

FREE WITH THIS ISSUE—THE SHOWCASE 1 EP

SOUNDS



SIOUXSIE

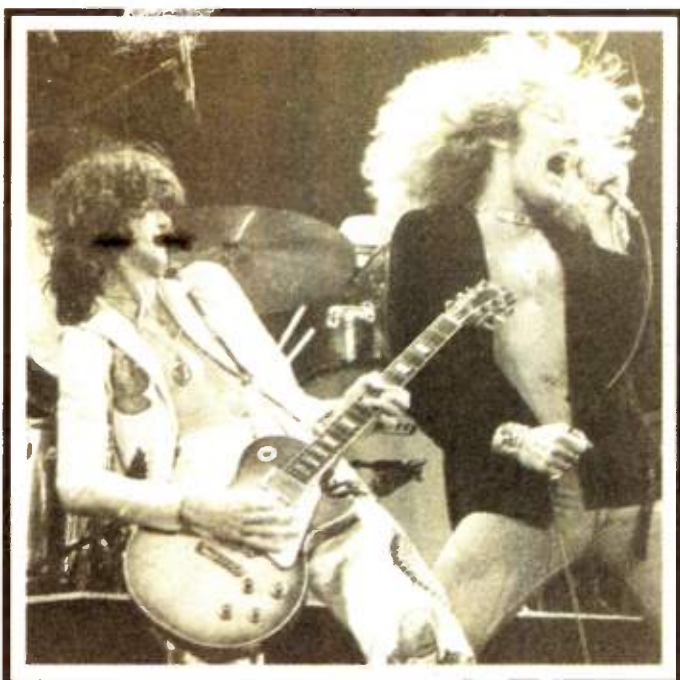
"As far back as 'Dear Prudence' we were considering putting an EP together of cover versions. The last two albums have been torture to finish . . ."

INTERVIEW INSIDE

LOOP
TONY WILSON
THE GO-BETWEENS

COMPETITION:
WIN £1350 WORTH OF
SANSUI HI-FI EQUIPMENT

NEWS EXCLUSIVES:
NEW PRINCE LP; EURYTHMICS
FOR MILTON KEYNES; STONES
TO TOUR WITHOUT JAGGER



ZEPPELIN RETRO

Back in fashion or still one of rock's greatest dinosaurs? We look at their colossal influence on modern rock

PERFORMANCE:
SMITHS AND SIOUXSIE LPs;
STYLE COUNCIL AND EUROPE LIVE

JULIAN COPE

"'Saint Julian' is about me meeting God in a shopping centre. Wouldn't it be weird if He'd been here all the time and not only is He here, He's a dickhead?"

INTERVIEW INSIDE

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

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Mission Mix

THE MISSION, currently trundling round Europe before setting off on their British tour next month, have a new single out on Mercury next week called 'Severina'.

The B-side contains their own version of The Beatles' 'Tomorrow Never Knows' while the 12-inch has a cover of Free's 'Wishing Well' as well as an "amphetamix" of 'Tomorrow Never Knows'.

Wembley Wonder

STEVIE WONDER will be playing British dates in May - including a week of shows at Wembley Arena.

He starts with a couple of nights at Birmingham NEC on May 19 and 20 before settling at Wembley Arena 23-26 and 28-31.

Birmingham tickets are £15, £12.50 and £10 from the box office, agents or by post from Wonder Concerts, PO Box 4, Altrincham, Cheshire WA14 2JQ (cheques and postal orders payable to "Kennedy Street Enterprises").

Wembley tickets are £16 and £13 from the box office, agents or by post (plus 50p booking fee) from Wonder Concerts, PO Box 141, London SW6 4AJ (make cheques and postal orders payable to "Kennedy Street Enterprises").

Relief Is At Hand

THE CHIEFS OF RELIEF, currently on tour with Big Audio Dynamite, have lined up another four dates of their own in mid-March.

The band - who finally have a new single out on WEA next week called 'Weekend' - will be playing Portsmouth Polytechnic March 14, Manchester Boardwalk 19, Stafford College 20 and Bedford Boys Club 21.

CND ELVIS

Costello to play Glastonbury this year - and Beastie Boys would like to join him!

ELVIS COSTELLO, The Communards and Trouble Funk are the first confirmed names for this year's Glastonbury CND Festival on June 19-21.

Having decided to run the festival this year and save the planned break for next - to give CND a chance to get their message over in what looks like election year - the organisers are lining up a host of British and American names.

They plan to cover the current rock spectrum and apparently Beastie Boys

are keen to appear.

And tickets are already available, price £20 for the weekend, from CND Festival, 22-24 Underwood Street, London N1 7JG. Cheques and postal orders should be payable to "Glastonbury Festival Ltd". Tickets will also be available from various outlets around the country, price £21.

EURHYTHMICS AT THE BOWL



EURHYTHMICS, who played a sell-out British tour at the end of last year, will be returning from their lengthy world trek to play an outdoor show at Milton Keynes Bowl on June 20, we can exclusively reveal.

The date has not yet been officially confirmed and ticket details will be announced in a few weeks.

Spear Group

BURNING SPEAR comes in for British dates next month, bringing with him the female horn section featured on his recent 'People Of The World Unite' album.

He starts at Norwich East Anglia University March 6 and then plays Woolwich Coronet 7, Cardiff New Ocean Club 8, Manchester International Two 9, Bristol Studio 10, Leicester University 12, Dunstable Queensway Hall 14, Southampton Top Rank 15, Brighton Top Rank 16, Exeter University 17, High Wycombe Town Hall 20, London Brixton Academy 21, Folkestone Leas Cliffe Hall 22.

U2's TREE

U2's new album 'The Joshua Tree' - exclusively revealed in *Sounds* three weeks ago - has been set for March 9 release by Island.

Produced by Daniel Lanois and Brian Eno, who were responsible for their last album 'The Unforgettable Fire', four of the tracks were mixed by Steve Lillywhite, who produced the band's first three albums.

The band begin their world tour in America at the beginning of April and British dates are being lined up for the summer.

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SOUNDS

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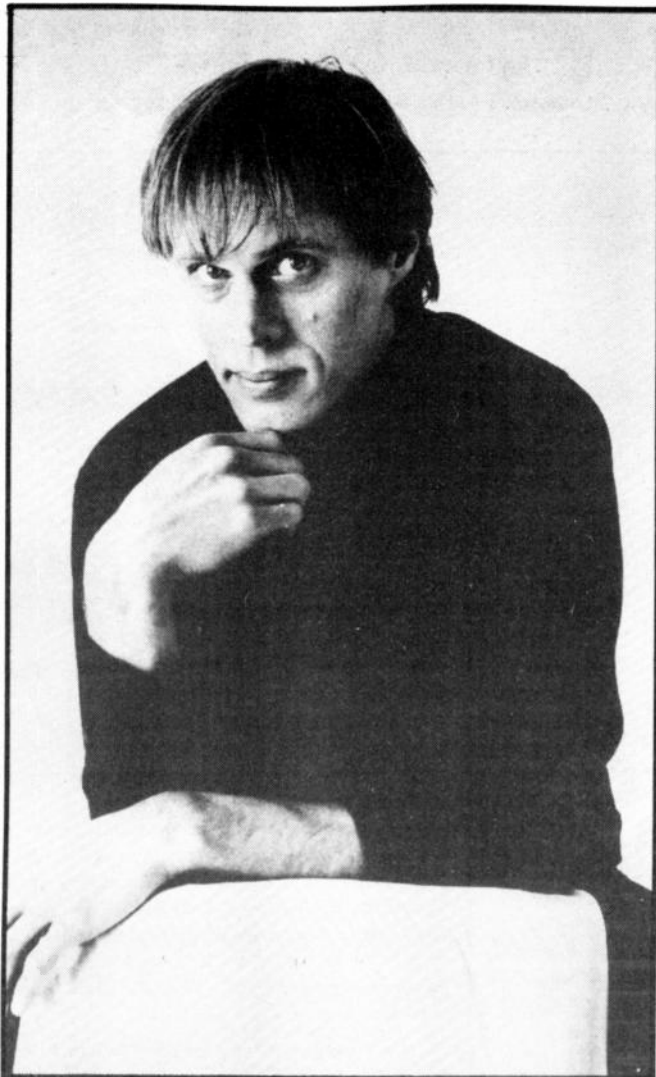
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News

MAJOR TOM

Tom Verlaine lines up British dates for March



TOM VERLAINE, who has just released his fifth album, 'Flash Light', on Fontana to widespread critical approval, has confirmed British gigs in mid-March.

He'll be bringing over the group on the album for his first dates here in two and a half years. They'll include original Television bassist Fred Smith, Patti Smith's drummer Jay Dee Daugherty and ex-Kid Creole guitarist Jimmy Ripp (who's also turned up on albums by Mick Jagger, Daryl Hall and Debbie Harry).

This is not the band that appeared with Verlaine on *The Tube* recently – they weren't available and he was backed by three of Love And Money instead.

He starts the tour at Leicester University on March 15 followed by Bristol Bier Keller 17, Leeds University 18, London Kentish Town Town And Country Club 19, Manchester International 20, Liverpool University 21, Norwich East Anglia University 22.

Verlaine then goes to Europe for a series of dates but there's a chance of more British gigs in May.

Prophets Up

THE WEATHER PROPHETS have switched from Creation Records to a new Alan McGee label called Elevation which will be distributed by WEA.

They'll be announcing their new single shortly, and there's a Lenny Kaye produced album set for the spring. Meanwhile there's a clutch of gigs lined up at Guildford Surrey University March 2, Brighton Polytechnic 3, Nottingham Garage 5, London Kings College 6.

Green On Red On Tour . . .

GREEN ON RED, the Los Angeles combo who've just released their first single in over a year, called 'Clarksville', come over for British dates in March to coincide with a new album on Mercury.

Dan Stuart and his quartet will be opening at Newcastle Riverside on March 19 followed by Sheffield Leadmill 21, Norwich East Anglia University 22, Leeds Polytechnic 24, Nottingham Rock City 25, Edinburgh Queen's Hall 26, Manchester International 27, London Kentish Town Town And Country Club 29.

A Week Of Wedge Women . . .

THE RED WEDGE WOMEN'S TOUR has set up a series of dates for International Women's Week under the banner Ain't No Stopping Us Now.

They'll be giving away their own practical handbook for women called *Fact Not Fiction II* and setting their sights against the resurgence of Victorian values "which has called into question women's right to independence. Women have had to pick up the tab for cuts in benefits, services and education".

The opening night at London's Shaw Theatre on February 28 will feature Coming Up Roses, Frank Chickens, Hope Augustus, Sensible Footwear, Joolz, Sarah Jane Morris And Guests, Sandie Shaw and Tracy Thorn, plus special appearances. Tickets are £6 (£4 concessions).

Frank Chickens, Joolz, Coming Up Roses, Sensible Footwear and Hope Augustus will then go on to Norwich East Anglia University March 2 (£3.50 plus concessions), Leicester Polytechnic 3 (£2.50/£2), Manchester Hacienda 4 (£3/£2.50), Leeds University 5 (£2.50/£2) and York Lyons Club 6 (£4.50/£3.50).

Skin Twosome . . .



SKIN, who are a pair of Swans, have a single out next week called '1000 Years' on Product Inc.

It's the start of a vinyl blitz by Michael Gira and Jarboe (who appears on the last Swans album 'Holy Money') which they say is unlike anything they've done in the past. The single features a five-piece string section including Willing Sinners Bill McGee and Martin McCarrick.

There's also an album each from Jarboe and Michael coming up over the next few months, although there are no live gigs planned. In fact the duo have disappeared back to the studio to work on the next Swans album.

They will, however, be making a film for *The Tube* which should be seen around the end of April.

DEF LEPPARD, who've now gone four years since releasing their last album, 'Pyromania', are now set to release the follow-up in May.

It was thought that their live appearance at Castle Donington last year heralded the long-awaited record, which has had a succession of producers including Jim Steinman and Mutt Lange, who produced their last multi-platinum album. But further delays ensued.

The official release date and title have still to be confirmed.

EXCLUSIVE! PRINCE LP IN MARCH

PRINCE will have a new album out at the end of March, maintaining his recent reputation for releasing records less than a year apart – virtually unheard of among artists of his stature.

Indeed, his only problem appears to be choosing what songs to put on the album. This time he reportedly had over 80 to choose from.

The title of the album, which will also introduce his new band, will be confirmed in a week or so.

EXCLUSIVE: STONES TO TOUR WITHOUT MICK?

THE ROLLING STONES may tour without Mick Jagger. As Mick attempts to complete his second solo album in Barbados while protecting his girlfriend Jerry Hall from the accusations of the island police and the attentions of the press, the rest of the Stones are simmering with discontent.

Mick has apparently said he doesn't want to tour with the Stones this year and is planning his first ever solo dates. But Keith Richard is threatening to take the Stones out on tour without him.

And Ron Wood has already told *Sounds*

that he would have liked to tour behind the band's last album, 'Dirty Work'.

Whether all the other Stones would join Keith – and who they would enlist as vocalist – is unclear. Keith and Ron Wood toured together as The New Barbarians in 1980 but the intention this time is to go out as The Rolling Stones "with a singer from another mega British group now defunct", according to a source.

Speculation is that the man most likely to fit that bill is Roger Daltrey.

How Jagger might react to such a move is anyone's guess.

BEASTIE BOYS

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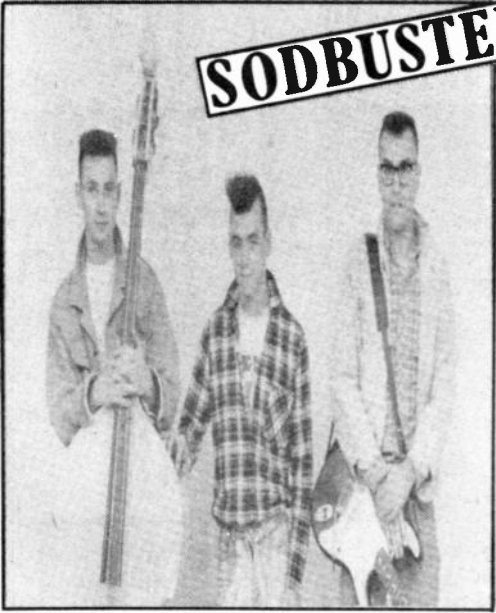
News

Mirror, Mirror, On The Wall . . .
SIOUXSIE AND THE BANSHEES unveil their pin-ups next week with an album of cover versions called 'Through The Looking Glass' on Wonderland (see review on page 32).
 The album marks the last appearance of John Carruthers with the band. He's the latest in a long line of guitarists to quit; indeed he's the longest serving guitarist the Banshees have had. His departure is by "mutual" agreement and he is unlikely to be replaced by a full-time guitarist.
 The rest of the band are now working on new material and are planning to play some gigs in the summer with an expanded line-up, including a big London gig in a tent.
 In the immediate future they have a film slot coming up in *The Tube's* Portmeirion special on March 9 and a Hungarian TV show which will be screened throughout Eastern Europe.

MORE NEWS ON PAGES 14 & 16



the LONG TALL TEXANS



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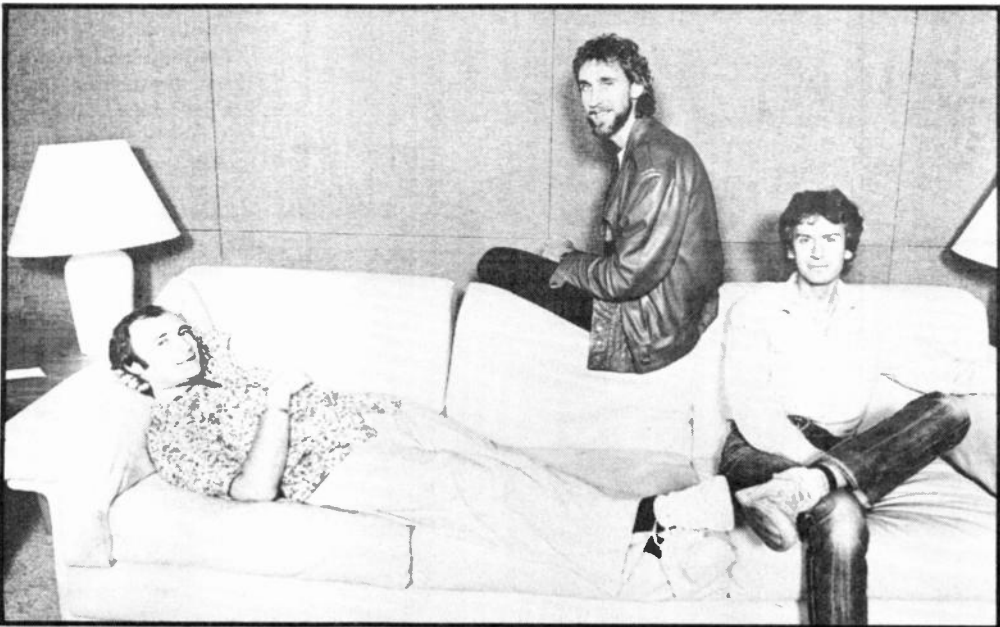


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JUNE SHOWS FOR GENESIS



GENESIS have announced four open-air shows in late June/early July - their first British dates for more than three years. They'll be returning home after a massive world tour, which started last autumn and has taken them to America (three times), Australia, Japan and Europe, while their 'Invisible Touch' album has gone several shades of platinum.
 First confirmed date is at Glasgow Hampden Park on June 26 - tickets are £15.50 by post from Genesis Box Office (to whom cheques and postal orders should be payable), PO Box 77, London SW4 9LH. There's also a credit card hotline on (031) 226 2295.
 They then play Leeds Roundhay Park June 28 - tickets are £15.50 from Genesis Leeds Concert, PO Box 4, Altrincham, Cheshire WA14 2JQ. Cheques and postal orders should be payable to "Kennedy Street Enterprises". There's also a credit

hotline on 01-748 1414.
 They also have two nights at London's Wembley Stadium on July 1 and 2 - tickets are £15.50 by post from Genesis Wembley Stadium, RS Tickets, PO Box 4RS, London W1A 4RS. Cheques and postal orders should be payable to "Harvey Goldsmith Entertainments Ltd". There's also a credit card hotline on (01) 748 1414.
 Don't forget a stamped addressed envelope with all postal applications.
 Meanwhile, Genesis release the fourth single from 'Invisible Touch' on Charisma next week, called 'Tonight Tonight Tonight'. It's backed by 'In The Glow Of The Night', and is available as a seven-inch, a 12-inch with a John Potoker remix plus 'Paperlate' from their '3 x 3' EP issued in 1982, and a CD single which will sell for the price of the 12-inch and includes the same tracks.

BOF Invasion
NEIL YOUNG will be over for his first British gigs for five years in June. He will be playing Birmingham NEC June 2, London Wembley Arena 3-4.
 Birmingham tickets are £10 and £9 from the box office or by post (plus 50p per ticket) from The Neil Young Box Office, PO Box 4, Altrincham, Cheshire W1A 2JQ. Enclose an SAE and make cheques and postal orders payable to "Kennedy Street Enterprises".
 Wembley tickets are £11 and £9.50 from the box office or by post (plus 50p booking fee) from Mac Promotions (to whom cheques and postal orders should be payable), PO Box 2, London W6 0LQ. Don't forget the SAE.
 Neil will be bringing his original Crazy Horse line-up of Frank Sampedro guitar, Billy Talbot bass and Ralph Molina drums.

SANTANA, who've just celebrated their 20th anniversary with their 16th album on CBS, 'Freedom', have lined up three London concerts in May.
 They'll be playing two shows at Hammersmith Odeon on May 16 and one on the 17th. Tickets are £12.50 and £10.

MICHAEL McDONALD, who's had big hits in the past year with Patti Labelle - 'On My Own' - and on his own with 'Sweet Freedom', comes over for his first solo tour in April.

The former Doobie Brother, whose 'Best Of' album has been in the Top 20 since its release last year, will be appearing at Birmingham Odeon April 9, Liverpool Empire 10, Nottingham Royal Centre 11, Manchester Apollo 12, London Hammersmith Odeon 15-16.
 Tickets are £8.50 and £7.50 everywhere except London which is £9.50 and £8.50.

Adams Exclusive!
BRYAN ADAMS will be releasing his new album in April. He's just finished mixing in England with producer Bob Clearmountain, and a single called 'In The Heat Of The Night' is set for March 20 by A&M.
 But Adams, who cracked Britain with his fourth album 'Reckless' last year, won't be back for gigs before the autumn.

Ben E's Jean Genius . . .

BEN E KING, who's just shot to Number One with 'Stand By Me' 26 years after it was originally released, courtesy of Levi's 501 jeans (who've also revived the songs of Sam Cooke and Percy Sledge), comes in for a concert at London Palladium on March 2. Tickets are £10.50, £9 and £7.50.
 King is currently recording a new album with Led Zeppelin's John Paul Jones producing, while Atlantic are also putting together a compilation of his '60s heritage, both on his own and with The Drifters. Surprisingly 'Stand By Me' is only the second Number One Atlantic have scored in this country.
 And Ben E mania will continue through the spring as the *Stand By Me* film - based on a Stephen King short story - and its soundtrack (featuring King, The Coasters, Buddy Holly, Jerry Lee Lewis and The Del-Vikings) are released. The soundtrack is out this week while the film opens in mid-March.

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THE POGUES - 17 MARCH
THE CULT - 16 MARCH
SPEAR OF DESTINY - 29/30 APRIL
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SANTANA - 16/17 MAY
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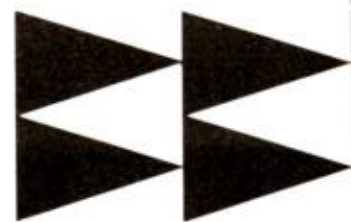
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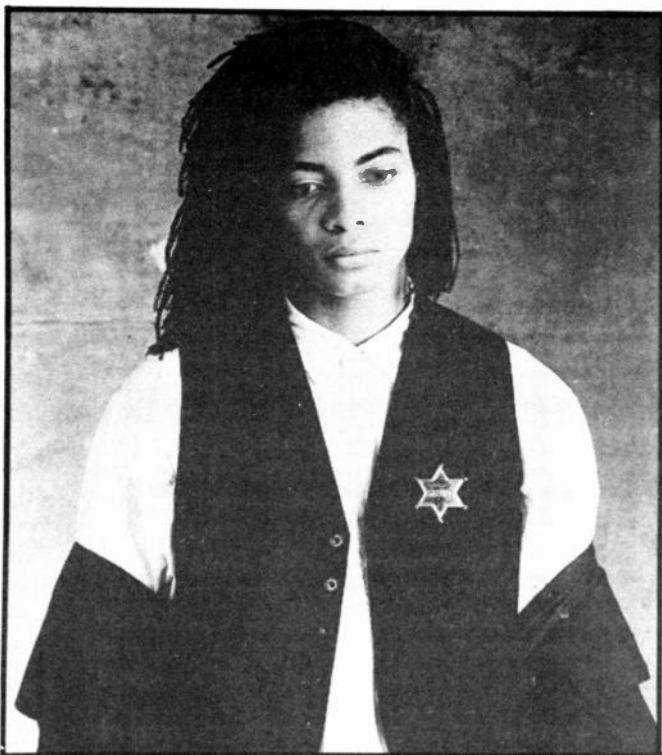
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News

Terry's All Gold . . .



TERENCE TRENT D'ARBY, a 24-year-old New York-born soul singer who is now resident in London, has signed to CBS and has his first single out this week called 'If You Let Me Stay'.

JOHNNIE TAYLOR, the Stax soul veteran who once outsold Otis Redding, Booker T, Sam & Dave and Isaac Hayes, follows his 'Wall To Wall' renaissance last year with a new album on Malaco this month called 'Lover Boy'.

THE CAMBERWELL NOW, who've just added Maria Lanburn on saxophone, follow their 'Ghost Trade' album last year with a four-track 12-inch on Ink (through Nine Mile) this month called 'Greenfingers'.

THE TURNPIKE CRUISERS have a limited edition cassette of a live gig recorded in Amsterdam late last year called 'The Last Waterhole' released by Jettisoundz (through Pinnacle) next month. It was drummer Ratts' last gig before joining Alien Sex Fiend.

THE CHINESE GANGSTER ELEMENT, a Halifax quartet who've put down a dancefloor in their garage, issue their self-titled EP on Tedrum (through Red Rhino) this month.

SANTANA celebrate their 20th anniversary with their 16th album. Called 'Freedom' it's out on CBS this week. The album also reunites Carlos Santana with Buddy Miles.

EL DEBARGE has his 'Who's Johnny' theme from the *Short Circuit* movie — a smash hit in America last summer — released as a single this week by Motown.

FRONT 242 from Belgium issue their new album, 'Official Version', on Ediesta (through Red Rhino) next weekend at the same time as a compact disc compilation of their earlier material.

PAUL AARON, the latest sex symbol from the Simon Napier-Bell stable, comes out of the starting gate with his first single on Music UK this week called 'Streets Of Heaven'.

AGENT STEEL, who've just changed their line-up and moved a little closer to the Bermuda Triangle (!) have their new album called 'Unstoppable Force' out this weekend on Music For Nations.

BIG BAD WORLD, who feature ex-members of Zeitgeist, release their first single on their own Global label this month called 'Let's Get Together'.

TOMMY CHASE makes his single debut for Stiff this week with 'Killer Joe'.

DETAIL, the trio of Scandinavian sax player Frode Gjerstad, drummer John Stevens and South African bassist Johnny Dyani (who died last year), have a double album released by Impetus this month called 'Ness' which also features contributions from Courtney Pine, Harry Beckett and Bobby Bradford. Impetus are also putting out a new album from Talisker, 'Humanity', and a Lol Coxhill double album soundtrack called 'Frog's Dance'.

ARETHA FRANKLIN will shake off George Michael's attentions on her next single 'Jimmy Lee' which comes out on Arista this week.

THE PLEASUREHEADS, a Peterborough garage band, release their second single, 'Holding On', on Ediesta (through Red Rhino) this week.

RECORD NEWS

THE HUNTERS CLUB bag Bachman Turnover Overdrive's 'You Ain't Seen Nothin' Yet' for their second single on Trashcan (through Nine Mile) next weekend.

WALK THE WEST, "no nonsense" Nashville rock and rollers, have their self-titled debut album out on Capitol this week.

MY BABY'S ARM, who are "drunk on fear and gasoline, strung out and deathless", put out a single on Kasper (through Backs) this week called 'Hung In The Playground'.

HULA, the Sheffield "Rentokil" band, put down some 'Poison' for their new single on Red Rhino on March 13.

JEANNIE'S BEAU have a single out on Sedition this week called 'Haunting My House'.

GARY MOORE will have his new album, 'Wild Frontier', out on 10 in mid-March in time for his British tour. The album includes a reworking of the '60s Easybeats hit 'Friday On My Mind'.

DAVID THOMAS & THE WOODEN BIRDS — who currently consist of Chris Cutler, Jim Jones and former Pere Ubu members Tony Maimone and Allen Ravenstine — have an album called 'Blame The Messenger' out on Rough Trade this week. They've just started a European tour and will be playing British dates at the end of March.

Immaculate Reception . . .



IMMACULATE FOOLS release their first new single for more than a year called 'Tragic Comedy' on A&M this week. The 12-inch has a live version of 'Immaculate Fools' and there's a limited edition double pack with live versions of 'Hearts Of Fortune' and 'What About Me' recorded on their European tour last year.

MAD FOR IT

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ID

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TAKEN FROM THE ALBUM HOW GREEN IS THE VALLEY
AVAILABLE ON COMPACT DISC, TAPE & RECORD

MCA RECORDS



News

BACKTRACKS

Chocolate Cream . . .



‘THE VERY BEST OF HOT CHOCOLATE’ on EMI culls 16 hits from the band's 16-year career, from ‘You Could Have Been A Lady’ back in ‘71 to ‘What Kinda Boy You Looking For (Girl)’ as well as the Ben Liebrand remix of ‘You Sexy Thing’ which is currently enjoying a second wind in the charts. But there's nearly as many hits missing – notably ‘Love Is Life’ and ‘A Childs Prayer’ as well as their cover of ‘Give Peace A Chance’ originally released by Apple (which they'd probably rather forget about). And to judge from the reaction in the *Sounds* office with hardcore nuts and sensitive wedges all singing along in unison, Volume 2 can't be far away.

THE CADETS, a '50s West Coast vocal group, have their Modern past revived by Ace on a compilation confusingly called ‘The Cadets Meet The Jacks’. In fact both groups were one and the same although only The Cadets' material is featured here. Their biggest hit, ‘Stranded In The Jungle’ from ‘56 is present although their first single, ‘Don't Be Angry’, which was an R&B hit, is missing “due to the quality of the tape available”. They specialised in cover versions of ‘Heartbreak Hotel’, ‘Fools Rush In’ and ‘I Got Loaded’ together with novelty items like ‘Love Bandit’ and ‘Annie Met Henry’ with varying degrees of failure. Watch out for the follow-up compilation ‘The Jacks Meet The Cadets’ for the rest of the story.

THE GRATEFUL DEAD have their 1977 renaissance ‘Terrapin Station’ reissued by Arista. Their eighth studio album, it was the first time they'd used an outside producer – Keith Olsen – and was by Dead standards a remarkably disciplined affair, particularly the side-long title track which featured arrangements by Paul Buckmaster. Needless to say it didn't last.

BIG BLACK, the brutal but seldom totally nihilistic Chicago trio, have their first two EPs issued on one album called ‘The Hammer Party’ on Homestead (through Shigaku). ‘Lungs’ which came out at the end of ‘82, was effectively a solo project by guitarist Steve Albini. There's more of a group feel to ‘Bulldozer’, released a year later, not least because the drum machine has been replaced by a human being and former Naked Raygun bassist Jeff Pezzati is in the ranks.

TONY CROMBIE AND HIS ROCKETS, the British rock and roll combo led by distinguished jazz drummer Tony Crombie which flourished briefly in the late ‘50s, have 22 original tracks retrieved from the EMI vaults by See For Miles for an album called ‘Re-Launch’. It includes their first single (and only hit) ‘Short'nin’ Bread Rock’ (perhaps the earliest recorded example of folk rock!) and eight tracks from their 10-inch album ‘Rockin’ With The Rockets’, original copies of which now change hands at outrageous prices.

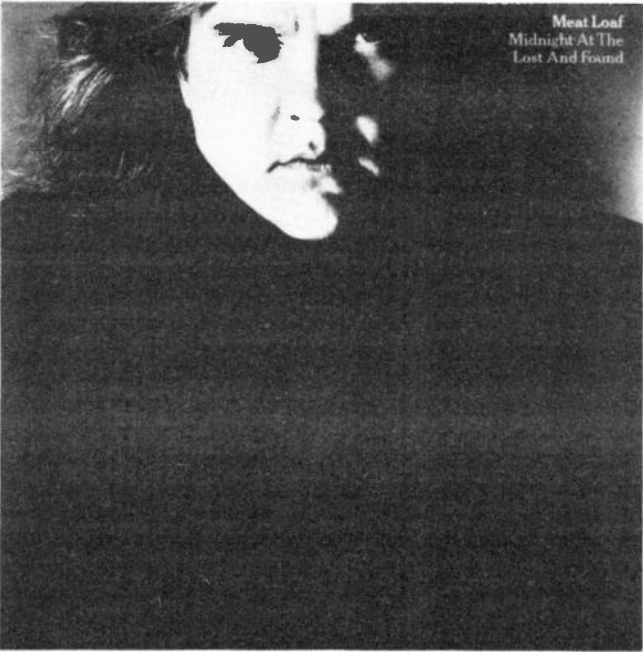
AMON DUUL II, the seminal German avant garde combo who fed avariciously off the early Pink Floyd albums to create a jazz-flavoured atmospheric style of their own, have their first four years distilled into a double album on Raw Power called ‘Anthology’. There are tracks from their ‘Yeti’, ‘Dance Of The Lemmings’ and ‘Vive La Trance’ albums plus the side-long ‘Phallus Dei’.

BIG MACEO, Arthur ‘Big Boy’ Crudup, Piano Red, Sunnyland Slim, Sonny Boy Williamson, Lonnie Johnson and Roosevelt Sykes all have tracks on an RCA compilation called ‘Vintage Blues’ culled from the company's post-war catalogue – apart from Dr Clayton's ‘Cheating And Lying Blues’.

NICK DRAKE has an album of out-takes, demos and unreleased material – originally issued as part of the ‘Fruit Tree’ box set – released on its own by Hannibal called ‘Time Of No Reply’. It features home demos of ‘Fly’, ‘Been Smokin’ Too Long’ and ‘Strange Meeting II’, a studio version of ‘Mayfair’ (which only ever turned up on a Millie Small album!), out-takes from the 1968 ‘Five Leaves Left’ session including ‘I Was Made To Love Magic’ arranged by Richard Hewson and ‘The Thoughts Of Mary Jane’ with Richard Thompson on guitar. There's also the four tracks recorded at his last session in February 1974.



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EDITED BY BILLY MANN

INSIDE STORIES

GUTTER TRADING

THE REFUSAL of Microdisney to play the Sky cable television channel last week due to Rupert Murdoch's control of the station has taken an ironic twist.

The band themselves became a column feature in the much respected *Sunday Sport* which, though not a News International tabloid, has all the gutter trademarks that have made the Murdoch stable the biggest selling in the country.

Sean O'Hagan, the band's guitarist, who was named in *Sunday Sport* as, "a motor racing fanatic" reveals that the original story — created totally by himself — was a bucket of pure offal designed to satisfy a probing hack from the *Brighton Chronicle*.

"He was just looking for an



THIS MAN is not Sean, it's Cathal angle, so I told him that I had lots of rich friends and spent my time in wine bars and racing motor cars.

"As you know it then appeared in *Sunday Sport*. The final touch was that they printed a photo of Cathal, our singer, instead of me.

"None of us give a f*** about it, we think it's quite funny."

PHIL JONES, MICHELE HOPE, KYRA BAELE

DYLAN BOOTLEG

BOOTLEG RECORDS aren't quite the totems of cool they once were — what with every dog and his cassette recorder taping gigs the length and breadth of the gig circuit. But peevish collectors who can't get their hands on enough Bob Dylan, for instance, are currently talking about nothing but the newly discovered "unofficial" 'Basement Tapes Volumes One And Two', a couple of

double sets dating from Uncle Bob's classic era with The Band and from which the "official" 'Basement Tapes' collection emerged.

Somehow the compilers have dug up 43 previously unheard tunes by Dylan and/or The Band, decently recorded and functionally packaged.

There's plenty of studio bumbling and at least one whole side wasted in the company of Tiny Tim.

But Dylan's enigmatic minstrel persona shines through, often as luminously as it did on passages of 'Blonde On Blonde'.

'Sign On The Cross' has a tragic gloom that Dylan nuts will doubtless sell their grannies for.

The unfinished, unvarnished timbre of these tracks is the point of their existence. Not sure how many people follow Dylan any more — then-Dylan or now-Dylan — but these make a bootleg booty as good as any.

JOHN WESLEY CRIMINAL



BOB: YOUR uncle

TOMMY VANCE speaks and the whole pub shuts up, glasses rattle and windows crack. Radio 1's top deep-throated rock DJ is on form, laughing his magnificent manly laugh and saying the 'F' word more often than a crowd of drunken thrashbangers at a speedmetal disco.

Tommy has no need to pander to heavy metal's (gradually weakening) rules and regulations. His every move, his every utterance, his every twitch already screams *ROCK!*

He also has one of the most listened-to voices in Europe; for little known to the bulk of his Radio 1 audience, this Oxford born ex steam-train spotter has regular programmes on both the BBC World Service (introducing the popular monthly *Rock Salad*) and BFBS — the British Forces Broadcasting Service — for whom he presents a show concerned mostly with current events and various non musical items.

"For ten years I've been doing this talk show," says Tommy. "I've done 9,500 interviews, and I've spoken to people who are deaf,

dying, mad... I've also met Prince Charles, and I mustn't forget Cynthia Payne. She even gave me a discount to go round her gaff! Ha!"

Tommy laughs that manly laugh again. Broadcasting is a crazy business, you meet the weirdest people.

"The last geezer that interviewed me, he seemed an affable fella, but all he wrote about was my age and me and Alan Freeman. He interviewed both of us, and all he got out of the bloody article was we're both old farts, that we both have deep voices and I have a beer gut. Well f*** him! I earned my beer gut, I've had a deep voice since I was 12 and I don't give a monkey's about my age."

Until recently Vance has been

THE BIGGEST selling single in Britain during 1986 might surprise you, even though it was a Number One hit. 'Every Loser Wins', that ballad by Nick Berry — aka Wicksy from *EastEnders* — took the sales honours fairly comfortably from The Communards and 'Don't Leave Me This Way'.

Now this may seem ironic, because The Communards and their record label, London, clearly recorded and released their single with the distinct aim of getting a Number One. Wicksy's hit was on BBC Records, and was purely a novelty spin-off of a hit TV series, right?

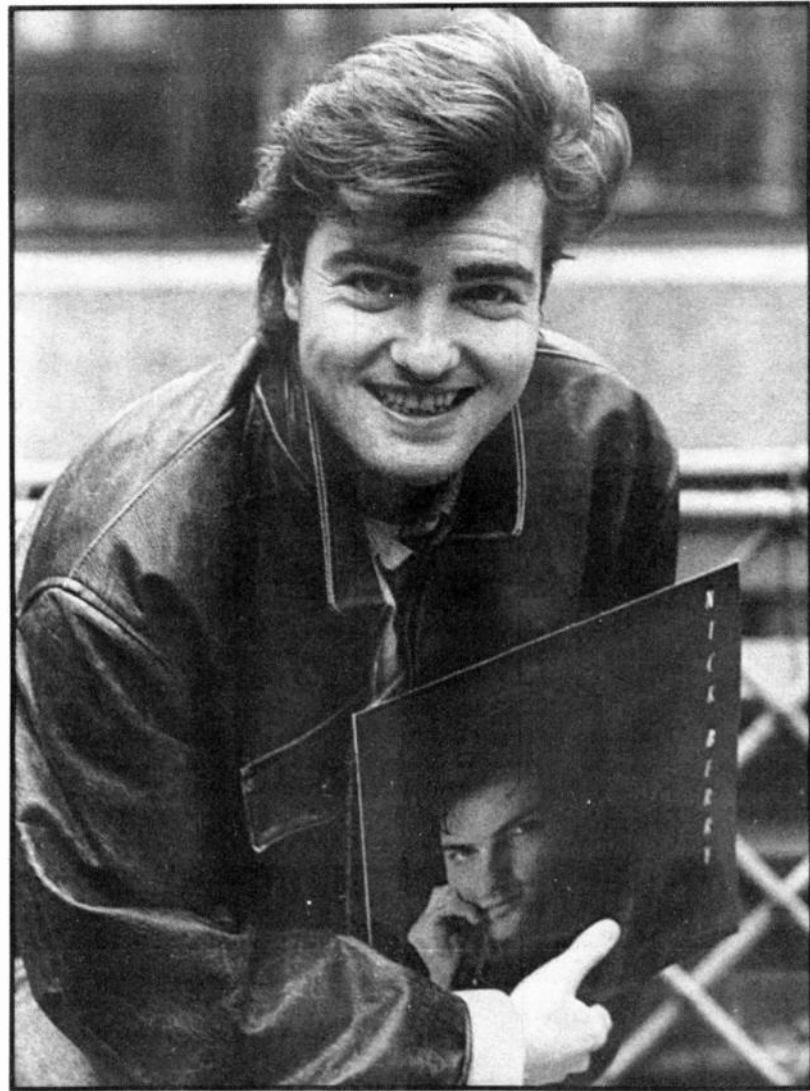
Wrong. The Beeb as an entity may struggle along complaining and under-financed, but its record label has faced up to the reality of life among the multi-national big boys.

BBC Records is a commercial venture which now records and sells with the toughest of 'em, and what is more, makes the most of its unique and powerful promotional opportunities to get its products in front of the public.

Of course, it wasn't always like this. What we see these days in chart successes like 'Every Loser Wins' — not to mention the two other major hit singles by *EastEnders* actors last year, plus Marti Webb's *Howard's Way* theme 'Always There' and the *Grange Hill* cast's 'Just Say No' anti-drugs single — is the end result of a very successful 'join 'em and beat 'em' initiative from BBC Records.

The record label, like the *Radio Times* and latterly the (also very successful) video sales division, is not funded by the Corporation's licence fee. It always has been a commercial enterprise, standing or falling on the sales and success of what it released to the public.

Originally this simply meant commercial releases from the available repertoire (which, essentially, was anything that BBC Radio or TV recorded and owned the copyright to) on a 'because it's there' basis. BBC records were traditionally sold like souvenirs: if you liked the theme to a BBC television series, chances are the corporation release it.



WICKSY: THIS is what you call the BBC look

Originally, though, even this minimal repertoire exploitation was left to outsiders — for many years the *Goons* soundtracks appeared through EMI, and *Hancock* was heard on Pye Records. An album of the seminal satire series *That Was The Week That Was* was a big album seller in 1963, but there wasn't any BBC Records then, and EMI again pulled in the profits from it.

The Beeb did make an abortive attempt to 'go commercial' on record in the early '70s, with a second label set up as a companion to BBC Records itself, called Beeb.

There was also some short-lived licensing of other labels' material, for compilation albums based around *Old Grey Whistle Test*,

Reggae Time and *Top Of The Pops*. The latter were pure K-Tel in form, but had none of the wide-market aggressive selling which made TV merchandising compilations so successful for others.

Hits often took BBC Records by surprise, as when occasionally a theme tune would strike big. One came in 1981, when Ennio Morricone's 'Chi Mai', the theme from *Life And Times Of David Lloyd George*, shot to Number Two in the charts against all odds.

The success might well have been a turning point. The label never again ducked the opportunity to get hits and after all, they had BBC Television's vast audience to hit with record plugs at the ends of

BOOMING VOICES AND

MR SPENCER talks to Tommy Vance and opens up a whole new world of thought in the process

engaged in a minor tussle with the BBC World Service, whose headphones deliver a miserly five watts per channel, not nearly enough for our Tom, who likes to give his rock shows an aura of devastating authenticity.

This he achieves by having the



THIS MAN licks metal

programmes pumped into his ears at levels capable of rendering the average male senseless and sterile, a gibbering wreck. It's the secret to his success.

Finally, the Corporation saw sense and has now got around to supplying Tom with a decent set of cans.

"I couldn't hear a damned thing," he recalls, "and I'm supposed to be doing a *rock* show. I like loud music, and a lot of that loudness in the ears stimulates the aggression in the voice because you're *fighting* the music."

"I can now hear what I'm doing, but I had to sign a piece of paper first, saying that any damage to my ears was not the responsibility of the BBC."

Do you think with all these new rowdy bands coming up that metal's in a healthier state than it's been for a long time?

"I know it's a f***** sight more interesting. But you know what pisses me off? It's the fact that



OZZY: ON the port side

the health of heavy metal globally is more evidenced on the continent of Europe and in North America than it is here. There aren't too many bands here. But then again it's a tough market to crack. I mean, how many disc jockeys are there playing new music?"

Two? "Yeah."

Hmm, you and John Peel have a fair bit in common nowadays.

"Yes we do, but for a long time — there was *no* similarity between Peel and I. He was taking all the chances, the *Rock Show* wasn't, it was really

INSIDE STORIES

BIG BITES AT THE BEEB

BARRY LAZELL looks at how the BBC's musical concerns have shifted from small-time theme tunes to mega chartbusting singles

appropriate shows. The BBC could freely push its own commercial products over the non-commercial airwaves.

Judgement and luck co-operated with increasing frequency for the label thereafter. *Not The Nine O'Clock News* delivered two Top Five albums within a year, 'Not The Nine O'Clock News' and 'Hedgehog Sandwich'.

And Prince Charles and Lady Diana Spencer did the label an enormous favour just a few months after Ennio Morricone had almost topped the singles chart, by getting hitched in front of the whole world and then sending their BBC-recorded live album of the event to Number One in the UK LP charts.

The following year, came the *Fame* phenomenon, when the *Kids From Fame* soundtrack album (leased from RCA purely so that the Beeb could plug it after each weekly episode – which they did in a *plus grande manner*) was one of the top-selling albums of 1982.

From there, it's been uphill all the way to the present day situation. A recent refinement has been to use not only the contracted repertoire in its existing form, but to use programmes with huge commercial success as springboards to launch records conceived as commercial propositions.

Simon May's *EastEnders* theme tune hit could have happened for the BBC if the series had been on ten years ago, but the further step of cutting a vocal version of it by Anita Dobson, and then using Nick



ANGIE: "ALRIGHT darlin'"

Berry – because he's now a *personality*, and not just as a TV character – to cut 'Every Loser Wins' marks the BBC taking on the rest of the record industry on not just equal, but preferred terms.

This new aggression and confidence has allowed spin-offs in different directions, too, and some of these could be very worthwhile ones: the tie-up with indie label Strange Fruit, for example.

Souvenir-type archive releases of TV soundtracks are now the province of BBC video, and for obvious reasons, there's no need for the record label to plough that furrow any longer – which may well lead to a more aggressive look at the radio archives, with the Peel Session releases just a taster.

Goldmine, the series currently

running on Radio 1 of a Saturday lunchtime, proves that the Beeb has not junked archive sessions – some of them 25 years old – by acts like the Stones. How far back do *In Concert* tapes go? Can the BBC be bothered to pursue the necessary contractual what-have-you's to make such material commercially available?

Well, in the present climate, having taken a big bite at the market share game, and with the conscious desire to continue the creation of its own major hit product, BBC Records are not about to miss any worthwhile trick.

And at least some of those tricks – and tracks – could also be very worthwhile hearing.



DON'T LEAVE them this way

thought. I don't think Ozzy could, I don't think he could do a roast, but he'd certainly know where the port is to go in the gravy, ha! I can see Gillan as a cook though, I can see Ian tackling the old Sunday dinner."

Current number one on Tommy Vance's list of priorities is getting to hear the new red hot Whitesnake album.

"There's life in the old dinosaurs yet," he winks, shaking my hand with the grip of a friendly grizzly bear.

Rock on mate, I gasp. Rock on.



TOMMY: EARNED his beer gut

Has there been a reaction against the new thrash stuff from older listeners?

"Very much so, in the beginning. But now the majority of people are writing in for Metal Church, Anthrax..."

Do you ever sit back and laugh at the ridiculous rockness of the *Rock Show* – what with this booming voice and the way Ian Gillan keeps dropping in for a chat and a pint of beer?

"Oh yeah, I do, although sometimes I think I take it too seriously. It's a pastiche, it has a certain style, and that's inevitable after eight years. It's a sort of *Crossroads* really isn't it? A *Crossroads* of rock 'n' roll!"

Does Tommy consider himself to be macho?

"No. That's a very interesting point to ponder, but I don't at all."

Aren't there a lot of heavy metal musicians around who couldn't fry themselves an egg?

"I really don't know. You've opened up a whole new area of



NICK BIGSBY: not trying to be cocky

THE MURKY POOL OF POP

In the wake of the upheavals at *The Tube* **SHAUN PHILLIPS** looks at a new 'live' pop venture from Thames TV

TEDDINGTON RAILWAY station is bordered by a garden centre and rows of immaculate '30s suburban semis. Hardly the place you'd expect to uncover a steamy, rock'n'roll den of iniquity.

But, nestled in between the potted poplars and luxury river boats, Thames Television is nurturing a new music show.

Meltdown is Thames' first tentative step into the murky pool of late-night pop, where black marks, resignations, and suspensions can be the risks, and reaping a massive – though at the moment only local – audience the reward.

Ten hour-long shows (from March 5), "with no presenter, no interviews, and no gimmicks. The most authentic attempt to create a concert atmosphere in a television studio," says the press blurb.

What exactly creates this unique concert atmosphere? The audience of 300? The twisted silver foil set design? The smoke produced by the machine in the corner? The plastic back-drop and black cloths painted with fiery volcanic trails? The fact that the odd *faux pas* can be edited out before the show goes on air?

Or is it the "state of the art audio technology" which allows the engineers to produce the perfect "well-mixed", 'live' sound?"

The suggestion that such technology can lead to the creation of a contrived 'live' sound is lost on engineer Keith Nixon, as he explains the 84-channel carrot-disinfectant-analgesic mixer and its room full of electronics.

At least producer-director Nick Bigsby would be up for putting the show out live if only it wasn't for the problems of keeping staff on late (the show will go out in the Thames area on Thursday nights 11.30-12.30), attracting an audience, booking up the studio, and the commercial breaks.

But then Nick is pretty enthusiastic about everything to do with the show. Ex-television tea boy, drummer, floor manager and vision mixer, he's taken the 20 year route to the top of the tree.

And he wears his producer's badge with the same pride that he wears his *Top Man* jacket, jeans, sneakers and beard.

The show's success rests on its ability to break free of its Thames-only slot and sell to other independent stations, both because of finance and the necessity for a national audience to attract major bands. What does Nick think?

"Without trying to be cocky about it, it's easily good enough to be on the network. I think the network will take it... and series two – well frankly, I'll be amazed if it's not networked. We've had such good bands, and the vibes have been so good. We've found something different that bands really enjoy. They've said, Christ, this isn't like doing a TV programme, it's like doing a gig. They perform it and I shoot it and they find that exciting."

The way Nick talks it amazes me that Thames couldn't find a producer until four weeks before the show, and that five bands pulled out about a week before the first programme was filmed.

Pat, the programme's researcher, thought it was going to be a real shambles.

"At one stage a band was pulling out every day," she says. "It was a nightmare. Then Womack & Womack's manager was caught without a pass and nearly thrown out. Thames TV security are renowned for being stropky. It looked like being another Thames disaster."

But, just like in the USSR, everything's safe now, and the bands scheduled for broadcast include: The Womacks, Big Audio Dynamite, Aswad, Meat Loaf, Nik Kershaw, Big Dish, Hollywood Beyond, Working Week, Tom Robinson and The Bible.

Howzat?



MEAT: USING his loaf

BEER GUTS

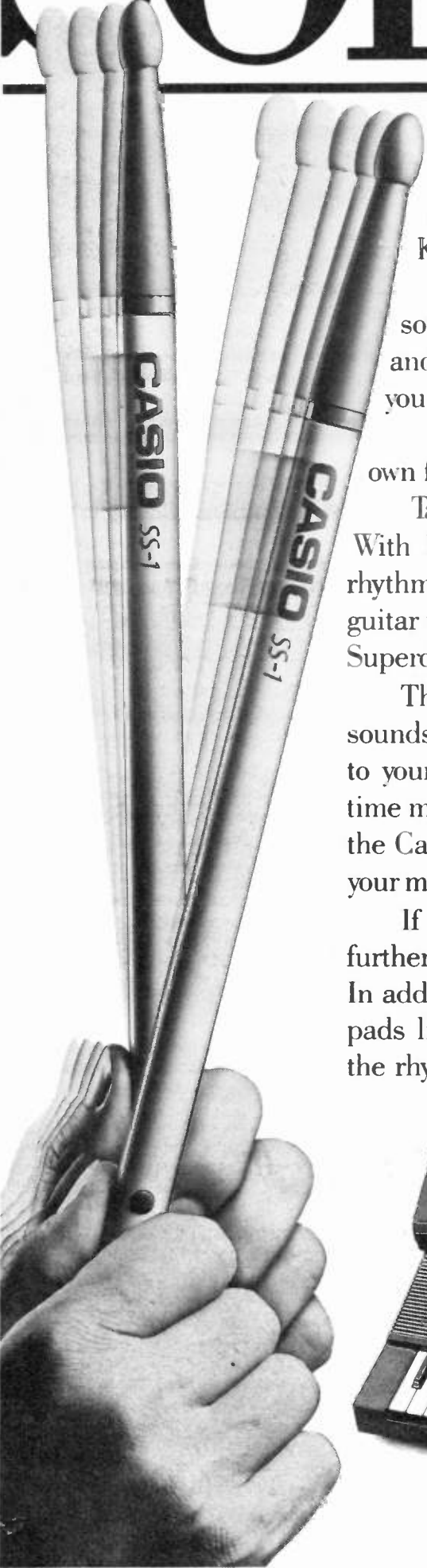
Cheshire Cat, just sitting there with a grin on its face."

Sick of playing nothing but oldies, Tommy decided to pay a visit to the Shades record shop in London. He came away with an armful of imports and a pounding heart. This was the start of what will in future generations become known as the great mid '80s heavy metal overhaul. Revolution was in the air.

"When you get 60,000 people singing 'Tommy is a wanker' it's wonderful," enthuses Vance, setting the scene for the day he chose to begin sowing the seeds of discontent.

"I mean, last year's Donington was as good as any other, but again I just thought, Bollocks. From underneath the stage I started playing Metallica, Venom, Onslaught... So up onstage were all the established acts and I was playing all this new stuff underneath. From that moment on I decided the *Rock Show* should take a different route."

Give it some stick



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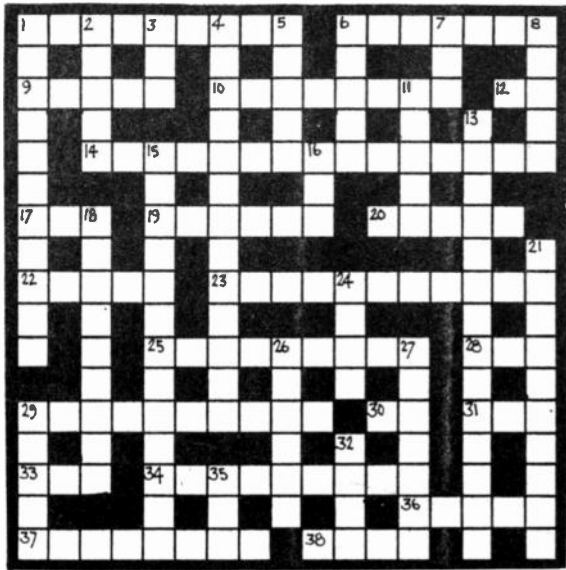
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X-WORD



By Sue Buckley

ACROSS

1. What might pop do ... and we don't mean dad (3.6) 6. Language for Clashed civil war (7) 9. No rib cut for Trower (5 anag) 10. ... but the cat liver smiled at Blackfoot! (8 anag) 12. Girl/Guy (2) 14. What Hüsker Dü perform in a warehouse

(5.3.7) 17. A Campbell in malice (3) 19. Bob superimposed it (6) 20. ... but The Cure stood on it (5) 22. It kills but it's Purple's king (5) 23. According to Tina, he could be sweaty and big headed! (7.4) 25. Disco man (!) who wants someone like you (9) 28. Dorsey/Aaron (3) 29. A 'near' hit for The Carpenters! (5.2.3) 30. Bluesman Wright (1.1) 31. Mama? (3) 33. Elton put it on fire (3) 34. A fixation with UFO (9) 36. David's wore jeans (5) 37. How many, and in what condition, were Anti Pasti's points? (4.4) 38. Neil changes his hose but found a hole (4 anag)

DOWN

1. A continental hit from Japan, but not Asian! (8.3) 2. Prime timers (5) 3. Drum for 1 down? (3) 4. His chair's very sad (5.8) 5. No far distance for Sprout's Young (5 anag) 6. Where did Yazoo go upstairs (5) 7. Creme back to front (3) 8. Shaftin' Isaac (5) 11. What Gilbert O'Sullivan was again ... naturally (5) 13. Steely Dan urged him to get it on (3.1.1) 15. Anon faves from Stiff Little Fingers (7.6) 16. Kiki's river (3) 18. Tactile hit for Donna Summer (1.4.4) 21. Ex mate of Gordon now productive in a westerly direction (5.5) 24. They strayed (4) 26. That damned gal! (6) 27. Was it sweet for Annie? (7) 29. White Richard (5) 32. Fingered Marillion man (4) 35. Lulu sent him her love (3)

LAST WEEK'S ANSWERS

ACROSS

1. Richard Butler 7. Dee 9. Fiona 10. A New England 11. Sweet 13. Kinks 14. Cher 16. Blood And Chocolate 20. Ure 21. Serpents Kiss 23. Nursery 25. Art 26. Eye 27. Meat 29. Ends 30. Touch 33. Underwater World 37. Hersham Boys 38. Free

DOWN

1. Rufus 2. Close To Me 3. Aja 4. Dead Kennedys 5. Leeds 6. Rage 7. Death 8. Elder 12. Tide 15. Boys Don't Cry 16. Bournemouth 17. Captain 18. Alive 19. Easterhouse 22. Notes 23. Lee 28. Adder 31. Under 32. Farm 34. Rah 35. ELO 36. Wes



ZOD: SCARED?

Producers and record shop managers across the land.

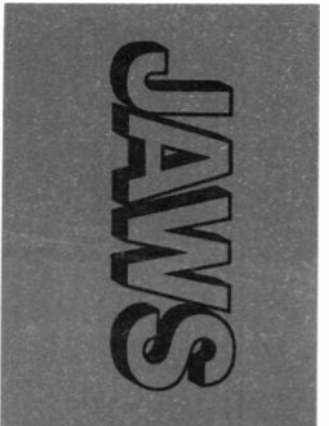
And to support their "use strong condoms throughout all forms of sexual activity" slogan Red Stripe have produced a special limited edition pack of three called 'Frankie protection - for a wilder time'.

Wildlife of a different kind is currently occupying the collective mind of **Sonic Youth**. They contacted us this week to say that because their new album will be called 'Kitty Magic' they have decided that the sleeve should carry a picture of a cute little pussy.

And if you would like your pussy to be considered for this honourable role you can send your pictures to Sonic Youth at 84 Eldridge Street, # 5, New York 10002, USA.

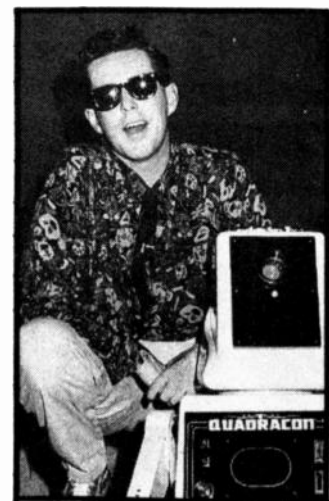
Congratulations to **Mrs Sweet**, the lovely wife of **Stryper** vocalist **Michael Sweet** who has just given birth to a baby one. Immaculate conception, or what? It was almost as spectacular as the sight of flabby old **Stevo** delivering a gold disc of **Matt Johnson's** 'Infected' album to the **Sounds** office, for services rendered. Thanks **Stevo**.

More news from the



Mindwarp camp has arrived to the effect that **Zod** was so impressed with the hard-rockin' antics of **Crazyhead** that he has *cancelled* their proposed support slot on his forthcoming tour. What's up **Zod**, scared of being blasted off stage?

And to close **Jaws** this week we bring you some news that in all likelihood is a lie. It is that Virgin Records have approached **Edwyn Collins** with a deal - lose one stone in weight and we will sign you. Toodloo.



AH, CONDOMS!

JAWS

LAST WEEK it was a closely kept secret, but this week **Jaws** can exclusively be a bunch of spoilsporting twots and reveal that **Run-DMC** will be warming up for their tour with **The Beastie Boys** by playing at Delirium, London's most swinging nitespot this week. We don't have any dates so you will have to bring your sleeping bags.

The Hollow Men contacted us last week with

the message that "the hamsters have been freed". They added that they have sent the poor beasts to **John Peel** who intends to let them romp around the insides of his trousers.

And talking of the insides of people's trousers, **Frankie Goes To Hollywood** are currently somewhere across the globe telling everybody to use extra strong Michelin condoms if they don't want

to catch AIDS.

No, it's **Red Stripe Prophyltex** actually, the condoms that you can fill with 16 gallons of that famous beer before they burst. And to back up their message **The Frankies** have instructed their record pluggers to 'service' their latest single - the aptly titled 'Watching The Wildlife' - by distributing thousands of **Red Stripe Prophyltex** condoms to DJs, TV

GET INTO BAD COMPANY FAME AND FORTUNE OUT NOW! ON 7"

APPEARING LIVE WITH DEEP PURPLE
LONDON, Wembley Arena March 3/4/5
EDINBURGH, Playhouse March 6
BIRMINGHAM, NEC March 7/8



Distributed by **WEA** Records Ltd. A Warner Communications Co.

ONE MAN AND A MUSIC FACTORY

“YES, TONY is a very good TV presenter and very good with the record business. But he won't be great at either until he chooses which one he's doing.”

The man Richard Branson once so glowingly described thus is sitting at the other side of his desk from me being extraordinarily but not falsely polite to a Factory employee in Los Angeles.

Anthony Howard Wilson, 36 years old, employed as a television journalist by Granada Television, and director of Manchester's Factory Records turns out to be an extremely polite, intelligent, and interesting person indeed.

I'm his first appointment of the week and it doesn't take long to realise that this is one interview where I should shut up and listen rather than stand up and shout. Not simply because in our two hours together there just isn't the space to question thoroughly his role as what one friend once called a “Marxist Roman Catholic Capitalist” but because everything Tony Wilson talks about is delivered in a very informative, knowledgeable, and witty manner. And if you're a fan of the art of conversation, he's a joy to talk with and, most notably, to listen to.

First gaining some degree of public acclaim presenting *So It Goes* in 1976 – a selection from which was transmitted last summer by Granada to coincide with the tenth anniversary of punk – Wilson has gone on to carve himself a far straighter screen

niche as one of the generally sharp news team that works at Granada. And as anyone who lives in the north west will tell you, Granada news and documentary shows are actually enjoyable to watch.

At the same time, along with Alan Erasmus, Rob Gretton, and one time producer Martin Hannet, Wilson has built probably the most stylised and thoroughly independent record company in the country.

“As a television presenter, I am a performer. I spend half an hour a day performing, and that's it; whereas with Factory I'm involved with numerous performers and I am generally just the man at the top with the chequebook.

“However, it is the irony behind me having the two very separate positions that I find interesting and enjoy, and it's very much the love of this irony that prevents me from giving up one for the other.

“I guess I have too much energy. As Branson says, it would be better for me to do one rather than the other but it wouldn't be as much fun. Factory is very much an experiment, whereas Granada is my job. But there are times when the label becomes so busy and I become so involved that Factory does become as much as my whole life.

“When we started out Hannet made the point of hiring the best professionals so that right from Day One we've had Paul Robwell – a man who when he touches down in LA airport makes the top divorce lawyers 15 miles away in the Hollywood Hills shiver – as our lawyer.

“Unfortunately, we became so confident that we had made the terrible mistake of employing enthusiastic friends, which led us into some very strange ways. However, in the last year and a half we have taken on almost a whole team of tighter people who actually turn out to be better friends.

“I feel the change in the way we work has

also been, in some strange way, reflective of the quality of music the musicians are recording for us.”

ALTHOUGH FOR the first three years Wilson himself did the A&R work for Factory this is now left to Mike Pickering, a man Wilson has, and believes he has to have, the utmost faith and confidence in. For although Wilson or New Order are very often seen as the sole people behind Factory, this is far from the case.

“The way the International side of Factory so often links up is very pleasing and enjoyable. You can be thousands of miles away from Manchester and quite quickly, because of the way the company is spread throughout the world, you can have, say, 23 different people from different parts of the empire at one gig.

“I think that's very strange. Whereas when most bands are on tour it's a very cold worklike thing, with Factory there is this family side to the company and when it comes together it surprises me and I think, This doesn't happen anywhere else. There's a relationship between the musicians where they know each other, and I know everyone who works for us, whether it be at the Hacienda or all over the different parts of the world.”

Although I wouldn't be stupid enough to suggest there was a musical link or similarity with Tamla Motown, Factory, is one of the few British record companies to have enough individuality to create a similar name for itself, not least because it has kept creative focus well away from what are the traditional musical centres of the world.

“In the history of British pop music provincial cities have been very important,” says Wilson. “Liverpool in '63, and although the Pistols came from London, something that was said again and again by many

people at last summer's G-Mex Festival, was that punk felt right in Manchester. Like the essential punk experience was to go and see a band at the Electric Circus – be it Warsaw, the Pistols, The Slits, Buzzcocks, whoever. The people that were there, and the thoughts that went on there, was the most punk thing in a way that didn't happen in London.

“I'm surprised that more people don't operate in the provinces. If you look at the history of the indies you'll find we're still the major indie outside London – the major small record company outside London. There was Kitchenware...”

They seem to have sold all their acts.

“Some of them decide to license to a major or PMD (pressing, marketing, distribution) to a major. And even though some of the majors are nicer companies than some of the indies, there's something that happens when you do that. You lose contact with what you're doing.

“In some way, I guess, for me Factory is an intellectual, theoretical experiment in art and politics. So a quote like ‘the mode of production determines the mode of consciousness’ – which is one of the old slogans – seems to me to be adequately proved; that when people change and go with a major there is a kind of life that goes out of it.

“So it was sort of bye bye Kitchenware. Fast?... Fast, in a way, were the forerunner of Factory in that they were the first label to be an indie and not look like a cottage industry, and to play a lot of high art games.

“Coming out of Edinburgh, Bob Last's theory was that you sell out, you do everything you have to do, and then have a revolution with the money you make. The thing is, history shows that maybe it seems like a good idea but by the time you've sold out, made all the money, and come to make the changes you wanted to make,



“Yes James, I hear what you're saying...”



“And look, I can even pretend I'm interested...”

In the first of a special series on the men and women behind the scenes of the music business JAMES BROWN talks to TONY WILSON, who constantly juggles his role as a tough and often uncompromising journalist at Granada TV with his commitments to Factory Records, a label he started back in 1978 which has now grown into Britain's most conspicuous indie. IAN T TILTON clapped the physog

you've forgotten why you wanted to make them.

"I think the reason Factory did stay true to itself and didn't mess about was because New Order shared the same feelings and thoughts as the label and their manager. So it remains very Manchester.

"T'S GOOD living in Britain in that you can usually go out in Manchester one in three nights and see someone with a bit of talent. I often think it must be awful to be involved in the record business and live in Tokyo or Philadelphia.

"Britain is still full of real talent. What has America produced? Prince and Madonna, both good performers and successful marketing campaigns, but what else? We've got New Order, The Smiths, Simply Red. Loads and loads of English groups."

I disagree, the amount of bands playing in this country who are so devoid of talent, originality, and wit is just tiresome.

"There's always going to be... to use a Sid Vicious quote '99% shit' and it's always going to be that way.

"You could go out every night of the year in New York and not find anyone with talent, whereas in Manchester... once a fortnight you see a good group. For example, the last two times I've been out... I saw TOT at Haslam's club. I don't know if they're going anywhere but they're very interesting - a lot of character and personality in their own right. And the week before I saw Andrew Berry, who used to be The Weeds and who is also a DJ, and haircutter to the stars. I stood there and watched this half hour set and I thought, F***** great Andrew. The cross of Neil Young and ZZ Top or Rush or whatever he was doing was fascinating.

"Our current release schedule is very promising," he continues before I can draw breath.

"Today the Railway Children, next week Miaow, two weeks after that Happy Mondays - three groups who are all to become major Factory acts. Certainly Happy Mondays should become a major cult band and Miaow and Railway Children should become Smiths, and New Orders.

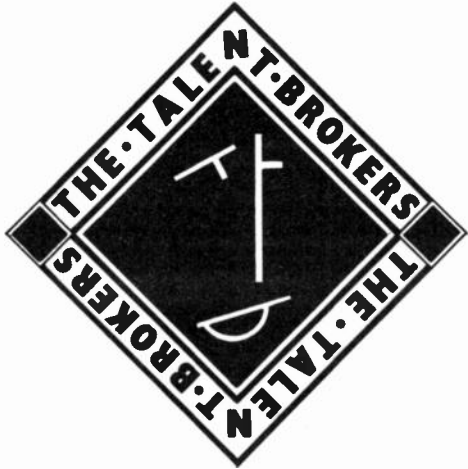
"There's very little else I like, I quite like Age Of Chance and I quite like Man Stripper. You see, I'm out of touch with the street in that between '76 and '81 I knew everything that was being released and I saw a different band each night. But that part of your life passes and now I rely on other people to tell me what's happening.

"Like, we're doing Railway Children because Mike says so, and that's his job. I popped in to see them play and I watched them for one and a half minutes and from the look in the guys' eyes, from the melodies, from the way they're standing there, I know they're right."


Richard Branson doesn't watch Granada Reports and he's probably never listened to Happy Mondays.

If he did, he'd know that being good is enough.

NEXT WEEK: DAVE BALFE


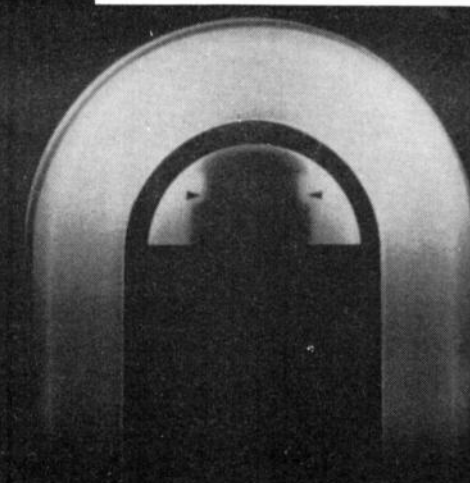


"I can do one of those 'totally absorbed' looks as well"



THE GREAT PRETENDER

Freddie Mercury



NEW SINGLE ON 7" AND EXTENDED 12"

NEWS

Sons Of The Rising House . . .

CHICAGO "House" DJs Frankie Knuckles, Marshall Jefferson and Fingers Inc come in next week for British club dates as part of a Trax Records House Party European tour.

Frankie Knuckles, who ran the celebrated "mobile" Warehouse Club around various locations in Chicago giving rise to the "House" tag, will be heading a London showcase gig at the Limelight on March 5.

The party then moves to Great Yarmouth Tiffany's March 7, Nottingham Rock City 8, Manchester Hacienda 9, Southsea 5th Avenue 10. And there's another week's worth of gigs being lined up.

Topping Up The Level . . .

LEVEL 42 have added two more shows at Wembley Arena on April 8 and 9 – bringing their total there to eight – and a third show at Manchester Apollo on the 4th.

CURIOSITY KILLED THE CAT have added another couple of dates to their tour, at Oxford Polytechnic March 6 and Colchester Essex University 7.

Tape Dragons

THE SOUP DRAGONS

will be recording their University Of London gig on February 27 for release in the spring. They're supported on the 'Head Gone Astray' British tour by My Bloody Valentine who have a single called 'Sunny Sundae Smile' out on Lazy next month.

THEN JERICO, whose debut album is due in the spring, play a benefit gig for the banned unions at the GCHQ in Cheltenham at Kentish Town Town And Country Club February 28. It will be recorded by Radio London for future broadcast.



FINE LINE

THE FINE YOUNG CANNIBALS (above) release their long-awaited new single next weekend on London – a cover of the Buzzcocks' classic 'Ever Fallen In Love'.

The single has been produced by Talking Head Jerry Harrison and is featured in the upcoming

film, *Something Wild*, which is due out this summer.

Fine Young Cannibals, who've been touring America, have also written the score for the film of *The Tin Man*.

There are no gigs lined up here at present, however.

Tammy Can We Hear You . . . ?

TAMMY WYNETTE, "The Queen Of Country", comes in for a British tour at the end of this month.

She starts at Camberley Lakeside Country Club on February 28 and then plays Oxford Apollo March 1, Cardiff St David's Hall 2, Southend Pavilion (two shows) 8, London Royal Festival Hall 9, Bridlington Spa 11, Birmingham Odeon 14, Folkestone Leas Cliffe Hall (two shows) 15.

Epic are releasing a new single to coincide called 'Alive And Well' – which was featured in the recent BBC 2 documentary on the lady. And there's a compilation titled 'Anniversary: 20 Years Of Hits' coming out in mid-March featuring 'DIVORCE', 'Standing By Your Man', 'Apartment Number Nine' and 'Singing My Song'.

All the Fun Of The Fairies . . .

THE PINK FAIRIES have woken from their reveries and decided to grace the psychedelic revival with their presence.

Acid warhorses Larry Wallis, Twink, Russell Hunter and Duncan Sanderson have added Andy Colquhoun to their ranks and will be holding their first Explosion – modelled on their Roundhouse Implosions of the '70s – at Kentish Town Town And Country Club on March 15.

The show will run from 3.30pm and feature Voodoo Child, Crazyhead, Flying Tractor Band and Little Feather, with The Doctor spinning the records and The Fungicidal Dreamboat putting on the visuals. The timewarp will be completed by various stalls and headshops. Tickets are £5 in advance – patchouli oil not included.

The reformed Fairies are also preparing for a British tour and vinyl adventures cannot be far away.

See Phyllis At Hammersmith . . .

PHYLLIS HYMAN comes in for her first British concert at London's Hammersmith Odeon on April 3.

She released her 'Living All Alone' album on Philadelphia International last autumn and made a highly acclaimed appearance in the Duke Ellington musical *Sophisticated Ladies* on New York's Broadway.

Tickets for the Hammersmith concert are £9.50, £8.50 and £7.50.

Seven Year Itch . . .

DISCHARGE introduce a new vocalist on a batch of gigs next week.

After seven years, Cal has quit because he feels he's contributed all he can and wants a change.

The new boy is Rob from Birmingham and he'll be singing old and new songs at Leeds Adam And Eves March 4, Gateshead Riverside 5, Carlisle Stars And Stripes 6, Fulham Greyhound 10.

MORE NEWS ON PAGE 16

MANTOWAY



‘FIGHTING THE WORLD’

IN THE FIELD OF BATTLE
AND ON THE STAGE OF GLORY,
THEY FIGHT TO WIN.

NEW ALBUM AND CASSETTE
OUT NOW



News

JOHN McLAUGHLIN, virtuoso guitarist and leader of '70s jazz-rock supergroup The Mahavishnu Orchestra, comes over for one British concert at Croydon Fairfield Halls on March 6.

He'll be appearing with Swedish bassist Jonas Hellborg, who was a member of the regrouped Mahavishnu Orchestra that recently toured Europe.

Tickets are £7.50, £6.50 and £5.50.

CUTTING CREW, whose '(I Just) Died In Your Arms' single has charted all over Europe, have a new single out on Siren this week called 'One For The Mockingbird'. And they are lining up a British tour for the spring.

Today Dingwalls, Tomorrow USA . . .

DINGWALLS dancehall in Camden is offering a free American tour to the best of their new bands currently being showcased every Sunday night.

The five acts appearing each week through January and February are being judged by a panel who will select eight finalists, from whom a winner will emerge on March 15.

The prize is a place on the Dingwalls American Roadshow this spring, which will tour the American East Coast playing dates in Boston, New York and Washington.

Dingwalls has established links with The Channel Club in Boston and Maxwells in Hoboken, New Jersey, which will produce an interchange of British and American bands. Barrence Whitfield And The Savages' visit here in December was the first fruit of the link-up and he'll be back for more dates in the summer.

Dingwalls patrons will also be able to get free or concessionary entrance at the American clubs, and it's planned to extend the link to clubs in Europe, Australia and Japan.

THE STYLE COUNCIL release 'Waiting' from their 'Cost Of Loving' album as a single on Polydor next week. The B-side has a vocal version of their *Jerusalem* film theme and the 12-inch has instrumentals of both tracks.

Silk Cut

STEVE 'SILK' HURLEY releases the follow-up to his 'Jack Your Body' Number One hit this weekend on RCA, who've snapped him up from DJ International after the success of the Chicago House Sound.

He's teamed up with his regular partner Keith Nunnally to become JM Silk for the new single 'Let The Music Take Control'.

Having gone to ground as soon as 'Jack Your Body' took off in this country, Hurley is more likely to be coming over to promote the new single.

DAVID SANBORN has added a second show at London's Hammersmith Odeon on March 1.

WENDY O REFORMS



WENDY O'WILLIAMS has reformed her **Plasmatics** for "the first horror story on album" which comes out on GWR next weekend. 'Maggots: The Record' is set in an America threatened by giant maggots who've mutated as a result of human experiments. Wendy hopes it will be "threatening and

offensive to all the jerks of the world".

She's setting up a European tour for April with at least one London show in prospect. And she's just finished her part in the film *Reform School Girls* which will be out here in the autumn. She's now filming a TV crime series with Kathy Crosby.

Go West Tour Goes West . . .

GO WEST have blown out their British tour yet again. Singer Peter Cox was rushed to hospital a couple of weeks ago with a kidney infection and their tour, originally planned for last autumn and then postponed to March, has been postponed again.

Their long-awaited second album is now set for May release with the tour going back to July. And a world tour now has to be rescheduled.

Tickets for the original dates will be valid at some venues, while others will have to be revalidated.

The revised tour starts at Liverpool Royal Court on June 15 (tickets valid) and continues at Manchester Apollo 15 (refunds available from March 9 and 10), Edinburgh Playhouse 18 (March 18 tickets valid, refunds for the 16th), Newcastle City Hall 19 (refunding March 6 and 7), Bristol Colston Hall 21 (refunding March 30 and 31), Cardiff St David's Hall 22 (tickets valid), Nottingham Royal Court 24 (April 2 tickets valid) and 25 (April 3 tickets valid), Brighton Centre 27 (tickets valid), Birmingham Odeon 30 (March 18 tickets valid), July 1 (March 19 valid) and 2 (March 21 valid), London Hammersmith Odeon 4-6 (all previous tickets refunded).

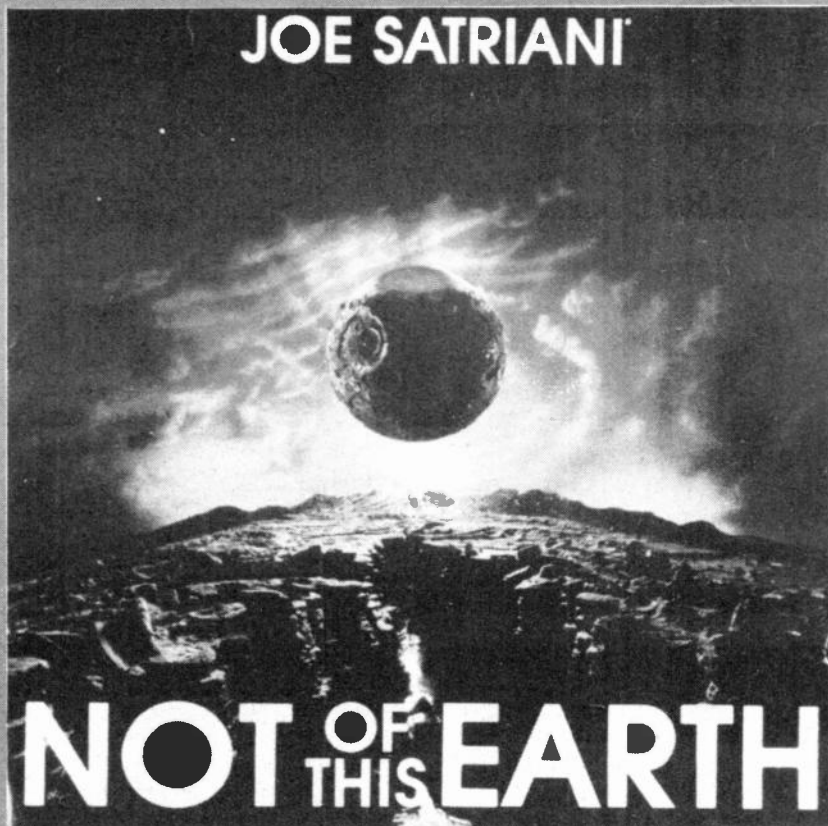
HOWARD HUGHES AND THE WESTERN APPROACHES, who caused a stir among the British country rock fraternity last year with their 'West Of The Pecos' single, step out for a batch of gigs at London University Union February 25, Croydon Underground March 1, Canterbury Kent University 2, London Marquee 8.

MIAOW, who have just pawmarked a contract with Factory to release their new single this week, called 'When It All Comes Down', support Age Of Chance at Oxford Polytechnic February 26 and London Astoria 27 before playing two extra London dates on their own at Kennington Cricketers March 2 and Finsbury Park Sir George Robey 18.

FOOD FOR THOUGHT

THE MAN WHO TAUGHT STEVE VAI TO PLAY!

JOE SATRIANI



NOT OF THIS EARTH

JOE SATRIANI - "NOT OF THIS EARTH"

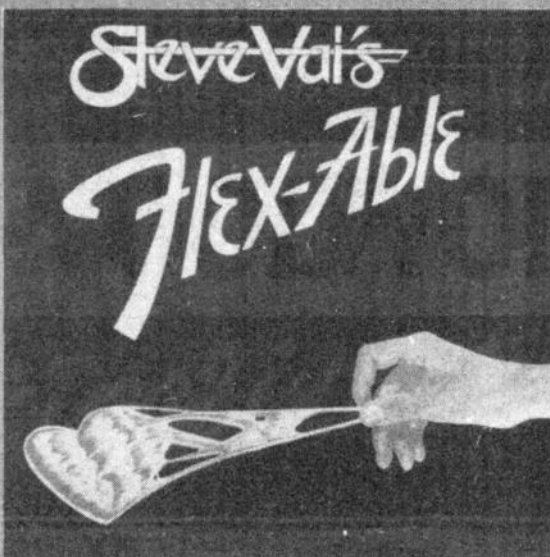
FROM THE LABEL THAT BROUGHT YOU...

TALAS - "SINK YOUR TEETH INTO THAT"

STEVE VAI - "FLEX-ABLE"



FEATURING BILLY SHEEHAN



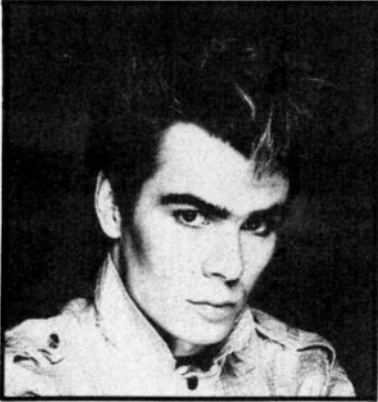
NOW WITH DAVID LEE ROTH BAND

MEMORY BANK

Sunday March 1



1945 Birthday of **Roger Daltrey**, in Hammersmith, London.



- 1958** Birthday of **Nik Kershaw**, in Bristol.
- 1969** **Jim Morrison of The Doors** was arrested on stage at the Dinner Key Auditorium, Miami, for alleged indecent exposure.
- 1972** **John Lennon** was threatened with deportation from the USA when his visa ran out, starting a long legal battle with certain authorities who wanted him out, and a widespread campaign in his support. **Neil Sedaka** wrote the song 'The Immigrant' about the case.
- 1980** **Patti Smith** kept her name safe by marrying former **MC5** guitarist **Fred 'Sonic' Smith**, in Detroit.

Monday March 2



- 1943** Birthday of **Lou Reed**, in Brooklyn, New York.
- 1949** Birthday of **Rory Gallagher**, in Ballyshannon, Ireland.
- 1964** **The Beatles** started the filming of *A Hard Day's Night*, with director **Dick Lester**.
- 1968** **Syd Barrett** left **Pink Floyd**.
- 1974** **Television** (including both **Tom Verlaine** and **Richard Hell** in the line-up at this time) played their first public gig, at New York's Townhouse Theatre.

Tuesday March 3

- 1966** **Buffalo Springfield**, the group which brought **Neil Young** and **Stephen Stills** to fame, formed in LA.



1960 Birthday of **Mark Rogers** of **Hollywood Beyond**.

- 1986** **Gary Glitter** was in hospital, recovering from accidentally taking an overdose of sleeping pills.

Wednesday March 4



- 1948** Birthday of **Shakin' Stevens (Mike Barrett)**, in Wales.
- 1948** Birthday of **Billy Gibbons of ZZ Top**, in Texas.
- 1966** **The Who's** single 'Substitute' was released on the Reaction label, precipitating a legal battle with their former producer **Shel Talmy**, who tried to get the record withdrawn.

- 1977** **The Rolling Stones** played an unexpected gig at the small El Mocambo club in Toronto, which was recorded for a live album. **April Wine** played support, and also cut a live LP of their set.

Thursday March 5



1948 Birthday of **Eddy Grant**, in Guyana.

- 1960** **Elvis Presley** was demobbed from the US Army at Fort Dix, New Jersey, having made the rank of sergeant just six weeks earlier.
- 1973** Death of **Mike Jeffries**, former manager of **Jimi Hendrix**, in a plane crash in France.
- 1982** Death of **John Belushi**, outrageous comic star of *Animal House* and *The Blues Brothers*.

Friday March 6



1944 Birthday of **Dave Gilmour** of **Pink Floyd**, in Cambridge.



- 1947** Birthday of **Kiki Dee**, in Yorkshire.
- 1968** **Sandie Shaw** became **Sandie Banks**, when she married fashion designer **Jeff Banks**.

Saturday March 7

- 1973** CBS Records held a showcase by its new signing **Bruce Springsteen**. Producer **John Hammond**, who had discovered and signed him, collapsed at the event with a heart attack, but was to recover.

the stranglers

SHAKIN' LIKE A LEAF

NEW SINGLE OUT NOW ON 7" + 12"
(PREVIOUSLY UNRELEASED VERSION)
PRODUCED BY LAURIE LATHAM

12" LIMITED EDITION AVAILABLE
WITH FULL COLOUR POSTER

SHEIK 1 · SHEIK T1 · SHEIK Q1

CBS

DPA

Epic

julian ~ patron saint of bullshit



I SUPPOSE Saint Julian is the patron saint of bullshitting in many ways because I'm aware of what a f***** up situation I'm in and what a f***** up situation the West is in.

"Saint Julian is meant to be a charlatan, a Jim Jones type character."

Julian Cope is back. He's put the self-destructive habit of a lifetime on hold and, to celebrate, canonised himself.

No stranger to deed poll – in the past calling himself Kevin Stapleton, Whopper, The Rabbi Joseph Gordan and once, on the way back from the chemist, swearing he was a city centre.

Now, despite the fact that he's more content with himself than he has been for a long time, he's completed his ironic epiphany with 'Saint Julian', an album, a song and someone who's well on the way to becoming a persona, a religious rogue that Julian C can imbue with his most grotesque traits and then sit back and watch with some kind of detachment. Or so he hopes.

"Saint Julian is what I consider a latterday saint would be. It's all fire and brimstone and he's sneering, very sussed and a lot more aware of bullshit."

"Bono has this kind of ra, ra, ra, onward Christain soldiers, here's the flag thing. Saint Julian is meant to be the antidote – rub a bit of Saint Julian on Bono and you can neutralise him. I'm the same as Bono but at the same time I'm aware of how crass everything I'm saying is. There's a

place for heroes but heroes *should* be arseholes. The people who miss the point are the people who think that heroes should be infallible.

"T E Lawrence was a hero and he was a wanker, a self-obsessive bore. And Jim Morrison was a self-obsessive bore, and I'm a self-obsessive bore and a lot of people will like me because of that but a lot of people will miss that and just be into me because I write these far out songs."

And so, Mr Cope dips that quite uniquely stylised voice of his and pinpoints a facet of his appeal: one thing you could never accuse Julian of is not knowing himself.

"I been away too long/And I'm wonderin' why I had to sell my life for a piece of pie" – 'Pulsar'.

THERE HE goes again, his own (self-admittedly false) prophet, returning from the wilderness with the tablets, breaking some on the way and ad libbing to fill in the gaps.

He's his own best/worst publicist and quite definitely his own apologist, only this time he's got a lot to shout about and remarkably little to say sorry for.

After 1984's sometimes childish optimistic, more often punishingly introspective and, in retrospect, entirely plausible 'Fried', 'Saint Julian' is the album that will satiate his acolytes and, perhaps more crucially, charm almost everybody else. 'Saint Julian' is his city album, his pomp album, his up album, the album where the perennial loser hits a winning streak and takes the world to the cleaners.

'Saint Julian' and his previous two albums intimately reflect their author's condition at their time of conception.

His first, 'World Shut Your Mouth', was the hangover from the Teardrops' split. 'Fried' was down, it was about the bad trips, the onstage self-mutilation, the paranoia and his retreat to Tamworth, the nowhere Midlands town with the anonymous shopping precinct and the childhood memories.

'Saint Julian' sees the return of bravado and snottiness. It's an unashamedly rock album and, in a year that's destined to see the resurgence of rock values, none the worse for that.

If 'Saint Julian' is ridiculously optimistic it can't help it because that's just how Cope feels these days.

"I could feel in the middle of last year that I was getting hornier than I'd been for a couple of years. I was looking in the mirror and thinking, I like this person, this person's cool."

"I used to hate the person in the Teardrops, he was just a plank who I knew

would come up with good things every so often. But most of the time I'd just think, F*** off, like when we'd do *Top Of The Pops* and I'd be thinking that I'd looked great, then see it on play back and I'd just look like this f***** middle class kid."

'Saint Julian' was recorded in Wales – his birthplace, and the country which saw the recording of the Teardrops' second and long since deleted album, 'Wilder'. During that recording session, drummer Gary Dwyer pursued keyboard player and formative entrepreneur, Dave Balfe over the Welsh hills with a loaded shotgun.

Though admitting "there was a lot of paranoia about", Julian explains that the 'Saint Julian' sessions were very much together and then, and only then, tells you what he wore. In the tradition that led him and Balfe to dress as a sheik and a GI respectively, during the recording of the Teardrops' debut album, 'Kilimanjaro', Copey was very individually attired for his new album.

"I wore a hair shirt."

Honestly?

"Well, I got a GPO postal sack and made it into a makeshift hair shirt. It was really uncomfortable, probably more uncomfortable than a real hair shirt. I was going for a heavy ironic vibe because this is meant to be my stadium album – very, very pompous and for no real reason."

The vocals for 'Fried' were recorded in the nude – only because he couldn't do them in a turtle shell. No turtle shell this time either, but...

"I did all the vocals standing on a massive speaker cab with the mike stand right up high, in front of a Christmas tree with a full set of lights and all the other lights in the studio turned off. This was meant to represent the stadium attitude so I could feel what Bono felt like singing in front of 50,000 people."

I'D BEEN warned that half of everything Cope says is complete fabrication. He's certainly unrestrained in interview with apparently no area of his life, private or otherwise, being declared sacrosanct. In the face of all his lucid, helter skeltering exposition, it's tempting to see his conversation as an end in itself.

But it's important to remember that behind at least half of it, there is a seriousness at work.

Take the hair shirts and the turtle shells. Aside from their 100 per cent Cope wack out quotient, this 'controlled condition' approach to the studio does have a definite reasoning behind it.

"I believe it does have an effect. After you've written a song, you get euphoria for about an hour then you go away and

hone it down and after that you've got to project it. If you're going to project a song you've got to overstate your case, a lot of the time, because the euphoria you felt in the first hour is going to be lost if you don't. The only way that you can do that is by making it a very special trip to make up for the time elapsed and the absence of the other thing which can lift you – the presence of an audience.

"For each album I try to have something weird going on. With the song 'Spacehopper' on this one, I took a lot of speed and that's the only way to do it. In other songs you've got to feel really down. You can't be buzzin' when you're doing a really down song."

With his two previous solo albums he has made a lot of references to Tamworth, the Warwickshire town where he was brought up. 'Fried' was intimately connected with the place and both album covers were shot there. 'Saint Julian' continues this tradition, but for the first time it's explicit where the photos were taken, simply because they're in the town's scrapyard and the town's name is clearly visible.

He seems to use Tamworth as some sort of symbol.

"It's not done in a big way, it's not like the Boss and New Jersey or anything. The symbol that Tamworth represents is very much a nowhere place. The idea of me being spiritually bound to somewhere like Tamworth is my way of saying that where you're brought up, even if that place is the most nowhere place in the world, you are bound to that place."

"I love the place but know I only love the place because I've always lived there and it has every memory – it's where I had my first shag, my first joint and all that kind of stuff. It's only now that I'm breaking away from the place."

That may be true but Cope still links himself very consciously with his hometown. Those present at his last London show may well have noticed "Tamworth, England" printed on the drum kit and, afterwards, have been treated to the sight of a Copemobile – this time a Saab, parked outside the main entrance with a very conspicuous "Julian Cope, Tamworth, England" shield emblazoned on its doors.

Surely, links are still being made.

"Sure, that is kind of statementish. I'm into coincidences and I like the idea of the Warwickshire symbol which is a bear and a staff – it's very much like me and the microphone stand."

"Tamworth is my way of saying that you can imbue anywhere with greatness if you try hard enough. There's a lot of good unearthy places around Tamworth but I

'Saint Julian'
marks the return
of that man
Cope. It's an LP
he recorded
wearing a GPO
sack and
involves meeting
God in a
shopping centre.

**ROY
WILKINSON**
hears the bizarre
stories of a great
British eccentric.

Photos by
**RUSSELL
YOUNG**

know your average Tamworthian wouldn't have a clue about them."

During his "weirding out" and the 'Fried' period, Tamworth was the place he ran to. It was somewhere he could begin to repair his fractured state. Of course, geography was not enough to provide the cure, but combined with Cally his manager, Donald, the 17-year-old who walked into his house and became his guitarist and prime musical foil, and Dorian, his New Yorker wife, it did the trick.

As well as buttressing him during his down period, Dorian is still there in his current 'up' one, figuring substantially in his songs.

"She figures very heavily actually. All the f*** songs tend to be about her, probably because we have a good time and being American, she tends to be quite dirty."

In 'Planet Ride' on 'Saint Julian' his wife is mentioned specifically ("Sweetie D, I love you") along with a quote from '60s singer/songwriter, or as Julian would say singer, Michael Hurley.

"Michael Hurley was this folksinger who wrote this brilliant album in about 1963 which is, like, the ultimate album for couples because it was made with his wife in the background and it's brilliant because it's not at all twee. The lyric 'come hang 'em on the line next to mine' is taken from this album: it's just a wonderful description of two people hanging out together.

"When I wrote 'Planet Ride' the idea is this character, which is me, getting bored with the Midlands and inflating himself into this huge rocket ship, grabbing his girl, sticking her in the hold and flying off into the heavens. Eventually they land on this other planet and then as it says in the song, 'she leads me out into pastures green and wall to wall divine carpeting under our feet' — that's my image of the Garden Of Eden."

'Planet Ride' is the funky song "with the heavy clavinet riff" that Trouble Funk were going to play on as a follow up to their mainman James Avery's remixing of 'World Shut Your Mouth' — last year's rockiest,

CONTINUES PAGE 33



THE SOUNDS



THE ICICLE WORKS



SHOP ASSISTANTS

Now that you're clutching your first **SOUNDS SHOWCASE EP**, you should remember there are two more to come with our next two issues.

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Next week promises to be equally exciting. Second up in our **Talent Brokers** series is a profile of **Dave Balfe**, once of Julian's Teardrops but now better known as Colonel Uncle Tom Madolf Bulf – manager of the Mindwarp monster. And there are major interviews with the stars of this week's Showcase EP, **The Cult**, as well as **Mark King** of **Level 42**.

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D O N ' T A I D A I D S

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SONIC SEX BEAT

The primal sex beat comes back with **LOOP**. A breathless **RON ROM** chucks away his condoms and gets into a steam about their fast rock'n'roll. Photo by **JAYNE HOUGHTON**

LET'S HANG out. Sex music is back again at a time when sex is frowned upon by the new enforced morality.

This is the year of living dangerously because it's now cool to be freaky and potentially fatal to take a walk on the wild side more than once a week with a different partner.

With the return of condoms has come the wild abandonment of hard, fast rock and roll. In this country alone we have seen Zodiac Mindwarp, Crazyhead, The Cult and Gaye Bykers On Acid take us on a ride back to drug oriented sounds of the early '70s.

Loop are another wild example of this obsession with those fuzzy days.

Their first record, '16 Dreams' on Head Records, is a glorious return to seamy raunch and dazed haziness. It contains the primal sex beat pelvically thumping over a malaise of psychedelic guitars crossed vigorously with post Mary Chain feedback and screeches. Mixed in this whirlwind of beautiful noise is a bag of confused feelings that are both emotionally explicit and potentially violent.

Loop are merely five gigs old and have been playing only for a year now. They are Rob (vocals and guitar), Bex (drums), Glen (bass) and James (guitar).

ROBERT IS a length of string, and he's sitting at a table in a downtown cafe in London, playing with his long brown fringe. His eyes are a passionate brown and these are tinged with a nervous anxiety which could develop into a potential mania. His complexion is sulphate white and suggests a real wild child's lifestyle.

What's '16 Dreams' about Rob?

"It's about nothing really," he lies. He pauses and starts again. "It's a bit of nightmare really, it's just a few mingled feelings, it's about manias, upsets..." He fades out.

Are you a manic character?

"Erh... no."

You look manic.

"Well, perhaps I am. Maybe it's a hidden interest. Like I do a lot of rough

stuff."

Oh yeah. Are you generally a day dreamer?

"Yeah, I do find myself wandering quite a bit, usually it's about the band."

A lot of acts are drawing on the wild lifestyles of the '70s as a springboard for their own ideas. Why do you think that is?

"Everyone likes to go wild now and again, go out and get pissed and get out of it. That's what a lot of that music is about. We're not denying our influences because we aren't something completely original. We just want to make people feel good in whatever way they feel good, if they want to trip to it fine."

Do you take acid?

"Pardon?"

Do you take acid?

"Well... I've taken it in the past," he laughs awkwardly. "I'm not saying you should take it, it's up to the individual. Besides, my mum might be reading."

What do you think of acid?

"Oh, it's alright. It's not all its cracked up to be. I've never seen anybody bad over it."

I ask Robert these questions because the cover of the single is particularly psychedelic, with a multi-coloured purple haze of spots and dreamy colours. The music is also sexual.

Like The Gun Club, The Cramps and the Stooges, it relies on a bluesy heartbeat that becomes sensual and slightly absurd with its egotistical self-indulgences. On the B-side is 'Burning World', a day-tripper's delight.

So are Loop a sex group?

"If people want to bump and grind to our music, then great. It's up to them. Like it's also up to them if they want to take drugs to our records."

Are there any hidden messages in 'Burning World'?

"No. None of our songs go out their way to give messages. It's all about a boy trying to do everything for a girl but he's just not getting anywhere."

Have you ever been in that position?

"I think everybody has, boy or girl. It's one of those things in life."

Have you ever felt like slitting your wrists over a girl?

"No. That would be the easy way out for me. I found whenever I've been down I've managed to get over it. It may take a couple of weeks, it may take a couple of months, but you can always



bounce back."

Are you in a steady relationship now?

"Yeah, I'm going out with the drummer."

What's his name?

"She's a she."

Oh, sorry.

How old were you when you lost your virginity?

"I think I was 15."

What was it like?

"Oh, it was great. People say it's not all it's cracked up to be..."

Like acid?

"Yeah, but it depends how you take it."

Like acid.

"Yeah. I suppose I was quite euphoric afterwards. I didn't sit there and think, Am I good enough."

Is sex the most important thing in your life?

"It's one of them."

Is the guitar the sexiest instrument?

"Well yeah, it can be. If you are someone like Prince who can manipulate it like that. For us the guitar is something that we hit hard and I can see how people view it as an extension of someone's feelings. When you play the guitar it's a release, you're getting all the grunge out of your system."

"I mean, sometimes I spend all day banging my head against the wall. Some music makes me feel alive."

LOOP ARE about to play their first gigs since the release of '16 Dreams' and it's sure to be a dangerous experience for all concerned. Their record is excessive, paranoid, demented and fresh. An explosive cauldron of powerful delights, and as Rob says...

"The kids want to rock, they want to rock to some primal rock and roll. That's what we want to do."

And now's their chance.

THE MISSION

cover up

MR SPENCER looks at the Banshees' 'Through The Looking Glass' – their new LP of cover versions. But does it mean Siouxsie and friends have run out of creative steam? Photo by PETER ANDERSON

THROUGH THE Looking Glass' – an album of other people's songs. You know what the gossips will say, don't you?

Siouxsie: "Well, it's obvious, we wouldn't have done it if that had bothered us."

So what exactly are you anticipating?
"Blah blah blah... running out of ideas. Blah blah blah... doing cover versions. Blah blah blah... sold out..."

DATELINE: FEBRAURY 1987.

Even at this late stage, the Banshees are standing to one side as their dreary chart cousins bumble past. As ever they tackle things with an intangible radiance – a civilised alternative to the clumsy, forced glamour dished out by a hapless and ever changing roster of competitors.

Bearing in mind the group haven't been in vogue since 1982 and 'A Kiss In The Dreamhouse' what do they go and do just as the critics are preparing for the final kill?

They only go and put out an LP full of cover versions – a stupid/funny/interesting thing to do by anyone's standards.

What's dafter still is the way these old things have been made to sound nothing like how they did in their original states. Each number, to all intents and purposes, is now A Banshees Original and the recent hit single 'This Wheel's On Fire' is a perfect example.

You should hear the way the Banshees laugh, ready for the onslaught of grumbles. Was this a jolly project to be involved in?

Siouxsie: "Yeah, and in fact as far back as 'Dear Prudence' we were considering putting an EP together of cover versions. The last two albums have been torture to finish, they've just taken too long; we decided it's time to have some fun and do it straight off. Give us two weeks and if it's becoming laboured over we'll put it down to bad experience. In the end, it went really quickly and it was good fun to do."

Was the aim actually to conquer the songs, to make them your own?

"Yes, and the idea was not to do it as a cynical move, because some people who might do this sort of thing would pick the good old chestnuts that record company executives think would be good for their careers. It wasn't like that at all."

Steve: "We kept Polydor completely in the dark, as usual. They kept sending over terrible suggestions – Led Zeppelin's 'Immigrant Song' and Cream's 'I Feel Free' – but I had a close look at the lyrics and hated them. And then the Cream number was in an advert for a car or something."

Was permission required from all the relevant original artists?

Siouxsie: "No, a lot of people were actually very eager and sent down copies of their songs – Ooh, you could cover this if you like. We got sheets and sheets."

Steve: "That was mainly the publishers,

but people like Bryan Ferry were very keen to hear what we made of their tunes, and Iggy as well. I don't know what Jim Morrison thinks about it though," he smiles.

What about Bryan?

Budgie: "The last time I saw Bryan he was making a cup of tea at our studios, and he said to me, A watched pot never boils. And I thought, Wow, that's it! Made my day."

'Through The Looking Glass' is no 'These Foolish Things', though. Largely comprising songs known only to connoisseurs of Billie Holiday, The Doors, Iggy, John Cale, Roxy Music and Television, to most Banshees fans the LP will be as fresh as 'The Scream' was the very first time they heard it.

Only Sparks' bizarre 1974 smash 'This Town Ain't Big Enough', along with 'This Wheel's On Fire' and 'Trust In Me', from *The Jungle Book*, will be familiar to the average punter.

Budgie: "We've had time to sit on the album for a while, so we've been able to think about other things it might mean, like the timespan it covers, our ages and the things we've listened to. It's a lot to do with where we all came from individually before the Banshees."

'Trust In Me', potentially a single, is quite astonishing. Whereas once it was about a python getting ready to crush a little boy to death, now it's a harp-laden lullaby of rampant, swirling eroticism.

"I thought it was very erotic anyway," Budgie points out astutely. "A seductive snake – what more could you want?"

He's right as well.

AND IT'S at this point that Siouxsie sings a couple of lines from 'The Bear Necessities', another *Jungle Book* fave. Just snippets, but they're enough to send serpent-fixated Budgie into a daydream full of memories of times gone by at the St Helen's Odeon, which is now probably a bingo hall, or a cut-price furniture showroom. But anyway...

"I used to hide under the seats when the films finished," admits the grinning percussionist. "We'd wait until everyone had gone and then we'd hide until it started again. We'd watch a film four or five times in a row."

Have you always had this penchant for mischief?

"It's just the way I am."

You're quite a mischievous band really aren't you, all of you?

Steve: "I think that's pretty true."

Siouxsie: "I suppose the thing is we're still on the outside of the business and I dunno, I guess people expect you to get sucked into it. Maybe a lot of people

assume that just because you've been going a while you must be happy with the way the business operates, but it's still something we don't like to patronise."

Steve: "Mischievousness is one of the best ways of dealing with authority, it gets us into lots of trouble."

Unbelievably, there are still those who criticise the Banshees for going on shows like *Top Of The Pops*; clearly these oddballs are oblivious to the implications of the group's unique and defiantly self-contained performances whenever they do appear on TV pop programmes.

Rather like Sparks – from whom she now borrows – Siouxsie on television sticks out like a sore thumb. Even now the Banshees baffle people in high places.

Budgie: "Even when they've bent over to try and give us some kind of special treatment we've just turned around and refused it, because it simply wasn't us. For instance, when we did 'Fireworks' they had a flashing 'Siouxsie' sign behind us and pyrotechnics experts at the sides preparing to let off... fireworks!"

Steve: "They still haven't figured us out."

Siouxsie: "I'm not standing in front of a flashing 'Siouxsie' sign anyway. Good grief!"

Budgie: "In 1980, while we were away in America, apparently on Tom O'Connor's show they had the Joe Loss Orchestra playing 'Happy House', with Hot Gossip doing a dance routine. We'd like to see that somewhere along the line."

Do you think on the whole people take pop too seriously?

Steve: "No, I think it's really split down the middle – a lot of people take it very seriously and a lot couldn't care less. I mean, it's mainly those who couldn't care less who sort of numb the whole thing."

"It's like we went to the BPI Awards the other week and it just seemed like a bloody waste of time, everybody patting each other on the back."

Budgie: "The thing I've learned though over the years is that I may really like someone's company but not necessarily enjoy their music."

Steve: "Actually, speaking for myself, I think that's a really good maxim. Normally, if a person makes a crappy record they're a crap arsehole themselves. That's what I've usually found anyway."

Is there a lot that you hate about the world of rock and pop?

Steve: "Where do you start? It's such a shameless, tarty business."

Any characters you'd like to wipe out?

"Most of the people in that hall the other night, the world would've been a better place if they'd all disintegrated on the spot."

Yet I guess you have to go along in

order to fuel your rage?

Siouxsie: "Oh, yes."

Steve: "We caused quite a stir by going there, it was like, You're still alive? What are you doing here? You haven't sold ten million platinum records!! It's quite good to do that."

If you had won an award would you have been prepared to get up and shake someone truly unpleasant by the hand?

Steve: "We'd have made sure we were busy."

Siouxsie: "Or at least elsewhere, unable to make it."

Steve: "We've actually just won Best European Band To Play Live In Brazil – an award from a Brazilian magazine..."

Siouxsie: "Tough competition too. I think we're the only group that went there!"

Budgie (obviously still mulling over dreadful TV presenters and those ridiculous BPI Awards): "You can always tell a person by their handshake."

DO YOU ever find yourselves wishing punk had never happened, what with the way people go on at you about it all the time?

"Oh... no..." Steve sighs, his head in his hands.

Siouxsie: "It is boring to keep having to talk about it."

Had it not happened do you think you'd have ended up on a council estate with five kids, a beer-bellied husband and a morbid preoccupation with Tesco's and the laundrette?

"No," she answers without hesitation.

Budgie: "The people who would've done that have done it anyway. Even those who made a brief venture into all that stuff because it's what everybody else was doing failed to carry on. To be honest, they have ended up how you've just described, working as bookmakers or something."

So what makes being a jet-setting rock star so great by comparison?

Siouxsie: "Well, it's not the travelling, but finding yourself somewhere different is always nice."

And the hotel breakfasts? Do you enjoy the hotel breakfasts?

"Yeah, I'm actually a sucker for eggs. I love eggs, I'm mad about 'em."

Fried? Poached? Scrambled?

"Any which way you care. I'm not into cereals that much, although when I was a lot younger I used to be crazy about them. I used to eat Shredded Wheat and Corn Flakes continuously, and I must have made myself ill. I'd get up, have a huge bowlful of Weetabix or whatever and when I got home from school it'd be the same again, and even more if I ever got peckish."

Important Note: the Banshees only went for kiddies' cereals when the packets contained free snap-together gladiators or glow-in-the-dark prehistoric fish.

As a matter of interest, Siouxsie (who once had a gang of remorseful workmen sweeping up soot from her living room

"The idea was not to do the LP as a cynical move because some people would pick the good old chestnuts..."



carpet, such is the respect she commands) once appeared on TV-am's *Wide Awake Club* without having had any sleep the previous night.

"So there I was trying to make these chocolate bumblebees and I hadn't even taken my gloves off," the singer recollects with amusement. "It was a bit like Vivien from *The Young Ones* trying to be delicate, y'know?"

When are you at your happiest, Siouxsie?

"When I'm in bed, I reckon, when I know I don't have to get up early the next morning and I think... *a lie in*, and I just go, Mmm... I love my bed. Now that's true contentment."

SHE STRETCHES. It's good to see her looking satisfied, but I'm not entirely happy.

'Through The Looking Glass' may be fun, a novelty, a top quality breeze, but alongside 'Join Hands' or 'Ju Ju' it begins to look terribly insignificant and about as relevant to the Banshees' career as an illicit collection of light-hearted studio knockabouts; all that's missing is the 20 minute rendition of 'Johnny B Goode'.

There's no doubting that Siouxsie remains a cut above the rest, but by the same token she's not a patch on her former self; the momentum's all wrong.

Deep down you can't but help running through tracks such as 'Christine' and 'Israel' and notice that the mystical sheen is so depressingly absent from the second-hand material on offer from the Banshees today.

How good it would be to hear the charts swoon once again to the sound of authentic Banshee music; formidable, graceful and triumphant.

For now, that seems an unlikely event.

IN BETWEEN DAYS

Without forsaking any of the folk tradition of their songwriting, Messrs Forster and Grant of THE GO-BETWEENS have taken the plunge on their new single 'Right Time' to produce a pop gem and emerge with their integrity still intact. RALPH TRAITOR charts their transition. Photo by PETER ANDERSON

RIGHT HERE' is the first purpose-built Go-Betweens single distinct in conception and execution from its predecessors.

Years of determined poetry and even gentility, market pressures and internal evaluations have brought us this pop gem.

Without breaking away from the folk tradition that informs their songwriting with an expansiveness and realism, Messrs Forster and Grant have taken the plunge and emerged with integrity.

Resisting the tides of change that have yielded scores of soundalike pop, seeking to retain their character and progress to a more central songwriting approach, The Go-Betweens have arrived at a tangible watershed.

Not unlike The Triffids their power is derived from a lyrical honesty and a sense of roots. But what is it that sets apart these Australian transgressors, who so often shame the groups of their host country with their inbred will to rise above?

"For a start," Lindy Morrison, longtime Go-Betweens drummer, explains, "I think it's difficult for Australian bands to be cute because groups like us have left their country and are trying to adapt to a new culture – or cultures when they're touring – which tends to make your outlook a bit harder.

"Also, the rejection we've had from the English tends to make us more strident and that comes out in the music.

"Since our Postcard days I think we've definitely moved off on our own tangent. Being Australians, you have to put up with the English mentality that you're second-rate. And it's the English, not the British.

"It's really difficult for Australians to move into daytime radio play because of an old hangover that we're a lot of hooligans. I understand it historically: the English hate to lose power and to see these big tall people come and stride across their land."

THE FUNDAMENTAL difference in perspective that one finds, for the most part, between English groups and 'colonial' ones is a constant source of fascination. The Go-Betweens songs have a maturity and narrative quality typical to the best country & western and folk music. It is these twin guides that make their



music a delight and an achievement.

"I think the country influence is Grant," says Lindy. "Remember there's two strains of songwriting coming through all the time. I'm really sick of songwriters who mouth off angry words at people around them in their personal lives. Everyone's been trying to do Dylan's 'Positively Fourth Street' forever, and they can't do it. Robert and Grant both write storytelling songs because they both see themselves as poets."

What can we expect musically on the new album?

"Robert's songs are much more straightforward in structure, the lyrics are more narrative and I think he's pinched a few chords from Prince!

"Grant's done some big ballads that are incredibly personal. The two of them are diverging incredibly, one's going more rocky and one's going more pop."

Where, then, does this new album find The Go-Betweens, the group having already left a considerable vinyl legacy and now

facing a renewed test of their individual wills?

"I'm not looking forward that much. It's been an enormous struggle," says Lindy with evident emotion. "Financially, we've never got out of debt really and I'm not sure how much longer we can do it as a group... and I'm not concerned either."

"Whether it works or not, we'll have done five fantastic albums. I think the band is one of the greatest in the world. It's been a long, hard time and our work has kept us satisfied. No one should imagine that we're worried, we don't really think about it.

"You see, both the boys would have liked to do a double album this time because they've both got so much material. Sharing the songwriting means they don't get to expose all their work and that may be a problem too."

Important to the new single's uplifting sound is new Go-Between Amanda Brown, whose violin, oboe and backing vocals add a depth and felt punch to the proceedings.

Along with the other three songs, the 'Right Here' LP represents a solid body of work.

"Amanda writes really simple, pretty rhythmic lines and they're fabulous to play with. The boys often play a lot of jangle guitar, well they've grown out of that now... post-Postcard," laughs Lindy, also making mention of producer Richard Preston, who was responsible for their last album 'Liberty Belle And The Black Diamond Express' as well.

His insistence on stretching the group's abilities has paid dividends, encouraging Lindy to predict that the new album will be the best yet.

"I still don't understand why people haven't found the songs the boys write remarkable. The four albums we've done reflect so well a period of time. Those times are like beautiful historical documents, I don't think they're going to age.

"Those early albums can be listened to in the same way a novel can be read and people can understand lots of things. I listened to them recently and they just

completely break me up. They reflect those times so well – particularly the 'Before Hollywood' album, a really rough time for us. 'Liberty Belle' is more an album of great joy.

"'Before Hollywood' – the sadness of it – was from coming to London and having to adapt to a new country and learning to live alone, not knowing many people.

"At that time also The Birthday Party were huge in London and we came across at the same time. They were so powerful and this sort of 'wimpy' Australian band walks in... a difficult time."

THE GO-BETWEENS have existed now for ten years, beginning as the duo of Robert Forster and Grant McLennan and blossoming into one of the decade's purest pleasures. They're always on the outside enough to call your attention to the window from which they look out onto the work of their peers with understanding, but never show any desire to join them.

'Right Here' vindicates their efforts towards that end, as one of the winter's warmest and most optimistic love songs, still inescapably bearing The Go-Betweens' kid gloves rubber stamp.

"Our management are asking us right now to try and attain a greater pop sensibility on recordings and to be much more aware of '80s production values, something we've never taken much account of before.

"I find it sad that a lot of music is sounding the same today, which is a technical thing of standardising sounds.

"I don't like having to make records that sound like everybody else just because we live in the '80s.

Lindy pauses at this point, conscious of what some might perceive as negativism.

"Perhaps it sounds like I'm indifferent, but I don't feel indifferent," she says with passionate emphasis.

Hearing 'Right Here', listening to her proudly recount The Go-Betweens' accomplishments and not dwelling on the great challenges to come, I don't think indifference is a quality Lindy Morrison or The Go-Betweens need ever fear being guilty of.

The Go-Betweens, as their name suggests, liaise for us between what pop is and what it can be, showing the human side without artifice.

For this, and much more, we are beholden to them.

**Curiously, his sudden absence
coincided with up to 80%
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SINGLES

PERFORMANCE

SINGLE OF THE WEEK



THREE WIGS flip out

MY BABY'S ARM 'Hung In The Playground' (Kasper)

My Baby's Arm are a spitfire quartet who propel a non-stop guitar riff but *don't* scream, Indie, indie! 'Hung In The Playground' is a supremely narcissistic love song, boasting the lines: "My words were my gift, but you threw them all away/I'll put you in a mirror, put you in a mirror." It's produced by Ian Penman (any relation?) and is backed with 'The Primitive Kind'. My Baby's Arm hang from a glorious limb and their debut indicates a spectacular swipe.

SPARKS 'Rosebud' (Consolidated Allied) A star-spangled dancebeat from Ron and Russell Mael, available in no less than five mixes and destined to thrust its way across the airwaves, through the clubs and even onto the silver screen.

BILLY IDOL 'Don't Need A Gun' (Chrysalis) Another whiplash lament from Billy, except this one also includes a trip down mean streets: combining "red hot loves" with Russian roulette and the usual flourish of ponderous production. All the same, Idol manages to expose his heart with a certain amount of panache and 'Don't Need A Gun' is likely to follow 'To Be A Lover' into the charts.

NICK KAMEN 'Loving You Is Sweeter Than Ever' (WEA) With a modicum of style but precious little soul, Nick Kamen ambles his way through an all-time classic. But who needs this when you can hear The Four Tops? And who needs to look at Kamen when you can get hold of an Elvis effigy?

THE PRIMITIVES 'Stop Killing Me' (Rough Trade) A triple treat from The Primitives, 'Stop Killing Me' is a Pepsi-pop special, with fast guitars and an all but irresistible beat. Tracey's bittersweet vocals know what the little boys understand, and it won't be long before she's gracing the nation's walls. 'Buzz Buzz Buzz' is equally infectious, although the slow burn of 'Laughing Up My Sleeve' does its best to burst their bubblegum myth.

FRANKIE GOES TO HOLLYWOOD 'Watching The Wildlife' (ZTT) Frankie attempt to drain 'Liverpool' dry by releasing a third single. 'Watching The Wildlife' is valueless to all but the Johnny Morris fan:

it's available as a Panda 7-inch, a Dolphin 12-inch and a Condom cassette.

LONE JUSTICE 'I Found Love' (Geffen) This is the sound of rock getting happy and going wild in the country. It's meaty, beaty and irrepressibly bouncy, and a double pack is also available with two live tracks, the Velvets' 'Sweet Jane' and 'Don't Toss Us Away'.

IT'S IMMATERIAL 'Rope' (Siren) After hitting the heights with 'Driving Away From Home', It's Immaterial have whipped the second-best slice off their debut LP and released 'Rope'. It's a compulsive beat kept buoyant by John J Campbell's vocals and laced with the banjo skills of one Tarrant Bailey Jnr.

DESPERATE OATES 'Burning Alive' (Heavy Mental) An infectious boogie tune that runs and runs. It was recorded on a less than generous budget, but is an auspicious start for this Lincolnshire-based trio. The flip side is worth a spin too.

T REX 'Children Of The Revolution' (Marc On Wax) **THE BEATLES 'Strawberry Fields Forever/Penny Lane' (Parlophone)** All-time greats don't come any greater than Marc Bolan and Tony Visconti has marked the tenth anniversary of his death by remixing 'Children Of The Revolution'. It's the first in what will probably be a long line of T Rex re-issues and is backed here with 'The Slider' and an unfortunate, though well-intentioned, tribute penned by a Bolan fan and titled 'A Tear For The High Star'.

Simultaneously, Parlophone have come up

with The Beatles' ethereal and — 20 years on — very in vogue 'Strawberry Fields Forever', and coupled it with 'Penny Lane'.

TOMMY CHASE 'Killer Joe' (Stiff) Swinging jazz from the pillar of the London Wag scene, Tommy Chase. Renowned as the drummer in the Chase quartet, he slams an agit-packed punch into Benny Golson's 'Killer Joe' and has coupled it with one of his own songs, 'Double Secret'. Chase is backed, as ever, by Kevin Flannagan's sax, Martin Klute's bass and Mark Edwards' piano, and this one should take the quartet a lot further than Soho.

BOY GEORGE 'Everything I Own' (Virgin) **FREDDIE MERCURY 'The Great Pretender' (Parlophone)** And while we're talking re-issues, Boy George is back! Bright-eyed and restless, O'Dowd returns with a custom-built version of the David Gates song 'Everything I Own'. And as George heads back towards the charts, Old Gold Records would like to point out that both the original release, by Bread in 1972, and Ken Boothe's version, two years later, are available on their label.

Meanwhile, Freddie Mercury has turned his classic croon to The Platters' 'The Great Pretender'. But it's a less than remarkable parody limping along at an irretrievably lame pace.

DATBLYGU 'Hwgr-Growth-Og' (Anhrefn) Datblygu are a merciful break from the well-worn past and this EP careers through such unlikely subjects as compact discs, the Casserole Twins, viruses for breakfast and short-term socialites. Datblygu sing

entirely in their native Welsh and manage to combine an uncanny sense of Mark E Smith with sombre but evocative music.

SHOP ASSISTANTS/THE WOODENTOPS/THE MIGHTY LEMON DROPS/THE ICICLE WORKS **Sounds Showcase 2** Before you've had time to digest this week's freebie, make way for Showcase 2. Four classic pop songs are yours, for nothing, with next week's *Sounds*. First off are Shop Assistants with a new version of 'Train From Kansas City'. The Woodentops keep the wheels turning with the live spark of 'Love Train'. Then there's the sizzling splash of 'Hear Me Call' from The Mighty Lemon Drops. And finally, 'Don't Let It Rain On My Parade', a brand new cut from The Icicle Works. How can you resist?

SHEILA E 'Hold Me' (Paisley Park) **TINA TURNER 'What You Get Is What You See' (Capitol)** **ALISON MOYET 'Weak In The Presence Of Beauty' (CBS)** **TAMMY WYNETTE 'Alive And Well' (Epic)** **O'CHI BROWN 'Rock Your Baby' (Magnet)** A glut of great voices who all happen to have a single out this week. Sheila E could never surpass 'The Belle Of Saint Mark' but here she pales beyond all expectations with a permanently paralysed shuffle. 'The World Is High' on the flip side does, however, recapture some of the verve that's expected of Paisley Park.

Tina Turner prepares for her Break Every Rule world tour with 'What You Get Is What You See' — it's one that pulls few surprises, and you can fully imagine it without hearing it. Alison Moyet appears to have given the wholesale use of her voice to

THE WIGS 'Six O'Clock Shuffle' (Media Burn) 'Six O'Clock Shuffle' blasts everything out of sight. It's a sonic blitz, fuelled by raw power and tinged with black humour. And until now, it's been criminally overlooked.

The Wigs brandish a guitar-thrash brand of rock 'n' roll. Their name is synonymous with meteor madness — half-canned and singing 'Wild Thing', it might be as much as you'd expect. But not only do The Wigs have a distinctive singer in Keith Jones, they're also blessed with definitive energy and the ability to write a memorable tune. They regularly appear at both the Timebox and the Clarendon, and have earned a cult following and a considerable reputation.

Vinyl evidence matches their live experience. 'Six O'Clock Shuffle' is fast-paced, high-pitched and hard-hitting. Their furious dirge makes the Pistols and the Stooges obvious references, but The Wigs also owe a heavy psychedelic debt. The flip side of the single reinforces such notions by incorporating Love's '7 And 7 Is' and a searing shot of the Stooges' 'Loose' — two favourites from their live set.

The Wigs are a particularly warped vision and 'Six O'Clock Shuffle' sets their mayhem in motion.

Erasure's Andy Bell, and 'Weak In The Presence Of Beauty' is a soppy splash through the shallowest of puddles.

Thank God, then for Tammy. Wynette doesn't win purely on her country status — although these days that earns her attention enough — but here she conveys a convincing brand of 'Stand By Your Man' angst.

O'Chi Brown hardly figures among the other names but her version of the George McCrae hit suggests that she ought to.

CHINESE GANGSTER ELEMENT 'EP' (Ted Records) A aural gem from Halifax, purveying the archetypal punk sound of frantic guitar riffs, heavy bass and drums, and dominated by the powerful but melodious vocals of Fiona McBean. There's four tracks here, and everyone's a half-crazed killer. But it's on 'Muscle' and 'In My Body' that McBean is at her most impassioned and Chinese Gangster Element are at their finest.

ENYA 'I Want Tomorrow' (BBC) An unlikely sound from the BBC. It's the careering vocals of Enya (Ni Bhraonain), a former keyboard player and singer with Clannad, who has since turned composer. Her scores include both the David Putnam film *The Frog Prince* and the forthcoming Beeb series *The Celts*. Enya's is a classical Cocteauesque voice that here goes heavy on the overdub, for the ultimate in lasting multi-tiered effects.

THE STRANGLERS 'Shakin' Like A Leaf' (Epic) The Meninblack bounce back with a chunky number that shamelessly plunders from any which where it

can. After the opening riffs, it fails to turn into the expected 'Stray Cat Strut' but is still set to start the charts a shakin'.

THE LARKS 'Pain In The Neck' (Exaltation) The most uplifting and ultimately the most infectious beat of the week comes from The Larks. 'Pain In The Neck' is pure pop embellished with a full flourish of horns, saxes and trumpets, and sounds a bit like the early Redskins (without the rhetoric).

ROMIE SINGH 'Dancing To Forget' (Portrait) There are two types of tunes: the ones you remember and the ones you forget. And this one — from a Cologne-based trio — was threatened with immediate extinction. But Romie Singh's vocals slip and slide over a sullen electro rhythm and turn 'Dancing To Forget' into a memorable song.

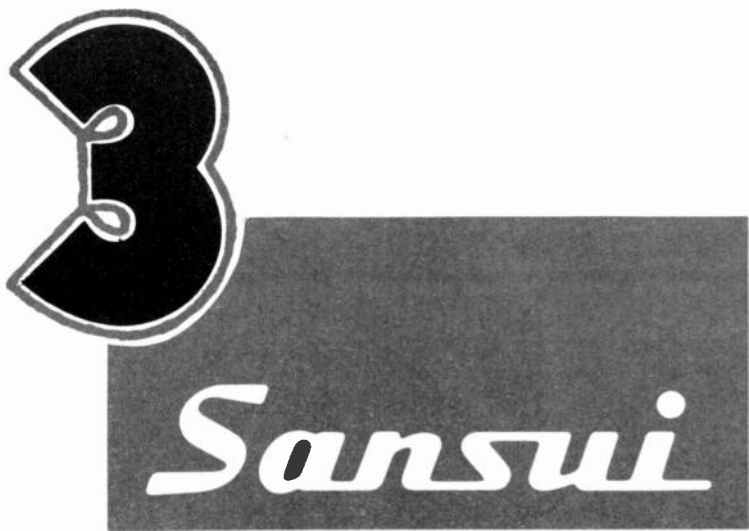
THE BODINES 'Therese' (Magnet) The Bodines have pumped up 'Therese' and hit out with an all-embracing dance mix. Fiery guitars and glitzy vocals make for a glorious trek down the pop lane.

JESSE JOHNSON 'She I Can't Resist' (A&M) Jesse Johnson continues his trip into Princedom with this shockadelic delight. It doesn't match the impact of 'Crazy' but Johnson's voice gives it a will of its own.

THE SHREW KINGS 'Green Eyed Kid EP' (Thin Sliced) More madness from London's craziest purveyors of Brecht. 'Green Eyed Kid' is a classy ballad shot full of Shrew King sensibilities and delivered at an alarming pace. 'One Day In Hell' is a devilish blast of rock 'n' roll, and sums up their singular style. The B-side features the songs of Brecht, including the Kings' Radio 1 version of 'Mac The Knife' (this band was, after all, borne of King Kurt) and a brilliant rendition of the 'Alabama Song'.

LICK THE TINS 'Can't Help Falling In Love' (Sedition) With a chorus of whistles, drums and Grogan-style vocals, Lick The Tins have massacred the memory of Elvis. It's a re-issue that was scratched off the turntable but is annoyingly pleasant and has a lasting effect. The B-side is 'Bad Dreams' and indicates that the Tins' best material is yet to come.

Reviewed by Ann Scanlon



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QUESTIONS

- | | | |
|--------------------------------|------------------|--------------------------|
| 1. Brix Smith is the wife of: | a) Cyril Smith | <input type="checkbox"/> |
| | b) Mark E Smith | <input type="checkbox"/> |
| | c) Mel Smith | <input type="checkbox"/> |
| 2. The Cult used to be called: | a) Sudden Death | <input type="checkbox"/> |
| | b) Death Cult | <input type="checkbox"/> |
| | c) Led Zeppelin | <input type="checkbox"/> |
| 3. The Fall's last LP was: | a) Bend Minister | <input type="checkbox"/> |
| | b) Bend Spinster | <input type="checkbox"/> |
| | c) Bend Sinister | <input type="checkbox"/> |

Place a cross in the box next to the answer you think is correct.

Name.....

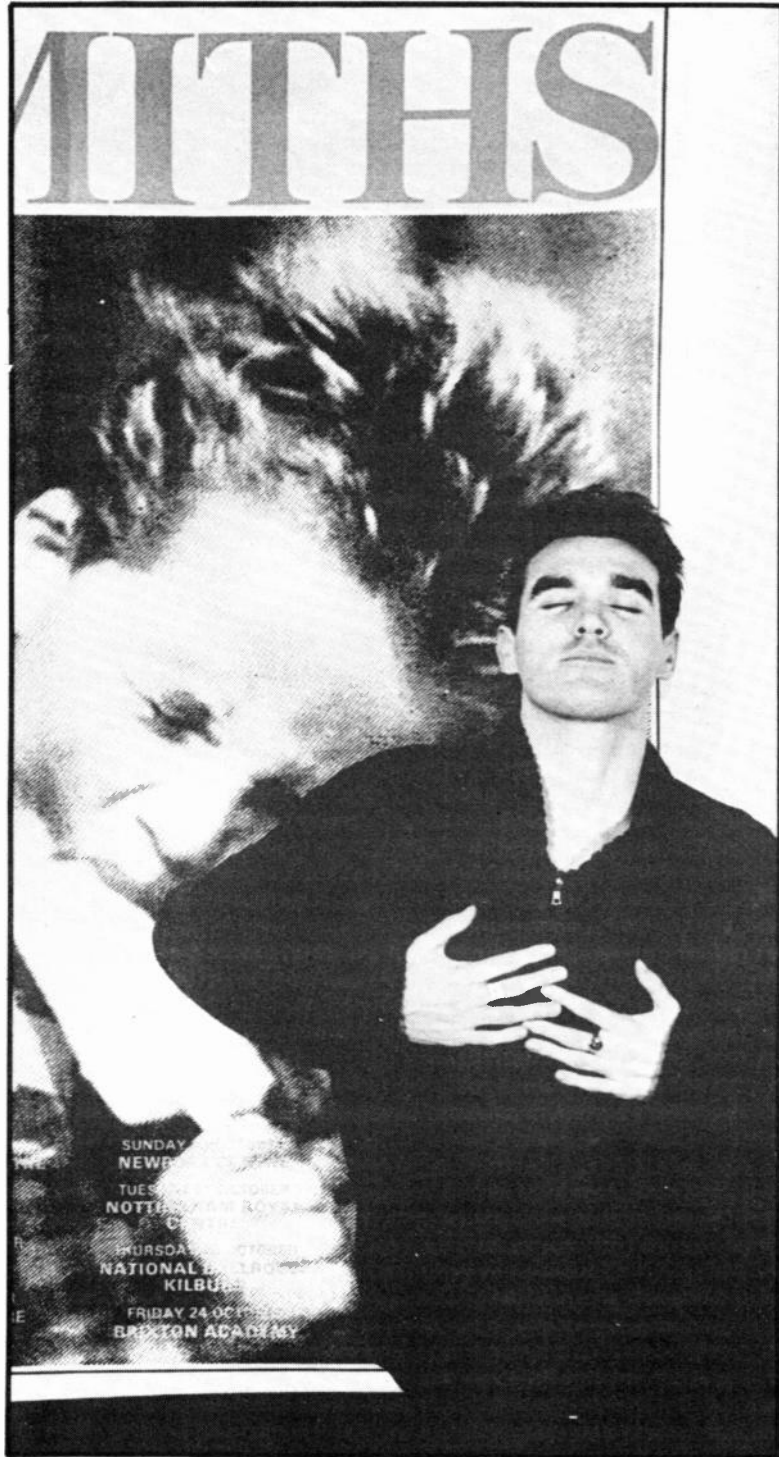
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ALBUMS

PERFORMANCE

RATINGS: *** BUY**
****** BORROW**
***** HEAR**
**** IGNORE**
*** DESTROY**

PRESSING THE PANIC BUTTON



MORRISSEY: HE'LL be avoiding pickled onions in the future. . .

MADHOUSE '8' (Paisley Park 925 545-1)*1/2**
 IT MAY sound unbelievably crass and not a little *uncool* to suggest that the best thing about Madhouse '8' is the sleeve, featuring as it does the extraordinarily ample assets of Maneca Lightner . . . so I won't suggest it!
 In any case, the record's not bad. This may be a 'jazz fusion' venture, but it is a Paisley Park jazz fusion disc, and as such is to be accorded a degree of respect.
 '8' does not refer to the band's configuration — the tracks are entitled 'One', 'Two', 'Three' . . . (Can you guess the next five tracks in correct order? First prize, a night out with Bananarama; second prize, two nights etc.)
 Madhouse revolve around the talents of Eric Leeds, saxman player for The

Revolution. His playing on the opening tracks sets the tone, comparing directly — and not unfavourably — with that of Wilton Felder of the Crusaders, the standard barometer for all fusion acts.
 For what it's worth, my favourite track is 'Six'. But if you're expecting Prince, forget it. We're talking *smooth* music here.
ANDY HURT
JOE SATRIANI 'Not Of This Earth' (Food For Thought GRUB 7)**1/2**
 IF YOU don't like guitars, then you'll hate this. Joe Satriani is a leading member of The Californian School Of Clever Bastards when it comes to the guitar; Steve Vai (Dave Lee Roth) and Kirk Hammett (Metallica) are both former students of his, so he should know a lick or two.
 Satriani (who wrote, arranged and co-produced 'Not Of This Earth' as well as

playing bass, keyboards and percussion) played with a no-hope trio called The Squares for five years up until 1984 in and around San Francisco, before deciding that being a session man could be more lucrative.
 'Not Of This Earth' is the vehicle for Satriani to express his every desire. Brilliantly self-indulgent, this doesn't mean, however, that the rest of the sounds are just a padded base for his finger-work alone. 'NOTE' has a knife-edge aura, slices of automated steel sliding over wickedly efficient drums, one warped and twisted solo leading into the next.
 From the fury of the title track to the brooding bulldozer metal of 'Hordes Of Locusts', Satriani keeps it calm and collected and can get away with an album that screams 'studio!' at you because he's so damn good.
NEIL PERRY

THE SMITHS 'The World Won't Listen' (Rough Trade ROUGH 101 CD)***
STRETCHING ALL the way back to February 1987 and 'Oscillate Wildly', the instrumental 'extra track' from the 'How Soon Is Now' 12-inch, 'The World Won't Listen' with its 16 tracks is a single pilfering compilation whose content will irritate even the most ardent Smithophile.
 As categorically the world's most important and most influential white rock group originating this decade (excepting Ratt of course), The Smiths have the historical import to warrant such a retrospective if anyone does. But still, the ingredients of 'The World' rankle.
 With none of the John Peel/Kid Jensen input that invigorated 'Hatful Of Hollow', 'The World' has definite traits of the contractual obligation, one album closer to EMI syndrome. One unrecorded track in 'You Haven't Earned It Yet, Baby' doesn't really make amends, and quite why the wonderful yet strictly incidental 'There Is A Light That Never Goes Out' is included is a mystery.
 Reservations aside, this collection does chart a fascinating phase in The Smiths' development with Johnny Marr metamorphosing into the bastard son of Keith Richards that he's always wanted to be and Morrissey becoming so precious that his deadpan asides on the minutia of hopelessness are careering wilfully into the realms of self-parody.
 Morrissey has never really been interested in music per se, and much to his credit, he's never been deflected from his real ambition, the attainment of symbolic status. He's always delighted in his own hyperbole and now, if he hasn't quite escalated into the realms of iconography sufficiently to appear as a 'cover star' on his own records (the Terence Stamp incident aside), he is at least a decent caricature.
 'Panic', with its bathetic chorus, is the finest moment remembered here. Along with the sublimely ridiculous notion of the 'How Soon Is Now' revisited twists of 'Shoplifters', this is The Smiths at their considerable, grotesque best.
 Other triumphs are 'Shakespeare's Sister' with its inspired "Protest Singer" gambit and even the aberration of 'Ask' which is illuminated by the frantically kitsch "Writing frightening verse/To a buck-toothed girl in Luxembourg" couplet.
 Listened to out of its marketing context, 'The World' would coast five stars, but as it is it'll have to settle for three. And with '87 seeing Johnny recording an album with Jimmy Page and Morrissey and Pete Burns entering a post-Liberace race for piano lessons, the next Smiths album should be interesting at least.

ROY WILKINSON

WEDNESDAY WEEK 'What We Had' (Enigma Europe 3215-1)*****
 SO, CAN you ever get enough of a good thing? No, of course you can't, but Wednesday Week come close.
 Think of all the best bits of The Bangles, stir in a suggestion of ripped knee rock tradition, add a dash of seedy sneaker country angst and spice with a generous pinch of post-punk rock roots. What you have is a pure pop *haute cuisine*.
 The first course is 'Why', a fast-pitched curve ball of meatball rock, served up with a side salad of spritely harmonies and a dressing of bending guitar repetition. Kristi Callan is sweeter than sweet but hardened and knowing. A worldly experience is set off to perfection by a stubborn wide-eyed innocence that ought to know better but refuses to listen.
 And while Heidi Rodewald frames this priceless pop canvas with her bass, keyboards and splendid harmonies, and David (not a Shop Assistant) Nolte sweeps his six-stringed brush of many colours boldly across the horizon, pausing to fill in detail as required, Kristi's elder sister Kelly draws back her drums and hammers the whole thing firmly into the wall.
 Wednesday Week used to be an all girl group. The recruitment of short order chef Nolte has rid them of that unhappy tag and given them a fresh dimension of articulate guitar mannersims. And while the simple logistics of Wednesday Week's pop has been extended by Nolte's short stringed, high pitched guitar choruses, it has been drawn out of itself by Don Dixon's sympathetic production.
 Consequently, 'What We Had' is an absolute banquet of the best of US rock crossbred with The Undertones' pop sensibility from which Wednesday Week took their name.

ROGER HOLLAND

J B LENOIR & WILLIE DIXON 'One Of These Mornings' (JSP 1105)***
PINETOP PERKINS 'Chicago Boogie Blues Piano Man' (JSP 1107)1/2**
JIMMY DAWKINS 'All Blues' (JSP 1106)*
 AS UNREFINED as it is interesting, the set featuring J B Lenoir's unorthodox high wailing blues is an album composed mostly of an audition recorded in his own home in 1962; the sole involvement of Willie Dixon as talent scout and prompter is a role incompatible with his equal billing here. Lenoir duly demonstrates his versatility with trademark self-accompanying fluid guitar runs, like those which embroider 'I Feel So Good' and the jump favourite from the Lenoir canon, 'Mama Talk To Your Daughter'.
 The remainder are live recordings and reflect J B Lenoir's more sombre expressions of political protest. "I never will go back to Alabama, that is not the place for me," he sings on 'Alabama Blues', "you know they killed my sister and my brother and the whole world let those peoples down there go free".
 Considering he is now in his 70s, Pinetop Perkins sounds remarkably spry on the session here, recorded live last year at a concert in Maine, his keyboard work nimble and inventive. The showcase instrumental 'Perkins' Boogie Woogie' demonstrates this expertise scintillatingly. Unfortunately, Perkins' accompanying musicians do not share his same deft touch.
 The same wholly spoils Jimmy Dawkins' performance recorded at London's 100 Club and is as much heavy metal as blues. The extended jams and Dawkins' hacksaw guitar solos on 'Dust My Broom' may have sounded inspiring in the context of their original expression, but they translate here as mere noise.

EVELYN COURT

TRICK OR TREAT?

HELLOWEEN 'The Keeper Of The Seven Keys Part 1' (Noise N0057 German Import/CD)*****
THE FUNNIEST Germans I've ever heard, Helloween will soon have 'em singing, jiggling, laughing and scratching their heads in every conceivable metal stronghold, such is the quality of this release.
 For scope, verve, fire, flavour and imagination, this 'Keeper' is harder to beat than Bob Wilson in his prime. And speaking of Bob, 'Keeper Of The Seven Keys' is, as the old codger would no doubt have it, a game of two halves, the second instalment following in a few months' time, allowing for a suitably thorough chewing over of 'Part 1'.
 Without question, this is Helloween's finest hour yet, confidently surpassing 'Walls Of Jericho', the album that first put them on the international map in 1986. Significantly, 'Keeper' is also their first full work as a five-piece and the acquisition of vocalist Michael Kiske has clearly done them a power of good.

The improvements are twofold. Firstly,

Kiske, being a far better singer than guitarist Kai Hansen, has breathed a new polish and sharpness into the sound. Secondly, Hansen is now free to pour all his energies into his guitar playing crafting characteristic twists and rushes and squeezing out some remarkably tasteful solos.
 Sure, 'I'm Alive' and 'Twilight Of The Gods' hoof along at a pace that's not so much brisk as blistering, but these are merely two veg to the real meat of the album — a 13 minute monster titled 'Halloween'.
 An absorbing maze of tricks, treats and time changes, melody carried shoulder high, 'Halloween' casts a giant shadow across side two, yet it still isn't treated too seriously — amidst a tale of struggle between good and evil, there are namechecks for Charlie Brown and Linus!
 Helloween are sitting on a commercial goldmine and I think they know it, even if they're having too much fun at present to pay it much attention. The world is now their pumpkin patch . . .

PAUL ELLIOTT

PERFORMANCE ALBUMS

PIN-UPS AND PUT-DOWNS

SIUXSIE AND THE BANSHEES 'Through The Looking Glass' (Polydor/Wonderland SHEL 4/CD)**
EVEN BEFORE the Banshees decided to take this stab at a 'Pin-Ups' collection, the question on any sane individual's lips was: why? Why do they *insist* on hanging grimly to the hubcaps of a career that's grown too big and grey and directionless for even the Banshees themselves to comprehend?

It's been a very long time since they did something worth remembering ('A Kiss In The Dreamhouse') and it's over three years since their live double debacle 'Nocturne' suggested they'd run out completely of ideas.

The final irony, really, came when they resorted to filching from the Cocteau Twins (long mistakenly denigrated as Banshees imitators). This is only a postscript. Through the Banshees' looking glass, everything sounds just like – you've guessed it – the Banshees at their most tiresome and self-satisfied.

What we have here is: Sparks' squiggly 'This Town Ain't Big Enough For The Both Of Us', Kraftwerk's opaque 'Hall Of Mirrors', *The Jungle Book's* (!) sinister 'Trust In Me', Dylan's unremarkable 'This Wheel's On Fire', Billie Holiday's testing 'Strange Fruit', The Doors' winsome 'Lost Little Girl', Iggy

Pop's strident 'The Passenger', John Cale's electrifying 'Gun', Roxy Music's tremulous 'Sea Breezes' and Television's seminal 'Little Johnny Jewel'.

Got that? Now, delete all the adjectives (bar 'unremarkable') and imagine the Banshees slavishly imitating most of those records, adding a few of their bells, chimes and gothic trademarks.

'Looking Glass' comes across as doubly unsatisfying in the light of Nick Cave's recent deft handling of the same trick on 'Kicking Against The Pricks'. Cave made it his business to clamber inside the songs he was reviving and figure out what made them tick. Here, all the Banshees have done is save themselves the bother of hauling a jukebox to their desert island.

There are two brief deviations from the tedium that is crystallised on that awful single: their treatment of 'Strange Fruit' with its strangely affecting Dixieland-funeral parade centrepiece, and their melodramatic reading of the *Jungle Book* classic. But on 'Gun' or 'The Passenger', their lack of imagination and Siouxsie's inability to get to grips with the songs' essence renders the whole effort risible.

All is not lost, though. Dig out the originals this album has emasculated, and you'll discover hours of listening pleasure.

ROBIN GIBSON



SIUXSIE: GIVE us Baloo any day!

Peter Anderson

THE MARGIN OF SANITY 'The Margin Of Sanity' (Chainsaw SEX 11)***

FILCHING THEIR name from Edgar Allan Poe and their haircuts from Brian Jones' holiday snaps, The Margin Of Sanity have their hearts in some kind of right place and their tongues wrapped defiantly around a phrase that goes: Authenticity? What the hell!

The Margin Of Sanity are an exciting anachronism, which fact says little for rock 'n' roll in 1987.

There are probably hipper sources to dredge up . . . but what the hell! The Margin Of

Sanity kick off their LP sounding like The Troggs, but by halfway through the opening cut, 'When I Needed You', they've transcended that and decided that they're Them at their most sexually corrosive and explosive. On they groove, oblivious to modern musical currency . . . metaphorically speaking, The Margin Of Sanity are still using beads. But they enjoy it, and it shows.

A few numbers further in and they've actually tracked down and trapped the riff from 'Gloria' intact, and let it loose on their 'Look Out World'. By the time they

reach 'Get Yourself 'Round Here', they've ushered in a wailing harp to add some bluesy resonance and then – phew – they're all out of steam and finished.

In 1963, The Margin Of Sanity would've been creating the generation gap. In 1987, they are a generation gap and, in the light of a fresh, anarchic spirit like The Bambi Slam or a truly modern version of traditional blues trauma like Wiseblood, that's worrying.

But again . . . what the hell! I'm not gonna argue with "You know I like it like that!". Are you?

ROBIN GIBSON

VARIOUS ARTISTS 'Oye Listen!' (Globestyle ORB 014)*** LA SONORA DE BARU 'Ritmo Tropical' (Globestyle ORB 015)*******

'OYE LISTEN!' provides an instant guide to the geography of salsa, following the cocaine trail from Columbia to Florida, the music emanating from the hispanic territories between.

It is possible to picture Benny Hill rapping a monologue over numbers more obviously suited to the endorsing of Maxwell House, but 'Oye' is a phenomenally listenable record, exquisitely compiled to reflect the diversity of music covered by the umbrella term 'salsa'.

More than a celebratory sound, there are fine songs to be found, such as American-based Rolando La Serie's self-publicising 'Ay! Se Paso La Serie', 'Olvidame' by Bobby Rodriguez, and 'Con Carino A Panama' by the Panamanian (really?) Monguito 'El Unico'.

One of the more interesting selections, the reggae-ish 'Festival In Guarare', is performed by the Colombian collective La Sonora De Baru, whose own LP is well worth investigating.

The proximity of Columbia to Trinidad perhaps explains the peculiarly Caribbean feel of joyous ditties like 'Currucucha'. While at the other, more orthodox end of the rhythm scale, 'Yo Soy Guajiro' supplies the easiest of listening without ever being bland.

ANDY HURT

SHEILA E 'Sheila E' (Paisley Park WX 63/CD)****

NEW BAND, new look. Gone are the satin Puss-In-Boots raiments, the demure, God-fearing Ms E following the lead of the God-fearing Whitney Houston in wrapping her scantily-clad form around the single sleeve of her eponymous album. This is the first record I've got with a belly button on the spine.

Aesthetic considerations apart, 'Sheila E' is largely unadventurous, generally consistent in its sound and broadly satisfactory.

Tracks two to four provide the two best – and by far the worst – songs of the collection, all of them straying from the standard Paisley Park formula. First reserve choice, 'Wednesday Like A River', is easy on the percussion, gentle on the guitar, resulting in a stylish pop song. Next, the sole soul ballad of the ten items and the one unarguable moment of class, 'Hold Me'.

And then it's back to earth with a bump on the unexceptional Five Star contender, 'Faded Photographs' . . . no, let's be generous, it sounds more like Dollar.

The Escovedo family benefit, 'Soul Salsa', apart, the remaining numbers conform to the established norm, the upbeat doof-whack drum sound, choppy guitar and snappy horns keeping all Prince fans happy. 'Koo Koo' and 'Pride And The Passion' take the honours.

ANDY HURT

MANOWAR 'Fighting The World' (Atlantic K7 905 634/CD)**

IF YOU can't keep a good man down, why are Manowar – four real men if ever Joey DeMaio was to be believed – still trying to pick themselves up off the floor where they've been prostrate for the past few years?

The answer, like Joey, is simple. They have absolutely no grasp of how to compromise. On one hand that's a big plus – scorning the dictates of easy acceptability, the sound of the record pulls no punches, drums booming and Ross The Boss's guitar baring teeth like few others can.

Elsewhere, however, their independent streak becomes an embarrassment. Couldn't anyone have pulled them to one side and pointed out that 'Carry On' and 'Violence And Bloodshed' are just too daft for a band whose image has always been so unflinchingly stern-faced?

'Defender' returns sounding half the song it was in its Music For Nations 12-inch heyday. Eric Adams still has the voice but wastes it on spoken lines and pitifully stupid lyrics; and Ross is firing on all cylinders while the rest of the boys (sorry, men!) have effectively swapped his hot wheels for piles of bricks.

I love the guitar, and I still like the band for their occasional five minutes of glory, but this clearly isn't the big bang I hoped they'd hit back with.

It'll be a terrible blow to the fur trade.

PAUL ELLIOTT



HELLOWEEN BRACE themselves against low-flying pumpkins

ALBUMS PERFORMANCE

KOOL MOE DEE 'Kool Moe Dee' (Jive HIP 44)***

LIKE SO many good rappers, Kool Moe Dee's talent lies in the fact that he can communicate. It's just unfortunate his messages are so morally cluttered.

Take 'Go See The Doctor', a song about a trip to the VD clinic – adopted in Germany as a soundtrack to their AIDS campaign – which has already won him a degree of notoriety. Although far less offensive than many hip hop tracks, it has a degree of ambiguity. And it plays upon this far too much for comfort.

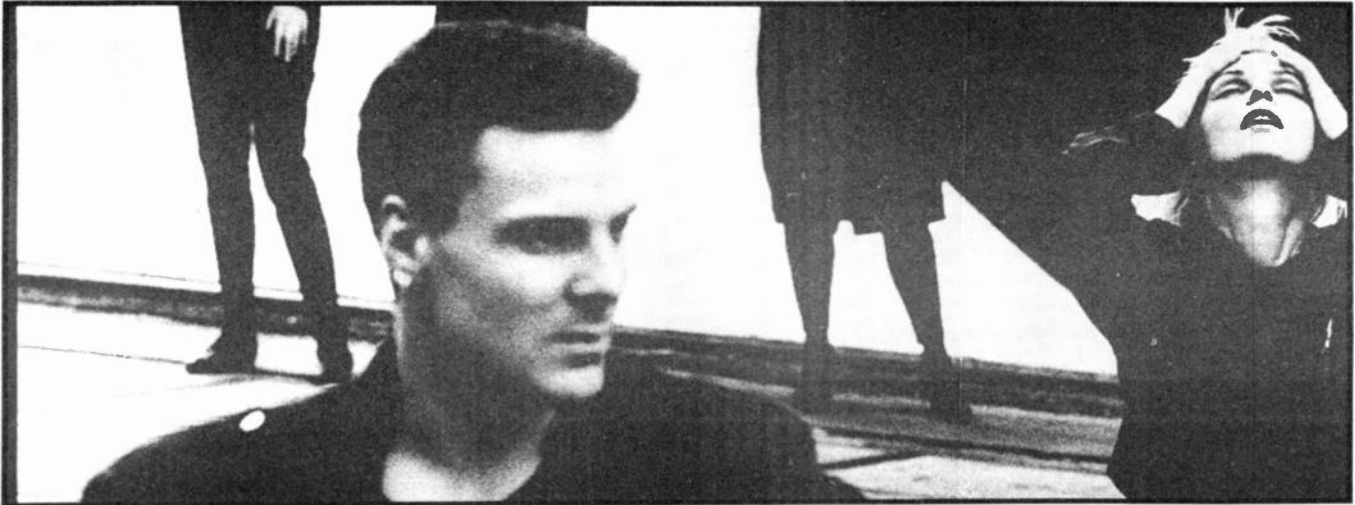
Run it up alongside tracks like 'Dumb Dick (Richard)', about a male nymphomaniac, 'Do You Know What Time It Is?', a gross misogynist crap, and 'Monster Crack', an update on the message from 'White Lines', and you'll know how inconsistent Moe Dee's moral stances are.

The music is superoogie fine-lined hip hop that works its base around the vocal/beat-box combination rather than relying on any HM guitar for excitement.

Dig the music but listen to the lyrics, then think before you drink, before you dance. Kool Moe Dee needs his head, not his music, examining.

JAMES BROWN

MODERN CLASSICS



XMAL DEUTSCHLAND: time to dig out those Young Person's Railcards

XMAL DEUTSCHLAND 'Viva' (Phonogram/Xile XMAL PI/CD)****

THE LAST time I heard the beauty of the continent so pictorially captured on an album was on Kraftwerk's 'Trans-Europe Express', an endless journey through shameless decadence, haunting architecture and immaculate sophistication. Xmal Deutschland's Phonogram debut may be a second-class travalogue in comparison, but they still manage to steep 'Viva' in moody, imperial romance and gracious splendour. All this leaves the listener feeling like a tourist marvelling at statues of beauty and poise, stirred up by unfathomable emotions.

'Viva' – wrapped in the classical packaging more commonly associated with the Cocteau Twins, whose evocative sensuality Xmal share – sees 'Tocsin's dense air of doom and abrasive foreboding diluted down into a stream of brooding,

twisting tranquillity and eternal isolation. It's no surprise that Hugh Cornwell produced 'Matador', the 'easiest' track on the album. Like 'Faith'-era Cure and present day New Order, Xmal embrace a chilly aura of solitude.

Silent screams howl in the wastelands and the black cloud of dark mortality floats by. Such is the grip of Xmal's music that Anja Huwe can switch from English to German without anyone really noticing, her powerful, almost operatic voice brushing by like a cold breeze on a desolate moor.

'Feuerwerk (31-dez)' – don't ask me what it means – is the most spacious experience since Joy Division's 'Atmosphere' and can fairly be described as poetry mixed into a potion of rare beauty and dignity.

'Viva' is a spellbinding album which is intense and dark. Yet it's rarely pretentious. It's an example of exhilaration through depression, and Xmal's greatest victory to date.

RON ROM

MICHAEL PROPHET 'Settle You Fe Settle' (Live & Learn LL LP 23)***

A VIBRANT collection of new material from Jamaican singer Michael Prophet and one which exercises his flexible, even gymnastic vocal technique to telling effect.

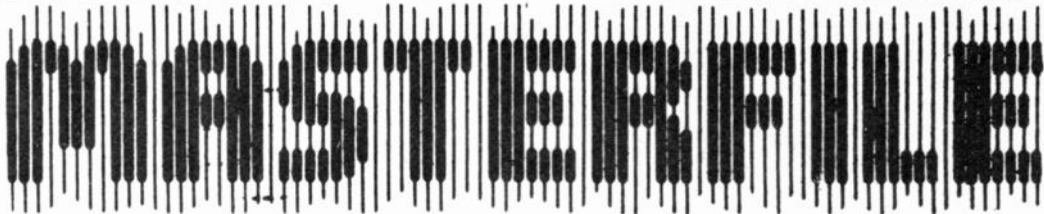
Producer Delroy Wright has built a series of busy rhythm tracks and a punchy sound for Prophet to instruct his various moods and these the singer expresses to varying ends. But even where he is pedantic or plain uninspired, there is always a quality control maintained to ensure proceedings do not become dull.

His vocal is always poised, and on a song like 'Give Me Little Soul', it demonstrates fully its elasticity with staccato shards of whooping falsetto, although these are never shrill. The unpromisingly titled 'Jammin'' demonstrates further this vocal versatility and the same song is also pleasingly distinguished by some peeling pan percussion accompaniment.

Included also is the recent Live & Learn single, 'Jean'. And while 'Conquer The Dragon' probably does not refer at all to Mrs Thatcher, it certainly sounds as if it might.

EVELYN COURT

MUSIC WEEK



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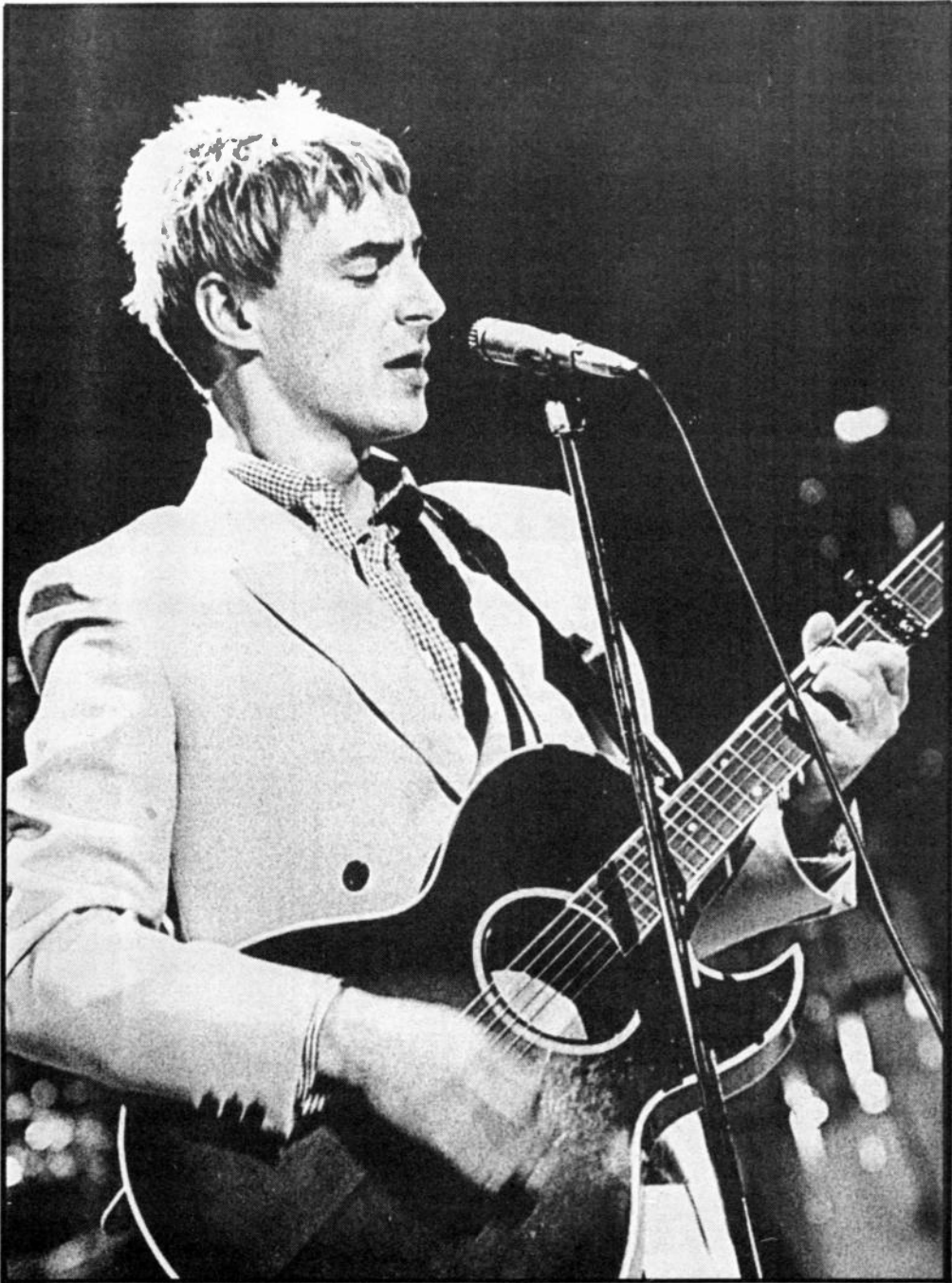
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LIVES

PERFORMANCE

SLOANE SQUARES



PAUL WELLER: he'll be stepping out at Ascot next!

Greg Freeman

ATOM AGE Camden Dingwalls

RUM DOINGS indeed! Atom Age are the pop equivalent of the bloke at the party who suggests everyone play strip poker. The somewhat contrived Skin 2 image is hardly *inviting* to a first-time audience but, like any decent fetish, perhaps some seeds sown will take hold.

Crooner Tony Campbell dresses as though about to embark on a hard afternoon's trout fishing, but once peeled topless he files his application for the long vacant post of the new Tom Jones.

'Devil Moon' has more in common with Cole Porter than Frankie Goes To Hollywood, and the cabaret element is very much a fixture of their set.

However, the body of their material is more in the 'Relax' mould, the speed-bass of LeRoy Gorman and snap-disco drums of Dave Barbarossa (anyone spot that these two were the Bow Wow Wow rhythm section?) pumping the five-piece through eight hard core hip-shakers, running the gamut from good to very good.

ANDY HURT

HULA University Of London Union

HULA NEVER cease to amaze. Of course, they were always a dance band but *such* a dance band. To watch the Sheffield men assault and sweat their way through an all too brief set is like forever being on the edge of your seat, only you can't dance sitting down.

The Sheffield sound? Sure, they're not a million miles away from fellow urban funksters 'Cabaret' Chakk, but these days Hula have all the tension. They sound desperate – and it's genuine.

After albums like 'Cut From Inside' and 'Murmur', a high profile tour supporting Depeche Mode last year and the very wonderful single, 'Black Wall Blue', Hula are still on the breadline.

They remain raw, they hit hard and they hurt. Films flicker in triple vision. Slabs of sheet metal sound cut through at random intervals while the clanking night-shift rhythms make sure no one's standing still. They're messy and that's good.

How long before you sweat to the beat?

DAVID ELLIOTT

THE FARM Covent Garden Rock Garden

IN THE middle of London lies an innocuous looking building whose deceptively cosy, designer-styled subterranean confines mask a dark secret. This place is a Bermuda triangle in miniature which, over the years, has swallowed up a wealth of quaintly amorphous Euro-tourists.

Certainly, it's a strange venue for Scally cultural attaches, The Farm. Singer Pete Hooton, with his hooded toggle top and deadpan repartee, could well be Barry Grant's long lost cousin. (The Farm as *Brookie's* long overdue riposte to The Banned, anyone?) After all, this band are the bona fide representatives of a North Western style consensus, the proud heralds of footballing chic and, as such, have a real if unwanted link with our renowned inter-continental footie fans.

Recovering from the tragic death of their drummer and their televised confrontation with the avenging angel of the free market, Miles Cope and, The Farm are a

THE STYLE COUNCIL

Royal Albert Hall

MUCH AS I have enjoyed the The Style Council's delicious streams of music in the past, it would be false to describe tonight's concert as anything resembling live entertainment. From the opening frame of the supporting film, *Jerusalem* – a colourful little piece of satire with a kick like a mule – the choice of venue seemed both gaudy and awkward.

Each box played host to a separate little office party, each of which, in the most ugly manner, resembled a horrible grey metal filling forced deep into the gummy denture-like balconies, all positively salivating wealth. Consequently, I spend most of the evening worrying myself into the belief that I was actually resting inside somebody's somewhat vacuous mouth; most unpleasant.

Although, for practical reasons, the RAH has to be the most appropriate venue for such a popular shaft of educated soul, it seems a trifle ironic that a band so often concerned with the class imbalance of Albion should choose to perform in such a hot bed of upper-class entertainment. I believed such large white marble terraces had been destroyed by the proles when the almost legendary Redskins introduced The Marxist Leninist Brass Ensemble Of York to their line up way back in 1983. Sadly, it is not so.

And where was The Style Council's brass section, you might have asked? Is it that the wondrous Style Council – whose logo appeared as 'Tyle Pencil' on the front of Michael Talbot's 'big' organ due to the unfortunate placement of many an enthusiastic audience member's head – can no longer find time between prep and pop to attract a proper brass section? Is this yet another example of how, as musical stylists, the Council seem somewhat lax this year, or is it simply that they prefer an over-funky synth player?

It is not that the ensemble are without the songs but simply that the atmosphere was so starchy and cold that I would have fared better had I watched it in the comfort of the dorm.

Interspersing their glorious parade of singles with material from their most recent and stunningly sleeved LP 'The Cost Of Loving', The Tyle Pencil (sic) showed just how successful a stroll into soul they have taken. And though 'Have You Ever Had It Blue' and 'My Ever Changing Moods' provided a peak of pleasure for those of us who prefer the band's poppier side, new songs like 'Heavens Above' and 'Angel' whipped up the sort of crooning audience participation whirlpool that you only normally tend to find at a traditional New Orleans funeral.

As an autonomous style council they are a success, but as live entertainment Weller and company have become somewhat hard going.

"Doop be dooop dooop dood dood. . ."

Very meaningful, chums.

JAMES BROWN

wonderfully natural pop combo. Tunes like 'Memories' and 'Hearts And Minds' with their skanking bass, intricate guitar and immediate melodies are pretty irresistible, and The Farm are far more street

compatible than fellow socialists, The Redskins.

The Farm are a fine live band with a very strong link with youth culture. Well worth getting your trackie top sweaty for.

ROY WILKINSON

JOE ELY BAND Harlesden Mean Fiddler

THE ROCK 'n' roll gods must be happy with us, to have sent The Blasters one week and Joe Ely the next.

Joe Ely has a spiritual kinship with The Blasters. He has the same dedication to American music. But in Ely's case, it's Texan country rock 'n' roll, and the superb playing that has supplied Ely with numerous admirers among the rich and famous – not least of all The Clash – was in plain evidence at the Fiddler.

Ely's music draws you in like little else, its compulsive and basic components establishing an instant rapport. Anyone who loves rock 'n' roll cannot help but be reconfirmed in their faith by a practitioner of Ely's undoubted stature. When he smiles and tells you "I want to play all night", you know he means it. And his band, including the sax man of the Stones' early '70s records, Bobby Keyes, are exemplary.

When lead guitarist David Grisson poured out a solo into 'Letter To Laredo', you could see folks leaning back in a happy state of shock. In fact, the drummer looked to be in a *permanent* state of happy shock, flailing around the kit with skilful abandon.

Ely's band were one thing, the songs were another; gritty and striking highway rockers, winding languidly or stretching out into a controlled tension. After warming up...well, *steaming* up the house, Ely stepped forward to play several acoustic numbers, restating his allegiance to country roots with a zesty 'Billy The Kid' and working his way further into the musical heritage of Texas and beyond.

Make no mistake, this was one of the best shows this year. From their patent leather boots to their million dollar musical handshakes, Joe Ely and his band separated the men from the boys.

RALPH TRAITOR

SPITTING OUT SPARKS

THE SOUP DRAGONS/MY BLOODY VALENTINE

Glasgow Queen Margaret Union

ONCE UPON a time, I remember Sean of The Soup Dragons saying that it was worth travelling from Glasgow to London *just* to watch My Bloody Valentine's drummer's haircut in action! At the time, I took this to be some harmless throwaway nonsense. But here it is in front of me now and it looks as though he was right!

Now the Valentines have either one major problem or asset, depending on your priorities: you can *never* hear anything *but* the drums. The animated haircut with the sticks is a one man wall of sound. At least that's the way it seemed from here.

But what about *that* singer, coming on like a camped-up Julian Cope, with a hairdo drenched in henna and a voice like Jilted John! It brought tears to the eyes, especially when I thought I heard him sing the unforgettable lyric "I'm gay if you stay", or was that just wishful thinking?

Most folks have a ball when The Soup

Dragons play in Glasgow; some throw beer and orange juice by the pint while others weigh in with litre bottles of Diet Coke.

The Soup Dragons' greatest strenghts are their enthusiasm, their speed and, most importantly, their shared attitude; they're *desperately* in love with pop music. By turns they're fast, furious, and faster still. Never stunningly original but undeniably the sound of tonight!

The last five minutes were the best of all, a musical no-man's land with caution thrown to the winds and a cover of 'The Kids Are Alright' – played so fast it tripped over its own bootlaces – followed by a skindive into the flowery depths of '87 going on '67 with 'Purple Haze'!

So what if one or two notes seemed to be missing here and there and things threatened to go right over the edge? Wee Jim can summon up a fair racket on his mighty six stringer and the man who's singing rates The Carpenters' 'Close To You' as his fave song of all time. 'Scuse me while I shake his hand!

GRAHAME BENT

PERFORMANCE LIVES

FIELDS OF THE NEPHILIM

Soho Marquee

WALKING INTO the Marquee tonight is an experience akin to sauntering into a multi-cultural convention. There's all kinds here: Sikhs, Japanese, Chinese, Americans, punks, goths, the odd Rasta and, of course, Mission fans.

Now, I had wanted to get through the whole of this review without mentioning The Mission (fine band that they are) but seeing as numerous persons insist on referring to Fields Of The Nephilim as being "just like The Mission", I feel I've got to point out a few things.

True — there are a few similarities, namely deep guttural vocals, a few guitar riffs, panting female fans and the odd cowboy hat or three. But there the resemblance ends. For the Nephilim dress like Wild West desperados, they play brash 'n' raunchy 'spaghetti metal' (their words, not mine) and they're far dirtier, far moodier than the lip-glossed Mission. Oh yeah! Going back to the cultural thing, be honest now, when did you ever see a man in a turban at a Mission gig?

If you've ever been to a Nephilim gig, you'll know how crowded they are. Tonight was even worse, but then it was St Valentine's Day.

Having recently signed to Beggars Banquet, the Nephilim have increased their power to breaking point. There's no escape from the pounding drums, the twanging guitar vibrations and the rumbling, overpowering vocals. Drenched in sweat, vocalist Carl McCoy's lengthy hair has formed into Medusa-type tendrils. On the end of each evil strand, sodden notes quiver and drip onto thirsty tongues below.

Refreshments in the desert are few and far between, my friends, but never fear because Fields Of The Nephilim are like a bloody oasis.

KEZ OWEN

THE THREE JOHNS/ JAMES JOYCE

Finsbury Park Sir George Robey

THERE'S MORE cow strutting around here tonight than in an Aberdeen Stedckhouse. It clings to the backs of the ten foot wall of flesh that's wedged up against the bar.

I'm still four bodies from the booze when a leopardskin hat walks on stage, and bobs through a tuneful folk-meets-socialism set. It's greeted by abuse. The audience wants grit not melody.

Much later The Three Johns swagger on. They begin the set with many minutes of muck-stirring. It is well received. Glasses fly, and chants of "F*** off to Virgin!" follow. Two Johns relish it. The third, singer John Hyatt, lurks at the back, looking like John Lydon before the application of DIY hair streaks.

Then the wind-up stops. The keys whirr. Whining and whistling sounds rush into our heads like a demented Ivor the Engine. Impact is a guitar riff that nags incessantly at the nervous system, and a heavy grind that splits heads like rotten apples.

The Three Johns haven't changed much. They take it as it comes, talk less, and suffer the howling Anti-Christians who are spraying beer and destroying their speaker wedges. They *blitzkrieg* 'Death Of A European'. The whole audience twitches. How can fat men with grey hair have this effect?

Punk disappeared one day, leaving a vacuum. Nothing to pogo to. Until now. Band and crowd, red-faced and sweating. By 'AWOL' they've changed from economy drive to overdrive, without the aid of clutch control.

Then they're gone. The speakers sigh and stop shaking, but the people are still vibrating. Beer-bellied, macho, rock 'n' roll socialism lives.

SHAUN PHILLIPS

ICE CREAM MEN



JOEY TEMPEST: has anyone got a spare King Cone?

Steve Double

EUROPE Manchester Apollo

TONIGHT, EUROPE proved that Swedish rock is a voice to be both recognised and feared. They brought tears to the eyes of the hard-nosed teenage fans of Colgate rock, confirming the potency of the ultra-bright energy of Eurovision's collision with raw power.

But Europe weren't prepared to rest upon the laurels of their numbing blockbuster 'The Final Countdown', although it did provide the anthem which began, and then mega-climaxed, the performance. In between, with heart-stopping drum solos, angelic acappella, and even a mutilated version of 'The Flight Of The Bumble Bee', they had their fans' fists clawing the air, their silk scarves swinging wildly to Kee Marcello's manic, searing guitar and Joey Tempest's sensual pelvic thrusts.

The same hands which had enthusiastically shredded the paper from their strawberry King Cones in the interval, now moved together in honorary salute to their stars.

The cynics who suggest that Europe's meteoric rise to rock legends has been nothing but a fluke, would surely be muted by such vigour and style. No, this stardom is no accident, it is a miracle for the children of rock.

These fans don't listen to *intellectual* abuse from the music media oligarchies; they've found their messiahs for themselves.

If you don't believe me, see the Scandinavian heroes on stage. And witness the jubilant ruddy cheeks and dripping Iron Maiden T-shirts pouring out of the great rock abyss, pausing only to enquire of the beefy bouncers the date of the next Magnum gig. Oh yes, and are all the Chris De Burgh tickets sold out yet?

SHAUN PHILLIPS

MISTY IN ROOTS/DADE KRAMA

Kentish Town Town And Country Club

IT ALL came good for Misty In Roots at this St Valentine's Day concert. The hardest working reggae band in the

UK, Misty In Roots have deservedly won themselves a solid following over the years, and a huge crowd belied the ballroom's pleasant spaciousness.

It was the ideal setting for Misty In Roots to respond with an outstanding performance from a group who are often perfunctory.

Much of this was due to the two saxophonists, and the squealing soprano of Steve Williamson in particular, whose contrapuntal sense of space in Misty's often rigid polemic brought appreciative gasps from the seething crowd.

Songs included 'Poor And Needy', 'Wandering Wanderer', 'Musiotonia', 'Babylon Control Them', plus two previously unheard tunes, 'Envious' and 'Festa', and their recent chart hit 'Food, Clothes And Shelter'. And they brought their set to its close with a third new title, 'Together'.

Prior to the Southall rockers' entrance, African outfit Dade Krama set the scene with rhythmic percussion and chants, including the inevitable eulogy to Nelson Mandela.

EVELYN COURT

THE PUBLIC HEIRS/RED HARVEST

Camden Dingwalls

IT'S AT times like this that you can sympathise with the lot of the much-maligned A&R bod. For regardless of the virtues of Red Harvest, their shortcomings are both plentiful and obvious.

The guitarist, at least, has it sussed. He is a geek, and he plays the geek — an average-at-best guitarist, but he pulls it off. But as for the others . . .

Fortunately, The Public Heirs are alive to the realities of the *visual* age, with an abundance of energy and a fairly high degree of *visual* cohesion.

Kennedy Fox is a pretty lively frontman without having a voice strong or characteristic enough to drag a generally reasonable set into the happy land of sheer brilliance. A cover of 'I Wanna Be Sedated' is enjoyable but pointless and suggests an inability to come up with the goods.

That said, The Public Heirs have more than their fair share of the right stuff and might just find themselves falling into fashion.

ANDY HURT

BIG MOMENTS Birmingham Cannon Hill Arts Centre

I SUSPECT that people who believe Jonathan Ross to be the ultimate in sophistication, style and wit will like Big Moments. They expend as much time and effort on their haircuts as they do on their music. The result is quite appealing in a shallow, take-it-or-leave-it kind of way. A combination of sleazy, seductive, undeniably horny jazz and layers of carefully applied hair gel.

While they're playing, that's just fine: the syncopation is simple, unchallenging, pleasant enough to make your feet tap. Between songs, though, they come across as hollow caricatures of themselves, their embarrassing ineffective 'wackiness' detracting from the more honest appeal of such four minute masterpieces as 'Vibration Of The Pendulum'.

If they'd only let the music do the talking, more people might listen. By trying so very hard to be 'good fun', they overstate their case.

GEOFFREY S KENT



SEAN SOUP Dragon: as long as it's not 'We've Only Just Begun' . . .

Scott Bonar

SCANNERS

EDITED BY TONY MITCHELL

PERFORMANCE

LIVER THAN YOU'LL EVER BE

SATURDAY LIVE

(London Weekend)

HOW MUCH do they pay them, these off-camera 'assistants'? What is the going rate for looking pretty and dominating a studio audience? I wonder how much the girl who keeps begging me to dance to Meat Loaf and Bob Geldof takes home at the end of her week of jollyng both the willing drunk and the unmalleable cynic along the bumpy path of live television. And I wonder what she'd do if I told her the truth.

"Frankly, my dear, I don't give a damn if it'd look good on camera, I wouldn't pick my nose in time to this garbage if it was played on the car radio, so there's no way I'm going to dance to it in front of millions of viewers. I mean, someone just might recognise me."

On 22 inches of TV screen, *Saturday Live* looks quick and clean-cut, sharp and fast. Witnessed in person, it's all of that and more. Every reaction is amplified by the awareness that this is all happening here and now, and that whatever happens here and now will be beamed straight into the houses of your friends, your neighbours and at least three or four others. So that if the beefy bully at the front were to chin Ben Elton and bare his botty at both Jimmy Somerville and camera three, there'd be bugger all even Sir Geoffrey Howe could do

about it.

Every emotion is heightened. If Ben Elton's joke works, it's the funniest thing you've heard since the last one, and if Hugh Laurie and Stephen Fry's sketch fails, then it's the biggest, most embarrassing disaster since Man Utd beat Liverpool!

Luckily this season's *Saturday Live* is largely successful. The decision to stick with Ben Elton, the people's choice, as front man and master of ceremonies for the whole series, has paid off in spades, a very real sense of identity and a release from over-rated, allegedly 'alternative' so-called 'comics' like Pamela Stephenson and Lenny Henry.

The imported talent from America is as valid and vital as ever before and the decision to search the streets of Britain for comedians who have never appeared with Rik Mayall makes a refreshing change from the established big guns of Edmondson, Frenchy and Waxy.

Indeed the only things *Saturday Live* – far and away the bravest show on TV – has got wrong is an over-reliance upon the able but scarcely brilliant Fry and Laurie, and a complete lack of discretion in all things musical. I mean, Bob Geldof and Meat Loaf? Come on, you must be joking.

ROGER HOLLAND



JEFF GOLDBLUM argues with girlfriend Geena Davis over who gets first crack at the cat litter in *The Fly*

FEAR OF FLYING

THE FLY

(20th Century Fox)

ECCENTRIC GENIUS Seth Brundle (Jeff Goldblum) is puzzled. His new teleportation machine will only work on inanimate objects, like cups and saucers, or silk stockings. When he tries to move a baboon from one teleporter to another, the poor thing gets turned inside out. For the moment, PanAm have little to fear from him. (Baboons, however, should give Brundle a wide berth.)

Scientific journalist Veronica Quaife (Geena Davis), with whom Brundle is becoming romantically involved, suggests a solution: it's the *excitement* of flesh, she says, that makes old women fondle babies' chubby cheeks, and fires up lovers' passions – the computer, Brundle realises, isn't getting excited at the prospect of baboon flesh. Quick as a flash, he's re-programmed the machine, and baboons are flying back and forth between the two teleports without spilling their guts all over the place. The animal world breathes a collective sigh of relief.

Hubris, however, is a cruel companion, and in his drunken, celebratory arrogance, Brundle fails to notice the innocent little housefly trapped inside the pod when he tries the first human teleportation on himself. At first, the only change is a hair or two on his back, but then his personality starts to bend out of shape, the once unassuming boffin becoming a super-fit, intolerant sexual athlete with an unbelievably short fuse. And then the physical effects really take hold . . .

Those familiar with the Cronenberg oeuvre will recognise

many of his usual concerns: the dedicated scientist, the experiment that goes wrong, the fascination with flesh, and so on. What they won't be prepared for, though, is Goldblum's performance as the unfortunate scientist destroyed by his own invention: as his body alters, he records the changes with a dispassionate scientific curiosity spiced with a noble, self-effacing wit, storing the bits that drop off him in the bathroom cabinet which has been re-named The Brundle Museum Of Natural History. He is, at the one time, both villain and victim of the piece, and as the picture progresses he becomes its hero, too.

Throughout his changes, the love-bond between Brundle and Veronica remains firm, giving his situation an added poignancy, until one day he realises the changes go much deeper than the flesh, penetrating right down to the instinctual level. Like Cocteau's *Beauty And The Beast*, he realises his own lack of control over himself endangers her, and that they must relinquish their love.

Compared with most modern horror films, *The Fly* is a work of art, a picture that contains the elements of humour, tragedy, pathos and romance to offset the characteristic Cronenberg nausea, and set the story in sharper relief. There are a few sick jokes (such as the director's Hitchcockian appearance – as an abortion doctor!) in there as well, but not as many as you'd get from a Romero, Carpenter or Craven; instead, *The Fly* focuses on the human aspects of the story, and brings a chilling dignity back to the horror genre.

ANDY GILL

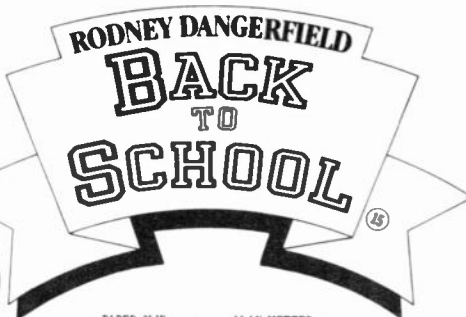
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The Kennedys were special because they knew what little their shouting would do to change anything beyond a personal level.

They were creative and intelligent; they deliberately pulled in musical forms like jazz to break up their hard core trash. They frequently slowed things to a gentle pace while Biafra flipped out a bit and strained his face through some unpleasant grimace or other as he performed a simple little mime. In doing so, they diffused a lot of the macho shite that ran like ice water out the broken ass of punk and which became the standard with the coming of the moronic Exploited.

Dead Kennedys Live is a postscript to the closing of

Dirk Dirksen's hip San Francisco night club and theatre On Broadway. It was filmed on June 16, 1984, the final night of the venue's ten year history, a lifetime that saw it pioneer nearly every touchy trashbarrier-poking band from The Cramps to Diamanda Galas to the Circle Jerks to Iggy. For a club so sharp, it is fitting that it snuffed it with some acute live wire wrapped round its wrists, namely The Kennedys, and not some useless mohicaned arsewipe like GBH.

Stagediving is compulsory. Somersaults, backflips and headfirst lunges are all undertaken as fast as the surging audience can poke its fingerlike members out of the fist and on the stage. Biafra snorts, snarls and complains about the microwave lighting.

The set climaxes with 'Riot', 'Nazi Punks', 'Bleed For Me', and 'Bigger Problem', the updated state psycho-delic version fo 'California Uber Alles'. If video and The Dead Kennedys are your thing, then buy it.

JAMES BROWN

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LONDON Brentford High Street Red Lion (01-571 6878) Poor Mouth
LONDON Camberwell New Road Union Tavern (01-735 3065) Shoot!
LONDON Camden Lock Carnarvon Castle (01-485 7858) Line Of Fire
LONDON Camden Lock Dingwalls (01-267 4967) Dogs D'Amour/Real Macabre/Young Blood
LONDON Covent Garden Rock Garden (01-240 3961) The Passmore Sisters
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NEWCASTLE Polytechnic (328761) The Primitives/The Screaming Trees
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SOUTHEND Victoria Avenue Reids (343235) Taming The Outback/Innocence
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TENBY Brynhir Headhunters
UXBRIDGE Brunel University (39125) The Dirty Strangers/The Price/1926
WALLASEY Bonkers Alternative Radio
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BRADFORD Frog And Toad DRN
BRADFORD Sunbridge Road Metropole 1 In 12 Club Dastor
BRIGHTON King's Road Arches Zap Club (775987) Kill Ugly Pop/The Dum Dum Boys
BRISTOL Bierkeller (22265) Super Diamono De Dakar
BRISTOL Tropic (49875) The Wedding Present
BROMLEY Ravensbourne College Of Art 1926/The Price
CAMBRIDGE Robinson College The Poppyheads
CANTERBURY Art College (69371) Geno Washington And The Ram Jam Band
CANTERBURY Kent University (464724) The Railway Children/The Danny Boys
COVENTRY Lanchester Polytechnic (21167) My Bloody Valentine/The Soup Dragons
CROYDON High Street Underground (01-760 0088) Jim Westwood
DUDLEY JB's (53597) Mighty House Rockers
EDINBURGH The Cavern Baby's Got A Gun/The Cateran/Rattlesnake Happening
EDINBURGH Coasters (031-228 3252) Icicle Works/Kevin McDermott Orchestra
FARNHAM Maltings (726234) Spliff Riff
GLASGOW Queen Margaret Union (041-339 9784) The Clouds/The Chesterfields
HARLOW The Square (25594) Headstop/Who Shot Sam/Poisoned By Alcohol
HIGH WYCOMBE Nag's Head (21758) Aman Aman
HULL Adelphi Club Vicious Circle/Voodoo Child/Adam's Eaten Eve
LANCASTER University (65201) The Bolshoi
LEEDS City Square Colours Nightclub The Fandango Brothers
LEEDS Polytechnic (430171) New Model Army/Rough Charm
LEICESTER Princess Charlotte (553956) The Lost Preachers
LIVERPOOL Bold Street Cafe Berlin (051-709 3588) Drug!
LIVERPOOL Dale Street Excelsoir Loves All Ridicule
LIVERPOOL Empire (051-709 1555) Europe/Strangeways
LIVERPOOL Wilson's Harlequin
LONDON Battersea Park Road Latchmere The Rhubarb Tarts
LONDON Berwick Street King Of Corsica Theatre (01-724 9319) Wet Paint Theatre Company – Planet Suicide
LONDON Brentford High Street Red Lion (01-571 6878) Pride Of Passion
LONDON Brixton Hill Fridge (01-326 5100) Potato 5/The Forest Hillbillies/Maroon Town
LONDON Camden Gloucester Avenue LMC (01-722 0456) Makeshift
LONDON Camden Lock Dingwalls (01-267 4967) Zoot And The Roots/The Impossible Dreamers
LONDON Catford Bramley Road Green Man (01-698 3746) The Panic Brothers/Tony DeMeur
LONDON Charing Cross Road Astoria (01-434 0403) Christian Death/The Batfish Boys/Webcore
LONDON Dalston Junction Crown And Castle (01-254 3678) Jo Jo Namosa
LONDON Dean Street Gossips (01-968 9646) The Questionaires
LONDON Euston Road Shaw Theatre (01-388 1394) Ruby Turner/The Cookie Crew/Lisa Hunt
LONDON Finsbury Park Sir George Robey (01-263 4581) Crash/Clive Pig/Peter Panic
LONDON Fulham Broadway Swan (01-385 1840) Firefly
LONDON Fulham Palace Road Greyhound (01-385 0526) The Dubious Brothers/Wait And See
LONDON Greenwich Tunnel Club (01-858 0895) This Bare Mentality/Moloko Plus
LONDON Hammersmith Clarendon (01-748 2471) Treebound Story/Lay Of The Land
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Runrig
LONDON Harrow Roxborough Arms (01-427 5970) Charade
LONDON Hoxton Square Bass Clef (01-729 2476) Guildhall Jazz Singers/Simon Purcell Trio
LONDON Kentish Town Town And Country Club (01-267 3334) Los Lobos
LONDON Kings Cross New Merlin's Cave (01-837 2097) After Hours/Caliban
LONDON Manresa Road Chelsea College Love And Money/Hue And Cry
LONDON Mornington Crescent Camden Palace (01-387 1886) We've Got A Fuzzbox And We're Gonna Use It
LONDON Oval Cricketers (01-735 3059) The Rhubarb Tarts/Talking To The World
LONDON Oxford Street 100 Club (01-636 0933) The Adicts
LONDON Putney Half Moon (01-788 2387) Robert Joe Handygriff
LONDON Shaftesbury Avenue Limelight Sherrone
LONDON Putney Zeeta's (01-785 2101) Save Us
LONDON Walthamstow Royal Standard (01-527 1966) The Jaguars/
LONDON Wimbledon Broadway Tiffany's The Trudy
LONDON COLNEY Watersplash Rich For A Day
LUTON Bricklayers Arms Uncle Eric's Backstairs Creepers
MANCHESTER Anson Road International (061-224 5050) Big Audio Dynamite/The Chiefs Of Relief/Sipho Josanna/Pocket Rockets
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Two Thieves And A Liar/Francia Messado/The Maracatu Drummers
NEWCASTLE City Hall (320007) The Style Council/The Dynamic Three
NEWCASTLE Melbourne Street Riverside (614386) The Jaywalkers/State Of Emergency
NORTHAMPTON Old Five Bells Masque
NORWICH University Of East Anglia (52068) China Crisis
NOTTINGHAM Royal Concert Hall (472328) Cyndi Lauper
OXFORD Polytechnic (68789) Age Of Chance
PAIGNTON Festival Theatre (58641) Phil Cool
PLYMOUTH Polytechnic (21312) Rouen
POOLE Mr C's (631912) Don't Feed The Animals
PORTSMOUTH Basins Dance Hall (824728) Pop Will Eat Itself/The Farkle Family
PORTSMOUTH Polytechnic (819141) John Moloney/The Vicious Boys
READING Cap And Gown Pressgang Club Clive Product Arms And Legs
ROCHDALE Tiffany's Ironfist/Positively Negative/Lanced Pimples
RUNCORN Castlefields Barge The Adams Family
SAWLEY Soldiers And Sailors Just Blue
SHEFFIELD City Hall (735295) Meat Loaf
SHEFFIELD Library Theatre The Hays Office
SHEFFIELD University (24076) The Primitives/The Screaming Trees
SLOUGH The George Blues Intrusion
STOCKTON Dovecot Arts Centre (611625) Full Circle
TELFORD Barons Club (546514) Excalibur
TONYPANDY Royal Naval Club (432068) UK Subs
TYNEMOUTH Park Hotel Little Mo/After Midnight
YORK Spotted Cow Ecepte

FRIDAY 27

ABERDEEN Venue (22255) Icicle Works/Kevin McDermott Orchestra
BATH Assembly Rooms The Impossible Dreamers
BEDFORD Greyfriars International Centre Dogs D'Amour/Straw Dogs/Thunderbird 5
BIRMINGHAM Mermaid (021-772 0217) Annihilated/Napalm Death/Crow People/Decaying Order
BOURNEMOUTH 141 Club (765491) Excalibur
BRADFORD Morley Street College Queen's Hall (392712) Red Beards From Texas/Blues Bite/White Hot And Blue
BRIGHTON King's Road Arches Zap Club (775987) Howard Hughes And The Western Approaches
BRIGHTON Richmond Hotel (603974) The Wolfhounds/10 Million Quentins/Open Book
BRISTOL Tropic Club (49875) Pop Will Eat Itself
CAMBRIDGE Corn Exchange (53395) China Crisis
CARDIFF Chapter Arts Centre (31194) No Corridor
CARDIFF New Bogies (26168) Preyer
CARDIFF Sams Bar Cartoon
CHIPPENHAM Neeld Hall The Jazz Alien/Haggis And Chips/The Alternative Carpark/The Spinster Sisters/Hard Times/The Fun Asylum
CROYDON Cartoon (01-688 4500) Fingertips

DARLINGTON Arts Centre (483271) The Creepers/The Prams
DERBY Arch No 5 Dig Vis Drill/The Kickstarts
DUNTOCHER Glenhead Tavern (73415) Avail
EWELL Bourne Hall Endless Party/Wait And See/The Kytes
EXETER Bart's Tavern (75623) Little Green Shed
EXETER University (263263) Zoot And The Roots
GLASGOW Queen Margaret Union (041-339 9784) Ted Hawkins
GREENOCK Subterraneans (892411) The Clouds/The Chesterfields
HALESWORTH Rifle Hall The Lost Garden Band/Palladium
HARLOW Square (25594) Black September/Ten
HEREFORD Market Tavern (56325) Preyer
KESSINGLAND High Street King's Head (740252) Tora Tora
KINGSTON Richmond Road Grey Horse (01-546 4818) Ruthless Blues
LEEDS City Square Colours Nightclub Joe Gallagher Band
LEEDS University (439071) Big Audio Dynamite/The Chiefs Of Relief/Sipho Josanna/Pocket Rockets
LIVERPOOL Royal Court World Downstairs The Adams Family
LIVERPOOL Royal Institution Oceans Eleven/Zak Daniels
LONDON Berwick Street King Of Corsica Theatre (01-724 9319) Wet Paint Theatre Company – Planet Suicide
LONDON Brentford High Street Red Lion (01-571 6878) The Boogie Brothers
LONDON Brixton Hill Fridge (01-326 5100) Dead Marilyn/Ivan/Tina Benez
LONDON Camden Gloucester Avenue LMC (01-722 0456) Accordians Go Crazy
LONDON Camden Lock Dingwalls (01-267 4967) Denny Laine Band/The Exchange
LONDON Catford Bramley Road Green Man (01-698 3746) Howlin' Wilf And The Vee Jays
LONDON Charing Cross Road Astoria (01-434 0403) Age Of Chance/The Wallflowers/Miaow
LONDON Deptford New King Street Osborne Arms (01-692 1782) Heyoka
LONDON Deptford St Paul's Crypt Grizzelders/The Electric Sound Xperience
LONDON Euston Road Shaw Theatre (01-388 1394) Sharon Freeman's Gale Force 17/The Guest Stars
LONDON Finsbury Park Sir George Robey (01-263 4581) Hank Wangford/Terry Clarke
LONDON Fulham Broadway Swan (01-385 1840) Steve Waller Band
LONDON Fulham Palace Road Greyhound (01-385 0526) Paddy Goes To Holyhead/The Rhubarb Tarts
LONDON Greenwich Tunnel Club (01-858 0895) Stan Webb's Chicken Shack/Fat Katz/Broad Daylight
LONDON Hammersmith Clarendon (01-748 2471) The Locomotives
LONDON Hammersmith Town Hall Skint Video
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Timbuk 3/Idle Hands
LONDON Hoxton Square Bass Clef (01-729 2476) Sambatacuda
LONDON Kentish Town Bull And Gate (01-485 5358) Juice On The Loose
LONDON Kentish Town Town And Country Club (01-267 3334) Super Diamono De Dakar
LONDON Kings Cross New Merlin's Cave (01-837 2097) The Ring/Orange Car Test
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) Bolivar/Backlash
LONDON Lee Green Old Tigers Head Easter And The Totem/Menticide
LONDON Lewisham Limes Grove Labour Club (01-852 3921) Three Miles Under
LONDON Malet Street University Of London Union (01-580 9551) The Soup Dragons/Voice Of The Beehive/My Bloody Valentine/The Hobgoblins
LONDON North Finchley High Road Torrington (01-445 4710) Cayenne
LONDON Oval Cricketers (01-735 3059) Bruce Foxton's 100 Men
LONDON Palmers Green The Fox (01-886 9674) Taming The Outback/The Crayfish Five
LONDON Putney Half Moon (01-788 2387) De Luxe Blues Band
LONDON Putney Whitelands College Two Nations
LONDON Putney Zeeta's (01-785 2101) My Brilliant Career
LONDON Queen Elizabeth College The Railway Children/The Danny Boys
LONDON Stoke Newington Abion Road Golden Lady The Palookas/Cat Burgers
LONDON Surrey Street KQC College The Weather Prophets/The Word Association
LONDON Sydenham Greyhound Billy Jenkins/Hard Lines
LONDON Walthamstow Royal Standard (01-527 1966) Tygers Of Pan Tang/Run Riot
LONDON Wandsworth East Hill Two Brewers The Barflies
LONDON Woolwich Tramshed (01-855 3371) Seething Wells/Ian Smith/Mr Nasty/Attaccco Decente
MALVERN Herefordshire House Culture Shock/Decadence Within
MANCHESTER University (061-273 5111) The Primitives/The Screaming Trees
NEWCASTLE City Hall (320007) The Style Council/The Dynamic Three
NEWCASTLE Melbourne Street Riverside (614386) Funhouse
NEYLAND Lawrenny Castle Headhunters
NORTHAMPTON Old Five Bells (711099) Ghost Dance
OXBOROUGH Beddingfield Arms Basic Function
OXFORD Jericho Tavern (54502) TV Personalities/Talulah Gosh
PORTSMOUTH Basins Dance Hall (824728) Bad Manners
RUGELY The Vine Steve Murray Blues Band
RUNCORN RAOB Club A Boy Called Mary/10 Day Trial
SILSOE Silsoe College Seivom
SOUTHAMPTON General Hospital Union Street
ST AUSTELL Cornwall Coliseum (4004) Phil Cool
STAFFORD Earl Street College Of FE (44644) The Big Supreme
WOLVERHAMPTON Polytechnic (28521) It Bites/Rouen
WESTON SUPER MARE Knightstone (29075) Steve Marriot And The Official Receivers/Salvage Company
YORK Winning Post Drug Free America/Love And Destruction



We've Got A Fuzzbox And We're Gonna Use It play a one-off at London's Camden Palace (Thursday). What's the point?

NIGHTSHIFT

SATURDAY

28

ALDRESHOT West End Centre Blues Intrusion
BEDFORD Greyfriars International Centre Faze One/Tim Westwood
BEDFORD Midland Hotel Pink On Pink
BIRKENHEAD Cleveland Alternative Radio
BIRMINGHAM Barrel Organ (021-622 1353) Seivom
BIRMINGHAM Mermaid (021-772 0217) BGK/Napalm Death/Heresy
BOURNEMOUTH International Centre (292476) Meat Loaf
BRADFORD Morley Street College Queen's Hall (392712) Salem Foundation
BRIGHTON Kings Road Arches Zap Club (775987) Discovery
BRIGHTON Polytechnic (681286) The Soup Dragons/My Bloody Valentine/Ever
BRISTOL Tropic Club (49875) The Flatmates/Bubblegum Splash
CANTERBURY Kent University (464724) Zoot And The Roots/The Impossible Dreamers
CARDIFF Mars Bar Ipanema Katz
CARDIFF New Bogies (26168) Street Legal
CHATHAM St Georges Hotel The Tygers Of Pan Tang
CHICHESTER Rock Club (778705) Excalibur
COLCHESTER Essex University (863211) Age Of Chance/Max
COVENTRY Warwick University (417220) Pop Will Eat Itself/Wonder Stuff/The Atom Spies
CREWE Cheshire Cheese Hydra
DUDLEY JB's (53597) Rouen
DUNDEE Grey Lodge (23943) Toxic Ephex/Brain Damage/Exalt/Sad Society/Sidekick
GLASGOW SEC The Style Council/The Dynamic Three
GLASGOW Strathclyde University (041-552 4400) Icicle Works/Kevin McDermott Orchestra
GRAVESEND Prince Of Wales The Waltons/The Hairy Melon Quartet
HARLOW Square (25594) The Approach/The Choice
HEREFORD Market Tavern (56325) Section B
HIGH WYCOMBE Ponton's Music Club Runaway Stray
HIGH WYCOMBE Totteridge Morning Star Aman Aman
HORDEN Nimmo Arms Skidmarks
KINGSTON Polytechnic (01-546 8340) Two Nations
LEEDS Astoria Ballroom (490914) Super Diamono De Dakar
LEICESTER University (556282) DRN/Masque
LETCHWORTH The Leys (683895) Angelwitch/Thin Ice
LONDON Acton High Street Bumbles The Price/The Great Divide
LONDON Berwick Street King Of Corsica Theatre (01-724 9319) Wet Paint Theatre Company – Planet Suicide
LONDON Bolsover Street Polytechnic Of Central London (01-636 6271) Voice Of The Beehive
LONDON Brentford High Street Red Lion (01-571 6878) Willy Finlayson And The Hurters
LONDON Brixton Hill Fridge (01-326 5100) Dance Exchange
LONDON Camberwell Father Red Cap The Gutter Brothers
LONDON Camden Lock Dingwalls (01-267 4967) Ace Handsome And His Blue Ridge Rockets (Lunch) Johnny Copeland Blues Band/The Sunsets (Eve)
LONDON Camden Parkway Dublin Castle (01-485 1773) The Forest Hill-Billies
LONDON Camden Royal College Street Black Horse Allan Taylor
LONDON Camden Town Warehouse Howlin' Wilf And The Vee Jays
LONDON Catford Bramley Road Green Man (01-698 3746) The Fingertips
LONDON Charing Cross Road Astoria (01-434 0403) The Bolshoi/Ghost Dance/All About Eve
LONDON Clerkenwell Close Horseshoe (01-690 9368) Bob Copping/Zolan Quobble/Dave Hopkins/The Domestics
LONDON Covent Garden Rock Garden (01-240 3961) Shark Taboo (Lunch)
LONDON Covent Garden Seven Sails Julian Bahula's Electric Dream
LONDON Euston Road Shaw Theatre (01-388 1394) Hope Augustus/Coming Up Roses/The Frank Chickens/Sarah Jane Morris And Friends/Sensible Footwear/Sandie Shaw/Sheila Smith/Tracey Thorn
LONDON Finsbury Park Sir George Robey (01-263 4581) Steve Marriot And The Official Receivers/Samuraï
LONDON Fulham Broadway Swan (01-385 1840) Killer Rabbits
LONDON Fulham Palace Road Greyhound (01-385 0526) Johnny Pinko/Dog Town Rhythm
LONDON Greenwich Tunnel Club (01-858 0895) Sunstroke
LONDON Hammersmith Clarendon (01-748 2471) The Wedding Present/The Wild Flowers/The Close Lobsters/Bam Bam And The Calling
LONDON Harlesden High Street Mean Fiddler (01-961 5490) The Agency
LONDON Herne Hill Half Moon (01-274 2733) Silent Arcade/The Cats
LONDON Hoxton Square Bass Clef (01-729 2476) Orchestre Jazira
LONDON Kentish Town Town And Country Club (01-267 3334) Then Jerico
LONDON Kings Cross New Merlin's Cave (01-837 2097) GI Orange/Pride And Prejudice
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) The Jiving Instructors
LONDON New Cross Royal Albert (01-692 1530) Cut The Wire
LONDON Oval Cricketers (01-735 3059) The Boogie Brothers
LONDON Putney Half Moon (01-788 2387) Steve Gibbons Band
LONDON Putney Zeeta's (01-785 2101) 49 Scream
LONDON Stoke Newington Albion Road Golden Lady The Elephants
LONDON Walthamstow Royal Standard (01-527 1966) Juice On The Loose/Flying Pigs
LONDON Woolwich Thames Polytechnic (01-854 8888) The Railway Children/The Danny Boys
LONDON Woolwich Tramshed (01-855 3371) Gerry Sadowitz/Mark Steel/Norman Lovett/Dicky Valentino/Wendy May/Hank Wangford Trio
LLANTWIT MAJOR St Donat's Art Centre (2151) Roy Harper
LUTON Switch Club (699217) Perfect Disaster/Shadowlands
MANCHESTER Anson Road International (061-224 5050) Timbuk 3
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Mighty Mighty/Benny Profane
MANCHESTER Polytechnic (061-273 1162) Surfing Lungs
MANSFIELD Brig-O-Doon (646035) Die Laughing
MIDDLESBROUGH Teeside Polytechnic (245589) The Primitives/The Screaming Trees
NEWCASTLE Anglo-Asian Club Stupids/Legion Of Parasites/Bad Dress Sense/Active Minds
NEWCASTLE Melbourne Street Riverside (614386) Screen idols (Lunch) Crush (Eve)
NEWCASTLE Polytechnic (328761) China Crisis
NORWICH East Anglia University (52068) Big Audio Dynamite/The Chiefs Of Relief/Sipho Josanna/Pocket Rockets
PAISLEY Greenock Road Stringfellows (041-887 6422) Mary/Soma Scream
PORTSMOUTH Basins Dance Hall (824728) Rufus Stone
READING Cap And Gown The Gathering/Warhol's Babies
RETTFORD Porterhouse (704981) Into A Circle/Laughing Mother
RICHMOND Theatre (01-940 0088) Harvey And The Wallbangers
ROSEBUSH New Inn Headhunters
ROSSENDALE Queen's Heartbreaker UK
SHEFFIELD Leadmill (754500) Eric Random And The Bedlamites
SHOREHAM Duke Of Wellington Traitors
SOUTHAMPTON The Angel Cement Garden
ST ALBANS Horn Of Plenty (36820) Elixir
STEVENAGE Bowes Lyon House (353175) Rubella Ballet/Limb Hunters
TAMWORTH Arts Centre Surf Drums
WENDOVER Wellhead Inn (622733) The Brilliant Corners
WICKHAM North Boarhunt Boars Head (833132) Blues 'N' Trouble/Sonny Black's Blues Band

SUNDAY

1

BEDFORD Hilton Hotel Seivom
BIRMINGHAM Barrel Organ (021-622 1353) The Wedding Present
BLACKPOOL Grand Theatre Phil Cool
BOURNEMOUTH Stoney Park Country Club Piggyzoink



Happily married duo Pat Macdonald and Barbara K's future is looking brighter all the time. Check whether Timbuk 3 are still wearing shades at London (Friday) Manchester (Saturday), London again (Sunday) and Birmingham (Monday)

CARDIFF Ritzy Big Audio Dynamite/The Chiefs Of Relief/Sipho Josanna/Pocket Rockets
CROYDON High Street Underground (01-760 0088) Age Of Chance
DAVENTRY Raffles Uncle Eric's Backstairs Creepers (Lunch)
DUNDEE Dance Factory (26836) The Clouds/The Chesterfields
FARNHAM Maltings (724638) June Tabor/Martin Simpson/Attaco Decente
GLASGOW Pavilion (041-332 0478) China Crisis
LEAMINGTON SPA Hodcarrier (29361) Masque
LEEDS University FC Packhorse Isaac Guillory
LONDON Brixton Hill Fridge (01-326 5100) The Johnny Copeland Blues Band/Blues 'N' Trouble
LONDON Camden Lock Dingwalls (01-267 4967) Back To Jourdan/Four Guns/Dibbs/Scared Of Heights
LONDON Camden Parkway Dublin Castle (01-485 1773) The Crayfish Five
LONDON Charing Cross Road Greyhound (01-385 0526) Anhreft/Diablygu
LONDON Deptford Albany Empire (01-691 3333) Timbuk 3/Brendan Croker And The Five O'Clock Shadows
LONDON Finchley Road RIMS Club Joe Louis Blues Band/Shakey Vick (Lunch)
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends (Lunch) Manic Depressive's Disco (Eve)
LONDON Fulham Broadway Swan (01-385 1840) The Reactors
LONDON Fulham Palace Road Greyhound (01-385 0526) Anhreft/Diablygu
LONDON Kentish Town Town And Country Club (01-267 3334) Cardiacs/It Bites
LONDON North Finchley High Road Torrington (01-445 4710) Howlin' Wilf And The Vee Jays
LONDON Oval Cricketers (01-735 3059) Alias Ron Kavana (Lunch) Steve Marriot And The Official Receivers (Eve)
LONDON Wembley Arena (01-903 1234) Meat Loaf
LUDLOW Starline Club Rouen
NOTTINGHAM Shakespeare Street Russells (473239) These Vagabond Shoes
PETERBOROUGH Key Theatre Glasshouse (52439) Camera Shy (Lunch)
POOLE Mr C's (631912) World War 3 (Lunch) Galahad (Eve)
REDCAR Bowl (480636) Icicle Works/Kevin McDermott Orchestra
WARE Brewery Tap Clive Pig/GJ Wall
WELWYN GARDEN CITY Campus West 2 Powerhouse Roadshow
WESTERHAM Grasshopper Fingertips

MONDAY

2

BIRMINGHAM Aston University (021-359 6531) Timbuk 3
COLCHESTER Mercury Theatre (573948) Harvey And The Wallbangers
CROYDON High Street Underground (01-760 0088) My Bloody Valentine
DERBY Becketts Last Mourning
DUDLEY JB's (53597) Heart Party/Neu Sem-Design
EDINBURGH Onion Cellar Jesse Garon And The Desperadoes/Meat Whiplash/The Fizzbombs/Baby Lemonade
EXETER Bart's Tavern (75623) Big Joe Duskin
HALESOWEN Arians Anonymous Bosch
LONDON Berwick Street King Of Corsica Theatre (01-724 9319) Wet Paint Theatre Company – Planet Suicide
LONDON Brixton Road Old White Horse (01-274 5537) Nyah Fearties/Nigel Lewis
LONDON Camden Lock Dingwalls (01-267 4967) The Gospel/The Fari Daughters And Unity Force/Sunset Band
LONDON Dean Street Gossips Alice In Wonderland (01-968 9646) Bone Idle And The Layabouts
LONDON Finsbury Park Sir George Robey (01-263 4581) Skint Video/Five O'Clock Approach
LONDON Fulham High Street King's Head (01-736 1413) The Stupids/Perfect Daze/Baby's Got A Gun
LONDON Fulham Palace Road Greyhound (01-385 0526) The Rhubarb Tarts/Kalhari

LONDON Greek Street Le Beat Route (01-734 6308) Zoodoll
LONDON Herne Hill Half Moon (01-274 2733) Somewhere In Bermuda
LONDON Oval Cricketers (01-735 3059) Salvation Sunday/Loop
LONDON Oxford Street 100 Club (01-636 0933) Aman Aman/Dog Town Rhythm
LONDON Wembley Arena (01-903 1234) Meat Loaf
MANCHESTER International II China Crisis
MIDDLESBROUGH The Empire Vicious Circle/The Outpatients
MILTON KEYNES Bletchley Rayzels Seivom
NEWCASTLE Melbourne Street Riverside (614386) The Clouds/The Chesterfields
NORTHAMPTON Old Five Bells (711099) Age Of Chance/The Jack Rubies/Twang
NOTTINGHAM Trent Polytechnic (476725) Shark Taboo
POOLE Mr C's (631912) Naked Truth
SCARBOROUGH Stage Door Isaac Guillory
SHEFFIELD City Hall (735295) Magnum
SOUTHPORT Kingsway Gone To Earth/The Magic Carpets
STOCKPORT Boars Head The Usual Crew
SUNDERLAND Empire Theatre Phil Cool

TUESDAY

3

BANGOR Trax Y Cyrff/The Lungs
BASILDON Towngate Theatre (23953) Phil Burdett And Steve Stott/Rick Christian
BIRMINGHAM Burberries Pop Will Eat Itself
DERBY Confetti's The Egyptian Kings
DUDLEY JB's (53597) Monkey Messiah
HUDDERSFIELD Polytechnic (538156) The Icicle Works/Chain Gang
HULL Adelphi The Clouds/The Chesterfields
LEEDS Irish Centre (453931) Cardiacs/It Bites
LEICESTER Melton Mowbray College Rodney Allen
LEICESTER University (556282) The Fabulous Dirt Sisters
LONDON Berwick Street King Of Corsica Theatre (01-724 9319) Wet Paint Theatre Company – Planet Suicide
LONDON Camden Lock Dingwalls (01-267 4967) Tav Falco And Panther Burns
LONDON Charing Cross Road Astoria (01-434 0403) Big Audio Dynamite/The Chiefs Of Relief/Sipho Josanna/Pocket Rockets
LONDON Finsbury Park Sir George Robey (01-263 4581) Stitched Back Foot
Airman/Night Porter/Hysteria Ward
LONDON Fulham Palace Road Greyhound (01-385 0526) Phantasm/Josi Without Colours
LONDON Greek Street Le Beat (01-734 6308) Seivom
LONDON Greenwich Tunnel Club (01-858 0895) Hope Street/Strip Tease/Beautiful Mad
LONDON Herne Hill Half Moon (01-274 2733) Line Of Fire
LONDON Hoxton Square Bass Clef (01-729 2476) Gene 'Mighty Flea' Connors
LONDON Kentish Town Bull And Gate (01-485 5358) Menticide
LONDON Oval Cricketers (01-735 3059) Demented Are Go/Roche And The Sarnos
LONDON Putney Zeeta's (01-785 2101) Belinda Beauty And Ego
LONDON Wembley Arena (01-903 1234) Deep Purple
LONGHORSELEY Linden Hall Hotel Isaac Guillory
MANCHESTER Apollo (061-273 3775) Magnum
MANCHESTER Band On The Wall (061-832 6625) Johnny Copeland
MANCHESTER University (061-273 5111) The Forest Hill-Billies
MIDDLESBROUGH Town Hall Crypt (245432) 4,000,000 Telephones/Whirlpool Guest House/Friends
NOTTINGHAM Shakespeare Street Russels (473239) Jazzmanian Fruit Bats/Legendary Dolphins
READING University (860222) The Primitives
SHEFFIELD City Hall (735295) Go West
STOKE North Staffs Polytechnic (744416) World Party
STONYDELPH Blacksmith's Arms The Great Express

MORE ADS ON PAGES 38 & 39

BURNING

SPEAK

AT THE STUDIO
10th MARCH
BOX OFFICE BRISTOL 276193/
WEST INDIAN SOCIAL CLUB
20th MARCH
B.O.COVENTRY552929
THE ACADEMY
21st MARCH
BOX OFFICE ACADEMY 326 1022

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OLD FIVE BELLS, HARBOROUGH ROAD, NORTHAMPTON Tel:0604 711099
FRIDAY 27th FEBRUARY
GHOST DANCE
+ FOLK DEVILS
MONDAY 2nd MARCH
AGE OF CHANCE
+ JACK RUBIES + TWANG
(RESCHEDULED FROM 10th FEB)
WEDNESDAY 4th MARCH
POP WILL EAT ITSELF
+ PLEASURE HEADS
SATURDAY 7th MARCH
ROBYN HITCHCOCK & THE EGYPTIANS
+ YEAH JAZZ
FRIDAY 15th MARCH
THE METEORS
+ SUPPORT
Tickets Advance: Spinadisc, Northampton; Discovery, Corby; L.N.A., Rushden – OR ON THE DOOR ON THE NITE

CHARTS

UK 50 SINGLES

- 1 **STAND BY ME** Ben E King Atlantic
- 2 **WHEN A MAN LOVES A WOMAN** Percy Sledge Atlantic
- 3 **I KNEW YOU WERE WAITING (FOR ME)** Aretha Franklin & George Michael Epic
- 4 **DOWN TO EARTH** Curiosity Killed The Cat Mercury
- 5 **MALE STRIPPER** Man 2 Man Meeks Man Parrish Belts
- 6 **RUNNING IN THE FAMILY** Level 42 Polydor
- 7 **STAY OUT OF MY LIFE** Five Star Tent
- 8 **CRUSH ON YOU** Jets MCA
- 9 **COMING AROUND AGAIN** Carly Simon Arista
- 10 **HEARTACHE** Pepsi & Shirlie Polydor
- 11 **IT DOESN'T HAVE TO BE THIS WAY** The Blow Monkeys RCA
- 12 **LIVE IT UP** Mental As Anything Epic
- 13 **BEHIND THE MASK** Eric Clapton Duck
- 14 **I LOVE MY RADIO (MIDNIGHT RADIO)** Tally Rhythm King
- 15 **SONIC BOOM BOY** Westworld RCA
- 16 **THE RIGHT THING** Simply Red Elektra
- 17 **ALMAZ** Randy Crawford Warner Brothers
- 18 **ROCK THE NIGHT** Europe Epic
- 19 **YOU ARE MY WORLD** The Communards London
- 20 **SKIN TRADE** Duran Duran EMI
- 21 **THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES** Timbuk 3 IRS
- 22 **ONCE BITTEN TWICE SHY** Vesta Williams A&M
- 23 **THE MUSIC OF THE NIGHT** Michael Crawford Polydor
- 24 **SHOPLIFTERS OF THE WORLD UNITE** The Smiths Rough Trade
- 25 **FORGOTTEN TOWN** The Christians Island
- 26 **YOU SEXY THING** Hot Chocolate EMI
- 27 **HOW MANY LIES** Spandau Ballet Reformation
- 28 **MANHATTAN SKYLINE** A-ha Warner Brothers
- 29 **HAVE YOU EVER LOVED SOMEBODY** Freddie Jackson Capitol
- 30 **JACK YOUR BODY** Steve "Silk" Hurley London
- 31 **LOVE REMOVAL MACHINE** The Cult Beggars Banquet
- 32 **C'EST LA VIE** Robbie Nevil Manhattan
- 33 **GOOD TO GO LOVER** Gwen Guthrie Boiling Point
- 34 **TRICK OF THE NIGHT** Bananarama London
- 35 **SHIP OF FOOLS** World Party Ensign
- 36 **MAGIC SMILE** Rosie Vela A&M
- 37 **SURRENDER** Swing Out Sister Mercury
- 38 **WHO IS IT?** Mantronix 10
- 39 **SOUL MAN** Sam Moore & Lou Reed A&M
- 40 **IS THIS LOVE?** Alison Moyet CBS
- 41 **NO MORE THE FOOL** Elkie Brooks Legend
- 42 **THIS BRUTAL HOUSE** Nitro DeLuxe Cooltempo
- 43 **STRANGERS IN OUR TOWN** Spear Of Destiny 10
- 44 **REET PETITE (THE SWEETEST GIRL IN TOWN)** Jackie Wilson SMP
- 45 **(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY)** Beastie Boys Def Jam
- 46 **TEASER** George Benson Warner Brothers
- 47 **MISSIONARY MAN** Eurythmics RCA
- 48 **CROSS THAT BRIDGE** The Ward Brothers Siren
- 49 **WILD FRONTIER** Gary Moore 10
- 50 **WHEN LOVE COMES CALLING** Paul Johnson CBS

REGGAE

PRE-RELEASE

- 1 **ME DO THAT** Lovindeer TSOJ
- 2 **NO MAMA** Screwdriver Volcano
- 3 **YES DADDY** Peter Metro & Jackie Statham Powerhouse
- 4 **WARNING** Frankie Paul Vena
- 5 **TATO** Frankie Paul Vena
- 6 **GRANNY** Pinchers Vena
- 7 **RIGHT MOVE** Josie Wales Rambor
- 8 **NO TAKE NO SET** Little John Waterhouse
- 9 **DON'T HURT MY FEELINGS** Freddie McGregor Powerhouse
- 10 **EACH ONE TEACH ONE** Jacob Miller Rockers

DISCO

- 1 **HOMEBREAKER** Winsome Fine Style
- 2 **AGONY** Pinchers Live And Love
- 3 **NOTHING DON'T COME EASY** Cornel Campbell Live And Love
- 4 **PUNAANY/HEALTHY BODY** Admiral Bailey Live And Love

UK 50 ALBUMS

- 1 **PHANTOM OF THE OPERA** Original London Cast Polydor
- 2 **THE VERY BEST OF HOT CHOCOLATE** Hot Chocolate EMI
- 3 **GRACELAND** Paul Simon Warner Brothers
- 4 **AUGUST** Eric Clapton Duck
- 5 **PICTURE BOOK** Simply Red Elektra
- 6 **SILK AND STEEL** Five Star Tent
- 7 **SO** Peter Gabriel Virgin
- 8 **THE WHOLE STORY** Kate Bush EMI
- 9 **DIFFERENT LIGHT** The Bangles CBS
- 10 **GIVE ME THE REASON** Luther Vandross Epic
- 11 **BROTHERS IN ARMS** Dire Straits Vertigo
- 12 **LIVE MAGIC** Queen EMI
- 13 **ABSTRACT EMOTIONS** Randy Crawford Warner Brothers
- 14 **RAPTURE** Anita Baker Elektra
- 15 **WHITNEY HOUSTON** Whitney Houston Arista
- 16 **THE COST OF LOVING** The Style Council Polydor
- 17 **SWEET FREEDOM - THE BEST OF MICHAEL McDONALD** Michael McDonald Warner Brothers
- 18 **DISCO** Pet Shop Boys Parlophone
- 19 **NO MORE THE FOOL** Elkie Brooks Legend
- 20 **TRUE BLUE** Madonna Sire
- 21 **INTO THE LIGHT** Chris De Burgh A&M
- 22 **SLIPPERY WHEN WET** Bon Jovi Vertigo
- 23 **DANCING ON THE CEILING** Lionel Richie Motown
- 24 **REVENGE** Eurythmics RCA
- 25 **COMMUNARDS** The Communards London
- 26 **GET CLOSE** The Pretenders Real
- 27 **ZAZU** Rosie Vela A&M
- 28 **THROUGH THE BARRICADES** Spandau Ballet Reformation
- 29 **INVISIBLE TOUCH** Genesis Virgin
- 30 **THE FINAL COUNTDOWN** Europe Epic
- 31 **EVERY BREATH YOU TAKE - THE SINGLES** The Police A&M
- 32 **THE VERY BEST OF ELKIE BROOKS** Elkie Brooks Telstar
- 33 **NOW THAT'S WHAT I CALL MUSIC VOLUME 8** Various EMI/Virgin
- 34 **IMPRESSIONS** Various K-Tel
- 35 **JUST LIKE THE FIRST TIME** Freddie Jackson Capitol
- 36 **FORE!** Huey Lewis And The News Chrysalis
- 37 **MIDNIGHT TO MIDNIGHT** The Psychedelic Furs CBS
- 38 **MUSIC FROM THE SINGING DETECTIVE** Various BBC
- 39 **SCOUNDREL DAYS** A-ha Warner Brothers
- 40 **BACK IN THE HIGH LIFE** Steve Winwood Island
- 41 **GREETINGS FROM TIMBUK 3** Timbuk 3 MCA
- 42 **LONDON O HULL 4** The Housemartins Go! Discs
- 43 **STREETSONDS VOLUME 20** Various Streetsounds
- 44 **HITS 6** Various CBS/WEA
- 45 **ONCE UPON A TIME** Simple Minds Virgin
- 46 **QUEEN'S GREATEST HITS** Queen EMI
- 47 **GOD'S OWN MEDICINE** The Mission Mercury
- 48 **ORIGINAL SOUNDTRACK TOP GUN** Various CBS
- 49 **PLEASE** Pet Shop Boys Parlophone
- 50 **LICENSED TO ILL** Beastie Boys Def Jam

Compiled by MRIB

- 5 **WINE OF VIOLENCE** Freddie McGregor Yashemabeth
- 6 **HOOKED ON YOU/GIMME THE DUB** Aswad Simba
- 7 **FOOT STOMPING HAND CLAPPING MUSIC** The Administrators Groove And A Quarter
- 8 **YES MAMA** Little John Live And Love
- 9 **COCKNEY AND YARDY** Peter Metro & Dominic Revolutionary Sounds
- 10 **COME AGAIN** Coco Tea Live And Love

ALBUMS

- 1 **THE SEVEN GOLD U** Roy Bama
- 2 **HA FE SAY SO** Josie Wales Jammys
- 3 **INTENTIONS** Maxi Priest 10
- 4 **BURIAL DUB** Gussie Prento Digikal
- 5 **JUST YOU JUST ME** Audrey Hall Germain
- 6 **HITS FROM THE HOUSE OF SHAKA** Various Artists Jah Shaka
- 7 **WE READY FOR THEM** Superblack Live And Love
- 8 **SOUND BWOY BURIAL** Mikey General & Andrew Paul Digikal
- 9 **SETTLE YOU FE SETTLE** Michael Prophet Live And Learn
- 10 **FIRST CASE** Investigators Private Eye

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



BEN E KING: nice jumper E

SOUNDS TRACKS

Jack Barron
SUMMER BREEZE Chakk carress a classic to life FON pre
YEARS I WORKED Chakk on the right track FON pre
DID SHE Mace B-side blues Factory 45

Paul Elliott
WILD FRONTIER Gary Moore 10
MORBID TALES Celtic Frost Noise
DEVIL WOMAN Shy RCA tape

Shaun Phillips
WHY? Episode Four Lennon & McCarthy(?)
PARALLAX AVENUE Slab Ink
LIVE AT BUDDOKAN Bob Dylan CBS

Metalhead Perry
ANTHRAX Live At Hammersmith Mega-mosh City One
HEAD OF DAVID Live at ULU That's mere like it
MANHATTAN SKYLINE A-ha WEA 45

Roy Wilkinson
ST JULIAN COPE Saint Julian album Island
FIGHT FOR YOUR RIGHT The Beastie Children Def Jam dementia
FRUIT TREE Nick Drake Narnibal boxed set

Tony Stewart
SAINT JULIAN Julian Cope Title track of upcoming Island LP
AT 4 AM Tom Verlaine Superb cut on Fontana LP, 'Flash Light'
SOUNDS SH 'WCASE 1 As heard on Janice Long show (thanks)

Adult Net
WORD UP Cameo Club
JEM IS MY NAME Jem And The Holograms?
FASTER PUSSYCAT The Cramps Big Beat

The Fall
WALK LIKE A MAN Four Seasons Phonogram
SIDE 2 OF HIP HOP 13 Various Streetsounds
SWANIC YOUTH Artless With Mykel Board Artless

PEELY QUOTES

- 1 THE MIGHTY LEMON DROPS... SOME SAY THEY SOUND LIKE ECHO AND THE BUNNYMEN, SO WHAT? BETTER THAN SOUNDING LIKE BLOODY A-HA IF YOU ASK ME.
- 2 WHO NEEDS FRIENDS? ALWAYS BORROWING MONEY AND FARTING IN YOUR CAR.
- 3 ON THE COVER IS A NAKED BLOKE COVERED IN AUTUMN LEAVES. IF THEY'RE NOT HE'S GOT THE MOST APPALING SKIN CONDITION I'VE EVER SEEN.
- 4 'SWELLIGANT' AS WE SAY IN ENGLAND; OR PERHAPS WE DON'T... THANK GOODNESS REALLY.
- 5 NEW AGE MUSIC: THE STUFF DICKHEADS WHO DRIVE BMWs ENJOY AND LISTEN TO.
- 6 ANYONE WHO PUTS OUT IN FRONT AND TRIES TO KILL ME AND MY FAMILY DESERVES A GOOD HIDING; PREFERABLY A CRICKET BAT AROUND THE HEAD.
- 7 FUN? I'VE MANAGED TO CUT IT OUT OF MY LIFE ALMOST TOTALLY NOW.
- 8 THAT'S THE NEW SMITHS SINGLE. 'SHOPLIFTERS OF THE WORLD UNITE'.
- 9 MANCHESTER: THE HOME OF GREAT BANDS AND CRAP FOOTBALL TEAMS.
- 10 (REFERRING TO THE FRANKLIN/MICHAEL NO 1 DUET) YOU KNOW ARETHA CAN MAKE ANY OLD RUBBISH SOUND WONDERFUL, AND I THINK SHE JUST HAS.

Compiled by Lee Thompson from Top Of The Pops and the great man's former Wednesday night radio show for VPRO Radio in The Netherlands

CHARTS

HOT METAL 60

SINGLES

- 1 1 ROCK THE NIGHT Europe Epic
- 2 2 FROZEN HEART FM Portrait
- 3 — I AM THE LAW Anthrax Island
- 4 4 LIVIN' ON A PRAYER Bon Jovi Vertigo
- 5 3 THE FINAL COUNTDOWN Europe Epic
- 6 7 BRAIN DEATH Nuclear Assault Under One Flag
- 7 9 FACE THE DAY Great White Capitol
- 8 6 SIX TRACK EP Warlock Vertigo
- 9 13 MAD HOUSE Anthrax Island
- 10 10 IF THAT'S WHAT IT TAKES Terraplane Epic
- 11 11 CREEPING DEATH Metallica Music For Nations
- 12 — BLIND BEFORE I STOP Iron Maiden EMI
- 13 19 STRANGER IN A STRANGE LAND Iron Maiden EMI
- 14 5 OVER THE HILLS AND FAR AWAY Gary Moore 10
- 15 16 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 16 8 KING'S CALL Phil Lynott Vertigo
- 17 12 JUMP IN THE FIRE Metallica Music For Nations
- 18 14 ALL I WANTED Kansas MCA
- 19 15 NORTHERN LADY Saxon EMI
- 20 17 DREAMIN' Status Quo Vertigo



KROKUS: nice clobber lads

ALBUMS

- 1 3 SLIPPERY WHEN WET Bon Jovi Vertigo
- 2 1 MASTER OF PUPPETS Metallica Music For Nations
- 3 4 THE HOUSE OF BLUE LIGHT Deep Purple Polydor
- 4 — MECHANICAL RESONANCE Tesla Atlantic
- 5 — READY OR NOT Lou Gramm Atlantic
- 6 6 SPREADING THE DISEASE Anthrax Music For Nations
- 7 2 THE FINAL COUNTDOWN Europe Epic
- 8 — BRIGHTON ROCK Brighton Rock Atlantic
- 9 5 7800° FAHRENHEIT Bon Jovi Vertigo
- 10 18 VINNIE VINCENT INVASION Vinnie Vincent Chrysalis
- 11 25 THE DARK Metal Church Elektra
- 12 19 TRILOGY Yngwie J Malmsteen Polydor
- 13 20 FISTFUL OF METAL Anthrax Music For Nations
- 14 9 PEACE SELLS... BUT WHO'S BUYING? Megadeth Capitol
- 15 8 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 16 10 NIGHT SONGS Cinderella Vertigo
- 17 7 LOOK WHAT THE CAT DRAGGED IN Poison Music For Nations
- 18 11 BON JOVI Bon Jovi Vertigo
- 19 13 DOOMSDAY FOR THE DECEIVER Flotsman And Jetsam Roadrunner
- 20 — ALIVE AND SCREAMING Krokus Arista
- 21 14 SOMEWHERE IN TIME Iron Maiden EMI
- 22 17 TO HELL WITH THE DEVIL Stryper Music For Nations
- 23 16 GAME OVER Nuclear Assault Under One Flag
- 24 21 RIDE THE LIGHTNING Metallica Music For Nations
- 25 24 NASTY NASTY Black 'N' Blue Geffen
- 26 12 FASHION BY PASSION White Sister FM/Revolver
- 27 23 WHEN SECONDS COUNT Survivor Scotti Brothers
- 28 27 DANCING UNDERCOVER Ratt Atlantic
- 29 29 INSIDE THE ELECTRIC CIRCUS WASP Capitol
- 30 15 CRIMSON GLORY Crimson Glory Roadrunner

IMPORTS

- 1 6 KEEPER OF THE SEVEN KEYS Helloween Noise
- 2 1 MEKONG DELTA Mekong Delta Aarrg Records
- 3 2 THE LADDER The Ladder Atco
- 4 9 LIVE LIKE A SUICIDE Guns And Roses Suicide
- 5 5 REIGN IN BLOOD Slayer Geffen
- 6 4 SLIPPER WHEN WET (US PIC DISC) Bon Jovi Vertigo
- 7 10 SOMEWHERE IN TIME (JAPANESE EDITION) Iron Maiden EMI
- 8 — LIFE AS WE KNOW IT REO Speedwagon Epic
- 9 — THE UPCOMING TERROR Assassin SPV
- 10 — MADE IN ALUMINIUM Charon SPV

Compiled by Spotlight Research



THE GODFATHERS: nice pose boys

INDIE ALBUMS

- 1 — BACK IN THE DHSS AGAIN Half Man Half Biscuit Probe Plus
- 2 — UP FOR A BIT WITH THE PASTELS The Pastels Glass
- 3 3 SHABINI Bhundu Boys Discafrique
- 4 2 DIRTDISH Wiseblood Some Bizzare
- 5 2 THE TEXAS CAMPFIRE TAPES Michelle-Shocked Cooking Vinyl
- 6 7 QUIRK OUT Stump Stuff
- 7 5 THE QUEEN IS DEAD The Smiths Rough Trade
- 8 4 ESPECIALLY FOR YOU The Smithereens Enigma
- 9 6 PICTURES OF STARVING CHILDREN Chumbawamba Agit Prop
- 10 8 BEDTIME FOR DEMOCRACY The Dead Kennedys Alternative Tentacles
- 11 9 HIT BY HIT The Godfathers Corporate Image
- 12 15 NME C86 Various Rough Trade
- 13 10 LONDON O HULL 4 The Housemartins Go! Discs
- 14 13 WALKING THE GHOST BACK HOME The Bible! Backs
- 15 12 WONDERLAND Erasure Mute
- 16 14 TAKE THE SUBWAY TO YOUR SUBURB Various Rough Trade
- 17 20 IN THE PINES The Triffids Hot
- 18 11 BROTHERHOOD New Order Factory
- 19 23 LONE SHARKS Guana Batz ID
- 20 17 BLOOD AND CHOCOLATE Elvis Costello And The Attractions Imp/Demon
- 21 30 WHAT'S IN A WORD The Brilliant Corners SS20
- 22 18 LIVE IN AMERICA A Certain Ratio Dojo
- 23 16 THE MOON AND THE MELODIES Harold Budd/Elizabeth Fraser/Robin Guthrie/Simon Raymonde 4AD
- 24 19 YOUR FUNERAL, MY TRIAL Nick Cave And The Bad Seeds Mute
- 25 21 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 26 22 IDEAL GUEST HOUSE Various Shelter
- 27 24 STOMPING AT THE KLUB FOOT VOLUME 3 Various ABC
- 28 — KING OF AMERICA The Costello Show Imp/Demon
- 29 25 SOBERPHOBIA Peter And The Test Tube Babies Dojo
- 30 29 WATCH YOUR STEP Ted Hawkins Gull

Compiled by Spotlight Research

INDIE SINGLES

- 1 1 SHOPLIFTERS OF THE WORLD UNITE The Smiths Rough Trade
- 2 2 KISS Age Of Chance Fon
- 3 6 EVANGELINE The Icicle Works Beggars Banquet
- 4 — MY FAVOURITE DRESS Wedding Present Reception
- 5 — LOVE IS DEAD The Godfathers Corporate Image
- 6 — THE PEEL SESSION Siouxsie And The Banshees Strange Fruit
- 7 3 HEAD GONE ASTRAY The Soup Dragons RAW TV Products
- 8 4 SWEET SWEET PIE Pop Will Eat Itself Chapter 22
- 9 5 INTO THE GROOVY Ciccone Youth Blast First
- 10 29 BRIGHTER Railway Children Factory
- 11 9 EVERYTHANG'S GROOVY Gaye Bikers On Acid In Tape
- 12 — LOVE REMOVAL MACHINE The Cult Beggars Banquet
- 13 7 BLUE CHAIR Elvis Costello Imp/Demon
- 14 — THE PEEL SESSION The Slits Strange Fruit
- 15 — THE PEEL SESSION Stump Strange Fruit
- 16 11 BLUE MONDAY New Order Factory
- 17 15 SERPENTS KISS The Mission Chapter 22
- 18 16 ASK The Smiths Rough Trade
- 19 12 STUMBO Wiseblood K422
- 20 — BAMP-BAMP Bambi Slam Product Inc
- 21 14 THE PEEL SESSION Joy Division Strange Fruit
- 22 8 SOMETIMES Erasure Mute
- 23 22 PANIC The Smiths Rough Trade
- 24 25 HANG-TEN! The Soup Dragons Subway
- 25 13 MAHALIA The Bible! Backs
- 26 — TRIED AND TESTED PUBLIC SPEAKER Bogshed Shellfish
- 27 19 IN A LONELY PLACE The Smithereens Enigma
- 28 10 LIKE A HURRICANE The Mission Chapter 22
- 29 — THE PEEL SESSION The Specials Strange Fruit
- 30 28 POPPIE COCK Pop Will Eat Itself Chapter 22
- 31 31 A WAY II The Bolshoi Beggars Banquet
- 32 24 CUBIST POP MANIFESTO Big Flame Ron Johnson
- 33 20 THE DAY BEFORE TOMORROW BMX Bandits 53rd & 3rd
- 34 27 THE PEEL SESSION New Order Strange Fruit
- 35 32 REALLY STUPID The Primitives Lazy
- 36 18 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 37 40 LUCILLE Fatal Charm Native
- 38 17 THE GRIP OF LOVE Ghost Dance Karbon
- 39 26 I'M GOING TO HEAVEN Close Lobsters Fire
- 40 47 SIXTEEN DREAMS Loop Head
- 41 21 CARAVAN OF LOVE The Housemartins Go! Discs
- 42 23 UP HERE IN THE NORTH OF ENGLAND The Icicle Works Beggars Banquet
- 43 30 COMPLETELY AND UTTERLY The Chesterfields Subway
- 44 33 BEATNIK BOY Talulah Gosh 53rd & 3rd
- 45 36 ANAL STAIRCASE Coil K422/Force And Form
- 46 38 THROWAWAY Mighty Mighty Chapter 22
- 47 42 DICKIE DAVIES' EYES Half Man Half Biscuit Probe Plus
- 48 44 BIZARRE LOVE TRIANGLE New Order Factory
- 49 46 THE PEEL SESSION Madness Strange Fruit
- 50 35 HEY! LUCIANI The Fall Beggars Banquet



SOUNDS LIVE WIRE

Dial the *Sounds Live Wire* and hear what all the fuss is about on the independent scene. Treat yourself to the latest sounds, news and gossip presented by our very own newshound Hugh 'Scoop' Fielder.

Your call will cost 38p per minute at peak and standard times, 25p per minute cheap rate

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KENNY SANSOM

- 1 SHEER HEART ATTACK Queen
- 2 THIS OLD HEART OF MINE Isley Brothers
- 3 CARDIAC ARREST Madness
- 4 BURY ME ACROSS THE MERSEY Gerry And The Pacemakers
- 5 I'M GOING TO HEAVEN Close Lobsters
- 6 EVERY BREATH YOU TAKE The Police
- 7 FROZEN HEART FM
- 8 HEARTACHE Pepsi And Shirlee
- 9 OPEN YOUR HEART (SURGERY) Madonna
- 10 HARDENING OF THE ARTERIES Slayer

Compiled by Buster Bloodvessel's Doctor

CONFECTIONERY

- 1 RULES AND NEEDLER'S SENSATIONS We've Got An Eccles Cake And We're Gonna Use It
- 2 YOU SPIN ME ROWNTREE (LIKE A CURLYWURLY) Dead Or Alive
- 3 WAKE ME UP BEFORE YOU ROLO Wham!
- 4 RIPPLE TO THE BOTTLE Grace Jones
- 5 WOULDN'T IT BE CUSTARD SLICE The Beach Boys
- 6 ALL TOMORROW'S SMARTIES The Velvet Underground
- 7 TRIFLE IN A NORTHERN TOWN Fry's Chocolate Cream Academy
- 8 IT'S ORRIBLE FOR VIENNESE WHIRLS Joe Jackson
- 9 IT'S 'ORRIBLE BEING A TRUFFLE WHEN YOU'RE 8½ Eclair And Friends
- 10 MY FIRST, MY LAST, MY COCONUT RING Barry Hazelnut In Every Bite

Courtesy of Olaf Isylfjordsson, son of Boy from Lapland (aged 7¾)

RETRO

Once despised bastions of the rock hierarchy, LED ZEPPELIN are suddenly a major influence of modern rock guns The Mission and Cult. ROGER HOLLAND explains why. And, over the page, BARRY LAZELL documents their recorded history

AFTER TEN years in the wilderness, Led Zeppelin are back in vogue again.

Not since the early '70s, when they spawned their own, unwanted Frankenstein's monster in heavy metal, has Led Zeppelin's influence been more pronounced.

Not since the days when it was obligatory to bedeck your army surplus greatcoat with the four symbols of Led Zeppelin lore and legend, have those four boys stood so high on the universal index of all things cool and fashionable. The wheel has turned full circle.

For when The Clash proclaimed that there would be "no Elvis, Beatles or Rolling Stones in 1977", what they might as well have said was that there would be no Led Zeppelin either.

For Led Zeppelin represented everything the self-proclaimed new wave had chosen to stand against. The biggest rock act of all time, outselling The Rolling Stones (the so-called Greatest Rock and Roll Band In The World) by more than three to one, they were the obvious target – if they could be found.

Bloated, unable to cope with their unprecedented successes, and only too human despite all the graffiti to the contrary, they took full advantage of their position to indulge their every taste and fantasy, so that in 1977 Johnny Rotten could justifiably if perhaps

too conveniently condemn his rivals for the affections and pocket money of a nation's youth.

"I despise them. They live in their rich mansions, f***** completely out of touch with reality. They know nothing about reality, they're just drugged out arseholes."

Suddenly, Led Zeppelin were the enemy. Wicked despots overthrown by a newer, younger fashion and condemned to live out their old age in a gilded exile.

Or so it was thought.

DURING THE last 18 months Led Zeppelin have swung back into mainstream popular appeal. Ten years after the last cultural revolution in the kingdom of pop, we are finally seeing a return to the older values of the rock establishment.

The Mission have been the rock success of the past year. From his post punk roots in Pauline Murray's Invisible Girls and Pete Burns' Dead Or Alive, Wayne Hussey moved into the modern, gothic surreal joke which was The Sisters Of Mercy. A band given to an occasional dry humoured stagger through the classic 'When The Levee Breaks', an old Memphis Minnie blues stomper fine tuned by Led Zeppelin for their monstrously popular untitled fourth album.

When the Sisters finally split and Hussey dragged his Mission to the top of the *Sounds Readers' Poll*, he did so with his cards placed firmly on the table.

"I'd like our records to be a mixture of Led Zeppelin, Madonna, the Sisters... everything that's ever been good in music. I asked Jimmy Page to produce our next record,

but he said no."

And when he began to talk about his own life of excess on the road, he revealed just a little bit more about his own personal Led Zeppelin fixation.

"The *Hammer Of The Gods* is our tour bible. Instead of a tour itinerary we all got a copy of that book."

That book is Stephen Davis' brilliant Led Zeppelin saga, a tome that reveals all the scandal fit to print, and a lot that isn't, about the riotous Led Zeppelin rock'n'roll circus.

Of course, The Cult achieved real stardom long before The Mission, and they may yet usurp Hussey's hellraisers in the hearts of the nation with their imminent hell-for-leather heavy metal rebirth.

A shamelessly rock oriented hippy phoenix, The Cult rose out of the combined ashes of (Southern) Death Cult and Theatre Of Hate, two of the most widely tipped post punk figureheads of the early '80s. On the album, 'Love', and the massive hit single, 'She Sells Sanctuary', Ian Astbury's open-ended rhetoric and Billy Duffy's weaving guitar heroics combined to reintroduce young rock fans to the heritage which the punk vanguard had originally denounced.

Even The Cult's runic artwork echoed Led Zeppelin's own – as indeed did The Mission's use of Roman numerals – and guitarist Duffy, whose style recalls much of Jimmy Page's fluid fingering and eerie control of atmospherics, once paused to consider the effects of the blind prejudice against people like Page and Pete Townshend.

"Sometimes I feel a bit annoyed with the people I used to idolise – people like Steve Jones, who led me to believe as an impressionable young lad from Manchester that people like that were boring old farts, and that all their music was suddenly invalid, that it suddenly stank."

"Because I went along with all that for a long time, until one day it finally dawned on me that that whole attitude was bullshit. That music didn't suddenly cease to be good just because somebody said so."

It's obvious too that the King of Mindwarp, Lord Zodiac Of The Love Reaction, knows his *Hammer Of The Gods* at least as well as Wayne Hussey. And it could have been no slip of the tongue that led The Love Reaction's Kid Chaos to quip that if Zodiac left the band, then they'd settle down to become the next Led Zeppelin – because when Zodiac didn't leave, Chaos did, to join Astbury and Duffy's neo-Zeppelin Cult in recording their second album with Def Jam's Rick Rubin, the man behind Run DMC, Slayer and the inimitable Beastie Boys.

"If I played guitar, I'd be Jimmy Page, because the girls I like are underage!"

— 'The New Style'

THE BEASTIE Boys' 'Licensed To Ill' album is indicative of the high regard in which hip hop and Def Jam hold Page and Led Zeppelin.

Rhyming and stealin' and plagiarisin' like mad, the Beasties stole the first part of the marvellous ragged riff from 'The Ocean', an



A JAG bears the weight of the young Jones, Page, Plant and Bonham

obscure track from the fifth Zep album, 'Houses Of The Holy', for their own 'She's Crafty', sneaked the basis of 'Rock And Roll' into the middle-eight of the hit, 'Fight For Your Right', and ran off with the celebrated 'Custard Pie' four figure leg-lock guitar motif towards the end of the final cut, 'Time To Get Ill'.

The Led Zeppelin influence is everywhere.

Sonic youths on angel dust, Minimal Compact have just released a cover of the 'Led Zeppelin III' standard, 'Immigrant Song'. And even in quarters as far flung and as specifically 'punk' as the US and Australian hard-core scenes, bands like The Flaming Lips and Hard-Ons have come out to proclaim their allegiance to the flag of Plant, Page, Jones and Bonham (RIP).

Even when bands aren't stealing from the back catalogue of Led Zeppelin rock'n'roll, there will always be somebody somewhere dipping their fingers into the till after drummer John Bonham's spare change.

The best example is Frankie Goes To Hollywood's chart-topping 'Relax', whose vigorous drum backbone was programmed only after Bonham's playing on 'Led Zeppelin II' had been sampled on a Fairlight digital synthesiser. But it's widely acknowledged that Bonham is the single most sampled drummer in rock'n'roll. And it's said that even now, some six years after his sad death, John Bonham is having more hit records than most pop stars have free lunches.

The rehabilitation of Led Zeppelin was confirmed and underlined in red when over 1,000 viewers of *The Tube* demanded to see a film of the band caught live just weeks after their formation.

Without Led Zeppelin there could have been no Cult and no Mission. Without them there would have been no Bon Jovi – nor, of course, Europe, Saxon or The Far Corporation!

ARISING OUT of the scattered ashes of the successful and well regarded Yardbirds, Jimmy Page's fledgling New Yardbirds was a well balanced outfit.

First, John Paul Jones – a leading session musician, producer and arranger – rang Page, himself one of the '60s most in demand session guitarists, and asked to be included in his plans. Then after a couple of disappointments (the people he had really wanted were all tied up elsewhere), Page finally discovered the unknown Robert Plant and his equally unknown pal, drummer John Bonham. The blend of extreme youth and limitless experience, of blatantly sexual magnetism and powerfully constructed rock tension, of raw animal power and a more coolly calculated *raison d'être* was

magical from the start.

John Paul Jones: "The first time, we all met in this little room to see if we could stand each other. Robert had heard I was a session man, and he was wondering what was going to turn up – some old bloke with a pipe?"

In fact, John Paul Jones was only two years older than the 19-year-old Plant, and Page himself was only two years older than that!

"So Jimmy said, Well, we're all here, what are we going to play? Do you know 'The Train Kept A-Rollin'? I told him, No. And he said, It's easy, just G to A. He counted it out, and the room just exploded!"

After just one rehearsal and a terrible joke from Keith Moon, Led Zeppelin was born.

The first album, 'Led Zeppelin', was recorded within two and a half weeks of the band's formation, requiring only 30 hours of studio time spread over a fortnight. In 1975, when the album had already grossed over £7 million, manager Peter Grant revealed it had only cost £1,750 to produce, including the artwork!

Felix Dennis wrote in the legendary underground magazine, *Oz*: "Very occasionally an LP is released that defies immediate classification simply because it's so obviously a turning point in rock music that only time proves capable of shifting it into eventual perspective. This Led Zeppelin album is like that."

Nick Logan in *NME*: "It isn't hard to understand the substantial appeal of Led Zeppelin. Their live act is a blitzkrieg. There are few groups who could live with them."

Led Zeppelin were the catalytic force which shaped today's white rock medium out of a rough mixture of '60s dilettantism and over 40 years of blues tradition. But at the time, they were simply the new kids on the block, the too-loud band with too-little respect.

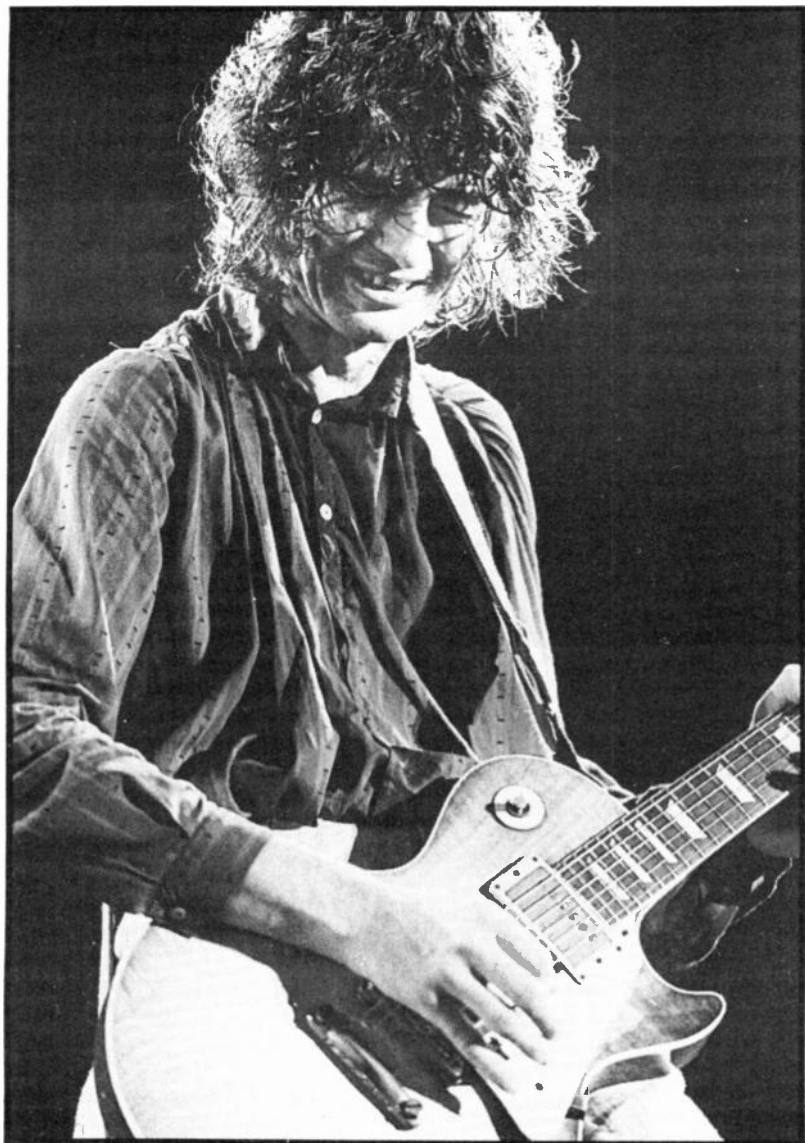
At the time they were the no good punks.

"ZEPPELIN TOPPLE BEATLES!"

After the *Melody Maker* National Pop Polls of September 1970 revealed that new gods had usurped the old, the paper proclaimed that the walls of the pop Establishment had finally crumbled and that a new wave had taken over!

"We don't care about long hair, we don't wear flares. See my face, not a trace, no reality..."
— The Sex Pistols — 'Seventeen'

ALTHOUGH NOBODY but Malcolm McLaren would ever admit it at the time, there was a great deal of common ground between The Sex Pistols and their favourite whipping icons, Led Zeppelin.



RETRO

Seven or eight years earlier, Zeppelin had been a new wave all of its own.

"'Whole Lotta Love' was an emergency telegram to a new generation," Howard Mylett wrote in *Led Zeppelin*. "In its frenzy of sex, chaos and destruction it seemed to conjure all the chilling anxieties of the dying decade. Ironically the song (and Led Zeppelin) didn't much appeal to the '60s kids who had grown up with The Beatles, the Stones and Bob Dylan. Tired, jaded, disillusioned, they were turning towards softer sounds, country rock. But their younger siblings, the high school kids, they were determined to have fun. Led Zeppelin was their band".

"Led Zeppelin kept the grown-ups out!" proclaimed Stephen Davis.

Expressing his concern for the future integrity of the early punk scene, John Peel unwittingly revealed the parallels.

"Of course the whole thing has been corrupted already. And of course that's inevitable. It's just a question of how long you can hold out. In three years The Sex Pistols may be playing gigs on a big stage and living in America — who knows? But at the moment it doesn't seem likely.

"But then it didn't seem likely with Led Zeppelin at one time."

It was easy for Johnny Rotten to sneer at Led Zeppelin when he had achieved nothing more than a certain tabloid notoriety. And it was even easier for moronic nobodies like The Clash's Paul Simonon or talentless pin-ups like Billy Idol. But the brash young punks had none of Led Zeppelin's stamina or indeed integrity.

Zeppelin made no promises but delivered the goods for 12 years. The working class heroes who sold 100,000 copies of 'Holidays In The Sun' promptly went straight off to Rio to bum around beaches with the likes of Ronnie Biggs. Or slipped off to Jamaica to sulk.

John Lydon quickly lost whatever grip he'd ever had. Confronted by the pressures of his own limited success, the snarling young David promptly buggered off to America, became a Goliath and recorded a dire heavy metal album every three years.

Compared to Led Zeppelin, the punk militia were pissing into the wind. Zeppelin were so BIG that their final album, 'In Through The Out Door', actually saved the American record industry from the wounds of the post punk hiatus.

In 1978, overwhelmed by the high media profile of the new wave, the record companies signed up every punk band in sight. But in America nobody bought any of the records. The kids who had once bought by the million, pumping the music business up into a multi-billion dollar industry, simply loathed punk rock. The new wave fell short and flat.

Beached on a sandbank of hostility and indifference, the record industry began to go belly up.

'In Through The Out Door' brought so much custom flooding back into the deserted record shops that the badly slumped industry got a huge boost of life and capital overnight. Advance orders alone exceeded one million, and *Billboard* confirmed that Led Zep had indeed rescued the entire pop music business.

Led Zeppelin were *that* big, *that* powerful. The pressures and the temptations must have been infinitely more than anything John Lydon could ever conceive of. And yet Led Zeppelin stuck to their definitively 'punk' guns throughout.

"After an initial hiccup in America, they prevented the release of all singles everywhere. They refused to go on TV. And they insisted right from the start upon complete artistic and commercial control."

Do What Thou Wilt Shall Be The Whole Of The Law

IT WAS the role of Zeppelin's manager Peter Grant to secure his group's independence and safeguard their every financial interest. The way he did it won him few friends but a surfeit of respect.

"Grant once said the brass pin he wore in the lapel of his jacket 'sums up my attitude towards the moguls of the record business. He's the man in the moon and he's thumbing his nose for the whole world to see.'

"People were forever pulling out their guns and pointing them at Led Zeppelin," Stephen Davis recounts in his book. "A typical incident: Led Zeppelin visited Memphis, Tennessee, where they were made honorary citizens, an honour previously reserved for the likes of Elvis and Carl Perkins. That night the crowd went berserk... the promoter lost his nerve and told Peter Grant to pull the group offstage. Grant said, 'Go and f*** yourself, I'm not pulling 'em off'. So the promoter pulled out his gun, stuck it in Grant's ample ribs and said, 'If you don't cut the show, I'm gonna shoot ya'. Grant stared him down and laughed in his face. 'You can't shoot me, ya c***. They've just given us the f***** keys to the city!'"

But not all the self-determination and muscle in the world could save Led Zeppelin from themselves.

In 1971 they had played a club tour of Britain, calling at those venues which had booked them on their very first tour, for their original fee. Jimmy Page had hoped this would help to keep the Zeppelin's feet on the floor.

"The public were becoming specks on the horizon. It makes you feel like you were looking down the wrong end of a telescope. In the clubs, you're close enough to pick up on people's reactions — you can see their faces and establish some sort of contact."

But for every fan lucky enough to get a ticket for one of those intimate club shows, there were many who didn't. Hundreds and thousands berated the band for refusing to play at the dehumanising stadia they were trying to escape, but which were the only way to cater for their audiences. The band were caught between a rock and a hard place.

They were too young to die, but too big to survive.

"Led Zeppelin? I don't have to hear the music. All I have to do is look at one of their album covers and I feel like throwing up!"

— Paul Simonon, 1978

"Mr Page, you've always been my idol!"

— Steve Jones, 1982

WHEN 'ANARCHY In The UK' usurped 'Stairway To Heaven' at the top of John Peel's Festive 50, and The Sex Pistols began to top polls, it was little more than a repeat of the early daze of Led Zeppelin. And Zeppelin's recent return from an exile imposed by the machiavellian punk rockers marks a perfect example of the cyclic essence at the core of rock and pop fashion.

In a year when both The Cult and

CONTINUES OVER

RE-CARPETING THE STAIRWAY TO HEAVEN



RETRO

FROM PREVIOUS PAGE

The Mission look set to build upon the gains of the last two years, and U2, for their part, are preparing to establish themselves as the new darlings of the stadia rock set, this latest trend will continue apace.

But it is unlikely Led Zeppelin would ever reform, despite countless rumours suggesting otherwise. Currently fuelling those rumours are allegations that Jimmy Page's band The Firm has split up and the fact that Page has been rehearsing and recording with drummer Jason Bonham and *Sounds*' own Julian Colbeck.

But though the suggestion that Jason Bonham would be the only acceptable substitute for his father — whose death in 1980 caused the band to split — rings true, it's improbable that any permanent reunion would involve the withdrawn and fully retired John Paul Jones. And as it was Jones who dominated the group's musical direction in those final years, it's difficult to see what fresh inspiration the others might be able to offer so many years on.

The last thing we need is another Deep Purple reunion and, thankfully, so far the legend has refused to tarnish itself. Interested parties would be best advised simply to take advantage of the change in the wind of fashion and discover the power, mystery and hammer of the Gods that was Led Zeppelin at their finest.

After all, it won't be long before the wheel moves on again.

Required reading includes:

Led Zeppelin by Howard Mylett (Granada)

Hammer Of The Gods by Stephen Davis (Sidgwick & Jackson)

Led Zeppelin In Their Own Words by Paul Kendall (Omnibus Press)

Led Zeppelin: The Final Acclaim by Dave Lewis (Babylon Books)

The Complete Led Zep by Dave Lewis and Geoff Barton (*Sounds*, September, 16, 23, 30, 1978)

DISCOGRAPHY

LED ZEPPELIN were the band who defined rock in the 1970s: the biggest album sellers of the decade, the biggest worldwide concert draw, the most influential rock quartet between **The Beatles** and the **Sex Pistols**. They recorded for eleven years, producing nine albums (plus a posthumous out-takes collection), and never had a hit single in the UK because they consistently refused to issue singles, arguing — correctly, as it happened — that people were buying their albums in just the same quantities as hit singles. Because of all this, their discography is quite concise, and scarcely any of their official material is hard to track down. Here, first, are the band as the UK knew them, on album:

Atlantic 588 171 'Led Zeppelin' **March 1969**

Tracks: 'Good Times, Bad Times'/'Babe I'm Gonna Leave You'/'You Shook Me'/'Dazed And Confused'/'Your Time Is Gonna Come'/'Black Mountain Side'/'Communication Breakdown'/'I Can't Quit You, Baby'/'How Many More Times'

Atlantic changed its numbering system in the early '70s, and the first album was then reissued with the catalogue number **K 40031**

Atlantic 588 198 'Led Zeppelin II' **October 1969**

Tracks: 'Whole Lotta Love'/'What Is And What Should Never Be'/'The Lemon Song'/'Thank You'/'

'Heartbreaker'/'Livin' Lovin' Maid (She's Just A Woman)'/'Ramble On'/'Moby Dick'/'Bring It On Home'

This album too was renumbered under the new system, as **K 40037**

Atlantic 2401 002 'Led Zeppelin III' **October 1970**

Tracks: 'Immigrant Song'/'Friends'/'Celebration Day'/'Since I've Been Loving You'/'Out On The Tiles'/'Gallows Pole'/'Tangerine'/'That's The Way'/'Bron-Y-Aur Stomp'/'Hats Off To (Roy) Harper'

This album also was renumbered the following year, as **K 50002**

Atlantic 2401 012 The fourth Zep album had no official title, but featured four runes, which not unnaturally led to it most often being called 'Four Symbols'. Otherwise, call it 'Led Zeppelin IV' **November 1971**

Tracks: 'Black Dog'/'Rock And Roll'/'The Battle Of Evermore'/'Stairway To Heaven'/'Misty Mountain Hop'/'Four Sticks'/'Going To California'/'When The Levee Breaks'

This was reissued within months with its new number: **K 50008**

Atlantic K 500014 'Houses Of The Holy' **April 1973**

Tracks: 'The Song Remains The Same'/'The Rain Song'/'Over The Hills And Far Away'/'The Crunge'/'Dancing Days'/'D'yer Mak'er'/'No Quarter'/'The Ocean' **Swan Song SSK 89400** 'Physical Graffiti' (double album) **March 1975**

Tracks: 'Custard Pie'/'The Rover'/'In My Time Of Dying'/'Houses Of The Holy'/'Trampled Underfoot'/'Kashmir'/'In The Light'/'Bron-Y-Aur'/'Down By The Seaside'/'Ten Years Gone'/'Night Flight'/'The Wanton Song'/'Boogie With Stu'/'Black Country Woman'/'Sick Again'

Swan Song SSK 59402

'Presence' **April 1976**

Tracks: 'Achilles Last Stand'/'For Your Life'/'Royal Orleans'/'Nobody's Fault But Mine'/'Candy Store Rock'/'Hots On For Nowhere'/'Tea For One'

Swan Song SSK 89402 'The Song Remains The Same' (film soundtrack double LP) **October 1976**

Tracks: 'Rock And Roll'/'Celebration Day'/'The Song Remains The Same'/'Rain Song'/'Dazed And Confused'/'No Quarter'/'Stairway To Heaven'/'Moby Dick'/'Whole Lotta Love'

Swan Song SSK 59410 'In Through The Out Door' **August 1979**

Tracks: 'In The Evening'/'South Band Saurez'/'Fool In The Rain'/'Hot Dog'/'Carousellambra'/'All My Love'/'I'm Gonna Crawl'

Swan Song A 0051 'Coda' **November 1982**

Tracks: 'We're Gonna Groove'/'Poor Tom'/'I Can't Quit You Baby'/'Walter's Walk'/'Ozone Baby'/'Darlene'/'Bonzo's Montreux'/'Wearing And Tearing'

This was a compilation — not of hits or previously-issued material, but a **Jimmy Page**-assembled collection of unreleased studio (mostly) cuts from every period of the band's career from 1969 to 1978.

One additional album should be mentioned here, since it contains the other officially-released track by Zeppelin which can't also be found on one of the ten LPs above. The track in question is 'Hey Hey What Can I Do', which presumably was part of the 'Led Zeppelin III' sessions since it first appeared in the US as the single flip-side of 'Immigrant Song' in 1970. The UK release was on a sampler-type various artists compilation album titled 'The New Age Of Atlantic' (**K 20024**) in **March 1972**, after the track had already seen considerable import action here in its single form

(which in fact it has continued to have to this day). Zeppelin shared 'New Age' with tracks by label-mates **Buffalo Springfield**, **Dr John**, **Yes**, **John Prine**, **Cactus**, **Gordon Haskell**, **Delaney & Bonnie**, **Jonathan Edwards**, **The J Geils Band** and **Loudon Wainwright III**.

Compilation appearances by Zeppelin were rare in themselves, but there are certainly no more 'hard to find' tracks hidden away on other albums. Collectors would probably point out that 'Whole Lotta Love' and 'Communication Breakdown' (the standard album versions) were on the previous Atlantic sampler LP *The Age Of Atlantic* (**2464 013**) in 1970, while much later, in 1977, 'Trampled Underfoot' from 'Physical Graffiti' was donated to the charity compilation 'Super Tracks' (**Vertigo SPORT 1**).

As stated earlier, Led Zeppelin were against the release of singles, and won their case with the UK record company, but their opinions apparently didn't wash with Atlantic in the US, which extracted singles from virtually every album, and scored top 20 hits with several of them, including a million seller in

early pressing stage in the UK, and some copies of 'Whole Lotta Love' actually escaped to the shops before the order went out to stop it. It seems that in these early days Atlantic only half-believed Zep manager **Peter Grant**'s "no singles" rule for the UK, and maybe assumed that he would relent once the release process was underway. Grant was not, of course, one to relent about anything.

Copies of those first two withdrawn UK singles are as rare as hens' teeth, but these are the details:

Atlantic 584 269

'Communication Breakdown'/'Good Times, Bad Times' **May 1969**

Atlantic 584 309 'Whole Lotta Love'/'Livin' Lovin' Maid (She's Just A Woman)' **December 1969**

The catalogue number of the second of these was quickly re-allocated to another Atlantic release: 'Take It Off Him And Put It On Me' by **Clarence Carter**. The earlier number remained blank after the Zeppelin single had been withdrawn. Incidentally, both the US and the withdrawn UK singles of 'Whole Lotta Love' were edited down in length from the album cut, from about 5½ minutes to 3½.

Of course, since the band broke up following **John Bonham**'s death, both **Jimmy Page** and **Robert Plant** — notably the latter — have produced a successful body of work as soloists, and in groups like **The Honeydrippers**, etc. Page, Jones and Plant all recorded under their own names in the pre-Zeppelin years, too, whilst Page's early session career covers a slew of hit records from 1963 to 1968. All this is all well-enough documented elsewhere.

There is one commercially available video release to mention, this being the band's movie *The Song Remains The Same* which was basically a mid-'70s US concert interspersed with fantasy sequences (early conceptual videos, you might say) featuring each band member individually. The cassette is on **Warner Home Video**, catalogue number **PEV 61389**.

During the 1970s, there were inevitably a fair number of Led Zeppelin bootleg albums around, too. As far as I'm aware, none of these ever acquired any otherwise-unreleased studio material by the band, none of which has ever escaped their remarkably secure vaults but for the items sifted by



PETER GRANT, Page, the then Minister Of Trade, Jones and Plant

1970 with 'Whole Lotta Love'. The US singles, most notably of all 'Immigrant Song'/'Hey Hey What Can I Do', have always sold well as imports here, so here's the complete list of US single releases, all of them on 7-inch only, and all as far as I'm aware originally in picture sleeves:

Atlantic 2613 'Good Times, Bad Times'/'Communication Breakdown' **March 1969**

Atlantic 2690 'Whole Lotta Love'/'Livin' Lovin' Maid (She's Just A Woman)' **November 1969**

Atlantic 2777 'Immigrant Song'/'Hey Hey What Can I Do' **November 1970**

Atlantic 2849 'Black Dog'/'Misty Mountain Hop' **December 1971**

Atlantic 2865 'Rock And Roll'/'Four Sticks' **March 1972**

Atlantic 2970 'Over The Hills And Far Away'/'Dancing Days' **June 1973**

Atlantic 2986 'D'yer Mak'er'/'The Crunge' **October 1973**

Swan Song 70102 'Trampled Underfoot'/'Black Country Woman' **March 1975**

Swan Song 70110 'Candy Store Rock'/'Royal Orleans' **May 1976**

Swan Song 71003 'Fool In The Rain'/'Hot Dog' **December 1979**

The first two of these singles also got to the review/demo copy and

Later, in 1975, there was also limited availability of the 'Trampled Underfoot' single, largely as a promotional tool for 'Physical Graffiti'. There were considerably more of these than of the two early singles, as the pressing ran to 10,000. Several hundred of them would have gone to press and radio stations, but that left enough available in the shops to make it a collectors' edition for those who were able to grab one quickly enough. No further pressings were undertaken, almost certainly at band and management's insistence, so the single vanished as quickly as the average promo. Here are the details:

Swan Song SSK 19402 'Trampled Underfoot'/'Black Country Woman' **March 1975**

And that's about it for Zeppelin's officially released vinyl. The records issued around the world generally followed the US/UK pattern, with minor variations like picture discs. Nowhere, to my knowledge, was the best-known Zep track of all, 'Stairway To Heaven', released as a single, though it did appear on a mini-album (or EP) in Australia. A lot of collectors seem to go for the Japanese versions of singles, partly (or mainly) because of their extremely attractive picture sleeves.

Jimmy Page himself for the 'Coda' album. Zeppelin's reputation as a live band, though, meant that there was a ready under-the-counter market for live bootlegs.

Probably the most famous Led Zeppelin bootleg was the double album 'Live On Blueberry Hill', which came from the summer 1971 US tour, and was issued by TMQ Records, the biggest of all American bootleg outfits (though eventually overtaken by the law). An early London Lyceum concert from 1969 was widely bootlegged, as were the 'Bonzo's Birthday Party' gig at the LA Forum in May 1973, the London Earls Court concerts of May 1975, and the Knebworth Fair triumph of August 1979, the latter in several volumes. Inevitably, Radio 1's live-in-concert broadcast of the band, recorded at the Playhouse Theatre in London on 27th June 1969, also found its way onto bootleg vinyl. At least one American pressing labelled it 'BBC Broadcast 1971', with scant regard for chronological accuracy. All this illegal stuff has long since vanished into the mists of time, though possibly Jimmy Page will still one day fulfil his early ambition to assemble a chronological history of Zeppelin on stage. He now has the example of Bruce Springsteen, after all.

TOUR NEWS

THE VENUS FLY TRAP "emerge from the murder mecca of the Midlands" with a track on the 'Music From The Dead Zone' compilation, a cassette called 'The Catalyst' and gigs at Wembley The Flag February 28, Deptford Crypt March 13.

THE DEEP SEA JIVERS, who are trying to get an Arts Council grant to stage an underwater opera following their submarine video for 'Deep Sea Jiving' (seriously!), break the surface for gigs at Putney Zeetas March 6, Brighton Zap Club 13, Harlesden Mean Fiddler 14, South Bank Winters End Festival 21.

THE KEVIN McDERMOTT ORCHESTRA, who have an album called 'Suffocation Blues' on No Strings with a new single coming next month, will be joining The Icicle Works tour at Edinburgh Coasters February 26, Aberdeen Venue 27, Glasgow Strathclyde University 28, Redcar Bowl March 1, London Kentish Town Town And Country Club 5. Kevin then has a hometown solo gig at Glasgow The Halt March 7.

THE SNAKE CORPS from Watford promote their 'Testament' single (royalties from which are going to Action For AIDS) with London gigs at Camberwell Timebox Two February 26, Oxford Street 100 Club March 19, Camden Dingwalls 29.

THE JAZZ RENEGADES are set to enliven the next Caister Soul Weekend at Great Yarmouth Ladbroke's Seashore Holiday Village on April 3-5. Weekend tickets are £39.50 from Caister Soul Weekend, PO Box 334, London N14 (telephone 01-886-8141).

THE CHAIN GANG, who've just released their 'More Than A Dream' EP on Troll Kitchen (through Probe Plus) and are supporting The Icicle Works on several dates, will be The Godfathers' special guests at London Astoria on March 26.

THE SURFADELICS have more dates at Epping Centre Point February 25, Chatham Churchills March 20.

Beyond The Fringe . . .



BROTHER BEYOND, who release their second single on EMI this week called 'Give It All Back', have a batch of gigs at Bristol University February 25, Poole Dorset Institute 27, Middlesbrough Teesside Polytechnic March 2, Leicester Polytechnic 3, Newcastle Polytechnic 4, Manchester Boardwalk 6.

PENDRAGON, follow the release of their 'Red Shoes' single on Awareness with gigs at Manchester International February 26, Bangor University 28, Bristol Granary March 1.

ROBERT JOE VANDYGRIFF, a country singer of the traditional Texas school, has a London gig at Putney Half Moon on February 26.

NIADEM'S GHOST, who were voted 18th best band in Sounds' Readers' Poll, have dates at Bolton Deane Stags Head February 27, Liverpool Cafe Berlin March 19, London Marquee 30. Their 'In Sheltered Winds' album is now available through Probe.

THE LARKS, the Canterbury jazz-punksters who've just released their new single, 'Pain In The Neck' on Exhaltation, have lined up a month-long tour beginning at Bath Moles February 26 and continuing at Uxbridge Brunel University 27, Portsmouth Polytechnic 28, Camden Palace March 5, Poole Dorset Institute 6, Birmingham Power House 10, Scunthorpe Baths (with The Godfathers) 12, Stockton Dovecot Arts Centre 13, Edinburgh Venue 16, Stirling University 17, York University 18, Coventry Warwick University 19, Leicester Princess Charlotte 20, London Marquee 25, Manchester Boardwalk 26, Bedford College Of Further Education 27, Wendover Division One 28.

THE VIBRATORS, first wave punk veterans, have a couple of gigs to promote their 'Live' album on Revolver at Kennington Cricketers March 4, Southend Regent 5.

LONNIE DONEGAN, the veteran skiffler, returns to his jazz roots with a concert at Croydon Fairfield Halls on February 27. His Dancing Sunshine Band will include clarinettist Monty Sunshine and blues legend Champion Jack Dupree.

DEE DEE BRIDGEWATER, the leading American jazz singer, comes over to play the title role in the highly-acclaimed *Lady Day*, a musical portrait of Billie Holiday, at London's Donmar Warehouse this week for a six-week season.

DIE LAUGHING, a punk/alternative quartet risen from the ashes of Vital Stance, play Mansfield Brig-O-Doon February 28.

THE STAGE give their 'Nothing Stranger Than Today' IRS single an intellectual plug at Birmingham University February 26, Newcastle Polytechnic 27, Durham University 28, Guildford Surrey University March 1, Sheffield University 2, Oxford Polytechnic 5, Canterbury Kent University 6, Hatfield Polytechnic 7, Egham Royal Holloway College 9, Bangor University 10, Treforest Polytechnic Of Wales 11, Leicester Princess Charlotte 13.

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LONELY MALE seeks quiet, lovable and romantic female age 20+. Kent area. Box no. 10. S93

FRIENDS/MARRIAGE: Postal in-tros all areas/Ages. Write: Orion, P6, Waltham, Grimsby. S95

SOUTH LONDON Skinhead biker wants other despatch riders or similar type mates. Box no. 14. S99

FEMALE MISSION fanatic seeks longhaired glam/gothic male for correspondence/friendship. Photo essential. Box no. 22. S153

LONELY GUY, 35, unemployed, would like to meet a quiet, unattached lady with no desire to get married or have children to form a permanent relationship. Lady must be unemployed, reasonably attractive, aged between 20 and 40, average height 5ft 4 to 5ft 10ins and must live in the South, preferably in the Greater London area. Anybody with all of these characteristics who wishes to make contact with me please write to: Box no. 21. S152

SEXY FEMALE new to London seeks pub/gig friend, male/female into indie/gutter/alternative music, photo appreciated. Box no. 23. S154

AMERICAN WOMAN seeks English husband, 30-40. Write Sue Morley, Poste Restante, Market Square, Woking, Surrey GU21 1AA. S155

MALE 21 likes most types of music, socialising seeks female for nights out and good times, Tyne-side Wearside areas, all letters answered. Box no. 24. S156

SCOTTISH FEMALE seeks male/female penfriends 19-22, Canada, America, anywhere, likes Billy I., S. Minds, Photo please. Box no. 25. S157

SWISS PENFRIENDS are looking for penfriends in UK, worldwide! Send age and hobbies or one IRC for more information. SOKL, Fach 366, 6048 Horw, Switzerland. S158

SERPENT in a wasteland wants Severina to love me to death. No penfriends needed. Box no. 26. S159

CHRIS 29, into ELO, Caravan, Talking Heads, seeks caring, loving, slim female, South East counties. 62 Royal Sussex Crescent, Eastbourne. Box no. 27. S160

SHY MALE 21, living in Central England into Order, Cocteau's, Sisters seeks similar female for correspondence. Age, location unimportant. Box no. 28. S161

MALE 25, seeks female for gigs in London, likes Sonic Youth, Swans, age of chance. Box no. 29. S162

FEMALE ENID, Uli Roth and heavy rock fan looking for similar males for gigs and festivals. Box no. 30. S163

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BIRMINGHAM THIS Sunday, March 1st - New Imperial Hotel, Temple Street (off New Street) 11am-5pm 50p. (10am-£1). 021-236 8648. S225

BIRMINGHAM - 7th March, Central Library Exhibition Hall. Now attracting over 1000 dealers/collectors. Organised by VIP Record Fairs - so its worth a visit. Stalls - 0533-548821 (day). S111

SOUTHAMPTON, SATURDAY 28/2/87, Guildhall Solent Suite. 12-4pm, 50p. (11am-£1). S112

HARTLEPOOL 7TH March. Workshop for blind, Avenue Road, 10.00am - 4.30pm 30p. Enquiries (091) 281 1469. S179

NOTTINGHAM - VIP Record Fairs return with a great selection of dealers to this big East Midlands event. Date:- 28th February. Venue:- Black Boy, Market Street, City Centre. Loads of your sounds. Stalls 0533-548821 (day). S180

CAMBRIDGE-SATURDAY 28th February, Kelsey Kerridge Sports Hall, Gonville Place, 10am-4.30pm. (0692) 630046. S181

PORTSMOUTH, SATURDAY 7/3/87, Wesley Hall, Fratton Road, 12-4pm, 50p (11am-£1). S182

HULL SATURDAY 28th February. City Hall. 10.30am-4pm. Trans-Pennine. 0532-892087. S183

TEESIDE RECORD Fair Saturday February 28th. Town Hall Crypt, Middlesbrough, 10am-4.30pm. 1000's of records, tapes, posters etc. Compact Disc's wanted for cash, telephone 091-261 0749 or ask at door. S184

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BRIGHTON CENTRE, KINGS ROAD, BRIGHTON
SUNDAY, MARCH 8th
(Next Fair: April 5th)
150 STALLS
ADMISSION 50p, 12.30pm-5pm (Preview £1.00, 10.30am-12.30pm)
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NEW RELEASES, RARITIES & BARGAINS
EVERY TYPE OF MUSIC
RECORDS, TAPES, POSTERS, VIDEOS, CDs, etc.
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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). S5

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TOUR PROGRAMMES! - COLLECTIONS Bought. Fan Mags. Promo Photos/Press Kits. State Price. Send list. (Dept TP) RS Records, 9 Silver Street, Wiveliscombe, Somerset. S43

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RARE RECORDS - WANTED! All Records, Tour Programmes, Cassettes, Video. Picture Discs/Shapes, Promos. All Metal/New Wave/Punk Collections! Special Request for - Kiss, Gary Numan, Damned, AC/DC, Queen, Siouxsie, Cure. (Send List - State Price) Dept W, RS Records, 9 Silver St Wiveliscombe, Somerset. S41

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WANTED - LP BY TOUCH who played 1st Donington festival - includes "Doncha Know What Love Is", absolutely your price paid. Box no. 32. S168

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FOETUS ON SELF IMMOLATION and Test pressings, videos, oddities etc. and THE THE Weirdities. Dave 01-739 5716. S170

COMPACT DISC'S Wanted top price paid for top titles either write, telephone or send them to Pet Sounds, Clayton Street West, Newcastle, Tyne & Wear. 091-261 0749. S234

LIVE TAPES, recent tours - Quo, Clapton, ZZ Top, Phone Farnham Common 4316. S221

SPECIAL NOTICES
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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. S7

OI POLLOI T. Shirts large and extra large sizes only £3.50 inc p&p. Anti Sect 'Void' EP £1.30 inc p&p. Both from Endangered Musik, Barossa, Station Road, Brize Norton, Oxon, OX8 3PL. Send SAE for mail order catalogue. S116

ATTENTION STAR WARRIORS. Saffron Dreamshadow and the Dance 07 chaos are waiting. S118

ADMIT YOUR SHIT T. Shirts only £3.75 inc p&p, large and extra large sizes only. From: Endangered Musik, Barossa, Station Road, Brize Norton, Oxon, OX8 3PL. Also Oi Polloi T. Shirts available same as above. S144

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ASPIRING MODEL'S required to pose with Rock Band for promotional photographs, send photo and fact sheet. Box no. 38. S189

WANTED All your USED STAMPS to help disabled ex-servicemen buy Guide Dogs for Blind People. Please send all stamps to 24 Spring Bank Drive, Poleglass, Belfast BT17, N. Ireland. S237

IN-TECH

EDITED BY TONY MITCHELL

AXE GRINDING

TONY MITCHELL takes a look at what Frankfurt had to offer on the fretted front this year

GUITARS AT trade shows inevitably find it hard to compete with the glamour of hi-tech keyboards and computer-based equipment.

Given that they're capable of putting a basically sound instrument together, there's only so much more that manufacturers can do now to make their particular products stand out from the crowd.

This year, then, it was no surprise that there was a lot of wheeling and dealing in the hardware department, with so much genuine or licence-built or blatantly copied 'name' metalwork finding its way on to Korean or Taiwanese-made goods that, in many cases, the tremolo system ends up being worth more than the guitar it's attached to.

As a general configuration, the 'Super Strat' still reigns supreme, though minor variations are legion. Dive-bombing whammy-bars remain *de rigueur* for six-strings, with Floyd Rose and Kahler as top dogs and their numerous clones in great abundance. Steinberger-style machinery is still the aim for most bass-makers.

As regards pick-ups, the name is undoubtedly EMG. Any pick-up that didn't actually have the EMG logo embossed on it simply looked like an EMG *without* the logo – unless of course it was the licence-built Select variant.

While the above is a reasonable generalisation of the Frankfurt guitar picture, the show inevitably boasted its share of outlandish designs, more often than not European in origin, and hardly likely to be seen hanging on the walls of any UK shops (or in some cases, any shops at all).

Perhaps destined not to reach our shores is a line of German axes called Duesenberg. The top-of-the-range model is a distinctive lightning-flash shape called The Schmitt, and all models feature a patented Vibromaster string-bend system incorporating Duesenberg's Body Trem – basically a truncated gear-stick which screws into the rear of the guitar body and allows you to dive-bomb by whacking it against your hip. In addition to this hip-arm, there is a regular wang bar for those who fear possible damage to the wedding tackle.

Also on the hardware front, it was nice to see a Precision Bass on the Fender stand fitted with Pat Townshend's revolutionary Staccato bass bridge/tuning system. When so much metalwork on guitars is American in origin, the prospect of a licensing arrangement working in reverse is very encouraging.

And talking of American guitars, how good to see Gibson back again. As you may know, this most respected of companies went through some very bad times as quality competition from the Far East undermined its pricing, while the trend towards keyboard music and the thinner sounds of single coil pick-ups further reduced the potential market for its traditional designs.

Gibson is now part of the American Phi Technologies group, and at Frankfurt, showed a substantial mix of new models and updated favourites.

The company has never been as renowned for its basses as its six-strings, but this could all change with the introduction

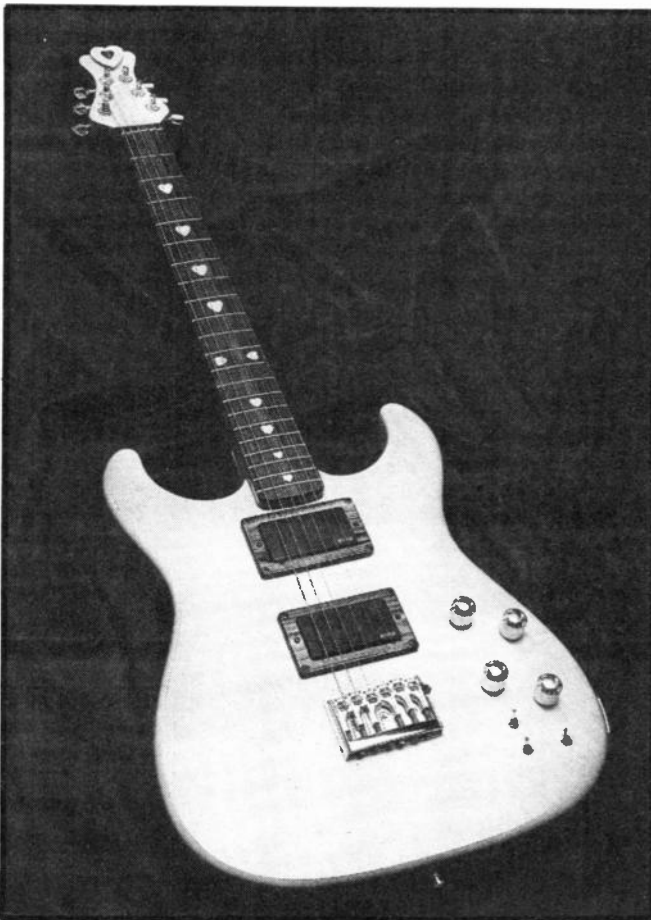
of the 20/20 Bass, first in a series of collaborations with Ned Steinberger. Bristling with Ned's futuristic trademarks, this blockish-bodied, all-maple instrument features active pick-ups, Sperzel tuners, multi-purpose brass nut and 24-fret, 34-inch scale neck.

Other new Gibsons include major 'comeback' model the US-2 and its cheaper derivate, the U-2, both of which feature Charvel-style headstocks, 'flat-Strat' bodies, locking trem systems and humbuckers.

Epiphone By Gibson branded instruments have already become established as creditable orientally-made axes offering a famous name and famous features at very low prices, and to this family are now added the Strat-ish S-800 and SA-900, and the SQ-180 acoustic with classic Elvis Presley '50s look. Along similar lines, Gibson has introduced its mid-priced Nouveau range, consisting of Strat-type X-1000, Melody Maker-ish Spotlight, NV-J jazz semi and NV6T-M acoustic.

Welcomes reissues include the SG, in its new Elite guise, and the Les Paul Custom Lite, with body bevelling that's shaved 2lb off its weight.

Final news from the Gibson camp is the company's new 'working arrangement' with Wayne Charvel, founder of the



HEART GUITAR: features gold hardware and EMG pick-ups

Charvel Guitar Co. Wayne will still be based in Southern California, but will be a frequent visitor to Nashville to oversee the newly-created Wayne Charvel Division's first branded products.

One of Gibson's earliest contemporaries – Rickenbacker – also announced some new products at Frankfurt. The Model 381 Vintage Reissue marks a return for the classic carved-top instrument of the late '60s, probably best known in the hands of Steppenwolf's John Kay. Model 1997 Vintage Reissue sees the return of a Rickenbacker originally made exclusively for the British market in the mid-'60s. Like the 381, it's based on the 330 shape, but comes only in Fireglo red, and is available with either Trapeze vibrato tailpiece or standard Rickenbacker 'R' tailpiece.

Third instrument is a genuine limited edition bass – the Tuxedo – whose total manufactured quantity will have been determined by how many were ordered by February 20 this year! Based on the 4003S, it features Polar White fretboard, white body and headstock, black scratchplate and hardware.

Of the established Japanese names, Aria and Westone, plus the US-controlled Washburn, all showed the expected crop of new models.

The Washburn stand was awash with new ideas. At the budget end comes the remarkably well-made G-JR V, or 'G Junior', with two single-coil and one humbucking pick-up, Strat shape, G Series bolt-on neck and maple fingerboard, all for a shop price of around £135.

Further up the scale comes the new G-8V, with phenolic resin fingerboard, satin finish neck, Select EMG pick-ups, Washburn 600T Floyd Rose type trem (improved over the FR



PJC CROSET: cut from a block of Altuglas

type as you don't have to cut off the ball-ends), two single-coils and one phase-splittable humbucker – retailing at around £325. There's also the R-S8V with a fixed neck, EMG humbuckers and sculptured bottom cutaway for maximum top-fret access.

On a different tack, the SBT-21 is a Tele-type guitar with acoustic-type transducer bridge, G Series neck, one tone pot and two vol pots for equalising between upper and lower strings. This unique instrument will sell for between £220 and £250.

Basswise, Washburn are introducing the Force ABT B-32, whose pick-up-less body conceals saddle-mounted piezzos, and whose extended, bevelled fingerboard-top functions as a 'harmonic enhancer', particularly applicable to pulling and slapping styles. By sheer coincidence, many of these features are also to be found in the Tune basses from the Japanese Bass Maniac organisation, now distributed in the UK by... Washburn UK. The new Tune five-string features phenolic, three-octave, fretless neck, and reportedly boasts a really authentic double-bass sound.

British axe-making was well represented by the new Heart company, who came to Frankfurt after doing much better business than they anticipated at the Winter NAMM show a couple of weeks earlier. Their instruments are all handcrafted and feature high quality woods and lots of decorative timber combinations in configurations which are a pleasing blend of the modern and the traditional.

At the strictly hi-tech end of things, of course, both Stepp and SynthAxe were present, making the point that, outside Roland and Japan, only British companies seem to be persevering with the idea of guitar-controlled synthesis.

I'd attended a SynthAxe demo at the London Rose-Morris store a week before Frankfurt, and this had given me my first opportunity to get really close to the instrument. Everyone knows, of course, that SynthAxe is now backed by Virgin's Richard Branson, and most people probably know that its price has been cut to a mere £6,000 or so plus VAT. But frankly, despite a reasonably effective demo, I still came away feeling I'd been observing an endangered species.

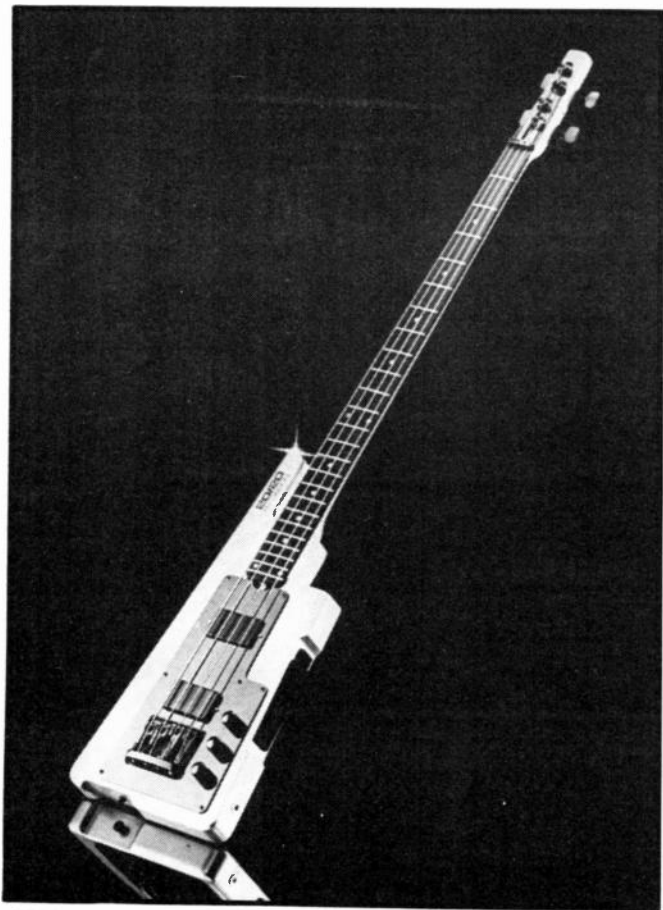
Stepp, on the other hand, seems to be much less of a white elephant. At less than half the price of the SynthAxe for a complete system – including on-board synthesiser – and relying neither on string tracking to trigger its sounds, nor on MIDI to convey its control data, the Stepp guitar seems to be much more of a guitarist's instrument. But the promised 'new products' from Stepp failed to surface at the show, so one wonders just what setbacks *they've* experienced.

Finally, something off-the-wall. A Dutch company showed probably the most talked-about axes at the show – a range of 'girlie' guitars allowing the player to strum a pair of fishnet-clad legs or a miniskirted torso. Well, it makes a change from bookmatched maple, but at around £1,100 a throw in Holland alone, an unlikely UK import.

Or there was the PJC Croset guitar, designed by Pierre Jean Croset from Provence, and made from a solid block of Altuglas combined with carbon fibre.

The whole instrument is shaped rather like a teardrop with a cutaway, and features constant thickness neck, resonance-free character, 24 frets with perfect access to the very top, Schaller hardware and, according to the blurb, a "micro especially designed by Mr Benedetti" whose "measurements made in the National Electroacoustic Laboratory" proved it to be "the best micro out of the world production"

And I'd probably agree... if I knew what a "micro" was.



GIBSON 20/20 Bass: result of new collaboration with Ned Steinberger



Vladivar
THE IMPERIAL SPIRIT *LIVES*

