

NOVEMBER 15, 1986

SKINNED ALIVE!

NEWS • VIEWS • REVIEWS • GIG GUIDE • CHARTS • FEATURES • INSTRUMENTS

SOUNDS

LIVE: BON JOVI • COCTEAU • GANGWAY • LEATHER NUN

ALBUMS: KILLING JOKE • KATE BUSH • BEASTIE BOYS



WISEBLOOD

The Master Of Disguise
Unmasked In Berlin

BAD

On the Belfast
streets with the
Jones gang

BRUCE

We open the box
on ten years of
live Springsteen

VERY THINGS • EUROPE • THE BIBLE • L'AMOURDER • PAULINE MURRAY

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VIRGIN goes public this week when Richard Branson's entertainment empire floats 50 million shares on the stock market to raise £60 million.

Virgin Group plc, which comprises of the record company and its music publishing division and recording studios, the Virgin chain of record shops and the film, video, computer game and television interests, has been valued at £217 million.

The Virgin Atlantic airline, the holiday company and the nightclubs have been hived off into a separate company called Voyager which is being excluded from the floatation.

The Virgin Group achieved profits of £19.1 million on a turnover of £188.6 million for the year ending July 1986 and is aiming to increase profits to £22 million this year.

The record company has provided the impetus for most of Virgin's recent growth and they are now among the Top Six record companies in the country.

Branson himself is retaining a 70 per cent holding in Virgin, and his partner Simon Draper will hold 15 per cent.

HEAVEN 17 release their fourth album next week on Virgin called 'Pleasure One'. It includes their 'Contenders' single and eight other Ware/Craig-Marsh/Gregory compositions "employing real instruments and real musicians to achieve a contemporary version of their politics of dancing".

There are no real gigs confirmed at present.

Deb's Delight...



DEBBIE HARRY's new album, 'Rockbird', is set for November 17 release by Chrysalis. It features nine tracks - including the 'French Kissin' In The USA' single - mostly co-written by Debbie with Chris Stein, Nile Rodgers and Seth Justman, who arranged and produced the LP.

Debbie's vinyl output has been strictly limited since her last solo album, 'Koo Koo' in 1981 - her last single was 'Rush Rush' in 1984 - but she has appeared in a Broadway play, *Teaneck Tanzi*, and spent a considerable time caring for her boyfriend Chris Stein who suffered a serious illness. He is now fully recovered and has made a substantial contribution to her album.

FUZZ CUT IT



Fuzzbox unleash new single and go on wild haircut tour of the UK

WE'VE GOT A FUZZBOX AND WE'RE GONNA USE IT, the Birmingham quartet who found Vindaloo too hot to handle (geddit?) and have unleashed their new single on WEA called 'Love Is The Slug', set

out on their first full headlining tour later this month.

They'll be distorting the facts at Leeds Polytechnic November 25, Leicester Polytechnic 26, Edinburgh Coasters 27, Aberdeen The Venue 28, Glasgow Queen Margaret Union 29, Newcastle Polytechnic December 1, Stoke Shelly's 2, Manchester International 3, Burton-On-Trent Central Park 5,

Dunstable Civic Centre 8, Cardiff Montmerence 10, Bristol Bier Keller 11, Sheffield University 12, Croydon Underground 14, Nottingham Rock City 15, Kentish Town Town And Country Club 16.

The gigs will also feature a Fuzzbox crazy haircut competition, where the audience will be invited to outdo the band's hairpieces. Wigs will be accepted.

THE POGUES bassist Cait O'Riordan has quit the band - officially.

She has left on several previous occasions but has always returned, sometimes before anybody noticed.

This time the break is permanent, however. Her replacement is Darryl Hunt from Cait's own Pride Of The Cross outfit, who has also worked for The Pogues for the past four years.

He steps up to play bass on The Pogues' European tour which starts this week, and will be making his first British appearances next month.

Cait's own reason for leaving is "to attend further education classes".

CAREFUL

Pink Floyd set the controls for the heart of the High Court in a dispute over who can use the name. **Hugh Fielder** gets into interstellar overdrive.

PINK FLOYD, missing presumed dead since 1983 after the release of their last album 'The Final Cut', are still alive and heading straight for a costly High Court action to determine who has the rights to the name.

Guitarist David Gilmour, drummer Nick Mason and

keyboard player Rick Wright - who left the group before 'The Final Cut' - are recording an album without bassist Roger Waters which they plan to release as Pink Floyd.

But Waters has started court proceedings to dissolve the original group partnership.

According to Waters, Pink Floyd "has become a spent force creatively and this should be recognised in order to maintain the integrity and reputation of the group name".

He adds: "Since 1983 the three individuals have been unable to work together. It is only realistic and honest to admit that the group has in

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THE WOODENTOPS, who are currently completing the American leg of their world tour, have set up a week of gigs in the UK next month.

They flip their lids at Leicester Polytechnic December 2, Sheffield University 3, Edinburgh Coasters 4, Manchester International 5, Kentish Town Town And Country Club 6.

Support on all dates is Miaow, and their special guests in London are Adrian Sherwood's Tackhead Sound System and Stump. Tickets for London are £4.50.

DURAN DURAN have announced their new guitarist to replace Andy Taylor. He's Warren Cuccurullo from Los Angeles who made his name with Missing Persons.

According to Simon Le Bon, he won't be featured in group photographs although he'll play on the albums and tour with them. The only real problem appears to be that Warren "loves wearing make-up and dressing up for parties" while the rest of the band have given up their glam image.

CICCONE YOUTH, a "material" collaboration between New York crazies Sonic Youth and Minuteman Mike Watts, pay their own distinctive tribute to Madonna with a single called 'Into The Groove(y)' on Blast First this week.

The single, reviewed in *Sounds* a month ago as an import, has even got Madonna's seal of approval - she thinks it's funny. Her opinion of the B-side, 'Burning Up', is not known.

Sonic Youth are now back in the studio working on the soundtrack to a "youth movie" starring Christopher

THE EURHYTHMICS release another single from their 'Revenge' album on RCA next week. It's 'Miracle Of Love', which is backed by a live version of 'When Tomorrow Comes'. The 12-inch also includes a live acoustic version of 'Who's That Girl', which has been surprising audiences on their world tour, due in Britain next month.

UB40 PLUG DAMMERS



UB40 have added another date to their British tour at Brixton Academy on December 8.

All proceeds from the gig will go to Artists Against Apartheid after the band heard about Jerry Dammers' financial shortfall over the Clapham Common rally last summer.

Tickets are £7 with a £1 discount for UB40 holders.

The band, who've now started their British tour, have just returned from a tour of the Soviet Union where they became only the third Western band (after The Beatles and The Bee Gees) to sign a deal with the state-owned Melodyia label.

After signing the deal the band promptly gave away a third of their advance to the Chernobyl victims' fund after agreeing that the government would match their donation.

THE JESUS AND MARY CHAIN play their first dates since May by lining up two special shows in London before Christmas. They play Kilburn National Ballroom December 15 and 16. Tickets are £5.50 and are available from the Box Office and usual agents.

THE BIBLEI, who release their 'Mahalia' single this week, have expanded their line-up for their upcoming tour. Former Impossible Dreamer Constance Redgrave comes in to play bass and Neill MacColl (son of Ewan, brother of Kirsty), switches from bass to guitar.

The band have added more dates to their tour at Cambridge Burleigh November 26, Hull Humberside College December 5. (See feature, page 42.)

THROWING MUSES, the American quartet who released their highly acclaimed debut LP in September, have lined up a date of their own after they support the Cocteau on their three London performances. They play Covent Garden African Centre on November 24 and tickets are £3.50.

Penn, brother of Sean.

NIK KERSHAW plays his first live shows in nearly two years when he sets out on his Radio Musicola tour.

He plays Manchester Apollo January 15, Liverpool Royal Court 16, Birmingham Odeon 20, Bristol Colston Hall 23, St Austell Coliseum 24, Basildon Festival Hall 31, Kentish Town Town And Country February 3-4, Nottingham Royal 10, Sheffield City Hall 11, Newcastle City Hall 13, Preston Guildhall 14, Bradford St George's Hall 15.

KAREN FINLEY, the American stream-of-pornography rap artist, arrives in this country for a series of performances at London's ICA from November 18-22.

She'll be appearing as part of the No Entiendes cabaret with synchronised performance duo James Sienna and Chas Dean, conceptual artists Barbara Lipp and Tom Kokken, sensual dancer Ellen Fisher and psycho-disco artist Dean Johnson.

Karen Finley, whose performances consist of high-intensity rants about all forms of sexual perversions and taboos, often with personal illustrations, has a single out in Europe on Pow Wow Art International (via Crammed) called 'Tales Of Taboo' produced by Mark Kamins (who produced the first Madonna album).

But it's uncertain whether the record will be released, or even imported here because of possible obscenity charges.

"It's available throughout Europe with no problems," said a Crammed spokesperson. "But the prevailing climate of moral, political and sexual censorship over here means we could run into difficulties."

"People who have neuroses about sex or who find some words offensive might think it's obscene. But no sensible adult could take offence at it. We haven't made any decisions about it yet, we're still taking advice."

Byrne To Be Wild ...



DAVID BYRNE releases his 'Sounds From True Stories' album on EMI next week.

It's the soundtrack from the *True Stories* movie which opens this weekend in London and bears no relation to the Talking Heads 'True Stories' album.

Even though David Byrne, who directed *True Stories*, composed most of the soundtrack, it's played by such bands as Terry Allen And The Panhandle Mystery Band and new age exponents The Kronos Quartet.

THE KINKS have signed to London and have a single out this week called 'How Are You' to be followed by an album in a couple of weeks called 'Think Visual'.

Ray Davies has already taken the album title to heart by directing the video for the new single.

THE FALL have managed to get their name in *Sounds* for the 94th week running by cancelling their dates at Leeds Polytechnic November 13 and Nottingham Rock City 18.

WITH THAT AXE, ROGER

practical terms disbanded and should be allowed to retire gracefully from the music scene.

His court action states that he is seeking to dissolve the group partnership "to protect his interest in Pink Floyd by reason of the differences of opinion between himself and Messrs Gilmour and Mason as to the ability of the individuals to continue to record and perform as Pink Floyd".

But Messrs Gilmour and Mason, together with Wright and producer Bob Ezrin, have no intention of disbanding and plan to release a Pink Floyd album in late spring or early summer next year.

"The strength of Pink Floyd always lay in the talents of all four members," Gilmour said this week. "Naturally we will miss Roger's artistic input. However, we will continue to work together, as in the past."

He claims that Roger left the band after a group meeting in December last year. "We are surprised Roger thinks the band is 'a spent force creatively' as he's had no involvement with the current project. The three of us are very excited by the new material and we would prefer to be judged by the public on the strength of the forthcoming Pink Floyd album."

Pink Floyd, who have sold some 60 million albums - a third of them being 'The Dark Side Of The Moon' - is clearly a valuable name. Although all the members of the band have released solo albums since 1983, none of them have sold in Floydian quantities.

Waters' claim that Pink Floyd cannot exist without him is likely to be based on his role in the band. A lead singer on all but their first album, he wrote all the lyrics from 'Dark Side Of The Moon' onwards. He composed virtually all of 'The Wall' - on which Wright and Mason don't even get a credit although they played on it -

and the whole of 'The Final Cut' during which disagreements within the band came to a head.

On his solo tour in 1984 - with Eric Clapton on guitar - the first half of the show consisted of Pink Floyd material using Gerald Scarfe's animations which adorned the Floyd tours of the '70s.

He has just completed the soundtrack to the forthcoming animated feature film, *When The Wind Blows*, which comes out next week on Virgin. His next solo album is due out in the summer of '87 when he's likely to tour again.

PS: If you see Syd, tell him.

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WOOD WORK



COURTNEY PINE, the first British jazz artist to get into the Top 40 with his 'Journey To The Urge Within' album, sets out on a lengthy tour this weekend.

Pine and his quartet have gigs confirmed at London King's College November 14, Reading University 18, Newcastle Riverside 19, Glasgow DaddyWarbucks 20, Manchester International 21, Cardiff Chapter Arts Centre 22, Birmingham Triangle 23, London Kentish Town Town And Country Club 27, Norwich East Anglia University 29, Portsmouth Polytechnic December 4, Worthing Pavilion 10, London Kentish Town Town And Country Club 14. More dates will be added to this schedule.

Pine is also presenting his own jazz show on London's Capital Radio every Sunday at 9pm for five weeks.

RUBELLA BALLET will celebrate their seventh anniversary with a gig at Tuffnel Park Savoy Ballroom on November 20, with a host of special guests including TV Smith.

Advance tickets at a heavily discounted price of £1.50 from Z Ashworth, 9 Bagshot Road, Bush Hill Park, Enfield EN1 2RD enclosing a postal order and a SAE.

They also play Birmingham Mermaid on November 14 to promote their album 'If' on their own Ubiquitous label.

THE COMMUNARDS have added another London date to their tour. The extra gig is at Hammersmith Odeon on December 11 and tickets are £7.50, £6.50 and £5.50.

They also release the follow-up to their number one single 'Don't Leave Me This Way' with a song entitled 'So Cold The Night' on London on November 21. The flipside contains the previously unavailable 'When The Walls Come Tumbling Down', and the 12-inch includes another new track, 'Never No More'.

PET SHOP BOYS capitalise on their current success with the release of a "new" album that contains six 12-inch remixes of their most popular tracks.

The LP entitled 'Disco' is out on Parlophone on November 17. The boys also have a video compilation, 'Television', due out later this month and it will include the little-seen video for the original 'Opportunities' single.

JOOLZ follows her 'Mad, Bad And Dangerous To Know' single and book with a further series of dates. She plays London City University November 14 (in aid of the Terence Higgins Trust), Brentwood Hermits Club 23, Huddersfield Polytechnic 26, Birmingham Triangle Arts Centre 28, Clerkenwell Apples And Snakes The Horseshoe.

She then goes into the studio to record her first album for EMI.

CONDEMNED 84 have set up a string of dates with their new drummer Nile before they go into the studio to record their next album.

They play Wishaw Heathery Bar November 21, Dunoon Club 22, Edinburgh Jailhouse 24, Brighton Ship Inn December 1, Leeds Adam And Eves 2, London Royal Standard 3, Nottingham Mardi Gras 15 (supporting UK Subs).

GUY CLARK, the "new country" singer-songwriter who's written hits for the likes of Ricky Scaggs, Johnny Cash and David Allan Coe, returns for a series of dates beginning this week.

He plays South Shields New Crown Hotel November 13, Edinburgh St Brides Centre 15, Eire Roscray Pathe Hotel 16, Dublin Tudor Rooms 17, Manchester Band On The Wall 18, Barnsley

Welcome Inn 19, Harlsden Mean Fiddler 20, Aylesbury Wellhead Inn 21, Putney Half Moon 23-24, Brighton Richmond Arms 26, Oxford Radcliffe Arms 27, Wombourne West Midlands Civic Centre 28, Leicester The Braunstone Jesters Lounge 29.

FELA KUTI, who has announced a London gig at the Brixton Academy on November 20, will now be playing Manchester Apollo on the 19th. Tickets are £7 and £6.

He'll also be recording a spot for *The Tube* to be screened on the 19th as well.

JEB MILLION, the Canadian singer-songwriter who's just released his single 'Speed Up My Heartbeat', plays the London Marquee on November 27.

CULTURE, one of the seminal Jamaican reggae bands of the '70s, will be touring Britain at the end of the month.

Original members Joseph Hill, Albert Walker and Kenneth Dayer got back together earlier this year to record an album called 'Culture At Work', which has been in the reggae charts since it was released on Blue Mountain in July.

The band, who gained their reputation over here with their 'Two Sevens Clash' and 'Harder Than The Rest' albums at the end of the '70s, will be coming in after European shows to play London School Of African And Oriental Studies November 28, Brighton Top Rank December 1, Nottingham Marcus Garvey Centre 5, Huddersfield Silver Sands 6, Edinburgh Coasters 8, Glasgow Plaza 9, London Dingwalls 10, Central London Polytechnic 12, Leeds Phoenix 13, Manchester International 19, Birmingham Muhammed Ali Centre 20. More dates will be added.

THE THE, aka Matt Johnson, release their first album in over three years. The LP is entitled 'Infected' and is out on Epic (via CBS) on November 17.

A video of the album's eight tracks, which was shot in exotic locations such as Peru, Bolivia and a New York brothel, will be available in the New Year, as will a book, which is a collaboration between Johnson and his brother Andy Dog, the artist responsible for The The's

sleeve art work in the past.

DEXY'S MIDNIGHT RUNNERS release a new single called 'Because Of You' (see review page 22) this week on Phonogram. The track is currently being used as the theme tune for the TV show *Brush Strokes*. The B-side is 'Kathleen Mavoureen', a traditional song the group performed live on their last tour, and the 12-inch includes an extra track, 'Sometime Theme'.

SIMPLY RED, who are currently working on their next album, have added three extra dates to their tour. They play Manchester Apollo December 4, Hanley Victoria Hall 5 and Newcastle City Hall 6.

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NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL
12:13 WES MCGHEE	25 MISSION	11:12:13:14 PAUL BRADY	12:13:14 KOO & THE GANG	6:7:8:9:10:11:12 ERIC CLAPTON	12:13:14:15:16:17:18:19:20:21:22:23:24:25:26:27:28:29:30:31:32:33:34:35:36:37:38:39:40:41:42:43:44:45:46:47:48:49:50:51:52:53:54:55:56:57:58:59:60:61:62:63:64:65:66:67:68:69:70:71:72:73:74:75:76:77:78:79:80:81:82:83:84:85:86:87:88:89:90:91:92:93:94:95:96:97:98:99:100:101:102:103:104:105:106:107:108:109:110:111:112:113:114:115:116:117:118:119:120:121:122:123:124:125:126:127:128:129:130:131:132:133:134:135:136:137:138:139:140:141:142:143:144:145:146:147:148:149:150:151:152:153:154:155:156:157:158:159:160:161:162:163:164:165:166:167:168:169:170:171:172:173:174:175:176:177:178:179:180:181:182:183:184:185:186:187:188:189:190:191:192:193:194:195:196:197:198:199:200:201:202:203:204:205:206:207:208:209:210:211:212:213:214:215:216:217:218:219:220:221:222:223:224:225:226:227:228:229:230:231:232:233:234:235:236:237:238:239:240:241:242:243:244:245:246:247:248:249:250:251:252:253:254:255:256:257:258:259:260:261:262:263:264:265:266:267:268:269:270:271:272:273:274:275:276:277:278:279:280:281:282:283:284:285:286:287:288:289:290:291:292:293:294:295:296:297:298:299:300:301:302:303:304:305:306:307:308:309:310:311:312:313:314:315:316:317:318:319:320:321:322:323:324:325:326:327:328:329:330:331:332:333:334:335:336:337:338:339:340:341:342:343:344:345:346:347:348:349:350:351:352:353:354:355:356:357:358:359:360:361:362:363:364:365:366:367:368:369:370:371:372:373:374:375:376:377:378:379:380:381:382:383:384:385:386:387:388:389:390:391:392:393:394:395:396:397:398:399:400:401:402:403:404:405:406:407:408:409:410:411:412:413:414:415:416:417:418:419:420:421:422:423:424:425:426:427:428:429:430:431:432:433:434:435:436:437:438:439:440:441:442:443:444:445:446:447:448:449:450:451:452:453:454:455:456:457:458:459:460:461:462:463:464:465:466:467:468:469:470:471:472:473:474:475:476:477:478:479:480:481:482:483:484:485:486:487:488:489:490:491:492:493:494:495:496:497:498:499:500:501:502:503:504:505:506:507:508:509:510:511:512:513:514:515:516:517:518:519:520:521:522:523:524:525:526:527:528:529:530:531:532:533:534:535:536:537:538:539:540:541:542:543:544:545:546:547:548:549:550:551:552:553:554:555:556:557:558:559:560:561:562:563:564:565:566:567:568:569:570:571:572:573:574:575:576:577:578:579:580:581:582:583:584:585:586:587:588:589:590:591:592:593:594:595:596:597:598:599:600:601:602:603:604:605:606:607:608:609:610:611:612:613:614:615:616:617:618:619:620:621:622:623:624:625:626:627:628:629:630:631:632:633:634:635:636:637:638:639:640:641:642:643:644:645:646:647:648:649:650:651:652:653:654:655:656:657:658:659:660:661:662:663:664:665:666:667:668:669:670:671:672:673:674:675:676:677:678:679:680:681:682:683:684:685:686:687:688:689:690:691:692:693:694:695:696:697:698:699:700:701:702:703:704:705:706:707:708:709:710:711:712:713:714:715:716:717:718:719:720:721:722:723:724:725:726:727:728:729:730:731:732:733:734:735:736:737:738:739:740:741:742:743:744:745:746:747:748:749:750:751:752:753:754:755:756:757:758:759:760:761:762:763:764:765:766:767:768:769:770:771:772:773:774:775:776:777:778:779:780:781:782:783:784:785:786:787:788:789:790:791:792:793:794:795:796:797:798:799:800:801:802:803:804:805:806:807:808:809:810:811:812:813:814:815:816:817:818:819:820:821:822:823:824:825:826:827:828:829:830:831:832:833:834:835:836:837:838:839:840:841:842:843:844:845:846:847:848:849:850:851:852:853:854:855:856:857:858:859:860:861:862:863:864:865:866:867:868:869:870:871:872:873:874:875:876:877:878:879:880:881:882:883:884:885:886:887:888:889:890:891:892:893:894:895:896:897:898:899:900:901:902:903:904:905:906:907:908:909:910:911:912:913:914:915:916:917:918:919:920:921:922:923:924:925:926:927:928:929:930:931:932:933:934:935:936:937:938:939:940:941:942:943:944:945:946:947:948:949:950:951:952:953:954:955:956:957:958:959:960:961:962:963:964:965:966:967:968:969:970:971:972:973:974:975:976:977:978:979:980:981:982:983:984:985:986:987:988:989:990:991:992:993:994:995:996:997:998:999:1000:1001:1002:1003:1004:1005:1006:1007:1008:1009:1010:1011:1012:1013:1014:1015:1016:1017:1018:1019:1020:1021:1022:1023:1024:1025:1026:1027:1028:1029:1030:1031:1032:1033:1034:1035:1036:1037:1038:1039:1040:1041:1042:1043:1044:1045:1046:1047:1048:1049:1050:1051:1052:1053:1054:1055:1056:1057:1058:1059:1060:1061:1062:1063:1064:1065:1066:1067:1068:1069:1070:1071:1072:1073:1074:1075:1076:1077:1078:1079:1080:1081:1082:1083:1084:1085:1086:1087:1088:1089:1090:1091:1092:1093:1094:1095:1096:1097:1098:1099:1100:1101:1102:1103:1104:1105:1106:1107:1108:1109:1110:1111:1112:1113:1114:1115:1116:1117:1118:1119:1120:1121:1122:1123:1124:1125:1126:1127:1128:1129:1130:1131:1132:1133:1134:1135:1136:1137:1138:1139:1140:1141:1142:1143:1144:1145:1146:1147:1148:1149:1150:1151:1152:1153:1154:1155:1156:1157:1158:1159:1160:1161:1162:1163:1164:1165:1166:1167:1168:1169:1170:1171:1172:1173:1174:1175:1176:1177:1178:1179:1180:1181:1182:1183:1184:1185:1186:1187:1188:1189:1190:1191:1192:1193:1194:1195:1196:1197:1198:1199:1200:1201:1202:1203:1204:1205:1206:1207:1208:1209:1210:1211:1212:1213:1214:1215:1216:1217:1218:1219:1220:1221:1222:1223:1224:122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MCA RECORDS

RECORD NEWS

THE METEORS, who recently signed to Anagram, have an album out next week called 'Sewertime Blues' which includes their recent indie hit 'Surf City'.

WILD INDIANS, who are gathering north of the border, put out a single called 'Penniless' on Rosebud (through Fast Forward) this week.

THE DAVE HOWARD SINGERS cover David Essex's 'Rock On' hit for their new single on Hallelujah (through Pinnacle) which has been produced by JJ Burnel.



AGE OF CHANCE follow up their 'Motorcity' and 'Bible Of The Beats' indie hits with a single on Fon this week called 'Kiss'.

SKINNY PUPPY, a Canadian duo devoted to "the power of electronics", have a 12-inch out on Play It Again Sam! this week titled 'Dig It'. Their third album will be out before the end of the year.

WARLOCK, who've just finished playing dates here with WASP, have a limited edition 12-inch out on Vertigo this week containing three tracks from their 'True As Steel' album plus three unreleased songs.

GROWN UP STRANGE, a Liverpool trio based around Chris Hutchinson (aka Mokka) who have "roots in the Lake District" release their debut 12-inch this week on Ugly Man (through Red Rhino) called 'A Wing And A Prayer'.

I START COUNTING, a duo of ex-teen mag star David Baker and Istanbul ferry crash survivor Simon Leonard, have a mini-album called 'My Translucent Hands' out on Mute this week.

RED HARVEST, who've just moved from Norwich to London, have signed to Quiet and have a three-track 12-inch called 'Feeling Young' out this week.

TIPPA IRIE releases a single on UK Bubbler (via Greensleeves) this week called 'Panic Panic'.



THE JAZZ BUTCHER has a new single out on Glass this week called 'Angels'.

BARCLAY JAMES HARVEST emerge from the wilds of Lancashire to release their first single of the year on Polydor this week called 'He Said Love'. They even threaten an album next year.

DELTA, a duo consisting of multi-instrumentalist Rob Norledge and vocalist Michelle Kingham, have signed to Siren and issue their first single, 'Touch The Earth', this week.

WYOMING, a Glaswegian trio, have signed to CBS and have their first single out this week called 'Outside Looking In', which was remixed by Michael Baker.

TWO MINDS CRACK, the South Wales trio who formed back in '81 and recently signed to Sire, release their debut album this week called 'The Victory Parade', which includes their original indie hit 'The Hunger And The Greed'.

KING KONG releases his first solo album on Greensleeves this weekend called 'Trouble Again'.

CARLTON B MORGAN AND THE SUPERNORMALS, who hail from the Welsh foothills (Carlton has had a mini-album out on CNT), have a 12-inch out on TIM this week called 'The Supernormals Sing Carlton B Morgan'.

A CERTAIN RATIO have their new album 'Force' out on Factory this week. The cassette has two extra tracks, the CD has three.

BRIGANDAGE have their first album of "pure uptight rock 'n' roll" on Gung Ho (through Pinnacle) this week called 'Pretty Funny Thing'.

THE OUTFIELD, the East End trio, have their 'Play Deep' album - already platinum in America - out here on CBS this week.

BACKTRACKS

JOHN LENNON's unreleased past unfolds, courtesy of Yoko Ono Lennon, on 'Menlove Avenue' (being the street where he grew up) which is released by Parlophone. Side one features three Phil Spector-produced tracks which never made it onto 'Rock 'N' Roll' after Phil went from eccentric to certifiable and hid the tapes. These are 'Here We Go Again', written by John, and Phil, Arthur "Big Boy" Crudup's 'Since My Baby Left Me' and an overblown version of Phil's Teddy Bears' hit 'To Know Her Is To Love Her'. There's also 'Angel Love' which appeared on the short-lived 'Roots' version of 'Rock 'N' Roll' (but no sign of 'Be My Baby') and 'Rock 'N' Roll People' written by John, which has only previously been heard by Johnny Winter. Side two contains five alternative versions of songs from 'Walls And Bridges' which are of limited interest in comparison to other archive material which could have been unearthed. The cover illustration is by Andy Warhol, in the identical style to the cover of the new Aretha Franklin album.

DEAN AND JEAN, a black Sonny And Cher who scored a couple of minor hits in 1964, get a 'Best Of' collection on Impact. They made the Top 40 with 'Tra La La Suzy' after Dion had turned it down while 'I Wanna Be Loved' scarcely scraped into the Top 100, but they mustered several more singles in a variety of styles including the early feminist paean 'She's Too Respectable'.

TOMMY HUNT, a Northern Soul hero in the late '70s, has his Scepter label days in the '60s sifted by Kent for an album called 'Your Man'. The title track is one of nine previously unreleased although there are also singles like 'Didn't I Tell You', 'I Am A Witness' and his first solo success after leaving The Flamingoes in 1961 called 'Human'.

THE EVERLY BROTHERS' earliest recordings - a 1952 Everly Family Show made for an Iowa radio station - are reissued by Edsel on an album called 'Roots'. Don was 15 and Phil 13 when they were forced into their cowboy suits and made to sing Merle Haggard's 'Mama Tried' and 'Sing Me Back Home' and Glen Campbell's 'Less Of Me'. But there's also a formative composition of their own, 'I Wonder If I Care As Much', which turned up five years later on the flip of 'Bye Bye Love'. The album was originally issued by Warner Brothers in 1968.

BALAAM AND THE ANGEL have their first two indie singles, 'World Of Light' and 'Love Me' out again on an album called 'Sun Family' on Chapter 22. The album also includes a re-recorded 'Isabella's Eyes' and their early show opener 'I Believe', which for some reason they've never committed to vinyl until now.

YNGWIE MALMSTEEN, a 24 year-old Swedish guitarist who played in Alcatraz with Graham Bonnet before launching his solo career to a crescendo of accolades, has his third album out on Polydor this week called 'Trilogy'.

SURREAL QUARTET, the foursome from Liverpool, release their second single entitled 'Curtain Call' on Letharge/Ready Made this weekend.

PRESSURE POINT launch hardback records with the release of their single 'Mellow Moods' this week. Hardback's aim is to "retain a very street Ored alternative identity, but at the same time sell a huge amount of records".

ILLUSION, the Atlanta rock quintet, release their second Geffen LP called 'I Like It Loud' this week.

GEORGIA SATELLITES, who confess to a "replacement attitude with a total Ramones assault", release their self-titled debut LP on Elektra this week.

JON MIKL THOR, who has become synonymous with "exploding hot water bottles on stage", releases his new album 'Recruits (Ride Hard, Live Free)' on GWR on November 24.

PERSIAN GULF, who have been at it in America since 1981, now release their first record in this country in the form of a five track EP entitled 'The Trailer' on TIM (through Backs) on November 17. They plan to tour the UK early next year.

MICHELLE-SHOCKED releases a live album of sorts entitled 'The Texas Campfire Tapes' on Cooking Vinyl (via Nine Mile) this week. The LP was recorded on a Walkman with Michelle "accompanying herself on acoustic guitar backed only with the incessant chirping of crickets and the occasional rumble of passing trucks".

SALLY TIMMS AND THE DRIFTING COWGIRLS unleash their own brand of "full-throated English country and western music" by releasing a single called 'The Butchers Boy' on TIM (through Backs) this week.

EDDIE MONEY, "the soulful hard rock singer", releases his first album for three years entitled 'Can't Hold Back' on CBS this weekend.

SHARP, who are composed of Rick Buckler, Jimmy Edwards and Bruce Foxton, will soon be harping on about their debut single called 'Entertain Me' on Unicorn (through Nine Mile) this week.

DIF JUZ



OUT OF THE TRENCHES

A long-player comprising two 12-inch E.P.'s originally released in 1981. One side, "Huremics", appears here in its original form. The other side, "Vibrating Air", was partly re-recorded and entirely re-mixed in the summer of 1986.

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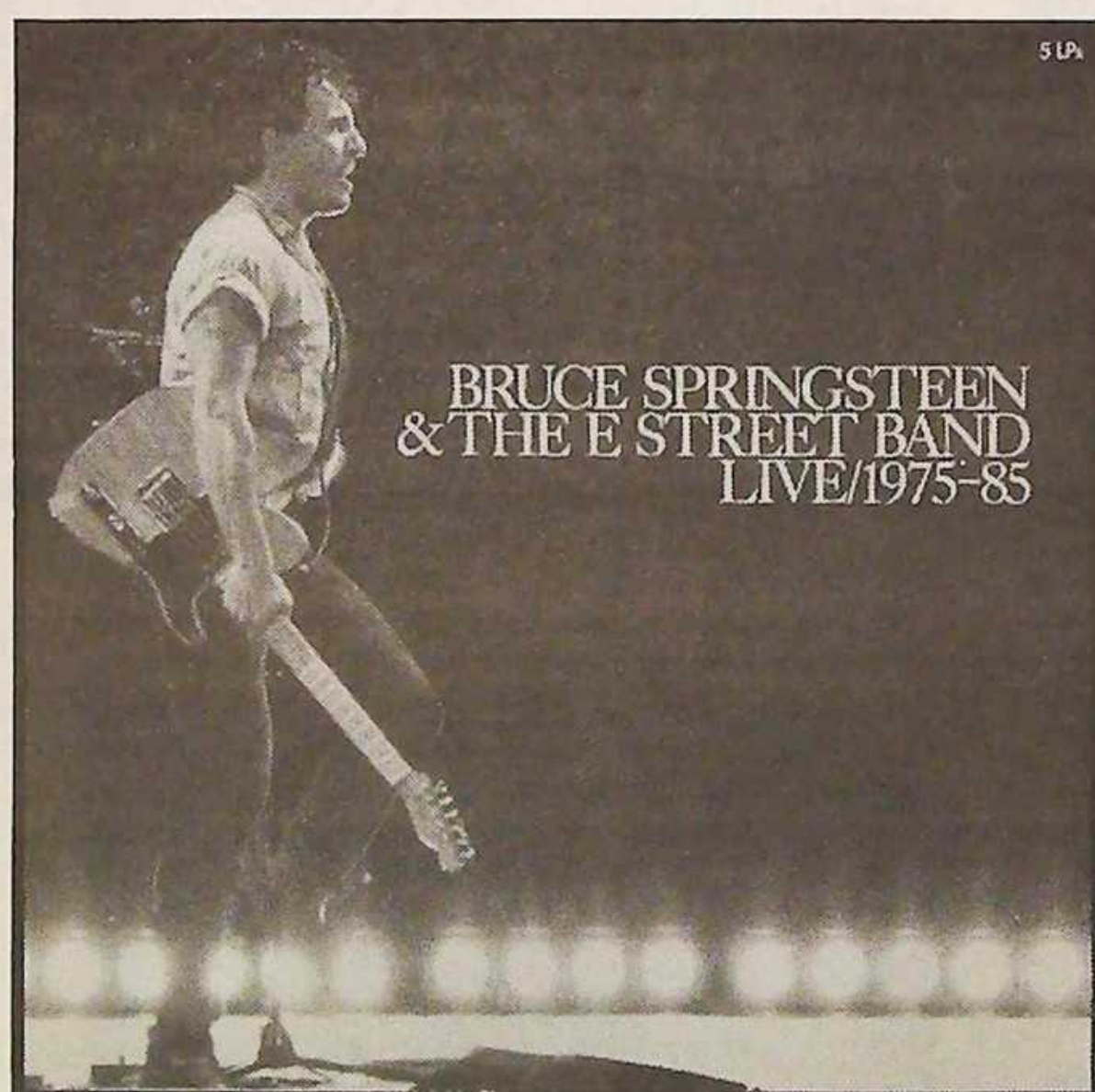
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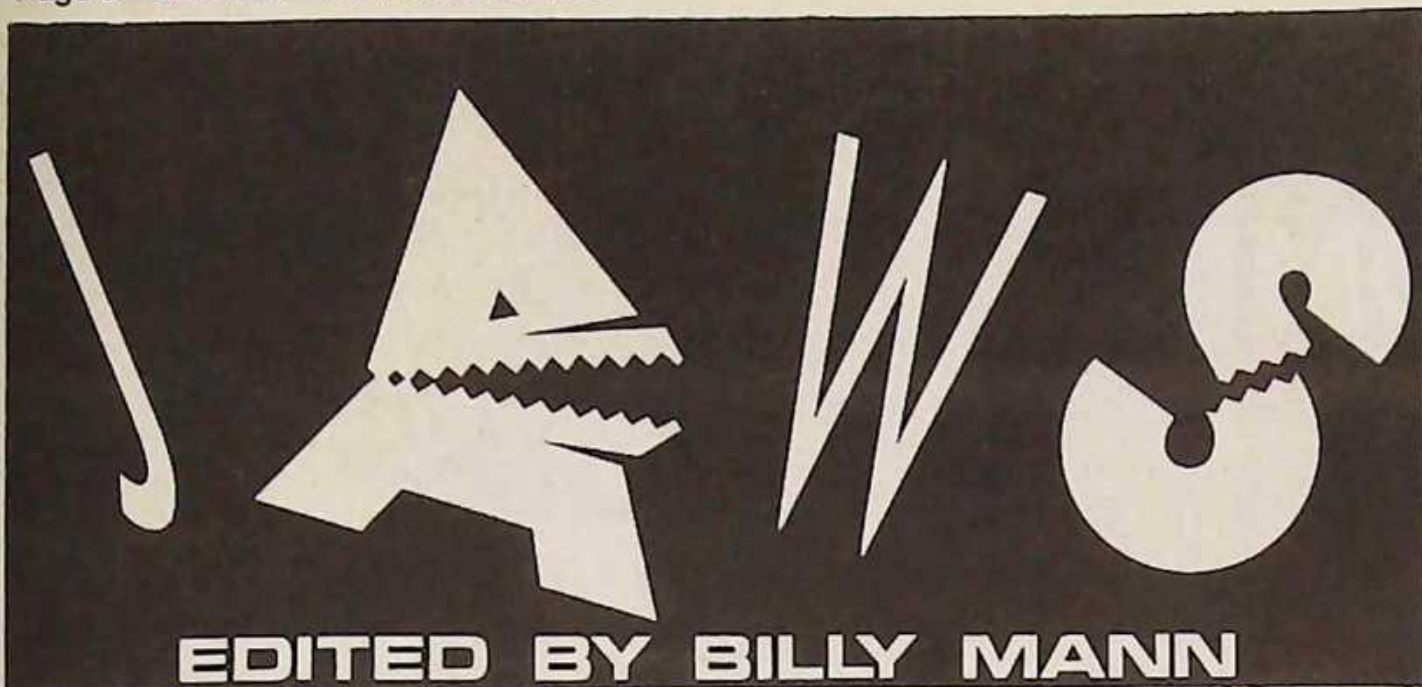
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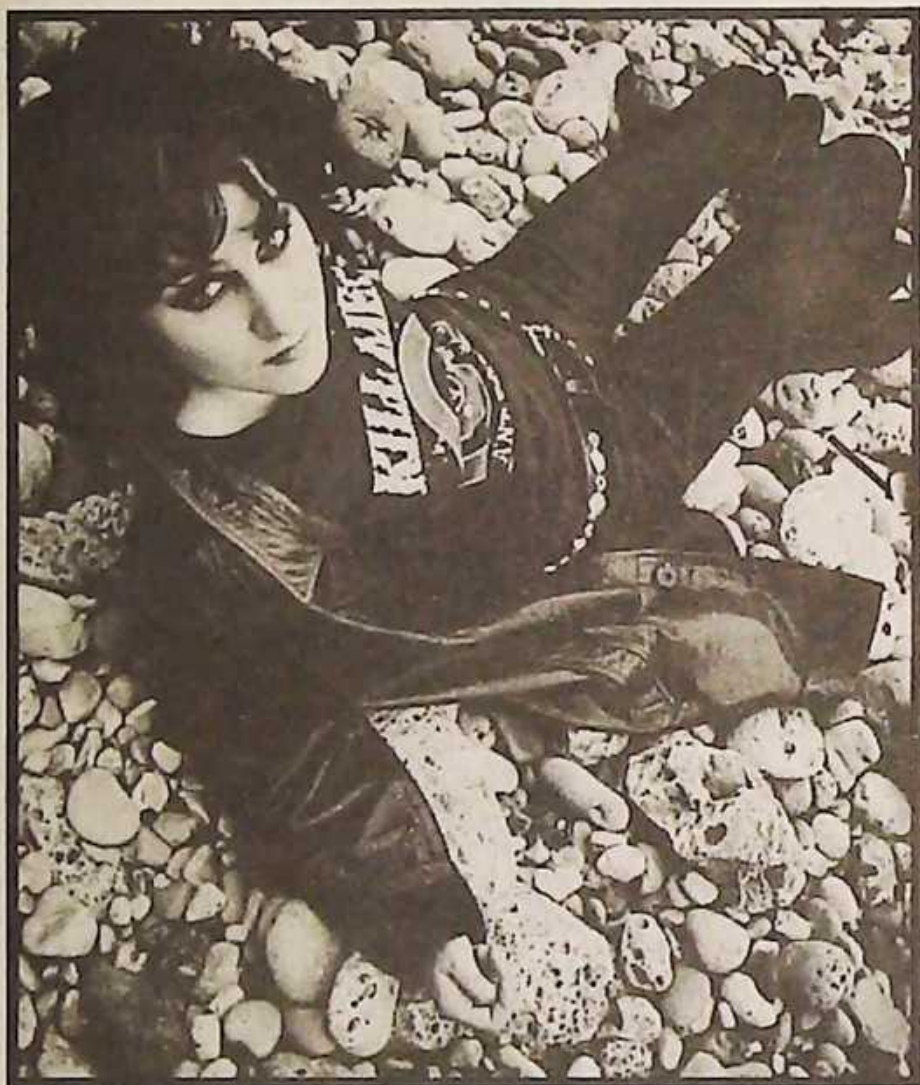
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KEEPING A CLOSE WATCH ON THE NEW AGE

"First there was Penetration, the most sensitive and sensual of all the punk rock bands. Then there was the diverse and seductive Invisible Girls. And then there was nothing." Roger Holland fills in the gaps with the help of Pauline Murray and discovers a future full of hope and optimism



PAULINE: "I couldn't soil myself so I ran away from it all"

ON THE settee next to me, her hair still unrepentantly punk black, her shoes as red as China, sits Pauline Murray, perhaps the only genuinely creative original punk person still worth getting to know. Her hands cupped around a mug of hot tea for warmth and for comfort, she explains just what happened to her once blossoming career.

First there was Penetration, the most sensitive and sensual of all the punk rock bands, and then there was the diverse and seductive Invisible Girls, and then, all of a sudden, there was absolutely nothing. Why?

"We'd just finished a new single and a tour with the Invisible Girls when our record label went bust right out of the blue. And at that point I just collapsed. I was absolutely sick and tired of the whole music business. Utterly depressed. So I cut myself off from everything and everybody in it. I just didn't want to know... I wanted to get as far away as I could and sort myself out."

"It felt as though the treadmill was going too fast, and getting faster. You seem to reach a point in this business where you have to

sell yourself, like Feargal Sharkey has. I'd reached that point and I just couldn't do it, I couldn't soil myself, and so instead I ran right away from it all.

"It took about two years for me to get back into the right frame of mind for making music again. And even now it's hard. To go back into the studio to record again was something of a major commitment for me. Although I do feel alright about it all at the minute, because we're doing things at our pace."

We, incidentally, are Pauline, her longtime companion, collaborator and co-conspiring bassist Robert Blamire (and at times that 'we' is more intimate and refers only to the two of them), their guitarist Paul Harvey and their drummer Tim Johnston. Or, collectively, Pauline Murray And The Storm.

And their current single is 'New Age', a slice of modern pop shine that takes Pauline's still breathtakingly beautiful vocals and melds them to a mid-paced and regular guitar pattern which eventually dissolves into a half-orgy of anarchic self-destruction.

Pauline Murray has often sung with hope and with optimism, always surfing on the crest of a wave of nostalgia for an age yet to come.

This time it sounds as though some of her optimism may be rewarded, because while the present record looks forward to a new age, the next one, a particularly stunning cover of the John Cale song 'Close Watch', is going to be a real killer.

And somewhere within its recitation of despair there is an insistently melodic guitar which hints at hope. And singer Noel Green's spoken message, half lost within its setting and his accent, nonetheless implies that The Pleasure Cell are a positive and inspirational experience rather than a deadly dull and depressing one.

"We are here because there is no refuge from ourselves..."

ROGER HOLLAND

MOUNTAINEERING

OUT OF Ireland with fire in their bellies and a sharp, spiteful approach to real life, The Pleasure Cell hit hard. The Pleasure Cell hit low. The Pleasure Cell fight dirty.

'New Age' is perhaps a wilfully naive dissection of Irish society, a pulsing pop beat with a knee jerk twist. But The Pleasure Cell's best and nastiest blow is their numbing rabbit punch. 'Common Ground' is slow and heavily laden with a sense of deep foreboding, but still it catches you right behind the ear.

SOMEBODY SHOULD drop a neutron bomb on Oxford. I know because I live there. I wouldn't like the buildings to be wiped out but as for the population, well, decimation is too good for them.

Why? Two Sundays ago I went to see a gig by The Bodines and Miaow at the St Paul's Centre. There was nowt on the TV

except BBC repeats and at £2.50 the price was exactly right.

Out of a city of 115,000 people a mere 150 had the same idea. And I've got a nasty feeling that the sheer indolence of (in)humans in this city of dreaming spires is probably a microcosm of what is happening around the country. No wonder indie music is

25 YEARS OF CAUSE AND CONSCIENCE

Nell Perry looks into the background of the Amnesty International benefit album, 'Conspiracy Of Hope'

AS YOU read this, thousands upon thousands of people are being held in jails around the world, incarcerated purely for their race, colour or sex, for their political or religious beliefs.

Amnesty International is a worldwide organisation with more than 500,000 members in 160 countries that works for the release of what they call "Prisoners Of Conscience".

Winners of the Nobel Peace Prize in 1977 and the United

Nations Human Rights Prize in 1978, Amnesty International have now reached their 25th year, and to mark the event (but more importantly to raise money) last Monday saw the release of an Amnesty benefit album.

Entitled 'Conspiracy Of Hope', the record features all your favourite megastars (Sting, Peter Gabriel, Dire Straits, Bryan Adams etc) and takes its name from a series of US gigs in aid of Amnesty featuring

some of those people earlier this year.

At a press conference last week for the launch of the album, conceived and compiled by smooth-talking DJ and Amnesty supporter Paul Gambaccini, AI spokesman Pat Duffy explained that the organisation had become a white, middle-class preserve, but hoped 'Conspiracy Of Hope' would "broaden our social base". A label, Amnesty Records, has been set up along with a publishing company, 'Amnesty Music', to "better exploit" music donated by artists from around the world.

Simple Minds, who contribute 'Ghost Dancing' to the album, are staunch supporters of Amnesty and Jim Kerr has dedicated that song to the organisation on every night of their current world tour. This year they also donated the proceeds from one Wembley and one LA gig to Amnesty. And to top it all, the profits generated by 'Ghost Dancing', out now as a single, also go the same way.

Peter Gabriel has been an Amnesty supporter since the early '70s, and Bob Geldof, Eric Clapton, David Essex and Pete



JIMBO: SPREADING the word

GASPING FOR

'80s megaband The Police have been artificially kept alive for the that nobody - especially the accountants - has the guts to switch

HOW IRONIC that The Police, the first megaband of the '80s, should disintegrate with the

same ill-mannered grace as the '70s dinosaurs they were meant to replace.

As their 'Every Breath You Take' album, cassette, compact disc, video, advertising campaign, shop display unit and poster prepare to clean up the Christmas market, there's a deafening silence over the precise medical condition of the band who fell into a coma in 1984 after losing their Sting.

But rumours that the group could still become pregnant with artificially inseminated songs meant that doctors and accountants surrounded the life-support machine to prevent anyone switching it off.

A temporary lull in Sting's thespian and jazz/rock activities earlier this year encouraged doctors to prepare for test-tube fertilisation. And excitement ran high among the accountants when it became known that all three members had agreed to be donors. The operating theatre was made ready...

The original plan was to re-record some of the old hits together with some new material. In the event, the single 'Don't Stand So Close To Me



"DON'T STAND, Don't Stand, Don't Stand... er, what comes next Stew?"

KNUCKLE DUST

SOMEBODY SHOULD drop a neutron bomb on Oxford. I know because I live there. I wouldn't like the buildings to be wiped out but as for the population, well, decimation is too good for them.

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struggling, people are just too damn lazy to support it.

There are 12,000 students in Oxford, so in theory there should be a thriving local music scene. But judging by the atrocious turnout for The Bodines' gig these prats haven't merely got mortar boards on their pinheads but concrete where there muscles should be,

they are so set in their apathetic ways.

On the other hand, maybe all these chinless wonders really are listening to Zeppelin's 'Stairway To Heaven' as indicated in a recent survey of students' favourite songs. Either way, they deserve to be skewered and roasted slowly in Hell's Bar-B-Q.

I can feel free to make such a sweeping statement because I used to be a student here.

For years people in Oxford have complained about the lack of live music. Since Scamps nightclub closed its doors there have been effectively only two venues, the 2,000 odd seater Apollo, which is a pit-stop for the larger dinosaur bands

"Prisoners of conscience are ordinary people like ourselves. For many, Amnesty International is the last link of hope. We have a responsibility to prisoners of conscience. If you find out about someone suffering and in trouble, you have responsibility to call for help, to get some action. Working with Amnesty International, can be a life-line to someone being tortured. All of us have the capacity to help."

PETER GABRIEL

Townshend are also sympathetic to the work of the organisation. The two *Secret Policeman's Ball* revues some years ago, also gave Amnesty great publicity – with the likes of Billy Connolly, the *Monty Python* team, Phil Collins, Tom Robinson, Jeff Beck, John Williams and Midge Ure also lending support. A third revue is planned for Spring '87.

Amnesty International will receive a 20 per cent royalty from all the money 'Conspiracy Of Hope' makes, an income only currently enjoyed by such artists as Bruce Springsteen and Michael Jackson. A single will also be released, featuring the donated tracks by John Cougar Mellencamp and Howard Jones.

Amnesty International was launched in May 1961 after a newspaper article headlined 'The Forgotten Prisoners', which illustrated that governments are sensitive to world opinion and that an organisation which focused on their inhuman behaviour would persuade them to pay more attention to human rights. AI is funded purely by its members and supporters and its aims are relatively simple –

the release of all prisoners of conscience, fair and prompt trials for all political prisoners, and an end to torture and executions.

But just in case you're worried at the thought of scores of blood-thirsty terrorists running free from nicks all over the world, Amnesty have one strictly observed rule: they will work for the release of a prisoner provided that he or she have at no time 'used or advocated violence'.



GABRIEL: CALLING for help

BREATH

past two years by a life-support system off. Hugh Fielder investigates



"LOOK, ALL we've got to do is put on a straight face and everybody'll think we're still a band"

'86' was as far as it got.

According to Stewart Copeland, their recording plans were abandoned "when I got kicked by a horse and broke my arm", which seems a rather unflattering way to talk about Sting. But then Sting was heard referring to The Police as "that piece of chewing gum I can't get off my heel".

The operation was finally abandoned when Copeland decided to read out a particularly unflattering review of Sting's performance in *The Bride* to the assembled medical staff. Sting marched out vowing

never to work with Stewart again.

The lifeless state of the corpse is clearly visible on the tawdry video for 'Don't Stand So Close To Me '86' which has been carefully shot so that no group member was required to communicate with any other – if indeed they were even required to be in the same room together.

But still nobody has the guts to switch off the life-support machine. After all, runs the theory, if ELO can reform anybody can.

Pray for a ghost in the machine.

touring the country, and the Polytechnic.

It's true the colleges of the university also put on gigs under the guise of balls, but tickets being £100 to £150 a pair, these Hooray Henry and Hurrah Henrietta bashes only have a limited appeal.

Now, after years of whingeing, a couple of

enterprising people have decided to put on weekly gigs by the likes of The Janitors, Razorcuts, The Membranes and The Jasmine Minks – all worthwhile nights out – at the aforementioned St Paul's and The Jericho Tavern. And what happens? Not a lot in terms of audience response, and certainly not enough.

LIVING ON A PROMISE

"Catchy, pompous, not altogether wonderful, not altogether horrible," says Paul Elliott of Europe who are currently making it all over... Europe

THINK OF European hits and it's odds on that some nerve-fraying, sangria-splashed holiday smash will spring to mind.

Try to forget those memories of sun-oiled beer guts and lobster-pink hooters for a moment though, because the Continent's contribution to the rock world doesn't stop at imbecilic 18-30 anthems.

In Munich the other week we stumbled upon Europe, like it or lump it. The Continentals certainly seem to like it, having made the Swedish quintet's 'The Final Countdown' single a top 20 biggie in eight countries. It was at number one in Germany when we arrived. How sweet.

The trouble is, I can't seem to make up my mind about it. Ludicrously catchy, it's a pompous canter built on a kinda naff trumpeting synth riff, not altogether wonderful and not altogether horrible.

Why, though, I asked singer Joey (ahem) Tempest (he nicked the name from the Shakespeare play – classy, innit?), hadn't we heard anything from Scandinavia since Abba?

"Well, over the past ten years there have been a lot of bands

who sing in Swedish but the record companies... they don't wanna know. We wanted to sing in English, it's in our hearts."

Do you find it difficult writing lyrics in a second language?

"I think it's hard for anyone to write a lyric. When it comes to grammar, it's not so complicated."

I can understand that your lyrics are bound to be fairly traditional in content, yet so's the music. Safe as houses.

"Yes, we listen a lot to English, coz hard rock is born in England. Bands like Yoofo and Theen Leessie (UFO and Thin Lizzy), that was the bands we listened to."

Has acceptance in your native Sweden been hard coming?

"We have had a lot of difficulties, yes, but with 'The Final Countdown', this year we gain respect."

Is it rare for a hard rock band to score a hit in Europe as it is in Britain?

"Yes, I guess so."

Y'see, here in Britain, having a number one hit would seriously affect a band's reputation as a *hard rock* act. Have you experienced this

BITES... BITES...

● ROGER HOLLAND, the man with more enemies in the music industry than he has hairs on his head, has upset ZTT with his review of the *EGTH* album so much that they have offered him £5,000 to make what he thinks is the *real* 'Liverpool' album.

ZTT supremo Paul Morley is confident that Roger will not be silly enough to take up the offer. We at *Jaws* are not so sure.

We reckon Roger is possibly the silliest person in the entire world and will accept Morley's challenge with the style and venom of a man with his head down the bog.



SIR BOB: rant 'n' roll'n

"LISTEN HERE you ignorant scum, I've told you once and I won't tell you again, I didn't even want to win the f***** Nobel Peace Prize, so stop saying I did. And stop saying my record's crap as well, coz it's not, it's f***** brill and it's gonna make me a pot of dough to add to the one I screwed out of you for my book. Anyway, I've been on Wogan. So there."

Personally, after leaving The Bodines debacle I felt like killing everyone under 30 in this city, both students and non-students. Then I realised it wouldn't be worth the effort: the young people of Oxford are already dead in their ugly heads and hearts.

JACK BARRON

TOO IDIOTIC TO BE SHY

Kez Owen talks to L'Amourder, a primitive Finnish band with a rare recipe for success

"WHEN YOU are a little boy you fish, when you are a man, you climb trees. Then, when you are older still, you play rock and roll – this is the way it always goes in Finland," growl Jukka Orma and Ismo Alanko, owners of the deepest voices on earth and members of L'Amourder, a primitive Finnish band.

Three years ago they were touring their native land where the last two of their five albums went gold. Now their rhythmical concentrated noise has left those fishy shores in a mini LP called 'Ritual' and recent live performances with New Model Army.

In guttural grunts they tell me are the result of eating a rare Finnish delicacy, namely bear meat, the two nature lovers reveal their equally rare recipe for success.

"First we had to leave Finland, because we'd played everywhere there and because the Finnish are so shy. In the weekdays you must arrange gigs in restaurants or student places because they're the only places that sell liquor and the Finnish won't go anywhere without liquor. Then, at weekends you play at forest dancehalls and these are the main venues for Finnish rock."

But these Finns are different, too idiotic to be shy. Their crazy jumping, screaming and stunningly visual live antics point towards sheer exhibitionism.



JOEY TEMPEST: gaining respect

Steve Double

problem in Europe?

"That could only happen in England," he smiles. "I see what you mean, but no, it's no problem, especially in Sweden. It's hard to follow, hard to do it again – that's the problem."

What do you think of thrash metal? It's all the rage in these countries where you're topping the charts.

"You mean that heavy serious shit? I don't listen to it. I could probably get into it, but I use melodies more."

Do you see Britain as one of your toughest challenges?

"It is a challenge. England has a reputation of being a strange country when it comes to, uh, making it (stop laughing at the back). When I look at the charts I think, Who the f*** is that? It's strange."

"Our record has just been released. It should be interesting. The record company is promising, you know..."

Promises, promises. I'm told it's number 24 and climbing.

shorts – complete craziness. The crowd went wild, they'd never seen a group like us before except in the underground movement. But that's so underground that no one knows about it."

L'Amourder are a crazy kettle of fish. But what causes it? Forests? Lack of drink? Fish pie?

"We only went crazy after playing in Reykjavik, where all the powers are together, like volcanoes, glaciers and geysers – the strange force sent us mad. Before that we were really sharp musicians who used ties and said Hello everybody, clap your hands."

"After being so shy, this is really odd."



L'AMOURDER: A purely exhibitionist crazy kettle of fish



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ALBUMS SPECIAL

THE FINAL SCREW?

BILLY MANN opens the box on the last decade of Springsteen live, and finds the five-LP set disappointing and incomplete. Photo by PETER ANDERSON

BRUCE SPRINGSTEEN AND THE E STREET BAND 'Bruce Springsteen And The E Street Band Live 1975-85' (CBS CBS 450227) ***

IT WILL appeal to those who describe themselves as 'fans' but who were totally unaware of the existence of Bruce Springsteen before 1980.

It is for the millions who last year flocked to pay homage to one of the world's greatest live performers but who could only name two of his albums.

It is for those with £26 in disposable income.

And to the rest, the ones who have passionately studied his early work, could quote the lyrics to 'Mary Queen Of Arkansas' backwards, and who have kept a vigilant eye open for the passing bootleg, it is a kick in the stomach.

Let's start with some boring but significant details. The title carries a promise it never has any intention of keeping. Though they span his entire album career covering all moods and manners, of the 40 songs that appear only one was recorded before 1978. This might sound like a rather small point to seize upon with such venom but, as any self-respecting Bruce Bore will tell you, the tour to promote 'Darkness On The Edge Of Town' that began on May 23, 1978 at Shea's Buffalo Theatre NY, a tour that lasted over seven months, 150 nights and touched a combined audience of over one million, marked the beginning of Chapter Two in the Springsteen live career.

Chapter One – that is generally agreed to be a most creatively potent live period *before* the release of 'Born To Run' – is missing.

This was the period in which Springsteen actually forged his live reputation on material from his first two albums, 'Greetings From Asbury Park NJ' and 'The Wild, The Innocent And The E Street Shuffle', on work that would later appear on 'Born To Run' and through impromptu appearances on the club circuit with native New Jersey outfits such as Southside Johnny And The Asbury Jukes.

There are several possible reasons for the glaring omission of Chapter One, though none of them appears in the 36-page souvenir booklet or the accompanying press release. It has

always been very clear that Springsteen sees the period *after* 'Born To Run' and the intense and prolonged legal dispute with his former manager Mike Appel that followed as a rebirth, the end of his apprenticeship, and this could explain why only one recording pre-dates that watershed.

There is also the possibility that there were no recordings from that earlier period of a quality that would satisfy Springsteen The Perfectionist. But as Mike Appel had already pencilled in a double or triple live set to follow 'Born To Run' (a move Springsteen resisted as too "easy") and despatched crack producer Jimmy Iovine to preside over live recordings in New York, Philadelphia and Toronto, this is an unlikely explanation.

THOUGH ALL this probably sounds rather tedious it is significant because by 1978, which is effectively when this live thing starts, Springsteen was already a major league rock star playing large venues; and many would argue that a lot of the experimentation of the earlier live work – the re-working of old songs into fresh musical statements – had been replaced by the obligation to *perform* to large rock audiences in a characteristic rock way.

And there is certainly enough evidence on 'Live 1975-85' to give that view some foundation.

His rendition of '4th July, Asbury Park (Sandy)', a song that in its original recorded version scrapes your bones with its purity and innocence, is slapped out in a melodramatic way that suggests he has forgotten what the song is about. 'Rosalita' is similarly stripped of its virtues, as is 'Saint In The City', turned here from an ironic smile into a bombastic splurge.

I suppose this is a testament to the fact that as Springsteen moved into the rock arena his renditions became defined by that environment. Or is it simply that *not all* songs travel? If that is the case, why are they here? Or aren't there versions that *do* travel, as in the case of 'Thunder Road', a remarkable version played with just piano and harmonica inside an electric open-mouthed silence.

Significantly, this is the one recording that appears from 1975.

Elsewhere, the collection works but only, one suspects, by accident of

place. If Springsteen was wrong to subject such delicate songs as 'Sandy' and 'Saints In The City' to such heavy-handed rock performance techniques, that same force gives 'Adam Raised A Cain', 'Backstreets', a fast spread of 'Two Hearts', 'Cadillac Ranch' and 'You Can Look' from 'The River' the kind of grinding edge that makes your kneecaps shift.

Set these next to Springsteen's own version (at last) of 'Because The Night' and 'Candy's Room' and 'Badlands' from 'Darkness On The Edge Of Town' and the collection starts to look like it might just have teeth – even though live classics like 'Jungleland', 'The Ties That Bind' and 'Prove It All Night' do not appear.

But these turn out to be the high points in the three and a half hours of material, and the ones that fall between the stools – and there are a good few of them – are, with few exceptions, just dragged-out versions of previously recorded work that leaves behind the muddy impression of *looking backwards* all the time.

It is this quality that ultimately pulls the collection down. You feel you've been sold something distinctly second-hand and the fact that the whole thing is structured not-so-cunningly to remind you of your last Springsteen gig crossed with all your favourite album tracks and a couple of surprises ('Seeds', 'War') only adds to the enormous sinking feeling in your stomach.

BRUCE AND I agree that this album will not detract in any way from your memories of Bruce live," says manager Jon Landau in the press release.

Yes, you've put your finger on it, Jon. What you've given us is a collection of memories, of glory days long since past. And when I think about it, that's about as much use as a pork pie at a Jewish wedding. All the young upwardly mobiles that scrambled onto the bandwagon last year will love it. They'll flock down to their record store and slaver over it – all 26 quid's worth – like starved animals. They'll talk about it from now till the year dot and they'll probably even have sex with it.

"You're a good screw," they'll tell it afterwards with a grin.

And the album will smile back from its rightful place on the turntable in a way that can only mean one thing. The feeling is mutual.



BRUCE onstage at St James' Park, Newcastle – summer 1985

"You feel you've been sold something distinctly second-hand. . .your last Springsteen gig crossed with all your favourite album tracks and a couple of surprises. . ."

FILM-TV-VIDEO-BOOKS

SCANNERS

EDITED BY TONY MITCHELL

VARIOUS ARTISTS
Punk In London
VARIOUS ARTISTS
British Rock - Ready
For The Eighties
VARIOUS ARTISTS
Women In Rock
 (All Stone Video)

THREE VIDEOS hot from the portable filming unit of the German director Wolfgang Böld. A series which appears to aspire to the status of the historical document. A series which succeeds in part. Well, two out of three ain't bad.

Punk In London looks back from 1977 upon the beginnings of the punk eruption in the previous year, and captures much of the spirit of the occasion. Live footage of such great bands as X-Ray Spex, the Pistols, The Clash, The Jam and The Adverts are set beside further footage of some lesser outfits like The Lurkers, Wayne (not Jayne!) County And The Electric Chairs and The Killjoys, and linked with a collection of interviews with many of the protagonists of the time.

Strangely enough, the two most interesting interviews are those given by the old Clash roadie Roadent and the bassist from The Lurkers, Nigel Moore, both of whom pull no punches in explaining to the unfortunate and rather uninspired interviewer that although punk was indeed precious and exciting and everything we always thought it was,

nonetheless it already had at least one foot in the grave in 1977. Meanwhile the odious Miles Copeland argues in favour of the punk bands' exciting worth ethic!

An early sighting of the budding genius Kevin Rowland in his Killjoy days aside, the two other most interesting points to note are the utter absence of mohican haircuts and the novel manner in which, for the most part, Böld has spliced his live footage and chunks of crowd noise with the recorded studio versions of the songs played.

Punk In London manages to present a satisfactorily atmospheric and spirited summation of the punk rock phenomenon as it stood at that moment. *British Rock - Ready For The Eighties* then develops the analysis and follows the evolution of the most successful and adaptable of the punk and post-punk British bands. So we learn just how The Clash themselves felt they had managed to cope with their own punk legend, and then watch on as bands such as The Police, The Pretenders and Gary Numan begin to assume the ascendancy despite the best efforts of the brilliant Specials and the whole Two Tone/Madness scene.

Again, live clips (still often complete with the more reliable studio sound!) are linked by snatches of interviews and theorising from such luminaries as the god Bob Geldof, and again the picture, if not actually

complete, is at least largely accurate.

Women In Rock, however, is something of a disaster. Every 'woman in rock' Wolfgang Böld approaches makes a clear point of explaining that although they are indeed 'women in rock', they have no wish to be so defined, categorised and thus separated from the rest of rock music. Undeterred, he presses on and does just exactly what he was warned against.

A poorly devised and undiscerning video, *Women In Rock* is worth catching only for some quite excellent and genuinely historic portrayals of groups such as The Slits and Lilliput (née Kleenex). And indeed it is these valuable slices of musical history in the making which makes all three of these videos tapes to be cherished.

ROGER HOLLAND

WHAM!'S LAST STAND

J Travis

(Sidgwick & Jackson)
 IF THE concert didn't bring you to tears, this book should do the trick. The pseudo-pornographic text intends to excite but flops miserably. Just like all other Christmas presents, no respectable child will take any interest in it after five minutes, which is roughly the time that it takes to read, and marginally more than it took to put together and write.

BERNARD ROSE

FILM '86

JOS STELLING'S *The Pointsman*: "nightmarish"

LONDON FILM FESTIVAL

THIS THURSDAY sees the opening of the 30th London Film Festival. From then until December 1, the National Film Theatre hosts the most comprehensive show of the world's new cinema that we can boast: something like 160 films have their debut British screenings here over these three weeks, at the NFT and several West End cinemas.

The thing to remember about the Festival is that it's not just a junket for odious film buffs. There are films from all over the world on show, from China, Finland, Brazil and Tunisia; but it's not a long parade of impenetrable art-house movies. Japan, for instance, contributes Yoshida's *Promise* (November 24), Yojiro Takita's bizarre satire *Comic Magazine* (17 & 18) and two films by the amazing Yoshimitsu Morita, a comedy called *And Then* (17) and the complex, shattering thriller *Deaths In Tokimeki* (13 & 14), which moves to a climax that will leave you numb.

The idea is that the whole

wide scope of cinema can be accessible to even a casual filmgoer. Of course, there are bound to be dull or merely worthy pictures in the programme, but there are an awful lot to choose from. Something as unlikely as the Czech film *My Sweet Little Village* (13) turns out to be a delight: a bright comedy of local life that should strike a chord with anyone who's ever laughed at a Bill Forsyth film. It's probably your only chance to see the film here. Maybe half of the pictures will be released in cinemas over the next year or so, but many have no distributor as yet and will be deemed 'uncommercial'. Unlikely, for instance, that the whirlwind Spanish thriller *Matador* (30) will be bought for screening here, or the Soviet films *Farewell* (29) and *Save Me My Talisman* (23). John Badham's *Short Circuit* (18) opens here shortly, but his unreleased *American Flyers* (25 & 27) is also in the Festival.

There are plenty of 'big' movies on show. The Festival starts with the first showing of Nicolas Roeg's *Castaway* (13)

and ends with Ken Russell's *Gothic* (30), and in between are David Cronenberg's *The Fly* (23) and Tarkovsky's *The Sacrifice* (22), as well as new films by Bertrand Blier, Louis Malle, John Hughes and Costa-Gavras. There is *Vamp* (14 & 15) with Grace Jones as the leader of a vampire cult, Tom Waits and John Lurie in *Down By Law* (28), Dexter Gordon in *Round Midnight* (17) and Robert Mugge's film about Sonny Rollins, *Saxophone Colossus* (14). A good British contingent includes Lenny Henry in the road movie *Coast To Coast* (24), though Terry Jones' *Personal Business* has been held up through legal problems.

In short, it's three weeks of great films, the best three weeks in the year's filmgoing. A couple of personal choices: *Wild Mountains*, (25) a Chinese sex comedy, and Jos Stelling's nightmarish *The Pointsman* (22 & 23).

(For details of screening times and ticket availability, call the box office on 01-928 3232).

RICHARD COOK

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THE HIP

Roy Carr, Brian Case and Fred Dellar
 (Faber And Faber)

THAT JAZZ has appropriated almost exclusive use, within music, of terms like 'hip' and 'cool' can be seen as the final proof, if it were needed, of the arrogance of the form. This glossy carnival of a book slings the jazzers' finger-clicking terminology against your face like groovy castanets, alright, but the difference is that its aim is to undercut the exclusivity and bring everyone right inside.

Three of the knowingest, hippest - oldest? - jazz cats in the music paper world have apparently been grafting for two years on this artful piece of business and, as luck would have it, the British jazz scene's nth new lease of life makes this a good time to publish it, but what results from something this easy to digest is a blitty, pretty flick. In an effort to get its stained fingers into anything remotely construed as 'jazz', this takes in not just the players but how the covers got on the discs, jazz dance, the pulp thrillers to read and jazz in the flicks. There's even an unwelcome look at the current so-called 'scene' - Sade, Working Week - and a piece on Paris' Left Bank Existentialists. There's not the space to do justice to any of them.

There are other liberties. I still don't understand why women get their own chapters - particularly the 'Chicks, Chirpers, Chatters All' section on songstresses and (deep breath) 'Kittens On The Keys' (piano queen Nellie Lutcher was a kitten?) but I guess we're not here for correction.

It's also stretching it a bit to include Phil Silvers' Bilko and Eddie Murphy with maybe-Beat comic Lenny Bruce, and the chapter on them goes no way toward explaining their presence here.

But the book is pretty. There are arty pictures by the number, old ads to admire and several photos of Chet Baker to swoon you. The sketchiness of the written content isn't so painful once you realise that this is just a graffiti of reflections, a series of tasters, the tease but not much of the tale. *The Hip* conveys a communication that jazz is an attitude, a looseness that can be perceived in a variety of manifestations. This unworried book is one.

GLYN BROWN

HIP PARADE



CHET BAKER: "C'mon Chet, hand over the case"

They've been mugged,
suspended and shot at, assaulted, insulted and double-crossed...
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Gregory Hines

Billy Crystal

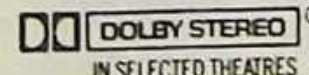
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MEMORY

Sunday November 16

1953 Birthday of comedian/actor **Griff Rhys-Jones**, of *Alas Smith And Jones* fame.

1956 BBC TV's *Six-Five Special* was televised live from Soho's 21's Coffee Bar, regarded as the birthplace of British rock 'n' roll.

1978 The world premiere of **David Bowie's** film *Just A Gigolo*, at the Gloria Palace, Kurfurstendamm, West Berlin.

Monday November 17

1942 Birthday of **Bob Gaudio** of **The Four Seasons**, in The Bronx, New York.



1970 **Elton John** recorded his first live album, '17-11-70', in the form of a live radio broadcast on a New York FM stereo station.

1979 Death of former **Jethro Tull** bassist **John Glascock**, aged 27, after failing to recover from heart surgery.

Tuesday November 18



1960 Birthday of **Kim Wilde** (Smith), in Chiswick, London.

1970 **Jerry Lee Lewis** was divorced from his one-time child bride **Myra**.

1972 Death of **Danny Whitten**, guitarist with **Neil Young's Crazy Horse**, aged 29, from a heroin overdose.

1976 The live debut of **Richard Hell And The Voidoids**, at CBGB's in New York.

1982 **Jerry Dammers** of **The Specials** was fined £20 with an additional £20 costs at Marlborough Street Magistrates Court in London, after being found guilty of cannabis possession.

Wednesday November 19



1970 **James Brown** married **Deirdre Jenkins**, at her home in Barnwell, South Carolina.

1976 EMI released the first **Sex Pistols** single, 'Anarchy In The UK'.

1979 **Chuck Berry** was released from Lompoc Prison Farm, California, after serving two months of a sentence for income tax evasion.

Thursday November 20

1946 Birthday of **Duane Allman** of **The Allman Brothers Band**, in Nashville.

1947 Birthday of **Joe Walsh**, of **James Gang**, **Eagles** and solo fame, in Cleveland, Ohio.

1973 **Keith Moon** collapsed while on stage with **The Who** in San Francisco, and a volunteer from the audience, 19-year-old **Scott Halpin**, deputised for him on the last three numbers of the set.

Friday November 21



1955 **Elvis Presley** signed to RCA Records, which paid the Sun label of Memphis 35,000 dollars for his contract, plus all the material Presley had already recorded for them. Elvis himself got 5,000 dollars out of the deal.



1976 **Billy Idol** played his last gig with **Chelsea**, before leaving to form **Generation X**.

1980 **Don Henley** was arrested and charged with drug offences and 'contributing to the delinquency of a minor', after a nude 16-year-old girl was found overdosing at his LA home.

Saturday November 22

1946 Birthday of **Aston 'Family Man' Barrett**, of **Bob Marley's Wailers**, in Kingston, Jamaica.



1950 Birthday of **Tina Weymouth** of **Talking Heads**.

1963 **John F Kennedy** was assassinated in Dallas on the same day that **The Beatles'** second album 'With The Beatles' was released in the UK.

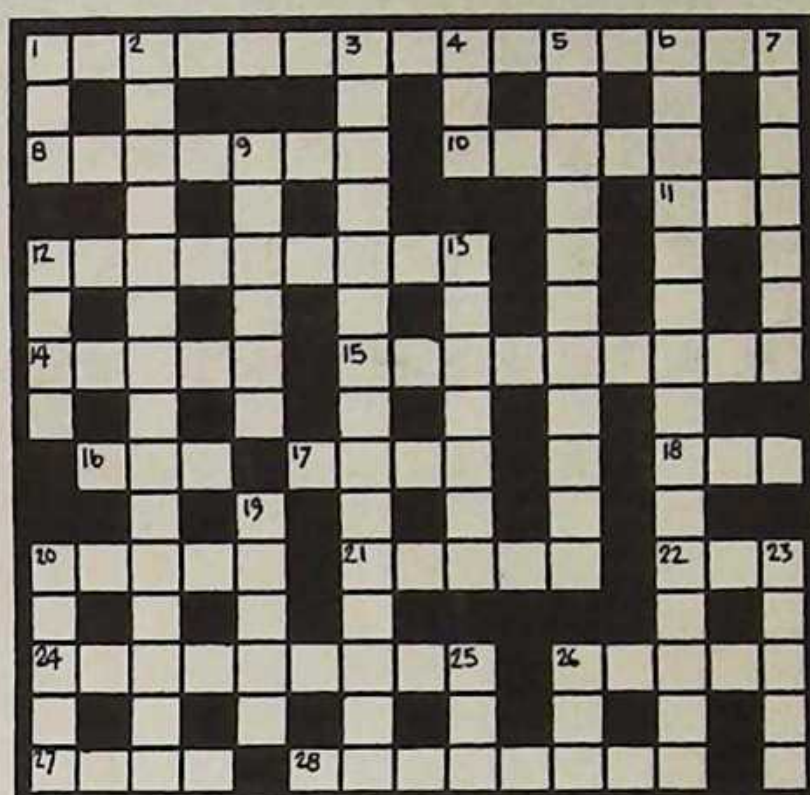
1965 **Bob Dylan** married **Sara Lowndes**, the 'sad-eyed lady of the lowlands', in Nassau County, New York.



1982 **Japan** broke up to pursue solo careers, following a farewell concert at Hammersmith Odeon.

WORD

By Sue Buckley



ACROSS

1. Seasonal ladies out of season for Y&T (10.5) 8. Sting popped his into a bottle (7) 10. It could be whisky; they could be blue and in hell? (5) 11. Visage chronicled its mind (3) 12. Lee's own T T race could've been in Sheffield... a big country! (5,4 anag) 14. Where S Shaw put her hand (5) 15. A simple hit for the two Phils (4,5) 16. Kinky animal man (3) 17. Teutons who wanted a little more love (4) 18. Presley, the Trogg (3) 20. The weasel ripped his flesh (5) 21. Check this famous blues label (5) 22. H Jones wanted humans to have it (3) 24. Pete Holic stood close and transformed this group (3,6 anag) 26... but Mr Ace wore a badge (5 anag) 27. Tull lived in it (4) 28... P Townshend dressed in 'em (8)

DOWN

1. Ms Fox could be Suggs' uncle! (3) 2... but Metallica heap the praise on Gerry Anderson and Harry Corbett (6,2,7) 3. What a warped Zodiac provokes (3,4,8) 4. It ruled for the Sabs (3) 5... but he drummed up the junction (6,5) 6. N Young's advice to someone contemplating buying a badly corroded car (4,5,6) 7. They launched the yellow and black attack (7) 9. Triumphal forces (6) 12... and a Canadian epic rock tale? (4) 13. What The Truth left untuned (2,5) 19. Prefab Sprouts' 'young' C&W hero (5) 20. Velcro fly boys (1,1,3) 23. Explosive cherries? (5) 25... and an old imp for Dio (3) 26. Madness liked to drive theirs (3)

LAST WEEK'S ANSWERS

1. Bruce Dickinson 8. J J 10. Alive 11. Never Say Die 13. Kinks 15. Run 16. Sting 18. Elements Of Light 23. Everlys 24. Rag 25. Lines 26. Arrow 27. Nigel 29. Sledgehammer 32. Jim Dandy 33. Plant 35. Ziggy 36. Dead 37. Green

DOWN

1. Blackie Lawless 2. Union 3. Eve 4. Ignore The Machine 5. Kevin 6. North 7. O'Jays 9. Joe 12. Drifters 14. Stevens 17. George Clinton 19. Engineering 20. Oil 21. Lost Weekend 22. Garden 28. Garage 30. Geddy 31. Maybe 33. Pig 34. ZZ

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BRRRRMMM!

THE SOUND OF MOTORTOWN

ROBIN GIBSON traces the Birmingham soul of **THE VERY THINGS** all the way back to its inspiration in Detroit. Photo by **GREG FREEMAN**

"Somewhere/There's a party/Where the radio's on..." — 'This Is Motortown'

LONG-TERM mavericks the Very Things have just topped last year's sprawling-invigorating-confusing/you-name-it LP, 'The Bushes Scream While My Daddy Prunes', with a new, different, altogether more rampant and focused affair.

'This Is Motortown' is an intent and intensive epic. It's an authoritative summary of the occasional dangerous joys, high-speed thrills and pervasive sorrows inherent in young(ish) Birmingham, and it's also one of the year's best singles.

It throbs, long and loud.

It takes its escalating tension and urban thunder from the Midlands Motortown, but it grabs its intoxicating beat and energy from the original Detroit model. The Very Things' craving for soul apparently dates back to long nights listening to 'Seven Rooms Of Gloom' (in the Shend's genuine seven-roomed house) and roading for the top Midlands soul DJ of 1967 (Robin Raymond's genuine brother), rather than actually being in on those heady Berry Gordy Jr days at Tamla. But the geographical and spiritual overlaps, together with their own agile imaginations, raise some interesting points.

A quick flick later through Gerri Hirshey's soul odyssey

Nowhere To Run and the relevant Motown myths are at my fingertips, ready to be shattered or confirmed.

How much truth is there in the popular saying that when the rest of the nation gets a cold, Detroit catches pneumonia?

Robin: "I would say it's very true. It's certainly still true in Birmingham. The churning out of cars from Birmingham is the bedrock of a lot of people's existence. And as soon as the economy slumps, people stop buying Metros. Mind you, they should stop buying them anyway. They haven't got enough chrome on them."

"You know, the styling of Birmingham was quite a deliberate attempt to make an English version of Detroit, and it's got a tremendous bearing on what we do. The energy and optimism that went into its creation, for it to have turned into a pile of festering concrete..."

Shend: "It seems quite ridiculous."

How closely did you identify with Levi Stubbs when he was arrested on the road for carrying a handgun?

Shend: "Closely. He'd just gone... over the top. I mean, I've resisted the temptation to buy a handgun, because they're, um, very expensive. But the pressures do increase, the more successful you become. And sometimes you know that it's just going to... snap."

Robin: "That's what really interests us about the whole Motown situation. People under pressure, human people, people with blood gushing through their veins... against the background of the automotive city."

Were there ever any problems with the infamous quality control department?

Shend: "Certainly not once we got our mitts on it. Everything is totally under control now. Our control. That's why we started DCL Electric Recordings label."



THE VERY THINGS: four men of gloom?

What was the lowest you were ever marked out of ten?

Shend: "9.8, wasn't it? Something like that."

Robin: "When Berry held up the cards and it was 9.8, we were in tears. But fortunately, it's never repeated itself. It's been straight tens all the way."

During the boom years, wasn't the biggest star the sound itself?

Robin: "Yes, I'd agree... the spirit and the sound carried the artist, on occasion. And it's still happening with us, now. We've created this monster of a sound, and it's taken us over. Now we've just

got to go forward with it."

To where?

Shend: "The City Fathers, who inscribed *Forward* on Birmingham's coat of arms — did they know where they were going?? It's alright as long as it all goes *somewhere*... unlike Birmingham, where the City Fathers built many underpasses and bypasses that lead nowhere. They've come a cropper, but we won't, I'm afraid."

What advantage is there in having the drums in the bathroom?

Shend: "It's the enamel, really."

Robin: "Yeah. You get this colossal snare drum sound. It just

gives this fantastic reflective quality. And of course with the handclaps, and the tambourine, the sound is stupendous. It's like a drug actually, and everyone starts running around. In the bathroom and sometimes outside, as well. Because we record some things outside."

Shend: "And then, obviously, you get a group of people congregating outside the bathroom. You know, trying to get as close as possible to the sound. Afterwards, it's like somebody's taken all your muscles out. You become a jelly, really."

Do you know that Diana Ross has no scrapbooks from her days with The Supremes?

Robin: "No, but I'm not surprised. I haven't got any, either."

Shend: "I mean, we're not too keen on the nostalgia point of view. You're too busy moving forward to notice what's gone in the past, really."

(The very next thing, by the way, is an LP — due in the New Year — to be entitled either 'From Motortown' or 'Blue Chrome'. And to be, quote, "awesome, driving soul sounds".)

When you're searching for salvation, do you take more from Marvin's method of groping beneath the sheets, or from Stevie's of intense introspection?

Shend: "It's a bit of both, really, with me. Groping beneath the sheets can be beneficial, at times. But, um, inside my own body is more important."

This new record is more a massive thrash on the mattress than a grope beneath the sheets, isn't it?

Robin: "Yes. That's what it's about, really. Dashing to your car with your loved one, and hurtling home... Thrash that Very Things record on the turntable, she says, when you get back. So you do, you crank the volume up, and..."

Shend: "And put it on the autochange. Fun all the way to heaven."

"I'm a friendly stranger/in a black sedan/Won't you hop inside my car" — 'This Is Motortown'.

Don't be afraid. He'll probably offer you some goodies if you'll just strap yourself in.

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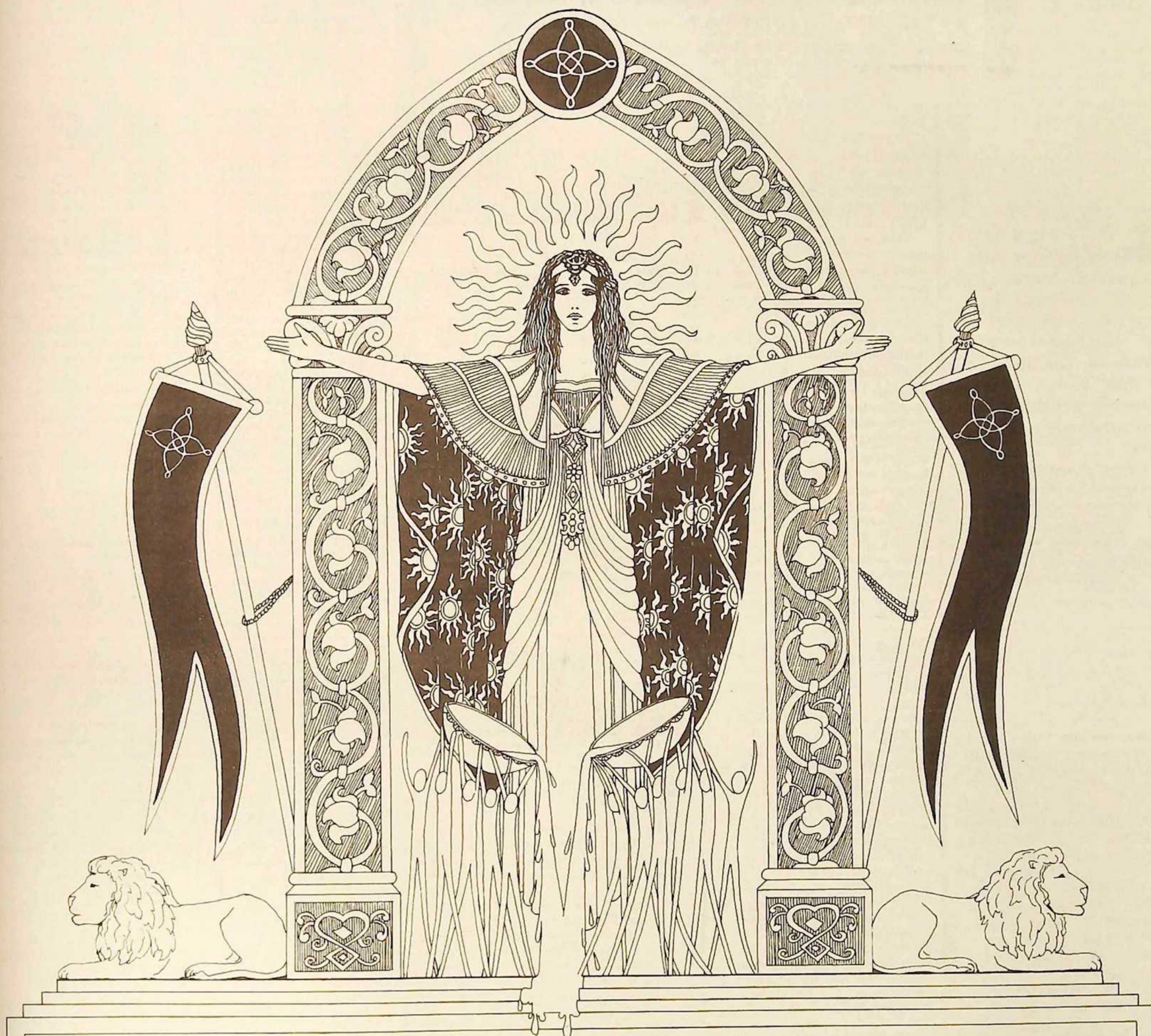
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DEAD BEATS

The Dead Kennedys resurrected

SCOTT HUTCHERSON from Edinburgh wrote in recently suggesting that a **Dead Kennedys** discography would be a good idea for *Info Riot*. The DKs have never been featured in this column in any depth, as far as I can remember. Scott has put his knowledge where his mouth is by actually supplying what is a complete Dead Kennedys discography to the best of his knowledge. I've found nothing I can add to it so I'm reprinting Scott's efforts here in their entirety, and we'll leave it to other DK's collectors who may have additional info for a future follow-up piece, if one seems to

DEAD KENNEDYS 'California Uber Alles' (Alternative Tentacles). This is the best yankee punk single I've ever heard. It's funny, it's hard, it's loud, it's imaginative without being contrived, it's as dirty as a bear's bum in production, it doesn't refer to 'shit' or 'fuck' or 'grr' even once. If you like the band's name you'll love the single. Governor Jerry Brown is the subject of the thrashing punk peroratives: 'Carter power will soon go away/I will be. Fuhrer one day/I will command all of you/Your kids will meditate in school...'

They sound as though they mean it too. Ray Valium's guitar machetes a course of burning white heat over a glorious, Pistolean riff that is fat and beefy, while Jello Biafra's vocals sneer and rant, managing to rhyme 'police' with 'niece' (a glorious conceit). This makes The Ruts sound like the Dooleys, and it's not the only good yankee single I've unearthed in the last few weeks either.

SOUNDS, AUGUST 11, 1979



JELLO AND co prepare for a Bobby Charlton free kick

be justified.

So let's look, in usual fashion, at the singles first. All 7-inch except where indicated:

Fast Products FAST 12 'California Uber Alles'/'Man With The Dogs' (Issued in the US on **Alternative Tentacles/Optional Music OPT 29/VIRUS 1**, in a different pic sleeve.)

Cherry Red CHERRY 13 'Holiday In Cambodia'/'Police Truck' (First issued in the US on **Optional Music OPT 4**, in the same sleeve as the first UK release. **CHERRY 13** was later reissued in a different - 'exploding man' - sleeve, while in the States the original release of 3,000 copies was followed by a reissue on **IRS (IR 9016)** which reversed the sides and used another new sleeve, showing a chair being smashed over a head. Cherry Red then went with a 12-inch version (**12 CHERRY 13**); same

tracks as all the 7-inch versions, but using the US **IRS** sleeve.)

Cherry Red CHERRY 16 'Kill The Poor'/'Insight' (Limited first edition of this came with a free badge.)

Cherry Red CHERRY 24 'Too Drunk To F***'/'The Prey' (This also appeared on 12-inch as **12 CHERRY 24**, in a pic sleeve showing a boy scout! A US 7-inch release was on **Alternative Tentacles/IRS VIRUS 2**.)

Statik STAT EP 2 'In God We Trust' (12-inch EP) Tracks: 'Religious Vomit'/'Moral Majority'/'Hyperactive Child'/'Dog Bite'/'Kepane Factory'/'Nazi Punks'/'We've Got A Bigger Problem Now!/'Rawhide' (Issued in the US on **Alternative Tentacles/Faulty Products VIRUS 5**. There was also a cassette version in the States, and a more recent European vinyl reissue on New

Rose.)

Alternative Tentacles/Subterranean SUB 24/VIRUS 6 'Nazi Punks F*** Off'/'Moral Majority' (First copies of this came with a free armband.)

Statik STAT 22 'Bleed For Me'/'Life Sentence' (Also on 12-inch as **STAT 2212**, and on US 7-inch as **Alternative Tentacles/Faulty Products VIRUS 23**. Same tracks on both.)

Statik STAT 27 'Halloween'/'Saturday Night Holocaust' (Also on 12-inch as **STAT 2712**, and on US 7-inch as **Alternative Tentacles/Faulty Products VIRUS 28**. Same tracks on both.)

That's it, singles-wise. Now the DK's album releases...

Cherry Red B RED 10 'Fresh Fruit For Rotting Vegetables' (The cassette version on **B RED 10C** had two extra tracks: 'Insight' and

'Police Truck', while European LP releases carried 'Too Drunk To F***' as a bonus track. The UK album had a limited edition in red vinyl, plus a whole variety of differently-coloured rear sleeves on various pressings. US release was on **IRS SP 70014**.)

Statik STATLP 11 'Plastic Surgery Disasters' (This included a 32-page booklet. US release was on **Alternative Tentacles/Faulty Products VIRUS 27**. The UK cassette version on **VIRUS 27C** had two extra tracks: 'Life Sentence' and 'Saturday Night Holocaust', from single B-sides.)

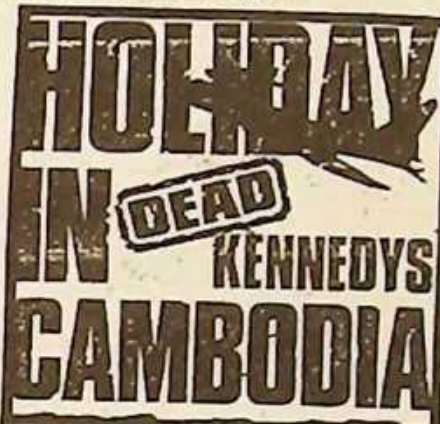
Alternative Tentacles VIRUS 45 'Frankenchrist' (The cassette version on **VIRUS 45C** had different - generally extended - mixes of five songs; overall playing time is some five minutes longer than that of the LP. The LP included a free poster of infamous design!)

Almost certainly somewhat less than fully legal is a cassette titled 'Live In Germany', recorded in 1982, while an American live LP called 'Skateboard Party' on Starving Missile Records is mysterious in its origins, to say the least - but can be bought in many major record shops here.

Several compilation albums on an assortment of labels feature DK's tracks not available elsewhere. 'Can You Hear Me - Music From The Deaf Club' (**Optional/Walking Dead OPT-LP 001**) has live versions of 'Police Truck', 'Short Songs' and 'Straight A's', which were actually the band's first recordings, from 1979. A slightly different version of 'Nazi Punks' is to be found on 'Let Them Eat Jellybeans' (**Alternative Tentacles VIRUS 4**), while 'A Child And His Lawnmower' is on the double LP 'Not So Quiet On The Western Front' (**Alternative Tentacles/Faulty Products VIRUS 14**). Finally, 'Kinky Sex Makes The World Go Round'

can be found on 'Wargasm' (**Pax PAX 4**). Other otherwise unavailable cuts have turned up on an assortment of bootlegs... There have also been a small number of individual efforts by or involving **Jello Biafra**, **Klaus Fluoride** on **Alternative Tentacles** and other labels.

And that's it. So all credit to Scott for a solid research job. We will, of course, be pleased to see any relevant Dead Kennedys feedback. In particular, Scott is extremely keen to hear from anyone who may have a video of the band. If there is a reader who can help here, let me know and I'll pass on the details to him.



DEAD KENNEDYS 'Holiday In Cambodia' (Cherry Red)

The kings of bad taste win the day with another gripping, growling gem, almost surpassing the classic 'California Uber Alles' in sheer vitriol. Brooding, mean, moody and menacing, guitars screech and Jello's voice quivers like a tortured prisoner of war: 'You've been at school a few years now and you know you've seen it all/What you need my son, what you need my son/Is a holiday in Cambodia/Where people dress in black/A holiday in Cambodia/Where you'll do what you're told...'

SOUNDS, JUNE 28, 1980

■ THE MOON AND THE MELODIES

■ HAROLD BUDD

■ ELIZABETH FRASER

■ ROBIN GUTHRIE

■ SIMON RAYMONDE

"Hurrah!"

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WOULD YOU INVITE THESE BUMS TO YOUR WEDDING?

Well, they claim Madonna did . . . But can you believe these BEASTIE BOYS? DAVE HENDERSON risks serious brain damage listening to their exploits and boasts. RONNIE RANDALL snaps back

IT TAKES a lot of living up to. Being a Beastie Boy isn't easy.

When people expect you to be gloriously obnoxious, to smash up hotel rooms, abuse your audience and generally be a talentless bunch of loudmouthed bozos, er, well, you've got your work cut out.

Know what I mean?

Imagine, then, my absolute shock when the Beastie Boys turned out to be three regular guys, three ordinary Joes. Sure, they've got their idiosyncrasies and, yes, they like a drink or three, but they're not *that* bad, actually.

When I stumbled in their general direction during their brief UK visit as guests of Run DMC at Hammersmith Odeon, they were clad head to toe in Adidas garb (the company were sponsoring DMC on the tour), slightly unshaven, tired (too much late night action) and in need of a beer.

For their sins they hadn't bothered to let CBS hear their debut album, *'Licensed To Ill'*, which by the time you read this should be stacking up in your local record shops. I mean, the myth has to be massaged.

So, are the Beastie Boys the over-the-top creeps that people say they are?

"Nah!" exclaims MCA — or is it Adam, or maybe Yogi? This guy has a lot to hide. He was born in Scotland and later delights in calling everyone "Laddie". What's more, with human beatbox and scratch effects from Adam (Mr Adrock), the duo go on to introduce a rapping version of the classy 'Michael Finnigan' social-politico nursery rhyme. The Hampstead pub is impressed. CBS don't get a tape of it.

"Nah," MCA reiterates, "it's all a show. I mean, we just do that so that the press have something to write about."

So you haven't just been forcibly ejected from the Columbia Hotel?

"Well, we *did* rearrange the furniture. . . Over a few drinks, yeah, we rearranged the furniture. And we did try to fit all three of us in the lift with our cases."

Hey, small crimes. But still, it is rock 'n' roll, after all. Just a listen to that debut LP (which incidentally CBS have now heard), and you can hear those mangled metal guitars.

"We like Led Zeppelin," muses MCA.

And Motorhead?

"Sure," adds the laddie.

So, do you *usually* trounce hotel rooms? (After all, that's what the readers want to know.)

"Well, not really," offers the sanest of the triad. Mike D looks young and almost innocent.

"We played in Texas," he continues, "and they'd put us in

rooms above each other, so we, well, we sawed a hole in the floor. I mean, it was much better than using the internal telephone. Those things are so impersonal."

Ah yes, that must have been the US tour with Madonna. Some say you were invited on that because you were so bad that you would make Madonna look good.

"Could be right," reckons Adrock — a guy who looks like a dead cert for a lead role in the remake of *Angels With Dirty Faces*. He claims to have the biggest balls in New York as he polishes his A-D-R-O-C-K knuckleduster.

"But he's got the smallest dick!" adds MCA, breaking into a Dick Van Dyke-style Cockney barrow boy accent.

Er, so you guys know Madonna? (The earnest journalist changes the subject in a vain attempt to avoid other genital exclamations being bellowed around the pub.)

"Yeah, I do," MCA admits. "Er, I phoned her and asked for an invite to the wedding, and she sent me one. I didn't have the money to get there from New York, though, so I didn't make it. I thought of ringing her again and asking for the air fare but that wouldn't be right. Would it?"

Not really. So does Sean Madonna know that you call his missus for favours?

"He's a weird guy," reckons MCA. "I mean, I sat down next to her at a party and he hit me with a rock. Is that rational?"

BREAKING OFF from the Beastie Boys show now, I suggest we go and listen to tapes of the album for a moment. MCA swigs Cognac, Adrock sips Coke, Mike D plays the tape. A scratch of merciless power cuts in with the old Beatles flip 'I'm Down' but, when I get the album some weeks later, it's gone (seems Beatles copyright owner M Jackson thought the track was offensive). Now there are just 13 tracks. The illingest, the chillingest. . . and any other 'est' that you can imagine.

"Yeah. We were going to call it 'Double Barrel Fresh' and do it as a double album just 'cos that was a great title," claims MCA.

They're just taking the piss out of the hapless journalist who doesn't have a single shred of Adidas gear about his body. The buzz words on 'Licensed To Ill' are far and away beyond the street jive that BBC 2 have tuned into on their study of the English language. Fresh? Forget it. Dig this. . .

"Let me clear my throat, kick it over here baby pop and let all the fly skimmies feel the beat. Mmmmm. . . Drop."

'Licensed To Ill' is probably the best album of the year so far. It is decidedly different. Funny, aggressive and a powerhouse of



BEASTIES Adam, Adam and Mike . . .

ideas. Whether Rick Rubin and the Def Jam set-up have cleaned up the Beasties and made them what they are today is a thing for debate.

Either way, they've given the '86 music scene something to chew on. "Yeah," says Adrock, "Rick's a

cool guy but we're always upsetting him."

MCA: "Yeah, he always squeals at us, *What you do that for?*"

The answer probably is that the Beasts are drunken juveniles. But, hell, you hear this record and you

wouldn't want them any other way (although you might not want them living next door).

"From the bun to the burger/ From the burger to the bun."

I bet Shakespeare would have been proud of that one.

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S I N G L E S

Reviewed by
James BrownDEXY'S MIDNIGHT
RUNNERS FEATURING
KEVIN ROWLAND

'Because Of You' (Brush/Mercury) Having written some of the most perceptive and stirring soul of the late 20th century, Kevin Rowland has taken more than enough stick for ignoring the easy buck and passing on to encounter and enjoy other musical forms. 'Because Of You' balances delicately upon an almost country fiddle part, a reserved and relaxing tempo that harks back to the years of ration book Britain, and a vocal that's far purer than any other you could suggest. Kevin has never had problems with haircuts, only with where to get them. He has never had problems writing good songs, only how to package them.

'Because Of You' is short, poetic and unpretentious. No one should be propped up by their past and this song should clear any doubt you've had about DEXY's in recent years. Deputy Single Of The Week.

FRANKIE GOES TO
HOLLYWOOD 'Warriors
(Of The Wasteland)' (ZTT)

Why do Frankie continue to release records that sound remarkably similar to all their previous ones? Have they now become one of the very lifeless and dull bands they initially embarrassed with their upfront sex shock tactics? Like Boy George, they were only really ever a threat to father's staunch anti-sexuality and mother's make-up bag, but at the time that was enough.

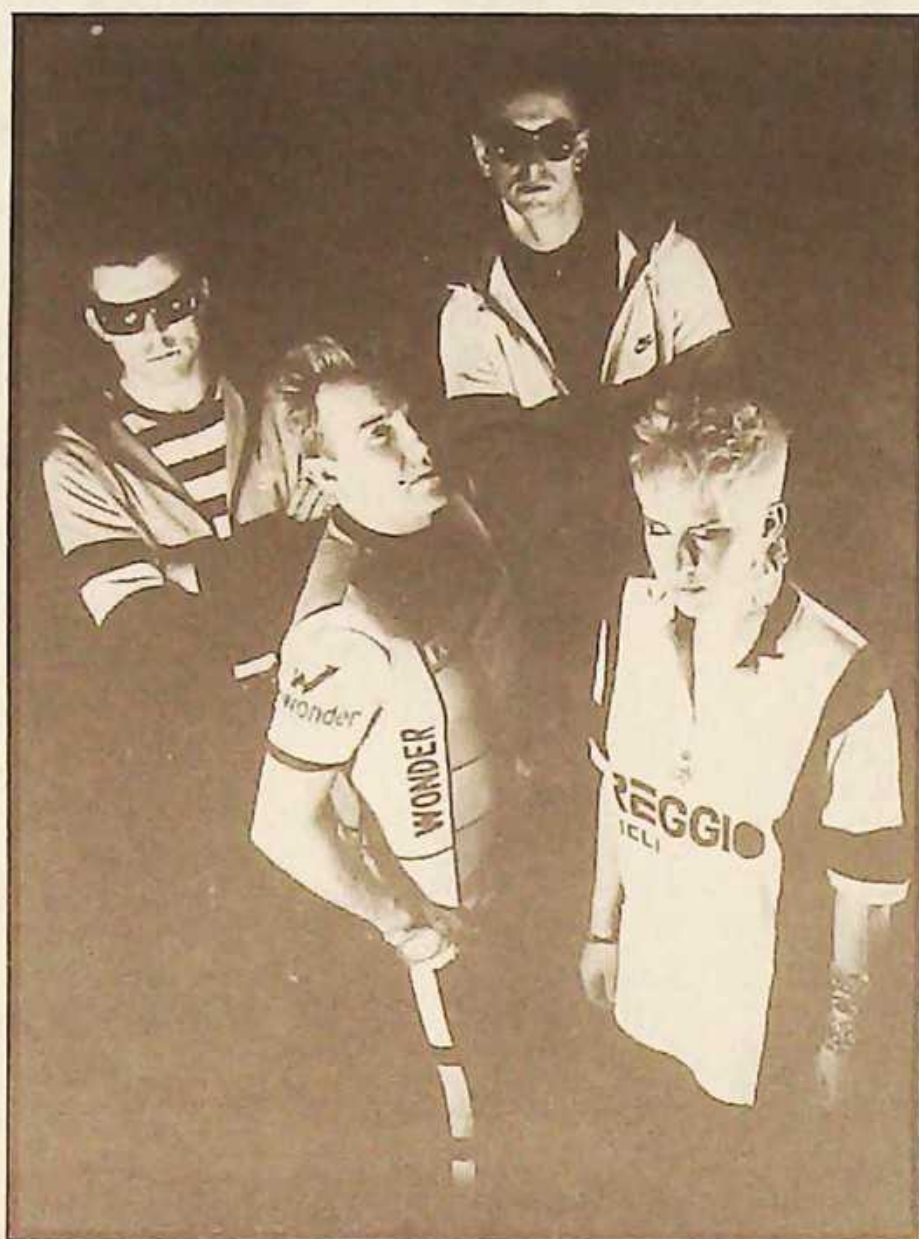
Now they've sadly cleaned up and bled out. They've been thrusting their butts and their 'butts' into too many Porsche seats and excuses, and not enough socially offensive positions. 'Warriors' is musically unremarkable and overshadowed by the intimidating ZTT press release. Frankie just go bleauuuuuuurgg.

FIVE STAR 'If I Say Yes'

(Tent) This formula is obvious, well tried and successful. The Nolans, Musical Youth and, most talented of all, The Jacksons, have all managed to make cash from looking cuddly, and now Five Star are raking it in. Identical smiles (courtesy of Michael Jackson) have been dressed in C&A leisure wear, a competent choreographer has been hired and a hit is heading towards the charts. Sprightly yet bland disco music that's as wholesome as a Milky Way and as popular as Telly Addicts.

DOCTOR & THE MEDICS
WITH ROY WOOD

'Waterloo' (IRS) The only difference between the original and this 'Waterloo' is that Abba were better dressed, and you have only to search out some old photos to know how extreme a problem this is for the Medics. This record is indigestible, pathetically



AGE OF CHANCE: kissing to be clever

Roz

calculated, and tedious beyond belief. It took Mud six or seven years to lower themselves to playing freshers' balls and student Christmas parties; it has taken Doctor & The Medics just one. The only positive thing this record does is reveal the band to be the truly disastrous *Gong Show* of British rock that they are.

WOMACK AND WOMACK
'Soul Love/Soul Man'

(Manhattan) With 'Love Wars', the Womacks' talent was so vividly silhouetted onto the pale efforts of their contemporaries that you could have stepped into that darkness. The way in which they effectively wipe the floor here with the plastic disco whippersnappers is down to their ability to make it all sound so easy. They don't yelp, they don't bitch, and they don't force gallons of naked flesh into your face. They are Womack And Womack and they are cool, and you should hear their records.

TWANG 'Sharp' (Ron Johnson) Like Age Of Chance, Twang realise that there's independent life beyond the miserable groove of a Stump record. Their guitars skate deep into the realms of minimalist, scratchy but tightly directed funk; they race to the end of the track like there's free food and sex on offer there. A dynamic and impulsive Walkman-sized packet of funk. Twang don't stagger, they leap.

THE MEKONS 'Slightly
South Of The Border' (Sin)

Here, the Country & Northern Meeks stumble uncomfortably from miserable ballad to inspired dancemaster. At worst, they are glum and desperate; at best, brilliant.

The best lines on this EP are: "There is a hunchback up in the tower/I don't know his name but his face rings a bell." The Mekons are about

drinking mescal slammers, eating huge Mexican meals, and then spending the rest of the night covered in vomit in your best friend's bed.

Having escaped from their OAP punk personas, they have taken on the forces of country cajun and are faring impressively. They still see life through a film of drink-induced tears and, as such, are sporadically astute and perceptive. 'Slightly South Of The Border' is one of the better anti-romance anthems of our time. Buy it.

CARLTON B MORGAN

'The Supernormals Sing Carlton B Morgan' (Tim) A delicious concrete scraping of Welsh blues, Spike Milligan, groovy weirdness, Ralph Steadman, lemonade bottles and broken Letraset. As distressing as the battle scene from *The Killing Fields* where the Coca-Cola warehouse goes up in flames.

Carlton B Morgan, the man who taught The Three Johns all they know about the devil and rhythm, drifts and spurts from rabid genius to gross bullshit. Here, with the help of his Supernormals, he tackles the worldly problems of religion, fire and talking to your girlfriend. Walk like a chicken and shake that tambourine.

SLAUGHTER JOE 'She's So
Out Of Touch' (Creation)

Slaughter slipped into the studio and, before the singles reviewer could call him socially incapable and stupid, he had recorded three songs that silenced the man with the typewriter. Direct, confident, and tuneful – yes, tuneful – Slaughter Joe has produced a record worthy of much praise.

The obvious reference points are the gentler Velvets tracks, but the good thing about this single is that it isn't obvious. 'I Know You Rider' is particularly worthy of your attention, respect and money.

JESSE GARON AND THE

SINGLE OF THE WEEK

AGE OF CHANCE 'Kiss' (FON) "You don't have to be Prince if you want to dance/Just get down with the Age Of Chance..."

The first white band on an independent label to deliver a record that successfully crosses the alertness of hip hop and electro, the wit of comedian Eric Bogosian and the bullying guitars of... well, Age Of Chance. 'Kiss' is visually stunning. Chevrons and luminous exclamation marks hurtle from all corners of the sleeve, world hungry quips and logos pounce from any available space. Aurally intimidating and shocking, this is the first competent go-go report from a dangerous, ongoing sonic dance war zone. A troublepunk score for a Britain so desperately in need of some angry, alert and ambitious young sods to run along and kick it.

The vision and confidence required to produce this record, and the arrogance necessary to release it so soon after Prince brightened our lives with it, is phenomenal. This is as good as Janet Jackson, better than Sonic Youth, and as forcefully vitriolic as a weekend detention with Alexei Sayle, Stalin and Julie Burchill. And why not? Not everyone has to be so hung up on music's past that they are condemned to repeat it until the very stench of staleness is louder than the disc itself. There is no reason why brilliant, stimulating music should not return to the decks of our record players. The only people to better this in 1986 have been Farley 'Jackmaster' Funk and Prince himself.

'Kiss' is awesome. I've painted my cream Harrington day-glo pink and glued bacon to my loafers, made skin-tight shorts out of my Trouble Funk sleeves and swapped my typewriter for twin turntables. The whiteys are tuning in. Kiss!

DESPERADOES 'Splashing Along' (Narodnik) Much as I'd prefer a full-scale attack – wave after vicious wave of pop puppy dogs brutally mutilating anything and everything tiresome and dull – I guess I'll have to settle for Jesse's Desperadoes and their easy but well chosen influences.

Produced by Douglas Hart of The Jesus And Mary Chain, and featuring a frayed-at-the-edges version of Blondie's 'I'm Always Touched By Your Presence Dear' on the B-side, the Desperadoes' debut single is entertaining plastic indeed. Splashing along at 125 hungry beats per minute, this single plays host to the closet ghosts of jangly guitars, interesting lyrics and youthful enthusiasm. Good name, cute sleeve, smart songs. Anoraky in the UK.

THE WEDDING PRESENT
'The Peel Sessions'

(Strange Fruit) Looking over the awfully dull sleeve and its endless list of bands who have played Peel sessions is as horrifying as watching *Top Of The Pops* when it comes to realising just how much rubbish is produced on such a monumental scale. Fortunately, The Wedding Present keep themselves well distanced from the dross.

The most recent of BBC recordings to be released, these four tracks are undoubtedly better than The Gang Of Four and Madness sessions also released this week, and that is a surprise. Manic Northern tune-packed noiseniks, The Wedding Present hurtle through the two minute limit mark popular with many of the new popsters. This is because the band's songs stand up loud and proud, and when you're speeding your fingers across wire strings fast enough to make blood come out of them, the last thing you want to do is call it a day 120 seconds in.

Sharp of tongue and fleet

of hips, The Wedding Present are our very own musical Nottingham Forest and very sexy with it.

ULTRAVOX 'All Fall
Down' (Chrysalis) GENESIS
'Land Of Confusion'

(Charisma/Virgin) Ultravox have spent too many years playing out their childish fantasies in their videos to be taken seriously and gain credibility through an attempted political ballad. 'All Fall Down' is wrapped up in all the 'nasty' things in life: a penny whistle, flute and acoustic guitar give it a vaguely Gaelic feel. This is supposedly topical.

"When you all press the button where will we be? We'll all fall down." Nice try, Midge, but your rich voice just smacks of insincerity.

Genesis are like Ultravox only older. Both are responsible for the ad man's veiled perception of rock and pop: the *Daily Mail* punk band, the arm-windmilling TSB guitarist, all squeaky clean and thoroughly vile. Is there really any link between the evil, lusty glint that flickered in Presley and Lydon's eyes and the wide sun spot that rests lazily on Phil Collins' receding hairline? 'Land Of Confusion' has a tap-able drum track, a *Spitting Image* cover and is tedious.

SHINEHEAD 'Who The Cap
Fits' (Virgin) Agit-scratch.

Shinehead lays a barbed and informed rap over a relaxed reggae backing track. Whereas agit-pop is usually fast and vitriolic, 'Who The Cap Fits' is notably calm. Whether this serves to push into prominence the anti-terrorist, anti-coke fiend, anti-scum lyric or detract from it is probably best discovered by purchasing and listening for yourselves.

THIRD CIRCLE 'Last Night
Was The Best Night Of My
Life' (Rouska)

If you ignore

the very blatant New Order drum patterns and the lyrical influence of The Wedding Present, what you have here is quite simply a very capable record. Catchy, prompt and a great improvement on the gross live spectacle I saw in Leeds earlier this year.

SALVATION 'Seek EP'

(Ediesta) Another Leeds band but, unlike Third Circle, Salvation are anything but. It's a contradiction *fantastique* to cover your concept 12-inch with eyes when your musical vision is so stunted the only direction you can look is backwards. Useful only as an insight into the hippy crap that was being played in some pub backrooms in the winter of 1970.

THE DAVE HOWARD
SINGERS 'Rock On'

(Hallelujah!) After 'Kiss' and 'Presence', this is the only other interesting cover of the week and, believe me, there are millions of them. 'Waterloo', 'Itchycoo Park', 'Wild Thing'. Jeezus! But there's enough punch in the heavy duty groggy twist of Dave Howard's vocals to set it apart, even if it's not a touch on David Essex's smile. Two steps forward, two steps back.

YEAH JAZZ 'She Said'

(Upright) Uncannily similar to the DEXY's single, only faster, the covers are technically identical and the singer's called Kevin. Pleasantly chewable.

THE HUMAN LEAGUE 'I
Need Your Loving'

(Virgin) Sadly, The Human League's originality, which once made them so special, has long since flitted and been replaced by a competent club production. The only aspects here that resemble the old League are the catchy, repetitive hook and an almost obscured smear of the Oakey voice. A better than average club sound, but that's all.

EDWARD BARTON 'Me
And My Mini' (Wooden)

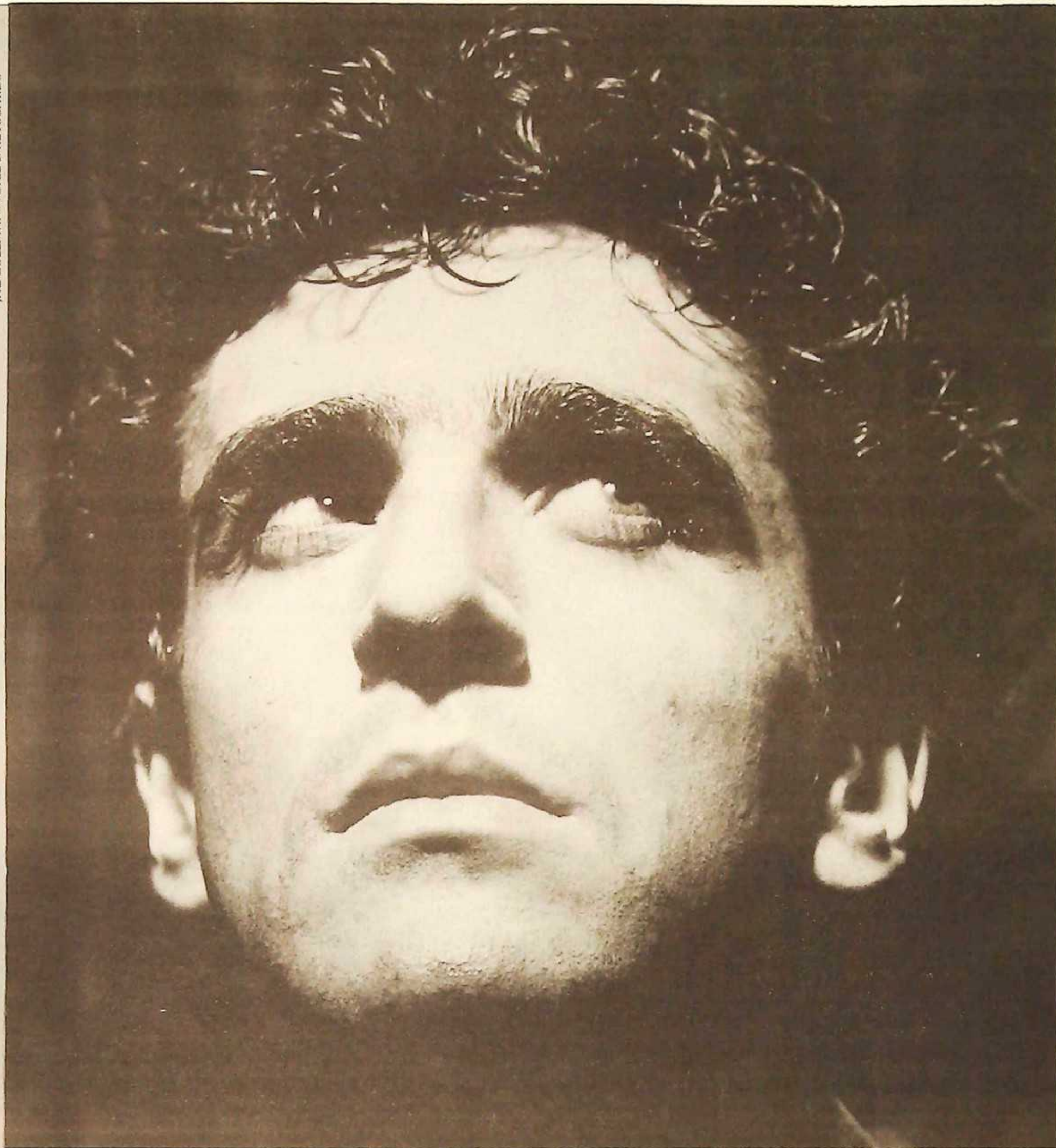
Imagine a jack-knifed articulated truck, arse high in the air, wheels still rolling, nose ploughed deep into asphalt. The heat in the cab is unbearable, the Formica has moulded to the chrome and there's dense black soot creeping up the windscreen. Two bright orange horns of flame billow from the cab windows and then boom! the windscreen explodes, vomiting 200,000 deadly pieces of black glass like a breaker onto a beach into your foreground.

That is what this record sounds like. Well-packaged, well sad, well buy it.

IRON MAIDEN 'Stranger
In A Strange Land' (EMI)

The gang of star rangers with no names and no skin crossed the heliport and entered the bar. The bartender laughed at them so they shot him. Bang. Dead. End of file. This is Iron Maiden and they are hard, the music is predictably uninteresting, bounding rock. It is neither offensive nor entertaining. Run for the hills, you silly little boys.

JAZ COLEMAN: VOICE & KEYBOARDS



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DAVE HOWARD: Butter would melt in his mouth. . .

Can one man and his electric organ terrify every audience he plays to? And why did Strangler JJ Burnell threaten DAVE HOWARD with his life when he produced his new single, 'Rock On'? JONH WILDE finds out. Photo plate by MR FREEZE

SOME MORE ruptured noise, not content with ordinary speeds, and threaded with stress.

"To be rough-hewn is glamorous," he claims. "Oh yeah, the roughness is glamorous, but no spit and polish. The music's got to have an attitude you see and, if you've got attitude and you put it in there, then the music is just a vehicle, but you can't assume that it's gonna deliver itself."

"If there's a speck of that attitude in there, you taste it and realise you're playing this song and you want more, you get gluttonous and the next time you think about it, it's everywhere, right through the set. The whole set starts shaking and reaching for this flavour that was just so microscopic and starts expanding, starts brimming over, spilling over into the audience, then everything gets mad."

What happens after that, Dave?
"After that, we all go home for a shower."

Dave Howard is a Led Zep fan in love with 'Heartbreaker', a boy listening to the crack and crackle of nerves and making a beat out of it.

"Like a fantasy of sorts, especially being out on stage. Metaphor, thoughts, ideas, but not action. You can act, but only so far, which is better, but you have to keep coming back for more. Otherwise, it could be dangerous. The music's an

outlet, but it's never quite enough, so we have to come back all the time. It's almost like therapy and, fortunately, it's never that satisfying, it's just enough to let off the steam so you don't become dangerous. It's like a water-dam which always has this trickle of water coming out of it. Like your bath-tub which might always be full, but you've still got that overflow drain."

TWO YEARS ago, Dave Howard and his Acetone keyboard would be splashing about in this poisoned noise, in some previously sedate Canadian town, driving people out of music venues in their droves.

He dragged his messy intentions to Britain, where reactions were similarly perplexed. Until very recently, he was teamed with ex Rent Boys Inc percussionist Nick Smash, a man whose assault on his kit could only be described as 'homicidal'. Smash has left following the band's new single, leaving Howard to battle it out alone with a sole noise, him and his Acetone still managing a skin-peeled-back nihilism, the blood-lust still pouring through the cracks.

So three singles on and The Dave Howard Singers are raping and pillaging their way to our affections. This month, they rip apart dishy David Essex's 'Rock On' rather impolitely, but rather effectively.

"We wanted to make it more eventful," Dave explains.

"Basically, I never had a fondness

for Essex, but I always loved that song. I always think that, if someone's done a definitive version of a song, then you shouldn't do it the same way. All we've done is brought it up to date, lyrically and musically. Back then, it was very laid-back, *deliberately* uneventful."

So in came JJ Burnell, livewired Strangler and sometime Howard Singers fanatic, to make some scrambled sense of it all.

"It all got off to a tempestuous start," Dave recalls. "On the first day, I was so uptight and made him uptight, so he threatened me with my life. I was thinking, God, this isn't how it should be working out. Then, after the air was cleared, it all worked fine. With JJ's production, the melodic aspects of our music have come to the fore, while there's that real live feel, too."

As well as 'Rock On', there's some typical Howard excess, including the completely degenerate 'Kill The Fatted Whore Back In Labrador', the sort of song that leaves a metal taste on the roof of your mouth. Throughout, Dave's vocal swerves off the track like a soused sprinter, magnificently off-key, all part of the DHS chemistry. While his Acetone rages and the beatbox 'Max' pummels a stabbing off-beat, Nick Smash pounds every drop of naked aggression from his kit, like a man who's just been stabbed in the back of the neck.

Smash says, "My approach to playing has more to do with panic than anything. You've got to use

things like that. If you're going to shake with nerves on stage, then shake all over the keyboard or the guitar, use it to your advantage."

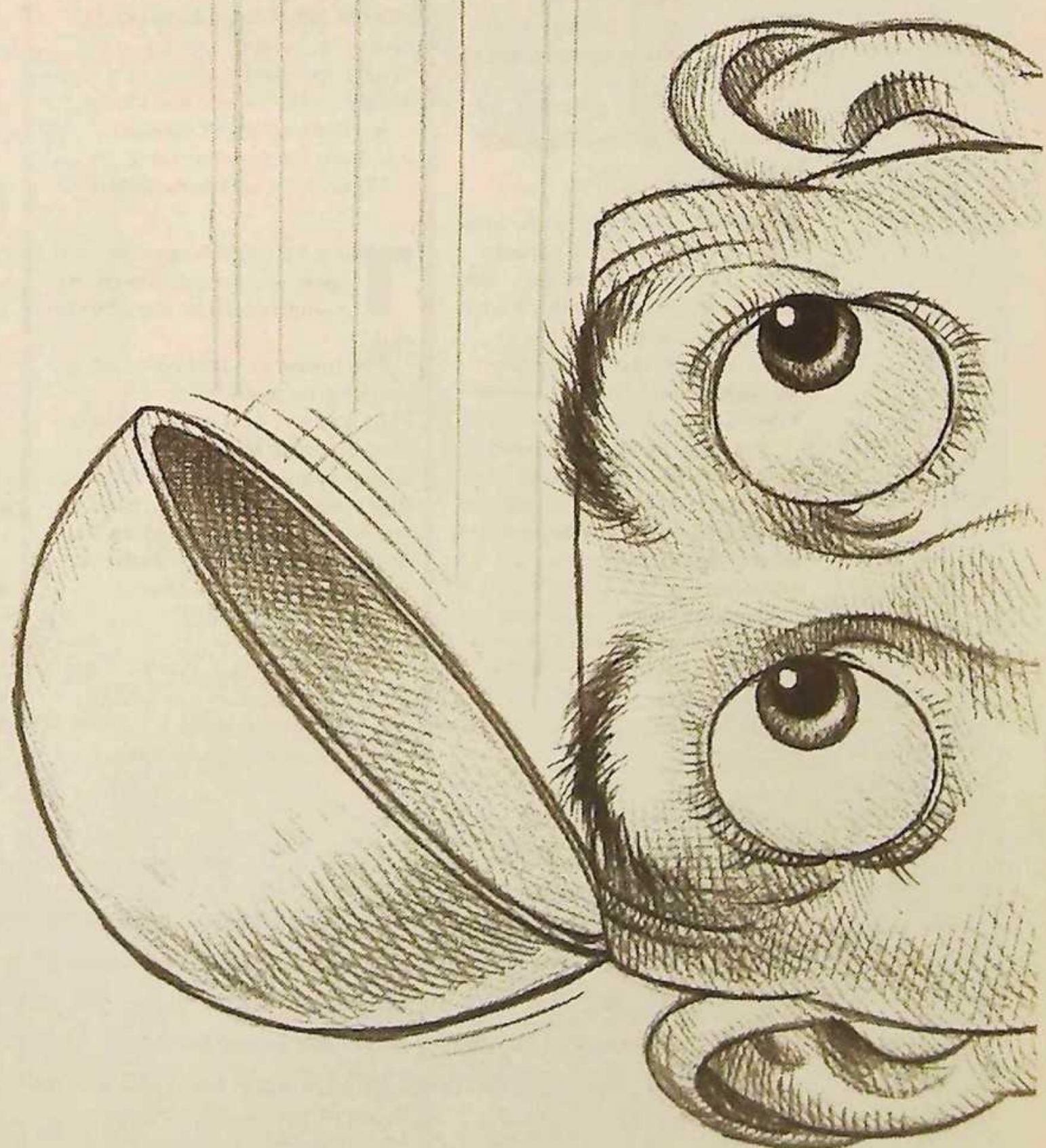
At their best, DHS are a glorious mess.

Continues Smash, "Like, imagine a flower with a beautiful aroma sitting in a garbage dump or a swamp, that kind of contradiction, that sort of imperfection. You have to see the mistake as the entertainer's gift. A mistake is perfect, the best thing you could have in the world. It turns the train off the tracks and you've got to figure out how to put it back on, or you have to deal with the fact that it's off the tracks and it's going to stay there."

LIVE, THE Dave Howard Singers are "a mix of funny songs, pretty songs, aggressive songs, cutting songs, insulting songs, just all those conflicting things". If anything, their swamp of noise gets more and more seething. Six months ago, they would quickly switch from grating blasts to tender, ethereal balladry without so much as blinking. Often, the set would start with a soft ebb – the icy pale 'Where Will It End' – just to lull the audience in . . . then, *whip*, like an ice-pick through the forehead they'd erupt into something so savage and inflamed, the exit door would be chock full with fleeing souls. One of the most interesting events of an

CONTINUES PAGE 38

Rubik's back



NEW FLESH FOR OLD

A BOMB goes off in a club, somewhere in Western Germany.

Blood fountains everywhere. People pour out onto the street in a state of shock. The only casualty – the guy who set it off – is taken away to be stitched back together. His name is Jim Thirlwell.

Apparently he and his accomplice, ex-Swan Roli Mosiman, have been exploding the same bomb all over Europe for some time now. A Wiseblood performance is like no other; people who wander in expecting just another rock show are in for a surprise.

First on the menu is a taste of steel, in the shape and squeal of a Mark Pauline video in which gladiators hammer each other to death from behind a wall of flame. Next up is Lydia Lunch, who stuffs venomous visual and verbal meat down her protesting audience's collective gizzard. Her 'Meat, Meat, Meat' rap/jibe and *Fingered* film cruelly, yet with purpose, open up old wounds and dig in pointed fingernails.

Mentally flayed, open-mouthed and weakened, the crowd are ready to take the bone that's loosely hung with the new flesh. The stage thickens with smoke, the Fairlight begins to howl, and the sinewy phantom of Clint Ruin suddenly takes shape. The blood begins to pour.

THE NEW flesh, in the guise of Jim Thirlwell, nurses a freshly gashed finger – the result of an accident with a Perrier bottle at a previous night's performance – and digs out a bloodied T-shirt with the legend 'Killer Coupe' stretched across it.

This gory rag was used to soak up the two pints of red which leaked out of Jim's slashed digit to the astonishment, disgust, and later delight of both performer and audience.

The grisly memento of that particular evening which he's proudly displaying will soon, he hopes, be duplicated across a million chests as a Wiseblood T-shirt.

Other irons in the fire include a clutch of old and new Foetus recordings and the brand new, eagerly awaited, sensitively titled 'Dirtish' LP from Wiseblood. This six-tracker will hot-rod over the parts of your body which the previous 12 inches of 'Motorslug' might have missed.

'Motorslug/Death Rape 2000' opens and closes every performance of Wiseblood's most recent 'Yank 'Em, Crank 'Em, Don't Stick Around To Thank 'Em Tour' of '86, two white hot chunks of sheet metal rhythm which neatly sandwich the writhing contents of the 'Dirtish' material.

A Wiseblood gig, we agree, is more like going to a drag strip meet, with its roar of machinery and stink of danger.

Whereas Jim Foetus projects often portray him as a man alone, in Wiseblood he's part of a group, an extra limb which can reach out even further.

"I found myself based in New York, I wanted to create a band of percussionists and the first percussionist that came to mind was Roli.

"I spoke to him about the concept, which was originally called Foetus Flesh until I decided that it would be a sin to associate the Foetus name with anything but my own manifestations in music, so that got thrown out of the window. I had three basic points which I wanted to espouse in the Wiseblood manifestation, which were... Sick, Violent and Macho."

Is 'Dirtish' the Wiseblood manifesto set down in vinyl?

"Yeah, it's the idea made flesh."

THE NEW flesh rears up and splits wide open, heaving and humping its way out of dead skin.

The power shudders through its writhing, muscular form as it tears itself free and rolls clear of its old shell. It senses the smell of molten rubber and grease, familiar odours that remind it of the way things were in the beginning, before the new flesh. It wants to mouth the word Mother but instead out comes M-M-MO-MOT... MOTORSUG!

"Motorslug' was a very precise idea of what we wanted to do at the time. If I was doing it right now it would sound slightly different,

but I think it's great, very concise in what it puts across. 'Motorslug' is one chunk of what we're doing, one finger of the monster we've created. It's a multi-faceted beast."

Is 'Motorslug' the heart of the beast?

"All we do is the heart of it because there's not one intention. I say those words, Sick, Macho, Violent... I mean, that is a very broad and flippant thing to say, there are a thousand ways that you can interpret those three words. Hopefully we are using all thousand plus another ten thousand on top of that.

"At the same time that is only this manifestation of it, and 'Motorslug' is but one part of the influence which goes to make up Wiseblood."

Have you a headful of visual images which you fuel into the Wiseblood project?

"Not so much visual as visceral imagery. I can feel the textures, I can reach out and touch them. I don't see it in terms of a deliberation of me performing live, because that is a limitation.

"The way that I write is in my head, then it is transposed onto paper and later, hopefully, translated onto magnetic tape, retaining the balance between creativity at the time of recording, and the original intention.

"A great amount of the art is retaining that balance. I've found that over the years I've done songs which have been unsuccessful because I've gotten too far away from the original intention."

THE NEW flesh groped around its new world.

Catching sight of something that moved, it shot out a claw. Nourishment was what it needed now. Something to feed on, to make it stronger both in mind and body. Something pure, something slightly crazy.

What it hungered for wasn't on the surface, however. Silently and eagerly it burrowed back underground.

"I wasn't really conscious about this stuff... about underground comics in general. I think it was in LA earlier this year and I walked into a comics shop. The thing that really drew me in was this cover of *Weirdo* with a Robert Crumb drawing of this weird frog with

dribble and drool coming out of the side of its mouth, and it's just receiving this huge nipple that's coming out of an antiquated TV set.

"It was the greatest image, I bought it immediately and loved what was inside.

"In the same shop I was lucky enough to find a copy of Robert Williams' *Cootchy Cooty* comic and that, like... blew my mind. I couldn't believe the beauty of the drawings and the incredible associations.

"The whole idea of a strip like *Gorilla Women Of The Third Reich* is so fantastic, I love it. I carry that comic around with me always just so I can look at it now and again."

As a source for inspiration?

"Not so much inspiration, more a source for genius. If I produced that comic and died straight after, I would be happy. I love this guy's mind and where he's coming from. I love what he's started and how he is transgressing that. It's extreme and it's too hard for some people."

Was the track 'Stumbo' on the new LP inspired by your recent discovery of underground comics?

"Are you familiar with Harvey comics? They publish *Casper The Friendly Ghost* and all that stuff. Stumbo's a giant from those comics, but it was really inspired by the feeling of being really high up and being in slow motion. One night I was staying in Brixton in this place on the 15th floor; I was walking down the corridor and I suddenly had this sensation that I was about 50 feet tall and walking in slow motion. My immediate reaction was that I was Stumboed, totally Stumboed.

"It's basically taking that character, or the idea of being that character, this huge giant who in the Harvey comics is benevolent, but putting him in a reverse role where he's this demented pervert who drives around the countryside in an absolutely huge '55 Chevy... like one of his tyres would crush a village. He's just driving around picking up hitchhikers and f***** them. It's really filthy, but it's also supposed to evoke the idea of a giant presence."

What are those pig-from-hell noises that rumble through that particular song?

"Those are sample voices slowed

CONTINUES PAGE 38

Jim Thirlwell, the man who pulsated as Foetus, Motorslug, Clint Ruin and a menagerie of other apparitions is choking on an infusion of knowing new gore. As the WISEBLOOD show punches the road, EDWIN POUNCEY flew to Berlin and took a closer look at the master of reincarnation and at the influences that pummel the body of the beast. GREG FREEMAN caught its eye



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.

THE CHAIN WITH NO NAME

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

COLIN NEWMAN ■ COMMERCIAL SUICIDE

JANSEN & BARBIERI ■ WORLDS IN A SMALL ROOM

SUICIDE ■ GHOST RIDERS (CASSETTE ONLY)

THE BIBLE! ■ WALKING THE GHOST BACK HOME

FURNITURE ■ THE LOVEMONGERS

POPULAR FRONT ■ HEARTBEAT OF LAUGHING

SHERRIFF JACK ■ LAUGH YOURSELF AWAKE

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

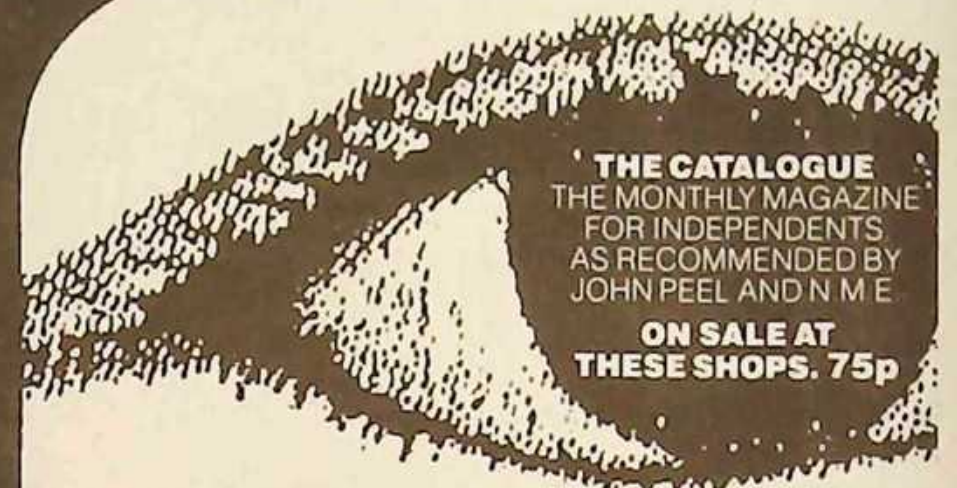
NEW ORDER ■ BROTHERHOOD

HALF MAN HALF BISCUIT ■ BACK IN THE DHSS

THE OYSTER BAND ■ STEP OUTSIDE

THIS MORTAL COIL ■ FILIGREE & SHADOW

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 LONDON **UGLY CHILD** 162 Hoe Street, E17
 LONDON **ENGLISH WEATHER** 12 Park Road, N8
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 MANCHESTER **MARSHALLS** 9 Parker Street, Piccadilly Plaza
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 STOKE-ON-TRENT **LOTUS** Piccadilly Arcade, Hanley
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DIP IN THE POOL ■ SILENCE

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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.

KATHERINE THE GREAT



KATE BUSH reaches new (wuthering) heights

KATE BUSH 'The Whole Story' (EMI Records KBTV 1)*****

OVER THE last nine years and five albums, Kate Bush, the most beautiful woman-child in Kent, has matured into quite the most sensual, expressive and creative artist this country can now boast. And this 12 track compilation of hits and near misses more than adequately documents her evolution, from the often clumsy and overreaching ambition which marred her early works to the stunning and immaculate conception of her more recent 'Hounds Of Love' material.

Though there were great gaping flaws within the fabric of the perhaps over-adventurous Bush albums, up to and including 'The Dreaming', she at least had the sense always to release the best and most important cuts as singles. And although I would have liked to see both 'December Will Be Magic Again' and the gloriously sweeping 'The Big Sky' included here, it's hard to argue against a selection which spans from the quite overt

sensuality of 'Hounds Of Love' to the harsh rhythms and intense delivery of 'Sat In Your Lap', and from the cautionary tale of 'Army Dreamers' to her best work to date, 'Cloud-busting'.

That she felt the need to restructure her greatest commercial success surely reveals that Kate Bush is only too well aware of her own ever-improving abilities. Though the new 'Wuthering Heights' is the same at base as the original, her new vocal soars far above the comparatively pedestrian if novel squealing of the old. So much so that to balance the added hunger and bite of her own performance, the guitar which counterpoints her at climax has been pushed forwards most emphatically in the mix.

All we can do now is hope that Kate Bush will continue to grow in the way that her past career suggests she might. And give thanks that her new single, the subtle yet insistent 'Experiment IV', also featured here, implies that she will.

ROGER HOLLAND

WANG CHUNG 'Mosaic' (Geffen WX74)***

WANG CHUNG seem a pretty inoffensive pair, and here they have a pleasant, well-crafted collection of songs that comprise an irritatingly accurate reflection of their moment in history. Alternating between hedonistic, teen-biased frippery and compact disc-oriented serious asides, 'Mosaic' drips with songwriting and production talent but in the end trips over its self-conscious understanding of just what should make up an '80s pop song.

'Fun Tonight' is Kool And The Gang choreographed by Sting and features the eponymously idiotic couplet: "Everybody have fun tonight/ Every Wang Chung tonight". 'The Flat Horizon' is a seamless, horn-punctuated longing for landscape and

absolute, world-sized love. By charts consensus it's a good song, as is the mildly haunting 'Betrayal'. In fact, 'Mosaic' contains no bad songs; it's just that they don't mean a great deal.

The best offerings are the Paul Young-ish 'A Fool And His Money' and the 'The World In Which We Live', with its slightly banal questioning of the world's iniquities. Here we have a 'Mosaic' where the sum is considerably less than its constituent pieces.

ROY WILKINSON

BILLY SQUIER 'Enough Is Enough' (Capitol PJ-12483)****

THE BIG beat is back – beefier and better than ever before. As if you cared. Let's be realistic, not many in Britain have spared Billy Squier a second thought. He may be a Stateside superdooperstar

but so what? We know better, right?

Wrong. If you've resigned yourself to feeling that the rock mainstream is purely a stamping ground for old farts and that mean riffing begins and ends with AC/DC, then maybe this gem can go some way towards restoring your faith in the spartan thump of solid, off-the-cuff rock 'n' roll.

'Enough Is Enough' cools off once or twice, and the odd smattering of keyboards does poke through, but for the real meat of the record (his fifth) Squier's stuck to his usual strutting, stripped-down 'Stroke'-style attack.

Bill might barely have two pennies to rub together from his British album sales so far yet that has to change now. Like Journey and others before them, the only thing that's holding him back is his reluctance to tour here. When will they ever learn?

PAUL ELLIOTT

THE VOLCANOES 'Into The Psyche' (Hybrid HYBLPB)****

NOW INDEPENDENT of the Static Records empire, Hybrid Records relaunches itself with a powerful album swollen almost to the point of obscenity with the curious and cosmopolitan rock rumble of The Volcanoes.

'Into The Psyche' is just the sort of album on which you'd expect to find quotes from Dylan Thomas. Part-poetic, stealthily stalking lost chords, teetering on the very verge of great brutality, The Volcanoes urge that we should fight.

"Do not gentle into that good night... Rage, rage against the dying of the light."

The Volcanoes know that they should give up their craving for a hedonistic death but confess that they can hardly help themselves because they worship at the feet of the 'Spider God Of Voodoo'.

A jangling pop awareness merges seamlessly with a drunken, throbbing psychopathic tendency as if it were the most natural thing on earth. Literate and brutal, articulate and unnerving, The Volcanoes straddle that line between love and hate, between darkness and light, between the known and the unknown. They intellectualise and they rock at one and the same time. The Volcanoes burn and rave at close of day.

ROGER HOLLAND

PHIL ALVIN 'Un' Song Stories' (London SLAP 12)**1/2**

SOME NEAT little points about this venture: the original silver and black London label, a really nifty sleeve, and the presence of two tracks by the inventor of Hula Hoops, Cab Calloway.

Cab Calloway? A dead giveaway. This is ex-Blaster Phil Alvin's one-man crusade to pickle and preserve hot jazz, with a dash of gospel and a soupcon of booze for good measure. OK, Joe Jackson had a stab at it a few years back, but the obvious parallel

is with Ry Cooder's 'Jazz'. Like Cooder, Alvin rates himself as something of a musicologist, so it's worth mentioning that Cooder subsequently adjudged 'Jazz' to have been a failure.

Precisely what Alvin means to achieve is open to debate, but what he does he at least does with an almost tangible enthusiasm. The man's credentials are established by three pleasing solo guitar/vocal pieces, and with Sun Ra And His Arkestra among his collaborators, a high standard of musicianship is ensured.

An enjoyable, if ultimately unconvincing, project.

ANDY HURT

VARIOUS ARTISTS 'Conspiracy Of Hope' (Mercury MERH 99)*

ANOTHER RECORD which begs that eternal question: why are 'good cause' records such inevitably dull concerns? It's as though all the creative energy has dissipated by the time the right charity has been settled upon, by the time words like 'justice', 'truth' and 'anger' have done a few laps of the track.

The Amnesty International organisation is laudable in its intentions and all these sullen music types are doubtless sincere, but I'm here to warn you about some of this terrible music.

The largest gaggle of creative losers to ever find themselves on one circle of plastic, they wave the flag of distress about like crazy, full of hand-me-down consciences and tired old rock riffs. Only Sting contributes a *brand new* track – a cover of Billie Holiday's 'Strange Fruit' – the remainder digging out familiar songs that you've no doubt heard before. Meanwhile, the connection of most of these songs to any form of resistance starts looking noticeably loose.

There's Elton, Tears For Fears and Bryan Adams getting all fired up, looking for something, *anything* to shake a stick at. There's McCartney, Dire Straits and

Steve Winwood wasting their breath on some extremely faint excuses for songs.

There's Howard Jones and Simple Minds sounding most modern and most mule-drawn. Gabriel's 'Biko' is alone here in marrying the necessary concern and conviction to the appropriate degrees of mood and depth.

The rest is just concerned and just about disenchanted enough. I hope it makes millions of pounds.

If, incidentally, you don't wish to clog up your living room with yet another dreadful 'record for a cause', send all your spare monies to Amnesty International at 5 Roberts Place, off Bowling Green Lane, London EC1R 0EJ.

JONH WILDE

'TIL TUESDAY 'Welcome Home' (Epic EPC 57094)***

IF WE must have this sort of music then 'Til Tuesday are about the best we're likely to find. Morally and spiritually, though, I should be dead set against such, um, *nice* music, the sort of music I would expect Heather of *Brookside* to enjoy. And any group which can propagate the line "we got back in the car and listened to a Dylan tape" ('Coming Up Close') clearly deserve no sympathy whatsoever.

But unfortunately for the civilised world and my personal credibility rating, I am forced to concede that 'Til Tuesday can write some despicably decent choons. And although 'Welcome Home' doesn't feature a version of the epic Peters And Lee song of the same name, it does contain two belters. 'David Denies' and 'Have Mercy' are far too good to be tainted by association with the gutter charts, both exuding a vague poignancy which gently reels in the listener.

Hopefully, 'Welcome Home' will generate sufficient sales to provide a square meal for beanpole singer Aimee Mann.

ANDY HURT



THE GODFATHERS: mafioso magnificence

HITS FOR THE HITMEN

THE GODFATHERS 'Hit By Hit' (Link Records 009)****

WHEN THE Godfathers next brag about their "neat, hard" music, you'd do well to refrain from scoffing. Firstly because it's no shallow boast, and secondly because this is one mean looking bunch of geezers. Founded by ex-Sid Presley Experience hooligans, Chris and Peter Coyne, The Godfathers are a parade of sartorially spot-on thugs hailing variously from Kent, York and (truly!) satanic South London.

They spit and scream and snarl, beckoning forth crazy images of Hendrix engaged in furious battle with Vicious and/or Elvis The King at the helm of an early '60s bikers' run to Brighton; the 'cycles accelerating in perfect unison with The Godfathers' crisply driv-

ing drums, the engines roaring in sweet harmony with their guitars.

And what sets this lot apart from others presently involved in similar areas – besides the obvious point that these boys are naturals – is the fact that whereas cheap competitors revolve solely around *image* (sneers/volume/outrage), The Godfathers' strongest selling-point is the indisputable quality of their songs.

'Hit By Hit' is a ten track compilation of the group's first three EPs plus a cover of Lennon's 'Cold Turkey'. If nothing else, it's worth obtaining for 'I Want Everything's' demented devil-rock intro and the quite hideously drug-drenched version of the aforementioned 'Cold Turkey'. Impressive.

MR SPENCER

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Higher Love

PETER GABRIEL
Biko

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Re-Recording)

HOWARD JONES
No One Is To Blame

PAUL McCARTNEY
Pipes of Peace

STING
Strange Fruit

DIRE STRAITS
Brothers In Arms

JOHN COUGAR
MELLENBAMP
Pink Houses

SIMPLE MINDS
Ghost Dancing

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POSTAGE AND PACKING 1-65p, 2-11p, 3-17p, 4-21p, 5-25p, 6-30p, 7-35p, 8-40p, 9-45p, 10-50p, 11-55p, 12-60p, 13-65p, 14-70p, 15-75p, 16-80p, 17-85p, 18-90p, 19-95p, 20-100p, 21-105p, 22-110p, 23-115p, 24-120p, 25-125p, 26-130p, 27-135p, 28-140p, 29-145p, 30-150p, 31-155p, 32-160p, 33-165p, 34-170p, 35-175p, 36-180p, 37-185p, 38-190p, 39-195p, 40-200p, 41-205p, 42-210p, 43-215p, 44-220p, 45-225p, 46-230p, 47-235p, 48-240p, 49-245p, 50-250p, 51-255p, 52-260p, 53-265p, 54-270p, 55-275p, 56-280p, 57-285p, 58-290p, 59-295p, 60-300p, 61-305p, 62-310p, 63-315p, 64-320p, 65-325p, 66-330p, 67-335p, 68-340p, 69-345p, 70-350p, 71-355p, 72-360p, 73-365p, 74-370p, 75-375p, 76-380p, 77-385p, 78-390p, 79-395p, 80-400p, 81-405p, 82-410p, 83-415p, 84-420p, 85-425p, 86-430p, 87-435p, 88-440p, 89-445p, 90-450p, 91-455p, 92-460p, 93-465p, 94-470p, 95-475p, 96-480p, 97-485p, 98-490p, 99-495p, 100-500p, 101-505p, 102-510p, 103-515p, 104-520p, 105-525p, 106-530p, 107-535p, 108-540p, 109-545p, 110-550p, 111-555p, 112-560p, 113-565p, 114-570p, 115-575p, 116-580p, 117-585p, 118-590p, 119-595p, 120-600p, 121-605p, 122-610p, 123-615p, 124-620p, 125-625p, 126-630p, 127-635p, 128-640p, 129-645p, 130-650p, 131-655p, 132-660p, 133-665p, 134-670p, 135-675p, 136-680p, 137-685p, 138-690p, 139-695p, 140-700p, 141-705p, 142-710p, 143-715p, 144-720p, 145-725p, 146-730p, 147-735p, 148-740p, 149-745p, 150-750p, 151-755p, 152-760p, 153-765p, 154-770p, 155-775p, 156-780p, 157-785p, 158-790p, 159-795p, 160-800p, 161-805p, 162-810p, 163-815p, 164-820p, 165-825p, 166-830p, 167-835p, 168-840p, 169-845p, 170-850p, 171-855p, 172-860p, 173-865p, 174-870p, 175-875p, 176-880p, 177-885p, 178-890p, 179-895p, 180-900p, 181-905p, 182-910p, 183-915p, 184-920p, 185-925p, 186-930p, 187-935p, 188-940p, 189-945p, 190-950p, 191-955p, 192-960p, 193-965p, 194-970p, 195-975p, 196-980p, 197-985p, 198-990p, 199-995p, 200-1000p, 201-1005p, 202-1010p, 203-1015p, 204-1020p, 205-1025p, 206-1030p, 207-1035p, 208-1040p, 209-1045p, 210-1050p, 211-1055p, 212-1060p, 213-1065p, 214-1070p, 215-1075p, 216-1080p, 217-1085p, 218-1090p, 219-1095p, 220-1100p, 221-1105p, 222-1110p, 223-1115p, 224-1120p, 225-1125p, 226-1130p, 227-1135p, 228-1140p, 229-1145p, 230-1150p, 231-1155p, 232-1160p, 233-1165p, 234-1170p, 235-1175p, 236-1180p, 237-1185p, 238-1190p, 239-1195p, 240-1200p, 241-1205p, 242-1210p, 243-1215p, 244-1220p, 245-1225p, 246-1230p, 247-1235p, 248-1240p, 249-1245p, 250-1250p, 251-1255p, 252-1260p, 253-1265p, 254-1270p, 255-1275p, 256-1280p, 257-1285p, 258-1290p, 259-1295p, 260-1300p, 261-1305p, 262-1310p, 263-1315p, 264-1320p, 265-1325p, 266-1330p, 267-1335p, 268-1340p, 269-1345p, 270-1350p, 271-1355p, 272-1360p, 273-1365p, 274-1370p, 275-1375p, 276-1380p, 277-1385p, 278-1390p, 279-1395p, 280-1400p, 281-1405p, 282-1410p, 283-1415p, 284-1420p, 285-1425p, 286-1430p, 287-1435p, 288-1440p, 289-1445p, 290-1450p, 291-1455p, 292-1460p, 293-1465p, 294-1470p, 295-1475p, 296-1480p, 297-1485p, 298-1490p, 299-1495p, 300-1500p, 301-1505p, 302-1510p, 303-1515p, 304-1520p, 305-1525p, 306-1530p, 307-1535p, 308-1540p, 309-1545p, 310-1550p, 311-1555p, 312-1560p, 313-1565p, 314-1570p, 315-1575p, 316-1580p, 317-1585p, 318-1590p, 319-1595p, 320-1600p, 321-1605p, 322-1610p, 323-1615p, 324-1620p, 325-1625p, 326-1630p, 327-1635p, 328-1640p, 329-1645p, 330-1650p, 331-1655p, 332-1660p, 333-1665p, 334-1670p, 335-1675p, 336-1680p, 337-1685p, 338-1690p, 339-1695p, 340-1700p, 341-1705p, 342-1710p, 343-1715p, 344-1720p, 345-1725p, 346-1730p, 347-1735p, 348-1740p, 349-1745p, 350-1750p, 351-1755p, 352-1760p, 353-1765p, 354-1770p, 355-1775p, 356-1780p, 357-1785p, 358-1790p, 359-1795p, 360-1800p, 361-1805p, 362-1810p, 363-1815p, 364-1820p, 365-1825p, 366-1830p, 367-1835p, 368-1840p, 369-1845p, 370-1850p, 371-1855p, 372-1860p, 373-1865p, 374-1870p, 375-1875p, 376-1880p, 377-1885p, 378-1890p, 379-1895p, 380-1900p, 381-1905p, 382-1910p, 383-1915p, 384-1920p, 385-1925p, 386-1930p, 387-1935p, 388-1940p, 389-1945p, 390-1950p, 391-1955p, 392-1960p, 393-1965p, 394-1970p, 395-1975p, 396-1980p, 397-1985p, 398-1990p, 399-1995p, 400-2000p, 401-2005p, 402-2010p, 403-2015p, 404-2020p, 405-2025p, 406-2030p, 407-2035p, 408-2040p, 409-2045p, 410-2050p, 411-2055p, 412-2060p, 413-2065p, 414-2070p, 415-2075p, 416-2080p, 417-2085p, 418-2090p, 419-2095p, 420-2100p, 421-2105p, 422-2110p, 423-2115p, 424-2120p, 425-2125p, 426-2130p, 427-2135p, 428-2140p, 429-2145p, 430-2150p, 431-2155p, 432-2160p, 433-2165p, 434-2170p, 435-2175p, 436-2180p, 437-2185p, 438-2190p, 439-2195p, 440-2200p, 441-2205p, 442-2210p, 443-2215p, 444-2220p, 445-2225p, 446-2230p, 447-2235p, 448-2240p, 449-2245p, 450-2250p, 451-2255p, 452-2260p, 453-2265p, 454-2270p, 455-2275p, 456-2280p, 457-2285p, 458-2290p, 459-2295p, 460-2300p, 461-2305p, 462-2310p, 463-2315p, 464-2320p, 465-2325p, 466-2330p, 467-2335p, 468-2340p, 469-2345p, 470-2350p, 471-2355p, 472-2360p, 473-2365p, 474-2370p, 475-2375p, 476-2380p, 477-2385p, 478-2390p, 479-2395p, 480-2400p, 481-2405p, 482-2410p, 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WATER BABIES

BON JOVI Bradford, St George's Hall

ON THIS, the opening night of the 'Slippery When Wet' tour, Bon Jovi have just journeyed down from Newcastle and a live spot on *The Tube*, but still they hit the stage running. As a keyboards intro slips away into the night and Jon Bon Jovi strikes the appropriate pose, the sound of a million guitars rises to fill the hall and Bon Jovi implore their audience to 'Raise Your Hands'.

In response, St George's Hall goes crazy, suggesting that in this country's rock 'n' roll heartland, at least, Bon Jovi have got it made.

In many ways, 'Raise Your Hands' represents the concentration of the whole Bon Jovi appeal into something under four minutes. Richie Sambora's stuttering rock guitar cuts a swathe straight through the exaggerated and typecast Ozzy Osbourne method, while the blatantly anthemic rabble rousing chorus grabs the audience by the balls, or the appropriate equivalent, without ever offending.

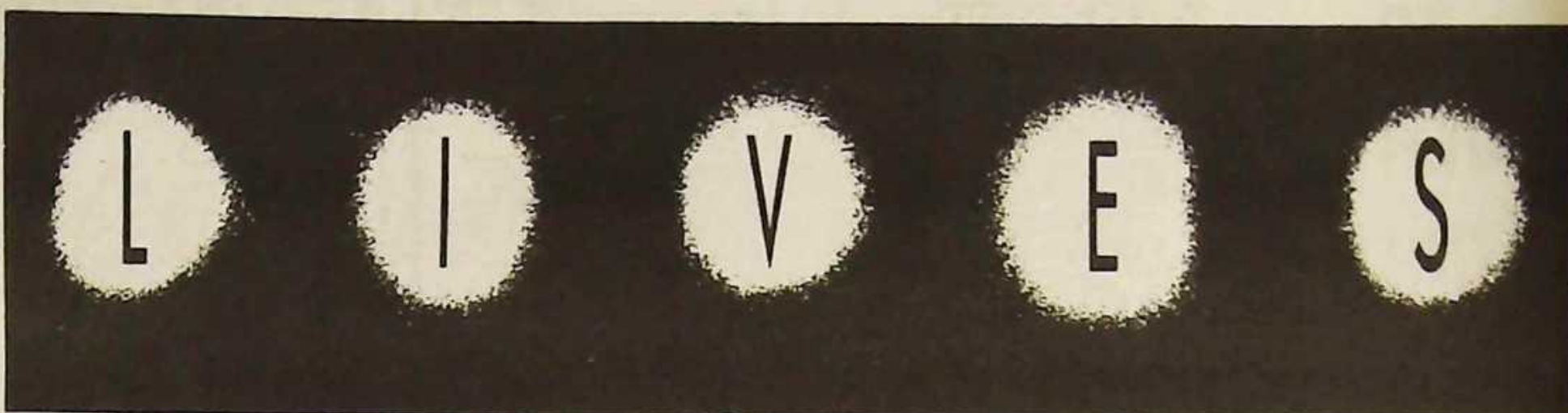
Pieces of wailing punctuation recall prime-time Queen, and Bon Jovi gets to sing the most convincing "Oh Yeah" since Robert Plant. And his band are potentially the most enormous rock act of the moment precisely because they contrive to span the yawning chasms between the likes of Ozzy and Queen, Springsteen (check out 'Wild On The Streets') and Led Zeppelin.

Of course, Bon Jovi have none of the special genius of any of these, but they have a talent all of their own: the ability to take many of the easiest, most obvious options, dance on our faces and make us like it. The little girls understand, and so do an awful lot of the boys.

It's not often someone like myself takes a train to a gig already singing along with the hit single, but 'You Give Love A Bad Name' accompanied me all the way to Bradford. On the way back I couldn't get 'Runaway' out of my head.

Bon Jovi look set to go all the way.

ROGER HOLLAND



BON JOVI: "Chords! You want chords, 'ere's a good un"

UB40 Wembley Arena

THE BLOKE in front of me isn't looking well. His faculties are disappearing into his drink as he details over and over again how he just pulled a fast one on a tout.

Momentarily he interrupts this incantation to tell no one in particular how he doesn't particularly rate UB40, how he much prefers Status Quo with a set so traditionally lengthy that you complain to the Weights And Measures Board when it falls short of two hours. He says he doesn't

really like UB40, yet he's bought all their tour merchandise and he's one of the 5,000 odd souls who've filed into this barn to look at the eleven other souls on stage.

One can only assume that his massed assembly of fellow skankers are similarly nonplussed and that this band have some siren-like ability to lure the unwary onto their rock(s). I certainly can't think of a more logical explanation as to why this many people should turn up (here of all places) to witness what was the most mind-

numbingly boring live performance that I have ever seen.

Opening with 'All I Want To Do', a couple of covers and 'Tell It Like It Is', UB40 have their residual 'right on-ness' diluted by time and this most unatmospheric of venues. All that's left is a flawless display of musicianship and an extremely static show with the brothers Campbell leading from the sides of the stage and Astro alternating between trumpeting and waving his dreadlocks centre stage.

It wasn't very interesting

and I still don't understand why this concert took place.

ROY WILKINSON

STUMP/THE BAD TUNED MEN Central London Polytechnic

THE SUPPORT try to prove that their brains have turned to liquid marzipan, the singer full of nervous face flushes and his group of students retards stranded somewhere between Wire on the Live At The Roxy album and last week's Marillion. "We are the

badly-dressed men," the voice intones over the choking gargle which strains in search of the right note. They never seem to find it, though.

Stump make a monstrous din, riddled with off-beat Beefheart-ian delirium, ultimately as appealing as a garden rake between the ribs. The name is plain and Goddamn ugly, but Stump themselves are far worse. Frontman Mick Lynch is one of nature's great cruel jokes, an unfortunate looking fella without voice or dance, exorcising his awkwardness for a bare living. Like children up way past their bedtimes, the group struggle to sound troublesome or even interested and become offensively ordinary.

Music for timid, tone-deaf indie thickheads, for people who think sexbeat comes in cartons. Stump are not what you would call lyrically deft, about as nimble as a swamp-forest, some forgettable mess like 'Orgasm Way' hardly a delicate ode to the open road or beyond. Stump represent the geek-end of 'Independence' where tunes are red things for sucking and joy is just yoj spelt backwards, a shockingly worthless, disharmonious grind of noise, hoping to obtain scarred, scared brilliance, but just sounding paralysed by its own frustrations.

The rise and rise of rubbish like Stump is the disheartening din of mediocrity peaking. Sad sad sad.

JONH WILDE

THE LEATHER NUN/ BOMB PARTY/GAYE BYKERS ON ACID Hammersmith Clarendon

GAYE BYKERS pelt through highly-strung quips of loaded turbulence, slothful without being remotely effective, a bass-heavy wall of teenage

delinquency, sick from all the grease, dripping with scratchy streaks of powerhouse inelegance. As ticklish and becoming as a jackhammer up the rectum.

Bomb Party were all this and less, a flat black slab of post-Cave murk, complete with a big, bashing drumbeat. Their dowdy intentions have been set in concrete for too long now. Tonight they perished, let it be for the last time.

Even the calm, measured force of their vinyl hadn't prepared me for The Leather Nun's live impact, a svelte metal sleaze indeed. A chockful Clarendon shook to the core, scalded by an icy detachment which blows their brooding sexuality up into bitter twists and barbed fury. The Leather Nun are both cool and dissonant, a heartbeat like a drum-roll, throwing out rough, rotting scraps of scorched emotion.

In the quaintly titled 'Have Sex With Me', they can offer a grumbling spire of noise, vocalist Jonas just shredding the last trace of melancholy through the meat-grinder. On the dewy-eyed 'For The Love Of Your Eyes', he plays the slightly menacing matinee idol with a grating irony. Bathed in grey light, he makes the flow of syllables taste like your first French kiss, some epic tongue sandwich at that. When Nun then resort to harsh Stooze thunder, they undo it all with the expertise and cunning of a striptease slut, never pounding, just playing the hairs on the back of your neck like some revved-up harp sonata. Yeah, that subtle. Climax, they remind us, is no suburb of Dresden.

While everyone else was left to doodle on the corner of the jotter, The Leather Nun came on like some particularly abandoned Pollock painting. Completely nervous.

JONH WILDE

GREAT DANES

GANGWAY Covent Garden Rock Garden

IT'S THE au pairs' night out - the hottest pop property to come out of Denmark since... well, just since... are in town and you can't move in the basement for blondes of all sexes, sizes and inclinations.

Gangway play English pop in the grand manner of The Kinks and The Move, a tradition last manifested in Madness. In fact, Gangway have been compared with Madness, the band having moved in that direction on their recent second album 'Sitting In The Park', and away from the Smiths feel of their first collection.

Writer Henrik Balling picks out melodic lines on the guitar, a handdog Jesper Olsen countenance and a suicidal dress sense. Torben Johansen, the man at the organ with the pancaked-flat hair, would pass as the fifth member of Kraftwerk, were it not for the giveaway tapping foot.

The singing's down to swaying bassist Allan Jensen, a man with a jockey's silk of a polka dot shirt and a curious Charlie Drake haircut. Lastly there's the human dynamo, Gorm Ravn, a drummer who appreciates that the kit is there to be hit, providing much-needed solidity to an otherwise relatively light sound.

OK, they're fairly static onstage, but Ravn is always good to watch, and Jensen's voice rarely strays from the mark. An altogether edifying evening, marred only by the grim reality of the tube home, noses bleeding to the left, extinguishers firing to the right.

As with visiting Scandinavia, hearing and seeing Gangway is to realise what a nation of worthless scumbags ours has become since the prime of Ray Davies, a public deserving of no better than the vapid, dross-ridden chart of today.

Heaven help us, and heaven help Gangway - they're too good to succeed.

ANDY HURT



GANGWAY: "NOW how does this bit go again?"

ULTRAVOX**Wembley Arena**

MY FAVOURITE Midge Ure was the likeably roguish teeny glam popster at the sharp end of the brilliant Slik. And my second favourite was the nouveau punk Rich Kid who missed out on The Sex Pistols only to latch onto ex-Pistol Glen Matlock and make a fine post-punk new wave album, 'Ghosts Of Princes In Towers', then tear down a number of concert halls with some sterling live work.

However, this Midge Ure, the merrily unrepentant reborn pomp rock star, also has his moments. Don't forget, for example, that this was the man who fought famine in Africa and still found time to shave.

Say what you will, Midge Ure - whichever Midge Ure he may be playing at the time - is very hard to hate. He's just a very nice guy with very dodgy taste.

Who else would open a set like this with a song that insists that it's all just the 'Same Old Story'? Gary Numan could never have got away with that, and neither can Midge Ure. But still you want him to.

Unfortunately, though, the Ultravox that Ure leads is mediocre, irrelevant and tired. Such movement as there is within the songs lies entirely in the vertical plane. The too regular rhythms rise and fall like leaves caught on the breeze. There's no *beat* as such, no *tension* in the loose, slack lines they adopt.

Ultravox were once everything you could hope for in a band of its sort - wild, beautiful and damned. And then John Foxx left. Once it was felt that Ultravox could have become the new Roxy Music; in fact, they have become the next Emerson, Lake And Palmer, commercially potent yet creatively bankrupt. For all their cinemascopic big sound productions, Ultravox ring hollow. They mean nothing to me.

ROGER HOLLAND

THE MEKONS**Finsbury Park Sir****George Robey**

MEKONS IN credibility and/or popularity shock. Read on, read on...

Having kicked around in Leeds for over a decade, and despite being adopted and eulogised by the top guns of American rock criticism (their 'The Edge Of The World' album was recently number one in the US college charts), The Mekons have long looked to be the terminal outsiders of the British music circus. But now, The Mekons are in danger of finding the world coming into line with them.

They're discovering that their marriage of an English post-punk cynicism to a jaunty mutation of country is a fine fine thing and has been for a long time.

Still, big league status is a little way off yet as their appearance at this dingy but entirely appropriate North London pub testifies. As the seven strong Mekon tribe climb on stage breathing whiskey and bonhomie, it's clear that, even in the wilderness, they've never been short of friends. This motley crew of a crowd, all managing to look subtly dispossessed, are very fond of this unruly band of ironic troubadours.

The Mekons take their inherited stock of melancholy folk music and add their own lyrical deftness. The result is an accurate reflection of both the state of the nation and the human condition. Live, a lot of the sadness is forgotten in the drunken revelry but songs like the new single, 'Slightly South Of The Border', retain their poignancy. Plus they do

A METHOD IN THEIR MADNESS



ELIZABETH FRASER: emotional warfare

Steve Double

COCTEAU TWINS**Portsmouth Guildhall**

EVERYONE HAS their own theories about the Cocteau Twins. After tonight's performance, mine is this: they are close to madness in their quest for a perfect musical puzzle and, as such, they are one of the most provocative and dramatic groups you will ever see.

The Cocteaus are perceived by many as being some sort of neo-goth-cum-hippie easy listening muzak for space cadets and courting couples. I think they are the opposite. Inside their artfully constructed private world of sound, I hear a nameless terror at work. And it's this demon which lies at the source of Elizabeth Fraser's singing.

Why? The first thing is that Elizabeth's hand movements border on the insane; they claw at each other in fear. On this opening night in Portsmouth - pianist-collaborator Harold Budd *isn't* with them - I found myself utterly mesmerised by the petite singer's intensity. She may not roll around the boards and howl in the trad rockist manner, but those psycho hand gestures are a dead giveaway.

The sheer physical passivity of Robin Guthrie and Simon Raymonde on either side of her, as they shimmered forth the band's guitar afterburn, served to highlight the singer's inner violence. Elizabeth often seemed at war with something inside herself, and it's this friction that gives her voice its emotional depth.

No doubt you are thinking my trolley's become disconnected, but let's pause for a minute to consider the group's name. One educated guess is that Robin and Elizabeth purloined it from Jean Cocteau's *Les Enfants Terribles* (which roughly translates into *The Holy Terrors*).

In the novel, two orphans, a brother and a sister - the latter is ironically enough called Elizabeth - build themselves a private world within a shared room in which they act out their fantasies. The eventual result is the death of the brother and Elizabeth herself committing suicide. Has Ms Fraser adopted this role? Maybe not, but it's an interesting theory. It certainly puts 'She Will Destroy You' in a new light and partly accounts for the private lyrical world she has made her forte.

The almost-singing-in-tongues nature of Elizabeth's vocals has long been the Cocteaus' strongest suit, and this evening's performance of the seminal 'Sugar Hiccup' drove that home. But it isn't simply that her tonsils are titanium-plated; everything about this band is designed to stimulate your imagination and tickle your intuition. In that sense, the audience are an integral part of a very elaborate puzzle. Each person supplies their own meaning to the songs: where some hear happiness, I hear sadness, and vice versa. The Cocteaus have something to offer everyone, from courting couples to conspiring theorists like myself. In that they are unique.

JACK BARRON

a cover of Hank Williams' 'Lost Highway' and make it seem like the most natural thing in the world.

Ignore The Mekons and you'll look even sillier than Dan Dare.

ROY WILKINSON

LONE JUSTICE Kentish Town Town And Country Club

IN a world satiated by retrospective American trad rockers, Lone Justice have good reason to be grateful to the tousled hair and titanic larynx of Maria McKee. Without this beacon, it's fair to say that they'd be lost amongst the rhinestones and Rickenbackers of their peers.

As it is, they're selling out venues like this and sailing towards CD-orientated big bucks on Maria's double-barrelled appeal. She's got the blonde locks and slight air of petulance that a year ago drew desperate comparisons with Madonna and, on top of that, this erudite 22-year-old has an eclecticism, a

historical perspective and a voice that'll keep the purists happy.

Live, despite a reported loss of voice, she pushes that sheer volume and saccharine, warbling pitch as far as it'll go. It's as if Dolly Parton's lost her Nashville niceties along with some weight and remembered what it's like to sing from the heart. She doesn't demur, leaping about the stage in an ad hoc hoedown. Playing the harp, bashing the tambourine like the Sally Army's finest and exuding fantastic energy, she always has enough in reserve to fuel that foghorn delivery.

Her band's undergone a complete personnel re-fit since she last played here and accordingly most of the songs come from the new album, 'Shelter'. Guitarist Shane Fontayne belies his name and stage attire with his North London origins but treats songs like 'Belfry' and 'The Gift' well, tempering his more histrionic inclinations.

The only things that stop

Lone Justice being truly outstanding are the lack of heart-stopping melodies and their failure to deck out their reminiscences with enough of their own nuances; the twists that 10,000 Maniacs have in abundance. Still, Ms McKee does bring the big voice of country back from the pale, and I'd be surprised if Lone Justice aren't playing on a compact disc somewhere near you very soon.

ROY WILKINSON

THE HOOK 'N' PULL GANG Glasgow Rooftop

IT'S COMMON knowledge that an Edinburgh band's first gig in Glasgow is rarely easy going, and tonight was no exception, with the virtual non-appearance of anything resembling an audience. But The Hook 'n' Pull Gang are three tough cookies with an essence of grace under pressure. They simply plug in, tune up and take off to the glowingly soulful strains of 'Pour It Down Your Throat'.

The band's name, with its hyper-schlock associations of half-forgotten, blood-spattered images of deranged Texans cavorting about with chainsaws, couldn't be further from describing the treat that awaits the innocent ear.

It's a sublime racket, a schizophrenic jigsaw of X-rated Cocteau Twins, Phil Spector and brutalised guitar, washed down with a taste of raw soul. The band's strongest assets are the ecstatic vocals, shared by guitarist Rita Blazycza and diminutive drummer Elaine McMullen. Sheer bliss.

All in all, it's raging red-eyed soul which hits you with all the force of 'River Deep Mountain High' playing at full volume on a vintage '60s jukebox. It just defies logic that such a tiny band can produce such a massive wall of sweet sound.

How long do this amazing band have to remain Edinburgh's best kept secret?

GRAHAME BENT

THE DAMNED Oxford Apollo

IS IT a joke? Is it *New Faces*? Is it a sham? Yes, it's all these things and more. It's The Damned on Halloween night in Oxford making a joyless row which, far from being 'neat neat neat', is just a 'bleat bleat bleat'.

The vacuous noise in question is the band's horribly histrionic cover of 'Eloise'. The audience love it, they stamp their feet and whistle their approval, yet all I hear is the hollow death rattle of imagination being lowered into its grave. This is the first time I've seen The Damned. It will be the last.

Dave Vanian and his motley crew are *barely* functional entertainment. In a career bid to keep on (c)rocking till they're OAPs, The Damned have dissipated any energy and inspiration they might have had by trying to be a band for all seasons. As each successive pop music style has unveiled itself since punk, these jokers have appropriated it.

This wholesale plundering of styles is clearly reflected in the audience. Mohicaned punks, neo-Alice hippies, goths and pimply pop-picker kids rub shoulders. Each faction gets at least one song they can identify with, but I still feel cheated.

Why? Because The Damned are not even accomplished at their piracy. Their version of The Doors' 'LA Woman', for example, is both slavish and unbelievably hammy. The band make no attempt to invest it with vigour or passion. Vanian settles for *mimicking* Morrison while the beefcake guitarists pump their iron strings as if their minds have been disconnected from their fingers.

Even worse, not only do The Damned sound akin to a dodgy compilation album, but their stage gimmick - which consists of sticking some female members of the audience into cages - is pathetically tame compared to the crass absurdity of WASP or the amusing spectacle of Iron Maiden.

Is there anything *positive* to be said about The Damned? Yes, Rat Scabies' drumming is urgent and precise. Other than that, the answer is: *no*.

JACK BARRON

CHEAP Fulham Greyhound

AS THE motivating force behind punk rock's late great Adverts, TV Smith was one of the most articulate and ambitious of the new wave lyricists. Nothing has changed.

His deliberately precise and almost upper bracket delivery is framed by a guitarist who sounds like Billy Bragg might have had he been pressed into service on an Ozzy Osbourne World tour, and a lady bassist who looks and plays like Gaye Advert might have had she washed her face, cut her hair and learnt to use more than one string.

Within Cheap's rising, repetitious, loosely metallic post-punk rock sheen, Smith weaves his tales of bitter denunciation and sporadic hope. There should be a law, he argues, against the ever increasing gap between the haves and the have-nots.

Smith's anger and inspiration is not wholly Luddite. He simply cannot understand why, when human technology has advanced to the level where we can take the all but instant transmission of a moving picture from the West Coast of the USA to a bedsit in Brixton for granted, the only pictures we want to see are those of one man beating the crap out of another. He has a point.

ROGER HOLLAND

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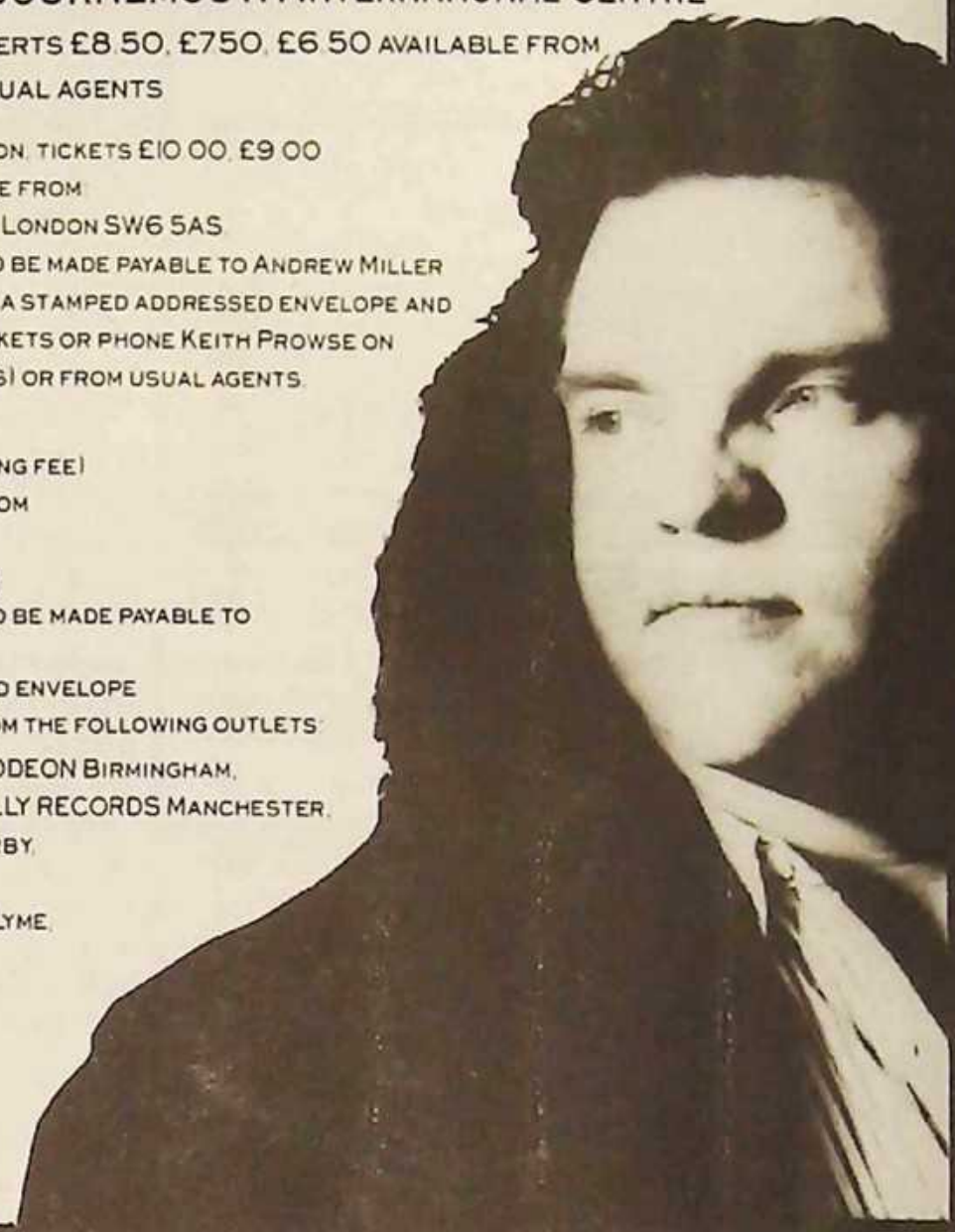
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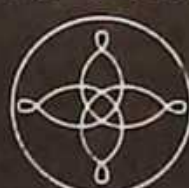
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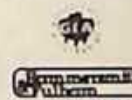
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WISEBLOOD

FROM PAGE 26

down. They're supposed to be dinosaurs, which is another thing I have a great affinity with. I'm heavily into dinosaurs."

UNDERGROUND, THE new flesh can hear the tramp of the dinosaurs lumbering above.

It takes a lungful of the stale subterranean air and winces at the sharp pain it delivers. The pain feels somehow good, almost a reward, reminding it of the fact that it's alive...

Alive and kicking.

"I had glandular fever for about a month and I just wanted to die. My body was covered in a really itchy rash, the itch was like scorching my skin. I was just willing myself to die because I felt so bad. I sat at the top of the stairs and felt worse, so I sat in the middle of the stairs, and the closer I got to the ground floor the more pain I was in.

"I ended up on the sidewalk, doubled up, writhing around, hardly able to breathe and people were walking past me going, *Disgusting*, assuming I was some kind of crazed drug addict.

"I just couldn't breathe because a hole had formed in one of my lungs, the air had escaped and was trapped between my lungs and my stomach lining and I couldn't inflate my lungs. They were going to slit me between the ribs and stick a tube in. I was very squeamish about that and managed to talk them out of doing it eventually.

"After a couple of weeks the oxygen dispersed into my blood stream, it was like a really gross experience, it just knocked me

out... it was terrifying.

"That really makes me squeamish about lungs. Last year I quit smoking after smoking heavily for ten years. It was a really traumatic experience, I was a real smoker, but my paranoia about cancer and the pains in my chest made me decide to say, F*** this, I can't do this anymore, it's just too scary."

Is your work a way of getting the fear out of yourself?

"Ah yes, I mean it's an attempt to. Fear, greed and jealousy are to me very destructive emotions, ones that I would like to purge from myself. Things that I'm fearful of do crop up in my lyrics but the whole catharsis seems to be a roundabout kind of thing, whereby it starts with an attempt to purge something and then turns into something that plagues me so that, instead of getting rid of it, I end up riddled with it. After I've been so riddled with it I can come to terms with it, I can suppress it and shed it but it's not sort of cut and dried."

Do you secretly enjoy it when things get out of control?

"I welcome that stuff because the majority of my performances are based on backing tapes. You've made so many decisions in the first place and then you're carrying on from there, so a lack of control can happen. I think to see our show at this point is like having a suppository, it's like an enema because it is so pure, so forthright, so violent and demented and great. It just projects rays right through you and I feel that it does do that. It's very strong and it's got a lot to give out, it's a very tangible thing."

Sick, Violent and Macho are words that beg for a reaction of some sort. What about those

people who hold their hands up in horror to what Wiseblood are trying to radiate?

"Obviously I'm horrified by their horror. I've been a victim of censorship all along and I think that it's absolutely gross that people should infringe on my right to say whatever I want.

"There was a review of 'Hole' in the *New York Times* where they edited out the words Scraping Foetus Off The Wheel. It was a glowing review but it didn't say that the record was by Scraping Foetus Off The Wheel. Why did they bother to print it? The only point of it was advertising - what else do I need it for, my ego? They might as well have left off the word 'Hole' as well. I'm not going to change my name for these lily-livered idiots."

Has it ever been your intention for your work to corrupt?

"To me it's the least corrupt... it's never corrupt, it's the purest stuff and that's the whole intention.

"Corruption doesn't come into it, it's totally pure, honest and good. I think it's morally excellent. I don't see any need to defend it because it is a pure statement from myself."

THE NEW flesh peels open a fresh white eye which watches and waits. Given time it will have all the followers it wants, supporting and adding to its strength, fuelling the power. One day everybody will be screaming, 'LONG LIVE THE NEW FLESH!' But, by the time that day comes, it will have changed into something completely different.



DAVE HOWARD

FROM PAGE 24

early Dave Howard performance was noting how many ran out of the hall when he *really* got going.

These days, there's less contrast in their shows, but the explosions get louder, lewder and less controlled. People still leave in their droves, but at different points to previous. The Dave Howard show is an unnerving, hilariously excessive affair.

"Something my brother said..." Dave muses, "when he saw the movie *Bonnie And Clyde*. The thing he was really impressed with was the way they'd have this hilarious scene, the funniest thing you'd ever seen in your life. Then, two seconds later, they'd run over a man and there'd be blood everywhere. It's like a cold slap in the face, and I love using that.

"I don't think we try to antagonise

but there's a certain amount of intimidation going on. There's a great power in causing a defeat without expending a lot of energy. Antagonism is like striking blindly, but intimidation is more premeditated, striking slowly, a cloud as opposed to a bullet. The shows are saying, Let me laugh with you, let me make you depressed, let me get angry with you, let me rub the small of your back and stick my tongue in your ear.

"It's just pummeling people with different emotions and different options, sometimes different personalities. Everyone's got more than one personality or maybe different points of view of that same personality. So you expose that and, like fishing, you lure someone in with it, to be a part of it with you. You pick them up, throw them down, dust them off, punch them

out, kiss them, thump them again. It's positive intimidation."

While 'Rock On' emerges as the most funny ha-ha of the DHS singles so far, as well as their best piece of ruffian unrest, it might not get the A&R men jostling for position in the queue, or even send their public support soaring. None of these concerns troubles Dave, mind, he just grins and shrugs along.

"I've got tired of thinking that, because you know the rules of the game, you have to abide by them. It's not even as though I've made a conscious effort to break the rules or break anything down at all, that doesn't interest us. It's not as though I'm avoiding the issue of commercially viable songs, either, because I like some of that stuff and I write some of that stuff. The softer side of my set just started to look alien in the midst of the more

'manic' material, so that side was diminished.

"I never think consciously about changing anything, of course, it never happens that way. For me, being onstage is just a sum total of all the other things I do during the day... staring out people on the Underground, looking suspicious in the Post Office queue, just walking down the road shouting out a new line I might have made up, that kind of thing."

Are you dangerous, Dave, about to boil over, to whip out the cutlass and slice my ears off?

"There's just me and my electric organ, my boy, that's all there is."

Dave Howard never sleeps before a show.

"I just lie there thinking, God, I hope that the monitors don't work tomorrow, cos then we'll *really* be on the spot."

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MORE ADS ON PAGES 36 & 37

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NIGHTSHIFT

Write to Neil Perry, Sounds, Greater London House, London NW1 7QZ or telephone 01-387 6611. To guarantee inclusion please have applications in at least two weeks prior to publication.

Pop Will Eat Itself get munching in Nottingham (Thursday, with The Wedding Present), Hull (Friday), Sheffield (Saturday, with The Pastels), London (Sunday, with The Pastels) and Birmingham (Monday), while **Died Pretty** expire at Wolverhampton (Thursday) and London (Friday).

Marc 'Filthy' Almond tells dirty jokes at Croydon (Sunday), Burton-On-Trent (Monday) and Birmingham (Tuesday) and **Suzanne Vega** shows off her small blue thing at London's Royal Albert Hall (Monday, Tuesday) before heading off round the country next week

WEDNESDAY 12

BELFAST Grand Opera House The Communards
BELFAST Queens University (224803) The Guana Batz
BELFAST Ulster Hall (221341) Cocteau Twins/Dif Juz
BIRMINGHAM Odeon (021-643 6101) Owen Paul/Two People
BIRMINGHAM Wonderland The Mighty Gunslings
BRIGHTON Centre Ultravox/Zerra One
BRIGHTON Pavilion Theatre (682127) Mick Taylor And Kadir Durvesh
BRIGHTON Top Rank Suite Big Audio Dynamite/Schooly-D/Sipho Josanna
BRISTOL Bierkeller (22265) The Meteors
BRISTOL Temple Meads Station George And Railway Miaow
CHATHAM Churchills The Stukas/Blind Lemon Pie/Just In Case
CROWBOROUGH The Rose And Crown The Chase
CROYDON Cartoon (01-688 4500) London Apaches
DARLINGTON Arts Centre (488271) Kenny Davern
DUNSTABLE High Street North Wheatheaf (62571) Pride Of Passion
EDINBURGH The Cavern Jessy Garon And The Desperadoes/Baby Lemonade/Bachelor Pad
EDINBURGH Playhouse (031-557 2590) Bon Jovi/FM
FALKIRK Roxy The Ellingtons
GREATSTONE Seahorse Maroon dogs
HARLOW The Square (25594) Code 7 Victim 5
HUDDERSFIELD Polytechnic SU Hall (538156) The Men They Couldn't Hang/The Railway Children
KINGSTON Richmond Road Grey Horse (01-546 4818) Better At Volume
LEEDS Adam And Eves (456724) The Exploited/Ad Nauseum/Ardkore
LEEDS Merion Street Coconut Grove (455718) Andy Watson's First Chorus
LEEDS York Road Irish Centre (453931) Dr Feelgood/Blues Bite
LEICESTER Princess Charlotte (553956) Wildman And The Acid Groove
LIVERPOOL University (051-709 4744) The Mission/The Rose Of Avalance
LONDON Brentford High Street Red Lion (01-571 6878) Meantime
LONDON Camberwell New Road Union Tavern Timothy London/Siam/Ruben
Kinkaid/Closer Than Comfort/The Last Crusade
LONDON Camden Dublin Castle (01-485 1773) Juice On The Loose
LONDON Camden Lock Dingwalls (01-267 4967) Claw Boys Claw/Gangway
LONDON Clerkenwell Road Turmills (01-250 3409) Janie Johnson (Lunch) John Zavadin (Eve)
LONDON Covent Garden Rock Garden (01-240 3961) The Sinister Cleaners/Saatchi
LONDON Finsbury Park Sir George Robey (01-263 4581) The Doonicans/Shit Creek/Press Gang
LONDON Fulham High Street King's Head (01-736 1413) High Frontier
LONDON Fulham Palace Road Greyhound (01-385 0526) Johnny Pinko/Joyride
LONDON Greenwich Tunnel Club (01-858 0895) The Katatonix/Josie Without Colours/Real Macabre
LONDON Hammersmith Clarendon (01-748 2471) Isabella
LONDON Hammersmith Odeon (01-748 4081) The Damned/Blue In Heaven
LONDON Harlesden High Street Mean Fiddler (01-961 5490) The Wes McGhee Band
LONDON Islington Upper Street Hare And Hounds (01-226 2992) A Case Family
LONDON Kentish Town Bull And Gate (01-485 5358) Chumbawumba/The Wigs/We Are Going To Eat You/Thatcher On Acid
LONDON Kilburn National Ballroom (01-328 3141) Billy Bragg/Ted Hawkins/Brendan Croker And The Five O'Clock Shadows
LONDON Malet Street University Of London Union (01-580 9551) The Janitors
LONDON Margery Street New Merlin's Cave (01-837 2097) Wasp Factory/Endless Party/Milk Monitors
LONDON New Cross Goldsmiths Tavern Clive Pig
LONDON Oval Cricketers (01-735 3059) Mood Six
LONDON Palmers Green The Fox (01-886 9674) ESP/The Light Brigade
LONDON Putney Zeeta's (01-785 2101) Mystery Girls
LONDON Walthamstow Royal Standard (01-527 1966) Stevie Smith's Purple Gang
LONDON Wardour Street Marquee (01-437 6603) Gato Crash Heaven
MANCHESTER Cloud Nine (061-832 3350) Lawdy Mama/New Morning/Mrs Mills
MANCHESTER Polytechnic (061-273 1162) An Alien Heat
NEWCASTLE Polytechnic (328761) Tyger Tyger/She
OXFORD Walton Street St Paul's (53329) Somo Somo
PETERBOROUGH Tropicana Chatshow/Hunters Club
POOLE Mr C's Ringo Chubb And The Screaming Toilet Fish From Mars
PORTSMOUTH Basins Dance Latin Quarter
ROMFORD North Street Precinct Rezz Club (01-597 6181) The Flowerpot Men
SHEFFIELD University (24076) Pendragon
SLOUGH Henry's Nightclub Caddyshack
WENDOVER The Wellhead Inn Big Mamou
WIGAN Pier (30769) Poisoned Electric Head
WOLVERHAMPTON Grande (29212) Lenny Henry/The Mint Juleps

THURSDAY 13

ASH King's Head Emergency Exit
BELFAST Grand Opera House The Communards
BIRKENHEAD Stairways (051-647 9650) Ausgang/Eve Of The Scream
BIRMINGHAM The Grapes Noseflutes
BIRMINGHAM Irish Centre Diamond Suite Atlantic Run
BRADFORD Manningham Lane Royal Standard 1 in 12 Club (727898) The Sinister Cleaners/Big Red Gun
BRADFORD Market Tavern (676101) Skidmarks
BRIGHTON Club Savannah The Man Upstairs
BRIGHTON King's Road Arches Zap Club (775987) Alternative TV/Naa A Da Fink Saa
BRISTOL The Crown (256597) Esprit
CARDIFF Mont Merence The Meteors
CARLISLE Stars And Stripes (46361) Tyger Tyger
COLCHESTER Osborne Street The Works Beki And The Bombshells
COLERAINE University Of Ulster (4141) The Guana Batz
COVENTRY Cox Street WMC (22936) The Giraffes/S.W.E.A.T. Theatre/Doc Mustard And The Cobalt Kids

CROYDON Cartoon (01-688 4500) Mick Clarke Band
CROYDON High Street Underground (01-760 0087) Stump
DERBY Sadler Gate The Bell Uneven Planet
DONCASTER Rotters Hot Tub Club (27448) Charmed Life
DUNDEE Queensway Hall (603326) Dumpty's Rusty Nuts
EDINBURGH Playhouse (031-557 2590) Hawkwind
FARNHAM Bridge Square Maltings (726234) Damballah Jazz Creole
FOLKESTONE Black Bull Hotel Maroon dogs
GLASGOW Rooftops Easterhouse
GRAVESEND Red Lion (66127) A Thousand Autumns/Hector's House/Robert Underwater
HEREFORD Booth Hall Kenny Davern
HIGH WYCOMBE Nag's Head (21758) Runaway Stray
HOVE Hangleton Youth Club Attacco Decente/Lynn Thomas
ILKESTON The Concorde Just Blue
LONDON Acton High Street Bumbles (01-992 3308) Radio Activity
LONDON Brixton Canterbury Arms (01-274 1711) The Electric Kids/Ultima Thule
LONDON Camberwell New Road Union Tavern Fra/The Shrew King/Saviours Of Pop Music/Voice Of Europe
LONDON Camden Lock Dingwalls (01-267 4967) Bloodfire Posse/Carib Homer's Odyssey
LONDON Clissold Road Golden Lady (01-241 3829) The Spacemen
LONDON Dalston Junction Crown And Castle (01-254 3678) Spit Like Paint
LONDON Dean Street Gossips 27 Mattoids
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) The Boogie Brothers Blues Band
LONDON Finsbury Park Sir George Robey (01-263 4581) The Zip Codes/Wavin' Not Drownin'
LONDON Fulham High Street King's Head (01-736 1413) Rave
LONDON Fulham Palace Road Greyhound (01-385 0526) Jim Jiminee/Jeremiahs
LONDON Hackney Amhurst Road Club Mankind Kerouac's (01-985 9186) The Purple Things
LONDON Hammersmith Clarendon (01-748 2471) Actified
LONDON Herne Hill Half Moon (01-274 2733) The Lettuces/Ducks Deluxe
LONDON Kentish Town Bull And Gate (01-485 5358) Chatshow/Breathless/Hunters Club/Crazyhead
LONDON Lee Green Old Tigers Head Run Riot
LONDON Malden Road Gypsy Queen (01-485 2052) Transtheon
LONDON Malet Street University Of London Union (01-580 9551) Pete Shelley/Sex Gods
LONDON Margery Street New Merlin's Cave (01-837 2097) Avanti
LONDON Mile End Bancroft Road Queen Mary College (01-980 4811) Blyth Power/Headless
LONDON Oval Cricketers (01-735 3059) T'Pau/The Criminals
LONDON Oxford Street 100 Club (01-636 0933) The Jetset/Manual Scan



DIED PRETTY step into the light this week

LONDON Portobello Acklam Road Bay 63 (01-960 4590) The Stars Of Heaven
LONDON Putney Zeeta's (01-785 2101) Sugar Ray
LONDON Villiers Street Heaven (01-839 3852) The Psychic Mutant All-Stars/Steve Hillage/Beki Bondage
LONDON Walthamstow Royal Standard (01-527 1966) The Rapiers/Steve's Halloween Hop
LONDON Wimbledon William Morris Club (01-542 8692) Maroon Town
MANCHESTER Anson Road International (061-224 5050) Dig Vis Drill/Pale Fountains
MANCHESTER Band On The Wall (061-832 6625) Claytown Troupe
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Chumbawumba/Feed Your Head/Naked Dance
MANCHESTER Whitworth Street Hacienda (061-236 5051) The Railway Children
NEWCASTLE University (328402) Smiley Culture
NORTHAMPTON Nene College Mandela Building Play The Joker/Sly Wicked And Slick
NOTTINGHAM The Garage (501251) The Wedding Present/Pop Will Eat Itself
NOTTINGHAM Mardi Gras (862368) Full Moon
NOTTINGHAM Woodcock The Mighty Gunslings
OXFORD Apollo (44544) Lenny Henry/The Mint Juleps
PLYMOUTH Polytechnic (21312) Shark Taboo
POOLE Arts Centre (685222) Ultravox/Zerra One
POOLE Mr C's Blue Cadillac
PORTSMOUTH Basins Dance Hall Mighty Ballistics Hi-Power/Charlie Messiah And The Disciples
RAWENSTALL Queen's Arms Badger
SELBY Ousegate Gaffers (708284) Blues Power
SHEFFIELD Library Theatre Treebound Story
STIRLING University (3171) Pendragon
STOCKTON Dovecot Arts Centre (611625) The Bible
STOKE Keele University The Mission/The Rose Of Avalanche
TYNEMOUTH Park Hotel Blues Burglars/After Midnight
WEST BROMWICH Coach And Horses (021-588 2136) Trevor Burton Band/FBI
WHITSTABLE Harbour Lights (275218) Dirty Berty
WOLVERHAMPTON Scruples (53754) Died Pretty/The Bounty Hunters

FRIDAY

ALCONBURY RAF Aquarius Club Runestaff
AYR Preswick Red Lion Tyger Tyger

14

BARNET High Street Old Bull Arts Centre (01-449 0048) Roy Harper/Menticide
BIRKENHEAD Hard Rock Cavern (051-647 4505) Badger
BIRMINGHAM Polytechnic (021-236 3969) The Wedding Present
BRIDLINGTON Coachman The Gardeners
BRISTOL Tropic Club (49875) The Fifteenth/Shark Taboo/The Temple
BRISTOL Western Star Domino Club The Stars Of Heaven
CARDIFF New Bogeys (26168) Elixir
CARDIFF University (396421) The Mission/The Rose Of Avalanche
CARLISLE Stars And Stripes (46361) The Shrubs
CHESTER The Saddle First Impression
CLOWN Constitutional Club Just Blue
CRAWLEY Larkspur Youth Club Attacco Decente/Lynn Thomas
CRAWLEY Leisure Centre Van Morrison
CREWE Cheshire Cheese (624138) Circus
CROYDON Cartoon (01-688 4500) Trimmer And Jenkins
DONCASTER Rotters Hot Tub Club (27448) The Confident Tricksters
DUDLEY JB's (53597) Chatshow
DUDLEY Oakham Wheatheaf Goats Don't Shave
DUNDEE University (23181) Ben Elton
EDINBURGH Hoochie Coochie Club Easterhouse
EDSAL RAF Club Chasar
EGHAM The Eclipse Big Mamou
EGHAM Royal Holloway College (4453) Latin Quarter
GLASGOW The Venue (041-332 3874) Pendragon
GREENOCK Subterraneans (892411) The Clouds
GUILDFORD Surrey University (71281) Hard Road
HALIFAX Civic Theatre (51156) Lenny Henry/The Mint Juleps
HEREFORD Market Tavern (56325) Zenith
HIGH WYCOMBE Ninepins No No Fear
HULL Degrey Street Adelphi Pop Will Eat Itself/The Desert Wolves/John The Monkey
HUNTINGDON Waterloo Hondo
IPSWICH Gaumont (53641) Billy Bragg/Ted Hawkins/Brendan Croker And The Five O'Clock Shadows
KESSINGLAND High Street Kings Head (740252) Storm Trooper
KINGSTON Dolphin (01-546 1630) The Mace Lads
KINGSTON Richmond Road Grey Horse (01-546 4818) Bob Kerr's Whoopee Band
LEATHERHEAD Fetcham Riverside Club (375713) Slaughter Of The Innocent/The Godfathers/Endless Party
LEICESTER De Montfort Hall (544444) Big Audio Dynamite/Schooly-D/Sipho Josanna
LEICESTER Princess Charlotte (553956) The Bible/Atom Age
LINCOLN Cornhill Vaults (35113) Stormed
LIVERPOOL Bootle Old Fire Station Claytown Troupe
LIVERPOOL Institute Of Higher Education Delicious Poison
LIVERPOOL The Munroe The Goat People
LIVERPOOL Scotland Road Crown Vaults Alternative Radio
LIVERPOOL Wilsons Bar Badger
LONDON Acton High Street Bumbles (01-992 3308) TV Slaves
LONDON Bolsover Street Central London Polytechnic (01-636 6271) The Meteors/Raw-Ho!
LONDON Brentford High Street Red Lion (01-571 6878) Jackie Lynton
LONDON Brixton Fridge (01-326 5100) Theatre Of The Third Dimension/Boys A-Go-Go
LONDON Brixton Old White Horse (01-274 5537) Danger Zone/Georgina Lock/Mullarkey And Hancock
LONDON Calderwood Street Thames Polytechnic The Poison Girls/You And I
LONDON Camden Dublin Castle (01-485 1773) Red Hot Pokers
LONDON Camden Lock Dingwalls (01-267 4967) Ducks Deluxe/The Sunsets
LONDON Catford Bramley Road The Green Man (01-698 3746) Juice On The Loose
LONDON Charing Cross Road Astoria (01-434 0404) Tommy Chase Quartet/Bolo Bolo/Daniel Takes A Train
LONDON Clerkenwell Road Turmills (01-250 3409) Ike Leo And Roland Perrin (Lunch)
LONDON Clissold Road Golden Lady (01-241 3829) Frank Sebastian Quartet
LONDON Covent Garden Rock Garden (01-240 3961) Hershey And The 12 Bars
LONDON Cricklewood Broadway Cricklewood Hotel Atila The Stockbroker And Austin's Shirts/Nickleodeon/Felix
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) Sambatacud
LONDON Finsbury Park Sir George Robey (01-263 4581) Eddie And The Hot Rods
LONDON Fulham High Street Kings Head (01-736 1413) Escape Committee
LONDON Fulham Palace Road Greyhound (01-385 0526) On The Air/Tim Cody
LONDON Greenwich Tunnel Club (01-858 0895) Fruit Quake/Exit
LONDON Hammersmith Clarendon (01-748 2471) Robert Calvert And Maximum Effect/The Cardiacs/Apple Mosaic/The Surfadelics/Hangman's Beautiful Daughter
LONDON Harlesden High Street Mean Fiddler (01-961 5490) The Blues Band
LONDON Herne Hill Half Moon (01-274 2733) Cinema
LONDON Malet Street University Of London Union (01-580 9551) Died Pretty/The Feelies/After This/The Railway Children
LONDON Margery Street New Merlin's Cave (01-837 2097) Deep Sea Jivers
LONDON New Cavendish Street Central London Polytechnic The Meteors/Raw-Ho!
LONDON North Finchley High Road Torrington (01-445 4710) Little Sister
LONDON Oval Cricketers (01-735 3059) The Pirates
LONDON Oxford Street 100 Club (01-636 0933) The Boogie Brothers Blues Band
LONDON Palmers Green The Fox (01-886 9674) Hey Hey Roxy/QED
LONDON Putney Zeeta's (01-785 2101) Lino And The Yow City Expedition
LONDON Seven Sisters Road Red Rose Rock House Three Hours Past Midnight/Wolfie Witcher's Brew
LONDON Shoreditch Redchurch Street Taylor's Freehouse (01-739 2808) The Crayfish Five
LONDON Stockwell Swan (01-274 1526) Crannog
LONDON Stoke Newington Three Crowns The X-Men
LONDON Walthamstow Royal Standard (01-527 1966) Pallas/Voodoo Child
LUTON St George's Theatre Skint Video/Mark Miurdz
MAIDSTONE London Tavern Vagabond
MANCHESTER Apollo (061-273 3775) Bon Jovi/FM
MANCHESTER Gallery (061-832 3597) Fleshpuppets/The Bogmen A-Go-Go/Three Heads Eat As One/Steve Rainbow/Some Guitar Playing Cats
MANCHESTER Little Peter Street Boardwalk (061-228 3555) The Man From Delmonte
MANCHESTER Underground The Mighty Gunslings
MIDDLESBROUGH Teesside Polytechnic (245589) The Highliners
MILTON KEYNES Open University Play The Joker
NEWCASTLE City Hall (320007) Hawkwind
NEWCASTLE UNDER LYME London Road Tavern Absolute Recluse
NOTTINGHAM Mardi Gras (862368) Ozric Tentacles/Taragon
OXFORD Jericho Tavern (54502) Razorcuts/Talulah Gosh
OXFORD Polytechnic (68789) Smiley Culture
PENZANCE Demelzas Rodney Allen
PETERBOROUGH The Peacock Uncle Eric's Backstairs Creepers
SHEFFIELD University Maze Bar (24076) Lay Of The Land/Junk/The Pleasremen/Christmas In Cuba (Amnesty International Benefit)
ST AUSTELL Cornish Leisure World (Colliseum 4004) Cocteau Twins/Dif Juz
UXBRIDGE Brunel University (39125) Cutting Crew
WALSALL Crest Hotel The Wimpletodes
WARRINGTON Peppermint Gardens The Adams Family
WAVENDON Stables Theatre Kenny Davern
WELLINGBOROUGH Dewdrop Rare Truth
WEST BROMWICH Coach And Horses (021-588 2136) Witch Doctors/Three In A Bed
WIGAN Maxim's Persia
WORKINGTON Imperial Fallen From Grace
YORK The Winning Post Hang The Dance

SATURDAY 15

ABERDEEN Venue (22255) Easterhouse
ALEXANDRIA Ladyton Club Chasar
AYLESBURY Wellhead Inn (622733) Stars Of Heaven
BIRKENHEAD Hamilton Square Sir James' Caverns Alternative Radio
BIRKENHEAD Hard Rock Cavern (051-647 4505) Sulicide Stars

CONTINUES PAGE 41

CLASSIFIEDS

01-387 6611

PERSONAL

FRIENDSHIP, LOVE or marriage. Dateline all ages, areas. Dateline, Dept (SOU) 25 Abingdon Road, London W8. 01-983 1011.

JANE SCOTT for genuine friends introduction to opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3 SOU, North Street, Quadrant, Brighton, Sussex BN1 3GS.

ARE YOU SEEKING occultists, witches, circles etc? Pen-friends in all areas and throughout USA/worldwide. Stamp to: Baraka Secretary, The Golden Wheel, Liverpool L15 3HT.

PENFRIENDS-USA Make lasting friendships through correspondence. Send age and interests for free reply. Harmony, Box 37955, Phoenix, Arizona 85069.

1000 PRETTY GIRLS from Europe, Scandinavia, America, Asia, worldwide want friendship, romance, marriage with you. Ask our **FREE PHOTOBOOK**! Correspondence Club 70/S Postbus 8177 Rotterdam, Holland.

RANDY GUY, 24, seeks similar female!! (London area) ALA. Box No. 17464.

ATTRACTIVE INTELLIGENT MALE 32 seeks very assertive leather clad girlfriend Box No. 17484.

LONELY MALE 28 seeks Chinese/coloured girl for sincere relationship 16-35 any area. Stephen Gallett, 171 Huntington Terrace Road, Cannock, Staffs.

GIRL 23 desires zestful letters. Habits: Xmal, Iggy, Blood & Roses, Pistols etc., Fawley Towers, Art Hates getting Soap up her nose!! Box No. 14794.

REMEMBER ATHENS 29/8/86? Would Denise (Watson?) blonde, 23, from S.E. Wales (Valleys) please contact Jon from Sheffield Phone 0742 336093.

BORED BLOKE 22 (student) considerate & thoughtful seeks female penfriend anywhere (esp. Veggie) Box No. 14793.

PAUL (18) seeks friendly female (16+) to meet/write. North London/Essex area preferred Box No. 14792.

PUNKY MALE 23 quite demented, original, hedonistic but caring seeks like inclined female. London/anywhere. ALA. Box No. 17491.

PENFRIENDS BRITAIN - Worldwide. Make new friends this Christmas. All ages welcome. SAE brings details. Box No. 14790.

FRIENDLY CLUB for Rock fans, run by a Rock Fan. SAE to Rock On, 58 Aberdeen Park, London N5 2BL.

SKINHEAD MALE 18 into Oil seeks randy female for gigs photo please. Lee D Watson, 11 White Horse Road, Dedworth, Windsor Berks.

ATTRACTIVE GLAMOROUS LONG BLONDE HAired male into Bolan, Hanoi, Idol, Lords seeks interesting people to write/meet. Photo appreciated Box No. 14795.

FEMALE 17 seeks neurotic males. Likes Almond, Bauhaus, Cave Leeds/Anywhere Box No. 14796.

MALE 23 into U.S. Heavy AOR, West Coast Rock, wants to meet long-haired lady, Richmond Surrey area. Box No. 14799.

MALE 16 into Pistols, Banshees etc seeks female penfriends anywhere Box No. 14800.

FEMALE, 23, straight seeks female friends for pubbing, gigging, clubbing, etc. (London area) Box No. 14801.

ATTRACTIVE JAPANESE female likes Dio, Ozzy, Gary Moore, GTR seeks male 25-35 for gigs Photo appreciated. London Box No. 14802.

SEXY PUNKY girl seeks London boyfriend Box No. 17474.

FRIENDS/MARRIAGE: Postal intro all areas/ages. Write: Orion, Dept P6 Waltham, Grimsby.

OVER THE TOP? If you are the most totally over the top female reader of sounds this interesting intellectual bloke would like to meet you. Box No. 17475.

PENPALS 153 countries. Free details (SAE) I.P.F. (S) PO Box 536 London SE25.

RECORDS WANTED

ABSOLUTELY ALL all your records, tapes, CD's videos and books bought/sold/exchanged/- also ALL Hi-Fi, musical instruments, computers and cameras - **NONE REFUSED!!** Bring ANY quantity in ANY condition to Record Tape and Video Exchange, 38 Notting Hill Gate, London W11 (open 7 days 10am-8pm Tel: 01-243 8573). Or send them by post with SAE for cash (none returned - we decide price).

UP TO £2.00 Cash or £2.40 Part Exchange against ANY Brand New Items. Double offered for CD's. Send list + SAE for offer. Only A1 condition items accepted. Inland & Export Sales Catalogue 10,000 titles - 50p. Cw Records (S/S), Porthmadog, Gwynedd, U.K. (0766) 2170/3185.

ALL RECORDS WANTED! - Also C.D. Cassettes, Tour Programmes, Picture Discs/Shapes, Promos, White Labels, Special Request for Kiss, Numan, Marillion, AC/DC, Maiden, Bowie, Kate Bush. All punk. New Wave, Pistols, Ramones, Buzzcocks. Send list/Price. (Dept W) RS Records, 9 Silver Street, Wiveliscombe, Somerset.

COMPACT DISCS & CASSETTES! - Large Collections Bought (Dept CD) RS Records 9 Silver Street, Wiveliscombe, Somerset.

PICTURE DISCS & SHAPES - Large Collection Bought (Dept PD) RS Records 9 Silver Street, Wiveliscombe, Somerset.

AUTOGRAPHED RECORDS. Photos, Tour Programmes. (Dept AR) RS Records 9 Silver Street, Wiveliscombe, Somerset.

PUNK/NEW WAVE COLLECTIONS. All Records wanted. (Dept NW) RS Records 9 Silver Street, Wiveliscombe, Somerset.

GARY NUMAN! - All Records, Tour Programmes wanted. Send list/Price. (Dept WN) RS Records 9 Silver Street, Wiveliscombe, Somerset.

KISS! All records wanted. Tour Programmes. (Dept SK) RS Records, 9 Silver Street, Wiveliscombe, Somerset.

AC/DC - ALL Records wanted. Tour Programmes. (Dept SAC) RS Records, 9 Silver Street, Wiveliscombe, Somerset.

IRON MAIDEN - ALL Records wanted. Tour programmes (Dept IM) RS Records 9 Silver Street, Wiveliscombe, Somerset.

EXCELLENT PRICES paid for vg condition albums. Send list. 3 Woodland Bungalow, Ockridge, Wichenford, Worcester WR6 6YN.

RECORDS FOR SALE

A BARGAIN pot luck assortment - send £25 for 100 used LP's and 12" singles or £20 for 500 used 7" singles (postage included; our selection). Music & Video Exchange, 28 Pembroke Road, London W11. Tel: 01-727 3538.

ALBUM HIRE. Widest choice, postal service. SAE - Taw Records, Calver, Sheffield.

NEW WAVE/PUNK latest releases plus hundreds of oldies SAE. 32 Whitehead Crescent, Wootton, I.O.W., PO33 4JF.

BOWIE LIFETIMES promo offers 0532 863332.

SEND OFF now for new list - stacks of rarities, deletions, '60's Beat, psychedelia, progressive, New Wave. Don't miss out! SAE/2IRCS to: Oven Ready Records, 16 Friars Square, Aylesbury, Bucks.

FANTASTIC RARITIES!!! Ultrarare Records - **NEW CATALOGUE OUT NOW!** - 10,000 collectors Promos, Radio Station Concerts. Test Pressings. White Labels. Picture Discs/Shapes. Japanese Deletions. Gary Numan, Kiss, AC/DC, Iron Maiden, Marillion, U2, Damned, Kate Bush, Pink Floyd, Zeppelin, Alarm, Ozzy, Queen, Siouxsie, Ramones, Pistols, Soft Cell, Quo, Stranglers, Sweet, Japan, Jam, Genesis, Bowie, Buzzcocks, Cramps. - Thousands More!!! Collectors Don't Miss this! - All New Wave/Metal/Punk - All Big Names - All Big Records. Large SAE (Dept S) RS Records, 9 Silver Street, Wiveliscombe, Somerset.

HAWKWOOD HISTORY of album picture disc set of original artwork. Containing previous unreleased tracks, included in presentation box 11,000 world written history approved by Dave Brock Limited. Edition £19.99 includes P&P, cheques/PO, Canalfleet, 24A Southwark St., Southwark, London SE1 1TY.

JOSEF K only Fun In Town Postcard LP. Mint £8.00 includes postage - Second City Sounds, 57 Summer Row, Birmingham B31JJ 021-236 8648.

ALL INDEPENDENT label service releases, imports, punk/new-wave rarities. SAE or 2 IRCs for November catalogue. 'Rhythm', 194 Cromwell Road, Cambridge (0223) 244018.

PUNK/NEW WAVE 77-85 Adverts, Buzzcocks, Jam, Stranglers. Send SAE to Wayne John, 19 Jubilee Street, Burnham On Sea, Somerset.

RARE PRINCE records for sale. SAE to Geoff, 8 Birbeck Road, Caddicot, Nr. Newport, Gwent NP6 4DX.

GENESIS, MARILLION, Gabriel, Hackett, GTR, Zeppelin, Queen, progressive, HR/HM, rare recording including 1986. Extensive list send SAE Bob, 12 Mayesbrook Road, Barking, Essex.

10,000 RECORDS for Sale. Send for catalogue. Every sort of music from '60's, '70's, '80's. Tony Lee, Square Fold, Lepton, Huddersfield, Yorks.

OTWAY/BARRETT Special Import 4 LP cassette anthology (double) £5.50 inc P & P WFE Promotions, 22 Hanway Street, London W1P 1RA.

PUNK/NEW WAVE Record Finding Service & Auction listings. SAE/IRC. Elista Records, 157 Common Rise, Hitchin, Herts.

1960's - 1980's Rock albums/tapes. Large SAE 3 Woodland Bungalow, Ockridge, Wichenford, Worcester WR6 6YN.

SUPERB COLLECTORS items. Mainly Rock. Includes Rainbow Down To Earth (clear vinyl) and others SAE to P. Wales, St Crispin Hospital, Dunston, Northampton.

'60's - '80's new/secondhand records, rarities, deletions, cheapies. For free catalogue send SAE/2IRC's to Rumble Records, (Dept S) P.O. Box 24, Aberystwyth, Dyfed.

YAHOWA 13 'GONNA Take You Home', 'Savage Sons', £8.50 each inc. P&P Very Limited. Rockers, 76 Hurst Street, Birmingham.

EX-RECORD Promotions Rep offers - several very rare albums-singles. Kate Bush original album poster (framed 40" x 40") David Bowie single 'Good Morning Girl' - 1966 - Pye. Tel: 0207 71720.

FOR SALE

OCCULT BOOKS, magic, witchcraft, Aleister Crowley, Tarot Cards, etc. For new catalogue, send two 17p stamps to Magus, 159 Lower Oxford Street, Castleford, West Yorkshire.

LATEX, GLOSSY PATENT VINYL AND LEATHER for stage, club or partywear. Dresses, skirts, tops, trousers. Lots of laced backs, D-Rings etc., standard designs or custom made. Send £1.00 for catalogue to: Charades, owl's Nest, Stoke Street, Rodney Stoke, Nr. Cheddar, Somerset.

ILLUSTRATED CATALOGUE of thousands of rock and heavy metal badges, patches, scarves, t-shirts, posters, etc. Send 25p stamps (overseas 4 IRC's). BadgeCo 59 Piccadilly, Manchester.

LATEST TOUR Rarities including D.L. Roth, Maiden, Jovi plus many more SAE/IRC Phil 129 Queensgate, Bridlington, E. Yorkshire YO16 5JQ.

EXCITING UNDERWEAR for him, Black continental style cire, wetlook briefs only £3.99 or 2 for £7.00 sizes medium or large. **FOR HER** exquisite sophisticated camiknicker in pure Bridal white trilobal £9.99 sizes sml Send £1.00 for full colour catalogue showing our tempting underwear range refundable on first order. Details: Carmal Fashions, Dept 1a, 36 Hulbert Road, Waterloo, Hants PO7 7NU.

DAMNED PHOTOS - taken October backstage, SAE to Vanya, 66 Olive Walk, Harrogate, N. Yorks HG1 4RL.

FRANK SIDEBOTTOM SAE to 11-37, PO Box 11, Altrincham WA15 6UN.

BLACK MOHAIR jumpers. Crew or V-Neck 78% Mohair sizes 32-44 send cheque/PO for £22.50 to Pandora Knitwear, 15 Oakdale Road, Nether Edge, Sheffield S71SL Tel: (0742) 589231 SAE for other colours available.

SCREENPRINTING, COMPLETE Kit, Print T-Shirts, posters etc £17.95 + £2.00 p&p to Borrowby Direct Mail, D6 Thirsk, N. Yorks.

MUSIC PAPERS/magazines 1960-1986 including Sounds/Kerrang etc SAE 268 Kingston Road, London SW20.

FREE MEMBERSHIP for limited period to Musicassette Library. SAE for details to Rentacassette, PO Box 3, Wareham, Dorset.

RARE PROMOTIONAL POSTERS for sale. A-Ha Hunting, ABC Millionaire, Alarm Spirit of 76 Declaration, Art Of Noise Paranoimia, Bauhaus Mask, B.A.D. Bottom Line, Blow Monkeys Diggin', Springsteen Hungry Heart, Clash combat, Rock, Crap, Cramps Date With Elvis, Cult Sanctuary + UK dates, Cure Pornography, Boys, Damned Problem Child Grimly Fiendish, Neat Neat, Dance Craze film Bowie/Jagger Dancing in the Street, Bowie Absolute, Ziggy, Stage. Depeche Mode UK Tour '86, Dire Straits Your latest Trick, Doors American Player, Costello Ten Bloody Marys, Everything But The Girl Native, Elvis Presley Apollo, Fall Creep, Numan Fascination, Replicas, Replicas, Japan Brilliant Trees, Polaroids Housemartins, Sheep, Gene Loves Jezebel Heartache, Jesus & M. Chain Some Candy, Psychocandy, Iggy Pop Blah Blah, Julian Cope World Shut Your Mouth, King Kurt Mack The Knife, Joe Strummer Love Kills, John Lennon Everyman Theatre, Julian Lennon Stand By Me, Kate Bush Dreaming, Secret History, Hounds single, Hill, Cloudbusting, Kim Wilde Love Blonde, Kraftwerk Calculator Lloyd Cole Forest Fire, Madonna Borderline, True Blue Remix, Mortal Coil/Filigrade, Marc Almond Stories of Johnny, Marc Bolan Sunken Rags, Milton Keynes 86, Paul Young Everytime You, Pet Shop Boys Love comes, Peter Gabriel Sledge Hammer, What you Want, Pogues Poguerty, Prefab Sprout Steve McQueen, Prince Parade, Furs Mirror Moves, Queen Concert UK 1982, Friends, Reading Rock '86 REM Reckoning UK Tour, Lifes Rich, Stones Tattoo You, Dirty Work, Harlem Shuffle, Scritti Politti Wood Beez, Sex Pistols Anarchy Tour, F*** Forever, Simple Minds Milton Keynes '86, Sanctify, Fascination, Simple Red Money, Siouxsie One Upon A Time, Smiths How Soon Is Now, Queen, Stray Cats Bad Bad Boys, Tones On Tail Pop, Talking Heads Remain In Light, And she Was, U2, Boy, Pride, Wide Awake, Fire Tour, Ultravox Thin Wall, Violent Femmes Children Of Waterboys Whole of the Moon, Wham Final Wham (Wembley) Fast Delivery size approximately 28" x 20" All only £2.50 each + 50p P&P (Strong Tube) 6 for £9 Post free. Cheques/PO's to: Mr Gill (S) PO Box 371 Hove Sussex. BN3 20B.

CONCERT PROGRAMMES large selection - many rarities send SAE for lists Concert Programmes 43 Crantock Road, Perry Barr, Birmingham.

HIPPY SHEEPSKIN long waistcoats embroidered £17.75 + 1.50p chest 34"-42" T. Numan (S1) 48, Manorview, London N3 2SR.

HEAVY METAL/rock badges, patches, jewellery etc. SAE for list, Lang 9 Dundas Road, Stirling Scotland.

POTENTIAL for live-music-Bar, casino, dancing in Spanish hotel, Torremelinos. For Sale £150,000. Adam 01 359 7932.

NMEs/MMs complete set 1964-1986 offers 0620 3590.

GALACTIC NIGHTMARE AJ's Science Fantasy Musical now released from Stargate Productions, Over 1 1/2 hours of Rock Music Real Time duplicated on Chrome Studio Quality cassette. Normal Playback for all players. Dolby 'B' or 'C' or 'DBX' Noise Reduction (Please specify) 4 page story and song file included. Only £8.99 inc P&P 590 mm x 420 mm limited edition Galactic Nightmare-colour poster only £2.50 inc P&P. Special Offer - Order Cassette and Poster for £9.99 + 50p P&P and save £2 on R.R.P. cheque/PO to Stargate Productions (Dept S), 11 Cedarwood Drive, Springhead Grange, Hull, HU5 5YA (See 'Advertiser' for Display Ad).

FREE! 30 page catalogue of Rock Books, posters, calendars, T-shirts, photos, badges, leatherwear. Send SAE to Harlequin, 68 St. Petersgate, Stockport SK1 1DA.

RECORD FAIRS

COVENTRY - **SATURDAY** November 15th - Central Methodist Hall, Warwick Lane. 11am-5pm 40p (10am-£1).

GLOUCESTER, SATURDAY 15th November Gloucester Leisure Centre Bruton Way. 12-4pm 40p. 11-12pm £1.00.

WOLVERHAMPTON - **SATURDAY** November 22nd - Wulfrun Hall, Mitre, North Street 11am-5pm 50p (10am - £1) 021 236 8648.

SCUNTHORPE - **SUN** 16th Nov (10-5) Royal Hotel, Doncaster Road, Scunthorpe (0924 379192).

NORWICH - **SUNDAY** 16th November Castle Hotel, City Centre 10am-4.30pm.

FARNBOROUGH SATURDAY Nov 22 at Farnborough Community Centre. Admission £1 11am 50p 12-4pm.

DARLINGTON SATURDAY Nov 15 Dukes Club, Dukes Street 11.00-4.30 adm 20p.

SCUNTHORPE SUN 16th November (10-5) Royal Hotel, Doncaster Road, Scunthorpe (0924 379192).

BLACK MUSIC FAIR Sat 15th Nov 100 Club, Oxford Street, London, Info/stalls 0533 548821 (day).

NOTTINGHAM SAT 22nd November brings a fresh circuit of dealers to the Victoria Leisure centre, Sneinton Market, '50's, '60's, '70's, & '80's Bargains, Rarities & deletions. A Mecca for music fans in the East Midlands. Stalls/Info - 0533 548821 (day) 704090 (Eve).

BIRMINGHAM - **SAT** 29th November. A Brand new venue - Central Library Exhibition Hall, next to Town Hall. Afresh circuit of dealers with '50's, '60's, '70's, '80's vinyl, posters etc. Dealers booked from all over the country - so if you're into records its worth a visit. Dealers note - there's heavy promotion on this major event - grab a stall now!! 0533 548821 (day) 704090 (eve).

SOUTHAMPTON SATURDAY 22nd November. Guildhall, Solent suite above bar. 12-4pm 40p 11-12 noon £1.00 (0734) 599668.

DON'T MISS THE COLOSSAL LEEDS CITY RECORD FAIR Saturday 15th November at the CORN EXCHANGE 10.30am to 4.00pm TRANS-PENNINE FAIRS 0532 892087

WIMBLEDON RECORD COLLECTORS FAIR SUNDAY 16 NOVEMBER 1986 AT THE DOG & FOX, HIGH STREET, WIMBLEDON HILL, SW19.

WIMBLEDON AND SOUTH WIMBLEDON STATIONS ABOUT 1 1/2 MILES AWAY REFRESHMENTS ALL DAY. BAR 12.00-2.00 EARLY PREVIEW 10.30-12.00 - £1.50 OR BRING THIS AD IT'S A QUID. 12.00-5.00 - 50p ACCOMPANIED CHILDREN FREE. DETAILS 0322 91067.

NEXT FAIR: NO CROYDON FAIR ON DECEMBER 14. MATCHLESS RECORDS, 22 STATION ROAD, CRAYFORD, NR. DARTFORD, KENT. ALL TYPES OF RECORDS AND TAPES. OPEN THURSDAYS, FRIDAYS AND SATURDAYS 11.00-5.00.

WANTED QUO TICKETS two tickets Birmingham Saturday 13th December Phone 0389 79541 after 6pm.

CONCERT PROGRAMMES - good prices paid send lists to Programmes 43 Crantock Rd, Perry Barr, Birmingham.

BOWIE RARITIES, tapes, records, tour programmes, anything wanted Stuart Hart, 11 Cartier Street, Bolton BL3 2HG.

DAMNED, PIL 1985-6 live tapes buy/swop - R.M. Flack, Rose Court, Olney, Bucks.

OLIVIA NEWTON John, Portrait of Olivia LP, must be good condition contact Lotus Records, Stafford Tel. 43910.

STORAGE

BAND EQUIPMENT Storage facilities at London Bridge area. Fully Secured, 24-hours access, loaders, etc. High Security, Samurai 01-407 2381

SPECIAL NOTICES

THOUSANDS OF NAMES and addresses in the music business are contained in the 1986 edition of the Music Week Directory, including record companies, music publishers, recording studios, record producers and concert promoters. Price £10 from: Jeanne Henderson (Dept S), Music Week Directory, 40 Beresford Street, London SE18 6BO.

FOR ALL AND NONE. The first shots ring out... Hard and rhythmic, PORTION CONTROLS 'ASSAULT' and to follow, 'UNLEASHED' The PSYCHE Nightmare, Like Some Blood-spattered horror movie. Via the Cartel or from PO Box 11, South Ockenden, Essex RM15 4JY. They're Coming...

PRINTING

T-SHIRTS, SWEATSHIRTS BADGES printed to your requirements, unbeatable prices, (R.T. FARTE, 83 Saxonbury, Sunbury, Middlesex, TW16 5HA. 0932785016.

SITUATIONS VACANT

JOBS GALORE OVERSEAS Enjoy a new and exciting lifestyle. Send 2 x 16p stamps FREE Brochure. Direct Business Publications (SND5 8), 9 Selbourne Avenue, Harefield, Southampton.

AUSTRALIA WANTS YOU! OPENINGS NOW ALL OCCUPATIONS BIG PAY! FREE ACCOMMODATION FREE WORKING HOLIDAYS available now with the all new comprehensive guides "Australia Land of Opportunity". Send 2 x 18p (stamps) (NOW for our FREE ILLUSTRATED GLOSS BROCHURE) to N.F.1 0 26A Warwick Road, London SW5 9UD.

LYRIC WRITERS required by recording company. Details (sae): Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Walsall, West Midlands.

MUSICAL SERVICES

ABSOLUTELY FREE 'Twenty, Songwriting Questions Answered' explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters Association, (Sounds), Limerick, Ireland.

FAN CLUBS

BEKI BONDAGE and the Bombshells. Official Fan Club. Free Newsletter. Send large SAE 122 Lovell Road, Cambridge CB4 2QP.

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NIGHTSHIFT

FROM PAGE 39

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BRIGHTON King's Road Arches Zap Club (775987) The Trudy
BRIGHTON Richmond Hotel (603974) Laugh
BRISTOL Studio (25069) The Mission/The Rose Of Avalanche
CROYDON Cartoon (01-688 4500) Eavesdropper
DUDLEY JB's (53597) The Steve Murray Blues Band
GLASGOW Barrowlands (04) 552 4601 Killing Joke
GLASGOW Customhouse Quay Panama Jax (041-221 0865) Dynamite Club
KINGSTON Richmond Road Grey Horse (01-546 4818) Restless Natives
LEEDS Adam And Eve's (456724) The Purple Things/The Turnpike Cruisers
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LONDON Hammersmith Odeon (01-748 4081) Bon Jovi/Queensryche
LONDON Hammersmith Palais (01-748 2812) Nine Hagen And The Angels/Lene Lovich And The Real World
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Mystery Girls/Play The Joker
LONDON Holborn Royalty Theatre Lenny Henry/The Mint Juleps
LONDON Hoxton Square Bass Clef (01-729 2476) The Chevalier Brothers
LONDON Kensington Gore Royal Albert Hall (01-589 8212) Suzanne Vega
LONDON Kilburn High Road Buddy Mulligan Mother Hubbard
LONDON Kilburn National Ballroom Cocteau Twins/Dif Juz
LONDON Margery Street New Merlin's Cave (01-837 2097) The Worry Dolls
LONDON Oval Cricketers (01-735 3059) Stamp N'ash Fearless
LONDON Oxford Street 100 Club (01-636 0933) Salvation/Crazyhead
LONDON Walthamstow Royal Standard (01-527 1966) A Bigger Splash/Karen O/Acho
LOUGHBOROUGH Town Hall Elkie/Charlot/Angelweitch/Chrome Moby/Satan
MANCHESTER Charlton Limit Club An Alien Hept
MANCHESTER Gallery (061-832 3597) The Laughing Mothers
MANCHESTER Withington Wilmslow Road Mulberry's (061-434 4624) 1/28 Of Heaven
MANSFIELD Big O Don (646035) Wildman And The Acid Groove
NORTHAMPTON Old Five Bells Uncle Eric's Backstairs Creepers (Lunch)
NOTTINGHAM Mardi Gras (862368) Sharing The House With Mother
PLYMOUTH Polytechnic Cardiacs
READING Majestic (860693) Zodiac Mindwarp And The Love Reaction/The Turtles/White Speed
SOUTHEND Cliff Pavilion Smith And Jones
STOCKTON Dovecot Arts Centre (611625) Chris Biscoe Sextet
STOKE Sherleys (322208) GBH/Peter And The Test Tube Babies
SURBITON The Southampton (01-399 6107) The Georgia Jazband
WHITLEY BAY Dunes Vital Spark

KINGSTON Richmond Road Grey Horse (01-546 4818) Ian Ben's Jazz Band
LEATHERHEAD Fetcham Riverside Club (157513) South Of The Border/Jean
LIVERPOOL Empire (051-709 1555) Hawkwind
LIVERPOOL Euxine/Balm The Mighty Lammower
LONDON Archway Tavern Crannog (Lunch)
LONDON Battersea Park Road Latchmere (01-924 3216) Charlie Don't Surf
LONDON Brentford High Street Red Lion (01-571 6878) The Amazing Rhythm
Burglars (Lunch) Chuck Farley (Eve)
LONDON Camden Dublin Castle (01-485 1773) The Zodiacs
LONDON Camden Lock Dingwalls (01-267 4967) Radio Activity/Flame Out/No No
Fear/Thorns In The Flesh/Sam Sam Sam
LONDON Charing Cross Road Wipers The Incredible Zambie Rockers
LONDON Covent Garden Rock Garden (01-240 3961) Greed/Red Harvest
LONDON Douglas Way Albany Empire (01-691 3333) Rent Party/The Delftones
LONDON Dover Street Wine Bar (01-629 9813) The Baptist Variety
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends
(Lunch) Manic Depressives' Disco (Eve)
LONDON Fulham Broadway Swan (01-385 1840) The Reactors
LONDON Fulham Palace Road Greyhound (01-385 0526) Sacrilege/Napalm Death
LONDON Green Lane Queen's Head Swinging The Blues
LONDON Hackney Amhurst Road Club Mankind (01-985 9186) Bammy Ross And
The Alan Weekes Quartet
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Shanty Dam (Lunch)
Deep Sea Jivers (Eve)
LONDON Holloway Road Cock Tavern Crannog



SUZANNE VEGA: "Mmmm! Suppose you think that Intro's funny, eh?"

LONDON Kensington Gore Royal Albert Hall (01-589 8212) Skint Video (Militant
 Rally - 2.00pm)
LONDON Kentish Town Bull And Gate (01-485 5355) Bryce Portius/Wolfie
 Witcher
LONDON Kentish Town Town And Country Club (01-267 3334) Cocteau Twins/Dif
 Juz
LONDON Leytonstone High Road Plough And Harrow The Conspiracy/The
 Brotherhood
LONDON Liverpool Road Pied Bull (01-837 3218) Silent Stepping/Howard
 Riley/Elton Dean/Jim Dvorak/Marcio Mattos
LONDON Margery Street New Merlin's Cave (01-837 2097) The Spacemen/The
 Starlighters
LONDON North Finchley High Road Torrington (01-445 4710) GB Blues Co
LONDON Oval Cricketers (01-735 3059) The Zodiacs (Lunch) The Jazz
 Renegades (Eve)
LONDON Portobello Acklam Road Bay 63 (01-960 5490) The Pastels/Pop Will Eat
 Itself/The Househunters/Loop
LONDON Shaftesbury Avenue Theatre Skint Video (War On Want Benefit)
LONDON Stockwell Road Old Queen's Head Kim Salmon
LONDON Theobalds Road Yorkshire Grey (01-405 2513) The Georgia Jazband
LONDON Walthamstow Royal Standard (01-527 1966) Phil Cornwall/Stanley Bigot
 Smith/Jim Tavare
MANCHESTER Little Peter Street Boardwalk (061-228 3955) La'Grain/Debois/
 Pure
MANCHESTER Police Van Morrison

NORTHAMPTON Old Five Bells Uncle Eric's Backstairs Creepers (Lunch)
Nottingham Angel (Eve)
PONTYPOOL Forge Club Man/Dog Like A Boy
POOLE Arts Centre Lenny Henry/The Mint Juleps
POOLE Mr C's Idle Hands
READING George Hotel (597364) June Taber And Martin Simpson
LEBRIDGE Brunel University Academy Hall (38125) The Doopicans/Jamie
 Perry/Oni Cancelloni/Dany Hignett
WELWYN GARDEN CITY Chelton Hotel (01-368 3853) Powerhouse Roadshow
WEST BROMWICH Coach And Horses (021-588 2136) Shooting Rapids
YEovil Ash The Bell The Glee Club

MONDAY

17

BATH University (63228) Gabbison
BIRKENHEAD Odeon Road Richmond Alternative Radio
BIRMINGHAM 49ers The Wimpletodes/Push
BIRMINGHAM Portland Pop Will Eat Itself
BRADFORD University (33466) Smiley Culture
BRIGHTON Top Rank The Mission/The Rose Of Avalanche
BURTON ON TRENT Central Park (63265) Marc Almond And The Wiling
 Sinners
CARDIFF St David's Hall (426111) Hawkwind
CROYDON Cartoon (01-688 4500) The Hybrids
DUNSTABLE High Street North Wheatshaf (62571) Jimi Classic And The
 Sidekicks
FARNHAM Royal Deer Emergency Exit
KINGSTON Richmond Road Grey Horse (01-546 4818) Bad Influence
LIVERPOOL University (051-709 4744) Ben Elton
LONDON Battersea Park Road Latchmere (01-924 3216) Charlie Don't Surf
LONDON Brentford High Street Red Lion (01-571 6878) False Friends
LONDON Camberwell New Road Union Tavern Stretched Back Foot Airman/0414/
 Ultima Thule
LONDON Camden Dublin Castle (01-485 1773) Doc K's Blues Band
LONDON Camden Lock Dingwalls (01-267 4967) 123/TPau
LONDON Finsbury Park Sir George Robey (01-263 4581) Alan Stivell/Barry
 Dansfield
LONDON Fulham High Street Kings Head (01-736 1413) Life After
LONDON Fulham Palace Road Greyhound (01-385 0526) Yahoo Trumpets/The
 Dubious Brothers
LONDON Greek Street Le Boat Route (01-437 5782) Vis A Vis/Act/The Big
 Dream/Claytown Troupe
LONDON Hammersmith Odeon (01-748 4081) Bon Jovi/Queensryche
LONDON Harlesden High Street Mean Fiddler (01-961 5490) The Mock Turtles/
 Noblesse Oblige/Feed The Lions
LONDON Holborn Royalty Theatre Lenny Henry/The Mint Juleps
LONDON Hoxton Square Bass Clef (01-729 2476) Latin Quarter
LONDON Kensington Gore Royal Albert Hall (01-589 8212) Suzanne Vega
LONDON Kentish Town Bull And Gate (01-485 5355) Mighty Ballistics Hi-Power/
 Eg An Ice Cream Man/Set/Miaow/Skitzo
LONDON Kentish Town Town And Country Club (01-267 3334) Cocteau Twins/Dif
 Juz
LONDON Liverpool Road Pied Bull World Of Music
LONDON Margery Street New Merlin's Cave (01-837 2097) Run Riot
LONDON Oval Cricketers (01-735 3059) The Shrubs/The Jack Rubies
LONDON Putney Zeeta's (01-785 2101) Hi Helium Steppers/Jump Tribe
LONDON Stockwell Swan Mother Hubbard
LONDON Villiers Street Players Theatre After Tonight/Matt Fretton
LONDON Wardour Street Marquee (01-437 6603) No Pearls... No Passion/My
 Brilliant Career
MANCHESTER Anson Road International (061-224 5050) The Train Set/Dance All
 Daze
MIDDLESBOROUGH The Albert The Spectres
NEWCASTLE Melbourn Street Riverside (614386) Easterhouse
NEWCASTLE Tiffany's (612526) Dr Feelgood/Blues Burglars/After Midnight
PETERBOROUGH The Sanctuary At The Crown Play The Joker
PORTSMOUTH Guildhall (824355) Owen Paul/Two People
ROTHERHAM The Shipmates Kenny Davern
SHEFFIELD University Maze Bar (24076) Absolute/Hunters Club
SOUTHEND Chesters Night Club The Shakers
WEST BROMWICH Coach And Horses (021-588 2136) The First/Sapphire
WHITSTABLE Harbour Lights (275218) English Rogues

TUESDAY

18

ABERDEEN Music Hall The Communards
BELFAST Leather Apron Sex Butcher
BIRMINGHAM Barrel Organ Hunters Club
BIRMINGHAM Burberries (021-643 1500) The Creepers/The Janitors
BIRMINGHAM Portland Club Goats Don't Shave
BIRMINGHAM Powerhouse (021-643 4715) Marc Almond And The Wiling
 Sinners
BRIGHTON Kempdown Pier Attacco Decente/Lynn Thomas
BRIGHTON King's Road Arches Zap Club (775987) The Trudy
BRIGHTON Richmond Hotel (603974) Laugh
BRISTOL Studio (25069) The Mission/The Rose Of Avalanche
CROYDON Cartoon (01-688 4500) Eavesdropper
DUDLEY JB's (53597) The Steve Murray Blues Band
GLASGOW Barrowlands (04) 552 4601 Killing Joke
GLASGOW Customhouse Quay Panama Jax (041-221 0865) Dynamite Club
KINGSTON Richmond Road Grey Horse (01-546 4818) Restless Natives
LEEDS Adam And Eve's (456724) The Purple Things/The Turnpike Cruisers
LEEDS University (439071) Easterhouse
LIVERPOOL Cumberland Street Rudy's Alternative Radio
LONDON Brentford High Street Red Lion (01-571 6878) Jimi Classic And The
 Sidekicks
LONDON Camden Dublin Castle (01-485 1773) Aces Of Rhythm
LONDON Camden Lock Dingwalls (01-267 4967) The Mighty Gunslingers
LONDON Finsbury Park Sir George Robey (01-263 4581) World Domination
 Enterprises/The Turncoats/Catapult
LONDON Fulham High Street King's Head (01-736 1413) Coup D'Etat
LONDON Fulham Palace Road Greyhound (01-385 0526) Thee Katalonix/Voodoo
 Child
LONDON Greenwich Altar Club Children Held Hostage/Shoot
LONDON Hammersmith Odeon (01-748 4081) Bon Jovi/Queensryche
LONDON Hammersmith Palais (01-748 2812) Nine Hagen And The Angels/Lene
 Lovich And The Real World
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Mystery Girls/Play
 The Joker
LONDON Holborn Royalty Theatre Lenny Henry/The Mint Juleps
LONDON Hoxton Square Bass Clef (01-729 2476) The Chevalier Brothers
LONDON Kensington Gore Royal Albert Hall (01-589 8212) Suzanne Vega
LONDON Kilburn High Road Buddy Mulligan Mother Hubbard
LONDON Kilburn National Ballroom Cocteau Twins/Dif Juz
LONDON Margery Street New Merlin's Cave (01-837 2097) The Worry Dolls
LONDON Oval Cricketers (01-735 3059) Stamp N'ash Fearless
LONDON Oxford Street 100 Club (01-636 0933) Salvation/Crazyhead
LONDON Walthamstow Royal Standard (01-527 1966) A Bigger Splash/Karen
 O/Acho
LOUGHBOROUGH Town Hall Elkie/Charlot/Angelweitch/Chrome Moby/Satan
MANCHESTER Charlton Limit Club An Alien Hept
MANCHESTER Gallery (061-832 3597) The Laughing Mothers
MANCHESTER Withington Wilmslow Road Mulberry's (061-434 4624) 1/28 Of
 Heaven
MANSFIELD Big O Don (646035) Wildman And The Acid Groove
NORTHAMPTON Old Five Bells Swing/Avalanche/Richard Evans
NORWICH Premises Latin Quarter
NOTTINGHAM Mardi Gras (862368) Sharing The House With Mother
PLYMOUTH Polytechnic Cardiacs
READING Majestic (860693) Zodiac Mindwarp And The Love Reaction/The
 Turtles/White Speed
SOUTHEND Cliff Pavilion Smith And Jones
STOCKTON Dovecot Arts Centre (611625) Chris Biscoe Sextet
STOKE Sherleys (322208) GBH/Peter And The Test Tube Babies
SURBITON The Southampton (01-399 6107) The Georgia Jazband
WHITLEY BAY Dunes Vital Spark

SUNDAY

16

BIRKENHEAD Rock Ferry Abchurchford Alternative Radio
BIRMINGHAM Mermaid (021-772 0217) The Stars Of Heaven/Stitched Back Foot
 Airman/Naked Dance
BIRMINGHAM Midlands Arts Centre (021-440 4221) Ivor Cutler
BIRMINGHAM Powerhouse (021-643 4715) The Men They Couldn't Hang
BIRMINGHAM Sensateria Surf Drums
BOURNE END Fox's Wincham Caddyshack
BRADFORD Kelghay Road Sported House (45158) Tohu Bohu
BRENTWOOD Monkeys Kenny Davern
BRIGHTON King's Road Arches Zap Club (775987) The Moaning Minis (Lunch)
BRIGHTON Richmond (603974) The Vibrators/Posts Merium
BRISTOL Studio (25069) Owen Paul/Two People
CROYDON Cartoon (01-688 4500) Answers On A Postcard (Lunch) Baby Laurel
 (Eve)
CROYDON Fairfields Halls (01-688 5291) Marc Almond And The Wiling Sinners
CUPAR Burnside Hotel Voydhalt
HITCHIN The Swan Ducks Deluxe
HULL New Theatre Ben Elton
HULL Tower Engine
KILMARNOCK Cheers Tyger Tyger/The Penetrations

THE BIBLE: A TRUE STORY

PHIL McNEILL in praise of a remarkable new lesson from THE BIBLE!

THE BEST debut LP of 1986 is currently languishing at about number 47 on the indie chart.

You don't get much more low key than that, but then The Bible! are a pretty low key group.

Based in Thriplow, Cambridgeshire – the sort of village that even people in the next village haven't heard of – they're in no hurry to become a cog in the industry of human happiness. But they will, because they're very good indeed. Their album has Collector's Item written all over it.

'Walking The Ghost Back Home' is a collection of intriguing songs that offer a unique blend of English music and American imagery. Not the dense Hollywood dreams of Tom Waits or Stan Ridgway, but shimmering mirages of the promised land as seen by an English kid with stars and stripes in his eyes. American icons such as Elvis Presley, Jackie Kennedy and Mahalia Jackson become landmarks on singer Boo Hewerdine's personal quest.

Take The Bible's! first single, 'Graceland', a song about wanting to visit Presley's Memphis megamansion. But it's also about love and money and desire... casually intertwined in a throwaway three-minute pop song.

"It's really very simple," says Hewerdine. "It's about wanting someone or something very, very badly without actually knowing why. The idea of going to see Graceland is that, until you get there, you don't know what to expect. It's just about that funny, infatuated feeling for someone."

didn't buy a record until I was 16 or 17. At 18 I was still wearing spots and large voluminous trousers and saying all the wrong things.

"It wasn't until I met David (Larcombe, The Bible's drummer) and got into a group with him that I started turning into a human being."

So at 18 Hewerdine ran off back to London where he was "appallingly miserable". He returned as soon as he could to Cambridge and eventually became a singer with a funk four-piece called The Great Divide.

"I spent three years in a loud yellow suit, shouting a lot."

It wasn't him.

"The day after The Great Divide split up," Hewerdine mutters quietly, "I decided what I wanted my new group to be like. The groups that I ran at school all sounded remarkably like The Bible! It's what I've always wanted."

THE BIBLE! started out as two people: Boo Hewerdine and Tony Shepherd. Hewerdine sings, plays guitar and writes the words and much of the music. His co-writer Shepherd is an accomplished drummer who's played jazz, salsa and Texas swing as well as pop, but in The Bible! his main instrument is keyboards. Both he and Boo favour a jazz-inflected acoustic style that never strays into cabaret clichés, retaining a cutting pop edge.

The two have now added three musicians who helped out on the LP: drummer Dave Larcombe and bass player Neil MacColl (Kirsty's brother), who were both in the hyped-to-oblivion Roaring Boys, plus saxophonist Kevin Flanagan.

The Bible's! wonderful album was recorded for next to nothing at the start of the year and released on the Norwich independent label Backs Records.

"I funded it completely by myself," says Hewerdine. "We did it in about four days – a real budget job. At the time it sounded really inadequate, but I think it's OK now."

The acclaim it has received may have



THE BIBLE! a low key group. . .

And about being too poor to give them what you want to?

"That's true actually. It's a personal one . . ."

BOO HEWERDINE is an extremely tall, unkempt man with spectacles and a stupid name.

"I've always been called Boo. Stupid name. My real name's Marcus."

Marcus Hewerdine was born in Hammersmith on Valentine's Day 1961, lived in Edgware till he was ten, moved to Cambridge with his family. He was a swot.

"I got eleven O-levels then went berserk and ran away – a bit late, as I was 18. I was the sort of teenager that you see walking down the road and you cross over. I was a late developer: I

something to do with that . . .

The LP quickly brought them a contract with Chrysalis, who've released the 'Graceland' single, which "got to a gut-wrenching 87". Now The Bible! are working on a new LP for Chrysalis.

Meanwhile, there's a new Bible! single on Backs. It's a new version of one of the LP's outstanding tracks, 'Mahalia'.

"It's a sort of tribute to Mahalia Jackson, the legendary gospel singer," says Hewerdine. "I find her incredibly moving, a wonderful singer. But the song's not really about her. It's about good and bad, and how gospel, blues and all that sort of split up and divided."

The Bible! are touring Britain throughout November and December. It's their first time on the road.

On record they've already arrived.

As the BIG AUDIO DYNAMITE show cranks up, churns out an LP and gets back on the road, we send MR SPENCER to Belfast for a shootout with Mick Jones. Find out how Mick's Grandma remembers zeppelins! Hear about his last visit to a dentist – 15 years ago! PETER ANDERSON takes a bite

IT'S A cold and drizzly day in Belfast.

A bus is driving Big Audio Dynamite to the Ulster Hall where they'll later be performing to a sell-out audience. Mick Jones sits by the window, taking in the scenery, lost in thought.

Parking close to the venue we jump out and make for the backstage entrance, at which point Mick and Don Letts are surrounded by bug-eyed well-wishers. The rest of us negotiate various routes through and around the throng and make good our escape.

Upon reaching the dressing room I consider how skilfully Jones and Letts deal with being the centre of attention, always appearing neither overtly chuffed (could seem big headed), or completely unmoved (equals reluctance).

It's like all these people are old chums they've not seen for a couple of years. . .

"Alright Mick? How's it goin' then, Don?"

"Oh, y'know, not so bad, thanks mate."

Clearly the influence of punk has been such that not even the harmless art of autograph hunting has escaped its remorseless glare.

It certainly makes you think.

Take Big Audio Dynamite, for instance, with their shattering rhythm cascades and teasing gusts of movie dialogue; at least they're trying, taking plenty of chances and refusing to stand still.

Their actual tunes might largely be lacking in that final clout – the conclusive wallop that's needed to propel the songs up and away to where they want to go – but you can't ignore the spirit of exploration that shines through in nearly everything they do.

Quite simply, they're not the types to rest on their laurels, not while there's still searching to be done.

So Mick Jones, with only a leather jacket to keep him warm on this chilly afternoon, ambles backstage, pre-soundcheck, beaming all over his face after having signed several dozen Clash and Big Audio Dynamite LPs.

I sit next to him and Don and observe the whirlpool of roadies, support acts and various hangers on. Something is troubling me. Without doubt there are three further BADsters somewhere in this room, and the question is: who the bloody hell are they?

TODAY IS the first date of Big Audio Dynamite's UK tour. It ties in with the release of a single, 'C'mon Every Beatbox', and an album, 'No 10, Upping St', both of which are fair-to-good-to-middling.

The only truly extraordinary thing about this gush of fresh material is a track on the LP called 'Sightsee MCI', which hammers you into the floor with all the grace of a sledgehammer pummelling a sugar cube.

'No 10, Upping St' continues where 'This Is Big Audio Dynamite' left off, with BAD taking us on a guided tour through crumbling inner city streets, across rundown South London housing estates and past luridly coloured wall murals, where jolly groups of hip hop kids laze around listening to their ghetto blasters, cheering us along as we boogie on past.

All this, plus: hired assassins, life on the dole and plenty more – a tremulous myriad

of pulsating images.

Experiencing Big Audio Dynamite's record is rather like watching a good spy movie; *The Man From UNCLE* but with a social conscience, perhaps. And that's not meant as an insult.

Mick, this word 'adventure' keeps on popping into my head – is the same thing happening to you?

"Sure," the guitarist smiles, "that's a key word for us. It's like this tour is a great adventure; even making a record now is a great adventure."

Is it a matter of creating your own thrills 'n' spills against all adversity?

"Yeah. You see, I enjoy travelling to all these places, I like it here, even, and this is the exciting thing, going to new towns and checking them out, meeting the locals. . ."

This whole Big Audio Dynamite concept, it's very much a product of the '80s.

"It reflects our environment, which I think is something all music should do."

Don't you fear that by its very nature BAD will be redundant by 1990?

"Well, I don't know and I don't really care," Mick answers, having heard this argument before.

"I've got an urgency about doing it now, and I know that at the moment there's a real excitement both in and around the band, which is a rare thing. I've experienced it once before, but now I know what it's worth and I'll make the best of it I can."

Do you see glamour in urban decay?

"No, I don't. I see shitholes and Nissen huts, I find nothing at all glamorous about it," he snaps, slightly narked. "I've had first hand experience of squalor, and I can tell you there's no appeal whatsoever in not talking to a neighbour you've lived alongside for eight years, not even knowing who lives there."

But this is what you're singing about.

"In a way I am, but then again it's so hard living in this modern world. You've got the Bomb, you've got Thatcher, you've got Chernobyl and AIDS – it's like a bloody checklist! It feels like all the plagues and malaises of the 20th century are going by on a conveyor belt like in *The Generation Game*, and at the end of it I've got four out of five. *Didn't I do well, y'know?*"

Mick Jones is feeling the cold, getting defensive, assuming I'm on the attack when, to be honest, I'm only teasing.

He vanishes for a moment and somehow I get lumbered with an undercover fan, who to my astonishment demands that I sign not only his own ticket but also those of his mates.

Even after this rascal's squeezed a Christian name from me he fails to realise the mistake he's made.

"Well, they all look the same, don't they?" he actually says in a real life quote.

Of course, if I knew who the three mystery BAD guys were I'd point him in the appropriate direction myself, but as things stand I haven't got a clue.

"I admit the way we do things is a bit reckless," Mick confesses upon his return, "and in a way I guess we will get caught out eventually, but I'd like to stay like this for as long as possible, instead of reaching a point where we're massively successful and developing a formula and then sticking to it."

That's how groups get messed up.

"Right. They don't change, and it's supposed to be all about change. I mean, perhaps we do f*** up, maybe sometimes we succeed and other times not, but in the end we know what we're doing is right."

DOES MICK regard the past by and large as redundant?

"In a way I do," he admits, "but

BIG GUNS ON THE STREETS OF BELFAST

you see I do love listening to old records, y'know? My own past might be redundant at this present stage in history, but the past *before* me, when I was just a glimmer in my Daddy's eye, to me is simply fascinating."

Do you enjoy hearing stories about your old family, way back when?

"Yeah, like my Grandmother for instance, she's still alive, God bless her. Now she was born in 1899 and remembers the zeppelins coming over in the First World War, and that is fantastic; to talk to old people about that sort of thing and get their first-hand information is so exciting."

Do you appreciate their wisdom?

"Yes, I do. I'm very respectful of my elders, I care about them very much."

And these elders, do they return this affection by showing concern for your health?

"Um, I'm not *that* unhealthy; in fact, there isn't any particular healthy aspect concerning my family about me at the moment, except that I do need to go to the dentist."

I see. So when did you last pay the surgery a visit?

"I guess around 15 years ago."

Good heavens, it's supposed to be every six months!

"I know, but I've got a dental phobia. I fell into an orange crate when I was very young and mashed up all my first teeth. The doctors gave me all this gas, and they took all my teeth out. I woke up and they said, Here's a scooter. But it was one of those contraptions where you had one foot on and the other foot off, and I said, I don't want a scooter, I want my teef. But they were gone, that was it."

No more choppers.

"Yeah, it was no big deal but I was a kid, it was important. Thing was, the front two adult teeth grew out first, so I looked like Bugs Bunny for a while. At school they used to call me Goofy. In the end they all evened up, but it's left me with a mental scar."

Perhaps if you were to confront this fear of yours...

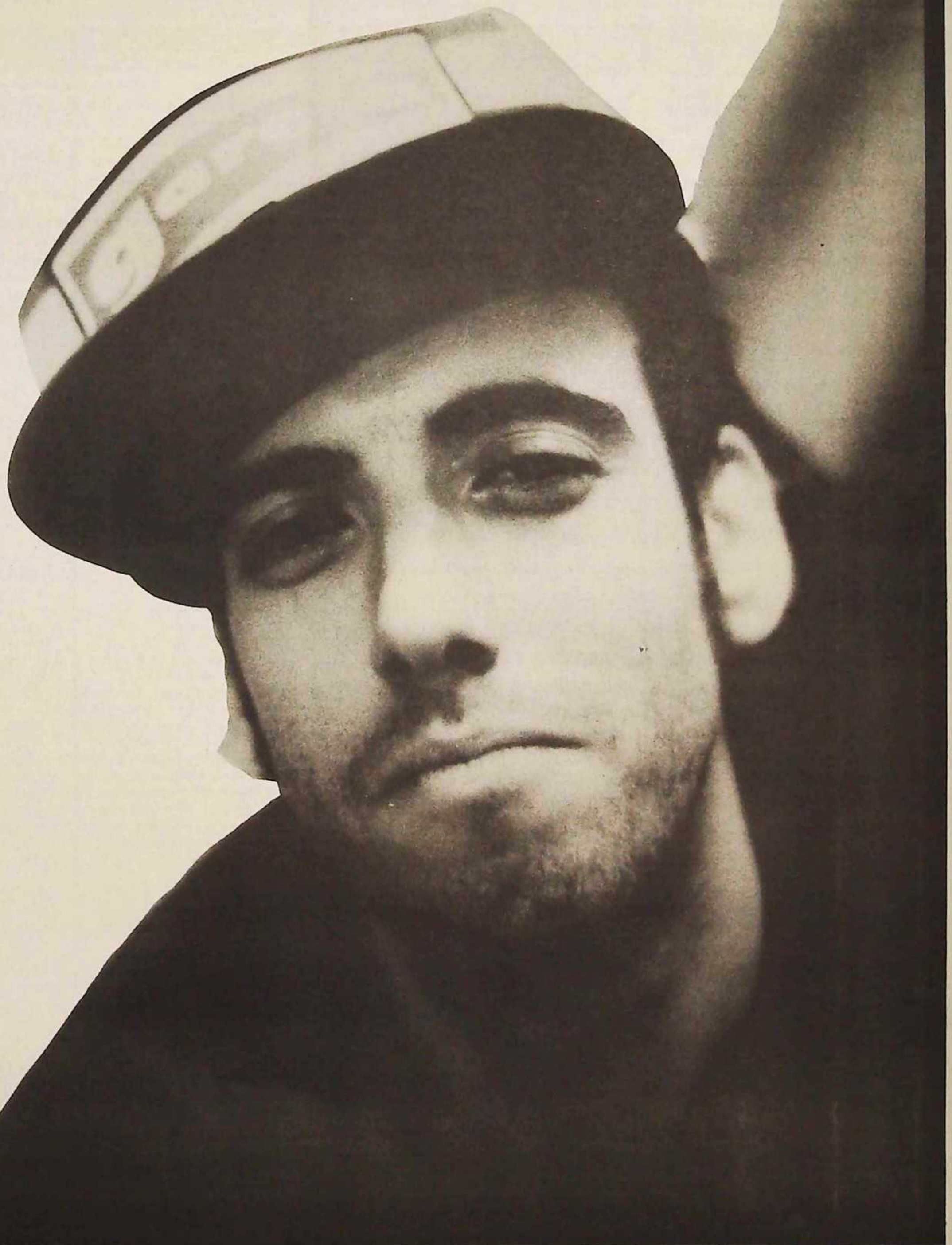
"Maybe I should. I hear that dentists are much better these days, they're not such butchers, you don't hear so many horror stories... I wish I'd brought my overcoat."

ON THE bus, Mick, I had the weirdest feeling of *déjà vu*, like I was watching that scene in *The Punk Rock Movie* where you're sitting by the coach window, it was exactly the same situation.

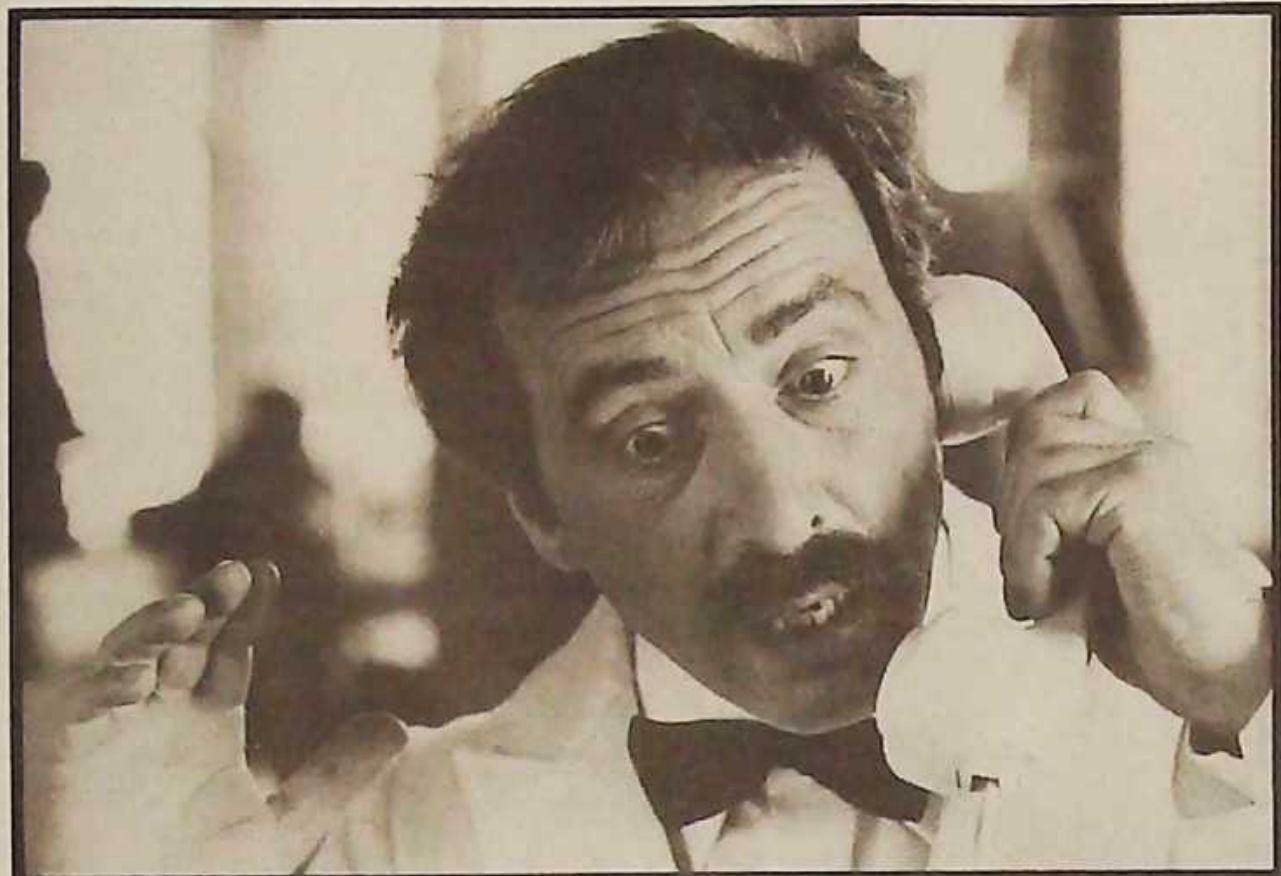
"Yeah, it's much the same deal on this tour. I've told the band not to nick the towels or pillows from our hotels, though. In *The Clash* we used to nick 'em and paint the skull and crossbones on and fly them out the back windows..."

But Big Audio Dynamite – a potentially blistering new act, dashing danceable and eminently '80s – are way too hip to be meddling in retrogressive rock tomfoolery.

I hope they get it together and soar on up... whoever they are.



QUÉ?



THE SOUNDS INDIE LINE is your direct connection to all the latest news of the independent scene – straight from us to you via British Telecom's Livewire Service.

Just dial 0898 12 13 20 and you'll get three minutes of hard information about new independent releases, tours by leading indie bands and all the topical hot poop, presented by one of those privileged *Sounds* hacks you love to sneer at.

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The programme changes every week – which means that it's as fresh as the paper you clutch between your inky little pinkies. But the *Sounds* Indie Line gives you something that papers can't – the music of the bands we're telling you about.

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Remember, *Sounds* gives good phone.

SOUNDS

LIVE WHERE

0 8 9 8 - 1 2 1 3 2 0

OVER THE TOP!

I WAS fortunate to get to the ZZ Top show at Stafford on October 18.

How unfortunate that the band spent only 75 minutes on stage. In fact, it was a shock to discover they started the first encore only 40 minutes into the set! The guys ain't exactly short of material, so what a shame a brilliant gig was marred by being so very short. Let's face it, ZZ are not exactly noted for their frequent trips this side of the water. What a shame that a fantastic light and sound show is served up only to be nullified by such short usage.

Anyway, that's the way it went – and I still feel the £19 I spent on the gig (including transport) was not total value for money.

On the subject of value for money – whoever is responsible for the souvenir merchandising tariff wants to be taken out and shot... I was pleased to see the ZZ key-ring was available – but a sticker price of £10 could be described as a joke if it was funny. Bloody sad I call it. Reasonable tariff including fair profit is fine – profiteering, and very clear profiteering at that, is disgraceful.

Is it any wonder the unofficial vendor thrives outside the halls when the ones inside appear to be a division of the Mafia? – **John Murphy, Bradford, W Yorkshire**

'EL RIP OFF!

I AM writing this letter to you on behalf of a great number of people, in the hope that you will publish it in *Letters* under the title 'El Rip Off'.

It concerns the recent (I saw them last night) ZZ Top concerts. My gripe is this: with escalating ticket values, and the booking agent's wack on top, any fan has to pay a sum not usually under £10 to see his favourite band at a large venue. I personally am not worried about this, but I do expect a damn sight more than the hour and 20 minutes we got for our money last night. Not only was it short but there weren't even any encores for people to look forward to or work for, which, I am sure you will agree, is part of the fun.

I went with three other people and had a bloody good time but we couldn't believe our eyes when the house lights came on and, from what I could gather, neither could the rest of the audience.

So my parting message is to bands, promoters and managers everywhere. If you're going to put up the prices, at least give us what we deserve: VFM, or you will soon lose a lot of diehard support. As for ZZ Top,

don't stop rocking but how about playing a little longer next time?

Maybe they are dipping a little too low in that lap of luxury! – **Giles Pepperell, the original Sharp Dressed Man**

COME TO BONNIE SCOTLAND

I THINK it's about time you came North Of The Border (it's not that far away you know) and checked out the local band scene. Take for example the beautiful Kingdom of Fife where your Skids, Big Country, Nazareth and so on hail from. There is a wealth of bands and talent that certainly goes unrecognised and which deserves much more media exposure, such as the extremely wonderful Spiral Dance and the excellent K Ding Ding Ding. Both these bands are from this area and are certainly deserving of much more coverage. They do not leech The Skids or Big Country sound (as do a lot of bands in this area) but have individual and highly original sounds and sets.

So please wake up to the Scottish band scene and not just the Glasgow and Edinburgh lot who seem to hog it all up here. Thanks – **The Fife Moaner**

LEEDS LIVES!

FURTHERING MARTIN Jarvis' point about 'The Rest Of The Country' (November 1) I would like to bring to task the quality of the London live reviews in comparison to those that do come from Glasgow, Manchester, Leeds and Brighton.

Before you printed your ad for new freelancers you did nothing to encourage coverage from outside the capital, yet you'd let any old dossier with a typewriter and a tubercard and a house in Brixton or Balham stumble into your pages with a write up of whatever crap band they'd happened to overhear across the bar the night before.

While I appreciate that writers like Ron Rom and Dave Henderson are eager to write up and give space to any hot, young band going, I find it tedious beyond belief that confused old men like Roger Holland are allowed to blab on about whatever they've been doing hours before the gig or what they wear in bed at night. You are there to review a band, not dribble line after line of lazy self-indulgence. It is because they are allocated less space that Graham Bent and James Brown's reviews are always sharper. It's annoying that the only good reviews are restricted because they are squashed by the London writers' endless waffling.

Likewise, there are very

rarely live pictures from the provinces. *Sounds* used to be the best, and maybe you'll get some good new writers from your advert, but you've a long way to go before it gets rivetting again. – **Alisa Cox, Leeds**

MODEL ARMY GAME 1

I HAVE to agree with Ron Rom when he says he is "weak and ignorant" (New Model Army feature, October 25), and surely comments like "all music must provoke" are immature and indicative of his fly-by-night journalism?

I saw New Model Army play a challenging and well received performance at Reading, and thanks to Jack Barron and Steve Double for their stimulating review.

The Army sold out the Town And Country Club last weekend with a set that not only covered their new album but also went back as far as their first indie recording 'Bittersweet' for Quiet Records. Surely a good song (provocative or not) is always a good song?

Perhaps someone should ask Ron Rom why he has allowed himself to become just another boring old journalist so early in his career? But then again backlashes are so tedious!! – **Dave Loader, Music Publisher, Watteau Music, London NW4**

MODEL ARMY GAME 2

REGARDING THE New Model Army "interview".

I would like to point out to that stupid bastard Ron Rom, Stuart Morrow left New Model Army over a year ago and, for Mr Rom's benefit, he was the original bassist. His departure took place after their brilliant appearance on *Top Of The Pops*. The band were then written off by me as Stuart Morrow was one of the best bassists around. They then, however, recruited a more than adequate replacement in Mr Harris, with whom they released the brilliant 'Brave New World', and some months later the long awaited third LP, 'The Ghost Of Cain', which quite simply is brilliant.

Mr Rom took it on himself not even to mention the new LP, and there was also no mention of the latest bass player (about whom I know very little).

Mr Rom, however, tried his best to slag them and act cool, but just ended up looking like a biased bastard who just hates New Model Army. The manner in which he carried out this "interview" was a disgrace and he is nothing short of a disgrace to his profession.

Perhaps Mr Rom must seriously consider working for Mr Rupert Murdoch (spit) and he would be able to write that sort of bigoted

THE STATE OF ROCK – PART 202

YOUR LETTERS in the October 11 issue has finally encouraged me to get on the ol' boxing gloves. There was so much in the varied letters that I agreed with and it comes down to...

Point One: 75 per cent (if not more) of today's records are pure crap. We now have what I call conveyor belt music – a lot of it sounds the same. Same beat, same droning vocals, same boring synths – even heavy metal has degenerated so that a lot of it is "over, bar the shouting". It's not original anymore, any of it, and we are being plagued with such boring B-sides on singles as well, for the most part just re-vamps of the A-side (disco or instrumental). 12-inch singles are just a

waste of money too, a re-vamp of the re-vamp you've already got!!! And the prices!!!

Point Two: the number of obscure and unknown groups/singers I read of increases every week – most of them not even one-hit wonders. It's all very well to promote new talent, I do agree with that, but not when so much of it is talent-less and sounds so much like everyone else who thinks they can be a star once they get a synth or a drum machine into their hands. Can't your paper be a bit more selective?

OK, spend a certain amount of space on new groups, but don't hammer us with it every week!!!

Point Three: the constant slagging off of once hallowed musical heroes who've got

New Model Army were and still are one of the best bands around and long may they continue to be so. Yours extremely angrily – **Kenny Dalglish, Preston, Lancashire**

MODEL ARMY GAME 3
IT IS now time for Ron Rom, the rat, to get his marching orders. It is obvious that Ron enjoys himself most while writing a good hatchet job. A prime example of this is the New Model Army's "interview"

How can Ron Rom ask, "Why does no one like this band anymore?" when it is clear that he has no idea who does or does not like them. The truth is that the "everyone" he refers to are merely the narrow minded, cynical clique that obviously proliferate *Sounds*.

DEAR RON Rom, what do you *really* want from the New Model Army? Disco beat and poppy lyrics? Just because they've not conformed, softened and sold themselves to your idea of what a 'Rebel Rock Band' should sound like, you *attempt* to tear them to shreds. Yes, they sound the same as two years ago – angry and unwilling to sit back and shit all over their beliefs.

NMA have progressed without losing sight of their ambitions. The hunt is on. Let's add over-the-hill rock writers to the quarry. — **Mark Dundee**

The whole record industry has been falling apart since the new wave era took people by storm – I know, it was their choice, but a younger generation commandeered the operation, and although for a while it *was* new and interesting, it eventually evolved into the situation we have now.

Apart from the reviews, I think some of the satirical comments in *Sounds* could be reduced. Some of it is funny, the rest just plain unnecessary baggage. So, even if you reduce the size of the paper, the quality of what is in it balances everything out. Your cartoons are OK; I like *Tales From The Rubber Room* best. Are there any plans to put all of Simon Cooper's *Rubber Room* stuff together in one volume, because I'd buy it like a shot!! – Peter Wall, Saffron Walden, Essex

In your view we may not have redressed the balance, but at least you've had your collective say. On a point of information, Phonogram have taken an ad for their Amnesty LP (page 31) and we've reviewed the record (*Albums*) and carried a news background story (*Jaws*). As we originally said, we write about music — Ed

CHART

UK 50 SINGLES

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

COMPACT DISC

- 1 — EVERY BREATH YOU TAKE — THE SINGLES The Police A&M
- 2 1 GRACELAND Paul Simon Warner Brothers
- 3 2 BROTHERS IN ARMS Dire Straits Vertigo
- 4 4 SILK AND STEEL Five Star Tent
- 5 8 A KIND OF MAGIC Queen EMI
- 6 20 FORE Huey Lewis And The News Chrysalis
- 7 5 REVENGE Eurythmics RCA
- 8 6 SO Peter Gabriel Virgin
- 9 3 THE AUTOBIOGRAPHY OF SUPERTRAMP Supertramp A&M
- 10 15 BREAK EVERY RULE Tina Turner EMI
- 11 9 TRUE BLUE Madonna Sire
- 12 10 DANCING ON THE CEILING Lionel Richie Motown
- 13 13 SIMON BATES — OUR TUNE Various Mercury
- 14 12 TRUE COLORS Cyndi Lauper Portrait
- 15 — IN THE ARMY NOW Status Quo Vertigo
- 16 — QUEEN'S GREATEST HITS Queen EMI
- 17 7 TRUE STORIES Talking Heads EMI
- 18 19 INVISIBLE TOUCH Genesis Virgin
- 19 18 INTO THE LIGHT Chris De Burgh A&M
- 20 11 FORMULA THIRTY 2 Various Mercury

Compiled by Spotlight Research

UK 50 ALBUMS

- 1 2 EVERY BREATH YOU TAKE — THE SINGLES The Police A&M
- 2 39 NOW DANCE VOLUME 2 Various EMI/Virgin
- 3 1 GRACELAND Paul Simon Warner Brothers
- 4 7 ORIGINAL SOUNDTRACK — TOP GUN Various CBS
- 5 3 TRUE BLUE Madonna Sire
- 6 5 SILK AND STEEL Five Star Tent
- 7 10 GET CLOSE The Pretenders Real
- 8 8 SCOUNDREL DAYS A-ha Warner Brothers
- 9 4 BETWEEN TWO FIRES Paul Young CBS
- 10 12 NO. 10, UPPING STREET Big Audio Dynamite CBS
- 11 9 WHIPLASH SMILE Billy Idol Chrysalis
- 12 6 LIVERPOOL Frankie Goes To Hollywood ZTT
- 13 13 REVENGE Eurythmics RCA
- 14 17 DREAMTIME The Stranglers Epic
- 15 14 FORE! Huey Lewis And The News Chrysalis
- 16 25 REMINISCING Foster And Allen Stylus
- 17 — LEATHER JACKET Elton John Rocket
- 18 43 SLIPPERY WHEN WET Bon Jovi Vertigo
- 19 18 LONDON O HULL 4 The Housemartins Go! Discs
- 20 — GREATEST HITS OF 1980 Various Telstar
- 21 20 DANCING ON THE CEILING Lionel Richie Motown
- 22 — HIT MIX '86 Various Stylus
- 23 30 A KIND OF MAGIC Queen EMI
- 24 19 THE AUTOBIOGRAPHY OF SUPERTRAMP Supertramp A&M
- 25 11 THE CHART Various Telstar
- 26 22 BROTHERS IN ARMS Dire Straits Vertigo
- 27 37 SO Peter Gabriel Charisma
- 28 — TOGETHER Various K-Tel
- 29 15 GIVE ME THE REASON Luther Vandross Epic
- 30 27 RADIO MUSICOLA Nik Kershaw MCA
- 31 — JUST LIKE THE FIRST TIME Freddie Jackson Capitol
- 32 21 WHITNEY HOUSTON Whitney Houston Arista
- 33 34 BREAK EVERY RULE Tina Turner Capitol
- 34 16 SOUTH PACIFIC Various CBS
- 35 23 WORD UP Cameo Club
- 36 32 THE FINAL Wham! Epic
- 37 24 INTO THE LIGHT Chris De Burgh A&M
- 38 31 IN THE ARMY NOW Status Quo Vertigo
- 39 41 PLEASE Pet Shop Boys Parlophone
- 40 45 STRANGE CHARM Gary Numan Numa
- 41 — PICTURE BOOK Simply Red Elektra
- 42 35 TRUE COLORS Cyndi Lauper Portrait
- 43 — HIP HOP ELECTRO 15 Various Streetsounds
- 44 47 SIMON BATES' OUR TUNE Various Polydor
- 45 — QUEEN'S GREATEST HITS Queen EMI
- 46 33 NOW THAT'S WHAT I CALL MUSIC VOLUME 7 Various EMI/Virgin
- 47 36 COMMUNARDS The Communards London
- 48 38 DIFFERENT LIGHT The Bangles CBS
- 49 — STRONG PERSUADER Robert Cray Mercury
- 50 42 TRUE STORIES Talking Heads EMI

Compiled by MRIB



B.A.D.'s Mick Jones makes a spectacle of himself

SOUNDS TRACKS

Jack Barron

A SERIOUS OF SNAKES Wire A Mute pre-tape
 ALICE IN WONDERLAND A mindbending BBC TV repeat
 POPPIE COCK EP Pop Will Eat Itself Chapter 22

Wayne Hussey

LOVE ME TO DEATH The Mission Mercury
 STRAWBERRY FIELDS FOREVER The Beatles Parlophone
 SHEER HEART ATTACK Queen EMI

Jonh Wilde

RED SLEEPING BEAUTY McCarthy Pink EP
 BLUE REMEMBERED HILLS BBC Play The greatest television moment
 COMPLETE WORKS Died Pretty What Goes On

Roger Holland

CLOSE WATCH Pauline Murray And The Saints Haunting Polestar White Label
 PHYSICAL GRAFFITI Led Zeppelin Swan Song Greatest Story Ever Told
 LIVE AT THE OLD WHITE HORSE Talulah Gosh Elitist Personal Tape

James Brown

POPPIE COCK EP Pop Will Eat Itself Chapter 22
 KISS Age Of Chance F&N
 PRESENCE Jessie Garon & The Desperadoes Narodnik

Neil Perry

ROCK ON THE VIDEO The Dave Howard Singers Front room frolics
 GOD'S OWN MEDICINE The Mission Splendiferous Mercury LP (Last time, honest)
 GEORGIA SATELLITES Georgia Satellites Elektra LP crunch

FRIENDS

- 1 GORDON BROWN The Stranglers
- 2 BRUCE IN POCKET The Pretenders
- 3 REG HARD Frankie Goes To Hollywood
- 4 GWEN UNDERGROUND The Jam
- 5 NEVILLE STOP Echo And The Bunnymen
- 6 CLAUDE BUSTING Kate Bush
- 7 ROB LOBSTER The B-52's
- 8 COLIN OCCUPANTS The Carpenters
- 9 NORMAN NOKRY Bob Marley And The Wailers
- 10 ANDREW FRIEND Lloyd Cole And The Commotions

Compiled by Seamus Abcraster



THE POLICE play the cups and saucers game

ATTACK

HOT METAL 60

SINGLES

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



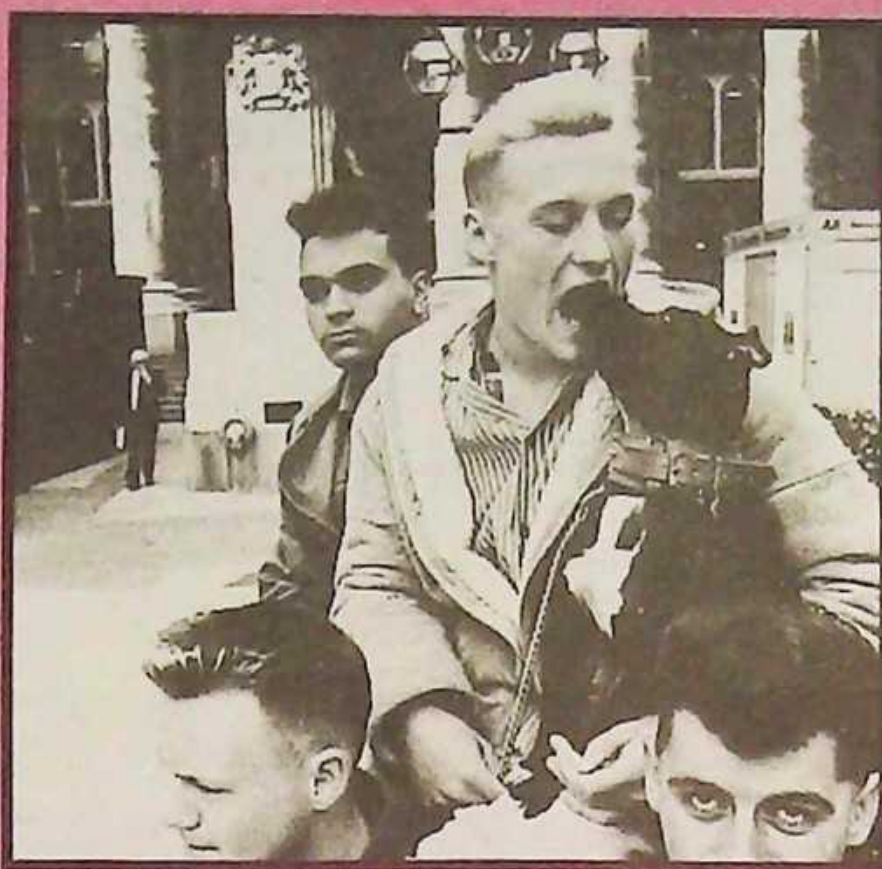
WASP: "TEN pence for a cuppa tea, mate?"

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

IMPORTS

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

Compiled by Spotlight Research



GUANA BATZ with a variation on His Master's Voice

INDIE ALBUMS

- 1 1 BROTHERHOOD New Order Factory
- 2 — LOAN SHARKS Guana Batz ID
- 3 3 BLOOD AND CHOCOLATE Elvis Costello & The Attractions Imp/Demon
- 4 2 LONDON O HULL 4 The Housemartins Go! Discs
- 5 4 THE QUEEN IS DEAD The Smiths Rough Trade
- 6 7 FILIGREE AND SHADOW This Mortal Coil 4AD
- 7 6 WATCH YOUR STEP Ted Hawkins Gull
- 8 5 TALKING WITH THE TAXMAN ABOUT POETRY Billy Bragg Go! Discs
- 9 11 WHO'S BEEN TALKING Robert Cray Charly
- 10 — ROOM OF LIGHTS Crime & The City Solution Mute
- 11 15 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 12 9 ON THE BOARDWALK Ted Hawkins UnAmerican Activities
- 13 17 THE UNGOVERNABLE FORCE Conflict Mortarhate
- 14 18 VICTORIALAND Cocteau Twins 4AD
- 15 21 SUICIDE Suicide Demon
- 16 13 FOREVER BREATHES THE LONELY WORD Felt Creation
- 17 — IT Alien Sex Fiend Anagram
- 18 — FORCE A Certain Ratio Factory
- 19 16 GIANT The Woodentops Rough Trade
- 20 10 NOT THE CAPTAIN'S BIRTHDAY PARTY The Damned Demon
- 21 8 DOGBREATH Head Of David Blast First
- 22 14 MORE LOVE SONGS Loudon Wainwright III Demon
- 23 19 KICKING AGAINST THE PRICKS Nick Cave And The Bad Seeds Mute
- 24 22 SHABINI Bhundu Boys Discafrique
- 25 — EPLP Subhumans Blurg
- 26 — NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang Demon
- 27 27 GIFT The Sisterhood Merciful Release
- 28 12 BEND SINISTER The Fall Beggars Banquet
- 29 23 HEAD Batfish Boys Batfish Incorporated
- 30 25 COMMERCIAL SUICIDE Colin Newman Crammed Discs

Compiled by Spotlight Research

DOGS

- 1 BIG DOG Robert Plant
- 2 THE DOBERMAN'S TOO STRONG Dire Straits
- 3 ROCK 'N' ROLL DALMATION AC/DC
- 4 COLLIE ALL THE HEROES It Bites
- 5 THE BEAGLE HAS LANDED Saxon
- 6 ST BERNARD'S FIRE John Parr
- 7 I'M A RETRIEVER The Monkees
- 8 CRY FOR THE ALSATIONS MSG
- 9 CALL ME THE PEKINESE Lynyrd Skynyrd
- 10 THE POODLE AND THE DAMAGE DONE Neil Young

Compiled by Andy Small, Blackford, Perthshire

EASTENDERS

- 1 EVERY BOOZER GRINS Angie
- 2 LIFE IS JUST A BOWL OF CHERRIES Arthur
- 3 THE SUNSHINE OF YOUR SMILE Lofty
- 4 HEARTBREAKER Michelle
- 5 LIPSTICK, POWDER AND PAINT Mary
- 6 SNIDE BY SNIDE Harry And Mehmet

INDIE SINGLES

- 1 1 ASK The Smiths Rough Trade
- 2 2 THINK FOR A MINUTE The Housemartins Go! Discs
- 3 3 LOVE'S EASY TEARS Cocteau Twins 4AD
- 4 12 SOMETIMES Erasure Mute
- 5 — POPPIE COCK Pop Will Eat Itself Chapter 22
- 6 11 REALLY STUPID The Primitives Lazy
- 7 26 ROCKITT MISS USA Sci Fi Sex Stars Sputnikco
- 8 5 STATE OF THE NATION New Order Factory
- 9 6 HANG-TEN! The Soup Dragons RAW TV Products
- 10 9 SERPENTS KISS The Mission Chapter 22
- 11 7 SMELLS LIKE SHIT Alien Sex Fiend Anagram/Cherry Red
- 12 20 WONDERFUL LIFE Black Ugly Man
- 13 4 DICKIE DAVIES EYES Half Man Half Biscuit Probe Plus
- 14 30 THE RATTLER Goodbye Mr McKenzie Precious Organisation
- 15 22 PANIC The Smiths Rough Trade
- 16 — PINK HOUSE The Leather Nun Wire
- 17 10 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 18 21 THE ANTI MIDAS TOUCH The Wolfhounds Pink
- 19 8 CUT DOWN Red Lorry Yellow Lorry Red Rhino
- 20 14 DESIRE Gene Loves Jezebel Beggars Banquet
- 21 24 MICKEY WAY A Certain Ratio Factory
- 22 15 THE GRIP OF LOVE Ghost Dance Karbon
- 23 13 THE PEEL SESSION New Order Strange Fruit
- 24 — SORRY TO EMBARRASS YOU Razor Cuts Subway
- 25 32 THIS IS MOTORTOWN The Very Things DCL Electric Recordings
- 26 — 10 NOTES ON A SUMMER'S DAY Crass Crass
- 27 34 BELA LUGOSI'S DEAD Bauhaus Small Wonder
- 28 17 BLUE MONDAY New Order Factory
- 29 — SHE SAID Yeah Jazz Upright
- 30 28 I COULD BE IN HEAVEN The Flatmates Subway
- 31 19 SUNARISE The Godfathers Corporate Image
- 32 — INTO THE GROOVY Ciccone Youth Blast First
- 33 18 LOVE AFFAIR WITH EVERYDAY LIVING The Woodentops Rough Trade
- 34 16 NAKED AS THE DAY YOU WERE BORN The Weather Prophets Creation
- 35 23 THE PEEL SESSION The Damned Strange Fruit
- 36 48 SEEK Salvation Ediesta
- 37 28 OH NO IT'S GBH AGAIN! GBH Rough Justice
- 38 39 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 39 31 WHO DO YOU WANT FOR YOUR LOVE The Icicle Works Beggars Banquet
- 40 43 RED SLEEPING BEAUTY McCarthy Pink
- 41 36 JESUS IS DEAD The Exploited Rough Justice
- 42 — CAT FROM OUTER SPACE BMX Bandits 53rd & 3rd
- 43 37 GENTLE SOUND The Railway Children Factory
- 44 27 VELVETEEN Rose Of Avalanche Fire
- 45 — ROCK ON The Dave Howard Singers Fun After All
- 46 45 A NEW RECORD BY... My Bloody Valentine Kaleidoscope
- 47 40 BLACK WALL BLUE Hula Red Rhino
- 48 33 STARPOWER Sonic Youth Blast First
- 49 25 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 50 41 ROMAN P/GOOD VIBRATIONS Psychic TV Temple

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COWS

- 1 DARK SIDE OF THE MOO Pink Floyd
- 2 NEVER MIND THE BULLOCKS The Sex Pistols
- 3 TWO STEPS FROM THE MOO Hanoi Rocks
- 4 MILK AND STEEL Five Star
- 5 METAL RENDEZMOO Krokus
- 6 MILK IS MURDER The Smiths
- 7 THE PROS AND CUDS OF HITCH HIKING Roger Waters
- 8 KEEP MOVING Madness
- 9 TWO SIDES OF THE MOO Keith Moo
- 10 ALL THIS AND WORLD WAR MOO John Lennon

Compiled by Tarmac T Roadhog, Ealing W5

TOUR NEWS

THE NOSEFLUTES will play Birmingham The Grapes November 13, Birmingham University 15, Finsbury Park Sir George Robey 27.

DEACON BLUE make their way around the country when they play Glasgow Fury Murrys November 13, Aberdeen Victoria Hotel 14, Dunfermline Waterhouse 15, Dundee Dance Factory 16, London Marquee 18, London Queen Elizabeth College 20, New Cross Goldsmith's College 21.

THE WAIT can't hang around any longer and play Covent Garden Rock Garden November 18, Camberwell Timebox II 25, Southampton Kingsland Hall 28, Canterbury Kent University December 9, Hastings Cherrys 18.

RADIO ACTIVITY will play Acton Bumbles November 13, and Camden Dingwalls 16.

THE CHESTERFIELDS play Kentish Town Timebox November 24, North Kensington Bay 63 25, Leeds Stallones 27, Barrow Bluebird December 18, Felixstowe Grand Hotel January 3.

LIFE AFTER set out to prove that there's life before at Bracknell South Park Arts Centre November 13, Cardiff Llanharan Rugby Club 16, Fulham Kings Head 17, 24 and December 1, Walthamstow Royal Standard 5, Harlesden Mean Fiddler 8, Chichester New Park Rock Club 13.

THE PHONEY AMERICAN ACCENTS "will be destroying all monsters" at Deptford Crypt November 21-22.

GOTHAM CITY WRECKERS set off in their Batmobile to play Epsom Playhouse November 16, Brighton Polytechnic December 2, Hastings Crypt 12.

STATETROOPER, the band fronted by former Michael Schenker Group vocalist Gary Barden, play London's Marquee November 13.

TARRAGON, the Nottingham based "folkadelic" band will play Nottingham Mardi Gras November 14, Cambridge Sea Cadeys 15, Leicester Magazine 19, Nottingham Mardi Gras 20, London Bow Pearly King 21.

THE PASTELS will promote their album 'Up For A Bit With The Pastels' at Sheffield Leadmill November 15, North Kensington Bay 63 16.



THE SHAMEN will promote their single 'Till Yesterday/World Theatre' on Moksha (via Nine Mile) at Hull Adelphi November 19, Blackburn Top Hat Club 20, Central London Polytechnic 22, Camberwell Timebox II 24, Kent University 25, Romford Rezz 26, North Kensington Bay 63 27, Paisley Technical College 28.

THE PURPLE THINGS set out "to deliver another attack of mind-numbing proportions" at Leeds Adam And Eves November 18, Camberwell Timebox II 20, Acton Bumbles Wine Bar 21.

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*Source: Target Group Index 1985

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DRUMMER AND PERCUSSION wanted for new young Brixton band going places. Must be local. Jazz/Rock Creative cocktails. Enthusiastic and imaginative, not afraid of commitment. No timewasters. Sam 01-326 4691. S6599

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THE POPPY SEEDS require fuzzy guitarist. Influences JAMC, Killing Joke, Phone Lol 01-697 8377. S6657

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MUSICIANS WANTED - GENERAL. AL 01-223 8845. S6593

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Thursday Nov. 13th - BIRMINGHAM
Venue: Portland Club, 100 Icknield Port Road, Edgbaston
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Friday Nov. 14th - LONDON
Venue: The Logan Hall, 20 Bedford Way, WC1H 0AL
Dealers: Soho Sound House, 18A Soho Square, London W1
London Rock Shop, 26 Chalk Farm Road, London NW1
Future Music, 202 New Kings Road, Fulham, London SW6
Doors open 7pm. Tickets on door £3 or £1 for M.U. members & unwaged (proof required)

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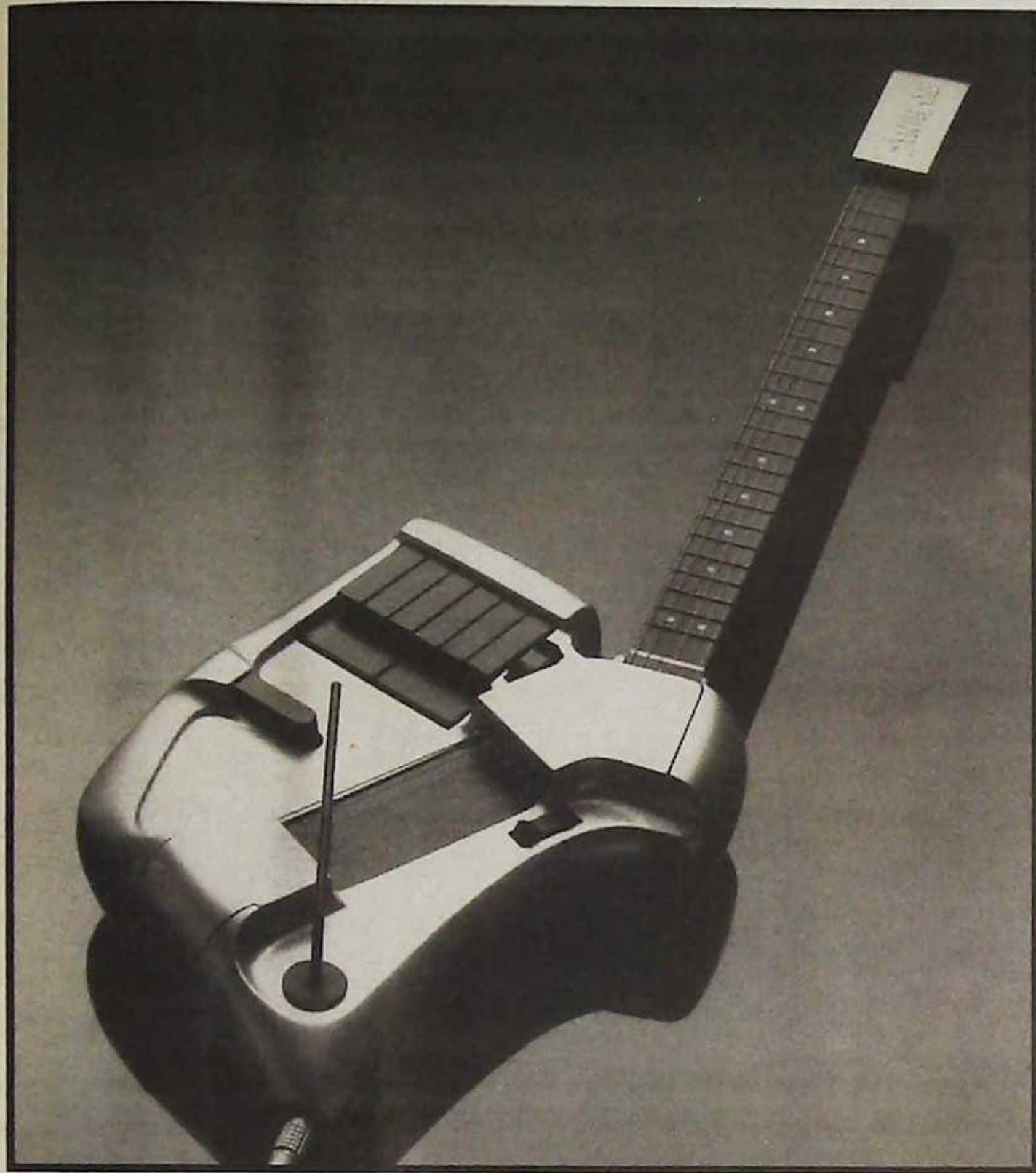
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I N - T E C H

SYNTHAXE: A VIRGIN BIRTH



SYNTHAXE: a snip at £6,894.25

FEW INSTRUMENTS could better the amount of national press coverage received by British company Synthaxe, makers of a revolutionary guitar-type synthesiser controller, a year or so ago.

And then? Nothing. It simply never appeared outside trade show prototype form.

But now, coincidentally or not, just as the Stepp DG1 (another instrument aimed to propel the unsuspecting guitarist into the '80s and beyond) looms large on the horizon, the Synthaxe is making a comeback under the watchful eye of Richard Branson, whose newly-formed private company Voyager has funded this latest revival.

Life may be difficult for the Synthaxe in 1986. Not only has it got to contend with another (although inherently different) British designed guitar-orientated piece of technological wizardry but, seeing as the project began in 1978 and has been openly

talked about for the past two years, there is a limit to how much talk, with no product, people can remain interested in.

But product we are promised. Later this month, Steve Levine will be conducting a series of 'Synthaxe meets Fairlight' demonstrations in London, and already Voyager announce that the unlikely duo of Christopher Cross and Marty Wilde have 'snapped up this incredible instrument'.

With a price tag of £5,995 plus VAT, the Synthaxe is hardly destined to become an everyday item, and will surely face stiff competition from a number of MIDI guitar systems now on the market (Roland, of course, Shadow, IVL and so on). But so much work has obviously gone into the design, birth, and now re-birth of the instrument that it must be given the benefit of the doubt. Watch this space for further details.

THE LONDON Rock Shop, the famed Camden music store which went out of business in July, reopens this Saturday under new ownership.

The Rock Shop has been taken over by Glen Fisher and Ian Harrison, who run Bootleg Music in Epsom. Under their control, it will lose some of its hi-tech emphasis in preference for a more general rock 'n' roll approach similar to Bootleg itself.

The store maintained a high profile throughout the first half of the '80s under the flamboyant direction of Ed Jones, who pioneered Sunday opening and never missed an opportunity to indulge in the kind of image-building usually associated with the more glamorous end of the music business.

According to the trade magazine *Music Business*, however, Bootleg had been in negotiation with Jones for some time before the actual collapse of the business, but had been unable to agree terms.

More information from The London Rock Shop, 26 Chalk Farm Road, London NW1 (01-267 5381).

IN 1811 (four years before the Battle of Waterloo!), one Thomas Patey Chappell, proud owner of the publishing rights to all Gilbert and Sullivan operas, set up shop in London.

175 years later the business is still going from strength to strength, and in celebration of this remarkable achievement, ex-Arts Minister Lord Gowrie opened the company's revamped and extended music shop in Bond Street at a champagne reception at the end of October.

The new-look store now comprises four main departments: Piano, Electronic Keyboard, Musical Instrument and Sheet Music.

The Electronic Keyboard department now boasts excellent demonstration facilities including special soundproofed areas and will deal in all instrument types, from hi-tech computer-based systems to inexpensive portable keyboards. The Musical Instrument department, while retaining Chappell's close links with orchestral instruments, will now stock a wide range of electric guitars.

Chappell's has long been the place to go for sheet music. The new re-designed department, now made more accessible for the browser, has improved its mail order service to include same-day dispatch for telephone credit card orders.



HOHNER PB 250 bass amp atop PBB 250, with B2 bass

BASS ACE

HOHNER HAS announced two additions to its range of professional amplification. The PB 250 bass amp and matching PBB 250 cabinet are designed as a package to provide the bassist with high-fidelity sound at high volume levels, and to complement the Hohner Professional range of bass guitars.

The PB 250 has a power rating of 250 watts rms, but peaks at 340 watts into 4 ohms. It comes in an integral carpet-covered flight case, although the amplifier's two component parts may be mounted in a standard 19in rack if required. Its equalisation section includes master bass, middle and treble controls, operating in conjunction with a five-band graphic EQ: this offers cut and boost of up to 12 dB at centre frequencies of 70Hz, 210Hz, 630Hz, 2kHz and 6kHz. A variable compressor and chorus are included, for a wide range of contemporary sounds without the need for outboard effects. The second of these is footswitchable and has an LED status indicator mounted on the amp.

The PBB 250 has a similarly robust construction with corner protectors, stout handles and a grey carpet finish. The enclosure has two circular ports and four high-quality front loaded 10in speakers, easily capable of handling the full output of the amplifier, and fitted with kick-proof protective grilles. The design is claimed to provide the punch and clarity demanded by contemporary playing styles, with a tight but full bass response.

Hohner have also introduced the Blues Blaster 1490 microphone for serious blues harp players. This Jubilee Edition mic, specifically designed for use with the harmonica, features the traditional bullet shape housing which has been popular with harp players for many years.

Secret of the Blues Blaster's sound is a high output crystal element with a frequency response of 30Hz - 10kHz. The high impedance, omni-directional design incorporates a volume control, an invaluable feature for live performance. A chrome plated grill and deep metallic blue paint finish ensure that the Blues Blaster looks distinctive. Suggested retail price is £85.

For more information, contact M Hohner Ltd, 39-45 Coldharbour Lane, London SE5 9NR.

DX-CELLENCE!

THE COMPLETE DX7
Howard Massey
(AMSCO Publications)
QQQ VVV

THE FIRST temptation here is to be bored at the prospect of yet another 'DX' book. The second is total horror at the tome's asking price of £16.95.

But cast aside any such thoughts. If you are one of the 160,000 people who have made the Yamaha DX7 the world's best selling synthesiser (ever), or one of the countless number who

have bought DX9s, DX21s, DX100s etc, then *The Complete DX7* is simply essential reading.

The problem with so many technical books (and almost everyone is bursting into print these days) is that the average techno-buff who gets wheeled in to dash off a treatise on synthesis is generally illiterate. How refreshing then to discover Howard Massey: a man who not only knows his subject intimately but a man who can write - clearly, succinctly and amusingly.

Howard Massey is currently Project Director of the Public Access Synthesizer Studio in New York (an institution that I must confess ignorance of) where, basically, the contents of this book was delivered as an 18-hour series of lectures. I'd imagine students paid considerably more than this book's asking price for the privilege (and you'd certainly pay more for a DX ROM - that classic refuge for the DX-confused). So you're getting Howard Massey cheap.

Accordingly I predict a sharp

upswing in the RAM market from now on. If you can't program a DX instrument having read this book, you never will.

The Complete DX7 begins with a brief run through basic audio theory. This section is to the point, readable, and helpful, comprising short paragraphs headed *Amplitude, Frequency, Jargon, What Is Analog, What Is Digital*, etc etc. No waffle.

After a guided tour of the DX7 front panel and basic operational modes, we get into the meat of the book. First the operators, and then, wisely, how to create sounds from scratch since, as Massey points out, the DX7 is an instrument whose basic voice structures must be

understood even if ultimately you are only interested in editing as opposed to creating sounds.

I have read countless exposés of FM synthesis (on which the DX7 is based); most remain understandable for a paragraph or two and then you're lost. But Massey, obviously aware of the dangers, keeps pace with the readers and, above all, keeps the reader interested. Key points are printed in large capital letters - ie "THERE IS NO DIFFERENCE WHATSOEVER BETWEEN A CARRIER AND A MODULATOR APART FROM WHERE THE OUTPUT IS SENT".

This is a superb idea as it's often impossible to sort out

the vital piece of information.

Above all, the book is practical. For a start, it is bound in a ring file so pages can easily remain open when you're reading it and playing your instrument; then there is the selection of audio cues on floppy disks (the analog type!) which aid and abet the text throughout. Essentially, though, it is the writing which makes this such an irresistible proposition.

Whatever your standpoint - beginner, slightly confused at times, or seasoned pro - you'll find this book an object lesson in technical writing. At last someone has tackled the problem of explaining to ordinary people how a DX7 works - and they've won.

JULIAN COLBECK

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