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SOUNDS

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WAYNE HUSSEY INTERVIEW INSIDE

U2 Masterpiece LP
Reviewed In Depth

**FREE PREVIEW ISSUE
OF UNDERGROUND MAGAZINE**

**NEWS: U2 PLAY WEMBLEY,
JULIAN COPE DATES, SLAYER
FOR UK TOUR**

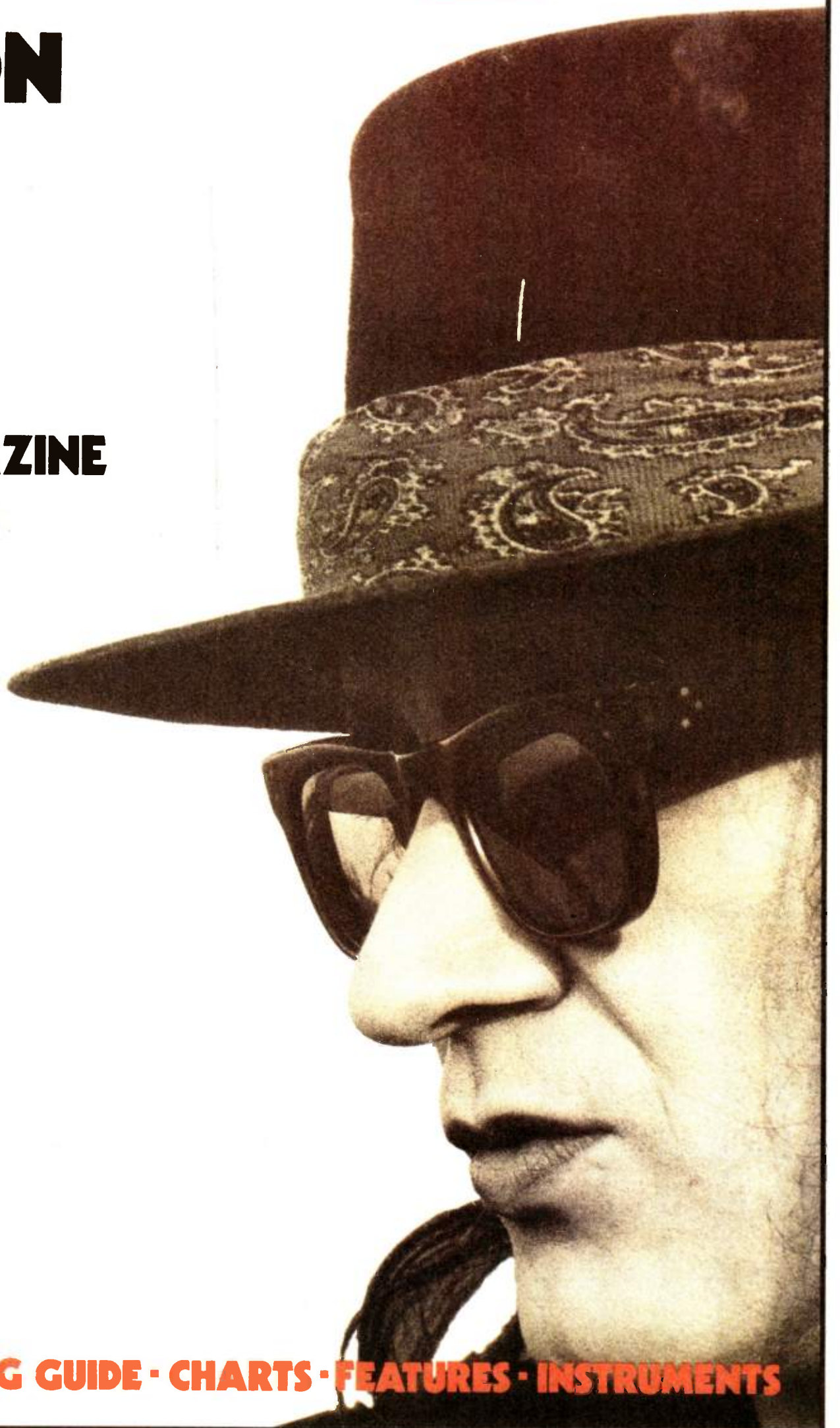
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Boys' Towns

THE BHUNDU BOYS, still firmly ensconced in the Top Five indie albums with 'Shabini', return from a European tour for another batch of British gigs this month before going back to their native Zimbabwe.

The band will be signing a major label deal shortly, and will be recording a new album when they return to Britain at the end of April. But they are in no hurry to usurp their 'Shabini' album on Discafrique.

They'll be playing Oswestry Victoria March 12, Leicester Polytechnic 16, Newcastle University 17, Stirling University 18, Sheffield Polytechnic 19, Leeds Polytechnic 20, London Kentish Town Town And Country Club 21, Manchester Free Trade Hall (Artists Against Apartheid benefit) 22, Nottingham Old Vic 23, Rochdale (venue to be confirmed) 24, London Harlesden Mean Fiddler 25, Norwich (venue to be confirmed) 26, Luton High Town Recreation Centre 28.

In addition they've also got a spot on LWT's *Saturday Live* on March 14.

CAMEO COME BACK

CAMEO will be back in May for another British tour, having made a major breakthrough with their last tour in September and with their 'Word Up' album, which has now sold 150,000 copies over here.

They won't have a new album out in time for the tour, but there will be a new single. The dates start at Birmingham Odeon on May 16 and continue at Manchester Apollo 17, Leicester De Montfort Hall

COPE ON A ROPE

JULIAN COPE has lined up a string of British dates next month.

With his 'Saint Julian' album in the shops this week (and a five-star review in last week's *Sounds*), Cope follows up his brief gigging sorties over recent months with a sustained bout of 16 dates at Guildford Civic Hall April 7, Brighton Top Rank 8, Cambridge Corn Exchange 9, Portsmouth Guildhall 11, Bristol Studio 12, Manchester International 14, Newcastle Mayfair 15, London Kentish Town Town And Country Club 22, Cardiff University 25, Exeter University 26, Nottingham Rock City 27, Birmingham Powerhouse 28, Liverpool Royal Court 30, Leeds University May 1, Edinburgh Queens Hall 2, Glasgow Barrowlands 3.

All tickets are £5 except for London which is £6. Julian is currently on a nine-day tour of America where his 'World Shut Your Mouth' single is currently heading up the charts.

MEAT LOAF will be back in Britain for three more shows at the end of the month.

He'll be playing Birmingham Odeon March 26, Manchester Apollo 27 and London Hammersmith Odeon 28. Tickets are £9 and £8 for Birmingham and Manchester, £9.50 and £8.50 for Hammersmith.

18, Sheffield City Hall 19, Edinburgh Playhouse 22, Newcastle City Hall 23, Bristol Colston Hall 24, Portsmouth Guildhall 25. They then move on to Europe before returning for two London shows at the Brixton Academy on June 10 and 11.

Tickets are £8.50, £7.50 and £6.50 everywhere except Portsmouth (no £6.50) and Brixton (all £8.50).

ALL ABOUT EVE, whose singer Julianne is featured on The Mission's 'Severina' single (and sang it with them on last week's *Whistle Test*), will be special guests on Xmal Deutschland's British tour which starts this week.

They'll have a new single out at the end of the month which will continue the Mission connection – Wayne Hussey and Simon Hinkler have produced it.

Adams' Appeal

BRYAN ADAMS, who releases his new album next month, will be appearing at this year's Prince's Trust Rock Gala at Wembley Arena on June 5 and 6.

Alison Moyet and Curiosity Killed The Cat have also been lined up for the shows. And Midge Ure will again be organising a "Prince's Trust All-Stars" line up to close the show.

Other acts on the bill will be announced shortly, but tickets are already available, price £25 and £15, from The Prince's Trust (to whom cheques and postal orders should be payable), PO Box 2, London W6 0LQ. State which night you prefer, bearing in mind that Charles and Diana will be present on the first night.

Time For Stumpy Pumpy . . .




STUMP, whose debut album 'Quirk Out' has been resident in the indie Top Ten for the past three months, begin a hefty bout of touring this week.

The band, who have just returned from a series of dates in Holland, have just signed to Ensign. But they are not likely to have a new record out before the summer, as they're not going back into the studio before next month.

Gigs so far confirmed on Stump's first fully-fledged British tour are at Kingston Polytechnic March 12, Leeds Warehouse 15, Swansea University 16, Cardiff Mont Mercence 17, Exeter Boxes 18, Liverpool University 26, Birmingham Burberries April 7, Norwich Arts Centre 8, Leicester Princess Charlotte 9, Manchester International 10, Bath Moles 11, Deptford Albany Empire 12, Poole Mr C's 13, Southend Reids 14.

More dates are also being lined up for May including a London gig at Chelsea College on May 15.

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News

U2 FOR WEMBLEY



U2 have confirmed their first British gigs for two years – two nights at Wembley Stadium on June 12 and 13. And they'll follow them with a comprehensive British tour in July, covering indoor and outdoor venues in Scotland, the North of England, the Midlands and Wales. Full details will be announced in a month or so. Wembley Stadium was the scene of U2's triumphant Live Aid appearance in 1985 which elevated them to international stardom. That summer, they also headlined an open air show at the Milton Keynes Bowl. Tickets for the Wembley shows are £14 and will go on sale at 42 outlets across the country on March 15 at 10.30am. It's thought to be the first time that so many ticket outlets have opened for one show on a Sunday and the day has been specially chosen so that people don't have to take time off from work or school to obtain them. There's a 50p booking fee for the tickets, which will be on sale at Brighton Centre, Portsmouth Guildhall, Southampton Mayflower, Bournemouth International Centre, Exeter Left Bank, Bristol Virgin, Cardiff St Davids Hall, Swansea Derricks, Gloucester Leisure Centre, Oxford Apollo, Luton Record City, Ipswich Gaumont (4pm), Norwich Theatre Royal, Leicester Town Hall, Birmingham Odeon, Wolverhampton Goulds, Stoke Mike Lloyd Music, Liverpool Royal Court, Manchester Piccadilly, Preston Guildhall, Nottingham Way Ahead, Derby Way Ahead, Sheffield City Hall, Bradford St Georges Hall,

STAN CAMPBELL, the voice behind The Special AKA's 'Free Nelson Mandela', emerges as a solo artist on his first WEA single next week called 'Crawfish'. It's a cover version, but at least it's an obscure one coming from the soundtrack of Elvis Presley's *King Creole* movie. It will also be on Campbell's self-titled album due out next month.

Dredging Up The Sledge . . .

PERCY SLEDGE, the latest '60s soul relic to reap the rewards of Levi's TV commercials, will be coming over next month to prove that he's still going strong, with a couple of gigs at London's Kentish Town Town And Country Club on April 17 and 18. Sledge, who was last here in '78, will be bringing over an American band for the show and tickets are £7.50 from the box office and agents.

THE SMITHEREENS break off their US tour to plug 'Behind The Wall Of Sleep' on LWT's *Saturday Live* on March 21 followed by Harlesden Mean Fiddler 22.

Leeds Austics, Hull Gough And Davy, Middlesbrough Newhouse Music, Newcastle City Hall, Sunderland Virgin, Carlisle Pink Panther, Glasgow Other Records, Edinburgh Playhouse, Milton Keynes Bowl, Wembley Stadium, London Piccadilly Tower Records, Watford EGE, Croydon Fairfield Halls, Peterborough Wirrana, Coventry Poster Place, Reading Hexagon, Swindon Oasis and Crawley Leisure Centre. Tickets are also available by post from U2 Box Office, PO Box 2, London W6 0LQ. Cheques and postal orders should be payable to "MCP Ltd" and should include 30p per ticket booking fee (which is considerably less than the going rate). Applications are being accepted now but will not be dealt with until March 15. You should enclose a stamped addressed envelope and state whether June 12 is an acceptable alternative if the 13th sells out first. There's also a credit card hotline on 01-748 1414 which will open from 10.30am on March 15 with 40 lines, and the booking fee will be £1.75, which again is considerably lower than charges for similar shows (75p cheaper than Genesis for example). The shows will run from 4pm to 10pm and will feature three other bands to be announced shortly. U2 release the first single from their new album 'The Joshua Tree' (reviewed this week page 28) on March 16 called 'With Or Without You'. But the two tracks on the B-side of the seven and 12-inch are not on the album.

Burns Night

TAV FALCO's PANTHER BURNS, "masters of Southern fried rock", come over for their first British gig at London Camden Dingwalls on March 16, at the start of a European tour. Their new album, 'The World We Knew', consists entirely of cover versions. And more British gigs may follow in April.

More Wembley But Less Funky . . .

THE PRETENDERS, who follow their 'Hymn To Her' Top Ten hit with 'My Baby' this week, have added a second Wembley Arena show to their British tour on May 21. Tickets are on sale now price £8 and £7. The band line-up has also changed since they started their American tour at the beginning of this year. Keyboard player Bernie Worrell and bassist TM Stevens have been fired – apparently for being "too funky" – and replaced by bassist Malcolm Foster (who originally replaced Pete Farndon in the band) and keyboard player Rupert Black (who has also played with them previously).

JACKSON FIB

MICHAEL JACKSON will not be touring here before the autumn – despite excitable reports elsewhere that he'll be playing summer gigs. His new album – the follow-up to 'Thriller', which was released over four years ago – will probably be out in August, although it still has no title and no track listing. Indeed, Jackson is going back into the studio next month to record some additional material. He won't be starting his

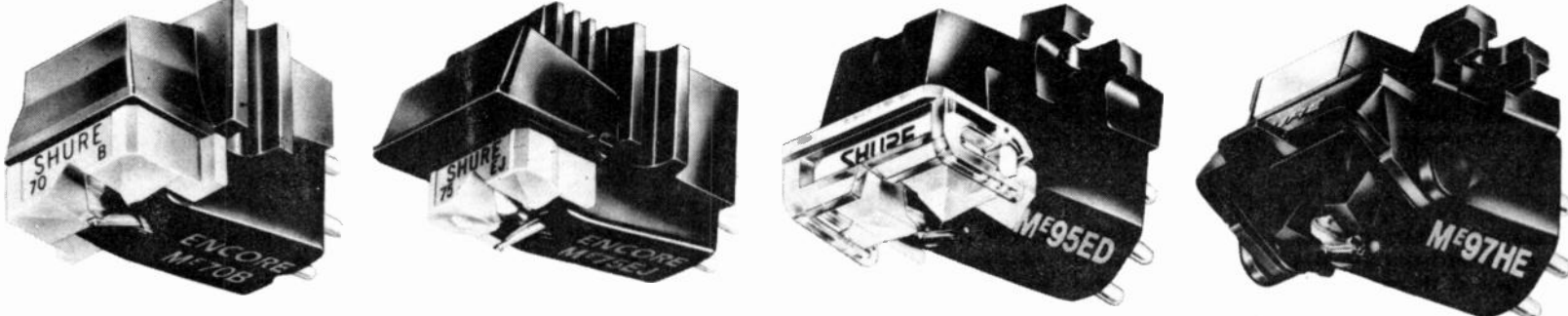
world tour until after the album comes out, but he has specifically requested that he wants to start the tour in Britain. This means that he will be playing indoor venues rather than outdoor festivals. He has already filmed one song – 'Bad' – in New York with Martin Scorsese and is currently making a 'Thriller'-length video in Los Angeles of another song – believed to be 'Smooth Criminal' – but the producer for this epic is not known.

St Patrick's Stunners . . .



THE POGUES team up with their spiritual ancestors The Dubliners – who are celebrating their silver jubilee in the only way they know how – to release a single on Stiff in time for their St Patrick's Day binge at the Brixton Academy. The single features 'The Irish Rover' with 'The Rare Old Mountain Dew' on the B-side and 'The Dubliners Reels' on the 12-inch. There's a chance The Dubliners may show up at the Brixton bash. Coventry boys After Tonite and dance troupe The Hairy Mary's are definitely confirmed.

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News

SLAYER PLAY UK

SLAYER, the latest American thrash metal phenomenon, are coming over for their first British tour next month.

And their controversial third album, 'Reign In Blood', may finally be released here in time for the tour. The album, which has been high in the import charts in recent months, has already been turned down here by CBS and WEA/Geffen because of two potentially "offensive" tracks - 'Angel Of Death' which is about Nazi concentration camp guard Joseph Mengele, and 'Necrophobic'.

But the band have stridently denied any Nazi sympathies, and the album, which was produced by Def Jam's Rick Rubin, is likely to come out here via London although nothing has yet been confirmed.

The band, who came over for one British show at London's Marquee in June '85, have lined up dates at Newcastle Mayfair April 17, Edinburgh Playhouse 18, Birmingham Odeon 19, Manchester Apollo 20, Nottingham Rock City 21, London Hammersmith Odeon 22.

Tickets are £5 at Newcastle at Nottingham, £5.50 at Nottingham, Birmingham and Manchester and £6 and £5 at Hammersmith.



SLAYER'S Jeff Hammett: the camera's over here, old chap

Government Health Warning . . .



ANNE PIGALLE, the French-born and bred singer, will be bringing her special brand of exoticism to Ronnie Scott's on March 15.

Since leaving ZTT several months ago, Anne has divided her time between work on TV commercials in Japan and putting together a band for her London gig.

HANK WANGFORD sets out to reap the benefit of TV fame on The Talking Turkey Tour this month, with Arkansas rockabilly legend Sleepy La Beef.

Not surprisingly, Hank has a new single out to coincide with the dates. It's a 12-inch on Sincere Sound (through Pinnacle) featuring 'Cowboys Stay On Longer', 'Tennessee', S.A.V.E.D.' and 'Don't Come Drinking'.

The Hank 'N' Sleepy show will be talkin' turkey at Leeds Polytechnic March 13, Colchester Essex University 14, Sheffield University 16, Birmingham University 17, Manchester International 18, Newcastle University 19, Leicester Polytechnic 20, Portsmouth Polytechnic 21, Norwich East Anglia University 22, Milton Keynes Woughton Centre 27, Coventry Polytechnic 28.

Sleepy La Beef will have an album out on Rounder Europa (through Demon) in May called 'Nothin' But The Truth'.

THE NEUROTICS, just returned from a mini-tour of East Germany, have dates in the UK at Harlow The Square March 13, Reading University Mandela Bar 15, Woolwich Polytechnic 24, Kentish Town Bull & Gate April 1, Saffron Walden Leisure Centre 11, Peterborough The Glasshouse 26.

THE BOLSHOI will be the special guests of Spear Of Destiny on their tour of the UK in April. They won't be supporting on any of the London dates, but will be headlining their own shows in the capital. Details will be announced soon - good news for those who missed their recent sell-out Astoria Theatre show.

A Certain Town And Country . . .

A CERTAIN RATIO have scheduled a one off gig at London Kentish Town Town And Country Club for March 13.

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Whitesnake Slide It In Again . . .

WHITESNAKE return after a three-year vinyl hiatus with a new single called 'Still Of The Night' on EMI next week. And it comes as a seven-inch, a limited edition white vinyl seven-inch with free poster or a 12-inch with a sheet of assorted metallic stickers.

Nothing has been heard from the band since Robbi Millar went to see their Rock In Rio appearance in Brazil at the beginning of '85. Various members of that line-up have since joined other bands and David Coverdale has been in California.

Recording schedules were disrupted after Coverdale suffered vocal problems which required a sinus operation. But there's a new album coming at the end of the month featuring eight tracks co-written with guitarist John Sykes plus a new version of Coverdale's 'Crying In The Rain'.

The album is titled simply 'Whitesnake', which may not rank with earlier titles such as 'Ready And Willing' or 'Slide It In' but is likely to attract less feminist attention. Bassist Neil Murray, who was in the last Whitesnake line-up, is on the album with drummer Aynsley Dunbar, guitarist Adrian Vandenberg and keyboard players Don Airey and Bill Cuomo.

Coverdale is planning to take a new band out on the road this summer with British gigs likely in the autumn.

TWO NATIONS, featuring ex-Beat member Dave Wright and Allan Watson, have slotted in extra dates to their current UK tour. On the road with a seven-piece band to promote their latest single 'Living In Two Nations' on 10 Records, they have added dates at the University of London Union March 11, Camden Dingwalls 12, Birmingham Polytechnic 13 and Kentish Town Town And Country Club 14.

Cubans Invade Britain . . .

MANGUARE, a Cuban group combining ballads, salsa and calypso, set out on their first tour of Britain this month, hosted by the Nicaragua Solidarity Campaign.

They have gigs at London The Fridge March 16 (special guests Latin Quarter), South Wales Bridgend Recreation Centre 17, London Kentish Town Town And Country Club 18 (support Happy End), Oxford Town Hall 20, Newcastle-upon-Tyne St Thomas Church 21.

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13/14 GUANA BATZ	29/30 TOM ROBINSON	8 BLOW MONKEYS
14 POTATO & THE JAZZ DEFECTORS	30/31 THE STRANGLERS	13 THE ALARM
14 DEEP SEA JIVERS	1/2 GARY MOORE	13/14 ALISON MOYET
16 THE CULT	12 SIMPLY RED	18/19/20 DURAN DURAN
16 WORLD PARTY	3 PHYLLIS HYMAN	20 PAUL BRADY
18 CAMPER VAN BEETHOVEN	4 WAYNE SHORTER	21/22 THE PRETENDERS
19 THE CHILLS	4 THE METEORS	23 RUN DMC
19 TOM VERLAINE	6/7/8/9 LEVEL 42	23/24/25/28 STEVIE WONDER
19 IN TUA NUA	10 HANK WANGFORD	28/29/30/31 STEVIE WONDER
19/20/21/22 MAZE	12 MIGHTY LEMONDROPS	JUNE
21 THE BHUNDI BOYS	12 COURTNEY PINE	2 TOM JONES
21 BURNING SPEAR	12 ELKIE BROOKS	34 NEIL YOUNG
21 WRATHCHILD	13 SOUTHY SIDE JOHNNY & THE DUKES	2 CARMEL
22 XMAL DEUTCHLAND	15/16 MICHAEL MACDONALD	22/24 IGGY POP
22 THE SMITHREENS	17/18 PERCY SLEDGE	JULY
23 MARY BLACK & FREDDIE WHITE	17/18 MILLIE JACKSON	4/5/6 GO WEST
23 WOLFGANG PRESS	18 CONFLICT	6/7/8/9/10/11 DEAN MARTIN
25 HOWARD JONES	22 JULIAN COPE	OCTOBER
		5/6/7 JOHNNY MATHIS

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THE CULT - 16 MARCH

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Take Three Girls . . .



DOLLY PARTON, Linda Ronstadt and Emmylou Harris have teamed up for an album called 'Trio' on Warners this week which includes a version of Phil Spector's 'To Know Him Is To Love Him' and features musical contributions from Ry Cooder, David Lindley, Albert Lee and Bill Payne.

CHRIS ISAAK, the Californian singer-songwriter, releases his second album on Warners this week called simply 'Chris Isaak' which features ten of his own songs and a cover of The Yardbirds' 'Heart Full Of Soul'.

RIKKI PATRICK, who was a member of Sweet Sensation back in the '70s before branching out on his own, has a single called 'Night Moves' out on DMC (through Arista) this week. The 12-inch contains various devocalised and "vocal lix" mixes for DJs and home mixers to create their own version.

THE MEKONS, Leeds cowboys, whip crack away their new album next weekend on Sin (through Cooking Vinyl and Red Rhino) under the title 'The Mekons Honky Tonkin'.

LA MUERTE, "hard Belgian bastards" who also include a Basque bassist and hardcore female drummer from San Francisco, release their debut album on Big Disk (through Pinnacle) this weekend called 'Every Soul By Sin Oppressed'.

THE VERY THINGS have an official bootleg titled 'Live At The Zap Club, Brighton', available by mail order from L Oliver, Acid Rain Products, 50 Warndene Road, Patcham, Brighton, for £1.50.

FRIENDS OF THE FAMILY, a Harrogate band, release their first single on York indie label Ediesta this week called 'Rotten To The Core'.

ROBBIE NEVIL follows his 'C'Est La Vie' around the globe with a single called 'Dominoes' this weekend on Manhattan.

ROBERT FRIPP, Brian Eno, Bill Bruford, Joachim Roedilius, Harold Budd and The Penguin Cafe Orchestra are among the Editions EG artistes who are featured on a compilation album called 'Angels In Architecture' which will sell for about the price of a single. It's also available on CD for the price of an album.

CHUCK STANLEY, who was snapped up by Def Jam after being discovered singing back-up vocals on the Oran "Juice" Jones album, has his debut album out this week called 'The Finer Things In Life'.

ANNE CLARK, Croydon's poet laureate, releases an album on 10 this week called 'Hopeless Cases' featuring David Harrow on keyboards and computers and classically trained musician Charlie Morgan.

THE O'KANES, latest in a line of Nashville "new traditionalists" have their self-titled debut album released by CBS this week.

B MOVIE have their next single, 'Remembrance Day', set for March 23 release on Wax (through the Cartel).

THE METEORS, Guana Batz, Demented Are Go, Sting Rays, The Deltas, Frenzy and Restless are all on a psychobilly compilation on ABC this month called 'The Magnificent Seven'.

THE TRUDY, "a space age group for a space age time", issue their second single on Primitive (through Oasis) this week called 'Captain Scarlet' which apparently features "full automatic oscillation".

NOTHING BUT HAPPINESS, the New York band formed around singer/songwriter David Maready, release their debut album this week on Remorse titled 'Detour'.

JAMES "BLOOD" ULMER, the pioneering American jazz vocalist, has signed to Blue Note and releases an album this month called 'America - Do You Remember Love?' which also features Bill Laswell on bass. Blue Note is also releasing new albums from pianist Michael Petrucciani, saxophonist Joe Henderson, flautist James Newton and previously unreleased tracks from flautist Eric Dolphy.

ROOT BOY SLIM, who's been causing controversy in American since the '60s with his Prince La La and Sex Change bands, launches the newly-formed Bedrock label (through Alternative Tentacles and Upright) this week with an album called 'Don't Let This Happen To You'.

PAULINE MURRAY AND THE SAINT, the Penetration girl's latest group, put out a four-track 12-inch called 'Hong Kong' this weekend on Polestar (through the Cartel).

WOLFHOOUNDS, McCarthy, Rumblefish, The June Brides, That Petrol Emotion and Jamie Wednesday all have tracks on a budget compilation on Pink this week called 'Beauty'.

WHIRLPOOL GUEST HOUSE, an audio visual pop quartet, have their first single out on Summerhouse (through Red Rhino) this week called 'The Changing Face'.

RECORD NEWS

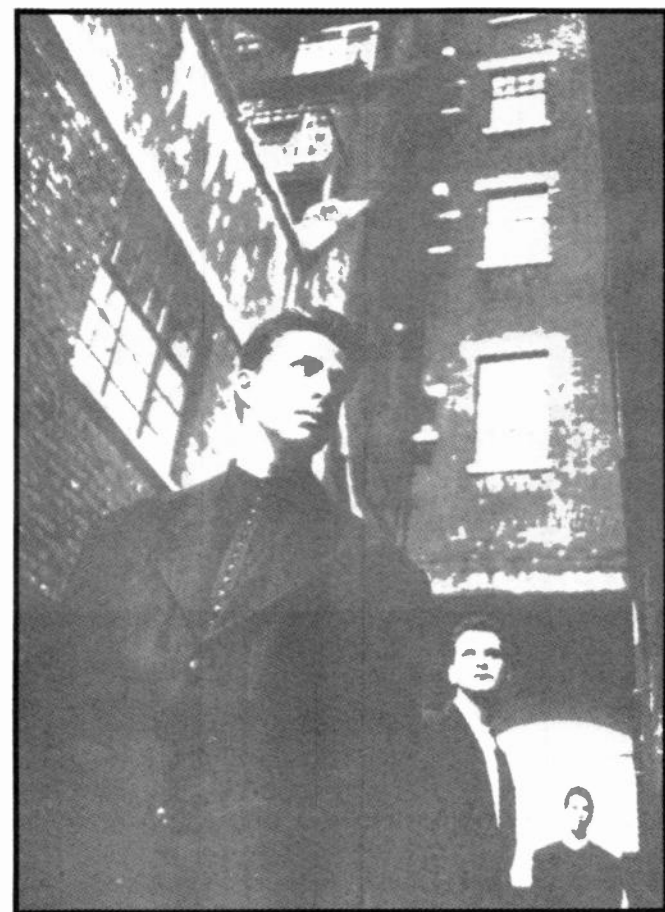
PATTY LOVELESS, a country girl from Kentucky who scored an American hit with her first single, 'Lonely Days, Lonely Nights', has her self-titled debut album released by MCA on March 16, in time for her British debut at next month's Wembley Silk Cut Festival.

WHITE LIES, an alliance between vocalist Linda Di Franco and ex-Matt Bianco member Danny White, cover Lou Reed's 'Walk On The Wild Side' for their first single on WEA this week.

RUBELLA BALLET have packaged up their 'Ballet Dance' indie hit and 'Ballet Bag' cassette into one album called 'The Cocktail Mix' which is out this week on Ubiquitous (through Red Rhino).

K D LANG AND THE RECLINES, an Alberta performance group who've been described as "a cyclone of kinetic energy", release their Dave Edmunds-produced debut album on Sire this week called 'Angel With A Lariat'.

Jazz Defectors . . .



JOHNNY HATES JAZZ, an Anglo-American trio, get melodic with their debut single for Virgin this week called 'Shattered Dreams'.

The Rose of Avalanche
new single
ALWAYS THERE
C/W
WAITING FOR
THE SUN
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from 9th March
12" Blaze 18T 7" Blaze 18
on Fire Records
Distributed by Nine Mile/Cartel.

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BOYS WONDER
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PREMIER BOX OFFICE, TEL: 240 0771. KEITH PROWSE, TEL: 741 8986. STARGREEN, TEL: 734 8932. ALBERMARLE, TEL: 580 3141.
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ROCK ON RECORDS, ROUGH TRADE RECORDS, OR ON THE NIGHT.

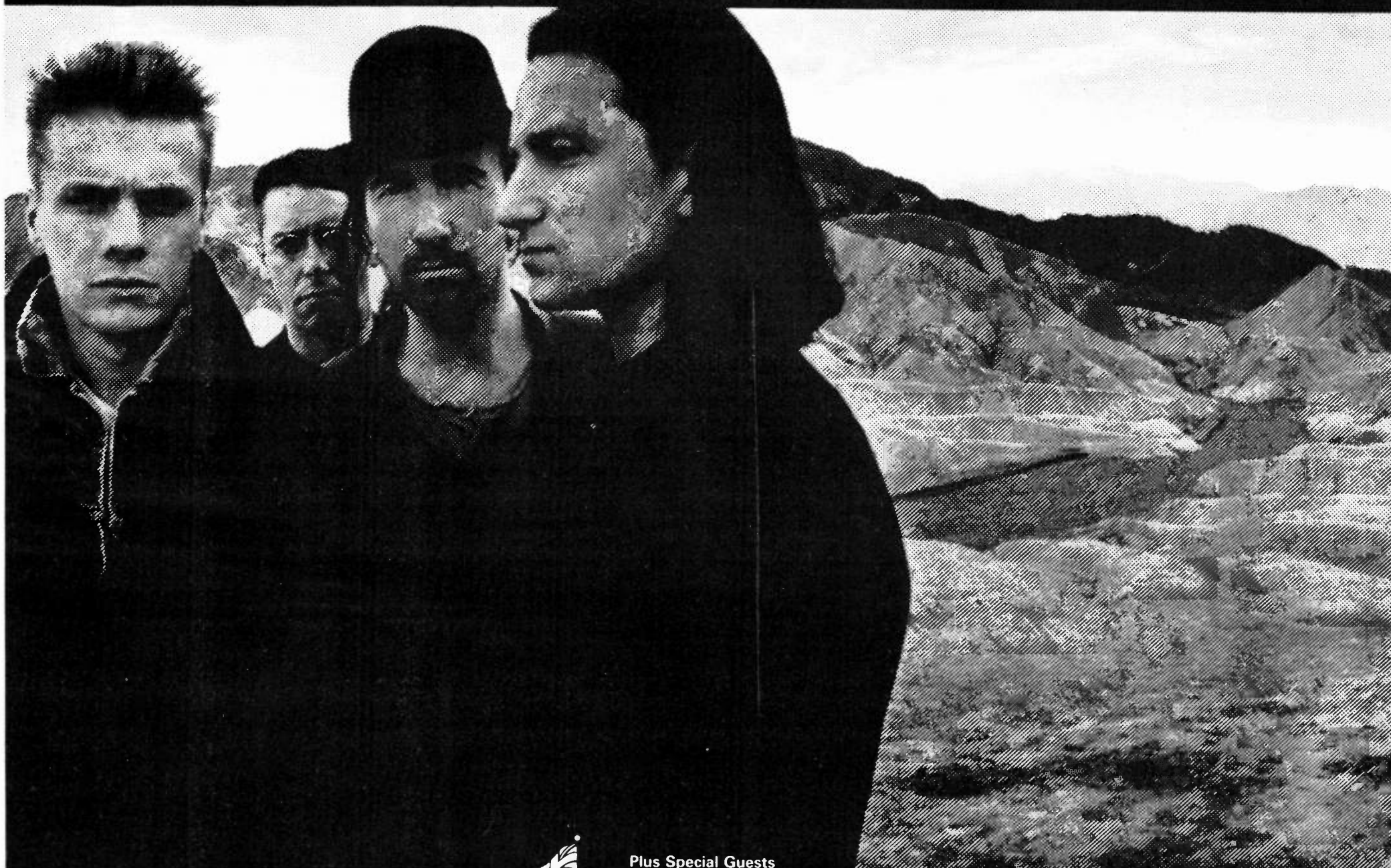
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Gloucester Leisure Centre
Oxford Apollo
Luton Record City
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Norwich Theatre Royal
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Leeds Austics
Hull Gough and Davy
Middlesbrough Newhouse Music
Newcastle City Hall Box Office
Sunderland Virgin Records
Carlisle Pink Panther

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EDITED BY BILLY MANN

INSIDE STORIES

A HEAD OF HIS TIME

JEFF BARRETT used to be a general hand around the offices of Creation Records. Now he is the boss of Head, a label that has brought us Loop, Submarines and The Wishing Stones. **RON ROM** investigates. **JAYNE HOUGHTON** went loopy

JEFF BARRETT, the man, the mind, the effervescent and excessively enthusiastic tongue behind Head Records, is sitting like a bouncy ball of energy at a table in a London pub.

With his head swaying from side to side, eyes burning with a rare keenness and his voice inspiring even the faintest hearts with its zest, he's telling me why, how and when Head Records came about.

"With Head," he begins, "I'm

trying to create a label that isn't interested in its image or in building itself an identity. That's why on Head we can have Loop and The Submarines, who are at completely different ends of the musical spectrum."

Head Records emerged at the dog end of last year when too many independent bedsit labels were too content and lazy to battle against the cries of "second hand Creation Records" and "heads buried in the sand" being thrown at them.

Initially releasing The Servants,

Jeff has now gone on to secure the wildly exciting rock and roll psychedelia of Loop, the harmonic pop of Glasgow's Submarines and the sophisticated ballads of The Wishing Stones.

But even with these three vastly contrasting and talented acts, Jeff is still keen to underplay his and the label's importance.

"Too much emphasis is put on the labels," he says. "They're just a means to an end, a means of getting records and good songs from usually good new bands to the public."

Jeff set up Head Records with less than £1000, which he saved while working as a general hand at the Creation offices and by promoting gigs at Bay 63 in North Kensington.

With the money he paid the recording costs for The Servants' single 'She's Always Hiding' and organised a marketing and distribution deal with Backs Records.

Luckily, the records sold well and he has been able to plough the money back into new acts.

And with the current Loop single '16 Dreams' and The Submarines' 'Grey Sky Blue' selling well and climbing up the independent charts, the future for Head looks, at least temporarily, bright. There's even a rumour going around that Julian Cope might produce Loop's next venture.

But what does Jeff consider himself first, an entrepreneur or an enthusiast?

"I like to consider myself an enthusiastic entrepreneur. I love music, always have, always will. But you have to have a bit of commercial sense or you'd sink without trace."



LOOP: LOOKING into the pool of life

WHO'S A DUM DUM THEN?

YOU MAY remember our *Inside Story* of February 21 which told of the activities of Dum Dum Score, a band intent on using other people's album sleeves to package their now almost legendary 'Audio Sheep' LP.

Well, it seems that WEA Records did not take too kindly to receiving a copy of 'Audio Sheep' housed proudly in the sleeve to Madonna's 'True Blue' album. Under the impression that the sleeve was a fraudulent replica on general release to record shops, they immediately despatched threats of legal action to distributors Red Rhino and The Cartel.

But, once they were quietly told they owned the one and only copy of 'Audio Sheep'/'True Blue' in the world, they squirmed, sweated and finally burst out laughing.

Everyone at WEA has now been put on a strict diet of egg-face sandwiches.

HEARTBUSTERS

THE BARBUSTERS are currently burning rubber in the US charts with their single 'Light Of The Day'. But *who are The Barbusters?*

Well, they are actually Joan Jett And The Blackhearts and 'Light Of The Day' is the title track to the film in which they appear with the world's most famous dwarf actor of this week — Michael J Fox.

And not only is that news enough to hold the front page but the song was in fact written by a little known New Jersey draft-dodger called Bruce Springsteen.

This means that seven Springsteen songs have now been hits in the US for other artists. The other six, in chronological order, are: 'Sandy' — The Hollies (April '75), 'Spirit In The Night' — Manfred Mann's Earth Band (April '76), 'Because The Night' — Manfred Mann's Earth Band (November '76), 'Because The Night' — Patti Smith Group (April '78), 'Fire' — The Pointer Sisters (November '78) and 'This Little Girl' — Gary US Bonds (April '81).

HORROR STORY

THE GRIM truth behind the financial collapse of Morgan Khan's StreetSounds empire has been revealed at a creditor's meeting.

Debts amounted to a total figure of £1.2 million but Morgan Khan insisted they were due to "internal accounting problems" and that "it was the third week in January of this year when I was first aware that the company was insolvent."

Accountant and liquidator Robert Valentine, however, said that StreetSounds had never in its entire history been solvent. His findings made "horrific reading" he said, and that although it would be no consolation to the creditors, "Mr Khan has also lost a substantial sum of money."

CLAPTON'S PROGRESS

'AUGUST' HAS become Eric Clapton's biggest selling solo album. And in terms of chart positions it has equalled the Number Three slots previously held by both '461 Ocean Boulevard' in 1974 and 'Just Another Night' in 1980.

Clapton has never had a Number One solo album but he has managed the unlikely feat of topping the album charts twice in the same year with two different bands.

The year was 1969 and the albums were 'Goodbye' by Cream and 'Blind Faith' by Blind Faith, a band Clapton formed with Ginger Baker, Rick Grech and Steve Winwood which split up after the one and only album.

LEAGUE-AL DISPUTE

"THE OFFICIAL Virgin line is: 'No comment'."

That was the terse and decidedly unsatisfactory response from the Virgin press office when, last week, we enquired about the rumoured legal battle centering on a split in Human League.

The story goes that founder member Adrian Wright was sacked from the band over a year ago and is now suing Phil Oakey and the remaining members for £1 million. The reasons for Adrian's departure have never been disclosed, but allegedly he's been on a very generous 'pension' — the same money he would have earned if he'd still been in the band — ever since he left.

Wright, who was one of the original members, along with Martyn Ware, Ian Craig Marsh (who both split to form BEF/Heaven 17) and Oakey, was in charge of the visual imagery of the band, as well as being credited with co-writing much of the 'Dare' album including the Number One single 'Don't You Want Me'.

Although basically a non-musician he *did* play "occasional keyboards" on some of their prem 'Crash' material.

Deep See Fishing

JEREMY PAIGE is on one of those Enterprise Allowance Schemes, receiving £40 a week to run his own business: printing posters.

The man who supplies him with paper has a file on Jeremy. Under the heading marked 'Prospects' the man has written "small".

As a printer, Jeremy Paige makes an excellent songwriter.

The vehicle for his songs is Rumblefish, a band who make a virtue out of sparse instrumentation and basic production values, leaving your imagination to fill in the inviting

gaps betwixt unadulterated, unretouched trumpet, drums, guitar, violin and whimsical vocals. It's an invitation which is difficult to resist: gentle yet threatening at the same time.

Like a Prefab Sprout with guts and imagination.

His previous role, as guitarist with Terry & Gerry, Paige dismisses as "irrelevant, except in terms of fate. I wouldn't have moved to Birmingham and met the other members of Rumblefish if it wasn't for that. It was useful in terms of learning about the business and so on too. But I think that Rumblefish isn't a million miles away from what I'd have been doing anyway,

without Terry & Gerry."

The decision to go it alone paid off more quickly than might have been expected for someone who'd just been sacked from what, at the time, was a name to be reckoned with in the indie market. Pink Records — the people who brought you the joys of That Petrol Emotion, The Wolfhounds and McCarthy — signed Rumblefish within eight weeks of the band's formation.

"We didn't actually approach any major labels whatsoever. Because the way in which Rumblefish has been set up — building up personnel over the last year (including 'Tank' and Maria Smith, formerly of The

Nightingales) meant that we weren't ready for a major.

"You see, there's a difference between being an independent band and being an 'indie' band.

"Independent is a purely factual statement, defining how you're distributed and how you release a record. But are we an 'indie' band? Do we have tunnel vision? Do we want to be on an indie label for the rest of our lives? No. But then, Pink aren't an 'indie' label, they're a small label. And they're as keen to get out of the indie ghetto as anyone."

Their passport could well be the new Rumblefish single, 'The Tug-Boat Line', a gem of a record which gets under your skin with

INSIDE STORIES



WENDY: COMING out to Playtex?

THESE DAYS, Wendy O Williams' ruddy features are looking a little worn, a bit frayed at the edges, but she still packs enough shock power to make your toenails curl and the gaffa tape peel off your nipples.

'Maggots: The Record' is Wendy and The Plasmatics' ninth anniversary album, a crude, fleetingly funny, cheap and nasty squelch of graphic horror kitsch. Half of it is in the form of an

acted story (played by a professional cast), the other half being eaten up by some squalid semi-thrash Plasmatics tracks.

But where's *The Movie*? Wendy has the answers. Sort of.

"Really, it's hard for me to talk about it. 'Maggots' isn't anything that I say, it's what each person thinks it is."

Most people seem to think it's a pile of shit.

"It's a movie for your mind. It's like art, when, y'know, the artist says, If I could've explained what I

SILICONE VALLEY DOLL

PAUL ELLIOTT peels the gaffa tape off his nipples and hears the latest gospel according to **WENDY O WILLIAMS**. **RUSSELL YOUNG** took a bird's eye view

painted I wouldn't have painted it, I'd have told you about it.

"And it's the same with this. I really don't think I wanna do a film for it. I wanna keep it the way it is because it's much more horrifying in the imagination."

It's cheaper that way too.

"Each person can take it differently. One, it's funny. Two, it's a little serious — like why are people so apathetic? And other people can just dig it for the music."

"There's also a thread of truth to the whole thing. Even the most conservative of scientists will agree that there's too much carbon dioxide in the atmosphere, and that's from the burning of fossil fuels and the cutting down of all the forests."

"In 30 to 50 years time — this is so exciting for me — the world's temperatures are gonna keep rising, which will cause the melting of the ice caps, which will cause the flooding of the cities, which will create swamp life conditions — the perfect breeding ground for things like maggots."

And this, of course, is the plot, as

inspired by the research of "the late Dr Rhesus Macaque". Deep, huh?

"Maybe they won't be 30 or 40 feet long, maybe they won't be as wide as redwood trees, but..."

Wendy is a self-proclaimed "multi-talent", making godawful records and godawful films! Her screen debut *Reform School Girls*, was recently completed for the kind of "all-action" fodder she relishes.

"I had fun doing it. It's a terrible film — I like bad films, though, and that's why I did it, all very tongue-in-cheek. I like being the roughest, toughest woman in rock 'n' roll, the roughest, toughest woman in films, on TV... I'm a specialist."

She has also been busy shooting a "major new US TV crime series" for 20th Century Fox. Would she like to do a horror flick as well, 'Maggots' aside?

"Oh yeah, sure. I love horror films, the first *Alien*, the first *Texas Chainsaw Massacre*, the first *Dawn Of The Dead* — not the sequels."

Will there be a 'Maggots' sequel? "Mmmmm, I don't know."

Well, let's hope not.

'SELF HELP' AT THE BEEB

CUTBACKS AT the BBC are causing some stations to review their own finances in promoting new shows. One such event is the *Nite FM* show on BBC Radio London.

The programme goes out from ten to midnight every Monday to Friday with a different host each evening. And the music stretches from rap on Monday to funk on Thursday.

But the difference between this and, say, any other BBC station, is the self-financing angle adopted by the show. For when the *Nite FM* idea was first put forward, lack of money soon brought it to a halt.

But its supporters persisted and by funding the show with the profits from sponsored *Soul Nights* and *Jazz Nights* at various London venues, they were able to get the show on the air.

Says producer David Pearce: "I thought there was a market for our type of show and I think its popularity has proved me right."

Could this 'self help' trend rub off on other BBC stations? Vincent Bootle, programme organiser for Radio London, doesn't think so.

"We've got a great success on our hands, but it's down to the number of people we attract to our nights. I think that attracting, say, 2,000 people to a club in Leeds or Humberside would be far more difficult than it would here in London."

PRETTY IN PINK

FRANCESCO MELLINA is one of your pushier pop people, which is good news for the bands he signs to his impressive new Pink Pop record label.

After all, who wants a shy, retiring wallflower for a spokesman, when you can have a persistent and awkward bastard going in to bat on your behalf?

Working out of that part of Liverpool well known to Michael Heseltine and the police of 27 counties as 'Liverpool 8', Francesco's Pink Pop outfit shows all the early hallmarks of a label which is going to count.

After all, some major labels (especially Bowie's!) would sell their grandmother's eye-teeth for a single like the Lilac Trumpet's wonderful 'Someone Else's World', and that was the very first release on Pink Pop.

Subsequent releases of equal merit have included 'Mister' Graham Amir's infernally infectious 'Lines Of Love' — a startling Eurovision reggae à la Demis Roussos — and a thrilling debut from The Balcony.

Working hard on behalf of Liverpool bands of all denominations, and with major distribution deals agreed in Britain and much of Europe, Pink Pop looks set to make a positive contribution to both the national and international music scenes.

Oh, and Liverpool.

BRINGING DOWN THE RUFARO

A FILM of Paul Simon's two day spectacular at the Rufaro Stadium in Harare, Zimbabwe, will be shown on TV shortly after his UK dates at Wembley.

The concert was filmed for Zenith Productions by Michael Lindsey Hogg whose past efforts have included The Beatles documentary *Let It Be* and *Bridgeshead Revisited*.

RUMBLEFISH are like Prefab Sprout with guts and imagination and they reckon there's a difference between being independent and an 'indie' band. **GEOFFREY S KENT** hears their story. 'Fish-eyed by **DAVID TRAVIS**

its carefully controlled, naturalistic and appealing naivety. People will fall in love to this record. It has the potential to become a classic.

Paige, with uncharacteristic immodesty, agrees.

"If you ask someone in three years' time when this was recorded, they'd have difficulty telling you — whereas they'd have no difficulty, say, in dating *Mighty Mighty*. They're so tied in with the whole C86 thing, even though they've been going for quite a long time."

The pursuit of this timeless quality in their music is reflected in other ways. The band's image is *non-fashionable*, rather than

unfashionable. You take them as you find them: uncomplicated and understated.

"All I'm worried about is that I'm terrified of being labelled a hippy with a haircut. All the songs seem to be about a return to natural values," he frets, preparing himself for photographer David Travis by swapping one shirt for another and putting a hat on his untended hair.

He needn't worry too much. On my file, under the heading 'Prospects', I've written "pretty damned massive". I think you'll agree.

ANTHRAX SINGER ATTACKED

ANTHRAX SINGER Joey Belladonna spent the hours after their sell-out gig at the Hammersmith Odeon on February 15 in hospital.

Island press office told us this week that he had been mugged, but sources close to the band say he was attacked by the jealous boyfriend of a fan. He sustained severe facial injuries and a broken nose. No charges have been brought.



RUMBLEFISH: GENTLE yet threatening at the same time

INSIDE STORIES

CALLING RADIO ROBINSON

WHEN NIGHT-time Radio 1's tag team champions Janice and John lit out last autumn for a spell in Japan, the agit-pop sloganeer cum mellowed sophisticate, Tom Robinson, was drafted in to watch over Janice Long's regular show.

He was so successful as a surrogate Janice that next week he's going to take over again while Ms Long herself heads off in search of the sort of suntan you can only pick up somewhere incredibly expensive.

Tom Robinson's radio style is wonderfully listenable. He's a man who cares about music, musicians and music lovers. He's articulate, experienced and considerate – the perfect foil to the awful sincerity of Kid 'David' Jerkin or Peter Powell.

He's the sort of presenter who puts music first. So how on earth did he ever get on the radio?

"It all started from *New Waves On The Short Wave*, a programme I do on the World Service presenting unknown bands to a worldwide audience.

"I was doing that all last summer and then one week after I'd been on Radio 1's *Singled Out*, Johnny Beerling, the controller of Radio 1, asked me if I'd be interested in standing in if any of the regular disc jockeys fell ill or went on holiday. And I said, Well, sure, I don't know if I'm any good, but I'll give it a go.

"To be honest, I was terrified, because the difference between doing one 15 minute pre-recorded show for the World Service once a week and doing four two and a half hour shows on the trot, night after night, live on the air, is so vast that I wasn't sure I could cope.

"And so as a concession they let me work from Broadcasting House in a studio with an engineer flicking all the switches and me just sitting there in front of the microphone with my script."

Although Tom is far from alone in relying extensively upon a script, his technique is a little unusual.

"I use my Mackintosh portable computer to draft myself up a script just as soon as I know what the

running order's going to be. And then as the mood of the show develops and ideas come to me, I can key in more stuff or cut things out really easily, and do it much quicker and much more legibly than you possibly could on paper.

"The worst possible sin is not announcing the song, and not back-announcing it in particular. If you tune in halfway through a song and it's brilliant you want to know what it is. So if the DJ comes back with some inane drivel that's got nothing to do with the record he's just played, he's doing a disservice both to the listener who might like to buy a copy and, of course, to the artist who might like to sell a few!

"John Peel's pretty good about that sort of thing, he always keeps the focus pretty much on the music. I used to write him fan letters back in 1967 on the *Perfumed Garden* on Radio London, and he's just as good now. He's got integrity.

"And I've got a great deal of admiration for Andy Kershaw too. I saw him doing publicity for the Hank Wangford Band up at the Edinburgh Festival two years ago and he was brilliant, side-splittingly funny.

"He's the best of the bunch for me. You feel he's real when he talks, either on the TV or on the radio, and that's something we could do with a lot more of."

Which is why we could do with more of Tom Robinson. He may be a pop star, but he too is overwhelmingly real. Sadly he's perhaps a little too real, too much in touch with reality to hanker after a regular show of his own.

"It's very flattering to be asked to do these things, but I don't know if I'd want to get into the world of DJs' egos and all that.

"The key thing is the music you

Next week TOM ROBINSON stands in for JANICE LONG while she's on holiday from her night-time Radio 1 slot. ROGER HOLLAND talks to the man who cares about music, musicians and music lovers.



ROBINSON'S CRUSADE: "I don't know if I'd want to get into the world of DJ's egos and all that"

play and I don't know if the perspective I have is broad enough and interesting enough to validate a show of my own. Because the only reason to do a show of your own, one night a week like Andy Kershaw does, is because you have a particular perspective on music that you can share with an audience and hope to broaden their awareness. I don't know if I have a talent in that direction.

"I think I prefer the World Service show really, it's a more comfortable niche and it's not too demanding.

"And anyway, I enjoy making

music a lot more than I do playing it on the radio, and that will always be my first priority."

Like every other established or aspiring pop star, Tom Robinson has pluggers working to get his records on the radio. But still he finds being on the receiving end something of shock.

"I had no idea of the level of pressure that disc jockeys and producers live under day in, day out, until I started doing this. Every two minutes the phone goes, and it's somebody hustling to get their record played. Every two minutes

somebody walks in through the door with a pile of records ready to hustle to get just one of them played.

"And these people have access because radio needs them to bring in the records, to bring in the scoops. But you have to get so thick-skinned to survive it.

"It's the sharpest end of the music business taking place right there in front of your nose, and it's a real education. I've had people plugging my records for years but until you actually see it from both sides, as I did, you just can't comprehend what goes on."

Having looked at life from both sides now, as a recording artist and a record spinner, Tom's only too well aware of the shortcomings of the system.

"The trouble is that old thing – all power corrupts and absolute power corrupts absolutely. Whenever you get a situation where a radio station or a programme is supposed to tell you what's happening, it will necessarily begin to influence what's happening. So that instead of reflecting the scene, it dictates the scene.

"There's no way round that. *Top Of The Pops* is supposed to reflect the top of the charts but in fact it dictates them to a large extent, and I can't see any solution to that."

If he's right, and there is no answer to the special problems posed by the symbiotic relationship between rock music and rock radio, then at least we as listeners, and Tom Robinson as a first rate performer in a new field, can both sit back and enjoy the *Tom Robinson Show*, Monday to Thursday next week.

"I've never done bob-sleighting but I imagine a radio show must be rather like that. Once you're actually launched in on the start of a programme, the thing's got a mad momentum of its own, careering from side to side. And there's nothing you can do to stop it. So you enjoy a kind of wild exhilaration at the adrenalin pumping and the fear of going off the rails.

"It's both very frightening and enjoyable all at the same time."

WAT

Wire Train



SHE COMES ON

NEW SINGLE ON 7" + EXTENDED 12" (6504227/6)

B/W 'COMPASSION'*

PRODUCED BY TIM PALMER

CATCH THE 'TRAIN' ON THE 'ALARM' TOUR IN APRIL

*Members of the WATERBOYS appear courtesy of Ensign Records

TOUR NEWS

A BETTER MOUSETRAP are currently promoting their debut single 'The Road To Kingdome Come'/'We Are All Going To Die' with dates at Greenwich Tunnel Club March 18, Wembley Flag 21.

THEE MIGHTY CAESARS celebrate the release of their fifth LP, 'Wise Blood' on the Ambassador label, at Fulham King's Head March 11, Finsbury Park Sir George Robey 26.

WARFARE, thrash metallurgists featuring former Angelic Upstart Evo, and Black Rose co-headline a "metal onslaught" at Co Durham Willington Spectrum Leisure Centre on March 14.

JIM JIMINEE, a Farnborough five-piece band, have lined up dates at Fulham Greyhound March 11, Covent Garden Rock Garden 18, Fleet Oatsheaf April 1, Aldershot The West End Centre 2 & 3, Basingstoke Caribbean Club 4, Reading Majestic 7, Bracknell South Hill Park 9, Harlesden Mean Fiddler 11.

THE CROWS, a popular Scottish six-piece band, fly south to promote their second single 'Redman' with a series of gigs at Newcastle University March 11, Liverpool University 12, Coventry Polytechnic 14, Wolverhampton Scruples 15, Leeds Warehouse 16, Preston Polytechnic 17, London Dingwalls 18, Teeside Polytechnic 21, Portsmouth Basin 24, Lancaster Sugarhouse 26, Stoke Shelleys 31.

HIP HIP HOORAY from Manchester begin their "Meir Bad Dood" tour with dates at Manchester Branaghano March 12, Manchester Square Albert 18, Weymouth Verdies 21, Rossendale Sprint Man 26.

THE CREEPERS return from a tour of West Germany to play dates at Preston Warehouse March 25, Greenock Subterraneans April 4, Glasgow Rooftops 5.

KNIGHTSHADE are on the road to promote their new EP 'The Spellbinder' with gigs at London Queens College March 12, High Wycombe Nags Head 14, Shepherds Bush Wellington April 2, Deptford Crypt 24, St Albans Horn Of Plenty 11.

Tramp Collection . . .



IAN SMITH, "the vagabond king" who used to lead Birds With Ears before he turned solo, promotes his 'Golden Grates' album on Cold Harbour with gigs at Brighton Woodingdean Boys Club March 13, Brighton Whitehawk Youth Club 19, Eastbourne Tivoli Arts Centre 20, Lewes All Saints Centre 21, London Camden Scala Cinema 27, Wolverhampton Art Gallery April 1, Camden Scala 10.

BENNY PROFANE play a home-town gig at Liverpool Cafe Berlin March 12 before coming down to support The Stars Of Heaven at London North Kensington Bay 63 on the 19th.

THE ESCAPE COMMITTEE, a five piece pop band from Hatfield, will appear at Palmers Green Fox March 13.

THE BELOVED have lined up gigs to promote their 'Happy Now' single at Bath Moles March 14, Manchester UMIST 18, Coventry Warwick University 19.

ATTILA THE STOCKBROKER sets off on an extensive tour of the UK to promote his third album 'Libyan Students From Hell!' on Plastic Head Records with gigs at Cheltenham Pump Rooms March 12, Poole Bricklayers Arms 13, Harlow Square 14, Loughborough Pink Room 17, Middlesbrough Teeside Polytechnic 18, York Arts Centre 19, Lancaster Sugar House 20, Canterbury Kent University 25, London Farringdon Horseshoe 28.

THE TYGERS OF PAN TANG, recently signed to Zebra Records, have lined up gigs at Dunstable Queens Way Hall March 12, Blackburn King Georges Hall 13, Durham Spectrum Leisure Complex 14.

ROYTERS, a band featuring ex-members of Classix Nouveau, Eater and Crown Of Thorns, will be appearing at Camden Dingwalls March 23.

OUT OF BOUNDS continue their trek around the country with gigs at Epping Centre Point March 11, Harlow The Square 13, Greenwich Tunnel Club 25.

DEVIL'S NATION, a three-piece band, are promoting their debut single, 'Vice And Virtue', on Wounded Knee with gigs at Witney Football Club March 14, Sheffield Limit Club April 7.

PRIDE OF PASSION keep the fires burning with gigs at London Pied Bull March 11, Harlesden Mean Fiddler April 4, Kentish Town Bull And Gate 5.

MARINO AND THE AFTER FOREVER BAND play Shepherds Bush Wellington March 18, Stourbridge Town Hall April 3, and headline a charity concert for Under 18 Drug Abuse at the Hull Spring Street Theatre April 19.

AFTER TONITE take their independent black British rhythms to Woolwich Tramshed March 19, London Camden Palace 24, Soho Wag Club 26.

GIZMO, an avant garde rock band, are promoting their new single 'Psychedelic Rock 'N' Roll' with a Garden Of England tour at Herne Bay Dolphin Hotel March 14, Folkestone Pullman 19, Margate Saracens 21.

●● WHY DO YOU RUN? ●●

THE
●● WARD
BROTHERS

ONE MORE STEP FOR THE WARD BROTHERS, A GREAT LEAP FOR...

NEW SINGLE OUT ON 7" & 12"

7" SIREN 32, 12" SIREN 32-12 & be ready to run for a limited edition Cassette Single...



A GENIUS OR A COMPLETE TWAT?

In our Talent Brokers series ANDY HURT talks to the infamous STEVO, the anarchist's entrepreneur who has crusaded for Marc Almond, Cabaret Voltaire, Psychic TV and Matt Johnson and still come out with an impish smile and the occasional lucrative contract



IT'S SCRUPULOUSLY fair to say that when I hear the name Stevo mentioned by people in the industry (we're talking A&R), it's usually part of a

sentence which also includes "he's a real character".

Halfway through my supposed 'interview' with he who is Some Bizzare, I rack my brains for his surname.

Jeez, I don't recall anyone ever mentioning it.

As a genuinely *larger than life* individual, the surname seems almost irrelevant. The revelation of this everyday detail would only serve to *devalue*, so why bother?

Some Bizzare has made a bigger impact in terms of influence than in sales. Stevo's affinity for the awkward, the provocative and the absurd has found expression through an impressive list of stimulating performers who have had cause to take shelter under the caring protection of this rather exceptional (Stevo is nothing if not an exception) crusader: Marc Almond, Einsturzende Neubauten, Test Dept, Psychic TV, Foetus, Cabaret Voltaire, The...

Stevo has worked within the system, and *without* the system, often defying odds stacked against him by the industry, emerging from the ruck with an impish smile and the occasional lucrative contract.

Stevo's overall 'success' (not a favourite concept of his) over the course of a string of David and Goliath clashes with the multinationals can be attributed to this young man's fleet-footedness.

In the face of the lumbering giant, Stevo is the Jack Russell darting and snapping, exploiting the advantage of manoeuvrability.

Tenacity and pugnacity are the words I would use to describe Stevo.

STEVO WAS involved with Matt JK Johnson before Some Bizzare was conceived but he hit paydirt with Soft Cell's cover of the northern soul cult classic, 'Tainted Love'. And since then the six years of Some Bizzare's existence have mapped out a spectacularly chequered career — in terms of *success*.

"Success is a different thing to different people. There are two kinds of success: one is self-satisfaction; one relies on a lot of shit.

"Some Bizzare's not run like a business. It's run with a bit of artistic pride and we're very proud of our back catalogue. We've done what we wanted to do in our own way, without interference, and we're proud of what's been achieved, and it has cost us a f***** fortune.

"Some Bizzare as a company is *fighting*, whereas if we had done a label deal and signed the whole roster, we could've got an advance — and a lot of people in the business say it's good to do that.

"OK, there are pros and cons — it's easy to secure a company that way and have a lot of finance to be totally stable, while right from the word go everything I ever had was always put into recordings time after time after time, so it's *never* been stable."

This is a successful (whoops!) paragraph by Stevo's standards, in

that by the end of it he is still talking about the same subject. For Stevo delights in talking but he rattles off extended bursts of words that give the *impression* of making perfect sense. He'll start at point A heading for point Z, but will arrive at point J via point W.

Stevo is also rather evasive and reluctant to discuss specific events or individuals; this includes himself. For example, the story that Stevo once reputedly sent a teddy bear to an accountant's meeting in his place receives the response, "Oh come on, look, I mean, it's disrespectful. If you ask those sort of questions, you must be a little soppy".

Er, quite.

The vital key to the financially shaky Some Bizzare edifice is Stevo's sense of humour — a *peculiar* sense of humour, but a useful escape route, nonetheless.

When Stevo casually jokes, "I could strangle you", it's difficult to take him completely seriously. But then again, he's stocky enough for you to make sure you keep out of arm's reach, *just in case*.

I've heard that last year Some Bizzare was in pretty dire financial straits, and that the bands rallied round to support the company.

"I don't owe anyone any money on Some Bizzare — all the artists are paid and the company is solvable (solvent?). There are certain things that I'm good at, and there are certain things I'm not good at."

Such as?

"An overall assessment of the way a business should be run."

Business acumen?

"*Acumen*." Stevo loves picking up on words and toying with them, occasionally firing one well off target.

"If we'd had that business acumen to start with, we'd not have got the recordings on which we are judged. If Foetus or Neubauten had recorded in eight-track studios, even though they had the talent and the ideas, it would be *good*, but restricted.

"But a gift from the sky of £30,000 for digital recording, a solid state desk, the same equipment as a Top Ten singles band is used to, at the end of the day has gave people the recordings that I feel so close to."

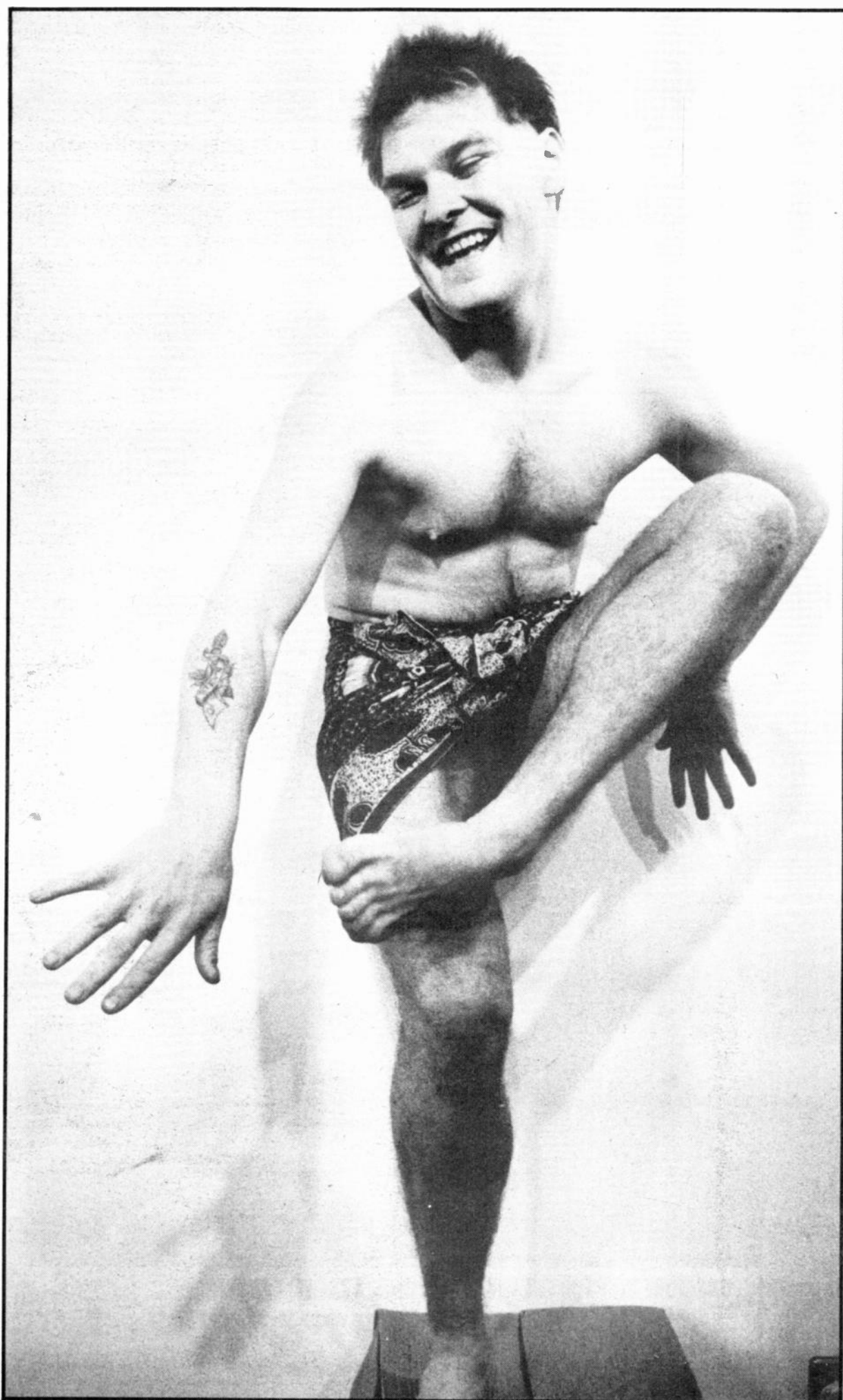
The grammar may not be in the right place, but the heart is.

"So it's all very well for you to say that Some Bizzare is in financial trouble, but I will chuck that rumour around. It's been educational for me to see how many people rally round, and how many people stick the knife in."

OF HIS current associations, the majority continue to be positive, fruitful working relationships. However, there is evidently one source of dispute at the moment since several acts have left the label on good terms.

"I don't think we've had any act that has left on bad terms."

You're liberal with the



STEVO: THE Jack Russell of the music industry

CONTINUED PAGE 26

UNMISTAKABLY DEF **PREVIEW ISSUE**

UNDERGROUND

the *hip* pocket guide
to alternative listening

ABSOLUTELY AND TOTALLY FREE



TWO BIG BOYS

*paying homage to
sexploitation movies*



FRONT 242

*the sound of bolshy
Euro electronics*

★ **THE STITCHED BACK FOOT AIRMAN**

deny 'wacky' tag

★ **COURAGE OF LASSIE**

develop rock/folk awareness

★ **MY BABY'S ARM**

produce massive pop 45

★ **THE LAZY GIANTS**

Americans in Hackney

★ **JAMS** *do Scottish hip hop*

★ **THE BLACK ANGLIAS**

drive over the horizon

★ **SUBTERRANEAN**

RECORDS explorative study

★ *Whatever happened to*

SUBWAY SECT

★ *Gargantuan new*

MEKONS *album offer*

★ **THE CROP OF '87**

best albums and

singles so far this

year from

LITTLE

RICHARD to

A CERTAIN

RATIO

plus, news, yet more reviews

*sub-culture and talk about a **FREE THING***

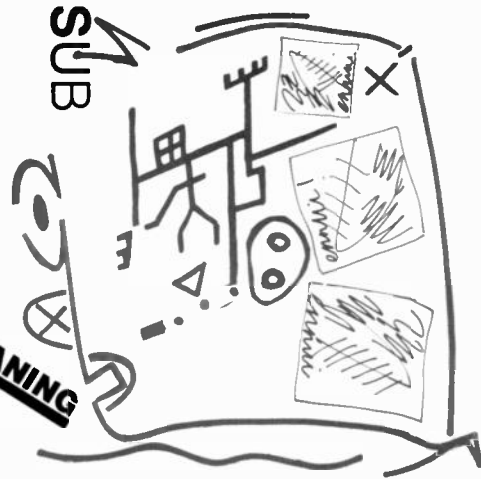
coming soon to a tube train near you

VOICE OF THE BEEHIVE

SUB

culture

THE STYLE OF MEANING



CRIME RAYS

It's *A Crime* is a mail game and as such can take one of two forms, computer or human modulated. Either way you write to KJC who send a rulebook and turn card. You fill out your orders and mail them back. A computer processes your moves and prints out the results. In due course you receive these back and have to decide what to do next.

It's *A Crime* supports 35 players who all start equal. The game orders are processed every ten days. Each turn costs 62½p plus stamp. (And in a magnanimous financial move, *Underground* has launched its own team headed by Dr Whybrew. As our rise or fall is plotted you'll be able to see the latest scam by scanning Sub-Culture each month. So, keep the airwaves clear.)



What does the game consist of? Well, imagine New York late 1990s. Lawlessness is rife. The Big Apple has deteriorated into a semi-derelect urban ghetto, rotten to the core. The few brave citizens who remain face a life or death struggle with the ever increasing number of drug crazed street gangs.

This is where you begin, not as a hero sent to clean up the mess, but as a gang leader intent on becoming the Daddy with the biggest turf and the sickest, most notorious outfit. All 35 players attempt to control as many blocks as possible, achieved by sending groups from their gang to mug, steel, firebomb, assault, peddle drugs, spy, ambush or generally act tough. The ultimate aim is to become rich and evil enough to be enlisted into the mob!

If you want to break into gangland yourselves KJC Games can be reached at PO Box 11, Cleveleys, Blackpool, Lancs FY5 2UL.

Dr Whybrew

FINAL by Playground £2.45 & sae from Fourth Dimension Records, c/o Rich, 7 Wentworth Gdns, Bullockstone, Heme Bay, Kent CT6 7TT

Bubonic rabble are nothing new in this green septic isle, cropping up at the drop of a Sonic Youth bootleg tape, but in Playground's case there's something a little more truculent, erring constantly on the wild slab of life and here coerced strangely onto tape when several of these songs need to court vinyl for full range impact.

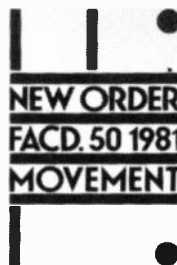
Where once a mistrustful drum-machine laughed down its silicon sleeves at the hopeful boys as they pirouetted stonily around stage they now have a drummer. This provides a welt-like boost to their scandalous undertakings; lending that fateful tinge to the all-consuming pyre that melts their finer points into a heaving wall of sound.

From the unstoppable derangement and intensity of *Offering*, right through until the appallingly 'jokey' *Fuggin' Th' Blues*, Playground display fine rambling tension that reaches some quite magnificent heights considering their wayward abilities. The power source is mainly the drums, with a frantic sheet of bass being constantly tugged beneath the snarled vocals and the prime operational tool, a guitar hat slaps tiny inserts of shining shivers into a caustic soundscape or j... whangs out the power alongside the rest of them.

A slump occurs during *Satisfied*, and *Last Laugh* could do with a haircut but overall the ruinous spasms are cheering in these satchel and brimstone days.

Imagine if you will two huge electricity pylons collapsing on-stage, sparks everywhere, and four halfwitted snotpackers grimly holding on while all around their shoes are burning. Playground on this form virtually live inside catastrophe. And may that always be the way. Pratinja

ALWAYS FIRST with the new invention? **Yep, Factory** are first on everyone's block to introduce free car carry cases with selected CDs. So, if you want to take your New Order FACD 50 1981 Movement CD into your convertible Beetle there's no probs. Well, apart from the fact that most of the car CD systems still suffer a little from over rocking, not to mention an urban danger from theft. Next up? Check out the Cabaret Voltaire designed Doublevision satellite dish. (Are you sure about this? — Ed) Triv Tel



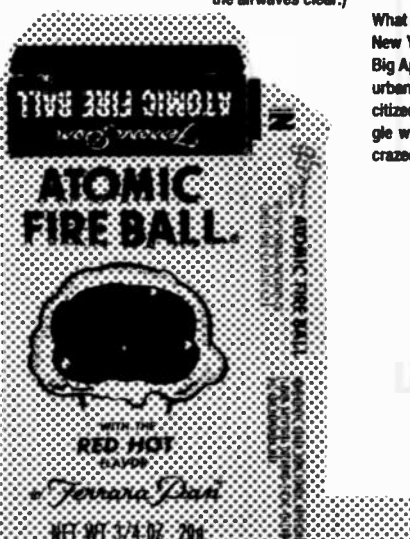
From 1974 to 1984, **DMP0's** On Broadway in San Francisco has played host to 3200 shows featuring many renegades from the cultural fringe — from **The Go-Gos** to **The Ramones**, **Black Flag**, **Whoopi Goldberg**, **Jim Carroll**, **Blondie**, **Robert Fripp** and **Tuxedo Moon**. With the club's owners set on a change of direction for the sweatbox, it was left to **The Dead Kennedys** to bring down the walls for the last time at a special live show that's been lovingly recorded on video with full stereo sound. Running at nearly an hour, the tape will cost you around 15 quid in the shops and it's on the Hendring label.

The music itself easily breaks into the value for cash department and the full force of a DK live soirée is something to experience. **Jello Biafra's** gradual undressing, his enthusiasm and humorous presentation of hard faced lyricism and subtle sub-horror mimes is perfectly supported by a continuous stage invasion featuring the many variations of West coast dress sense and mindless slam dancing. The Dead Kennedys Live is class stuff — guaranteed to gradually upturn the corners of the most downbeat of mouths. **Dave Henderson**



JIM WAS IN THE CAFE. I STOPPED FOR A COFFEE - THE COFFEE GOOD THE FOODS NOT SO HOT. WE NEVER EAT THERE. WE CONTINUED THE CONVERSATION WE HAD LEFT EACH OTHER WITH LAST TIME WE MET. I MUST RING THAT J... HE SAID I MUST RING THAT L... I SAID HE HAD NO J... I HAD NO J... JIM SAID A LOT - I WASN'T LISTENING I WAS THINKING OF GETTING A J...

ILLUSTRATION BY OLLIE HOWARD OF O-OH CHONGO



ATOMIC FIRE BALL

with the Red Hot flavour. Yes, fresher than a speeding bullet, get your next internationalist relation to grab you a pack next time they visit the States. Made in Illinois, they blend the good old taste of English gobstoppers with a subtle hint of chilli peppers. Perfect hardcore-slam-dancin'-a-go-go fare containing sugar, corn starch, artificial flavour, artificial colouring (FD&C Yellow #5) and Car-nauba wax. **McTasty. No?**

Dave Henderson

SO, WHAT THE HELL IS GOING ON?

Welcome to the special preview issue of *Underground*, your ultimate guide to the alternative musical sub-culture.

Every month, *Underground* will carry an expert information overload on new rock, psychedelia, alternative dance, psychobilly, new jazz, thrash, mod, reggae, deep soul, left-field pop, industrial noise, re-issues, remixes and more.

Underground will open the doors to the enthusiasts who can see past the closed circuit media coverage of TV and the national press, and feature:

- **Extensive reviews of all relevant independent and related releases on single, album, cassette and CD, plus catalogue and distributor information**
- **Hard news and data from the UK and abroad**
- **Up-front features on new acts, picture profiles of new names and cult label discographies**
- **Specialist columns on the full range of enthusiast tastes**

- **The scam on independent videos, films and publications**
- **Specialist charts, including the Underground Guide To Alternative Listening, the strictly independent chart, store charts, export and import charts, re-issue and reader charts, and more**
- **Tip sheets with reviews of new band demos, hot shots from the live circuit and our tips for major success**

At 20 pages, this all-editorial preview issue is only intended to give you a taste of what's to come. Our first full-size issue is out on FRIDAY MARCH 20, and it'll be available at a newsagents near you. That'll be your first chance to find out about the albums, books, posters, boxed record sets and T-shirts which our teamsters have tagged for you to win.

The first issue also features a classy hand-sculpted absolutely FREE exclusive colour magazine detailing the roots and growth of the independent label network.

UNDERGROUND ISSUE ZERO — a special concept issue about Subterraneans, Subway Sect, people on the Underground, Sub Pop and Sub-Culture. Andrew Lloyd Webber move over . . .

2 SUB-CULTURE

All the stuff that's fit to pose with; Atomic Fireballs, *Tongue In Cheek*, five murderous day trips and more

4 SUB-CULTURE II

The sequel (already) with new comics surveyed — including *The Ex Mutants*

4/5 FACT & FICTION

All the news that's fit to print and a little bit that's probably not

6/7/8/9 REVOLUTION

The crop of '87. Albums, singles, re-issues, cassettes and CDs. All on the racks now, re-reviewed and put into focus by our writers.

10/11/12 LISTOMANIA

The Underground Alternative Listening Guide, The Strictly Independent chart, specialist charts.

12/13 TOTAL NAMEDROP

All the bands that're cool to mention. Get stupid with The Stitched Back Foot Airman, The Black Anglias, Two Big Boys, My Baby's Arm

14/15 VOICE OF THE BEEHIVE

Two all-American girls get indoctrinated into the British underground (well, the tube anyway). A single out on Food, and a big deal to follow.

16 SHARP PLASTIC

San Franciscan label Subterranean explored

17 ISSUE ONE PREVIEW

We tell you again that *Underground* will be at least twice as big (that means more pages), that it'll be on sale on March 20 (that means go buy it)

17 WHATEVER HAPPENED TO SUBWAY SECT?

Vic Godard tracked down

18 EYEBALL ON THE WORLD

Intrepid international scribes get the story on Front 242, The Lazy Giants and more. We also check out Sub Pop 100 — the album that got away.

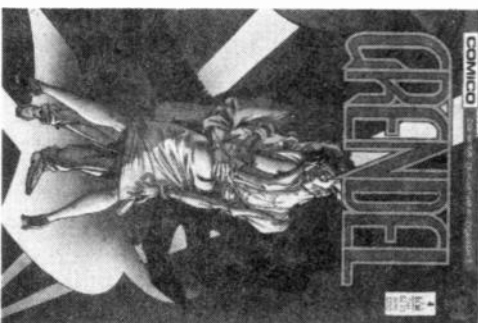
19 BIG CONSUMER MESSAGE

Free Thing warning and a threat to all advertisers

20 TIP SHEET

The last straw, band demos reviewed, live circuit surveyed, gig league tables, artificial turf and the superleague (*Are you sure about this?* — ed)

Underground —
on sale March 20
— for subterraneans
everywhere.



PART 2 the sequel

SUBculture

THE TURNPIKE CRUISERS offer 23 tracks of rock 'n' roll sleaze all wrapped up on a neat C90 called **Amsterdam** (which was recorded in the red light district of Amsterdam — geddit?). It's available from Jettisoundz at PO Box 30, Lytham St Annes, Lancs for £3.99 including post and packing, and it'll be a nice taster for their debut album which should see the light of day in May and will be called **Eddie The Nightmare Cat**.



It's an unlimited supply. Imagine about 20 years of late-night BBC Radio One progs, four sessions a night, and you're talking libraries. Strange Fruit, the label specifically formed to release the Peel sessions, are now moving on to cover *all* the available evening sessions — Janice Long, Richard Skinner, Kid Jensen *et al* — on a new offshoot called Nightracks.

First up is the legendary **Gene Vincent** session introduced by Stuart Colman which became Vincent's last ever recording. Expect Be-Bop-A-Lula again but the real potato is Distant Drums, unavailable elsewhere except on hideously AM-radio whistle-infused bootlegs. At least the Gene Vincent Fan Club can now stop petitioning the BBC.

The first man in leather should be turning up again alongside **Marc Bolan**, **Syd Barrett** and **Jethro Tull** sessions in Strange Fruit's first pre-1977 archive retrieval. All are pending confirmation but are pencilled in to follow March's half-dozen (**The Slits**, **Siouxsie And The Banshees**, **Birthday Party**, **Spizz Oil**, **The Specials** and **Stump**) and April's shower; **The June Brides** (from Oct 1985), **Culture** (Dec 1982) **Yeah Yeah Noh** (Jan 1986) and **The Prefects** (Jan 1979).

Buy them all if you can afford it; where else will you find a vital and comprehensive guide to modern Western music without dealing with any suspect door-to-door salesman?

● More news; next week in issue one of *Underground*, we'll be outlining a super huge competition where one lucky person can win the first 50 Strange Fruit Peel Sessions. Tune in for details.



The Slits in typical Peel seah gart

IN a courageous move to map out the future of the mid-North as we know and love it, In Tape have posted a bulletin about their plans and releases up to June. Sadly no mention of boating trips to the Norfolk broads or any other such exciting news ... we'll have to make do with March's selection of releases which include a 7 and 12 inch from **Zor Gabor** — featuring ex-**Banshee** **John McKay**, plus a 7 and 12 from **The Hearthrobs** called **Toy**. Not to be outdone, **Frank Sidebottom** releases a 7 inch only entitled **Tribute To Queen**. ■ In April the scam is pretty much the same with Frank hitting it on 7 and 12 with **If You Really Love Me Buy Me A Shirt**. This activity will be preceded by newies from **Gays Bykers On Acid**, **Rote Kapelle** and **Family Fantastic**, a new single from **The Janitors**. And, if we've got any pocket money left as we head off into May, there'll be new things from ex-**Weeds** person **Andrew Berry**, **The Bargepoles** (formerly **Implied Consent**), **The Creepers** and **Terry And Gerry**. More news as it makes plastic.



Premier German tin-bashers **Ein-sturzende Neubauten** are currently in rehearsal in Hamburg, where they are preparing to provide the music for a new **Peter Zadek** play, **Andy**, which opens at the city's main theatre **Schausspielhaus**, on March 3.

The play tells the story of a 15 year old German boy and his life in Hamburg. He was shot three years ago, and the story first ran in **Stern** as a sequel to **Christiane F**, which was later made into a film.

It will be Zadek's last play for the prestigious theatre company, and he says his aim is to turn the famous theatre into a brothel. **Neubauten** will be providing the music live each night, and the play is expected to run until May.

It depends what you want ... It depends what moves you ... It depends on your soul ... In *Batman Year One, Part 3*, **Frank Miller** and **David Mazzucchelli**'s re-telling of Batman's past, on DC comics, you turn immediately to a swarm of bats converging out of nowhere; a seething mass against a white sky and an orange moon, Batman, unseen,

is hunted by police. "They've got him cornered, They've got him outnumbered. They've got him trapped. They're in TROUBLE." And then your head falls off. The problem with many of the more independent comics face is of course a dearth of similarly imaginative writers or artists. Many of the comics merely look scrappy, some have good stories but poor artwork, or vice versa.

But, Superheroes are largely a no-go area today, and a complete bore anyway, so why bother? Indie companies thankfully err towards the "character" side of things, and long-running stories, of which **Comico's Grendel** is certainly one of the more remarkable, and genuinely sinister. Originally a back-up strip in **Matt Wagner's** stunning **Maze** series, **Grendel** is now a regular series in its own right and definitely a prickly read. It concerns journalist **Christine Parr**, and the kidnapping, abusing and killing of her son by a travelling **Kabuki** performer. In the guise of her father's old alter-ego, the baffling killer **Grendel**, she is out seeking revenge, compelled and revolved by the cunning **Tujiro** who keeps the eyes of his victims in phials, a gruesome collection!

"If you like your stories sick and twisted," **Comico** suggest, "keep reading **Grendel** ... it gets better as it gets worse."

Guip! Strong rumours persist that it will also be made into a movie.

Pointy breasts, protuberant enough to turn throats dry, flaunt themselves along with their booty cohorts throughout **Ex-Mutants**, an amazingly drab **Amazing Comics** affair. If you mix sorcery, imagery, mutants, adventurous heroes and titanic struggles it naturally follows that bra-straps must be weak.

With many a mesmerising mammary in sight, or a gyrating groin, we can take refuge inside perhaps

the cutest coloured comic of late, **Jonny Quest**, **Comico's** young protagonist with the scientist father, cheeky dog and peculiar turbaned colleague pitting their shady wits against shadier space alien adversaries. Fairly torpid stories in part but **Ken Steacy's** visual style smears everything with brilliance.

Strength in character, visual carresses, and storywriting depth. *That's* what you expect from these indies. Or just the plain awkward, sweet and downright dangerously deranged. **Fusion**, **Eclipse's** latent space fantasy marries together alien 'animal' and 'human' form on their mission. Quite what that is we haven't learnt yet. They've been inebriated. Against the scattered style of this story is a stunning back-up, **Dr Watchstop** worthy of the greatest **2000AD** *Future Shocks*, whereby a common planet occupant tricks a saviour of 'rare' species to whisk him away to a life of luxury as a unique and endangered specimen. Maybe that's why **Matt Johnson** often looks so circumspect.

Lloyd Llewellyn, dubious dude of the **Fantagraphics** stable, is from the jazz-age period. His bat-ly doings are a cooler counterpoint of **Eclipse's** **Stig's Inferno**, where naggingly normal abnormalities juggle with your trusting humour. Brain-bending. Mind-washing. That's what it's all about.

And there's so much of it!

All these comics are available from: **Forbidden Planet, 23 Denmark St, London WC2**

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fiction



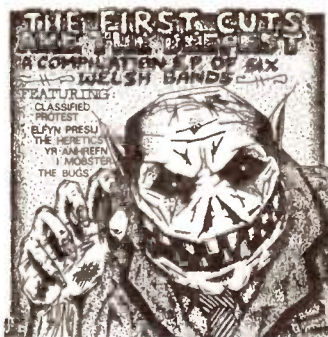
An odder than strange concoction featuring an ex-Monochrome Set and an ex-Zerra One, MY BABY'S ARM have shown up in a hauntingly demonic hue. A weird name, and an even weirder single on the Kasper label, through Rough Trade, looks set to thrust them into the hearts of the public. Hung In The Playground features a moody show of bravado tipped with a cool and sweet chorus line.

Unicorn have a batch of new stuff ready to roll and they'll be kicking off during March with a compilation called Unicorn One featuring diverse tracks from both sides of the Atlantic from *The Purple Hearts*, *The Gents*, *The Toasters*, *The Outlets*, *The Pictures* and more. Hot on its heels will be an album called *The Golden Age* from *The Key* (whose average age is a mere 16).



Punk primadonnas or poets in residence? *The Dead Kennedys* have their class California Uber Alles re-released by Fast Product in 12 inch format.

THE Welsh invasion of our stereo systems continues with the Anhrefn label being followed by an angry six track seven inch featuring six Welsh punk bands. Entitled *The First Cuts Are The Deepest*, it features *Classified Protest*, *Eitlyn Presli*, *The Heretics*, *Yr Anhrefn*, *I Mobster* and *The Bugs*. It's on the Words Of Warning label and it's through Revolver and the Cartel.



Hot poop . . . As Jih follow up their Jungle 45, Big Blue Ocean produced by Dave Ball, with a collaboration between Jih and former Associates man-about-town Billy McKenzie. Watch this space for details.

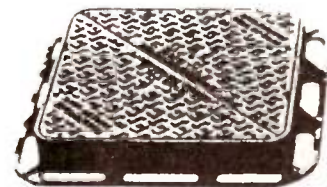
Sketchy plans from Probe Plus Following the tear jerking demise of *Half Man Half Biscuit* and their subsequent return to their local DHSS office, Probe Plus drown their sorrows with a brace of new platters. Coming soon, claims the tear-blemished missive, a mini-LP from *The Tractors*, a new 12 inch from *Jeggy Dodd And The Sons Of Harry Cross* called *Look At Life* and *The Walking Seeds*' 12 inch *Look At Death*. Pretty organised and conceptual, eh? And there's more . . . from Northern Ireland, Probe will bring us, "the best band in Northern Ireland", yes, it's *St Vitus Dance*. But, will Trumpton ever be the same again?

I don't know, first ish and Tragic Venus get slated in the tape review section. I thought they were good myself and so did Abstract and Third Mind as both multi-media operations will have tracks from them soon . . . rumours that publishers Chappell/Intersong will be starting a new independent label to showcase new acts . . . Voice Of The Beehive look set to sign big (see feature) . . . *The Tube* should be mentioned here as it's another way of saying *Underground* . . . but without the good groups . . . The Red Guitars have split in two or three . . . Easterhouse say goodbye to brotherly love as Ivor and Andy Perry get physical in a Manchester niterie . . . Stump sign to Ensign . . . Half Man Half Biscuit win a posthumous award for their *Back In The DHSS* album at the *Music Week* awards . . . Zodiac Mindwarp goes through producers like band members, even Beastie supreme Rick Rubin can't handle him, latest news says that Dave Balfe and Bill Drummond will attempt to get it together (man) . . . The Stupids launch the Vinyl Solution label, while ex-Stupe Wolfie Retard gets down with his own Perfect Daze . . . Neubauten down on schedule for new LP, but busy doing a musical (check news pages) . . . *Filpside* reaches issue 50 with this quarter's publication (available in the UK for £1.20 including postage from All The Madmen, 97 Caledonian Rd, London N1) and it comes replete with stuff on Firehose, Doggy Rock, Instigators, Mad Parade, SWA, and more . . . The JAMS get street heavy with The Beatles, search out smartass profile for details . . . Newest names to say you've liked for years include The Caretaker Race, Baby Amphetamine, House Of Love, Nasty Rox Inc and The Pocket Rockets . . . oh yes, and sometime *Underground* pen pusher Julian Henry teams up with Miaow's Cath Carol for The Hit Parade's sixth single (scheduled for the end of March) . . . EMI seen lurking with bags of toffees trying to attract the One Little Indian label . . . Latest release from O L Indian features a group of assumed names called The Baby-men with a treasonable attack on the gentry entitled *For King Willy* . . . And, The Butthole Surfers are back, with a new LP too. Locust Abortion Technician continues the old Rembrandt Pussy Horse rise to the top . . . *Flesh For Lulu* have done a track for the John Hughes flick *Some Kind Of Wonderful* (his follow up to *Pretty In Pink*) . . . Brix and The Adult Net hit the film scene with an appearance in *Daddy* (a film about a teenage father) . . . and what of the mystery disappearance of Wreckless Eric?

QUOTE OF THE MONTH: Bill Prince from The Wishing Stones: "Yeah, Tom Verlaine went downhill after Little Jonny Jewel."



And, record title of the month must go to *Crazyhead* whose *What Gives You The Idea You're So Amazing, Baby?* (on Food through Rough Trade) has a lot of words in it. The five smelly urchins who perpetrate such noisy symphonies come from Leicester and, after demolishing the ICA Rock Week in a show of greasy rock aggression, they'll be hammering into a wall near you before too long.



Q2 Who did DJ Cheese get Coast To Coast with?

REVOLUTIONS

Each album title is followed by label/catalogue number and UK distributors in black bars (If there is no UK distributor, an address is included.) Distribution initials are as follows:

BB Backs | CC Cartel | CH Charly | FF Fast Forward | JA Jetstar
 JJ Jungle | NM Nine Mile | P Pinnacle | PR Probe | RA Revolver
 RR Probe | RA Revolver | RR Red Rhino
 RT Rough Trade | SH Shigaku | SP Spartan

In regular issues of *Underground* we'll be supplying in depth reviews sections catching all those independent and related sides that have such strange names. We'll also let you have all the necessary details so you can track down the little devils.

A CERTAIN RATIO

Live In America

Dojo DOJOLP 47

NM CC ...

1985 US live set that sees A Certain Ratio torn between the devil's jazz and the deep blue hue of their excellent avant-funk. This is a band I have loved and hated between releases. I thought it improbable that they'd recapture the disarming grooviness of their Graveyard And Ballroom first steps, but this live show certainly underlines their breadth and vision. Still teetering on the edge of jazz funk tedium on one occasion, ACR do all the right things at just the right time for just enough of the time. Know what I mean? **Dave Henderson**

PHILLIP BOA AND THE VODOO CLUB

Aristocracies

Red Flame RF 52

NM CC ...

Crazy man, Phillip. Aristocracies once again tames the unchained beast of rhythm, twisting Third World funk, beatpop and experimental daring into new cut-out shapes. It's hard to fathom why the man from Germany is still a marginal because he really has mastered the commercial world — that's in commercial and inventive. Gag of the decade, sure, but here is the modern dance. Come and get it. **Martin Aston**

JUNIOR BRAMMER

Telephone Line

John Dread JDPL003

JA ..

For more than ten years the man called Trinity was one of the foremost reggae DJs, with scores of singles and disco releases and some two dozen albums to his name. Recently he has begun singing in more traditional style and now goes under the name Junior Brammer. His role model is obviously Dennis Brown and he adapts the other's style most pleasingly on this present set, paying tribute to popular bastions of reggae music such as the Peoples Club and Four Aces on Let Me Love You, and detailing the vagaries of Frontline hustling with Dread Special, a tune set to a reworking of the Sleng Teng rhythm to interesting ends. **Evelyn Court**

CHUMBAWAMBA

Starvation, Charity And Rock 'N' Roll

Agit Prop PROP 1

RR CC ..

An independent chart top fiver from its first faltering steps before Christmas, Chumbawamba's outspoken prose and points of view nestle neatly in some fine music. For the uninitiated, the Chumba's might come on as a little loopy but, get past the sensibly correct facade and you'll discover some fine music and some, er, pretty loopy people. A classic for a distorted and disturbed generation whose consciences are cleared by the love of Bob. But, deep down, there's a deeper dig going on. **Dave Henderson**

In this special collectable-most-desirable-slim-Jim hip pocket issue, though, our team of vinyl vultures rant endlessly about what's been available since the end of '86 and is still racking in the high street and available for your hi-fi. It goes like this. . .



THE CREEPERS

Miserable Sinners

In Tape IT 39

RR CC ...

Marc Riley's love of Eno variations and mutated pop coupled with time in The Fall and a general wealth of experience in being an independent son has led him into the production of this marvy album. A sound statement of pop erness with the odd interlude of uncontrollable power.

The cover of Eno's Baby's On Fire is breathtaking, and the excellent Old Man's Treat is brimming with sexually explicit hip swinging that makes Elv look mucho bland in hindsight. A crusty epic indeed. **Dave Henderson**

COIL

Horse Rotovator

Force And Form/K.422

RR CC ...

After sloganeering their revival as "We've got an uncontrollable dirge", Co.I emerge from the cupboard of discontent, following their pleasingly excitable Scatology LP, with a rather splendid new album. Teetering in the wee small hours of an irreverent Saturday night, this is the perfect mix of film noir (New Yawk street cop) and gothic horror monstrosity, steeped in English classicism. Beautifully structured, Horse Rotovator lapses into an almost Almond-esque wilderness that has remained underdog for aeons. Here Coil flex their muscles and produce nightmarish pop for inebriated purists. These are the sounds of Victorian Britain gently stretched through a Revox rack. The gas light flickers on. **Dave Henderson**

DJ JAZZY JEFF AND FRESH PRINCE

Rock The House

Champion CHAMP 10004

..

Licensed from Word Up in the States, this leather-capped scratch-and-mix special hangs loose on the plug side Girls Ain't Nothing But Trouble, which has become a catchy cut through its TV theme mix over. But ho! Sexist claimants hang ten, as Jeff and Prince acquit their dubious prose with more than a smattering of sexual fantasies rapped and delivered with humour-injected aplomb. There's even room here to turn the tables with Guys Ain't Nothing But Trouble while still keeping the tempo and quality on the up and up. A Walkman must, Rock The House never threatens the future of A-bomb life as we know and fear it, but it lines up with the title and still manages to catch breath. **TC Wall**

- **EXCELLENT** An absolute must
- **PRETTY GOOD** A recommended listen
- **AVERAGE** Could be better (could be worse)
- THE PITS** No bullets means they're firing blanks

DEAD KENNEDYS

Bedtime For Democracy

Alternative Tentacles

RR C ..

The band split shortly after this chart-topping indie monster, and it's a fitting epitaph to Jello Biafra's agi-punk thrashing. The 21 songs included never fail to motor at anything less than 100mph in true Kennedy fashion, and although the lyrical and musical content is crude, it is also potent and effective. Like Jello says in one song though, "punk deserves to die when it becomes just another stale cartoon" — The Kennedys were always much more than a cartoon and they will be missed. This record is one of the USA's more valid contributions to modern culture. **Julian Henry**

THE EASTERN DARK

Long Live The New Flesh

What Goes On WGO 127

RR C ..

Singer and writer James Durroch was killed in a car crash just hours after the final mix of this mini-album. The Eastern Dark may have been after legendary status but only because of their tangled, fluorescent guitar rock. Touching on prime time Blue Oyster Cult and recent Died Pretty territory, Long Live . . . is a searing indictment of Radio Free Australia; it's trad but with a lot of space and time on its side. But not for James Durroch. A white-hot record. **Martin Aston**



HOLGER CZUKAY

Rome Remains Rome

Virgin V2408

●●

Finally, after some three year's wait, Holger follows up his superb Der Osten Ist Rot (The East Is Red) with a new LP — and (Coleman voice:) what an ethereal package he's come up with. Holger's always presented us with a patchwork of ideas and influences, but this LP has more musical squares tacked loosely together than an Oxfam blanket. And thankfully, too, because each component of Rome Remains Rome presents a variety of styles and ideas which remain interesting and fresh throughout, while still presenting a colourful whole. Of course, as the title suggests, there is a loose central thread running through, hinged around a sort of *Spitting Image* Pope. He, along with his Swinging Nuns, aids in the exorcism of songs like Blessed Easter, a mystically hipswaying number that merges religious overtures with a sensual backbeat. Holger's mushrooming influence is likely to increase with this, perforated as it is by Jah Wobble's insistent basslines, and illuminated by Czukay's own irreverence. What it won't do is mainstream him in any way, and while the cheers of his fans rebound for that, it remains unfortunate that the byproduct is his continuing invisibility to the world at large. **Carole Linfield**

THE GODFATHERS

Hit By Hit

Corporate Image GFTHRLP 010

RR C ..

Don't mess with these boys, they mean business — I Want Everything, I Want You, I'm Unsatisfied — see what I mean? Three titles from this "singles so far" package which is solid evidence, m'lud, that this tight-lipped, determined London five-piece are establishing a track record to prove it. Also included is their second and now deleted single, This Damn Nation, possibly their finest three mins to date, with searing lead guitar calculated to pick you up and throw you against the nearest wall (ouch). Combining Canvey Island R&B with that venerable '60s institution, the garage, bands like The Godfathers are needed to sort out the UK pop charts once and for all. Capisce? **Karen Kent**

HALF MAN HALF BISCUIT

Back In The DHSS Again

Probe PROBE 8

RR C ..

Independent chart regulars, the Biccies have had their last crumble, and this posthumous collection commemorates some of their best moments coupled with some of their previously unreleased outbursts. As ever the comic level is high and it all makes for maximum smiles (without developing the dishevelled amateur approach of their debut album too much). A guaranteed populist record that should see a Half Man revival in around five year's time (when Tranmere move into the higher echelons of the super league). **Dave Henderson**

PETER HOPE AND THE JONATHAN S PODMORE METHOD

Dry Hip Rotation

Native NTVP 14

RR C ..

Ex-Box front person shakes off the eccentric overcoat and gets totally wired. I've been lambasted for enthusing over some odd things in my time, and this even made me check my stylus. Not that the quality of sound is questionable, it's just that Hope and his reading of the genre are structured so provocatively. This is an exquisite work that suggests the man may soon have his own talk show on pirate TV. Any backers? **Dave Henderson**

HURRAH!

Tell God I'm Here

Kitchenware Arista 208201

●●●

If you want to blow a blast of fresh, powerful, unstagnated rock music through your speakers, then this is the band, and the LP, to do it with. Hurrah! are exciting, young, guitar-based, divinely uncomplicated; providing the world with a much needed resurgence of rock vitality and purity. Released through Arista, Hurrah! are still tied to the apron strings of Kitchenware, which will hopefully prevent them from being locomoted into the A-Ha league which, on the strength of their sublimely gut wrenching current single If Love Could Kill, could so easily happen. It would be a shame to waste such embryonic greatness for a quick five minutes on *Saturday Superstore*. All these ten tracks are self penned and have been waiting for the right conditions in which to be let loose on the world at large. The blissful Sweet Sanity, a previous, criminally ignored single; the agonised How High The Moon; the rousing I Would If I Could . . . every facet of their monstrous capabilities are explored. This LP has already been acclaimed elsewhere; do yourself a favour and seek it out. You may not miss it at your peril, but certainly at your cost. **Carole Linfield**

HÜSKER DÜ

Warehouse — Songs And Stories

WEA 925 544-1

●●

Minneapolis' three wise monkeys of pop have issued a double album of some 20 songs following last year's sublime Candy Apple Grey long-player, with a renaissance explosion with nary a duff track in the lot. Still sounding like Ticket To Ride played through a compost heap, the Dü(?) have continued their winning formula of driving, melodic pop delivered with a dynamism reminiscent of the heady days of early Jam. Standout tracks include the current single, Could You Be The One, Charity, Chastity, Prudence And Hope, and the epic closing cut You Can Live At Home Now, at 5.25 mins virtually a concept piece compared to the usual length of their songs. Completely brilliant. **Karen Kent**

ISSUE ONE

ON SALE

MARCH 20

GERARD LANGLEY AND IAN KEAREY

Siamese Boyfriends

Fire BLAZE 06

NM **C** ..

A few dim-lit days and nights in a studio with a master guitarist and a poet with itchy lips might deliver a backslapping, overlapping din, but Siamese Boyfriends is an unassuming giant. Kearey of The Oyster Band, new crossover folk heroes, has a love of folk, Appalachian, blues and other idioms which allows him to join up the dots between Martin Carthy and Ry Cooder — brilliantly — while Blue Aeroplanes mentor Langley speaks the words — acerbic, knarled words with a gritty vision. Both know what the other is doing. Chance it. **Martin Aston**

LONG TALL TEXANS

Sodbusters

Razor Records RAZ 23

P ..

Is this rockabilly? It doesn't seem lunkheaded enough, because this talented trio disport themselves well, switching from the typical three gears with a simple beat, and instead opting to dip wildly into various paces and always with a snappy production and cool arrangements that generally work best when they're not off on their jaunty sprees. If you have to lurch about with a stupid haircut this might be the soundtrack of your wettest weekends. **Pratninja**

MICRODISNEY

Crooked Mile

Virgin V2415 ..

It seems as if Microdisney have been wallowing around in the peripheries for an eternity. Yet they've shown rare patience and iron tenacity, have been out the sombre, post-punk monochrome sets, and have arrived in a musically bleak midwinter all full of smiles and summertime. Crooked Mile has finally given them a solid backbone, one which they seem certain to flesh out. The chart success of Town To Town aptly displays their melodic tendencies, which if anything grow meeker and more subtle as the LP proceeds, letting go of all pretensions and fashioability. This is gentle lust, a lullaby for the post AIDS generation. **Carole Linfield**

THE PASTELS

Up For A Bit With The Pastels

Glass GLALP 021

NM **C** ...

The Pastels are up for a bit of respect with this overdue debut and they've won it. The anti-shambling texture of this year's Pastels model is less coy, less awkward and possibly less endearing, but songs like Crawl Babies, If I Could Tell You and Get Around Town fluently grab toy orchestras, strings and heartstrings in a rejuvenated effort. Thank God The Pastels won't be getting upstaged. **Martin Aston**

PIANOSAURUS

Groovy Neighbourhood

New Rose ROSE 107

RT **C** ...

New Jersey wackos who've gone down in some dodgy combos over the years come up with the ultimate in tourist tat. Yes, Pianosaurus play toy pianos and guitars and probably have a drumming bunny thrown in for good measure. The sweet quality of this candy-coated confection is tasty though. Instead of drab ineffectiveness, the kids of P are kept in check and come in with actual songs. Maybe the melodies do consist of odd left-field ideas in places but Pianosaurus aren't scared to tangle with The Box Tops, Annette Funicello and The Beach Boys. Groovy Neighbourhood is pure bubblegum, the kind of album that The Residents should have made years ago. **Dave Henderson**

BIM SHERMAN

Haunting Ground

RDL 600

C ...

The creative impulse of singer Bim Sherman has maintained a consistent equilibrium in the dozen or so years since his first recordings. He has not spread himself too thinly during this time and, perhaps as a consequence of this, there is always a thoughtful grace to his work. His curious pitch of voice carries its own gentle momentum and this is suitably instructed here with sympathetically languid accompaniment from a mix of Dub Syndicate and Radics musicians, Sherman's customary force. Haunting Ground is an appropriate title for this evocative music. **Evelyn Court**

MICHELLE SHOCKED

The Texas Campfire Tapes

Cooking Vinyl Cook 002

RT **C** ...

Crickets singing, strings snapping, swimmers being attacked by killer sharks, it's all here as Michelle Shocked guides us through her folk repertoire invoking an intimacy that is as delightful as her songs. With the recrdng budget of a set of batteries, she communicates a deceptive innocence with songs like 5am In Amsterdam and (Don't You Mess Around) With My Little Sister, all wrapped up in a sickly-sweet Texan accent. With just an acoustic guitar, she has an innocence and an endearing lack of inhibition that just lets the melodies flow until the fire, or the batteries, die out. Michelle confirms that folk rock is set to make a big impact in the late '80s. Get those campfires going. **Bernie Rose**

SQUIRREL BAIT

Skag Heaven

Homestead HMS 072

Sh **RT** **C** ...

It's always nice to have energy creep up over your shoulders like a living, breathing carpet and Squirrel Bait have so successfully stewed their potent body-building, bone-scraping sounds that you slip into the sound more than listening, there to be pummelled into the nearest casualty unit when least expected. The guitars mellow out of their more angst-ridden stages to double back and raid your spinal fluid with *compressing* action. A form of music which lacks the quite tedious excesses of the Arsehole Stuffers and their reprehensible art-folk dirge. This is clever because it's crafted, in a natural manner, where bands who go for glory in *guts* don't usually get any further than their playpens in the dark. Squirrel Bait are like a rag-doll version of Big Black embedded in a decibel romance. **Pratninja**

THROBBING GRISTLE

CD1

Mute CD1

RT **Sh** **C** ..

A reasonably priced addition to the CD shelf for those aspiring sound structuralists who've been bored to tears by the bland Tangerine Dream, Kitaro and endless imminent Beatles releases in the genre. CD1 is a previously unreleased symphony in sound created by TG circa '79. Recorded on 8 track it lacks some of the clout of digital production but it's chocful o' ideas and interesting twists. In Mute's move to re-educate the world in terms of TG development, it's just the tip of an iceberg that'll include their previous four Industrial Records. They're LPs heading for a big thaw near you ... soon. **Dave Henderson**

VARIOUS ARTISTS

Crucial Electro Three

Streetsounds ELCST 1002

...

Twenty track mix down of all you've ever wanted to know about electro and hip hop that transcends its earlier dodgy days and introduces the listener to the newer, more pertinent, profound and effects — heavy teams. Excellent in places, awful elsewhere, this is Streetsounds' last will and testament before the big bank manager in the sky took back their blotter. With prime cuts from DJ Jazzy Jeff & Fresh Prince, Duke Bootee and D.ST. **Dave Henderson**

VARIOUS ARTISTS

London Pavilion (Volume One)

éI ACME 7

P ...

If pop is meant to be irreverent, beguiling, glamorous, avaricious, arrogant, melodic, memorable and discontented, then the éI label is pop music. Except pop is meant to sell records. This sampler of éI, circa 1986, is the best way to get introduced to the cast of divine eccentrics and the way éI has recaptured some of the essence of pop the chameleon — from the camp (Marder Hill, Cagliostro), to the hit parade art of The King Of Luxembourg, Bid and Anthony Adverse and back. Don't forget, too, the almost straight melodic seduction of Gol Gappas, Always and Rosemary's Children. If you like your music enlightened by character, take London Pavilion at least once a day, and keep paying attention. **Martin Aston**

WISEBLOOD

Dirtish

K422 WISE 003

RT **C** ..

A sweaty union between Clint Foetus and Roli Swan in an ever expanding do-deca-hedra of family inbreeding associated with Some Bizzare. The result is a bastard child for the mutant sideswipe of Cap'n Beefcake and Jim Morrison. This, of course, would take place through a confessional vent. But really, Wiseblood offer sex music with dirgey blues thrown in for good measure — imagine The Swans in overdrive or The Dead Kennedys singin' the Hank Williams songbook. Pretty interesting, I'd say. **Dave Henderson**

< SQUIDGY ORGAN OF THE MONTH: as featured on Biff Bang Pow's The Whole World's Turning Brouhard >

WRN

REV RE-

Classic classics

made available again



Little Richard

BOB ANDY

Retrospective

I Anka AV002STLP



A strong collection of songs from the ever thoughtful Andy culled from an assortment of sides originally released in singles form between 1970-75. Even the dignified monochrome photograph of the singer which adorns the sleeve is a faithful reflection of the music within. As both composer and singer Bob Andy attends to each nuance of his songs with painstaking deliberation, and the perfection for which he strives he very nearly attains, on tracks like Life, Rock It Down, Desperate Lover and Let Them Say. A most rewarding listen. **Evelyn Court**

THE CADETS/THE JACKS

The Cadets Meet The Jacks

Ace Records CH 197



Classic mid '50s vocal group rock 'n' roll. There was a vocal group called The Jacks who also recorded cover versions of other group's records under the name of The Cadets. Or maybe it was the other way around, music historians aren't sure which came first — very confusing. The biggest hit for them though was under The Cadets moniker, a novelty rocker (subsequently covered by The New York Dolls) titled Stranded In The Jungle which scored in the US R&B charts — and pop charts, something coloured acts didn't often do in 1956. Also included here is the similar sounding Love Bandit and interesting versions of Heartbreak Hotel and Sixty Minute Man re-titled Dancin' Dan . . . **Snakey G**

JIMMY DONLEY

Give Me My Freedom

Charly CR 30265



This guy was a tragic case. What he went through in the early part of his life is a psychoanalyst's nightmare/delight (depending on which way you look at it). From a poor area of Mississippi he started his recording days in 1957. He is as much a legend in the Southern States of America as other Swamp Pop heroes such as Jivin' Gene and Johnnie Allan (who, incidentally, wrote the sleeve notes and has a book on Jimmy to follow). A brilliant and prolific song writer, he wrote four hits for Fats Domino, but sadly his main inspirations were his wife whom he 'physically abused' and his devoted mother whose death in 1962 indirectly caused him to take his own life a year later. **Snakey G**

THE IKETTES

Fine Fine Fine

Kent 063



One time female backing group with the Ike & Tina Turner revue display a selection of their own material for the Modern label in the mid-'60s. The set omits their stunning Atlantic side I'm Blue (The Gong Gong Gong Song) but very nearly justifies its price by including the memorable I'm So Thankful and left-fielder Camel Walk Blue On Blue. For the rest, lightweight Motownesque pop of some charm. **Evelyn Court**

LITTLE RICHARD, BILLY WRIGHT AND THE TEMPO TOPPERS

Hey Baby, Don't You Want A Man Like Me?

Ace CHA 193



Little Richard and Billy Wright were two of the most colourful, dare I say 'campest', characters on the early to mid '50s R&B scene. Both having performed with pancake make-up and eyeliner, outrageous hair styles and, so legend has it, in frocks as well! In 1953 Little Richard was lead vocalist with The Tempo Toppers who have five tracks included here. All early '50s Peacock recordings, there are even tracks here with Little Richard being backed by The Johnny Otis Orchestra, vibes 'n' all. Richard was with the label in the years between leaving RCA and signing to Specialty! — a kicking from label boss Don Robey being the main reason for the change. Billy Wright & Orchestra were on the way out, popularity wise, when they signed to Peacock, having had several R&B hits for Savoy. A very underrated artist, often cited by Little Richard as his major influence. There are four unreleased tracks here, so it's quite a historic release as well as being great, big band R&B. **Snakey G**

JERRY MCCAIN

Midnight Beat

Charly CRB 1148



Although known as a harmonica player whose biggest successes were instrumentals, Mr McCain also had a very versatile voice that was at home in any style of R&B. Born in Alabama, his career in music started in the mid '50s, recording for Trumpet and Okeh among others. His early recordings were some of the rawest R&B you could find — Cutie Named Judie and My Next Door Neighbour have to be heard to be believed! The recordings on this LP are from much later though, from the period he was signed to Jewel Records (1965-67). His style by then had smoothed out, becoming very slick and varied. The song She's Crazy 'bout Entertainers is well worth a listen, Jerry singing about his wife who turns groupie and goes off bonking the likes of James Brown — a whole host of stars of the time are mentioned. **Snakey G**

VARIOUS ARTISTS

The Blues Is Alright Volume II

Malaco MAL LP0010 Ch



The Blues is alright certainly and in careful, capable hands if the material collected here is any gauge. And with contributions from such as Z Z Hill, Johnnie Taylor, Latimore, Denise LaSalle it's as much a synthesis of Deep South deep soul as anything, hardly differing from the kind of sides producer Jerry Ragovoy was contriving with Garnett Mimms And The Enchanters and Howard Tate in the mid '60s. What trace of the bar blues does exist is dressed up in suave, sassy arrangements, with the lowdown, downhome sound disappeared for good, although B B King and Little Milton are links with an earlier tradition and Bobby Bland's always sounded this way anyway. For as McKinley Mitchell says here, "the blues ain't nothing but a man in the wilderness looking for his baby", while Johnnie Taylor maintains "people got money, still got problems, anyway you look at it still called the blues". **Evelyn Court**

VARIOUS ARTISTS

Think Smart Soul Stirrers

Kent KENT 064



You can't really go far wrong with Kent compilations as their compilers are the top DJs on the Northern Soul scene. If they know how to keep them shufflin' on the dance floor till 8am at all nighters they are well capable of being left to put together the likes of this. This selection is from Old Town and Barry Records in New York. Stand out cuts include Jerk It by The Gypsies, Barefootin' Time In China Town by Lester Young, and You Better Believe Me by Beverly McKay (before her bank robbing days). **Snakey G**

UG! IS HERE

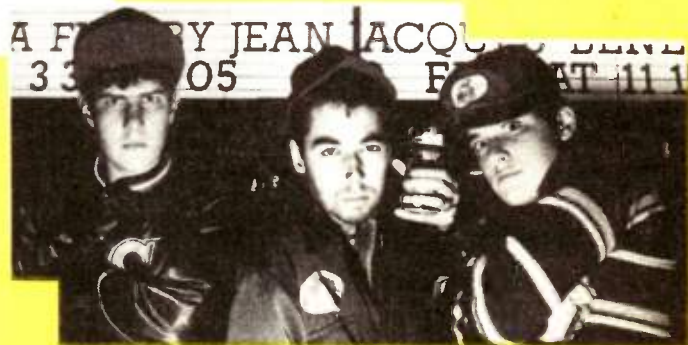
NUMBER ONE

MARCH 20



The Godfathers bust into the UGTAL at 11 in the singles chart. This daunting 45 comes in a gatefold full colour bag hot on the heels of their Hit By Hit LP

The Guana Batz re-enter the charts in an on-off attempt to sell their second hand motors.



Beasties' album License To Ill plummets to 10 in UGTAL albums, but check out their new 45 Fight For Your Right To Party which should show massive moves nextish

SINGLES

THE UNDERGROUND GUIDE TO ALTERNATIVE LISTENING

ALBUMS

Charts compiled from record sales from the last four weeks at selected specialist independent and high street outlets.

last week

1	1	I LOVE MY RADIO	Tuffy	Transglobal
2	4	FUTURE'S SO BRIGHT I GOTTA WEAR SHADES	Timbuk 3	IRS/MCA
3	2	SHOPLIFTERS OF THE WORLD UNITE	The Smiths	Rough Trade
4	7	KISS	Age Of Chance	FON
5	15	WHO IS IT?	Mantronix	10
6	14	EVANGELINE	The Icicle Works	Beggars Banquet
7	5	WASTELAND	The Mission	Mercury
8	10	YOU BEILLIN'	Run DMC	London
9	—	MY FAVOURITE DRESS	The Wedding Present	Reception
10	16	STRANGERS IN TOWN	Spinal 0° Descent	10
11	—	LOVE IS DEAD	The Godfathers	Corporate Image
12	—	PEEL SESSION	Siouxsie And The Banshees	Strange Fruit
13	9	THIS WHEEL'S ON FIRE	Siouxsie And The Banshees	Wonderland
14	11	SWEET SWEET PIE	Pop Will Eat Itself	Chapter 22
15	13	INTO THE GROOVY	Ciccone Youth	Blast First
16	12	REAL WILD CHILD	Iggy Pop	A&M
17	—	THIRTEEN BAD	—	CBS
18	17	BLUE CHAIR	Elvis Costello	Imp/Demon
19	35	TOWN TO TOWN	Microdisney	Virgin
20	37	BRIGHTER	The Railway Children	Factory
21	20	WHAT'S THE POINT	Fuzzbox	Vindaloo
22	22	EVERYTHANG'S GROOVY	Gaye Bykers On Acid	In Tape
23	21	MELANCHOLY ROSE	Marc Almond	Some Bizzare
24	—	LOVE REMOVAL MACHINE	The Cult	Beggars Banquet
25	27	WE'LL BE RIGHT BACK	Steinski & Mass Media	4th & Broadway
26	18	SOMETIMES	Erasure	Mute
27	—	PEEL SESSION	The Slits	Strange Fruit
28	38	PEEL SESSION	Joy Division	Strange Fruit
29	—	BAMP BAMP	Bambi Slam	Product Inc
30	—	PEEL SESSION	Stump	Strange Fruit

BUBBLING UNDER

THE MAGNIFICENT JAZZY JEFF	DJ Jazzy Jeff And Fresh Prince	Champion
HURRICANE FIGHTER PLANE	Alien Sex Fiend	Anagram
SICKLEMOON	X Mal Deutschland	Xite
TRIED AND TESTED PUBLIC SPEAKER	Boghead	Shellfish
SLOW TRAIN TO DAWN	The The	Some Bizzare

1	1	DIRTDISH	Wiseclood	K. 422'Some Bizzare
2	—	BACK IN THE DHSS AGAIN	Half Man Half Oicuit	Probe Plus
3	5	GOD'S OWN MEDICINE	The Mission	Mercury
4	—	UP FOR A BIT WITH THE PASTELS	The Pastels	Glass
5	6	GREETINGS FROM TIMBUK 3	Timbuk 3	IRS/MCA
6	7	SHABINI	The Shundu Boys	Discafrique
7	4	TEXAS CAMPFIRE TAPES	Michelle Sheeked	Cooking Vinyl
8	3	INFECTED	The The	Some Bizzare
9	13	QUIRK OUT	Stump	Stuff
10	2	LICENSE TO ILL	The Beastie Boys	Def Jam/CBS
11	9	THE QUEEN IS DEAD	The Smiths	Rough Trade
12	8	ESPECIALLY FOR YOU	The Smithereens	Enigma
13	12	PICTURES OF STARVING CHILDREN	Chumbawamba	Agit Prop
14	15	BEDTIME FOR DEMOCRACY	The Dead Kennedys	Alternative Tentacles
15	14	THE SINGLES ALBUM	Soft Cell	Some Bizzare
16	10	THE HOUSE SOUND OF CHICAGO	Various	London
17	22	WALKING THE GHOST BACK HOME	The Bible	Backs
18	18	LONDON 0 HULL 4	The Housemartins	Go Discs
19	11	WAREHOUSE SONGS & STORIES	Husker Du	WEA
20	21	BY THE LIGHT OF THE MOON	Los Lobos	Slash/London
21	17	HIT BY HIT	The Godfathers	Corporate Image
22	20	WONDERLAND	Erasure	Mute
23	26	NME C86	Various	Rough Trade
24	—	MASTER OF PUPPETS	Metallica	Music For Nations
25	—	IN THE PINES	The Triffids	Hot
26	28	RAISING HELL	Run DMC	London
27	19	BROTHERHOOD	New Order	Factory
28	23	TAKE THE SUBWAY TO YOUR SUBURB	Various	Subway
29	—	MUSICAL MADNESS	Mantronix	10
30	—	LOAN SHARKS	Guana Batz	ID

BUBBLING UNDER

STREET SOUNDS CRUCIAL ELECTRO 3	Various	Streetsounds
ROCK THE HOUSE	DJ Jazzy Jeff & Fresh Prince	Champion
LIVE IN AMERICA	A Certain Ratio	Dojo
WHAT'S IN A WORD	Brilliant Corners	SS20
BLOOD & CHOCOLATE	Elvis Costello	Imp/Demon

STRICTLY INDEPENDENT SINGLES COLLECTION

THE UNDERGROUND

1	SHOPLIFTERS OF THE WORLD UNITE	The Smiths	Rough Trade RT C
2	KISS	Age Of Chance	FON RT C
3	MY FAVOURITE DRESS	Wedding Present	Reception RR C
4	LOVE IS DEAD	Godfathers	Corporate Image RR C
5	THE PEEL SESSION	Sixpence And The Banshees	Strange Fruit P
6	HEAD GONE ASTRAY	The Soup Dragons	RAW TV Products RT C
7	SWEET SWEET PIE	Pop Will Eat Itself	Chapter 22 NM C
8	INTO THE GROOVY	Ciccone Youth	Blast First RT C
9	BRIGHTER	Railway Children	Factory RT C P
10	EVERYTHANG'S GROOVY	Gaye Bykers On Acid	In Tape RR C
11	BLUE CHAIR	Elvis Costello	Imp/Demon P
12	THE PEEL SESSION	The Slits	Strange Fruit P
13	THE PEEL SESSION	Stump	Strange Fruit P
14	BLUE MONDAY	New Order	Factory RT C P
15	SERPENTS KISS	The Mission	Chapter 22 NM C
16	ASK	The Smiths	Rough Trade RT C
17	STUMBO	Wiseblood	K422 RT C
18	BAMP-BAMP	Bambi Slam	Product Inc RT C
19	THE PEEL SESSION	Joy Division	Strange Fruit P
20	SOMETIMES	Erasure	Mute RT C P
21	PANIC	The Smiths	Rough Trade RT C
22	HANG-TEN!	The Soup Dragons	Subway Re C
23	MAHALIA	The Bible	Backs B C
24	TRIED AND TESTED PUBLIC SPEAKER	Bogshed	Shellfish B C
25	IN A LONELY PLACE	The Smithereens	Enigma RT C
26	LIKE A HURRICANE/GARDEN OF DELIGHT	The Mission	Chapter 22 NM C
27	THE PEEL SESSION	The Specials	Strange Fruit P
28	POPPIE COCK	Pop Will Eat Itself	Chapter 22 NM C
29	CUBIST POP MANIFESTO	Big Flame	Ron Johnson NM C
30	THE DAY BEFORE TOMORROW	BMX Bandits	53rd & 3rd FFC
31	THE PEEL SESSION	New Order	Strange Fruit P
32	REALLY STUPID	The Primitives	Lazy RT C
33	TRUMPTON RIOTS	Half Man Half Biscuit	Probe Plus Pr C
34	LUCILLE	Fatal Charm	Native RR
35	THE GRIP OF LOVE	Ghost Dance	Karbon P
36	I'M GOING TO HEAVEN	The Close Lobsters	Fire NM C
37	SIXTEEN DREAMS	Loop	Head Re C
38	COMPLETELY AND UTTERLY	The Chesterfields	Subway Re C
39	BEATNIK BOY	Talulah Gosh	53rd & 3rd FFC
40	ANAL STAIRCASE	Coll	K422/Force And Form RT C
41	THROWAWAY	Mighty Mighty	Chapter 22 NM C

42	DICKIE DAVIES EYES	Half Man Half Biscuit	Probe Plus Pr C
43	BIZARRE LOVE TRIANGLE	New Order	Factory RT C P
44	THE PEEL SESSION	Madness	Strange Fruit P
45	THE PEEL SESSION	Spizz Oil	Strange Fruit P
46	GREY SKIES BLUE	The Submarines	Head Re C
47	I WANT YOU	Elvis Costello	Imp/Demon P
48	THE PEEL SESSION	The Damned	Strange Fruit P
49	STEAMING TRAIN	Talulah Gosh	53rd & 3rd FFC
50	LOVE'S EASY TEARS	Cocteau Twins	4AD RT C

STRICTLY INDEPENDENT ALBUMS COLLECTION

THE UNDERGROUND

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

Compiled from shop sales of independently distributed records

B Backs **C** Cartel **Ch** Charly **FF** Fast Forward **J** Jetstar **J** Jungle **NM** Nine Mile **P** Pinnacle **PR** Probe
Re Revolver **RR** Red Rhino **RT** Rough Trade **Sh** Shigaku **SP** Spartan

11 UNDERGROUND

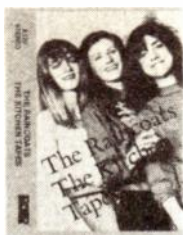
Q3 Where are Hüsker Dü from?

A5 Minneapolis

Compiled by Observer Station, from personal addiction

- 1 THE BLOW UP *Television*, an 85 minute live outburst
- 2 UP AGAINST THE BEAST *Brother D & Silver Fox*, classic reggae/rap confrontation
- 3 THE KITCHEN TAPES *The Raincoats*, young hopefuls live in the Big Apple
- 4 GHOST RIDERS *Suicide*, dynamic duo live revival
- 5 NEW YORK THRASH *Various*, loud and uncompromising hardcore
- 6 STONE KILLERS *Prince Charles*, baad ass funk picked up later by Virgin
- 7 BABES IN ARMS *MC5*, out-takes and unreleased stuff
- 8 CRY TUFF DUB ENCOUNTER *Prince Far I*, reggae classic
- 9 NEW YORK SINGLES SCENE *Various*, early NY 45s with Patti Smith, *Television* and more
- 10 REVISITED *Malaria*, Germanic demonic operatic death music

Compiled by the ROIRing boys



1 THE STORM Double Image NIA 12 inch

2 THE BRIDGE IS OVER Scott La Rock MC KRS One/Mr D Nice B Boy 12 Inch

3 LICENSE TO ILL (ALL OF IT) Beastie Boys Def Jam LP

4 THE TERMINATOR Junior Gee And The A-Team 4th and Broadway 12 Inch

5 IT'S MY BEAT Sweet T And Jazzy Joyce Profile 12 Inch

6 GIVE ME THE REASON Luther Vandross Epic 12 Inch

7 CRUSH ON YOU The Jets MCA 12 Inch

8 SEXY Masters Of Ceremony Strong City 12 Inch

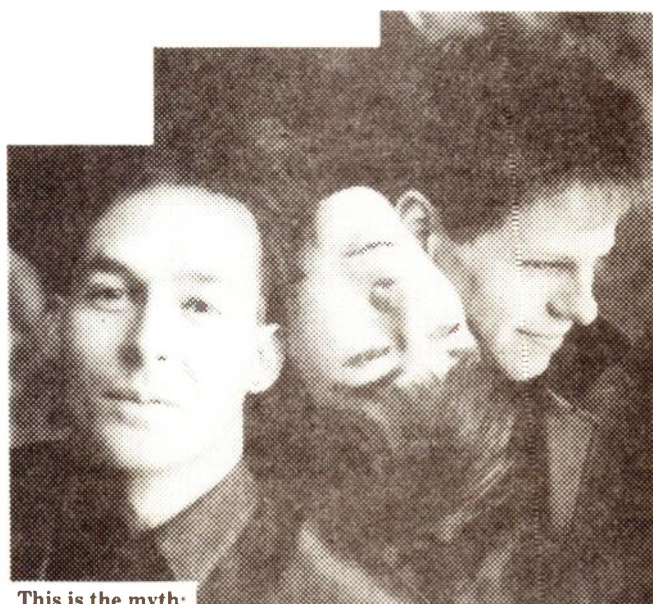
9 MY MIKE SOUNDS Nice Salt 'n' Peppa Next Plateau 12 inch

10 SATURDAY NIGHT Schooly D Schooly D 12 Inch

Compiled by Howie D and DJ Szene, just classic cuts

1	HAPPY HEAD	<i>Mighty Lemon Drops</i>	Sire
2	BEND SINISTER	<i>The Fall</i>	Beggars Banquet
3	RAGIN' FULL ON	<i>Firehose</i>	SST
4	CUT DOWN	<i>Red Lorry Yellow Lorry</i>	Homestead
5	BORN BAD	<i>Various</i>	BFD/Born Bad
6	PEEL SESSIONS	<i>Gang Of Four</i>	Strange Fruit
7	BURL	<i>Killdozer</i>	Homestead
8	CAMPER VAN BEETHOVEN	<i>Camper Van Beethoven</i>	Pitch A Tent/Rough Trade
9	THE BEAT FROM 20,000 FATHOMS	<i>Smersh</i>	RRRecords
10	THE UNACCEPTABLE FACE OF FREEDOM	<i>Test Dept</i>	Some Bizzare

- 1 ASPLIT SECOND A Split Second Antler
- 2 GO BACK The Klinik Antler
- 3 AGGRESSIVA Front 242 RRE
- 4 LOCATE A STRANGER The Invincible Limit Lost Cause
- 5 STUMBO Wiseblood Some Bizzare
- 6 NEVER GIVE UP Crack Foundation Sampler
- 7 MEDUSA Clan Of Xymox 4AD
- 8 COLOURS Nirvana Press Sampler
- 9 200 YEARS Skinny Puppy Network
- 10 THIS IS WHERE THE FIRE USED TO BE Then The Wall Crashed Down demo



ALEX KADIS



Baxter: "Me and Ron spent New Year's Eve at a holiday camp in Somerset and at midnight this little old lady between us gurgled, 'Ooh! I'm in the middle of two big boys'."

So *that's* how you got your name?

"Well, no, it's a '60s porno term for large mammary glands, Sharon Tate said it in *Valley Of The Dolls* — 'Don't worry about me sugar, I've got ma two big boys to support me'."

TWO BIG BOYS like to dish out references.

"Our aim is to both aurally and *visually* stimulate the audience via a backdrop of films and slides by Man Ray, Jean Genet, Hans Richter, Warhol RIP and Russ Meyer. A surreal environment injected with '60s tack. A multi-textured entertainment."

Ron and Stella are vocal opposites who fracture then melt together in haunting, gliding harmonies that weave a sultry spell over the psychedelic-pop backing of Harry Day's bass and Baxter Martin's sleazy sax drone. Two Big Boys (and a big girl's blouse) release their debut single *Monkeys On Smack* very soon. Art, smart or just. . .

RONNIE RANDALL

From Scotland, with something approaching love, come **JAMS**, which of course stands for The Justified Ancients of Mu Mu. A

The JAMS

The Justified Ancients of Mu Mu



THE BLACK ANGLIAS Four young men determined to re-create the sound of one of our most important bands, The Shadows. Armed only with bass, drums, a Telecaster and obligatory Strat they're ready to take on the world. Clad in heavy leathers, polo-necks, shades and a neat line in formation stumbling they're quite a sight live, storming into terrifyingly accurate versions of *The Cruel Sea*, *Slaughter On Tenth Avenue* and *Walk Don't Run*. Occasionally graced by the presence of ex-Kursaal Will Birch on drums, go and see them as soon as possible, you know that Hank would be proud of you

. . . HOXTON LEONID



THE BLACK ANGLIAS BARRY. MARK. RAGGY. CHRIS.

THE WILD BUNCH are Miles and Nellee, a two piece from Bristol whose particular brand of hip-hop is set to burn down a few dance halls this year. They've been together for three years and have used the time to create a superb sound. Their first single, which has just been snapped up by 4th & Broadway, is a double sider with the very hard *The Avenue* depicting the perils of night-life in Bristol.

But the real peach is a lovers rock version of Herb Alpert's *Look Of Love*. It features the voice of Shara (who's had a couple of independent soul records out herself) and will be an essential buy. In the meantime the boys have managed to salvage an unspeakable Morgan McVey track with a steaming remix that is actually worth looking out for.

PAUL HOWARD

DROP

five piece consisting of Rockman Rock, King Boy D. Nigerian born Chike and Lovers rock duo Burning Illusion, they've got a white label rap-a-long beatbox 45 that's got more than an inch of Beatles' circa *All You Need Is*

Love tied up in there too. The whole affair is mysterious, a telephone number only and a threat that the group will soon be releasing more material.

"No, we've not been in bands before, and, yes, I suppose we were originally influenced by The Beastie Boys to actually get up and do something. I mean, if you were 15 and living in America you'd be getting up and doing something after hearing The Beastie Boys."

Too true. But these colonials seem a touch wiser, world weary a bit, but not angry. . .

"We're not like Crass in that kind of way, but we're into ripping things off, we're into saying what we want to say."

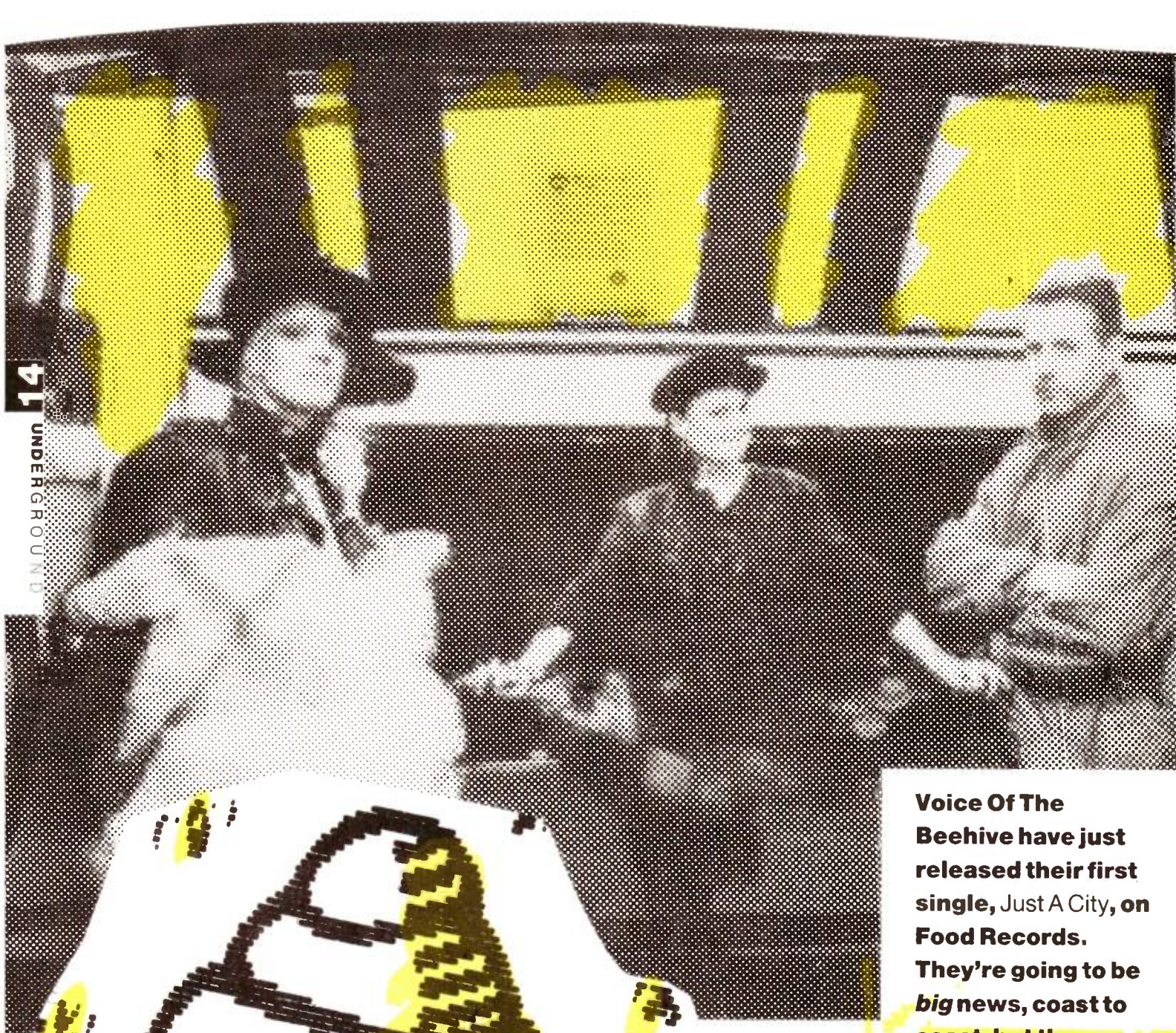
And the title of the album?

"Oh, 1987, What The F***'s Going On?"

And distribution?

"Well, we approached Rough Trade but they've not said anything yet."

DAVE HENDERSON



Voice Of The Beehive have just released their first single, *Just A City*, on **Food Records**. They're going to be *big news*, coast to coast, but the question is, who are **Voice Of The Beehive**?

John Best gets the scam
Rod Clark takes the pix

History of the beehive by Julian Henry



The mark one proto-type beehive modelled by Dionne Warwick along with immaculate dental work and perfect go-go pose.



The 'beehive high rise'. The Ronettes achieve multi-storey status by climbing on each other's shoulders.

Henderson is speaking: "Go forth into the streets of this great city," he says, like some cheap Biblical bitpart. "Seek out the ones who call themselves Voice Of The Beehive, and find out who they are." You can see why he's editor, I think to myself. So I go, and mere nanoseconds later on the geologic-al clock, I'm in this pub in Camden, face-to-face with two girls and two boys, mouthing the words "who the f*** are Voice Of The Beehive?"

"We are," they rejoin. I breathe a hefty sigh of relief — found 'em! And, er, who are "we"?

(Pub table, left to right) Tracey Beehive, singing, guitar and glitter boots, older sis at 24, known on occasion to correct her myopia with chic '50s spex; Melissa Beehive (20), singing and tambourine and junk jewellery magnate, fave colours burgundy and chartreuse; Mike Jones, soft spoken Welsh wizard behind most Beehive arrangements and Tracey's fellow wielder of the ole six string razor; Woody — no, not Henderson's pet poodle of the same name — but one Daniel Woodgate, stixman, late of some band called Madness, or something.

Missing is Mark "Bedders" Bedford, also recently emerged from a state of Madness, and the man VOTB call Mr Bassman, because he, er, plays the bass.

So enough of this jolly banter, I say, how come none of you, girls or boys, have a beehive to call your own? "I'm working on it," proffers Tracey, a little apologetically. "I'm trying to get the record company to give me a little bit of money to get some kind of beehive made, but wigs are so expensive I think I'm going to have to learn to tease my own hair."

At this point I think it's worth stopping to more fully introduce, more fully appreciate, our heroines. LA women and diamond (albeit, paste) girls, the pair of

"The who? I'm sorry I don't believe I'm familiar with that name. Are they a band or something?"

Feigning ignorance is, the Beehives understand, a far more caustic commentary than any cheap mud slinging.

But, what do they want to be? "We want to be like Madness, The B-52's (aha!), Bow Wow Wow . . . great pop with a real sense of humour." Is there a gap in the marketplace (man) for that kind of thing right now? I ask like some particularly feeble-minded kind of pondweed. "Is there a gap?" Woody, quite rightly incredulous. "The whole market's a gap, isn't it?"

Sometime around this point, Tracey takes my specially prepared sheet of buzzwords (beehive? buzzwords? no, alright then please y'selves) to see what she wants to answer.

"Girl-meets-boy for the self-aware," she reads — well it was just a passing thought! — "I like that. Girl-meets-boy for the self-conscious, maybe," she decides.

Whatever, for a band tapping some classic, disposable pop vein, Tracey's words (Melissa and Mike also write) display some neat erudition and fine, fine sentiments. Check this, dear reader, do:

"Girls lie to boys, and boys lie to girls. He says he's been at the office, papers up to here . . . but he smells of beer. She says it's OK, he thinks she doesn't know . . . women always know. I'm gonna be the one to break all of those rules, I think those people are fools. What good is the truth if you never use it?" — Trust Me.

Pearl-ettes on domestic disharmony worthy of a young Costello, written with the full glorious arrogance of innocence, and the thumping backbeat of a Running Bear — a truly waist-up: waist-down experience. And don't start me off on The Things You See When You Don't Have Your Gun, or I'll never shut up!

Back with the buzzwords, we're at "feminism". "Oh, don't ask us that," they plead, and, not wishing to be a dullard, I suggest we try "boys" instead. "Hang on a minute," chimes in Woody. "Why do interviewers always ask girl groups these sort of questions? Would you ask an all-boy group that sort of thing?" I humbly submit that I probably would, and anyway, Tracey and Melissa are cooing that they want to talk boys.

Melissa likes 'em skinny and wild, Julian Cope-like, Zodiac Mindwarp-esque or Steve Mack-ish — could this be why they do It's A Good Thing live? Tracey's less directly forthcoming, but perhaps being older, seems to prefer a more, uh, manly man. Oh, and they did take Microdisney drummer Tom Fenner surfing with them in California over Christmas. That Petrol Emotion and Microdisney are two of VOTB's favourite groups.

And, to prove serendipity's a reality as well as a nice word to say, two nights after our Camden rendezvous, VOTB played their biggest gig ever, third on the bill to Microdisney at London's Astoria. The A&R men who hadn't already wine and dined them (not many) were there, wondering what price promotion from plucky independent Food?

"It's been great, we spent a whole week going to different restaurants every day. We'd rise around 11, and every day a different car would come and whisk us off somewhere else to see another label." At the time of writing the Japanese meal would appear to be odds-on favourite.

But with all the press and major label attention aren't they afraid of being analysed out of all existence; losing the very perfect imperfection that makes them so loveable?

"Yeah, we're very aware of that, that's what happened to the Shop Assistants" . . . and, to my mind, Fuzzbox, with whom the Beehives share an intuitive, total, and oh-so-fragile glamour, beyond the ken of yer average marketing mind. Unlike Fuzzbox, though, VOTB also have the songs.

Woody, why is there all this interest? Is it because they're girls, because of you and Bedders, or because of the (fab 'n' groovy) songs? "The songs, the songs. They've got such great songs; everyone knows they're just the best band to come through in such a long time."

All I know is that when I hear the sound of their honeyed voices in such edible unison (almost like The Roches (!) "Yes, I like them," Tracey) it's such a dizzy pleasure, I don't have to think, I just like.

One last buzzword: "fame". Tracey: "Great TV show." Woody: "Great record, one of Bowie's best. No, really, fame doesn't really exist. I supposedly experienced it to some extent, and it has no real impact on the person you are, or the way you live your life. The only way I ever knew anyone knew who I was was when I saw my name in print." That, it would appear, is about as tangible as it gets. Melissa: "I can't predict what's going to happen in the next 15 minutes!"

One thing that will happen — indeed, has, by the time you read this — is that VOTB will release their very first record, a single, Just A City/I Walk This Earth, on Andy Ross and David Balfe's aforementioned Food label.

VOTB would have you believe their name comes from some book or other about "the democratic organisation of a beehive". This is, of course, all crap put together afterwards to offset the fact that they all gave their hearts years ago to Queen Bee-52 Cindy Wilson . . . prepare to give yours, honeychild.

GIRLS

them; they came to London in search of Quadrophonia, and still think it would be neat to lie and say they were scooter girls back home.

When they open their mouths to talk, they're killing; effortlessly witty, backstreet Bette Midlers, if they weren't on the stage already, I say to them, I'd have to suggest they got on it pretty damn sharpish.

When she opens her mouth to talk, Melissa displays a missing molar that this very morning threw in its little toothy towel just as she was having a frank exchange of views with those nice people at Heathrow immigration.

When they open their mouths to sing, they're some fledgling embodiment of classic pop; beyond the need for justification in the way The B-52's and Blondie are. The latest in some kind of long line of delineation that runs from The Shangrilas through The Ronettes down to Harry's mob and beyond. Why, Henderson has even suggested they could be the next Bangles.

AND THEIR



Dusty Springfield struts her stuff with a junior beehive, still in the early stages of construction.



Kate Pierson of the B-52's becomes upwardly mobile, though this impressive bouffant is in fact a wig.



They called her The Queen Of The Beehive. Marl Wilson's singing career has never been the same since the day she forsook her beehive for a standard trendy 1980s perm.

BEES



The Subterranean label

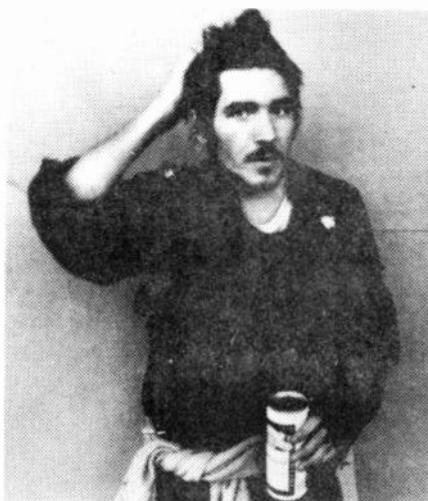
from San Francisco was started at the tail end of the '70s and has developed a catalogue of more than 50 essential releases during its colourful career. As well as records on their own label, the Subterranean network has evolved through mail order handling of labels such as Alternative Tentacles (Dead Kennedys, Tragic Mulatto, early Butthole Surfers and more), Thermidor (SPK, Nig-Heist, XX Committee, Toiling Midgets), the Italian Diavly Productions (Jonee Jonee, Plath), Modern Masters (Arkansaw Man) and one-off material from Factrix, Sun City Girls, Glorious Din, Negativland and many more. • Regular newsletters from their 577 Valencia, San Francisco, CA 944110, USA address also list numerous fanzines, posters, videos and other paraphernalia of interest. All in all, they're well worth contacting for news, information and vinyl of international importance.

Latest newsletter from the label acclaims the new live Flipper double and threatens, soon to be released, delights from Polkacide (San Fran's punk/polka crew with 13 thrashed out originals), The Longshoremens' Walk The Plank (their second album for the label), Controlled Bleeding's Core (a fusion of jazz, electronic and industrial sound, and finally A31's Ruins Of America featuring Flipper's Will Shatter and various other rowdy musicians.

▲ Joe Pop-O-Pie

▲ Each band features members of the other

A6



▲ Zev



▲ Longshoremens



▲ Dave Henderson gets a message from The Subterax

- SUB 15 *VARIOUS* Red Spot (an anthology of SF bands with *Minimal Man*)
- SUB 16 *JR CHEMISTS/LES SELDOMS* Arizona Disease (five track shared 7 inch)
- SUB 17 *VARIOUS* The Witch Trials (late night horror from *Jello B*, *Christian Lunch* and more on a 12 inch EP)
- SUB 18 *MINIMAL MAN* The Shroud Of (LP of powerful r'n'r and electronics)
- SUB 19 *PHE FIX* Underneath (quirky funk on 7)
- SUB 20 *INFLATABLE BOY CLAMS!* I'm Sorry (2x7 inches of sordid nursery rhymes)
- SUB 21 *NERVOUS GENDER* Music From Hell (electronic LP with testicles — it says here)
- SUB 22 *WILMA* Pornography Lies (anxious and funny 3 track 7 inch)
- SUB 23 *FLIPPER* Sex Bomb (7 inch insanity)
- SUB 24 *DEAD KENNEDYS* Nazi Punks (7 inch hardcore with anti-Nazi arm band)
- SUB 25 *FLIPPER* Generic Flipper (the album of the noise of a hanger)
- SUB 26 *FACTRIX/CAZZA* California Babylon (live LP)
- SUB 25 *CODE OF HONOR* Fight Or Die/SICK PLEASURE Dolls Under Control (LP with a side apiece from hot hardcore acts)
- SUB 28 *TOMMY TADLOCK* Body Ad (redefining country on 7 inch)
- SUB 29 *STEFAN WEISSER* Life Sentence (hand painted 7 inch box set with pix, booklet and a 20 dollar tag)
- SUB 30 *Z'EV* Elemental Music (LP from early metal basher and performance artist)
- SUB 31 *CHROME* The Chrome Box (6 album set) out of print
- SUB 32 *NEGATIVE TREND* We Don't Play, We Riot (4 song 12 inch from '78 Calif punk band)
- SUB 33 *Z'EV* My Favourite Things (nine live metal muthers)
- SUB 34 *CHROME* Anorexic Sacrifice (limited ed 7 inch) out of print
- SUB 35 *FLIPPER* Get Away (mail order only on green vinyl, 7 inch)
- SUB 36 *CODE OF HONOR* What Are We Gonna Do? (7 inch way beyond hardcore)
- SUB 37 *FACTRIX/CAZZA* Percient Dreams (collaborative 7 inch fusing electronics with Moroccan percussion)
- SUB 38 *BRUCE LOOSE* What's Your Name? (7 inch from Flipper man in a quieter vein)
- SUB 39 *SICK PLEASURE* Speed Rules (7 songs 7 inch EP, Fast)
- SUB 40 *LEATHER NUN* Primemover (7 inch from tactile Swedes)
- SUB 41 *ARKANSAW MAN* Every Job (jazzy melodies, sparse, clean 7)
- SUB 42 *FLIPPER* Gone Flashin' (brilliant state of the art Flipper, just released in the UK through Fundamental)
- SUB 43 *CODE OF HONOR* Beware The Savage Jaw (LP from metal hungry pop thrashers)
- SUB 44 *POP-O-PIE* Joe's Second Record (6 song 12 inch)
- SUB 45 *LONGSHOREMEN* Grr Huh, Yeah (LP entry into the beatnik neanderthal rat race)
- SUB 46 *FRIGHTWIG* Cat Farm Faboo (album from the dishevelled version of *The Bangles*)
- SUB 47 *ROD MYERS AND THE RAMPS* Wheelchair (single pastiche of Wild Thing extolling the virtues of invalid care)
- SUB 48 *PSYCLONES* Psyclones (debut vinyl from this mix of industrial and hardcore) ock act)
- SUB 49 *HELIOS CREED* X Rated Fairy Tale (solo album from *Chrome* person)
- SUB 50 *WILMA* Wilma (lush, lyrical LP from all girl act).

the first 50

- SUB 1 *VARIOUS* SF Underground (SF's first punk comp with *Flipper*, *No Alternative* and more)
- SUB 3 *SOCIETY DOG* Working Class People (7 inch single)
- SUB 3 *VARIOUS* Live At Target (compilation of four of the West Coasts most challenging acts including *Factrix* and *Nervous Gender*)
- SUB 4 *JARS* Psycho (avant-garage-psycho 7 inch)
- SUB 5 *BAY OF PIGS* Addiction (sleazoid 7)
- SUB 6 *TOOLS* Hard Work (anti-draft biker 7)
- SUB 7 *FLIPPER* Love Canal (primal Flipper 7 inch, damnation with a beat)
- SUB 8 *VARIOUS* Club Foot (live comp with Longshoremens, *Naked City* and more)
- SUB 9 *NO ALTERNATIVE* Make Guns Not Love (wall of noise punkability 7)
- SUB 10 *VARIOUS* SF Underground 2 (the sequel with *The Spikes*, *The Undead*)
- SUB 11 *TOOLS* out of print
- SUB 12 *ULTRASHEEN* City Boy (dance explosions from jazz to pop on 7)
- SUB 13 *SOCIETY DOG* On The Leash (4 song 7 inch EP from hardcore hounds)
- SUB 14 *STEFAN WEISSER* Editions & Contexts (7 inch spoken cuts on clear vinyl)

CHROME should have been bigger than ... well, they should at least have had the kind of mass acceptance that Devo and Pere Ubu originally grabbed for their strange rock readings split between dirty, filthy pop and electronic dirginess. One of Subterranean's legendary releases was the six album box set which featured previously unreleased material from the pens of *Helios Creed*, *Damon Edge*, and *Hilary and John Stench*. • In the UK they turned up on *Don't Fall Off The Mountain*, *Red Records* and *Beggars Banquet*, but it's more than likely that these releases are deleted now.

FLIPPER's rise to infamy through hardcore notoriety was further enhanced with the release of their superb *Gone Fishin'* album (recently picked up for UK distribution through Fundamental via *Red Rhino* and the *Cartel*). Their aggressive tampered with sounds are close in kinship to the *Butthole's* and *Swans* while still retaining a unique edge which is all their own. Internal friction has left them in a state of fatal disagreement but there's a live double (also out through Fundamental here) showing their most dishevelled hours replete with game and fold out sleeve. Oh yes, go get it.

JOE POP-O-PIE is the oddball personified. His *Joe's Third Record* features the man himself on vocals, harmonica and the odd keyboard. A true left-fielder it was recorded between 8pm and 10am on April 2, 1985 and features distorted versions (sometimes totally backwards) of both *I Am The Walrus* and *Sugar Magnolia*. As for the other tracks, Joe wrote them himself and throughout this *Flipper* go metal, *Jonathan Richman* on the wild side collection the onus is on fun (and no overdubs).

THE LONGSHOREMEN have a brand of psychologically unsound hipness that could grasp an intrusive journo by the scruff of his giro and make him write a book in biro. These persons throw Kerouac on the fire and hit the road for keeps. Bet they've got holes in the elbows of their sweaters too.

5

SO, WHAT'S NEW?

From issue one there'll be seven more good reasons to grab a copy of *Underground* with our specialist contributors telling you all about the life and times of everything from mod and psychedelia to re-issues, rockabilly and the loudest of the loud.

QUIPHOLA... and other silly haircuts

For the fact hungry rockabilly, psychobilly and generally winkle-picking honcho, Snakey G will be putting together the best of what the rest detest with an added slurp of Brylcreem, a nod to the eternally elite, the collector at heart and the man with the expensive cowpoke trouse. Threats, danger and the rest catered for.

STATION TO STATION

Decorum don't come easy, but Evelyn Court's intense prose on the healthiest reggae music from re-issues to the present day can't be considered less than compulsive scanning. Ev's hottest dance tracks, the news that's fit to pop and all the beat-heavy sounds that're cool to mention.

SURFIN' CLAM BAKE

Our man with the patchy complexion and multi-patterned shirt, Hoxton Leonid, will be telling it like it is in a strictly, psychedelic, hyperdelic, surfs up, shades at the ready (remember The Ventures?) type thing. So, if you're into fish and frolics, let's swim.

MIXMASTER

DJ sounds that cross, the missing link between The World's Famous Supreme Team, 23 Skidoo, The Wild Bunch, 400 Blows, The Beastie Boys and Age Of Chance. All revved up and surgically investigated by scratch and spin specialist Paul Howard.

VERY LOUD!

Our eardrum maestro, Whiplash, will be diagnosing the best way to loosen that snotty wax that's lodged in your upper lobes with a sheer and succinct blast from his noisiest compadres. If you thought extreme physical danger from noise emanated from the larynx of jazz crooners intent on smashing a few glasses, then check out Whiplash's hot faves and think again.

REWIND

The past given the kiss of life and massaged back to notoriety. Our team tell all about Little Richard, explain just who The Ikettes were, collate The Impressions' roots and tell you where you can get to hear all of these (and much, much more).

GET SMART

The mod scene and gyrating soulfulness through all points of the music world, in maximum detail. Can you tell the difference between a Cushman, a Vespa 125 bored out to a 225, the sound of primal Purple Hearts, the new ska invasion from the States, or, can you measure the velocity of the latest hip swings? Well, Felix Adler can. From Potato Five to Young Holt Unlimited.

So check this, if you want to keep plugged in..

FIVE TRENDY MURDER SITES TO VISIT WITH YOUR UNDERGROUND TRAVELCARD

1 23 Cranley Gardens, N10 (Highgate tube). Scene of Dennis Nilsen's little soirees, where drains blocked with boiled human flesh made Dynarod suspicious. (See also his previous abode at 195 Melrose Avenue, NW2; Willesden Green tube.)

2 The Magdala Tavern, South Hill Park NW3 (Belsize Park tube). David Blakeley asked for bitter and got it — his lover Ruth Ellis shot him three times outside this pub, and became the last woman in Britain to really swing.

3 Noel Road, N1 (Angel tube). Just a jealous guy, Keith Halliwell bludgeoned his playwright lover Joe Orton to death before stabbing himself into immortality. Love kills...

4 The Blind Beggar, Whitechapel Road, E1 (Whitechapel tube). HQ of the most infamous twin set, Reggie and Ronnie Kray. George Cornell's brains exited his head at vast speed in this pub thanks to a missile from Ronnie; he should never have called Ron a "fat pooter".

5 Evering Road, N16 (Highbury & Islington tube and a long hike). Reggie's finest hour. Jack McVitie, minor gangland rival, also found out the hard way that sarcasm is the lowest form of wit, and felt cold steel in his liver as a result. His final resting place is reputed to be in a London flyover.



WAITING FOR GODARD



The Subway Sect

Where are you Vic Godard? The maker of Subway Sect's fine *Ambition* single (released on Rough Trade in 1978) and the veteran of four different record contracts since, has been lying mighty low of late. Is there no life after Godard? (Geddit?)

But no, there's more. A chance sighting outside a bookies in Putney, south west London, has revealed his whereabouts. Vic has forsaken the late night sophistication of the jazz set, which followed his uncouth youth, and is now pursuing the real love of his life, horse-racing.

How the mighty are not so mighty anymore. Still, get nostalgic — a compilation of the Subway Sect's best moments, *Vic Godard & The Subway Sect, A Retrospective 1977-81*, is still available on Rough Trade.

- 1 NOBODY'S SCARED, Braik, 1977
- 2 AMBITION, Rough Trade, 1978
- 3 STOP THAT GIRL, Rough Trade, 1980
- 4 STAMP OF A VAMP, Club LeR/Island, 1981
- 5 HEY NOW I'M IN LOVE, London, 1982
- 6 HOLIDAY HYMN, EI, 1985

- 1 WHAT'S THE MATTER BOY, MCA, 1982
- 2 SONGS FOR SALE, London, 1982
- 3 A RETROSPECTIVE (1977-81), Rough Trade, 1985

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Which country is home for Phillip Boa?

17 UNDERGROUND

U OR NON U?

ON SALE

MARCH 20

WHY

107

< OBLIGATORY PTV MENTION: Hello PTV >

THE
ONE
THAT
GOT
AWAY

Yes, sneaking in at the tale end of last year, a compilation entitled Sub Pop 100, on the Sub Pop label, arrived at the luckier import stores. You might very well have missed it, but it's a little diamond that's well worth seeking out. Pratinja dives from the Lotus position and takes it by its horrible vinyl throat.

They've scratched 'Guitars' and 'Machines' on the relevant sides of this Lord Lucan and they've got Big Black's Steve Albini demanding his breakfast by way of an introduction. They're Americans without their trousers down, their socks unwashed since 1981, which is as far back as they dare go in search of synchronised swimming, bringing us the Scratch Acid tonsilectomy Greatest Gift, a surprisingly puny Nothing To Prove by The Wipers and a typically torturous Kill Yr Idols from Sonic Youth, all of four years old. (Funny, they sound younger.) * Naked Raygun opt for a new Pink Panther theme tune with their choppy irascible Bananacude, six years old and apparently their first recorded work ever. The slack-kneed U-Men are fairly monstrous with Gila, a band who believe that disrupting a charmingly mundane tune makes you more 'interesting' somehow. Crappola! * It's a pleasantly scrappy album this, with all manner of sub-Patti Smith people rubbing grease into their hair before trotting down to the studio to look intense. Middle class layabouts with nothing but self-inflicted grime on their hands, they therefore know how to approach a tune and consequently both Dangerous Birds with Smile On Your Face and Savage Republic's Real Men are scathing but soft in their calamity. Skinny Puppy's fledgling rampart-rubber, from '85, Church In Hell is a meaningless tinkle, and Steve Fisk's Go At Full Throttle is unintentionally hilarious mutant-piffle. * Lupe Diaz tries — oh Lord how he tries — to sound compelling as he's felling ions in the atmosphere; one lolloping slurp of ideas that might actually be an old Spitfire revving up underwater, and Boy Dirt Car's pungently springy Impact Test is a snarling pantsfiller that goes nowhere fast. * As your head spins and demands independence, Shonen Knife crop up with their divine toe-curler One Day Of The Factory. A fine compilation, but for God's sake don't call any of it ART, because that's puke. Sub Pop (PO Box 20645 Seattle WA 98102, USA).

◀ SLEEVE OF THE MONTH: TAGC's Digitarla >

Eksakt Records from the Netherlands celebrate five years of rampantly different and slightly strange releases spanning post-psychedelia, sub-Residents, distorted metal, punk, pop and roll and general good time muzak with distribution throughout Europe and a steadily growing reputation. Early releases features **Soviet Sex**, **Exploiting The Prophets**, the excellent **Idlotsavant**, **Nine Tobs**, the very hard to grapple with compilation Dutch Difficult Music, **The Moonies**, French outfit **Ptôse**, the brilliantly named **Miners Of Muzo** and a cast of other unpronouncables ● Kinda makes it glad we joined the EEC doesn't it? For further details of some fine discs, pen a missive to Aksakt at Willem II Straat 37, 5038 BC Tilburg, Netherlands for a catalogue.



Why would two Californian beach bum brothers choose to forgo sunshine and fresh orange juice in order to carve out their careers in London? Craig and Jason Gray are loony tunesmiths known as **Lazy Giants** who claim to have "come in search of the big musical dream". But, perhaps nightmare might be more apt. ● The Lazy Sods are proving not a bad player exchange for some of our better known exports to the sunshine state. The brothers create an eerie, though beautifully melodic form of post apocalyptic new age music featuring Jason's croaking, death-raked vocal wail. Tracks like Chemobyl Twist, Sleeping Deep and City In My Room have sprung out of some suitably crackpot minds with a lush depth and quality not usually associated with a cheap 'n' nasty Tascam four-track recording. But as they say, "If you've got imagination the equipment is irrelevant, you just have to work harder." The Giants have been working very hard indeed. ● March is being spent in the previously unknown luxury of a 16-track studio, expect movement from these sleeping Giants, for sure.

RONNIE RANDALL

Ronnie Randall



COURAGE OF LASSIE say woof. Ron Nelson and Mandy Schenkel are **Courage Of Lassie's** answer to Roddy McDowall and Elizabeth Taylor, proud owners of a beautiful animal that likes to go musical walkabouts but always returns home to its

roots. They have already set plenty of tongues wagging back home in Canada with their distinct brand of dark, wrist slitting rock/folk a la Leonard Cohen, Tim Buckley *et al.* — although with brief excursions into Japan territory in their instrumental



In a dark disco, at the point of collapse through bad alcohol, a sudden sound assault cleaned me up and made me dance electric. **Front 242** at full blast is something that you don't forget. As I picked myself up, four 242's came myway hustling for the bar. Richard (of electronic percussion and piercing eyes) bleats: "As far as Front 242 are concerned, most rock bands are still in the stone age." Right. Right. Front 242 use a sophisticated armada of synths and sampling. It's like the guitar had never been invented. Patrick (on Emulator): "We're the result of our time, there is so much information about ... radio, TV, the media has such a huge presence these days. Front 242 takes it all, looks at it, transforms it and feeds it back again." Front 242's records have that distinctive electronic rhythm against synth sound that urges you to tap your toes, but little else. The new album, **Official Version** has much more though. There are pumping bass lines, persuasive dance beats, aggressive sampling and oblique vocals. A perverse son of Kraftwerk, Yello and Depeche Mode. But with all that in mind, it's important to note that Front 242 do have a unique sound. And the effect? You'll either love them to death or hate them for existing. Live, Front 242 use and abuse paramilitary images and a light show that reduces the venue to an ever moving battlefield. For now, most people will have to make do with the new Front 242 LP, on RRE through Red Rhino and the Cartel. Featuring eight non-stop pieces, it perfectly illustrates that Front 242 have something to say and they don't just say it, they shout it. Loud.

Jean Marc Lederman



Air Du Temps and Modern English on Hiroshima, they also know how to send pigeon-holing critics barking up the wrong tree. Sniff out their excellent LP, **The Temptation To Exist**, on Amok Records. It's heaven sent ... Alex Bastedo

◀ QUESTION OF THE MONTH: Who are something something Peris something? >

"It's a brilliant red" Nell Kinnoch "I couldn't live without it" Margo Thatchle "Everyone's Gone To The Moon" David And Jonathon

FREE

19 UNDERGROUND

Yes . . . in ish one of *Underground* you'll not only get a mega-fantastic in depth read on all the best that's fit to crawl from a manhole cover near you, but you'll also find a 24 page wraparound booklet with a maniacally intense overview of how we arrived at today's independent jumping off point. It's all here (well, almost), from Stiff through 2-Tone to Ron Johnson, Blast First and FON. So don't miss it.

ADVERTISERS

ADVERTISE IN THIS MAGAZINE AND INTERMINABLE CREDIBILITY COULD BE YOURS

This special 20 page pre-launch issue of *Underground* is designed to showcase editorial content and style for our future readers. Advertising pages have been specifically excluded. Future issues will feature a minimum of 44 total pages, with the full range of display and classified sites available. *Mono*, *spot colour* and *full colour* positions are all for sale at highly competitive rates,

with the added incentive of a 10% off, four for the price of three launch offer. For more details and a full rate card, please ring the *Underground* Advertisement Department. ☎ 01-387 6611, or write to us - *Underground*, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

● **EACH MONTH** in *Underground* we'll be wading through the box of demos and threatening letters in an attempt to see who is coming up, who the A&R men are being subjected to and who are going to be worth watching. Each month a panel of guest reviewers, featuring journalists, DJs, producers, A&R men and the like, will be assembled around an unsuspecting tape deck and their reactions will be systematically taken down and rated. The panel for this special issue consisted of Dave Henderson, DJ Paul Howard, Julian Henry and Ronnie Randall. The numbered system after each review refers to marks out of ten for content, delivery, presentation and potential.



THE SWINGING LAURELS (*Happy House Studios, Welford Road, Leicester, LE2 6BE*) have returned. Where have they been? We don't know. But it must have been somewhere nice, as they're now sounding deliciously modern and relaxed and as a result, this tape is the first serious contender in the pile. They say that Leicester is 'where it's at', so presumably hundreds of A&R men are combing the streets, signing anything that moves. The Laurels were never a band to stand still for more than a moment, perhaps now their time has come. Best song was Closer And Closer.

8 9 8 8

KEVIN WHITE (*30 Chessington Road, Ewell, Surrey KT17 1TU*) has produced his own cassette which is for sale via mail order, priced £1.99. He recorded it alone, in his bedroom no less, on an 8 track recorder. We all cried Marc Almond! as the tape started, but after a few moments a respectful hush descended. There are plenty of original ideas in his songs, and a big pile of xeroxed literature that came with the tape indicates just how keen Kevin is to become a pop star. We think he deserves to succeed.

7 9 8 8

TRAGIC VENUS (*no address supplied*) arrived on the cassette deck at just the wrong moment. With no Goths or generally gloomy sorts present to redress the balance, our team was unanimous in its response to the two songs submitted; Doom-laden backing track supports a young lady's operatic vocal contortions. We didn't like it (Henderson was *not* present). Next.

3 4 1 1

CATCH THE BOMB (*no address supplied*) like to travel fast and none of their songs go on for more than 2 minutes 50 seconds which is a good thing. Still, they've recorded this fine tape of five songs, but they've forgotten to use a producer for financial reasons. Honestly. Whatever next? Anyway, they sound a bit like a cross between The Ramones and The Housemartins so we'll forgive them. Too many songs on the tape to get maximum effect and it got a little boring by the time it got to Suicide Girl. At least they move, though.

7 8 8 7

THE FIRST (*Unit 119, The Metros-tore, 231 The Vale, London W3*) are from Birmingham, and are apparently 'generating major record company interest'. Selected comments follow: Oh God. Not another one. They sound like most rock groups. Ummm. Should be big in Russia, the mid-West and other culturally deprived areas. Go for it boys! Good at what they do, but with big reservations.

4 7 6 5

4,000,000 TELEPHONES (*1 Dorset St, Lincoln, LN2 5NS*) have released their own single (French Girls) so perhaps they deserve more than a review on this page. Their music is danceable in a rather frantic way, and you get the impression there are several hundred people in the group such is the feverish height of activity on their recordings. A bit on the arty-side (so what's wrong with that?) but professional and determined nevertheless, so international fame and success is probably just around the corner.

8 8 7 8

THE GATHERING (*Anders Drakenberg, Norrgardagatan 14, S-694 00 Hallsberg, Sweden*) are said to be a bit 'like U2'. And they are. Opinions varied from 'goes nowhere' to 'no opinion', but being an open-minded and God-fearing institution the reviewing team had to admit that they do what they do with confidence and authority. What else can you say about rock music like this? They play their guitars loud. People will buy their records.

4 6 5 7

● Rather than litter each issue with a million bland reviews of live shows that'll be out of date by the time they reach your eyes, *Underground* will endeavour to give you the gen on the live scene, like who's doing what, who's going to see them and what the talk is in the bar. ● In a move to expose the trials and tribulations of live action, we'll also be compiling a monthly league table of miles covered by bands, gigs played and other general stuff on the bands most likely to. ● For example . . . did you know that, between January '86 and January '87, Blyth Power covered a staggering, swaggering, 5500 miles, played 80 gigs and went through five spare wheels, two engines, eight customs stops, one strip search and 27 sets of guitar strings? How about that then? The gauntlet is down . . . beat it.

Special blurry pic by Rod Clark



CULTURE CLASH DANCE PARTY



Seemingly in ever decreasing circles, the live circuit looks to be a little less than the place to be seen of late. With people concentrating on doing mega good releases to impress would-be investors, rather than going for the old scam of seeing the band live, the showcase gig has suffered accordingly. Voice Of The Beehive's recent Astoria shows and subsequent soirées were something of a success, though, with wall to wall A&R men mooching with punters and groaning supporters. Highly rated too are The Wishing Stones featuring ex-NME writer David Dorrell's outfit Nasty Rox Inc who're following suit in a Clash Pressure Drop period mould. The get up and do it eth c continues with Culture Clash Dance Party where everyone swaps instruments, breakdancers come and go in a BAD pre-programmed beat way. ● More from the highly recommended set include Pop Will Eat Itself (currently scraping the bottom end of the charts) and The Cardiacs whose madcap (*wo?* — *ed*) performances are coming to a watershed near everyone. Check the local rag for details. ● Also mentioned in pub extra hours are Frenzy, Scottish excessives Nyah Farties, and the soulful tail end of The Fun Boy Three in the guise of After Tonight as well as the croonin', much talked about Howlin' Wilf And The Vee Jays. Check them out, tell us who you thought were the biz.



THE PLANET WILSON (*somewhere in Hull*) include two ex-Red Guitars and sound at their best when they lift the tempo. Four songs included on the tape illustrate sound commercial potential without any of the usual crass drawbacks, and feet were seen to tap accordingly. A rather nice glossy picture was enclosed along with a laboursome explanation of what 'The Planet Wilson' means; unfortunately this got lost so we are none the wiser.

8 8 7 7

JASS (*clo Fon Recordings, Sheffield*) look to be impressively progressive. Cries of 'yes' and 'alright', and even 'it's quite good this' greeted their three song demo. Indeed, feelings ran so high that a member of the review team picked up a telephone and demanded an interview for the next issue of *Underground*. Why do we like it? Because, it's the music of the future and because here's a tape that doesn't use guitars or drums in the same way that everyone else has been for the past 20 years. Best song: All of them.

9 9 9 9

So, if you've got demo tapes or ideas, and are bursting to get out of the bedroom and onto the stage, send them to The Underground Tip Sheet, Spotlight Publications, Greater London House, Hampstead Rd, London NW1.

Don't miss out
ISSUE ONE OUT NEXT WEEK

UNDERGROUND

IF YOU'VE BEEN TO ONE OF THEIR GIGS
YOU WILL BUY THIS ALBUM

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THIS BAND IS THE ICICLE WORKS

BEGGARS BANQUET

admissions of a mummy's boy



Misjudged and misunderstood, WAYNE HUSSEY tells ANN SCANLON that THE MISSION aren't the wildmen of rock 'n' roll. Instead, they want to be the heartbeat of pop, somewhere between Prince and Led Zeppelin. Photo by PETER ANDERSON

DESPITE HIS reputation as a less than divine trinity of tart, drunk and holy lech, Wayne Hussey is doing his best to dispel the Mission myth.

"We've got this stigma," he sighs. "Yeah, they're The Mission: they get pissed, they take drugs, they're really wild – but we're *not*! There's no way I could be such a wild man of rock as I'm portrayed. I'd be dead by now if I was. . . and I don't think I'm dead, just yet."

The one-time Mormon, Hussey hardly matches the pearly-grinned goodness of Donny Osmond, but the eternal bad boy is already a bore.

"I feel like I'm being set up as this figurehead that is everything the government and Christianity stands against: this drunken, debauched, promiscuous person.

"I can talk to a journalist for three or four hours and ten minutes of that time might be spent talking about self-destruction, but that's what they choose to write about for the whole article. It's provocative, it's sensational, it's controversial, but there's more to us – and there's more to me – than meets the eye."

If the *Sounds Readers' Poll* is anything to go by, then Hussey has an indisputable point.

Best New Band, Best British Band, Best Live Act, Best LP – you name it, The Mission won it.

Says Wayne: "A year ago if you'd told me that we would have scooped all the *Sounds Polls*, I would have thought, Yes, it's justified, yes, we deserve it, but I would never have believed it. When that happened it literally took three or four days to sink in.

"I remember when I was a kid reading *Sounds Readers' Polls* and it was like Zeppelin, Zeppelin. . . I'm not claiming to be as big as Zeppelin but it's monumental to us. All the good reviews and all the bad reviews mean f*** all compared to that, and I know that me and Craig were absolutely delighted."

THE MISSION are currently thrashing their way through Europe on the second leg of a two-month round of Germany, France, Scandinavia, Belgium, Holland, Switzerland and Italy.

On paper it looks like the relentless pursuit of terminal pleasure. In practical terms, the rock 'n' roll roundabout is solving their housing problems. Wayne Hussey, Mick Brown, Craig Adams and Simon Hinkler have entered the year of the homeless without a fixed abode between them. This way, they get a spacious tour bus, a series of standard hotels and a London base at that most celebrated of semi-star joints, The Columbia.

"It's totally ridiculous," says Wayne, "but it's a ridiculous world that we live in. And, it's our choice. I mean, I much prefer to be on tour and not to pay rent for a place where I never live. And, until I save up enough money to get a castle, I don't feel there's anywhere that's home."

Instead, there's countless hours of hotel foyers, endless soundchecks and a sea of

generous contract riders. It's a lifestyle that could only be tempered by excess.

"There are times when I'm drunk and debauched," admits Saint Wayne. "But that's my prerogative. It's not just me, it just so happens that whenever I do it, it becomes public. And occasionally, I will live up to what people expect me to be. None of us like to disappoint."

But, with the exception of a lost weekend in Germany, the past few weeks would have left *The Sun's* Nick Ferrari severley distraught. The Mission even get through Holland, and the strictly one-horse hole of Tilburg, without so much as a ripped duvet. And all the more surprising when you consider that not only was Simon subject to the unwanted affection of a TV parrot, but the Noorderligt venue broke its contract and billed them as the former Sisters Of Mercy.

Onstage, however, The Mission fulfil all expectations. During the encore, Wayne is spectacularly indulgent, telling the crowd how wonderful he is and apparently believing every word.

"As far as I'm concerned, it's very much a case of living out your fantasies," he says. "I've read *Hammer Of The Gods, No One Here Gets Out Alive, Dance With The Devil* – they're part of our history; part of the things I grew up with. When I was a kid, you'd read about Zeppelin on tour, or The Doors or the Stones and, Wow! That's really what I want to do.

"I've never claimed for us to be an original group. I think we're quite possibly one of the greatest groups in this world right now, but I've never ever claimed we're original. I think what we are is a reflection on our history. But I can't take it seriously. No one can."

WAYNE HUSSEY can't remember a time when he didn't want to be famous. Although it wasn't until he was 14 that his childhood ambition to play for Liverpool was superseded by the world of pop.

"There was also a period when I wanted to be a journalist. Then I became aware of all the shit that you have to go through to be one, and I realised that it would be a lot easier to be a pop star."

Right now, Hussey is a journalist's dream. His mouth is the matter of which psychoanalysis is made.

"I sit here for hours on end talking about myself which, to a large extent, is very therapeutic. You just get conditioned to laying your heart on the line to a complete stranger. I thrive on adoration and people loving me for what I do, so when a journalist comes along I have to convince them that The Mission are a worthwhile group and that I am a worthwhile person to be involved with."

There are three things that he claims to hate: dishonesty, hypocrisy and ignorance. A wide enough spectrum, but it's for these reasons that he lays his soul bare, and makes himself an open goal for misinterpretation.

"The Mission don't advocate anything," he insists. "All we say is, Make up your own mind. Do what your instinct tells you and don't let logic prevail.

"Over the past year my attitudes have changed. I don't think I've changed fundamentally – my heart is still in the right place, even if my mouth isn't – but I no longer feel any responsibility to our audience. I've learned that the only

responsibility you can feel is to yourself, and everything else falls into line after that."

Contrary to popular belief, Wayne Hussey is suffering from neither a drink nor a drug problem. A far greater cause for concern is his peculiar sense of paranoia. This is so pronounced that he recently resorted to cloak-and-dagger to go down the Camden Market.

"That's my mentality right now," he says. "I hadn't shaved for a few days, and I put normal glasses on, tied my hair back and didn't wear a hat. It's weird, in retrospect, having to do that but I really didn't feel like going out and being asked for my autograph. That's being very presumptuous of me, but I know that at the times I'm amongst the general public it happens, and I just didn't want to have to deal with it that day.

"Compared to the rest of the group, I'm absolutely nuts. Although when you compare my paranoia with, say, Howard Hughes, it's nothing. But I do get paranoid; I do get affected by our success."

ON TOUR, Hussey is shielded by a daily screen of press, photo-calls and concerts.

Consequently, he drops his disguise and, with disarming ease, gives his private life the public treatment.

The third finger of his right hand boasts the Claddagh symbol of love, peace and eternal friendship. The ring was a gift from a fan but, at this moment, there are just three women in his life: his mother, Madonna and Magz (from Fuzzbox).

His Oedipal complex has been well documented.

"I know I talk about my mother, and it sounds like a press angle, but it's not. My mother is probably the most important person to me in the world full stop."

Of his perpetual lust for Madonna, he says, "I just think she's wonderful. Madonna is a star and feels no shame in being a star. A lot of people, particularly British people, feel embarrassed. Once they become star-like, they feel they have to show a social conscience. Bollocks to that! I love that American star attitude of people like Madonna and Prince, and one of my favourite books of all time is *Hollywood Babylon*.

"If and when The Mission are ever as big as Madonna and Prince, I know that I won't feel embarrassed by it. Just the mere fact that I've said that will embarrass the rest of the group, I know."

And Magz?

"I'd rather give Prince a blow-job than go to bed with Magz," says Wayne, but quickly qualifies himself: "I think she's wonderful, and I feel nothing but love and respect for her. It's unrequited love, which I'm glad about, actually, 'cos there's a lot more romance involved. It's so lovely and innocent, there's no expectation on each other's part. I am in love with Magz, but it's not the ongoing relationship that it's portrayed as. It's a very unrequited love, and that does me good."

It's no secret that The Mission are close personal friends of The Cult, and their relationship was sealed with 'Blood

Brother' – a song which Wayne wrote about Ian Astbury.

Did you ever manage to get him into bed with you?

"I've slept in the same bed as Ian Astbury, yes. I was very drunk at the time so he undressed me completely. And that is as much as you need to know."

Hussey might have eulogised Astbury in the lines, "*I give you flowers, you gave me faith/ You and me, we are blood brothers*", but in last week's interview – with Neil Perry – Astbury and Duffy made less than flattering comparisons between Wayne and Caligula.

"Maybe they've got more to hide than I have," shrugs Wayne. "'Blood Brother' was a love song – a celebration at that time of my life. I saw The Cult interview in *Melody Maker* and, maybe it's my paranoia but, reading between the lines, they weren't very complimentary about us. I don't mind Dr Robert slagging us off, or anyone else either, but it's not what you expect from your so-called friends. It saddened me a bit because, for one, you can feel the gap and, two, it's not necessary. I think they view us as some sort of rivals and we're *not*. There's room for us all.

"I haven't seen Ian since 'Blood Brother' was released but I've seen Billy. Billy was like a really good friend, but maybe I was glorifying it. Maybe it was just another case of unrequited love. . ."

ONE OF the worst moments of Wayne Hussey's life came, last January, when 'Wasteland' started slipping down the charts. He cried his eyes out and lapsed into a three-day bender in Germany.

"I was devastated. We had reached Number Eleven and if it had got any higher we would actually have appeared on *Top Of The Pops* – and I just know that it would have been monumental for a lot of people.

"I remember when I first saw T Rex on *Top Of The Pops*, and the effect it had on my life. It really was a liberating force.

"I don't think The Mission's music – or any music – can influence a nation, much less the world, but it *can* influence individuals. And, in terms of pop music, The Mission go against the grain. I don't think of us as a progressive rock group or a regressive rock group, I just think we're a pop group and I always have done.

"I really don't think there are many groups who are as authentic as us. I like The Cult, but I think their logic prevails over their instinct. But now that Radio 1 have finally started playing our records, there's hope that The Mission can be a truly liberating force."

If anything is likely to take The Mission past the *TOTP* producers, and fulfil the dream in Wayne Hussey's heart, then it's 'Severina' – the sparkliest slice off 'Gods Own Medicine', and their latest single. If not, then it's merely a matter of time.

"I want The Mission to fill the gaps in my record collection," states Wayne.

"There's Prince, Madonna and Five Star at one end, and Led Zeppelin at the other, and I want us to fill the gaps. But, once I've done that, I want everybody in the world to hear our records and love them too."

"I've slept in the same bed as Ian Astbury, yes. I was very drunk at the time so he undressed me completely . . ."

we're so pretty



JOEY TEMPESTUOUS: the mind boggles...

"Sometimes I have problems with my mind. It's like working 24 hours a day at times, there's so much to do, like I have to write new music, think about a new album..."

EUROPE ARE the immaculate conception, a masterstroke, a work of genius, the proof – if ever it were needed – that nothing is impossible.

See for yourself: dirty rock 'n' roll gets washed down, overhauled, stripped bare and gentrified; you can almost see the skip parked outside, piled high with grotty old leathers and broken up guitars.

Europe are the proof of the pudding. More than that, they are the pudding.

The heavy metal equivalent of Showaddywaddy are onstage at the Hammersmith Odeon, going through the motions of a true metal act – all the posing and preening you could wish for but served up in a new kind of way.

Europe's strut is designed not just to quell the anxieties of adolescent boys – How should I act? What should I say to a girl in bed? Should I try coming across as the great god Thor, or is it best just to serenade her with Whitesnake lyrics? – but also to send ordinary Woolworth's record department Sharons into a wild, screaming frenzy.

The show is faultless, not too loud and not too soft; not too aggressive but with just enough grimacing and technical prowess to keep the patched denim faction from making an early departure.

It's a constant balancing act, and the crowd – largely made up of folk who'd never have dreamed of attending a metal show a year ago – respond by going quite crazy.

I've never experienced anything like this before at Hammersmith. Not ever.

THE NEXT day a London hotel bulges with reporters and a Music Box camera crew. Members of Europe dart from table to table, participating in an endless succession of ten minute interviews in which they say the same things over and over to a parade of Fleet Street faces who all ask exactly the same questions.

For the band it must be crushingly dull. Understandably, they switch on auto-pilot and out come the answers like sheets of paper from a Xerox machine. Naturals, the lot of them, they never stop smiling.

Europe radiate success and confidence, and of course they're really happy to be here/very big fans of Abba/delighted with the success of their current single, 'Rock The Night'. They also seem keen to keep telling people how much they like girls. The pressure is clearly having an effect; you can't help but feel a twinge of pity.

So, in the end we get plonked at a table with a drink each, the photographer and I, and await our turn as the hubbub continues around us. We are eventually presented with Joey Tempest along with the guitarist – a nice, down to earth sort of bloke called Kee Marcello.

During the ensuing rush to wrench some kind of relationship out of our meagre time allocation, both musicians say things they probably don't mean to say at all. Their English is excellent but sufficiently imperfect to get them into trouble if they're not more careful.

Joey's handshake is limp, and after five minutes he loses interest. His eyes start to drift away and you get the feeling he's desperate for someone to come and usher him elsewhere, which after a full day's intensive questioning is probably fair enough.

... vacant

MR SPENCER watches the media hysteria when **EUROPE** come to England. But is it just another round of rock 'n' roll *Blankety Blank*? Photo by GREG FREEMAN

Kee, bless him, remains attentive throughout. A little cynical perhaps, he seems to appreciate the lunacy of his current situation while enjoying it at the same time. He's a nice fella.

Meanwhile, Joey is simply adoring every moment. He has no shame. The blond bombshell sees his name in capital letters, of that there is no doubt.

We get the all-clear and, without thinking about it, the interviewees switch back to auto-pilot. They both smile, then I do too.

Great! Wow! Hi guys! Hey, tell me Joey, what does it feel like having thousands of teenage girls hungering for your body?

"Mmmm . . . well, what would you feel?"

I don't really know, sadly it's something I've never experienced.

"It's kinda fun," Joey laughs. "But actually it's not only girls, there are also boys at our concerts. It's important to meet *all* the fans out there. I just try to do what I feel like doing onstage, be happy and perform the songs the best I can."

Do you think it's your image the fans are screaming at rather than the real you?

"I don't think so. I believe a poster on the wall is not worth looking at if there's no music behind it, y'know? If we were to play lousy music we wouldn't be hanging on the wall."

Can you walk out of this hotel and not be recognised?

"Yeah, I can do it," Kee answers. "I discovered that if I don't wear sunglasses it's fine, because if you do wear them it means you're a big rock star and people know who you are immediately."

Apparently, Kee ventured out a few days ago and bought himself some videos, one of which features AC/DC in concert, another

which features Rush and, last but not least, a copy of *This Is Spinal Tap*.

WHEN YOU'RE under the spotlight, how aware of your body are you Joey?

"I just move. I mean, I remember when I was younger I was like dancing in the classroom with girls and stuff like that . . . I try to do interesting things with the microphone stand. It's specially made for me, it's very light."

Ever feel like a warrior, slaying the crowd with this sword-like microphone of yours?

"Well, you can get the feeling . . . it's different feelings. Like sometimes when you write a song or do a soundcheck, then you get a more serious feeling, a *power*. But I don't think I feel like a warrior although, like I said, with different songs you get different energies – sometimes more smiles, sometimes more serious. We like to do this show with a sense of humour."

Trouble is, both 'Ninja' and 'Danger On The Track' from your 'The Final Countdown' album seem to be about the glory of doing battle, of emerging blood-splattered but triumphant having slain the enemy. Would you kill for your country?

"Well, actually for me I'd rather not go into service, y'know? I think it's so stupid with war, so it wouldn't make any sense with me anyway. But I won't tell the authorities that, because then they'll drag me in. I just tell them there's too many people depending on what I do."

I ask Kee if he ever wishes the English would stop relying on the linguistic skills of foreigners and make the effort to learn a

few words of, for instance, Swedish. We really are an arrogant bunch of bastards.

"Well, actually I think it's really nice that you can't speak Swedish," Kee grins, "because sometimes we meet record company people and they may say things we don't like. Sometimes they're really assholes, and when that happens it's really easy to switch over to Swedish. We can say, I don't like this, and they don't know we're saying it. Sometimes it's a relief."

But surely the record company's been incredibly effective in its marketing of you. Hasn't it successfully pulled off a brilliant campaign to conquer Europe country by country?

"I wouldn't say so, no. I don't think they have a share in it. They've been doing some really stupid things. For instance, CBS in Germany – we had a hit there with 'The Final Countdown' and then it was time to release a follow up, which in some ways is more important than the first. They put out a four year old version of 'Rock The Night' and it was terrible! We only did it as a demo and they released it as a single. God!"

JUST AS things start swinging, Kee gets distracted by . . . whoever's next in the queue presumably, which is a shame. Meanwhile, Joey Tempest is growing slightly impatient.

Are you having trouble sleeping?

"Sometimes," he admits, with a faraway look in his eyes. "I have problems with my mind. It's like working 24 hours a day at times, there's so much to do, like I have to write new music, think about a new album. . ."

Do you ever get sick of people asking

patronising questions about Abba?

"No, I don't get fed up. I just say what I always say and that's that I respect the guys and I think they've done a lot of great work. But maybe it is an interesting thing, just to ask us what we feel about Abba."

Did you ever feel sorry for the unattractive boys at school, the spotty ones drenched in TCP and Clearasil? Did you ever feel pity for them?

"I can feel sorry for people," he sighs. "I'm a really nice person. I feel bad about racism and war, and of course to see a man or a boy who's lonely. . . I'm not the type who'll turn away, I'd rather speak to him instead."

"I remember a guy moved in from out of town when I was in fourth class at school; he knew nobody. I took him as my friend and we've been close ever since. I believe in friendship."

Do you believe in your image? Doesn't it give you too much to live up to?

"Yeah, I know what you mean. I never thought about it that seriously."

I mean, you appear to be so clean and wholesome; I can't imagine you ever picking your nose or farting.

"Can you imagine me ordering a gin bottle and sitting like this?" (He mimes thrusting the bottle into his mouth and gulping down the whole lot, Lemmy style.)

Well, just about.

"It's interesting to hear what you can imagine. I mean, that image has come across, but it is, in fact, maybe a bit overdone, because when we say we try to keep fit the press overdo it and say, They are *healthy* guys! It's not true, we take a beer every now and then and have fun. But I guess you could have a point."

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RECORDS AND TAPES



MEMORY BANK

Sunday March 15

1941 Birthday of **Mike Love** of **The Beach Boys**, in Los Angeles.



1944 Birthday of **Sly Stone** (Sylvester Stewart), in Dallas.

1947 Birthday of **Ry Cooder**, in Los Angeles.



1955 Birthday of **Dee Snyder** of **Twisted Sister**, in Los Angeles.

1962 Birthday of **Steve Coy** of **Dead Or Alive**.

1980 **Rude Boy**, the fictionalised documentary movie about a **Clash** roadie, opened in London at the Prince Charles Theatre.

Monday March 16

1964 **The Beatles'** 'Can't Buy Me Love' was released in the US with an all-time-high advance order of 2,100,000.

1970 Death of **Tammi Terrell**, the Motown vocalist who found fame through many duet hits with **Marvin Gaye**, aged 24, of a brain tumour, in Philadelphia.

1971 **Simon & Garfunkel's** 'Bridge Over Troubled Water' won a record six US Grammy awards, including best album, song and record of the year, and best contemporary song.

1975 London's **Rainbow Theatre** closed down, with a farewell concert featuring **Procol Harum**, **John Martyn** and **Kevin Coyne**.

1977 A&M Records let the **Sex Pistols** go just a week after signing them, unable to come to terms with either the band or the bad PR that they generated. The Pistols picked up a cool £40,000 for the severance.

Tuesday March 17

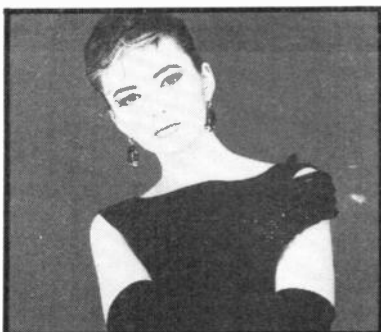
1944 Birthday of **John Sebastian** of **The Lovin' Spoonful**, in Greenwich Village, New York.



1951 Birthday of **Scott Gorham**, former **Thin Lizzy** guitarist.

1958 Buddy Holly And The Crickets

played at the Gaumont, Doncaster, on their only UK tour. **Des O'Connor** was the compere!



1962 Birthday of **Clare Grogan** of **Altered Images** - now CP Grogan, actress - in Glasgow.

1979 Death of **Zenon De Fleur** of **The Count Bishops**, from injuries received in a car crash eight days earlier.

1982 Soul singer **Teddy Pendergrass** was paralysed and in a critical condition in hospital, after crashing his Rolls Royce into a tree. His recovery took several years.

1986 Jet Records boss (and **Ozzy Osbourne's** father-in-law) **Don Arden** was in court at the Old Bailey, accused of assaulting and imprisoning a former business partner.

Wednesday March 18

1941 Birthday of the 'wicked' **Wilson Pickett**, in Prattville (yes, it really exists), Alabama.

1965 **The Rolling Stones** were caught red-handed (as it

were) peeing against a garage forecourt wall in Romford, after playing the local ABC. Cost of this blessed relief was a £5 fine apiece.

1972 **Marc Bolan** and **T Rex** were filmed in concert at Wembley Empire Pool by **Ringo Starr**, for the movie **Born To Boogie**.

1977 **The Clash** and **Elvis Costello** had their first singles released simultaneously: 'White Riot' and 'Less Than Zero' respectively.

Thursday March 19



1959 Birthday of **Terry Hall** of **The Colour Field**, in Coventry.

1976 Death of **Paul Kossoff**, aged 25, from a heart attack following long drug abuse, aboard a plane en route from LA to London.

1980 **Elvis Presley's** autopsy report was subpoenaed by a US court investigating the gross over-prescription of drugs by his former doctor, **George Michopoulos**.

1982 Death of **Randy Rhoads**, guitarist with **Ozzy Osbourne's** **Blizzard Of Oz**, aged 25, in Florida. He died in a light plane which crashed into a house whilst flying low to 'buzz' the band's tour bus.

Friday March 20

1951 Birthday of **Carl Palmer**, of **Asia** and **ELP**, in Birmingham.

1969 **John Lennon** married **Yoko Ono** in a registry office on Gibraltar, flying there and back from Paris for the ceremony.

1970 **David Bowie** and **Angie Barnett** were married at Bromley Registry Office.

1971 **Janis Joplin** scored a posthumous Number One hit in the US with 'Me And Bobby McGhee', written by **Kris Kristofferson**.

1982 **Mari Wilson** had to rename her **Imaginations** backing group the **Wilsations**, because of problems over the similarity of the former name to that of soul group **Imagination**.

Saturday March 21

1961 **The Beatles** played the Cavern Club in Liverpool for the first time, as guests of the **Bluegenes** (later the **Swinging Blue Jeans**).

1969 **John** and **Yoko Lennon** flew to Amsterdam for their honeymoon, where they began a 'Bed-In For Peace' at the Hilton Hotel.

1976 **David Bowie** and **Iggy Pop** were arrested in a New York hotel room on charges of possessing marijuana. Both were later released on bail.

1980 **Hugh Cornwell** of **The Stranglers** lost an appeal against a sentence for a drug conviction, and began a spell in Pentonville Prison.

CRASHING FOREHEADS

WALL OF NOISE

(a can of explosive noise) in

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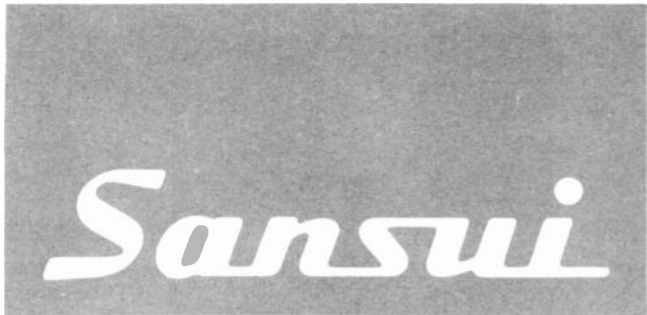
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THIRD CIRCLE
EVETTE MONEY
FAMILY GUEST
SOURREL BAIT
HOLGER CZUKAY
WORD OF MOUTH
MILK MONITORS
THE BIRDHOUSE
MIGHTY MIGHTY
MAGIC CARPETS
BLACK ANGLIAS
DUM DUM SCORE
FLOWERPT MEN
DULL SCHICKSAL
VAN DYKE PARKS
LIVING IN TEXAS
BAD DRESS BENSIE
THE BEAT BRIGADE
BABY AMPHETAMINE
RAILWAY CHILDREN
LACK OF KNOWLEDGE
EUGENE CHADBOURNE
BRILLIANT CORNERS
MY BLOODY VALENTINE
GAYE BYKERS ON ACID
VOICE OF THE BEEHIVE
THE WIGSVILLE SPLIFFS
THE MIGHTY LEMON DROPS
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the who, what, why and when of alternative listening

FIRST ISSUE
ON SALE
MARCH 20

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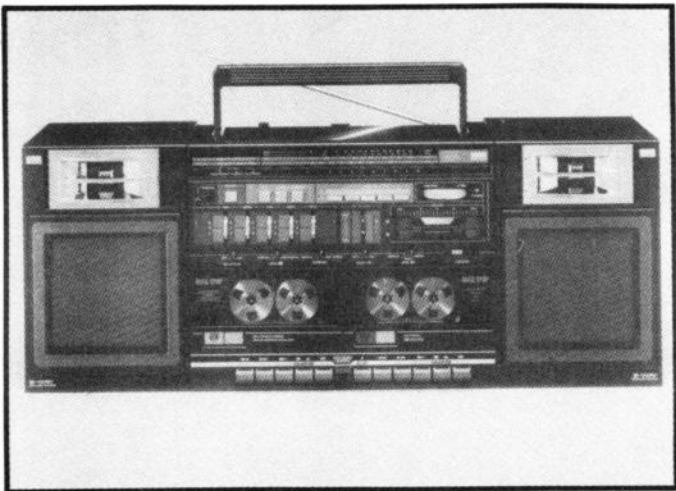
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The Midi-35CD will go to the first correct entry opened, and the four radio/cassette players to the next four.

QUESTIONS

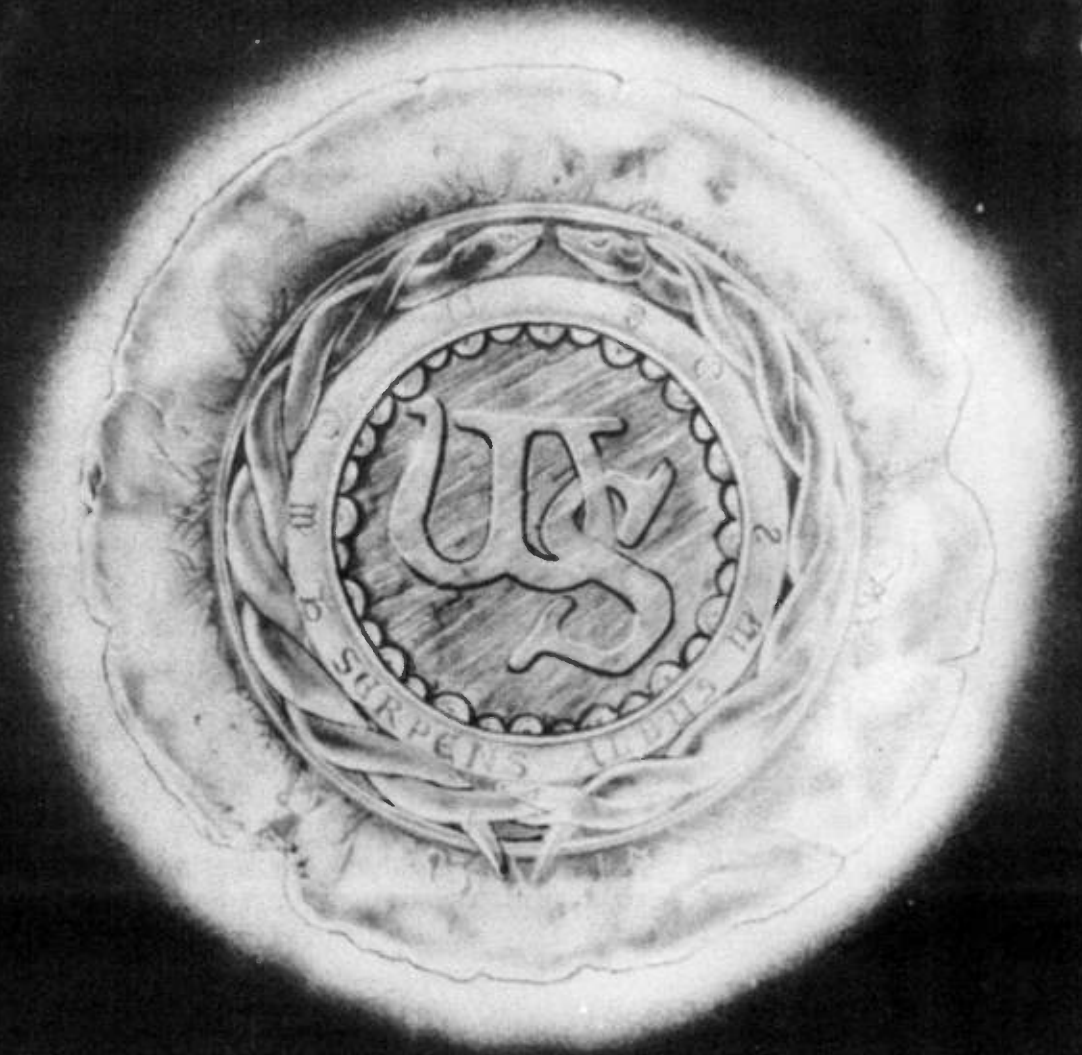
- Wayne Hussey has written a love song to which of the following:
 - a) Madonna ☐
 - b) Ian Astbury ☐
 - c) Himself ☐
- The Leather Nun have recorded an Abba song. Is it:
 - a) 'Gimme Gimme Gimme (A Man After Midnight)' ☐
 - b) 'The Day Before You Came' ☐
 - c) 'Waterloo' ☐
- The three Sounds Showcase EPs have featured how many acts in all? Is it:
 - a) Eleven ☐
 - b) Twelve ☐
 - c) Nine ☐

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

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RETRO

"I just started out with a big wild resolve that nothing would get in my way, nothing would bend me in half, nothing would take it from me."

— Iggy Pop 1982

MIDWAY THROUGH *Performance*, Nic Roeg's grim, filmic portrayal of unrepentant rock 'n' roll narcissism, the fallen star Turner says, "the only performance that makes it, that *really* makes it, is the one that ends in madness".

Few rock 'n' roll performers, try as they might, have actually come close to this.

Jagger, who played Turner, was once such a performer; Dylan, as the drug-savaged seer stranded on his metaphorical Highway 61, too. And there were some others.

Iggy Pop? Hell, yes. The ultimate manifestation of the 'mad' performer? Hell, yes!

Tales of Iggy Pop's professional and personal flirtation with insanity are rock lore and, despite his recent regeneration, are still convincing and intriguing. Rock 'n' roll, at its best, has always been the domain of perfectly normal people; often they are extremely intelligent and articulate folk, like Iggy, who adopt another persona to pierce our civilised, self-conscious armour.

Iggy Pop is, if you will, a renaissance man who chose to make cave paintings with a power drill, hacking symbols out of our collective unconscious and exhibiting them in relief. Something most artists never have the power or luck to unleash.

IGGY POP was born James Jewel Osterburg on April 30, 1947, to schoolteacher parents in Ann Arbor, Michigan. "Days were cold and nights were damp," Iggy has said of his upbringing in a mobile-home park — weather which undoubtedly aggravated his bad asthma and made him not the most imposing of youths.

Pampered by his parents, whose careers in education strongly influenced the young Osterburg's interest in literature and well above average IQ (some say he's genius material), Iggy did not take wings until his late teens when he began to play drums for an R&B combo called The Iguanas, from whom his nickname originated (though not of his own choosing).

The Iguanas toured the Midwest a bit and Iggy got involved with the Asheton brothers, Ron and Scott, with whom he formed The Psychedelic Stooges in 1968.

Rehearsing in the house where they all lived together, often bringing kids in off the street to jam with them, the band began playing in Detroit and soon became notorious as the most extreme combo on the local circuit.

When The Stooges (they soon dropped the 'Psychedelic') hit Detroit, American rock was full of acid hangovers, long on aspiration but short on inspiration. Detroit, however, was host to the very different 'high energy' sound, a magnified R&B mutation drawing on the local blues scene and running on powerlines strung back to the purer roots of the '50s.

The MC5 and Alice Cooper, amongst others, attracted



SOLDIERING ON

As the idiot and a rock 'n' roll wild child, IGGY POP's career has always been spectacular, invariably influential but rarely successful — until recently that is. RALPH TRAITOR charts the fall and rise and, over the page, BARRY LAZELL compiles the definitive discography

international attention with their heavy white blues and punk. The MC5's (Motor City Five) dubious liaison with white political extremists led to controversy. Alice Cooper, who shared billing with The Stooges occasionally, was developing his bizarre persona and Alice borrowed much from Iggy, later sanitising his sensational act very successfully.

Iggy Pop rose and fell with The Stooges twice.

Arguably, they were the greatest American rock 'n' roll band ever. Iggy says that their singular achievement was to "make people forget the '60s". Indeed, if flower power was poisoned, it was The Stooges' extreme brand of rock defoliant that was used in the process.

For The Stooges of 1969 (Iggy Pop, vocals; Ron Asheton, guitar; Scott Asheton, drums; Dave Alexander, bass) were the first rock 'n' roll group to mix so many degraded and divine elements into so potent a cocktail.

The Stooges were primitive but capable musicians, and Iggy himself was the kind of performer virtually unprecedented in rock to that date.

Walking across the crowd's hands or contorted before an amp, Iggy exuded a sexuality and arrogance that antagonised men and attracted women. Iggy denied the audience its safety as voyeurs, involving them in his ritualistic self-destruction by diving into the audience, picking fights or verbally abusing them.

He trashed the cosy conventions of rock as entertainment, closing the gap between the watcher and the watched. It would be almost ten years before singers such as Stiv Bators and Alan Vega would manifest Pop's stage legacy, from gymnastics to self-mutilation. In 1969 no one could or would compete with his total commitment, except perhaps Jim Morrison, who

Iggy revered and who had a great influence on his singing, as did Jagger.

THE STOOGES released two albums on Elektra, an eponymous debut in 1969, and 'Fun House' a year later. They were incredible records whose low sales disappointed Elektra's hopes that they might replicate The Doors' success.

These two albums, especially 'Fun House', were impeccable punk albums, bloodied and beautiful reflections of teenage American nihilism and indulgence. 'LA Blues', the last track on 'Fun House', a jam where the jar has imploded into the fruit, captured The Stooges at their first peak with drug abusers spontaneously combusting a wedding of intelligence and brute force.

American pop had in The Stooges its antithesis, a music channelling all the bad cultural energy unexpended into a narrow, explosive ray.

Since Elvis had been drafted, there had been no one as outrageous as Iggy, no one as original and no one as non-conformist, smearing himself in peanut butter or hot wax, cannily manipulating the audience even as he sank to his knees amongst them.

Iggy also proved himself an exceptional lyricist. Bowie and Phil Oakey are only two stars who have paid tribute to his prowess, the former calling Iggy "one of the greatest American poets of this century."

With an acute imagery that portrayed America with merciless sarcasm and disguised love, Iggy neatly disposed of the late '60s love and peace ethic, concerning himself with stark realism and singing from a truly soulful centre. One Pop scream was always worth most songwriters' annual output. His bald

verse, such as you find in '1969' or 'No Fun', undoubtedly has had a profound influence on the songwriting perspective of numerous new wave musicians.

In the Sex Pistols lyrics we can easily detect a perspective and style strongly reminiscent of Iggy's; their music also bears the indelible mark of The Stooges, like that of so many of their contemporaries and successors since 1976.

In 1972 The Stooges broke up. Iggy had become a liability to himself due to a drug dependency stemming from a back injury sustained while diving off stage. The others were just burned out. Without disrespect, we can say they were agents of their own downfall, intoxicated by their own powerful music.

Iggy, as he would so often do, returned to his parents to cool out.

IN 1973 Iggy Pop was resurrected by David Bowie, a pattern to be repeated twice.

Bowie had become fascinated by The Stooges on his early American tours, telling friends at home that Iggy was "unleashing the animalistic parts of rock". Bowie linked up with Iggy in New York, where the latter was seeking a new deal, spending nights covertly sleeping in the Elektra executive suites and pounding the pavement by day.

Bowie convinced his powerful manager Tony DeFries that Iggy was a potential asset, and DeFries set about securing a deal for The Stooges with CBS, who were only really interested in having Iggy ape Alice Cooper's freakshow success at the time.

Legend has it that Iggy sold CBS's president on him by drunkenly mounting the conference room table and singing a note perfect rendition of Sinatra's 'Shadow Of My Smile'. That's

entertainment and a valuable clue to the source of much of Iggy's most treasured and hidden influences as an artist.

Iggy, however, wouldn't break with The Stooges and gathered them together to fly to London where Bowie was set to produce their new album.

'Raw Power', the album Bowie produced — some say ruined, including Ron Asheton — was released in 1973. James Williamson, whom Iggy found in a Detroit blues band, replaced Ron Asheton on guitar, the latter begrudgingly switching to bass.

As good as Asheton was, Williamson was better, fulfilling the promise of 'Raw Power' to smash the rock 'n' roll atom.

It may be the best rock album ever made — certainly a lot of people think so. It's perennial influence on punk, heavy metal and every permutation between and beyond attests to its stature as colossal music.

When 'Raw Power' was released it positively dwarfed the rock regeneration happening at the time centred around bands such as The New York Dolls and Kiss in the US, and T Rex and the glam crew in the UK.

Compared to their approach, 'Raw Power' stood out as a plaintive howl of damaged and dignified humanity, most sharply focused in Iggy's screams and sorrowful balladeering and Williamson's quite incredible solos that threatened to disembowel the songs mid-stride. The lyrics were remarkable, depicting the struggle of an artist united with his work to an almost fatal degree.

"Blow your cool, bite your lip, see me through on my death trip," Iggy

CONTINUES OVER

RETRO



FROM PREVIOUS PAGE

sang and, by God, you were ready to order a coffin.

'Raw Power' established Iggy as a great rock icon, possessing the innocence of Elvis and the spiritual gangsterism of Jerry Lee Lewis. His grip on his art was tight and his interface with rock's potential to expose our baser instincts total. 'Raw Power' just was. *Is!*

WHAT WASN'T, by the end of 1974, was The Stooges. After being dropped by a disgruntled CBS (The Stooges' unaccountable expenditure of half a million pounds in six months upset them), and plagued by personal and professional problems, they split. *Creem* magazine ran a definitive Pop interview at the time subtitled 'Snatching Defeat From Victory: The Luck Of The Stooges?'

That says it all.

Again, Iggy went home to his parents and, after reassembling his grip on reality, headed to LA — a city he was ill-prepared to handle at that point.

Weeks of desperate private and public scenes ensued, finally ending when Iggy booked himself into an LA mental home. Before committing himself, Iggy and James Williamson had recorded demos that later were released by Bomp Records as the 'Kill City' album.

'Kill City' is a melancholic, defiant record, giving us some beautiful moments where Iggy clearly defers to his poetic side for the first time, exposing a raw nerve of suffering and insight that would inform all his

personal songwriting in the future. 'Kill City', and its sister releases, such as the wonderful 'Jesus Loves The Stooges' EP, sold particularly well in Europe where The Stooges' legend was firing up good.

Iggy had regained his marbles by 1977 and was again taken under the concerned wing of David Bowie. Bowie sold RCA on Iggy, and together they flew to Berlin to live and work on a new Iggy solo album. They lived closely together in Berlin, clubbing and creating.

'The Idiot', released early in 1977, reflects the impact Berlin had on Iggy and, given Iggy's 30 years and distance from The Stooges era, marked a welcome, radical departure in every way.

Bowie assembled an excellent session band for Iggy, who rose to the challenge with singing and songwriting that boosted his sales and credibility with Bowie's audience, one largely unfamiliar with Iggy previously. Songs like 'Baby' and 'Tiny Girls' are amongst Iggy's most moving and simple songs; 'Dum Dum Boys' commemorates The Stooges. Full of lost love reconsidered, it represents a compelling public exorcism conducted against the stern and austere European music Bowie composed to complement it.

Coincidental with the commercial and critical success of 'The Idiot' was Pop's promotion to legendary status with the punk rockers who were trying to rewrite the rulebook of rock just as Iggy re-emerged.

The Stooges were often referred to when these punks sought to frame their ideal for a new rock 'n'

roll that would destroy the smug complacency of the stars of the day. Iggy, naturally, reaped much recognition because he was one of the few past mavericks to be spurned and then fully rehabilitated by the punks in their clean sweep.

Iggy started touring again, with Bowie keeping a low profile on keyboards alongside him.

IN 1977 'Lust For Life' consolidated the gains of 'The Idiot'. Iggy seemed a changed man, choosing a clean-cut cover image and songs that, while they typically delved into the demi-monde, seemed more considered and confessional than before.

On the title track Iggy even appeared to disown drugs and liquor — a resolution rather baldly contradicted by his continued indulgence.

After 'Lust For Life' Iggy entered another tunnel. It was a repeat of the post-'Raw Power' scenario, except this time Iggy kept working and learning, devouring experiences as insatiably as ever. He toured globally, often with inferior bands unable to appreciate fully the passion of his songs, the results frequently being mediocre.

It took a few lost weekends, but Iggy returned in 1981 with a strong new album on Arista, 'New Values', produced by none other than James Williamson.

Arista lavished money on Iggy's relaunch; it was not commercially vindicated but, artistically, the album did mark a return to form.

THE NEW SINGLE

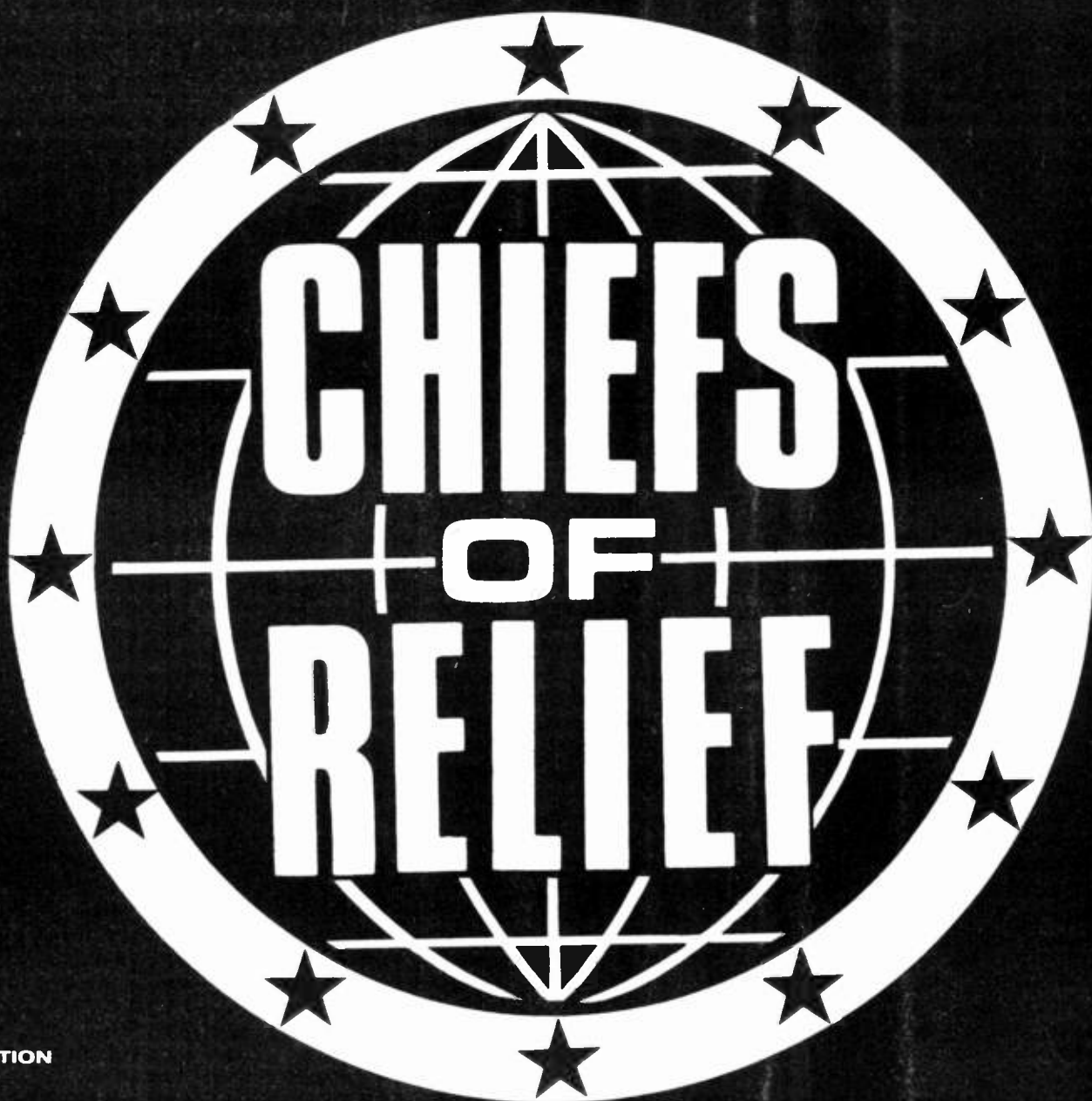
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APRIL 9	LONDON, MARQUEE
10	READING, PARADISE
11	DUDLEY, J.B.'s

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wea

RETRO

The album's title was emblematic of Iggy's machiavellian worldview at the time, very much that of a middle class American whose patriotism could border on right-wing values. Iggy professed an admiration for Nietzsche and Ayn Rand, both proponents of the *übermensch* (superman) ideal and Iggy – a substantially intellectual person – was translating these ideas into lyrics that reflected his New World confidence.

'New Values', 'I'm Bored' and other Pop songs of the period, vividly portray their author's discontent with his fellow men and the lack of originality and initiative he so amply manifested.

'Soldier' followed 'New Values' in 1979 and stands up best of the Arista trilogy, the final part being 'Party'.

'Soldier' benefits from the tension of its stormy recording sessions. There was the acrimonious sacking of producer James Williamson and the rescue operation by David Bowie – called in by a panicked Arista as the studio bill began to pale Iggy's hoarse screaming.

'Party', despite some superficial gains on pop territory – a field Iggy had to explore at the command of Arista executives despairing at his low sales – was a hollow affair. Stylistic contradictions were rife and Iggy often sounded short of conviction. Nonetheless, tracks like 'Bang Bang' and 'Pumpin' For Jill' excel and the session introduced Rob duPrey to the proceedings, with whom Iggy began work on more earthy material that surfaced on the inestimable 'Zombie Birdhouse', released in 1982 on Chris Stein's Animal label.

Stein, like Bowie, has tremendous respect for Iggy, and his production of 'Zombie Birdhouse' is sensitive and supportive. Iggy's partnership with duPrey produced songs of outstanding gentleness and emotional suppleness as well as racier numbers full of wry observation, all in the best voice Pop had been in since 'The Idiot'.

It's a gorgeous and evocative record, much undervalued, where Iggy loosens the reins on his romantic side to great effect. 'Platonic' and 'Ordinary Bummer' are vulnerable and modest; 'Horse' is nearly childlike.

Again, after the unfair dismissal of 'Zombie Birdhouse' and the obligatory touring – better than usual in show quality – Iggy submerged. He bided his time wisely, reconsidering his place in a business which had changed a lot since he first hurled himself at a largely unreceptive public.

Iggy gave time to acting lessons and his painting, a powerful sort of naive art leaping with life.

For the first time Iggy no longer felt dependent on rock 'n' roll. A happy marriage, his first, added a sense of security from which he drew new confidence and self-respect.

Meanwhile, Bowie helped him avoid a prison term for unpaid taxes by releasing his version of 'China Girl' from 'The Idiot' as a single. A hit worldwide, Iggy became richer financially, as well as joining the adult world for the first time as a full-time member able to liase comfortably with conventional working and living.

He appeared on *Miami Vice*, playing a dealer, ironically considering his new resolve not to be a slave to drugs, liquor or his libido. Sure, a lot of people forgot him, but for many more he was missed, a guiding presence conspicuous by his lengthy absence.

IN 1986 Iggy came back – with Bowie, again. They recorded a new album fast and from the hip, and considering A&M's modest expectations, the label was pleasantly surprised with its huge success.

'Blah-Blah-Blah', the title taken from a track on the album where Iggy free-associates fragments of his world at rapid speed, threw Iggy into his new persona with a hungry and happy lustiness. Even so, diverse reviews greeted 'Blah-Blah-Blah', some childishly accused Iggy of selling out considering his 20 years of struggle. Others were just surprised by its modern polish.

Iggy had finally left the claustrophobic confines of his legend for good when 'Real Wild Child', once a minor hit for Jerry Allison, drummer with Buddy Holly's Crickets, charted high and the album latched firmly onto the American Top 100.

Twenty years on, Iggy had arrived.

Produced by Bowie and David Richards and using a slick team of session men, 'Blah-Blah-Blah' is never the bludgeoning blow that was 'Raw Power', nor stylistically, the watershed 'Zombie Birdhouse'. Although the lyrical simplicity does stun at times, the overall the feeling is one of calculated packaging and a well-heeled harnessing of Iggy's potential by Bowie, probably to give his charge the shot at stardom he so sorely deserved.

The music is bracing, fresh and frequently fine. 'Hideaway', featuring a nagging hook and superb lyrics, and 'Cry For Love', a testimonial from Iggy on coming to terms with one's mortality, rarely suggest that here once was a man with a group of guitar thugs at his command.

It works, works hard, and there is no doubt that Iggy has turned the corner into the mainstream and is finally clear of the backroads for good.

AT 40 Iggy Pop is a happy man and no one who has followed his odyssey to the recognition he deserves could begrudge him a thing. He still has his acting and artwork to cultivate, the former broadened with recent small parts in Alex Cox's *Sid And Nancy* and Scorsese's *The Color Of Money*; his paintings appear in the 'Cry For Love' video, recalling Captain Beefheart in their effect. Indeed, Iggy and the Captain share some similarities as free spirits attempting to temper their wildness for public consumption.

The world has opened up to Iggy all over again in his re-activated middle age.

"There's a world of communications possibilities out there," Iggy said recently.

Harking back to *Performance*, we may be able to find a clue to the nature of Iggy's latter day transformation. At one point, Turner's girlfriend attributes his degeneration to his having "lost his demon". Likewise Iggy Pop – except that in his case the demon is only subdued – contained in a more stable, usable form.

"*I am the greatest*," Iggy claimed defiantly on 'Metallic KO', the vinyl memorial of The Stooges' last days, released in 1976. On the same devastated waxing he is heard during 'Head On The Curb' incanting, with wonderment as much as brazenness, "*I'm alive*".

Now, as a man of means and imagination and very much alive, still the greatest, Iggy will stoop to conquer.

DISCOGRAPHY

IT'S HARD to believe but it looks as if Iggy Pop, the long-time enfant terrible of rock, is finally aspiring to be a bona fide star of the charts.

It is somehow fitting that he should make a breakthrough with a song, 'Real Wild Child', penned by a dead Australian rock idol of the 1950s Johnny O'Keefe, of which the previous version to have scored a smattering of success was by Buddy Holly's Crickets' drummer Jerry Allison working under the pseudonym of Ivan. Iggy has even had *Radio Times* readers complaining that he treats TV miming with contempt.

Clearly, the man has Made It.

From those early days as lead singer with The Stooges through several cultish periods up to the current commercial success, there have been a host of different labels involved in getting him there, the Ig having been tossed from pillar to post, vinyl-wise, over the last 18 years or so. For this reason, the labels of all releases that follow are carefully noted.

As usual, we start with singles, a lot of which are now very obscure indeed. All are 7-inch releases unless otherwise noted.

RCA PB 9093 'China Girl'/'Baby' **May 1977**

RCA PB 9160 'Success'/'The Passenger' **October 1977**

RCA PB 9213 'I Got A Right'/'Sixteen' **April 1978**

Radar ADA 4 'Kill City'/'I Got Nothin' **April 1978**

Arista ARIST 255 'I'm Bored'/'African Man' **June 1979**

Arista ARIST 274 'Five Foot One'/'Pretty Flamingo' **July 1979**

Arista ARIST 327 'Loco Mosquito'/'Take Care Of Me' **January 1980**

Arista ARIST 407 'Bang Bang'/'Sea Of Love' **May 1981**

RCA GOLD 549 'The Passenger'/'Nightclubbing' (reissue in oldies series) **May 1982**

Animal CHFLY 2634 'Run Like A Villain'/'Platonic' **August 1982**

A&M AM 368 'Real Wild Child (Wild One)'/'Little Miss Emperor' **December 1986**

A&M AMY 368 'Real Wild Child (Wild One)' (extended version)/'Real Wild Child (Wild One)'/'Little Miss Emperor' (12-inch) **December 1986**

A&M AM 374 'Shades'/'Baby It Can't Fall' **February 1987**

A&M AMY 374 'Shades'/'Baby It Can't Fall'/'Cry For Love' (12-inch) **February 1987** ('Cry For Love' and 'Baby It Can't Fall' are extended remixes of the album cuts on this 12-inch)

That seems to be it for UK singles. Now it's on to the albums, firstly those made with **The Stooges**:

Elektra EKS 74051 'The Stooges' **September 1969**

Tracks: '1969'/'Not Right'/'We Will Fall'/'No Fun'/'Real Cool Time'/'Ann'/'Little Doll'/'I Wanna Be Your Dog'

This was reissued as **Elektra K 42032** in **March 1977**.

Elektra 2410 009 'Fun House' **December 1970**

Tracks: 'Down On The Street'/'Loose'/'TV Eye'/'Dirt'/'I Feel Alright (1970)'/'Fun House'/'LA Blues'

This was reissued as **Elektra K 42055** in **March 1977**.

CBS 65586 'Raw Power' (As Iggy And The Stooges) **May 1973**

Tracks: 'Search And Destroy'/'Gimme Danger'/'Your Pretty Face Is Going To Hell' ('Hard To Beat')/'Penetration'/'Raw Power'/'I Need Somebody'/'Shake Appeal'/'Death Trip'

This was reissued as **CBS Embassy 31464** in **May 1977**, and again in the mid-priced **Nice Price** series as **CBS 32083** in **November 1981**.

Now the solo albums: **RCA PL 12275** 'The Idiot' **March 1977**

Tracks: 'Sister Midnight'/'Nightclubbing'/'Fun Time'/'Baby'/'China Girl'/'Dum Dum Boys'/'Tiny Girls'/'Mass Production'

This was reissued as **RCA International INTS 5172** in **October 1981**, and again as **RCA NL 82275** in **October 1984**.

RCA PL 12488 'Lust For Life' **September 1977**

Tracks: 'Lust For Life'/'Sixteen'/'Some Weird Sin'/'The Passenger'/'Tonight'/'Success'/'Turn Blue'/'Neighbourhood Threat'/'Fall In Love With Me'

This was reissued as **RCA International INTS 5114** in **October 1981**, and again as **RCA NL 82488** in **October 1984**.

Radar RAD 2 'Kill City' (as Iggy Pop with James Williamson) **February 1978**

Tracks: 'Kill City'/'Sell Your Love'/'Beyond The Law'/'I Got Nothin'/'Johanna'/'Night Theme'/'Night Theme Reprise'/'Consolation Prizes'/'No Sense Of Crime'/'Lucky Monkeys'/'Master Charge'

This album was swiftly reissued by **Elektra** (it was tracks from the Stooges days) as **K 56467**.

Arista SPART 1092 'New Values' **April 1979**

Tracks: 'Tell Me A Story'/'New Values'/'Girls'/'I'm Bored'/'Don't Look Down'/'The Endless Sea'/'Five Foot One'/'How Do Ya Fix A Broken Part'/'Angel'/'Curiosity'/'African

Animal CHR 1399 'Zombie Birdhouse' **September 1982**

Tracks: 'Run Like A Villain'/'The Villagers'/'Angry Hills'/'Life Of Work'/'The Ballad Of Cookie McBride'/'Ordinary Bummer'/'Eat Or Be Eaten'/'Bulldozer'/'Platonic'/'The Horse Song'/'Watching The News'/'Street Crazies'

A&M AMA 5145 'Blah-Blah-Blah' **October 1986**

Tracks: 'Real Wild Child (Wild One)'/'Shades'/'Isolation'/'Blah-Blah-Blah'/'Winners And Losers'/'Baby It Can't Fall'/'Fire Girl'/'Cry For Love'/'Hideaway'/'Little Miss Emperor'

Some import releases also need to be mentioned here, since several of them fill important niches in the Iggy story but have no UK equivalents. Firstly, a couple of German RCA albums:

RCA PL 12796 'TV Eye (1977 Live)' **April 1983**

Tracks: 'Funtime'/'Nightclubbing'/'Sixteen'/'TV Eye'/'I Got A Right'/'Lust For Life'/'Dirt'/'I Wanna Be Your Dog'

This has been so consistently imported that it almost counts as a domestic release. Recorded live on stage, and apparently featuring David Bowie, who also produced the set.

RCA PL 84957 'Choice Cuts' **September 1984**

Tracks: 'China Girl'/'Nightclubbing'/'Sister Midnight'/'Funtime'/'Baby'/'Lust For Life'/'Sixteen'/'Some Weird Sin'/'The Passenger'/'Neighbourhood Treat'

This was purely a compilation album of already-released RCA tracks and was also widely distributed here.

The other album of note was the **Iggy And The Stooges** set 'Metallic KO', which belatedly appeared on the **Visa** label (**IMP 1015**) in the US, and on **Skydog** in France. Skydog also released a single coupling 'I Got Nothin'/'Gimme



Man'/'Billy Is A Runaway'

Arista SPART 1117 'Soldier' **January 1980**

Tracks: 'Knocking 'Em Down (In The City)'/'I'm A Conservative'/'I Snub You'/'Get Up And Get Out'/'Ambition'/'Take Care Of Me'/'I Need More'/'Loco Mosquito'/'Mr Dynamite'/'Play It Safe'/'Dog Food'

Elektra K 52234 'No Fun' (as The Stooges – compilation of early stuff) **August 1980**

Tracks: '1969'/'Real Cool Time'/'No Fun'/'Dirt'/'Down On The Street'/'Loose'/'TV Eye'/'I Wanna Be Your Dog'/'I Feel Alright (1970)'

Arista SPART 1158 'Party' **June 1981**

Tracks: 'Pleasure'/'Rock And Roll Party'/'Eggs On Plate'/'Sincerity'/'Houston Is Hot Tonight'/'Pumpin' For Jill'/'Happy Man'/'Bang Bang'/'Sea Of Love'/'Time Won't Let Me'

Danger', which also had a limited 12-inch edition with the extra track 'Heavy Liquid'.

In the US, Greg Shaw's **Bomp Records** also had a couple of **Iggy And The Stooges** releases in the mid-'70s, both of which were three-track EP/maxi-singles:

Bomp EP 113 'I'm Sick Of You'/'Tight Pants'/'Scene Of The Crime' **1977**

Bomp EP 114 'Jesus Loves The Stooges'/'Consolation Prizes'/'Johanna' **1977**

Iggy's assorted tie-ups with Bowie have been well documented in Bowie discographies, but don't really add anything to our subject matter. There have been a few odd tracks on compilation albums too, but as far as I know, none of these were unavailable elsewhere.

BUBBLE

LIKE THREE fresh faced boys trapped in a bubble, The Bodines are sitting in front of me. One's biting his nails; all are frowning.

The cause of their worries is the 25 minute argument we've just had about whether or not the band are any good live.

I say they are unimpressive, lacking the sort of panache that punches its way from their records, and that this is a shame.

They (Mick Ryan vocals, Paul Brotherton and Tim Burwood, plus John Rowland who's elsewhere) say I've only seen them on bad nights.

That every other gig seems to be a bad night is irrelevant as they see it.

Tim: "A lot of people say we don't move on stage but then there are a lot of gigs where we do, and if there's a good interaction with the audience then that helps it. But if the audience are just standing still clapping we do tend to just stand there."

Paul: "Until recently our gear was really substandard."

That's a bad workman blaming his tools.

Tim: "No - it just ruins your confidence if you can't hear what you're doing on stage. Just because we're in a band, why should we be performers? We're just people playing guitars, ordinary people. It's a lot more honest to move around only if you feel like it."

Mick: "Also it depends when and where you're playing. If you've just spent the last six weeks playing the same songs four nights a week, you're not going to be able to pour all your soul into a song. Especially if you're sick to death of it. In the studio when you build something up you get to feel better about it. A lot of gigs I do enjoy what I'm doing and I think a lot about the songs I'm playing but there's gigs when I just can't be arsed."

Mick: "In Canada supporting New Order the audiences didn't know us but we went down really well. So it seems to me it's more where you play than how."

How many people were you playing to?

Paul: "Two and a half thousand. It was fun. We thought it would be intimidating but when we got out there and they were screaming and cheering it was really good."

Mick: "Like at the recent ULU gig we had people dancing on the stage and it just wasn't like the sort of Bodines gig that you've been to. We read reviews of that gig and it was like they'd been somewhere else."

So we agree, at least, that they are inconsistent. If you take the band's side, you'll appreciate that they are still coming to terms with the problems of performing live. If you take the critics' side, then you'll believe that The Bodines just don't cut it on stage like they do on disc.

The whole debate exploded from a strongly pursued question into a

pointless and grizzly argument that was used to expound one side's disappointment in the lack of entertaining live bands and the other's dissatisfaction with the music business. It stained the interview with a lasting degree of uncertainty.

SKATING TOWARDS Glossop, East of KrakaManchester, in the chunk of ill fitting iron that was Ford's 1973 attempt at an estate car, the last thing I had expected was a difficult interview.

The Bodines were about to re-release last year's Indie smash hit 'Therese' on a major record label, Magnet, and considering how well it had faired alongside the Smiths, Depeche Mode, and New Order over the summer then it had every chance of breaking easily into the National Top Fifty. After all, with three promising singles released on Creation - one the original release of 'Therese' - The Bodines already had a large following and strong catalogue of material.

Did they feel that because the majors have been signing up bands like Age Of Chance, The Mighty

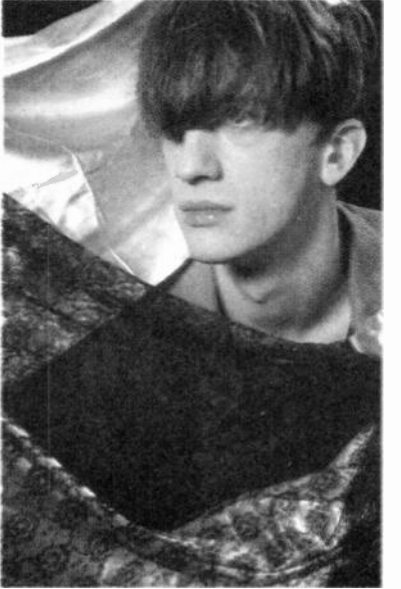
of records that are accessible to mainstream pop audiences. Do you think The Bodines music is strong enough to compete with Top 40 chart acts like Madonna and Phil Collins?

Paul: "Well, we're not trying to compete with the majors - we're just trying to make good music which we like. That's all we're bothered about."



JOHN

Bubble Trouble In The North Of England. Are THE BODINES good enough? JAMES BROWN and band argue the toss. IAN T TILTON captures the bubble cut.



MICK

Lemon Drops, Hurrah! and the other Creation bands, who've all come from fairly creative areas of the Independent thing, there is once more a general confidence in British pop?

Mick: "F*** knows."

Tim: "About six years ago there were a lot of bands like the Bunnymen and Orange Juice who had been successful on the Indies and they were signed up and it just seems to have happened again."

Mick: "Magnet signed us because we're good and I don't think there are any other reasons. We're not all fifty years old and bald with big moustaches so I guess that helps us. We've got a few years ahead of us. We show promise and write good songs."

One of the problems with the new flexibility major record companies are showing is that in their eagerness to sign up successful Indie bands they are encouraging bands to sign who quite simply don't have it in them (be it yet or at all) to make the sort



TIM

That's not answering the question.

Mick: "We don't sit down and write a tune and think, Yeah, I hope this will compete against Madonna."

Paul: "If we got to number one on our terms then that would be

fantastic."

Is this more like a financed hobby than a career then?

Tim: "If you're thinking of it as a career you should be back at University or whatever."

AND SO The Bodines prove to be awkward and unforthcoming customers. Even before the argument, about the live performances tarred cur conversation, the band proved to be defensive, dismissive and uninterested. They admitted they disliked interviews and made it clear they didn't think about most of the things chart hopefuls tend to occupy their minds with.

It was surprising then to find some relevant and interesting comment in the midst of the terrors. Like ...

Would you consider yourselves an interesting band?

Mick: "Musically or in interviews?"

Paul: "Not in interviews. I think the music is interesting."

Tim: "We all like different things. Like Paul, when we met, liked Led Zeppelin and the Beatles. I'd lost a lot of interest in music and just liked



PAUL

the Wild Swans and early Joy Division, and Mick really liked Orange Juice. So from that respect there is a lot goes into our songs."

Is there? You're just four boys playing standard instruments.

Mick: "Yeah but it's not like the guitars are both playing the same thing and the bass is just following the drums."

Tim: "It's quite inventive. There are three tunes going on at the same time and if you listen to the record you can probably hear that. What's the point of doing something that's been done so many times before like most bands do."

A lot of people think you sound like early Bunnymen.

Mick: "Well f*** them - they don't listen properly. They're just ignorant."

Tim: "If someone hears the record on the radio, goes out and buys it, and then takes it home and plays it and hears a bit they've not heard before then that makes it more exciting."

Mick: "I think our songs are

instantly noticeable, good pop songs on one level and musically original on another. That sounds dead pretentious but it's true. There's a lot going on in our songs."

Like ...

There is 'a lot going on' in 'Therese'. A taut well strung piece of guitar work pinned between sheets of concrete beat and gasping vocals. It is musically and lyrically invigorating. 'You scare the health out of me' was the first line that really made me think there was anything special about the band. Anyone who has been pushed to the point of physical illness because of tensions within a relationship will know just how chilling a play on words this is.

Mick: "'Therese' came together bit by bit over a period of a month. When we originally did it for Creation and took the tracks in to McGee he reckoned there wasn't a single in it. 'Therese' turned out to be one of Creation's top selling singles."

Are you excited that 'Therese' is being released by a major?

Mick: "It's not like an Ultrabrite toothpaste ad where you get a big ring round your mouth saying 'I'm on a major record company'."

Paul: "We're totally independent of Magnet. We have our own label identity and we make our own decisions."

Mick: "Magnet have confidence in us whereas Creation were always knocking us."

Or ...

You don't talk to the audience much do you? Do you think this alienates you somewhat from your fans?

Mick: "No. What is there to say? It just sounds boring if you're going 'This song is ...' all the time. I don't like hearing people talking between songs. I've got nothing to say particularly ... between songs. I don't want to be a personality on stage."

There's a difference between being a personality and managing to communicate with the people watching you.

"I don't know, I think we communicate through the songs. I used to like Edwyn Collins and Orange Juice, bands who are humorous between songs. I don't think I'm particularly amusing between songs. You can either be like Paul Weller and Jimmy Pursey or Edwyn Collins and I don't think I'm like either."

SLIDING BACK to Manchester in that old broken down car the band have bought to ferry their guitars to the studio, the thought of the interview with The Bodines remains as pleasant as broken glass.

Though I sort of respect their stubbornness and desire purely to get on with making their music, it pisses me off that they don't have very much to say for themselves. The truth of the matter is that between themselves and the outside world there glistens a bubble. If the band are to break into the mainstream then it's a bubble that needs pricking. Maybe 'Therese' will burst it, maybe it won't.

Prod it and see if it pops.

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FROM PAGE 12
interpretation of your contracts?
"Contractually, we didn't hold
Psychic TV or Cabaret Voltaire. They
both wanted to leave, and they were
both under contract, and they left.
Some Bizzare to me has to be
approached in the way that the
door is open, and what will go out
will still be excellent.

"Psychic TV wanted to release a record which was a live recording. I don't believe in putting out a record which can't stand up to the last record — it's got to *beat* the last record, and 'Dreams Less Sweet' was such a masterpiece. I don't believe in putting records out for financial gain."

You were involved with PTV when they distributed £70,000 worth of brass penises to the media?

"Yeah. Did you put it up your arse?"

Regrettably, I didn't even receive one.

"I am proud of what we've done with Psychic TV. If talent wants to leave, then I respect them as people."

But with a tinge of regret?
"Yeah, but at the same point
want to hear the new Cabs album."

Marc Almond and The The are bankable commodities and can subsidise other acts on Some Bizzare and K422 (home to mercurial acts such as Coil and Wiseblood).

"But is Marc Almond the country's arts council?" Stevo asks. Almost – in the context of Some Bizzare.

"Yeah, so why don't they give us

some money then? We should get some money. I'm not going to list the amount of records that have recouped, I'm not going to point the finger at the ones that haven't. At the end of the day, do you base a record's success on that? No one's saying Some Bizzare has any financial sense, you're just getting *good records*. So you shouldn't ***** complain, you should *support* us."

I wasn't aware I was complaining.
Oh well. Back to Marc Almond.

"What do you want me to say? The new album is *ber-williant*. 'It must be the angel in her kiss that

...makes him a devil in her arms' – that's a chorus in one track, 'Angel In Her Kiss'; the album's called 'Muvver Fist' ('Mother Fist' to you)."

And the other half of Soft Cell,
Dave Ball?

"The last time I saw him, he was in a good frame of mind which, at the end of the day... I haven't got a good frame of mind at the moment."

"I went on holiday for three weeks over Christmas, to Haiti, just lying around, doing f*** all. Poorest country in the Western hemisphere.

I came back with no enthusiasm. I'm pissed off, and I *know* we've got brilliant records, but I'm. . .

Frustrated?

"No... maybe we should change the name of Some Bizzare. What do you reckon we should call it?"

Maybe we should run a competition in *Sounds*? Do you fancy knocking it all on the head?

A raucous chuckle.
"It would be a great idea,
wouldn't it? A little house in

Inverness, where you can open your back door and let your dog run up the hill."

NOW IN his early 20s, Stevo has — by all accounts — got his shit together; he no longer tries to throw heads of A&R departments through their office windows (well, not recently at least).

Considering the roster of acts he has dealt with, it is understandable that Stevo has become adept at boxing clever, avoiding being pinned down. His methods and approach are quite unique, reflecting a strong and possibly confused personality.

I am convinced that this maverick figure is genuine in his conviction and dedication, and determined to have some fun in the process.

How would you describe your involvement with Matt Johnson these days?

"Good friend of mine. I'm meeting up with him in New York and we're going to Los Angeles and Australia.

I'm there to coordinate entertainment, like organise card games. Australia's a poor Some Bizzare market – we've got to sort them out!"

And with those facial whiskers and a passing resemblance to Mike Gating, who's to say Stevo won't soon be able to stick a coloured pin in another territory on his map of the world?

The anarchist's entrepreneur?
 Stevo may be a genius; he may be a
 complete twat.

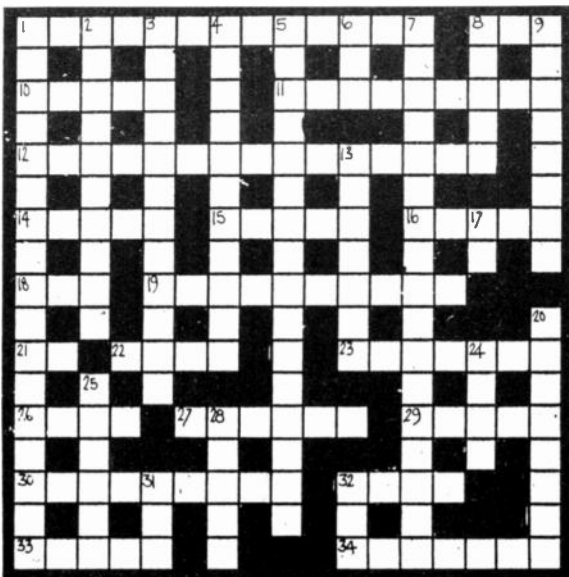
Either way, I think contemporary music would be poorer without him.

NEXT WEEK: SIMON NAPIER BEL

NEXT WEEK IN SOUNDS

U2 IN BELFAST: Richard Cook travels to an amazing secret event where he speaks to U2 about their brilliant return with 'The Joshua Tree' LP.

X-WORD



By Sue Buckley

ACROSS

9. Strange hurricane fighter pilot (5.3.5) 8. Channel 4 looks for the 54th police one (3) 10. Moody/Band (5) 11. Eaten by tres hombres who watch L Crowther (1.1.7) 12. A peculiar border for R Taylor to cross (7.8) 14. Eurythmics' fave crappy musical (5) 15. Dave Gilmour's got a blue one! (5) 16. Sounds like Lou's ready (or not) for a weight . . . wrong, but right spelling! (5) 18. How many in ten for UB40 (3) 19. The Sprouts met him at (four

in the morning (5.5) 21. Title for OMD's Joan (2) 22. How many did Dave Clarke have? (4) 23. A timely reminder from B Seger (4.3) 26. A little achievement from L George? (4) 27. Is this all Dora Bryan wanted for Christmas in the swingin' '60s? (6) 29. P Benatar committed one of passion (5) 30. Selector song that inspired the dire Taffy (2.2.5) 32. Tennis score for the famous Arthur Lee (4) 33. One third of P Bailey's band (5) 34. The Pat who's with the Kid and Dylan (7)

DOWN

1. Milkshakes' diplomatic oldie (11.2.4) 2. ... Rainbow (diplomatically) hoist the white flag (1.9) 3. ... Because the Lotus Eaters are naive (2.5.2.3) 4. 'Fast' rocker (5.6) 5. B52's look forward ... (6.10) 6. The finish of Nancy Wilson's love (3) 7. Ratt bop in the dark! (7.10) 8. Old blue band! ... hooray (5) 9. Classic soul plea from Fontella Bass (6.2) 13. Take away the 'king' from the original nature boy (3.4) 17. Call Green this on his way back from LA (2) 20. Jackie Wilson got this feeling ... but not for diabetics (8) 24. Geordie Jimmy ... with the head (4) 25. ... And this Jan sounds like his mate (6) 28. Dr Lee changed Kiss (5 anag) 31. Cloud chasing band (3) 32. R Plant had a big one ... or so I'm reliably informed! (3)

LAST WEEK'S ANSWERS
ACROSS
 9. Miserable Sinners 10. Nico 11. Theatre 12. Breakaway 13. School 15. Red 16. My Car 17. Nik 19. Kris 20. Another Day 22. Riders 23. Sun Street 25. Dan 27. Take The Subway 30. Boy 31. Flame 33. Tarot 34. Toys
DOWN
 1. Filigree And Shadow 2. Deborah 3. Baby Baby 4. Flotsam And Jetsam 5. Isley 6. Snot 7. Pete Townshend 8. Astral Skies 14. Charlie Watts 18. Stanley 21. Eat 24. Tube 26. North 28. Hell 29. Fry 32. ET

PERFORMANCE SINGLES

CAMPER VAN BEETHOVEN 'Take The Skinheads Bowling' (Rough Trade) Probably the best record Rough Trade will ever re-release, 'Take The Skinheads Bowling' is three and a half minutes of vague musical and lyrical brilliance. Disrespectful of every lyrical law or form Bob Dylan ever re-created, backed by guitars which pad along tussling with a violin, 'Take The Skinheads Bowling' is too beautiful to feature in such an ugly little column; its wit, melody and irreverence are chilling. If you buy just one record reviewed here, make it this one.

JESSE GARON AND THE DESPERADOES 'The Rain Fell Down' (Narodnik) A pop song with passion, personality and feeling. The Desperadoes are fulfilling the promise of their debut 'Splashing Along' and proving that modern indie guitar pop doesn't have to be twee and sickly. Fran's almost folkly vocals have enough emotion in them to take you right into the heart of the song, and the melodies have enough character and warmth to keep you there.

MY BLOODY VALENTINE 'Sunny Sundae Smile' (Lazy) "Look at the effing drummer!" the audience mutter. Here the dirty T-shirted son of Keith Moon and his band buzz out four stimulating pop songs with their feet fixed to the concrete floors of Baltimore garages 1967 and their bowl cut heads thrashing about insanely in the grubby air of London 1987. With riffs that send tingles hot wiring around your body like electric eels on crack, My Bloody Valentine have become very good indeed.

TWANG! 'Kick And Complain!' (Ron Johnson) A re-release of the first Twang! single 'Sharp' with three new tracks, all in narky 12" form on that spikiest of thistle-spiky independent labels, Ron Johnson. Steamy, fast, funky and cocky, and if you saw them on the Age Of Chance tour then you'll know that when you spit on their songs they sizzle.

LAIBACH 'Geburt Einer Nation' (Mute) Neither rock and roll nor art but Laibach. Awesomely impressive Yugoslav version of Queen's 'One Vision' with brass sections transported straight from the horns of the first Olympiad and a beat straight from the boots of the Red Army Marching Choir. Very majestic, the first militaristic pop song.

MIAOW 'When It All Comes Down' (Factory) Sparkling guitars, moving harmonies and a delightful vocal yodel, this song is like mineral water poured over Laibach's steel hot foundry treatment of music. Like the



SINGLE OF THE WEEK

THE JUSTIFIED ANCIENTS OF MU MU 'All You Need Is Love' (label-less) The Justified Ancients of Mu Mu (The Jams) have produced the first single to capture realistically the musical and social climate of Britain in 1987. Sampling huge chunks of material from The Beatles, MC5, Hall & Oates, Samantha Fox and the Government AIDS advert, and mixing in their own chants of "Shag! Shag! Shag!" and "Testify!", The Jams overlay sweetly sung rhymes, inject funk action drum beats, splice in dirty metal guitar riffs, heavy breathing and some Clydebank rap, and then scratch it all to a seething terror ridden pulp.

How have three young men from Scotland and two lovers rock singers from London produced a record more powerful than Lydon/Bambaataa's 'World Destruction' without laying a

finger on a synthesiser or guitar? THEFT! By stealing all the various beats, noises and sounds they've wanted, and building it into their own stunning audio collage, The Jams are making a direct assault on the way records are put together.

It is totally fitting then for them to choose as the subject of their rap the virus which is wasting more and more members of our society. That they line 'Ring A Ring Of Roses', the nursery rhyme about The Plague, alongside Samantha Fox's 'Touch Me' highlights explicitly the depth of contradiction embedded in society's attitude towards death through sex.

"With a beatbox rhythm, and a shipyard rhyme/We're the hottest MCs of the River Clyde." Ship Hop! The revolution has started, children – get on the streets and testify!

few '60s pop singles that really did swing, 'When It All Comes Down' takes its lead from the peppered drum beat before being bathed in Cath's flowing lead vocal. If Miaow can sort themselves out live they will certainly have a future.

THE RAILWAY CHILDREN 'Brighter' (Factory) If there's trouble at t'mill there's no problems at Factory. Like Miaow, The Railway Children are a further example of Factory's renewed association with guitar pop, the likes of which were savagely severed with the departure of James from the label two years ago. Vocals that purr around every vowel whilst guitars and drums rampage merrily over a mattress of glockenspiel, 'Brighter' is another fine Manchester export.

WE FREE KINGS 'Oceans' (DDT) Rousing Scottish folk tune which opens with a frontline attack on the pop uncommerciality of International Capitalism – "Money isn't everything, it can swear but I can sing" – and closes with the vocalist expressing surprise that he's woken up with someone he likes. From revolution to

reproduction all in the space of three piping hot and well rattled minutes.

THE MEMBRANES 'Kennedy 63' (Boa Constrictor) A grating 168 seconds of cheesewire vocals and stupid Scooby Doo sensibilities, harassed and menaced by an aggravating mix of Clash-like harmonies, keyboards and lead bass solos. References to plastic bags with their stomachs hanging out, Spanish hills and sausage meat would suggest that this is The Membranes' rewrite of Kerouac's *On The Road*.

DOG FACED HERMANS 'Unbend' (Demon Radge Records) Another Scottish single concerning itself with the finer intricacies of the economical state of terminally unemployed Britain. "Infinitely bored with money," screeches Marion through her band's frantic aural attack. As cuddly as thistles and as comfortable as a razor wire necklace, these are Big Flame's scruffy Scottish cousins.

THE ROSE OF AVALANCHE 'Always There' (Fire Records) Too often the boys with the worst complexions in Leeds get

stuck in an unoriginal heavy metal bog when playing live but not so 'Always There'. A captivating mix of acoustic and electric guitar, folk melodies and vocal harmonies stung with the bitter passion that's been an integral part of quality Leeds songwriting from Gang Of Four to The Wedding Present.

THE CHILLS 'I Love My Leather Jacket'/'The Great Escape' (Flying Nun) Two well strummed guitar ditties with rhythms that hum like flying fortresses. Everyone loves their leather jacket.

THE DANNY BOYS 'Days Of The Week' (Ugly Man Records) THIS POISON! 'Engine Failure' (Reception) Two debut singles from aspiring young pop bands moving in the right direction. 'Days Of The Week' is a warming record with whisper size vocal part and promising structure but which loses its grip towards the end. 'Engine Failure' is a short sharp snack for those of you who feed on manically strummed guitars.

CYNDI LAUPER 'What's Going On' (Portrait) We must ask ourselves one question, Why is Cyndi

Lauper alive? Tacky sleeves, revolting songs, and with a name that sounds like something you do to a mongrel to stop it having puppies . . . it's difficult to provide an answer. Here she mugs a Marvin Gaye song of its pension and leaves it to bleed on the airwaves of Radio One.

FINE YOUNG CANNIBALS 'Ever Fallen In Love' (London) Pete Shelley was the finest poet of his era, his Buzzcock lyrics as beautiful and numbing as almost anything Capote wrote. Tension, pain, sadness and euphoria were as much a part of Shelley's writing as they are of most people's lives. They didn't trivialise, but documented and made comment which was perceptive and accurate enough to alter the whole way you loved and treated love. A fan but not a purist, it doesn't gall me to admit that the Fine Young Cannibals' cover actually has its moments – notably the way they've cleared the way free of guitars to allow the rhythm space. Sure the electronic effects that replace the guitars are dire but Roland's voice does fittingly lend itself to Shelley's lyrics. And the thing you've got to

remember here is just how bad it could have been.

GOATS DON'T SHAVE 'Omar Sharif's Moustache' (Go Go Goat) A stubbly 45 that winds itself around its taut guitar lead until it explodes into a fascinating two minutes of grubby chords, drink influenced choruses and semi-classic punk rock riffs.

PSYCHIC TELEVISION 'Magick Defends Itself' (Temple) Genesis and Ken Thomas recorded this one rainy, brainy afternoon three years ago with the help of Dave Ball, who used to be behind the keys with Soft Cell, and Alex Fergusson who went on to manage both Aberdeen and Manchester United. The A-side is a clever dance mix called 'Papal Breakdance' which is scratched back and forth around speech excerpts from JF Kennedy and Pope John Paul II.

THOMPSON TWINS 'Get That Love' (Arista) I originally said this sounded like a cat having an abortion which is of course really naughty and not the sort of thing you want to read about pop stars. At a time when a band's popularity is directly dependent upon just how mediocre they can be, Thompson Twins are obviously going to be rated highly. Easy to produce, easy on the ears and quite characterless, 'Get That Love' will obviously be a hit. Our culture demands it.

JANET JACKSON 'Let's Wait Awhile' (A&M) THE PRETENDERS 'My Baby' (Real) GRACE JONES 'Party Girl' (Manhattan) Credibility is the word here. Janet's comes from the fact that for a member of gloss pop's High Society she actually makes inspiring dance records. 'Let's Wait Awhile' and notably the Jam and Lewis produced B-side 'Nasty' are no exception to this exceptional rule.

The Pretenders won their credibility by proving they could write good rock songs within the commercial hole created by punk. Chrissie Hynde seems to have maintained this over the years, by having children and swearing a lot. 'My Baby' is the usual spangling Pretenders guitar single creamed with Hynde's crooning vocal.

A pop career was the most natural development in the world for someone who not only carved niches but redefined the whole understanding of fashion modelling and party going. Grace shot to the top of the British Cred Ratings when she twatted Russell Harty on TV a few years ago. Her music has passed its peak of originality and 'Party Girl', though adequate, is here merely for appearance's sake.

Reviewed by James Brown

ALBUMS

PERFORMANCE

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

GIANTS OF ROCK
WITH HUMAN FACES

U2: great songs and tatty haircuts

U2 'The Joshua Tree' (Island U26/CD)*****
GIANT ROCK groups have an unbroken habit of turning to stone. The very thing that makes them great is their undoing: in order to feed their hugeness, they have to nail themselves upright. Is there another giant band that would follow the path chosen by U2 for 'The Joshua Tree'?

In a sense, U2 have made themselves in reverse. 'Boy' and 'October' were records of a legendary confidence and purpose, as if those young Irishmen had already arrived at the pinnacle. After the grandstand interlude of 'War', they began to blur the beloved "three primary colours" of rock; in 'The Unforgettable Fire', the anthems of the younger U2 lived with a darker group in the same skin. With 'The Joshua Tree', the rock form itself is beginning to dissolve.

Of course, those pounding, celestial U2 melodies remain at the heart of their sound. Their greatest thrill is still the slow and soaring climax that never quite breaks: Larry's drums set up a rising shuffle on the snare or cymbal, The Edge's guitar paints in the sweeping chords, Adam's bass beats on the heart and the vocalist half-chants and half-sings the line, turning it up and up until the veins of the song are bulging. Then they fade it out.

It happens that way in 'Where The Streets Have No Name', 'With Or Without You', 'Trip Through Your Wires' . . . this is a very long record. But the manner of telling this story now sounds like nothing else in rock.

Much credit must go to Daniel Lanois and Brian Eno,

whose production of 'The Unforgettable Fire' changed the course of the group. Every band that makes records is pieced together in the studio, but Lanois and Eno have instead spread U2 across an endless soundstage. There are moments when they seem to be calling to each other from separate hills.

The Edge, especially, is a spectral image of his thunderbolt guitar past. Over a dozen songs, he sounds like as many different players, street-tough like Stewart Adamson, only better ('In God's Country', which beats Big Country on their own turf), or chiming like a lost Byrd. He still has the loveliest lyrical touch – during 'Where The Streets Have No Name', his chords catch the light like a mirror in the palm – in phrases that move from a pale, glimmering sound to his famous hot red.

The entire record is a display of great performing. U2 have taught themselves to play rock with the virtuosity of experienced folk musicians. It is that native lyricism which informs the music of 'The Joshua Tree': while rock raises the unwelcome ghost of Zeppelin and their ugly troops, this great rock band move deeper into their folklore.

They are playing songs, not riffs, and even a massive structure like 'Bullet The Blue Sky' seems to have a human face on it. In the songs that close each side, 'Running To Stand Still' and 'Mothers Of The Disappeared', they retrieve some of the calm beauty of a much older Irish refrain – this is nothing like the gormless shambling of The Pogues but closer

to the dignity of music like Paul Brady's 'Welcome Here Kind Stranger'.

At the centre of all this stands the ever-vulnerable Bono. Comparing his voice now with that of 'Gloria' or 'An Cat Dubh' reveals a softness as well as a maturity. This is a voice that was meant to arch over a stadium, but he chooses to whisper as frequently as he roars.

The comfort of their position has done little to massage Bono's worries. He is still eaten up by the sorrow of communities, the world's injustice in the face of God. He retains a kind of naivety: 'Bullet The Blue Sky' is his latest vision of America, and it's a very romantic America. In 'One Tree Hill' (for Greg Carroll, the long time U2 roadie killed in a car crash last summer, to whom the LP is dedicated), he manages to be tender and clear-eyed without drowning us.

The problem remains the same: how to retain one's faith in a Godless society. U2 are still not just boys addressing girls. There is something else that rock can deal with: the "you" that Bono calls on is either a whole world or a spiritual master (perhaps they are the same thing). I have listened to many rock singers, but I've never heard one muster the conviction which Bono puts into 'I Still Haven't Found What I'm Looking For', which may be the greatest of all U2's songs.

This group has not turned to stone.

RICHARD COOK

ANNE CLARK 'Hopeless Cases' (10 Records 208 207-630/CD)****

SHE CAME out of Croydon, but she's looking at the stars. She runs prose headlong alongside pattering electronic patterns and she covers Phillip Larkin. Anne Clark is real.

"They f*** you up, your mum and dad. . . but they were f***** up in their turn. . . man hands on misery to man."

A real poet working within the textures of sound and rhythm, Anne Clark carries words like suitcases and speaks in blank verse. Angry but restrained, exasperated but in control, she reflects and redefines all our own

frustrations and fears. She probes the love act and expresses her needs and her agonies. She gashes open her heart so that you may know you're not alone.

Framed within two 'poems' (both entitled 'Poems Without Words', they open and close the LP) worked out upon Charlie Morgan's endlessly classical structures, Anne Clark buries her words deep inside both his compositions and the lucidly electro tangles of David Harrow. She asks many questions: where is 'Hope Road'? Is there an escape committee? Will I find sanctuary in your arms?

Anne Clark is real. Real good.

ROGER HOLLAND

THE DELTAS 'Mad For It' (ID NOSE 11)****

A TALE of the relatively unexpected? The latest release from that far-flung outpost of '80s rockabilly, ID, doesn't quite conform to type. Despite titles such as 'Gimme The Drugs', 'Sex Therapy' and 'Electric Chair', all of which are reminiscent of Demented Are Go, 'Mad For It' is essentially an album of bluesy R&B which wouldn't have sounded out of place in the early '60s.

One curious omission from the sleeve notes is a credit for the piano player, which in this instance is akin to reporting the Spain v England game without mentioning Lineker. Because in sound, if not in execution,

it recalls the days of Zoot Money and Cyril Davies.

In fact, if it weren't for the studiously inane lyrics, 'Mad For It' would almost have to be taken seriously. As it is, a number of convincing compositions by guitarist Boz Boorer blend in smoothly with covers of Percy Mayfield's 'Hit The Road Jack', Rod Willis' 'The Cat' and Bobby Lord's 'No More No More No More'.

Nominations for best original song include the slow blues of 'Catch 'Em Young' and 'Sex Therapy', plus the up-beat 'Whip It Up'. But the winner is 'Age Of Nil', in spite of its thoroughly imprecise slide guitar.

ANDY HURT

DECLINE OF THE REPTILES 'Too Much Armour, Not Enough Brains' (Waterfront Records DAMP 35)****

TIMELESS 'NUGGETS' keyboards hurl up a wind of confusion, an icepick guitar chisels its name into the rock of ages and a frantically pumping rhythm slashes through all the extraneous glamour and slams you hard against the wall.

"24 years I've been surfing beyond the pale, that bourgeois pipeline picks you up and gives you hell/ 24 years I've been surfing beyond the pale, I've got too much armour and not enough brains/ Where do we go from here?"

This Australian surf

wipeout stuff is getting harder and harder to handle. Why has a colony built up from a bunch of sheep-stealers and far, far worse got so many well 'ard post-punk rock bands when the most this sceptic isle can come up with is Bananarama and The Jesus And Mary Chain?

Why should Sydney be allowed to produce a band that threatens to take The Small Faces' rock solid soul precision to a further dimension?

If Australia comes up with many more bands like this, I'm going to have to pack up my Talulah Gosh bootleg collection and persuade the Met to start up transportation all over again.

ROGER HOLLAND

PERFORMANCE ALBUMS

ATTILA THE STOCKBROKER 'Libyan Students From Hell!'
(Plastic Head Records PLAS LP 009)***

LIPPY! LEFT!! Loutish!!! Ranters!!!! What happened to those multi-syllabic goons of grammar who ripped poetry into punk and replaced preciousness with militant politics? Craig Charles now carries the tradition on to *Saturday Live* and *Loose Ends*. But what of the original piss-artist-polemicists who were too rude, crude, downright ugly and a generation too early to be tolerated by the broadcasting media?

SWells seems to have settled for the bourgeois backhander of writing for the music press. God knows what Little Brother is up to. And as for the smilingly self-proclaimed "hip hop priest of subterfuge", Attila – well, on this his third album, he's still fixated with Albania, flounders, fascists and Radio 1. And he's still funny. . . in small doses.

Ignored by the music press he used to scribble for, the Harlow Hun Of Phonetic Fun did some 120 gigs last year – a testament to the ties forged between the ranters and provincial communities during the miners' strike. And paradoxically enough, he doesn't really *shout!* at all on this album.

'Libyan Students From Hell' – the title track being "an Arab heavy metal song" performed on mandolins! – is strangely pleasant though hardly an overwhelming musical experience. Aided by Wim Oudijk, Attila tours the vistas of folk, country, hip hop and a somewhat overdramatic cover of Eric Bogle's 'The Green Fields Of France'. Meanwhile, Kim Philby smiles on the sidelines as political points are scored.

For 40 minutes, this record kills misery. Attila has a longer mac than New Order and The Smiths and he knows how to flash it. Any more than that will have you crawling up the walls.

JACK BARRON



McCarthy: astounding

TAKING IT TOO EASY

SIMPLY RED 'Men And Women (Elektra WX85 242071-1)***

FLAVOUR OF the week for the *third* time among all the usual headless chicken pop gurus, Simply Red must be doing *something* right. But they're not doing *everything* right. Although 'Men And Women' is essentially pleasant, it's far from essential.

However, 'The Right Thing', the best song about bonking since Zodiac's 'Wild Child', *is* essential. A deliberate, medium-paced, high stepping showcase for Mick Hucknall's best vocal profile, 'The Right Thing' is Simply Red at their finest – powerful, demanding, imperious and, yes, soulful. If it doesn't reach Number One, there ain't no justice.

A sticker poised like a giant zit on Hucknall's forehead on the album cover trails two songs. The first, understandably, is 'The Right Thing'. The second is 'Infidelity'. And I hope they don't plan on making *that* the next single, because I think someone might sue. The combined forces of Hucknall, Dozier and yet another Hucknall appear to have lifted Madonna's 'Holiday' theme tune, and amidst all the ersatz Michael Jackson and Shinehead whooping, Hucknall's vocals pale in comparison to Her Holiness's own special vitality.

As if that were not enough, the very next track, 'Suffer', sums up all that can be so very wrong with Simply Red. With the singular exception of 'Holding Back The Years', this band simply aren't built for slowies.

Somehow, when those qualities in Hucknall's voice, which strike such a chord with my spine on his best dance numbers, are moved away from the silken solid bass of Tony Bowers, the singer invariably loses his balance and falls flat on his face. It's a failing that 'I Won't Feel Bad' – almost a reworking of 'The Right Thing' and none the worse for that – underlines in bold self-righteous tones.

Simply Red have not yet learnt how to maintain a mood which will retain your attention. But when they do, they really will be every bit as good as everybody's already telling them they are.

ROGER HOLLAND



SIMPLY RED: the colour of money?

THE TIMES 'Enjoy'
(Artpop! Records ART 15)*****

AT LONG last! The final part in the Frank Summit Trilogy. Amid a barrage of post-punk psychedelia, a 16 gun salute of mock mod satire and an acid rainfall of simple modern rock genius, Ed Ball and The Times have drawn a multitude of multicoloured threads to a single, beautifully embroidered conclusion.

The tale that began by burying a small town boy in the continent with the Inter-Rail ticket to ride of 'Hello Europe' has now assumed a global significance. A radio reporter summarises the position:

"Following the attempted

assassination of US President John Makepeace at the Blue Fire missile talks recently, the FBI have charged Mr Frank Summit . . . it is believed Summit will face the electric chair."

The name of the game is politics. To paraphrase, the lights are out all over Europe, America has re-invented itself through the TV and England will never win the World Cup. The fifth Beatle, Frank Summit, knows the truth and can smell revolution in the air. So has he been framed? The Times won't say for sure, but there is a lot they will say.

Born out of the early TV Personalities and the almost legendary O Levels and

Teenage Filmstars, The Times are steeped in a blend of artpop, violent satire, discreet eclecticism and a well defined ability to quote direct from leading pop icons, like Bowie, Weller and Strummer, to underline their own rather better observed points. From 'This Is London's 'Green And Pleasant Land' to 'Enjoy's 'Winning Hearts And Minds', a tradition of cynical anger, tempered with quick humour, runs deep.

'Enjoy' is perhaps the best Times album yet. The concept intrigues and delights, and the educated guitar pop medium excels. Enjoy 'Enjoy'.

ROGER HOLLAND

PRETTY ON PINK

VARIOUS ARTISTS 'Beauty' (Pink PINKY 15)****

'BEAUTY' IS an impressive document which records the modest growth of Pink Records, from East London's most enthusiastic purveyors of good taste to a label which has proudly risen out of the shadow of its arch rival, Creation Records.

Ironically enough, Pink's first signing was The June Brides, releasing their first two classic singles, 'In The Rain' and the very successful 'Every Conversation'.

The June Brides paved the way for the 'shambling' scene which was to follow, but when they finally left Pink for In Tape, they left behind their ability to stay

one step ahead of the crowd. Six months later they split.

Luckily, Pink were in the right place at the right time to scoop up That Petrol Emotion and release 'Keen'. With its molotov cocktail of bittersweet melodies, driving political pop energy and thoughtful references to the troubles in Northern Ireland, 'Keen' still stands strong today. But it wasn't too long before That Petrol Emotion followed The June Brides' and left Pink.

Paul Sutton and Simon Down, Pink's two part-time executives, soon realised that if their label was going to survive, it had to grow as quickly as its acts.

When Pink signed The Wolfhounds, McCarthy and

Rumblefish, they decided to consolidate their position in the indie circus by developing these acts methodically and the results have been astounding.

McCarthy's underplayed political pop is highlighted here by the beautiful 'Red Sleeping Beauty'. The Wolfhounds' maturing garage sensibilities are heard on 'The Anti-Midas Touch' and the tranquil 'Another Hazy Day On The Lazy A'. And Rumblefish show, with 'Theatre King', that their current wonderful single, 'Tug-Boat Line', is no fluke.

It's with these three acts that Pink's future lies. Needless to say, the future looks very bright.

RON ROM

MARY COUGHLAN 'Tired And Emotional'
(Mystery MRLP 001)****

A CLASSY debut which was originally released in Ireland last summer, 'Tired And Emotional' mixes folk and jazz with velvet voiced blues.

Mary Coughlan hails from Shantalla in County Galway and first hit the public via a tacky talent contest in a local nightclub. Before long, she had been smothered in superlatives and lauded as the latest soul sensation. 'Tired And Emotional' is now available on these shores through WEA, and fully justifies Mary's weighty reputation.

Coughlan's brooding vocals are produced to full effect by Dutch composer and musician Eric Visser, and souped up with guitars, piano, accordion, sax, trumpet and percussion. The mood swings between vulnerability and nonchalance, and is best typified by the highly evocative opener, 'Double Cross'.

That is the sole ballad from the Coughlan heart, but Visser penned the slow blues of 'Lady In Green', 'Sense Of Silence (SOS)' and Mary's first ever number, 'The Beach'. Among the covers are 'Meet Me Where They Play The Blues', the welcome breeze of 'Country Fair Dance' and 'Nobody's Business', which comes dressed in lavish tango rhythms, maracas and all.

'Tired And Emotional' is an emerald of a record and as sensual a sound as you are likely to hear.

ANN SCANLON

THE O'KANES 'The O'Kanes' (CBS 4500691/CD)*****

THE O'KANES' debut album ropes you in fast and has you singing along midway through the opening number. There's a feeling of *family*, one that extends back to the beginnings of country music and encompasses early rock 'n' roll and bluegrass, establishing a strong, enduring flavour that is destined for the radio.

The O'Kanes are a musical creeper, inextricably entangled with 30 years of American pop, especially the late '50s blooms of the Everly Brothers and their stylistic kin. There's a sweetness, an aching honesty, and a simplicity that is bewitching.

The emotional content of 'big' country is evident, but without the sentimental gushing or gratuitous slickness. It's sparse, accurately played and harmonious, relying on the O'Kane brothers' twin vocals for much of the melody.

Steve Earle, another nouveau country classic, shares their knack of having the Nashville skyline visible while sticking to dirt roads.

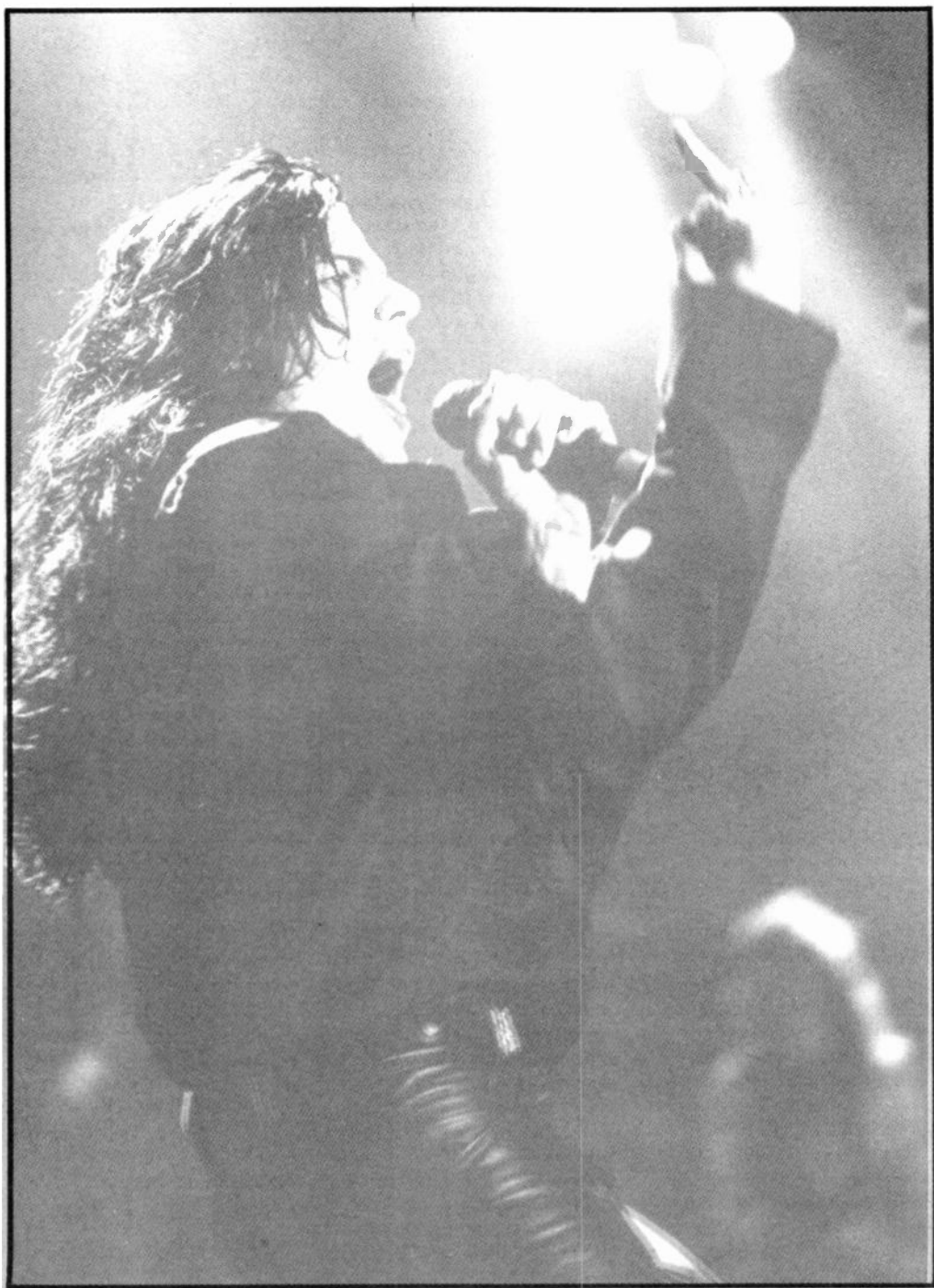
Country, bluegrass and folk styles are carefully deployed in the songwriting, shared between Kieran O'Kane and Jamie O'Hara. A cover of Arthur Cruddup's 'That's Alright Mama' provides an opportunity for the boys to bring home their love, knowledge and modern sensibilities, remoulding the Elvis icon into a wholly new proposition.

Less is more? With The O'Kanes, less is *everything!*

RALPH TRAITOR

LIVES

PERFORMANCE

KICK ASTBURY
ROCK 'N' ROLL!

IAN ASTBURY: "Evening Newcastle, d'ya like me ring?"

Greg Freeman

THE CULT
Newcastle City Hall

OUT OF the closet with a bang. The Cult have thrown caution to the four winds to emerge from the pea soup of goth smog with guitars bristling and amps turned up to '11'.

In a choppy sea of hardline knuckle-headed riffs, the 'boogie till you blow chunks' sloganeering of the T-shirts found its voice, a voice that's broken from a spirited hippy shake to a bare rock rumble, leaving gothic grunge to The Mission.

"And they said it could never happen," Astbury smiled.

AC/DC are hip again. Again? Were they ever? 'Shot Down In Flames' clawed out of the PA between Gaye Bykers On Acid's aimless spaceball ricochets and the grand opening of the 'Electric' circus. Not too many legs shook to the beat.

"It was the only tape we had," Astbury explains afterwards, but it probably would've been played even if they'd had dozens of alternatives. The Cult are making no apologies for embracing the debased tradition of the great riffmakers, and that's their primary strength.

There are no intricacies, no cover-ups, no sleights of hand. This is wholesale hedonistic, shit-kicking rock, metal as anything and sleazy and virile like it should be. And certainly, the grinding 'Wild Flower', third in the set, momentarily knocked the 'Love' generation back on their heels. By 'Outlaw', though, they appeared to be, er, 'digging it'.

All that the 'Electric' cuts lack is a little of 'Love's richness and texture. 'Rain', 'Revolution' and, in particular, 'She Sells Sanctuary' exposed them as a touch one-dimensional, although by the same token, the likes of 'Love Removal Machine' bite down hard in a way that The Cult of old could never bring themselves to do.

They sure as hell look the part too. Astbury, all in black, a greasy ne'er-do-well, cocks and spreads his legs like a natural.

The other three out front do their best to pass themselves off as Malcolm Young, Duffy and Stewart thumping big white Gretsch guitars while Kid Chaos (yes, he!), onstage with The Cult for the first time with just two weeks practice behind him, stayed as if lashed to the backline with only a throbbing wall of sound for company.

So it's the night after Deep Purple's ditchwater rehashes drove me out of Wembley Arena within 20 minutes, and here's Billy Duffy strapping on his Les Paul and wrenching out 'Born To Be Wild', mere moments after borrowing a phrase from 'Whole Lotta Love' for his solo indulgence. The nightmare returns?

No, because The Cult aren't pensionable, they haven't spent their enthusiasm on 15 years of the same riffs, and none of them has ever been in Black Sabbath.

"British rock is back, bigger and more beautiful than ever before. This is what you've been waiting for!"

Don't just sit there then!

PAUL ELLIOTT

JESSE GARON AND THE
DESPERADOES/MEAT
WHIPLASH/BABY
LEMONADE

Glasgow Rooftop

FUN, FUN, fun, till daddy threw the tuner away. . .

An endless tide of watery guitar doodling has been drifting from the stage for the past five minutes or so, and there's *still* little prospect of a song on the cards. Any resemblance to a gig seems quite incidental.

When they eventually get airborne, Baby Lemonade cruise along on a thick cloud of prime candyfloss. A syrupy rinse of sweet vocals and obligatory guitar thrash, kept on course by a drummer with a penchant for picking up and dropping tempos almost at will. Fun while it lasts, but why the undignified rush from the stage after raising their hats to Uncle Feargal and company on 'I Don't Wanna Get Over You'? And why try so hard to look so cool all the time?

I'll give Meat Whiplash their due, they did at least warn us against taking them too seriously. They take the party attitude a stage further with guitarists *sitting*, backs to the audience, and a singer with a hanged-man mike stance.

That aside, they pulled off the master stroke of the evening with a 'cautious' exploration of 'Bad Moon Rising'. But who was that RayBanned, leather-jacketed, mystery girl on drums who took the lead vocal on 'Bad Moon'? Was it Alex, late of the Shop Assistants, or was it just the stars in my eyes?

Jesse Garon And The Desperadoes line up and wade through their top heavy guitar twang with a healthy balance of humour, good taste and some great songs. But it's Andrew Tully, with his wacky repartee and tent-sized cardigan, who's the ace in their pack, haranguing the funsters with his peculiar brand of nonsense. "I feel like a member of Haircut 100 with this guitar strap. . .!"

No one can touch the Desperadoes when they sing about Glasgow in the rain. In the beginning there was the thoroughly groovy 'Splashing Along' and now there's 'The Rain Fell Down', but 'Splashing' remains their magnum opus and it was easily the best original song heard all night.

A Blondie obsession is never the easiest of things to hide, so it's just as well that this bunch don't really try. With minimal prompting, mighty Margarita vacates her drum stool and picks up a guitar for the farewell breeze through 'Union City Blue', while Fran gleefully wraps her tonsils around one of Deb's golden moments. What price 'Dreamin'' or 'Hanging On The Telephone' next time around? And by the way, what is Mike Chapman doing these days?

GRAHAME BENT

IT BITES
Kentish Town Town
And Country Club

WHEN IT Bites play a tune, and stick to it, they achieve a superior kind of rocky pop that could give a whole new perspective to the charts. But when they veer off course, which is often, it's hard to see just where It Bites want to go.

It Bites are a muso's band, certainly. The studious (but still hip) audience applaud all the fiddly bits as much as they applaud the straight-ahead, hard-edged dance sound of 'All In Red' or 'Black December'.

It Bites, a bouncy, flouncy foursome, can surprise with their rhythmic understanding and grate with their cluttered, albeit perfectly executed, instrumental orgies. Playing Rush at their own game, and not quite pulling it off, the band are intriguingly British in their eccentric whirly, and their only failing could be that they are trying too hard.

It Bites could be The Police, maybe, or even Go West. There's a hundred reasons why It Bites *should* pass the acid test, such as the guitar of Francis Dunnerly or the drums of Bob Dalton, but while every other song rampages off in its own madcap, wayward direction, the nation's pop kids and rock fans will go for something more simple or more solid, respectively.

It Bites have yet to develop wisdom teeth, and they need to find a bite to match their bark.

NEIL PERRY

GLASS TIGER
Soho Marquee

NOT ESPECIALLY good or bad, charming or repellent, amazing or appalling, Glass Tiger are merely indifferent, middling, passable, nice. In short, they are Canadian.

That is, they're Canadian with the exception of a singing Scotsman who couldn't tell us enough times how very pleased he was to be back 'home', even though most Scots seem to consider 'home' in London to be either in the fountains at Trafalgar Square or on Wembley's goalposts.

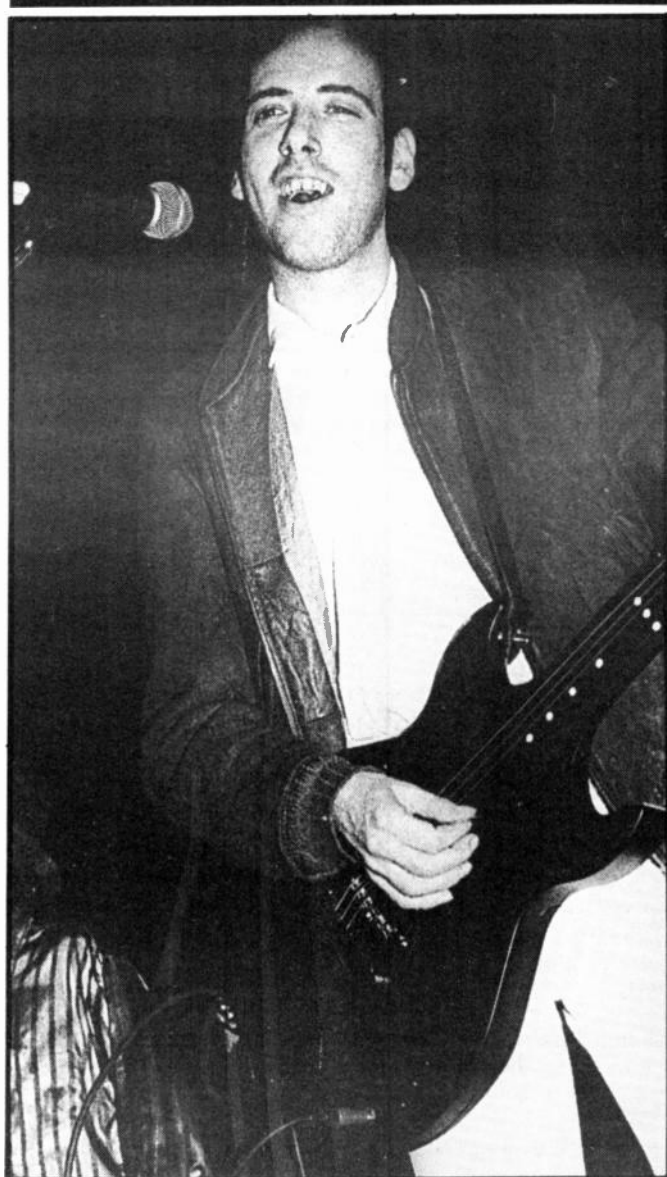
It's a pity that none of that customary rough 'n' ready spirit has rubbed off on Glass Tiger. Theirs is an inoffensive brand of seamless, spotless white arena rock that has scarcely any impact, texture or consequence. Even *live*, it lacks grit and heart.

Attempting to kick some life into the set, the drummer *did* give his kit a fair bit of stick every once in a while, but he also gave the impression that if he ever broke a skin he'd probably send a written apology to his stockist.

Glass Tiger tend mistakenly to equate softness with sensitivity. Maybe their songs get better given time, but quite honestly it hardly seems worth the bother.

I've seen too much of this stuff — from Mr Mister (yawn) to Honeymoon Suite — to be taken in again.

PAUL ELLIOTT



MICK JONES: undeservedly yours

Jayne Houghton

PERFORMANCE LIVES

BEN E KING
London Palladium

THE OMENS were not good. The Palladium has a history of schmaltsy come-backs, the bar was dotted with minor media celebrities holding court and, further along the row, Eddie Kidd was in consultation with his business manager.

Fortunately, Ben E King isn't into all that razzmatazz. He hadn't even brought his own band over with him, preferring to rely on the home-grown talents of Zoot And The Roots. And we got a solid, professional show that wouldn't have been out of place at Dingwalls – where he played last time – apart from a dash of rock glitter at the end.

King was the epitome of relaxed control, rarely putting his voice into full throttle but always in command, soaring all over the succession of classic ballads, keeping them fresh and making Lennon's 'Imagine' sound as if it was written for him.

He even managed to do the same for Foreigner's 'I Wanna Know What Love Is', which brought a smile to the cheeks of Foreigner's Mick Jones who'd come on with Ron Wood and his ubiquitous cigarette for the encore.

He's not proud either. He happily shared 'Stand By Me' (second time around) with Mick Hucknall and Willy DeVille, confident in the knowledge that no one will ever take that one away from

HUGH FIELDER

A DAMP SQUIB

BIG AUDIO DYNAMITE/THE CHIEFS OF RELIEF/ SIPHO JOSANNA

Charing Cross Road Astoria

THE CIRCUS begins with a hip hop extravaganza. Street kids given their 15 minutes of fame. White boys trying to cross cultural divides, or are they just jumping on the bandwagon?

The Chiefs Of Relief represent the professional end of the bill. A short-haired heavy metal band trying to be hip. The schizophrenic mix of songs, their BMX logoed leather trousers and their interpretation of Cameo's 'Word Up' invoke the fast-buck image.

It's only the human vocal rhythm of the Sipho Josanna beatbox team that stirs the limbs into movement. Peak-capped heads turn and bodies jerk to the fast-rap combo.

Then the ring leaders arrive to the theme tune of *Hawaii Five-0*. V3 rockets take off on the back-drop video screen and Big Audio Dynamite launch into 'Medicine Show'.

Mini-mayhem breaks out, but the Astoria is far from a seething sweatbox – a night when a ticket tout would be selling at cost price when the doors opened.

But it's a bootlegger's dream come true. All the hits and more, plus the advantage of holding your tape recorder ten feet from the band without getting coated in sweat, beer or gob. There's very little pushing and no one gets trampled underfoot.

Still, BAD sing "gonna get wild, make like rock 'n' roll", seemingly unaware that they're not preaching to the converted.

A crowd that doesn't deserve an encore gets two, but only after a compassionate cry from the compère: "You've been bad, do you want to get worse?" Embarrassing.

The first encore, 'C'mon Every Beatbox' and 'E=MC²', should have left them dead, but instead of screaming for more, the audience streamed out as if the ref had blown for the full 90 minutes.

The lucky ones got away. The second encore, a dead-pan cover of Prince's '1999', would have made a grown Clash fan cry.

SHAUN PHILLIPS

BOARD TEENAGERS



THE STUPIDS get their skates on

Jayne Houghton

THE STUPIDS/PERFECT DAZE/BABY'S GOT A GUN
Fulham Kings Head

IT'S TEN to eleven and the cry is "longer, harder, faster!!" A common enough plea in the bedroom, I know, but this is Monday night in the back-end of a Fulham pub and The Stupids are engaged in a typical bit of between-tune banter. The advice from behind the drums is, predictably, two syllable.

Tonight, the game is three bands, 20 minutes each on shared amps and drums, a short break to negotiate with the Australian bar staff and then do it all over again.

Baby's Got A Gun offer bespoke punk with curled lips, no chances taken and no real point. Perfect Daze come from the speedy end of pop and Ipswich. Theirs is an innocent haze of quick guitar rhythms and half tunes, still unformed but energetic, with a mini-LP called 'Bubblegum' to follow. I'll pass.

The Stupids, of course, are anything but. Accorded something approaching cult status with 'Retard Picnic', their kink is skateboarding. They stoke boards against drums, adjust peaks and keep up a continual dialogue of feigned abuse with their chums out front like it's some sort of club meeting. They appear harmless too – Adidas just out of sixth-form looks – but then they go with 'Root Beer Death' and it's a bleeding gash of ugly white boy noise where a haemorrhage seems the only logical conclusion.

Tommy Stupid batters all on offer with the enthusiasm normally reserved for public floggings whilst Marty Tuff roughs up a guitar squall where fast is but a memory. It's perhaps two minutes long and this is the way it should really be.

More fanning, then off again. Titles and words become indistinct and meaningless. Eddy Shred, who double-duties with Bad Dressed Sense, is now sporting a natty line in shorts and does the voice in convincing abandon, hollering, leaping and crouching on an endless spring.

There's plenty of brattish arrogance here but I want in.

PETER KANE

him.

He even promised to find Percy Sledge for us and send him over to collect his royalties. What a gent.

TALULAH GOSH
Oxford Jericho Tavern

TAKE ME out tonight where there's music and there's people who are young and alive. Take me to the first new look Talulah Gosh gig. Take me to Oxford, make me smile.

"I'll give you my heart, if you'll give me yours, but I know that you won't, because you're selfish that way."

Talulah Gosh have always known more about life than they've admitted. 'My Best Friend' is a classic rat-a-tat beat bursting with the joys of spring and the knowledge of pain. But Talulah Gosh have moved on.

They've remembered their roots. 'Talulah Gosh', it transpires, was the girl next door, she was a pop star for a day, and now she's a film star with her own TV show. But still she keeps her diary and haunts art galleries.

'Talulah Gosh' is the best pop song I've heard in months. It starts slowly on steadily beating wings and then swoops down upon the heads of the thrash dancing throng with a sweet vengeance built upon Matthew's much improved kick-start drumming.

And 'Talulah Gosh' could almost be Liz, the Talulah who walked and who's now recording with Greg from The Razorcuts. At the back of the hall, glamorous in monochrome, Liz waves and grins at the band on stage, and shouts for 'Beatnik Boy', the hit she wrote. They don't play it. Meanwhile, a new Talulah, Eithne (say 'Etna'), shakes a willing tambourine

and forgets the words to the only two songs she thought she knew.

Talulah Gosh have come of age. No longer afraid to slow to a walk when their inspiration draws from the mid-paced '60s, they can still whip up a storm or a new collapsing guitar solo whenever the mood takes them. And Amelia is everything Tracey Tracey, the Thunderbird puppet from The Primitives, isn't!

Thirty five minutes with Talulah Gosh? I wouldn't say no. People said they were virtually dead but they were so wrong. I dreamt about Talulah Gosh last night and I fell out of bed. Twice. They're the bee's knees.

ROGER HOLLAND

PINK PEG SLAX
Otley Cross Green Community Hall

"A HUSH descends upon the hall as Vince makes his choice. Who is going to win? we ask ourselves."

Self-appointed compere The Dream – who's played rhythm guitar for Pink Peg Slax while balanced on his one unbroken leg for the duration of the gig – is not in the least bit embarrassed to go all the way over the top, hand in hand with the bizarre nature of the occasion.

On the other hand, Vince, chief Slax crooner, all gold lurex and brilliantine slick, looks a little overwhelmed by the 15 or 20 mentally ill and handicapped Highroyds patients for whom he has been performing and who now shuffle forwards, eager for the dance prizes to be

given out.

At the back of the hall, a handful of tall boys with big quiffs, ardent Slax followers, watch with amusement. But it's good-natured laughter, not cruel laughter, and it has filled all quarters of the room, from both sound and unsound of mind, for most of the evening.

I laughed at Vince's clumsy stapling together of the tricky guitar solo in 'Rock Around The Clock' and I laughed at songs like 'Eat More Meat' and 'Chastity Chet', dedicated to the bass player: "When he makes love it's just a dirty rumour/ He's more concerned with the spirit running through ya."

Pink Peg Slax's stylised blend of rockabilly and skiffle probably lives up exactly to the Elvis caricature understanding of rock 'n' roll you must have when you've been institutionalised for years. It's infectious and it has its easily recognisable roots in the likes of Gene Vincent, Buddy Holly and, of course, the King.

Vince dishes out copies of their 'Sound Of The Meadow Valley' EP. The male prizewinners shake him hard by the hand while the females kiss him like he's Leslie Crowther handing out microwave ovens. And Vince changes from being overwhelmed to overcome. It's a nice feeling to make people happy, and with their weekly night away from the hospital under jeopardy because of health cuts, these people needed cheering up.

JOHN ANTHONY LAKE

KOOGA
Shepherd's Bush Wellington

ENJOYABLE THOUGH it is, Kooga's succinct, no frills, traditional hard rock still needs a few refinements here and there if their (reportedly) imminent major record deal is to break the band in a big way as many believe.

I'm sure there's a hungry market for them both here and abroad, but this will only be reached with far better songs than they have now. When Kooga come good they're very good – on the compulsive 'Across The Water', for example – but at present, there are as many flat moments as fine.

Their image doesn't help either. Clad in a sickly selection of what looked like Burtons 'clearance' items, they resembled a hundred other pub bands. I know it's hard on a limited budget, but really, grubby jeans and T-shirts are still preferable to all that tacky boutique rubbish.

Still, in spite of all these detractions, Kooga make the grade in some style, spurning pretensions and getting on with the task at hand in pleasing fashion. They can sweat without having to worry about smudging their eye-liner.

At best, Kooga combine good old British spunk with a flair and depth that goes beyond the somewhat staid, bread pudding fare of, for one, Baby Tuckoo. One to watch, if they really push themselves.

PAUL ELLIOTT

PERFORMANCE

SCANNERS

EDITED BY TONY MITCHELL

SPOOF POSITIVE



NIGEL PLANER as Den: hey guys this helmet's really heaveeee

MORE BAD NEWS

(Palace Pictures)

IN WHICH our heroes reform, get drunk, argue, get drunk, smash up hotels, play a reunion gig at the Monsters Of Rock festival at Castle Donington in front of 70,000 genuine metal-heads, and then. . .

Bad News are back again, Vim, Spider, Den and Colin having developed from the innocent young metal outfit we saw in TV's *The Bad News Tour* into superb caricatures of completely pratty, acutely embarrassing egotistical rock stars.

Written and directed by Adrian Edmondson, *More Bad News* takes the only path a direct descendant could possibly take. Mixing fiction with reality, we see Edmondson, Rik Mayall, Peter Richardson and Nigel Planer at Castle Donington opening for Ozzy Osbourne, Motorhead and The Scorpions, with the stars getting the chance to air their opinions (Marillion's Fish: "It's not fair, I mean we had to play pubs for years before we got gigs like this. . .").

The pointers to real life don't end there. Look out for the pages of *Kerrang!* stuck to Colin's bedroom wall as his mum brings him a cup of tea in bed. Or if you've ever enjoyed listening to WASP, cringe as the band drink blood from skulls in their video, à la Blackie Lawless.

Nigel Planer is superb as the hapless Den, but the prize must go to Rik Mayall's instantly annoying Colin.

While *More Bad News* – out this week supporting *Trick Or Treat* – may lack the classic one-liners of its predecessor (who can ever forget "I'm not getting back in the van until you say we're heavy metal!"), its anarchic, extreme, but sometimes painfully accurate portrayal of the big time rock world could give the immortal *Spinal Tap* a real run for its money.

NEIL PERRY

TRICK OR TREAT

(Palace Pictures)

LIKE AN honorary Beastie Boy, high school kid Eddie Weinbauer is an inarticulate jerk who spends most of his time listening to heavy metal. Almost universally shunned by his classmates, Eddie seeks solace in his room where HM blares from the speakers and his spike'n'stud encrusted heroes adorn the walls.

In this shrine to Spandex, one man reigns supreme – Sammi Curr. So when Sammi dies like a good rock star, in mysterious circumstances in a hotel fire, Eddie is distraught, and in desperation turns to local rock DJ, Norman 'The Nuke' Taurog, played by ex-greasepainted gurner, Gene Simmons.

Nuke entrusts Eddie with the only existing copy of Sammi's last and unreleased album and in good metallic tradition, Eddie soon finds messages back-masked on the album.

Initially these ghostly

inclusions guide him in enacting revenge over his bullying peers, but things get out of hand at the high school Halloween dance.

This directorial debut from Charles Martin Smith is no masterpiece but it is a reasonable spoof horror that successfully pokes fun at the likes of the PMRC and The Reverend Joseph Chambers who are currently leading the censorial attack on HM's cartoon-dimensional occult interest.

The film is right on the case as regards HM censorship, something well illustrated when prime PMRC target Ozzy Osbourne makes a consummately badly-acted cameo appearance as the anti-rock Reverend Gilstrom.

Trick Or Treat is no work of art, but it's satisfactory as far as American high school movies go, and the cast, original music by Fastway, and welter of in-jokes should go down well in headbanging circles.

ROY WILKINSON



MR OSWALD Osbourne as Rev Gilstrom, Tony Fields as the demon definitely out in *Trick Or Treat*



TIM SPALL in *Gothic*: is it Auf Wiedersehen, then?

POETIC LICENCE

GOTHIC

(Virgin Vision)

BARN DOORS are clattering like the coffin-clap of a thousand dead football fans. Ungodly amounts of lightning, wind and rain are redesigning the outside of Lord Byron's sanitarium-sized mansion. Shadows edge imposingly across window pains, dolls' eyes flicker in their sockets and, in the dark rooms of your mind, door handles are moving ever so slightly. My hands are clamped around my girlfriend, my fingers poking deep bruises into her arm. This is the very peak of *Gothic*.

Two shrieks later and the audience are in unintentional stitches. After an early-evening opium binge, a quick orgy, and a nerve teasing game of hide and seek, Byron and his guests have, while indulging in a seance around the skull of The Black Monk, created a monster whose form and nature is the personification of their own deepest fears.

Trailing round the house in various guises but settling for the more pungent and commonly recognisable jelly fish image, similar to the sort of green sludge you find in wooden garage gutters, 'the monster' has the occupants by their imaginations and is pushing them until they crack.

The cause of the audience's uncontrolled laughter is Julian Sands' Shelley. Time and time again while we're being dragged involuntarily into the hell-black eye of the storm, up minces Shelley to deliver some of the flattest couplets in cinema history. Sands' performance is hopeless. Along with the corny but traditional ghost story ending, his repeated non-delivery completely undermines the serious nature of the film.

Director Ken Russell's sense of the dramatic, and an amusing performance by Timothy Spall (Barry from *Auf Wiedersehen Pet*) as Dr Polidori, Byron's homosexual biographer, keep the film going, but it rarely passes the status of an extremely clever armchair thriller.

It's still worth a visit(ation), but don't complain when it becomes obvious that the promo stills are more interesting than the film itself.

JAMES BROWN



JANET JACKSON

Control

(A&M)

NOT ONLY is Janet Jackson a pretty phenomenal performer, both live and on record, she cuts a mean video too.

The three studio promos here – for 'Nasty', 'What Have You Done For Me Lately' and 'When I Think Of You' – are crammed full of cool dudes and groovy chicks, singing and dancing against a backdrop of West Side Story meets *Absolute Beginners* visuals.

The fourth track sees a 'live' rendition of the title song that gave its name to

Jackson's US triple-platinum album, preceded by a little bit of fiction involving 'mom' and 'dad' not wanting their daughter to move out of the family home (a suburban semi with, like, no walls around it or anything), and graced with guest appearances by Jimmy Jam and Terry Lewis, the producers who made it all happen.

Dynamic stuff, to be sure, though as a collection it poses more questions than it answers. Like, why does Janet Jackson include so many references to herself in her own songs – is she really going through that much of an identity crisis? And does she ever take those black trousers off?

Value-wise, just over 25 minutes for around £10 – albeit 25 full-length minutes – is not ostensibly the best deal in the world. But then, 25 minutes of Janet Jackson are worth about two hours of your average performer's efforts.

TONY MITCHELL

TRICK OR TREAT

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Mon 16th Mar **AFRICA AID FOLK NIGHT** + BOB DAVENPORT & THE RAKES + THE PORCUPINES + PEACE ON THE PANKHANDLE all proceeds to charity

Tue 17th Mar St Patrick's Night **IRISH MIST**

Wed 18th Mar **LIAM OG O'FLYNN** (ex Planxty Uilleann piper) + JIMMY FINNEGAN (Scottish bagpipes)

Thurs 19th Mar **MIAOW** + GO TO BED + THE ARTISANS

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ST PATRICK'S NIGHT PARTY
WITH
THE HANK WANGFORD BAND
PLUS
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£3.00 IN ADVANCE, £3.50 ON THE DOOR
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WEDNESDAY 18TH MARCH MANCHESTER INTERNATIONAL

MONDAY 16TH MARCH SHEFFIELD UNIVERSITY STUDENTS UNION

FRIDAY 20TH MARCH LEICESTER POLYTECHNIC STUDENTS UNION

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20th & 21st MARCH
PLUS GUESTS
20th SIEGE 21st SAMURAI / GET THERE EARLY (OR ELSE!)

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20th MARCH
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21st MARCH
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AT THE TOWN & COUNTRY CLUB
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MORE ADS ON PAGE 37

CONCERTS EVERY TUES AT THAMES POLY THE CELLAR BAR
CALDERWOOD STREET WOOLWICH LONDON S.E.18

FORTHCOMING EVENTS
TUES MARCH 10...**BROKEN BONES AND SUPPORT**
MON MARCH 16...**FIELDS OF THE NEPHILIM**
AND
THE WEIRD THINGS
AND
THE FUNERAL PARTY
TUES MARCH 24 **THE NEWTOWN NEUROTICS**
TUES MARCH 31...**SURGICAL SPIRIT**
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A MULTI PURPOSE BENEFIT

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• COACHES BEING ARRANGED FROM MOST MAJOR CITIES - SEE PRESS FOR DETAILS •

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NORTHAMPTON
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THE METEORS
+ **SUPPORT**

SATURDAY 21st MARCH
TOM VERLAINE
+ **SUPPORT**

SUNDAY 22nd MARCH
FIELDS OF NEPHILIM
+ **SPACEMEN 3**

TUESDAY 31st MARCH
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DEUTSCHLAND
+ **ALL ABOUT EVE**

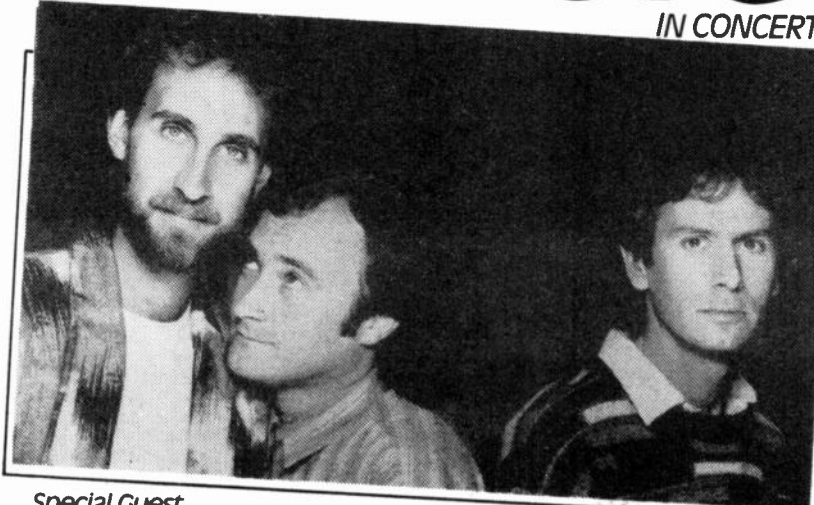
Tickets Advance
Spinadisc, Northampton:
Discovery, Corby;
L.N.A., Rushden -
OR ON THE DOOR ON THE NITE

THE 100 CLUB
100 OXFORD STREET, W.1.
Thursday 12th March
HOWLING WILF
+ **THE VEE-JAYS**
Tuesday 17th March
THE STINGRAYS
+ **MARGIN OF SANITY**
+ **MEAT INJECTION**
Thursday 19th March
THE TIME
+ **THE MOMENT**
Tuesday 24th March
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IN CONCERT



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HAMPDEN PARK
GLASGOW
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postal orders payable to GENESIS BOX
OFFICE and enclose a S.A.E. Tickets
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An Outlaw
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LEEDS
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A Danny Betesh for Kennedy Street
Enterprises Presentation

WEMBLEY STADIUM
WED 1st JULY
THUR 2nd JULY

gates open 4.30pm
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subject to availability

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FRIDGE
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TICKETS £5 (£4 Concs)
From Box Office 326 5100

FRI 13 March 9.00 to 2am
THE TOWN HALL,
ALBERT SQUARE,
MANCHESTER.
£4 Advance, £5 Door
From Piccadilly Records

BATTERSEA
ARTS CENTRE
IRISH FESTIVAL MARCH 14-21

MARCH 20, 8pm, £5.00
MARY BLACK
MARCH 17, ST PATRICK'S NIGHT
FIONNUISCE (from Dublin)
+ **IRISH MIST 7.30pm £5.00**
MARCH 21, 2.30pm, £2.00
FIDDLER OF LONDON CONTEST
(OVER 20 ACTS IN TOTAL)
FOR PROGRAMME & BOOKING
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EVENING 8 - 11PM • £4 (£3 ub40)
MICRODISNEY
BHUNDU BOYS
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DISTANT COUSINS
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Tickets from Free Trade Hall, Grass Roots, Piccadilly Records
MARCH TO CONCERT: 11.30am
All proceeds to Anti Apartheid/ANC/SWAP

Phil McIntyre by arrangement with Outlaw Management presents



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GUILDFORD CIVIC HALL
TUESDAY 7th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: (0483) 67314
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BRIGHTON TOP RANK
WEDNESDAY 8th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: (0273) 732627,
Virgin, & Rounder Records

CAMBRIDGE CORN EXCHANGE
THURSDAY 9th APRIL 8.00 pm
Tickets £5.00 available from B.O. Tel: (0223) 357851

PORTSMOUTH GUILDHALL
SATURDAY 11th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: (0705) 824355
& Usual Agents

BRISTOL STUDIO
SUNDAY 12th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: (0272) 278193,
Revolver, Virgin, Bath & Bristol, Rockaway Newport

NEWCASTLE MAYFAIR
WEDNESDAY 15th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: 091 232 3109,
Newcastle City Hall B.O. Volume, Old Hitz,
Other Records Hartlepool, Virgin Sunderland & Durham,
Newhouse Music Middlesbrough, Williams Darlington

TOWN & COUNTRY CLUB, Kentish Town
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Tickets £6.00 available from B.O. Tel: 01 267 3334,
Keith Prowse (Credit Cards 01 741 8989), Premier, Stargreen,
Albany, L.T.B., Rock On Records, Rhythm Records,
Rough Trade Records

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SATURDAY 25th APRIL 8.30 pm
Tickets £5.00 available from HMV, Spillers, Hoppo, Union Shop
& Ticket Office

EXETER UNIVERSITY
SUNDAY 26th APRIL 7.30 pm
Tickets £5.00 available from Students Union Tel: (0392) 263538,
Pits Exeter, Virgin Torquay & Plymouth & Usual Agents

NOTTINGHAM ROCK CITY
MONDAY 27th APRIL 8.00 pm
Tickets £5.00 available from B.O. Tel: (0602) 412544
& Usual Agents

BIRMINGHAM POWERHOUSE
TUESDAY 28th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: 021 643 4715,
Birmingham Odeon & Ticket Shop

LIVERPOOL ROYAL COURT
THURSDAY 30th APRIL 7.30 pm
Tickets £5.00 available from B.O. Tel: 051 709 4321,
& Usual Agents

LEEDS UNIVERSITY UNION
FRIDAY 1st MAY - DOORS 8.30 pm
Tickets £5.00 available from Students Union Tel: (0532) 439071,
CTS Shop Leeds University Students Union, P.O. Box 157, Leeds,
1ST LHM & Jumble Records Mowson Centre

EDINBURGH QUEENS HALL
SATURDAY 2nd MAY 7.30 pm
Tickets £5.00 available from Virgin Records, Ripping Records
& Show Ticket Agents

GLASGOW BARROWLAND
SUNDAY 3rd MAY 7.30 pm
Tickets £5.00 available from The Record Shop
& Show Ticket Agents

HARP BEAT 87 Presents

THE MISSION

SHEFFIELD CITY HALL
WEDNESDAY 18th MARCH 7.30 pm
Tickets: £3.50
Available from B.O. Tel: 0742 782356 and usual agents

LEEDS UNIVERSITY
THURSDAY 19th MARCH 9.00 pm
Tickets: £3.50
Available from Students Union, CTS Shop & Jumble Records

NEWCASTLE CITY HALL
FRIDAY 20th MARCH 7.30 pm
Tickets: £3.50
Available from B.O. Tel: 091 381 2008 and usual agents

GLASGOW B.P. JOHNSONS
SATURDAY 21st MARCH 8.00 pm

NOTTINGHAM ROCK CITY
MONDAY 22nd MARCH 9.00 pm

BRISTOL STUDIO
TUESDAY 24th MARCH 8.30 pm
Tickets: £3.50 Advance, £3.50 Door
Available from Studio B.O. Tel: (0272) 278193, Virgin,
Revolver, Rival Records Bristol & Bath

MANCHESTER APOLLO
THURSDAY 26th MARCH 7.30 pm
Tickets: £3.50 Advance, £3.50 Door
Available from B.O. Tel: 061 275 2775, Piccadilly Records,
Virus Records Bury and UK Travel Chester

BIRMINGHAM ODEON
FRIDAY 27th MARCH 7.30 pm

BURKTOX & MADDERY
SATURDAY 28th MARCH 8.00 pm
Tickets: £3.50 Advance, £3.50 Door
Available from B.O. Tel: 01 285 1622 L.T.B. Premier, Keith Prowse
Credit Cards 01 741 8989, Ticket Master & Stargreen

Tickets for Leeds, Bristol, Manchester & Brighton are also available by post from:
DNA ENTERTAINMENTS, P.O. BOX 192, LEEDS LS6 1JH

HARP BEAT
THE HARP LAGER MUSIC PROGRAMME

NIGHTSHIFT

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



Xmal Deutschland, ‘like a cold breeze on a desolate moor’ (thanks Ron), strafe the country this week, visiting Manchester (Wednesday), Newcastle (Thursday), Edinburgh (Friday), Aberdeen (Saturday), Nottingham (Monday) and Leeds (Tuesday). Ve haf vays of making you dance. . .

WEDNESDAY 11

BEDFORD Greyfriars International Centre The Primitives/Whiskey/The Devil And The Genies
BELFAST Queens University (224803) Skint Video
BRENTWOOD Castle Traitors
BRIGHTON King's Road Arches Zap Club (775987) Voodoo Child/Pure Pressure/The Pikers
BRISTOL Colston hall (291768) Heavy Pettin'
BRISTOL Moon Club The Clouds/The Chesterfields
CANTERBURY Kent University (464724) Rouen
CROYDON Cartoon (01-688 4500) Bill Posters Will Be Banned
CROYDON High Street Underground (01-760 0833) Zodiac Mindwarp And The Love Reaction/The Weird Things
CROYDON The Star (01-684 1360) The Chillun
EDINBURGH The Venue The Family?
EPPING Centrepont Out Of Bounds
EXETER Burnthouse Lane The Timepiece Wine Bar Grimpen Mire
GREATSTONE Seahorse Maroondogs
HAGBOURNE Rockin' Club Frantic Flintstones
HULL New Adelphi (48216) Shark Taboo/The Oven Readies/Hubert The Tree
IPSWICH Gaumont (53641) Phil Cool
LEEDS Duchess Of York No Mans Land
LEEDS Merriom Street Coconut Grove (455718) Akay's Zaman
LEEDS University (439071) China Crisis
LEEDS York Road Irish Centre Comsat Angels/Out Of The Blue
LIVERPOOL Bootle Fire Station The Company Of Thieves
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) Life Sentence
LONDON Camden Lock Dingwalls (01-267 4967) Screaming Marionettes/Ammo Lucis/Shrew Kings
LONDON Camden Parkway Dublin Castle (01-485 1773) Poormouth
LONDON Covent Garden Rock Garden (01-240 3961) Chris Ford
LONDON Dean Street Gossips Clash City (01-968 9646) Children Held Hostage
LONDON Finsbury Park Sir George Robey (01-263 4581) Cassandra Complex/MDMA
LONDON Fulham Broadway Swan (01-385 1840) Tunji Martins Explosion
LONDON Fulham High Street King's Head (01-736 1413) Mighty Caesars/Ritzun Ratzun Rotzer
LONDON Fulham Palace Road Greyhound (01-385 0526) Jim Jiminee/The Jeremiahs/Big Bad Wolf
LONDON Greenwich Tunnel Club (01-858 0895) One Way/Rad Gallery/New Emotion/Rhythmic Brew
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Crystal Amees/Kalahari/Dickens/Dogstown Rhythm
LONDON Hoxton Square Bass Clef (01-729 2476) Blind Alley/Mark Fitzgibbon Trio
LONDON Islington Upper Street Hare And Hounds (01-226 2992) The Crayfish Five
LONDON Kentish Town Bull And Gate (01-485 5358) The Rover Girls/Ricky Selmar/Eleventynine/The Gin Blossoms/The Radiators
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) Fairly Perfect People
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) 3 Mustaphas 3
LONDON Malet Street University Of London Union (01-580 9551) Two Nations
LONDON New Cross Goldsmith's Tavern Word For Word
LONDON Oval Cricketers (01-735 3059) The Doctor's Children/The Balance
LONDON Putney Zeeta's (01-785 2101) Last Taxi Home
LONDON Shepherds Bush Wellington Krysis
LONDON Wadour Street Marquee (01-437 6603) Chariot/Elected
LONDON Woolwich Thames Polytechnic (01-854 8888) Idiots In Paris/If Looks Could Kill/The Sticklebacks/The Jaws Of The Bearded Clam/Ryvita Centaur And The Skinned Milkman
MANCHESTER Anson Road International (061-224 5050) Xmal Deutschland/All About Eve
MANCHESTER Band On The Wall (061-832 6625) The Lonesome And Penniless Cowboys
MONKS HORTON Black Horse Tickled Pink

NEWCASTLE City Hall (320007) Simply Red/Terence Trent D'Arby
NEWCASTLE University (328402) Fire Next Time
NOTTINGHAM The Garage (501251) Gaye Bykers On Acid/Crazyhead
NOTTINGHAM Rock City (412544) Cardiacs
OXFORD Cowley Road University And City Arms The Food
POOLE Mr C's (631912) The Meteors/Eddie Vortex
PONTYPRIDD Polytechnic Of Wales The Stage
PRESTON Raiders Salvation/Switzerland/Discipline
READING Majestic (586093) The Gathering/My Bloody Valentine
REDCAR Leo's Skidmarks
ROMFORD North Street Precinct Rezz Club Blue Water
SCARBOROUGH Stephen Joseph Theatre In The Round The Gargoyles
SHEFFIELD University (24076) Haze/Rog Patterson/Niadem's Ghost
SOUTHEND Victoria Avenue Reids (343255) Ten/Network/Union Jacks
SOUTHAMPTON University (586123) The Brilliant Corners/The Flatmates
SUNDERLAND Chester Road Royalty John James
TAMWORTH Marnion The Great Express
WALSALL Pelsall Free Trade Inn Uncle Eric's Backstairs Creepers
WARRINGTON Barley Mow T-Dive
WARRINGTON Fiesta Leisure Centre The Pictures
WOLVERHAMPTON Grand Theatre (29212) The Flying Pickets
YORK University (412328) Zoot And The Roots

THURSDAY 12

BIRKENHEAD Stairways (051-647 6544) Hunter's Club
BIRMINGHAM Odeon (021-643 6101) The Cult
BIRMINGHAM University (021-455 9777) The Primitives
BRADFORD Sunbridge Road Metropole 1 In 12 Club Dog Faced Hermans
BRIGHTON King's Road Arches Zap Club (775987) Margin Of Sanity/The Buggs/The Regular Guys
CARDIFF University (396421) China Crisis
CHELMSFORD Chancellor Hall (265848) The Wolfgang Press/A Primary Industry/Catapult
CHELTENHAM Pump Rooms Attila The Stockbroker
CHERITON White Lion Hotel Maroondogs
CHESHAM Stages Nightclub Shush/Paul Linn
CHISLEHURST Walden Road Ravensbourne Art College (01-468 7071) Union Of Fear/Flowers In The Dustbin
COLCHESTER Osbourne Street The Works The Hiding Place
COLERAINE Ulster University (4141) Skint Video
COVENTRY Warwick University (417220) Joolz
CROWBOROUGH Valentines Terminal Twist
CROYDON Cartoon (01-688 4500) Come And Get It
DUDLEY JB's (53597) Tiger Province
DUNSTABLE Queensway Hall (603326) The Tygers Of Pan Tang
DURHAM University Duneilm House (64466) Vital Spark
EXETER Barts Tavern The Thundering Typhoons
FARNHAM Maltings (726234) OB Network
HARLOW The Square (25594) Smokestack/3 D Echo/Limb Hunters
HIGH WYCOMBE Nag's Head (21758) I See Silence
IPSWICH Gaumont (53641) Phil Cool
LEEDS City Square Colours Nightclub The Blue Room Chauffeurs
LEEDS Kirkgate Stallones (752437) Jesse Garon And The Desperadoes
LEICESTER University (556282) Burning Spear
LIVERPOOL Bold Street Cafe Berlin (051-709 3588) Benny Profane
LIVERPOOL Images The Pictures
LIVERPOOL Wilson's Bar (051-708 7805) Hammerfist
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) A Bigger Splash
LONDON Brixton Hill Fridge (01-326 5100) Nico/Richard Strange/The Bedlamites (Andy Warhol Tribute)
LONDON Brixton Old White Horse (01-274 5537) Instigators/Detonators/Bad Dress Sense
LONDON Camberwell New Road Union Tavern (01-735 3605) Red Hot/Dolls House
LONDON Camden Lock Dingwalls (01-267 4967) Bolo Bolo/Two Nations
LONDON Camden Parkway Dublin Castle (01-485 1773) Hackney Five O
LONDON Catford Bromley Road Green Man (01-698 3746) Juice On The Loose
LONDON Charing Cross Road Astoria (01-434 0403) The Armoury Show
LONDON Dean Street Gossips (01-968 9646) The 27 Mattoids
LONDON Deptford Albany Empire (01-691 3333) Barb Jung'r And Michael Parker/Fifi L'Amour/David De Most/Red Stripe/The Jivin' Instructors
LONDON Finsbury Park Sir George Robey (01-263 4581) The Purple Things/The X-Men/Nigel Lewis
LONDON Fulham High Street King's Head (01-736 1413) John Otway
LONDON Fulham Palace Road Greyhound (01-385 0526) The Boss/Major Flood
LONDON Greenwich Tunnel Club (01-858 0895) Crazyhead/Go Hole
LONDON Hammersmith Clarendon (01-748 2471) Mystery Guests
LONDON Hampton Court Jolly Boatman (01-979 1010) Cardiacs
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Word For Word/Doberman Sisters
LONDON Herne Hill Half Moon (01-274 2733) The Pleasure Thieves
LONDON Islington Upper Street Club Sandino Wendy May/Lucy O'Brien
LONDON Kentish Town Town And Country Club (01-267 3334) Test Dept/Sarah Jane Morris
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) The Anykind
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) Mighty Mighty/The Chesterfields/Vital Voice/The Clay People
LONDON Malden Road Gypsy Queen (01-485 2052) Ajao Jazz
LONDON Malet Street University Of London Union (01-580 9551) Living In Texas
LONDON Mornington Crescent Camden Palace (01-387 0428) Zodiac Mindwarp And The Love Reaction
LONDON Oakwood Branley Trent Park Road Golf Club (01-366 8595) The Questionnaires
LONDON Oval Cricketers (01-735 3059) Heist/Jivin' Instructors
LONDON Oxford Street 100 Club (01-636 0933) Howlin' Wilf And The Vee Jays
LONDON Peckham Walmer Castle The Madding Crowd
LONDON Putney Zeeta's (01-785 2101) Who The Hell Does Jane Smith Think She Is?/Radio Satellites
LONDON Queens College Knightshade
LONDON Shepherds Bush Green Wellington Haze
LONDON Walthamstow Royal Standard (01-527 1966) The Avengers
LONDON Wardour Street Marquee (01-437 6603) IQ
LONDON Woolwich Tramshed (01-855 3371) DRN
MANCHESTER Band On The Wall (061-832 6625) Lowell Fulson/The Norman Beaker Band
MANCHESTER Branigans Hip Hip Hooray
MANCHESTER Chorlton Limit Club An Alien Heat
MANCHESTER Little Peter Street Boardwalk (061-228 3555) My Bloody Valentine
NEWCASTLE Melbourne Street Riverside (614386) Xmal Deutschland/All About Eve
OXFORD Apollo (44544) Heavy Pettin'
PAISLEY Tramps Rough Diamond
PLYMOUTH Polytechnic (21312) Shark Taboo
POOLE Mr C's (631912) Monsoon Scruffs
POWYS Newtown Theatre Hefren The Flying Pickets
PORTSMOUTH Basins Dance Hall (824728) Colbert Hamilton (Black Elvis 2000)/The Caravans
REIGATE The Market The Chillun
RIPON Royal Oak T-Dive
RUGBY The Wheelappers Uncle Eric's Backstairs Creepers
SOUTHEND Victoria Avenue Reids (343235) All The Flesh/Hyacinth Girls/Passion Play
STAMFORD Ram Jam Inn R Cajun And The Zydeco Brothers
ST IVES Royal Oak Isaac Gullory
SWANSEA Marina's Nitespot Black Roots
TELFORD Barons Club Tredegar
TYNEMOUTH Park Hotel X-Directors/After Midnight
WEST BROMWICH Coach And Horses (021-588 2136) FBI/Cairo

FRIDAY 13

BATH University (€3228) The Clouds/The Chesterfields
BIRMINGHAM Mermaid (021-772 0217) HDQ/Hex/Anorexia
BIRMINGHAM Odeon (021-643 6101) The Cult
BLACKBURN King George's Hall (582582) The Tygers Of Pan Tang
BOSTON Red Cross Hall A Corgi, A Dentist, And A Cast Of 400/Forbidden Testament/The Midget Submarines/Ian Campbell
BRADFORD Morley Street Queen's Hall (392712) Section B
BRIGHTON King's Road Arches Zap Club (775987) Deep Sea Jivers
BRIGHTON Richmond (603974) The Spoons
BRIGHTON Woodingdean Youth Club Attacco Decente
BRISTOL Tropic Club (49875) My Bloody Valentine
BURTON ON TRENT Stapenhill Plough Just Blue
CAMBRIDGE University Girton College Zoot And The Roots
CANTERBURY Kent University (464724) Cardiacs
CARDIFF New Bog es (26168) Rankelson
CLYDEBANK Boulevard Hotel Victorian Kitchen
COVENTRY Warwick University (417220) Culture Shock/China Crisis
CROYDON Cartoon (01-688 4500) The Fingertips
DERBY Confetti's Gah-Ga
DERRY Ulster University Skint Video
DOVER St John's Hall Uncle Lumpy And The Fish Doctors
DUDLEY JB's (53597) Pop Will Eat Itself
EDINBURGH Cavern Restless Natives
EDINBURGH Venue Xmal Deutschland/All About Eve
EVERSHOT Village Hall Juice On The Loose
EXETER Barts Tavern The Screaming Abdabs/Calamity Combo
GLASGOW Queen Margaret Union (041-339 9784) Hollywood Beyond
GLASGOW Rooftops Fire Next Time
GRAVESEND Red Lion (66127) Dead Men Don't/The Trouble With Harry
GREENOCK Subterraneans (892411) The Thanes
HARLOW The Square (25594) Out Of Bounds/Steve Drewett/Time Out
HEREFORD Market Tavern (56325) Direct Action
HIGH WYCOMBE Nag's Head (21758) Blues 'N' Trouble
HITCHIN Angels Reply The Deltones/The Go Buggies
HULL New Adelphi (48216) The Primitives/Screaming Trees
KENDAL Leisure Centre The Flying Pickets
KESSINGLAND High Street King's Head (740252) Knightswoods
LEASOWE Hotel The Pictures
LEEDS Polytechnic (430171) Hank Wangford/Sleepy La Beef/Pink Peg Slax
LEIGH ON SEA Grand Hotel The People
LETCHWORTH Plinston Hall Krysis
LIVERPOOL Mount Pleasant Krackers (051-708 8815) The Lawnmower
LIVERPOOL University (051-709 4744) Ghost Dance
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) Chuck Farley
LONDON Brixton H Il Fridge (01-326 5100) The Happy End
LONDON Camden Lock Dingwalls (01-267 4967) Johnny Powers
LONDON Camden Parkway Dublin Castle (01-485 1773) Jivin' Instructors
LONDON Camden Royal College Street Black Horse Loop/Blow Up/Holler
LONDON Catford Bromley Road Green Man (01-698 3746) Alias Ron Kavana
LONDON Cricklewood Lane Hog's Grunt (01-450 9869) The Reactors
LONDON Deptford Albany Empire (01-691 3333) Black Roots/Swimming In Sand
LONDON Deptford St Paul's Crypt Purple Worm/Venus Fly Trap
LONDON East Ham Ruskin Arms Straight Edge
LONDON Euston Road Shaw Theatre (01-388 1394) Courtney Pine's Jazz Warriors
LONDON Finsbury Park Sir George Robey (01-263 4581) Eddie And The Hot Rods/Milk & Knives/The Actors
LONDON Fulham Palace Road Greyhound (01-385 0526) The Assassins
LONDON Hammersmith Clarendon (01-748 2471) Guana Batz/The Coffin Nails
LONDON Hammersmith Odeon (01-748 4081) Heavy Pettin'
LONDON Hampton Court Jolly Boatman (01-979 1010) The Presidents Of Explosion
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Harvey And The Wallbangers
LONDON Harrow Art College The Pleasure Heads
LONDON Herne Hill Half Moon (01-274 2733) Word For Word
LONDON Hounslow Lampton Road Civic Centre The Pirates/The War Babies/The Micky Moody Band
LONDON Hounslow West London Institute Slug The Nightwatchman
LONDON Kentish Town Town And Country Club (01-267 3334) A Certain Ratio/Sharrone And Pure Sex/Boys Wonder
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) Face To Face
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) Shockolokobangoshay
LONDON New Cross Goldsmith's College (01-692 1406) Deacon Blue
LONDON North Finchley High Road Torrington (01-445 4710) Morrissey/Mullen/Carr/Spring
LONDON Oval Cricketers (01-735 3059) Wilko Johnson
LONDON Oxford Street 100 Club (01-636 0933) The Boogie Brothers
LONDON Palmers Green Fox (01-886 9674) Absolute/Escape Committee



The tattooed beat messiah himself, Mr Zodiac Mindwarp, takes a kind of Love Reaction to Croydon (Wednesday) and London (Thursday). Get tanked up on that holy gasoline. . .

NIGHTSHIFT

LONDON Stockwell Road Plough (01-274 3879) **The Gutter Brothers**
LONDON Sydenham Greyhound (01-778 9412) **Hard Lines**
LONDON Walthamstow Royal Standard (01-527 1966) **Lend Us A Quid/Cry Wolf**
LONDON Wardour Street Marquee Club (01-437 6603) **Sex Kittens/The Queerboys**
LONDON Wimbledon Southlands College **The Hunny Monsturs**
LONDON Woolwich Thames Polytechnic (01-854 8888) **Tell Tale Hearts**
MANCHESTER Apollo (061-273 3775) **Simply Red/Terence Trent D'Arby**
MANCHESTER Town Hall **Nico/The Bedlamites/Richard Strange**
MANCHESTER University (061-273 5111) **World Party**
NORWICH University Of East Anglia (52068) **Underground Zero/Streetife/Eva-Valve** (Hunt Saboteurs Ball)
NOTTINGHAM Mardi Gras (862368) **Margin Of Sanity/The Magic Mushroom Band/Children On Stun**
OXFORD Jericho Tavern (54502) **Miaow/The Circles/The Chesterfields/The Clouds**
PONTYPRIDD Polytechnic Of Wales **John Otway**
POOLE Bricklayers Arms **Attila The Stockbroker**
SAFFRON WALDEN Corn Exchange Arts Centre **Isaac Guillory**
SALISBURY St Edmunds Arts Centre **Big Joe Duskin/Dave Peabody**
SOUTHEND Victoria Avenue Reids (343235) **Automatic Slim/Rhythm Badgers**
STOCKPORT Edgerton Arms **An Alien Heat**
STOKE Keele University **Dance Stance/Geno Washington And The Ram Jam Band/Shark Taboo**
SUNDERLAND Polytechnic (76191) **Vital Spark**
WALLHEATH Yew Tree **Poetic Justice**
WEST BROMWICH Coach And Horses (021-588 2136) **Circus/Patriot**
WESTON SUPER MARE Knightstone Centre (29075) **Stump/The Montgomery Clifts**
WEYMOUTH Verdi's **DRN**
WINDSOR Community Arts Centre (859336) **The Purple Things/30 Lashes/Ugh!**
Leave It Out
WORCESTER Albion Inn **Naked Dance**
YORK Winning Post **Chatshow**

SATURDAY 14

ABERDEEN Venue (22255) **Xmal Deutschland/All About Eve**
ASKERS WELL DOWN Main Bridport Road Askers Roadhouse **Juice On The Loose**
AYLESBURY Wing Social Club **R Cajun And The Zydeco Brothers**
BANBURY Banbury Football Club **Stan Webb/Wolfie Witcher Band**
BASINGSTOKE Caribbean Club **My Bloody Valentine**
BATH Moles Club (333423) **Deacon Blue**
BEDFORD Bradgate Road Bedford Boys Club **The Meteors**
BIRKENHEAD Hard Rock Cavern **The Macc Lads**
BIRMINGHAM Mermaid (021-772 0217) **Conflict/Mournblade**
BIRMINGHAM Thashas **Black Roots**
BIRMINGHAM The New Railway **Circus**
BRISTOL Tropic Club (49875) **The Flatmates/Bubblegum Splash**
CAMBRIDGE College Of Art **Latin Quarter** (Nicaraguan Benefit)
CARDIFF New Bogies (26168) **County Line**
CHELTENHAM Copperfield's Club **Luther And His Amazing Team Of Electrical Contractors**
CHICHESTER Rock Club **DRN**
COLCHESTER Essex University (863211) **Hank Wangford**
COVENTRY Lanchester Polytechnic (21167) **Chatshow**
CROYDON Cartoon (01-688 4500) **London Apaches** (Lunch) **Chuck Farley** (Eve)
DARTFORD Red Lion 1900 Club **The Madding Crowd**
DERBY Blue Note Club **T-Dive**
DERBY Confetti's **Gah-Ga**
DUNDEE South George Street Grey Lodge (23943) **Civilised Society?/Feed Your Head/Brain Damage/Exalt**
DUNSTABLE Queensway Hall (603326) **Burning Spear**
DURHAM Spectrum Leisure Complex **The Tygers Of Pan Tang**
GLASGOW College Of Technology (041-332 0681) **The Primitives**
GOOLE Steam Packet **Emerald Rain**
GRAVESEND Pilot **The Waltons/Hairy Melon Quartet**
HARLOW The Square (25594) **Attila The Stockbroker/Foster Pilkington**
HEREFORD Market Tavern (56325) **Beshara**
HERNE BAY Dolphin Hotel **Gizmo**
HIGH WYCOMBE Nag's Head (21758) **Pride Of Passion/Knightshade**
ILFORD Labour Club **Howlin' Wilf And The Vee Jays/Porky The Poet**
KINGSTON Mill Street Swan (01-549 8998) **Shrine**
LANE END High Street Hall **Shush/Paul Linn/Party**
LEICESTER University (556282) **The Pogues**
LONDON Camden Parkway Dublin Castle (01-485 1773) **Baltham Alligators**
LONDON Camden Royal College Street **Black Horse The Knowe O'De'il**
LONDON Catford Bromley Road Green Man (01-698 3746) **Laverne Brown Band**
LONDON City Polytechnic **Shark Taboo**
LONDON Charing Cross Road Astoria (01-437 1801) **Scarlet Fantastic**
LONDON Clerkenwell Close Horseshoe (01-690 9368) **Shakka Dedi/Anum Iyapo/Fred D'Aguiar/Cynthia Rooms**
LONDON Deptford Albany Empire (01-691 3333) **Tailgaters Tales/Human Chain**
LONDON Dover Street Wine Bar (01-629 9813) **The Miller Family**
LONDON Euston Road Shaw Theatre (01-388 1394) **Courtney Pine's Jazz Warriors**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Saoirse**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Girlschool/Isabella**
LONDON Greenwich Tunnel Club (01-858 0895) **Kim Lesley/Company Of Cowards/2 Cold 4 Hands**
LONDON Hammersmith Clarendon (01-748 2471) **Guana Batz/Skitzo**
LONDON Hammersmith Odeon (01-748 4081) **The Cult**
LONDON Harlesden High Street Mean Fiddler (01-961 5490) **Deep Sea Jivers**
LONDON Herne Hill Half Moon (01-274 2733) **Cardiacs**
LONDON Kentish Town Town And Country Club (01-267 3334) **Potato 5/Jazz Defektors/Two Nations/Night Trains**
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) **Steve Williamson**
LONDON Royal Holloway College **Crazyhead**
LONDON Stockwell Old Queen's Head (01-737 4904) **Radio Satellites/Doll's House**
LONDON Tufnell Park Road Tufnell Park Tavern **The JCM Jazz Band**
LONDON Walthamstow Royal Standard (01-527 1966) **John Otway/JJ Waller/Danger Zone**
LONDON Woolwich Tramshed (01-855 3371) **Denise Black And The Kray Sisters/Bob Boyton/Felix/The Panic Brothers/Ronnie Golden**
LOUGHBOROUGH University (263161) **Ghost Dance**
LUTON Switch Club (699217) **All Fall Down/Red Noise**
MANCHESTER Apollo (061-273 3775) **Simply Red/Terence Trent D'Arby**
MANCHESTER Band On The Wall (061-832 6625) **Gags**
MANCHESTER Little Peter Stret Boardwalk (061-228 3555) **Nikki Sudden And The Jacobites**
MOTHERWELL Civic Concert Hall **The Godfathers/Fire Next Time/Head**
NOTTINGHAM Mardi Gras (862368) **Engine**
OXFORD Polytechnic (68789) **China Crisis**
PAISLEY Windy's **Rough Diamond**
PORTSMOUTH Basins Dance Hall (824728) **Blues 'N' Trouble**
RAMSBOTTOM Railway Inn **Heartbreaker UK**
RETFORD Porterhouse Nightclub (704981) **It Bites**
SHEFFIELD Leadmill (754500) **World Party/Another Cuba**
SHEFFIELD University (24076) **Zeke Manyika/The Crowmen**
SOUTHEND Victoria Avenue Reids (343235) **Hedgehog**
ST ALBANS Pineapple Rich For A Day
STOCKINGFORD Labour Club **The Great Express**
SUNDERLAND The Salem Ground **Zero Sleaze Machine**
TONYPANDY Rock Club **Haze**
WENDOVER Wellhead Inn (622733) **Biff Bang Pow**
WEST BROMWICH Coach And Horses (021-588 2136) **The Quest/Ocean Bridge**
WHITLEY BAY Playhouse **The Flying Pickets**
WILLINGTON Hunwick Lane Spectrum Leisure Centre (747000) **Warfare/Black Rose**
WINDSOR Community Arts Centre **Isaac Guillory/Stewart Amor**

SUNDAY 15

ASH VILLAGE The Bell Juice **On The Loose**
BIRMINGHAM Erdington Queens Head **Subtonics**
BRADFORD Keighley Road Spotted House (45158) **Mark Steele/Six Pack**
BRADFORD St Georges Hall (752000) **Simply Red/Terence Trent D'Arby**
BRIGHTON King's Road Arches Zap Club (775987) **Hilary And Suzi**
BRISTOL Fleece And Firkin (277150) **DRN**
CASCADE Beechgrove Club (830335) **Hammerfist**
COLCHESTER Osbourne Street The Works **Isabella**
COLWYN BAY The Imperial Hotel **Badger**
CROYDON Cartoon (01-688 4500) **Roy Peters** (Lunch) **Laverne Brown Band** (Eve)
CROYDON Fairfield Hall (01-688 9291) **China Crisis**
CROYDON High Street Underground (01-760 0833) **Word For Word**
DUDLEY JB's (53597) **The DT's**
DUNDEE Dance Factory (26836) **The Primitives**
IDE HILL Frog And Bucket **Hard Lines**
ILKESTON New 66 Club **Just Blue**
LEEDS Warehouse (468287) **Stump/The Vaynes**
LEICESTER De Montfort Hall (544444) **Phil Cool**
LEICESTER University (556282) **Tom Verlaine**
LONDON Brentford Hight Street Red Lion (01-571 6878) **Hollywood** (Lunch) **John Otway** (Eve)
LONDON Camden Parkway Dublin Castle (01-485 1773) **Panic Brothers**
LONDON Catford Bromley Road Green Man (01-698 3746) **The Anthill Mobsters**
LONDON Covent Garden Rock Garden (01-240 3961) **Rad Gallery/The Cats**
LONDON Dalston Kingsland Road Crown And Castle (01-254 3678) **T.V. Personalities/The Looking Glass**
LONDON Finchley Road RIMS Nightclub **Joe Louis Blues Band/Shakey Vick**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Iggy Quail And Friends** (Lunch) **The Crack** (Eve)
LONDON Frith Street Ronnie Scott's (01-439 0747) **Ann Pigalle**
LONDON Fulham Broadway Swan (01-385 1840) **The Reactors**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The President's Men/The Loveless**
LONDON Hammersmith Odeon (01-748 4081) **The Cult**
LONDON Harlesden High Street Mean Fiddler (01-961 5490) **The Poorboys**
LONDON Kentish Town Town And Country Club (01-267 3334) **Pink Fairies/Crazyhead/Flying Tractor Band/Voodoo Child/Little Feather**
LONDON Kings College **Swimming In Sand**
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) **The Beautiful Mad**
LONDON North Finchley High Road Torrington (01-445 4710) **Steve Marriot And The Official Receivers**
LONDON Oval Cricketers (01-735 3059) **The Zodiacs** (Lunch) **Carey And Lurrie Bell And The Junkyard Angels** (Eve)
LONDON Theobalds Road Yorkshire Grey (01-405 2519) **The Georgia Jazz Band**
LONDON Walthamstow Royal Standard (01-527 1966) **Little Sister**
LONDON Wardour Street Marquee Club (01-437 6603) **Phantasm**
LONDON Wood Green TU Centre (01-487 3440) **The Brighton Bottle Orchestra/Norman Lovett/Bob Boyton/Melanie Harrold**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **The Pastels**
MANCHESTER Square Albert **Hip Hip Hooray**
NEWMILTON Stanley Park Country Club **Union Street**
NORTHAMPTON Nene College (714326) **No Mans Land**
NOTTINGHAM Mardi Gras (862368) **Gordon Giltrap**
NOTTINGHAM Shakespeare Street Russells (473239) **The Dinosaurs**
OXFORD Cornmarket Street The Dolly (244761) **Runaway Stray**
PETERBOROUGH Key Theatre Glasshouse (52439) **The Frantix**
POOL Mr C's (631912) **Blind Lemon Davis And Whistling Willy Smith** (Lunch)
Mission Impossible (Eve)
READING George Hotel **Oxbow Dash/Linda Heneghan's Irish Dancers**
READING University (860222) **The Stranglers/Hurrah!**
SHEFFIELD Crucible Theatre (735296) **The Flying Pickets**
SHEFFIELD Leadmill (754500) **Big Joe Duskin/Dave Peabody** (Lunch)
SOUTHAMPTON Top Rank (26080) **Burning Spear**
TUNBRIDGE WELLS Clousseaus **Terminal Twist**
WEST BROMWICH Coach And Horses (021-588 2136) **Haze**

MONDAY 16

BIRMINGHAM The Dome (021-622 2233) **Touch And Go/Club 21/Mid-Air/Totally Suspect**
BRIGHTON Top Rank **Burning Spear**
BRISTOL Bierkeller (22265) **Michelle-Shocked**
CANNOCK Rakers **Engine**
COVENTRY Warwick University (417220) **The Stranglers/Hurrah!**
DUDLEY JB's (53597) **Ritual**
FOLKESTONE Leas Cliff Hall (53193) **The Pogues/After Tonite**
HALESOWEN Arians **Goats Don't Shave**
HARLOW The Square (25594) **Igor Thompson/The Devil Fish Horn Club/Alan Seaman/Little Dave**
HUDDERSFIELD Polytechnic (538156) **World Party**
LEEDS Duchess Of York **Rosegarden Funeral**
LEICESTER University (556282) **Fire Next Time**
LONDON Berwick Street King Of Corsica Theatre (01-724 9319) **Wet Paint Theatre Company - Planet Suicide**
LONDON Brixton Hill Fridge (01-326 5100) **Latin Quarter/Manguare/Silvio Rodriguez Group** (Nicaragua Benefit)

LONDON Camden Lock Dingwalls (01-267 4967) **Tav Falco And Panther Burns/The Hypnotics**
LONDON Camden Parkway Dublin Castle (01-485 1773) **Emperors Of Rhythm**
LONDON Covent Garden Rock Garden (01-240 3961) **The Repo Men**
LONDON Dean Street Gossips **Alice In Wonderland** (01-968 9646) **Looking Glass**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Bob Davenport & The Rakes/The Porcupines/Peace On The Panhandle**
LONDON Frith Street 50's **Best Foot Forward/Coming Up Roses**
LONDON Fulham High Street King's Head (01-736 1413) **Bad Dress Sense/Birdhouse/Fixed Up**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Coup D'Etat/The Miracle Mile**
LONDON Greek Street Le Beat Route (01-734 6308) **Kim Lesley/Shush/Sign Language/Isabella/Dimension Of Miracles**
LONDON Hammersmith Odeon (01-748 4081) **The Cult**
LONDON Hampton Court Jolly Boatman (01-979 1010) **Kahuna Dream**
LONDON Harlesden High Street Mean Fiddler (01-961 5490) **Smoke Stack/Blitz Krieg Zone 2020/Say What/Wastelands**
LONDON Kentish Town The Bull And Gate (01-485 5358) **Lost Opera/Romeo Streetgang/The Boycotts/Open Book/By Appointment**
LONDON Kentish Town Town And Country Club (01-267 3334) **China Crisis**
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) **Focus/The Passengers/Mensa**
LONDON Oval Cricketers (01-735 3059) **Crazyhead**
LONDON Oxford Street 100 Club (01-636 0933) **Big Joe Duskin/Dave Peabody**
LONDON Putney Zeeta's (01-785 2101) **Day For Night**
LONDON Walthamstow Royal Standard (01-527 1966) **Terminal Twist/Passion Tied/Flight**
LONDON Wardour Street Marquee (01-437 6603) **Rouen/Deacon Blue**
LONDON Woolwich Thames Polytechnic (01-854 8888) **The Weird Things/Funeral Party/Fields Of The Nephilim**
MANCHESTER Ritz (061-236 4355) **Chatshow**
MIDDLESBROUGH Empire **The Faith**
MIDDLESBROUGH The Outlook **Vital Spark**
NOTTINGHAM Rock City (412544) **Xmal Deutschland/All About Eve**
OXFORD Cornmarket Street The Dolly (244761) **Madamadam**
POOLE Mr C's (631912) **Raindogs/Blood Wedding**
SHEFFIELD University (24076) **Pink Peg Slax**
WEST BROMWICH Coach And Horses (021-588 2136) **The Krack**

TUESDAY 17

BIRKENHEAD Stairways (051-647 6544) **The Godfathers**
BIRMINGHAM University (021-455 9777) **Pink Peg Slax**
BRIDGEND Recreation Centre (57491) **Manguare**
BRIGHTON Centre (203131) **Simply Red/Terence Trent D'Arby**
BRIGHTON Dome (682127) **The Cult**
BRISTOL Bierkeller (22265) **Tom Verlaine/Green On Red**
BRISTOL Moon Club **The Food**
BRISTOL Studio (25069) **China Crisis**
CROYDON Cartoon (01-688 4500) **The Hybrids**
DARLINGTON Arts Centre (483271) **Big Joe Duskin/Dave Peabody**
DUDLEY JB's (53597) **Mondo Carne**
EXETER Barts Tavern **Malones Rangers**
EXETER University (263263) **Burning Spear**
FLEET Fox And Hounds **Isaac Guillory**
HARLOW The Square (25594) **Pinch Of Snuff**
LEEDS University (439071) **Xmal Deutschland/All About Eve**
LIVERPOOL Bold Street Cafe Berlin (051-709 3588) **Fredd Goodwin**
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) **Papa George Band**
LONDON Brixton Academy (01-326 1022) **The Pogues**
LONDON Camden Lock Dingwalls (01-267 4967) **Camper Van Beethoven/Salvation Sunday**
LONDON Camden Parkway Dublin Castle (01-485 1773) **Blue Note**
LONDON Covent Garden Rock Garden (01-240 3961) **The Fat Lady Sings**
LONDON Deptford Albany Empire (01-691 8016) **The Richard Russell Band/John Maloney**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Irish Mist**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Paddy Goes To Holyhead**
LONDON Greenwich Tunnel Club (01-858 0895) **13th Reunion/30 Lashes**
LONDON Harlesden High Street Mean Fiddler (01-961 5490) **Lick The Tins**
LONDON Holloway Road Victoria (01-607 1952) **Crannog/John Harkin/Kool Ray And The Polaroids**
LONDON Kentish Town The Bull And Gate (01-485 5358) **Elastic Hair/Hangmans Beautiful Daughters/The Parachute Men/Court Jesters/The Jilted Brides**
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) **Send For Kelly/The Gargoyles**
LONDON Mornington Crescent Camden Palace (01-387 0428) **Then Jerico**
LONDON Oval Cricketers (01-735 3059) **Bad Karma Beckons/Mirrors Over Kiev**
LONDON Oxford Street 100 Club (01-636 0933) **The Stingrays**
LONDON Walthamstow Royal Standard (01-527 1966) **Cardiacs/Unity Station**
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CHARTS

UK 50 SINGLES

- 1 1 STAND BY ME Ben E King Atlantic
- 2 4 LIVE IT UP Mental As Anything Epic
- 3 21 EVERYTHING I OWN Boy George Virgin
- 4 26 THE GREAT PRETENDER Freddie Mercury Parlophone
- 5 2 WHEN A MAN LOVES A WOMAN Percy Sledge Atlantic
- 6 14 I GET THE SWEETEST FEELING Jackie Wilson SMP
- 7 5 CRUSH ON YOU Jets MCA
- 8 3 RUNNING IN THE FAMILY Level 42 Polydor
- 9 9 THE RIGHT THING Simply Red Elektra
- 10 6 MALE STRIPPER Man 2 Man Meets Man Parrish Bolts
- 11 12 MANHATTAN SKYLINE A-ha Warner Brothers
- 12 13 LOVE REMOVAL MACHINE The Cult Beggars Banquet
- 13 22 IT DOESN'T HAVE TO BE Erasure Mute
- 14 39 MOONLIGHTING Al Jarreau WEA
- 15 23 (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY) Beastie Boys Def Jam
- 16 7 SONIC BOOM BOY Westworld RCA
- 17 47 RESPECTABLE Mel & Kim Supreme
- 18 8 DOWN TO EARTH Curiosity Killed The Cat Mercury
- 19 11 COMING AROUND AGAIN Carly Simon Arista
- 20 42 WEAK IN THE PRESENCE OF BEAUTY Alison Moyet CBS
- 21 17 YOU ARE MY WORLD The Communards London
- 22 10 I KNEW YOU WERE WAITING (FOR ME) Aretha Franklin & George Michael Epic
- 23 24 FORGOTTEN TOWN The Christians Island
- 24 25 MISSIONARY MAN Eurythmics RCA
- 25 15 HEARTACHE Pepsi & Shirlie Polydor
- 26 27 I AM THE LAW Anthrax Island
- 27 — SIGN 'O' THE TIMES Prince Paisley Park
- 28 20 ROCK THE NIGHT Europe Epic
- 29 40 WATCHING THE WILDLIFE Frankie Goes To Hollywood ZTT
- 30 19 SKIN TRADE Duran Duran EMI
- 31 33 LOVING YOU IS SWEETER THAN EVER Nick Kamen WEA
- 32 16 BEHIND THE MASK Eric Clapton Duck
- 33 — SEVERINA The Mission Mercury
- 34 34 WILD FRONTIER Gary Moore 10
- 35 49 DON'T NEED A GUN Billy Idol Chrysalis
- 36 18 STAY OUT OF MY LIFE Five Star Tent
- 37 28 HAVE YOU EVER LOVED SOMEBODY Freddie Jackson Capitol
- 38 — RESPECT YOURSELF Bruce Willis Motown
- 39 — WAITING The Style Council Polydor
- 40 36 SOUL MAN Sam Moore & Lou Reed A&M
- 41 29 I LOVE MY RADIO (MIDNIGHT RADIO) Taffy Rhythm King
- 42 — WORKIN' UP A SWEAT Full Circle EMI America
- 43 38 SHIP OF FOOLS World Party Ensign
- 44 — TONIGHT TONIGHT TONIGHT Genesis Virgin
- 45 45 V THIRTEEN Big Audio Dynamite CBS
- 46 30 IT DOESN'T HAVE TO BE THIS WAY The Blow Monkeys RCA
- 47 35 ALMAZ Randy Crawford Warner Brothers
- 48 — ONE FOR THE MOCKINGBIRD Cutting Crew Siren
- 49 31 TRICK OF THE NIGHT Bananarama London
- 50 41 WHEN LOVE COMES CALLING Paul Johnson CBS

UK 50 ALBUMS

- 1 1 PHANTOM OF THE OPERA Original London Cast Polydor
- 2 2 THE VERY BEST OF HOT CHOCOLATE Hot Chocolate EMI
- 3 3 THE WORLD WON'T LISTEN The Smiths Rough Trade
- 4 5 PICTURE BOOK Simply Red Elektra
- 5 4 GRACELAND Paul Simon Warner Brothers
- 6 — THROUGH THE LOOKING GLASS Siouxsie And The Banshees Wonderland
- 7 7 SILK AND STEEL Five Star Tent
- 8 6 AUGUST Eric Clapton Duck
- 9 13 REVENGE Eurythmics RCA
- 10 15 THE FINAL COUNTDOWN Europe Epic
- 11 8 LIVE MAGIC Queen EMI
- 12 10 DIFFERENT LIGHT The Bangles CBS
- 13 9 GIVE ME THE REASON Luther Vandross Epic
- 14 — SAINT JULIAN Julian Cope Island
- 15 19 COMMUNARDS The Communards London
- 16 12 THE WHOLE STORY Kate Bush EMI
- 17 14 BROTHERS IN ARMS Dire Straits Vertigo
- 18 11 SO Peter Gabriel Virgin
- 19 18 TRUE BLUE Madonna Sire
- 20 22 LICENSED TO ILL Beastie Boys Def Jam
- 21 28 SCOUNDREL DAYS A-ha Warner Brothers
- 22 16 RAPTURE Anita Baker Elektra
- 23 23 WHITNEY HOUSTON Whitney Houston Arista
- 24 — A HARD DAY'S NIGHT The Beatles Parlophone
- 25 17 DISCO Pet Shop Boys Parlophone
- 26 37 INVISIBLE TOUCH Genesis Virgin
- 27 — WILD FRONTIER Gary Moore 10
- 28 44 IMPRESSIONS Various K-Tel
- 29 — PLEASE PLEASE ME The Beatles Parlophone
- 30 20 SWEET FREEDOM — THE BEST OF MICHAEL McDONALD Michael McDonald Warner Brothers
- 31 24 SLIPPERY WHEN WET Bon Jovi Vertigo
- 32 26 DANCING ON THE CEILING Lionel Richie Motown
- 33 21 NO MORE THE FOOL Elkie Brooks Legend
- 34 — WITH THE BEATLES The Beatles Parlophone
- 35 36 EVERY BREATH YOU TAKE — THE SINGLES The Police A&M
- 36 31 FORE! Huey Lewis And The News Chrysalis
- 37 25 ABSTRACT EMOTIONS Randy Crawford Warner Brothers
- 38 32 NOW THAT'S WHAT I CALL MUSIC VOLUME 8 Various EMI/Virgin
- 39 30 GET CLOSE The Pretenders Real
- 40 — BEATLES FOR SALE The Beatles Parlophone
- 41 35 INTO THE LIGHT Chris De Burgh A&M
- 42 49 ULTIMATE TRAX VOLUME 2 Various Champion
- 43 — WORLD MACHINE Level 42 Polydor
- 44 48 ALF Alison Moyet CBS
- 45 — THE FINAL Wham! Epic
- 46 — MOVE CLOSER Various CBS
- 47 42 THE VERY BEST OF ELKIE BROOKS Elkie Brooks Telstar
- 48 27 THE COST OF LOVING The Style Council Polydor
- 49 29 JUST LIKE THE FIRST TIME Freddie Jackson Capitol
- 50 34 THROUGH THE BARRICADES Spandau Ballet Reformation

Compiled by MRIB



THE BEATLES are back

SOUNDS TRACKS

Wayne Hussey
MASTER OF PUPPETS Metallica Music For Nations
INTO THE GROOVE Madonna Sire
TEN FROM SIX Bad Company Atlantic

The Leather Nun
RUNNING UP THAT HILL Kate Bush EMI
SONIC BOOM BOY Westworld RCA
IT'S A MAN'S MAN'S WORLD Tom Jones

Gangway
LITTLE RED RIDING HOOD HIT THE ROAD Robert Wyatt
HEY JUDE The Beatles Apple
BURMAH SHAVE Tom Waits Asylum

RON ROM
FRANS HALS McCarthy Inspirational Pink 12-inch remix
THE TUG-BOAT LINE Rumblefish Cruise on Pink also
ME The Wolfhounds Pre-release album track Pink

Neil Perry
STILL OF THE NIGHT Whitesnake (Can't Keep Away) EMI 45
YOU KEEP ON MOVING Deep Purple Harvest LP Track
THIS TIME AROUND Deep Purple Harvest LP Track

Kevin Murphy
POISON Hula Red Rhino 12-inch
I WALK THE EARTH Voice Of The Beehive Food 12-inch
ALWAYS THERE The Rose Of Avalanche Fire 12-inch

Roger Holland
LIVE AT THE JERICHO TAVERN, OXFORD The Anyways Elitist Personal Experience
LIVE AT THE JERICHO TAVERN, OXFORD Talulah Gosh Elitist Personal Tape
TALULAH GOSH Talulah Gosh Elitist Personal Favourite

FULHAM

- 1 WHEN A FAN LOVES A FULHAM Percy Sledge
- 2 THE FINAL GRANDSTAND Europe
- 3 RUNNING UP THAT JIMMY HILL Shepherds Bush
- 4 RESCUE ME Fontella Bass
- 5 CONCRETE AND ERNIE CLAY Unit 4 Plus 2
- 6 ASSET STRIPPER Man 2 Man Meets Man Parrish
- 7 NO FULHAM NO CRY Bob Marler Estates
- 8 RAT IN MI BOARDROOM UB40
- 9 DOWN TO EARTH Cupidity Killed The Cottage
- 10 COTTAGE IN NEGRIL Johnny Haynes

Compiled by Mr Pendleton, Ian (Paul Parker is God) Cranna and the Tiger 2 Crew

COMPACT DISC

- 1 — A HARD DAY'S NIGHT The Beatles Parlophone
- 2 — PLEASE PLEASE ME The Beatles Parlophone
- 3 — WITH THE BEATLES The Beatles Parlophone
- 4 — BEATLES FOR SALE The Beatles Parlophone
- 5 1 THE PHANTOM OF THE OPERA Original London Cast Polydor
- 6 2 GRACELAND Paul Simon Warner Brothers
- 7 3 THE VERY BEST OF HOT CHOCOLATE Hot Chocolate RAK
- 8 9 GIVE ME THE REASON Luther Vandross Epic
- 9 — THE WORLD WON'T LISTEN The Smiths Rough Trade
- 10 5 BROTHERS IN ARMS Dire Straits Vertigo/Phonogram
- 11 8 PICTURE BOOK Simply Red Elektra
- 12 4 AUGUST Eric Clapton Duck/Warner Brothers
- 13 10 LIVE MAGIC Queen EMI
- 14 7 THE WHOLE STORY Kate Bush EMI
- 15 6 SO Peter Gabriel Virgin
- 16 11 REVENGE Eurythmics RCA
- 17 12 DIFFERENT LIGHT The Bangles CBS
- 18 13 EVERY BREATH YOU TAKE — THE SINGLES The Police A&M
- 19 15 SILK AND STEEL Five Star Tent/RCA
- 20 18 INVISIBLE TOUCH Genesis Virgin

Compiled by Spotlight Research



HOT CHOCOLATE join the CD set

CHARTS

HOT METAL 60

SINGLES

- 1 1 I AM THE LAW Anthrax Island
- 2 2 ROCK THE NIGHT Europe Epic
- 3 10 CREEPING DEATH Metallica Music For Nations
- 4 3 WILD FRONTIER Gary Moore 10
- 5 4 CALL OF THE WILD Deep Purple Polydor
- 6 7 SHAKE ME Cinderella Vertigo
- 7 6 THE FINAL COUNTDOWN Europe Epic
- 8 8 FROZEN HEART FM Portrait
- 9 11 STILL THE SAME Slade RCA
- 10 — BLACK 'N' BLUE Waysted Parlophone
- 11 5 RED SHOES Pendragon Awareness
- 12 12 LIVIN' ON A PRAYER Bon Jovi Vertigo
- 13 16 FACE THE DAY Great White Capitol
- 14 17 BLIND BEFORE I STOP Meat Loaf Arista
- 15 9 IF THAT'S WHAT IT TAKES Terraplane Epic
- 16 14 OVER THE HILLS AND FAR AWAY Gary Moore 10
- 17 13 MAD HOUSE Anthrax Island
- 18 20 KING'S CALL Phil Lynott Vertigo
- 19 18 BRAIN DEATH Nuclear Assault Under One Flag
- 20 19 STRANGER IN A STRANGE LAND Iron Maiden EMI



WAYSTED: too tough to stand

ALBUMS

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

IMPORTS

- 1 1 KEEPER OF THE SEVEN KEYS Helloween Noise
- 2 — TAKING OVER Overkill Atlantic
- 3 — I'M ONLY FOOLING Eric Martin Capitol
- 4 6 LEE AARON Lee Aaron Attic
- 5 3 REIGN IN BLOOD Slayer Def Jam/Geffen
- 6 — WISHES John Butcher Capitol
- 7 4 THE LADDER The Ladder Atco
- 8 — LIFE'S A BITCH Rouen Atlantic
- 9 7 LIVE ?!*@ LIKE A SUICIDE Guns And Roses Uzi Suicide
- 10 8 THE UPCOMING TERROR Assassin SPV

Compiled by Spotlight Research



THE SMITHS: put an X where you think Johnny Marr's arm's hiding

INDIE ALBUMS

- 1 — THE WORLD WON'T LISTEN The Smiths Rough Trade
- 2 1 BACK AGAIN IN THE DHSS Half Man Half Biscuit Probe Plus
- 3 2 UP FOR A BIT WITH THE PASTELS The Pastels Glass
- 4 3 SHABINI The Bhundu Boys Discafrique
- 5 4 THE TEXAS CAMPFIRE TAPES Michelle-Shocked Cooking Vinyl
- 6 5 DIRTDISH Wiseblood K422
- 7 15 HORSE ROTAVATOR Coil K422/Force And Form
- 8 6 QUIRK OUT Stump Stuff
- 9 9 ESPECIALLY FOR YOU The Smithereens Enigma
- 10 10 BEDTIME FOR DEMOCRACY The Dead Kennedys Alternative Tentacles
- 11 13 C86 Various Rough Trade
- 12 7 PICTURES OF STARVING CHILDREN Chumbawamba Agit Prop
- 13 14 WONDERLAND Erasure Mute
- 14 16 LONDON O HULL 4 The Housemartins Go! Discs
- 15 18 WALKING THE GHOST BACK HOME The Bible! Backs
- 16 8 THE QUEEN IS DEAD The Smiths Rough Trade
- 17 11 HIT BY HIT The Godfathers Corporate Image
- 18 17 YOUR FUNERAL MY TRIAL Nick Cave And The Bad Seeds Mute
- 19 27 IN THE PINES The Triffids Hot
- 20 22 BLOOD AND CHOCOLATE Elvis Costello And The Attractions Imp/Demon
- 21 20 BROTHERHOOD New Order Factory
- 22 12 TAKE THE SUBWAY TO YOUR SUBURB Various Subway
- 23 19 WHAT'S IN A WORD The Brilliant Corners SS20
- 24 21 LIVE IN PARIS Psychic TV Temple
- 25 23 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 26 — THE GIRL WHO RUNS THE BEAT HOTEL Biff Bang Pow! Creation
- 27 — SKAG HEAVEN Squirrel Bait Homestead
- 28 — PHOENIX Instigators Bluurg
- 29 — BESERKER Scratch Acid Fundamental
- 30 30 ATOMISER Big Black Blast First

Compiled By Spotlight Research



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0 8 9 8 - 1 2 1 3 2 0

MUPPETS

- 1 MASTER OF MUPPETS Metallica
- 2 I'M INTO SOMETHING GREEN Herman's Hermits
- 3 GONZO GOES TO BITBURG The Ramones
- 4 BEARVALATION (MOTHER EARTH) Fozzy Osbourne
- 5 ANIMAL (F*** LIKE A BEAST) WASP
- 6 PIGS ON THE WING Pig Floyd
- 7 HUNGRY LIKE A ROLF Duran Duran
- 8 THE CHICKEN SONG The Swedish Chef
- 9 CONDITION CRITICAL Stadler And Waldorf
- 10 BAD MOTOR SCOOTER Sammy Hagar

Compiled by Maynard's Suspicious Tracksuit

INDIE SINGLES

- 1 1 LOVE REMOVAL MACHINE The Cult Beggars Banquet
- 2 4 IT DOESN'T HAVE TO BE Erasure Mute
- 3 16 STOP KILLING ME The Primitives Lazy
- 4 3 MY FAVOURITE DRESS Wedding Present Reception
- 5 2 SHOPLIFTERS OF THE WORLD UNITE The Smiths Rough Trade
- 6 6 SWEET SWEET PIE Pop Will Eat Itself Chapter 22
- 7 9 BRIGHTER The Railway Children Factory
- 8 5 LOVE IS DEAD The Godfathers Corporate Image
- 9 10 THE PEEL SESSION Siouxsie And The Banshees Strange Fruit
- 10 7 KISS Age Of Chance Fon
- 11 8 HEAD GONE ASTRAY The Soup Dragons RAW TV Products
- 12 17 BAMP-BAMP The Bambi Slam Product Inc
- 13 14 EVERYTHANG'S GROOVY Gaye Bykers On Acid Blast First
- 14 12 EVANGELINE The Icicle Works Beggars Banquet
- 15 13 THE PEEL SESSION Stump Strange Fruit
- 16 15 THE PEEL SESSION The Slits Strange Fruit
- 17 20 BLUE MONDAY New Order Factory
- 18 37 REALLY STUPID The Primitives Lazy
- 19 11 INTO THE GROOVY Ciccone Youth Blast First
- 20 26 POPPIE COCK Pop Will Eat Itself Chapter 22
- 21 19 TRIED AND TESTED PUBLIC SPEAKER Bogshed Shellfish
- 22 33 MAHALIA The Bible! Backs
- 23 29 IN A LONELY PLACE The Smithereens Enigma
- 24 41 SIXTEEN DREAMS Loop Head
- 25 32 HURRICANE FIGHTER PLANE Alien Sex Fiend Anagram
- 26 50 THE PEEL SESSION The Birthday Party Strange Fruit
- 27 34 SOMETIMES Erasure Mute
- 28 18 BLUE CHAIR Elvis Costello Imp/Demon
- 29 39 GREY SKIES BLUE The Submarines Head
- 30 — YOU OFTEN FORGET Revolting Cocks Wax Trax
- 31 23 SERPENTS KISS The Mission Chapter 22
- 32 24 THE PEEL SESSION Joy Division Strange Fruit
- 33 45 THE WORLD'S TURNING BROUCHARD Biff Bang Pow! Creation
- 34 28 THE PEEL SESSION The Specials Strange Fruit
- 35 38 HANG-TEN! The Soup Dragons Subway
- 36 25 LIKE A HURRICANE The Mission Chapter 22
- 37 46 THE PEEL SESSION New Order Strange Fruit
- 38 22 ASK The Smiths Rough Trade
- 39 21 STUMBO Wiseblood K422
- 40 — STEAMING TRAIN Talulah Gosh 53rd & 3rd
- 41 31 ANAL STAIRCASE Coil K422/Force And Form
- 42 — PAIN IN THE NECK The Larks Exaltation
- 43 36 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 44 44 CUBIST POP MANIFESTO Big Flame Ron Johnson
- 45 27 PANIC The Smiths Rough Trade
- 46 43 THE DAY BEFORE TOMORROW BMX Bandits 53rd & 3rd
- 47 30 ROCKCHESTER Fats Comet World
- 48 47 PARALAX AVENUE Slab! Ink
- 49 48 GOING TO HEAVEN TO SEE IF IT RAINS Close Lobsters Fire
- 50 42 THE GRIP OF LOVE The Ghost Dance Karbon

OLIVER REED

- 1 MAN WITH THE MILD IN HIS EYES Kate Bush
- 2 I GOT THE SIX PACK ZZ Top
- 3 EVERY BOOZER WINS Nick Berry
- 4 TAKE ME TO A BOOZER Gary Moore
- 5 SOME BRANDY TALKING The Jesus And Mary Chain
- 6 BORN TO RUM Bruce Springsteen
- 7 DON'T COME AROUND HERE NO MORE Michael Aspel
- 8 LAGER SELLS, I'M BUYING Megadeth
- 9 PISSED AND SHOUT The Beatles
- 10 LOOK WHAT THE CAT DRAGGED IN Alcoholic Poison

Compiled by the Tetley Tea Folk

EDITED BY TONY MITCHELL

IN-TECH

RATINGS: QQQ – absolute perfection; QQ – good quality; Q – naff; VVV – a real bargain; VV – a fair price; V – definitely overpriced. Prices are full list unless otherwise stated.

SEVENTH HEAVEN

Exclusive! JULIAN COLBECK takes a first look at the new DX7

**YAMAHA DX7IID
DIGITAL
PROGRAMMABLE
ALGORITHM
SYNTHESIZER £1699
QQQ VVV**

IT'S VERY difficult to know where to begin. I've only had the pleasure of the DX7IID's company for a few days now and for much of the time, I have simply been playing the instrument. Enjoying myself. Flipping through the presets. And working out how I'm going to pay for it.

I remember where I was the day President Kennedy was shot. I remember, clear as day, the morning John Lennon's murder was reported on the radio. (*Get on with it – Ed.*) I also remember precisely where I was the day I was reviewing a brand new synthesiser called the DX7. It cost £1299; I rated it QQQ VVV, and I said that

it would "happily blow away other synths in this or any other price bracket". The DX7 went on to outsell any other synthesiser by a factor of about ten to one.

Taking inflation as having averaged eight per cent in the intervening four years, the new DX7 (IID) has not increased in price one penny. My Q and V ratings remain unchanged and the DX7IID will still blow away other synths...

Clearly Yamaha have listened to criticisms of the original instrument: the DX7 was noisy, the MIDI spec left plenty to be desired, it was a little short on immediately available memory, and, for so complex an instrument, the display screen was woefully inadequate. Add to that near unprogrammability and you're almost left wondering how the wretched synth ever sold at all.



Such faults evidently didn't matter a damn.

What sold the DX7, and what will sell the DX7IID and its cousin with a built-in floppy disk drive (DX7IIDF) is the quality of its factory presets.

Classy sounds of all description – not just the spiky, hard-edged, bell-toned ones that sold its

predecessor – pour forth; warm, invigorating string sounds, crazy effects, rubbery 'guitary' type patches etc. Suddenly every other synth you've heard in the past few years sounds dated and rather dull.

So what have Yamaha done?

Briefly, they seem to have built an almost perfect mix between the DX7 and the DX21. Here, the algorithms are identical to the original DX7 model, but you can mix two different sounds together (in a split or layer) and store such combinations along with sundry other data relating to performance (pitch bend settings, volumes etc) in 32 Performance Memories, much as you can on the DX21. You can even program the pitch wheel to bend just the low or high note of a chord – another DX21 speciality.

Some 64 sounds can be stored internally with another 64 on RAM or ROM – not quite compatible with old DX7 cartridges, but an adaptor can be bought for just over 20 quid.

Yamaha have also given the instrument a facelift. Gone are the rather cheap 'n' cheerful membrane switches to be replaced by high quality, slimline push buttons. Gone too is the cheesy little display screen. In its place is a 40 character backlit LCD which is room enough to display, say, all eight stages of the envelope generator at one time – a vital improvement for 179,000 of the reported 180,000 DX7 owners I would think.

But the DX7IID has not simply *corrected* sundry suspect attributes of its predecessor. Yamaha have also *added* a number of features. Most important are the split/

layer capability (reducing the polyphony count to eight) and the Performance Memories. In addition Yamaha offer certain control features that were seen on their ill-fated MIDI Master keyboard the KX88, such as a pair of assignable sliders and several foot controllers.

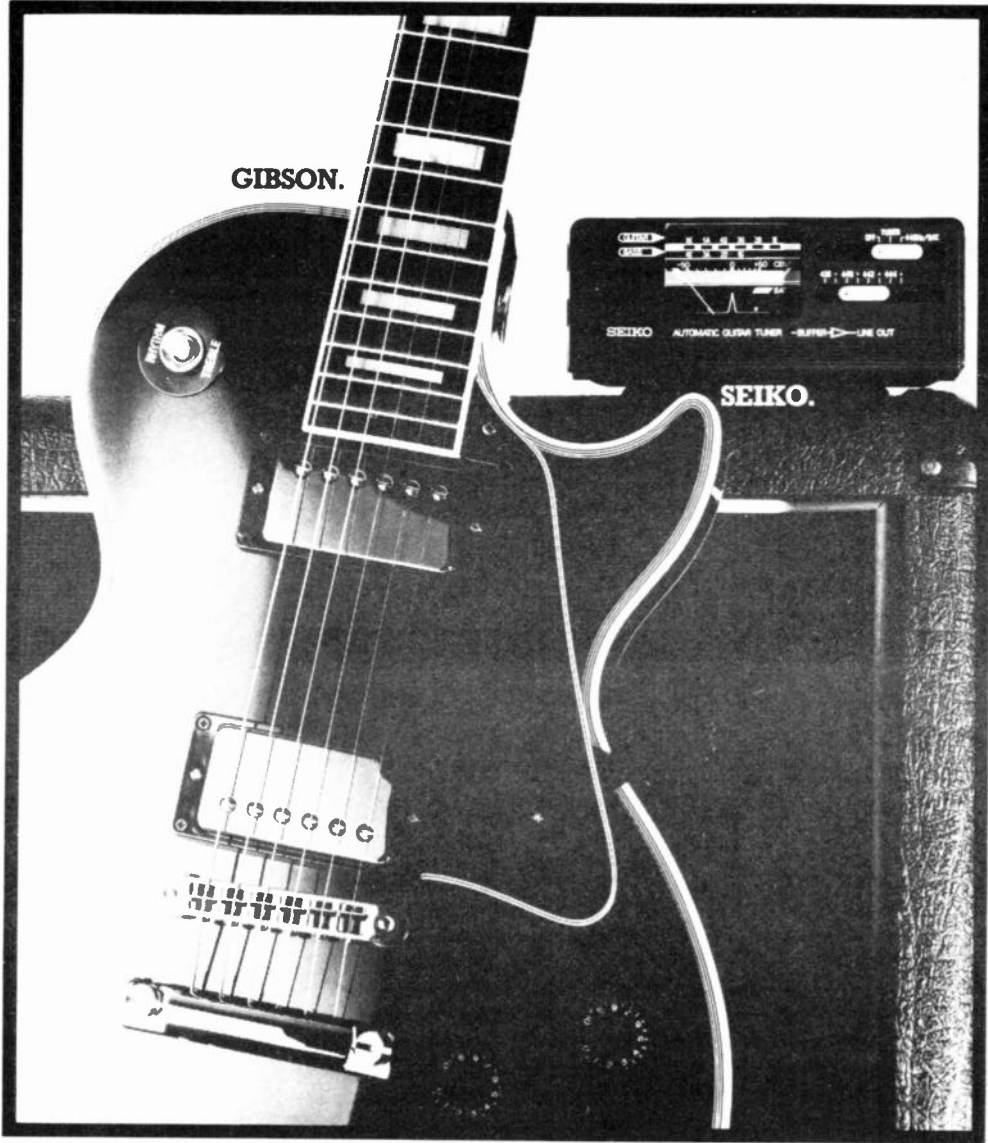
On the programming side, I must apologise for not having had nearly enough time to delve into such changes as Yamaha may have made. Certain parameters seemed like they'd been amended, or at least made clearer, but this may have been due the increased information available at one time on the screen.

The DX7IID seems quite keen on the business of Micro Tuning (whereby the notes can be tuned to different temperaments (pure – major and minor, mean tone, Werkmeister etc for those of you who know about such esoterica).

Finally, in MIDI terms,

the re-vamped DX seems to have been brought bang up to date, though MIDI, aside from hooking it up to an accompanying TXS1, remains for me another untested area of its life to date. I simply note that it has full 16-channel transmit and receive, local control off, active sensing etc, though there appears to be some question over assigning independent MIDI channels for each half of a keyboard split. Looking at the manual, I'm still none the wiser!

Well, that's it. That's your introduction to the DX7IID. And it is only an introduction. As with the DX7, I've no doubt that countless pundits will ramble on about this instrument for years. All valid stuff in its way, but I lay any money you like that the vast majority of buyers will simply get off on the sounds, and get on with the job of enjoying themselves and/or making money out of it. I know I will.



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makes a guitarist's life even easier. This tuner recognises automatically which string you are tuning, and gives both a meter needle and LED light display for pinpoint accuracy.

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ARION TUNERS & EFFECTS PEDALS

AN FCNmusic BEST SELLER

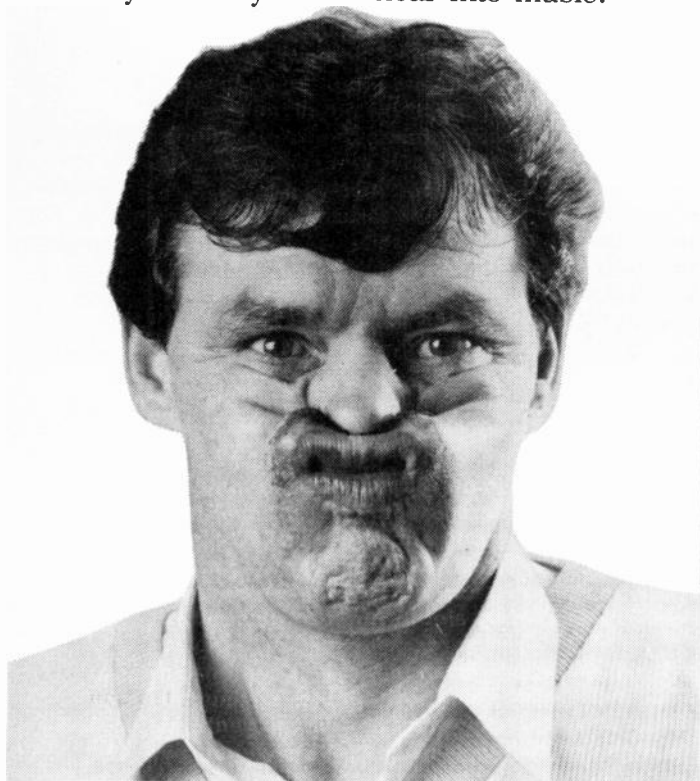
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It's amazing what you can do with a Casio keyboard. Here's just a s-s-sample.

You can put a lot more expression into your music with a Casio Sampling Keyboard.

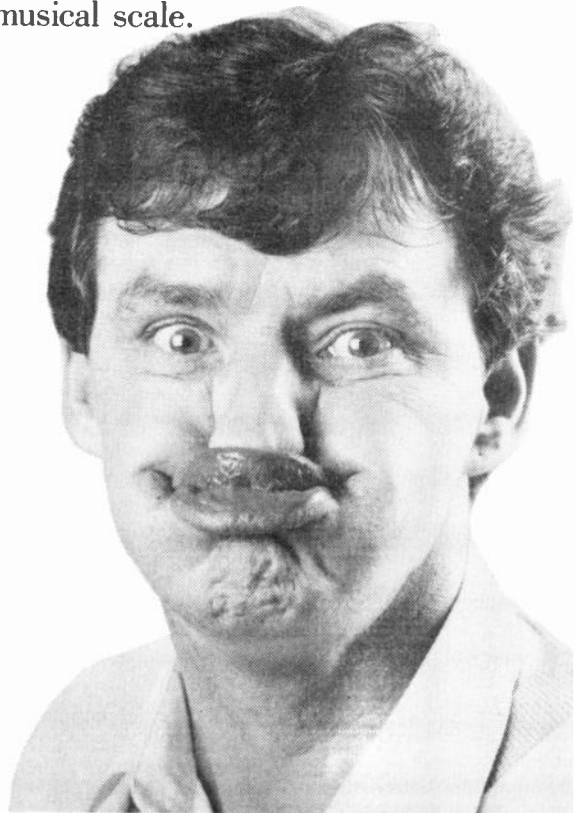
Instead of just giving you musical notes and tones to play with, a Casio Sampler lets you turn any sound you can hear into music.



MOOOOOHA.

So you can actually play the "Bongggg" of Big Ben or turn the sound of laughter into a whole tune if it tickles your fancy.

Simply choose the sound you want, record it through the built-in microphone and your "sample" is ready to play. Just hit the keys and listen to it change pitch and tempo up and down the musical scale.

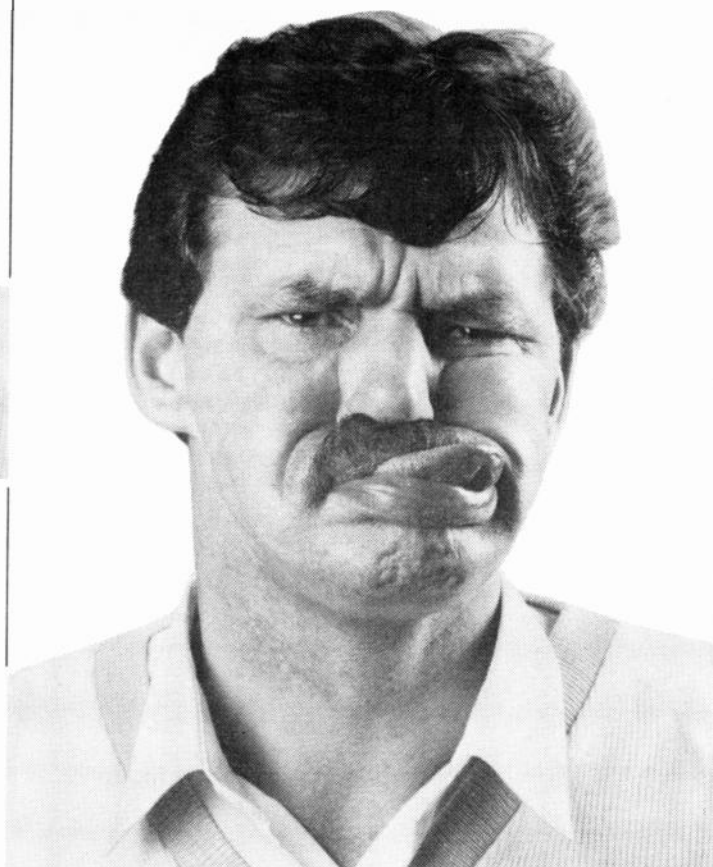


KWAAAACK.

The possibilities are practically endless. Imagine playing the Drinking Song with added "Schlurpps," or putting a sting into the Flight of The Bumble Bee with real bees!

You can make them stut make them stut make them st-st-stutter (eat your heart out Max), loop sounds for a longer effect or even add vibrato.

Add one of the preset sounds to your composition – you'll find everything from a trumpet to piano – and mix it with one of the backing rhythms to complete your masterpiece.



SCHLURRP.

You can switch from rock guitar with motorbikes to a violin waltz with duck calls – you've got a whole menagerie of sounds to choose from.

Whether you're playing for fun or for real, a Casio Sampler gives you a lot more to play with. And it won't cost you a fortune.

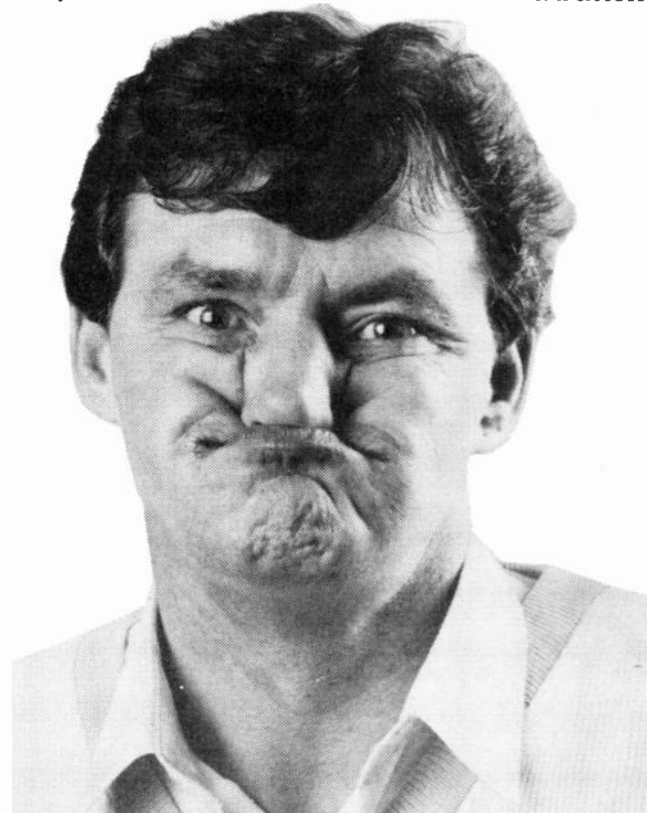
The Casio SK1 for example sells for around £99.00 (rrp).

For that you get a micro - mini keyboard with 8 preset sounds, 11 backing rhythms and a whole load of fun. It also has a harmonics capability and 13 kinds of envelope variations to help synthesise sounds at the touch of a button.

If you want something a little more versatile, the SK100 gives you a 4 octave mini keyboard with 14 preset sounds

and 12 backing rhythms. It also gives you drum fills and synchro start, plus chord and pattern memories to help you create your own arrangements.

In addition the SK100 has two "samples" – so you can recall either at the touch of a button.



PHAAAARP.

Alternatively, you can link them both together and record a longer sound effect! It's incredible value for around £225.00 (rrp).

At the top of the range, the stereo SK200 gives you a keyboard split point with 16 upper preset tones and 10 lower preset tones, plus 22 backing rhythms – 2 of which you can programme yourself – and two "samples"! Unlimited versatility for an incredible £279.00 (rrp).

Whichever one you choose, you'll find it adds a whole new dimension to your music.

Try them out at your local Casio dealer and discover the new sound of music. But don't forget to bring a "sample."



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IN-TECH

EPIPHONE V-2 £177.50 QQQ VVV

KNOWING THAT Mr Editor Mitchell is as attached to his much-loved Gibsons as I am to mine, I was, shall we say, surprised to see his largely glowing review of the recent metamorphosis of the Gibson Explorer into a Korean Epiphone version some few months back.

Had the revered one finally found the strain of subbing my copy too much for him? Fearing the worst, I blagged distributors Rosetti for Epiphone's attempt at a Flying-V, the £177 V-2 (hang on, didn't they used to drop those on London, and for free?)...

Straight out of the cardboard box, no messing about, quickly tuned-up, plugged into my Laney AOR and away I went. Good grief, he was *right*! Yes, the details come second in this review because the important news about this Epiphone V isn't how it's built or from what, but that it plays and sounds like it's worth *twice* the money.

OK, I'll calm down now and get on with the details. To begin with, the Epiphone V-2 only really *resembles* the genuine

V-2 LAUNCH



Gibson article, and even then only from a considerable distance. The headstock is, of course, totally changed, but so are the guitar's size, weight and construction method; not that these are necessarily bad changes, however.

Smaller, much lighter and maybe more easily handled as a result, the Epiphone dispenses with

the Gibson tradition of glued neck joints in favour of a sturdy bolt-on type. But that's no cause for criticism. Access to the top fret on the 24 $\frac{3}{4}$ in scale could not possibly be easier, and it's certainly worth venturing up there too, because the fretting standard on my sample was immaculate, as was the action.

If Rosetti can manage

to get all their samples into the shops as well adjusted as mine was, then they've got a winner on their hands.

Moreover it wasn't only in the setting-up stakes that this Epiphone excelled, because the overall finishing standard was equally high, right down to one of the best quality rosewood fingerboards I've yet encountered on a Korean-built instrument.

So, well built, finished-off and set-up – how about the hardware? Again, I can say only that I'm impressed. The machines functioned tightly and accurately and were considerably

sturdier than the usual Korean jobs. The bridge, too, was effective if simple, being a Strat replica allied to a standard Strat-like tremolo system, complete with the springs buried away in the back of the body.

The trem works well too. It's not a super-sexy Floyd Rose or Kahler, but the *whole guitar* costs about the same as an F-R, so who's grumbling? What matters is that the trem worked, having a medium-light action and accurate return to pitch when released.

The V-2's playing characteristics are particularly interesting because they show that the Gibson design team are aware of the way in which fashions have swung round firmly in Fender's favour during the past ten years or so.

To cope with that taste, they've opted for a thinner fretwire than you'll find on a traditional Gibson and, although they've stuck to their established scale length, they've compromised very cleverly in the neck shaping, having gone for a fairly wide neck but one with a pretty flat radius.

The combination will be revelatory for a lot of players, I predict, because it cancels out any tendency for bends to 'choke-off' while giving a

fingering ease that makes the typical Strat-clone neck seem like a bit of a fight.

But, however good the details, it's the Epiphone's sound that wins my vote of confidence. The twin 'exposed' humbuckers (controlled by two tones, a single volume and a selector switch) manage to achieve what so few oriental pick-ups achieve, a combination of high output and subtlety.

Again, I suspect the deft hand of Gibson's designers here. The sound this guitar produces is in a league of its own among Korean-produced instruments, and seems to me to be far closer to a genuinely 'American' sound than you'll find in a bulk container load of Far Eastern rivals.

Try it for yourself and I suspect you'll agree with me that for blues, HM, and good ol' boy raunch, it's unbeatable at anything like the asking price.

It's much too early in the year to say that this Epiphone is the best I've encountered in 1987, so let me backtrack a bit before summing up. This is, without a doubt, the best value guitar I've played in the past 12 months. Now will you go out and try one? Pretty please...?

GARY COOPER

S-50 DIGITAL SAMPLER by Roland



Pictured: RGB Monitor/S-50 Sampler/DT-100 Digitizer Tablet

The S-50 is a MIDI-compatible, sixteen-voice polyphonic digital sampler with a sixty-one key, velocity and pressure-sensitive keyboard. With a total of 512K-word memory, the S-50

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The S-50 can store up to sixteen sampled sounds and the area in memory used to store a sampled sound can be freely adjusted according to the length of a particular sample. Up to sixty split points can be located across the S-50's sixty-one keys, enabling you to assign all sixteen sampled sounds in memory to any split keyboard part or to individual keys. The built-in 3 $\frac{1}{2}$ inch disk drive ensures durability of data with rapid saving and loading.

All the programmable parameters can be controlled from the S-50's panel and the settings confirmed on its display. For even faster and easier operation, the S-50 also provides for direct connection to an RGB monitor.

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DESPITE SOME edge-teetering commercial ups and downs over the years, HH remains one of the UK's, if not the world's, most enduring brand names.

The HH L50 lead combo was one of three like packages launched at last year's British Music Fair. The other two are bass and keyboard versions. Bearing in mind we have 50 watts to play around with – a useful rating I've always thought, with enough poke for live work and comfortably at home in the studio – what do we get for this commendably modest price tag?

First off, a faultlessly finished, open-back cabinet (with single 12in aluminium cone speaker) carrying all the hallmarks of current HH badging and graphics. And a front panel layout not a million miles away, in principle, from Carlsbro's Rebel combos. Not

surprising perhaps, since HH's parent company is, indeed, Carlsbro.

The front panel reveals the L50 as a twin channel unit, both channels controlled by a master three-band EQ, Reverb and Volume. Simply put, Channel One is unassailably clean; Two is varying shades of Dirty.

Controls for Channel One couldn't be fewer. A solitary Gain knob with Pull Bright feature. Adjacent to this is a panel-selectable or (unsupplied) footswitch-selectable channel switch. Channel Two comprises variable Distortion (with Pull Heavy), Gain (with Pull Smooth), and a push-button to punch in a factory pre-set EQ. This is not footswitchable. Neither is the Accutronics reverb which is switched in, again, using a Pull pot.

The rear panel incorporates a three-pin socket (with integral fuse holder) for detachable mains lead, a large rocker type Power On/Off switch, Line

Out to external power amp or for DI'ing, and a Phones socket for private rehearsal.

Channel One, always clean, provides either a fairly unremarkable, bland tonality or, with Bright, a pleasingly transparent, not over hard, treble boost (+15dB at 4kHz to be precise) with enough sparkle for convincing Country licks and slashy rhythm work – whether with humbuckers or single coil guitars.

The important point to remember about Channel Two is that adding Distortion (Heavy or not) adds volume too – plenty of it, as it happens. So, using that channel's Gain control becomes essential for establishing a balance of overall volume between the two channels for a given degree of overdrive.

A definite plus point must be the overdrive's aversion to fizzing – something all too common on budget price amps. But the price one pays for this smoothly tailored circuitry is the L50's struggle to produce

IN-TECH

distortion of the out and out razor-edge variety.

It's far more comfortable kicking out healthy portions of thickness and warmth – the extent of which are ably pandered to by the amount of distortion you wind in, and whether you choose to go for Heavy, which will thicken things up even more.

No, if your stock in trade is long distance glass-breaking, you'd be better advised to use a distortion pedal through the clean channel. Here, the player will find more than ample treble boost on tap and the results are very, very satisfactory.

In fact the L50 responds extremely well to FX generally, but you'll have to route them through the front end as the combo does not provide a send and return loop. At the price, maybe understandable, but its inclusion would have been icing on the cake.

Given Channel Two's

inherent aversion to tonal extremes, Gain's Pull Smooth feature is, I suspect, of little practical benefit. In use it serves largely to blanket further the top end response without giving much compensatory broadening elsewhere.

And so to the EQ itself. The three bands – Bass, Middle, Treble – are effective, respectively, at 60Hz, 400Hz and 10kHz. Although the controls themselves do not have a centre detent, and the manual nowhere describes them explicitly as active, the panel graphics are marked –5 to +5 and the combo's technical spec indicates a cut or boost for each of 10dB.

In practice the EQ is subtly effective – without extremes but, thankfully, no unpleasant surprises either. And to its credit, the L50 will produce usable sounds with all EQ bands at maximum

cut. Come to think of it, you can come pretty close to that otherwise elusive granny-maiming overdrive by knocking out virtually all the bass, setting middle around flat, and going for treble, distortion and volume in a big way. The trade off, of course, is that if you then switch to Channel One (including Bright) without re-EQing, you'll find things a mite searing.

In fact, this is the kind of give and take you'll have to live with – something else in common with the Carlsbro Rebels. Most important though, the L50 can deliver good quality sounds for diverse styles of playing, either courtesy of its own muscle or with a helping gee-up from external FX. And the lack of extras like footswitch and FX loop is more than compensated for by the £238 price tag.

JERRY UWINS



HH 50 WATT combos, L-R: L50 lead (reviewed here), K50 keyboards and B50 bass

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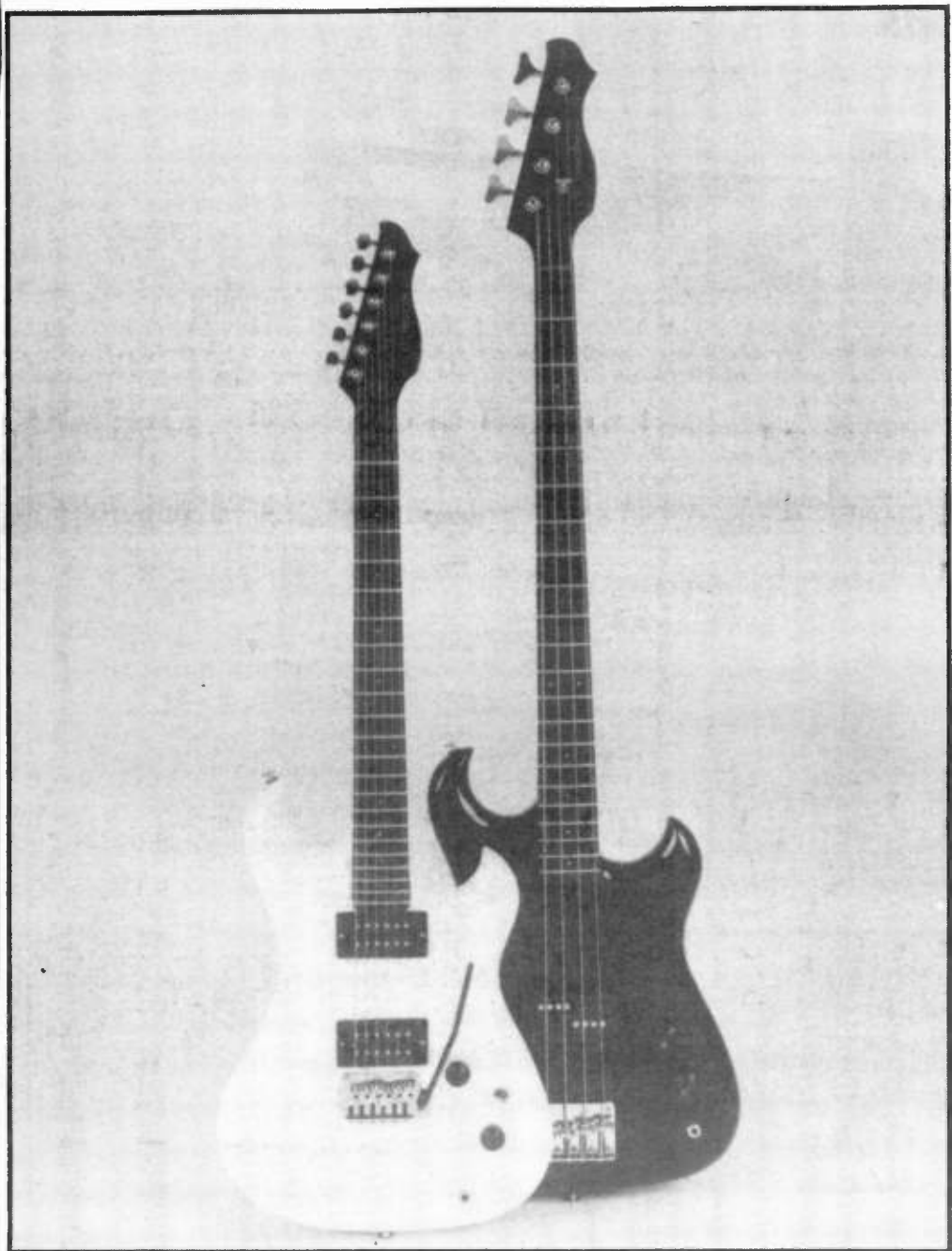
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IN-TECH

CENTRE BAND



WESTONE PAIR. ST Bass on right

almost certain to be set-up with decent strings and a comfortable mid-height action. So far so good.

Both the body and the bolt-on neck are fashioned from maple and they're complemented by a reasonably good quality rosewood fingerboard. This, in turn, is graced with accurately-smoothed, dome-profiled frets, the combination endowing the Westone with the sort of fast playing, comfortable neck that you'd have been forced to spend over £200 to get some years ago.

I could criticise my Spectrum's rather poor finishing quality on the fretboard edges and, perhaps, add something vaguely derogatory about the satin black finishing on the back of the neck, which I can't really see the point of. However, scruffy finishing is more acceptable on a low-priced instrument and the black paint is a matter of taste.

I can be a bit more justifiably critical of the machines, however. While they certainly work well enough, the chrome plating on them appears distinctly cheap, more in

keeping with the quality you expect to find on a £100-or-below Korean copy than on a Japanese-produced bass carrying a 'prestige' name.

Likewise, I'm not about to hand out any awards for technical merit to the designer's choice of a Precision copy bridge, just about the cheapest and most basic device you can imagine. There's nothing functionally wrong with this design — it's just that it's been improved in so many ways since Uncle Leo first refashioned a sardine can to come up with the original Fender bridge.

Again, of course, the Spectrum's low asking price has to be behind this economy, but surely it wouldn't have cost even pence to have provided the saddles' penetrating height adjustment screws with stabilising tracks so that heavy-handed slappers wouldn't run the risk of forcing them sideways? To be fair, Westone aren't alone in sticking to this old contemptible, but my feeling is that £175 should buy you something better.

The latter comment most certainly doesn't apply to the split

humbucking Magna Bass 1 pick-up or its effectiveness, however. Bottom of the Magna Bass range it may well be, but the Spectrum sounds extremely classy for the money, quite guttural and meaty and with a more than satisfactory output level. The single volume and tone controls work well too, the latter especially giving a better range of useful sounds than many more costly basses.

'Good in parts' would sum-up my overall feelings about the Spectrum, although I'd have to qualify that by adding that the parts where it was good were the ones that mattered.

So why just an 'average' value rating? Simply because several of Westone's competitors are offering equally good instruments for almost identical money. As Jaguar Cars used to proclaim, "competition improves the breed", and the breed is getting pretty good today if the Spectrum represents the average — which I believe it does.

GARY COOPER

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WESTONE SPECTRUM ST BASS £175
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ASSUMING THAT you're short of cash and that you don't want either a Precision copy from one of the less well established manufacturers or someone else's cast-off, the cheapest 'own design' basses today mostly seem to be clustered around the £170 RRP mark.

A typical case in point is the entry-level model from Westone, the Spectrum ST, and given Westone's popularity, this is very likely to be the one your friendly local music shop owner will thrust into your mitts when you tell him how fat your piggy-bank has grown.

If your tastes are anything like mine, the Spectrum is going to make an instant good impression when you strap it on. It feels comfortably middleweight, balances well and looks simple, logical and effective. Take your time and examine the fine detail and you still aren't likely to be disappointed, because the Spectrum is well constructed and (judging from my sample model) is

SIMMONS

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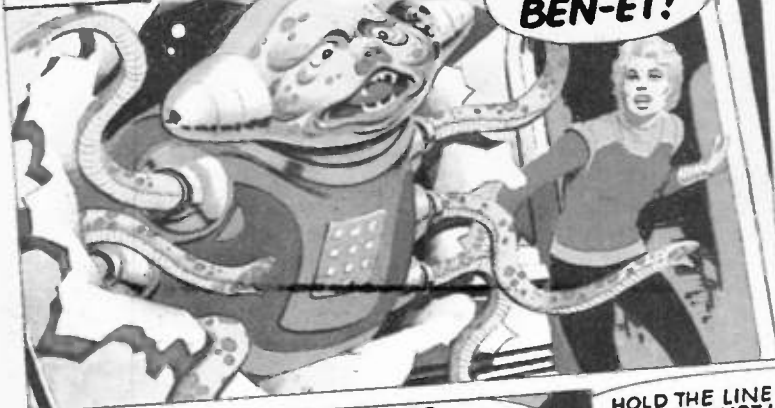
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