

# SOUNDS

## 'FILTHY' MARC!

**Can This Man Corrupt A Nation's Youth?**

**PLUS: ALMOND UK  
TOUR DATES ~ P.2**

**IN~TECH  
8~PAGE  
SPECIAL**

**SPRINGSTEEN  
FIVE-LP SET ~ P.9**

**STUMP**

**ALBUMS: MISSION,  
KRAFTWERK,  
COCTEAUS**

**BLACK 'N  
BLUE**

**LIVE: BAD, WASP,  
DAVE LEE ROTH**



**NEWS ■ VIEWS ■ REVIEWS ■ GIG GUIDE ■ CHARTS ■ FEATURES**



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IGGY POP has added an extra date at the Brixton Academy on December 18. Tickets are priced at £7 and are available from the Box Office or by post from the Iggy Pop Box Office, PO Box 77, London SW4 9LH. Cheques and Postal Orders should be made payable to Iggy Pop Box Office and all applications must be accompanied by an SAE and 50p booking fee.

He also releases a single called 'Real Wild Child (Wild One)' on A&M on November 21, which comes from his 'Blah-Blah-Blah' album.

DAVID BOWIE is currently working hard in a New York studio on his new album, which is expected to be released in the Spring. Although a Bowie spokesman has told us that there are no plans as yet for a tour, this hasn't dampened rumours that he will set off around the world following the release of the album next year, which would be his first tour since '83.

FURNITURE, who've just finished a British tour, follow up their successful singles 'Brilliant Mind' and 'Love Your Shoes' with the release of their debut album titled 'The Wrong People' on Stiff on November 10.

OZZY OSBOURNE is recording a live album from his current American tour which is scheduled for release early next year.

FM who've just finished touring Britain with Magnum - except at their Hammersmith Odeon gig where they declined to play in front of the curtains - will be guesting on the Bon Jovi tour which starts this weekend.

They are playing all dates except the final two Hammersmith Odeon shows where they are replaced by Queensryche.

ZERRA ONE, the Irish rock band, have been confirmed as support to Ultravox on their tour this month, and they hope to have an album out early next year.

BILLY BRAGG was arrested at an anti-nuclear demonstration at Bawburgh near Norwich last Sunday.

He was charged with criminal damage - cutting one strand of a barbed wire fence surrounding a nuclear bunker - and will appear in court on November 14.

He was one of 11 people arrested at the demonstration organised by the Snowball campaign. Afterwards he said "I stand by the dictum that dissent without civil disobedience is consent."

# NUT CLUSTER

**Marc Almond to play a UK mini-tour during November. Meanwhile, he slams Radio One for their bland programming**

MARC ALMOND has set up a mini-tour to precede his London Palladium carnival on November 23.

With his Willing Sinners, who remain unchanged and unrepentant, he'll be playing Croydon Fairfield Halls November 16, Burton-On-Trent Central Park 17, Birmingham Powerhouse 18, Manchester International 19, Bristol University 21, Kingston Polytechnic 22.

For the Palladium show Marc will be supported by Miss Claudia Bliss and Lorna.

Radio One producers have been feeling the rough edge of Marc's tongue after his 'Ruby Red' single failed to get more than a couple of plays despite being in the Top 50 for a couple of weeks. It has now dropped out and Marc has slammed the "new wallpaper music age" which predominates at the Beeb. It is not known whether he has sent his complaint to Norman Tebbit's BBC-bashing committee however.

He'll release a new single soon after Christmas, with his 'Mother Fist And Her Five Daughters' album landing on Radio One producers' desks early in the New Year.

The Marc Almond feature is on pages 20-21.

## Gang Land...



GANGWAY, the Danish pop subversives (above), come over for their first British dates this week.

The great Danes have a single coming out on Irmagadz (through Nine Mile) this week called 'My Girl And Me' and will be playing two shows at Covent Garden Rock Garden November 7, followed by London University College 8, University Of London Union 10, Camden Dingwalls (with Holland's Claw Boys Claw) 12.

JOHN MARTYN concludes his 20th anniversary year when he plays at Manchester International November 7, Nottingham University 8, Bideford Halley's Leisure Centre 9, Kentish Town Town And Country Club 12-13. The gigs at Kentish Town will be recorded for a live album to be released in '87.

THE DAMNED, who are currently on tour, release the title track from their album which is due out later this month. The single is called 'Anything' on MCA and is out on November 10.

They have also added more tour dates at Hammersmith Palais November 9, Dublin Top Hat 14, Tralee Horans 15, Limerick Savoy 16, Ulster Hall 18.

THE MISSION, following on from the success of their single, 'Stay With Me', release an album called 'God's Own Medicine' on Mercury (via Phonogram) on November 10.

They have some extra gigs at Kilburn National Ballroom November 25, Dublin Top Hat 28, Belfast Queen's University 29.

NICK CAVE was arrested in New York last week and held for two days without being charged. He was then released after a 30 second court appearance and returned to his Bad Seeds to continue the tour.

While he was in jail, Cave missed a showcase at the New York Ritz, but he is hoping to be able to fit another date in before the end of his tour.

Meanwhile back in this country, Nick Cave And The Bad Seeds release a new album containing original material called 'Your Funeral... My Trial' on Mute this week. (See review on page 26.)

THE FALL, in a desperate effort to see their name in the paper again this week, have decided that their tour now opens at Bristol University on November 6; for the moment at least.

# AND

America's first family of soul are planning a London reunion concert. But will there be room for the audience?

THE VALENTINOS, aka the Womack clan, will be back together on stage for the first time in 20 years at a special reunion concert at London's Royal Albert Hall on January 15.

Bobby, Cecil, Curtis and Friendly played together as The Valentinos back in the



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THE SMITHS were hit by more trouble, not to mention unidentified flying objects, on their British tour last week.

Their set at Preston Guildhall on October 27 lasted one number after Morrissey was hit on the head by an object thrown from the audience. There's some confusion over whether it was a coin or a drumstick used by guitarist Johnny Marr for his Jimmy Page impersonation at the beginning of the show.

Morrissey retired from the stage bleeding profusely and the rest of the group followed him. The next night's show at Llandudno was cancelled to allow Morrissey time to recover, but the remainder of the tour went without incident.

Indeed, on the last night in Manchester, Morrissey had recovered his humour sufficiently to replace his 'The Queen Is Dead' placard with another saying 'Two pints of lager please'.

# TAXI GANG TOUR

## All star reggae package announce UK tour

**THE TAXI CONNECTION**, the two-hour reggae revue powered by the legendary riddim twins Robbie Shakespeare and Sly Dunbar, and featuring vocalist Ini Kamoze (pictured right) and DJs Half Pint and Yellowman, arrive later this month for a British tour.

The Taxi Gang band also includes the Ras Brass, keyboard players Franklyn Waul and Handel Tucker, plus guitarist Winston Bowen. Currently playing dates in Europe, they begin their British

dates at Exeter University on November 26 and then play St Austell Coliseum 27, Bristol Exhibition Centre 28, London Kentish Town Town And Country Club 29, Portsmouth Guildhall 30, London Kentish Town Town And Country Club December 1, Norwich East Anglia University 2, Manchester International Two 3, Leeds University 4, Belfast Whitla Hall 5, Dublin Stadium 6.

Ini Kamoze released an album called 'Pirate' on Taxi (through Island) last month, while Half Pint and Yellowman had singles out earlier in the year. Sly and Robbie have an album set for release early next year.



BRONSKI BEAT'S future was in serious doubt last week following the departure of vocalist John Foster less than a year and a half after he joined the group replacing Jimmy Somerville.

Foster said, "I began to think I needed to do things on my own." And he has already started work on his solo LP, due out next year.

The two remaining members of Bronski Beat are now looking for yet another vocalist to join them, hopefully on a more permanent basis than the previous two.

GENESIS release another single off their best-selling album 'Invisible Touch'. The single, called 'Land Of Confusion' on Virgin and containing a previously unavailable track titled 'Feeding The Fire', is due out on November 10.

The single will also be available as a compact disc selling for the same price as the 12-inch, and will contain over 24 minutes of music.

The sleeve shows a photo of the *Spitting Image* puppets of the band in which Phil Collins apparently looks no different.

ALICE COOPER has added a third night at Birmingham Odeon on December 5 to his British tour.

## Curtain Raiser...



ACT, who comprise Claudia Bruecken (ex-Propaganda) and Thomas Leer — who were attracted to each other "by a common desire to be up-market, hard hearted, entirely electric and strangely soulful" — together with Karl Sexx and Rose Franken, are the latest ZTT acquisition.

They are currently in the studio recording their first album, 'Snobbery And Decay', which is due for release in early '87.

Meanwhile, the Propaganda saga continues, with ZTT still holding an injunction on the band, and thus stifling any possible releases from them until the whole matter has been cleared up in court.

PETE SHELLEY returns to this country after his European tour with PIL was aborted to play Brighton Zap Club November 7, Kingston Polytechnic 8, London University 13, Bristol University 14, Dudley JB's 15, Newcastle Polytechnic 21, Glasgow Strathclyde University 22, Dundee Dance Factory 23, Blackburn King George's Hall 24, Huddersfield Polytechnic 30.

He also releases a single titled 'I Surrender' on Phonogram, backed with a previously unreleased track called 'I Need A Minit'.

THE FLOWERPOW MEN resurface after a pregnant pause of nine months. Not surprisingly, their line-up has expanded to include a keyboard operator called Mr Dalmardes and a drummer named Mr Korky.

Ben Watkins and Adam Peters have broken in their new recruits with a series of Italian dates and will be exposing them to British audiences at Romford Rezz November 12, Cardiff Mars 17, London Marquee 19, Portsmouth Basins 20.

They've also contributed to the soundtrack of a new movie by John Hughes called *Ferris Beulah's Day Off* which will be released early next year.

ANNETTE PEACOCK, who started her European tour at London's Ronnie Scott's in August, completes the tour with another date at the same venue on November 9. As before, she'll be backed by her band I Belong To A World That's Destroying Itself.

THE BOLSHOI play their last UK gig before embarking on another US tour, at the London Marquee on November 8. The gig is a double send off as Nigel Hutchins (veteran manager of the Marquee for 12 years) is leaving "hoping to discover there is life after the Marquee".

## El For Leather...



ELTON JOHN (above) takes his hat off to Zodiac Mindwarp and slips on his leathers to promote his new album 'Leather Jackets' on Rocket (via Phonogram) this week.

Elton hit on this idea in Holland while recording the LP with a host of stars, including Roger Taylor and John Deacon of Queen, Cliff Richard and Cher. As well as co-writing with Bernie Taupin, he has also incorporated the talents of Gary Osbourne.

PRINCE has disbanded his band, The Revolution, after four years together — as exclusively revealed in *Jaws* two weeks ago.

He is now said to be "exploring new directions" back in his Minneapolis HQ.

Drummer Bobby Z, who has played for ten years with his master, will now concentrate on producing other artists. Guitarist Wendy Melvoin and keyboard player Lisa Coleman are planning an album together and will be writing a film score.

Prince's new sound is being kept firmly under wraps but according to Wendy, "It's different".

# WOMACK AND...

early '60s and had a minor hit with 'It's All Over Now', which was later a big hit for The Rolling Stones.

"We've all been doing our various things over the last 20 years and sometimes we've drifted apart from each other for a while," Cecil told *Sounds* last week.

"But time changes everything and as we got older we would turn to each other and say, Hey, where you at? Then we started helping out on each other's albums. And finally it seemed like the moment to get us all together again."

And why London? "Because London is our town. It's a very special place for all of us."

The Womack brothers will be joined on stage by various wives, including Linda (Sam Cooke's daughter married to Cecil and one half of Womack And Womack) and Mary Wells (once married to Cecil and now married to Curtis). And sundry members of the next generation of the Womack dynasty will also be appearing. In fact, the biggest problem is how much room there will be in the Royal Albert Hall for an audience.

The Womacks have also recorded a reunion album which will hopefully be out in time for the concert.

Meanwhile, a preview of what to expect can be heard on the 12-inch version of the Womack And Womack single, 'Soul Love', which features them all on a track called 'Your Man's On Fire'.

Ticket details for the Royal Albert Hall concert will be announced shortly.

But the Womack And Womack show scheduled for the Brixton Academy on November 21 has been cancelled.

ANDREAS VOLLENWEIDER, the Swiss New Age harpist who has sold three million albums around the world, comes over for a rare London concert at the Palladium on December 14. Tickets are £7.50.

He has a new album, 'Down To The Moon', released by CBS next week.

MICRODISNEY, who've been recording the follow-up to their 'Clock Comes Down The Stairs' album with Lenny Kaye producing, have lined up a gig to celebrate Advent (I) at Tufnell Park Boston Arms on November 10.

The new album should be out early next year but they haven't come up with a suitably surrealistic title for it yet.

Support at the Boston will be Stars Of Heaven and tickets are £4 in advance, £4.50 on the door.

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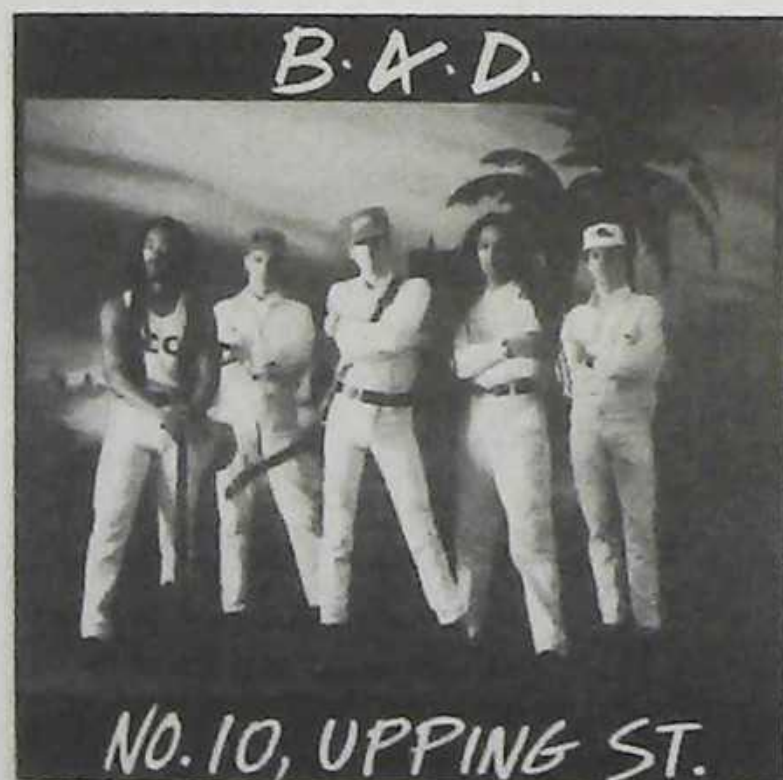
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## QUARTER BACK



**LATIN QUARTER** have lined up a series of "semi-acoustic" gigs this month during a break from recording their second album.

Their recording schedule has been interrupted while producer Jason Corsario returns to New York for an urgent commitment. But the album is still set for release next February.

They have confirmed dates at Canterbury Kent University (Artists Against Apartheid benefit) November 11, Portsmouth Basins 12, Egham Royal Holloway College 14, London Bass Clef 17, Norwich Premises 18, Liverpool Unemployed Centre (benefit for promotion of young local bands) 22, London Ronnie Scott's 23.

**THE GO-BETWEENS** have lined up a Christmas show at the London Astoria Theatre on December 14, their first gig in this country since April. Tickets are £4.50.

They are also re-releasing their first two singles as a 12-inch single on Situation Two (through Beggars Banquet).

'Lee Remick' and 'People Say' first appeared in 1978 and 1979 in a strictly limited edition of 500 and are now reputedly worth anything up to £50. The band say they are being re-released in an attempt to beat the threat of bootleggers.

**THE LOVER SPEAKS**, who released their self-titled debut album on A&M in September, will be special guests on The Eurythmics' British tour which starts in late November.

David Freeman and Joseph Hughes, who impressed Dave Stewart with their demos a year ago which led to an introduction to producer Jimmy Iovine, are currently putting a band together for the dates.

They've remixed 'Every Lover's Sign' from their album for their next single this weekend. And they've also contributed three tracks on Alison Moyet's new album, one being a duet with Alison and David.

**SMITH AND JONES**, the ubiquitous comic duo, release their album 'Scratch 'N' Sniff' on 10 this week, following on from *The Lavishly Tooled Smith And Jones Instant Coffee Table Book*.

They set out on a nationwide tour at Southend Cliffs Pavilion November 18, Stockport Davenport Theatre 19-20, Portsmouth Guildhall 21, Bristol Colston Hall 23, Northampton Deragate 24, Halifax Civic Theatre 25, Southport Theatre 26, Paignton Festival Theatre 28, Cardiff St David's Hall 29, Poole Arts Centre 30, Wolverhampton Grand Theatre December 2-3, Croydon Fairfield Halls 4-5, Reading Hexagon 6, Norwich Theatre Royal 7, Folkestone Leas Cliff Hall 8, Brighton Dome Theatre 9, Hanley Victoria Hall 11, Harrogate Centre 12, Edinburgh Playhouse 13, Nottingham Royal Centre 15, Hull City Hall 16.

**KILLING JOKE** release their sixth album called 'Brighter Than A Thousand Suns' on EG (through Virgin) on November 10. It coincides with their first UK tour in nearly two years.

The cassette and compact disc both include three extra tracks.

**BALAAM AND THE ANGEL** celebrate the end of a successful year when they play Camden Palace December 18 and Birmingham Power House 23 (with The Mighty Lemon Drops).

**PENDRAGON**, who are currently on tour, release their third album titled '9.15 Live' on Awareness (through EMI) this week. The LP is cleverly called '9.15', "Cos that's the time we went on stage".

The band have also added an extra date at Uxbridge Brunel University on November 9.

**CURIOSITY KILLED THE CAT**, who stirred up their kitty-litter tray with their 'Misfit' single earlier this year, follow up with a single called 'Down To Earth' on Mercury this weekend. They've also landed the support slot on Alison Moyet's tour which starts this week.

**ERIC CLAPTON** has added two further dates to his UK tour at London Royal Albert Hall January 8 and 10.

**CHRISTMAS** is coming, and so are a spate of charity records. The Band Aid bandwagon has started rolling with Disco Aid, People In Progress, The Anti-Hero Project and The Amnesty Album. Any rock star who doesn't appear on one of these records should seriously consider whether they have a future in the music industry.

Amnesty are releasing an album to celebrate their 25th Anniversary which will include tracks from Dire Straits, Simple Minds, Tears For Fears and Paul McCartney.

The Anti-Hero Project release a single called 'Live-In World' on EMI which includes Fish, The Thompson Twins, Dave Wakeling, John Parr and Hazel O'Connor.

People In Progress release a single called 'This Is My Song' in aid of SCAR (Sickle Cell Anaemia Relief Fund) and CCETSA (Canon Collins, Educational Trust For Southern Africa).

Disco Aid put out a single called 'Give Give Give' this week on EMI with the proceeds going to a variety of charities.

**THE PASTELS** play their first major London show for some time at North Kensington Bay 63 on November 16 (with Pop Will Eat Itself, Loop and The Househunters).

**DR FEELGOOD**, who release their version of the Bill Haley's classic 'See You Later Alligator' on Stiff next week, start the next leg of their UK tour this week.

They play Reading Majestic November 5, Chelmsford Chancellor Hall 6, Dudley JB's 8, Leeds Irish Centre 12, Liverpool Firestation 13, Guilford Civic Hall 14, Burton-On-Trent Central Park 15, Redcar Coatham Bowl 16, Newcastle Tiffanys 17, Wolverhampton Scruples 18, Evesham Morlyns 19, Tamworth Assembly Rooms 20.

**SMILEY CULTURE**, "the lovable ragamuffin MC/DJ", will play Newcastle University November 13, Oxford Polytechnic 14, Southampton University 15, Bradford University 17.

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# RECORD NEWS



MATT BELGRANO AND ROY GAYLE have at last had their vast musical talents discovered by Simon Napier-Bell. Never one to let talent pass him by, our Simon plucked Roy Gayle from Hot Gossip, and then combined his skills with Matt Belgrano, who not only adorns a best-selling postcard for his amazingly tall mohican hairdo, but also features as a parrot in the Fosters advert. The single 'Here's Looking At You Kid' on Music UK is out this week.

THE KICK release their third single called 'Scapegoat' on Sponge this week.

CLICK CLICK, Luton's finest, finally release their mini-album called 'Party Hate' on Rorschach Testing (through Rough Trade) this week.

CRIME AND THE CITY SOLUTION unconditionally release their album called 'Room Of Lights' on Mute this week.

RAIN AND TEARS have their debut single called 'I Had A Friend' on MCA out this week.

TAMING THE OUTBACK release their debut single called 'Fire And Smoke'/'Blue Heart' on Black Sun, an Essex label, this week.

LEGACY OF LIES, "the action rockers", release a 12-inch called 'Sacrifice The Queen' on Quiet this week.

THE FACTORY start up their production line with the release of their debut single, 'Hold Out', on Strike Back (through Pinnacle) this week.

HELEN McCOOKERYBOOK AND PLATO PAGE release a single called 'Leavin' You Baby' on Pure Trash (through Rough Trade) this week, which supposedly "warms those red corpsuckles (sic) as the winter nights draw in".

JEFF LORBER, the jazz-funk keyboard wizard will endeavour to educate you with his new single titled 'The Facts Of Love' on Club (via Phonogram) this week.

CHRIS SUTTON, the south coast soulster, releases his self-titled album on Polydor this week.

I START COUNTING, who have a penchant for recording "wistful English melodies", release their debut album entitled 'My Translucent Hands' on Mute this week.

WAYNE MARSHALL has his debut single titled 'I Love' on Quadropack (through Greensleeves) out this week.

FRANCIS X AND THE BUSHMEN, who supposedly sound like a spaced-out Doors on Billy Idol's rock and roll rhythms, release their debut mini-album 'Soul Incest' on Revolver this week.

WANG CHUNG unleash their third Geffen album called 'Mosaic' on WEA this week.

ANY DAY NOW release their second single called 'I'll Be Waiting' on A&M this week.



NITZER EBB release their fifth single entitled 'Murderous' on Transglobal/Mute this week.

THE CASSANDRA COMPLEX have their debut LP titled 'Grenade' on Rouska (via the Cartel) out this week.

MAXI PRIEST puts out his own version of the Van Morrison song 'Crazy Love' on 10 this week.

## BACKTRACKS

A FLOCK OF SEAGULLS, the progressive bubble-gum band from Liverpool, have their finest haircuts swept up from the barber's shop floor and released by Jive as 'The Best Of A Flock Of Seagulls'. Despite a career-long slugging in *Sounds* some young staffers were seen singing along to 'I Ran', 'Space Age Love Song' and 'Wishing (I Had A Photograph Of You)' during office hours. They have received black marks on their appraisal records.

'JAZZ JUICE 3' is a collection of rare Latin cuts from the '60s released by Streetwave including Eydie Gorme's 'The Coffee Song (They've Got An Awful Lot Of Coffee In Brazil)', Lou Rawls' 'The Girl From Ipanema', Rob Mullins' 'Samba' and Freddie Hubbard's 'Return Of The Prodigal Son'.

MARV JOHNSON and The Falcons share a Stateside compilation called 'Motor City Roots' which explores the beginnings of Detroit soul. Marv Johnson released the first Tamla single in 1959 called 'Come To Me' - which is included here along with his other hit 'You've Got What It Takes' - but it was licensed to United Artists who took it to Number 30. The Falcons featured Joe Stubbs on lead vocals on their 'You're So Fine' and 'The Teacher' hits in 1960. His replacement was Wilson Pickett who can be heard on 'Pow, You're In Love'. He was swiftly followed by Eddie Floyd who shows up on 'Waiting For You'. There's also a couple of unreleased tracks from UA's vaults but none of their Mercury, Chess or Atlantic material.

WEE WILLIE HARRIS, a vaudeville rock and roll star in the '50s who was a household word despite never having a hit, has a compilation of his Decca material out on Ace. It includes his 'Rockin' At The 2 'I's' single from 1957 and a "female" version of 'Riot In Cell Block No 9' because he didn't realise he was covering a cover!

IGGY POP's 1981 Arista album, 'Party', has been reissued in time for his London gig next month. Caught between Bowie phases, it was scarcely the most creative period of his life, drawing such critical plaudits as "empty bluster", "stupidity" and "nothing new or fresh".

APB, the Aberdeen minimalist funksters who've played more American gigs than British over the past couple of years, have a compilation of their singles from 1981's 'Shoot You Down' to last year's 'So Many Broken Hearts' released by Red River (through Fast Forward) called 'Something To Believe In'.

**KlubFoot** TICKETS AVAILABLE FROM: CLARENDON HOTEL (MAIN BAR, OPENING HOURS), LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE, STAR GREEN, ALBEMARLE, ROUGH TRADE, RECORDS, ROCK ON RECORDS, OR AT THE DOOR. \*BAR OPEN TILL 12 PM\*

# BATMOBILE

## TORMENT

THE FRANKIE FLINTSTONES

**SATURDAY 15th NOVEMBER at 7:30pm, £4**

CAMOUFLAGE CONCERTS PRESENT

# KILLING JOKE

with guests

## GUANA BATZ

## RED

LOU RY YELLOW LOU RY

Sunday 23rd November, at 7:30pm

### Hammersmith Palais

TICKETS £5.50 IN ADVANCE FROM: THEATRE BOX OFFICE, TEL: 748 2812. CREDIT CARD BOOKINGS: LONDON THEATRE BOOKINGS, TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 0771. KEITH PROWSE, TEL: 741 8989, STARGREEN, TEL: 734 8932, ALSO ALBEMARLE, ROCK ON RECORDS, ROUGH TRADE RECORDS, OR 28.00 ON THE NIGHT.

CAMOUFLAGE CONCERTS PRESENT

# THE DAMNED

With Guests

## restless

Blue in Heaven

Sunday 9th November, 7:30pm

### Hammersmith Palais

TICKETS £5.50 IN ADVANCE FROM: THEATRE BOX OFFICE, TEL: 748 2812.

### HAMMERSMITH ODEON

Wednesday 12th November, 7:30pm

TICKETS £5.50, £5.00 IN ADVANCE FROM: THEATRE BOX OFFICE, TEL: 748 4001.

CREDIT CARD BOOKINGS: LONDON THEATRE BOOKINGS, TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 0771. KEITH PROWSE, TEL: 741 8989, STARGREEN, TEL: 734 8932, ALSO ALBEMARLE, ROCK ON RECORDS, ROUGH TRADE RECORDS, OR ON THE NIGHT.

CAMOUFLAGE PRESENT THE TAXI CONNECTION

# SLY & ROBBIE & THE TAXI GANG

## YELLOWMAN

## INI KAMOZE

## HALF PINT

## TOWN & COUNTRY CLUB

8-17 HIGHGATE ROAD, LONDON NW5

**SATURDAY 29th NOVEMBER at 7:30pm**

TICKETS £6.00 IN ADVANCE FROM THE BOX OFFICE, TEL: 267 3334. CREDIT CARD BOOKINGS: LONDON THEATRE BOOKINGS, TEL: 439 3371, PREMIER BOX OFFICE, TEL: 240 0771. KEITH PROWSE, TEL: 741 8989, STARGREEN, TEL: 734 8932, ALSO ALBEMARLE, TEL: 580 3741. ROCK ON RECORDS, ROUGH TRADE RECORDS, DUB VENDOR, TEL: 223 3757. HAWKEYE INTERNATIONAL, TEL: 961 0866, BODY MUSIC, TEL: 802 0146. DADDY KOOK, TEL: 437 3333, GREENSLEEVES, TEL: 743 3403, OR ON THE NIGHT.

**KlubFoot** TICKETS AVAILABLE FROM: CLARENDON HOTEL (MAIN BAR, OPENING HOURS), LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE, STAR GREEN, ALBEMARLE, ROUGH TRADE, RECORDS, ROCK ON RECORDS, OR AT THE DOOR. \*BAR OPEN TILL 12 PM\*

# the STAYS

## My Bloody Valentine

## the PURPLE THINGS

## the Wigs

**Saturday 8th November at 7:30pm, £4**

CAMOUFLAGE CONCERTS & WORLD SERVICE PRESENT THE DOUBLE FEATURE WORLD TOUR 1986/87

# LENE LOVICH

# NINA HAGEN

Tuesday 18th November at 7:30pm

### Hammersmith Palais

TICKETS £5.50 IN ADVANCE FROM: THEATRE BOX OFFICE, TEL: 748 2812. CREDIT CARD BOOKINGS: LONDON THEATRE BOOKINGS, TEL: 439 3371. PREMIER BOX OFFICE, TEL: 240 0771. KEITH PROWSE, TEL: 741 8989. STARGREEN, TEL: 734 8932, ALSO ALBEMARLE, ROCK ON RECORDS, ROUGH TRADE RECORDS, OR ON THE NIGHT.

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FLICKNIFE



OUT NOW

An interview on record in a gatefold sleeve with notes, photo, biography

AN INTERVIEW WITH BILLY IDOL

(LSM 02)

Also available:

An interview with JOHN LYDON (LSM 01)



# OUR NEWS

**THE BRILLIANT CORNERS**, who have a new album called 'What's In A Word' coming out later this month, have gigs at Oval Timebox 2 November 6, Manchester Boardwalk 8, Brighton Escape Club 18.



**SWIMMING IN SAND**, who indulge in a stomping brand of brass-enhanced contemporary rock, play Bath Moles Club November 20 and London Birkbeck College December 12.

**PHIL GUY**, brother of Buddy, who plays Chicago Blues 1986 style, is at Newcastle Corner House November 10, Manchester Band On The Wall 11, Nottingham The Old Vic 12, Norwich Premises 13, Putney Half Moon 14, Camden Dingwalls 15, Sheffield Leadmill 16 (lunchtime), Hull Spring Street Theatre 16, Northampton Racehorse 17, Southampton Solent Suite 18, Colchester St Mary's Arts Centre 19, London Gaz's Rocking Blues 20.

**HONDO**, the avant-garde reggae band, play Herne Hill Half Moon November 7, Huntingdon Waterloo 14, Cambridge Cadet Hall 15, Oxford Jericho Tavern 20, London Queen Mary College 22, Hackney Lord Cecil 24, Kings Cross New Merlins Cave 29, Canterbury University Of Kent December 3, Bishops Stortford Snake And Gooseberries 16, Oxford Jericho Tavern 18, Huntingdon Waterloo 20.

**THE HIGHLINERS** promise a pink-cheeked hoo-haaa at Leicester Polytechnic November 5, Teeside Polytechnic 14, Sunderland Polytechnic 15, Kingston Polytechnic December 4, London Queen Mary College 11 and a Christmas special at Camden Electric Ballroom 20.

**SACRILEGE** break a six-month silence when they play Newcastle Riverside November 23, Nottingham Mardi Gras 24.

**LIVING IN TEXAS**, "the self-appointed gurus of the chainsaw empire", have lined up more dates to promote their album 'The Fastest Men Alive'. They play Kingston Polytechnic November 13, University College London 22, Nottingham Mardi Gras December 5, Deptford The Crypt 19 (with My Bloody Valentine).

**CHASAR**, the Scottish progressive hard rock quartet, play Kirkintilloch Town Hall November 7, Falkirk Burns Bar 9 and Alexandria Ladyton Club 15.

**DANGERZONE**, the pop-blues band, play Kings Cross New Merlins Cave November 6, Brixton Old White Horse 14, Islington Pied Bull 15, Cricklewood The Hotel 21.

**DUMPY'S RUSTY NUTS** have added more dates to their fifth anniversary tour at Poole Mr C's November 5, Dunstable Queensway Hall 13, Bridport Football Club 21.

**GIZMO**, the contemporary rock specialists, continue to promote their single, 'Hey You', at Margate Saracens November 7, Peckham Walmer Castle 8 and 21, Cheriton White Lion 28.

**THE SURFADELICS**, those pop rockers, play Hammersmith Clarendon November 14, London Limehouse Buccaneer 29.

**VITAL SPARK**, who are made up of ex-Restrictors, set out to Whitley Bay Dunes November 18, Middlesbrough The Outlook 24, Durham Town Hall 29, Bradford Spotted House December 14.

**KINGFISHERS CATCH FIRE** have announced more dates to promote their single 'Radio Kampala' at Fulham Greyhound November 7, Harlesden Mean Fiddler 19, Richmond Zeetas 24.

**TYGER TYGER** set out to promote their compilation LP 'First Kill' at Birmingham Swan November 11, Newcastle Polytechnic 12, Carlisle Stars And Stripes 13, Prestwick Red Lion 14, Kilmarnock Cheers 15, London Shepherd's Bush Wellington 20, Nottingham Mardi Gras 29, Colchester The Works 30.

**MULTICOLOURED SHADES** leave their native West Germany to play London gigs at Covent Garden Rock Garden November 5, Croydon Underground 6, Oval Cricketers 10, Camden Dingwalls 11.

## STARGREEN BOX OFFICE

THEATRE AND CONCERT TICKET AGENTS 01-734 8932  
TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

| NOVEMBER               | NOVEMBER                      | NOVEMBER                            |
|------------------------|-------------------------------|-------------------------------------|
| 5 DIED PRETTY          | 20 RICHARD THOMPSON           | 7/8 PSYCHEDELIC FURS                |
| 5/6 SHOP ASSISTANTS    | 20/22/23 ALEXANDER O'NEIL     | 8/9 THE POGUES                      |
| 5/6 ULTRAVOX           | 21 THE DEAD CAN DANCE         | 11 SOUTHSIDE JOHNNY & THE JUKES     |
| 6 LONE JUSTICE         | 21/22 BEN ELTON               | 11/12/13/14 PAUL BRADY              |
| 7 RUBY TURNER          | 22 MIGHTY LEMONDROPS          | 12 BIG COUNTRY                      |
| 7 EDWYN COLLINS        | 22 ANIMAL NIGHTLIFE           | 12 PENDRAGON                        |
| 8 ROBERT CRAY          | 22 GEORGE BENSON              | 12/13/14 KOOL & THE GANG            |
| 8 GAZ'S ROCKIN' BLUES  | 23 LATIN QUARTER              | 13 METEORS                          |
| 9 ANNETTE PEACOCK      | 23 LAW & THE LEGEND           | 14 THE GO-BETWEENS                  |
| 9 KING KURT            | 23 THE MEN THEY COULDN'T HANG | 14 ANDREAS VOLLENWEIDER AND FRIENDS |
| 9 IRON MAIDEN          | 23 KILLING JOKE               | 17 KIDZ POP                         |
| 9 DAMNED               | 23 ALICE COOPER               | 18 IGGY POP                         |
| 9 CURTIS MAYFIELD      | 25 MISSION                    | 21 SPEAR OF DESTINY                 |
| 10 MICRO DISNEY        | 27/28 HAWKWIND                | 22 DR & MEDICS                      |
| 12 BILLY BRAGG         | 28 HARVEY & THE WALLBANGERS   | 22/23/24/25/27 SPANDAU BALLET       |
| 12/13 WES MCGHEE       | 28/29 COMMANDER CODY          | 28 CHRIS REA                        |
| 12/13 JOHN MARTIN      | 29 DREAM SYNDICATE            | 30/31 AHA                           |
| 14 ROBERT CALVERT      | 29 SLY & ROBBIE               | 31 2001 & THE ROOTS                 |
| 14 MAMAS & PAPAS       | 29 DAVE ARTHUR                | <b>JANUARY</b>                      |
| 15 BATMOBILE           | <b>DECEMBER</b>               | 3 LINDISFARNE                       |
| 15/16 BLUES BAND       | 1 CUTTING CREW                | 6/7 ERIC CLAPTON                    |
| 15/16 PATTI LABELLE    | 1/2 COMMUNARDS                | 12/13 FRANKIE GOES TO HOLLYWOOD     |
| 16 THE BIG SUPREME     | 23/24/25/26 STATUS QUO        | 12/13 HUMAN LEAGUE                  |
| 16/17 MILES DAVIS      | 3 BIKI BOKAGE & THE BOMBHELLS | <b>FEBRUARY</b>                     |
| 16/17/18 COCTEAU TWINS | 4 THAT PETROL EMOTION         | 3/4 NIK KERSHAW                     |
| 17/18 LENNY HENRY      | 5 SHAKIN' STEVENS             | <b>MARCH</b>                        |
| 17/18 DON JOVI         | 5/6 LEVEL 42                  | 12 MEATLOAF                         |
| 18 NINA HAGEN          | 6 RESTLESS                    | <b>APRIL</b>                        |
| 19 OWEN PAUL           | 6 THE WOODENTOPS              | 5/6/7/8 GO WEST                     |
| 20 FELA KUTI           |                               |                                     |
| 20 EASTERHOUSE         |                               |                                     |

|                                        |
|----------------------------------------|
| ELVIS COSTELLO - 22/23/24/26/27/28 JAN |
| ALICE COOPER - 23 NOV                  |
| FRANKIE GOES TO HOLLYWOOD - 12/13 JAN  |
| VAN MORRISON - 10/11 NOV               |
| LEVEL 42 - (NEC) - 5/6 DEC             |

Stargreen Box Office, 20/21a Argyll Street, opp London Palladium, Oxford Circus, London W1  
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## BLUBBERY HELLBELLIES

A NEW 3 TRACK 12" SINGLE  
**plastic pony**



# CHRIS SUTTON

## THE DEBUT ALBUM

FEATURES "YOU WORRY ME"

AND "DON'T GET ME WRONG"

BONUS TRACK ON COMPACT DISC "THE MONEY AIN'T WORTH IT"

LP - POLD 5193

CASSETTE - POLDC 5193

CD - 892 295-2







# The Fight To Be Heard

Kez Owen talks of Legacy Of Lies, a band with a mission and the ammunition

BEFORE ME stands an army in full battle dress, bandaged and bloodied and carrying a rather conspicuous ammunition box.

The army, it transpires, are a band named Legacy Of Lies, and they've been fighting to be heard over the voices of a waffling nation.

The fight goes on and they've now recorded a new single, 'Sacrifice The Queen' which, like their previous offerings, 'Chilean Warning' and 'You And Who's Army EP' is hard and packed with explosives.

Legacy Of Lies are so threatening because they're so aware. They involve themselves and sing about political situations, Chile for example.

After the attempted assassination of General Pinochet who, as Legacy Of Lies say, "unfortunately survived", they chained themselves to the London embassy's railings. And when I confess my

ignorance of the problems in Chile, I'm treated, right there in the middle of the pub, to a short history lesson that I actually understand.

American guitarist Tyme aims to return to his homeland and spread the word but that, it would appear, will prove difficult.

"Bands have trouble getting into America if they have a message to get across," he says. "I mean, poor old New Model Army

had trouble with artistic merit - they didn't have enough - so visas were refused. I just want to be free to say what I want to say but, you know, people even told Jane Fonda to shut up when she started getting involved in politics."

'Sacrifice The Queen' is about Imelda Marcos, the title coming from a protest chant against her husband former Philippine President Ferdinand Marcos. It sees the band - now three years old - adding raw power with two precision drummers and rapid, pumping ammo from the guitars and the explosive mouth of frontman Hawk.

And Legacy Of Lies are so dedicated to their causes that it hurts to hear them talk about them. That night I saw them play London's Dingwalls, I watched them bleed and I saw the guilt on people's faces as they listened to the words of the songs.

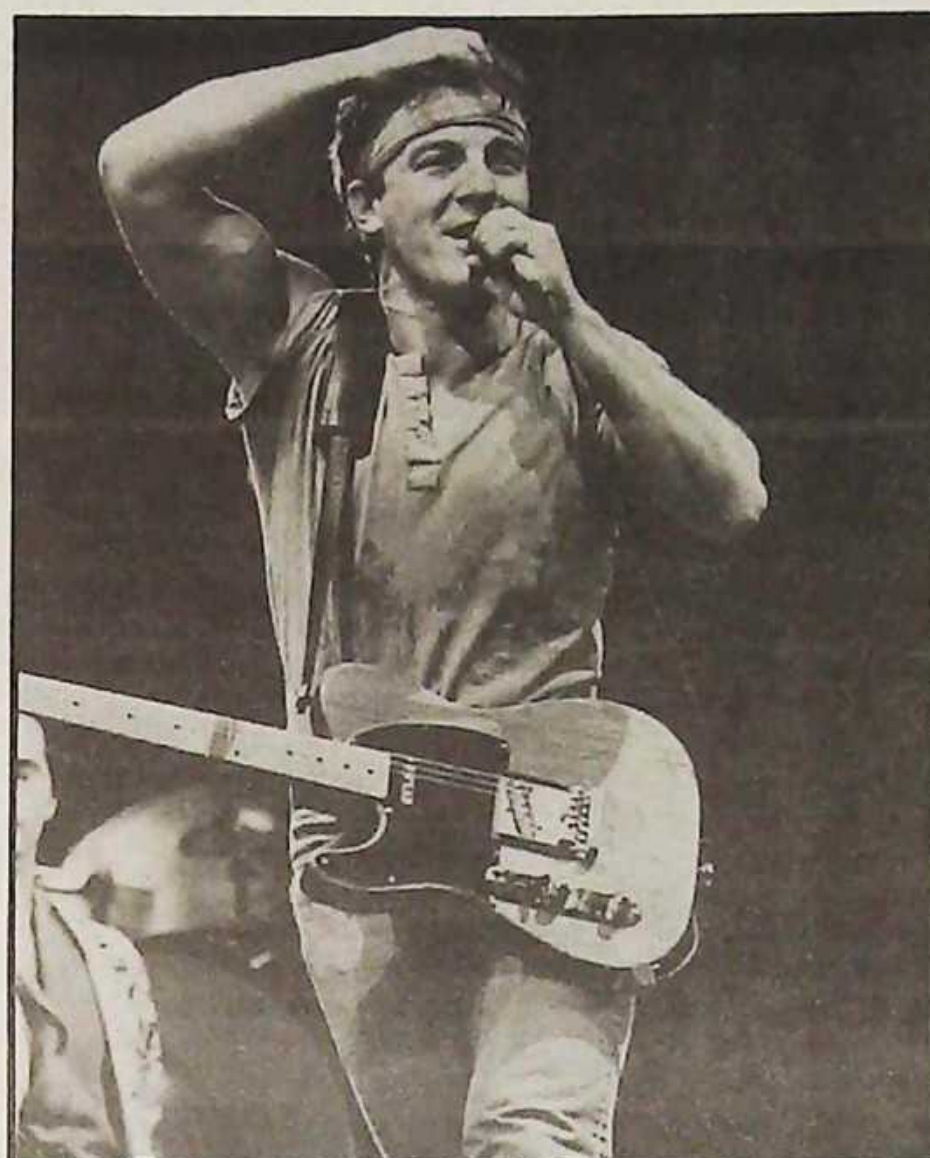
The Legacy, like the fight to be heard, will continue.



THE LEGACY: so threatening because they're so aware

# GLORY DAYS

Bruce Springsteen, one of the world's greatest rock'n'roll performers ever, releases a five-album box set of live material recorded between 1975-85. But several songs - including 'Jungleland', 'Dancing In The Dark' and 'Blinded By The Light' - are conspicuous by their absence. Hugh Fielder reports



Larry Busacca

HANG ON to your bootlegs, Springsteen fans. The five-album boxed set 'Bruce Springsteen And The E Street Band Live 1975-1985', which comes out November 10 and will sell at "between £25 and £30", is unlikely to dampen enthusiasm for unofficial Springsteen tapes and records of performances, despite its three and a half hours running time.

Of the 40 tracks spread across ten sides, seven have not previously appeared on a Springsteen album. These are 'Paradise By The C' (an instrumental played on the '78 tour), 'Fire' (which never made it onto 'Darkness On The Edge Of Town' or 'The River' despite being a massive hit for The Pointer Sisters), 'Because The Night'

# THUNDERFUL

HERE ARE four interesting things you didn't know about The Fabulous Thunderbirds.

1. Following Roger Holland's declaration in his review of their album 'Tuff Enuff' some months back that they had "very big cars and very small penises", the band were driven to protest on a late night US radio show that Roger was, er, a bit out of order.

2. The Thunderbirds are trying to get into the Guinness Book Of Records having had the song 'Tuff Enuff' performed in no fewer than three movies - Naked Cage, Gung Ho and Tough Guys.

3. Guitarist Jimmy Vaughan recently donated one of his famous Thunderbird guitars to the rock museum at New York's Hard Rock cafe.

4. Singer Kim Wilson won't go anywhere without Misty. They met three years ago and have been washing each others dishes ever since.



JIMMY VAUGHAN tells John Winter the one about Roger Holland's thingy



KIM 'N' MISTY... true love

## BITES... BITES...

● GENE LOVES Jezebel's "luscious, pouting blond" Mike Aston was seen blabbering away to Joan Rivers in the lobby of Caesar's Palace in Las Vegas last week.

He told her all about "the tour", "the hysterical fans" and

● IF AMERICAN tastes are anything to go by, the compact disc, or CD as it is popularly known, is about to take over the world.

According to statistics compiled by the Record Industry Of America, CD sales have jumped by almost 150 per cent on sales a year ago.

The same statistics show a slight increase in the sale of cassettes (which now outsell LPs here in the UK), while LPs have dropped by 25 per cent and singles by 23 per cent. These last two figures are what is technically called a slump.

# Smiley's Gotta New Motor

SMILEY CULTURE is quite well known. In London he is quite famous. In the Wandsworth/Clapham borders Smiley Culture is God. While the almighty Culture graciously obliges the humble Sounds camera person with a stream of self-styled poses on the forecourt of one of the many local temples of worship (cunningly disguised as



SMILEY: the fruits of his endeavours

second-hand car marts), every third passing vehicle beeps a reverential hooter at *their man*; every third passing schoolkid regales their man with the salute, "Whoa! Smiley!"

Smiley Culture is public property down these parts, a gold chain 'n' bangle clanking hand permanently primed to shake, index and forefingers indented as a result of putting a million pens to paper.

Dave Emanuel, on the other hand (which sports a full range of chunky gold rings), is very much his own man, a bloke who saw how life could be if he didn't pull his finger out and look after number one in a big way.

"I grew up in south London, seeing it as it was with my sparring partner (rap-wise) Asher Senator and saying Boy, I don't want to end up like these people - they're not *doing* anything. Apart from the rapping I got my City And Guilds in Electronics, because it was something I enjoyed that would be of use to me. I still enjoy electronics - the day may come when you'll see me take over Thorn EMII"

The future Cockney Translator developed an eye for The Main Chance at an early age, and with adolescence ravaging his young frame, Smiley stumbled wide-eyed and penniless into buying and selling. An advert in the *Evening Standard* opened a veritable Pandora's Box - the world of used cars.

"I was 16 when I got mixed up in that - a bit

younger, to be honest. I saw this advert - 'Morris Minor for sale, £45, Hendon'. At that time I didn't even know where Hendon was - all I did know was that I should be able to raise £45, which I did from my family.

"So I got this car, and I couldn't even drive. I had it for a week or so and then it wouldn't



THE MEDALLION belonged to Mark Thatcher

work, so I rang up this geezer Les, and he said to me, I tell you what, Dave - that's my real name - I'm getting a *blinder*, beautiful, clean, 1800, right up your street, 80 quid and you know it ain't gonna give you no trouble.

"So I sold the Morris - even though it still didn't work - for 40 quid and bought the car off Les. After about two months *that* didn't work, but I was still ringing Les up, so he said, I've been stitching you up all the time, but I'm not going to do it again because I like you. So I thought, Oh no, he's pulling the same trick again, but I went with it and started to go with him to the auctions.

"He'd pay £25-50 for cars, and I'd put them for sale outside my flat - £120 and you can't really complain at that price. I really got on my feet in the business, and eventually Les told me to do it for myself. So I'd buy the cars, touch them up in the places they'd need touching up - all the moody jobs, like rust underneath - and always arrange for the buyers to come round at 7.30 on winter evenings. I'm sure they couldn't have lasted very long, but they were still good cars, good engines. I suppose I sold a few cars that weren't up to standard, but that's the way life goes..."

Smiley's done his bit for Red Wedge, but when it comes to business sense, Maggie Thatcher ought to be proud of this compulsive entrepreneur...



# OF FUTURE PAST

"In November '85 Jon Landau sent a four-song cassette of 'Born In The USA', 'Seeds', 'The River' and 'War' down to my house with a note attached saying he thought we might have something here. Over the following months we listened to ten years of tapes, the music did the talkin', and this album and its story began to emerge. We hope you have as much fun as we did."

BRUCE SPRINGSTEEN 1986



SPRINGSTEEN: HAVING as much fun as we're going to

Chris Gabrin

## BITES... BITES... BITES... BITES... BITES... BITES... BITES... BITES...

"the police escorts" the band required from venue to hotel and back again.

But Joan only asked Mike one question, and it went something like this: "Where did you get that *fabulous* shade of lipstick from Mike?"

● GET THIS for a piece of classic irony. Kid Chaos (aka Haggis from The Love Reaction) played bass on Bill Drummond's album 'The Man', which appears on the Creation label, as do The Jesus And Mary Chain.

What is not known is that Creation boss Alan McGee was furious earlier this year at the appearance on the streets of London of a bootleg Mary Chain single. It's a perpetrator... Kid Chaos himself.

## OBIT'



POUNCEY: THE evil dead

AT THE going down of the sun and rising of the moon, we will remember him. Edwin was what we in the trade call an "original" and at 92mph in an open top Mustang he met his maker on the Pasadena Freeway last week.

Blood everywhere, brains on the bonnet and various other parts of his small body splattered hither and thither. "Hey man, did you see that, his body hit the street with such a beautiful thud," said a passing hitchhiker. "There was junk all across the horizon - a real highwayman's farewell".

Known for the deafening silence with which he would scrawl irreverent cartoons of our leader at editorial meetings, Edwin will be remembered for many things, not least his tendency to smash up records that offended his ears.

Violent outbursts were part of his naturally provocative personality, as was his tendency to refer to people he wanted to kill as "old bean". He was a demonologist, a book and record collector and a constant source of wicked amusement to us all.

His remains will be buried at Forest Lawns Cemetery in Los Angeles next week. No flowers please, just thorns. Oh, by the way, this is a joke.

Andy Hurt gets behind the wheel with the Cockney Translator. Jayne Houghton sat on the bonnet

"And so she should! I've always been this way - apart from cars I used to go to warehouses and buy anything, like electric can-openers, which I'd buy for £1 and sell for three."

And your middle name was Del-Boy?  
"You could have said that. Anything I saw a profit in. Even today I'd probably go for it."

The fruits of Smiley's endeavours are proudly displayed about the man's person in the shape of several kilos of 'Tom' (foolery = jewelry). And around his neck hangs a weighty slab of a medallion. It looks heavy.

"Very. It's supposed to have belonged to Mark Thatcher. Those are emeralds in the tiger's eyes - cost me a bit."

Dave has done well for himself: respectable enough to be dragged back to his old school to address the new generation in assembly; musically influential enough to have Parisian DJs translating his 'Cockney Translator' single into French! Before I met him everyone went out of their way to tell me what a nice bloke he is, and they're right. As a role model and ambassador for the black youth of south London, Smiley is something of a younger Clive Lloyd; look at Smiley - why break the law when there are plenty of more-or-less honest bucks to be made?

The spirit of Del Trotter and Arthur Daley lives, and one day soon every young Londoner will be selling second-hand cars.

## TUO IN

"Croblimey!"  
Doing your duty  
Motor car symbolism  
Promiscuity  
Being in the dark

Monogamy  
Poetic relationships  
"DENSE" prose styles  
Getting checked out  
Being a cheeky sod

## ... BITES... BITES... BITES...

● SPECIALLY FOR dumb, bratty American children who can't read comes... wait for it... 'The Holy Bible', what is claimed to be one of the world's largest recording projects involving 147 actors and spread over 15 cassettes.

Burt Lancaster, Charlton Heston, Laurence Olivier and Samantha Fox are all rumoured to have taken part.

● THE HIGHLINERS are a band that like the colour pink. And when drummer Ginger's pink stage boots got robbed from his Triumph 1300 he went a bright colour of... pink.

All was not lost though because when the celebrated Dr Marten found out he offered to sponsor the band by providing a complete set of pink Doc Marten's.

The band were tickled pink.

(appropriated by Patti Smith for a hit in '77 and a place on her 'Easter' album), 'This Land Is Your Land' (a Woody Guthrie song performed on the '80-'81 tour), 'Seeds' (a new Springsteen song debuted during the last tour), 'War' (the Edwin Starr classic played during the last tour) and 'Jersey Girl' (the Tom Waits song already released as the flipside to 'Cover Me' and on the 12-inch singles set).

That still leaves several "famous" covers firmly in the hands of the bootleggers, particularly 'It's My Life', 'Pretty Flamingo', 'Quarter to Three', 'Who'll Stop The Rain', 'Rockin' All Over The



From *Blinded By The Light* by Pat Humphries and Chris Hunt

World' and 'Mountain Of Love'.

And even the remaining 33 Springsteen songs in the set leave out several "legendary" songs such as 'The Fever' (a consistent favourite over the last decade), 'Jungleland' (ditto), 'For You', 'She's The One', 'Tenth Avenue Freeze Out', 'Dancing In The Dark', 'Kitty's Back',

'Point Blank', 'Prove It All Night', 'The Ties That Bind' and 'Blinded By The Light', to name but a few.

Still, The Boss presumably has to leave something up his sleeve for the next decade. After all, he has a 17 million selling album ('Born In The USA') to live up to.

# A BUNCH OF OLD BRUIISERS

Five years and two albums old, Black 'N Blue have finally found their true direction - but not without a little help from a friend. Mary Anne Hobbs hears the story

BLACK 'N BLUE are, by definition, the epitome of an aspiring young rock 'n' roll band.

Their look has been tuned and tailored to slide easily between Ratt and Mötley Crüe and onto the pages of the glossies, intent on weakening many a schoolgirl's knee.

Their commercial and melodic attributes have always been exploited on vinyl - maximising potential airplay, although the band have retained an irrepressibly hard live edge.

Perfect. Ideal. Pin-ups who can really play. And yet, five years and two albums later Black 'N Blue, for all their desirable qualities, have barely spawned a pimple on the adolescent face of rock 'n' roll.

However, the Los Angeles based quintet ain't about to throw the towel in quite yet. Their corrosive new album 'Nasty Nasty' was produced by Kiss bass player/would-be movie star Gene Simmons, and Black 'N Blue's spokesman, singer Jamle St James, is adamant that it's gonna be third time lucky for the band.

"We're far more confident than ever before," he enthuses. "We're approaching 'Nasty Nasty' as if it was our first album, because although our previous two records were good, they didn't really capture the sole of Black 'N Blue."

Last year's vinyl outing 'Without Love' featured Black 'N Blue's monumental songwriting capabilities. But potentially dangerous material was castrated within Bruce Fairbairn's passive, if sophisticated production.

Jamle credits Gene Simmons with finally unleashing the band's suppressed energies and establishing an overdue vinyl identity.

"Gene would watch us from the side of the stage almost every night when we were on the road with Kiss," recalls St James. "He's captured that live attitude which just wasn't happening on record before, and I think with 'Nasty Nasty' we've finally found our true direction."

Reasons to be cheerful, part one.

In a perfect world Black 'N Blue would bag a major US support tour, go to Europe and guest at a few festivals, and maybe even visit Japan. But after last year's modest touring experiences, nobody's gonna persuade Jamle St

James it's that easy.

"We toured with Kiss, Aerosmith, Night Ranger and Dio, but we never seemed to be on the road for more than a few weeks," he sighs. "I really hope that we're gonna get the chance to tour much more extensively with this album."

"It's ironic really. When Black 'N Blue first came together as a band, all we ever wanted to do was play live. Sure, we wanted to make a record, but only so that we could go out on the road 12 months a year and play all the arenas we used to go to as kids."

"But at last," he concludes, "I think we've finally got everything on our side. We've got the product and we've got the attitude."

"All we really need now is a little luck."



BLACK 'N BLUE: they take one hell of a beating



FILM-TV-VIDEO-BOOKS

## SCANNERS

EDITED BY TONY MITCHELL

## LOVE 'N' HAIGHT

## THE SUMMER OF LOVE

Gene Anthony

(Celestial Arts)

THE DEAD BOOK  
VOLUMES 1 AND 2

Hank Harrison

(The Archives Press)

YOUR CHANCE to celebrate the 20th anniversary of the San Francisco flower power explosion in true ethnic style, courtesy of the Airlift Book Company who are distributing the books over here.

*The Summer Of Love* is a photo-record of Haight-Ashbury from late '65 to the end of '67 as the youth of America poured in and

sampled the various libertarian delights on offer. You get to go to the Be-Ins, the Trips Festival and the Love Pageant Rally, meet the Psychedelic Ranglerman, a Holy Man, the Man In The White Hat, Bill Graham, Angels and Diggers, and visit the Psych Shop, the Free Clinic, Hippie Hill and the Fillmore.

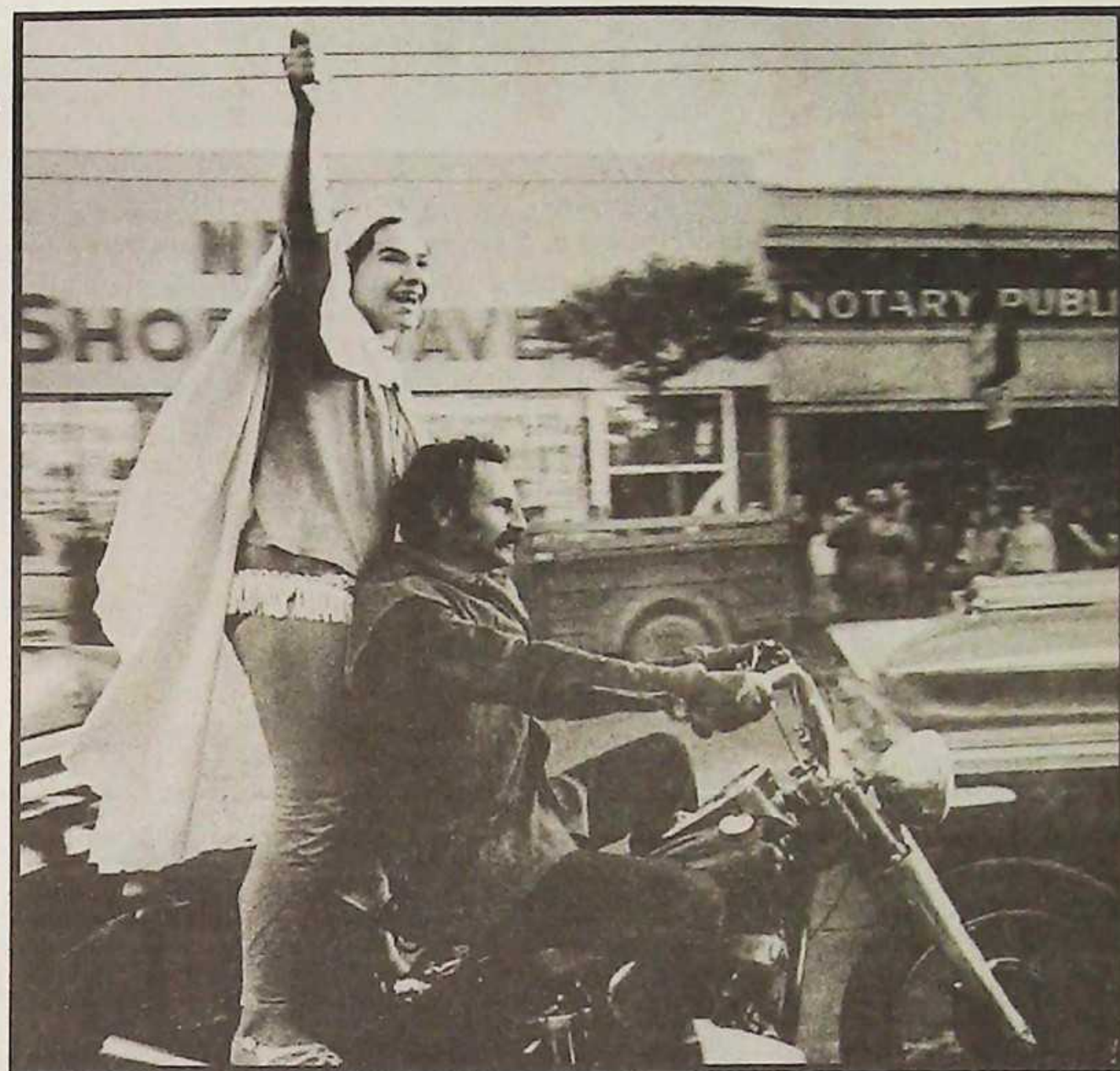
Twenty years on, much of it looks no more bizarre than what you might come across in the Covent Garden Piazza on a fine summer weekend.

Hank Harrison's *Dead Book Volumes 1 And 2* is part of a trilogy "which may span three decades" so we may have to wait a while for Volume 3.

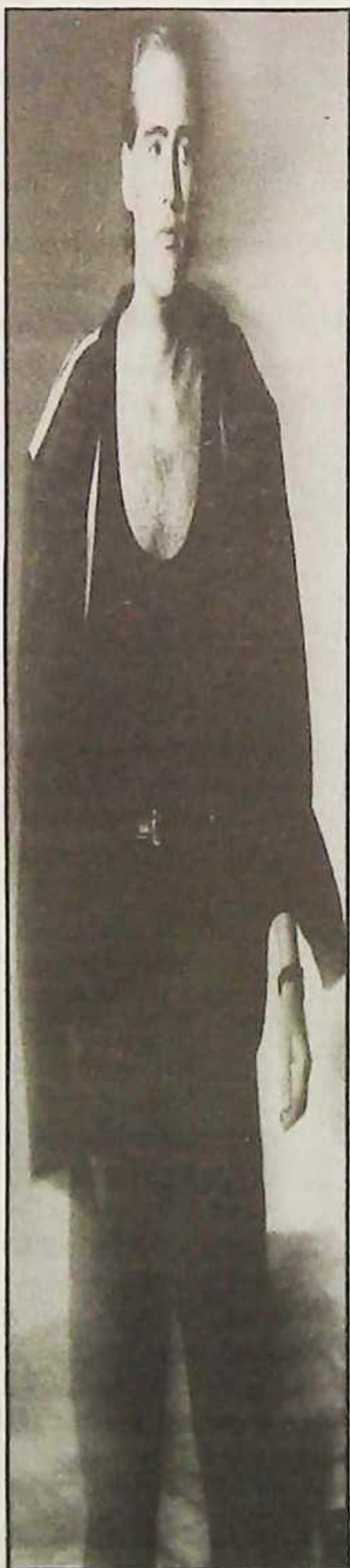
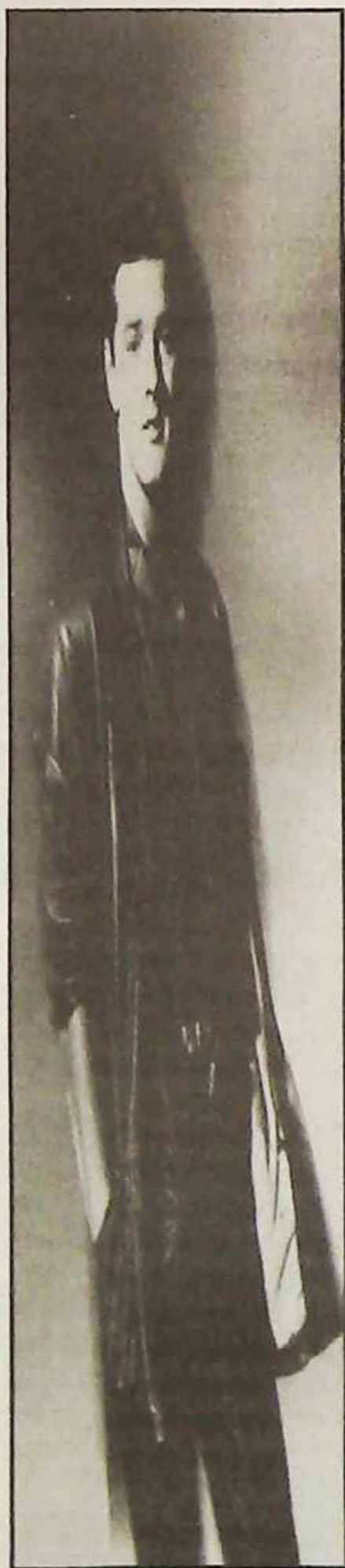
Volume 1 is not about rock and roll or The Grateful Dead, but a chronicle of the origins of "the Haight-Ashbury experience". Harrison managed The Warlocks (aka the early Dead) for a few months which is why The Grateful Dead and their mates crop up more often than Jefferson Airplane or Quicksilver Messenger Service. There's little attempt to be comprehensive, just impressionist.

Volume 2 is exclusively about The Grateful Dead (just for a change) and has been revised to include their Great Pyramid trip in 1978 and a retrospective date 1998. Once an acid head...

HUGH FIELDER

Getting high with the Angels (From *The Summer Of Love*).

## TWO MINDS CRACK · THE VICTORY PARADE



## NEW ALBUM AND CASSETTE

PRODUCED BY DAVE HEWSON



Distributed by WEA Records Ltd. A Warner Communications Co.

VARIOUS ARTISTS  
Supershow At Staines  
(Virgin Video)

A HIDDEN treasure made public at last, *Supershow* is a must for anybody who can remember what the best of rock 'n' roll sounded like way back before punk.

Check this out: it's March 1969 and you're sat with hippy crossed legs in a disused lino factory in Staines. It's cold but you don't give a flying thingy because on a makeshift stage in this makeshift venue a whole lotta stars are shaking a whole lotta stuff.

There's Eric Clapton, Jack Bruce, Steven Stills and even Glen Campbell before he became Glen 'Rhinstone Cowboy' Campbell. There's the extraordinarily versatile Roland Kirk with a hundred and one instruments hanging about his neck, there's the excellent Buddy Guy and the powerful Buddy Miles. Jimi Hendrix, unfortunately, missed his plane! But still you don't really care, because there before you,

taking pride of place as always, are a very, very young Led Zeppelin.

They could be the Ramones! Only John Paul Jones' already patented wimp look and Jimmy Page's pouting girly lips half hidden behind his long black mane give Zeppelin's game away. There's none of the later sword-and-sorcery nonsense here, only a marriage of brute force and sheer sexual genius. Only 'Dazed And Confused'. Only a hefty slice of history.

This, of course, is the appeal of *Supershow*. It's something of a souvenir of the late '60s, something of a work of reference, and also something of a record of the early days of some of today's great rock legends. The whole two-day event of ace performance and monstrous jazz sessions was recorded for posterity by an American film company, but amazingly the finished article is only now seeing the light of day.

Personally, I'd kill for a tape of the rest of Led Zeppelin's performance.

ROGER HOLLAND

STRYPER  
Live In Japan  
(Hendring)

THE SUBJECT promises all sorts of good things but the finished product is roundly disappointing. Such a video will do Stryper no favours whatsoever, falling as it does to convey any of the excitement that the band of holy joy were whipping up on the night. On top of pea-soup photography and bootleg-standard camera angles, the selection of songs isn't too hot either. Crudely re-animated Styx riffs do tend to grate after the sixth or seventh time. And the ballads? Big, bloodless and hopelessly unmoving, though it must be said that little, if anything, has been done on the production side to liven them up.

The only real action comes when our silken-haired heroes pepper the unwitting audience with bibles, presumably Nipponese translations.

The Scorpions' *World Wide Live* proved that metal on film needn't be suffocatingly boring. Stryper *Live In Japan* proves that it nearly always will be.

PAUL ELLIOTT



# IRON MAIDEN

New single

## Stranger In A Strange Land

c/w

## That Girl\*

Produced and Engineered by Martin Birch



**LIMITED EDITION** 7" POSTER BAG SINGLE (UNFOLDS TO 21" x 14")  
FEATURES EXCLUSIVE LIVE SHOTS FROM MAIDEN'S CURRENT  
TOUR AND GIANT DEREK RIGGS ILLUSTRATION.

12" VERSION ALSO INCLUDES **EXCLUSIVE** EXTRA TRACK **JUANITA\***

\*THESE TRACKS ARE UNAVAILABLE ELSEWHERE

**AVAILABLE MONDAY, 10TH NOVEMBER**

**'Make my day'**





# DEBBIE, DEBBIE

As Debbie Harry returns, we resurrect  
Blondie's vinyl history

AS DEBBIE HARRY returns to the music world after a four-year absence with her new single 'French Kissin' In The USA', we turn the *Info Riot* spotlight, for the first time ever, on Blondie whose success made Debbie rock's prototype glamour queen of the late 1970s.

Starting with singles; all of Blondie's 45s, except the first, were on Chrysalis, so having established that, I'll list them with just the CHS prefix rather than re-listing the label name umpteen times. That debut exception was on Private Stock, who recorded the group's first album, but later passed the recordings over to Chrysalis when the latter company bought up Blondie's contract.

PVT 105 'In The Flesh'/'X Offender' (later Chrysalis CHS 2180) May 1977

CHS 12 2180 'Rip Her To Shreds'/'In The Flesh'/'X Offender' (12-inch only) Nov 1977

CHS 2204 'Denis'/'Contact In Red Square'/'Kung Fu Girls' (Also on 12-inch as CHS 12 2204) Feb 1978

CHS 2217 'I'm Always Touched By Your Presence Dear'/'Poet's Problem' (Also on 12-inch as CHS 12 2217, with extra track 'Detroit 332') Apr 1978

CHS 2242 'Picture This'/'Fade Away (And Radiate)' Aug 1978

CHS 2266 'Hanging On The Telephone'/'Will Anything Happen' Oct 1978

CHS 2275 'Heart Of Glass'/'Rifle Range' (Also on 12-inch as CHS 12 2275, with extra track 'Heart Of Glass

(instrumental)') Jan 1979

CHS 2320 'Sunday Girl'/'I Know But I Don't Know' (Also on 12-inch as CHS 12 2320, with extra track 'Sunday Girl (French Version)') May 1979

CHS 2350 'Dreaming'/'Sound Asleep' Sept 1979

CHS 2400 'Union City Blues'/'Living In The Real World' Nov 1979

CHS 2410 'Atomic'/'Die Young, Stay Pretty' (Also on 12-inch as CHS 12 2410, with extra track 'Heroes') Feb 1980

CHS 2414 'Call Me'/'Call Me (instrumental)' (Also on 12-inch as CHS 12 2414, with extra track 'Call Me (Spanish version)') Apr 1980

CHS 2465 'The Tide Is High'/'Susie And Jeffrey' Oct 1980

CHS 2485 'Rapture'/'Live It Up' (Also on 12-inch, featuring a long disco mix of 'Rapture' and 'Live It Up') Jan 1981

CHS 2608 'Island Of Lost Souls'/'Dragonfly' (Also released as a 7-inch picture disc; CHSP 2608) Apr 1982

CHS 2624 'War Child'/'Little Caesar' (Also released on 12-inch as CHS 12 2624, featuring an extended version of 'War Child') Jul 1982

And that's about it for UK

**BLONDIE: Rip Her To Shreds/In The Flesh/X Offender (Chrysalis 12")** Three tracks off their last album re-packaged disco size. 'X Offender' my favourite Blondie song, makes the most of her plaintive little-girl-found vocals. It's a nicely priced (75 pence) marketing device to remind us that Blondie are now with Chrysalis and on the road over here.

SOUNDS, November 12, 1977

**BLONDIE: 'Denis' EP (Chrysalis CHS 2204)** Uuuuh catchy, 'fun' blah blah but c'mon! 50's cops! Seen through a nostalgic haze of better production, 'Peggy Sue' updated. And then add Spector. . . . . Coo — off to the lave with those pix then. Blondie's first album was fine but the mixture's getting too syrupy, Debbie Harry too campily cutesy for these ears/eyes but those of you who love drooling will disagree. Image (overbearing) apart, the band seem to have sacrificed much in their race to have a hit. . . . .

SOUNDS, February 4, 1978

singles. All the 12-inches, except possibly 'Rip Her To Shreds', had pic sleeves, and virtually all the 7-inches too — certainly all those from 'Heart Of Glass' onwards.

So, on to the Blondie albums. . . .

Private Stock PVLP 1017 'Blondie' Feb 1977

(This was reissued by Chrysalis in November of the same year as CHR 1165. Subsequently it has been reissued again twice by two different labels in budget series — first on Hallmark SHM 3119 in 1982, and then by Music For Pleasure as MFP 41 56961 in 1985.)

Chrysalis CHR 1166 'Plastic Letters' Nov 1977

Chrysalis CDL 1192 'Parallel Lines' Sept 1978

(Reissued at mid-price on Fame 41 3089-1, in October 1983)

Chrysalis CDL 1225 'Eat To The Beat' Oct 1979

Chrysalis CDL 1290 'AutoAmerican' Nov 1980

('Eat To The Beat' and 'AutoAmerican' were later reissued as a double cassette — but not on LP — in December 1982. Catalogue number: ZCDP 101.)

Chrysalis CDL TV 1 'The Best Of Blondie' Oct 1981

Chrysalis CDL 1384 'The Hunter' Jul 1982

Blondie also had one track apiece on two soundtrack albums. 'American Gigolo' (Polydor POLS 1018) featured 'Call Me', while 'Roadie' (Warner Bros K 66093) had a revival of the old Johnny Cash song 'Ring Of Fire'. Debbie Harry also had an acting role in this movie, which starred Meat Loaf. These albums were released in April and June 1980, respectively.

Chrysalis also released two Blondie videos, both equivalents of albums 'The Best Of Blondie' (CVIM 4) featured the promo clips for all their singles up to the end of 1981, while 'Eat To The Beat' (CVIM 5) had the same tracks as the LP.

There were innumerable Blondie bootleg albums from all around the world, most of them live recordings. They do, of course, fall right outside the scope of this discography, so we'll say no more about them — except that many of their sleeve designers had a penchant for using (faked) nude pictures of Debbie on their covers.

Overseas Blondie releases are a bit of an estoteric area too. Unless someone can correct me authoritatively, I don't believe there were any actual Blondie recordings which appeared overseas but not here, only different combinations of the same material. For instance, 'I'm Gonna Love You Too' from 'Parallel Lines' was released as a single in the US (Chrysalis CYS 2251), coupled with 'Just Go Away'.

Pre and post-Blondie recordings by the various members of the band are also not particularly relevant to this feature, though we should probably make an exception



DEBS IN catalogue chic



BLONDIE RIDE the mod revival

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WILD IN THE STREETS

VERXG 28

SIDE TWO

ONLY LONELY (LIVE)\*  
RUNAWAY (LIVE)\*

\*PREVIOUSLY UNRELEASED

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NOVEMBER 7TH BRADFORD, ST GEORGE'S HALL  
9TH IPSWICH GAUMONT  
10TH SHEFFIELD CITY HALL  
11TH BIRMINGHAM, ODEON THEATRE  
12TH LONDON, PLAYHOUSE THEATRE  
14TH WALSLEY, APOLLO THEATRE  
15TH NEWCASTLE CITY HALL

NOVEMBER 17TH LONDON, HAMMERSMITH ODEON  
18TH LONDON, HAMMERSMITH ODEON  
20TH LIVERPOOL, ROYAL COLLEGE  
21ST HANLEY, VICTORIA HALL  
23RD LEICESTER, MONTFORT HALL  
24TH LONDON, HAMMERSMITH ODEON  
25TH LONDON, HAMMERSMITH ODEON

ABSOLUTELY LIVE ON THE TUBE  
— 'FRIDAY NOV. 7th'



# BLONDIE 'Plastic Letters' (Chrysalis)\*\*\*\*\*

I'VE WAITED months for this album and now I've got it (white label and unfinished sleeve, vinyl junkies!). I'm sitting in a hole, smoking, drinking, scratching, and the right speaker is cutting out every five minutes... but I still have five and 20 cents left/I'm not doing so bad. You want transportation? Blondie provide it: a land where the girls are all sexy and beautiful, and the juke-box never empties, and... and nobody ever has to open their eyes. Will you still love me tomorrow? No, but I might die tonight anyway, Denis Denis... Oh, on with the to-tal vision.

If you loved Blondie's first majestic album (necrophilia that didn't hurt) you're going to have a hernia over 'Plastic Letters'; the logical conclusion to the neo-Spector dream 'that' was; sound of the Sixties, Seventies and Eighties... screw New Musick at 4 o'clock in the afternoon, and ain't that baby beautiful? Singing songs — yeah, SONGS — like 'Fan Mail', '(I'm Always Touched By Your) Presence, Dear', 'I Didn't Have The Nerve To Say No' and 'Oh God, Ronnie and the Rainbows' 'Denis'.

I WON'T write a (sic) review for you or your pet gerbil. I WON'T compromise for the sake of POP, because introspection, self-analysis, psychomantic — aural-overdose is not the answer. Viva l'anarchy/vive Blondie and W.K.L.F.M!

Buy yourself a wind-sheet, lead dildo and a copy of 'Plastic Letters' fast!

JANE SUCK

SOUNDS, January 28, 1978

and mention keyboard player Jimmy Destri's album 'Heart On A Wall' (Chrysalis CHR 1368), which was cut in 1982, and also featured Debbie Harry, Chris Stein and Chris Burke from Blondie.

Also relevant is Debbie's own solo album and the singles taken from it. Her solo career was expected to be more or less a continuation of the Blondie success story, with merely different musicians behind the same voice. It was not to be, of course, because Debs dropped out of recording to concentrate on acting and giving moral support (and physical, when he became seriously ill) to long-time boyfriend and Blondie partner Chris Stein.

Debbie's solo album was: Chrysalis CHR 1347 'Koo Koo' (produced by Nile Rodgers and Bernard Edwards) Aug 1981

And her solo singles,

including the just-released one, have been:

CHS 2526 'Backfired'/'Military Rap' (Also on 12-inch as CHS 12 2526, with same tracks) Jul 1981

CHS 2554 'The Jam Was Moving'/'Chrome' (Also on 12-inch as CHS 12 2554, with extra track 'Inner City Spillover') Sept 1981

CHS 2752 'Rush Rush'/'Rush Rush (Dub mix)' (Also on 12-inch as CHS 12 2752, with same tracks) Jan 1984

CHS 3066 'French Kissin' In The USA'/'Rockbird' (Also on 12-inch as CHS 12 3066, featuring a dance mix of the A-side, and extra track 'French Kissin' In The USA (Dub version)') Nov 1986

Due for release in a week or so is Debbie Harry's second solo album, 'Rockbird', which has been produced by Seth Justman of the J Geils band. Which brings the story more than up to date...

## MEMORY

Sunday November 9

- 1966 John Lennon met Yoko Ono for the first time, at a showing of her work in the Indica Gallery in London.
- 1967 The first edition of *Rolling Stone* magazine was published in San Francisco.
- 1967 David Crosby was asked to leave The Byrds — a culmination of destructive personality clashes between him and leader Roger McGuinn.
- 1975 David Bowie made his American TV debut, singing 'Fame' on the *Cher Show*.
- 1982 Squeeze broke up after playing a farewell concert at London's Lyceum.
- 1980 Ian Craig Marsh and Martyn Ware left the Human League to form the British Electric Foundation and Heaven 17.

Monday November 10

- 1940 Birthday of Screaming Lord (David) Sutch, in Harrow.
- 1948 Birthday of Greg Lake, in Bournemouth.
- 1960 UK Premiere of Elvis Presley's film *G.I. Blues*, at the Plaza Cinema, London.
- 1961 Birthday of Junior (Norman Giscombe Jr), in London.
- 1978 Release date of the second Clash album 'Give 'Em Enough Rope'.

Tuesday November 11

- 1943 Birthday of Chas Hodges, in North London.
- 1945 Birthday of Chris Dreja of The Yardbirds, in Surbiton, Surrey.
- 1956 Birthday of Ian Craig Marsh of Heaven 17.
- 1969 Jim Morrison of The Doors was charged with drunkenness and interfering with an air hostess, during a flight between LA and Phoenix. He was jailed briefly until the charges were withdrawn.
- 1970 The belated publication of Bob Dylan's 'novel' *Tarantula*, written during the mid-'60s.
- 1972 Death of Berry Oakley of the Allman Brothers Band, when his motorbike hit a bus, in Macon, Georgia.

Wednesday November 12

- 1944 Birthday of Booker T Jones, of Booker T & The MGs, in Memphis.
- 1945 Birthday of Neil Young, in Toronto, Canada.
- 1970 The Doors made their final live appearance with Jim Morrison, in New Orleans.
- 1973 Queen began their first major UK tour, supporting Mott The Hoople, at Leeds.

Thursday November 13

- 1968 Brian Jones of The Rolling Stones bought Cotchford Farm in Sussex, once the home of Winnie The Pooh writer A A Milne.
- 1968 The American premiere of The Beatles' cartoon film *Yellow Submarine*, at the Forum and Tower East Theatres in New York.
- 1973 Death of Jerry Lee Lewis Jr, the 19-year-old son of the rock legend, in a car crash near Hernando, Mississippi.
- 1978 Paul Weller was accused of assault, following an incident at a Leeds hotel.
- 1982 The Cure's Robert Smith stepped in for absent John McGeoch, in the middle of a Siouxsie & The Banshees' UK tour.
- 1982 Death of Patrick Cowley, the US gay disco synthesiser star, from cancer.

Friday November 14

- 1940 Birthday of Freddie Garrity, of Freddie & The Dreamers, in Manchester.
- 1952 The first-ever UK Top Ten singles chart was published, in something called the *New Musical Express*. Al Martino sat at number one, followed by such artists as Vera Lynn, Nat 'King' Cole, Bing Crosby and Max Bygraves.

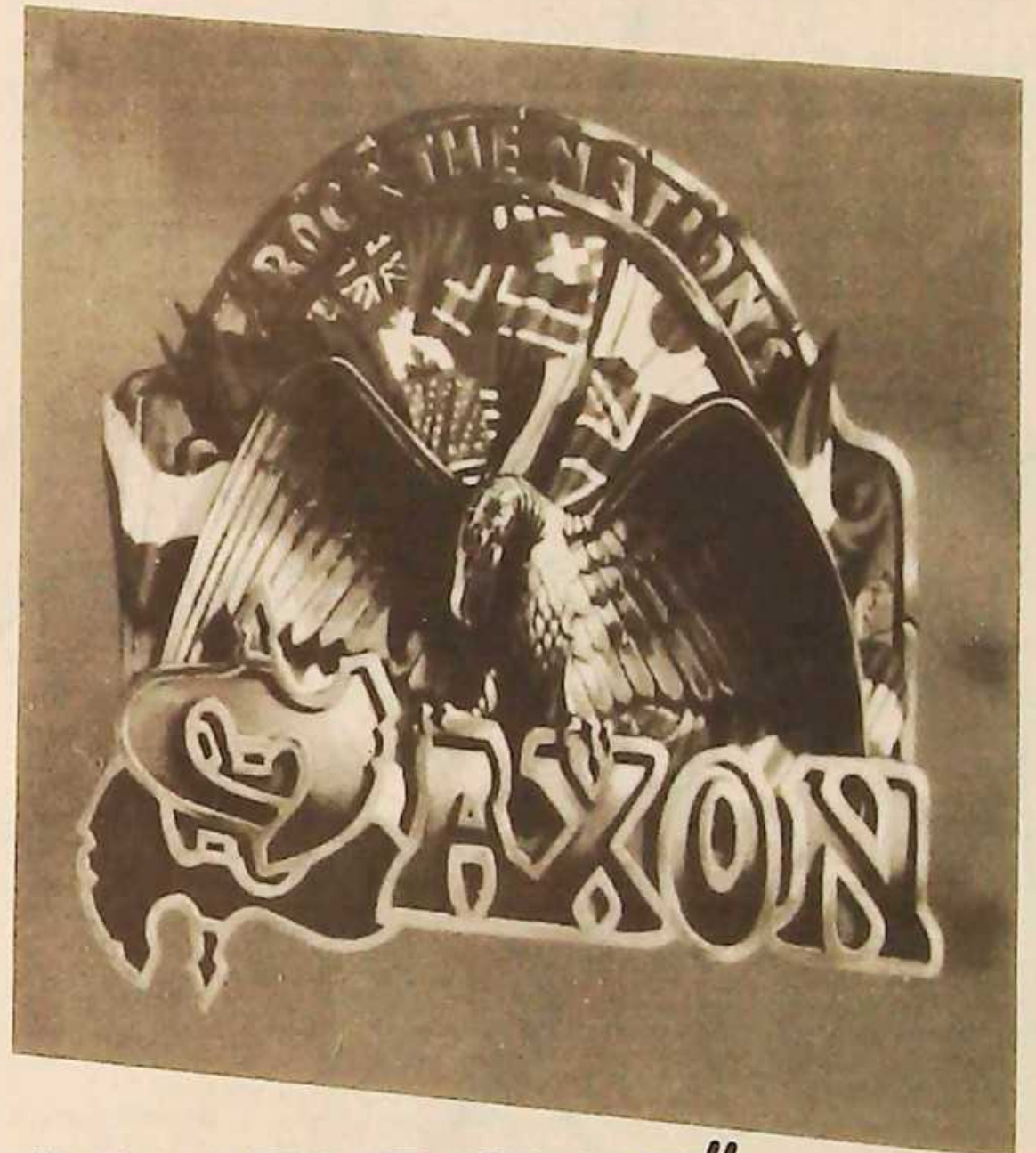
Saturday November 15

- 1942 Birthday of Dave Clark, formerly of the Dave Clark Five, and originator of *Time*, in Tottenham, London.
- 1957 Birthday of Joe Leeway of the Thompson Twins.
- 1967 A UK one-nighter tour opened in Bournemouth which featured The Move, Amen Corner, Pink Floyd and the Jimi Hendrix Experience, all together on the same bill.
- 1969 Janis Joplin was arrested onstage in Florida, for allegedly using vulgar and indecent language, and for threatening the policemen who seized her.
- 1982 The Teardrop Explodes split up, on the fourth anniversary of their first-ever live gig together, at Eric's in Liverpool.

# AXON

## NEW SINGLE

# ROCK THE NATIONS



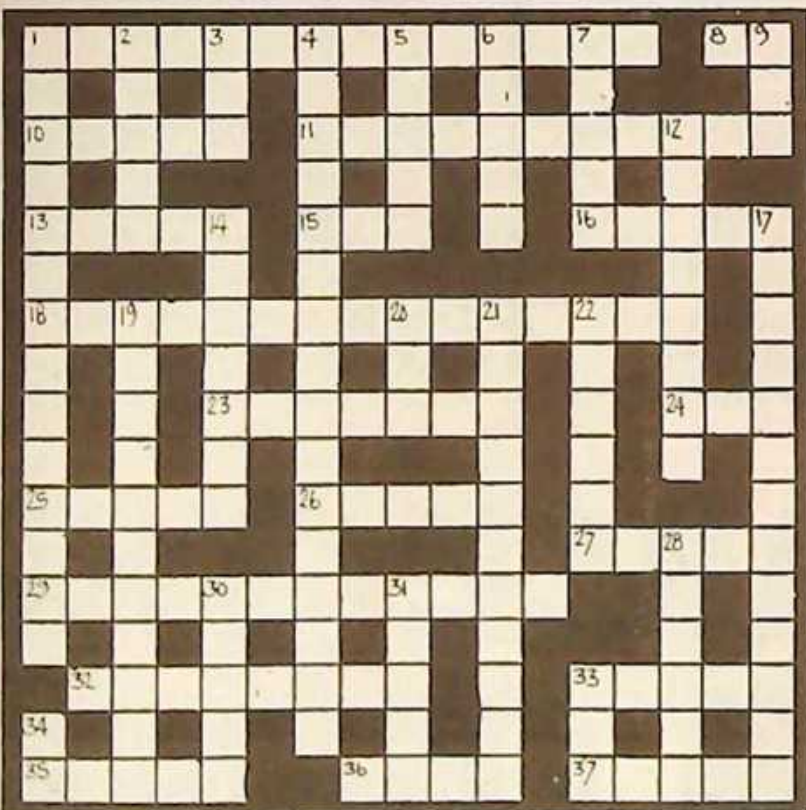
AVAILABLE ON 7"  
AND LIMITED EDITION  
CUT-TO-SHAPE  
PICTURE DISC

OUT NOW ON  
12" CLEAR VINYL

EMI

## WORD

By Sue Buckley



### ACROSS

1. His years are wasted (5) 9. Just Burnel (1,1) 10. How Pallas 'arrive' (5) 11. A stamina-sapping motto from the Sabs (5,3,3) 13. Muswell's own hillbillies (5) 15. UFO took a night one (3) 16. Does Gordon have one in his tail? (5) 18. Robyn Hitchcock's illuminating chemistry lecture (8,2,5) 23. Belonging to Don and Phil... or just the two of them (7) 24. Four Seasons' famous doll (3) 25. Blondie's were parallel (5) 26... and ABC shot a poison one (5) 27. Olsson, not Jimmy (5) 29. In brutal mood, Peter Gabriel aspired to this (12) 32. He grew black oaks in Arkansas (3,5) 33... but Robert's in the garden (5) 35. Stardust man (5) 36... and who were grateful to Jerry G? (4) 37. Costello's shirt (5)

### DOWN

1. He's 95 and nasty (7,7) 2. Dylan's showdown (5) 3. Alan Parson's girl (3) 4... and Alien Sex Fiend's advice (6,3,7) 5. Godley/Coyne/Gerbil (5) 6. Don't tell Edwina Currie about the direction of David Coverdale's wind (5) 7. As joy progresses a soul group appears (5) 9. Set 'em up Cocker! (3) 12. Veteran vocal group who got sand in their shoes from the boardwalk (8) 14. Cat man or Muslim? (7) 17. Leader of that funk'n' Parliament (6,7) 19. A genetic science from OMD (11) 20. Tull found it in the North Sea (3) 21. What a commotion Lloyd caused about a couple of missing days! (4,7) 22. Where Marillion and Rick Nelson had a party (6) 28. Clash land for bands and Cars (6) 30. Lee... not Christopher (5) 31. How Buddy expressed doubt to his baby (5) 33. Animal in bag (3) 34. Two for Top (1,1)

### LAST WEEK'S ANSWERS

#### ACROSS

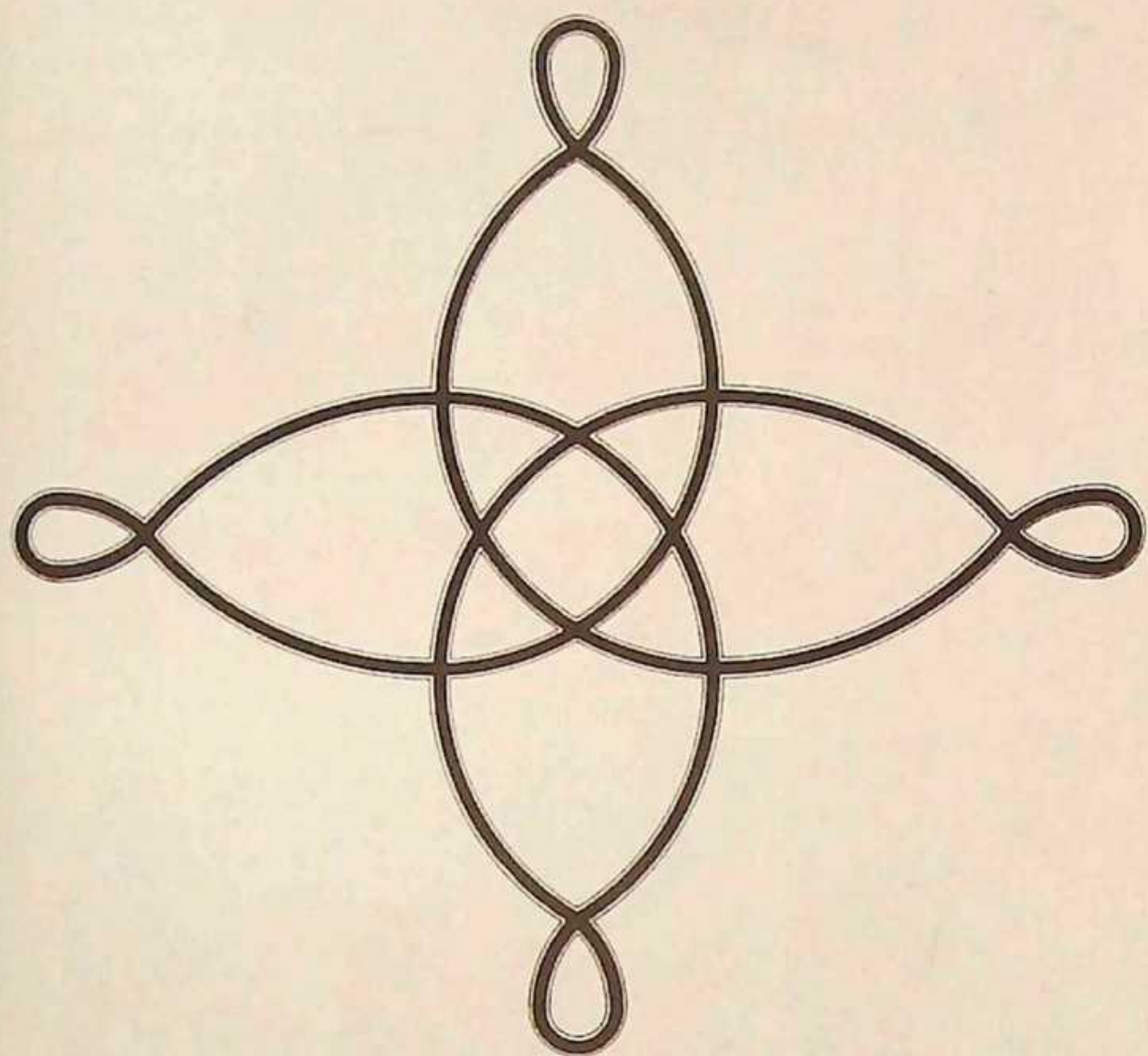
1. Killing Joke 5. Aja 7. Raven 8. April Wine 12. Ivy 13. Queensryche 15. UFO 16. Roxy 17. Ely 20. His Latest Flame 24. TKO 25. Cindy 26. Camel 28. Master 29. Farm 31. Axe 33. Billy Gibbons 34. Ry

#### DOWN

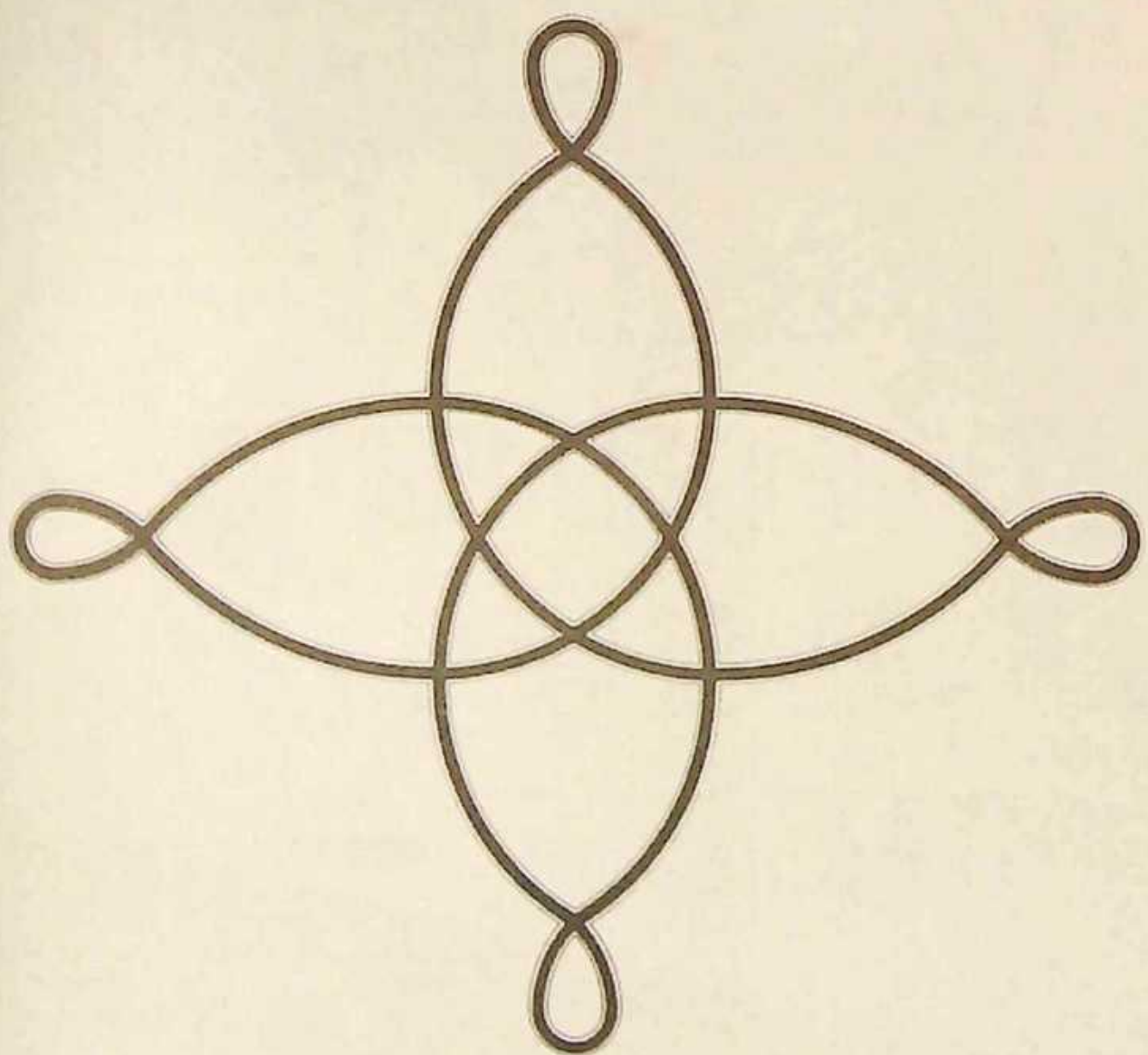
1. Kurtis 2. Love Your Shoes 3. Ian 4. Grace 6. Jon 9. Ringo 10. Larry Blackmon 11. Every 13. Quo 14. Cream 18. Shot 19. Heinz 21. Alchemy 22. Toy 23. Sleepy 27. Meat 28. Mob 30. AWB 32. Gi



# THE MISSION



## THE ALBUM GODS OWN MEDICINE



## IMMINENT DISPENSATION



# STUMP STEP TWILIGHT

**T**HE NAME of the quartet nursing hangovers tonight is perfect.

Stump!

Satirical, hard-humoured and devoid of half-measures, both musical and alcoholic, no other group in 1986 has provoked such divided opinions. Some consider them to be "weird old bastards rehashing Beefheart and XTC". Others reckon the foursome's challenge to pop's conventional structures is "revolutionary".

In their wake most people are left literally Stump-ed.

What do they say?

"Revolutionary? Phew, that's a pretty heavy word. It makes me think of The Beatles, the Pistols, the Velvet, The Byrds, people who influenced generations," reckons drummer Rob McKahey in his swingalong Cork drawl. "I don't think we're going to do that, but we are more interesting and innovative than some people give us credit for."

"Julian Cope said, Stump are XTC, maaaaan. I always thought they were simply a rock band and we're more. Personally, I think Julian Cope should kill himself straight away, not because of what he said about us but because he is a complete 'erbert. He takes up too much space walking around. There should be a pasture where they put such bozos out to grass when they've dried up. Give them a few guitars and let them jam themselves to death."

"I like the fact that we annoy as many people as we convert. It's good to be stirring the shit," butts in singer Mick Lynch with his Irish eyes smiling.

**T**HIS IS the story of how Rob, Mick, Kev Hopper and Chris Salmon Stump(ed) the world and sent the bails of music flying...

With characteristic good-bad taste and self-deflating humour, the group have titled their mini-album 'Quirk Out'. The catalogue number is STUFF U2 and it will appear on their

own label because nobody of consequence — indie or major — would deign to set it loose on a public not used to rock, country, soul, jazz, funk, pops and pans all being irreverently crammed into a pressure cooker.

It's literally a haunted sound.

"At Rockfield where the album was recorded we stayed in this house on a hill. I chose the attic bedroom because it was really beautiful and cute. But I didn't get any sleep for three nights because there were all these bizarre noises and things we couldn't explain," says Rob, winding us down into an unexpected netherworld.

The drummer, an intensely affable man of 30 whose idea of heaven would be a gig with The Neville Brothers, came to Britain from Cork several years ago because he had financial and relationship problems.

"He got the bank manager pregnant," is Mick's waggish explanation of the sometime Microdisney sticksman's move.

"The thing is all this supernatural stuff goes above my head, if I can't see something I don't believe it," continues Rob. "But I really didn't get any sleep for three nights and on the fourth I had to sleep with Chris I was so frazzled. It turned out this house had a long history of unrest and other bands like That Petrol Emotion have had similar experiences there as well."

"Anyhow, on the last evening for a joke we got out a ouija board and everything went haywire. The glass was flying around spelling out all these messages which were really scary."

"It was like a cheap Hammer horror film. A big storm blew up and the rain was lashing at the windows and the doors upstairs began to bang," adds Kev as I try to figure out whether Stump are fabricating a fable.

The Grimsby-spawned bassist, who plays pastiches of Jaco Pastorius just for fun and whose idea of heaven would probably be putting the throttle into The Mahavishnu Orchestra, claims to be 27. He has at least that many lines on his forehead between two jug ears which turn a brighter shade of

# EARLE: THE



STEVE EARLE

**O**UR FIRST meeting with Steve Earle is in the elevator of the hotel we've both been booked into in Richmond, Virginia.

The tall, dark, grizzly-chinned stranger in front of us bears little resemblance to the clean cut, denim-clad line his press photo portrays, but by the time we reach our requested floor his true identity has been revealed.

The elevator's kinda small to hold an interview in so Steve suggests we give him a call as soon as we're ready.

As we part I get to thinking that perhaps Steve Earle looks more like a rock 'n' roller in the Boss mode than a prime time country carouser.

'Country rock' is a tag that could easily be slipped over him, except there's no way Steve Earle's going to stick his head into that noose.

Neither is he keen to be penned in with the fattened dairy herd that can be heard mooing every time you tune into a country station while



# INTO THE ZONE

**JACK BARRON**  
enters the haunted  
house of **STUMP**  
and listens to some  
tales of horror.  
**STEVE DOUBLE**  
gets on the line



**STUMP: Mick, Rob, Chris and Kev**

red in relation to his alcohol intake.  
"Like we started doing the ouija  
board thing in the living room,"  
takes up Rob. "For half an hour  
nothing happened, we were just  
sitting there and drinking and eating  
melon. But as soon as we moved

into the kitchen everything went  
mad. The first thing it said was its  
name, which was Marie. Then it  
spelt out 'Peyton', which was the  
name of the girl we were with."  
"When we asked it how it died it  
wrote out 'hurts' really quickly,"

continues Kev excitedly. "So we  
asked it if there was anyone in the  
room to whom it wanted to address  
its answers, though everyone was  
worried about that because it might  
say *their* name. But it spelt out 'All

**CONTINUES OVER**

## BOSS OF COUNTRY?

you're driving up some lonely freeway.

Er... but Steve, you use steel guitar don'tcha?  
"I use steel guitar, I lean on it pretty heavily, but  
probably the basis for the sound of our records is  
acoustic guitars... and plenty of 'em. We rock  
pretty hard, we play rock clubs and we're  
definitely the loudest band in Nashville."

**GUITAR TOWN** probably isn't going to be  
the best record of his career but it will do  
very nicely for now.

Buried deep in the album are the seeds of hope  
for a better country music scene and songwriting  
that stands up tall and proud with the best of  
Springsteen, Jackson Browne, Hank Williams and  
Johnny Cash.

"We've worked this summer with George Jones,  
Waylon Jennings, The Replacements, Long Ryders,  
Green On Red... it's pretty schizophrenic as far as  
the type of crowds go, but then we're starting to  
develop the odd market where they're not so  
much worried about the radio format."

"In Chicago we played this large room and  
there were country fans there and there were  
rock fans, nobody infected anybody and  
everybody got along fine. I don't know why it can't  
be like that everywhere. I have a feeling that if I  
don't accomplish anything else I'm gonna help  
that happen, where it doesn't matter anymore, it's  
just music."

**F**ROM HIS roots as a humble folk singer to  
playing bass for seasoned veteran Guy  
Clark to having a hit country album seems

to be a pretty giant step for such a 'new talent' as  
Steve Earle.

Does it feel scary suddenly having the eyes of  
the press looking him over?

"It doesn't scare me one bit, this is all I've ever  
wanted to do, I've been working real hard to get to  
this place. It's my job! There's no use in  
complaining about it. I don't make a lot of money  
onstage but I make a living and I'm addicted to  
this."

"Working with The Replacements was kinda  
scary because their audience tends to be pretty  
hardcore and they throw a lot of shit onstage and  
stuff. But when I went out and really saw their  
audience they were pretty clean cut, post-punk  
kids."

"We went out there and they thought we were  
from Mars. They'd never heard anything like us  
before, but they listened and they listened to the  
words. There's a lot of people who just assume  
these kids are here to absorb decibels, they're not  
really listening to what's going on. But I don't think  
that's true."

"The reason I play those dates is because  
country music is going to die if a younger  
audience isn't attracted to it. I go out and tour  
with Waylon or George Jones... well, that's great  
for the people who are already listening to  
country radio, some of them are going to buy the  
records. But kids are not going out to see those  
acts and you have to go out and get that audience  
to listen to you."

**EDWIN POUNCEY**  
meets the Bruce of  
country and decides  
**STEVE EARLE** has a  
future in rock 'n' roll.  
**PETER ANDERSON**  
gets under the red  
light

**JOAN ARMATRADE**  
**SPANDAU BALLET**  
**BILLY BRAGG**  
**LLOYD COLE &**  
**THE COMMOTIONS**  
**STYLE COUNCIL**  
**IAN DURY**  
**TEARS FOR FEARS**  
**LEVEL 42**  
**PETER GABRIEL**  
**BOB GELDOF**  
**KING**  
**SIMPLE MINDS**  
**BILLY OCEAN**  
**LATIN QUARTER**  
**FEARGAL SHARKEY**  
**DIRE STRAITS**  
**PETE TOWNSHEND**  
**U2**  
**UB40**  
**ICICLE WORKS**

**ARE ALL**

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**FOR**  
**CHANGE**  
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# STUMP

FROM PREVIOUS PAGE

boys'. So we asked why and it said, 'Dirty!'

"Then it said something about rape. Meanwhile everything was really quiet except for the doors banging upstairs in the house," expands Rob.

"You have just entered the twilight zone with Stump, the socialist-spiritualist band," murmurs Mick. "The thing is, the history of the place is about this girl appearing in the room Rob was in and the whole thing points to Marie being raped. I wasn't actually with the others when

this happened, which is probably just as well, but they've told me all about it. We're thinking of having Marie as guest vocalist on the next single, hahahaha!"

The tall, bug-eyed, gaunt-featured singer with a gentle demeanour left Cork because of "a broken heart" and planned to travel the world. Instead, he discovered Brixton and Stump. His idea of heaven might be to be Marvin Gaye.

"I don't like the idea of being dead, though. I want to die when I'm 90, being shot in the back while escaping from some lady's boudoir."

But for now he'll have to settle for being one of the most graphic lyricists around.

FROM 'BUFFALO's super-real story of American tourists in London with its irresistibly wobbly chorus of "Big bottoms swingalingaling", through the sordid tale of the 'Tupperware Stripper' and being dropkicked by Jesus through the goalposts of life on 'Everything In Its Place', the songs on 'Quirk Out' are filled with Mick's vivid, satirical and playful word games.

His use of juxtaposition, onomatopoeia, switching points of view, and truncation is as radical as the band's appropriation and bastardisation of musical idioms and deserves an article by itself. Anyone who can come up with a line like

"Don't criticise your elbows for being halfway down your arms" is close to genius in my book. But alas, you haven't even met Chris yet.

Sitting in a police pub in the shadow of London's Paddington Green nick, Chris must know this because he hardly says anything. The 25-year-old guitarist whose notion of heaven would be playing rhythm with Wilko Johnson was originally born in Ireland before doing the rounds of bands in Birmingham and eventually bumping into Kev.

"He swam across the Irish Sea," explains the convivial Rob while Chris nurses a hangover. "At one point Chris was drowning and a

Fender Stratocaster happened to come along so he grabbed hold of it and was washed up on shore while forming a G-chord. Consequently, he thought he'd become a prodigious, quirky little indie guitar player. And he has."

A passport to artistic freedom. German for confusion. The platform early Americans used to make speeches from when there wasn't a soapbox or a stage handy. The bottom of a decapitated mushroom left rotting in warm rain. A puzzle. Stump are some or all or none of these things depending on your attitude.

They will not be willingly chopped down to size. Trip over them soon.

## C A R T O O N S

### Hot Pork Lunch (6)

@Dan Pearce '86



# NEW MODEL ARMY

New Single

# 51ST STATE

on 7" & 12"



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# THE Return of...

Independent, in-dē-pend'ent, *a.* Not bound or subject to another; free from control; bold; resenting authority; not influenced by or related to anything else.

## T H E C H A I N W I T H N O N A M E

**THE SISTERHOOD** ■ GIFT

**INCA BABIES** ■ THIS TRAIN

**THE AVONS** ■ THREE RIVERS REACH

**THE MEKONS** ■ EDGE OF THE WORLD

**VENUS IN FURS** ■ REAL MORAL FIBRE

**JESUS COULDN'T DRUM** ■ ER... SOMETHING ABOUT COWS

**FRENZY** ■ CLOCKWORK TOY

**DEMENTED ARE GO** ■ IN SICKNESS & IN HEALTH

**GUANA BATZ** ■ LOAN SHARKS

**BALAAM AND THE ANGEL** ■ SUN FAMILY

**BLUE AEROPLANES** ■ TOLERANCE

**LEATHER NUN** ■ LUST GAMES

**THE JAZZ BUTCHER CONSPIRACY** ■ DISTRESSED GENTLEFOLK

**C-CAT TRANCE** ■ ZOUAVE

**BE-BOP DELUXE** ■ BOP TO THE RED NOISE

**THE ONLY ONES** ■ ALONE IN THE NIGHT

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**POPULAR FRONT** ■ HEARTBEAT OF LAUGHING

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**ROBYN HITCHCOCK** ■ ELEMENT OF LIGHT

**ZODIAC MINDWARP** ■ HIGH PRIEST OF LOVE

**AND ALSO THE TREES** ■ VIRUS MEADOW

**NIGEL LEWIS** ■ WHAT I FEEL NOW

**DIED PRETTY** ■ FREE DIRT

**A CERTAIN RATIO** ■ FORCE

**ANNA DOMINO** ■ ANNA DOMINO

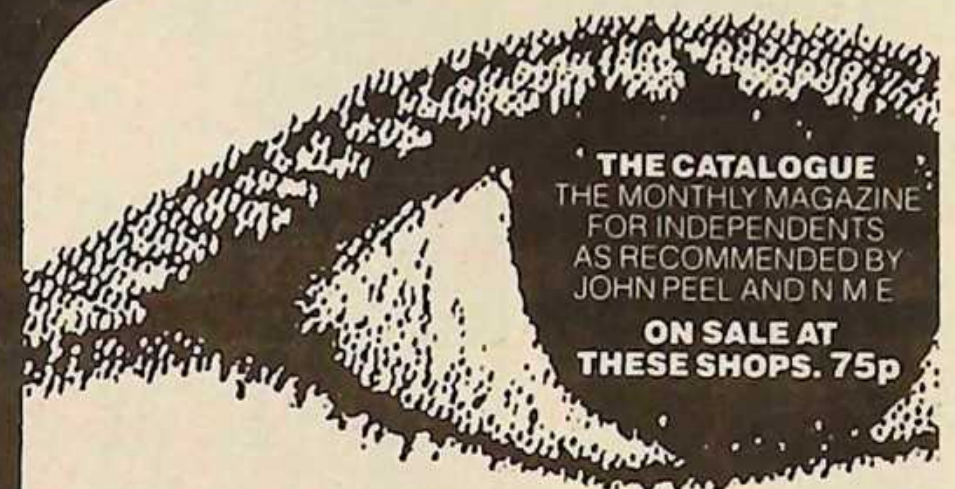
**NEW ORDER** ■ BROTHERHOOD

**HALF MAN HALF BISCUIT** ■ BACK IN THE DHSS

**THE OYSTER BAND** ■ STEP OUTSIDE

**THIS MORTAL COIL** ■ FILIGREE & SHADOW

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**TORCHSONG** ■ ECSTASY

**S.P.K.** ■ ZAMIA LEHMANNI (SONG OF BYZANTINE FLOWERS)

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**SCHOOLLY D** ■ SCHOOLLY D

**DIP IN THE POOL** ■ SILENCE

**THE SMITHS** ■ THE SMITHS

**THE SMITHS** ■ HATFUL OF HOLLOW

**THE SMITHS** ■ MEAT IS MURDER

**THE SMITHS** ■ THE QUEEN IS DEAD

**THE WOODENTOPS** ■ GIANT

**EASTERHOUSE** ■ CONTENDERS

**THE FEELIES** ■ THE GOOD EARTH

**THE STARS OF HEAVEN** ■ SACRED HEART HOTEL

**THE TRIFFIDS** ■ BORN SANDY DEVOTIONAL

**ZORCH FACTOR-ONE** ■ NERVOUS COMPILATION

**TORMENT** ■ PSYCLOPS CARNIVAL

**THE ASTRONAUTS** ■ SOON

**DANNIELLE DAX** ■ JESUS EGG THAT WEPT

**THROWING MUSES** ■ THROWING MUSES

**COCTEAU TWINS** ■ VICTORIA LAND

**VOODOO CHILD** ■ ACID TALES & MERMAIDS

**LOWLIFE** ■ PERMANENT SLEEP

**THE DEAD MILKMEN** ■ EAT YOUR PAISLEY

**AGENT ORANGE** ■ THIS IS THE VOICE

**GAME THEORY** ■ BIG SHOT CHRONICLES

**THE RESIDENTS** ■ STARS & HANK FOREVER (AMERICAN COMPOSERS VOLUME 2)

(SUBJECT TO AVAILABILITY)

## C A R T E L - T H E V I T A L L I N K

**Cartel, kār'tel, n.** A written challenge to duel.

**Vital, vī'tal, a.** Pertaining to life; necessary to life; indispensable; essential.



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## Reviewed by Richard Cook



## SINGLE OF THE WEEK

**ZAPP 'Radio People' (Warners)** At last, someone is distilling a new soul sound. The key to get into Roger Troutman's Zapp is made of golden, glistening pop music.

Troutman hears Prince, Blackmon and all those cats, but he's just as interested in reclaiming the melodic nuggets that Euro-hucksters like Kraftwerk, the earliest Numan and original OMD never followed through. The logical thing was to bring all this back home to the simple soul-dance records of an earlier black music.

What comes out is 'Radio People', a twist of technology so light and tangy that it tastes like electric sherbet. A vocoded voice chews up some nonsense about a radio population while Troutman's crew slither and spiral all around. It might almost be the most ultrasophisticated jingle you'll ever hear.

On the other side, they deliver a much harder punch to the libido in 'Itchin' For Your Twitchin' — is anybody else finding such extraordinary ways of matching soul voices with all-treble-up technology? No contest. Mark Troutman down for maverick genius of the week.

### POP WILL EAT ITSELF 'Poppcock EP' (Chapter 22)

Having expected complete chaos, this bulging set turns out to be a home brewed masterpiece. Of course it's messy and scrubbed together in the now inevitable Garage '86 style, but Pop Will Eat Itself have taken up insights that most of the wastrels and beggars out there aren't anywhere close to finding. Every song has the spark of an idea, but better than that is the way ideas get out, exactly right.

There are ten songs on the 12-inch of the EP and it is peculiar the diversity they wring out of an unremarkable voice, burnt-out guitars and tinpot drums. They sound tough and rowdy yet the singer's a chump, the tunes dabble in Beatlesque beauty and there's even a strand of poetry in them. Dumb bits like 'Candydiosis' could be dumped, but titles like 'Titanic Clown', 'Monogamy' and 'B-B-B-Breakdown' have a bleak, hell-bent energy that their stupid side reflects on in a bizarre way.

Whatever the toss, this is a fast, smacked-about view of pop that shows it to be far from devoured yet.

### ANITA BAKER 'Sweet Love' (Elektra)

The week's best music, probably, though hardly suitable for single status. Anita's album should be taken in one swallow, deep soul too intense for one little record. Even in the trappings of a million dollar production, she always finds the private moment. A contralto voice that can squeeze or cushion lyrics as she pleases. A sense of drama that makes the air burst around her. This is a great, overpowering record, but you must have the LP.

### DEBBIE HARRY 'French Kissin' In The USA' (Chrysalis)

A smart old cookie makes a moderately welcome return. *Somebody* needs to assert opposition to the creepy cool world of Suzanne Vega. Deborah's record is a fusion of two old tunes, both just elusive enough to have their titles

forgotten, and the sound walks the thin line between irritating novelty and pop heaven that Blondie would pace out with every single. A bit too big and blowsy, actually, as if she's a bit unsure and trying too hard.

### SIMPLE MINDS

**'Ghostdancing' (Virgin)** **THE DAMNED 'Anything' (MCA)** I respect Jim Kerr's ambitions but I'm out of sympathy with the sound Simple Minds concoct. Part of the problem is Kerr himself: every record gets more stuffed with words, a torrent of cities and lights and the like, and most of 'Ghostdancing' is a man gabbing his head off. At the same moment the music gets complicated and pointless. It doesn't seem worth deciphering, and I can get just as much sense out of The Damned, who tread their accustomed stairway-to-headache.

### GRACE JONES 'I'm Not Perfect (But I'm Perfect For You)' (Manhattan)

Nice woman, Grace, but her ideas about radical music suffer from the slight problem that she's no idea what's going on. After the sublime disdain of the old Island records, this retreat into functional but anonymous bomb music sounds like emotional exhaustion. Somebody give her another movie to do and let's be done with it.

### BILLY BRAGG 'Greetings To The New Brunette' (Go! Discs)

"How can you lie there and think of England when you don't even know who's in the team?"

The melancholy humour of Bragg's characters props him up. He stands up and sings, like a reformed layabout, and waits for England to parade past his eye. None of his tunes are anything much and once you've heard Billy do his put-upon snarl once, you've heard it for always. So what's left is his clumsy tenderness: he wants to embrace all old England in his wiry arms. When he does an American

song, like Washington Philips' beautiful 'Tatler', he sounds hollow and lost.

### SURREAL ESTATE

**'Curtain Call' (Létharge)** Surprisingly soft and murmuring music from Liverpool. Guitars jingle like loose change in the pockets of the song, passed on by vocalist John Potter in a style that northern Yankophiles have made their own. No tornado of excitement but sweetly done.

### THE GO-BETWEENS 'The Able Label Singles' (Situation Two)

Four early and embarrassing chapters from an erratic career. Very little of the ensuing mystery of the current Go-Betweens can be stalked out of these old tracks. 'Lee Remick' is the kind of feeble fan letter that funnypunk bands delight in, though 'Karen' is a neat enough portrait of a wimp's obsession. Come to think of it, I don't like the current Go-Betweens either.

### DAVID & DAVID 'Welcome To The Boomtown' (A&M)

Don't look now but the concept album is poised for a major comeback. Everybody's doing it. Sylvian, Simon, Motorhead... now here is the '80s concept piece put into American irony by David & David.

'Boomtown' is a slick package of satirical details about life in the money zone, and while there are plenty of good lines — the "succulent sound" of dollar bills — the pith and moment of the whole deal is going to be lost on a nation not exactly steeped in spendthrift decadence.

### NEW ORDER 'Bizarre Love Triangle' (Factory)

New Order sound thinner and crisper (like a pizza?) than they have done for a long spell: Shep Pettibone's mix lights up the frothiest side of the familiar gloomy energy. Like everything else they've been doing of late, it's essentially a further dispersal of the tensely packed 'Everything's Gone Green'. Curious how they've managed to sound

'contemporary' while consistently ignoring every other trend around them.

### ORCHESTRAL MANOEUVRES IN THE DARK 'We Love You' (Virgin) THE LARKS 'All Or Nothing Girl' (Exaltation) KIM KELLY 'To You' (Gipsy)

OMD bounce along in their stone-faced way, quite harmless in their stride. Can anyone remember how they once pioneered a way through the misty drizzle of electric pop? The Larks seem to remember as far back as Dr Feelgood. Kim Kelly is a man without a memory: he thinks nobody's chanced on this sort of fake Springsteen before.

### WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT 'Love Is The Slug' (Vindaloo)

The idea that these women are complete bumbles is only partly confirmed here. The record is played with plenty of guts, but nice clean studio drums and sprayed-on vocals can do that for anybody. There's a gimcracked vigour at work, but who cares? This sort of girlie-pop-for-real-men is the kind of freezing pain you get from impacted teeth.

### THE BOLLOCK BROTHERS 'Faith Healer' (Charly) 'Harley David' (Play It Again Sam)

One is perplexed by the sudden glut of B Brothers singles. The Charly offering is an unexpectedly sturdy go at the Alex Harvey chestnut — a camp impersonation of the old Scotsman, but heads will — probably nod. 'Hardly David' is for that rare breed, BB fans only. This time Jock does his sick Jim Morrison voice and the record is puerile to its leather boots.

### CRASS '10 Notes On A Summer's Day' (Crass)

This isn't a single, it's a damn lifetime. It's also their valedictory offering. What's left of the Crass attack? They never really found a niche in the popular memory. Unlike Throbbing Gristle, they didn't summon any death-chic clientele, never performed a

true critical act on the body of rock. In their severe isolation, they must have reached a state of grace. This is a calm, almost beautiful symposium, one side of song-like jottings, one of darkening guitars and keyboards.

### ELVIS COSTELLO AND THE ATTRACTIONS 'I Want You' (Imp)

Costello's tragedy of the heart, composed so finely that listening becomes intolerable. He piles on the agony of her new preference till he's gnawed his fingers down to the wrists. The mix lets his voice rasp right in your ear. It's not something I want to hear but some will cry "masterpiece".

### CHAKA KAHN 'Watching The World' (WEA)

Well, you have to grant her this much: nobody gets a record going with a banshee wail quite as rousing as Chaka Kahn. Thereafter it settles down into a plea for a global picnic, finally marching into Donna Summer's kitchen by whistling up a children's choir. Hollywood language has gripped the soul woman so strongly that nobody seems to escape in the end.

### J C BROUCHARD WITH BIFF BANG POW!

**'Someone Stole My Wheels' (Creation)** Could have been the only good bad guitar racket of the week. It starts out that way, six strings howling in the direction of purgatory. Then it turns down into some old piece of pop ripped out of a '60s wind tunnel. Song missing in action under the wheels of an electric organ grind. But great amplifier hum at the end!

### A GIRL CALLED JOHNNY 'Hello It Isn't Me' (10)

Photogenic cheekbones grafted on to a tune in sore need of some face. Three men in black strum to one side. Ms.

### BRILLIANT 'The End Of The World' (WEA)

Historians among you will have no trouble tracing this back to Twinkle. A hit here in 1963 for Skeeter Davis, but our demure British version

was much better. I digress in order to gloss over the presence of this quite appalling resurrection.

### PHIL FEARON 'Ain't Nothing But A House Party' (Ensign/Chrysalis)

Fearon's done some passable work in making Britfunk talk in pop accents and this one should go down as a near-miss. Hustles along well enough but the tech quotient finally gets the better of a song that ought to be wholefood natural in the way it's put down.

### JESSE'S GANG 'Real Love' (Geffen)

The charmless trend of HM funk mixes gets one pace closer to complete brain death. Synths chip chop away while everybody involved gets bad advice and takes it to "the max", as we engineers say. 'Jackmaster' is the fellow behind this grim show of strength and he should be penned up immediately.

### JASON & THE SCORCHERS '19th Nervous Breakdown' (EMI)

Seems like a last-ditch stand under the old flag here. Two years ago, this tough-talking team sounded like the decent answer to the problem of wedding bloody rock energy to the salty authenticity of Texas country. Many cowpokes have come and gone in the interim, but Jason and sons are still trying to light the torch. This one staggers around in just about any old bar band's metal licks.

### THE SINISTER CLEANERS 'Goodbye Ms Jones EP' (AAZ) RAZORCUTS

**'Sorry To Embarrass You EP' (Subway)** Four doleful traumas from the Leeds-based Cleaners. One of them wears a Paisley shirt but the group can't evaluate what pop, rock or any of that stuff is about.

Razorcuts wilt under the handicap of a vocalist who must have grown up in the withered arms of Clifford T Ward. Quite preposterous, and no amount of twanging guitars is going to change that.

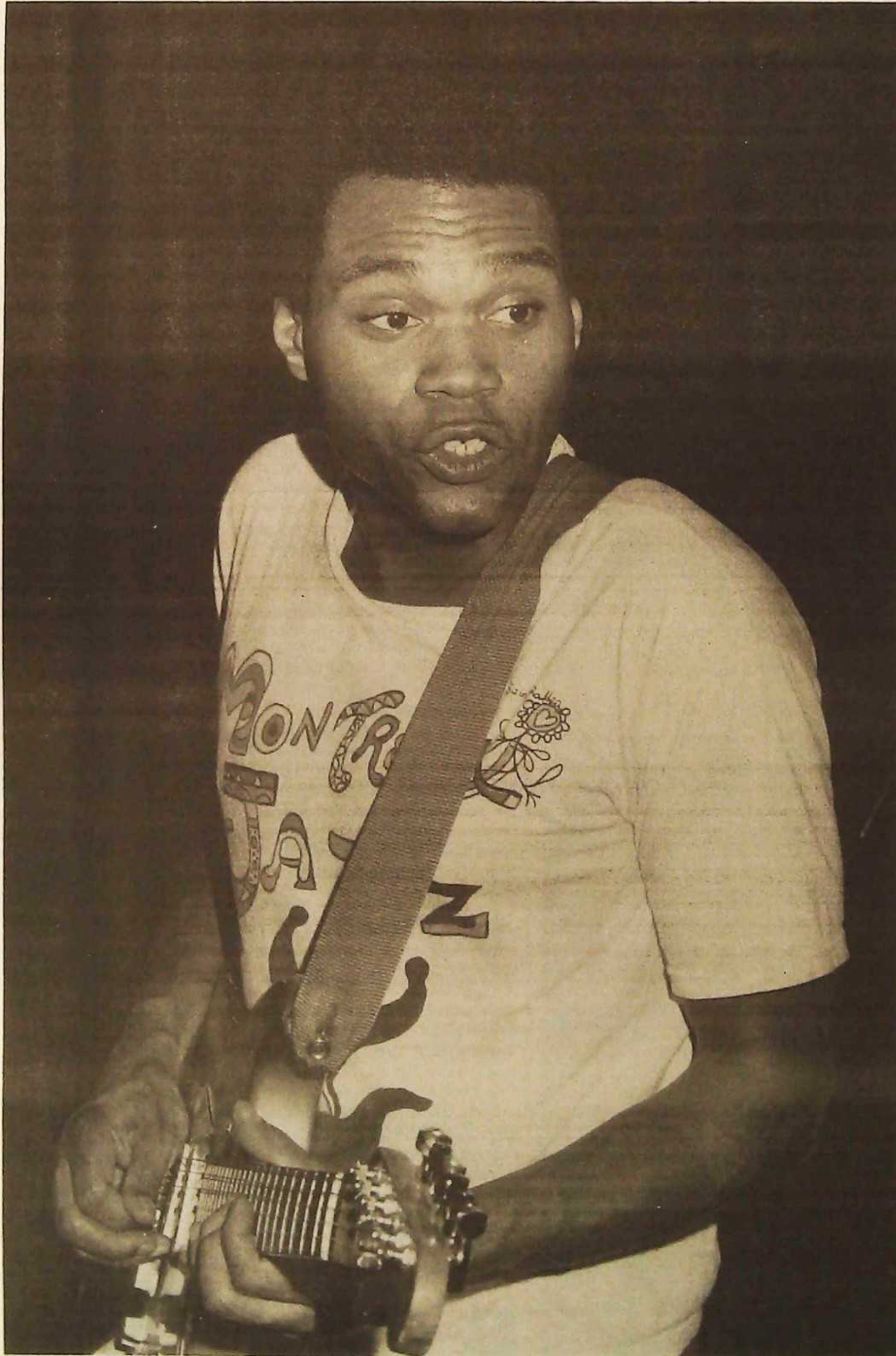


## ROBERT CRAY

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# Is MARC ALMOND a true degenerate or an artistic genius? And why is he being censored by Britain's New Morality Brigade? TONY MITCHELL travelled to Barcelona to uncover the answers. Photos by PETER ANDERSON

**T**HIS COULD be a dream or a nightmare, depending on your musical and sexual tastes.

Marc Almond – the backstreet sailor with his newly mohicanised skull topped by a dough-boy hat from beneath which pokes one solitary, cheeky black curl – is perched on the rump of a mechanical horse which bucks and turns in the centre of a small stage.

To keep his balance, he leans forward against the occupant of the saddle and clutches the rider's enormous, naked breasts.

Whooping and giggling, the pair continue their crazy journey to nowhere for several minutes more before Almond, his duty done, is allowed to dismount and reclaim his seat in the audience.

So this is Barcelona.

Or to be precise, this is the Club Bagdad, where nightly, a bizarre crew of transsexuals and other carnal exhibitionists disport themselves for the entertainment of those who care to pay the £15 entrance fee and risk having their bulges felt and their organ size become a matter of detailed interrogation by the 'lady' whose horse-riding act opens the show.

**I**F SUCH an establishment exists in any city where he has spent more than a night, Marc Almond will find it.

That Almond has practically taken up residence in Barcelona during the last year, suggests that the city must be a positive cornucopia of such delights – a successor in his affections, perhaps, to New York, whose sleazy underbelly was a well-documented inspiration in Soft Cell days.

"I've had that Spanish and Mediterranean

influence for quite a while," he reminds me. "Even from the days of 'L'Esqualita' and through the 'Torment And Toreros' album. But with the new album, it's not so much a Spanish feel as a Barcelona feel, which is very different from the rest of Spain.

"I wanted to reflect some of the smell of the streets, the warmth of the place here, and that particular type of smoky warmth in the music. Quite exotic, frayed around the edges, a decaying splendour – that's how I find Barcelona.

"And the colour of the characters as well. I've always liked writing about characters, whether it's me or a fantasy of me, but here there's such a wealth of characters that it's perfect.

"I still love New York and, like every New York junkie, I try to go there now and again to get my fix. But this place gives me injections of inspiration on a much warmer and more personal level," Marc explains.

"Soaking up these atmospheres has been a very creative experience for the new album. It's a very soul-baring album as well, which I think worries Virgin a lot."

True, stories about the reception which greeted this album (due for release in early '87) and the just released 'Ruby Red' single, never mind the censoring of the 'Ruby Red' video with its impishly homosexual imagery, are already widespread.

"Everything I do worries them," says Almond. "They're very suspicious of me and I think, Why the hell did you sign me to the label? Why did you spend all this money? You were battling with EMI for me – why did you want me?

"They know my track record; they know I'm not there to be changed. If they'd done their homework on me, they would have seen that I'm what is known in the music business as a 'difficult artist', hahaha. They say, Oh you have a voice, you could be doing this, you could be directing your vocal talents that way. But why? That's not what I'm about.

"But having said that, I'd rather have Virgin than EMI at the end of the day. I can imagine the battles I would have had with EMI.

"I just write honest, soul-baring lyrics – the way that I feel, my observations, the things I experience – and they call them 'lyrically filthy'. Well, I'm not going to apologise for the way I live my life or the way that I write about it.

"And I think right now that's even more important than ever, as an antidote to the horrendous Spandau Ballet thickos and that type of designer pop.

"I think I write good pop singles, but as for what fits into the mould, I probably couldn't, by today's terms, write a pop hit if I had a ten ton weight hanging over my head."

**B**UT THEN, he has written 'Ruby Red', which would seem to indicate that a ten ton weight isn't necessary.

Driven along by the smooth momentum of Almond's rich, powerful voice, it deals with "love, sex, death, blood and my bedroom decor" in a way that will undoubtedly, as Marc wishes, "stand out like a sore thumb".

That Barcelona touch is, however, felt more on the 12-inch EP, where you'll find such songs as 'Anarcorna', about a comic-book 'heroine' created by local artist

Nazario.

And, of course, there is the LP itself. . .

"The title track of the album, 'Mother Fist And Her Five Daughters', is a very Barcelona-influenced song too. It's like a sailor's song (Barcelona's a port, of course), but the title comes from a Truman Capote book, a short story from *Music For Chameleons*, where he says 'Every night, I'd lay alone with mother fist and her five daughters'. Truman Capote is my favourite writer."

And it's in the tracks of other great writers that we follow this night, joining up with two of Marc's pals for a crash course in degree-level degeneracy.

We head for a famous bar where writers like Hemingway and Genet and painters like Picasso took their inspiration from absinthe, a poisonously potent anise flavoured liquor made from wormwood and long since declared illegal in most civilised countries, including Spain.

Our journey takes us through narrow streets lined with the ugliest whores I've ever seen, diverting via a tiny bar where we sample pastis, the modern legal substitute for absinthe. After going from one bar to another, we eventually arrive at the Bagdad where the evening's show is due to begin in 15 minutes.

With lubrication provided by yet more pastis, the event seems utterly Felliniesque, and when the final curtain comes down, there's nothing left to do but cab it back to our respective hotels.

**F**ROM BARCELONA to Soho is not such a conceptual leap, then, as it might at first seem.

And Marc found himself making that transition a few weeks back, headlining at the Soho Jazz Festival, to the consternation of those who believed it to be less than appropriate.

"It was a surprise to me, too," he confesses. "But I was very flattered. People obviously recognised certain things I do as having a certain credibility, to be taken seriously on a singing level. You know me, I don't take myself seriously as a character but I take my work seriously.

"A lot of people who came to see me were really surprised. They said they didn't realise I did that, they were only aware of the pop side, and they didn't know what to expect, but it was really great.

"I've been tending across the years to get into a 'big music' sound, and at the end of the day I think I've been swamped under it all. So, for the new album, I've stripped everything away to much more of a simplicity, and from it comes much more of a warmth, and much more of my character comes through. Whereas the other albums have shown facets of the Marc Almond character, this album shows more of a total view.

"It's a real Marc Almond album – it's the album I've been wanting to make for three years."

But does he ever fear he'll run out of ideas?

"I think there'll come a point when I'll tire of doing my own material, because since I started, I've been covering the same ground and writing about the same obsessions and images. It's just that I think you keep going over it trying to get it right.

"I already enjoy doing other people's material, but not in the horrendous and despicable way some record companies are getting their artists to record tried and



ALMOND on the streets of Barcelona



# THE BARCELONA KID RIDES INTO TOWN



MARC gets bucking in a Barcelona club

tested cover versions at the moment. I could go out tomorrow and do a Supremes number, another 'Where Did Our Love Go' or whatever, and it'd be a sure-fire Top Ten hit.

"But when I do a cover, I'd much rather it be something like 'Woman's Toy', which hardly anybody had ever heard, which I can take and make my own song. I like to find songs that haven't the burden of being mine lyrically, so they're not so soul-baring and they're not bringing back old memories, but at the same time they fit into what I like to sing about. It's like playing a character in a film, in a way.

"I've always liked Jacques Brel, and I've just had some of his stuff – very fitting with the Barcelona atmosphere – translated into English for the first time. I'll be recording these English versions, and I'm going to be doing a Brel festival in Amsterdam in January or February, which'll give me a lot

of satisfaction.

"At the same time, I like to put out a single like 'Ruby Red' to keep one foot inside the pop arena. Having one foot inside it and one outside is something I don't think anyone else does successfully, even though every record I bring out seems to get stuck at number 41 or something.

"And another thing I hate so much is all this moralising, preaching and who-gives-a-f\*\*\* opinion that comes from some of these big stars. All this attach-a-charity-to-my-name-and-wag-a-finger hypocrisy.

"I made the biggest mistake of my life not so long ago when I did a GLC concert at Finsbury Park. I was trapped in a corner in my caravan and the TV cameras came in and they said, We want you to do an interview for a TV show about heroin. And I said, It's not my thing, I don't feel like wagging my finger and moralising – not

being particularly an angel about 'substances' myself.

"I think the whole Boy George thing has worked the opposite way. The papers have publicised it so much – Boy George takes heroin, look what it's done to him – that there'll be 20 or 30 Sharons and Traceys out there who love Boy George so much that they'll want to do anything Boy George has done to be on his level.

"Anyway, I was conned into doing this thing, cornered into answering these embarrassing questions that I felt awful and hypocritical about. And I saw this programme and I said I think it works the opposite way, because all these famous people admitting they've been involved with or dabbled with these things in the past glamourises it.

"You can see people spouting off in magazines now who I know still indulge and dabble. It's why I feel so suspicious of

some of those people. Who gives a f\*\*\* what those people think? The world still turns and Simon Le Bon is still the worst singer in the known universe."

**M**ARC ALMOND is still, thank God, an anachronism – a free-thinker who came upon pop by accident and decided to stay awhile, not fully understanding what stroke of fate decreed that he wasn't born in time to share a bottle of absinthe with Genet, Hemingway or Picasso in that dusty Barcelona café.

In an area of endeavour where art is a luxury, a label or just a dirty word, Marc Almond remains an artist, true to himself and his ideals.

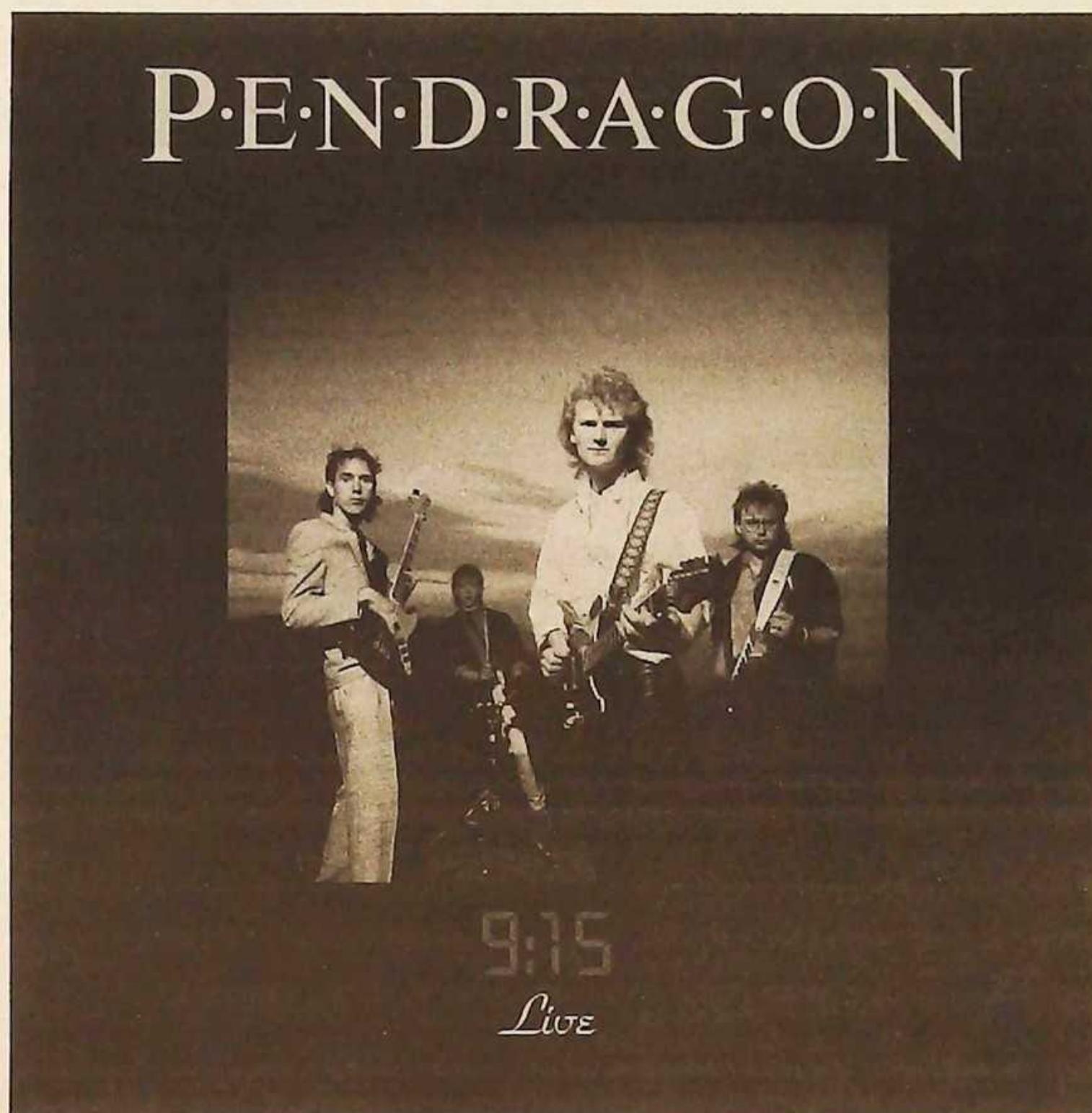
If you embrace Almond's work, then you embrace the person too. You accept that not everything of worth was conceived in the missionary position with the lights out. You concede that, beyond pop's designer-disposability and the banal flat earth of the tabloid newspapers, there is a real world that's very different, and a damn sight more interesting.

It needs a voice, and Marc Almond helps provide one for it.

**"I just write honest, soul-baring lyrics. . .and people call them 'lyrically filthy'. Well, I'm not going to apologise for the way I live my life or the way that I write about it."**



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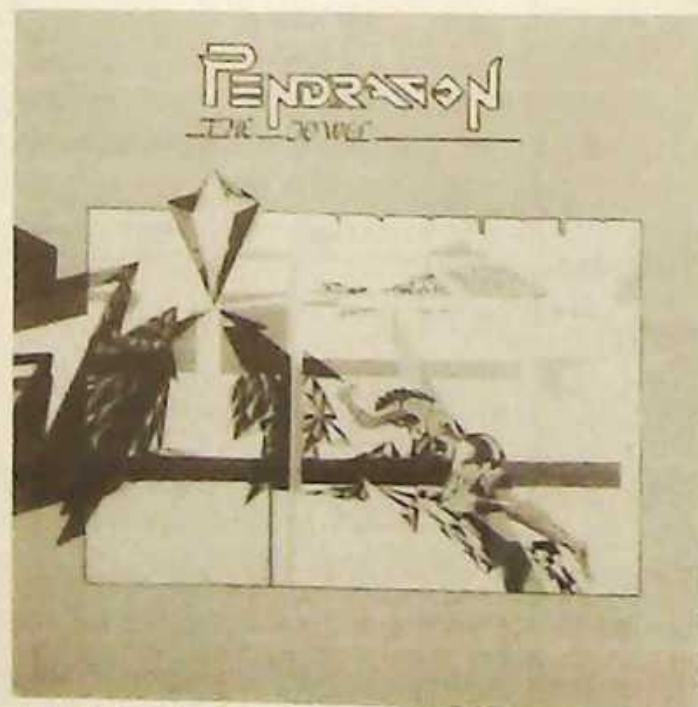
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THE MISSION: hip hippies

## BRAZEN HUSSEY

**THE MISSION 'God's Own Medicine' (Mercury MERH 102)\*\*\*\*\***

**THE END** of a record, what better place to start? "Love me to death..." whispers a brazen Hussey in a voice you just wish you could eat or drink or even take to bed with you, and 'God's Own Medicine' kisses the base of your spine one last time.

And if you badly wanted the first Mission album to be stupendous, as I did, you won't be cheated. Rich with spicy passion dripping from every note, this record (that title!) never once stumbles or falters, running on guitars of almost ridiculous clarity and relentless rhythm.

The grandiose mock-majestic sleeve harbours a pulsating universe of love and lust; and love, it seems, is the law, the one and only, a daisy chain draped round the band's solid rock persona. There is a spatial charm, a morass of delicate melody, and if hippies have as much wit, wisdom and free-flowing grace as this then The Mission are hippies

extraordinaire.

A cheeky orchestral version of the single 'Garden Of Delight' is outrageously lush — if Keats were alive today, you know that he'd be listening, too. But there are blistering streams of rock 'n' roll romance such as 'Sacrilege' or 'Bridges Burning' to stop you getting too soppy, and I bet the *Top Of The Pops* producers haven't really listened to the words of 'Stay With Me'...

I love to see the intellectual talking pop heads get wound up by hair and bangles and guitars, and, with any luck, 'God's Own Medicine' will make them sick with its blatant disregard for fickle industry fashion.

Not even one year old, and The Mission prove that they mean to happen in an epic, quite spectacular fashion. Play this record while doing something wonderful with someone you really love and just see if it doesn't have that sort of effect. One dose a day keeps the misery away.

NEIL PERRY

**BILL DRUMMOND 'The Man' (Creation CRE LP 014)\*\*\*\*\***

HE USED to be a deep sea trawlerman, used to manage the Bunynmen and the Teardrops, and had the dubious honour of playing with Holly Johnson in the seminal Liverpool combo, Big In Japan. And now, as he turns 33½, he releases his testimony, 'The Man', a long playing record.

When managing the Bunynmen, Drummond had a fascination with ley lines that led him to send his band on a tour that began in the Scottish Isles and ended in Iceland. Perhaps it's this familiarity with the supernatural that allows him to release his album to coincide with the resurgence of Julian Cope and thus attract much publicity with the track 'Julian Cope Is Dead'. This composition combines Drummond's plea for Cope to commit suicide as a publicity stunt with the *Bagpuss* theme, and is every bit as funny as it sounds.

Not that 'The Man' should

be regarded as some adjunct to the career of everybody's favourite Tamworth sex god. This album, which crosses the eccentricities of Ivor Cutler with the rock 'n' roll fascinations of Kim Fowley, is a touching if idiosyncratic biographical statement.

Recorded with The Triffids

and Voice Of The Beehive in a village hall in his native Galloway, 'The Man' veers between Scottish jigs and Phil Spectorisms. 'I Want That Girl' is a breathless tale of love forgotten, 'I'm The King Of Joy' a ridiculously optimistic account of his lust for life: "I've a heart like a

Viking, and faith like a child/ Have you ever heard the song 'Born To Be Wild'?" And the linchpin, 'I Believe In Rock & Roll', is an eloquent exposition on Bill's primary fascination.

'The Man' is a work of humble genius; the best kind.

ROY WILKINSON

## BLUES 'N' TROUBLE

**ROBERT CRAY 'Strong Persuader' (Mercury MERH 97)\*\*\*\*\***

**LISTEN** To Robert Cray's words: this man sounds like he's living in a world so bad and lonely he can hardly stand it. Yet Cray's blues are cool, absolutely controlled. There's nothing ragged in his music. He plays blues songs, not the ancient 12 bars, and he's inherited the flash-lightning poetry of the more eccentric bluesmen. Robert's trick is to make these things fall easy on ears for which blues are dead or meaningless.

'Strong Persuader' sounds too tamed and smooth at first, everyone in Cray's band tucked neatly into place beside his guitar and voice, but it's the insidious quality of his songs that itches in the mind. Like a bad conscience, Cray keeps coming back and tapping on your door.

He doesn't knock me cold the way that,

say, Fenton Robinson does, and he's a shadow of the titanic power that is Albert King. But Cray's blue groove is a different matter, a refined edge. His guitar sounds cut and polished here — it was tougher on the bristling all-star album with Johnny Copeland and Albert Collins, 'Showdown'. But what's played in 'New Blood' or 'Foul Play' is stinging modern blues.

Cray's clear and painless voice makes his material all the more disturbing. 'Smoking Gun' is a relentless sex-death metaphor, 'I Guess I Showed Her' a cruel vengeance, 'Right Next Door' a man observing the home he's destroyed; those are just the first three songs. And he finds lines like "In the silence I can hear their breaking hearts", an eerie guardian of somebody's troubles. Worth following these dark footsteps.

RICHARD COOK

**KRAFTWERK 'Electric Cafe' (EMI EM11001) \*\***

**JUST AT** a time when you thought those electronic pop masters had hung up their sequencers, they emerge from the wilderness with another episode of hypnotic minimalism.

Since Kraftwerk swept in on the new wave of German avant-garde sounds in the '70s, along with the likes of Can and Neu, they have been heralded as purveyors of state-of-the-art techno trickery, with a gift for simple splendour. They possessed an intoxicating blend of experimentation and humour, harboured well within the realms of pop.

Now we look back affectionately on those pioneering days with a nostalgic glint. Kraftwerk's once original perspective has acquired a certain naive charm. Their sound has changed little over the years and their sense of invention has all but evaporated along with their sense of melody, with only the occasional glimpse of their glorious past to dwell on in the symphonic shape of 'Sex Object'.

But having set themselves such high standards, they must live and die by them, and the once quiet road they strode down alone has since become a noisy thoroughfare.

The whole feel of this LP is more spacious, but it's an empty space where once sweet genius lurked. By way of a comparison I dig out 'Man Machine' and tingle all over, then wish that this story had a happy ending.

'Electric Cafe' has the right chefs, it's just the menu that's wrong. Unappetising.

KEVIN MURPHY

**THE SAINTS 'All Fools Day' (Polydor POLD 5203)\*\*\*\*½**

ROCK IS full of legends in their own lunchtime who, after the flash and dazzle of their initial impact, are only too willing to peddle myths and frayed ideas with technological facelifts as a meal ticket. The hollow beatbox rebel braggadocio of BAD springs to mind, as does the dull deluge of the Banshees. Meanwhile, that Australian contemporary of Jones and Siouxsie, Chris Bailey and his Saints, carries on in a dignified manner, making some of the most entrancing records you're ever likely to hear...

In 1984, Bailey's pent-up emotional turmoil exploded in a set of harrowing songs on the acutely titled album 'A Little Madness To Set You Free' which, through its sheer musical scope and lyrical perception, was one of the year's more satisfying releases.

'All Fools Day' — infested as it is with a union of lush orchestration and hot-lips horns, over an R&B rumble sympathetically produced by Hugh Jones — takes Bailey one step further towards

revitalising rock.

The songs here, though sometimes burdened by overly fussy arrangements and occasionally veering too close towards self-indulgence, are mostly powerful works. I can't think of many other trad-orientated artists who say more about the human condition or do so more articulately than Bailey.

A lifetime ago, The Who sang 'Won't Get Fooled Again' which, of course, was an empty boast as the fate of every subsequent musical 'movement' attests to. 'All Fools Day' is an inversion of The Who's naivety. It's a comment on the ruthlessness of the star-making machinery which puts personalities, gimmicks and contrived style before musical content. Yet the overall effect isn't bleak or mawkish.

Far from it. This is an extremely tender record which for the most part plucks all the right soul-strings because it rings with the changes that experience brings. As he sings on one of the LP's tracks, post-punk Bailey is looking for 'Big Hits (On The Underground)'. You might enjoy helping him.

JACK BARRON

**ELTON JOHN 'Leather Jackets' (Rocket EJLP1)\*\***

**EVERY SO** often Elton John produces a memorable album that contains a mint of classic songs, wherein he manages to strike the perfect balance between ballads and the uptempo songs. 'Too Low For Zero' springs to mind, and many of his earlier albums. Sadly, though, this is not one of them.

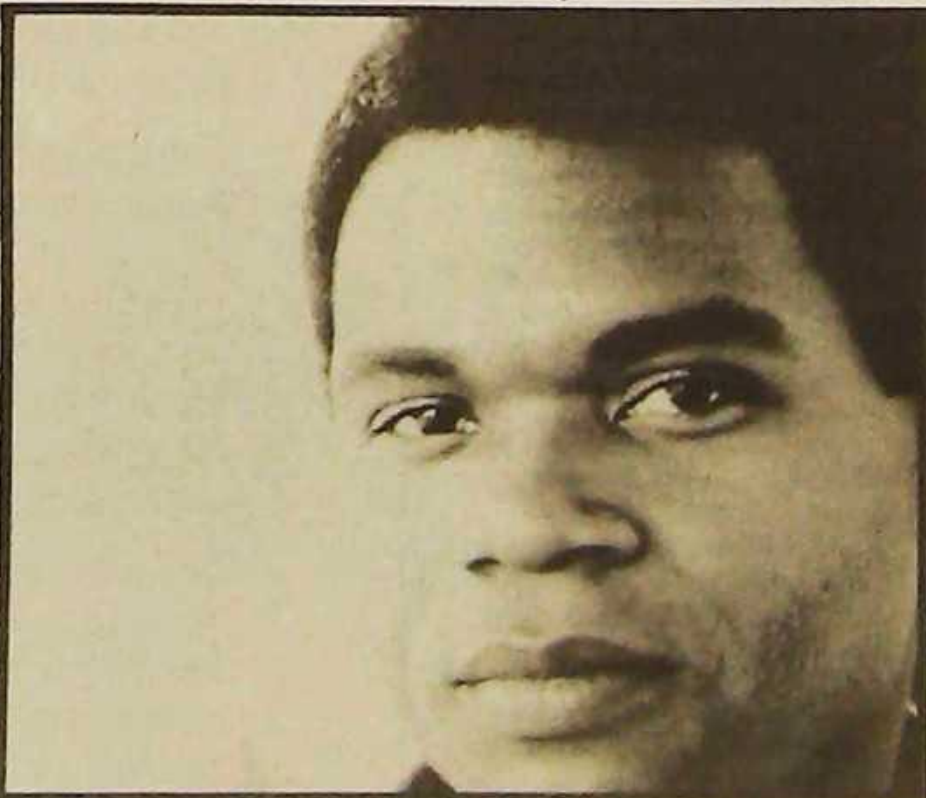
Elton seems to bounce in and out of fashion like a ping-pong ball, and if the back sleeve is anything to go by — Elton and his band tagged out in paunchy, sub-Zodiac leather boy regalia — he is desperately trying to become trendy again. But his preoccupation with image overtakes his music at times, and 'Leather Jackets' is certainly a case in point.

After a very promising opening with 'Leather Jackets' and 'Hoop Of Fire', one gets the impression that Elton might have cracked it again just when you were expecting it least. Yet, however harsh it may be, when he doesn't make the grade the disappointment is all the more severe.

The man's talent is undoubted, and after 27 albums it would be far more refreshing if he was prepared to take greater risks and be a little more adventurous. 'Leather Jackets' shifts erratically from the dreadful 'Paris' to the moving 'I Fall Apart', and ultimately this very inconsistency is the album's downfall.

I trust it won't be too long before we hear Elton's 29th album, but I hope by that time we can expect some more original ideas.

BERNARD ROSE



ROBERT CRAY: waking up the blues





STUMP refresh the parts that other indie bands cannot reach

**JOHN PARR 'Running The Endless Mile'**

(London LONLP 23)\*\*\* ANYBODY OPENING up a record with a song that's subtitled 'American Anthem' is sure to suffer from a heavy loss of credibility. And that's something that John Parr, the Hepworths man of rock, can ill afford to do on this side of the pond. Already synonymous with that naff stars 'n' stripes guitar, Parr is in danger of being permanently branded a fawning Yankophile, and whilst he may be decidedly old hat, that'd still be a pity. Admittedly, the clichés can at times run thick enough to really clog up the pipes, making 'Running The Endless Mile' as exhausting as it sounds. Yet there is hope. Every now and again, John lets his grey hair down and gets, well, funky (not *well* funky). And though it's not nearly as rousing as Eric Martin's 'soulful metal', it's nevertheless a welcome diversion from meat 'n' potatoes AOR.

Maybe 'St Elmo's Fire' hasn't typecast him after all, a point backed up by the title track, a slowie that could crawl unnoticed onto a Jeffrey Osbourne LP, and 'Scratch', which could almost be a Frankie piss-take. Parr's sense of humour isn't something that I've paid much attention to up to now.

Like all good radio rock, 'Running' is great for tapping a steering wheel to. Mind you, seeing as I've just failed my driving test, what do I bloody care?

PAUL ELLIOTT

**LUTHER VANDROSS 'Give Me The Reason'**

(Epic EPC 450134 1)\*\*\*\* THE VOICE of Luther Vandross has long been a number one in the US knicker-wetting charts, and with good reason. It's more than a happy coincidence that, while other big soul names are put through the production mincer to their everlasting detriment, Luther is very much at the helm of his own recording career, co-producing all and writing eight of the nine songs on 'Give Me The Reason'.

The sole non-original, 'Anyone Who Had A Heart', has rarely been bettered by any cover artist. However, Luther is equal to the task, and this effort is the best of a highly satisfactory bunch. A few zippy numbers, which would rate as highlights on most soul albums these days, are put into the shade by the excellent ballads.

'So Amazing' and his duet with Gregory Hines, 'There's Nothing Better Than Love', help make this record the closest thing to a male counterpart to Anita Baker's 'Rapture'. Back to the Marks & Spencer lingerie department, girls!

ANDY HURT

**DR ROBERT**

"The guitar is an extension of my pen."

Dr Robert on songwriting: "All you need is six strings and a bible, pen and paper and you're off." And guitar? "I'm actually the least musical member of the band. Mick (the bass player) is a lot better than I am."

Robert didn't pick up a guitar till he was 17. There was always one lying about at home, but it was only when he went on tour with The Ramones (as a feature writer) that he finally got round to picking one up. Dee Dee taught him a few basic chords and he started from there.

Robert's mum's a jazz singer in a Sydney club and the boy was raised on rockabilly, bee-bop and generous portions of Presley. It was enough to make him jack in his job and form a band himself, The Blow Monkeys (slang for sax players).

Robert could already play piano, but guitar just had to be the one. "It's the biggest cliché in the world, you know, the guitar, but I'd always wanted to use one. Apart from maybe the sax, it's the biz. But the sax takes a long time to learn. With guitar you can get pleasure out of it more or less straight away."

Nowadays Robert picks a semi-acoustic Yamaha SA1800. It's a big guitar but Robert is a pretty big bloke. "It's dead easy to play," he says, "and I need all the help I can get."

Yamaha electric guitars start at under £190

**STUMP 'Quirk Out'** (Stuff Records STUFF U2)\*\*\*\*

THIS IS it! A riot of innovative genius, a tornado of hilariously gross characters and a dash of romance. This is Stump, four sweet poets of insanity living up to their reputations as pioneers in abstract verse, song and sentiment.

'Quirk Out' had to be good and it is. £15,000 was invested in this spicy mini album to steer it away from being just another independent record with a murky, inadequate sound... just like their debut single, 'Mud On A Colon'. But with 'Quirk Out', they've managed — with a lot of help from producer Hugh Jones — to finally graft the spectacle, the

**QUIRK FORCE**

colour and the charisma of their live shows onto vinyl. No small task for a band as idiosyncratic as Stump.

Throughout 'Quirk Out', Stump have mutilated traditional ideas with a professionalism that avoids the tag of token experimentation.

Their world is an upside-down one full of thumbnail sketches of suburban insanity. 'Tupperware Stripper' and 'Buffalo' are flamboyant caricatures of idiotic existences; imagine a Madness video with heavier pathos and you'll get the idea.

"You don't have to be as pretentious as moi to make a record."

YAMAHA SOUNDS LIKE YOU MEAN IT.



IMAGE — IAIN MCKELL



'Our Fathers', the most surprising track of the album for me, shows the dignified quality of Stump's musicianship and songwriting. "They take us at an early age and march us to their chosen graves" is an example of their lyrical talent in this anti-war song, and the sound quality is so refined that 'Our Fathers' wouldn't sound out of place on daytime radio.

'Quirk Out' is a modern masterpiece of eccentricity, a powerful demonstration of new, exciting ideas in action. It proves Stump to be the most important new band in Britain at the moment, with an LP that's clearly the most refreshing British debut this year.

RON ROM



COCTEAUS: jewels in the crowd

# BUDDING GENIUS

**HAROLD BUDD, ELIZABETH FRASER, ROBIN GUTHRIE, SIMON RAYMONDE 'The Moon And The Melodies' (4AD CAD611)\*\*\*1/2** **HAROLD BUDD 'Lovely Thunder' (Virgin/EG EGED46)\*\*\*\*\***

HERE ARE two of the most beautiful records you'll hear in a fathom of kisses. The Budd record has titles like 'Flowered Knife Shadows' and 'Ice Floes In Eden', while the Cocteau's collaboration lists 'The Ghost Has No Home', 'Eyes Are Mosaics' and — the winner by a neck — 'She Will Destroy Me' amongst its jewelery.

Harold Budd is a 50-year-old American composer who has made two albums with Eno, and 'Lovely

Thunder' is his fourth solo work. It's preferable, though, to pretend he's come from the other side of nowhere like a cool wraith on a sticky night, because these 40-odd minutes of deep blue ambience comprise the genre's definitive statement.

Ominous and soothing, distracting and rekindling, 'Lovely Thunder' (a spiritual cousin of 'Brilliant Trees') captures moments you thought had run out on you. It makes flowers bloom in the desert and simple stuff like that.

Simon Raymonde's participation provides the link between this and the quaintly-titled Cocteau opus, which is a symbiotic marriage of four Budd elegies and four spangly

crescendos. Liz Fraser's voice flames with uncharacteristic reserve on the opening 'Sea, Swallow Me', but lifts the climax gloriously.

Resembling neither the inscrutable 'Victorialand' or the deceptively flip recent 45s, this Twins emission begs for constant reappraisal as it grows and spins. Well honourable. The realised idea of a saxophone fade on a Cocteau track (the aforementioned 'She Will...') is also worth a leg-shake or seven.

Get down to wherever you get down to and buy the Cocteau concept, sure, but die, and die, and die again for 'Lovely Thunder', a timeless hymnal hum of retrospective magic. And weather the storm.

CHRIS ROBERTS

**THE SCIENTISTS 'Weird Love' (Karbon KAR 103-L)\*\*\*1/2**

A SHOT-to-hell compact contortion of black on black wrung through with bites of tortured guitar, this retrospective live LP of The Scientists' exploits from '82 and '85 features 12 of their bad love/lust songs re-recorded and cleaned up to put the seal on their murky past. Singer and distorted strummer Kim Salmon is declaring this phase of the band's trash metal career over by putting old faves like 'Swampland' and 'Atom Bomb Baby' out in this final vinyl form. They'll never play them live again.

But as a recording, 'Weird Love' is the closest I've heard any record come to capturing the exhilaration and mayhem of a real rock gig. The adage 'play loud' is stamped deep into every groove of this guttural, grinding album. There's dirt in these songs, the kind that lets you know this is no pose for the band, no producer's game.

This is genuine, ultra-energetic youth fuel, and if you don't know it by now then you never will.

RICKY KILDARE

**THE LEN BRIGHT COMBO 'Combo Time' (Ambassador Records AMBAS 1)\*\*\*1/2**

THE SECOND album of the year from Chatham's ghastly Len Bright Combo, the second album ever from the second best band south of the Thames. . . a jarring chord, offbeat and naked in breezy blue space.

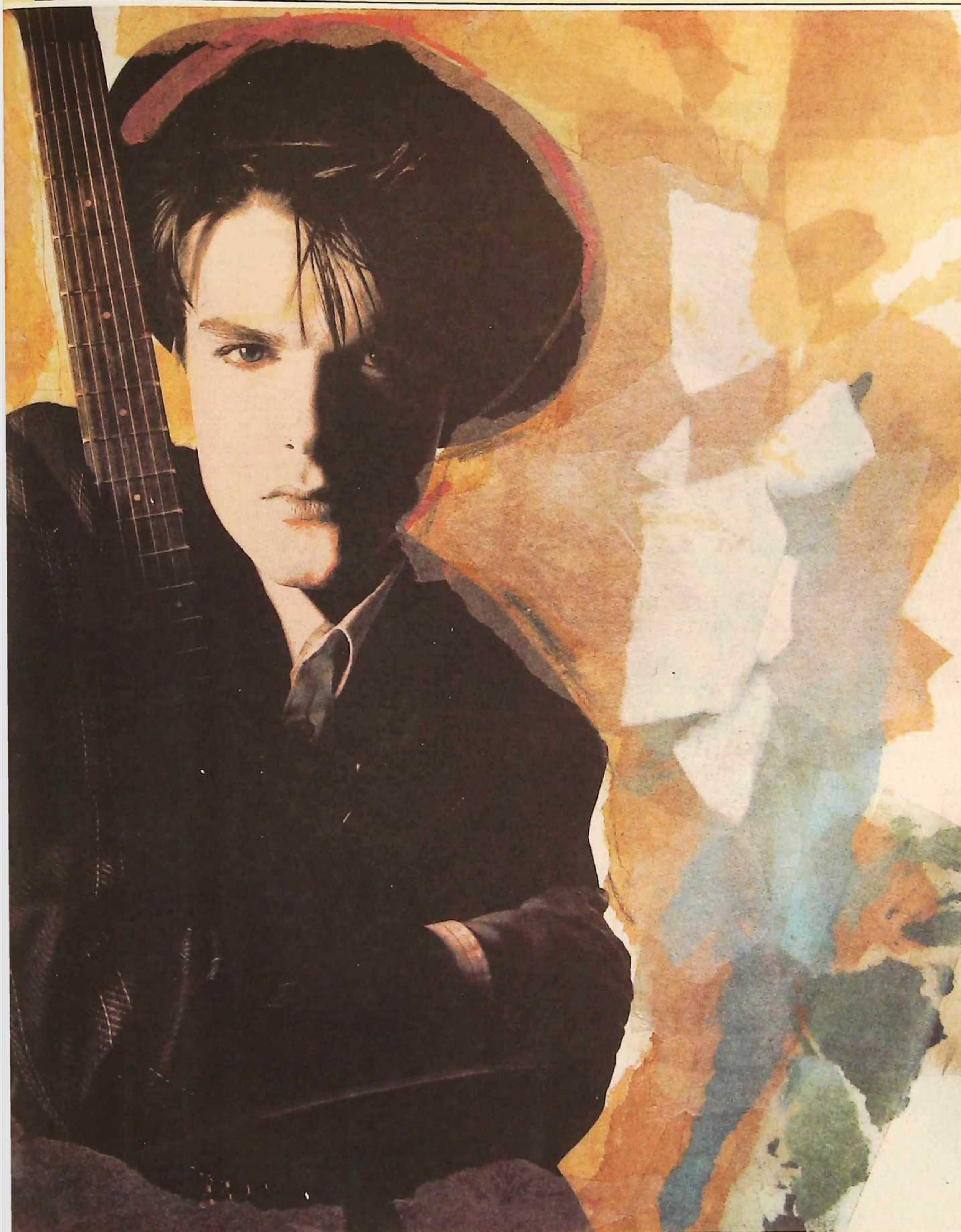
The Len Bright Combo are ill-mannered hooligans. The great unwashed wreaking a terrible revenge. Loud, greasy and bitter, they wave their cheap electric guitars high in the air and build a misshapen but invigorating wall of sound.

The Len Bright Combo are still 'Wreckless' Eric Goulden, the jocular Russ Wilkins and his fellow ex-Pop Rivet and Milkshake Bruce Brand. And they play songs which go crash, bang, boom and bump in the night.

Songs which make twisted observations about some of the more twisted aspects of mundane life. Songs which match what is best described as a hideous din, a cacophony of duck's arse tight R&B, with Eric's quite unique vocal 'delivery'. Songs like the angry sliding blues batter of 'Ticking In My Corner', the absurd 'Phasers On Stun', the obvious 'Club 18-30' and the excellent 'Pleasant Valley Wednesday'. And instrumentals like the tortured and monumental psychedelic blues distortion of 'The Awakening Of Edmund Hironelle Barnes'.

The Len Bright Combo are a rocking guitar band without a Flying V to their name. This is perhaps their greatest charm.

ROGER HOLLAND





**CRIME & THE CITY SOLUTION 'Room Of Lights'** (Mute Records STUUM 36)\*\*\*\*\*

THE ROOMS full of emotion that Crime & The City Solution pull us through on their second album are mostly desolate hovels where love lies limp with broken legs, though it still wants to walk into welcoming arms. This is where the blues have finally found asylum in the late '80s. It isn't a party.

Crime said from the outset that they wanted to create "atmospheric, hypnotic songs". With 'Room Of Lights', they have finally achieved that goal. Rowland S Howard plays a telegraphic guitar strung with exposed nerves, its message jagged and forlorn. The bass of Harry Howard stalks one's senses with feral intentions. The drums of Epic Soundtracks flash in the eye of the resulting storm which is co-ordinated by one of the unsung musical masters of our time, all-round instrumentalist Mick Harvey.

This vortex sucks one further and further into the switchback lyrical world of singer Simon Bonney as he recalls an early encounter with innocence on 'Six Bells Chime'. Then there's his experience of the sleazy, cash-dominated sexual favours of a prostitute which twist through 'No Money No Honey', and a love-hate relationship in 'Right Man Wrong Man'.

The old argument of whether Bonney is a facsimile of Cave or vice versa that flared last year is laid to waste here. They are individual voices with different obsessions. Whereas Nick's songs tend towards folk-stories populated by outcast characters, Simon is centrally part of the scene he is singing about. Of the two, Bonney's torment makes him the untouchable.

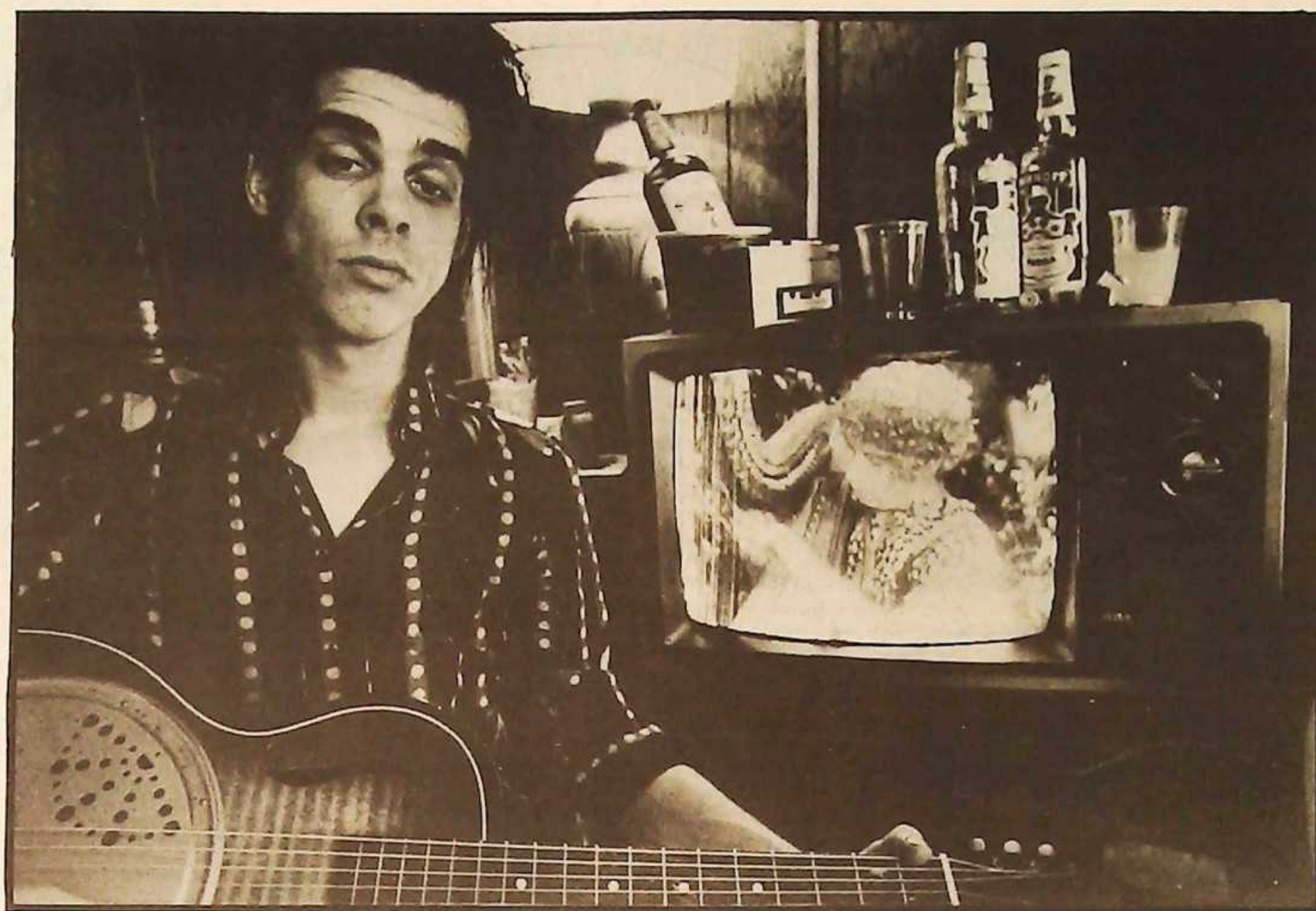
Crime are now the missing link between Big Star, The Doors and The Birthday Party, a modern day musical expression of foreboding so black they make traditional blues artists like Robert Cray seem positively white. But 'Room Of Lights' isn't miserable, it's moving.

JACK BARRON

**ARETHA FRANKLIN 'Aretha'** (Arista 208020)\*\*\*

FRESH FROM bleeding dry George Benson on his latest album, Narada Michael Walden, who's recently taken to sucking the lifeblood out of many established artists' performances, has here sunk his fangs into the Queen Of Soul.

But to be fair to Walden, the most clinical sterilising operation on this venture is conducted by Keith Richards. 'Jumpin' Jack Flash' is pure fillet-of-soul with the backbone removed, while Aretha sings with the passion usually reserved for filling in



NICK CAVE: bet he just can't wait to change channels for EastEnders...

# THE LIVING DEAD

**NICK CAVE AND THE BAD SEEDS 'Your Funeral... My Trial'** (Mute STUMM 34) \*\*\*\*1/2

GIVEN THAT Crime & The City Solution have just released the most accurate and moving psychotic shriek of a record in many full moons, Nick Cave's continuing shift towards thinking man's country and doing person's Tom Waits is both timely and astute. This is a solemn and intense four sides (eight tracks), with only the whirling 'Hard On For Love' open to misinterpretation as a kind of joke. Or, at least, it is once you work out that it plays at 45rpm.

'Sad Waters' opens the floodgates, borrowing brazenly from the great Tom Jones' 'Green Grass Of Home'. But its mock ballad form induces a false sense of security, and 'The Carny' is a depressing narrative howl. 'Funny how things go', it concludes, obviously but effectively.

The title track is glum self-promotion of a charming ilk, while 'Stranger Than Kindness', written by Anita Lane and Blixa Bargeld, is — if you must — melodic and accessible. 'Jack's Shadow' ropes in Crime's Mick Harvey and is a finely venomous assault, battering through to the aforementioned

tax returns.

Walden's trite 'Jimmy Lee' is compensated for by the much more energetic 'Rock-A-Lott', but his most effective work (ie the least intrusive) is reserved for the album's two duets, 'If I Knew You Were Waiting (For Me)', with George Michael, and 'If You Had My Love Tonight', with Larry Graham.

But as sure as eggs is eggs, the best track of the album is one both written and produced by the Queen herself. 'He'll Come Along' is a gospel-tinged belter in the grand Franklin tradition, and one which does its best to elevate an ordinary album to an acceptable level.

Aretha is always worth listening to. 'Aretha' is sufficient to nibble on for a few months, but let's hope the main course of a classic album isn't too far away.

ANDY HURT

**JAYNE COUNTY 'Private Oyster'** (Revolver Records REV LP86)\*\*\*

HAVING RECENTLY experienced his/her first orgasm as a woman, Jayne (né Wayne) County celebrates by releasing 'Private Oyster', a compilation that stretches back to pre-op Wayne's 'Man Enough To Be A Woman' (circa 1974) and then on through changing hormone levels and voice pitches to 1982's 'The Lady Dye Twist'.

Jayne expounds her epicene eclecticism on the swirling spoken intro where she acknowledges her debt to the Velvets, The Ronettes, The 13th Floor Elevators and the Stooges amongst others, before declaring that: "It's my own creation, my own monster, my own private oyster." Fair enough.

Although 'Private Oyster' is a

familiar brew of guitar-driven, pop punctuated glam rock, it is given a life of its own by Jayne's slightly hackneyed taste for tack and a voice that modulates between a fruity baritone and a twee Minnie Mouse on mescaline.

Jayne is at her best when sticking with her gift for natty lines of her own invention. This is best seen on 'I Fell In Love With A Russian Soldier' ("He's my comrade in arms/ We'll get engaged in Afghanistan") and the above-mentioned 'The Lady Dye Twist' where Jayne casts an envious glance towards the high kitsch of a Royal Wedding and resigns herself to never getting hitched.

Other successes are 'Double Shot' (recorded live in a Hong Kong massage parlour) and a cover close to Jayne's silicone cushioned heart, The Barbarians' 'Are You A Boy Or Are You A

Girl?'. Jayne's quite a sweet transsexual on the quiet and here she's got an oyster that'll slip down very nicely with or without Guinness.

ROY WILKINSON

**MEGADETH 'Peace Sells... But Who's Buying?'** (Capitol ST-12526)\*\*\*\*

"SWINGING THE hammer, I hack through their heads... I mangle their faces, 'til no features remain."

Brutality and brilliance go hand in hand in the maelstrom fashioned by Megadeth mastermind Dave Mustaine. By most accounts, Mustaine, the man Metallica allegedly had to sack to keep him and James Hetfield from each other's throats, is a difficult and uncharitable devil to deal with, yet you have to hand it to him, this is viciously good thrash.

Nothing has been smoothed out to mediocre major label specifications.

Mustaine, the man who has also claimed to have written the best of Metallica's material, including 'Leper Messiah' and others for which he's not credited on the 'Master Of Puppets' LP, has here and now thrown up what is arguably the single most challenging and demanding album ever to emerge over thrash's brief and belligerent history. With a mercurial unpredictability matched only by its pure intensity, 'Peace Sells' is the complete headache: loud, unrelenting, intricate, off the wall.

Lovable it ain't. It's unlikely that the masses will clutch this to their collective bosom as they did with 'Master Of Puppets' and 'Ride The Lightning' before it. The reason? Simply, it's because Megadeth offer no quarter. Even the featured Willie Dixon tune (see what I mean by off the wall?) mugs rather than courts the blues.

Mustaine, the man whose name you'll remember for years to come, is one in a million. Catch him while you can.

PAUL ELLIOTT

**SIRENS OF 7TH AVENUE 'Sirens Of 7th Avenue'** (New Rose ROSE 92)\*\*\*\*

THESE THREE hoodlums come with triggers cocked, and snarls curled at the ready. The noise is getting rabid, someone reaches for the switchblade, the whole place is shaking but the street is silent.

Halfway cartoon Suicide, halfway bona fide zip-gun r'n'r bravado, the Sirens wail with convincing friction. They claim as inspiration "dreams, comic book style action, love, hate, prophecy and finding expression through rock 'n' roll guitar, cut-up lyrics, beat boxes..." and lay it all to waste. Without quite diluting their sources, the roots are shredded, the beat-box liberally thumps, and words are spat and spun out with a Vega-like sneer and a Jagger-like pout.

On this thrill-seeking debut, the influences tend to poke through more firmly than would be advisable, but the result has enough gall to get away with it. Anyhow, that teasing Vega-Rev hip-shake wins me every time. The Sirens, promising to shoot from the hip in sonic boom style, don't sound even slightly respectful anyhow, their plagiarism just hitching itself to the restless pace and the slurred sex beat. This racket lurches forward on the balls of its feet, muddled and bloodshot. It sounds like a record without a heart, but something here is pumping like crazy.

I'll give them the benefit of the doubt. This is a big ball of a debut.

JONH WILDE

## THE GO-BETWEENS

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| NOV          |             | NOV             |              | NOV           |                               |
|--------------|-------------|-----------------|--------------|---------------|-------------------------------|
| 1 TRENT      | Polytechnic | 10 HUDDERSFIELD | Polytechnic  | 15 RETFORD    | Porterhouse                   |
| 2 CROYDON    | Underground | 11 STOKE        | Shelley's    | DEC           |                               |
| 3 PENZANCE   | Dimelza's   | 12 CARDIFF      | Nero's       | 11 PORTSMOUTH | Basins                        |
| 5 COLCHESTER | Works       | 13 BRISTOL      | Bierkeller   | 18 RAYLEIGH   | Pink Toothbrush               |
| 6 DERBY      | Rockhouse   | 14 LONDON       | Central Poly | 20 LONDON     | Club Foot                     |
|              |             |                 |              |               | (Clarendon Hotel Hammersmith) |

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twin-necked guitars. I guess the fact that they've got a host of seriously infectious songs might have something to do with it as well.

From the opening 'Wasteland' (dedicated to our very own Neil Perry), The Mission put on a show that is surprisingly low on theatrics but high on drama. Combining the best of five years of post-punk gothery and a dash of Led Zeppelin with a poppy dance beat, The Mission have instant yet durable songs like 'Serpent's Kiss' and 'Garden Of Delight'.

It has to be said that they're dead sexy. Treating their tales of love and lust in absolute, serious tones, you could call them over-serious and overblown but you'd be overlooking the fact that this band take the quality of being tall with lots of cheekbones and make it fun, something their peers can't seem to manage. Here's at least one convert to this Mission.

ROY WILKINSON

## JULIAN COPE Leeds Polytechnic

HIS VEINS are wrapped like wire around his forearms. And he's joking about being coaxed back into his career. And then he plays 'Levitation' or 'The Greatness And Perfection Of Love', and the glimmering rays of charisma start up again. Strong, solid rays, beaming out from pearly tooth after pearly tooth until every grinning beam is bolder than the smile itself. And sizzling on each ray, like tiny bulbs of mercury on hot glass, dance The Qualities of Julian Cope. The confidence, the talent, the enthusiasm, the life and... and the infrasexiness. 225 volts of singing sex appeal.

And this is why there are so many pretty young boys and girls smiling at Julian Cope's leather trousers. Because he walked away from a manufactured star's lifestyle and went crazy for a while in Tamworth. He did it in the privacy of his own home and not in the glare of the gossip column flashguns. And now that he's stepped back into the business and onto the stage, when he should be looking like rubbery old meat like Alan Vega or sweaty formica like Joey Ramone, he's as attractive as a highly

sexed tennis pro.

His songwriting is immaculate, yet he's familiar enough for you to know that at the end of the next song - be it 'Bouncing Babies' or Pere Ubu's 'Non Alignment Pact' - he could flip! again. And it wouldn't be at all out of place.

And it's then, when his music passes through your head and into your hips that you know Julian Cope is the best songwriter in Britain. And you shut your mouth and scream.

JAMES BROWN

## FULL FORCE/LISA LISA AND CULT JAM Hammersmith Odeon

EVERYBODY SAY yo! So was the Hammersmith Odeon the place to be on a wet October evening? It certainly was. The host to a barrage of shrieking whistles and bright smiles, this tired old venue actually blazed with an atmosphere of festivity for once. OK, so it was only two-thirds full, but still the hall was a swarm of moving limbs as Lisa Lisa's Cult Jam layed down a heavy backbeat of thick percussion.

Lisa looks like Tina Charles; in fact, she sings like her as well. And Cult Jam supply a bombardment of juicy funk motives that move with an easy momentum, a little sloppy here and there but genuinely bad, mad and glad to be alive. It was one of the most glittering arrays of dramatic, apocalyptic funk that I've ever seen.

Unlike Full Force who, even when at their best, are little more than a poor man's Cameo with significantly smaller cod-pieces. They started like melting syrup, sticky, gooey and very slushy. They could only get better and this they did when they launched into 'Alice'.

But Full Force smeared the flow of the show with endless pranks that included a simulated gang bang with a female member of the audience, a strip show and endless flexing of muscles. Practical jokes are never that funny and Full Force, who weren't nearly as forceful as they should have been, sank beneath their particularly poor attempts at razzmatazz.

RON ROM

# STING SONGS

WASP

Newcastle City Hall

NO WOMEN tied to racks, no styrofoam maces, no dog brains deposited on the stage by the resident loony. Just 100 per cent (alright, 99 per cent) sweaty, metallic boogie.

Whether or not it was a calculated career move - and maybe it's something that the band have now tired of - the wild excess of WASP's arrival into the metal world certainly gained them instant recognition. Not to mention infamy. So there we were on Halloween, inside the electric circus, witnessing more than just a sideshow. In front of the big top backdrop, ringleader Blackie Lawless and the boys exploded, the front row made desperate grabs for various parts of WASP's anatomy, and the bouncers clapped their hands over their ears and pulled pained, wincing expressions.

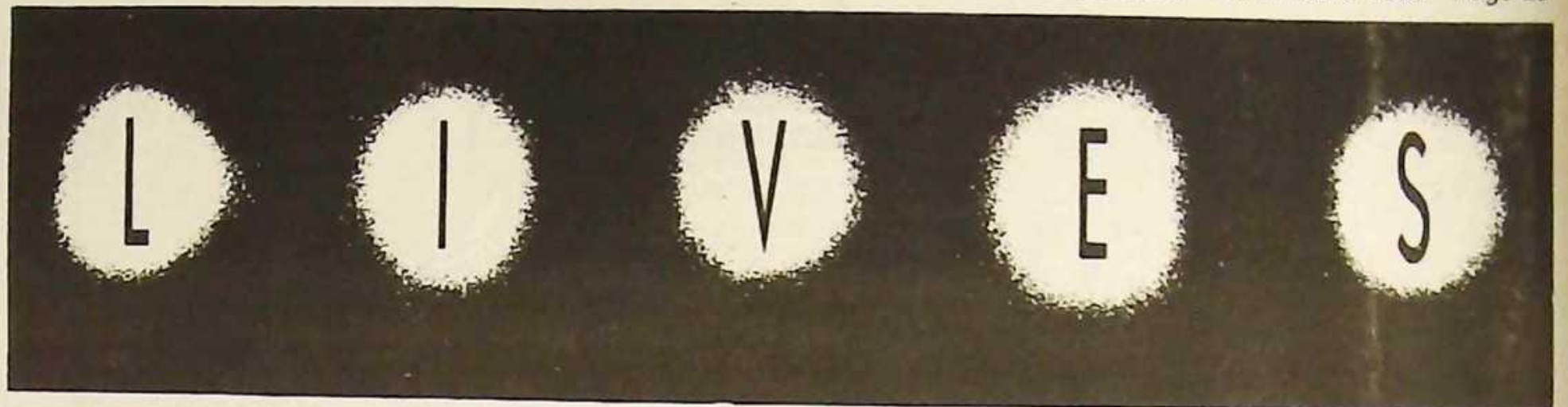
WASP prowled and pounded the stage like mad giants; nobody in the band appears to be under seven feet tall. Blackie had the crowd in a frenzy, every slinky move a joy to behold, every word lapped up with relish. A muddy sound didn't prevent the harmony and melody of WASP breaking through, perhaps proving that Blackie's vision of the band as The Everly Brothers-go-metal is not far off.

(An aside: "The magazines and papers say WASP are sexual perverts," Blackie yelled. "They say we're every parent's worst nightmare. This is dedicated to the PMRC. 'Sex Drive'!" This was a more effective form of protest, judging by the audience reaction, than any amount of leftist ranting.)

'Blind In Texas', '95-NASTY', 'I Don't Need No Doctor' and the immortal 'F\*\*\* Like A Beast' all leapt from the amps in an orgy of sound. Sick or not, WASP have obtained a classy sheen and become a genuinely potent brew.

Of course, the show climaxed with Blackie's fire-shooting codpiece, the meaning of which one could probably write a thesis on. No doubt some moralistic worrier already has. Back in my hotel room, I noticed the Gideons Bible placed by the bed. I had to laugh. If only they knew...

NEIL PERRY



# THE BIG BANG

## BIG AUDIO DYNAMITE Belfast Ulster Hall

YOU WANNA know what makes Big Audio Dynamite so cool? I'll tell you. They're so cool because their aim is to invent a whole new music scene, to whip up a vibe derived in its rawest state from the decaying streets of inner-city Britain '86.

Their hope is to harness the spirit of joyful resilience so often found in the UK's rundown areas and communicate that strength via crunching electro programmes and flailing dreadlocks. To spark off flashfire partying amidst the ruins, so to speak.

BAD (read it fast and get a surprise!) are ambitious and slightly reckless, willing to take gambles whenever they feel it's the correct thing to do, which is an absolutely right-on attitude.

They're a bit raggedy and sometimes the chances they take turn out to be errors of judgement, but this is the whole point. They're pushing it, risking their necks and trying to be now rather than yesterday or tomorrow. This is why the crowd surges keenly throughout the so-so numbers (and these are plentiful): BAD are, above all else, respected.

When they're good they're very good, and tonight their wall-quaking moment of glory comes in the shape of a new song, 'Sightsee MC!', which features Don Letts on vocals and a beaming Mick Jones on nostalgic Clash-style leg formations.

Other highlights are the singles, 'E=MC2', 'C'mon Every Beatbox' and 'The Bottom Line', all of them full of guns and cowboys and



MICK JONES gets ready for Guy Fawkes night...

Peter Anderson

all-sorts - a blitz of bits and pieces, with Mick's guitar darting into focus at all the right moments.

Sometimes it's hard to keep track of what's going on, so awash with action is

the Big Audio Dynamite sound. And it's when they reach saturation point that the band dissolve into a kind of frustrating thrill-a-minute smog, their weaker tunes becoming lost in the glut of

effects and ear-splitting beatbox booms.

If they could only shed a bit of that excess weight, they'd be well on the way to perfection.

MR SPENCER

## DAVID THOMAS AND THE ACCORDION CLUB University Of London Union

WHEN ONE tries to describe a David Thomas experience, one usually has to rely on adjectives like 'strange', 'weird', 'unusual' or 'esoteric', before arriving at words like 'insane' or 'articulate'.

And his performance at the ULU, on a fitting Halloween evening, was no exception.

This man, this overweight clown of the absurd, looks like an old dustman from a Tom Waits video who's run away with an Albanian folk band to play a brand new form of twisted cabaret. Throughout the evening, David reveals that he leads a happy life and that his bassist and fellow accordion player feel like a "john" and a "breeze", respectively(?). Less confusing, the backstage staff are referred to as "arseholes" because, he claims they keep messing up the sound.

But David still manages to rise above these problems and proceeds to put a smile

on my face with his eccentric behaviour and babbling self-indulgence. His songs appear to mean nothing but this isn't the point; what they do is echo every strange mood with a surgeon's abandon more commonly associated with alcohol abuse or asylum inmates.

The whole evening is crazy, mad and entertaining. Vintage David Thomas.

RON ROM

## EDWARD BARTON Manchester New Ardri Ballroom

LISTENING TO Ted Barton's singing is like being operated on by a surgeon wielding a fork and spade, but it's there that the beauty in his performance lies. Ted's art, rant and roll, is completely pre-meditated, fully orchestrated, and, as such, executed in a manner that gleams with perfection. This crazy, screaming be-suited conductor of excitement, isn't, as first sightings would suggest, the Elephant Man of solo male vocalists. He's an entertainer, and he's good at his job.

He knows when to feign mistakes, when to growl mercilessly, and just how humble to be during his between songs patter. He knows the barrier between aural pain and pleasure and he's as happy as pie to try and push it as far as it will move. His performance is as brilliant as acne amidst a wash of expensive facial cosmetics.

It's at times like these that you bless cretinous dross, not curse it. Without record labels full of mediocre crap to show up artists as extreme as Edward would be left languishing in their kitchens.

He's painted, sung and been incorrectly introduced as 'Ted Bear' on *The Tube*, and he's soon to support James on their forthcoming nationwide tour. He's even appeared in *Jaws*. Tonight he's enjoyed an easy hometown concert to promote his debut solo single, 'Me And My Mini'.

Ted Barton has it in him to become a star. And that, for the dyslexic amongst you, is 'rats' spelt backwards.

JAMES BROWN

## SCARLETT FANTASTIC London Heaven

ON ONE of those rare nights when they let heterosexuals into Heaven, the entertainment just has to be as camp as a Boy Scouts' outing. A right royal pantomime with costumes looking like rejects from a spaghetti western re-make of *Ali Baba*.

Scarlett Fantastic, who consist of ex-members of Swans Way, are three girls who sing and three boys who don't, or rather can't, but I like it when they try. The male gritty gruntings add gristle to the swirling female whine. Otherwise, there's an over-abundance of fleshy, flashing thighs and enough front to re-stage World War I.

The instrumentation doesn't get much of a look in behind the glorious warbling. Still, once the Fantastics get chugging along, they really, well, chug along.

A lasting influence on the rich tapestry of rock? S-surelyly shome mishtake. A Bananarama for '87.

RONNIE RANDALL





# VE • LIVE • LIVE • LI

## ON TOUR WITH BON JOVI

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SUN • NOV • 9 • GAUMONT • IPSWICH  
MON • NOV • 10 • CITY HALL • SHEFFIELD  
TUES • NOV • 11 • ODEON • BIRMINGHAM  
WED • NOV • 12 • PLAYHOUSE • EDINBURGH  
FRI • NOV • 14 • APOLLO • MANCHESTER

# DEBUT ALBUM...

## OUT NOW...



ROTH 'N' VAI: burger kings

Neil Zlozower/LFI

### CLOSE LOBSTERS Charing Cross Road Head Club

BEAUTIFULLY DRUNK and staggering around, Andrew Burnett is posing for all he's worth. Wearing his Oxfam elegance and missing tooth, and grinning with pride, he sings with a joyous disregard for tone or melody. Not that Close Lobsters don't know a good tune when it sidles up to them. But on a night when a small waterfall of beer must have found its way down their necks, they aren't – how shall we say? – the most upright of groups ever to grace a London stage.

Still, it's what yer right arm's for, OK? That and thrashing hell out of your six string thing while twisting some remarkable pop contortions around the audience's heads. Which is, of course, exactly what Close Lobsters do as they swim full speed against the current tide of music biz blandness.

These five Scottish louts have taken the jingle jangle of Orange Juice and wrung it through the mangle of heavy rock, leaving a compressed and densely intelligent sound that shakes every last flake of dandruff from your receding hairline. I couldn't care less that strings break and cues are missed, Close Lobsters are leaps and bounds ahead of their shambolic contemporaries.

Burnett's obvious love of the limelight can only be a plus at a time when too many young performers want to hide behind their insecurities, and anyway, he's not adverse to taking the piss out of himself, lurching round the stage lashing at his imaginary guitar.

Bold and brassy, Close Lobsters are lighting fires in

the basement of pop, playing with matches and burning the building down. You may not have realised it yet, but the flames are getting higher. Whatever you do, don't call the fire brigade.

**RICKY KILDARE**

### THE RESIDENTS Hammersmith Odeon

ONE OF the few questions left unanswered in this madcap world is: what's behind The Residents' masks?

Celebrating their 13th anniversary this year, these four latent phantoms of rock's opera decided to take us back through various periods of their past before bringing us back up to date with the mythical Big Bubble Band, who were created in the fourth part of The Mole Show. During this part of the performance, the chief Resident detached his eyeball mask from his head to leave his face open to the glare of the public, creating a small furor.

I didn't actually get a close up view, but this isn't surprising since the Palais has to be the *worst* place to witness The Residents. Their show is essentially a *visual* one, and when you can't see anything frustration creeps in and the whole experience is lost.

Also, the set was too one-paced for much of the time to generate any outstanding power. The heavy reliance on backing tapes didn't help the momentum. But aside from these flaws, The Residents' brand of 'performance art' easily satisfied.

The eyeballs, props and choreography were all there, running parallel with strange, haunting covers of James Brown's 'It's A Man's Man's Man's World' and Presley's 'Jailhouse Rock'. These aural

gimmicks, and the two new female dancers, never diluted the stark potency of the music, however. The Residents are *always* intensely unfathomable.

Like the cult '60s TV show *The Prisoner*, The Residents have plots that are vague and images that are blatantly confusing. Their show is theatre of the totally absurd, fascinating and compulsive.

**RON ROM**

### WE FREE KINGS Dublin Baggot Inn

WHETHER OR not it was head Waterboy Mike Scott's seal of approval that brought out the curious, at least it was a healthy crowd that greeted the arrival of his fellow Scots,

# TED'S

### TED HAWKINS Camden Dingwalls

TED HAWKINS: a voice, a guitar and two thirds of a lifetime full of pathos.

Born in racially bigoted Mississippi, Hawkins' life has been crammed with the petty iniquities of fate, but now it's been touched by the equally fickle hand of fame. He's been a tramp, a criminal and, for the last 20 years, he's busked and begged his way across California.

He could have gone on like this had he not been spotted by talent broker Thorp Minister III and then been pushed by Mr A Kershaw. It's enough to make you never call Andy the idiot son of John Noakes ever



# ROTH TRIAL

DAVID LEE ROTH

New York Madison Square Gardens

DAVID IS on stage, dusting off some of his oldest lines. One goes like this: "If you're sticking that tongue out at me, then make sure you're gonna use it." Still, 19,000 mad Americans want to butter his toast and find out if that's really a volume of encyclopaedias tucked away down there, or if it's the real thing.

At this point, someone throws a hamburger at me. I'm in New York, suddenly dodging this hailstorm of hamburgers, caught in the middle of a laddish skirmish, while there's all those tall buildings outside waiting to be admired. Dave Lee Roth wriggles his groin under the noses of 19,000 New Yorkers. This is America.

The guitarist, Steve Vai, is making his instrument squeal without humility, Dave's hosepipe peeps out behind his right ankle, and I'm marvelling at how close this is getting to one ghastly blow-out of guitar histrionics. I'm not a Van Halen connoisseur, but still I recognise 'Everybody Wants Some', from 'Women And Children First', being ritually slaughtered up there...

After years of enthusiastic riffing, Van Halen found platinum pop with the delectable 'Jump'. But now Roth is emerging from the daydream, and finding he has inherited a bigger bunch of hamfisted rockists than before. Whatever, he seems happy to keep cranking out this blur of monstrous metal claptrap.

Of course, as far as metal goes, it has the lot - bombast, plonker-pulling riffola, loads of masculine muscle, droopy aspirations and very thin platitudes. But Roth's camp comedy and cruel good looks are wasted on this endless gurgling metal mess.

When Roth's comic charisma gets slotted into the middle of this - during the overlong 'Ice Cream Man' - it fits awkwardly, looking and sounding both trite and cumbersome. His devotees would disagree, enjoying his every dumb move and his every goofy posture. But watching an audience laughing hysterically at rock's number one sex symbol making a goon of himself is a strange sight, especially when you feel like you've landed on some foreign planet.

We trail out wondering why Roth doesn't make it more special, why he keeps squeezing away at this empty carton. David Lee Roth, court jester and rock 'n' roll jerk, is plainly wasting his time.

JONH WILDE

We Free Kings.

Pogues comparisons are inevitable, but We Free Kings move closer to a rollicking, punky bluegrass fusion rather than the bastard ceilidh of Camden's favourite sons. More Kentucky than Canaevon. Like The Pogues, however, their initial charm lies in their hamfisted raggedness, their devil-may-care attitude and their dedication to hootin' and hollerin' and generally having a good time, appreciative audience or not.

We Free Kings don't so much play songs as pummel them into submission, squeezing every last drop of blood out of their swollen

bodies. With cello and violin (not to mention Joe Kingman's dangerous drop kicks) flying off in all directions, songs like 'Death Of A Wild Colonial', 'Scarecrow' and 'Motorcycle Ray' rush past in a noisy acoustic whirl.

Like a shot of coarse whiskey, We Free Kings, taken in small doses, can excite and enervate. But being avowed buskers, they'll understand a desire to move on. I suppose it all depends on whether or not you feel the world needs another trashed out encore of 'C'mon Everybody'? CD enthusiasts need not reply.

CONOR O'MAHONY

TOM ROBINSON  
Sheffield Limit Club

IT'S BEEN nine years since Tom Robinson first sliced up the charts with '2-4-6-8 Motorway' and single-handedly threw the rock into racism. Tonight, after a decade of high flying ideals, changing line-ups and sporadic hits, media man Robinson is back for another round.

Unfortunately, a few days on the Janice Long Show does not a public personality recreate. And, beneath the stark glare of a sparsely populated Limit, Tom Robinson and his latest backing crew are an uncomfortable sight. It's a long way from the City Hall to here.

All the same, in true cabaret tradition the band divide the night into two sets. As he churns through the TRB Smash Hits series - 'Listen To The Radio', 'Martin' and 'Motorway' - Robinson establishes a routine rapport with the audience. They look as time-honoured as the band: all clenched fists, bland smiles and tapping feet. Only at the bar is there any sign of real life. There, a loud smatter of Tetley Bittermen are damned if they'll let some clapped-out crooner and a four pound door fee ruin Friday night in clubland.

Tom Robinson is every inch the Ken Barlow of rock. And like Wetherfield and its middle of the road militant, he is hopelessly out of date. These days, the power in the darkness is barely a flicker in the wind.

GRANUAILE

ORCHESTRAL  
MANOEUVRES IN THE  
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SUPREME

Hammersmith Odeon

ANOTHER ONE. Where do they all come from? The Big Supreme are happy and bouncy and pretty damned sure they're going to be as popular as Go West. Likeable, could be big, but *supreme*?

It is hugely difficult to get *worked up* about OMD. I can certainly *enjoy* their endearing pop, their naggingly catchy melodies and Paul Humphrey's expressions of pure childlike embarrassment. But beyond that?

OMD are not giving me much to think about. Songs of elegance and surprise have given way to a rather lethargic smoothness which, though not unappealing, has them cruising down a rut. Maybe it's time to turn the light back on...

DAVID ELLIOTT

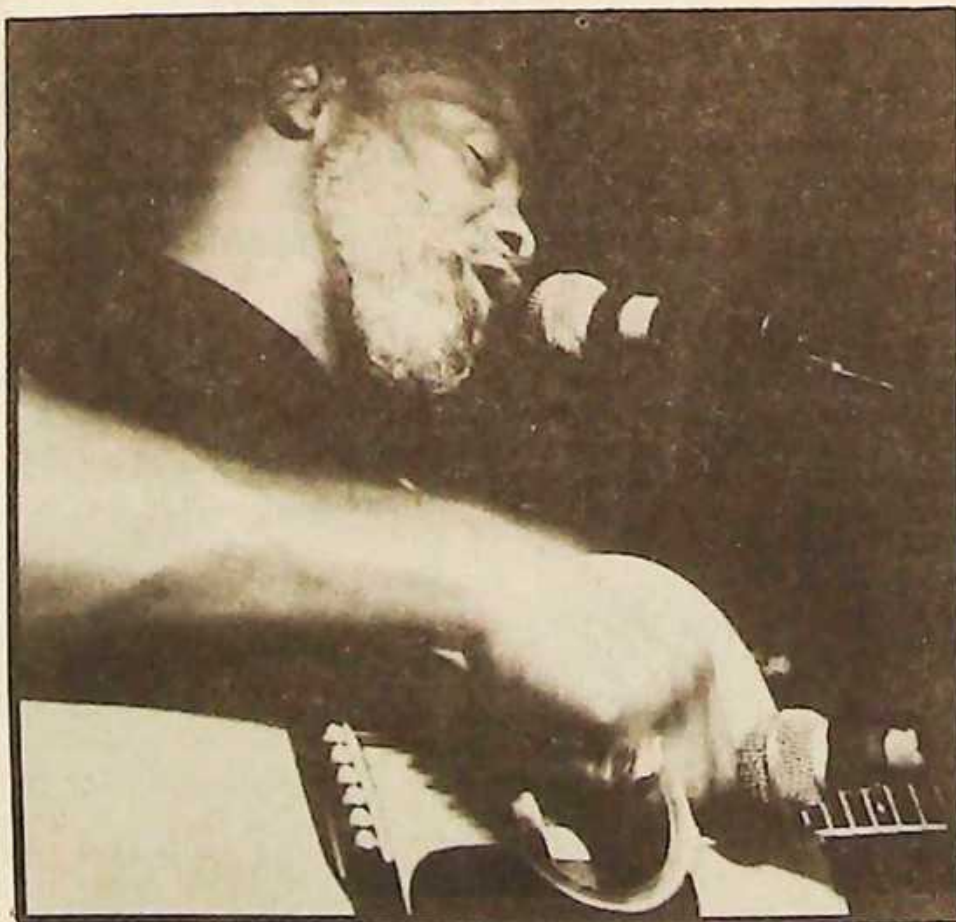
# JAILHOUSE BLUES

again, for now Ted has hushed venues full of people hanging on his every note.

That voice - although Ted is recovering from an operation on his throat - hovers between a humming growl and a heavenly tone. The sweetest thing this side of Sam Cooke, it phrases immaculately and offers no harbour for anything as banal as bitterness or self-pity. Coupling perfectly with his minimal strumming, this voice can live with anything in a history that stretches from Leadbelly to LL Cool J.

We can only hope that Ted Hawkins lives for another 50 years. That might give the world time to pay him back.

ROY WILKINSON



TED HAWKINS: here's to the next 50 years

Steve Double

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**WELCOME TO THE ELECTRIC CIRCUS**  
**WASP**  
SPECIAL GUESTS  
**WARLOCK**

BRISTOL COLSTON HALL Wednesday 5th November 7.30pm  
Tickets: £5.00, £4.00 Available from B.O. Tel: 0272 22957

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  
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NEW SINGLE:- "A KIND OF FREEDOM" 7" + 12 (inch) AVAILABLE ON CHAPTER 22 RECORDS. DISTRIBUTION 9 MILE/CARTEL

**Tour Dates:-**  
**NOVEMBER.**  
8 WARWICK UNIVERSITY  
11 NORTH LONDON POLY S.U.  
12 LONDON MARQUEE  
13 PORT TALBOT RAFFLES

**14 BATH, MOLES**  
**15 BOURNEMOUTH, ROOFTOPS**  
**17 BIRMINGHAM, PORTLAND**  
**23 LEEDS, POLY \***  
**24 NOTTINGHAM, ROCK CITY \***  
\* with Mighty Lemondrops



# MORE ADS ON PAGES 32 & 33

Artists Against Apartheid present

## UB40

Plus Special Guests

the **BLOODFIRE**
**BRIXTON ACADEMY**  
 MONDAY 8th DECEMBER 7.30 p.m. doors

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HARP BEAT 86 Presents

## ULTRAVOX

  
 The **U-VOX** Tour
Plus Special Guests  
**ZERRA ONE**

LONDON WEMBLEY ARENA

WEDNESDAY/THURSDAY 5th/6th NOVEMBER 7.30 pm

Tickets: £8.00, £7.00 Available by post from Ultravox Box Office,  
P.O. Box 2, London W6 0LQ include S.A.E. Cheque/P.O. made payable to  
M.C.P. and allow 50p booking fee per ticket or by personal application from  
Wembley Arena B/O Tel: 01-902 1234, Keith Prowse (Credit Cards 01-741 8989),  
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HARP BEAT

THE HARP LAGER MUSIC PROGRAMME



## FRANKIE GOES TO HOLLYWOOD

Plus Guests

**G-MEX MANCHESTER**

SATURDAY 10th JANUARY 7.30 pm

Tickets: £9.00, £8.00

Available by post from:-  
MCP Ltd. P.O. Box 124, Walsall, West Midlands WS9 8XX  
enclose cheque/PO made payable to MCP Ltd with S.A.E.  
and allow 50p booking fee per ticket or by personal application from  
Piccadilly Records and Apollo Theatre Manchester,  
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King Georges Hall Blackburn, Vibes Records Bury, UK Travel Chester  
and Baxters Travel Southport all subject to a booking fee,  
or by Credit Card by telephoning 061-273 3775.**WEMBLEY ARENA : LONDON**

MONDAY/TUESDAY 12th/13th JANUARY 8.00 pm

Tickets: £9.00, £8.00

Available by post from:-  
Mac Promotions, P.O. Box 2, London W6 0LQ  
enclose cheque/PO made payable to Mac Promotions  
or by personal application from B/O Tel: 01-902 1234,  
LTB, Premier, Keith Prowse (Credit Cards 01-741 8989),  
Ticket Master and Stargreen. All subject to a booking fee.**NEC BIRMINGHAM**

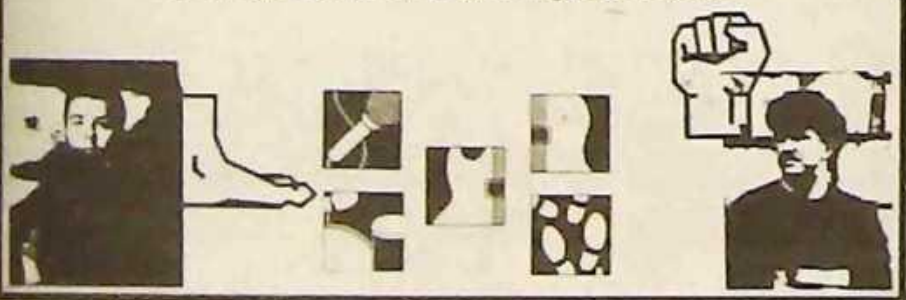
SUNDAY 19th JANUARY 7.30 pm

Tickets: £9.00, £8.00

Available from NEC Box Office Tel: 021-780 4133,  
Odeon Theatre, Ticket Shop and Cyclops Records Birmingham,  
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Way Ahead Derby & Nottingham, Town Hall B/O Leicester,  
and Ticket Shop Oxford (all subject to a booking fee).**S.E. AND C.C. GLASGOW**

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Tickets: £8.00 Advance : £9.00 Door

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enclose cheque/PO made payable to MCP Ltd. with S.A.E.  
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New Album Release Party

ENTRY £4.10... £2.00  
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AN ELECTRONIC ROCK DISCO  
WITH LAZERS, COMPETITIONS  
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PLUS LIVE**STEVE JOLLIFFE**

(ex-Tangerine Dream)

**PETER BEASLEY**

(Last date of British Tour)

MONDAY 10 NOVEMBER

**AFRICA CENTRE**38 King Street, London WC2  
8pm. £3.50 Covent Garden Tube  
Jeans, trainers, white socks and  
crocodile jerseys welcome

(ARMISTICE)

NOV. 11

Lord Cecil, Hackney

NOV. 13

Ruskin Arms, E12

ENTERTAINMENTS

From Australia  
**DIED PRETTY**

SPECIAL GUESTS

Friday 14th November

Tickets: £4  
Doors 7.30pm.

MALET STREET WC1  
UNIVERSITY OF LONDON UNION

THE BIGGEST  
DISCO IN TOWN+ **CHARLIES****BROTHER**

Guildford Civic Hall

Friday 7th Nov

Adm £1.50 7.30pm

**HARD ROAD**

THE AGGRESSIVE BLUES

ROCK TRIO

LONDON PALMERS GREEN

Bird in Hand, Sat Nov 8th

(Just off The Cock)

GUILDFORD, SURREY UNIV

Friday 14th Nov

(Double Headline MUNGO JERRY)

**HIGH WYCOMBE**

Nags Head, Sat Nov 22nd

(Supporting LAZY)

BAND INFO: (01) 886 8385

ENTERTAINMENTS

PETE SHELLEY

SENGOD'S CLAW BOYS CLAN

Dor Mannu

Thursday 13th November

Tickets: £4  
Doors 7.30pm.

MALET STREET WC1  
UNIVERSITY OF LONDON UNION

## Life After

 10th Nov MARDI GRAS Nottingham  
 13th Nov SOUTH PARK ARTS CENTRE Bracknell  
 16th Nov LLANHARAN RUGBY CLUB Cardiff  
 17th, 24th Nov 1st Dec KINGS HEAD Fulham  
 5th Dec ROYAL STANDARD Walthamstow  
 8th Dec MEAN FIDDLER Harlesden  
 13th Dec CHICHESTER ROCK CLUB Chichester

**THE  
HUNTERS  
CLUB**  
 DEAD BY CHRISTMAS  
TOUR

NOVEMBER DATES

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BRADFORD

10th THE GARAGE

NOTTINGHAM

12th TROPICANA

PETERBROUGH

13th TIME BOX

LONDON

15th POLYTECHNIC

COVENTRY

17th UNI BAR, THE MAZE

SHEFFIELD

18th BARREL ORGAN

BIRMINGHAM

27th FAN CLUB

LEICESTER

29th SPRINGFIELD

NORWICH

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10th NOVEMBER

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WED 5th NOV FROM AUSTRALIA Adm: £3.00

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+ THE SOUND ASLEEP

THUR 6th NOV Adm: £2.50

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FRI 7th NOV Adm: £3.00

**PLAZA + THE TOUCH**

SAT 8th NOV "EXTRA LONDON SHOW" Adm: £5.00

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MON 10th NOV Adm: £2.50

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TUE 11th NOV Adm: £2.50

**MY LIFE STORY,****LOVES YOUNG NIGHTMARE,****THE LADY KILLERS**

WED 12th &amp; THUR 13th NOV Adm: £3.00

**ONLY LONDON SHOWS****WES MCGHEE**

FRI 14th &amp; SAT 15th NOV Adm: £5.00

**THE BLUES BAND**

PACK JONES, TOM MCGUINNESS, DAVE KELLY, GARY

FLETCHER, HUGHIE FLINT, ROB TOWNSEND

TUES 16th NOV Adm: £3.00

**THE MYSTERY GIRLS**+ **PLAY THE JOKER**

THUR 20th NOV GUY CLARK

21st &amp; 22nd BRUSH SHELS

23rd LORE AND THE LEGENDS

28th &amp; 29th COMMANDER CODY

**THE 100 CLUB**

100 OXFORD STREET, W.1.

Lites by Wiz &amp; Suzie Creamcheese

Thursday 6th November

**THE MIGHTY CAESARS**+ **THE DAGGERMEN**

Tuesday 11th November

**THE EXPLOITED**

Thursday 13th November

+ **THE JET SET**+ **MANUEL SCAN (USA)**

Tuesday 18th November

**SALVATION**

+ Special Guests

coming soon...

20.11.86 INTO A CIRCLE 0 GBH 27.11.86

25.11.86 THE AUNTIE VEGETABLE (Ex-Prisoners)

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RICK BUCKLER - drums &amp; percussion

JIMMY EDWARDS - lead vocals, guitars &amp; keyboards

BRUCE FOXTON - bass &amp; vocals

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**THE WEDDING PRESENT**+ **RIOT OF COLOUR**+ **THE DEPTH CHARGE SOULS**

Fri 7th Nov 8pm

**BOGSHED**+ **POP WILL EAT ITSELF**+ **BUICK CIRCUS HOUR**

## SACRILEGE + SUPPORT

NOV. 1. BIRMINGHAM MERMAID.

4. LEEDS ADAM AND EVES.

9. NEWCASTLE RIVERSIDE.

16. LONDON FULHAM GREYHOUND.

24. NOTTINGHAM MARDI GRAS.

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 JOY OF LIFE  
 FRIDAY 7TH NOVEMBER

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Thursday 6th November

**RAY CAMPI**& **THE ROCKABILLY REBELS**

Friday 7th November

**HANK WANGFORD BAND**

Saturday 8th November

**DUCKS DELUXE**

with Special Guests

Sunday 9th November

**G.B. BLUES COMPANY**feat: **BOBBY TENCH**

Monday 10th November

**MARA**

(On Tour from Australia)

Tuesday 11th November

**MEANTIME**

Wednesday 12th November

**BOB KERR'S WHOOPEE BAND**

("Dec 3/4 ROY HARPER")

**THE SIR GEORGE ROBEY**

240 SEVER SISTERS ROAD, LONDON,

W4 2HX (opp Finsbury Park tube)

01-263 4581

Tue 4th Nov

**KHAN**

Wed 5th Nov

**MIAOW**+ **THE RUMBLEFISH**+ **COMING UP ROSES**

Thurs 6th Nov

**JACKIE DALY**



# NIGHTSHIFTS

Write to Neil Perry, Sounds, Greater London House, London NW1 7QZ or telephone 01-387 6511. To guarantee inclusion please have applications in at least two weeks prior to publication.

**WASP** continue to buzz the UK this week at Bristol (Wednesday), Birmingham (Friday) and Manchester (Saturday), while those ethereal Cocteus float into Portsmouth (Thursday), Nottingham (Friday), Liverpool (Saturday) and Glasgow (Sunday).

The Leather Nun round off their tour at Manchester (Wednesday), Nottingham (Thursday) and London (Friday), and Van Morrison kicks off his with two nights at the Hammersmith Odeon (Monday, Tuesday).

## WEDNESDAY 5

**BRIGHTON** King's Road Arches Zap Club (775987) Hidden Intention (Anti Apartheid Benefit)  
**BRISTOL** Colston Hall (22957) **WASP/Warlock**  
**BRISTOL** George And Railway The Passmore Sisters  
**CARDIFF** The Mars Bar Fields Of The Nephilim  
**CROYDON** Cartoon (01-688 4500) Mandrake  
**DUNSTABLE** Queensway Hall (603326) King Kurt  
**EDINBURGH** Playhouse (031-557 2590) Big Audio Dynamite/Schooly-D/Sipho Josanna  
**EXETER** Arts Centre (219741) Screaming Abdabs/Sheila Hyde/Kevin McAleer  
**GLOUCESTER** Brunels Persepolis  
**HALIFAX** Piece Hall The Gardeners  
**HULL** Adelphi The Stars Of Heaven  
**HULL** University (42431) The Gargoyles  
**LEEDS** Adam And Eve's (456724) Government Issue/Depraved/Heresy  
**LEEDS** Merriam Street Coconut Grove (455718) Freestyle  
**LEICESTER** Polytechnic (555576) The Highliners  
**LIVERPOOL** Club Krackers (051-708 8815) Pendragon  
**LONDON** Brentford High Street Red Lion (01-571 6878) Papa George  
**LONDON** Camden Dublin Castle (01-485 1773) The Boogie Brothers Blues Band  
**LONDON** Camden High Street Electric Ballroom (01-485 9006) The Shop Assistants/My Bloody Valentine/Pop Will Eat Itself/The Dragsters/The Desperados  
**LONDON** Covent Garden Rock Garden (01-240 3961) No Corridor  
**LONDON** Dean Street Gossips Burn Charlotte, Burn  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) Miaow/The Rumblefish/Coming Up Roses  
**LONDON** Fulham High Street Kings Head (01-736 1413) Ducks Deluxe  
**LONDON** Hammersmith Clarendon (01-748 2471) The Katatonix/Phoney American Accents  
**LONDON** Hammersmith Odeon (01-748 4081) Iron Maiden/Paul Samson's Empire  
**LONDON** Harlesden High Street Mean Fiddler (01-961 5490) Died Pretty  
**LONDON** Mile End Bancroft Road Queen Mary College The Wedding Present/Riot Of Colour/The Depth Charge Souls  
**LONDON** Oval Cricketers (01-735 3059) Thee Mighty Ceasars/The Delmonas  
**LONDON** Peckham Walmer Castle Grimm Facts  
**LONDON** Putney Zeetas (01-785 2101) Kalahari  
**LONDON** South Bank Royal Festival Hall Foyer Taxi Pata Pata (Lunch)  
**LONDON** Wardour Street Marquee (01-437 6603) Outside Edge  
**LONDON** Wembley Arena (01-902 1234) Ultravox/Zerra One  
**LONDON** Woolwich Thames Polytechnic Ninety Per Cent Proof/The Lettuce/Third Man  
**MANCHESTER** Anson Road International (061-224 5050) The Leather Nun/Bomb Party  
**MANCHESTER** Cloud Nine (061-832 3350) Safe For Now/Magnificent 7/Giant Steps Outside Your Mind  
**MANCHESTER** Gallery (061-832 3597) Circus  
**NEWCASTLE** City Hall (320007) Orchestral Manoeuvres In The Dark  
**NEWCASTLE** Polytechnic (328761) The Railway Children  
**NEWCASTLE** Tiffany's (612526) The Mission/The Rose Of Avalanche  
**NOTTINGHAM** Hippo's Uneven Planet (Midnight)  
**POOLE** Mr C's Dumpty's Rusty Nuts  
**PRESTON** Raiders The Macc Lads  
**RAYLEIGH** Peers The Shakers  
**READING** Majestic (586093) Dr Feelgood/Dog 'Ouse  
**ROMFORD** North Street Precinct Rezz Club (01-597 6181) Walking Seeds  
**STOKE** Keele University Beki And The Bombshells

## THURSDAY 6

**BIRMINGHAM** University (021-455 9777) Surf Drums  
**BRIGHTON** King's Road Arches Zap Club (775987) Died Pretty/The Sound Asleep  
**BRIGHTON** Richmond Hotel (603974) The Crack  
**BRISTOL** University (735035) The Fall  
**CARDIFF** The Mars Bar Frenzy  
**COVENTRY** Hand And Heart (618037) Government Issue  
**COVENTRY** Warwick University (417220) Easterhouse  
**CROWBOROUGH** Valentine Club Sarean Quartet  
**CROYDON** Cartoon (01-688 4500) Bad Influence  
**CROYDON** Fairfield Halls (01-688 9291) Lenny Henry/The Mint Juleps  
**DERBY** Sherwood Forester Just Blue  
**DONCASTER** Rotters Hot Tub Club Slug The Nightwatchman/Rag Dollz  
**DUNDEE** University (23181) Delicious Poison

**EDINBURGH** Coasters (031-228 3252) The Mission/The Rose Of Avalanche  
**EDINBURGH** Preservation Hall Bobbin' John  
**HIGH WYCOMBE** Nag's Head (21758) School For Scandal/Akasha  
**IPSWICH** Gaumont (53641) The Damned/Blue In Heaven  
**KENDAL** Brewery Arts Centre (25133) Friends  
**KINGSTON** Polytechnic (01-546 8340) The Very Things/The Primitives  
**LEAMINGTON** SPA Royal Spa Centre Taxi Pata Pata  
**LEEDS** York Road Irish Centre (453931) Curtis Mayfield  
**LEICESTER** Princess Charlotte (553956) Robert Calvert And Maximum Effect  
**LIVERPOOL** Bootleggers The Noble Kind  
**LIVERPOOL** Club Krackers (051-708 8815) Cardiacs  
**LONDON** Aldgate East City Of London Polytechnic (01-247 1441) The Shamen/Spacemen 3 (Greenpeace Benefit)  
**LONDON** Brentford High Street Red Lion (01-571 6878) Steve Whalley/Razoredge  
**LONDON** Brixton Canterbury Arms (01-274 1711) Help Engine/Wandering Souls  
**LONDON** Brixton Fridge (01-326 5100) Joolz/The Ladies Of The Eighties (Women only)  
**LONDON** Camden Dublin Castle (01-485 1773) Dave Kelly Band  
**LONDON** Charing Cross Road Godfathers (01-240 6908) Tony Qunta  
**LONDON** Clissold Road Golden Lady (01-241 3829) Radio Five  
**LONDON** Covent Garden Rock Garden (01-240 3961) The Doctor's Children  
**LONDON** Dean Street Gossips The Jivin' Instructors/The Night Trains  
**LONDON** Euston Gordon Street Bloomsbury Theatre (01-380 1453) Peter Hammill  
**LONDON** Finchley Road Ye Olde Swiss Cottage (01-221 5714) Big Town Playboys  
**LONDON** Green Lane Queen's Head Swinging The Blues  
**LONDON** Greenwich Tunnel Club (01-858 0895) Fire Next Time  
**LONDON** Harlesden High Street Mean Fiddler (01-961 5490) Back 2 Back  
**LONDON** Kentish Town Town And Country Club (01-267 3334) Lone Justice  
**LONDON** Margery Street New Merlin's Cave (01-837 2097) Avanti/Danger Zone  
**LONDON** Oval Cricketers (01-735 3059) The Blubbery Hellbellies  
**LONDON** Portobello Acklam Road Bay 63 (01-960 4590) The Creepers/The Janitors/Gaye Bykers On Acid/Hurrah!  
**LONDON** Stoke Newington High Street Three Crowns Two Lost Sons/Swift Nick/3 Action  
**LONDON** Wembley Arena (01-902 1234) Ultravox/Zerra One  
**LONDON** Woolwich Tramshed (01-855 3371) Dumpty's Rusty Nuts  
**MANCHESTER** Little Peter Street Boardwalk (061-228 3555) The Bible/The Monkey Run  
**NEWCASTLE** Mayfair (323109) Big Audio Dynamite/Schooly-D/Sipho Josanna  
**NEWCASTLE** University (328402) The Robert Cray Band/The Locomotives  
**NORTHAMPTON** Nene College Mandela Building XS/Jerod  
**NOTTINGHAM** Garage (501251) The Leather Nun/Bomb Party  
**NOTTINGHAM** Mardi Gras (862368) Absolute Recluse  
**PLYMOUTH** Polytechnic (21312) Pendragon  
**POOLE** Mr C's Galahad  
**PORTSMOUTH** Basins Dance Hall King Kurt  
**PORTSMOUTH** Guildhall (824355) Cocteau Twins/Dif Juz  
**ROCHDALE** Tiffs (31069) Dare/Twenty Twenty  
**ROTHERHAM** Assembly Rooms Conflict  
**SCARBOROUGH** Salisbury Network  
**SELBY** Ousegate Gaffers (708284) The Stiffs  
**SHEFFIELD** Polytechnic (760621) Owen Paul/Two People  
**SHEFFIELD** University Lower Refectory (24076) Edwyn Collins/The Stars Of Heaven  
**ST AUSTELL** Cornwall Coliseum (4004) Screaming Abdabs  
**YORK** York College Hang The Dance

## FRIDAY 7

**ABERYSTWYTH** University (4242) The Man Upstairs  
**BASINGSTOKE** Caribbean Club The Magic Mushroom Band/Ozric Tentacles  
**BIRKENHEAD** Hard Rock Cavern (051-647 4505) DMTM  
**BIRMINGHAM** NEC (021-780 4141) Ultravox/Zerra One  
**BIRMINGHAM** Odeon (021-643 6101) WASP/Warlock  
**BONHILL** Ladyton The Penetrations  
**BRIGHTON** Centre Youth Club Attacco Decente/Lynn Thomas  
**BRIGHTON** King's Road Arches Zap Club (775987) Pete Shelley  
**BRISTOL** Tropic Club (49875) Unity Station/Murder Burger  
**BURTON ON TRENT** Central Park King Kurt  
**CANTERBURY** Kent University (464724) The Creepers/Bad Tune Men  
**CARDIFF** New Bogey's (26168) Tredegar  
**CARDIFF** Sams The Co-Stars  
**CHESHAM** The Elgiva (6939) The Heathcliffs/Culture Vultures/The Low Gods/DIY Lobotomy  
**COVENTRY** General Wolfe (88402) Robert Calvert And Maximum Effect  
**COVENTRY** Hand On Heart (818037) Surf Drums  
**CROYDON** Cartoon (01-688 4500) Chuck Farley  
**EXETER** University (263263) Screaming Abdabs/Kevin McAleer/Porky The Poet  
**FORT WILLIAM** Gregory's Nervous Choir  
**GLASGOW** Queen Margaret Union (041-339 9784) The Mission/The Rose Of Avalanche  
**GRAVESEND** Red Lion (66127) Vardis  
**GREENOCK** Subterraneans The Chesterfields  
**HULL** Adelphi Yeah Jazz  
**KESSEINGLAND** High Street Kings Head (740252) Storm Child  
**KINGSTON** Dolphin (01-546 1630) Caddyshack  
**KINGSTON** Polytechnic (01-546 8340) Hurrah!  
**KIRKINTILLOCH** Town Hall Chasas  
**LEATHERHEAD** Fetcham Riverside Club (375713) Demented Are Go/Rubella Ballet/Into A Circle  
**LEEDS** The Astoria (490362) Harvey And The Wallbangers  
**LEEDS** Duchess Of York Out Of The Blue  
**LETCHEWORTH** Plinston Hall Terraplane  
**LIVERPOOL** Scotland Road Crown Vaults Alternative Radio  
**LONDON** Acton High Street Bumbles (01-992 3308) Siamas/The Beach Burns  
**LONDON** Brentford High Street Red Lion (01-571 6878) The Boogie Brothers Blues Band  
**LONDON** Brixton Fridge (01-326 5100) Boys A-Go-Go  
**LONDON** Brixton Old White Horse (01-274 5537) Attila The Stockbroker And Austin's Shirts/Nickleodeon/Mark Thomas  
**LONDON** Calderwood Street Thames Polytechnic Skint Video/John Moloney/Mark Miwardz  
**LONDON** Camden Dublin Castle (01-485 1773) Doc K's Blues Band  
**LONDON** Camden Lock Dingwalls (01-267 4967) Chevalier Brothers/Lino And The Yow City Expedition  
**LONDON** Covent Garden Rock Garden (01-240 3961) Gangway  
**LONDON** Cricklewood Broadway Cricklewood Hotel Some Like It Hot/Jan McPherson/Georgina Lock/Owen O'Neil  
**LONDON** Euston High Street Crypt Full Moon  
**LONDON** East Ham High Street Town Hall Ken Turner Big Band  
**LONDON** Euston Gordon Street Bloomsbury Theatre (01-380 1453) Peter Hammill  
**LONDON** Finchley Road Cafe Europa Tony Qunta

**LONDON** Finchley Road Ye Old Swiss Cottage (01-221 5714) Bolo Bolo/Pigeon People  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) Wilko Johnson/Split Crow  
**LONDON** Fulham High Street Kings Head (01-736 1413) Pete Thomas' Deep Sea Jivers  
**LONDON** Fulham Palace Road Greyhound (01-385 0526) Kingfishers Catch Fire  
**LONDON** Hammersmith Clarendon (01-748 2471) The Leather Nun/Fields Of The Nephilim/Bomb Party/Gaye Bykers On Acid  
**LONDON** Hammersmith Odeon (01-748 4081) Iron Maiden/Paul Samson's Empire  
**LONDON** Kensington Kings College (01-937 5411) Breathless/Camouflage  
**LONDON** Kentish Town Road Wolsey Tavern The Gaswork Gang  
**LONDON** Kentish Town Town And Country Club (01-267 3334) Edwyn Collins/Felt  
**LONDON** Lloyd Baker Street Union Tavern The Recedents-Lol Coxhill Mike Cooper And Roger Turner  
**LONDON** Malet Street University Of London Union (01-580 9551) 23 Skidoo/Slab/Joy Of Life  
**LONDON** Margery Street New Merlin's Cave (01-837 2097) The Razor Cuts/The Flatmates/The Bambi Slam/Soldier Of Fortune  
**LONDON** Mile End Bancroft Road Queen Mary College Bogshed/Pop Will Eat Itself/Buick Circus Hour  
**LONDON** Oval Cricketers (01-735 3059) The Fingertips  
**LONDON** Oxford Street 100 Club (01-636 0933) Julian Bahula's Electric Dream  
**LONDON** Putney Zeeta's (01-785 2101) No Pearls... No Passion  
**LONDON** Shepherd's Bush Green Bush Hotel Arnold Brown/Jungr And Parker  
**LONDON** Stockwell Swan (01-274 1526) Crannog  
**LONDON** Walthamstow Forest Road Town Hall Complex (01 521 7111) The Fall  
**LONDON** Walthamstow Royal Standard (01-527 1966) Tearaway  
**LONDON** West India Dock Road Buccaneer (01-515 2048) The Reactors  
**LONDON** Wood Green Brabant Road Club Dog Stump/Thatcher On Acid/Spoonbill/Denzil Everett/Chest Infection/Hassid Casualty Lightshow  
**MANCHESTER** Little Peter Street Boardwalk (061 228 3555) Dance Hall Daze/The Stark/Johnny Dangerously  
**MIDDLESBOROUGH** Town Hall (245432) Lenny Henry/The Mint Juleps  
**NORWICH** Jolly Butchers Hackney Five-O  
**NORWICH** Premises (660352) The Bridge  
**NORWICH** University Of East Anglia (52068) The Damned/Blue In Heaven  
**NOTTINGHAM** Mardi Gras (862368) The Batfish Boys/Every New Dead Ghost  
**NOTTINGHAM** Royal Centre (472328) Cocteau Twins/Dif Juz  
**OXFORD** Jericho Tavern (54502) The Janitors  
**OXFORD** Radcliffe Arms Caddyshack  
**PENZANCE** Demelzas Conflict  
**PONTYPRIDD** Polytechnic Of Wales Pendragon  
**PORTSMOUTH** Basins Dance Hall Big Town Playboys  
**SWANSEA** Dylan Thomas Theatre (55006) Ivor Cutler  
**TWICKENHAM** St Mary's College The Stars Of Heaven  
**UXBRIDGE** Brunel University (39125) Easterhouse  
**WOLVERHAMPTON** Polytechnic (28521) Beki And The Bombshells  
**YATELY** Yately Centre Vagabond  
**YORK** Windmill Tough Guys Don't Dance

## SATURDAY 8

**ABERDEEN** Capitol (583141) Lenny Henry/The Mint Juleps  
**ABERDEEN** Venue (22255) The Mission/The Rose Of Avalanche  
**AYLESBURY** Wellhead Inn (622733) Jasmine Minks  
**BANBURY** Bloxham Ex-Servicemen's Hall The Macc Lads  
**BEDFORD** Midland Hotel Uncle Eric's Backstairs Creepers  
**BIRKENHEAD** Hard Rock Cavern (051-647 4504) Alternative Radio  
**BIRKENHEAD** Stairways (051-647 6544) Red Beards From Texas  
**BIRMINGHAM** Mermaid (021-772 0217) Government Issue/Depraved/Napalm Death/Shrapnel  
**BIRMINGHAM** Odeon (021-643 6101) Hawkwind  
**BIRMINGHAM** Selly Oak Westhill College The Subtonics  
**BOLTON** College Of Further Education The Shamen  
**BOURNEMOUTH** Rooftops Blyth Power  
**BRADFORD** Mannigham Lane Royal Standard (727898) The Hunter's Club  
**BRADFORD** Morley Street College (392712) 1/5th Of Heaven  
**BRIGHTON** King's Road Arches Zap Club (775987) The Bridge  
**BRIGHTON** Pavilion Theatre James/Hidden Intention  
**BRISTOL** Kit Kat Club Skeleton Crew  
**CAMBRIDGE** College Of Arts And Technology A Certain Ratio/Slab!  
**COVENTRY** Lanchester Polytechnic (21167) Beki And The Bombshells  
**ELLESMERE** PORT Ellesmere Arms Hydra  
**EWELL** Bourne Hall Endless Party/Seven Sisters/Nirvana/Face Dancers  
**EXETER** St Georges Hall Conflict  
**HIGH WYCOMBE** Nag's Head (21758) Caddyshack/Bow Street Runners  
**HULL** Adelphi Club The Gargoyles  
**HULL** Cottingham Road Humberstone College The Gardeners  
**HUNTINGDON** Waterloo KGB  
**LEICESTER** Princess Charlotte (553956) Ella  
**LIVERPOOL** Royal Court (051-709 4321) Cocteau Twins/Dif Juz  
**LONDON** Bolsover Street Central London Polytechnic Stump/The Bad Tune Men  
**LONDON** Brentford High Street Red Lion (01-571 6878) Little Sister  
**LONDON** Brixton Fridge (01-326 5100) Bolo Bolo  
**LONDON** Camden Dublin Castle (01-485 1773) Howlin' Wilf And The Vee Jays  
**LONDON** Camden Lock Carnarvon Castle Wolfie Witcher (Lunch)  
**LONDON** Camden Lock Dingwalls (01-267 4967) Geno Washington And The Ram Jam Band/Root Jackson's Unfinished Business  
**LONDON** Clapham Common The Alexandra Raw-Hot  
**LONDON** Covent Garden Rock Garden (01-240 3961) Native Spirit  
**LONDON** Dalston Rio Cinema Basement The Palookas/The X-Men/Chats  
**Arkestra/The Gorba Goats**  
**LONDON** Euston Gordon Street Bloomsbury Theatre (01-380 1453) Peter Hammill  
**LONDON** Finchley Road Cafe Europa Tony Qunta  
**LONDON** Finchley Road Ye Old Swiss Cottage (01-221 5714) El Sonido De Londres  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) The Larks/Timothy London  
**LONDON** Fulham High Street Kings Head (01-736 1413) The Pirates With Mick Green  
**LONDON** Greenwich Tunnel Club (01-858 0895) Well Well Well/Street Legal  
**LONDON** Hackney Lower Clapton Road Lord Cecil The Boogie Brothers Blues Band  
**LONDON** Hammersmith Clarendon (01-748 2471) The Stingrays/My Bloody Valentine/The Purple Things/The Wigs  
**LONDON** Hammersmith Odeon (01-748 4081) Iron Maiden/Paul Samson's Empire  
**LONDON** Harlesden High Street Mean Fiddler (01-961 5490) The Robert Cray Band

CONTINUED PAGE 37

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# NIGHTSHIFT

## FROM PAGE 35

**LONDON** Kentish Town Town And Country Club (01-267 3334) Potato 5/The Deltones/Forest Hillbillies/27 Mattoids  
**LONDON** Lloyd Baker Street Union Tavern The Flatmates/The Yes Men/Radio Satellites  
**LONDON** Margery Street New Merlin's Cave (01-837 2097) Touch And Go  
**LONDON** North Wembley East Lane The Flag Bela Lugosi Returns...?  
**LONDON** Oval Cricketers (01-735 3059) Blues 'N' Trouble  
**LONDON** Oxford Street 100 Club (01-636 0933) The Mighty Ceasars/The Daggersmen  
**LONDON** Peckham Walmer Castle Gizmo/Grimm Facts  
**LONDON** Putney Zeeta's (01-785 2101) Hey Day  
**LONDON** Tufnell Park Road Tufnell Park Tavern JCM Jazzband  
**LONDON** Walthamstow Royal Standard (01-527 1966) Karen D'Ache  
**LONDON** Wardour Street Marquee (01-437 6603) The Batfish Boys/Bad Karma Beckons  
**LONDON** Wembley Arena (01-902 1234) Ultravox/Zerra One  
**LUTON** Switch Club (699217) 24 Colours  
**MANCHESTER** Apollo (061-273 3775) WASP/Warlock  
**MANCHESTER** Little Peter Street Boardwalk (061-228 3555) The Brilliant Corners/The Desert Wolves/The Aubergines  
**MANCHESTER** Oxford Road Polytechnic (061-273 1162) The Waltoners/The Chesterfields  
**MANCHESTER** Raffles TV Slaves  
**NORWICH** Premises Hackney Five-O/The Balham Alligators  
**NOTTINGHAM** Mardi Gras (862368) Vardis  
**OXFORD** Jericho Tavern (54502) Surf Drums  
**PONTYPRIDD** Clarence Hotel (40283) Circus  
**PORTSMOUTH** Basins Dance Hall Wolfie Witcher Band/The Vulcans  
**PORTSMOUTH** Polytechnic (819141) Easterhouse  
**READING** Cap And Gown (586006) Fair Exchange  
**READING** University (860222) The Damned/Blue In Heaven  
**SHEFFIELD** Leadmill (754500) The Railway Children/Pulp  
**SLOUGH** Football Club Xcess (Slough Observer Screening Appeal Benefit)  
**SUNDERLAND** Salem Hotel Colours Said  
**SUTTON IN ASHFIELD** Golden Diamond The Suicide Stars  
**SWANSEA** St Philips Community Centre Benjamin Zephaniah/The Glam Organs/Shrapnel/The Dodgley Jammers  
**TREFOREST** Polytechnic Of Wales (405133) Hurrah!  
**WEST BROMWICH** Coach And Horses (021-588 2136) One On One  
**WOLVERHAMPTON** Scruples Pallas

## SUNDAY

9

**ALLOA** Endrick Hotel The Penetrations  
**AYR** Pavilion (265489) The Mission/The Rose Of Avalanche  
**BEDFORD** Harpur Suite Skint Video/Porky The Poet  
**BIRKENHEAD** Rock Ferry Abbotsford Pub Alternative Radio  
**BIRMINGHAM** Railway (021-359 2283) Peter Beasley  
**BRIGHTON** Richmond (603974) The Vibrators/Conflict  
**BRISTOL** Studio (25069) Big Audio Dynamite/Schooly-D/Sipho Josanna  
**CARDIFF** Chapter Arts Centre (31194) James  
**CROYDON** Cartoon (01-688 4500) Roy Peters (Lunch) Steve Whalley (Eve)  
**DERBY** Assembly Rooms Hawkwind  
**EDINBURGH** Kings Theatre Lenny Henry/The Mint Juleps  
**EPSOM** Epsom Playhouse Endless Party  
**FALKIRK** Burns Bar Chasas  
**FOLKESTONE** Pullman Gizmo  
**GLASGOW** Barrowlands (041-552 4601) Cocteau Twins/Dif Juz  
**LIVERPOOL** Everyman Bisto Two's A Crowd  
**LONDON** Archway Tavern Crannog (Lunch)  
**LONDON** Camberwell New Road Union Tavern (01-735 3605) Unity Station  
**LONDON** Camden Dublin Castle (01-485 1773) Living Daylites

**LONDON** Camden Lock Dingwalls (01-267 4967) Energy/Willie Smith Beanfield/Caught In The Act/Strange Men With Guns/Silent Arcade  
**LONDON** Charing Cross Road Astoria (01-434 0403) King Kurt  
**LONDON** Covent Garden Rock Garden (01-240 3961) Keanan And The Barbarians/Never B 4  
**LONDON** Douglas Way Albany Empire (01-691 3333) Pyewackett And Friends  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) Iggy Quail (Lunch)  
**LONDON** Fulham High Street Kings Head (01-736 1413) The All Crucial British Soul Band  
**LONDON** Hammersmith Palais (01-748 2812) The Damned/Blue In Heaven  
**LONDON** Harlesden High Street Mean Fiddler (01-961 5490) Shanty Dam (Lunch)  
**Radical Sheiks** (Eve)  
**LONDON** Margery Street New Merlin's Cave (01-837 2097) The Motion Pictures  
**LONDON** North Finchley High Road Torrington (01-445 4710) Blues 'N' Trouble  
**LONDON** Oval Cricketers (01-735 3059) Alias Ron Kavana (Lunch) Saatchi (Eve)  
**LONDON** Theobalds Road Yorkshire Grey (01-405 2519) The Georgia Jazzband  
**LONDON** Wood Green Brabant Road TU Centre Some Like It Hot/Daniel Rovai And The Barnies/Ian McPherson/Liam Vincent  
**MANCHESTER** Little Peter Street Boardwalk (061-228 3555) Hurrah!/3 Action  
**NEWCASTLE** City Hall (320007) Owen Paul/Two People  
**NEWCASTLE** Melbourne Street Riverside Sacrilege/Hellbastard/HDQ  
**NOTTINGHAM** Boulevard Hotel R Cajun And The Zydeco Brothers  
**PETERBOROUGH** The Glasshouse The Frantix/The C-Men (Lunch)  
**POOLE** Mr C's Vagabond  
**SWINDON** Arts Centre Respectfully Yours/Boo To The Goose  
**UXBRIDGE** Brunel University (39125) Attila The Stockbroker And Austin's Shirts/Nickleodeon/Felix  
**WEST BROMWICH** Coach And Horses (021-588 2136) Dirt Road Blues Band

## MONDAY

10

**BIRKENHEAD** Richmond Alternative Radio  
**BOURNEMOUTH** Rooftop Hotel Conflict  
**BRADFORD** University (33466) Easterhouse  
**BRISTOL** Studio (25069) Claytown Troupe  
**CANTERBURY** Kent University (464724) Pendragon  
**CARDIFF** St David's Hall (371236) Ultravox/Zerra One  
**CROYDON** Cartoon (01-688 4500) The OT Band  
**GLASGOW** Pavilion (041-332 0478) Lenny Henry/The Mint Juleps  
**HUDDERSFIELD** Polytechnic Union Hall (538156) The Meteors  
**LONDON** Camden Dublin Castle (01-485 1773) The Vulcans  
**LONDON** Camden Lock Dingwalls (01-267 4967) Ray Campi And His Rockabilly Rebels  
**LONDON** Covent Garden Africa Centre (01-836 1973) Steve Jolliffe/Peter Beasley  
**LONDON** Covent Garden Rock Garden (01-240 3961) Kingfishers Catch Fire/Feed The Lions  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) Irish Mist/Paddy Gallagher And Mick O'Conner/Finkle Street  
**LONDON** Fulham High Street Kings Head (01-736 1413) Another Man's Poison/Looking Glass  
**LONDON** Greek Street Le Beat Route (01-437 5782) Radio Activity/Yahoo  
**Trumpets/Dance On Glass/The Chase**  
**LONDON** Hammersmith Odeon (01-748 4081) Van Morrison  
**LONDON** Hammersmith Riverside Studio Hoozhoo  
**LONDON** Harlesden High Street Mean Fiddler (01-961 5490) Blood Brothers Go  
**Furious/Yellow Lifetime/Mood Six**  
**LONDON** Kentish Town Bull And Gate (01-485 5358) Jake The Pilgrim/White Speed  
**LONDON** Leicester Square Comedy Store Thee Katatonix  
**LONDON** Margery Street New Merlin's Cave (01-837 2097) Isabella  
**LONDON** Oval Cricketers (01-735 3059) Multi-Coloured Shades/Iron In The Soul

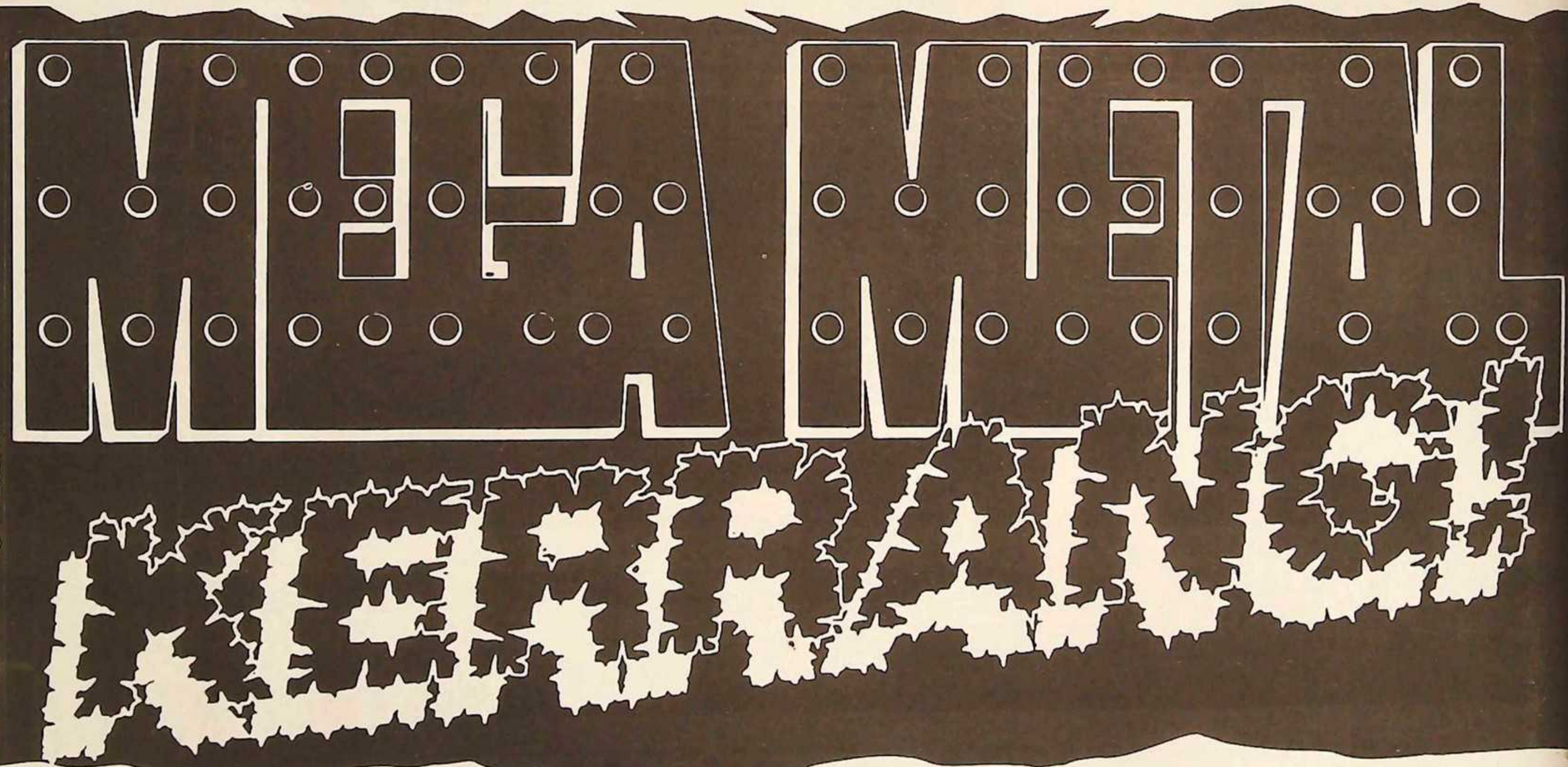
**LONDON** Putney Zeeta's (01-785 2101) Sahara  
**LONDON** Tufnell Park Boston Arms Microdisney  
**MIDDLESBOROUGH** The Albert Sa'Shem  
**MIDDLESBOROUGH** The Outlook Friends  
**NEWCASTLE** Osbourne Street Riverside (614386) The Wedding Present  
**NOTTINGHAM** Garage (501251) The Hunter's Club  
**NOTTINGHAM** Mardi Gras (862368) Life After/Chants  
**NOTTINGHAM** Rock City (412544) Big Audio Dynamite/Schooly-D/Sipho Josanna  
**OXFORD** Apollo (44544) Hawkwind  
**PETERBOROUGH** Norfolk Inn Uncle Eric's Backstairs Creepers  
**SHEFFIELD** City Hall (735295) Bon Jovi  
**WARRINGTON** Parr Hall The Adams Family  
**WEST BROMWICH** Coach And Horses (021-588 2136) No Faith  
**WHITSTABLE** Harbour Lights (275218) Geneva

## TUESDAY

11

**BASILDON** Funhouse The Mighty Gunslingers  
**BILLINGHAM** Swan Tyger Tyger  
**BIRMINGHAM** Odeon (021-643 6101) Bon Jovi  
**BIRMINGHAM** Powerhouse (021-643 4715) Big Audio Dynamite/Schooly-D/Sipho Josanna  
**BRIGHTON** Richmond Hotel (603974) Targa  
**CROYDON** Cartoon (01-688 4500) The Flametops  
**DUBLIN** SFX Cocteau Twins/Dif Juz  
**GLASGOW** Customhouse Quay Panama Jax (041-221 0865) Dynamite Club  
**HIGH WYCOMBE** Morning Star Akasha/Crash Landing  
**LEEDS** Adam And Eve's (456724) The Fifteenth/Original Sin  
**LEICESTER** De Montfort Hall (544444) Hawkwind  
**LONDON** Aldgate East City Of London Polytechnic The Stars Of Heaven/Stitched Back Foot Airman  
**LONDON** Camden Lock Dingwalls (01-267 4967) Voice Of The Beehive/The Multi-Coloured Shades  
**LONDON** Covent Garden Rock Garden (01-240 3961) Thee Katatonix/Josie Without Colours/Real Macabre  
**LONDON** Greenwich Tunnel Club (01-858 0895) Real Macabre/Persuasion/Sound Asleep  
**LONDON** Hammersmith Odeon (01-748 4081) Van Morrison  
**LONDON** Harlesden High Street Mean Fiddler (01-961 5490) My Life Story/Love's Young Nightmare/The Lady Killers  
**LONDON** Herne Hill Half Moon Spoiler  
**LONDON** Kentish Town Bull And Gate (01-485 5358) Sioux/Apple Mosaic/11T9  
**LONDON** Liverpool Road Pied Bull The Dinner Ladies  
**LONDON** Margery Street New Merlin's Cave (01-837 2097) Lockjaw And The Kebab Boys  
**LONDON** Oval Cricketers (01-735 3059) Ray Campi And The Rockabilly Rebels  
**LONDON** Oxford Street 100 Club (01-636 0933) The Exploited  
**LONDON** Putney Zeeta's (01-785 2101) Funktion  
**LONDON** Redcliffe Gardens Cafe Des Artistes (01-352 6200) The Missing Link  
**MANCHESTER** Apollo (061-273 3775) Owen Paul/Two People  
**MANCHESTER** Ritz (061-236 4355) The Mission/The Rose Of Avalanche  
**MANCHESTER** Withington Mulberry's Wine Bar (061-434 4624) 1/5 Of Heaven  
**MANSFIELD** Brig 'O' Doone Deuce  
**NEWCASTLE** Melbourne Street Riverside (614386) Delicious Poison  
**NORTHAMPTON** Grannies Rockin' Out Of Bounds  
**NORWICH** University (505401) Pendragon  
**NOTTINGHAM** Mardi Gras (862368) Ice Babies  
**READING** Majestic (586093) Magic Mushroom Band/Ozric Tentacles/Voodoo Child  
**SHEFFIELD** Art College Junk/Rollin' Thunder  
**ST AUSTELL** Cornwall Coliseum (4004) Ultravox/Zerra One  
**STOCKTON ON TEES** Arches Friends  
**STOKE** Shelleys (322209) The Meteors

VAN MORRISON contemplates the week's gigs



## CLIFF BURTON TRIBUTE POSTER - WARLOCK

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# CHART

## UK 50 SINGLES

- 1 1 EVERY LOSER WINS Nick Berry BBC
- 2 13 TAKE MY BREATH AWAY Berlin CBS
- 3 3 IN THE ARMY NOW Status Quo Vertigo
- 4 5 WALK LIKE AN EGYPTIAN The Bangles CBS
- 5 2 ALL I ASK OF YOU Cliff Richard & Sarah Brightman Polydor
- 6 10 NOTORIOUS Duran Duran EMI
- 7 4 TRUE BLUE Madonna Sire
- 8 8 DON'T GET ME WRONG The Pretenders Real
- 9 7 MIDAS TOUCH Midnight Star Solar
- 10 31 YOU KEEP ME HANGING ON Kim Wilde MCA
- 11 6 YOU CAN CALL ME AL Paul Simon Warner Brothers
- 12 34 ASK The Smiths Rough Trade
- 13 19 TO HAVE AND TO HOLD Catherine Stock Sierra
- 14 9 SUBURBIA Pet Shop Boys Parlophone
- 15 11 TRUE COLORS Cyndi Lauper Portrait
- 16 32 SHOWING OUT Mel & Kim Supreme
- 17 18 GIRLS AIN'T NOTHING BUT TROUBLE DJ Jazzy Jeff/Fresh Prince Champion
- 18 21 TO BE A LOVER Billy Idol Chrysalis
- 19 20 THINK FOR A MINUTE The Housemartins Go! Discs
- 20 12 THE WIZARD Paul Hardcastle Chrysalis
- 21 50 SOMETHING OUTA NOTHING Letitia Dean & Paul Medford BBC
- 22 35 LIVIN' ON A PRAYER Bon Jovi Vertigo
- 23 37 DON'T GIVE UP Peter Gabriel & Kate Bush Virgin
- 24 47 THIS IS THE WORLD CALLING Bob Geldof Mercury
- 25 16 RAIN OR SHINE Five Star Tent
- 26 23 (THEY LONG TO BE) CLOSE TO YOU Gwen Guthrie Boiling Point
- 27 44 BECAUSE I LOVE YOU Shakin' Stevens Epic
- 28 15 YOU'RE EVERYTHING TO ME Boris Gardiner Revue
- 29 — THROUGH THE BARRICADES Spandau Ballet Reformation
- 30 42 FOR AMERICA Red Box Sire
- 31 17 DON'T LEAVE ME THIS WAY The Communards London
- 32 14 WORLD SHUT YOUR MOUTH Julian Cope Island
- 33 — BREAKOUT Swing Out Sister Mercury
- 34 — (WAITING FOR) THE GHOST TRAIN Madness Zarjazz
- 35 43 ANOTHERLOVERHOLENYOHEAD Prince And The Revolution Paisley Park
- 36 36 LOVE WILL CONQUER ALL Lionel Richie Motown
- 37 27 ALWAYS THE SUN The Stranglers Epic
- 38 48 DON'T FORGET ME (WHEN I'M GONE) Glass Tiger Manhattan
- 39 — EXPERIMENT IV Kate Bush EMI
- 40 24 ALWAYS THERE Marti Webb With The Simon May Orchestra BBC
- 41 22 I'VE BEEN LOSING YOU A-ha Warner Brothers
- 42 — CONTROL Janet Jackson A&M
- 43 25 STAY WITH ME The Mission Mercury
- 44 — WHEN THE WIND BLOWS David Bowie Virgin
- 45 — GOIN' TO THE BANK The Commodores Polydor
- 46 30 STUCK WITH YOU Huey Lewis And The News Chrysalis
- 47 — GREETINGS TO THE NEW BRUNETTE Billy Bragg Go! Discs
- 48 26 THORN IN MY SIDE Eurythmics RCA
- 49 — EACH TIME YOU BREAK MY HEART Nick Kamen WEA
- 50 — TWO PEOPLE Tina Turner Capitol

## UK 50 ALBUMS

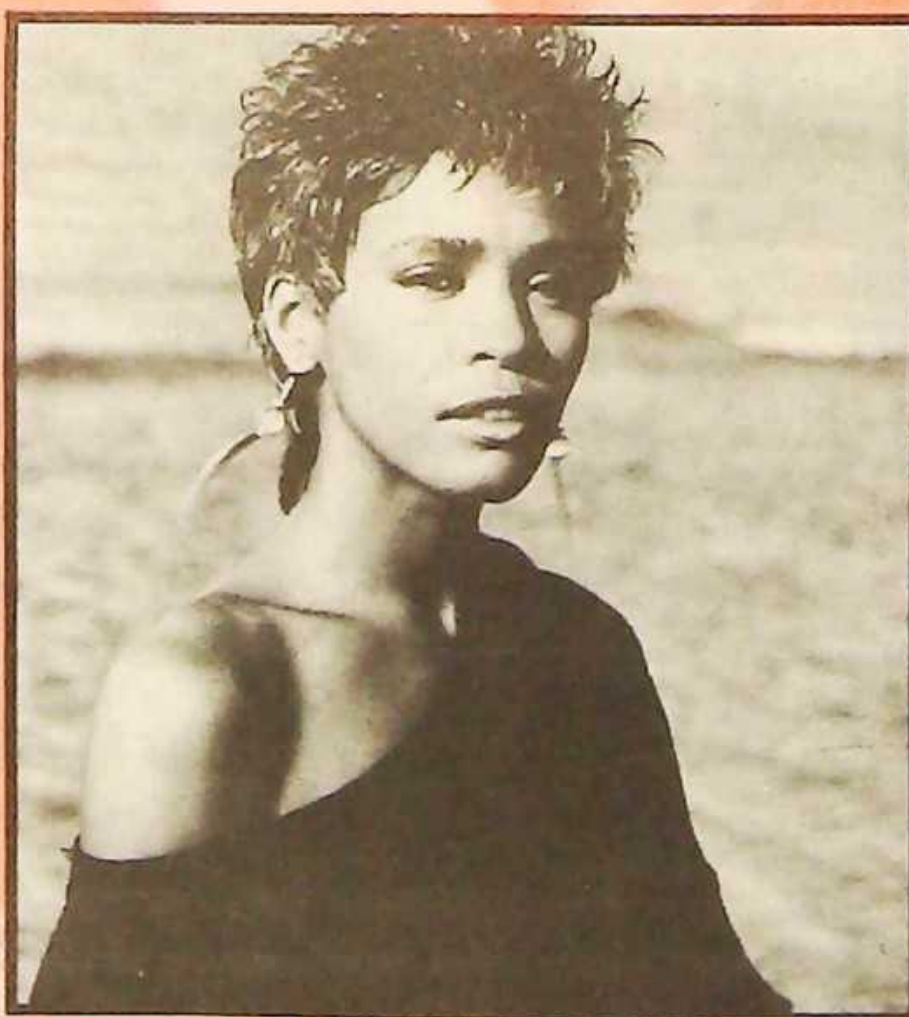
- 1 1 GRACELAND Paul Simon Warner Brothers
- 2 — EVERY BREATH YOU TAKE — THE SINGLES The Police A&M
- 3 5 TRUE BLUE Madonna Sire
- 4 6 BETWEEN TWO FIRES Paul Young CBS
- 5 4 SILK AND STEEL Five Star Tent
- 6 3 LIVERPOOL Frankie Goes To Hollywood ZTT
- 7 12 ORIGINAL SOUNDTRACK — TOP GUN Various CBS
- 8 2 SCOUNDREL DAYS A-ha Warner Brothers
- 9 17 WHIPLASH SMILE Billy Idol Chrysalis
- 10 15 GET CLOSE The Pretenders Real
- 11 7 THE CHART Various Telstar
- 12 — NO 10 UPPING STREET Big Audio Dynamite CBS
- 13 10 REVENGE Eurythmics RCA
- 14 14 FORE! Huey Lewis And The News Chrysalis
- 15 29 GIVE ME THE REASON Luther Vandross Epic
- 16 8 SOUTH PACIFIC Various CBS
- 17 — DREAMTIME The Stranglers Epic
- 18 18 LONDON O HULL 4 The Housemartins Go! Discs
- 19 19 THE AUTOBIOGRAPHY OF SUPERTRAMP Supertramp A&M
- 20 30 DANCING ON THE CEILING Lionel Richie Motown
- 21 20 WHITNEY HOUSTON Whitney Houston Arista
- 22 24 BROTHERS IN ARMS Dire Straits Vertigo
- 23 13 WORD UP Cameo Club
- 24 25 INTO THE LIGHT Chris De Burgh A&M
- 25 50 REMINISCING Foster And Allen Stylus
- 26 — DANCE HITS '86 Various K-Tel
- 27 — RADIO MUSICOLA Nik Kershaw MCA
- 28 11 ONE TO ONE Howard Jones WEA
- 29 9 U-VOX Ultravox Chrysalis
- 30 21 A KIND OF MAGIC Queen EMI
- 31 26 IN THE ARMY NOW Status Quo Vertigo
- 32 28 THE FINAL Wham! Epic
- 33 16 NOW THAT'S WHAT I CALL MUSIC VOLUME 7 Various EMI/Virgin
- 34 31 BREAK EVERY RULE Tina Turner Capitol
- 35 33 TRUE COLORS Cyndi Lauper Portrait
- 36 22 COMMUNARDS The Communards London
- 37 43 SO Peter Gabriel Charisma
- 38 49 DIFFERENT LIGHT The Bangles CBS
- 39 — NOW DANCE VOLUME 2 Various EMI/Virgin
- 40 — UPFRONT VOLUME 3 Various Serious
- 41 32 PLEASE Pet Shop Boys Parlophone
- 42 36 TRUE STORIES Talking Heads EMI
- 43 — SLIPPERY WHEN WET Bon Jovi Vertigo
- 44 40 STREET LIFE Bryan Ferry & Roxy Music EG
- 45 — STRANGE CHARM Gary Numan Numa
- 46 — THE VERY BEST OF THE DRIFTERS The Drifters Telstar
- 47 — SIMON BATES' OUR TUNE Various Polydor
- 48 23 SOMEWHERE IN TIME Iron Maiden EMI
- 49 — ARETHA Aretha Franklin Arista
- 50 — INSIDE THE ELECTRIC CIRCUS WASP Capitol

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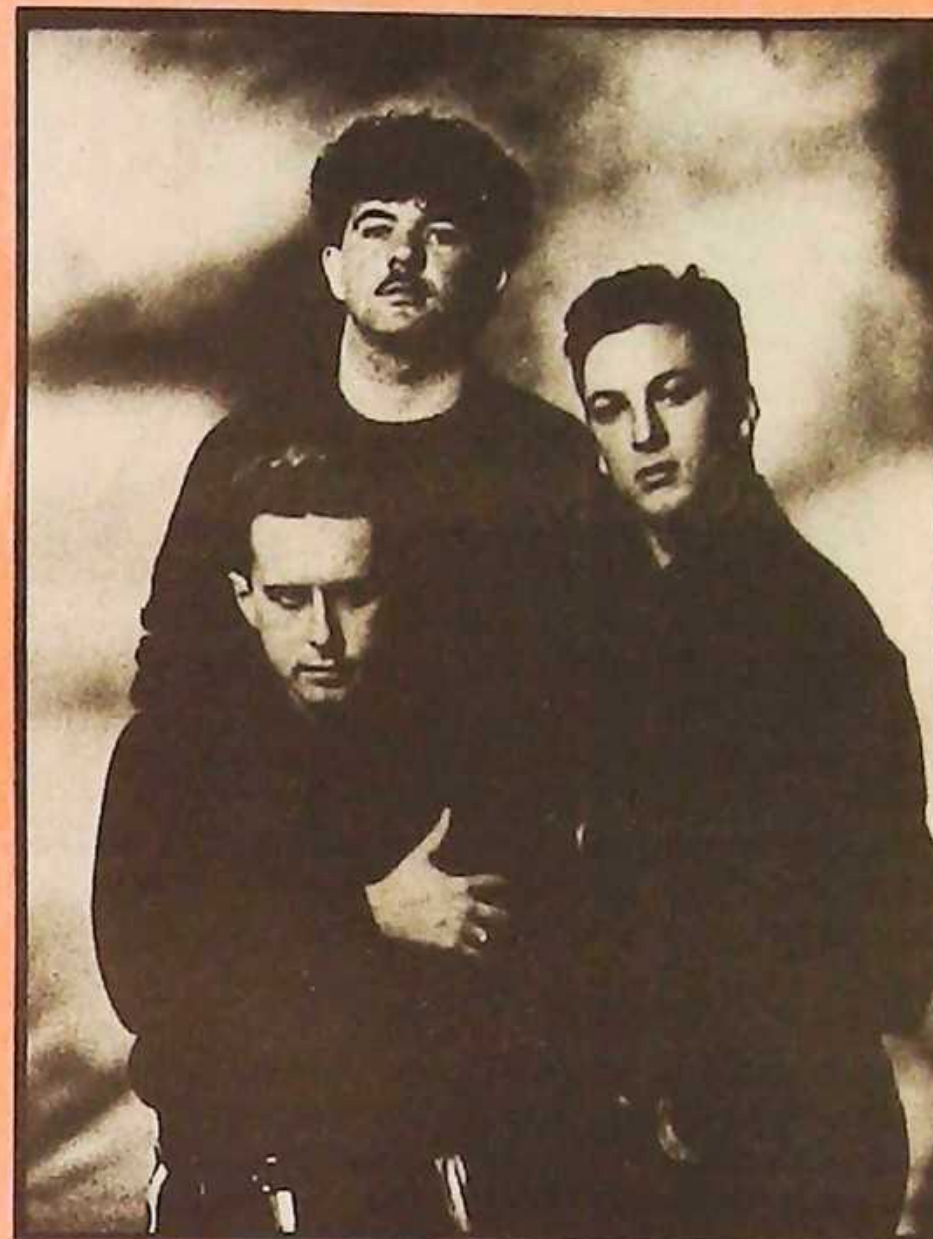
## MUSIC VIDEO

- 1 1 WHO WANTS TO LIVE FOREVER/A KIND OF MAGIC Queen PMI
- 2 — EVERY BREATH YOU TAKE The Police A&M
- 3 4 WE WILL ROCK YOU Queen Video Collection
- 4 2 IN CHINA — FOREIGN SKIES Wham! CBS/Fox
- 5 3 ALCHEMY LIVE Dire Straits Channel 5
- 6 5 NUMBER ONE VIDEO HITS Whitney Houston RCA/Columbia
- 7 6 BROTHERS IN ARMS Dire Straits Polygram
- 8 12 THE COMPLEAT BEATLES The Beatles MGM/UA
- 9 16 ON TOUR Elvis Presley MGM/UA
- 10 — LUXURY OF LIFE Five Star RCA/Columbia
- 11 13 THAT'S THE WAY IT IS Elvis Presley MGM/UA
- 12 7 NOW THAT'S WHAT I CALL MUSIC 7 Various PMI/Virgin
- 13 20 GREATEST FLIX Queen PMI
- 14 11 WAKE Sisters Of Mercy Polygram
- 15 8 THE VIRGIN TOUR Madonna WEA Music
- 16 9 LIVE IN RIO Queen PMI
- 17 10 SPECIAL FROM SPECTRUM Dio Polygram
- 18 19 "UNDER A BLOOD RED SKY" U2 Virgin/PVG
- 19 18 HITS 1980-1986 Adam Ant CBS/Fox
- 20 — LAST WORLD DREAM Howard Jones WEA

Compiled by Spotlight Research



WHITNEY HOUSTON: "Look folks, no strap marks"



HOLLY: "I feel a right tit"

## SOUNDS TRACKS

Ron Rom

QUIRK OUT Stump Album of the year

SOMETHING OUTA NOTHING The Banned *EastEnders* highlight  
I AM JOHN'S PANCREAS A Witness Ron Johnson album

Richard Cook

SWIMMER The Big Dish Virgin still, I assure you, brilliant  
THE BIG GUNDOWN John Zorn US Elektra LP  
ROYAL GARDEN BLUES Branford Marsalis CBS LP

Jack Barron

HER ROOM OF LIGHTS Crime & The City Solution Mute magic LP cut  
THOSE EYES THAT MOUTH Cocteau Twins A 4AD startling song  
DOLEDRUMS The Chills A Flying Nun classic kiss

Glyn Brown

I WANT YOU Elvis Costello Imp  
NOTHING TO SAY The Dave Howard Singers Hallelujah chorus  
REALLY STUPID The Primitives Lazy dazzle daze

Neil Perry

GOD'S OWN MEDICINE The Mission Mercury LP  
BRIGHTER THAN A THOUSAND SUNS Killing Joke EG LP  
INSIDE THE ELECTRIC CIRCUS WASP Capitol LP

Tony Stewart

GOD'S OWN MEDICINE The Mission Brill Mercury LP  
STRONG PERSUADER Robert Cray Mercury LP  
REALLY STUPID The Primitives Lazy

Kevin Murphy

TALE OF THE TONGUE Peter Murphy Beggars Banquet  
IN FLAGRANTE DELICTO SPK Side Effects  
SEX OBJECT Kraftwerk EMI LP Salvation Track

Roy Wilkinson

BEEN AWAY TOO LONG Julian Cope Live Truism  
CANDY Cameo Club LP  
SUMMER'S CAULDRON XTC Virgin LP

## JEFFREY ARCHER

- 1 ASSASSINING Marillion
- 2 NEWS OF THE WORLD SHUT YOUR MOUTH Jeffrey Cope
- 3 MAMA Jeffreysis
- 4 GIRLS AIN'T NOTHING BUT TROUBLE D J Jazzy Jeff(rey)
- 5 LATER, THAT SAME EVENING Jeffrey Tull
- 6 GRANTCHESTER MEADOWS Pink Frolic
- 7 A SCREW Swans
- 8 JEFFREY'S FIRST AFFAIR Sade
- 9 BACK IN THE LOW LIFE Steve Winwood
- 10 I CAN'T DISPROVE IT Phil Fearon

Bubbling under:

- 11 TRUE STORIES Talking Heads of Government
- 12 AIN'T NOTHIN' GOIN' ON BUT THE RENT Mary Archer

Compiled by The Pink Flickknife



# ATTACK

## HOT METAL 60

### SINGLES

- 1 2 LIVING ON A PRAYER Bon Jovi Vertigo
- 2 1 IN THE ARMY NOW Status Quo Vertigo
- 3 8 THE FINAL COUNTDOWN Europe Epic
- 4 6 95-NASTY WASP Capitol
- 5 4 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 6 3 HE'S BACK (THE MAN BEHIND THE MASK) Alice Cooper MCA
- 7 5 MIDNIGHT (YOU WON'T BE SLEEPING) Magnum Polydor
- 8 11 WASTED YEARS Iron Maiden EMI
- 9 7 AMANDA Boston MCA
- 10 9 VELCRO FLY ZZ Top Warner Brothers
- 11 10 MAD HOUSE Anthrax Island
- 12 15 JUMP IN THE FIRE Metallica Music For Nations
- 13 12 CREEPING DEATH Metallica Music For Nations
- 14 20 WAITING FOR THE NIGHT Saxon Parlophone
- 15 13 ROCK 'N' ROLL MERCENARIES Meat Loaf Arista
- 16 16 GONNA GET CLOSE TO YOU Queensryche EMI America
- 17 17 LONELY NIGHT Magnum Polydor
- 18 14 LET IT GO Loudness Atco
- 19 18 THE ULTIMATE SIN Ozzy Osbourne Epic
- 20 19 RED SKY Status Quo Vertigo



RATT: pirate chic

### ALBUMS

- 1 2 DANCING UNDERCOVER Ratt Atlantic
- 2 3 SLIPPERY WHEN WET Bon Jovi Vertigo
- 3 1 SOMEWHERE IN TIME Iron Maiden EMI
- 4 5 THIRD STAGE Boston MCA
- 5 — CONSTRUCTOR Alice Cooper MCA
- 6 6 IN THE ARMY NOW Status Quo Vertigo
- 7 23 LOOK WHAT THE CAT DRAGGED IN Poison Music For Nations
- 8 4 VIGILANTE Magnum Polydor
- 9 11 BLIND BEFORE I STOP Meat Loaf Arista
- 10 7 NIGHT SONGS Cinderella Mercury
- 11 9 DOOMSDAY FOR THE DECEIVER Flotsam & Jetsam Roadrunner
- 12 19 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 13 13 WHEN THE MIRROR CRACKS Q5 Music For Nations
- 14 24 NASTY NASTY Black 'N Blue Geffen
- 15 10 ROCK THE NATIONS Saxon Parlophone
- 16 8 INDISCREET FM Portrait
- 17 14 MASTER OF PUPPETS Metallica Music For Nations
- 18 22 TRUE AS STEEL Warlock Vertigo
- 19 15 7800° FAHRENHEIT Bon Jovi Vertigo
- 20 12 SPREADING THE DISEASE Anthrax Music For Nations
- 21 17 ON A STORYTELLER'S NIGHT Magnum FM
- 22 20 VINNIE VINCENT'S INVASION Vinnie Vincent Chrysalis
- 23 26 SEX CRIMES Rio Music For Nations
- 24 29 ORGASMATRON Motorhead GWR
- 25 21 AFTERBURNER ZZ Top Warner Brothers
- 26 18 LIVE AFTER DEATH Iron Maiden EMI
- 27 30 FIFTH ANGEL Fifth Angel Roadrunner
- 28 28 SPORT OF KINGS Triumph MCA
- 29 27 RIDE THE LIGHTNING Metallica Music For Nations
- 30 — RULER OF THE WASTELAND Roadrunner

### IMPORTS

- 1 1 REIGN IN BLOOD Slayer Geffen
- 2 2 THE DARK Metal Church Elektra
- 3 3 PEACE SELLS... BUT WHO'S BUYING? Megadeth Capitol
- 4 — TRILOGY Yngwie Malmsteen Polydor
- 5 8 LET THEM TALK Stone Fury MCA
- 6 — PRAISE THE LORD CJSS Leviathan
- 7 6 SAVE YOUR PRAYERS Wasted Parlophone
- 8 5 WHEN SECONDS COUNT Survivor Scotti Brothers
- 9 — COMING OUT FIGHTING Sinner Noise
- 10 — WHITE TIGER White Tiger EMC Records

Compiled by Spotlight Research



THE LEATHER NUN: novice heroes

## INDIE ALBUMS

- 1 1 BROTHERHOOD New Order Factory
- 2 8 LONDON O HULL 4 The Housemartins Go! Discs
- 3 4 BLOOD AND CHOCOLATE Elvis Costello & The Attractions Imp/Demon
- 4 7 THE QUEEN IS DEAD The Smiths Rough Trade
- 5 3 TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg Go! Discs
- 6 9 WATCH YOUR STEP Ted Hawkins Gull
- 7 2 FILIGREE AND SHADOW This Mortal Coil 4AD
- 8 6 DOGBREATH Head Of David Blast First
- 9 10 ON THE BOARDWALK Ted Hawkins UnAmerican Activities
- 10 15 NOT THE CAPTAIN'S BIRTHDAY PARTY The Damned Demon
- 11 5 WHO'S BEEN TALKING Robert Cray Charly
- 12 13 BEND SINISTER The Fall Beggars Banquet
- 13 16 FOREVER BREATHS THE LONELY WORD Felt Creation
- 14 19 MORE LOVE SONGS Loudon Wainwright III Demon
- 15 11 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 16 12 GIANT The Woodentops Rough Trade
- 17 17 THE UNGOVERNABLE FORCE Conflict Mortarhate
- 18 21 VICTORIALAND Cocteau Twins 4AD
- 19 14 KICKING AGAINST THE PRICKS Nick Cave And The Bad Seeds Mute
- 20 24 HIGH PRIEST OF LOVE Zodiac Mindwarp & The Love Reaction Food
- 21 18 SUICIDE Suicide Demon
- 22 22 SHABINI Bhundu Boys Discafrique
- 23 25 HEAD Batfish Boys Batfish Incorporated
- 24 — LUST GAMES Leather Nun Wire
- 25 — COMMERCIAL SUICIDE Colin Newman Crammed Discs
- 26 — ALONE IN THE NIGHT The Only Ones Dojo
- 27 27 GIFT The Sisterhood Merciful Release
- 28 20 EXPRESS Love And Rockets Beggars Banquet
- 29 23 ELEMENT OF LIGHT Robyn Hitchcock And The Egyptians Glass Fish
- 30 26 LOW-LIFE New Order Factory

Compiled by Spotlight Research

## OBESITY

- 1 NEVER SAY DIET Black Sabbath
- 2 PORK THIS WAY Run-DMC
- 3 HELL'S BELLYS AC/DC
- 4 THE NUMBER OF OBESE Iron Maiden
- 5 FAT OLE DEVIL CALLED BLUB Alison Moyet
- 6 DIARY OF A FATMAN Ozzy Osbourne
- 7 DIET WITH YOUR BOOTS ON Iron Maiden
- 8 CAREFUL WITH THAT CAKE, EUGENE Pink Floyd
- 9 I JUST DIETED IN YOUR ARMS TONIGHT Cutting Crew
- 10 TOO FAT TO CUDDLE UFO

Compiled by Horse E Knox, Dartsville

## BOXING NICKNAMES

- 1 LARRY 'THE EASTERN ASSASSIN' HOLMES
- 2 MILTON 'THE ICE MAN' McCORRY
- 3 DONALD 'THE LONE STAR COBRA' CURRY
- 4 'TERRIBLE' TIM WITHERSPOON
- 5 MIGUEL 'HAPPY' LORA
- 6 IRAN 'THE BLADE' BARKLEY

## INDIE SINGLES

- 1 4 ASK The Smiths Rough Trade
- 2 2 THINK FOR A MINUTE The Housemartins Go! Discs
- 3 1 LOVE'S EASY TEARS Cocteau Twins 4AD
- 4 5 DICKIE DAVIES EYES Half Man Half Biscuit Probe Plus
- 5 3 STATE OF THE NATION New Order Factory
- 6 8 HANG-TEN! The Soup Dragons RAW TV Products
- 7 7 SMELLS LIKE SHIT Alien Sex Fiend Anagram/Cherry Red
- 8 10 CUT DOWN Red Lorry Yellow Lorry Red Rhino
- 9 27 SERPENTS KISS The Mission Chapter 22
- 10 16 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 11 6 REALLY STUPID The Primitives Lazy
- 12 13 SOMETIMES Erasure Mute
- 13 9 THE PEEL SESSION New Order Strange Fruit
- 14 — DESIRE Gene Loves Jezebel Beggars Banquet
- 15 21 THE GRIP OF LOVE Ghost Dance Karbon
- 16 14 NAKED AS THE DAY YOU WERE BORN The Weather Prophets Creation
- 17 20 BLUE MONDAY New Order Factory
- 18 11 LOVE AFFAIR WITH EVERYDAY LIVING The Woodentops Rough Trade
- 19 15 SUNARISE The Godfathers Corporate Image
- 20 19 WONDERFUL LIFE Black Ugly Man
- 21 — THE ANTI MIDAS TOUCH The Wolfhounds Pink
- 22 29 PANIC The Smiths Rough Trade
- 23 18 THE PEEL SESSION The Damned Strange Fruit
- 24 25 MICKEY WAY A Certain Ratio Factory
- 25 36 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 26 30 ROCKITT MISS USA Sci Fi Sex Stars Sputnicko
- 27 23 VELVETEEN Rose Of Avalanche Fire
- 28 24 I COULD BE IN HEAVEN The Flatmates Subway
- 29 35 OH NO IT'S GBH AGAIN GBH Rough Justice
- 30 31 THE RATTLER Goodbye Mr McKenzie Precious Organisation
- 31 22 WHO DO YOU WANT FOR YOUR LOVE The Icicle Works Beggars Banquet
- 32 17 THIS IS MOTORTOWN The Very Things DCL Electric Recordings
- 33 12 STARPOWER Sonic Youth Blast First
- 34 26 BELA LUGOSI'S DEAD Bauhaus Small Wonder
- 35 — TALE OF THE TONGUE Peter Murphy Beggars Banquet
- 36 40 JESUS IS DEAD The Exploited Rough Justice
- 37 28 GENTLE SOUND The Railway Children Factory
- 38 33 THE PEEL SESSION Stiff Little Fingers Strange Fruit
- 39 37 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 40 — BLACK WALL BLUE Hula Red Rhino
- 41 32 ROMAN P/GOOD VIBRATIONS Psychic TV Temple
- 42 39 DRUGS/COME HERE MY LOVE This Mortal Coil 4AD
- 43 44 RED SLEEPING BEAUTY McCarthy Pink
- 44 43 A SCREW Swans Some Bizzare/K422
- 45 50 A NEW RECORD BY... My Bloody Valentine Kaleidoscope
- 46 39 LOVE YOUR SHOES Furniture Stiff
- 47 — GIVE A MAN A BADGE Psycho Surgeons Flexible Response
- 48 — SEEK Salvation Ediesta
- 49 42 RUNAWAY Luis Cardenas Consolidated Allied
- 50 48 MR PHARMACIST The Fall Beggars Banquet

## BALDY

- 1 THE SUN ALWAYS SHINES ON MY HEAD A-ha
- 2 A GOOD PARTING (IS HARD TO FIND) Feargal Sharkey
- 3 A FAREWELL TO BARBERS (B)Rush
- 4 DON'T COMB AROUND HERE NO MORE Tom Petty
- 5 GIVE (HAIR) PIECE A CHANCE John Lennon
- 6 95-BALDY WASP
- 7 HE'S BACK (THE MAN BENEATH THE WIG) Alice Cooper
- 8 I'VE BEEN LOSING HAIR A-ha
- 9 COMB OUT AND PLAY Twisted Sister
- 10 BALD IN THE USA Bruce Springsteen

Compiled by Bufo Trucker of the Hillman Avenger Owners' Club, D-Wing, Brampton Psychiatric Hospital

Compiled by Frank Bruno's Left Boxing Glove



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# IN - TECH

Guitars, amps and FX reviewed by Gary Cooper and Tony Mitchell. 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

## LAG ROCKLINE 'SNAKESKIN' CUSTOM £575

QQ½ VV  
LAG STARLINE £545  
QQQ VV

ALORS! FROM the team that brought you those wonderful Vigier guitars and basses, Capelle drums and Europa effects, comes yet another line from La Belle France – Lag guitars, a brand which has already captured the imagination of some top British players.

The Lag Custom 'Rockline' in snakeskin livery, is identical to one used by Laurie Wisefield, but in case one guitar was misleading, I also borrowed another of Lag's models for assessment, the 'Starline' Explorer clone.

Priced at around £575, the Rockline meets several of the better Japanese brands like Aria, Charvel and Fernandes head-on in price. To see how it compared I gave it a side by side test with several of its competitors. I don't get off on snakeskin all that much but it might do something for you: no accounting for taste, is there? If you prefer other finishes then that's no problem because the 'serpent special' is just one of several fancy patterns Lag offer. It's not, of course, *real* snakeskin – it's just a transfer that's been applied beneath what looks like a polyester lacquer, very much as per those exotic Samurai warrior finishes Tokai have indulged themselves in from time to time.

I have a feeling that it makes the Lag look a cheaper guitar than it is – after all, these fancy transfer jobs are most often found on Hondos and the like, and the Lag is a *totally* different nest of vipers, believe me.

The basic concept of the guitar is that of our dear old friend the 'Super Strat', a vaguely Strat-shaped body (maple) allied to a bolt-on maple neck with a rosewood 22-fret fingerboard and hot pick-ups.

The single-sided headstock is a spliced addition to the neck wood. Furthermore, the position markers are in the unusual (but very sensible) top position of the fretboard so that they're nice and easy to see when you're adopting Regulation Heavy Metal Superstar poses 1-999.

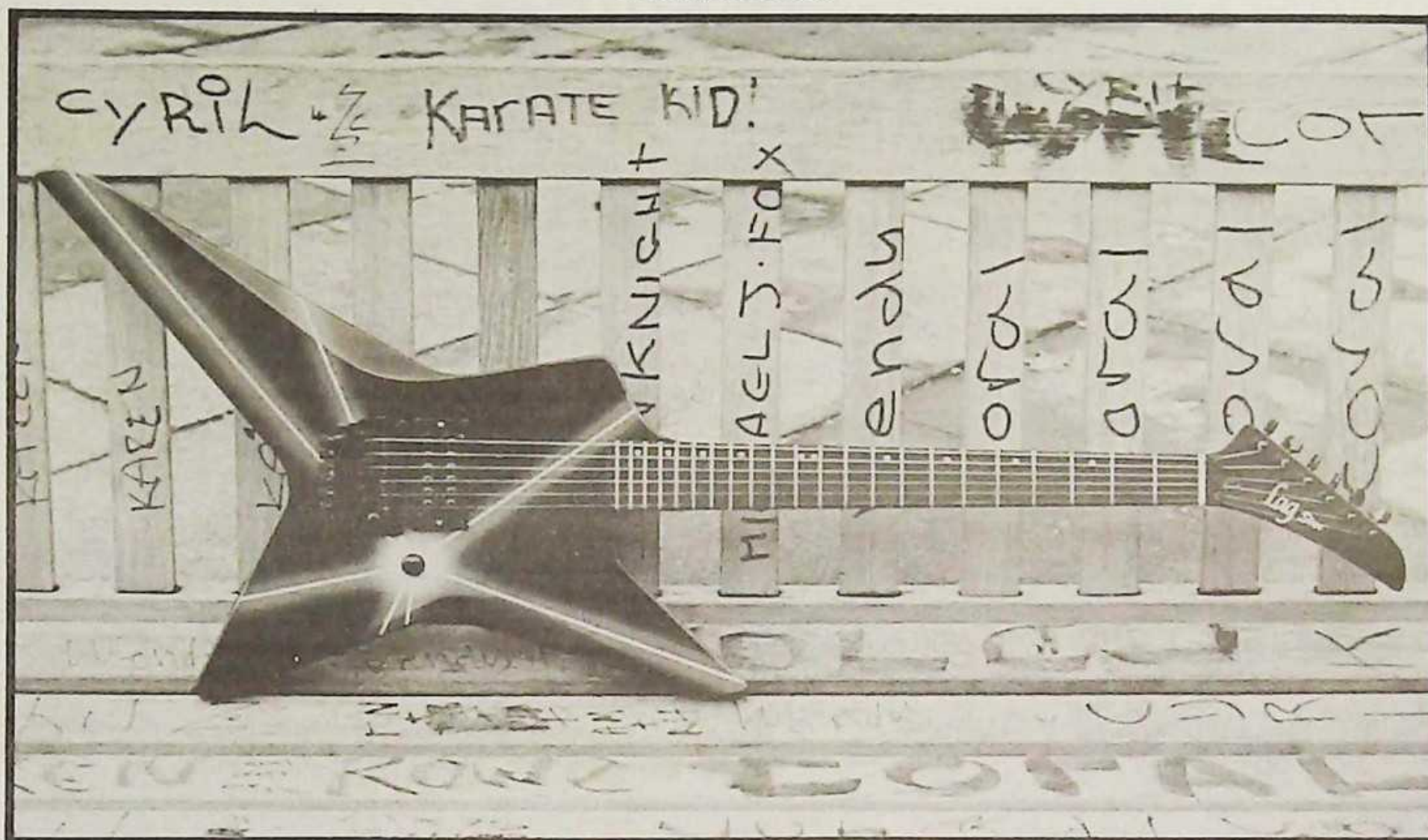
The fittings on this version of the Lag Rockline are an odd mixture of the up- and down-market. The machines are black finished Schallers and the pick-ups comprised of a Seymour Duncan 'Jeff Beck' model at the bridge with an SSSL 1 up by the neck. It's an unusual combination, I must say! All this stuff is, of course, top-end expensive shmutter, but the nut lock and trem system looks to me like a common or garden Japanese identikit fine-tuning type – maybe a Gotch?

That said, the trem isn't at all bad, it's just nowhere near as smooth and sexy as a Kahler and nothing like as sensitive and workable as a Floyd Rose. Considering that this is a relatively cheap guitar to make (bolt-on neck, etc) I would have expected a Kahler for my £575, but you have to pay a little more to get one of those – another £30 or £40, I understand.

There are no

# LAGGING AHEAD!

Seduced by snakeskin and lured by laser-lines, Gary Cooper lets the new Lag guitars steal his soul.



The Lag Starline in repose. A sensitive study by Gary Cooper.

disappointments when you start playing the Lag, however. The satin finished neck is as slippery and fast as a greased rat and the wide fretting on my example complemented an impressively low action by giving buzz-free, high-speed soloing with no problems at all. The flattish fretboard was also delightful and I can confidently predict that it'll appeal to any HM or rock player with a taste for dynamic, flashing soloing.

All that's enhanced by the sound from the pick-ups – although I still maintain that they are an odd choice to find on this sort of guitar. The Seymour Duncan JB is actually a replica of the back pick-up on the Les Paul which our hero used on his 'Truth' album and, as such, is more usually found on Gibson-like guitars. But it works well here, having a high output and a richness of tone which gives the Lag a distinctly better sound than is often the case from its Japanese competitors.

Although it may be derived from a Gibson humbucker, it picks up bags of top from the Lag's body, has excellent sustain and, given a good enough amp, it really does make for a fine rock sound.

The three-way selector switch pushes you over to what is, in principle, a nice hot Strat-like pick-up, and this makes for a strongly contrasting sound against the richness and balls endowed by the JB. I'm not sure that these pick-ups don't sound a little too different from each other to satisfy some tastes. But I found it great to have such a ballsy, topky sound from the neck pick-up (it really does sound amazingly good when used 'clean') and then to be able to throw over to a driving lead sound which is so very different.

Trying this guitar with a couple of average quality

transistor combos, it sounded neither better nor worse than many others – pretty average in fact. Plugged through a pro-class valve amp, however, it revealed a depth of character and class which is hard to find from mass produced guitars. Moral – don't run a Lag through rubbish amps, it deserves something better.

Overall, I'd say that it's the fact that this guitar has a definite sound of its own that makes it so interesting. By no means is it your run of the mill 'SS'. Pricewise I don't feel that it's bad value for a handmade

guitar (especially alongside, say, a Westone Pantera or a Charvel), but it does have worthy competitors from the UK – perhaps most notably from the Jerry Bix Pantera series. At £575 it deserves a classier trem but, that aside, it's a very worthy instrument indeed.

By the way, being a sort of custom, prices in this Lag Rockline series reach up as high as about £700, depending on which you opt for. Different tremos are offered, as are umpteen pick-up configurations and types.

Worth serious consideration, would be my summing up!

Very similar to the Rockline in nearly all construction respects, the Lag Starline is a 'sort of' Explorer, again with a maple body and bolt-on neck plus a high class rosewood fingerboard.

Virtually all the comments I made in appreciation of the Rockline's excellent setting up, fretting and the speed of the neck etc apply equally to this model but, regrettably, so does my feeling that it could do with a better trem for the money. It isn't the same device

as on the Rockline but I gather it too is Japanese; it does its job well enough if not exactly spectacularly. Better news is on the way, however, as I understand from Capelle that production models are to be fitted with Kahlers as standard. Nice to hear that!

Similarly, I have some reservations about the transfer laser-line beneath the body's lacquer. It looks pretty good, it also looks like a lot of far cheaper guitars which use similar ideas to tart up their images.

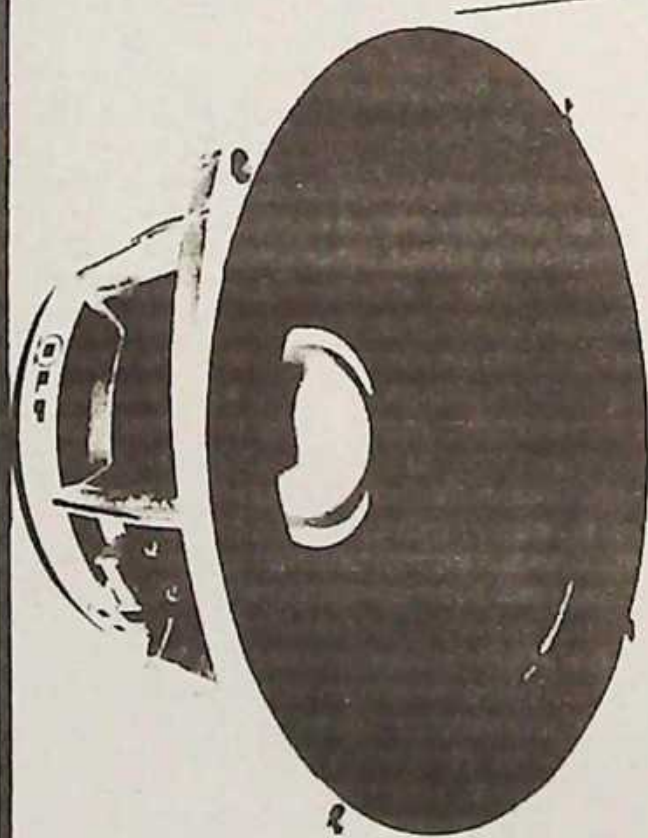
Tonally, the Starline is a heck of a lot fiercer than the Rockline, having just a single Seymour Duncan Invader humbucker (and neither a tone control nor a coil tap) at the bridge. This is (as if you hadn't guessed!) a real proto heavy metal axe hero's guitar, as everything about it tells you from the moment you pick it up. The satin finished neck fits comfortably into your hand, the almost flat fretboard lends itself to speed soloing (with no cut-offs on bends) and the whole guitar feels nicely tight and purposeful.

The sound too is straight out of a blast furnace. You've really got to hand it to Seymour Duncan – he really does make exceedingly good pick-ups. Yes, for the dyed-in-the-wool metal merchant, this guitar is a winner all the way. It may not offer anything so very different from dozens of others, but it does what it does exceptionally well.

My only reservation about this Lag is its price. £545 for a bolt on necked guitar with just the one pick-up (however good) seems a bit steep, especially given this trem. If, however, when the Kahler equipped models arrive, they do so at the same price then it'll be more easily acceptable in my book.

If you're in the market for a £550-ish guitar and your idea of a genteel evening's entertainment is a Motorhead gig, try this one. It could steal your soul.

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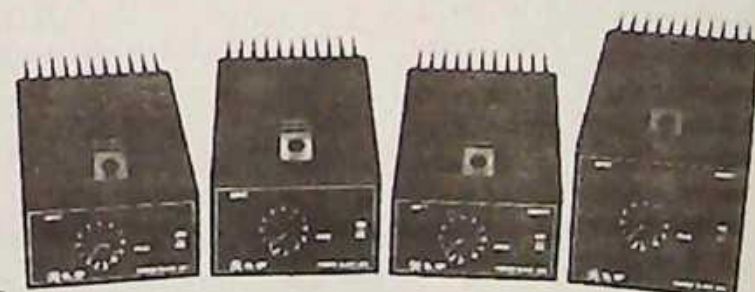
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## IN-TECH

**CARLSBRO REBEL 8**  
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**QQ 1/2 VV 1/2**

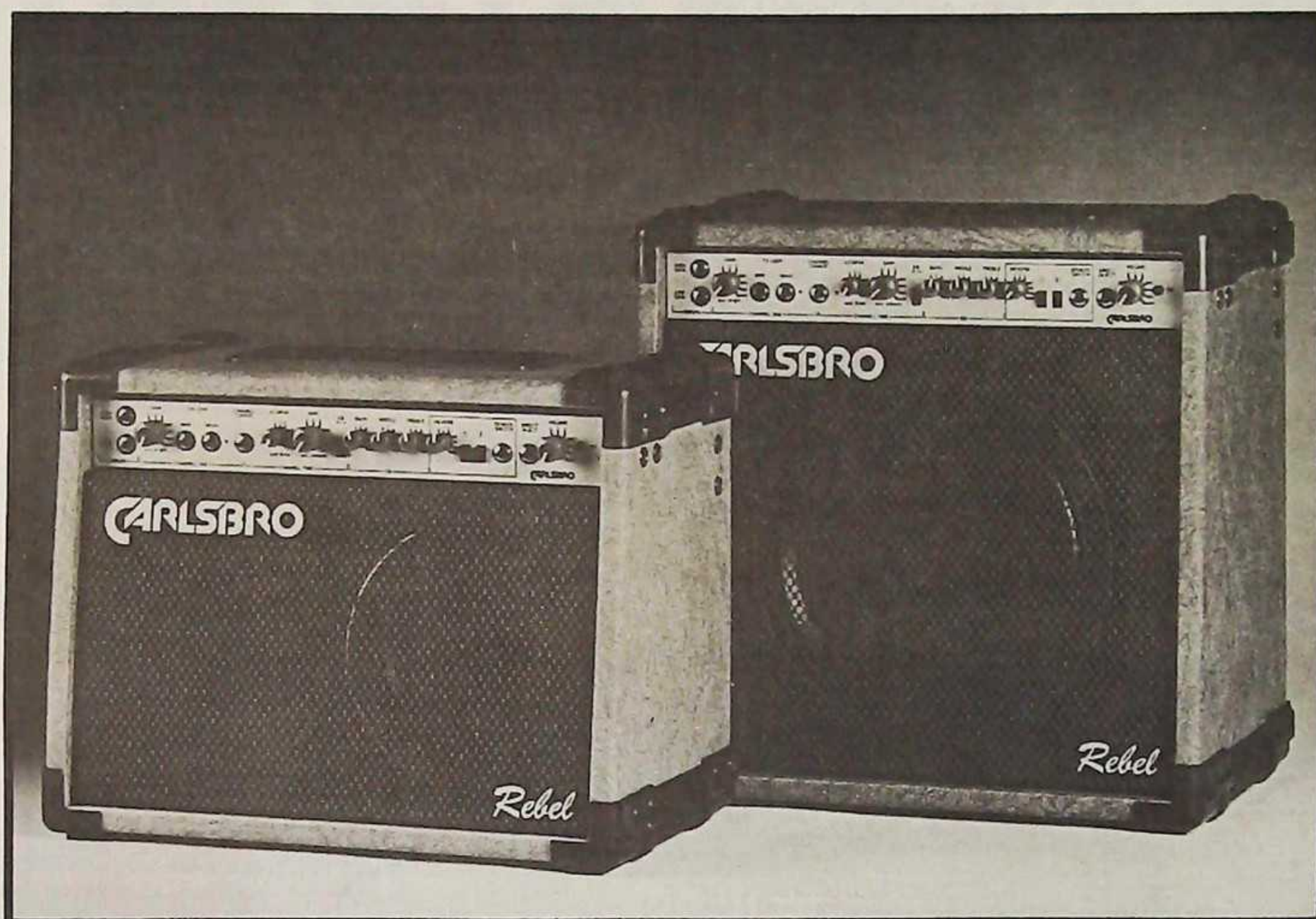
LAUNCHED AT the British Music Fair and just hitting the shops, Carlsbro's 90 watt Rebel 1 x 12inch and 2 x 8inch guitar combos mark a complete change from this manufacturer's familiar all-black appearance. To my mind this is a smart move, as it maintains the brand's individuality at a time when so many other amps are starting to look boringly interchangeable.

In place of the familiar Carlsbro black is a handsome new grey leathercloth, giving the Rebels a distinctly up-market look. Coupled with this classy appearance is the sort of diminutive size which makes the Rebels ideal for players needing total portability. True, they're not Gallien-Krueger small, but the 2 x 8inch Rebel 1 borrowed measured only 19 x 14 by 10 inches and was easily carried in one hand - hernia victims take note!

Facilities of the two Rebels are identical, the only differences between the 1 x 12inch Celestion model and its sibling being that the 2 x 8inch is slightly smaller.

Twin channel amps, the Rebels' back panels feature IEC mains inputs, FX loops, headphone and line outputs in addition to extension speaker outlets enabling you to connect auxiliary speakers rated at 4 Ohms or more. The front panels, meanwhile, present a very user-friendly array for Channel A comprising (L to R) High and Low inputs, Channel A Gain (with a pull-bright option), a second pair of FX loop sockets (useful) and a socket

# CARLSBRO'S REBEL — ROUSING!



for the channel switching foot pedal.

Channel B is provided with Gain (with a pull-smooth

setting), Overdrive (with a pull for boost) as well as a new departure for Carlsbro, a preset EQ facility operated by

a rocker switch.

Tone control on the Rebel series is via just a single set of three rotaries (Bass, Mid and Treble) which, I have to say, seems hardly over-generous at the price. Ideally, you'd always have the opportunity to set quite different sounds on each channel of a twin channel amp, and although the Rebel isn't unique in making this compromise, it might be felt that an RRP of some £328 could have justified something a bit more than just the fitment of the pre-set EQ switch, which is (overdrive apart) your only real way of having different rhythm and solo tones.

These facilities, however, give no due to just how remarkably loud the Rebel is - at least in its 2 x 8inch you're considering buying this 90 watt or someone else's 100.

Characteristically, you might have expected that the use of these two 8inch speakers (an unusual choice) would make for an incredibly topky sound, but it doesn't. In fact it's less noticeably treble biased than it is rather 'boxy' and 'tight' sounding, much more of a traditional combo sound than I expect you'd get from its 1 x 12inch relative.

This aspect is bound to produce definite 'love/hate' reactions. Guitarists who like this sort of sound (perhaps older players or young traditionalists) will probably love it to bits, but others, who prefer a more 'open' (arguably more contemporary) sound, will possibly call this version 'old fashioned and boxy'. Fortunately, the manufacturers have provided us with the option.

On that question of treble I did have some very unexpected reservations. Knowing how many guitarists seem to have an insatiable lust for bat-grounding top-end response, I have my suspicions that they might make an instant bee-line for

this model, assuming that its 8inch drivers will do the job nicely, only to be disappointed.

On Channel B (where you don't have Channel A's 'pull bright' feature) the sound I got, especially from humbucker powered guitars, really was quite restricted at the top end, and if you use the pull-smooth feature on the Gain control, this becomes even more pronounced as it works by introducing a high frequency filter. You might argue that choosing 'Smooth' in the first place implies that you don't want very much treble, but I think I would (depending on the guitar I was using at the time), and I think others might too.

On a happier note, the distortion is excellent - well up to the standard expected of this maker and much better than most because it's so flexible. For example, although Channel A doesn't have a distortion facility as such, you can get a reasonably dirty rhythm sound from it by using the pre/post gain settings. But the real fun comes when you use the Boost facility, which raises the overall loudness by 10dB, a very healthy lift for your solos.

Then again, set the 'smooth' in operation and (although you do lose some treble as I've said) the resulting sound is a nice replica of that late '60s/'70s classic tone. The 'pre-set EQ' adds even more to this, giving an even fatter warmth. All in all, a particularly impressive overload set-up.

Value for money is difficult to assess because there is no other amp that I can find which uses two 8inch speakers, and of course direct comparisons with single speaker combos would be unfair. Possibly it is a bit expensive but it's got a unique sound with a very definite character. Bland it isn't.

GARY COOPER

## EPIPHONE BY GIBSON EXPLORER £161 QQQ VVV

THE NAME'S a bit of a mouthful, but it's intended to let you know that the new, cheap Epiphones are out of the Gibson stable and therefore to be taken seriously. And who could not take seriously a guitar with the Gibson brand on it retailing at £161 or less?

For me, this was a particularly interesting review, because I've been an Explorer owner/user for some years, and regard my '76 reissue with an affection only slightly moderated by awareness of the numerous abuses the classic body-shape has suffered at the hands of other manufacturers, since it became an established metallurgist's axe.

What I can offer here, then, is a direct comparison between the original Gibson design and its new Epiphone guise.

Without such a comparison, it's quite possible that the difference in size and the subtle shape changes of the Epiphone might go unnoticed. But basically, cheaper brother is also little brother, with the best part of four inches shaved off overall length, and the body proportions scaled down appropriately.

The fact that there doesn't seem to be that much

## ARION DDS-1 SAMPLER/ DELAY £102 QQ 1/2 VV 1/2 DDS-4 SAMPLER DELAY £139 QQQ VVV

DIGITAL DELAY pedals are pretty common today and they're not too expensive, particularly considering how much better they are than the older analogue types. As always happens though, a good idea is rarely left undeveloped in technology so more and more effects makers are now adding both increased delay time and what they like to call 'sampling' to their products, a typical case in point being the latest Japanese-made Arions, the DDS-1 and DDS-4, both of which I've recently been twanging through.

I have to say, from the outset, that I've always had mixed feelings about Arion pedals. I've tried a lot of them and, without exception, been impressed by their logical layout, easy-to-use facilities and high grade electronic performance. Against that, their consistent use of plastic casings has troubled me; after all, FX get trodden on, don't they? Metal casings seem a safer bet to me.

But Arion have stuck to their (moulded) guns with these two recent introductions. Both are fitted with full rubberised bases but both are entirely housed in plastic. Presumably Arion have had enough experience to feel confident in their use of this material so perhaps I should stop worrying about them.

Virtually identical, the Arion DDS-1 and DDS-4 both offer easy battery access via slide-out flaps on their top surfaces. They also have identical 'kick' on/off flaps and have their connection sockets on the rear panels. In addition to standard mini connectors for 9v stepped down mains feeds, a mini jack is employed for connecting either unit to either an external footswitch or drum machine etc for triggering purposes.

Three standard 1/4 inch jacks complete the line-up: Input,

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# GIBSON'S EPIPHONE EXPLORED



difference in weight may be accounted for by the increased body thickness (about 1/8 inch) of the Epiphone – a most unusual addition in a budget-priced

instrument, but not one to complain about.

There are subtle changes in the headstock, with its more acutely angled, round-cornered upper shoulder. That

famous scimitar shape, while easily recognisable, has been slimmed down, as has the body, with its more compact dimensions and chamfered back à la Strat.

And there are other Fender influences. One of the more obvious economies comes in the form of a bolt-on neck, with rosewood fingerboard laminated on to maple. The

frets are thin Fender-style, there's an exposed trussrod tip and there are two circular string guides (the latter not needed on the original as the headstock was angled back).

These economy measures are also concessions to fashion, of course, since the Strat is undoubtedly Number One Guitar at present, and in the neck too, we find a slim Fenderish feel in contrast to the chunky original – but with Gibson fret spacing retained.

Down at the business end there's yet more Stratorama in the form of a combined bridge/tailpiece and floating tremolo system – something no self-respecting Original Explorer-scorer would countenance. But these days, you can't sell a guitar if it doesn't have a whammy bar, so this one does.

What a shame the whammy bar supplied with my sample was too big to screw into the hole meant for it in the bridge – now I'll (sob) just never know what it would have sounded like. I think we can guess, though, can't we?

Whammytheless, the Epiphone is undoubtedly a gutsy rock guitar, with a good, if slightly 'dry' tonal range and plenty of sustain, thanks in part to two gritty humbuckers whose separate, exposed cream and black coils are probably there for the same reason as go-faster stripes on

a Ford Capri.

Controls have been economised down to single master volume and tone pots (sporting authentic clear black hatbox knobs) and a three-way pick-up selector, the latter so close to the bridge pick-up that it can be flicked effortlessly – intentionally or otherwise! Still, at least it saves the cost of routing out the body to run a wire through to the tip of the lower horn, where the switch is located on the real thing.

And there's no scratchplate – but the original was cheap and nasty anyway, and who needs one when you've got a nice black spangled body to show off? (White's available too, by the way.)

Okay, so this Epiphone isn't really an Explorer, but it's probably as much of an Explorer as anybody wants at the moment. And with its Gibson logo and styling, fashionable Strath touches and a (working) whammy bar thrown in, it's really a lot of guitar for the money.

What's more, it's as good as any Japanese axe you can get for the price, so the temptation to buy this, with its American pedigree, rather than something of more anonymous origins, is bound to be considerable.

And why not?, as Barry Norman would say.

TONY MITCHELL

# ARION'S BOX TOPS!

Output One (mono) and Output Two (stereo). The controls are identical too, both pedals providing level, tone, repeat and delay time rotaries plus 'delay range' selectors with 'rec/play' (sampling/sound-on-sound) and 'play' settings. Slider controls govern stereo/dry and trigger/remote uses.

From a technical angle, the Arions are both advanced. They have virtually identical frequency response (bandwidth) characteristics

to the far more expensive DOD units I've reviewed elsewhere in these pages (does this imply that they use the same chips? I suspect so) and perform on an entirely equal basis, notwithstanding their considerably lower prices. Sorry DOD – Arion have you beat here, even if you do use metal casings against their plastic ones!

To be truthful, the Arions are a lot easier to use as well. Although it must be said that the DODs are both more

sophisticated and versatile, both types are intended, primarily, for use on stage, where sophistication can be a positive disadvantage if it slows you up.

Being the cheaper of the two pedals, the DDS-1 is, naturally, the more limited, but it's still an advanced unit offering a thoroughly professional signal-to-noise ratio, freedom from hum, buzz etc, and a fine frequency response. In many ways it's really only usable as a delay, the maximum sampling time (a mere 1024ms) being next to useless for stage purposes (although it could have some applications in home recording for limited sampling effects).

It is, all the same, a very good delay with a superbly clean sound for such a low price. Is a one second sampling time worth having? Only you can judge, but all the doubling, slap-back and normal DDL sounds are there, are easy to get and sound great. Price for price, this is a good DDL, even ignoring its

'sampling' features, and would be worth having for its delay functions alone.

The DDS-4, on the other hand, is much more of an attractive proposition for S-O-S/sampling uses. No, it doesn't have quite the extra features of, say, the DOD PDS 2000, but it's a lot cheaper and (as far as I know) offers

the longest sampling/sound-on-sound times of any current pedal – even Boss only go up to two seconds, after all! Moreover, even at the extreme 4 second end of its range, the Arion's sound is clean as a whistle, well up to cassette multitracking home recording use, and has the sort of sampling time that

can even make sense on stage.

Moreover, it offers this four second maximum for a price below that of most two second sampler-delays.

Leaving my reservations about their plastic housings aside, both these Arions look like sensible buys to me.

GARY COOPER



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COUGAR MAY not be a name which you're familiar with but the people behind it, distributors FCN, are one of the country's largest outfits, so their debut in the quality amp market must be taken seriously. Given all their resources and experience, FCN both could and should have got it right, so do the Cougars live up to these high expectations? I borrowed their 100 watt lead combo version to find out.

The Cougar CLX 100 lead combo's a handsome looking unit, not so cosmetically different from the vast majority of today's amps but obviously well built, with a

sturdy no-nonsense look to it.

Finished in the usual black leathercloth vinyl, with a metal kick-proof grille protecting its 12-inch cambric-edged MacKenzie speaker, the Cougar stands a fair bit smaller than many other 100 watt guitar combos, being nearer to most 60/75 watt combos in size and weight. That's immediate bonus No 1. Bonus No 2 is that the Cougar is very well provided with features.

The back panel, for example, doesn't have just the usual IEC mains input but offers two sets of FX sends/returns, extension speaker jacks and both headphone and DI outlets as well.

The front panel is also unusually well kitted out although it does look a bit

fussy as a result. On the other hand, it's probably churlish to grouch when you're being offered so many control options. The array starts with three jack inputs, High and Low gain for Channel One (which is also the input to use when you're employing the remote channel switching facility) and a separate 'split' input for Channel 2, which is intended for use when the amp is being shared by two players.

Having plugged your guitar into the appropriate socket, your next job is to connect the two-way LED-indicated footswitch which comes with the amp. This governs reverb on/off as well as channel switching, and plugs into a somewhat fragile-looking DIN

CONTINUED PAGE 47

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**(Prices and ratings in text)**

ALL FOUR of these units come in DOD's 'Digital Series' and are USA-produced in identical cast alloy cases with twin 'touch-sensitive' footswitch flaps and tight, precise controls.

The housings used in this series have easy-access top mounted battery compartments (each unit taking a PP3 sized cell) with optional stepped-down mains feed via suitable adaptors and strong jacksocket ins and outs. In common with all the other DOD pedals I've tried, they seem strongly enough made to handle a world tour with AC/DC, which places them at the top of the pro class for ruggedness. How they sound, of course, is another matter; in a nutshell—good to excellent. In detail...

**PDS 1550**  
**PROGRAMMABLE**  
**DISTORTION £149 (QQQ**  
**VVV)**

Generally speaking I can't stand most fuzzboxes—when distortion is what I'm after I almost always prefer the natural overdrive effects of a fully wound-up guitar and amp. And yet there are just a few distortion units I've tried over the years that have sufficient extra qualities to recommend them to me, and this new DOD is definitely one of them!

The bright yellow metal housing carries a row of two red LEDs and seven rotary controls on the top edge, labelled Frequency, Octaves, Cut/Boost, Level A, Gain A, Level B and Gain B. Connections comprise standard 1/2inch jack sockets for Input, Output and Dry Out, with an extra mini socket for a mains stepped-down feed.

As it's a 'programmable' device, there's rather more to getting the required sounds out of the DOD than there is with most fuzzboxes. The purpose of this mayhem machine is to replace with one pedal the two or three separate distortion pedals which many players now find themselves having to use to get all their overdrive sounds. What the DOD provides in an attempt to achieve this is a twin distortion set-up with Gains and Levels for each (A and B) plus a three-control parametric equaliser.

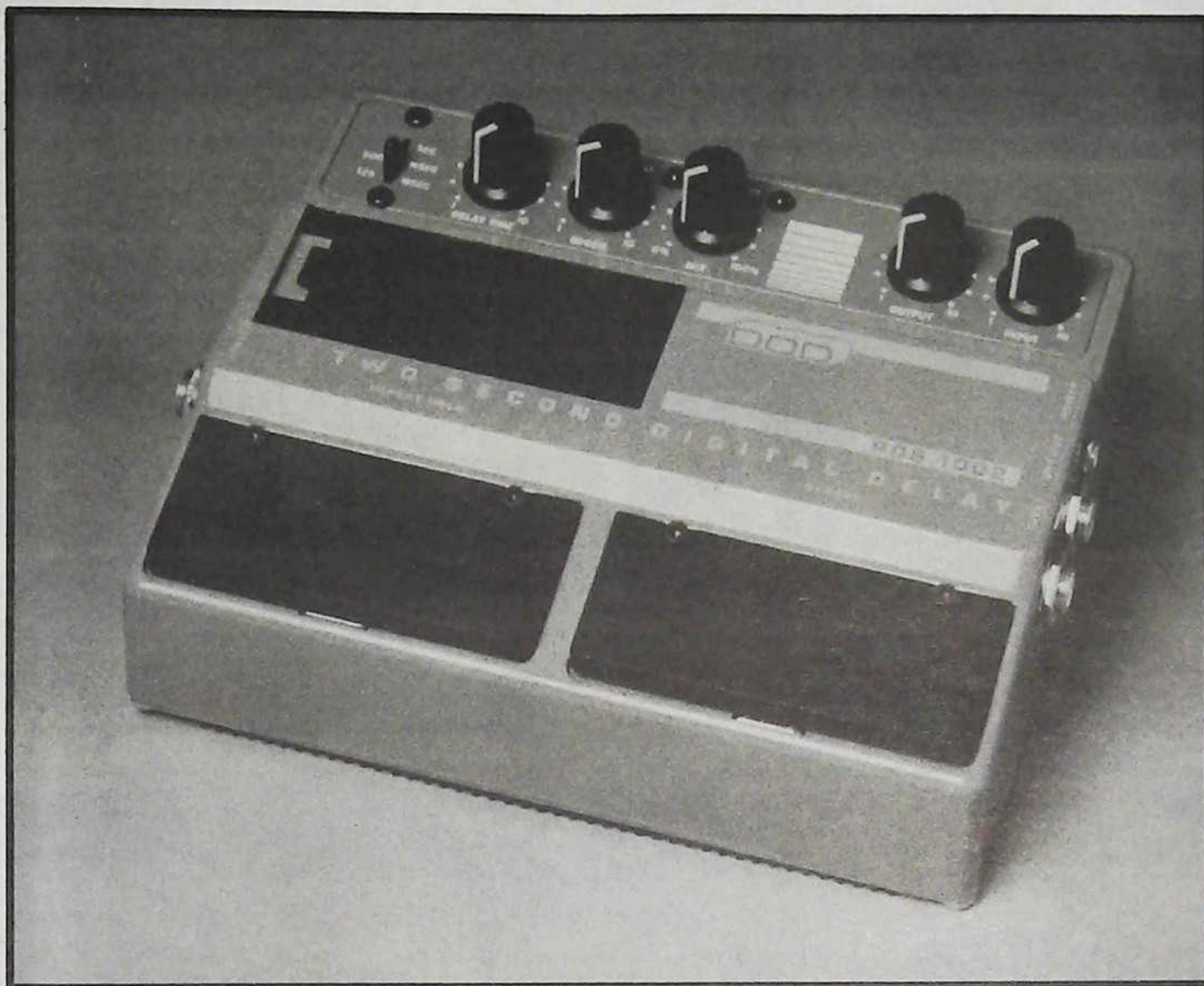
In that sense the PDS1550 just offers two distortion pedals in one box (albeit with that parametric tone system). One footswitch governs In/Out, the other toggles between distortions A and B.

Distortion A is a heavy metal type with programmable filters and an in-built delay to give what sounds like some of the 'spaciousness' you get from, say, a Scholz Rockman, while Distortion B is more of a basic overdrive type.

But there's much more to the DOD than this. Inside the pedal is a series of computer-like DIP switches which are at the heart of the programmability. Remove the unit's baseplate and you have access to these switches which govern functions as follows—1 and 2: Delay Time options 40, 20 and 10ms; 3: Parametric EQ enable/disable on Distortion B; 4 and 5: high cut/boost filters adjusted via a trim pot;

# DOD'S GOT A FUZZBOX

—AND YOU'LL LOVE TO USE IT!



OK, OK, we know it's a digital delay unit, but 'Dod's got a digital delay unit' doesn't exactly pack the same zing, does it now?

6: Low Boost On/Off; and 7: Distortion A, delay on/off. Once you've begun to experiment with these possibilities, the DOD reveals itself as possibly the governor distortion unit of all time. It takes some considerable fiddling with to deliver exactly

what you want but the total versatility of the sound options makes it tower above any other distortion pedal I've ever tried. Be thankful, then, that DOD include one of their sensibly straightforward user handbooks which shows you how to fiddle with these

controls. Four basic settings are illustrated, heavy metal 1, tube overdrive, heavy metal 2 'bright' and English tube. For me, it was the last of these that made the DOD particularly desirable. The HM distortions are all that you could ask; raw, wild, and fearsome; but it's

that English Tube sound that has to be the winner. Here it is, that Jeff Beck echoey overdrive at the stab of a footswitch! Throw out your half dozen assorted distortion pedals, buy one of these, take your time learning to set it up and you're established for life.

## COUGAR

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socket. This plug and socket may stand the test of time, but I have my doubts, and would have preferred to have seen something more robust.

Allied to the socket is a rotary click-stopped switch which enables the Cougar's user to select a variety of operating parameters including Channels 1 and 2 individually as well as 1 and 2 in two 'mix' settings. Two push-buttons adorn each channel's pre-amp stages, one for FX Send on/off, the other for connection to the in-built Accutronics reverb (a nice touch as it gives you the option of having reverb on both your clean and dirty channels). Channel One also has two rotaries—a Gain and Distortion—while Channel Two (the 'Clean' one) has just a solitary Gain.

Another positive aspect of the Cougar is the provision of four-band EQ, divided into Bass (100Hz), Low-Mid (400Hz), High-Mid (1.6kHz) and Treble (2.5kHz+). These controls are really effective, endowing the CLX 100 with a very wide ranging sound indeed.

A single reverb 'depth'

control comes next, followed by a master volume pot and then an ingenious push button which alternates the amp between full On and Standby, with a single LED swapping from red to green as the amp's status changes. I liked this a lot, not just because it was clever, but because it gives the Cougar a

'bump-free switch-on' from standby and enables you to do it from the front panel without the need to mess around with your mains switch, which is safely stowed away at the back. Overall, as you can see, this is a well-endowed amp for the money. And the Cougar's sound is, as you might expect

from such a well thought-out product, equally impressive. The use of some extremely tough internal devices (including a toroidal mains transformer and MOSFET output devices) should make the internals as long-lasting as the externals.

I did, however, feel that it was a little hissy and spluttery at times for a modern amp, especially when being used at around its full (100 watt) output level. A call to FCN confirmed that they too thought this early sample too noisy and have changed some of the internal components in production versions to cure the problem.

Leaving that aside, the Cougar does have an excellent sound. The Clean Channel really is clean and the balance potential between the Overdrive dial-in and Channel 1's pre-amp gain enables you to set up the sort of versatility of distortion which will suit almost any guitar. It's a good smooth distortion too, the sort of sound which, especially when reverb is added, places the Cougar immediately in the top bracket of modern transistorised guitar amps, with maybe just one or two that can better it.

GARY COOPER



**PDS 1002 2-SECOND**  
**DIGITAL DELAY £199.95**  
**(QQ 1/2 VV)**  
**PDS 2000 DIGITAL**  
**SAMPLER £259.95 (QQ 1/2**  
**V 1/2)**

These two new DODs look very similar, both in blue boxes and sharing virtually identical control layouts. Slider switches govern basic delay settings on the extreme left hand edge; rotaries control Delay Time, Regeneration, Mix, Output and Input.

The difference between the two really comes from the expanded facilities of the PDS 2000, which DOD have seen fit to call a 'Digital Sampler', designating the cheaper PDS 1002 as a 'mere' two-second Digital Delay.

Both units are, in essence, high quality digital delay pedals, suitable for sound on sound, infinite repeat and all the usual delay tricks. What really differentiates the two is the PDS 2000's facility to sample a sound of up to two seconds long and then repeat it (via a touch of the footswitch) exactly in synch with any suitable outboard device, for example a drum machine, a synth etc.

Both units offer three click-stopped settings of 2 Sec, 500msec and 125msec, plus a 1-10 rotary delay time variator. The PDS 2000, however, also has a three way selector offering 'Normal/Trigger' and 'Sample' functions which are the controls for the sampling features.

Set to 'Normal' the PDS2000 functions just like the PDS 1002, but set to 'Sample', a touch of the 'infinite repeat' pedal starts the sampling time, placing the effect in the 'Infinite Repeat' mode when this is over.

The problem, as with all such pedals, is that the sampling time is extremely limited. Unless you have a sound which can be squeezed into the available 'window', then it's not a lot of use to you, particularly on stage, although it could have its uses for home recording, especially considering the high sound quality.

For all that, it seems to me as if the lower cost PDS 1002 offers the better value for money, especially for the essentially 'live' player. It sounds as faithful and as clean as the far more expensive PDS 2000 and will do most of the things that any live player will want of a DDL pedal. That to me makes it the better buy, although it's still a bit expensive compared with some of the other up-market delays around.

**PDS DIGITAL STEREO**  
**CHORUS/FLANGER**  
**£199.95 (QQ 1/2 VV)**

Another very comprehensive pedal, DOD's PDS 1700 has the familiar array of twin LEDs on the top edge, seven rotary controls beneath (governing Speed, Delay, Depth, Speed, Delay, Depth and Regeneration) plus the familiar twin (Chorus/Flanger and Bypass) touch-sensitive on/off pads.

Its abilities are a degree more than those of the average Flanger or Chorus, as it enables you to set up independent FX sounds which you can select at will via the appropriate 'kick flap'.

But it's really no better in this respect than the TC Flanger/Chorus that I use (and which costs quite a bit less). Come to that, you can pick up a pair of individual Chorus and Flanging pedals so cheaply these days that the DOD's RRP of nearly £200 makes it look very pricey.

GARY COOPER





PERNOD

