244761) The Flex
PLYMOUTH Good Companions Splash!
PRESTON Guildhall (21721) The Damned/Blue In Heaven
REDCAR Coatham Bowl The Enid
SCARBOROUGH Theatre In The Round (368463) A Better Mousetrap
SHEFFIELD Crucible Theatre (735296) Alexei Sayle
SWANSCOMBE Pavilion Firewater
SWANSEA University (25678) Foster Pilkington
SWINDON The Victoria The Hamsters From Hell (Lunch and Eve)
SWINDON Wyvern Theatre Izzy The Push/October Country
TAMWORTH Rathole The Surf Drums
UXBRIDGE Brunel University (39125) Joolz
WEST BROMWICH Coach And Horses (021-588 2136) Steve Murray Blues Band

MONDAY

13

ABERDEEN University (572751) Skint Video
BIRMINGHAM Portland Club Foster Pilkington
BOURNEMOUTH Academy (304535) The Larks
BRADFORD University (33466) Working Week
BRENTFORD High Street Red Lion (01-571 6878) FRA
CARDIFF University (396421) The Housemartins
CARLISLE Sands Centre The Smiths
CROYDON Cartoon (01-688 4500) Lounge Lizards
EDINBURGH The Place The Mission Twisted Nerve/Plague Of Fools
GLASGOW Moir Hall Fourteen Karat Soul
LEEDS Adam And Eves (456724) Another Cuba/TV Slaves
LIVERPOOL Royal Court (051-709 4321) The Damned/Blue In Heaven
LONDON Bancroft Road Queen Mary College (01-980 4811) Akimbo
LONDON Camden Dublin Castle (01-485 1773) The Vulcans
LONDON Camden Lock Dingwalls (01-267 4967) Big Town Playboys
LONDON Covent Garden Rock Garden (01-240 3961) The Tears/Oskar Kokoshka
LONDON Finsbury Park Sir George Robey (01-263 4581) Irish Mist
LONDON Fulham High Street King's Head (01-736 1413) Made To Measure
LONDON Hammersmith Clarendon (01-748 2471) Karen D'Ache/The Swarf Sisters
LONDON Kensington Gore Royal Albert Hall (01-589 8212) Sigue Sigue Sputnik
LONDON Kentish Town Bull And Gate (01-485 5358) The Laughing Mothers/Anno Lucius/Burn The Product/Walking Floors/Switzerland
LONDON Oval Cricketers (01-735 3059) The Apartments/The Wallflowers
LONDON Putney Zeetas (01-785 2101) Sahara
MANCHESTER Anson Road International (061-224 5050) The Naughty Boys/Black And White Lovers
NOTTINGHAM Mardi Gras (862368) The Macc Lads
NOTTINGHAM Rock City (412544) New Model Army/L'Amourder
NOTTINGHAM Royal Centre (472328) Five Star
OXFORD Cornmarket Street Dolly (244761) The Doctor's Children
PORTSMOUTH Guildhall (824355) Magnum/FM

PULBOROUGH Five Bells Ob Jay Da
SOUTHAMPTON Riverside Red Lorry Yellow Lorry
STOKE Shelleys (322209) The Enid
THATCHAM Silks Vagabond
WEST BROMWICH Coach And Horses (021-588 2136) Crazy Legs

TUESDAY

14

BIRMINGHAM Burberries (021 643 1500) Half Man Half Biscuit/The Wonder Stuff
BIRMINGHAM Diamond Suite Red Lorry Yellow Lorry
BIRMINGHAM Dome Club Working Week
BIRMINGHAM Temple Street Bier Keller Anonymous Bosch/Cutbacks
BRENTFORD High Street Red Lion (01-571 6878) Shev And The Brakes/
Mandrake
BRIGHTON Old Vic (24744) Big Jim And The Figaro Club
BRISTOL Polytechnic (276188) Foster Pilkington
CANTERBURY Kent University (464724) The Escape Club
CARDIFF University (396421) Magnum/FM
CROYDON Cartoon (01-688 4500) Joe Tornado And The Disasters/Secret Society
DUNDEE College Of Technology Skint Video
EDINBURGH Coasters (031-228 3252) New Model Army/L'Amourder
GLOUCESTER Malt And Hops The Hamsters From Hell
HARLOW Victoria Hall Firewater
HAVERHILL Plough Filthy Rich
LEICESTER De Montfort Hall (544444) Iron Maiden/Paul Samson's Empire
LEICESTER Princess Charlotte (553956) World Party
LONDON Camden Dublin Castle (01-485 1773) The Jive Five
LONDON Camden Lock Dingwalls (01-267 4967) The Babysitters/Bazooka Joe
LONDON Clerkenwell Road Turmills (01-250 3409) Tony Qunta (Lunch)
LONDON Clissold Road The Golden Lady Full Moon
LONDON Covent Garden Rock Garden (01-240 3961) Gingerbread Men/Critical Mass
LONDON Fulham High Street King's Head (01-736 1413) The 147's With Bernie Marsden
LONDON Hammersmith Clarendon (01-748 2471) Yeah Jazz/The Weeping Messerschmitts
LONDON Hoxton Square Bass Clef (01-729 2476) Pressure Point
LONDON Kentish Town Bull And Gate (01-485 5358) Persuasion/The Levellers/
Waving Not Drowning/The Shrine/Dream Time/Young Gods
LONDON North London Polytechnic The Len Bright Combo
LONDON Oval Cricketers (01-735 3059) Surreal Estate/Raindance
LONDON Redcliffe Gardens Cafe Des Artistes Iron In The Soul
LONDON Walthamstow Royal Standard (01-527 1966) Hondo
LONDON Woolwich Tramshed (01-855 3371) The Force
MANCHESTER Whitworth Street Hacienda (061-236 5051) Erasure
MANCHESTER Withington Mulberry's Wine Bar (061-434 4624) 1/5th Of Heaven
MIDDLESBROUGH Town Hall (245432) The Smiths
NEWCASTLE Bridge Hotel Jumpin' And Hot Blues Club Big Town Playboys
NOTTINGHAM Mardi Gras (862368) Haze
PORTSMOUTH Polytechnic (819141) The Mighty Lemon Drops
PORTSMOUTH Portland Hotel Woke Up Dead
READING University (860222) It Bites/5TA
SHEFFIELD Leadmill (754500) The Icicle Works
SOUTHEND Cliffs Pavilion (351135) Five Star
STOCKTON Dovecot Arts Centre (611626) Dick Morrissey Quartet
WINDSOR Arts Centre Xcess/Mad Dogs



ALICE

FROM PAGE 27

permanent band together at last, even if it does sound more like Ratt — or indeed W.A.S.P. — than the classic Buxton/Bruce/Dunaway/Smith outfit of the early '70s (joint Greatest Ever Rock Group along with Purple, Zeppelin and the Pistols).

"Everybody in the band now has already been in a group that's played my songs," Alice tells me excitedly, his Detroit drawl both humbling and thunderous.

"I know I can play Alice now better than I ever did, and this band is going to be louder than any of the others I've had. So, I mean, I'm feeling really comfortable now, it all fits really well."

Dumbstruck at finding myself suddenly

sharing a sofa with this man-come-God, I stumble and stammer something along the lines of: your new stuff, it's a lot more, sort of, heavy metal than before, isn't it?

"Yeah!" he enthuses, thankfully missing the point entirely, "it's much more metal than it was, and to me that's great, although I think we're different from heavy metal in as much as we've taken that metal sound and made it Alice, and that's what makes it special."

It's true, I think to myself, you're so right, Alice, so wonderful...

"Almost every one of the albums has been hard rock, but I think until now, technically we've never been able to get the guitar sound I really wanted. If we were to have done 'Billion Dollar Babies' with this technique, with this kind of guitar, I'd have been much happier..."

(What are you saying? We're talking about the greatest guitar playing in history on that LP! Have you lost your mind?)

Good, smashing, terrific, the only thing is I can't help thinking, isn't 'Constrictor' a tiny bit less subtle than your older stuff?

"Yeah, right! It's a sledgehammer!" (He's missed the point again.) "I mean, there's nothing subtle about the album, except maybe lyrically, but that's about it."

What impressed me in the past, you see, Alice, was always the suggestion of something malevolent.

"Yeah, well the only thing 'Constrictor' lacks, if anything, is a Bob Ezrin influence on the production. But we're going to be doing enough of the older material onstage — in fact, 75 per cent of the show is going to be early stuff, because it is in demand, and the songs'll sound much harder than the originals, too!"

The currently peaking goth/glam burp of excitement has not gone unnoticed by Alice.

"Everybody's doing exactly what we did, and they're very successful at it," he smiles. "W.A.S.P., Ozzy, all those people, they've taken a little piece of Alice and they've incorporated it into their look, their performance, their attitude..."

(I want to grab him by the shoulders at this point and make him see sense; they don't understand, Alice, they're just scummy heathens, can't you see???)

Erm, I don't think they've taken the best bits.

"I don't believe they could, I think the best bit about Alice was the fact that there is something about him that I know which they don't know. It's something I can't explain, but there's an attitude when I walk onstage as

Alice, and it's impossible to copy."

Is it something you truly can't explain or are you just not telling?

"Well, it's what the adrenalin does to my alter ego. When Alice goes onstage he knows he's only going to live there for 90 minutes, so he gets as much out of his life as possible within that space of time. He considers everybody out there to be a prop, y'know? He considers everything that he's doing to be theatrical. He never goes out there with the attitude of, Gee, I hope you like us tonight, he walks out and grabs and molests the audience, and then he throws them back. That's what makes it so intense."

DO YOU object to talking about the past?

"Oh no, it's alright, because that all has to do with what's going on now. I mean, I've made a lot of mistakes with the character, because it's just like anything, I could be designing a new car. You make mistakes, you have to go out and find where all the bugs are, and I might not get this whole Alice Cooper thing right until I'm 90 years old."

Back in '69, in the early days, were you proud of the reputation you had of being the worst band in LA? (Yes! Yes! Yes!)

"Well, at least we were the most at something," he laughs. "Uh, we really weren't the worst band, though, it's just that nobody understood what we were playing. We were doing music on 'Pretties For You' which was like Devo! We understood it, but the audience I can remember was very big on Buffalo Springfield. They were all into peace 'n' love, and I mean, if anything, we were like the stake in the heart of the love generation. We just came along and *squelch!* We killed it."

In retrospect, was the uproar you caused pretty much a fuss about nothing? (No! No! No!)

"Well, you see it affected a lot of people. Folks were just getting kind of used to the fact that the hippies had long hair but they were harmless. We suddenly came along with something that wasn't so harmless, and we weren't hippies, so what were we? They're mutants! Mutant hippies! They must be!"

"It was such an attack on society that people simply didn't know what to think. We attacked everything that was sacred to the public. Just the fact that we existed, it affected the three things that people were most interested in: sex, death and money. We were involved in all of them."

Did the public believe you truly were a demon, a Satanic entity?

"Oh yeah, I'm sure some people thought that. A large number of religious folk assumed we had a lot to do with anti-religion, but we never touched on the subject. The only time we did was when we touched on their money with 'Billion Dollar Babies', and on their sexuality with the long hair and all the make-up. That's the closest we got to attacking their religion or their politics."

"All we were saying was, it's more fun to do what we're doing than what the hippies are doing. I don't know any hippies who have fast cars, y'know?"

Did the hostile reaction amuse you?

"Totally, even now it does, it totally amuses me."

Do you still have the capacity to outrage? (Of course you do!)

"The new show should be fairly... I mean, we'll be doing two or three things that nobody's ever seen before, especially the guillotine."

The guillotine's back!?!?

"Oh sure, it's back with a vengeance. I mean, it used to be just the idea that we had this thing, but now it's actually technically frightening. The blade is like 40 pounds of steel..."

Gulp!

"... And it's like more dangerous than it was before, and that's important for the audience to know. It's not just a cardboard blade that can't go wrong. I want them to know that there's every possibility that it could go wrong. That adds to the danger of it."

ALICE COOPER, 38, watches splatter movies for his breakfast.

"It's funny," he says, "I go into airports sometimes and people pull their kids away, like I'm going to do something unspeakable, and that's fine, it makes me feel great. They haven't forgotten."

Are you capable of wholesomeness?

"Onstage? Never onstage, unless it's to set up something diabolical. Look at the name Alice Cooper, it's a very wholesome name, and yet it strikes absolute terror into me."

Sitting here talking with you Alice, I'm pleased to say you don't appear in the least bit wholesome. (Good grief, you're wonderful!)

"Yeah, well, I don't feel it..."

That's all. He shakes my hand and the rest of my life is suddenly without meaning.

The End.

CHART

UK 50 SINGLES UK 50 ALBUMS

- 1 8 TRUE BLUE Madonna Sire
- 2 3 RAIN OR SHINE Five Star Tent
- 3 1 DON'T LEAVE ME THIS WAY The Communards London
- 4 4 THORN IN MY SIDE Eurythmics RCA
- 5 19 YOU CAN CALL ME AL Paul Simon Warner Brothers
- 6 2 WORD UP Cameo Club
- 7 10 (FOREVER) LIVE AND DIE Orchestral Manoeuvres In The Dark Virgin
- 8 18 I'VE BEEN LOSING YOU A-ha Warner Brothers
- 9 6 WE DON'T HAVE TO ... Jermaine Stewart 10
- 10 5 WALK THIS WAY Run DMC London
- 11 14 STUCK WITH YOU Huey Lewis And The News Chrysalis
- 12 7 SWEET FREEDOM Michael McDonald MCA
- 13 30 TRUE COLOURS Cyndi Lauper Portrait
- 14 35 SUBURBIA Pet Shop Boys Parlophone
- 15 16 ALWAYS THERE Marti Webb With The Simon May Orchestra BBC
- 16 39 IN THE ARMY NOW Status Quo Vertigo
- 17 32 WONDERLAND Paul Young CBS
- 18 20 MONTEGO BAY Amazulu Island
- 19 21 WHO WANTS TO LIVE FOREVER Queen EMI
- 20 9 RUMORS Timex Social Club Cooltempo
- 21 11 GLORY OF LOVE Peter Cetera Warner Brothers
- 22 22 SLOW DOWN Loose Ends Virgin
- 23 24 IN TOO DEEP Genesis Charisma
- 24 38 ALL I WANT Howard Jones WEA
- 25 12 (I JUST) DIED IN YOUR ARMS Cutting Crew Siren
- 26 50 WALK LIKE AN EGYPTIAN The Bangles CBS
- 27 13 LOVE CAN'T TURN AROUND Farley 'Jackmaster' Funk & Jessie Saunders London
- 28 27 SAME OLD STORY Ultravox Chrysalis
- 29 40 WORLD SHUT YOUR MOUTH Julian Cope Island
- 30 — DON'T STAND SO CLOSE TO ME ('86 Remix) Police A&M
- 31 29 BRAND NEW LOVER Dead Or Alive Epic
- 32 15 ONE GREAT THING Big Country Mercury
- 33 — EVERY LOSER WINS Nick Berry BBC
- 34 43 BE A LOVER Billy Idol Chrysalis
- 35 44 ALL I WANT TO DO UB40 DEP International
- 36 — ALL I ASK OF YOU Cliff Richard And Sarah Brightman Polydor
- 37 17 RAGE HARD Frankie Goes To Hollywood ZTT
- 38 — THINK FOR A MINUTE The Housemartins Go! Discs
- 39 — NOBODY KNOWS Nik Kershaw MCA
- 40 47 VELCRO FLY ZZ Top Warner Brothers
- 41 23 STATE OF THE NATION New Order Factory
- 42 44 NEW THING FROM LONDON Sharpe & Numan Numa
- 43 — LOVE WILL CONQUER ALL Lionel Richie Motown
- 44 28 I WANT TO WAKE UP WITH YOU Boris Gardiner Revue
- 45 — HEARTACHE ALL OVER THE WORLD Elton John Rocket
- 46 — DON'T GET ME WRONG The Pretenders Real
- 47 25 HOLIDAY RAP MC Miker 'G' & DeeJay Sven Debut
- 48 26 PRETTY IN PINK Psychedelic Furs CBS
- 49 — YOU'RE EVERYTHING TO ME Boris Gardiner Revue
- 50 — THE WIZARD Paul Hardcastle Chrysalis

- 1 2 GRACELAND Paul Simon Warner Brothers
- 2 1 SILK AND STEEL Five Star Tent
- 3 5 TRUE BLUE Madonna Sire
- 4 4 REVENGE Eurythmics RCA
- 5 3 NOW THAT'S WHAT I CALL MUSIC VOLUME 7 Various EMI/Virgin
- 6 — SOMEWHERE IN TIME Iron Maiden EMI
- 7 7 BREAK EVERY RULE Tina Turner Capitol
- 8 8 FORE! Huey Lewis And The News Chrysalis
- 9 22 TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg (Go! Discs)
- 10 — THE PACIFIC AGE Orchestral Manoeuvres In The Dark Virgin
- 11 9 COMMUNARDS The Communards London
- 12 14 INVISIBLE TOUCH Genesis Charisma
- 13 6 TRUE STORIES Talking Heads EMI
- 14 — SOUTH PACIFIC Various CBS
- 15 11 DANCING ON THE CEILING Lionel Richie Motown
- 16 12 A KIND OF MAGIC Queen EMI
- 17 — BROTHERHOOD New Order Factory
- 18 25 HUNTING HIGH AND LOW A-ha Warner Brothers
- 19 17 BROTHERS IN ARMS Dire Straits Vertigo
- 20 13 INTO THE LIGHT Chris de Burgh A&M
- 21 19 PICTURE BOOK Simply Red Elektra
- 22 10 CRASH Human League Virgin
- 23 20 CONTROL Janet Jackson A&M
- 24 27 IN THE ARMY NOW Status Quo Vertigo
- 25 18 THE WAY IT IS Bruce Hornsby And The Range RCA
- 26 — LONDON O HULL 4 The Housemartins Go! Discs
- 27 — STREETSOUNDS 18 Various Streetsounds
- 28 — BLIND BEFORE I STOP Meat Loaf Arista
- 29 50 VIGILANTE Magnum Polydor
- 30 16 SLIPPERY WHEN WET Bon Jovi Vertigo
- 31 23 WHILE THE CITY SLEEPS George Benson Warner Brothers
- 32 21 THE FINAL Wham! Epic
- 33 26 THE HEAT IS ON Various Portrait
- 34 15 BLOOD AND CHOCOLATE Elvis Costello And The Attractions Imp
- 35 — TRUE COLORS Cyndi Lauper Portrait
- 36 — THE GHOST OF CAIN New Model Army EMI
- 37 28 WHITNEY HOUSTON Whitney Houston Arista
- 38 36 QUEEN'S GREATEST HITS Queen EMI
- 39 — HIP HOP ELECTRO 14 Various Streetsounds
- 40 34 STREET LIFE Bryan Ferry And Roxy Music EG
- 41 — SUZANNE VEGA Suzanne Vega A&M
- 42 24 PRESS TO PLAY Paul McCartney Parlophone
- 43 30 RENDEZVOUS Jean Michel Jarre Dreyfus
- 44 39 SO Peter Gabriel Charisma
- 45 35 PARADE Prince And The New Power Generation Paisley Park
- 46 — PLEASE Pet Shop Boys Parlophone
- 47 — FILIGREE AND SHADOW This Mortal Coil 4AD
- 48 32 RAT IN THE KITCHEN UB40 DEP International
- 49 29 RIPTIDE Robert Palmer Island
- 50 — BAND SINISTER The Fall Beggars Banquet

Compiled by MRIB

REGGAE TENS

PRE-RELEASE

- 1 LOVING IS A THING Hugo Barrington Jammys
- 2 ALESHA Frankie Paul Powerhouse
- 3 WALKIE TALKIE Yammie Bolo Skeng Don
- 4 NO TOUCH THE NINE Anthony Red Rose Firehouse
- 5 FIRE FIRE Johnny Osbourne Jammys
- 6 CHAMPION BUBBLER Little John Taxi
- 7 OBEAH WEDDING Lieutenant Stitches Jammys
- 8 CHATTY MOUTH PEOPLE Admiral Bailey Jammys
- 9 CASSAVA ROCK Big Youth/Augustus Pablo Rockers
- 10 MIAMI VICE Junior Brimmer Boom

DISCO

- 1 WHAT THE HELL Echo Minott Unity
- 2 RAMBO Super Black Live And Love
- 3 BLACK IS OUR COLOUR Wayne Wade Hawkeye
- 4 EVERY THURSDAY NIGHT Gregory Isaacs Jammys
- 5 BOOPS MEGAMIX Various Artists Techniques
- 6 LIVESTOCK PARTY Little Clarkie Jah Tubbies
- 7 PUPPY LOVE Tiger Powerhouse
- 8 SHUBIN Frankie Paul Pioneer



INI KAMOZE as Phil Lynott... possibly

- 9 HOLD YOUR CORNER Al Campbell Live And Love
- 10 MAN SHORTAGE Lovindeer TSOJ

ALBUMS

- 1 SUPER STAR HIT PARADE VOLUME 2 Various Artists Live And Love
- 2 ROUGH AND RUGGED Shinehead Hawkeye
- 3 OFF THE BEATEN TRACK African Head Charge On-U Sound
- 4 CAN'T TAKE THE PRESSURE Pinchers Blue Track
- 5 VERSION GALORE U-Roy Treasure Isle
- 6 HOLD TIGHT Dennis Brown Live And Learn
- 7 PIRATE Ini Kamoze Island
- 8 FAB GREATEST HITS Prince Buster Fab
- 9 CELEBRATION TIME Skatalites Studio 1
- 10 RICH AND POOR Frankie Paul Classic

Compiled by Daddy Kool, 94 Dean Street, London W1



MADONNA as Jane Russell... almost

SOUNDS TRACKS

Glyn Brown
STICKS & STONES Carmel London
VELVETEEN The Rose Of Avalanche Fire
EDITIONS OF YOU Roxy Music Polydor

Chris Roberts
AUTUMN Xmal Deutschland X-ile
LOVE'S EASY TEARS Cocteau Twins 4AD
THOSE EYES, THAT MOUTH Cocteau Twins 4AD

Kevin Murphy
VELVETEEN The Rose Of Avalanche Fire
LOVE'S EASY TEARS Cocteau Twins 4AD
THOSE EYES, THAT MOUTH Cocteau Twins 4AD

James Brown
CATALOGUE CLOTHES World Domination Enterprises (Product Incorporated)
M.E.S. IN SHOULDERPADS The Fall (Beggars Banquet LP ditty)
FASCIST GROOVE THING Fire Engines (old style funk on a Peel Session)

Roger Holland
TRUE BLUE Madonna Sire Single Of The Year
STEAMING TRAIN Talulah Gosh Love Tape
DICKIE DAVIES EYES Half Men Half Heroes Probe Plus single

Jack Barron
LOVE'S EASY TEARS Cocteau Twins sparkle 4AD 45
STARPOWER Sonic Youth get it out at last on Blast First
I'M LEFT WONDERING Bambi Slam demo-lition

Dave Henderson
TURBULENCE LEVEL Twice A Man Xenophone 12-inch
AFTER SANITY Problemist Ladd-Frith cassette
MISFITS, LOONY TUNES AND SQUALID CRIMINALS Soviet France Red Rhino album

DRINKS

- 1 KUMMEL CHAMELEON Boy George
- 2 YOU TOOK THE WORDS RIGHT OUT OF VERMOUTH Meat Loaf
- 3 PERNOD NOT MY BABY Rod Stewart
- 4 HOT FOR TEACHERS Van Halen
- 5 ADVOCAT TROUBLE Adam Ant
- 6 UNDERBERG A BLOOD RED SKY U2
- 7 RIC ARD Frankie
- 8 PSYCHO BRANDY Jesus And Mary Chain
- 9 STOUT DEMONS STOUT Edgar Broughton
- 10 DIMPLE John Lee Hooker

Compiled by the 'Get it down your neck' boys of Chiswick, Harry the bastard and Jimmy Red Ass

ATTACK

HOT METAL 60

SINGLES

- 1 — IN THE ARMY NOW Status Quo Vertigo
- 2 2 WASTED YEARS Iron Maiden EMI
- 3 1 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 4 — VELCRO FLY ZZ Top Warner Brothers
- 5 — 95-NASTY WASP Capitol
- 6 3 ROCK 'N' ROLL MERCENARIES Meat Loaf Arista
- 7 20 MAD HOUSE Anthrax Island
- 8 4 YOU SHOOK ME ALL NIGHT LONG AC/DC Atlantic
- 9 5 GONNA GET CLOSE TO YOU Queensryche EMI America
- 10 8 YANKEE ROSE David Lee Roth Warner Brothers
- 11 16 LONELY NIGHT Magnum Polydor
- 12 6 JUMP IN THE FIRE Metallica Music For Nations
- 13 7 WAITING FOR THE NIGHT Saxon Parlophone
- 14 9 THE ULTIMATE SIN Ozzy Osbourne Epic
- 15 11 RED SKY Status Quo Vertigo
- 16 13 THE WILD AND THE YOUNG Quiet Riot Epic
- 17 15 SUMMERTIME GIRLS Y&T A&M
- 18 17 WE'RE DOING ALRIGHT Van Stephenson MCA
- 19 18 TAKE A LOOK Twelfth Night Virgin
- 20 12 WILD CHILD WASP Capitol



ZZ TOP: but where are the wimmin?

ALBUMS

- 1 — VIGILANTE Magnum Polydor
- 2 1 SLIPPERY WHEN WET Bon Jovi Vertigo
- 3 — SOMEWHERE IN TIME Iron Maiden EMI
- 4 2 ROCK THE NATION Saxon Parlophone
- 5 3 INDISCREET FM Portrait
- 6 5 VINNIE VINCENT'S INVASION Vinnie Vincent Chrysalis
- 7 4 IN THE ARMY NOW Status Quo Vertigo
- 8 11 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 9 12 7800° FAHRENHEIT Bon Jovi Vertigo
- 10 15 SPORT OF KINGS Triumph MCA
- 11 6 TRUE AS STEEL Warlock Vertigo
- 12 8 SPREADING THE DISEASE Anthrax Music For Nations
- 13 13 BON JOVI Bon Jovi Vertigo
- 14 22 AFTERBURNER ZZ Top Warner Brothers
- 15 9 NIGHT SONGS Cinderella Mercury
- 16 20 THE NUMBER OF THE BEAST Iron Maiden EMI
- 17 19 POWERSLAVE Iron Maiden EMI
- 18 16 RATT Ratt Atlantic
- 19 — ON A STORYTELLER'S NIGHT Magnum FM
- 20 28 RAGE FOR ORDER Queensryche EMI America
- 21 17 SILK AND STEEL Giuffria MCA
- 22 24 LIVE AFTER DEATH Iron Maiden EMI
- 23 7 MASTER OF PUPPETS Metallica Music For Nations
- 24 10 RIDE THE LIGHTNING Metallica Music For Nations
- 25 18 5150 Van Halen Warner Brothers
- 26 23 ORGASMATRON Motorhead GWR
- 27 14 KILL 'EM ALL Metallica Music For Nations
- 28 25 QR III Quiet Riot Epic
- 29 26 THE ULTIMATE SIN Ozzy Osbourne Epic
- 30 29 INTERMISSION Dio Vertigo

IMPORTS

- 1 2 PEACE SELLS... BUT WHO'S BUYING? Megadeth Capitol
 - 2 — CONSTRUCTOR Alice Cooper Warner Brothers
 - 3 3 THE DOCTOR Cheap Trick Epic
 - 4 — SOLDIERS OF FORTUNE Outlaws Pasha
 - 5 — SIN WILL FIND YOU OUT Original Sin Roadrunner
 - 6 — ANIMAL INSTINCT Luis Cardenas CAR
 - 7 — NASTY NASTY Black And Blue Geffen
 - 8 — FEAR AND POWER Hierax Restless
 - 9 — DOOMSDAY FOR THE DECEIVER Flotsam & Jetsam Roadrunner
 - 10 1 TRILOGY Yngwie Malmsteen Polydor
- Compiled by Spotlight Research



BILLY BRAGG: barking up the wrong tree

INDIE ALBUMS

- 1 — TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg Go! Discs
- 2 1 BLOOD AND CHOCOLATE Elvis Costello And The Attractions Demon/Imp
- 3 7 LONDON O HULL 4 The Housemartins Go! Discs
- 4 3 KICKING AGAINST THE PRICKS Nick Cave And The Bad Seeds Mute
- 5 5 THE QUEEN IS DEAD The Smiths Rough Trade
- 6 2 THE UNGOVERNABLE FORCE Conflict Mortarhate
- 7 9 HOLY MONEY Swans Some Bizzare
- 8 8 EXPRESS Love And Rockets Beggars Banquet
- 9 6 WATCH YOUR STEP Ted Hawkins Gull
- 10 10 HIGH PRIEST OF LOVE Zodiac Mindwarp & The Love Reaction Food
- 11 — FRIENDS The Bolshoi Beggars Banquet
- 12 11 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 13 4 ON THE BOARDWALK Ted Hawkins UnAmerican Activities
- 14 14 GIANT The Woodentops Rough Trade
- 15 12 IDLE GOSSIP Toy Dolls Volume
- 16 18 THROWING MUSES Throwing Muses 4AD
- 17 17 CLOCKWORK TOY Frenzy ID
- 18 25 BLACK CELEBRATION Depeche Mode Mute
- 19 19 VICTORIALAND Cocteau Twins 4AD
- 20 21 ONLY STUPID BASTARDS HELP EMI Conflict Model Army
- 21 23 STEP ON IT Bogshed Help Yourself
- 22 13 SACRED HEART HOTEL The Stars Of Heaven Rough Trade
- 23 15 IN SICKNESS AND IN HEALTH Demented Are Go ID
- 24 16 GIFT The Sisterhood Merciful Release
- 25 — SHABINI Bhundu Boys Discafrique
- 26 27 MANIC POP THRILL That Petrol Emotion Demon
- 27 20 THUNDERHEAD The Janitors Intape
- 28 26 MAJOR MALFUNCTION Keith LeBlanc World
- 29 22 BEST BEFORE 1984 Crass Crass
- 30 — THE GOOD EARTH The Feelies Rough Trade

Compiled by Spotlight Research

LUTON

- 1 THIS GROUND AIN'T BIG ENOUGH FOR THE BOTH OF US Sparks
- 2 BLAME IT ON THE MILLWALL FANS Jacksons
- 3 THERE AIN'T NO AWAY FANS IN THE HEART OF LUTON Whitesnake
- 4 KNOCKING ON LUTON'S DOOR Eric Clapton
- 5 DON'T LET 'EM IN Wings
- 6 NO MORE AWAY FAN ANYMORE The Stranglers
- 7 LAST FOOTBALL SPECIAL TO LUTON The Monkees
- 8 LUTON TOWN WITHOUT PITY Gene Pitney
- 9 KEEP ON RUNNING (UNTIL YOU'RE OUT OF LUTON) UK Subs
- 10 SATURDAY NIGHT'S ALRIGHT FOR FIGHTING (BUT NOT IN LUTON) Elton John

Compiled by Bastard Eye and the Grim Reaper

ELSIE TANNER

- 1 I WILL SURVIVE Gloria Gaynor
- 2 COUGHING SONG Shirley Ellis
- 3 COUGH IT UP Kiss
- 4 DIED IN YOUR ARMS TONIGHT Cutting Crew
- 5 YOUR LOVE IS KING-SIZE Sade
- 6 THE AIR THAT I BREATHE Hollies

INDIE SINGLES

- 1 1 STATE OF THE NATION New Order Factory
- 2 2 THE PEEL SESSION New Order Strange Fruit
- 3 — DICKIE DAVIES EYES Half Man Half Biscuit Probe Plus
- 4 3 WONDERFUL LIFE Black Ugly Man
- 5 — THINK FOR A MINUTE The Housemartins Go! Discs
- 6 4 THE PEEL SESSION The Damned Strange Fruit
- 7 9 MR PHARMACIST The Fall Beggars Banquet
- 8 — WHO DO YOU WANT FOR YOUR LOVE The Icicle Works Beggars Banquet
- 9 17 TOKYO STORM WARNING (PART 1) Elvis Costello Imp/Demon
- 10 24 BELA LUGOSI'S DEAD Bauhaus Small Wonder
- 11 5 ROMAN P/GOOD VIBRATIONS Psychic TV Temple
- 12 10 THE PEEL SESSION Stiff Little Fingers Strange Fruit
- 13 16 SUNARISE The Godfathers Corporate Image
- 14 14 WAKING UP IN THE SUN The Adult Net Beggars Banquet
- 15 — VELVETEEN Rose Of Avalanche Fire
- 16 16 BLUE MONDAY New Order Factory
- 17 13 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 18 20 SURF CITY The Meteors Anagram/Cherry Red
- 19 11 RUNAWAY Luis Cardenas Consolidated Allied
- 20 12 A SCREW Swans Some Bizzare/K.422
- 21 19 SERPENTS KISS The Mission Chapter 22
- 22 22 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 23 15 A QUESTION OF TIME Depeche Mode Mute
- 24 42 THE PEEL SESSION Sudden Sway Strange Fruit
- 25 26 WILD CHILD Zodiac Mindwarp & The Love Reaction Food
- 26 21 YIN AND YANG (THE FLOWERPOW MAN) Love And Rockets Beggars Banquet
- 27 18 RAIN OF CRYSTAL SPIRES Felt Creation
- 28 33 HEARD IT ALL The Bodines Creation
- 29 7 DRUGS/COME HERE MY LOVE This Mortal Coil 4AD
- 30 31 BOOKS ON THE BONFIRE The Bolshoi Beggars Banquet
- 31 39 THIS MEANS WAR The Beloved Flim Flam
- 32 32 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 33 8 PANIC The Smiths Rough Trade
- 34 27 I'M SNIFFING WITH YOU HOO Pop Will Eat Itself Desperate
- 35 23 JESUS IS DEAD The Exploited Rough Justice
- 36 37 THE PEEL SESSION The Screaming Blue Messiahs Strange Fruit
- 37 35 GENTLE SOUND The Railway Children Factory
- 38 — HAPPY NOW Stiff Kittens Crisis/Prism
- 39 — THE PEEL SESSION Wild Swans Strange Fruit
- 40 30 POWER Fields Of The Nephilim Situation Two
- 41 28 I'M ON FIRE Guana Batz ID
- 42 — LOVE AFFAIR WITH EVERYDAY LIVING The Woodentops Rough Trade
- 43 44 HAPPY HOUR The Housemartins Go! Discs
- 44 25 HEART FULL OF SOUL Ghost Dance Karbon
- 45 48 IMAGES OF FIRE Fatal Charm Native
- 46 41 CRYSTAL CRESCENT Primal Scream Creation
- 47 43 THE LAST BULLET IN THE GUN Terry & Gerry Intape
- 48 29 THIS BOY CAN WAIT The Wedding Present Reception
- 49 36 THOUGHTS OF YOU 23 Skidoo Illuminated
- 50 40 TAKE THE SKINHEADS BOWLING Camper Van Beethoven Rough Trade

VEGETABLES

- 1 SWEET CORN ALABAMA Lynyrd Skynyrd
- 2 LITTLE RED COURGETTE Prince
- 3 CUCUMBER OF THE BEAST Iron Maiden
- 4 TWIST AND SPROUT The Beatles
- 5 TURNIP ON AGAIN Genesis
- 6 JUST LIKE A MARROW Magnum
- 7 WORLD WIDE CHIVE The Scorpions
- 8 AUBERGINE JEANIE David Bowie
- 9 EMPTY MUSHROOMS Gary Moore
- 10 WELCOME TO THE PLEASURE ALLOTMENT Frankie Goes To The Greengrocers

Compiled by The Formation, Hagley

- 7 LOVE IS LIKE NICOTINE Sweet
- 8 I HEARD IT THROUGH THE WOODBINE Marvin Gaye
- 9 YOU GIVE LUNGS A BAD NAME Bon Jovi
- 10 THERE'S A GIRL WORKS AT THE CIG SHOP SWEARS SHE'S ELSIE Kirsty MacColl

Compiled by the Yeadon Phlegm Association

IN - T E C H

Three pages of keyboards reviewed by Julian Colbeck and edited by Tony Mitchell

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

ROLAND S-10 DIGITAL SAMPLING KEYBOARD £999

QQ½ VV½

THEY'VE BEEN a long time coming, but as I write, some 100 S-10 samplers lie in Roland's warehouse in West London, awaiting the arrival of some 100 operation manuals before being dispatched towards the itchy fingers of Roland Main Dealers the length and breadth of the country.

Roland's reputation is based on producing good quality, reliable instruments sold at reasonable prices: such a company's entry into the world of sampling keyboards seems to validate the whole affair, and many, I'm sure, have been waiting for 'a Roland sampler' before even thinking about taking the plunge.

As you probably know, Roland have two sampling keyboards in the pipeline: the S-10 being smaller, cheaper, and less sophisticated than the S-50 which should be available soon.

Whereas the S-50 looks to occupy a territory loosely covered by the Akai S-900, E-Mu Emax and Sequential Prophet 2000, the S-10 is somewhat out on its own.

Priced in the vacant sub-£1,000 slot, the S-10 is a complete instrument with a 49-note velocity sensitive keyboard and built-in 2.8 inch Quick Disk drive. It has a relatively stingy maximum sample time of 4.4 seconds at 30kHz, but nonetheless is quite capable of being used for powerfully authentic piano sounds and the like, and is not, as I originally feared, simply best suited for storing and playing effects.

The deal is this: sounds are stored in four banks, ABCD. Each bank can hold a sample of 1.1 seconds. Courtesy of dedicated panel switches, these banks can be linked in a variety of combinations (A with B, all four together etc). So, depending upon your samples, one sound can be multi-sampled in truly playable fashion across the entire keyboard, or four separate sounds can be played in predetermined areas (bass in the bass, snare in the middle, effects at the top etc).

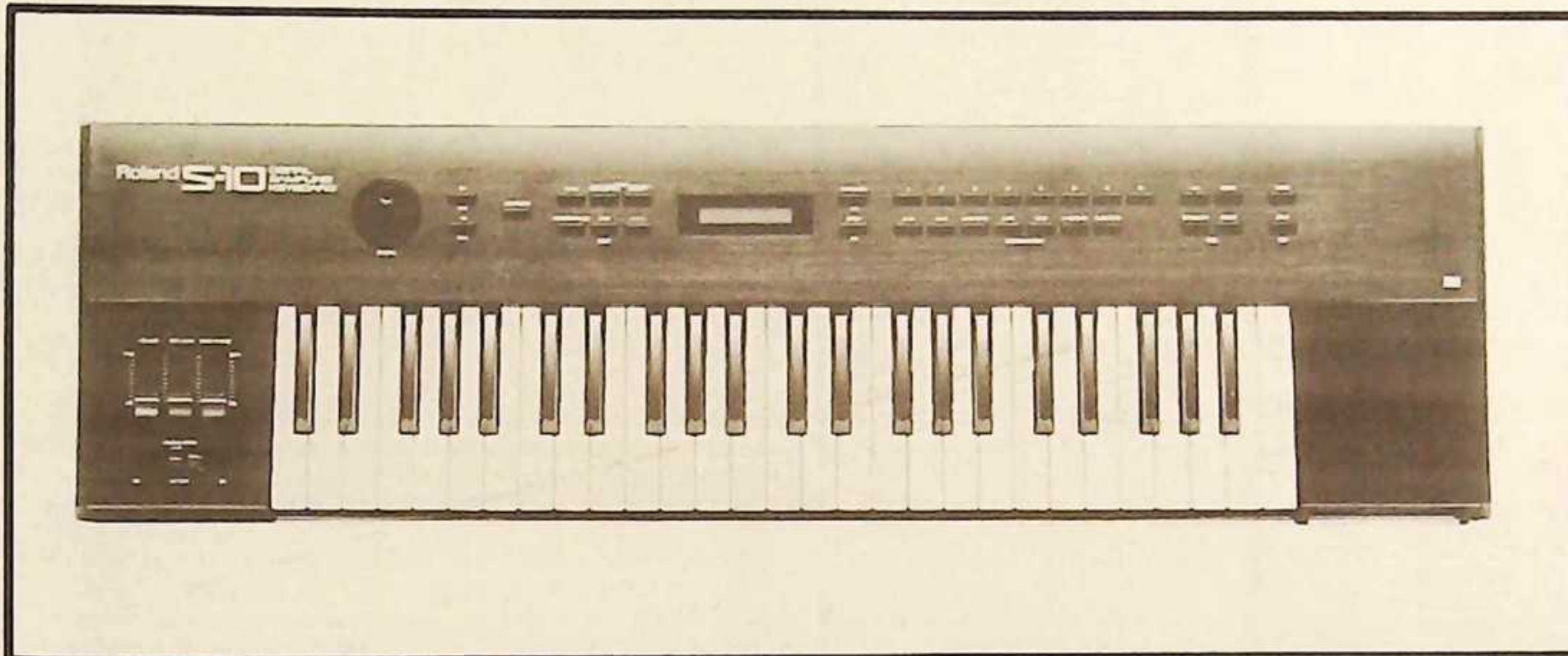
The system may seem fiddly at first (a multi-sampled piano requires the independent loading of both sides of two Quick Disks), but it is flexible. Before we get on to user sampling, a word about what Roland have to offer the casual/idle/nervous user who just wants to be able to play and manipulate a bunch of previously sampled sounds.

Along with the instrument you will get six pre-recorded disks. One pair of disks features a nicely gated bass drum and snare plus toms and hi-hat; another features a twangy bass guitar along with the ubiquitous orchestra hit, a trumpet, and some percussive effects, and the third, eerie male and female voices plus some (rather tinny I'm afraid) strings.

On loading a pair of disks, the S-10 will automatically position the sounds, though you can re-position them if necessary. If the eerie male and female voices take your

SAMPLE~MINDED

Been waiting for Roland to rubber-stamp sampling? Wait no more – the S-10 is here!



fancy and you'd like to have them playable over the entire keyboard, simply press A/B and there they'll be. You'll notice though that the male voices turn distinctly drunken as they plumb lower depths than originally sampled, in much the same way as the females become more hysterical (and younger!) as they hurtle into the stratosphere. This, of course if 'munchkinization' at work – an inherent problem on instruments blessed with relatively small amounts of sample time.

In addition to these six disks, Roland will be producing their own (well... such is the nature of sampling that I doubt the company could resist a bit of piracy) sound library. These library disks will be made available to main Roland dealers, from whom they can be purchased at, or near, the price of the disks themselves (around £2 a throw). So far I've heard two pianos (one classical, one hard and rock 'n' roll), a harmonica (pretty good actually), plus brass and strings and all the others you'd expect.

The problem with pretty well all samplers is the time it takes to change sounds. This can take the form either of single disk load-up time such as the E-II's famous 17 seconds, or, as on less powerful models such as the S-10, the fact that you have to load several disks for access to complete sounds.

Needless to say, this will make using the instrument in live performance rather tricky. Although the S-10's load-up time is negligible, I would not relish the prospect of fiddling about with umpteen disks, nor dealing with the exceptionally springy disk eject mechanism which, on occasions, seems to have aspirations as a slip-catch practice machine (sometimes launching disks a full yard before you can field them) in front of an audience. But in the studio, or at home, the S-10 seems to perform admirably. And in the studio, or at home, you will also want to create your own samples, WON'T YOU?

Although Roland have made user sampling fairly

painless here, there is inevitably a certain amount of command and procedure learning to be done, both before and after a raw sample can be taken.

What did I sample? Well, me going "Ah" (God, is that the true timbre of my voice?), me playing acoustic guitar, the dog, various snatches off CD, you know, the usual stuff. Aside from the fact that it took me ages to figure out why nothing was happening (I had the record level slider on zero – well it is placed somewhat unobviously among the left hand performance controls), the basic sampling of sounds is simple.

You choose a bank, you select a starting pitch point, you select a sample rate (30kHz is standard though 15kHz can be used for longer, less accurate samples), you choose manual or automatic

triggering, you adjust your input level, you press start – and make your sample. Then you wait. For quite some time, in fact, while the S-10 automatically searches (or rather *serches*, as the backlit screen spells it) for the ideal looping point. And it's pretty damn good too; where likely, almost totally glitch-free.

Sometimes though, you won't want a sound to be looped, in which case you simply press the relevant bank number, having made your sample, and the sound becomes playable automatically.

Tailoring your sample into the exact shape you want is also pretty painless. I'm not sure I understand how the distinction between them was made, but Roland offer two batches of sound manipulators under the headings Wave Parameter and Wave Modify. In Wave

Parameter (accessed *in toto* by push button, then individually by forward and reverse keys), you will find the tools for trimming samples (beginning/end), looping them forwards/backwards/alternately, re-tuning them and fine tuning them, as well as controls governing vibrato, the pitch bender, keyboard sensitivity, and an Alpha Juno type wedge of envelope generator parameters.

In Wave Modify you can delete certain unwanted portions of a sample, mix samples in bank A with bank B etc, and gain access to the low and high pass filters. All modifications are made using the now famous Roland Alpha dial, and can be stored and remembered on a Quick Disk along with the samples themselves.

Certainly I had no trouble in looping off unnecessary

bits of sample, or ending up with the exact form of looping that I wanted, but I did find changing the placement of, say, four independent samples across the keyboard fairly labour intensive. Maybe the manual will simplify the procedures.

There are other goodies too: an arpeggiator, though with no Hold feature except when using a footpedal (and for some reason the arpeggiator boosts the volume considerably), and an embryonic DDL – embryonic in that you can only vary time and level.

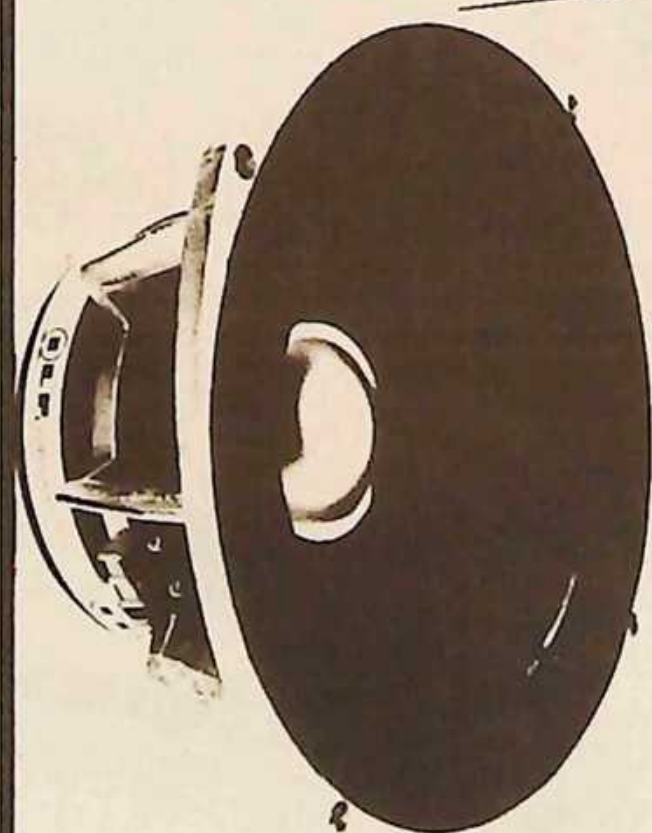
The third goody really got me going. The sample input jack (used for a microphone in this case) doubles as an external trigger input. I discovered this on MIDI-ing the S-10 (using the multi drum disk) to a DX (on a bass sound) and was happily playing away as a complete rhythm section. I just brushed past the mike and the snare drum was triggered. Hmm. Very interesting. Finally I perfected

the art of playing my 'complete rhythm section' for a while and then clicking my fingers at the precise moment when I wanted a couple of lone snare cracks. With no re-patching or setting up, you too can amaze your friends with this one. I haven't yet figured out how to trigger a precise note (and so a different sample or pitch), but I will!

There is much more to say about this instrument. But it will wait. The main thing is that it offers a reasonably high level of sophistication for little outlay – cash or energy wise.

It is not an instrument I'd recommend for prolonged or involved live use (any more than I would an Akai S612 for that matter), but as an instrument for bringing sampling to the masses, the S-10 can only be judged a success.

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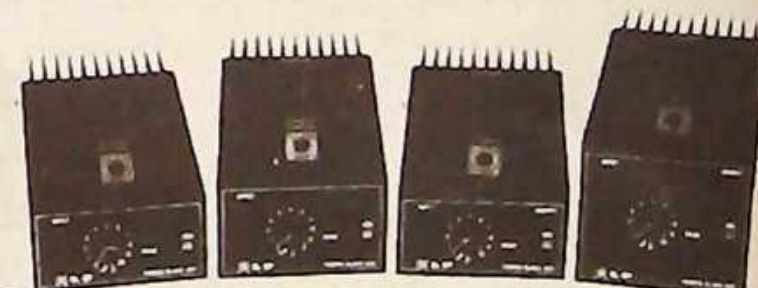
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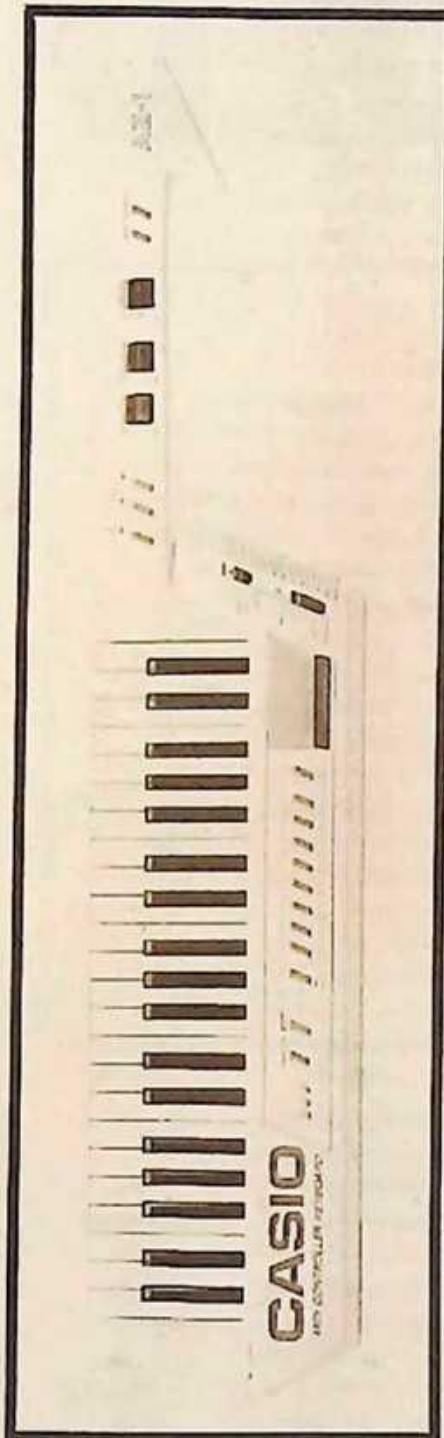
CASIO IN CONTROL

CASIO AZ-1 MIDI
CONTROLLER KEYBOARD£349
QQ VV

I MUST admit I was amazed to learn that Casio were bringing out a remote, 'sling-on' type keyboard. This is a path down which many companies more experienced than Casio have trod of late. Without exception all must surely regret it (a Yamaha KX5, to name but one, though a perfectly good instrument, can hardly be given away).

But there we are. Or rather here I am, looking at this sort of mix between the Korg and Yamaha remotes in basic style, and wondering, for the umpteenth time, why no one bothers with this type of keyboard. I hope Casio will forgive me if I nibble into what is primarily a review, in order to plead a case for the existence of such instruments – by whomever manufactured!

The most obvious advantage they give is freedom to move but, hell, this type of controller is not expensive, so what? It looks good. Sling-on remotes are not ideal for two-handed playing, so choose songs when you're just bashing away on fairly simple chords, or playing a nice interlinking



riff, even a solo – wow!

Secondly, such keyboards usually offer more (in the way of immediately available and useably-optional) controllers such as portamento switches, friendly mod wheels, and hold (sustain) buttons.

And thirdly, as often as not, these keyboards are velocity sensitive, whereas many low cost synths (DX21 *et al*), although capable of receiving such information, do not have velocity sensitive keyboards themselves. This then is a very cost-effective way of harnessing velocity sensitivity.

And so on to the AZ-1 itself. As mentioned, the shape of the instrument is quite familiar and pleasing enough, but the feel is a little too plasticky for my liking. The three and a bit octave keyboard is fine to play and the small display screen is angled, allowing you to read all the information clearly when standing up.

Above the keys is a row of small push buttons for accessing a full complement of 128 program change commands. Alongside these are two further push buttons – one definable (in other words you can program its job yourself) and the other being used to set up MIDI channel numbers. The AZ-1 can ready two MIDI channels, allowing you to switch between them instantly – another highly useful feature to have up your sleeve in live performance, and one which in effect doubles your patch memory.

Moving over towards the neck, we first come to a definable slider and a three position octave switch. Personally I would set up the slider for volume, although

Casio have given this task to one of the definable wheels on the neck itself, in default mode. This illustrates the beauty of definable controllers. On the AZ-1, you can easily re-program the wheels and buttons to control parameters that suit your style of playing/hand size/whatever. A regular synth will seldom permit such re-jigging, though of course most dedicated, non sling-on remote keyboards do these days.

On the neck are five push buttons – three close to the keys (two definable and one for 'solo' – mono) and two way down at the end controlling portamento and sustain. Between them lie three wheels – two definable but set up initially for volume and modulation, and the third, immovably, for pitch bending. Since this is spring-loaded, it is unlikely you'd want to change it either.

The neck controls feel pretty comfortable, as indeed does the whole instrument once strapped on.

Well there's not much more to say, frankly. As a sling-on remote, the AZ-1 is a high quality example of the genre, feature wise, if just a little cheap in appearance. However, it seems quite robust (wouldn't you know the first thing I did was drop it? Sorry, Casio) and yet is light (3.8kg) and wieldy.

Roland's Axis – yet another splendid non-seller – probably beats the AZ-1 for in-depth features, but it is fairly complex to set up. Casio have produced a sensible blend of flexibility and usability here. I just wish a few more people would even consider using one in the first place.

ELKA'S
SERIOUS
SYNTHELKA EK22 ANALOG
SYNTHESIZER £999
QQ 1/2 VV 1/2

TRADITIONALLY, FOR the consumer, autumn is a quiet period of the year as far as looking at new instruments goes. By now, more or less all trade-shown goodies have made their first tentative steps into the shops and everyone can settle down safe in the knowledge that the choice you see in your local shop today will remain relatively unaltered until, say, March '87.

There are of course exceptions. And here is one of them.

I'm sure most people have heard of Elka. For years, they have made a very nice living thanks to home organs and accordians – breeds of instrument whose market even the most ardent of fans will tell you is dwindling, to say the least. Recognising the fact, Elka have decided to investigate the production of synthesizers and related hi-tech gear, and their first two items were previewed in prototype form at this year's BMF.

Of course, Elka's current involvement in synthesis is not entirely without precedent. Remember the Synthex? Launched in 1984, this good but rather unwieldy (and at the time overpriced) synth has, ironically, become

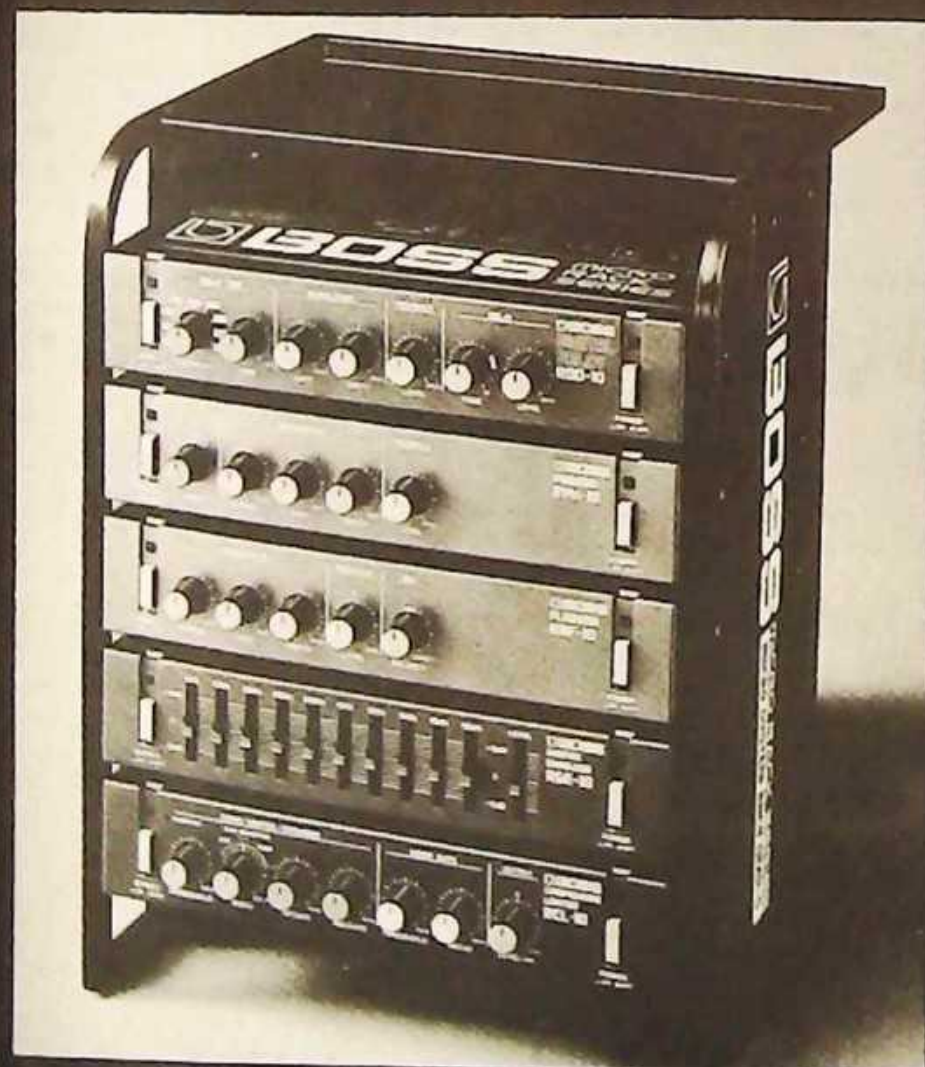
almost sought after, thanks to Elka's recent price slash.

And so to the EK22 – the analog model of Elka's pair of new EK synths. (Their EK44 Digital Synth, bearing no small resemblance to a DX7, will also be scrutinised in due course.)

The EK22 is a six voice synthesiser, possessing two digitally controlled oscillators per voice that can be manipulated by a healthy wodge of programming parameters, a six octave velocity sensitive keyboard, and a 32 channel programmable patch memory to complement the instrument's 64 presets. Some 16 'performance' settings (splits, tunings, patch combinations and the like) can be stored also, as can a sequence of patch programs, both of which make the EK22 quite an attractive proposition for those primarily interested in live performance.

A favourite Italianism (used extensively and irritatingly by SIEL – not a good omen, all things considered) is this business of having to press an Enter button every time you select a preset or editing parameter, making the operating of the EK22 just a touch laborious.

Still, on power up, it won't take you long to figure out what's going on, using, as you must, the ten digit keypad to 'ready' a patch and then the Enter button to gain access to it. This is a double-edged sword, since on selecting your patch number, the central LCD screen only displays the patch number, not its name. The name (verifying your correct choice perhaps?) only appears once Enter has been pressed. The

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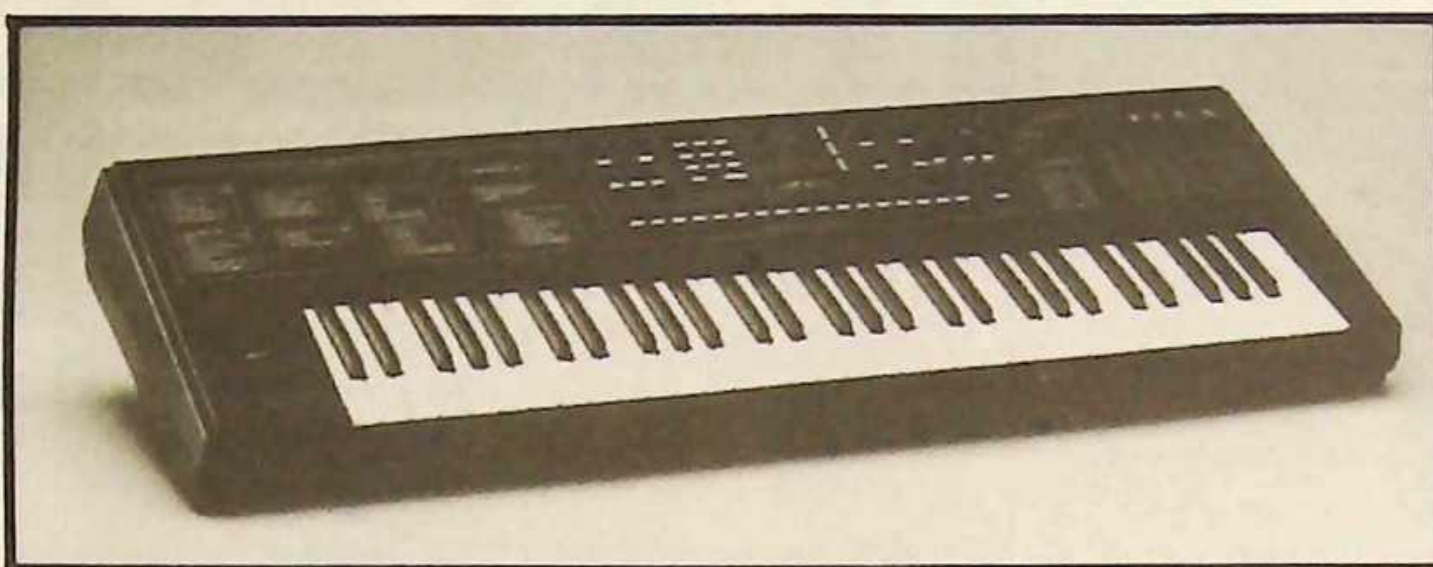
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good side, though, is that a previously selected patch will continue to sound until Enter is pressed, thus making swift, one-off changes possible at lightning speed.

Elka have provided you with 64 presets. You cannot overwrite them, but modifications can be stored in any of the additional 32 channels of programmable memory.

The presets cover a wide if standard range: pianos, brass, strings, percussion, and a nice smattering of effects with colourful names like Wave Aura and Softens. With two oscillators per voice on hand, the sounds are mainly full and substantial, all the more so when the (two position) chorus is applied. In normal mode, the sounds are simply playable right across the keyboard with six note polyphony. Courtesy of a seven-stage velocity sensitivity parameter, you can adjust the amount of keyboard dynamics for each sound, and although this may not be sufficient for the most



rigorous of programmers, the EK22 nonetheless feels and sounds responsive and lively as a result.

You'll notice almost immediately there are other playing possibilities since the LCD always displays two sets of patch names and numbers. The upper half displays the main, polyphonic patch, while the lower corresponds to a possible - monophonic - addition. The range of sounds available to this mono section are identical except for their monophony, and their ability to be positioned

over any designated section of the keyboard starting from the bass, either in an independent 'split', or layered on top of your (now five-note-polyphonic) main patch.

The EK22 has a very full bag of programming parameters. On the oscillator front, each oscillator can combine two waveshapes that (gradually as opposed to distinctly) cover a range from square to thin pulse, and sawtooth to triangle to pulse triangle respectively. You can balance the relative volumes of the oscillators, adjust their

pitches over a four octave range, hard sync them, cross modulate them, and send each on, independently, to either of the two envelope generators.

Each envelope generator comprises some six stages, including the breakpoint and second decay, as well as key follow and velocity sensitivity control, and can be used to shape either oscillator or the VCF.

No instrument would be complete without some anomalies though, and the EK22 indeed sports one or

two. The first, minor one, concerns parameter values, some of which are confusingly offered (00 = slow attack; 99 = full attack etc), and the second, more importantly, concerns Elka's Second Touch feature. I do presume that by Second Touch, they mean After Touch (if not, apologies!), in which case the range of settings here could only possibly suit a gorilla. At either end of the spectrum I had to press the keys so hard that I practically dislocated my back trying to produce vibrato or filter cutoff movement. It works - finally - but I think some adjustment is needed here.

As I mentioned earlier, one of the instrument's most useful features is the performance memory or Performance Registration as Elka call it. Some 16 push buttons placed handily just above the keys operate their recall, and in them you may store 'performance' data such as patch combinations, split points, and certain pieces of MIDI information.

In MIDI terms, you can select different MIDI channels for each half of a split, and specify whether or not certain data such as Second Touch, the wheel controller (pitch bend/LFO modulation), pedal volume, keyboard velocity, and system exclusive, are to be transmitted or received. Handy too is the MIDI On/Off button - a dedicated switch on the panel itself.

Finally, the EK22's memory can be increased courtesy of optional ROM or RAM cartridges, housing 64 patches in each.

On balance, I like the EK22. It offers programmability in an encouraging fashion and backs this up with a generous number of presets, pre-programmed sounds and 'additional sounds' cartridge option, as well as providing many useful features.

So while it would be dumb to underestimate the problems Elka may face in convincing us that a synth bearing their name should be taken seriously, I think the EK22 does have a future.

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Epiphone AE941
Epiphone AE942

Alan David-Tu. One of a series of illustrations commissioned by TDK



TDK SELLS THREE AUDIO CASSETTES TO EVERY ONE SOLD BY ANY OTHER MANUFACTURER.

B.M.R.B. Market Research May '85 - April '86