

BOWIE'S 'NEVER LET ME DOWN' LP REVIEWED-PAGE 28

SOUNDS

SLAYER

THEIR NEW REIGN OF TERROR
INTERVIEW INSIDE

COIL
TACKHEAD
MOHO PACK
THE GODFATHERS
DAVID COVERDALE
5 PAGE IN-TECH SPECIAL

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

News

DOCK ROCK

Win Tour Tears

WIN, the Edinburgh-based band, will be going on the road to promote their 'Superpopoid Groove' single and debut LP 'Uh! Tears Baby' on London.

The group have lined up dates at Paisley College of Technology April 24, Glasgow Queen Margaret Union 25, Aberdeen The Venue 26, Edinburgh The Coasters 27, London Camden Palace 30.

The band recently had to pull out of the Edinburgh AIDS benefit gig for lack of a soundcheck.

Trust Lionel

LIONEL RICHIE brings his lengthy European tour to a climax with a special charity bash in aid of The Prince's Trust at Wembley Arena on May 6. Charles and Diana will be in attendance and the rest of you can get tickets for £20, £17.50 and £15.

He has also added a sixth night at Birmingham NEC on April 29, breaking all box office records at the venue.

London's Docklands get 12,000 seat arena next year

LONDON WILL have a brand new 12,000 capacity rock venue in September 1988 when the London Arena opens in the Docklands with a week of major shows.

It will be the capital's first new arena for some 50 years and the only one to be purpose built for music, although it will also stage sporting events and provide all-year round training facilities for athletes.

Situated on the Isle Of Dogs, it will be the nearest major venue to central London. It's situated next to a station on the new Docklands Light Railway and there will be parking space for 3,000 cars, some of them under the river Thames.

The London Arena is being built by a consortium that includes leading rock promoter Harvey

Goldsmith and his partner Edward Simons, veteran sports consultant and TV commentator Ron Pickering and fast-rising boxing promoter Frank Warren.

Final negotiations with the London Docklands Development Board were completed two weeks ago and construction work has already started on the £20 million project.

"At last London will have a rock venue worthy of the name," Harvey Goldsmith said at a press conference to launch the Arena last week.

"In Paris they've built a huge outdoor stadium, an 18,000 capacity indoor venue and The Pompidou Centre since the war, while London has done nothing.

"Now we're got something to serve the rock and sporting worlds that will also be used by the local community and it's not just a set of plans, it's already under way."

The consortium has raised 85 per cent of the money from private sources, with only £3 million coming from the government. Rock concerts will be a valuable source of revenue for the consortium running the arena and the facilities will enable even the biggest American shows to be staged here.

"We are planning on around 40 concerts a year although the Birmingham NEC is already doing more than that," said Goldsmith.

The NEC, with its 8,000 capacity, is the only other British venue designed and equipped to handle the biggest rock shows. The newer Scottish Exhibition Centre in Glasgow has been built with the roof too low for many major shows which have to be modified.

London may even find itself with an even bigger venue if plans for a 25,000-capacity superdome are approved in the autumn.

Jesus And Mary Resurrection . . .

THE JESUS AND MARY CHAIN celebrate the Resurrection with their first single since their Top 20 hit 'Some Candy Talking' last July.

It's called 'April Skies' and is released by Blanco Y Negro on April 20. It's backed by 'Kill Surf City' and there's also a 12-inch featuring a version of Bo Diddley's 'Who Do You Love', plus a seven-inch gatefold including 'Mushroom (Live In Nuremberg 1986)' taken from a Can album, and 'Bo Diddley Is Jesus'.

The band are currently recording their second album which they plan to have out by the end of the summer.

A Groovy Nose-Gaye . . .



GAYE BYKERS ON ACID follow their 'Everythang's Groovy' single with 'The Nosedive EP' on In Tape (through Red Rhino) at the end of this month.

There will be a limited edition of 1,000 ten-inch EPs of which five will have a deliberate spelling mistake in the band's name (whaddya mean, you thought the band's name was a deliberate misspelling?) and the lucky purchasers of these rarities will get to win a free night out in Telford with The Bykers (second prize, two free nights out in Telford).

CHRIS ISAAK, critically acclaimed Californian singer/songwriter, will be playing a one-off gig at London's Marquee on April 21. Isaak, with his backing band Silvertone, are promoting the release of his eponymous second album on the Warners label.

Play It Again Sahm . . .

DOUG SAHM, who will be forever associated with '60s cult heroes Sir Douglas Quintet, brings his new band, The Texas Mavericks, over for a London show at Kennington Cricketers on April 18. Tickets are £5.

THE PASTELS, who've just been up for a bit of a European tour, celebrate their return with Easter gigs at Glasgow Furry Murrays April 16 and Manchester Boardwalk 18-19.

Easter Cradle

THE CRADLE, the band formed by "ideologically unsound" former Easterhouse guitarist Ivor Perry with original drummer Gary Rostock, guitarist Craig Gannon (ex-Smiths, Aztec Camera and Bluebells), bassist Lee Bennett and vocalist Andy Housley, will have their debut single out on Rough Trade on April 27 called 'It's Too High'.

And on the 26th they'll be making their first London appearance at the Kentish Town Town And Country Club with The Del Fuegos.

Orphan's Home

SHELLEYAN ORPHAN release their second single, 'Anatomy Of Love', on April 13 from the forthcoming debut LP, 'Helleborine', which is due for release by Rough Trade on May 11.

DOUBLE AGENT DEBUT



AGENT STEEL, the Florida speed metal quartet, will be coming over for their British debut at London's Hammersmith Odeon on June 20.

They'll be headlining a four-band thrash that will also include Onslaught from Bristol, Nuclear Assault from New York and Atomkraft.

Fronted by John Cyriis who dubs the

band's style "Atlantis Metal" after his own obsession with missing continents and the Bermuda Triangle, Agent Steel released their second album on Music For Nations in February called 'Unstoppable Force'.

Tickets will be on sale in a week or two and the band are likely to be playing one more British date on their European tour.

mighty mighty

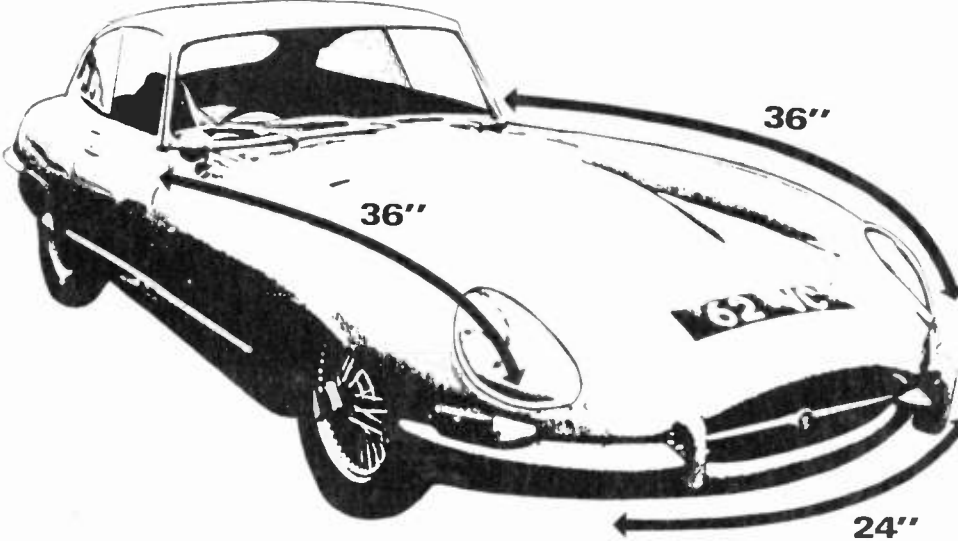
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CHAPTER 22 RECORDS: CHAP 12 - 12 CHAP 12
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News

Dumb Fools

IMMACULATE FOOLS, who've just released their new album, 'Dumb Poet', on A&M, play their first British gig in 18 months at London's Astoria on April 21. They follow it with a benefit for the Channel Ferry Disaster Fund at Dover Railway Club on the 22nd, supported by The Mechanics.

Pots Of Jam

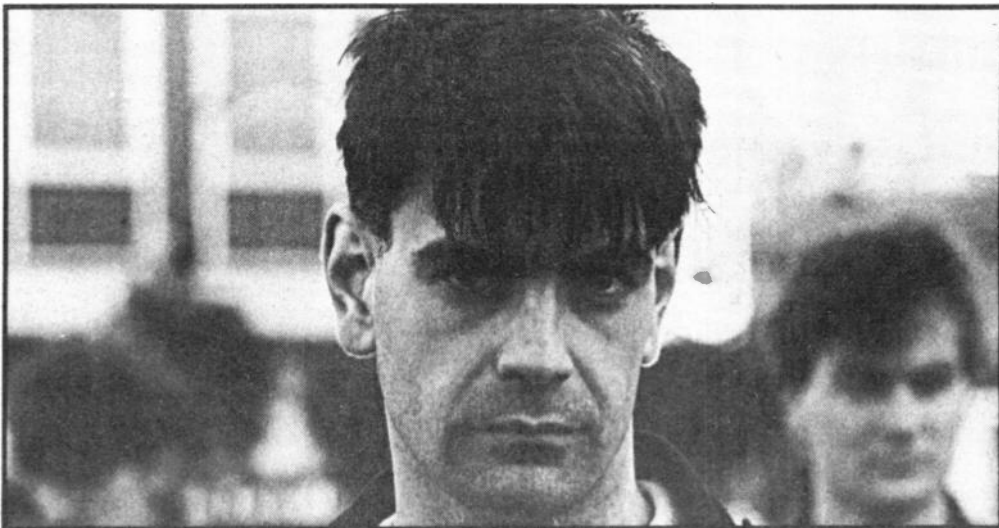
ORAN 'JUICE' JONES, Tashan and Chuck Stanley, Def Jam recording artists, all have new singles out on April 13 to coincide with their UK Easter tour dates.

There's '121' by Oran 'Juice' Jones, 'Thank You Father' by Tashan and 'Day By Day' by Chuck Stanley.

Alyson Williams, Def Jam's first female artist, will be providing backing vocals for all three acts.

The Def Jam US Soul Songs tour dates are Manchester International Two April 18, Nottingham Rock City 19, London Camden Palace 20-21.

DRESSED UP



THE WEDDING PRESENT, whose single 'My Favourite Dress' has just finished a stint in the indie charts, have announced a British tour later this month. The band play Stirling University April 23, Strathclyde University 24, Northampton

Five Bells 30, Trent Polytechnic May 2, Leicester Polytechnic 5, Lancaster University 7, Liverpool University 9, Sheffield University 11, Port Talbot Raffles 14, University of London Student Union 15, Canterbury Kent University 16.

THE WEATHER PROPHETS have made two alterations to their tour next month - they now play Greenock Subterranean Club May 2 (not Aberdeen) and London University Union May 22 (switched from 21).

French Fixture

FIXED UP, French hardcore heroes from Le Havre, come over for their first British gig at Hammersmith Klub Foot on April 18 with 999.

And they'll be back for a proper tour in May, by which time their 'Vital Hours' album, recorded in Australia where they have already got a following, will be out on ID.

Thrashing Drones . . .

THE SURFADELICS and The Cannibals are among the ten bands lined up for a garage thrash orgy at the Hammersmith Clarendon on April 30.

The show will raise money for the *Garage Goodies Radio Show* being presented by Hit Records on Laser Radio every Wednesday at midnight.

Other bands appearing will be The Bugs, The Purple Things, X-Men, Bad Karma Beckons, Margin Of Sanity, The Milk Monitors and sundry Sting Rays.

Tickets are £4, which will also get you discount on the subsequent album and video of the event.

The radio show's non-appearance on its opening night was not an elaborate April Fools joke. Gales had weakened Laser Radio's transmitter which was taken down for repair.

Happy Hour . . .

HAPPY MONDAYS, who've just released their cryptically titled debut album, 'Squirrel & G-Man, Twenty-Four Hour Party People, Plastic Face, Can't Smile (White Out)', take a deep breath and head out for gigs at Blackburn Top Hat April 18, Manchester International Two (with The Fall and The Bodines) 20, London Covent Garden Rock Garden 23, Liverpool Merseyside Trade Union & Unemployment Resource Centre 24, Camden Black Horse May 3, Stoke Shelleys 12, Brighton Zap Club 15, Cardiff Polytechnic Of Wales 16, Cheltenham Humphreys 17, Liverpool University 18, Bristol Bierkeller 19, Leeds Warehouse 20, London Astoria (with The Bodines) 21, Wolverhampton Polytechnic 22, Hull University 23, Manchester Hacienda 28, Middleton Civic Hall 29.

Army's Longest Day . . .

NEW MODEL ARMY return to the UK after a successful European tour to headline The Longest Day Festival at Nottingham Rock City April 20. Also appearing on the bill are Fields Of The Nephilim, Crazyhead and Boys Wonder.

Cameo Appearance . . .

CAMEO have an extra date on their British tour next month at Oxford Apollo on May 20.

Support Slot . . .



MALICE, the LA rockers, none of whom are pictured above although this is their official publicity shot, come over to support Slayer on their British dates which start this weekend.

The band, who formed back in '82 and play rock "in the classic European tradition", have just released their second album on Atlantic. The title is included in the publicity photograph.

PHILLIP BOA AND THE VOODOO CLUB release 'For What Bastards' / 'Boy Scout' on April 21 on Red Flame and play Brighton Zap Club April 23, Covent Garden Rock Garden 24, Manchester Boardwalk 25.

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NEWS

RECORD NEWS

Exploding Plastic Lobsters . . .



CLOSE LOBSTERS, "Paisley's answer to Andy Warhol's Exploding Plastic Inevitable" (!), release their second single on Fire this week called 'Never Seen Before'. The 12-inch includes a version of the rare Peter Perrett classic 'Wide Waterways'.

MEET DANNY WILSON, the Tayside trio whose name pays homage to a Frank Sinatra movie, have their eponymous debut album out on Virgin this week, featuring 13 tracks, three of them recorded with Lester Bowie's Brass Fantasy in New York.

JONAS, who's already earned a gold album with The Minipops and contributed to the *Absolute Beginners* soundtrack with Nick Lowe, even though he's only 13, launches his solo career before it's too late with a single called 'Tongue Twister' on Genie this week.

■ **STAN CAMPBELL**, former Special AKA vocalist, has his self-titled debut album out on WEA this week featuring covers of 'Don't Let Me Be Misunderstood' and 'Strange Fruit' as well as the 'Crawfish' single.

TOT TAYLOR resurfaces with an album on London Popular Arts (through Revolver) next month called 'My Blue Period'.

BOYS DON'T CRY follow their 'I Wanna Be A Cowboy' indie hit last summer with a new single on Legacy this week called 'Who The Am Damn Do You Think You Am'.

RAVEN, the British rock trio, have their fourth album issued by Atlantic this week called 'Life's A Bitch'.

THE WARHOLS from Sheffield have their first single out this week on Zoot called 'The Other Side'.

■ **THE LIME SPIDERS**, an Australian quartet, have a six-track 12-inch called 'Weirdo Libido' released by Zinger (through Pinnacle) this week. The title track was written for the Aussie film *Young Einstein*.

Valentine Fever . . .



MY BLOODY VALENTINE and Kill Ugly Pop have tracks on a Fever Records revival compilation (through Red Rhino) which also features material from Gasrattle, Catwax Axe Co and Edward Barton. My Bloody Valentine also have their 'No Place To Go' single reissued in a seven-inch format.

KAREN KAMON, who sang 'Manhunt' on the *Flashdance* soundtrack, has her first album out on Atco this week called 'Voices', produced by husband Phil Ramone.

BATHORY, who are just about to release their latest album, have their first two – 'Bathory' and 'The Return' – out on Under One Flag. They were previously import only.

BACKTRACKS

GARY MOORE appears unable to release a new album without his past coming back at him.

This time Jet are cashing in by putting out his 1980 'G-Force' album, which contained the HM piledriver 'White Knuckles'/'Rockin' And Rollin'', plus his 'Live At The Marquee' album from 1984 (but only previously available here on import) with a band that included Tommy Aldridge on drums, Don Airey keyboards, Andy Pyle bass and Kenny Driscoll (ex-Lone Star) vocals.

Tracks include 'Parisienne Walkways', 'Back On The Streets', 'Run To Your Mama' and 'Nuclear Attack'.

DON WILLIAMS has a "romantic package of his most intimate ballads" put together by MCA called 'Lovers And Best Friends'. It includes his country Number Ones 'You're My Best Friend', '(Turn Out The Light And) Love Me Tonight', 'I Wouldn't Want To Live If You Didn't Love Me' and 'Love Is On A Roll' as well as 'The Story Of My Life'.

'**MATTHEWS SOUTHERN COMFORT MEET SOUTHERN COMFORT**' is an ambitious compilation on See For Miles of the early '70s British folk-rockers formed by Ian Matthews.

Side one covers Matthews Southern Comfort's 'Second Spring' and 'Later That Same Year' albums from 1970 plus tracks from Ian Matthews' first solo album called . . . wait for it . . . 'Matthews Southern Comfort'.

The tracks include their Number One hit wonder with Joni Mitchell's 'Woodstock' and 'I've Lost You' which was later a big hit for Elvis Presley.

Side two features the group minus Ian Matthews – who quit his own band while they were at Number One (!) – via their three more country rock-flavoured albums on Harvest in '71 and '72.

LESTER WILLIAMS, the Texan blues guitarist and singer who made his first European tour for 45 years in '86, has an album of 1952 Specialty material issued by Ace called 'Texas Troubadour'. It includes his singles 'I Can't Lose With The Stuff I Use', 'Trying To Forget', 'Lost Gal' and 'If You Knew How Much I Loved You' plus six unreleased tracks.

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KEITH PROWSE, TEL: 741 8989, STARGREEN, TEL: 734 8932, ALSO ALBEMARLE, OR ON THE NIGHT

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APOLLO THEATRE
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COMMUNARDS – TERRANCE TRENT D'ARBY – RUBY TURNER
GARY GLITTER – 24 MAY
SPEAR OF DESTINY – 29/30 APRIL
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THE B&L SHØI Fed
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GUILDHALL
GUILDHALL WALK, PORTSMOUTH

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NEWS

■ **JULIAN LENNON** has a song from Mike Batt's 'Hunting Of The Snark' album released as a single on Virgin titled 'The Vanishing'.

THE CAPITOLS, featuring former Nightingales Tank and Maria, have their first single out this month called 'Everytime' on Cake (through Nine Mile) who are also issuing an EP by Pigbros with The Membranes called 'Unmask' which features a version of Cameo's 'Word Up' (!).

THE HONOLULU MOUNTAIN

DAFFODILS, who vehemently deny any connection with rock hack and Wishing Stone Bill "Black" Prince, release their debut album on Hybrid this week titled 'Guitars Of The Oceanic Undergrowth' (sounds like a mid-'70s Steve Howe album title).

TAGC (THE ANTI GROUP) finally unveil their debut album 'Digitaria' on Sweatbox this week, recorded in "ambisonic surround sound". The CD and cassette feature three extra tracks from their previous 'ShT' mini-album.

■ **UG AND THE CAVE-MEN**, "Connecticut's legendary garage troglodyte teens" who've been exciting ageing US rock hack Ralph J Gleason, have their self-titled album released over here by Media Burn (through Red Rhino) this week.

Burroughing Deep . . .



WILLIAM BURROUGHS, Jean Cocteau and Richard Jobson (that's some company he's keeping), have their writings featured on Les Temps Moxdernes' compilation 'Minutes' (through Rough Trade). There's also music from The Monochrome Set, Winston Tong and Louis Philippe.

Burroughs also has selected highlights from his '60s lecture tapes illustrating his early cut-up techniques issued on an album by Sub Rosa (through Red Rhino) called 'Break Through In Grey Room'.

Dead But Not Buried . . .



'**GRATEFUL DEAD**', the first "official" album from San Francisco's favourite hippies, comes out again on Edsel in time for its 20th anniversary.

Allegedly recorded in three days (they take longer than that tuning up now) they rock their way through a bunch of R&B standards with more energy than they were ever to muster again.

PERFORMANCE

Has David Bowie reached the menopause of his career? On page 28 Mat Snow reviews his new album 'Never Let Me Down' and assesses the state of pop's most celebrated chameleon. In five solid pages we also review Tina Turner in Paris, The Leather Nun in Gothenburg and albums from The Woodentops, Happy Mondays, Joe Jackson and The Blow Monkeys
PERFORMANCE: PAGES 27-31

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OUT NEXT WEEK

BEGGARS © BANQUET

EDITED BY BILLY MANN

INSIDE STORIES

WHOSE BABY?

ROBIN GIBSON listens to some barmy allegations from an embalmer

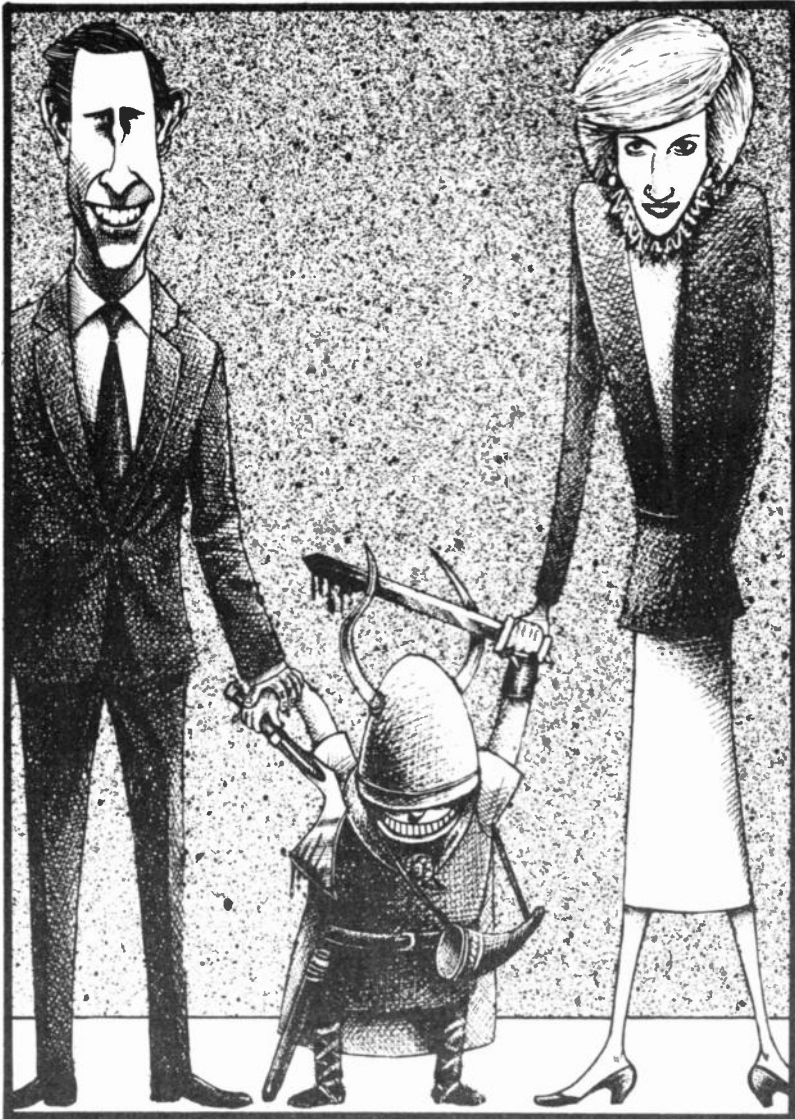


Illustration by Simon Cooper

SWIMMING AGAINST the flow of sycophantic press accorded our Royal Family, an intriguing single by a mysterious group The Babymen has surfaced.

A mediocrally flavoured romp recited *à la* Black Adder, 'For King Willy' preposterously alleges that the leader of The Babymen, one Dirk The Embalmer, hatched and consummated a bedchamber plan with Diana, Princess Of Wales, and suggests that Dirk is in fact the true father of Prince William, who will one day lead the nation in revolt.

The record was recorded and produced by DCL Electric Recordings of Redditch and has surfaced on the One Little Indian label, better known for releases by Flux and AR Kane. But two of One Little Indian's directors this week would not admit to any direct involvement with the disc.

"The Babymen single? I don't know anything about it," commented one. "Apparently someone took it into Mayking (their pressing plant), put it onto our account and had some pressed. I'm worried, because this Tory MP is threatening to take legal action."

"This Tory MP" is the vociferous Geoffrey Dickens, always quick to sniff controversy. Recently he was quoted in the *Daily Mirror* as saying of The Babymen: "They should be locked in the Tower for treason".

Mr Dickens was unavailable when I tried to contact him this week at the House Of Commons, but his secretary said that any legal action was news to her and a couple of days later she confirmed that after checking, there was "nothing in the pipeline".

The DCL people at Redditch *did*, however, find a spokesman for the

group, who told me that The Babymen are wanderers living a dark ages lifestyle, tramping the countryside, living in tents and roasting pigs...

How much truth was in the song? I asked him.

"Ah ha! I don't know if I'm at liberty to disclose that. The plot very simply is that we question the parentage of Prince William. It's the band's conjecture that Prince Charles is not the father - that it's their very own Dirk The Embalmer."

What can we expect next?

"Oh, an LP probably. Yeah. They've got an absolute wealth of songs."

Meanwhile, a DCL employee told me that the company had dissociated itself from the record on the advice of their solicitor, following the discovery that The Babymen had issued the record to primary schools in the guise of an "educational tool".

The mystery thickened. But shortly afterwards, The Babymen spokesman called me back from a secret location with a few words from the instigator of the whole thing, Dirk The Embalmer...

"The Royals are a f***** waste of space. I don't know what all the fuss is about. It's a brilliant record. And the story's true - I am Willie's dad! So everybody who moans can f*** off, because we've been able to afford to buy a new harpsichord out of it."

Although their identity remains a mystery, all that remains to be pointed out is that for anyone seeking an antidote to endless reports of Fergie's vacillating backside, Charles' conversations with plants, and Diana's brave forays to see bad musicals, 'For King Willy' might just be the Very Thing thing.



IF IT wasn't for Venetian blinds it would be Kurtains for us all!

Nailed

IT'S GOT hip hop hipsters choking on their sportswear, the PMRC choking on their bibles and Jean Paul Gaultier coughing up catwalks. It's official, pop kids, crucifixion chic is in.

The latest hot cross beau to adopt this punishing new form of dandyism is King Kurt's Smeggy. Though he is subverting the style in a pathetic attempt to gain publicity, many others have taken on this hamstrung *haute couture* for its own aesthetic qualities.

Ever since JC And The Disciples played their legendary last gig, the cross has been part of rock's symbolism. But now the current pop generation is surpassing this and going for crucifixion *per se*.

Recent disciples of this new trend are Zodiac Mindwarp, who in a blatant display of bandwagon hopping, is crucified in his new 'Prime Mover' video, and Julian Cope, who opts for a coy, cross-less crucifixion pose on the cover of 'St Julian'.

Other seminal cross cultists were John Lydon, who was nailed up in his Rotten days, and Immaculate Consumptive Jim Thirlwell, who made sure he got the look right by fasting to achieve a fetching corpse-like physique.

The message is clear: get those crosses and join the trend that's giving new meaning to the phrase 'fashion victim'.

JUDAS IN BLUE JEANS

USING YOUR HEAD

JAMES BROWN gets his head tacked to 12 inches of black plastic dynamite

QUESTION: WHICH current 12 inches of black plastic features Brian Moore, a sitar, the Liverpool Kop, *Spitting Image* impressionists, string scraping metal guitar snarls and a go-go drum beat all in the same groove?

Answer: 'The Game (You'll Never Walk Alone)' by Tackhead on 4th & Broadway records.

Tackhead - a 20-year-old New Jersey slang term for B-Boys - are Adrian Sherwood, Keith Le Blanc, Doug Wimbish and Skip MacDonald - all respected producers and musicians in their own right, together men with vision, humour and beat.

'The Game' is uncluttered, danceable and witty, an imaginative, experimental but accessible mainstream dance record with football family favourite Brian Moore giving a running commentary on the tracks as they develop.

So just what is this Tackhead trash?

Sherwood: "Keith came up with a wicked go-go beat, and what we wanted to create, by mixing it with the crowd, was an anthem. Not a pro-Liverpool or pro-anybody anthem, just a dance anthem, something that would last. And then we got the opportunity to work with Brian, which was just great."

"He was quite amused by it all. I think he knew it was a bit off-centre for him but he really got into it. He just had the script and he was asking us to run crowd noises through his headphones to build up some atmosphere for him. After that he said, When you do it, make sure you put lots of crowd noises in, which we were going to do anyway. So he was well in tune with what we were doing."

Le Blanc: "He's actually got a lot of rhythm in his voice."

Sherwood: "I've been wanting to do a project like this for about two and a half years now. We always used to laugh about it. I used to say, Lets go down the Millwall and get all the 'You're gonna get your farkin heads kicked in' chants. All those different supporters' chants amuse me."

Dance music seems to be in such a hyperactive state at the moment. Is that something you wanted to test with 'The Game'?

Le Blanc: "We're at a time now where technology is moving so fast, people don't know how to use it properly. So what we're trying to do is make it bleed and still encompass good playing, ideas, and character in our tunes. The next period of music is going to be brilliant, as soon as people start bastardising all the equipment that's about and

Ironing Out A Career

NOT MANY musicians have played for Engelbert

Humperdinck one week, "the Japanese Madonna" Anri the next, and then been asked to join New Model Army.

But such have been the diverse fortunes of harmonica

player Mark Feltham in recent weeks.

After the dissolution in 1982 of his former band, Nine Below Zero (with Dennis Greaves, now of The Truth), Feltham turned to being "a mercenary" and worked as a solo harmonica man for hire. The scope of his labours - with bands including Talk Talk,

Rory Gallagher, Zeke Manyika, David Sylvian and The Alarm - swelled his repertoire.

"Whatever you do, make sure you mention Walter Horton and Little Walter," he says.

From country to blues, and even *thrash* harmonica with the Cockney Rejects, he avoided the pitfalls of session men who "tend to lose their creativity".

Having now spent nearly six years building his reputation as one of the best session players in Britain, Feltham decided to turn down the New Model Army offer. But he *did* perform with them in Germany and still enthuses about joining "the right band".

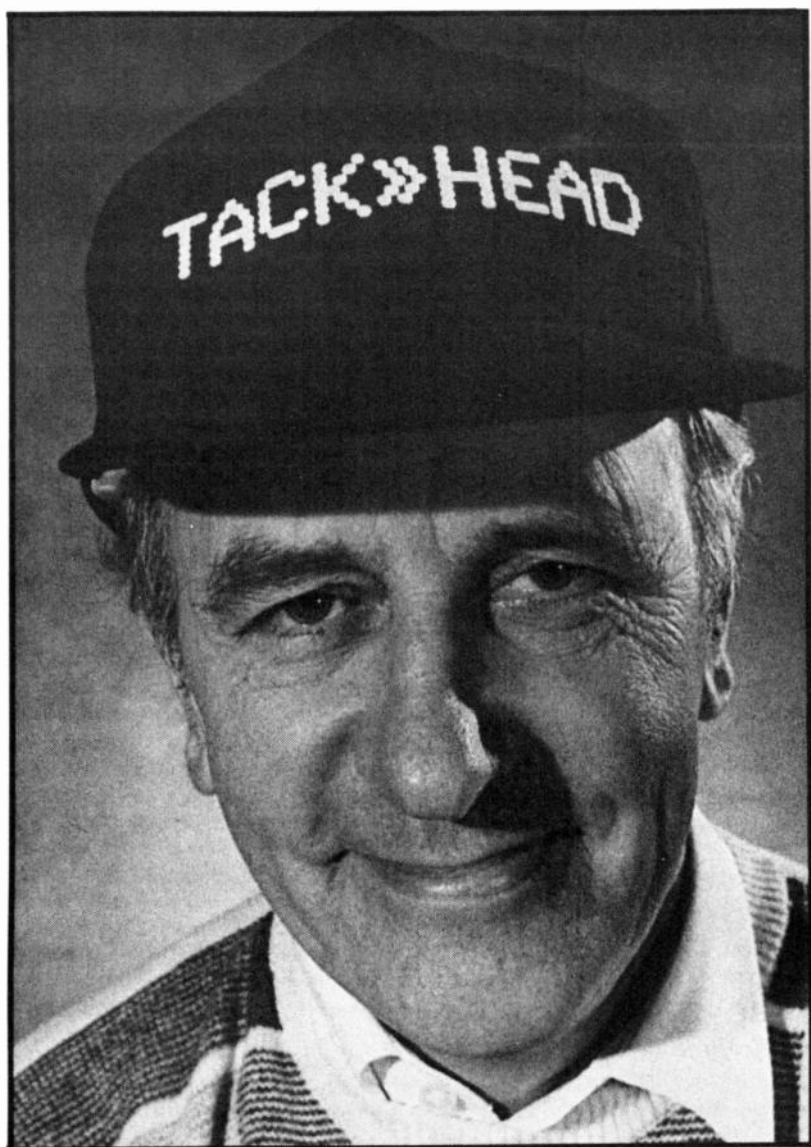
"There's one harmonica song on the new Truth album, 'Weapons Of Love'. It was played by Pat McDonald from Timbuk 3. I was too busy to play with them recently at The Marquee. Maybe I'll play with them in the future... But not right now."

SHAUN PHILLIPS



MARK FELTHAM: a new model 'armonica man...

INSIDE STORIES



BRIAN MOORE: a lot of rhythm

taking chances and things. There are loads of possibilities.

"We know what we like and we know what we don't like and when you create something that you do like, all you can do is hope someone else likes it. We're not trying to copy anybody else's work..."

Sherwood: "We're not making records for A&R people. I've only ever been in an A&R office twice in my life. We're all dead confident in ourselves."

Le Blanc: "I've seen people get a piece of equipment and be in awe of it. And what they start to do is pay less attention to their ideas and pay more attention to the equipment. What we do is stretch the equipment a little

more than it's supposed to be stretched and by doing that we come up with different sounds. I've had a lot of fun with this group over the last few years and as far as I'm concerned I feel we've been breaking new ground.

"There's a lot of good stuff going on right now and I think the whole industry is changing, not business-wise but music-wise.

"Something's getting ready to happen. There's so much new music out there which is so totally different from anything else. And there are so many people who just no longer seem to care about commercial music."



THE WEDDING PRESENT: Falling over themselves



MARK 'N' BRIX: a cover up?

WHAT A STATE!

CAN IT be true that those Festive Fifty faves, The Wedding Present, were keen to cover a Fall song?

Apparently so. The Wedding Present called The Fall's management for permission and lyrics to do a cover version for a Peel session. But His Royal Awkward One, Mark E. Smith, was contacted and refused flatly saying, "nobody covers a Fall song".

Two days later, the great one had a change of heart and sent the lyrics over to The Wedding Present, who had by then already recorded the Peel session.

What classic Fall song was behind this scandalous state of affairs? Erh, well, 'Industrial Estate', a golden oldie from The Fall's old jukebox; a three chord nasal punk pop record.

RON ROM

LEAPS AND BOUNDS

AS THE venues close down, and bands flock to the majors, the debate about the future of the indie pop scene grows more and more entangled every day.

One recent entrant into that debate is *Jumping Away*, an A4 black and white fanzine from Walthamstow. Amid all the usual stuff (Lemons, Pop Will...), the current *Jumping Away* takes a long (five pages!), hard ("this little piggy went to market, this little piggy stayed home, and this little piggy had independent ideals!") look at the indie scene.

It begins: "Summer '86 saw a mini-revolution as The Smiths, The Housemartins and The Jesus And Mary Chain all lounged luxuriantly in the Top 40's mansion of mediocrity. But they were simply the tip of the indie iceberg". It continues: "Likewise, this stunningly superficial article simply skims over the surface of a terrifyingly deep sea of unknown artists and wasted talent, hundreds of bands and labels that are hidden in towns around Britain, squatting in ghettos of non-publicity".

Jumping Away concludes that despite everything harsh reality might throw in its face, the indie pop beat will continue for as long as there are people who care about it.

Jumping Away is available for 60p including p&p from 386 Forest Road, Walthamstow, London E17 5JF.

CLINT SHAKESPEARE

WIGWAM THANKYOU MAM

MARY ANNE HOBBS talks to MOHO PACK, who came out of the sky and go hunting for their dinner. JAYNE HOUGHTON got the shots

"WOULD YOU like to share some fruit?" asks a very ordinary looking boy called Icen, tipping a carrier bag full of grapes all over the floor. I decline gracefully and ask him where Steve Roberts is.

It's 'Skateboard Billy' Roberts that I really wanted to interview because curiosity compels me to find out exactly why the one time UK Subs drummer has suddenly dyed his hair orange, changed his name to 'Rose', and joined a strange young tribal four-piece named Moho Pack.

I'm told that the fragile ex-punk patriot had experienced a late night and was too busy setting his lovely new orange hairstyle to attend the interview, which means that, sadly, we will never really know whether Roberts plans to excommunicate his meagre, if anarchic past, or if he is in fact too embarrassed about his current disposition in Moho Pack's rhythm section to want to reveal his true identity.

Please draw your own conclusions from the following conversation with Moho Pack's keyboard player Icen and guitarist Race. (Yes, Icen and Race...OK).

How long have you all been Red Indians?

Icen: "Moho Pack came out of the sky, right. This idea was hatched about three years ago, and since then a lot of strange, unspoken things have happened to the band, which have told us that we're doing the right thing."

So effectively, you're on a mission from God?

"No. God's on a mission from us," says Race in a thick East London accent.

How far do you actually live this Red Indian thing out? Do you each tuck up a squaw inside your respective wigwams and go out hunting dinner?

Race: "I always hunt my dinner." Isn't that a little difficult in London?

"No, not really. Pigeons have no idea how to defend themselves," he says courageously.

I shouldn't imagine that pigeon is a very tasty thing to eat.

Race: "Depends how you cook it."

Believe me, I can hardly wait to exchange recipes. But seriously chaps, don't you think this whole concept is a little fickle?

"Hey, if you wanna talk about

fickle, *Sounds* has been fickle for years," snaps Icen.

I think those who read *Sounds* religiously every week would probably disagree with you.

Anyway, let's stop bickering and talk about your single 'Let Us Touch'.

It sounds like the song could've been an outtake from Adam Ant's 'Kings Of The Wild Frontier'.

"Adam Ant had the glimmerings, he had a vague idea of tribalism, but we are the real thing. We are what he would've liked to have been," says Icen. (I cringe quietly.)

"We make music so bright that sometimes I have to turn my head away, like you'd have to turn your head away if you looked straight into the sun," adds Race. "We make music that gives us hard ons."

Do you actually know anything about the influences you've drawn from, or do you just enjoy dressing up in feathers and chamois leather?

Icen: "It comes from inside us.

KISS AND TELL

■ VARIOUS MEMBERS of Killing Joke are kicking their heels right now as Jaz Coleman waits at home to deliver his baby.

Paul Raven has just been in Sri Lanka (according to him) to help the "Tamil-Nitrates" and is off to Canada to visit an ex-school friend who became a millionaire by making crossbows.

Raven has been practising in his bedroom balancing apples on his head like William Tell. Trouble is he's always pissed so they fall off.

We see depth and substance in other times and places." (Just as I thought. They don't really know the first thing about tribal culture.)

"It's pointless talking about Red Indians," says Race. "What good did they do, they were all wiped out hundreds of years ago."

Don't you think that's rather a bad omen?

Icen: "No. Every great empire rises and falls. Even our empire will probably crumble one day."

I'm still trying to determine exactly what empire Icen actually refers to, because although he assures me that Moho Pack are "the future", it seems the band are still waiting for some "amazing public reception".

Therefore, the initial question still remains: Does Steve Roberts really want to dissociate himself from his punky past, or is he ultimately more embarrassed about his future?

Oh, if Charlie Harper could see him now.



THE PACK: their music gives them hard ons

INSIDE STORIES

JAWS

THE COLUMN THAT'S BIGGER THAN NELSON'S

■ **CRAZYHEAD'S** WALKING Ray-Ban commercial, singer Anderson, was fined £198 last week for what a judge called 'criminal damage'. But Anderson claims that the windows he allegedly smashed were, in fact, shattered under the impact of 'What Gives You The Idea That You're So Amazing Baby' emitting from the JP's own customised ghetto blaster on the evening in question.

■ **SAXON'S** GUITARIST, Graham Oliver, was rushed to hospital after attempting a triple somersault on the M4 in his Ford Escort. The stunt proved a little too demanding for his meagre mobile, but Oliver (great grandfather of eight) is said to be unscathed.

■ **SIZZLING BLONDE** Music For Nations PR Janice, 16, was seen escorting the gruesome singer of metal morons Bathory to an interview last week, when he started breathing fire. Our terrified heroine grabbed a nearby hose pipe and drowned the beast – David Coverdale, 187, was auditioned as his replacement.



RICHARD AND Lee Ellen at last year's Kerrang! party

ALL THE BEST

JAWS WOULD like to officially congratulate *Sounds* writer Richard Cook who last week announced his engagement to Virgin press dynamo Lee Ellen. And to celebrate the event they agreed to an impromptu press conference. "This means more to me than the syndication fee I got for my U2 epic," he said grimacing painfully at all the cracks about immaculate conception and Cook's discovery of the Virgin Islands. "I'm hoping the Peter Gabriel one will do even better."

■ **FOOD POISONING** knocked out the entire crew of the plane that was flying The Rainmakers into the UK to guest on *Top Of The Pops* last

week. But luckily the band's mega-heroic tour manager – now known as Sir Dwight Giltrap, an ex-Vietnam helicopter pilot – bravely jumped into the hot seat, took the controls and landed the 747 and her hysterical passengers safely.

■ **ONE TIME** Joan Collins toy boy, Mike Aston of Gene Loves Jezebel took part in LA's annual 'Bowlation' charity tenpin bowling match alongside Mötley Crüe, Van Halen and a host of America's heathen rock fraternity, in aid of cancer research last week. It was pretty hard for Mikey to balance in his six-inch stilettos on such slippery polished wooden floors, but he did really well, did our little Mikey, and knocked over all the skittles all by himself with only three balls.

■ **LOVE AND** Money are staging a benefit gig for the workers of a heavy machinery factory scheduled for closure in Glasgow. Muriel Gray, The Bay City Rollers, Hipsway, Rod Stewart, Lloyd Cole and Simple Minds are all considering guest appearances, and Love And Money are said to have organised the concert because the singer's mother was the first ever Scottish woman steam-roller driver. Honest.

■ **VOICE OF** The Beehive's signing party (to London Records) was graced by the divine presence of Zodiac, Stump, That Petrol Emotion, Andy Kershaw and Brad Is Sex. Far too much champagne flowed and everybody ended up puking on the pavement.

CLAP TRAP



THE DOWN To Earth gang: spot the wig

CURIOSITY KILLED THE HAT

HERE IS an *exclusive* picture, one of only three specially commissioned by *Sounds*, of a band you can't recognise.

The one with the big ears is, as you know, Kirk Brandon. But who are the rest? A small clue is that the one on the left with only one eye is famous for two things.

One: being a regular attendant at London's trendy Westworld Club. Two: he drinks nothing but Red Stripe lager, because it puts hairs on parts of his body normally covered by a hat.

Yes, you guessed, you clever little darlings, it's the Curiosity plonkers. And that's Benjamin *without* his legendary back to front cap. Does this mean he will now get AIDS?

The Wolfgang Press : *Big Sex*

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MEMORY BANK

Sunday April 19

- 1928** Birthday of **Alexis Korner**, in Paris.
- 1960** Having developed a paranoia about flying which even US Army service hadn't knocked out of him, **Elvis Presley** travelled all the way from Memphis to Hollywood by train, to make the movie *GI Blues*.
- 1978** **Johnny Blitz**, drummer with **The Dead Boys**, was stabbed and seriously injured in a street brawl outside CBGB's in New York.

Monday April 20



- 1951** Birthday of **Luther Vandross**, in New York.
- 1968** The original **Deep Purple** line-up played their first live gig, at Kastrup, near Copenhagen, Denmark.
- 1986** The formation of **AAA - Artists Against Apartheid (UK)** was announced with notables like **Bob Geldof**, **The Pogues**, **John Peel**, **Madness** and **Big Audio Dynamite** lending their names to its launch.

- 1986** **Doctor And The Medics** announced they were reviving **Norman Greenbaum's** 'Spirit In The Sky' on single "for unspecified religious reasons". They certainly paid off.

Tuesday April 21



- 1947** Birthday of **Iggy Pop** (James Osterberg), in Ann Arbor, Michigan.
- 1958** Birthday of **Mike Barson** of **Madness**, in Edinburgh.



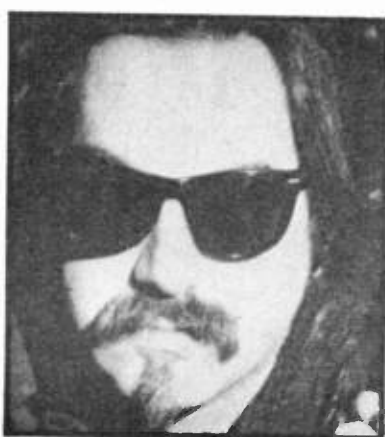
- 1959** Birthday of **Robert Smith** of **The Cure**, in Crawley, Sussex.

- 1963** Birthday of **Johnny McElhone** of **Hipsway**.

- 1963** **The Beatles** watched **The Rolling Stones'** stage act for the first time, at Richmond's Crawdaddy Club.

- 1978** Death of **Sandy Denny** (**Fairport Convention**), aged 37, from a brain haemorrhage following a fall down stairs.

Wednesday April 22



- 1955** Birthday of producer **Arthur Baker**, in New York.
- 1969** **John Lennon** changed his middle name officially from Winston to **Ono**.
- 1977** **The Jam's** first UK single 'In The City' was released, climbing to only Number 40 in the charts.
- 1979** **Keith Richards** played a charity concert for the blind in Toronto, as ordered by the judge who had convicted and sentenced him for heroin possession. His band for the occasion was **The New**

- Barbarians: Ron Wood, Stanley Clarke, Ian McLagen**, and drummer **Ziggy Modeliste** from **The Meters**.

- 1981** **Eric Clapton** was treated in a Seattle hospital for lacerations and bruised ribs, following a car crash. He'd only been out of hospital a week at the time, after treatment for bleeding ulcers.

Thursday April 23

- 1936** Birthday of **Roy Orbison**, in Wink, Texas.
- 1983** **Dexys Midnight Runners** topped the US charts with 'Come On Eileen', for just one week in between **Michael Jackson's** 'Billie Jean' and 'Beat It'.

Friday April 24

- 1952** Birthday of **Captain Sensible** (Ray Burns), in Croydon.



- 1960** Birthday of **Paula Yates**, *The Tube* hostess and Mrs Bob Geldof.

- 1975** Death of **Pete Ham** of **Badfinger**, aged 27, who hanged himself in his garage after suffering deep depression.

- 1982** **Paul Weller's** two bodyguards, who had beaten up a member of a **Jam** audience for spitting at Weller on stage, were prosecuted for assault.

Saturday April 25

- 1923** Birthday of bluesman **Albert King**, in Indianola, Mississippi.



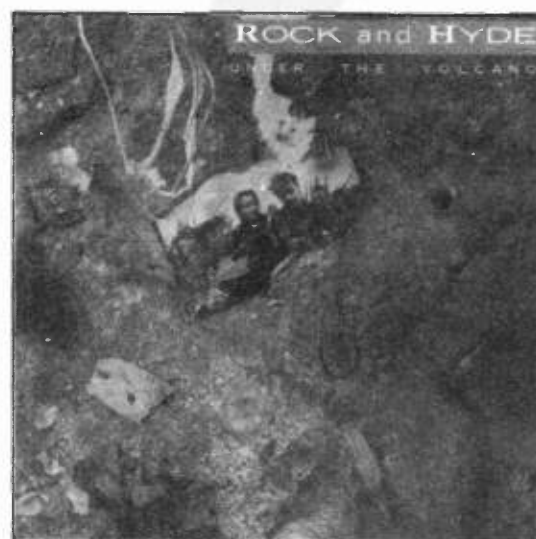
- 1958** Birthday of **Fish** (Derek Dick) of **Marillion**, in Edinburgh.
- 1974** Death of **Pam Morrison**, widow of **Jim** of **The Doors**, from a drug overdose.
- 1980** **Hugh Cornwell** of **The Stranglers** was released from Pentonville Prison after serving six weeks for drug possession.
- 1981** **Denny Laine** left **Wings** after ten years in the band.
- 1986** **The Cure** reissued their first single 'Boys Don't Cry', with a new vocal and a brand-new B-Side, almost seven years after the original release.

ROCK and HYDE

UNDER THE VOLCANO

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X-WORD



By Sue Buckley

ACROSS

1. The witch led all of Purple astray (4.2.3.4 anag) 7. The loaf sends the tab back to hell (3) 9. My lover is confused by El's soldiers (7 anag) 10. ...but I'm clear about the Eurythmics' concept of love (7 anag) 11. Sounds very convenient for McCluskey (4) 12. Georgie's fave TV prog? (4) 13. What Jimi shouted at Joe (3) 14. Her pictures helped Who sleep at night? (4) 15. The Clash took on 5 down (1.6.3.3) 18. ...but Japs pour this on canvas (3) 19. Dizzy '60s Tommy's fish eggs (3) 20. Funkin' low riders (3) 21. His eyes are evil (3) 22. A song in Wonder's key of life (2) 23. This goes with DMC (3) 25. Collectively, the sparkin' Russ 'n' Ronn (5) 27. As Al's confused so he produces latin/soul (5 anag) 28. Jimi (again) got all along the watch one (5) 29. ...but Sabs keep on goin' (5.3.3) 32. Marc's non-stop cabaret (6) 34. Impressions' final prayer

(4) 36. Label in power cartel (1.1.1) 38. The cooler king (aka Tom Horn) inspires the sprouts (5.7) 39. Bruce went from this to a king ... but which Bruce? (4)

DOWN

1. Maurice's boys shout to the bartender (9.8) 2. Leo coldly caused a commotion (5.4 anag) 3. Uttered by a bossy, but expiring WASP (3.4.7) 4. See a shouter cause inspiration (11 anag) 5. Anthrax play the part of the Lord Chief Justice ... imagine! (1.2.3.3) 6. Poguish old town (5) 7. Mel and Kim were the first to put this into motion (9) 8. How young (!) Mr Almond sees himself? (3.3.3.4.4) 16. AC/DC offer Anderton a service (4.3.4) 17. ELP produced several vols of 'em ... they shouldn't have bothered (5) 24. When did the Moodie 'Go' (3) 26. Steve/Brew (7) 30. King Sunny Ade had it (4) 31. Lady Ross? (5) 33. How many tricks for Simon's pony (3) 35. Short US educational establishment for the Beach Boys (1.1.1) 37. Smith, the son of Hickory Holler's tramp (1.1)

LAST WEEK'S ANSWERS

ACROSS

1. Shoplifters 7. Blind 10. Oates 11. Looney Tunes 12. Fee 13. EMI 14. The 15. Sky 16. SAHB 17. Cain 18. William 22. I'm Going To Heaven 23. Eat 24. Ace 25. Balls 27. PIL 28. Gaye Bykers 33. Trick 34. Righteous 37. Presley 38. Halloween

Down

1. Stories 2. Out Of The Grey 3. Listen 4. Fallen Angel 5. Emotion 6. Sweet Sweet Pie 7. Bette 8. Ian 9. Dusty 15. Spinners 19. Level 20. Matt Johnson 21. Big Black 22. I Can't Stop 26. Sayer 29. Empty 30. Rah 31. Five 32. Love 35. Gil 36. TKO

THRASHING DOVES

BEDROCK VICE

BEDROCK VICE

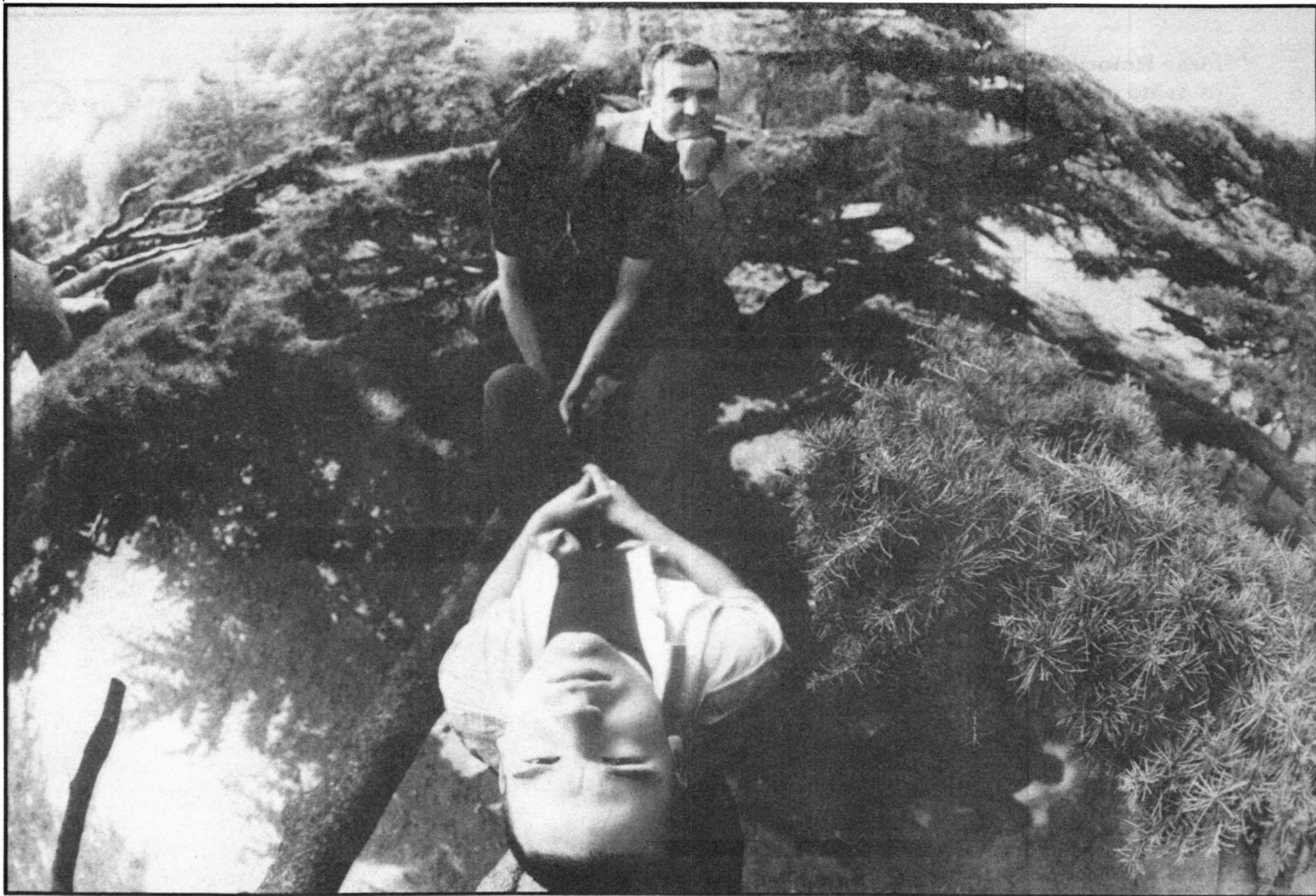
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10TH/11TH — BRIGHTON CENTRE, 13TH/14TH — LONDON WEMBLEY ARENA**





COIL: (Back to front) Sleazy, Balance and Thrower

SEE YOU LATER ROTORVATOR

JACK BARRON investigates the alien sex show of COIL. But can the subject of death be a commercial selling point? Photos by **LAWRENCE WATSON**

COME IN JESUS YOUR TIME IS UP!

FOR SOME two's company but three is more fun.

Long the odd couple of homo-erotic experimental pop, Coil have now become a triumvirate.

They have a new member in their midst.

Unfortunately Stephen E Thrower, lately of Possession, is elsewhere, as John Balance and Peter 'Sleazy' Christopherson talk about creative deviancy and their current album, 'Horse Rotorvator'. Bristling with critical laurels, the record has been widely interpreted as a concept project about death.

Meanwhile, somewhere else in the world, a lady has birth on her mind.

"You know, I got a letter from a cult woman who says she wants to have my magical child. She thinks I'm Jesus Christ! I

mean, how am I meant to respond to something like that? Sorry love, it's not very convenient?"

'Jesus Christ', who today looks remarkably like John Balance, laughs and considers the irony of the request, the result no doubt of Coil's past Psychic TV association.

"Still, I welcome the tag of pretentiousness," he continues. "If from about the age of eleven you get called a poof, you quickly learn to live with it and follow your own interests."

Those interests are scattered like grapes over Coil's records: homosexuality, torture, scatology, magic and murder among other subjects. Such a litany could be flaunted. The alien sex freak show is, after all, still a big seller in the sawdust ring of pop.

Yet since leaving PTV four years ago, Balance and Sleazy have chosen to remain in the shadows. No gigs and limelight ligs for them; Coil might be 'deviant' by

Whitehouse standards but they don't blatantly trade on it.

"Maximising one's potential through self-awareness is still true of us on a personal level, and that's partly what the records explore. Likewise we try and make them as pure as possible, with no concessions to dance rhythms and popular taste," explains Sleazy.

Peter is a pleasant, avuncular, pear-shaped man, who once put the Throbbing into Gristle. And it's his work as a video promo director – his last pop project was filming parts of Matt Johnson's 'Infected', recently he's worked on an ad for Pan Am – that helps pay for Coil's vinyl eccentricities.

"We might be viewed as outsiders," he continues, "but deviance is important in a broader sense because you have to push norms personally and musically for any new blood to seep through. Creativity depends on that. Otherwise you just get a state of perpetual stasis."

'Horse Rotorvator' is far from static. From the opening cut, 'The Anal Staircase', which comments on "the vertigo of life", the album spirals dizzily downwards to consider ultimately whether death is any deeper than a six foot hole in the ground. In between, the creative blood flows as freely as the humour.

DEATH WHERE IS THY STING?

A COUPLE of years on from the outrageous noise and sewer sluice gates of 'Scatology', Coil have headed for lush and more reflective musical frontiers with the cameo help of Marc Almond, Jim Foetus and the voice of reason himself, Paul Vaughan. The latter specialises in narrating heavyweight TV programmes like *Horizon*.

"Horse Rotorvator" — I don't know what the name means, it's just a nightmare from my damaged brain . . ." — Balance

'Horse Rotorvator' — "I don't know what the name means, it's just a nightmare from my damaged brain," grins Balance — has a width and density of information which carries it far beyond the Norman Normals of grey guitar indieland.

A combination of myths, Fairlights, found sounds such as rent boys singing obscene limericks on the beach in Acapulco and the tequila'd razzmatazz of a Mexican funeral, the album squirms with multi-textural songs. By turns it's dazzling, dangerous, delicious, disturbing and preposterous.

"We didn't set out to make a concept album about death. It's just in retrospect that most of the songs deal with death," explains Balance.

John started having out-of-body experiences at the age of eleven which eventually ended up with him being incarcerated in a lunatic asylum for three months. He's the instinctive, capricious pulse of Coil.

"What we have done is try to look at death as being rewarding, and implied that perhaps it isn't the cessation of life. For a lot of English people death is fearful and dealt with in ritualised ways to make it a sterile event," adds Sleazy.

Peter is the organiser of Coil, the one who gets out of bed early to eat the worm.

"The record isn't meant to be morbid or depressing but liberating. There's a huge industry associated with death, moral and economic," continues John. "Just look at the churches, their insidious power derives from the fact that people fear death. And from that springs repression — you can't do this or that or you'll have hell to pay, literally hahahah."

Do you think there's life after death?

"Sometimes," admits Balance. "But I don't hold out any hopes for it though. I don't do anything in my life here and now to influence an afterlife, quite the reverse in fact."

But I thought that was one of the points about practising magic?

"No," corrects John, "magic isn't about lining your coffin or karma, it's about dealing with your life positively now."

Hauntingly sado-surreal, 'Ostia', a highlight of the LP, is a vivid interpretation of the self-predicted killing of Italian film-director Pasolini by a rent boy in the town of the same name. A red rose bouquet of barbed wire for the man who directed *120 Days In Sodom* among others.

"Pasolini managed to convince film-crews, actors and financiers that it was possible to make sado-sexual films, films about brutality, which went beyond mere titillation," Sleazy explains.

"He showed that it was artistically viable to portray people being tortured because the philosophical and political points he was making were valid. So he crossed barriers that are normally impenetrable to artists."

"You have to put taboo and unspoken subjects on the agenda, it's the responsibility of people who do creative things to confront stereotypes and to present an alternative," says Sleazy.

It's this which elevates Coil way above sex-sationalist, if entertaining, disco divas such as Pete Burns.

Not surprisingly it was Coil who several years ago were the first to do an AIDS-benefit single for The Terrence Higgins Trust, 'Panic' coupled with a controversial rapscallion version of 'Tainted Love'.

Has AIDS changed their lives much?

"Oh, quite a lot on a day to day basis," admits Sleazy, "because it means we can't go out and get shagged rotten. It takes most people for a couple of their friends to die before it hits home how serious it is."

"Is it reasonable to say that AIDS isn't a totally bad thing?" wonders Sleazy rhetorically. "You have to take advantage of the situation you find yourself in. It's like people living through a war or in a totalitarian state, they always find ways of making life more agreeable. Likewise the album says death isn't totally depressing as it looms, there might be something positive to be gained."

IT'S A KINDA MAGIC

COIL SAY they don't belong to any formal magic-oriented organisation such as The Temple Ov Psychick Youth because they believe all such bodies become victims of their own dogma. Nonetheless, they retain an interest in the occult and Crowleyian sex-magic.

Has it actually changed their lives?

"What wanking?" responds John with curt humour trying to deflect the question.

"Yeah, I don't know where I'd be without wanking, hahahah," offers Sleazy. "If you mean has it changed our lives in terms of something spectacular like throwing away crutches then no. We use it as a personal exercise for self-awareness, not to have control over other people."

"It's hard to say," continues John. "We have certain beliefs, not religious, and we engage in particular activities which we think work, ie you can change your actions and influence in the world through your will and by using the orgasm as the focus for this. But we're loath to talk about this because if you don't know anything about it you'll see us as wankers in the perjorative sense of the term."

"Yet it's hard to deny that things that most people would consider paranormal are in use now by governments. Telepathy, for example, is used as a weapon by the Russians and Americans. They have whole organisations dedicated to what they call Mindreach. They train people to influence machines and computers and to take mental photographs of weapons sites without even moving out of their armchairs. In that context our public thoughts on death maybe not being a final cessation seem open to discussion. 'Horse Rotorvator' documents that in a weird way."

A knock on the door of the Some Bizzare office rather than telepathy signals the end of our interview.

JOHNNY CLEGG & SAVUKA



SCATTERLINGS OF AFRICA



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HERE THEY sit, probably Britain's finest exponents of ear-mangling rock 'n' roll, yet five ordinary blokes.

You'd never expect them to be the types who'd rip places apart with some of the strongest tunes since Glen Matlock's Sex Pistols; you'd never guess that here is the source of the lustiest guitar playing since Jimi Hendrix first tore into 'Voodoo Chile'... but here is where it is.

These are The Godfathers – Peter Coyne (vocals), Chris Coyne (bass), Kris (guitar), Mike (guitar) and George (drums) – consistent prodders at the national charts and indie Top Ten regulars.

They are very popular, but at the same time maddeningly unfashionable.

That all-important glow of music biz credibility still eludes them after more than a year of existence – a period during which four excellent singles and an album have been unleashed and swiftly devoured by a power-starved public.

Both radio play and press coverage have been hard to come by and even the band's current single, 'Love Is Dead' (bittersweet perfection), hasn't seen them expanding from indie success to national chart glory.

Brothers Chris and Peter Coyne, both of whom previously mauled ears with The Sid Presley Experience, are quite forthright when it comes to expressing their views on The Godfathers and the significance of the group as a part of rock 'n' roll today.

"Why shouldn't we be proud of the band we're in?" Peter asks, with more than a hint of a challenge. "We are better than any other group that's going – and I defy anybody to name me a band that's better than us. If there is one, I'd like to see them, mate, because I haven't seen a good live act for yonks."

Is 'Anarchy In The UK' the ultimate rock 'n' roll record?

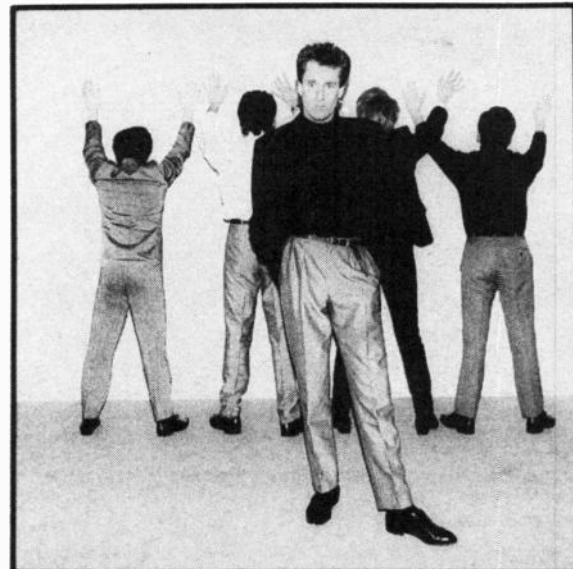
"No, but I think if anybody's capable of doing it, we are. I mean, bollocks – I say these things because I'm fed up with reading Morrissey bleating on about how his group is the best on the planet. Well, I'm sorry – go and have one off the wrist, because we are mate! No shit. The best rock 'n' roll record has yet to be made."

THE GODFATHERS are plagued constantly by a 'South London Thug' tag,

THE NUMBERS RACKET



MIKE



GEORGE



KRIS



CHRIS



PETER

When THE GODFATHERS leave a copy of 'Love Is Dead' in your bed, you better start worrying. MR SPENCER has his hands nailed to the floor by the ear-mangling rock 'n' rollers and JAYNE HOUGHTON takes the mug shots

which presumably was dreamt up by a lazy journalist at some point during the last year or so. The group are keen to shake it off, and with good reason. Certainly they don't strike me as brainless toughs.

"We are one of the most human bands operating," protests Peter. "We cry – if you cut me I'll bleed, y'know?"

They'll even confess to having a fondness for romantic nights in – wine and roses, candlelit dinners, the whole works. In fact, they're practically big softies.

"The greatest things in life are free," Chris observes. "It's things like that which make life great. To go through life without experiencing love must be so terrible, but Maggie's working on it – she's knocking all the love out of this country. Love is dead for that bitch alright."

Peter: "That's the whole idea behind 'Love Is Dead' really. It's focusing on one particular person, but it's a general feeling that's in the air."

The Godfathers are making a plea on behalf of compassion, warmth and basic humanity. It must be a pain in the backside, being so misunderstood?

George: "We make energetic music so people instantly think it's violent. The only violence involved is its reality staring them in the face. They've got a decent band playing decent music and they can't f***** handle it. We may be violent in so much as attacking the senses maybe, but that's about it."

Perhaps people have a grudge against you because the music is derived from past styles – Hendrix and the Pistols, for instance?

George: "But what music *isn't* derived from past styles? By definition it's either got to be derived from what's gone before or it's going to be experimental, avant garde."

Mike: "You might as well stop talking English, because the words we're using have already been spoken. There are only so many musical notes, after all."

Do you ever treat yourselves to the sound of silence?

Peter: "Yeah, it is refreshing sometimes to hear absolutely nothing, although I don't actually think we're a loud band. It's just that other groups are too quiet."

George: "You go to a disco if you want to chat, but if you go to see a live band you go to get caught up in the music, to get involved in it."

Chris: "I love it when the audience is knackered before we are. I like seeing people going mad and just exhausting themselves – I mean, that's what it's all about."

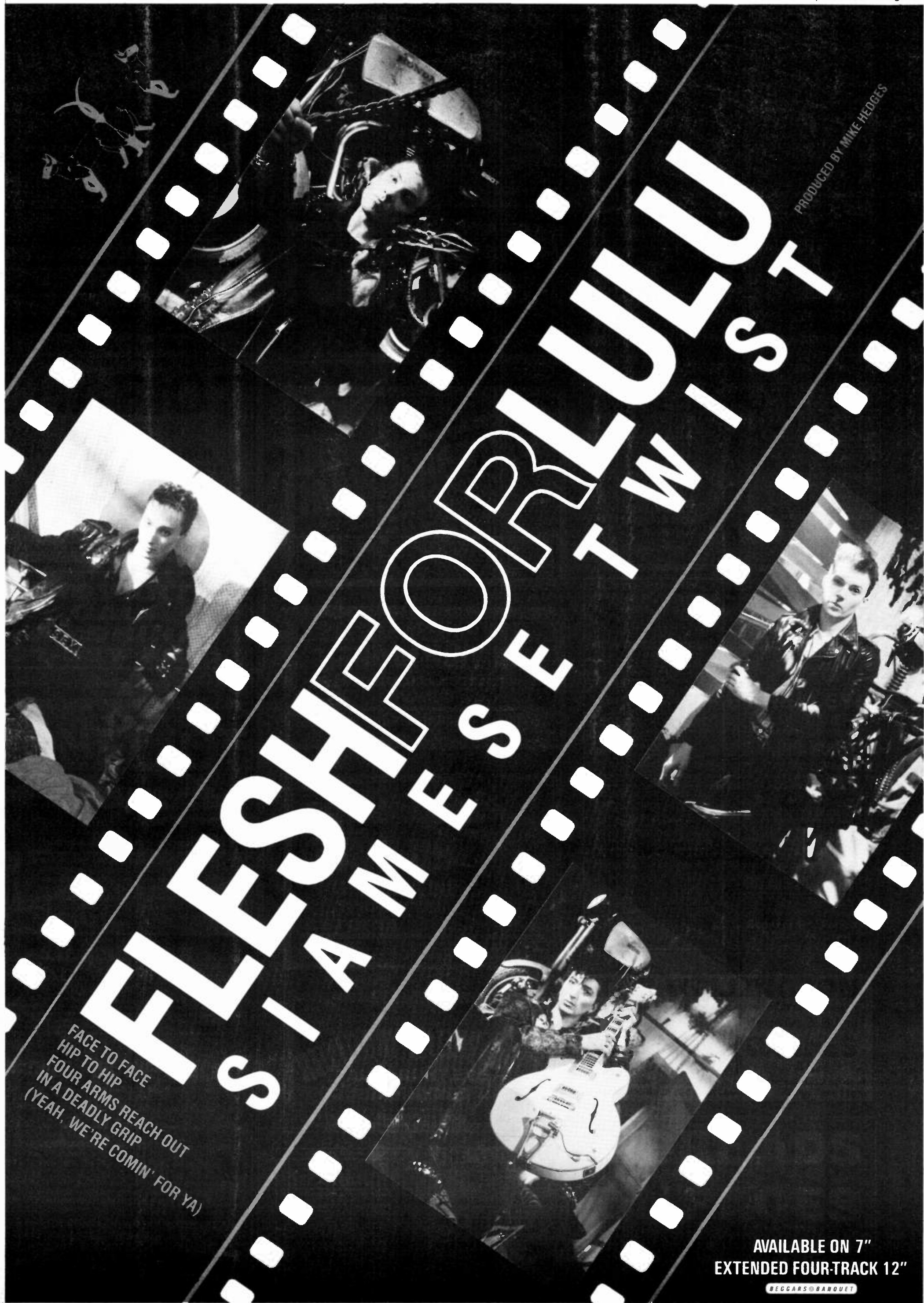
If there's any justice in this world, The Godfathers will soon be soaring up the national charts and putting the boot in alongside Anthrax and Beastie Boys. They deserve nothing less.

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BLANCO Y NEGRO

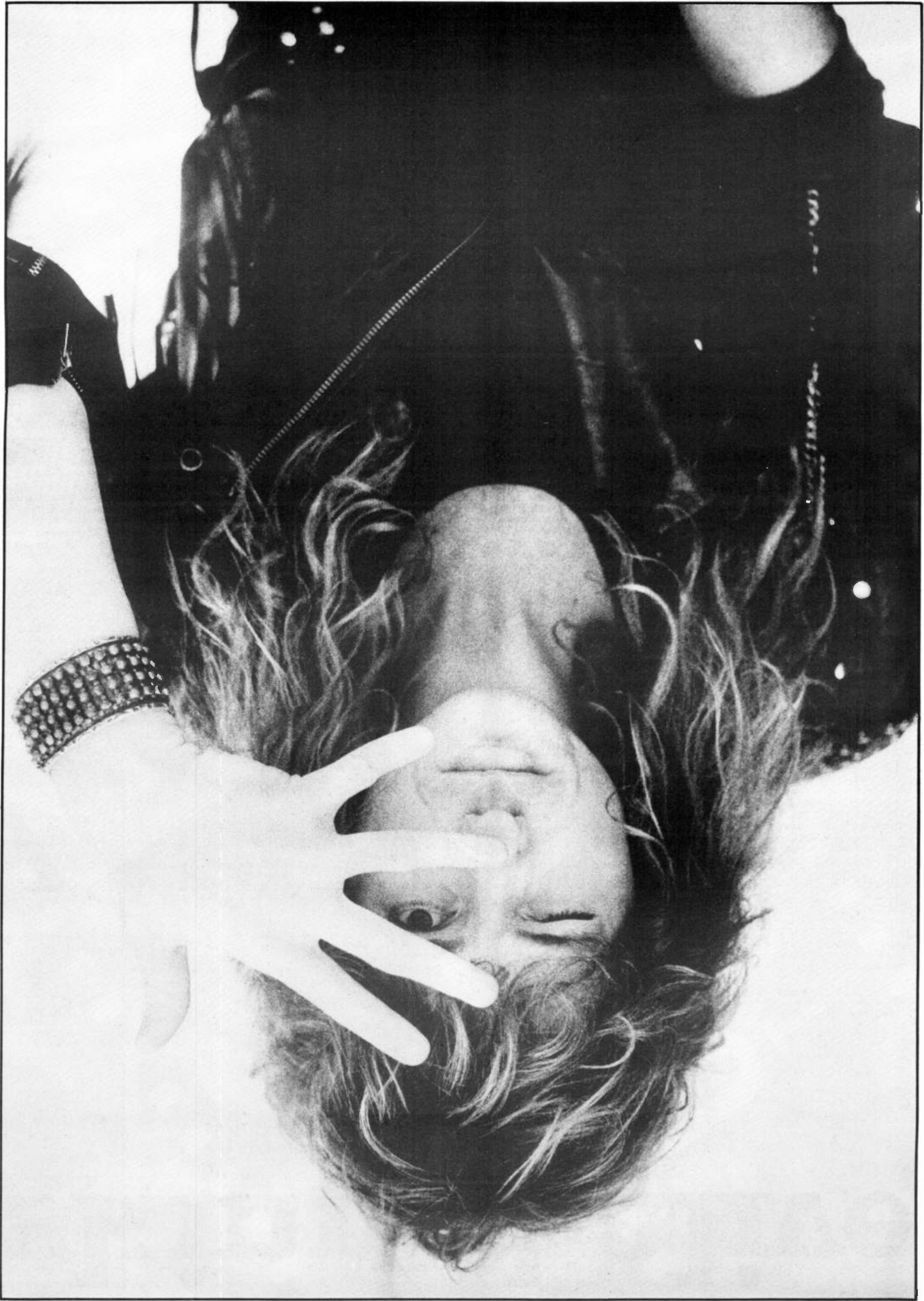


PRODUCED BY MIKE HEDGES

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HIP TO HIP
FOUR ARMS REACH OUT
IN A DEADLY GRIP
(YEAH, WE'RE COMIN' FOR YA)

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skinned alive

Who's been saying venomous things about DAVID COVERDALE during his lengthy absence and why? NEIL PERRY hears the truth, the whole truth and something resembling the truth from the sole remaining WHITESNAKE. Blinking pix RUSSELL YOUNG

THE MAN who has been in nine countries during the last seven days fixes the hotel barman with a steady gaze and raises his voice; not too loud, but loud enough.

"I'd like some Alka-Seltzer," says David Coverdale. "I am a guest at the hotel and my stomach is very unhappy."

"I'm afraid we can't serve Alka-Seltzer in the bar . . ."

"Look, we're not going to sniff it or anything!"

The barman is getting ever-slightly rattled and I begin to wish I hadn't mentioned my 'flu-induced gut-rot at all. That voice can go a lot louder.

The return of David Coverdale and Whitesnake is an event, the sort of event that gives the more unsavoury side of the rock world every opportunity to indulge in speculation, rumour, intrigue and general slagging.

It's the sort of musical happening where anyone can throw in their opinion. It's like, the guy's been away for two and a half years, we ain't gonna miss this one.

And going by the look in some people's eyes, you realise why public executions were such a big part of the medieval social calendar.

"I've been hearing about people saying my illness was drug-related," muses Coverdale, referring to the sinus problem he was born with and the reason Whitesnake have been out of action for so long.

"If it gets any more vocal, or if I see it in print, I'll sue the shit out of them. I mean, I've got doctor's notes!"

The new Whitesnake album, for reasons unknown entitled 'Whitesnake', was due this time last year, a year which Coverdale refers to as "dreadful".

When Coverdale was ordered not to sing for six months, with the vocals yet to be recorded, it was the beginning of the end for the rest of the band, and at times it looked like it might finish off Coverdale and Whitesnake completely.

"This time last year I sat the band down and told them I was ill. I was in a really bad state, and my advice to the band was to look elsewhere," he says, while I try not to stare at his magnificent turquoise bracelets.

"One element (a band member) was remarkably selfish in his attitude towards it, which was very disappointing when you consider my life was in ruins at that particular time.

"There's not much definition between my private and professional life, and for most of last year I found out just what lack of support and trust there was from a lot of people I was involved with, both privately and professionally."

He's not naming names, but Coverdale obviously feels the need to let us know why Whitesnake is currently down to one man. How, when, why and where he sees as irrelevant.

"Once I got my voice back, I started to look very darkly at the people who had been unsupportive, and finished it."

Will you be working with them again?

"Highly unlikely. What's that phrase, one bad apple . . . ? I don't want to kiss and make up with anybody because I was compromised in too many ways. I saw a lot of selfishness and then I was accused of it myself, that I was walking around with my head firmly and securely up my ass. But it's dark in there, and I don't like it!"

"They've all benefited, they've all had their finest musical hour working with this band, Sykes is a brilliant guitarist. It's not as if I'm going, Give me this, now bugger off, as has been intimated."

IN HIS late 30s, Coverdale is a convincing talker; not in a glossy, whitewash politician way but in a confident, calm and civilized way. His voice is the biggest surprise; deep, resonant, clear and concise, like a Shakespearean actor.

Ninety nine per cent of what he says is thought out, reasoned and honest. But the remaining one per cent is spent being carefully evasive, and it's done in such an unflustered way that sometimes you don't even notice.

So, was it a struggle to carry on?

"Well, no . . . you get on with your life. Often God turns around and says, Right, and gives you a smack on the back of the head to show you everything isn't rosy in the garden.

"I was at a very low ebb, I looked fine but inside I was dying. I was living on the top floor of a place in LA, I couldn't leave because I wasn't allowed to fly for months after surgery. It was getting like, pick a window! Which view shall I take in before I jump?"

Are you awkward to work with?

"I don't know, it's entirely up to . . . I know a lot of ex-colleagues take great delight in sticking pins in Coverdale dolls, but I regard it as a complete emotional energy waste. They should just get on with it. If somebody wants to regard me as the negative expression of a female sexual part, that's their choice entirely. I get on with my life, I want to work with positive people."

But you do have an ego?

"Of course!"

Under control?

"I always . . . most of the time, yes.

There are some very close friends who will turn around and tell me what they feel. I've worked with the biggest, baddest and best egos in the world, and anything else now is as irritating as a fly buzzing round your head.

"There has been pressure to put it out as The David Coverdale Group, but I like Whitesnake. When it started as David Coverdale's Whitesnake it looked like a f***** truck-haulage advert. It's the identity that's important, not so much the personnel."

But if you were to leave, that's the end of Whitesnake, surely?

"Whitesnake was conceived as a vehicle for good songs, not myself. I can captain the ship, but I need a good f***** team. If I wanted just a vehicle for myself there wouldn't be such sparkling guitar or whatever, I couldn't have done this album without those people."

COVERDALE IS Whitesnake, and he's also the one who takes the flak for the band's almost obsessive sexploitation.

The British are, he assures me, the only people to take it all so seriously.

He brought it up before I did.

"I've never had a problem with women thinking my music is disrespectful to them. If I write a song that is negative about a women it's related to a negative experience with a woman."

He picks up a magazine from the table in front of us, in which a reviewer mentions that he has now written 14 songs with the word 'love' in the title since leaving Deep Purple.

"How despicable! To write about love, eh? In this f***** world. It's the greatest inspiration. Anybody who can turn around and make me feel like Superman one second and then like a dogshit on the sidewalk the next . . ."

"I sing about love 14 times . . . who gives a f****?"

As far as I'm concerned his lyrics are no more offensive than those of any standard disco soul number, or those of many great blues legends; the former regarded as sensuality and the latter as heartbreakin', ghetto pathos.

The dividing line between sexy and sexist differs from person to person and you can bet that if Coverdale had penned Frankie's 'Relax' it would have been trashed as sexist rather than hailed as risqué or raunchy. (Having said that, I saw the video to 'Still Of The Night' two days after meeting Coverdale and got depressed. He is an intelligent man, he doesn't need videos like that.)

And the music? 'Whitesnake' contains some of the best rock songs you're likely to hear this year. With the thrash heroes ferociously dominating the scene, you could almost forget about good old heavy rock.

'Whitesnake' wins for its guts, its thunderous energy, for the way a musical formula, missing presumed dead, has been plugged into 1987.

And, it seems, Coverdale no longer gets the girl.

"I'm a bugger for a broken heart. If I'd put out a concept album on last year's experiences it would have been music to cut your wrists by . . . but you can utilise anxiety, heartbreak or whatever. Blues is just another word for expression."

What do you look for in a relationship?

"Mutual exchange, respect, trust, support . . . I keep saying privately and professionally, but they're the same. If you don't get those things then you knock it on the head straightaway. It's got to be positive and I think I have more respect for the women I know than any of the men."

And the album?

"We had state-of-the-art technology, you know, but there were simple re-discoveries like, *rock and roll is an attitude*, the difference between striking a chord with an attitude and just playing it. If it had been *fashion* it would have been too late, the songs are two years old."

DO YOU still learn things after so many years in the business?

"On the stage - the platform where you are applauded as a demi-God - I'm immune to all problems, I've seen it too many times. I was as silly as anyone else years ago, but I don't encourage drug-taking. I can't stand how it damages musicians' attitudes."

As for Whitesnake live, there are

various people Coverdale wants to work with, and all sorts of names are currently whizzing through the grapevine.

"If we go out, it'll be with the works, but I don't want to go to a party without being invited, ha! It seems that some kind of mystique has built up over the last two years. I have to find out if it's still relevant, if I'm still a force to be reckoned with.

"I stand by every decision that's been made. I'm convinced f***** karma was playing what at that time was bad hands, now . . . I've got to tell you, considering it was an absolute nightmare, I wouldn't change one thing."

With the single charting here, being the most requested radio track in America and Coverdale riding a whirlwind of press attention world-wide, I would say he has beaten the public execution, no problem.

As well as being a man who would cause a scene in a bar on your behalf, he has a charismatic fire which makes you think he will always come up trumps.

"It puts a big grin on life, not a smug one, but a happy one."

"If somebody wants to regard me as the negative expression of a female sexual part, that's their choice entirely . . ."



RETRO

MADNESS COMPLETED

BARRY LAZELL ties up a few recent odds 'n' ends

IT'S A *Retro* compilation this week, as we take a pause in the vinyl career dissections to round up additional information on some of those acts we've covered in these pages over the last three months. Virtually all of what follows comes from feedback submitted by the knowledgeable *Sounds* readership. Remember that although *Retro* takes a slightly different format from the earlier *Info Riot*, it does welcome any pertinent additional info you may have and which we missed first time around.

FIRST, **MADNESS**, who were covered in the January 17 issue. Michael Cowan of Drumahoe, County Londonderry, and Trev Faul of Ilford both offered a few further variations on the Nutty Boys' story, as follows:

Firstly there were some more 12-inchers, three of which carried additional tracks not on the 7-inch equivalents:

Stiff BUYIT 126 'Shut Up'/'Never Ask Twice'/'A Town With No Name'

Stiff BUYIT 140 'Cardiac Arrest'/'In The City'

Stiff SBUY 153 'Driving In My Car'/'Animal Farm'/'Riding On My Bike'

Zarjazz JAZZ 512 'Yesterday's Men'(extended)/'All I Knew'/'Yesterday's Men' (demo)

There was also a promo-only Stiff 12-incher issued late in 1979:

Stiff MAD 1 'Swan Lake'/'Don't Quote Me On That'

The 'Grey Day' single on **BUY 112** had a cassette single version in a limited edition, as well as the 7-and-12-inch releases. In an attractive



MADNESS AUDITION for Come Dancing

box inlay which was the equivalent of a picture sleeve, the tape featured 'Grey Day' and 'Memories' twice apiece, both tracks appearing on each side. Catalogue number was **Stiff ZBUY 112**. There was also

a quite widely imported 7-inch single on Spanish Stiff early in 1980, which coupled the Spanish-language version of 'One Step Beyond' — or 'Un Paso Adelante' — and the familiar English-language flipside

'Mistakes'. The number of this was **MO 1922**. The Spanish variation of 'One Step Beyond', of course, was also reprinted on the 12-inch flip of 'Grey Day' in the UK.

Some further picture discs and

shaped versions, too:

Stiff PBUY 163 'Our House'/'Walking With Mr Wheeze'

Stiff PBUY 196 'Michael Caine'/'If You Think There's Somebody'

Zarjazz JAZZ SD5 'Yesterday's Men'/'All I Knew' (square pic disc with free standard 7-inch)

Zarjazz JAZZY 7 'Uncle Sam'/'Please Don't Go'/'Insanity Over Christmas'

Zarjazz JAZZY 8 'The Sweetest Girl' (single-track pic disc)

Zarjazz JAZZ SD9 'Waiting For The Ghost Train'/'Maybe In Another Life' (rectangular)

There was a limited-edition special packaging on three Zarjazz releases. Some of the three-track 12-inch versions of 'Waiting For The Ghost Train' included a free eight-page booklet, while a special run of the 7-inch 'Uncle Sam' was packaged in a flag sleeve, given the sleeve number **JAZZ F7**. Finally, there was a very limited 7-inch double-pack of 'The Sweetest Girl' (**JAZZ D8**), though I'm not clear about what tracks were on the extra disc.

And to close the Madness chapter, a note of two flexi-discs. One was a blank label promo (though with the pressing number **LYN 10353**) to publicise the Dave Robinson-directed Madness film *Take It Or Leave It* in 1981, and was a five minute, 45 second compilation of movie dialogue and brief song clips. The other flexi also pressed by Lyntone (**LYN 11546**), was the freebie given away with issue Number 19 of *Flexipop* magazine; it contained 'My Girl' (ballad version).

POP MUSIC

AND SO, on to the March 14 issue, and **Iggy Pop** and **The Stooges**. Two readers, Daniel Ford of Wembley, and A Connah of Telford, Shropshire, had snippets to add to this. Notably, there was another single, albeit an import, which should be added. It came from France in 1977, and was imported here at the time:

Siamese PM 001 'I Got A Right'/'Gimme Some Skin'

And on the subject of imports, the Skydog single mentioned in the original text, also from France, had the catalogue number **SGS 12**.

More up to date, I also overlooked Iggy's first UK A&M single, which was out before 'Real Wild Child':

AM 358 'Cry For Love'/'Winners And Losers' (also on 12-inch; same tracks)

There is also another import album by the Stooges worth mentioning: 'Sick Of You' (**Bomp LLP 5126**), released in the US in 1981. This rounded up the six tracks from the two Bomp EP/maxi-singles, plus 'I Got A Right', from the Siamese single already mentioned, and an alternative version of that single's flipside 'Gimme Some Skin', which also saw service on the Bomp various artists compilation 'The Best Of Bomp, Volume 1' (**Bomp LP-4002**). Another overseas compilation appearance not already mentioned was that

of 'Open Up And Bleed', a track from the same live Stooges gigs as the Visa/Skydog mini-LP 'Metallic KO'. 'Open Up', was on Skydog too, on a various artists sampler entitled 'The Cream Of Skydog' in 1978.

There is at least one never-released track from the 1972 Stooges sessions — which produced the 'Raw

Power' album and an abortive second set from which most cuts ended up as those Bomp/Siamese releases. The unissued item is 'Fresh Rag', which was apparently a song in revamped Joe Tex style, concerning the merits of scented tampons! We're unlikely, I think, ever to hear this one

LED ZEPPELIN 2

ON TO **LED ZEPPELIN** in the February 28 issue, and a letter from Peter Gorenswigh of Coningsby, Lincs. He noted one further appearance by a Zeppelin track on a UK compilation album, and like the one I did mention, it was a charity effort: 'The Summit' (**K-Tel NE 1067**) in January 1980. Proceeds from this went to The Year Of The Child, and there was a special thank you to the members of Zeppelin on the rear sleeve for their help with the project. The track included was 'Candy Store Rock'.

Peter also adds: 'Re b-t-ls, there was one titled 'Destroyer' which would be worth any Zeppelin fan acquiring. It is a four-album live set, and was recorded at a superb concert in Seattle on April 27, 1977. There may well also be a bootleg truthfully labelled 'BBC Broadcast 1971', as the Beeb does have a concert recording of Led Zeppelin from this time. It was broadcast soon after John Bonham's death by Tommy Vance on the *Friday Rock Show* as a tribute to Bonham — and I know this simply because I recorded it from the radio at the time! The tracks played were 'Immigrant Song', 'Dazed And Confused', 'Stairway To Heaven', 'Going To California', 'That's The Way', 'What Is And What Should Never Be', and 'Whole Lotta Love'. It would be interesting to know just how many sessions Zeppelin cut for the BBC; there was certainly another from around the time of 'Led Zeppelin 2', when the tracks recorded were 'What Is And What Should Never Be', 'Travelling '69 Blues', 'Whole Lotta Love' and 'Communication Breakdown'. Oh for Strange Fruit to locate and issue this session, as it really is Zeppelin at their most powerful!"

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blood money

Nazi apologists or naive dickheads? Either way, SLAYER are the foulest, most provocative and probably the best speed metal band yet. But have they gone too far this time? PAUL ELLIOTT listens to their excuses. Grim visage by GREG FREEMAN

SLAYER ARE the foulest, heaviest, most provocative speed metal band yet.

Germany's Kreator may have the edge for all-out pace on the flats, but when it comes to pure intensity, Slayer have 'em *all* beat.

Theirs is a terrifying white noise that demands to be heard and craves a reaction – delight, bewilderment or just plain disgust. Certainly, you can't just turn a deaf ear to it.

Unfortunately, it's not easy to turn a blind eye to the imagery that it's wrapped in either. Slayer's lyrics are the standard fleshcreeping ketchup kitsch, and recently their repertoire of slaughter, Satanism, rape and necrophilia has been broadened to include, inevitably, Nazi butchery.

To Slayer's cracked Californian minds, if you can't take this sort of thing with your metal, then it's your problem. I disagree.

As Metallica, Discharge and latter-day Anthrax have proved, even the most hellish racket doesn't call for or justify a sick, tacky gore fetish.

Slayer don't see it that way, and seem perfectly content to let brilliant songs be cheapened by a wearisome snuff movie mentality. Yet even that wouldn't be so bad were it not for the fact that – without conscience or consideration – they are now feasting on the vile details of the concentration camp holocaust.

Who knows what Jewish Slayer fans make of it?

The music's still a blast, but it's disappointing that Slayer can find no room in it for any semblance of dignity. They're only letting themselves down.

IN 1983, a raw, amateurish slab of Satanic splatter-metal called 'Show No Mercy' introduced Slayer to the world at large. "I am Antichrist" one minute and "Thanks to Mom and Pop" the next.

'Hell Awaits' (1985) was quite a revelation, still big on the Beelzebub bullshit, but also boasting enough self-discipline to whip a pile of old used parts labelled Sabbath, Motorhead and Discharge into a ferocious, menacing frenzy. And as Metallica pioneered a trail to major labels and mass exposure, 'Hell Awaits' thrust Slayer to the forefront of the boiling metal underground.

The next thing we knew, Slayer had severed their contract with Roadrunner (who'd released the first two LPs, plus the three-song EP, 'Haunting The Chapel', from '84) and had struck up a new deal with New York's Def Jam label.

They later cut an album, 'Reign In Blood', with Def Jam figurehead Rick Rubin producing, and the effect was akin to giving a deranged problem child a bagful of angel dust and the keys to a bulldozer. Rubin's superior mix endowed them with greater definition, edge and precision.

'Reign In Blood' sheds its mighty load inside a torrid half-hour filled with tortuous riffing that twists and squirms as if in hot oil. I'm tempted to call it the definitive speed metal album, as others, less cautious with their praise, have already

done.

Certainly, that Slayer are planning much slower material for their next record suggests that they too feel this, for the time being, 'Reign In Blood' has taken speed to its logical conclusion, its ultimate, brutal extreme.

UP UNTIL this week, 'Reign In Blood' has been available in Britain only on import for a price of around £8 or £9.

Since its American release in late summer '86, the demand for the album in this country has been high, and yet it's taken all this time for a company, London Records, finally to get up the nerve to release it and brace themselves for a possible backlash.

Why a backlash? Because 'Angel Of Death', the song that deals with war criminal Josef Mengele, touches other nerves besides simply triggering the usual horror reflexes.

*"Auschwitz, the meaning of pain
The way that I want you to die
Slow death, immense decay
Showers that cleanse you of your life*

*Surgery, with no anaesthesia
Feel the knife pierce you intensely
Inferior. No use to mankind
Strapped down, screaming out to die"*

CBS, the regular distributors of Def Jam records in the US, wouldn't touch it. Geffen agreed to, even if their sister company in Britain *didn't*. In fact, London are the only British label who've ever looked like chancing it, and they've been dithering since the end of last year.

'Angel Of Death' is nothing but trouble, but then Slayer are always spoiling for a fight. They've even started fighting amongst themselves lately. . .

Just ask ex-drummer Dave Lombardo.

IT'S HOT, dry and breezy in Hollywood, but inside the WEA offices the atmosphere is air-conditioned, cool and still. Silver, gold and platinum discs jostle for wall space. 'Rumours' is at 12 million and counting.

Tom Araya (bass, vocals), Jeff Hanneman (guitar) and Kerry King (guitar) meet us in a large, expensively furnished conference room. The table could seat 40 comfortably, the hi-fi set-up is beyond belief and the speakers are each about the size of my rusty old Mini.

To their credit, this trio don't blend in with the decor at all well.

Slayer aren't a pretty sight. Unshaven, untidy, unsightly; if anything they dress down for photo shoots. Gruesome music, gruesome band.

Tom, quietly but firmly spoken, is the band's mouthpiece both on and offstage. Behind his squinty, dark eyes there's an alert intelligence, even if this is often rubbed out by blunt, stubborn and arrogant public image speak. Talking to Tom off-tape is a pleasure. Interviewing him is less so.

Of the other two, Jeff says next to nothing while Kerry is more forthcoming. Both are bored, though, and make no secret of it as they toy with Lego cars that came free with their foul McDonalds lunch.

The three like to joke amongst themselves, and currently there's one person who's continually on the wrong end of their jibing. Dave Lombardo's split from the band was as bitter as they come, yet whatever Tom, Jeff and Kerry say, I can't, and *don't*, believe that they are as unconcerned about it as they like to appear. After all, you don't find drummers of Lombardo's calibre in any old two-bit death metal cowboy outfit.

Stories of the split differ.

"He wanted to do a stupid thing – bring his wife on a whole tour, and we felt she didn't belong there," Kerry claims. "Then one day he just said, Well, if she can't come then I'll stay home. He didn't say that in so many words but that's how it was."

"We thought our differences were settled," Tom continues, "and then two days after we'd finished the first half of the tour (supporting WASP), he told us, I want out. So, like, see ya!"

That tour was completed with TJ (Tony) Scaglione of Whiplash standing in for Dave. Rumour has it that Slayer then offered Lombardo his old job back, but that he refused. Other rumours suggest that TJ will become a permanent replacement. Kerry, however, wasn't to be drawn.

"Since we took TJ on the WASP tour we haven't rehearsed for a new drummer, so he's not definitely out of the picture yet," he says.

We'll just have to see for ourselves when the Reign In Pain tour, Slayer's first in Britain (excluding a one-off gutting of the Marquee in '85), opens up in Newcastle on Good Friday – of all days!

KERRY IN particular is surprised to hear that 'Reign In Blood' is only just getting its British release now, a full seven months after the American launch, although he knows damn well what the problem is.

"They were gonna print the lyrics *without* 'Angel Of Death'. It's no big deal, it's just a f***** song, man! We're not saying Mengele is God. We're just saying this is Mengele, this is what he did, here's a song about it."

And to think we'd all forgotten, eh?

Tom: "People think we're pro-Nazi, but that song has nothing to do with whether you're for or against it, it's just a song that tells what happened. What's the big deal?"

The big deal, Tom, is that whilst 'Angel Of Death' doesn't openly glorify Mengele's actions, it also doesn't do much in the way of condemnation either.

"You don't think so?" Kerry shrugs.

Tom: "What about the line 'Sickening ways to achieve the holocaust'? Isn't that enough, to say that it was a sickening thing? What's wrong? People seem to neglect that one little line that says everything."

It is just that one little line, though, isn't it?

"Well, uh, at least we got the feeling across," Tom chuckles foolishly.

Slayer do seem to have come unstuck with 'Angel Of Death'. They've chosen a subject which invites controversy and haven't even taken the precaution of making their sympathies entirely clear. 'Angel Of Death' is approached in much the same way as 'Necrophiliac' or 'Kill Again'; all thumbs.

The subject hasn't been treated with even a fraction of the respect and sensitivity which it demands and, for that, Slayer deserve all the flak that's directed their way.

YOUR LYRICS have always been thick with blood and violence. Why is it such a fascination?

Tom: "Violence? Yeah, I'm sure violence fascinates a lot of people. It's always in movies – it may not be graphic but it's there. A little slap in the face. *Tom And Jerry* is very violent. There's violence in everything, man."

Kerry: "When I write lyrics I'll try to make Tom look good as he's singing these words. I don't write anything to make him look stupid."

And does 'Necrophiliac' make Tom look good?

Kerry declines to comment.

Tom: "No, but it can make me sound wicked."

Are you happy to sing "I feel the urge, the growing need, to f*** this sinful corpse"?

"Yeah, I'm happy to sing about death and violence. Happy to sing about dead f****," he laughs.

How much of this imagery that you present to impressionable kids can you wholeheartedly condone?

"When I go out to perform it's like a dual personality. Before the show I start pacing, getting nervous."

"Throwing up!" Kerry grins.

"I can't eat. Four, five, six hours before a show I can't eat. It just comes right back up two minutes before we go onstage. When I get onstage I transform, it's like a totally different person. I can be a real asshole!"

Do the kids see the difference?

"Yeah, they notice it, cos they see me onstage, and afterwards, at first they seem

CONTINUES OVER

SLAYER (pictured left): Kerry, Tom and Jeff

kinda inhibited about approaching us. That's not just with me, that's with all of us. They wanna meet us but they're a little uneasy cos they think we're gonna slice their necks or something, break their arms, steal their girlfriends. . ."

So none of this is a true reflection of your personalities?
"I'm sure it is."

Kerry: "To me it is, yeah."
Tom: "Otherwise I wouldn't be able to do such a good job onstage. It reflects a part of me."

For the second time of asking, how much can you honestly condone, though?

"What? You want me to kick you, to punch you? Want me to gouge your eyes out? Heh, heh, heh! What do I have to do to prove myself, is that what you're saying?"

No, I'd just like to know exactly how much of 'Necrophilia' you're prepared to stand by here and now.

"You can always try something once in your life, I guess."

And have you?

"Well, let's put it this way – I used to work in a hospital."

He laughs a little nervously.
"Don't print that."

DO YOU find it difficult to relax and wind down away from touring?

Tom: "It's the easiest thing to do, man. Why? Do I look uptight now?"

Not entirely. What's your home life like?

"I read, write, listen to music. Regular, normal stuff."

Kerry: "Sleep. Watch TV. Sleep some more."

What do people get out of Slayer that

they can't get anywhere else?

Kerry: "A wild show."

Tom: "High energy. They're looking for that injection."

Does your appeal go beyond simply liking the music?

"Yeah, I think it does for some of them. The real fanatics, yeah. The Slayer crowd is usually pretty unruly."

I hear some of them tore a wall down at a gig recently.

"Yup!" Kerry beams. "Solid marble."

Tom: "Yeah, and threw snakes up at us one time in Seattle. Live snakes. We were steppin' on 'em and throwing 'em back out into the audience. They always throw things at us."

Kerry: "In affection."

Tom: "Yeah, although sometimes it's kinda hard to tell."

Would you agree that most of the bands who've been bracketed as either 'thrash' or 'speed metal' are trying to shrug off those labels?

Kerry: "Tom don't like to be labelled. I don't really care. different people label your band different things."

Metallica's Lars Ulrich told me he thought you might be painting yourselves into a corner – that you were becoming limited by your own severity.

"We don't feel stuck, cos we like it. Once we stop liking it we'll change."

Tom looks quite put out. "I don't think we're painting ourselves into a corner," he says. "We're doing what we wanna do. We've left it open."

You've said that your next album is likely to be much slower, but do you find that playing at speed provides the greatest challenge and, ultimately, excitement?

Tom: "Speed can add some excitement, but if you play a song that's got a real slow riff that's hard and heavy, people are still gonna like it just as much."

Kerry: "It's not how fast you're playing, it's what you're playing."

THIS STAGE-diving business – is it something you've ever done?

Tom: "Something I've ever done? No."

Kerry: "Jeff did."

Has an audience ever scared you?

Tom: "Stage divers don't scare me, but if they get anywhere near me, if they get in front of me or hit me, I'll kick 'em or push 'em off. I've been known to hit a few people, cos if they hit the mikestand it hits me in the mouth. You can do what you want, but don't think you're gonna get away with it."

"Some guy tried singing to me face to face," says Jeff at last. "He got it in the nuts!"

Kerry: "I've been knocked flat on my ass!"

Tom: "That was in Houston. Somebody got up onstage, ran across to Kerry and headbutted him. It sorta, like, dazed him a little."

Jeff: "If you print that they're all gonna do it!"

Kerry: "They'll be linin' up – bam! bam!"

Jeff: "If you get up onstage, don't hang around too long. You're liable to get hurt, and that's not from the roadies, that's from us."

So do Slayer have a healthy effect on people?

Tom: "Sure we do. We get their circulation going."

Jeff: "They go to our shows and get their aggression out so they don't kill their mother that night or something."

Mmmm, he's got a point there, y'know? For frustrated kids everywhere, Slayer are a quick-release psychological punchbag. . . with a difference.

This one punches back.



**"Speed can add some excitement, but if you play a song that's got a real slow riff that's hard and heavy, people are still gonna like it just as much."
– Tom**

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Tasteless . . . yes! But stupid? No, never! **The Poppies** rampage through Holland with **James Brown** tied to their back bumper. Can the Dutch survive their outrageous grossness? And – own up, Poppies! – who's got little Brown's trousers? He wants them back! *Now!*

ROCK 'N' POLE

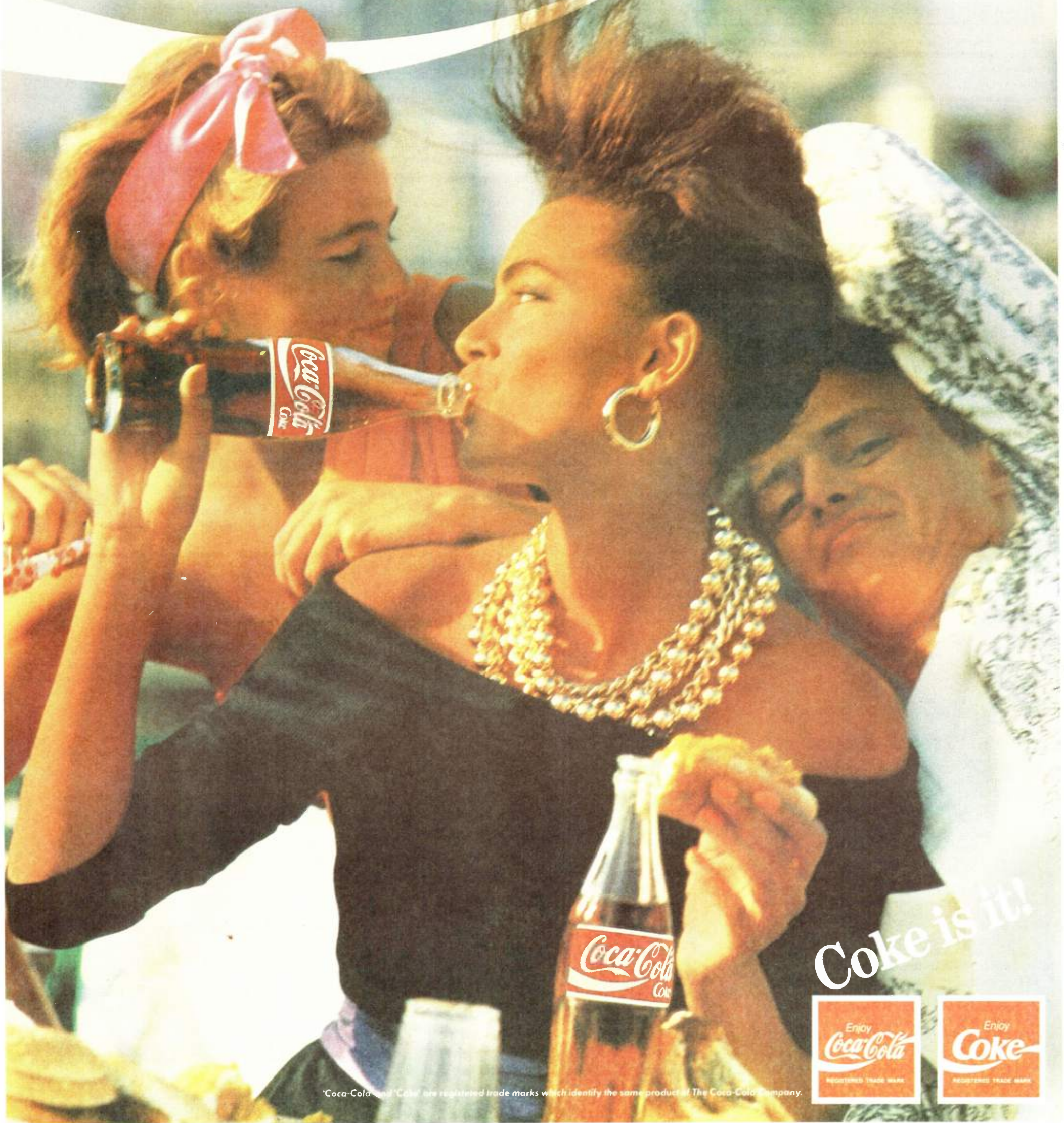
Surely things must be better in Eastern Europe. But no. **Euroman Jack Barron** sneaks into Poland and what is the first thing he sees? Condoms hanging from a club ceiling! Honest! And then a crazy German band rolling naked – yes, absolutely stark, blinking *naked!* – across a stage. Ignoring such silly antics, jolly Jack files an investigative report on **Rock In Poland**. Pass the Vladivar and tell Uncle Gorbachev the news . . .

ZODIAC MINDWARP

At last **Mr Mindwarp** and his **Love Reaction** combo take us on an intergalactic sexual fantasy. With their steamy chant, 'Prime Mover', hopefully sizzling towards the charts, Captain Zodiac beams down from the Planet Freakout and screams about solar domination. **Ann Scanlon** slips on a white coat and sizes him up for a straitjacket.

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A black and white photograph of the four members of the band The Verve. From left to right: Simon Wright, Peter Dinklage, Stephen Stills, and Chris Stills. They are all looking towards the camera with serious expressions. Simon is wearing a light-colored shirt and a dark jacket. Peter is wearing a dark jacket. Stephen is wearing a dark jacket. Chris is wearing a dark sweater. The background is a plain, light-colored wall.

THE BLACK ANGLIAS, a quartet heavily influenced by The Shadows, play Camden Parkway Dublin Castle April 16 (with the Fabulistics), Oval Cricketers 20 (with The Rapiers).

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PERFORMANCE SINGLES

SINGLE OF THE WEEK



BLACK'S COLIN Vearncombe: 'magnificent melancholia'

CCP 'A Solution' (Transglobal/Rhythm King) CCP weave hypnotic beats together with space and strength. Electronic subversion sealed with a kiss as nagging cut-ups fade in and out of view. Cabaret Voltaire drew up the rules but there are plenty who play this game better. These three slide social commentary over menacing moods, and while the mind ticks, your feet explode. Don't play safe, play this.

FLESH FOR LULU 'Siamese Twist' (Beggars Banquet) This cute slice of '70s glam thunder sounds like it's swallowed The Glitter Band, Iggy Pop and The Sweet before sticking a finger down its throat.

Unabashed pop drama that opens with crying babies followed by a Bolan scream before leaping into a vat of amusing clichés and coming up smelling of success. Check out your local Arthur Murray School Of Dancing and get your feet sweet to the Siamese Twist.

THE CROWS 'Redman' (Ravin' Records) Scotland's Crows conjure up some guitar-soaked splendour. Their urgent, passionate delivery evokes memories of Southern Death Cult before they became The Cult and then The Rolling Zeppelins, and some swirling sax and guitars add fresh colour to a much painted scene.

At least these Scots don't sing about heather-clad mountains and a-roamin' in the gloamin'.

LOVE AND MONEY 'Love And Money' (Mercury) Pulsating club sound with all the predictable moves made in all the right places. In other words, I've heard it all before.

THE BATFISH BOYS 'The Bomb Song' (Batfish Incorporated) The Batfish Boys bust yer head with a song that was a Triumph at their recent appearance at the Bristol Custom Bike Show. These leather lads pick on a suitably butch subject to chew over and the result is a slightly more restrained version of Zodiac, although Simon Detroit's snarling voice sounds mean enough. Some fancy fretwork lends the obligatory HM touches and the whole thing exudes a certain *joie de vivre*.

The flipside shows an alarming degree of disloyalty to the biking fraternity with

'I'm A Cadillac'. If these boys were cars, they'd never get through the MOT.

THE BELOVED 'Happy Now EP (Film Flam) The Beloved show a mild in'atuation with Joy Division with 'Righteous Me', the A-side of their new EP and a song that revives 'Atmosphere's precious rhythm. Even the faithful looping bass style of Hook is mastered. I guess it's healthier than regurgitating Supertramp but it's hardly what revolutions are made of.

The song is harmless enough as it ambles on its way, rising to an occasional crescendo. It has an engaging, naive charm that softens its failures. But The Beloved's first move towards an individual identity would be to discard their copy of *Drumming For The Uninspired* by Stephen Morris.

GIANT 'BAMN (By Any Means Necessary)' (BDI) If you ever hang out down the Limelight, as I'm sure you do, then you'll be aware of this off-beat electric ensemble. Hip guys, huh! This vacuous dancefloor quirk has a healthy degree of pretension lurking amidst its grooves. Assorted bleeps and taped voices of girls pouting "suck it" raise an eyebrow and a smile but, when you strip away the novelty value, you find there's nothing left.

THE HIT PARADE 'I Get So Sentimental' (JSH) The wonderfully understated Hit Parade are back. Julian Henry has teamed up with Miaow's Cath Carroll for another innocent little slice of summery pop. Not in the classic mould of their previous 'The Sun Shines in Gerrards Cross' single but fun nonetheless.

THE MIGHTY LEMON DROPS 'Out Of Hand' (Blue Guitar/Chrysalis) The Lemons continue their unhealthy obsession with all things Liverpoolian. A shimmering light of Bunnymen guitar circa 'Ocean Rain' hangs from the ceiling, casting a gloomy shadow over a half decent song. This vinyl venture will win some hearts but it will frustrate even more.

LEVEL 42 'To Be With You Again' (Polydor) More funky fodder for the CD brigade. Clinical and catchy in their usual fashion. Thumbs up for the charts.

NITZER EBB 'Let Your Body Learn' (Mute) This Chelmsford lot have beaten a way into my conscience since their first single, 'Power Of Voice', back in '84. Theirs is an uncompromising blend of harsh rhythms and grating chants. A Germanic pulse, as exploited by the likes of DAF, is the essential ingredient. It's an association that has so far undermined their worth in the eyes of many, but Nitzer Ebb's belief and conviction is to be praised.

Time has not softened their outlook nor their music, and this single is no exception. Traces of Test Dept remain in their aggressive approach. The years have only served to make their music more efficient, more cohesive, eliminating any lingering self-doubt.

PAUL SIMON 'Graceland' (Warner Bros) **LADYSMITH BLACK MAMBAZO 'Hello My Baby' (Warner Bros)** When you're hot, you're hot, and they don't come much hotter than Paul Simon at the moment; with a controversial tour and a hit album, the man's positively mustard. This is the title track and, to

my mind, the best song from his superb 'Graceland' LP.

Ladysmith Black Mambazo lie at the heart of the political controversy surrounding Simon's tour. Being a South African traditional acappella group causes them many problems when touring the world but their sound is as simple as politics are twisted.

THE WOLFGANG PRESS 'Big Sex EP' (4AD) The Wolfgang Press dream big dreams and paint insular soundscapes. Cocooned ideas search for identity against ever-narrowing odds as one train of thought crashes into the next. They lure you in with tasty morsels, then pour acid on them, leaving you inquisitive and hungry.

THE SILENCERS 'Painted Moon' (RCA) Buoyant pop with an engaging hook. A healthy slice of jangly guitar music that bounds along in grand style, and a promising start from this chartbound set.

C CAT TRANCE 'Ishta Bil Habul' (Cream Galore!) It appears that every time C Cat Trace make a move, it's drowned in a sea of praise. They've been bestowed with Single Of The Week on more than one occasion, but alas to no avail. Their Eastern-flavoured chants have remained a minority taste.

'Ishta Bil Habul!' – Arabic for 'Cream Galore!' – rides along on a repetitive guitar line and a Mick Karn-style bass with the chants becoming more frenzied and the music more charged. I'd like to see Wilson, Kepple and Betty get down to this one.

DUBIOUS BROTHERS 'South America Welcomes The Nazis' (Fend For Yourself) Wacky song, wacky guys. . . in their own

BLACK 'Everything's Coming Up Roses' (A&M) For some six years, Colin Vearncombe has opened up his heart in the name of Black. In all that time he's swallowed the occasional sweet pill of success but more often licked the acid taste of failure. His lovingly crafted cries of torment have been his trademark and last year's haunting 'Wonderful Life' has been his most treasured moment. 'Everything's Coming Up Roses' is an enriched version of a song that first emerged as an accompaniment to 'Wonderful Life'. Vearncombe's voice sends shivers down your spine as it soars and shakes, guitars cut the night and a girl's distant voice adds colour to his desperate pleas.

Black's songs are simpler and fragile; the B-side's 'Ravel In The Rain' is a spacious lament with a jazz lilt held together by loping tones. Black find magnificence in melancholia, creating a sound that caresses your soul and leaves you drained.

They've been ignored by too many for too long. If you let this one get away, your heart may never forgive you.

perverted way. A novelty song without the humour.

ORCHESTRAL MANOEUVRES IN THE DARK 'Shame' (Virgin) Bored pop from a band that produced a classic in 'Electricity'. Inspired title.

IN TUA NUA 'Heaven Can Wait' (Virgin) These Irish lads and lasses have raised some admiring glances and knowing smiles since their haunting 'Seven Into The Sea' last year. Leslie Dowdall's poetic tones possess the colour and strength of Chrissie Hynde and the inclusion of traditional folk instruments gives the piece an absorbing depth.

TACKHEAD 'The Game (You'll Never Walk Alone)' (Fourth & Broadway) A mistimed treatment of the Anfield anthem considering the Littlewood's Cup result. Adrian Sherwood, Keith Le Blanc and friends do a football version of Hardcastle's 'Nineteen' with a little vocal help from Brian Moore, and end up with the loser's medal. See *Inside Stories* P 8-9

WALKING SEEDS 'Marque Chapman' (Moral Burro/Probe Plus) Liverpool's answer to Swans' uncompromising wall of sound. A guitar-rushed wall constructs a cacophony in the name of Lennon's murderer. This possesses all the charm and poise of a Leeds Utd Fan Club outing.

THE SAINTS 'Just Like Fire Would' (Polydor) Chris Bailey has added a few more tricks to his already large repertoire with some vibrant brass and come up with one of his best moves for ages. A lethal mix of tequila and Fosters.

JOHNNY HATES JAZZ 'Shattered Dreams' (Virgin)

Inspid safe pap from the winners of the other week's *Saturday Superstore* video vote. Good name, shame about the song. Anyway, I voted for Madonna.

LEDERNACKEN 'The Boogaloo' (Strike Back) A B-52s rhythm punctuated by a German ordering us to do the boogaloo in his best English voice, an unlikely and unconvincing combination. No wonder the Germans get all the deckchairs first if this is what they're forced to listen to on breakfast radio.

TOYAH 'Echo Beach' (EG) **FRANKIE GOES TO HOLLYWOOD**

'Beobachtungen Im Wilden Leben (Die Letzten Tage Der Menschheit Mix)' (ZTT) This week's quota of cover versions includes the ever tho thuper Toyah resurrecting the old Martha And The Muffins chestnut to dismal effect. Her monotonous drawl sucks the life juices from the original's heart. Predictable and flat.

Frankie, however, at least have the gall to do a cover of their own song. This is the German mix of their 'Watching The Wildlife' hit, but as all the references to condoms are still in English, I'm puzzled as to what makes this a German mix. Maybe the engineer had a Volkswagen.

PIERCE TURNER 'Orange Coloured Sun' (Beggars Banquet) Lordy, lordy, this sounds like Norway's entry for the Eurovision Song Contest. Even Philip Glass' production can't save it.

THE DAMNED 'Alone Again Or' (MCA) **5TA 'Low Rider' (Arista)** Here's a couple more cover versions to keep you sweet. The Damned launch The Summer Of Love '87 (that's funny, I thought it was last year) with a cloned version of the Love classic, obviously trying to emulate the success of 'Eloise'. The only reason they get away with it is no one ever took them seriously anyway.

5TA have bowed to the suggestion of their record company, no doubt, by doing the umpteenth revival of the War gem in order to get The Hit. I fear for their futures when they can reduce such a classic to anonymous dross. I've often wondered what 5TA stood for, now I know Five Total Ar. . .

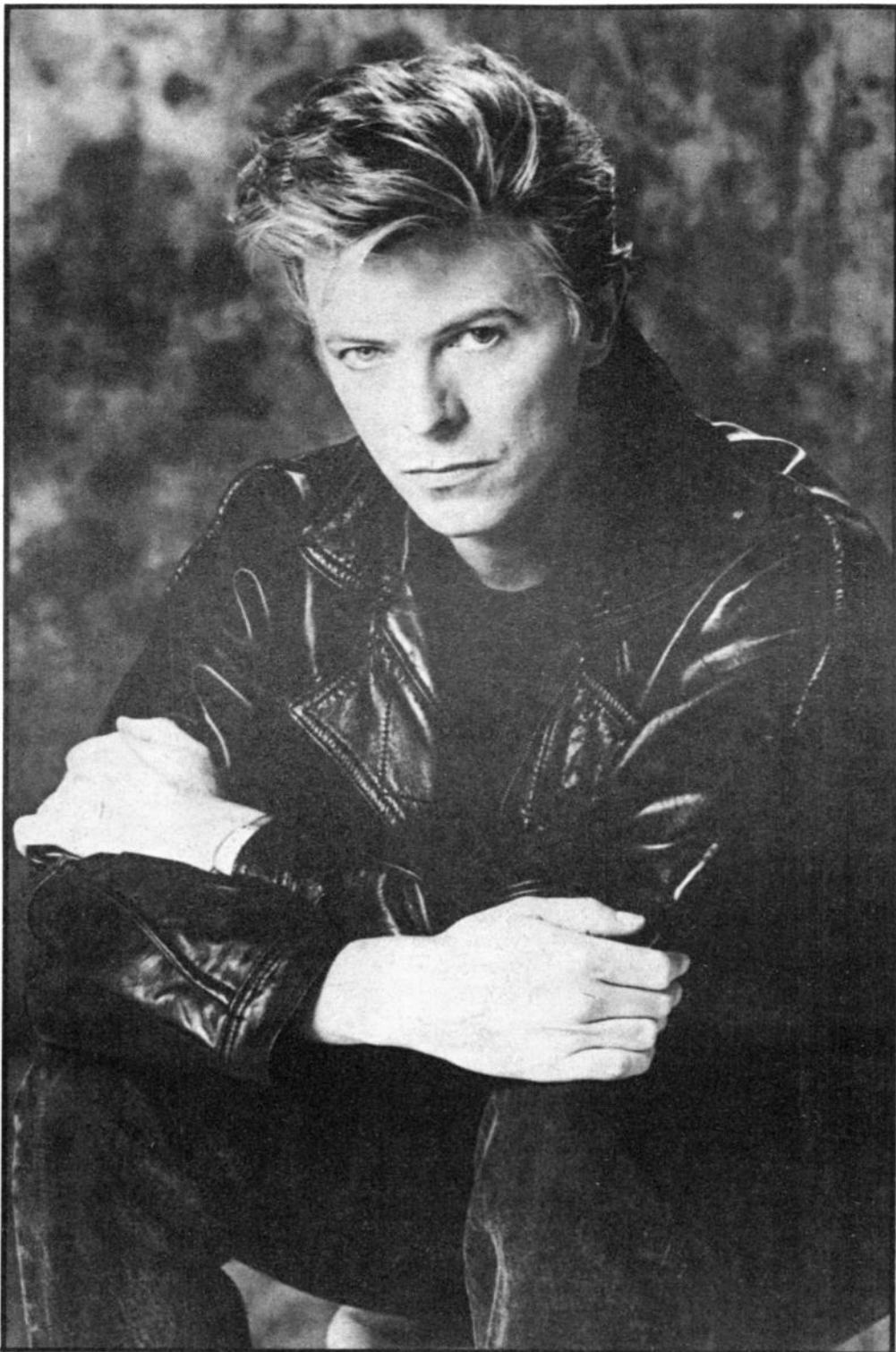
Reviewed by Kevin Murphy

ALBUMS

PERFORMANCE

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

STILL HUNKY DORY...



DAVID BOWIE: the old ones are still the best

DAVID BOWIE 'Never Let Me Down' (EMI America AMLS 3117/CD)***½
 DAVID BOWIE has been many things in his time – a mod, a hippy, an alien, a cross-dresser, an alien, a crap actor, a hellhound, a soul-queen, an alien, a future-shock Frank Sinatra, a Berlin recluse, a trouser-merchant, a harlequin, a New Romantic, an alien . . . the list seems endless. But the latest persona adopted by the former Mr Jones has got to be the weirdest yet. He is now a record company A&R man.

As we all know, Bowie is pop's chameleon, and chameleons change colour to merge with their surroundings. Once Bowie could spot a likely looking new trend before anybody else and make it happen on a mass level by dint of stamping it with his own seal. Bowie well knows that it's not who does it first that counts, but who does it *second*.

Today, as he looks forward to the next 40 years, are the first flickers of self-doubt clouding his vision and so hindering the smoothness of his career moves? Julien Temple's video for 'Day-In Day-Out' portrayed a cocky little spunker in leather jacket and implausibly youthful hairdo, a businesslike big brother to Billy Idol, ten years Bowie's junior and no spring chicken himself.

And did Bowie's band appear so tramp-like in order to show off their boss in still better light?

I only mention age because Bowie seems to invest so much importance in it himself. As the menopause beckons, I'm told one usually does. One starts trying to look younger with every passing year and, like Bowie's pal Jagger, one even tries to *sound* younger.

So, Bowie the A&R man, a worried old hound trying to anticipate what the younger public wants to hear. And, on the sleeve of his new album, a levitating lad in a child's circus tent of surrealist foreboding. A new episode of Bowie, but two new images to be undecided about. Are we twigging something here?

Out of his indecision, his uncharacteristic caution, his Reagan-like determination to stay forever young, comes also Bowie's noisiest album to date. 'Never Let Me Down' is a New York City album where hectoring street-panic drums hustle your ears and leave little room for the music to breathe. This constant racket further hints at Bowie's career anxiety, as if the only way to

be heard through the clatter of pop's mainstream marketplace is to be louder still. Often the law of diminishing returns sets in, battering your ears and jogging your focus.

Nonetheless, persistence with this album pays off. Crowded with every popular soul and rock device on the waveband, 'Never Let Me Down' excels when it takes risks and is far better than its stale predecessor 'Tonight'.

In a move of startling perversity even by his own high standards, he has released the worst track as the first single. 'Day-In Day-Out' need not detain us but to remark how Bowie's zippy depiction of a female victim of street hassle elicits vicarious thrills of a sleazy order, a cheap holiday in other people's misery that even Mick Jagger might balk at.

Otherwise, Bowie brazenly plunders pop history, including his own.

Recalling his impression of Bob Dylan on 1971's 'Hunky Dory', Bowie's 'Never Let Me Down' title-track shamelessly mimics those vulnerable hymns of devotion John Lennon sung to Yoko Ono, right down to the 'Jealous Guy' whistling fade-out. More originally, 'Zeroes' builds from Beatlemania's screams to a giant tease where pop's potency is both celebrated and mocked before ebbing away on seismic swells of sitar, geetar and overdubbed vocals in best psychedelic Mop Top style. Too often we forget what a brilliantly accomplished musician Bowie can be.

With its spookily preposterous spoken intro, 'Glass Spider' echoes 'Diamond Dogs', 'Station To Station', 'Heroes' and 'Scary Monsters', evoking the urgent sense of pollution, sickness and fear that boils up too in the superbly crafted 'Shining Star' and the ominously fractured 'Time Will Crawl'.

Bowie the apocalyptic showman is at the top of his form again. Even throwaway speed-of-life numbers like the coked-out 'Too Dizzy', the 'Rebel Rebel' update of 'Beat Of Your Drum' and Iggy Pop's sex-fixated 'Bang Bang' (the only non-original and part of Bowie's campaign to keep Iggy off the streets) have a glimmer of the old spark.

He may never make another wholly great album, but a worried David Bowie still has his purple patches.

MAT SNOW

FLEETWOOD MAC 'Tango In The Night' (Warner Bros 925 471-1/CD)**

AFTER FIVE years of falling apart and falling over, seems like one or two of the Macs needed a little spare jack, so they've sorted themselves out, scraped up whatever they could find at the bottom of the barrel and called the results 'Tango In The Night'.

You want a few specifics? Well, 'Big Love' is built around some rather unpleasant grunting noises, presumably suggesting some sort of orgiastic frenzy. The title track boasts one of the most risible, wheedling guitar solos that I've ever heard. 'Family Man' has got a bit of Spanish guitar and a few castanets tossed in. Buckingham's girl 'Caroline' is apparently "crazy", "lazy", "cagey", "stagey", "attractive" and "reactive" and, I would imagine, now quite angry to have so many dumb things said about her.

Otherwise, 'Seven Wonders' is probably the

nearest we get to a song with the full range of Stevie Nicks' vocal prowess to thrill to as she pouts, lisps, vibrates, croaks, goes all deep and then little girly, all in the space of about two words.

There's a dull, loping pace to just about everything; puerile lyrics and little twiddly keyboard hooks instead of actual tunes. You've heard of going through the motions? This is what it sounds like!

PETER KANE

THE SYSTEM 'Don't Disturb This Groove' (Atlantic 781 691-1/CD)****

WOOAH, WOOAH, wooah, oooh! Get down, pop kids, to the onomatopoeic review. And where better to start than with The 'pop, pow, pow, paargh' System?

The System are about noise, a noise they relentlessly knock into an irresistible dance pulse with the skill of mathematical funk theoreticians and an awesome battery of

machines. It's a noise that bypasses the brain, hijacks the feet and moves them so insistently that you never even notice the words.

Take the single 'Come As You Are (Superstar)', with its romance-as-Eurobond-trading mentality, its wonderful groove and words like "No I'm not debonaire like Fred Astaire/But my baby don't care/She says come as you are baby, you're my superstar".

But we can ignore all this and say 'Don't Disturb This Groove' is simply 'woooooaaooooah'. In fact it's their most 'woooooaaooooah' album yet. Although containing nothing as epochal as 'X-Periment's 'You Are In My System', 'Don't Disturb . . .' is a brilliantly consistent electrofunk glide.

This could be the album to give Mic Murphy and David Frank the crossover success that they deserve. Words won't do, this is a 'woooooaaooooah' record.

ROY WILKINSON

VARIOUS ARTISTS 'Def Beats 1' (Music Of Life Records MODEF 1)****

SAY JB, wasso good about hippety hop anyway? It's gritty, stimulating, experimental and constantly ripping apart new ground. It's setting precedents as regards musical piracy. And in its adventurous bastardising of everything from heavy metal to soca to film soundtracks, it's seemingly fearless.

As its popularity spreads like a contagious plague of aural acne, the demand for MCing equipment is increasing so quickly that manufacturers are having to pull their prices down by the week.

Now, frankly, I do not see fizzless shalalala flexi discs having the same effect.

With the collapse of Morgan Khan's Streetwave label, Music For Life have leapt straight into the fray and are setting about filling the gap with a series of hot compilations direct from New York. 'Def Beats 1'

includes ten of the rawest cuts to spew from a groove since the Public Enemy LP. Yes, things are turning over that quickly.

The title track 'Def Beat' by Beware Affair, bustin' loose with hard beat and scowling guitar, is strapped tightly around a keyboard rendition of the *Mission Impossible* theme tune and snippets of spoken words from the original shows. Right up Beware Affair's ass is Spyder D's 'My Whole Life (Flashed Before My Eyes)', a mid-tempo rap with a near reggae vocal draw.

Check the clever wordplay in the Microphone Prince's 'Who's The Captain', Vicious Rumor Club's cover of Led Zep's 'Whole Lotta Love', Dana Dane's Hurby Lov Bug produced 'Delaney Street' and the way each track leads directly into each other, and you'll realise that there's far more imagination and exhilaration going into and coming out of hip hop today than anything else. Hit it!

JAMES BROWN

THE TRACTORS 'Juggernaut' (Probe Plus PROD 9)***

NOT CONTENT with the 'Back Again In The DHSS' money spinner, Probe Plus have scoured the banks of the Mersey for replacements for their biscuit boys. But with The Tractors' five track mini-LP, they have taken what might be seen as a regressive step.

For The Tractors' more mainstream indie jingles and more subtle humour give rise to a product which, at first glance, would seem a pale imitation of their Probe predecessors.

Yet the non-grandiose way they rip off the Half Man Half Biscuit sound and still manage to get away with replacing Dickie with Pat in 'Pat Nevin's Eyes' disproves that well known Liverpoolian belief that people from Liverpool are funnier than anyone else.

The Tractors come from St Helens.

SHAUN PHILLIPS

PERFORMANCE ALBUMS

HAPPY MONDAYS 'Squirrel And G-Men, Twenty Four Hour Party People, Plastic Face, Can't Smile (White Out)' (Factory FACT 170)****

MONDAY IS the worst day of the week. To call Monday happy is like calling spring dead or Saturday sad. Thus Happy Mondays is a band name of great irony, as irregular as a square circle.

Like their name, Happy Mondays' album is full of bitter disdain and sardonic, esoteric arrogance, as black and as depressing as any rainy Monday evening in Manchester, Liverpool or London. John Cale's unremarkable production does little to cut through the gloom. There are no lovey-dovey melodies to daydream over, no notions of disposability and no cheap little thrills. This is a bastard funk pop album which spits vitriolic torrents of green phlegm into your face.

Happy Mondays hit hard, straight, and they rarely miss. Scruffy council estate vocals argue constantly, while monochrome beats – taken from Motown and Northern soul – and flourishes of razor-edged guitar hide fleeting wisps of keyboards.

It's no small coincidence that the first line spoken on the LP is "if you've got to be told then it's going to be by me". Happy Mondays are hard-nosed Mancunians painting pictures of fat capitalists and undernourished, low-life cats and dogs – that's us! And that's Happy Mondays all over; self-opinionated swine, mixing Sonic Youth with a Motown swing and describing a country which has more ills than cures.

Me? I don't like Mondays. I want to shoot the whole day down. This album suggests I should use a machine gun instead of a revolver.

RON ROM

DRUM THEATRE 'Everyman' (Epic 450261 1/ CD)**1/2

ALL OF Drum Theatre play drums, but the more ominous credit on their album sleeve is the one for Kent B, who also handles "keyboards and technology". Presumably he's responsible for swamping whatever energy such a simple three-man line-up might have in clinical, state-of-the-art studio techniques.

Where are the drums?! Although it occasionally takes in endearing elements of African rhythm and percussion, 'Everyman' is basically generic '87 techno-pop made bearable only by Gari Tarn's emotive vocals. The sparse instrumentation and yearning air of 'Wide Sargasso Sea' is Drum Theatre at their most successful; elsewhere they drift off into morose, ersatz-Moodies plodding.

Well-meaning but disordered and over-eclectic, 'Everyman' falls well short of qualifying for the benefit of the doubt.

ROBIN GIBSON

LYLE LOVETT 'Lyle Lovett' (MCA MCF3361/ CD)*****

YOU'RE PROBABLY more sceptical than me about this New Country club. Just another marketing campaign, surely? But don't turn away if I give you one more name.

Lyle Lovett's a Texan songwriter with a pure, almost folksy voice, an acoustic guitar and a wry, romantic twist to his tales. The tone of his album is gentle and relaxed, snagged by sadness but never mawkish.

'Cowboy Man' opens, uptempo hillbilly jazz with plenty of fiddle, sharp picking and "a 40-gallon Stetson hat with a 38-foot brim". The songs are well-fingered photos of rodeos, bars and a Last Picture Show nostalgia like 'This Old

AT 'TOP SPEED



ROLO: THE fancy dress party is this way!

Porch', where there's a "62 poster that is almost faded down and a screen without a picture since Giant came to town".

You may need the Kleenex for the straighter country of 'If I Were The Man You Wanted' and 'God Will' with its lachrymose steel guitar and cheated heart, but what's so wrong with a little sentimentality every now and

again? The playing, of course, is clean and simple.

Lovett has brought to life those miles and miles of Texas, that rocking chair on the front porch and a bottle of good bourbon by your side. First time round you may not like the taste but try again and I'll swear you'll get that warming feeling right down to your boots.

PETER KANE

JOE JACKSON 'Will Power' (A&M AMA 3908/ CD)*

STRANGE GUY, Joe Jackson, with his shoes, his suits and his misplaced smile. Just as you think you're getting to know him, he slams the door shut and locks himself away in his own little universe.

Jackson has got it made: thousands of outrageously open-minded fans, total artistic freedom and a hip air of self-determined loneliness. Joe's so mysterious he's almost shady, and this he loves. He thrives on not being unpredictable.

The problem is, since the glory days, Joe's been toying around with just about everything he can get his hands on. It's a great attitude – keep the public on its toes. But do make it interesting, please.

At least the 'Jumpin' Jive' swing phase produced a few listenable trumpet blasts. 'Will Power', however, is nothing more than washed-out, dog-tired and depressing classical music of the lowest order. It doesn't brutalise your brain with cantankerous clarinets; all it does is send you to sleep.

It's not that you resent Joe's insistence on trying to widen his musical outlook and escape the pop scramble with all its cheesy trimmings. It's just that, once in a while, you too would like to be able to derive some pleasure from his costly and daffy whims.

MR SPENCER

NIGHT RANGER 'The Big Life' (MCA MCF 5839/ CD)*****

AS EUROPE grow bigger and bigger peddling second-hand soda pop with a second-rate rock trim and ten mile smiles, so Night Ranger, not quite as cute, have proven for the fourth time of asking that 'melodic rock', that much-reviled 'hing, needn't begin and end with witless flyweight crap.

Night Ranger have (not one but!) two shit-hot guitarists breathing down the neck of their melody-laden, middle-American sound, jabbing it in the ribs and making it work its butt off. As a result, 'The Big Life' is in too good a shape to just slip off quietly into a complacent AOR slumber.

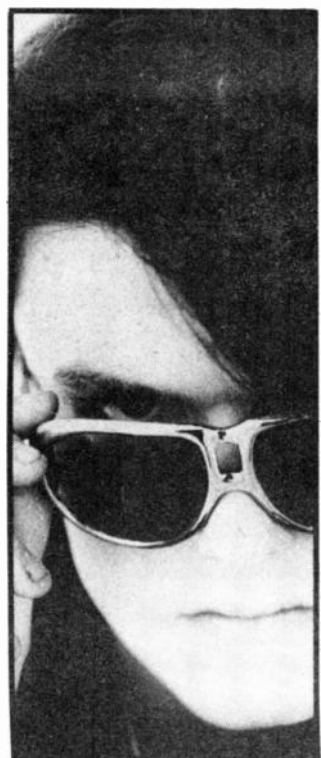
That's not to say that the guitars are swung about like a stocking full of billiard balls. If needed, they can melt into the background as quickly as they came, although they're at their most potent when torching the spunkier tracks.

When Night Ranger come good they're like a long hot summer squeezed into a matter of minutes, warm, bright, fun and with terrible lyrics.

Night Ranger are a long way off fashionable but, quite honestly, I need something direct and instant to bring relief from Slayer, Swans and suchlike. This is perfect.

PAUL ELLIOTT

KEEP TAKING THE TABLETS



DR ROBERT: he's no Tory!

THE BLOW MONKEYS 'She Was Only A Grocer's Daughter' (RCA TL71245/ CD)****

THE SUCCULENT, strange and sexy Dr Robert is back. He licks his lips, smiles and slips away into oblivion. You close your eyes and follow – it seems the only thing to do.

The title of this, The Blow Monkeys' third LP, is a timely reference to Mrs T, and the theme is continued on 'The Day After You' with the aid of Curtis Mayfield as they combine for a harmonious warning: "Everybody says that the country's in a mess/And that soon will come the day/But she's making plans to stay, plans to stay."

Mention of the Dr brings on either a rush or a rash; his arrogance and camp showmanship are great or they grate. But if you like your pop stars brash, with a cute sense of humour and more than a soupcon of style, then take the Dr to your heart.

'Grocer's Daughter' has taken some of pop's best moves and shuffled them with a deft touch to come up with a winning hand. It's rich, tender and soulful and leaves you with a saccharine smile. It's free from torment and challenging twists.

The single, 'It Doesn't Have To Be This Way', is cast from the same mould as

'Digging Your Scene'. It purrs. 'Out With Her' has some mellow, summer dreams oozing from its seams, while 'Some Kind Of Wonderful' is an uptown stax party.

The Dr's distinctive, breathy drool gives the Monkeys a rich palette to play with. 'Man At The End Of His Tether' is another sharp title to chew on as it takes you on board the funky bandwagon for a ride soaked in brass and balls. And 'Rise Above' takes a glance at early Bowie before going on its own buoyant way, riding on a riff borrowed from Mott The Hoople's 'Roll Away The Stone'.

Dr Robert's discarded the blues toys he played with on 'Animal Magic' in favour of an invigorating and fuller funk sound. 'Checking Out' is evidence of a sharp move. 'Don't Give It Up' is a go-go giggle with a guest pout from Paula Yates and 'Cash' is a driving cascade into T Rex's box of tricks. It's the best song Bolan never wrote.

'Grocer's Daughter' is yet more ammunition with which to stave off the banal mediocrity gnawing the life out of pop. Its only slight fault is that the Dr sets such high standards, even he can't get it right all the time. But when he does, it's heaven.

KEVIN MURPHY

LIVES

PERFORMANCE

THE LEGS HAVE IT!



TINA TURNER: the thigh's the limit

BLUE AEROPLANES Oval Cricketers

THIS IS a newflash. John Betjeman has hijacked a Lancaster bomber and collided with a record deck over Estonia. The survivors are reported to be Blue Aeroplanes. Blue Aeroplanes are go!

Art house renegades, Blue Aeroplanes are nothing if not VFM (that's Value For Money, MFI fans).

For less than the price of a 12-inch, they give you WH Auden rapping over Velvet Underground cut ups, Wotjek, the East European body popper (tonight sadly restricted to a place in the audience), the Everyman scratching method, a guitarist with a pill box hat, a veil and the twattiest dance steps this side of Fine Young Cannibals, and the complete, wonderful surprise of seeing a product of English indieland redefining the parameters of pop performance.

Whether reaching for a slim volume or for the bruising noise with which they climax their lovely, startling synthesis of wordplay and guitar noises, Blue Aeroplanes are taking off and doing it quite beautifully.

ROY WILKINSON

SQUEEZE Greenwich Tunnel Club

WHY WAS everyone crammed into this small space? For most, it was probably something to do with a long coveted pink seven-inch called 'Cool For Cats' and a chance to recite 'Up The Junction'.

But what about the six on stage?

Perhaps Levi's are about to shoot Squeeze to the top of the charts using 'Cool For Cats' in their next ad. Or are the band just here for a good laugh and a singalong with Jools 'Groovy F' Holland?

Well, the oldies are knocked out, fair enough, but as for Squeeze having a laugh. . . no chance!

This gig is no piss-about; it's the po-faced testing ground for a new and as yet unnamed album. And unfortunately, the sounds of the present drift into those of the past. Live, new material like 'If I Didn't Love You' seems no different from many of the older songs.

Watching Difford and Tilbrook is like seeing Keegan and Heighway at an Anfield testimonial. A touch of class here and there, but mainly a sad tale of sagging stomachs and advancing years.

SHAUN PHILLIPS.

ERASURE Westminster Central Hall

YOU'VE SEEN their uptempo but squeaky clean act on *Top Of The Pops* in recent months; well, here they come, the fabulous Erasure!

Erasure are greeted with virtual hysteria. It's at this early point in the proceedings that you, the only Johnny-come-lately in tonight's audience, first realise the extent of your miscalculations.

Andy Bell, a wonderful singer, is parading onstage in red tail-coat, leather leotard, woolly tights and highly polished Doc Marten boots. The crowd seem familiar and unflustered by this hypnotic display of high class camp and happily scream their appreciation.

It's a revelation. To the right a couple of guys in suits provide pristine backing vocals and supply the kind of loose-limbed dancing that's usually the preserve of female singers. In their own quiet way, Erasure are turning convention on its head: these male crooners are here for their singing skills, certainly, but they're also here to look pretty.

To the left is Vince Clarke. A stranger to his work would see him standing there with

TINA TURNER Paris Bercy Arena

WHEN A show starts laddling out the special effects with the generosity of this one, an ageing hack can start getting suspicious. Such devices are frequently used to cover up wrinkles of one kind or another, and Tina's age is no secret to anyone.

As she moved around her hi-tech multi-layered stage under a torrential light show watched by four video cameras for the benefit of those more than 20 metres away – which was more than half the 18,000 people packed into the superb purpose-built Bercy Arena – it was easier to be dazzled by what you saw rather than by what you actually got.

It took a delightfully over-the-top trick during 'We Don't Need Another Hero' – good enough to put the *Mad Max* film out of mind and such fun that I don't want to spoil it for anyone – to convince me that the effects were designed to enhance the show rather than flatter Tina.

In fact the whole show is cleverly organised to allow Tina as much freedom as possible. That makes it easier for her to perform and Tina is a performer. I can watch her on stage for far longer than I can listen to her records because not far beneath the expensive wigs and designer clothes, is the same bandy-legged rocker she's been for 30 years or so. And she's still getting a kick out of it.

She may not have the blistering stamina you see on the brief black and white video clip of the Ike And Tina Turner Revue – limbs furiously pumping – during 'Overnight Sensation' (ha!), but she has another strength now that enables her to turn almost any song her own way. Not simply the ones from her albums but hoary old standards like 'I Can't Stand The Rain' or even Springsteen's 'Dancing In The Dark'.

Her eight-piece band is an Anglo-American mix including Laurie Wisefield from Wishbone Ash, John Miles (yes, that John Miles) and Don Snow (Squeeze, Nik Kershaw). They fit together as a high-quality rock group, not least because they are all rabid Tina fans. They also get their chance to shine individually – John Miles gets a good work out with Tina on 'Tearing Us Apart', sax player Deric Dyer makes the most of his succession of solos during the spotlight on the final surge of the show and percussionist Steve Scales gets to practice his Mick Jagger impersonation.

It's a show that's built to last – it will still be touring some corner of the globe this time next year – but right now it's humming, and it will still be that way in June when she gets here.

HUGH FIELDER

his inaudible guitar and assume his role to be a purely transitional one. He looks totally insignificant, but the gorgeous pulses of 'Sometimes' and 'It Doesn't Have To Be' tell us otherwise.

To pull off this masterful minimalism (the stage is near enough bare and the actual

music is hardly perplexing in form), Clarke has to be a little bit clever, at least.

The combination of a grumpy ex-futurist and an outrageously camp singer may not sound like a recipe for success but, oddly enough, it's so ill-conceived, it's a masterstroke.

MR SPENCER

JULIAN COPE Guildford Civic Hall

AFTER THE filth, fur(r)ry and, politely speaking, *foul-ups* of Crazyhead, after the Faith Brothers' toothy, inconspicuous anthems, after an insufferably long intro, finally He came amongst us, the only bloke ever to look odd because he's not wearing a turtle shell on his back. . .

All this talk of 'stadium rock' seems suspiciously like a whimsical joke or simply more of Cope's quotable bullshit. Maybe he was overcompensating for the cosy size of the Civic Hall – whatever, he played almost entirely for the pleasure of the first few rows, a shrinking, introverted sideshow, magnetic if rarely communicative.

Cope is the centre of attraction and will do anything to keep it that way, curling lizard-like on a sturdy, branching microphone stand or flopping onto his back in Charlie George pose. Yet for all these limited, clumsy dramatics, he gives very little.

Even the music – terse, sweet and not as rich in psychedelia as could have been expected – doesn't really aspire to 'stadium' standards. Mind you, after the '70s swirl of Rush and Angel, not a lot else seems pompous by comparison.

'Pomp' suggests a certain sluggishness, while most of Cope's songs threaten to split their little leather trousers in their excitement. They're cocky but fun with it, 'Pulsar' and 'Spacehopper' ('You've gotta hold on, baby, to my special feature'? What a beast!) providing an (almost) manic pop thrill while 'Eve's Volcano' utilises the most banal tricks and makes them unashamedly enjoyable.

From such poppy flotsam to the cathartic (baby) psychodrama at the end (cheap Doors pun for a cheap Doors pastiche), Cope is as unpredictable as a studied English 'eccentric' could be.

PAUL ELLIOTT

THROWING OFF



A R KANE'S Alex: Cocteau Twins fans beware!

Steve Double

PERFORMANCE LIVES

THE WEDDING PRESENT/SLAB! New Cross Goldsmiths College

FOR A time tonight, this was a perfectly nice end-of-term students' ball. Spotty couples were kissing each other to Level 42, whilst lads with beer bellies bigger than brains engaged themselves in drinking competitions. Then something happened.

Slab!, a shabby looking seven-piece, took the stage. The snogging stopped, the piss artists choked on their beers, and all those with faint hearts ran from the hall, trying to escape from the wall of piercing noise bleeding from the PA.

Slab! hit hard. They're like a cross between the Mary Chain and Pigbag, and their hissing funk noise is tough! They have a bassist who makes Mark King seem slow in comparison, a guitarist who kneels in front of his amp for the whole set, worshipping the blasphemous din it's spitting out, and a horn section which blows winds of turbulence.

By the end of their manic set, the hall was empty, the onslaught complete and their impact severely felt by all those who had remained.

These days, The Wedding Present aren't standing still. They're learning to walk tall on these shores *before* trying their luck in America, unlike some of their peers. And they're walking taller every week.

The Wedding Present are exploring and digging deeper into every avenue of bristling guitar pop. The guitars are still played as fast as ever but their classic three minute pop songs are crisper and sharper now; there's a greater reliance on accuracy and clarity of sound. Dave Gedde, with that sedate, world-on-his-shoulders voice, is writing the most honest love songs in the history of heartbroken pop.

'My Favourite Dress', still an obvious highlight, captures all the disappointment that comes

with memories and hurt feelings. And 'Once More', with its restrained anger, focuses on the transition from dreamy boyhood to harder, colder manhood.

The reason everyone loves The Wedding Present is because they put everything you ever felt, but were too shy to express, into a familiar context. That is indeed a rare talent.

RON ROM

BLACK BRITAIN Brixton Fridge

SANDWICHED BETWEEN the drinks, the dance and some incredibly important conversations – I swear the girl with the blonde hair way past her backside didn't pause for breath – the Fridge is maybe not the easiest place to get a response.

Tonight, it's Black Britain's turn. Playing hard-line funk with more than a touch of Stateside sophistication, they're three black and two white guys who've grown out of the London club scene and have been tagged political because their songs dare to touch on musical no-go areas like immigration, unemployment and South Africa. You should be interested, but can you *jump* to it?

Playing a condensed set, 'Ain't No Rockin' In A Police State' is a fine, fierce place to start. There's a good, tough edge to Ron Elliston's vocals, and with added voices, percussion and synth, they're a true and slick working unit.

But the new single 'Night People', with its strict dance rhythm and wailing girlie hook, could just be the sound of punches being pulled as it holds a tarnished mirror up to the audience. The sound is persuasive but it's never truly convincing.

So far Black Britain haven't made it easy for themselves. Home-reared funk doesn't seem to be taken seriously anywhere, not even by the culture that's its lifeblood. In aiming for both the head and more lucrative hips, they could end up missing both.

PETER KANE

THE MARY CHAIN

A R KANE

Villiers Street Players Theatre

THE SOUND man at the Players Theatre was probably cursing A R Kane's mothers for putting their boys on the stage in the first place. The boys, meanwhile, weren't sure whether to embrace said platform, or rape it. They spent much of their set with their backs turned, lit only by a candle, crouching over their guitars or lying prostrate on the floor while singer Alex writhed around an indecipherable stream of exhortations and lead (?) guitarist Rudi kicked and cajoled his equipment into providing an improvised wall of feedback, chords and raw noise.

A R Kane are (two-thirds) black, as people never tire of telling each other. But on this evidence, they don't "sound like the Mary Chain" (the other common comment) at all.

If their classic single 'When You're Sad' was a seamless juxtaposition of pristine pop song and cathartic noise, the beauty in their live show evolves much more directly out of the bedlam. In its more gripping moments,

this crazy exorcism was enough to justify their citing Miles Davis circa 'Bitches Brew' as their only influence.

Newly hitched to 4AD, A R Kane – Alex, Rudi, Russell and drum machine – make a bloody noise without many borders or corners. It continually threatens to flower into fully-fledged song or grind completely to a halt. But it's exciting because it does neither. Rather, it ascends from one crescendo to another, occasionally dropping in skeletal, acoustic-based songs like 'Sado-Masochism Is A Must' and 'Lolita'.

At points it's gratuitously formless, but at its peaks it evokes the love-hate-and-confusion subject matter of their songs so well that not hearing the words becomes irrelevant.

Anyone who witnessed their last London show, which lasted six minutes, must have been on tenterhooks throughout. But tonight, they managed a half-hour. Most of it was rivetting.

ROBIN GIBSON

TWISTED SISTERS



SISTER JONAS: time gentlemen, please

Peter Anderson

HÜSKER DÜ

New York Ritz

BACK AGAIN after what seems like a lifetime, Hüsker Dü gather up their sardonic wit and pick up where they left off.

Hüsker Dü bundle up in buzzing chords with a furious, challenging charm. All those playful hardcore

clichés are transformed into a tangible chaos. With a sense of dignity and an ability to interpret this teasing, humming pop language, Hüsker Dü are something special.

Bob Mould's slashing guitar – triggering crashing cymbals and an agitated rhythm section – creates a perfectly dizzy pop thrill. With 'Standing In The Rain', the Hüskers find themselves all caught up in overtly anxious sentiment, rivetting and reminiscent of early Police. While the deft twist of blazing harmony during 'You're A Soldier' is pure simplicity.

Applying a tuneful accuracy to 'Could You Be The One', a slice of otherwise senseless sound, Mould skirts between cool and casual, first manic, then blood-thirsty, finally losing himself somewhere at the heart of this vast whirlpool of sound.

At the end of a set building almost logically to a burst of unadulterated mayhem, The Byrds' 'Eight Miles High' is delivered with immaculate distortion. With pungent power and hard-driving, textured rhythms, today's Hüsker Dü are wonderfully direct.

VALERIE ROSNER

DEACON BLUE Harlesden Mean Fiddler

JUDGING BY the number of CBS PRs strutting their funky stuff to this cry of Scottish dignity, it won't be long before Deacon Blue face a pride swallowing decision. Whether to become a finely honed, one song, Curiosity-type pop band, or to ditch the power-brokers and retain some small slice of diversity.

Here, the battle already seems in full swing as one or two leather jacketed members of the auld guard valiantly compete with a hoard of yuppies.

Lorraine McIntosh's guttural voice wreaks havoc over Ricky Ross' soul-searching in 'Chocolate Girl', but in the main she's restricted to backing vocals.

Song titles like 'Dignity', 'Suffering' and 'Loaded' may well soon ride that fine line of hypocrisy, with recollections of 'working days and hardship on one side of the fence and a stack of gold discs on the other.

But their enthusiasm and pride remain plus points for the moment at least, and Deacon Blue retain a fine repertoire of songs with individual character.

SHAUN PHILLIPS

THE LEATHER NUN Gothenburg University

THE AUDIENCE is very drunk. Several hundred students lurch around the dingy cellar bar, careering off walls, dropping their drinks and screaming hysterically.

The Leather Nun wander towards the stage from their cramped office which passes as a dressing room, and go almost unnoticed. Jonas allows a trace of a smile to crawl over his face, pulls up the collar to his raincoat and takes hold of the mike-stand.

Bassist Freddie has been matching the crowd drink for drink and stares at them in sozzled distaste. A squeal of feedback escapes from the PA, and then Jeez. . . it's 'Prime Mover', Jonas slowly swaying, intoning "can you feeel it?" as the guitars howl and rip through the speakers. A large section of the crowd all fall over at once, and The Leather Nun charge into the next song. . . except there seem to be at least four songs being played at the same time.

It could have been 'Son Of A Good Family' or maybe it was 'On The Road', no one seemed to care, band or audience. For The Leather Nun it was a paid rehearsal, just another drunken night in their home town and an excuse to wind up a crowd, which they love to do.

All of a sudden, though, there's clarity: 'I Can Smell Your Thoughts' is a *blast*, 'Jesus Came Driving Along' sees Jonas at his most menacing, and then, with 'Lollipop', the feedback frenzy gets painful and you realise that even when The Leather Nun are completely blitzed, they're still special. After seven years these European sons are in a stronger position than ever before, and yet they will do everything in their own time, in their own way.

They close with 'Slow Death', Jonas standing motionless, probably seeing far beyond the reddened, sweaty faces in front of him, while guitarist Aron hits and pulls at his instrument to suck every last noise out of the thing. They leave the stage, push past inebriated bodies, and collapse together, smiling. "Hey?!" slurs Freddie, in broken English. "Where's the money, then?"

NEIL PERRY

WE ARE GOING TO EAT YOU Kentish Town Bull And Gate

DON'T TALK! Eat!

We Are Going To Eat You are an appetising, if unbalanced meal of favourite trad punk ingredients that have lost their original nutritional value over the years. They remain, however, refreshingly enthusiastic.

Comprising a couple of members from one-time fun anarcho-punk band Hagar The Womb and a female vocalist who looks like a charming cross between Olive Oyl and one of The B-52s, We Are Going To Eat You whirl through borrowed chords from 'The Scream', livening them up with some keen improvisation.

They begin somewhat awkwardly with a catchy dose of straight pop medicine called 'Fine Day', sunshine melodies merrily skipping over academic rhythms. But as they progress, they soon find their niche in a rather dated but still spirited Blyth Power-style punk pop.

We Are Going To Eat You are a cheery bunch of cannibals who are still sharpening their teeth.

RON ROM

Glastonbury

1987

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Tickets from Box Office
Tel: 01 748 40812, LTB Premier, Keith Prowse, Credit Cards 01 741 8989, Ticket Master and Stargreen

HARD ROAD

Aggressive Blues Rock Trio
Telford, Barons Club
Thurs 16th April
Peterborough, The Crown
Thurs 23rd April
High Wycombe, Nags Head
Sat 25th April
Supporting GROUNDHOGS
London Sir George Robey
Wed 29th April
Supporting JOHN OTWAY
Band info: 01-886 8385

FLIGHT**MODERN MEGA ROCK**

APPEARING AT:
Ruskin Arms, East Ham Thur 23 April
Royal Standard, Walthamstow Fri 24 April
Kings Head, Fulham (with Jerod) Thur 28 April
Rock Show, Southend on Sea Fri 8 May
Ruskin Arms, East Ham (with Jerod) Thur 21 May
**SINGLE ON SALE AT SHADES,
ST ANNE'S COURT, SOHO**

EASTER COPY DATES

All Display & Semi
Display Advertisements
to arrive in this office by
5.00pm Wednesday
April 15th

Kennedy Street Enterprises
by arrangement with Handle Artists present

**BARCLAY
JAMES
HARVEST**

in concert

APRIL 19 MANCHESTER Apollo
APRIL 20 NEWCASTLE City Hall
APRIL 21 EDINBURGH Playhouse
APRIL 22 SHEFFIELD City Hall
APRIL 24 BIRMINGHAM Odeon
APRIL 25 HAMMERSMITH Odeon
APRIL 27 PORTSMOUTH Guildhall
APRIL 28 LEICESTER De Montfort Hall

All concerts start 7.30pm
All tickets £7.50, £6.50, £5.50
Except Hammersmith £8.00, £7.00, £6.00



THE PRIMITIVES
PLUS THE BAMBI SLAM
DOORS OPEN 9.00PM 1A CAMDEN HIGH STREET NW1 4AD £5.00
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**the mighty
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MONDAY 27TH APRIL
SHEFFIELD UNIVERSITY UNION
THURSDAY 30TH APRIL
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UNIVERSITY OF SUSSEX
STUDENTS UNION—BRIGHTON
SATURDAY 9TH MAY
UNIVERSITY OF SURREY S.U.
GUILDFORD (DNA & SOUND ASYLUM IN ASSOC. WITH U.S.S.U.)

SUNDAY 10TH MAY
BIRMINGHAM POWERHOUSE

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Wednesday 15th April

THE DELTONES
JOHN HEGLEY & RORY MACLEOD
£3.00 8-12pm

Thursday 16th April
TV PERSONALITIES
TALLULLAH GOSH
NORTH OF CORNWALLIS
THE PERFECT STRANGERS
£3.00 8-12pm

Friday 17th April
IOTA INTI (Latin Souther)
+ DJ Dave Hucker
£3.00/£3.50 after 10.30 9-2am

Saturday 18th April
THE JAM SESSION
(Ex-Chevalier Brothers frontman
combines 40's swing with Latin Rhythm).
+ DJ DAVE HUCKER
£3.00/£3.50 after 10.30 9-2am

Thursday 23rd April
HOORAH BOYS HOORAH!
+ HO HO KAM
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21-26 April 1987
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ICA

The Startled Insects
Tuesday 21 Wednesday 22
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Like a collision between a drag ball
and a SF movie Time Out

Hula
Thursday 23, Friday 24
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This Hula thing is a collision of noises,
ideas and people that becomes a single
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| | | | |
|-------------------|-----------------|---------------------------------|---------------------|
| THU 16th APRIL | Rock n' Roll | RED HOT + DJ REBEL ED | £2.00 £1.50 Conc |
| FRI 17th APRIL | Rock Night | MAD DOG + TEARAWAY | £2.50 £2.00 Conc |
| SAT 18th APRIL | Set Special | WILKO JOHNSON + RED NITE | £3.00 £2.50 Conc |
| SUN 19th APRIL | R&B | LITTLE SISTER | £1.50 |

OPEN 8 TIL 12. NO ENTRY AFTER 11.
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FRI 24th APRIL
★ **TIGER TAILZ** ★



DINGWALLS
Camden Lock, Chalk Farm Road, London NW1. 267 4967
COMING SOON . . .

Fri 17
BOOGIE BROTHERS BLUES BAND
THE HONKY TINKERS - R&B SOUL REVIEW
£5 BOOK NOW!

Sat 18
RENT PARTY
on Stage 10.30 £3.50 Come Early
Mon 20
Rock'n'Roll All Dayer (12 noon to Midnight)
From USA

HAYDEN THOMPSON
THE PLAYBOYS + JUMPIN' JACKS
DJ MOUSE + JIVE CONTEST ES

Tues 21
BOLO BOLO
3 MILES UNDER - BACKLASH
MODERN SOUL £3.50 (2.50 UB40/Students)

Wed 22
THE UNION - THE HYPNOTICS
REAL MACABRE - THE HIDING PLACE
Guitars! £3.50 (£2.50 UB40/Student)

Thur 23 "ACROSS THE TRACKS CLUB"
Fri 24 "BLUES N'TROUBLE"
Sat 25 WILKO JOHNSON
Tues 28 CELEBRATE RIFLES
Wed 29 ED KUEPPER

**NEWS
ON SUNDAY**

PRESENTS IN AID OF ANTI-APARTHEID

APRIL 21: Biko Bar, Lanchester Poly, Coventry
WHIPPERSNAPPER

7.30 p.m. Tickets £5.00, £3.00 (UB40) on the door

APRIL 21: International 2, Manchester

HEERA

8.00 p.m. Tickets £5.00, £3.00 (UB40) In advance 061 224 2655
On door £6.00, £4.00 (UB40)

APRIL 23: Philharmonic, Liverpool

ASWAD**AMIR****ESSP (EBONY)****DISTANT COUSINS****BLOOD GROUP****CRYATION**

7.30 p.m. Tickets £3.00, £2.50 (UB40) 051 709 2895

APRIL 24: International 1, Manchester
NEWS ON SUNDAY CLUB NIGHT
TOP DJs + SPECIAL GUESTS

8.00 p.m. Tickets £2.00, £1.50 (UB40)
In advance or on door 061 224 2655

APRIL 25: International 2, Manchester

SANDRA CROSS**ARIWA POSSE****LORNA G**

SPECIAL GUEST: JUDY BUCHER

8.00 p.m. Tickets £4.00, £3.00 (UB40) 061 224 2655
On the door £5.00, £4.00 (UB40)

MAY 2: University, Birmingham

END OF CHAT**TWO NATIONS**

7.30 p.m. Tickets £2.50, £1.50 (UB40)
In advance from Odeon, New Street

APRIL 25: Leadmill, Sheffield

MEOW

DON VALLEY & THE ROTHERHITES
NEWS ON SUNDAY SHEFFIELD
CELEBRATIONS

8.00 p.m. Tickets £2.00 in advance or on door

NEWS ON SUNDAY HATES RACISM, LOVES GOOD MUSIC. OUT ON APRIL 26TH

ASCARD PRESENTS

**PAUL
BRADY**
Primitive • Dance • Tour

7th May **EDINBURGH**, Queens Hall
9th May **SHEFFIELD**, The Limit
11th May **SOUTHPORT**, Arts Centre
12th May **KENDALL**, Brewery Arts Centre
13th May **LEEDS**, Irish Club
14th May **NEWCASTLE**, Riverside
16th May **MANCHESTER**, The International
17th May **BRISTOL**, The Hippodrome
18th May **EXETER**, Barnfield Theatre
20th May **LONDON**, Hammersmith Odeon
23rd May **BIRMINGHAM**, Odeon

Credit Card Hotline for London
(subject to booking fee)
01-741 8989, 01-734 8932

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.



Ruby Turner gets into an anti-apartheid groove at the Royal Albert Hall (Wednesday) along with The Communards and Terence Trent D'Arby.

WEDNESDAY 15

BRIGHTON Kings Road Arches Zap Club (775987) Haze/How Many Beans Make Five/Ten Million Quintans
BRISTOL Moon Club Nyah Fearties
CARLOW Seven Oaks Hotel A House
CROYDON Cartoon (01-688 4500) Paul Fox's Dirty Strangers
CROYDON Star (01-684 1360) Here In Bombay/Electric Penguins
CROYDON Underground (01-760 0833) Alan Darby
DUNSTABLE High Street Wheatsheaf (62571) The Bootleggers
EAST KILBRIDE Bruce Hall Zero Zero
EPPING Centrepoint Upstairs Rotherhithe Tunnel & The Approach Roads/In The Ether/Pope On Dope/320 Sycamore/Spanner
EXETER Little Castle Street Paradise Alley Johnnie Smeg And The Blues Bums
GLASGOW Carlton Place Star Club Bureau F/The Slave Kings
GREATSTONE Seahorse Maroondogs
KINGSWINFORD Kingfisher The Red Beards From Texas
LEEDS York Road Irish Centre (453931) Mike Heron/Spirit Of The West
LONDON Bethnal Green Approach Club Danger Zone
LONDON Brentford High Street Red Lion (01-571 6878) Tim Cody
LONDON Brixton Canterbury Arms The Souls/The Levellers/The Christening
LONDON Camden Lock Dingwalls (01-267 4967) The Cardiacs/Flowers In The Dustbin
LONDON Camden Parkway Dublin Castle (01-485 1773) Alias Ron Kavana
LONDON Chelsea Kings Road Art College Split Personalities/And Now The Screaming Starts/Penny Dreadfuls
LONDON Covent Garden Rock Garden (01-240 3961) Atomage
LONDON Dagenham Robin Hood The Threads
LONDON Dean Street Gossips Clash City (01-968 9646) Sirens Of 7th Ave/The Show
LONDON Deptford New Cross Road Royal Albert (01-692 1530) Finnegan Jake & Fredbare
LONDON Euston Road Shaw Theatre (01-388 1394) Poison Girls/The Fusspots/Sax Machine (Aids Day Benefit)
LONDON Finsbury Park Sir George Robey (01-263 4581) Tallullah Gosh/Bam Bam And The Calling/The Passmore Sisters
LONDON Fulham Broadway Swan (01-385 1840) Stallion
LONDON Fulham High Street Kings Head (01-736 1413) Senseless Things/Tinkled Pink Circus
LONDON Fulham Palace Road Greyhound (01-385 0526) Fortunate Sons/Psalm
LONDON Gordon Street Bloomsbury Theatre (01-387 9629) Harvey And The Wallbangers
LONDON Greenwich Tunnel Club (01-858 0895) The Urge
LONDON Hammersmith Clarendon (01-748 2471) The Clay People
LONDON Hammersmith King Street Town Hall Love & The New Vandals
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Veni Vidi Vici/Chrystal Invasion/The Headquarters
LONDON Islington Upper Street Hare & Hounds (01-226 2992) The Crayfish Five
LONDON Kensington Gore Royal Albert Hall (01-589 8212) The Communards/Ruby Turner/Terence Trent D'Arby/Smiley Culture/Andy White (Anti-Apartheid Benefit)
LONDON Kentish Town Bull And Gate (01-485 5358) The Dentists/The Locomotives/Hyacinth Girls
LONDON Kings Cross Margery Street New Merlins Cave (01-837 2097) 27
MATTOIDS The Chillum
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) The Deltones/John Hegley/Rory McLeod
LONDON Leicester Square The Comedy Store The Society
LONDON Oval Cricketers (01-735 3059) Kieran Halpin
LONDON Piccadilly Great Windmill Street Paramount City The Sci-Fi Sex Stars
LONDON Putney Half Moon (01-788 2387) Grahamophones
LONDON Putney Zeeta's (01-785 2101) Under The Influence
LONDON Shaftesbury Avenue Limelight (01-434 1761) The James Taylor Quartet
LONDON Walthamstow Royal Standard (01-527 1966) Elusive Curios/Phantom Guest/Ransom
LONDON Wardour Street Marquee (01-437 6603) Jonas Hellborg
MANCHESTER Ritz (061-236 4355) Erasure/I Start Counting
NEWCASTLE Mayfair (323109) Julian Cope/Faith Brothers/Crazyhead
NEWCASTLE Riverside (614386) The Peter Greenaway Quartet
NOTTINGHAM Rock City (412544) Spear Of Destiny/The Bolshoi/The Red
NOTTINGHAM The Garage (501251) Voice Of The Beehive/Frantic Flintstones
POOLE Mr C's (631912) Cartoons
PRESTON Rumble Club (726030) The Macc Lads
READING Cap And Gown Pressgang Club (586006) Polish October
READING Majestic Pink Fairies/The Magic Mushroom Band
ROTHERHAM Thames Street Sub Club (370874) Red Sector/Attila The Stockbroker
SOUTHEND Janet's The Swamp Band
SOUTHEND Reids (343235) The Psycho Surgeons/Phantom Guest/No Respect
STOCKTON Dovecot Arts Centre (611625) Isaac Guillory
TAUNTON Railway Inn The Morrisons
THATCHAM Silks Zeitgeist/The Complaints
WINSLOW Nags Head Uncle Eric's Backstairs Creepers

THURSDAY 16

ALDERSHOT West End Centre (21158) Capercaille/Crusheen
BALLOCH Flamingos Avail
BATH Nightlines Camouflage
BIRKENHEAD Stairways (051-647 6544) Psycho Surgeons
BRADFORD Manningham Lane Royal Standard HDQ/Co-exist/Silent Community

BRIGHTON Richmond (603974) 999/Walnut And The Wankers
BRIGHTON Under The Cliftonville The Last Cry/Rezzurrection
BURTON-ON-TRENT Central Park (63265) The Climax Blues Band
CARDIFF Four Bars Inn Jake Thackeray/Howling Sleepers
CHERTON White Lion Hotel Maroondogs
CHERTSEY Cricketers Antz Avenue
COLCHESTER Osborne Street Works (570934) Automatic Slim/Rhythm Factor
COVENTRY Dog & Trumpet The Pink Tomatoes
CROYDON Cartoon (01-688 4500) Hot Club
DONCASTER Corporation Taps No Man's Land
DUDLEY JB's (53597) Engine
EASTBOURNE Archery Tavern (22069) MO Blues Band
EXETER Bart's Tavern Rodney Allen
GILLINGHAM Southern Belle Parisienne Blonde
GLOUCESTERSHIRE Hatherly Manor Function Rooms (730217) Kiss The Blade/Shake
HARLOW The Square (25594) The Cavemen/The Bardots/Alan Andrews
HARROW The Barrow The Threads
HIGH WYCOMBE Nag's Head (21758) Culture Vultures
HIGH WYCOMBE Turnpike Big Scream
LEICESTER Princess Charlotte (553956) Perfect Kinda Life
LEIGH Grand Hotel Rhubarb Tarts
LONDON Brentford High Street Red Lion (01-571 6878) Soul Commotion
LONDON Brixton Canterbury Arms (01-272 1711) The Smirking Hyenas
LONDON Brixton Old White Horse (01-274 5537) Antisept/Deviated Instinct/Pro Patri Mori
LONDON Camden Lock Dingwalls (01-267 4967) Across The Tracks
LONDON Camden Parkway Dublin Castle (01-485 1773) Fabulistics
LONDON Dean Street Gossips (01-968 9646) Sleepy La Beef
LONDON Deptford New Cross Road Royal Albert (01-692 1530) Steve Simpson's Monday Band
LONDON East Ham Ruskin Arms Haze
LONDON Finsbury Park Sir George Robey (01-263 4581) John Cooper Clarke/Juice On The Loose/The Yes Men
LONDON Fulham Broadway Swan (01-385 1840) Mick Clark Band
LONDON Fulham High Street Kings Head (01-736 1413) Ice Cold In Alice
LONDON Fulham Palace Road Greyhound (01-385 0526) Yahoo Trumpets/The Galley Slaves
LONDON Gordon Street Bloomsbury Theatre (01-387 9629) Harvey And The Wallbangers
LONDON Greenwich Tunnel Clubb (01-858 0895) Salvation Sunday/Broad Daylight/Press
LONDON Green Lanes Queens Head The Crayfish Five
LONDON Hammersmith King Street Town Hall Love & The New Vandals
LONDON Hampton Court Jolly Boatman Cannes
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Poor Mouth/Ben MacGuire
LONDON Herne Hill Half Moon (01-788 2387) Instant Reactor/Government Property
LONDON Kings Cross Margery Street New Merlins Cave (01-837 2097) Sirens Of 7th Ave/One Fell Swoop
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) Television Personalities/Tallullah Gosh (Benefit for Nicaragua)
LONDON Mornington Crescent Camden Palace (01-387 0428) The Primitives
LONDON North Kensington Bramley Road Station Tavern (01-727 4053) Tom Nolan's Rocking Blues Band
LONDON Oval Cricketers (01-735 3059) Three Colours
LONDON Oxford Street 100 Club (01-636 0933) Pop Icons/The Way Out
LONDON Oxford Street Wrong Club Piccadilly Yellow
LONDON Putney Half Moon (01-788 2387) Joe Lee Wilson
LONDON Putney Zeeta's (01-785 2101) City Line
LONDON Stoke Newington Church Street Rose And Crown Lol Coxhill/Steve Miller
LONDON Walthamstow Royal Standard (01-527 1966) Red Hot
LONDON Wardour Street Marquee (01-437 6603) The Grip/Legacy Of Lies/April 16th
MANCHESTER Benny's Club Gah-Ga
MANCHESTER Hanging Ditch Moonraker Club King Of The Slums
MELTON MOWBRAY Noels Arms Uncle Eric's Backstairs Creepers
NEWCASTLE Buddie Arts Centre Mick Whitaker Band/After Midnight
NEWCASTLE Riverside (614386) The Honest Johns/Hang The Dance
NOTTINGHAM Garage (501251) The Dinosaurs/Attila The Stockbroker (Sacked Printworker Benefit)
NUNEATON Graziers Arms Pursuit
POOLE Mr C's (631912) Restless/Eddie Vortex
PORTSMOUTH Basins Dance Hall (824728) Pink Fairies
PORT TALBOT Raffles (897968) The Brilliant Corners
RADCLIFFE Horseshoe Free Spirit
SOUTHEND Reids (343235) A Mouthful Of Ashtrays/Obeahmen
ST ALBANS Ancient Briton Ed Reardon
STAFFORD Borough Hall Mike Heron
TELFORD Barons Club Hard Road/Witch Doctors
WEST BROMWICH Coach And Horses (021-588 2136) Bad City Blue
WHTLEY BAY Dunes Bar Skidmarks

FRIDAY 17

BIRMINGHAM Mermaid (021-772 0217) Oi Polloi/HDQ
BIRMINGHAM Odeon (021-643 6101) Spear Of Destiny/The Bolshoi/The Red
BISHOP STORTFORD Rose And Crown The Gutter Brothers
BOX HILL Box Hill Road Boxers Midnight Radio
BRIGHTON Dome (674357) Erasure/I Start Counting
BURNLEY Keighley Green Social Club The Bluurb Club
BRIGHTON Kings Road Arches Zap Club (775987) Giant/Hex
CARDIFF DOCKS Casablanca The B-Days
CLYDEBANK The Boulevard Hotel Avail/The John O'Hara Band/Detroit
COLCHESTER Labour Club Mind Games
COLEFORD Community Centre The Flatmates/Rodney Allen/Company Of Thieves
CROYDON Cartoon (01-688 4500) Bad Influence
CROYDON Railway Shack Crazy Cavan
DUDLEY Hen And Chickens Zoo Q/Heroes
DUNDEE Bonar Hall Lixx
EDINBURGH Art College Wee Red Bar (031-228 2661) Brompton Cocktail
HARLOW The Square (25594) Innocence/Out Of Bounds
HASTINGS The Carlisle (420193) Lucifer
LEICESTER Princess Charlotte (553956) The Filberts
LIVERPOOL Wilsons Bar Hammerfist
LONDON Brentford High Street Red Lion (01-571 6878) Micky Moody Band
LONDON Brixton Atlantic Coup D'Etat
LONDON Brixton Hill Fridge (01-326 5100) H2O
LONDON Camberwell Green Father Red Cap Antz Avenue
LONDON Camden Lock Dingwalls (01-267 4967) The Boogie Brothers/The Honky Tinkers
LONDON Camden Parkway Dublin Castle (01-485 1773) Juice On The Loose
LONDON Catford Bromley Road Green Man (01-698 3746) The Fingertips
LONDON Cripplewood Lane Hog's Grunt (01-450 8969) The Reactors
LONDON Deptford New Cross Road Royal Albert (01-692 1530) Gerry McAvoys Band
LONDON East Ham Ruskin Arms VHF
LONDON Finsbury Park Sir George Robey (01-263 4581) The Brilliant Corners/The Psycho Surgeons
LONDON Fulham Broadway Swan (01-385 1840) Ivo's Jivros
LONDON Fulham High Street Kings Head (01-736 1413) Stan Webb's Chicken Shack
LONDON Fulham Palace Road Greyhound (01-385 0526) Fat Profit/The Rage
LONDON Hammersmith Clarendon (01-748 2471) Birdhouse/A-Ten
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Peter Rowen/Colorado
LONDON Islington The Belvedere (01-837 2409) Crusheen
LONDON Islington Dog And Dumpling (01-359 6596) Peace On The Panhandle

LONDON Kentish Town Town And Country Club (01-267 3334) Percy Sledge
LONDON Kings Cross Margery Street New Merlins Cave (01-837 2097) Big Boys Shorts
LONDON Lee Green Old Tigers Head (01-851 6373) Sleepy La Beef
LONDON Lewisham Labour Club Goat/Pride And Prejudice/Buick Circus Hour
LONDON Mile End Benjie's The Threads
LONDON North Finchley High Road Torrington (01-445 4710) Chuck Farley
LONDON North Kensington Bramley Road Station Tavern (01-727 4053) The Trojans
LONDON Oval Cricketers (01-735 3059) The Inmates
LONDON Oxford Street 100 Club (01-636 0933) The Louisiana Joymakers
LONDON Putney Half Moon (01-788 2387) Bad Manners/Balham Alligators
LONDON Putney Zeeta's (01-785 2101) Silent Arcade
LONDON Sydenham Greyhound (01-778 9412) Hard Lines/Jim Mullen
LONDON Walthamstow Royal Standard (01-527 1966) Mad Dog/Tearaway
LONDON Wood Green Club Dog Real Macabre/Zoo Doll
MALVERN Herefordshire House Antisept/Shrapnel/Decadence Within/Capital Gain
MANCHESTER Anson Road International (061-224 5050) Mike Heron
MELBOURNE Rock Club Engine
NEWBRIDGE Celyn Collieries Workmen's Institute (243019) Bamboo
NEWCASTLE Mayfair (323109) Slayer/Malice
NORTHAMPTON Old Five Bells (711099) King Kurt's Madhouse
NORTHAMPTON The Racehorse (31997) Haze
NOTTINGHAM Mardi Gras (862368) Ozric Tentacles/Poisoned Electric Head
PAISLEY Greenock Road Stringfellows (041-887 6422) Instigators/Feed Your Head
PENZANCE DeMelzes Progression
SOUTHEND Reids (343235) The All Stars/Rhythm Badgers
WEST BROMWICH Coach And Horses (021-588 2136) 5th Avenue/Isis
WOLVERHAMPTON Hen And Chickens Zoo Q

SATURDAY 18

BASINGSTOKE Pamber Health Memorial Hall Vermillion Dol-House
BEDFORD Greyfriars International Centre (40120) Wicked/Cut Glass
BICESTER Services Club Virtue
BIRMINGHAM Mermaid (021-772 0217) A Witness/Great Leap Forward/Atom Spies/Davidsons
BIRMINGHAM Railway (021-359 2283) The C-Men
BISHOPS STORTFORD Rose And Crown Traitors
BLACKBURN Top Hat Club Happy Mondays
BRIGHTON Kings Road Arches Zap Club (775987) Four Came Home/The Park
BRISTOL Colston Hall (22957) Erasure/I Start Counting
BURTON LATIMER The Football Club Haze
BURTON-ON-TRENT Central Park (63265) The Green Three Featuring Guitar George
CARDIFF New Bogies (26168) XFX
CLYDEBANK The Boulevard Hotel Busters Apris Ski
COVENTRY General Wolfe (88402) Red Beards From Texas
CROYDON Cartoon (01-688 4500) The Glitter Band
CROYDON Star (01-684 1360) Apex Beat/Little Willy & The Alien Instant Reactor
DUBLIN The Underground A House
DUDLEY JB's (53597) Three Colors
DUNDEE South George Street Grey Lodge (23943) Instigators/Political Asylum/Feed Your Head/Exalt
EASTBOURNE Golden Lion Antz Avenue
EDINBURGH Clowns Avail
EDINBURGH Playhouse (031-557 2590) Slayer/Malice
EDINBURGH Queens Hall (031-668 2117) Mike Heron
GLASGOW Barrhead Community Centre Chumbawamba
HANLEY Victoria Hall Spear Of Destiny/The Bolshoi/The Red
HARLOW The Square (25594) Arnold/So Was The Titanic
HARTLEPOOL Hart Lane The Nursery Inn The Faith
HEMEL HEMPSTEAD Pavilion King Kurt
HEREFORD Market Tavern (56325) Cowboy Outfit
HIGH WYCOMBE Nag's Head (21758) Magic Mushroom Band/My Finest Hour
HULL Adelphi Club The Gargoyles
KETTERING Shire House Uncle Eric's Backstairs Creepers
KINGSTON Mill Street Swan (01-549 8998) Kahuna Dream
LEICESTER Princess Charlotte (553956) The Bashful Boys
LONDON Barnet Old Bull Arts Centre (01-449 0048) Spizz Sexual/Blast The Music
LONDON Brentford High Street Red Lion (01-571 6878) Chuck Farley
LONDON Brixton Academy (01-326 1022) Conflict With Steve Ignorant
LONDON Brixton Hill Fridge (01-326 5100) Dance Exchange
LONDON Camden Camarvon Castle (01-458 7858) Wolfie Witcher (Lunch)
LONDON Camden Lock Dingwalls (01-267 4967) Rent Party
LONDON Camden Parkway Dublin Castle (01-485 1773) Ricky Cool And His Texas Turkeys
LONDON Catford Bromley Road Green Man (01-698 3746) The Ya Ya's
LONDON Clapham Railway Tavern Midnight Radio
LONDON Clerkenwell Road Duke Of York (01-539 7088) Peace On The Panhandle
LONDON Crouchend Kings Head (01-340 1028) The Screaming Abdabs/Kevin McAleer/Porky The Poet
LONDON Dalston Junction Crown And Castle (01-254 3678) The Flatmates/The Passmore Sisters
LONDON Finsbury Park Sir George Robey (01-263 4581) The Mekons/Poormouth
LONDON Fulham Broadway Swan (01-385 1840) Charmed Life/The Tunji Martins Explosion
LONDON Fulham High Street Kings Head (01-736 1413) The Pirates With Mick Green



The Primitives, who are really stupid, go for a one-off at the Camden Palace (Thursday).

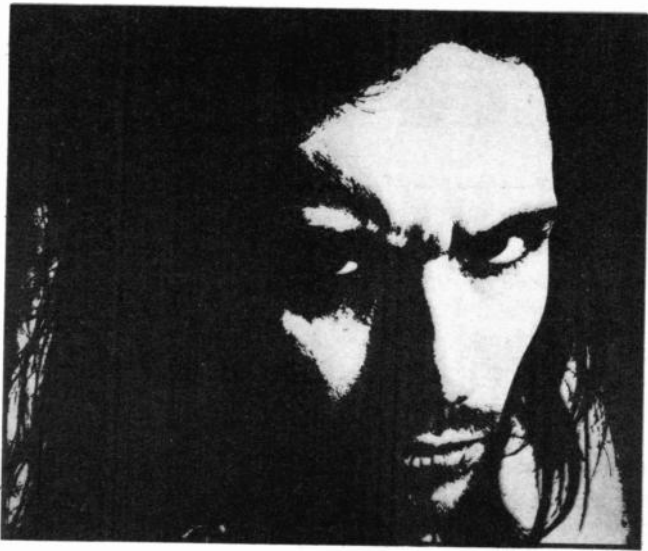
NIGHTSHIFT

LONDON Fulham Palace Road Greyhound (01-385 0526) Stan Webb's Chicken Shack/Haywire
LONDON Greenwich Tunnel Club (01-858 0895) H20/Shoot The Moon/Defected Dancer
LONDON Hammersmith Clarendon (01-748 2471) 999/Pip And The Pig Dogs/Fixed Up
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Leon Everette
LONDON Kings Cross Margery Street New Merlins Cave (01-837 2097) Rad Gallery/Shout Girl Shout
LONDON North Kensington Bramley Road Station Tavern (01-727 4053) Joe Louis Blues Band
LONDON North Wembley East Lane The Flag Dot Dot Dash/Manchacou
LONDON Oval Cricketers (01-735 3059) Doug Sahn & The Texas Mavericks
LONDON Putney Half Moon (01-788 2387) Juice On The Loose
LONDON Putney Zeeta's (01-785 2101) Lace Up
LONDON Stockwell Old Queens Head (01-737 4904) The Dental Mechanic's Daughter/Second Coming/Mary Lou
LONDON Stockwell The Swan (01-274 1526) Crusheen
LONDON Walthamstow Royal Standard (01-527 1966) Wilko Johnson
LONDON Wandsworth Common Roots Club Capercaillie
LONDON Woolwich Tramshed (01-855 3371) Harry Enfield/Hope Augustus/The Brown Paper Bag Brothers/Ian McPherson/Dave Cohen
LUTON Tyrell's The Threads
NEWCASTLE Riverside (614386) Tyger Tyger
NEWMARKET Rising Sun Choy Choi
POOLE Mr C's (631912) Climax Blues Band
PORTSMOUTH Basins Dance Hall (824728) Charlie Messiah And The Disciples
RETFORD Porterhouse (704981) Restless
SCARBOROUGH Stage Door Some Thieves/Rednecks
SHEFFIELD Leadmill (754500) The Mysterons
SNAPE Matings (3543) Harvey And The Wallbangers
SOUTHEND Reids (343235) Captain Flack
STAMFORD Gateway Boysdream
STOURBRIDGE Town Hall Radio Moscow
SUTTON IN ASHFIELD Golden Diamond (550985) Circus
TATTERSHALL Tassle Club The Great Express
TROWBRIDGE The Crown Antisept/Culture Shock/Hippy Slags
WARRINGTON The Lion (30047) Tokyo
WESTON-SUPER-MARE Knightstones The Psycho Surgeons/The Janitors
WEST BROMWICH Coach And Horses (021-588 2136) Arize

SUNDAY

19

BIRMINGHAM Odeon (021-643 6101) Slayer/Malice
BRADFORD Keighley Road Spotted House (45158) Huw Lloyd-Langton/Owter Zeds
BRIGHTON Richmond (603974) Negazione/Deviated Instinct
BRISTOL Fleece & Firkin (277150) Haze
COLCHESTER Osborne Street The Works (570934) Tyger Tyger
CROYDON Cartoon (01-688 4500) Hollywood
CROYDON Underground (01-760 0833) H20/Jim Jiminee
DUDLEY Courthouse The Rain Devils/The Pariahs
DUNOON Berts Tavern Chasars
EDINBURGH Corstorphine Swiss Cottage Avail/Lazer
FOLKESTONE Leas Cliff Hall (53193) Zodiac Mindwarp And The Love Reaction
GLASGOW Rooftops World Domination Enterprises/Mighty Mighty/The Submarines/Repulsion
HULL Spring Street Theatre Marino And The After Forever Band/General Wolf/The Hellfire Club/Artisan/Lisa Dominique (Concert for Under 18 drug abuse)
LIVERPOOL Everyman Bistro (051-709 4776) The La's
LONDON Brentford High Street Red Lion (01-571 6878) Living Daylights (Lunch)
The Miller Family (Eve)
LONDON Camden Lock Dingwalls (01-267 4967) The Company She Keeps/Onan Brothers/Tiny Town/The Ogdens/Arnold
LONDON Camden Royal College Street Black Horse (01-740 7231) Rumblefish/Rodney Allen/The Poppies
LONDON Catford Bromley Road Green Man (01-698 3746) The Anthill Mobsters
LONDON Charing Cross Road Wispers The Blood Brothers
LONDON Chiswick Barley Mow Antz Avenue
LONDON Covent Garden Rock Garden (01-240 3961) Famous Places
LONDON Dagenham The Plough The Threads
LONDON Deptford Albany Empire (01-691 8016) Sons Of Arqa with John Cooper Clarke
LONDON Finchley Road Rims Nightclub Joe Louis Blues Band (Lunch)
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail And Friends (Lunch) Sleepy La Beef/Pink Peg Slax (Eve)
LONDON Fulham Broadway Swan (01-385 1840) No Problem
LONDON Fulham High Street Kings Head (01-736 1413) Wait And See
LONDON Fulham Palace Road Greyhound (01-385 0526) Fat & Frantic/The Famous Potatoes
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Riders In The Sky
LONDON Holloway Liverpool Road Victoria (01-607 1952) Crusheen
LONDON Islington Upper Street Hare And Hounds (01-226 2992) Peace On The Panhandle
LONDON Kentish Town Town And Country Club (01-267 3334) Man Jumping/Frank Chickens/Peter Hope And Jonathon S Podmore
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) Press Gang
LONDON North Finchley High Road Torrington (01-445 4710) Root Jackson's Unfinished Business



Prime Mover Mr Mindwarp prepares himself before taking the code of the Zode on the road. What has he been doing all this time? Find out as the Love Reaction kickstart their tour at Folkestone (Sunday) and Reading (Tuesday).

LONDON Oval Cricketers (01-735 3059) Jack (Lunch) The Strawbs (Eve)
LONDON Putney Half Moon (01-788 2387) Wilko Johnson
LONDON Walthamstow Chestnut Tree Capercaillie
LONDON Walthamstow Royal Standard (01-527 1966) Chuck Farley
LOWESTOFT South Pier (4793) The James Taylor Quartet
MANCHESTER Apollo (061-273 3775) Barclay James Harvest
NEWBRIDGE Celyn Collieries Workmen's Institute (243019) Snatch It Back
NOTTINGHAM Garage (501251) Jilted Brides
NOTTINGHAM Shakespeare Street Russells (473239) Lipstick Killers
OXFORD Cornmarket Street Dolly (244761) No No Fear
PETERBOROUGH Key Theatre Glasshouse (52439) Big T Total And The Halcuts
PETERBOROUGH Norfolk Boysdream (Lunch)
POOLE Mr C's (631912) World War 3/Mafia Staff Car (Lunch) Raw Deal (Eve)
READING George Hotel Red Jasper/Dab Hand
SOUTHAMPTON Nuffield Theatre (555028) Harvey And The Wallbangers
WEST BROMWICH Coach And Horses (021-588 2136) Gladiator/Breaking Point
WEST WICKHAM The Swan (01-777 1620) Hard Lines

MONDAY

20

CHESHAM Stages Revolution (6939) Culture Vultures/Rise/The Bastian/The Spires
CROYDON Cartoon (01-688 4500) Wait And See
DERBY Confetti's (41441) Egyptian Kings/Bill Redhead
DUDLEY JB's (53597) White Village/Lost Cause
DUNSTABLE High Street Wheatseaf (62571) Antz Avenue
EASTBOURNE Caleb's Iyabinghi
EDINBURGH Preservation Hall Lixx
EXETER Barts Tavern The Sicilians/A Charmed Life
IPSWICH Old Times Choy Choi (Lunch)
LEEDS Adam & Eve's (456724) The Instigators/Feed Your Head/Death Warmed Up
LONDON Camden Carnarvon Castle (01-485 7858) Wolfie Witcher
LONDON Camden Lock Dingwalls (01-267 4967) Hayden Thompson/The Playboys/The Jumpin' Jacks
LONDON Camden Parkway Dublin Castle (01-485 1773) Reaction Club
LONDON Covent Garden Rock Garden (01-240 3961) Taming The Outback
LONDON Dean Street Gossips Alice In Wonderland (01-968 9646) Underground Zero
LONDON Finsbury Park Sir George Robey (01-263 4581) The Deltones/Coming Up Roses/The Triads/The Passmore Sisters (Lunch) John Cooper Clarke/Jayne County And The Beach Blanket Pyjama Party/Anno Luci (Eve)
LONDON Fulham Broadway Swan (01-385 1840) Krain/The Architects
LONDON Fulham High Street Kings Head (01-736 1413) Watt The Fox
LONDON Fulham Palace Road Greyhound (01-385 0526) I Can Crawl/Face To Face
LONDON Greek Street Le Beat Route (01-734 6308) The Adventures Of Johnny Lovemuscle
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Moe Bandy And The Rodeo Clowns
LONDON Kentish Town Bull And Gate (01-485 5358) Fe Fi Fo/Muhammed Gary

Cooper/The Out Of Its/New Breed Now/Unity Station/The Bible For Dogs
LONDON Kings Cross Margery Street New Merlins Cave (01-837 2097) My Pet Rat/The Boycotts/Distinction
LONDON Mornington Crescent Camden Palace (01-387 0428) Oran 'Juice' Jones/Tashan/Chuck Stanley
LONDON North Kensington Bramley Road Station Tavern (01-727 4053) Gordon Smith Blues
LONDON Oval Cricketers (01-735 3059) The Rapiers/The Rhubarb Tarts
LONDON Oxford Street 100 Club (01-636 0933) Nashville Teens/Smokey Joe/School For Scandal/Succuba
LONDON Putney Half Moon (01-788 2387) The Groundhogs
LONDON Walthamstow Royal Standard (01-527 1966) The Tally Man/Unity Station/Terminal Twist
LONDON Wardour Street Green Man The Threads
LONDON Wardour Street Marquee (01-437 6603) Mournblade
MANCHESTER Apollo (061-273 3775) Slayer/Malice
MANCHESTER The International 2 The Fall/The Bodines/Happy Mondays/The Man From Del Monte/Scream/Little Martin's House Party/Andrew Berry Throws/Love Around The Decks/Joe Strong's Alternative
NEWCASTLE City Hall (320007) Barclay James Harvest
NOTTINGHAM Mardi Gas (862368) Tyger Tyger/Vengeance
NOTTINGHAM Rock City (412544) Julian Cope/Faith Brothers/Crazyhead/New Model Army/Fields Of The Nephilim/Boys Wonder
NOTTINGHAM Shakespeare Street Russells (473239) Rhythm Section
NOTTINGHAM The Barracuda (476888) Clint Bestwood And The Mescal Raiders
OXFORD Cornmarket Street Dolly (244761) Joshua
POOLE Mr C's (631912) Ringo Chubb And The Screaming Toilet Fish From Mars
PORTSMOUTH Basins Dance Hall (824728) Salem Foundation
SALISBURY Arts Centre (21744) Capercaillie
SHEFFIELD City Hall (735295) Spear Of Destiny/The Bolshoi/The Red
SOUTHEND Reids (3432345) Dreamtime/Union Jackals
SOUTHPORT Arts Centre (40011) Harvey And The Wallbangers
ST. ALBANS Ancient Briton The Cliff Richard Appreciation Society
TONYPANDY Naval Club (432068) Samurai
TYNEMOUTH Park Hotel Big Town Playboys/After Midnight
WEST BROMWICH Coach And Horses (021-588 2136) Wild Rose

TUESDAY

21

BRADFORD St Georges Hall (752000) Spear Of Destiny/The Bolshoi/The Red
BRISTOL Bierkeller (28514) Then Jerico/Big Square
CROYDON Cartoon (01-688 4500) The Balance
DUDLEY JB's (53597) Russia/Zebra
EASTBOURNE Tivoli Arts Centre Capercaillie
EDINBURGH Playhouse (01-557 2590) Barclay James Harvest
GLASGOW Shadows (041-332 8111) Haze
LEICESTER Princess Charlotte (553956) Heavy On The Magik
LONDON Brentford High Street Red Lion (01-571 6878) Fast Buck
LONDON Camden Lock Dingwalls (01-267 4967) Bolo Bolo/3 Miles Under/Backlash
LONDON Camden Parkway Dublin Castle (01-485 1773) Wolfie Witcher
LONDON Charing Cross Road Astoria (01-434 0403) The Immaculate Fools/Kissing The Pink/Lick The Tins
LONDON Coven Garden Rock Garden (01-240 3961) Stirring The Pot
LONDON Dalston Junction Crown And Castle (01-254 3678) Negazione/Deviated
LONDON Euston Road Portlands (01-556 1557) The Chesterfields/Jesse Garon And The Desperadoes/The Siddeleys
LONDON Finsbury Park Sir George Robey (01-263 4581) Mabsant/Kieran Halpin, Jimmy Faulkner And Martin Alcock
LONDON Fulham High Street Kings Head (01-736 1413) The Blues Bunch
LONDON Greenwich Tunnel Club (01-858 0895) So What
LONDON Hammersmith Clarendon (01-748 2471) Mental Heat/A Tune A Day/The Repo Men
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Wyoming
LONDON Kentish Town Bull And Gate (01-485 5358) Flowers In The Dustbin/We Are Going To Eat You/Goats Don't Shave
LONDON Kings Cross Margery Street New Merlins Cave (01-837 2097) Elastic Hair/Light Brigade/Artisan
LONDON The Mall ICA Theatre (01-930 0493) The Startled Insects
LONDON Mornington Crescent Camden Palace (01-387 0428) Oran 'Juice' Jones/Tashan/Chuck Stanley
LONDON Oval Cricketers (01-735 3059) The True & Blue Escape/The Smash
LONDON Putney Half Moon (01-788 2387) Paz
LONDON Putney Zeeta's (01-785 2101) Aqua Bongo
LONDON Tottenham Swan The Threads
LONDON Walthamstow Royal Standard (01-527 1966) No Hiding Place/Sirens Of 7th Avenue
LONDON Woolwich Thames Polytechnic Amebix/Negazione/Deviated Instinct
LONDON Woolwich Tramshed (01-855 3371) The Goon Squad
NEWCASTLE-UPON-TYNE Riverside (614386) Dr Krishna's Psychedelic Surgery
NOTTINGHAM Rock City (412544) Slayer/Malice
NOTTINGHAM Shakespeare Street Russells (473239) The Chimneys
OXFORD Cornmarket Street Dolly (244761) Monterrez/Euphoria
POOLE Mr C's (631912) QED
READING Majestic Zodiac Mindwarp And The Love Reaction
SOUTHEND Reids (343235) Wendy Roberts
SOUTHPORT Marine Club 'appen It Will
YORK Theatre Royal (23568) Harvey And The Wallbangers

ANDY TAYLOR

Special price 12"

LIFE GOES ON

From the album:
'Thunder'

MCA RECORDS

CHARTS

UK 50 SINGLES

- 1

1

LET IT BE

Ferry Aid

Sun/Zeebrugge Fund
- 2

5

LA ISLA BONITA

Madonna

Sire
- 3

10

THE IRISH ROVER

The Pogues & The Dubliners

Stiff
- 4

2

RESPECTABLE

Mel & Kim

Supreme
- 5

6

LEAN ON ME

Club Nouveau

King Jay
- 6

7

IF YOU LET ME STAY

Terrence Trent D'Arby

CBS
- 7

24

CAN'T BE WITH YOU TONIGHT

Judy Boucher

Orbitone
- 8

11

ORDINARY DAYS

Curiosity Killed The Cat

Mercury
- 9

3

LET'S WAIT AWHILE

Janet Jackson

A&M
- 10

12

EVER FALLEN IN LOVE

Fine Young Cannibals

London
- 11

4

WITH OR WITHOUT YOU

U2

Island
- 12

30

WANTED DEAD OR ALIVE

Bon Jovi

Vertigo
- 13

17

DAY-IN DAY-OUT

David Bowie

EMI America
- 14

25

LIVING IN A BOX

Living In A Box

Cooltempo
- 15

9

EVERYTHING I OWN

Boy George

Virgin
- 16

19

STILL OF THE NIGHT

Whitesnake

EMI
- 17

8

BIG TIME

Peter Gabriel

Virgin
- 18

21

KEEP YOUR EYE ON ME

Herb Alpert

Breakout
- 19

13

SIGN 'O' THE TIMES

Prince

Paisley Park
- 20

26

LET MY PEOPLE GO-GO

Rainmakers

Mercury
- 21

14

WEAK IN THE PRESENCE OF BEAUTY

Alison Moyet

CBS
- 22

—

THE SLIGHTEST TOUCH

Five Star

Tent
- 23

29

OUT WITH HER

The Blow Monkeys

RCA
- 24

45

ANOTHER STEP (CLOSER TO YOU)

Kim Wilde & Junior

MCA
- 25

20

I GET THE SWEETEST FEELING

Jackie Wilson

SMP
- 26

15

RESPECT YOURSELF

Bruce Willis

Motown
- 27

22

I'D RATHER GO BLIND

Ruby Turner

Jive
- 28

40

RADIO HEART

Gary Numan With Radio Heart

GFM
- 29

16

(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY)

Beastie Boys

Def Jam
- 30

42

(BOOPS) HERE TO GO

Sly & Robbie

Fourth & Broadway
- 31

18

THE GREAT PRETENDER

Freddie Mercury

Parlophone
- 32

23

SEXY GIRL

Lillo Thomas

Capitol
- 33

31

LIVE IT UP

Mental As Anything

Epic
- 34

—

TWILIGHT WORLD

Swing Out Sister

Mercury
- 35

—

WHY CAN'T I BE YOU?

The Cure

Fiction
- 36

28

IT DOESN'T HAVE TO BE

Erasure

Mute
- 37

—

BIG LOVE

Fleetwood Mac

Warner Brothers
- 38

—

NOTHING'S GONNA STOP US NOW

Starship

GrunT
- 39

27

LOVING YOU IS SWEETER THAN EVER

Nick Kamen

WEA
- 40

—

(SOMETHING INSIDE) SO STRONG

Labi Siffre

China
- 41

46

NEVER TAKE ME ALIVE

Spear Of Destiny

10
- 42

—

LET ME KNOW

Maxi Priest

10
- 43

41

THE PASSENGER

Siouxie And The Banshees

Wonderland
- 44

33

TONIGHT TONIGHT TONIGHT

Genesis

Virgin
- 45

—

AIN'T THAT LOVIN' YOU BABY/BOSSA NOVA BABY

Elvis Presley

RCA
- 46

34

STAND BY ME

Ben E King

Atlantic
- 47

—

CARRIE

Europe

Epic
- 48

—

JUST TO SEE HER

Smokey Robinson

Motown
- 49

32

MOONLIGHTING

Al Jarreau

WEA
- 50

35

AND THE BEAT GOES ON

Whispers

Solar

Compiled by MRIB

UK 50 ALBUMS

- 1

1

NOW THAT'S WHAT I CALL MUSIC 9

Various

EMI/Virgin
- 2

2

THE JOSHUA TREE

U2

Island
- 3

—

RAINDANCING

Alison Moyet

CBS
- 4

3

RUNNING IN THE FAMILY

Level 42

Polydor
- 5

4

SIGN 'O' THE TIMES

Prince

Paisley Park
- 6

9

GRACELAND

Paul Simon

Warner Brothers
- 7

6

MEN AND WOMEN

Simply Red

Elektra
- 8

10

CIRCUS

Erasure

Mute
- 9

14

WHITESNAKE

Whitesnake

EMI
- 10

5

MOVE CLOSER

Various

CBS
- 11

15

INTO THE FIRE

Bryan Adams

A&M
- 12

20

TRUE BLUE

Madonna

Sire
- 13

—

ELECTRIC

The Cult

Beggars Banquet
- 14

13

CONTROL

Janet Jackson

A&M
- 15

7

PHANTOM OF THE OPERA

Original London Cast

Polydor
- 16

11

SO

Peter Gabriel

Virgin
- 17

8

THE VERY BEST OF HOT CHOCOLATE

Hot Chocolate

EMI
- 18

17

AUGUST

Eric Clapton

Duck
- 19

12

SILK AND STEEL

Five Star

Tent
- 20

22

CLASSIC SONGS

James Taylor

WEA/CBS
- 21

19

LIVE MAGIC

Queen

EMI
- 22

—

THE FIRST FOUR YEARS

Culture Club

Virgin
- 23

21

BROTHERS IN ARMS

Dire Straits

Vertigo
- 24

23

GIVE ME THE REASON

Luther Vandross

Epic
- 25

32

THE FINAL COUNTDOWN

Europe

Epic
- 26

25

INVISIBLE TOUCH

Genesis

Virgin
- 27

41

SLIPPERY WHEN WET

Bon Jovi

Vertigo
- 28

16

PICTURE BOOK

Simply Red

Elektra
- 29

30

THE WHOLE STORY

Kate Bush

EMI
- 30

18

THE DANCE CHART

Various

Telstar
- 31

26

DANCING ON THE CEILING

Lionel Richie

Motown
- 32

49

RHYTHM OF THE NIGHT

Various

Telstar
- 33

—

MOTHER FIST AND HER FIVE DAUGHTERS

Marc Almond

Virgin
- 34

31

REVENGE

Eurythmics

RCA
- 35

28

THE WORLD WON'T LISTEN

The Smiths

Rough Trade
- 36

—

AMONG THE LIVING

Anthrax

Island
- 37

29

COMMUNARDS

The Communards

Island
- 38

35

WILD FRONTIER

Gary Moore

10
- 39

24

IMPRESSIONS

Various

K-Tel
- 40

—

THE COLLECTION

Engelbert Humperdinck

Telstar
- 41

27

LICENSE TO ILL

Beastie Boys

Def Jam
- 42

—

THE PAVAROTTI COLLECTION

Luciano Pavarotti

Stylus
- 43

—

SAINT JULIAN

Julian Cope

Island
- 44

—

NICK KAMEN

Nick Kamen

WEA
- 45

—

SHAKA ZULU

Ladysmith Black Mambazo

Warner Brothers
- 46

43

FORE!

Huey Lewis And The News

Chrysalis
- 47

33

L IS FOR LOVER

Al Jarreau

WEA
- 48

42

DIFFERENT LIGHT

The Bangles

CBS
- 49

—

SWEET FREEDOM – THE BEST OF MICHAEL McDONALD

Michael McDonald

Warner Brothers
- 50

37

STAND BY ME (THE ULTIMATE COLLECTION)

Ben E King

Atlantic



PRINCE: STAR of the times

SOUNDS TRACKS

Slayer
MASTER OF PUPPETS Metallica Music For Nations
HIGHWAY TO HELL AC/DC Atlantic
REIGN IN BLOOD Slayer Def Jam (Kerry: "If you make the perfect album you might as well listen to it")

Shaun Phillips
LOVE VIGILANTES New Order Live at Brixton
THE PERFECT KISS New Order Live at Brixton
DAVID The Wiseacres Cherry Red

Paul Elliott
SIGN 'O' THE TIMES Prince Warner Brothers
ELECTRIC The Cult Beggars LP
WAREHOUSE Hüsker Dü Warner Brothers

Mr Spencer
HURRICANE FIGHTER PLANE Alien Sex Fiend Plague 12-inch
PRETTY LIPS ARE RED Trespassers W Dead Man's Curve LP
OPUS DEI Laibach Mute LP

Wild Flower Perry
IS THIS LOVE? Whitesnake EMI LP track
KNOCKIN' ON HEAVEN'S DOOR The Sisters Of Mercy Tape
REV IT UP 3,000 Revs Demo tape

Ann Scanlon
AIN'T THAT LOVIN' YOU EABY Elvis Presley RCA 45
TRIO Parton/Ronstadt/Harris Trash Country through Warner Brothers
NANCY SPAIN Christy Mocre WEA Compilation

Jack Barron
HAJAMUIHULLOT Kampec Dolores A Budapest blow private tape
SHIZGARA Vovo Sinyj & Bratya Scratch from the steppes of Siberia tape
STERILE CHILDREN Djungi Live in Leningrad private tape

DOG FANCIERS

- 1

TAIL DRAGGER

Willie Dixon
- 2

NO MORE DOGGIN'

Roscoe Gordon
- 3

ROCK AND ROLL DALMATION

AC/DC
- 4

LET ME PLAY WITH YOUR POODLE

Tampa Red
- 5

THE BOXER

Simon & Garfunkel
- 6

MY DOG GOT THE MEASLES

Furry Lewis
- 7

YOU'VE GOT ME LICKED

Jimmy McCracklin
- 8

GOODNIGHT SWEETHEART

The Spaniels
- 9

I'M GONNA TRAIN MY BABY

Washboard Sam
- 10

I CAN TELL BY THE WAY YOU SMELL

Walter Davis

Compiled by John 'Dogman' McNabb

COMPACT DISC

- 1

1

THE JOSHUA TREE

U2

Island
- 2

2

RUNNING IN THE FAMILY

Level 42

Polydor
- 3

—

SIGN 'O' THE TIMES

Prince

Paisley Park/Warner Brothers
- 4

3

MEN AND WOMEN

Simply Red

WEA
- 5

—

INTO THE FIRE

Bryan Adams

A&M
- 6

6

GRACELAND

Paul Simon

Warner Brothers
- 7

7

SO

Peter Gabriel

Virgin
- 8

4

MOVE CLOSER

Various

CBS
- 9

—

THE CIRCUS

Erasure

Mute
- 10

8

BROTHERS IN ARMS

Dire Straits

Vertigo
- 11

5

THE VERY BEST OF HOT CHOCOLATE

Hot Chocolate

RAK
- 12

10

AUGUST

Eric Clapton

Duck
- 13

9

THE PHANTOM OF THE OPERA

Original London Cast

Polydor
- 14

18

CONTROL

Janet Jackson

A&M
- 15

20

GIVE ME THE REASON

Luther Vandross

Epic
- 16

16

TRUE BLUE

Madonna

Sire
- 17

11

LIVE MAGIC

Queen

EMI
- 18

14

THE WHOLE STORY

Kate Bush

EMI
- 19

15

A HARD DAY'S NIGHT

The Beatles

Parlophone
- 20

17

PLEASE PLEASE ME

The Beatles

Parlophone

Compiled by Spotlight Research



INTO THE fire with Bryan, leather jacket and all

CHARTS

HOT METAL 60

SINGLES

- 1 — WANTED DEAD OR ALIVE Bon Jovi Vertigo
- 2 1 STILL OF THE NIGHT Whitesnake EMI
- 3 2 HEAT OF THE NIGHT Bryan Adams A&M
- 4 — MIDNIGHT BLUE Lou Gramm Atlantic
- 5 4 WILD FRONTIER Gary Moore 10
- 6 6 ROCK THE NIGHT Europe Epic
- 7 5 I AM THE LAW Anthrax Island
- 8 3 TEENAGE FRANKENSTEIN Alice Cooper MCA
- 9 7 ONLY HUMAN Lee Aaron Attic
- 10 15 LIVIN' ON A PRAYER Bon Jovi Vertigo
- 11 8 CREEPING DEATH Metallica Music For Nations
- 12 16 THE FINAL COUNTDOWN Europe Epic
- 13 13 SHAKE ME Cinderella Vertigo
- 14 — THAT AIN'T LOVE REO Speedwagon Epic
- 15 9 BREAK DOWN THE WALLS Shy RCA
- 16 10 WHEN THE WORLD COMES DOWN Magnum Polydor
- 17 12 CALL OF THE WILD Deep Purple Polydor
- 18 14 FROZEN HEART FM Portrait
- 19 17 AMANDA Boston MCA
- 20 18 MAD HOUSE Anthrax Island



STRAIGHT TO the top for Bon Jovi

ALBUMS

- 1 — WHITESNAKE 1987 Whitesnake EMI
- 2 — INTO THE FIRE Bryan Adams A&M
- 3 2 THE FINAL COUNTDOWN Europe Epic
- 4 3 SLIPPERY WHEN WET Bon Jovi Vertigo
- 5 1 WILD FRONTIER Gary Moore 10
- 6 — EXCESS ALL AREAS Shy RCA
- 7 — BURNING THE WITCHES Warlock Vertigo
- 8 4 7800° FAHRENHEIT Bon Jovi Vertigo
- 9 12 BON JOVI Bon Jovi Vertigo
- 10 5 THE HOUSE OF BLUE LIGHT Deep Purple Polydor
- 11 8 MASTER OF PUPPETS Metallica Music For Nations
- 12 6 FIGHTING THE WORLD Manowar Atco
- 13 10 READY OR NOT Lou Gramm Atlantic
- 14 7 LICENSE TO KILL Malice Atlantic
- 15 9 MECHANICAL RESONANCE Tesla Atlantic
- 16 11 SPREADING THE DISEASE Anthrax Music For Nations
- 17 21 RECKLESS Bryan Adams A&M
- 18 15 INDISCREET FM Portrait
- 19 17 NIGHT SONGS Cinderella Vertigo
- 20 13 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 21 19 THE UNSTOPPABLE FORCE Agent Steel Music For Nations
- 22 14 VIGILANTE Magnum Polydor
- 23 16 PEACE SELLS ... BUT WHO'S BUYING? Megadeth Capitol
- 24 20 THIRD STAGE Boston MCA
- 25 — ELIMINATOR ZZ Top Warner Brothers
- 26 22 LOOK WHAT THE CAT DRAGGED IN Poison Music For Nations
- 27 23 BRIGHTON ROCK Brighton Rock WEA
- 28 18 LIVE Vow Wow Passport
- 29 — METALIZED Sword GWR
- 30 28 NO FRILLS Reckless Valentino

IMPORTS

- 1 1 DON'T CRY WOLF London Metal Head
- 2 2 HAWK Hawk Metal Method
- 3 4 THE BIG LIFE Night Ranger MCA
- 4 — EZO EZO Geffen
- 5 — DON'T GIVE UP YOUR DAY JOB Jack Wagner Qwest
- 6 — SWEET SAVAGE Sweet Savage Savage
- 7 7 KEEPER OF THE SEVEN KEYS Helloween Noise
- 8 3 MAYHEMIC DESTRUCTION Mortal Sin Mega Metal
- 9 — S'COOL BUS Shark Island Shark
- 10 5 STAN BUSH & BARRAGE Stan Bush & Barrage Epic

Compiled by Spotlight Research



THE MEKONS wonder if Hank really did it this way

INDIE ALBUMS

- 1 — THE CIRCUS Erasure Mute
- 2 1 REUNION WILDERNESS The Railway Children Factory
- 3 3 THE WORLD WON'T LISTEN The Smiths Rough Trade
- 4 2 SHABINI The Bhundu Boys Discrafrique
- 5 4 THE TEXAS CAMPFIRE TAPES Michelle-Shocked Cooking Vinyl
- 6 9 BACK AGAIN IN THE DHSS Half Man Half Biscuit Probe Plus
- 7 6 LOCUST ABORTION TECHNICIAN Butthole Surfers Blast First
- 8 5 IF YOU WANT TO DEFEAT YOUR ENEMY SING HIS SONG The Icicle Works Beggars Banquet
- 9 15 ESPECIALLY FOR YOU The Smithereens Enigma
- 10 8 UP FOR A BIT WITH THE PASTELS The Pastels Glass
- 11 19 HONKY TONKIN' The Mekons Sin/Cooking Vinyl
- 12 — LIVE: DC BUMPIN' Y'ALL Chuck Brown Rhythm King
- 13 7 OPUS DEI Laibach Mute
- 14 13 WONDERLAND Erasure Mute
- 15 16 WALKING THE GHOST BACK HOME The Bible! Backs
- 16 10 CRUSH COLLISION Age Of Chance Fon
- 17 11 OFFICIAL VERSION Front 242 Red Rhino
- 18 23 QUIRK OUT Stump Stuff
- 19 14 HORSE ROTORVATOR Coil Some Bizzare
- 20 — LIVE IN HEAVEN Psychic TV Temple
- 21 22 DIRTDISH Wiseblood Some Bizzare
- 22 20 THE QUEEN IS DEAD The Smiths Rough Trade
- 23 24 C86 Various Rough Trade
- 24 25 BEDTIME FOR DEMOCRACY The Dead Kennedys Alternative Tentacles
- 25 — FIRST AVALANCE The Rose Of Avalanche Fire
- 26 26 HIT BY HIT The Godfathers Corporate Image
- 27 18 PICTURES OF STARVING CHILDREN Chumbawamba Agit Prop
- 28 12 CAMPER VAN BEETHOVEN Camper Van Beethoven Rough Trade
- 29 29 HYSTERIE Lydia Lunch Widowspeak
- 30 21 ON THE BOARDWALK Ted Hawkins American Activities

Compiled by Spotlight Research

INDIE SINGLES

- 1 2 THE IRISH ROVER The Pogues And The Dubliners Stiff
- 2 1 IT DOESN'T HAVE TO BE Erasure Mute
- 3 6 ALWAYS THERE The Rose Of Avalanche Fire
- 4 9 PREACHER MAN Fields Of The Nephilim Situation Two
- 5 8 LOVE REMOVAL MACHINE The Cult Beggars Banquet
- 6 4 WHAT GIVES YOU THE IDEA THAT YOU'RE SO AMAZING BABY? Crazyhead Food
- 7 5 TAKE THE SKINHEADS BOWLING Camper Van Beethoven Rough Trade
- 8 11 CHAINS CHANGED EP Throwing Muses 4AD
- 9 7 SUNNY SUNDAE SMILE My Bloody Valentine Lazy
- 10 3 AHEAD Wire Mute
- 11 16 ASK JOHNNY DEE The Chesterfields Subway
- 12 43 BEYOND THE WALL OF SLEEP The Smithereens Enigma
- 13 15 BRIGHTER The Railway Children Factory
- 14 34 WHOLE LOTTA LOVE Vicious Rumour Club Music Of Life
- 15 29 SWEET SWEET PIE Pop Will Eat Itself Chapter 22
- 16 10 STOP KILLING ME The Primitives Lazy
- 17 13 EVERYTHANG'S GROOVY Gaye Bykers On Acid In Tape
- 18 14 IXION Blyth Power All The Madmen
- 19 22 FRANS HALS McCarthy Pink
- 20 21 KISS Age Of Chance Fon
- 21 12 CRAWL BABIES The Pastels Glass
- 22 32 INTO THE GROOVY Ciccone Youth Blast First
- 23 18 BAMP-BAMP Bambi Slam Product Inc
- 24 20 WHEN IT ALL COMES DOWN Miaow Factory
- 25 27 JUST A CRY Voice Of The Beehive Food
- 26 28 THE PEEL SESSION Siouxsie And The Banshees Strange Fruit
- 27 19 LOVE IS DEAD The Godfathers Corporate Image
- 28 41 TART TART Happy Mondays Factory
- 29 17 GEBURT EINER NATION Laibach Mute
- 30 33 TIMEBOMB Chakk Fon
- 31 — LAY ALL YOUR LOVE ON ME Posion No 9 Boy
- 32 — THE BOMB SONG Batfish Boys Batfish Inc
- 33 30 HAPPY NOW The Beloved Flim Flam
- 34 50 BLUE MONDAY New Order Factory
- 35 26 HOLYHEAD Stars Of Heaven Rough Trade
- 36 48 1000 YEARS Skin Product Inc
- 37 24 MY FAVOURITE DRESS Wedding Present Reception
- 38 25 POISON Hula Red Rhino
- 39 39 ALLIGATOR BAIT EP The Flowerpot Men Compost
- 40 36 THE PEEL SESSION The Birthday Party Strange Fruit
- 41 35 POPPIE COCK EP Pop Will Eat Itself Chapter 22
- 42 — BAD DOG Ted Hawkins WOW
- 43 46 HEAVEN SENT Josef K Supreme
- 44 40 KICK ME AGAIN JESUS A House RIP
- 45 — REMEMBRANCE DAY B-Movie Wax
- 46 23 SHOPLIFTERS OF THE WORLD UNITE The Smiths Rough Trade
- 47 31 SIXTEEN DREAMS Loop Head
- 48 37 THE PEEL SESSION The Slits Strange Fruit
- 49 38 MAGICK DEFENDS ITSELF Psychic TV Temple
- 50 42 I LOVE MY LEATHER JACKET Chills Flying Nun



SOUNDS LIVE WIRE

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CHURCH

- 1 CHURCH AND DESTROY The Stooges
- 2 OUR CRYPTS ARE SEALED Fun Boy Three
- 3 NAVE ON Buddy Holly
- 4 AISLE BE THERE Jackson Five
- 5 THE GIRL CAN'T PULPIT Little Richard
- 6 TOWN CALLED CHALICE The Jam
- 7 THE NUMBER OF THE PRIEST Iron Maiden
- 8 IF NOT FOR PEW Olivia Newton John
- 9 WHATEVER YOU FONT Status Quo
- 10 LAND OF POPE AND GLORY Elgar

Compiled by Arthur Of The Blubbery Hellbellies

INSTRUMENTS

- 1 TYMPANI FOR THE DEVIL The Rolling Stones
- 2 A GOOD HARP IS HARD TO FIND Feargal Sharkey
- 3 TRUMPET UP Elvis Costello
- 4 MELLOW CELLO Donovan
- 5 WE GOTTA GET OUTTA THIS BASS The Animals
- 6 STRANGE FLUTE Nina Simone
- 7 CAREFUL WITH THAT SAX EUGENE Pink Floyd
- 8 UNDER MY DRUM The Rolling Stones
- 9 BONGOS WHERE MY ROSEMARY GOES Edison Lighthouse
- 10 GYPSIES AMPS AND LEADS Cher

Compiled by Arthur Of The Blubbery Hellbellies

EDITED BY TONY MITCHELL

IN-TECH

FRONTAL ASSAULT

FRONTLINE 302 TELE
TYPE £124.95
QQ¾ VV

FRONTLINE: AN apt name indeed for a recently introduced Korean made line-up of four solid electrics and two basses whose price band of £109.95 to £154.95 just happens to define today's toughest battlefield for mass sales of electric guitars.

Prosaically (and for those more concerned with buying value for money and less with the manufacturers' fight for market share), if the overall quality of our sample is anything to go by, I'd simply sum up Frontline prices as ranging from staggeringly modest to just extremely modest!

The recipe for their Telecaster copy is about as a straightforward as boiling an egg. Take a body cum hardware which is pretty much a dead ringer for the original, and into it bolt a neck carrying a pointy headstock. Thus, in one fell swoop, the not always complimentary dictates of fashion and conservatism are satisfied.

The essence of any Tele shape guitar, if it is to be more than a mere visual clone, is a tonal range which must encompass that searing treble of the back pick-up. Less tangible is that, when you

strap it on, the guitar should feel... well, like a Tele. In these respects the Frontline does not disappoint, headstock notwithstanding.

From an unashamedly plywood (but well-lacquered) body, the traditional chrome-cover front and exposed back single-coil pick-ups, while not exceptionally powerful, produce a quality and range of sounds that wouldn't shame a price tag of £241, let alone £124.

From the neck unit comes a well tempered mellowness just the ticket for blues and jazz. The bridge pick-up says, 'Hello pickers and y'all rock'n'rollers. Have a nice day y'hear'. Both together is an admixture of the two - mellowness with the highs. Whichever, it's the clarity and sweetness which most impress; results which belie the fairly unremarkable materials used.

Talking of which, the clear, satin finished neck (very slightly 'S' shaped on our sample) is two-piece maple - jointed at the headstock - carrying a medium radius 21-fret, 25½in scale maple fingerboard. Although rather dry to the touch, everything was silky smooth, helped by a section of moderate, comfortable proportions.

Less than baby's bum were the fret ends, due



either to slight fingerboard shrinkage twixt factory and yours truly, or being cut fractionally proud during construction. The unbuffed fret tops were also rather scratchy for bending to begin with but, after some use, became self-polished to a degree. But I've seen such shortcomings - and much worse - on guitars costing six times the price! So one has to forgive where warranted.

It's often said that Charvel headstock designs can cause nut sticking problems because of the sideways angle at which the top three strings emerge from here on their journey to the machine posts.

By way of compensation for the minor fret problems - and given that the string grooves could stand being cut lower during a general set-up - the Frontline Tele is one of the very few new, out-of-the-box instruments I've come across whose string guides were smooth enough to permit those nifty bends behind the nut without sharpening the pitch of the open string when the bend is released.

A trivial benefit you might think, but a trick much loved nevertheless by country rock (and hence many Tele) players. The Frontline features a

close fitting, four-bolt neck joint giving forth none of those disconcerting creaks and cracks when sideways pressure is exerted on the neck itself. And at the sharp end of this department we'll find separate chromed machines which work well enough, given a modicum of slack on the gearing.

The bridge assembly cum pick-up housing is unadulterated Tele and does the job, plus being awfully accommodating to a weary or damping right hand. Overlooking some slightly dodgy chromium plating on our sample, the unit provides three double-width, grooved saddles each held for to and fro adjustment by a captive, spring loaded screw, and for height by two Allen grub screws. Restringing is through-the-body.

The control arrangement has its irritations - a tone pot that's basically 'on' or 'off', and a rather stiff three-way selector too close to the volume knob - but they're trivial put-offs destined not to prevail in the face of a guitar which, overall, is a little beaut and superb value for money.

Oh! Nearly forgot colours. Powder Blue or Red. And for another fiver the option of Metallic Red, or White with body binding and rosewood fingerboard. Great innit!

JERRY UWINS

RATINGS: QQQ - absolute perfection; QQ - good quality; Q - naff; VV - a real bargain; V - a fair price; V - definitely overpriced. Prices are full list unless otherwise stated.



COUGAR
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| ASHFORD ASCENT MUSIC 0784 245701 | CARLISLE J. BOWMAN 0228 28144 | GLoucester WATKIN BUTLER 0452 418940 | LONDON NW10 SOUNDCHICK 01 961 3002 | PENZANCE SOUNDCHICK 0736 60429 |
| AVR FRONTLINE MUSIC 0252 265252 | CASTLEFORD MUSIC REPAIRS 0977 513643 | GRIMSBY P. P. P. P. 0472 42913 | LONDON SE11 ALAN STUART MANAGEMENT 01 735 1932 | PETERBOROUGH JOVE MUSIC 0733 67168 |
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| BELFAST MATCHETS 0232 226695 | COLCHESTER J. J. MANNING 0206 972646 | ILKESTON FEARA MUSIC 0502 30582 | LUTON CAN U MUSIC 0525 22342 | STEVENAGE CASA MUSIC 0438 350815 |
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GREAT AMPLIFICATION! COUGAR AUDIO TECHNOLOGY MORLEY ROAD TONBRIDGE - KENT - TN9 1AA

HALLO POINTY HEAD



YAMAHA RGX-211 £219
QQ¾ VV

EVEN UNTIL quite recently I was ready to dismiss the pointy headstock as a passing, if protracted, fad. Such is its penetration (ouch!) throughout the market, however, that the design - in its various forms

- looks set to become one of timeless appeal. As did, so many years ago, those masterpieces of logic and good aesthetics from Gibson and Fender.

Maybe this erstwhile uncertainty about long-term appeal explains why Yamaha have waited so long before taking on-board the gospel

according to Jackson-Charvel. Or maybe they've only just cottoned on to the fact that instruments sporting sharply tapered heads are selling like condoms these days!

Late in the day or not, the intro of the RGXs should, if our 211 sample is anything to go by, earn Yamaha quite

IN-TECH

A HOME WIN

YAMAHA CONTINUED

a few street-cred points with fashion conscious (and price watching) strummers.

First impression of the RGX-211 is its relative lightness for a two-pick-up, trem-laden guitar. This is certainly not a problem in my book, although there are guitarists who still pay unquestioning homage to the tenet that quality is always in direct proportion to weight. Not so here, as neither was it on Fender's bantam-weight alder-bodied Strats. Anyway who, at the end of each gig, wants to feel like they just tackled an assault course complete with sixty-pound back pack?!

In this case the 211's red-lacquered body is sculpted from basswood which, in partnership with a black-finish mahogany neck and 24-fret bubinga fingerboard, endows the 211 with plenty of sustain and a pleasing, inherently springy sound. That's before plugging in – always a good sign.

The pick-ups – one single coil and a tappable humbucker – take us further along this well paved road. Plenty of power and tonal variety, making the absence of out-of-phase facilities a small sacrifice to endure.

In the wanging department, we find a Yamaha RMX fine-tuning, top-lock tremolo system. Although non-locking itself, unlike the more up-market RMII counterpart, the RMX bridge assembly is equally stable with a nicely balanced spring tension. And as a lesser-cost bonus, the fine tuners are actually smoother than experienced on an RMII-equipped Yamaha SE-812.

The tri-system top lock is backed up by a height-adjustable string bar which, unlike the redundant one fitted to the SE, did serve to eliminate pitch changes caused when the locks were retightened. Cosmetic nightmare though, more so by being fitted wonky.

Playability on our sample was excellent, its taking but a short while to dispel that alien new-guitar feel, and no silly jumbo frets to contend with. The two octave fretboard encourages a body-directed left hand although the defines of the cutaway do tend to impede 23rd/24th fret technoflash for all but the long fingered.

Overall then, a versatile, trouble-free instrument well worth the asking price – more so considering a probably £199.99 price tag in the shops. And for those unswervingly locked into Super Strats, there's always the RGX312 for an extra £20. Or, to whom one pick-up is enough to be going on with, the RGX110 at a mere £149.

Welcome, Yamaha, to the pointy headstock club. Membership certificate's in the post!

JERRY UWINS



CASIO HT-3000: big brother of the HT-700 reviewed here

CASIO HT-700 HOME KEYBOARD/SYNTH £349 QQ¾ VV¾

WHETHER CASIO are phasing out their Phase Distortion system of synthesis (as seen on their CZ series instruments) is uncertain, but for the time being, they have reverted to a far more fathomable, analog-type system for their new range of 'home synths', of which the HT-700 is the baby.

First things first. To all intents and purposes the HT-700 is simply another home keyboard. It's small, battery operable, mini-keyed, has lots of auto functions (drums, bass lines, chord vamping etc) and an internal amplification system with stereo speakers. But there's a difference: the HT-700 is also a programmable synthesiser. And a good one at that.

To look at, the HT-700 seems nothing more than a traditional home keyboard. And part of the beauty of the instrument is that it can be operated, simply as such, until you feel confident enough to delve a little deeper. So, to begin with, you have some 20 basic tones ranging from pianos to strings, brass to sound effects, all of which can be played eight-note polyphonically across the four octave small-key keyboard.

Then you have 20 two-bar drum patterns (rock, pop, disco, latin *et al*) which can either simply accompany your own playing by themselves, or team up with a little chord and bass line feature along traditional Casio lines.

The sounds of both tone and drum sections are good if not exactly great. The drums fare better. The tones tend to ring out a little electronically.

If you have never played keyboards before

then, armed with this lot (plus a pitch bender and slider-operated volume controls for tones and drums), you'll have a lot of fun, probably understand a bit more about keyboard playing, and then you'll get bored.

The problem will be a) the sounds and b) the drum patterns. Both will grate eventually. Which is where the next section of the instrument kicks in. For the HT-700 houses a fully programmable synthesiser and, well, reasonably programmable drum machine.

You cannot create a sound from scratch (whoever does, anyway?) but each of the seemingly preset tones can be edited thanks to a full complement of analog-style programming parameters that can be accessed using the Mode and Data buttons placed beneath a small display screen on the control panel.

Although some help is given on the control panel itself, you'll need the manual to find out precisely where each parameter lies. But when you do, you'll quickly discover that the HT-700 offers a staggeringly wide range of sound-tailoring parameters. These include some 31 different oscillator waveforms, a multi waveshape-optional LFO (for all manner of vibratos), filtering (for tone changes), and a four-stage envelope generator for both the filter section and the sound as a whole.

Altering any of the presets is painless (access the parameter then twiddle the Entry dial, basically), and, for those who know a little of how analog synthesis works, probably a welcome relief after these past three years' worth of FM, PD, LAS, and all the other mysterious digital formats dreamed up by the majority of synth

vamping section on most home keyboards seldom even offers a *choice* of sounds – never mind complete programmability. Thus on most home keyboards you soon tire of the monotonous auto-clonking and rapidly start wondering how you ever got talked into buying the wretched instrument in the first place.

No such problems here.

So you can alter the basic sounds and you can alter the accompaniment sounds. How about the drums? Well you can't change their sounds, but you can write your own two-bar patterns – in real time – using the actual keys, which is in fact both a lot of fun and a system guaranteed to produce unusual, original drum patterns. As with your customised tones, user-written drum patterns can be off-loaded on to RAM cards that slot into the back of the instrument.

Internally, ie without using the RAM cards, the HT-700 can store eight two-bar patterns in what is termed Pattern Memory.

And a Pattern is not simply a drum pattern, but can be a bass line or a little chord progression. A very useful feature, this.

For longer patterns (in the trade, called 'songs'), the HT-700 offers another wedge of memory called the Chord/Operation memory, in which two complete songs of no more than 640 chords and up to 198 'operations' (any event such as tones, fills etc) can be housed.

There's plenty more too, but no more space to tell you about it. Suffice it to say that, drawing on their considerable experience in the field, Casio have not skimped on features on the HT-700, or on its full-sized brother, the HT-3000, and indeed have actually managed to produce the impossible – a keyboard you can understand and use minutes after you unwrap it, but which you won't tire of by the end of the second week.

One of the few beginner-type home keyboards that doesn't insult your intelligence.

JULIAN COLBECK



Pedal Power



Digital Delay DD-3

The Boss DD-3 Digital Delay uses the same 12 bit system found in sophisticated rack mounted delay units. It has a delay time up to 800 msec and a flat frequency response to 7khz. The DD-3 also has a hold function and stereo outputs.



Compression Sustainer CS-3

The Boss CS-3 Compression Sustainer produces long sustain without distortion. Tone and Attack intensity can be adjusted and the CS-3 may be used as an ordinary limiter.



Dynamic Filter FT-2

The Boss FT-2 Dynamic Filter changes the tone depending upon the dynamics from the guitar or keyboard, creating a smooth wow effect that can sweep up or down the harmonics. By connecting the optional Expression Pedal, EV 5, the FT-2 can be used as a conventional wow pedal.



Roland (UK) Ltd 983 Great West Road Brentford Middlesex Telephone: 01-568 4578

IN-TECH

CAT'S CREAM

COUGAR CBX 100 1x15in BASS COMBO £329

QQ½ VV½

SOLID, EFFECTIVE and workmanlike in just about every respect, Cougar's new 100 watt 1x15 bass combo looks like a pretty attractive proposition for the semi-pro player buying on a tight budget. It's loud, relatively noise-free and, with its 15in speaker and gutsy, driving sound, should particularly suit rock and pop players, if not their funkier brethren — who will probably prefer the £525 4x10in speaker version.

For your £329 (less from some dealers, I gather), you get a good selection of practical features including a six-band graphic equaliser, dial-in compression with an illuminated on/off switch, standby facility, a pre-gain control with a red LED to show overload conditions, FX loop, extension speaker sockets — all the sort of things which you only used to get on fully professional products, in fact.



Mind you, most of the Cougar's similarly priced competitors can boast much the same features these days, but where the Cougar scores is that each of its 'extras' works well — particularly the compressor which is almost silent in operation and doesn't have the unpleasant volume and noise effects found in cheaper designs.

The amp is loud too, particularly when you set the input gain to just beneath the point where its LED flashes and then use the compressor to cut down unwanted overall peaks. If you combine these two controls, it's quite easy to make the Cougar considerably louder than some of its similarly rated competitors — especially those which lack effective controls of this type, as some of them still do.

Tonally there's a reasonable amount on hand. The six-band graphic is all you get (there are no rotary tone controls at all) but it's quick and easy to use and

the frequency bands have been well selected. The 1x15in Cougar's sound is probably best described as giving a tight, dynamic rock ballsiness, not so well suited for enhancing slapping styles as some, perhaps, but very appropriate for the majority of bass players.

If there is a weakness in this electronically quite sophisticated amp, then my feeling is that it lies in the packaging and cosmetics. Slope-fronted, and looking like an uninspired black monolith, it's definitely on the heavy side, and having just a single top mounted strap makes it damned difficult to carry.

Younger and physically smaller bassists are definitely going to find this a major drawback, and Cougar should examine the possibility of fitting future versions with side-ports — it needs them, and badly!

Despite that, this new Cougar has a lot going for it — especially for those looking for maximum punch and facilities for their money. It isn't the best I've encountered but it's better than most and should prove reliable and trustworthy in use.

GARY COOPE

SIMMONS

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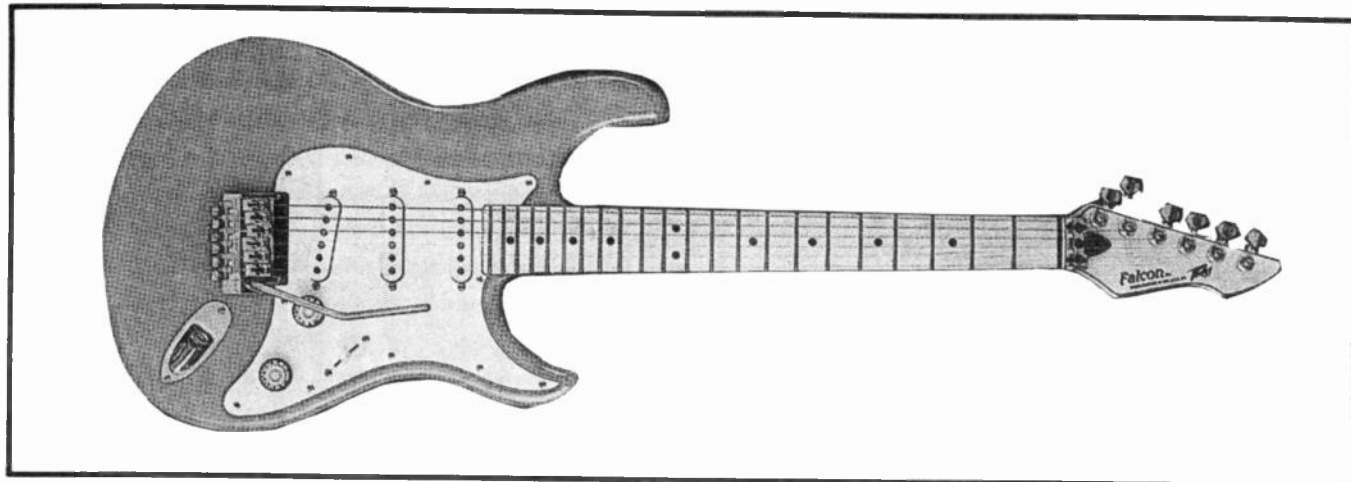
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IN-TECH



BIRDLAND

PEAVEY FALCON CUSTOM £400 QQ WV

EVEN IN these days of ever (downward) spiralling guitar prices, £400 for a Kahler top-lock tremmed, three-pick-up electric can be considered not unreasonable value for money. That the Falcon Custom is totally USA-made and comes complete with spraucy Protector-type hard case makes it, at first glance, a veritable snip at the price.

Certainly, in terms of general playability, tonal character and craftsmanship, a bargain is indeed what the guitar proves to be. Unfortunately, our sample was dogged by two disappointing quality control faults, one of which may steer perilously close to a design problem. Hence a Q rating downgraded from what would otherwise have been full marks.

First, the mast volume control didn't work as such. Instead, it acted weirdly as a quasi tone control, cutting the highs rather than the volume. Wiggling the pot around at its nought position heard the signal cutting in and out, and it was only when I loosened adjacent scratchplate screws to have a butchers underneath that the control starting working as intended. Some faulty or dry-joint wiring, it seems.

In normal circumstances, a plus-point hereabouts is Peavey's fitting the volume and tone speed knobs with serrated rubberised rings. No excuse for slippery knob tweaking!

Second, the open top E string showed some buzz and choking due to an over-generously cut string slot at the nut. Curable in itself, the problem is compounded by the virtual lack of any break angle as the string passes

through the nut to the Kahler top lock. It's more or less a straight line providing only the most minimal pivot point for the string.

The upside of this potentially tricky state of affairs is that behind the top-lock, the strings take a relatively straight path to the tuning machines, thus obviating the need for my cosmetic *bête-noir*, the height-adjustable string bar.

In all other respects the Falcon Custom does not disappoint. Taking the Strat as a starting point, Peavey have introduced enough subtle changes of body contouring and sculpting to endow the guitar with its own personality.

Whether through auto-suggestion or some other elusive reason, the Falcon feels both American and traditional. To the extent that, on plugging in for the first time, I felt compelled to launch into that old Ventures hit, 'Walk Don't Run'. Maybe our sample's

lustrous Laser Red finish (on a body of unspecified origins) had something to do with it.

The two-piece, tilt adjustable maple neck, carrying a decent 12in radius rosewood fingerboard with comfortably proportioned frets, reinforces this impression. Its general feel and dimensions are not greatly dissimilar to Gibson's old (visually awful but nice to play) S-1 and Marauder. For those preferring a more contoured board, the Falcon is also available, sans Custom tag, with an all-maple 8in radius neck/fingerboard.

No shortcomings either, in the wanging or power departments. The fine-tuning Kahler ably lives up to its reputation and the five-way pick-up selection produces all anticipated tonalities with exceptional clarity and sustain. With so much going for it, the Falcon Custom must surely be a successful introduction for Peavey. Our sample's faults are thus all the more frustrating to have to relate.

JERRY UWINS

EXPANDED HORIZONS

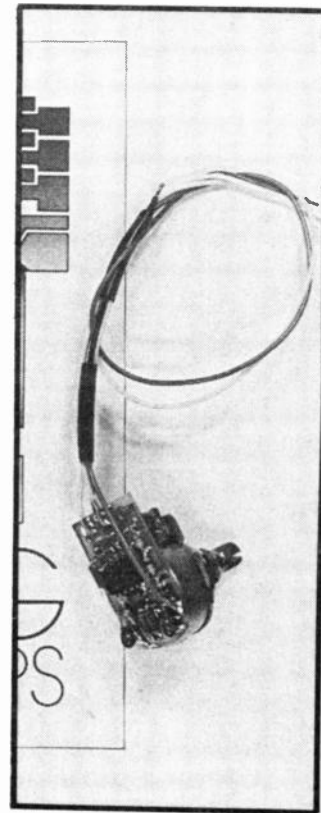
EMG EXG EXPANDER £49.50 QQQ W

THE EXG Expander pot is not to be confused with guitar expansion circuits which exaggerate volume dynamics according to how hard the strings are picked. It is actually a means of boosting two pre-selected bass and treble frequencies simultaneously to endow more acoustic-like tonalities and clarity.

With a bus ride's change from fifty quid, it doesn't come cheap, and your guitar will need to be EMG equipped (or have similar 9 volt pre-amped circuit) to accommodate it. On the other hand, if, for instance, you want your Strat to sound even more Strat-like, then the EXG has a lot going for it.

The EXG circuitry is supplied ready-grafted on to a conventional tone pot and comes pre-wired. If your guitar is already fitted with EMG's SPC Presence Control, the company recommends that the SPC substitutes for the front pick-up pot, the EXG for the back. Whichever, each mod is designed to act as a master control over all pick-ups.

The exact frequency bands boosted (by up to 10dB) are 100Hz and 2.7Hz, the full aural effect of which, if I have to strive for an instantly recognisable analogy, is not unlike replacing knackered strings with a new set – and



throwing in some bass oomph for good measure.

And a good measure of enhancement is exactly what the EXG provides. By effectively minimising the influence of mid-range response, any trace of muddiness is submerged, producing tonalities which are, at once, rounded and sparkling facsimiles of what they began life as. Results with 'in-between' single-coil settings are the most spectacular, and doubtless EMG twin-humbucker owners will find their own particular favourites too.

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FERNANDES FST65

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FUNCTION FST65 £430
QQ W½**

TAKE THIS one seriously, because Fernandes, though relatively new on the UK guitar scene, are up among the very top-rated Japanese guitars in most other countries, and this HM over shows why!

Like all the current officially imported Fernandes models (ie those originating from PBT distribution), it bears the signature of luthier Rick O'Dell on the guarantee card, implying that my sample model had been properly set-up before despatch. And yes, it was playably straight from the corrugated box, a set of 9s set close down to the semi-flat frets, the intonation spot on and nary a buzz nor rattle to be found.

In essence, the Fernandes isn't so very different from one thousand and one other HM super whammy-bar Strat-O-Clones on today's market. But it gains a head start by having been so well set up and, thanks to its Japanese manufacturers, so well finished.

Bearing all the hallmarks of today's 'Super Strat' the Fernandes FST65 follows the format of Uncle Leo's original, but offers much more than a typical Strat rip-off, especially in the pick-up and tremolo departments.

Starting with the guitar's electrics, the FST65 features three quite unusual looking pick-ups. The neck and middle are orthodox enough 'blade magnet' type single coil units in appearance (adjustable for height at both ends) while the bridge

**HOHNER B2A FL ACTIVE
FRETLESS BASS £249.90
QQ W**

PRODUCED FOR Hohner in Korea, under a special licensing arrangement with Steinberger, Hohner's B2A headless shares many of those features which make the original so much better than the multitude of rip-off headless designs.

Although not brilliantly finished (the paintwork on my black sample really wasn't worthy of a £150 instrument, let alone a £250 one), my sample was well constructed, in tune straight from its cardboard box, well set-up, properly intoned and fitted with decent (double ball-ended) strings. If they're like this when they reach the shops, you shouldn't need to rely on the dealer having set it up before sticking it on his wall.

Available in fretted and fretless versions, the B2A's specs are impressive for a relatively cheap bass. It features a rock maple through-neck with a two octave scale, my fretless sample having

the usual addition of painted-in fret markers.

Opinions differ about whether such guides are really necessary, but anyone who, as I do, plays fretted bass most of the time, will find them useful for occasional forays on to fretless.

Being an 'official' copy, the Hohner has the major benefit of sharing the original's rock-solid cast metal bridge with its ultra-smooth right hand tuners, precise intonation accuracy and a lock system for the saddles which ensures stability however heavily-handedly you batter away at it.

Usefully, the bass also shares the original's fold-out strut support which enables you to play with (reasonable) comfort when seated.

Perhaps superfluously, the B2A adds a separate XLR output socket to the conventional jack. As not too many pro players with proper Steinbergers use their XLRs, this might prove even more redundant for the semi-pro who is most likely to own this guitar. But, on the other hand, it does

have its uses, especially when DI-ing through a mixer.

The Hohner's electronics comprise a pair of humbuckers wired to a twin volume/single tone control arrangement which, with the addition of an active on/off flick switch, constitutes the bass's control system.

Sensibly, access to the on-board PP3 power source is via a cleverly designed click-open plastic flap which reveals both the battery and recessed output level controller.

Getting down to work in the attempt to assess any active instrument's worth, I always try it in the passive mode first to assess its 'natural' qualities.

On that basis, the Hohner performs well. The sustain is excellent and the instrument's sound is rich and full, but not lacking in 'edge' when the bridge pick-up is used. Given an amp of sufficient quality, this B2A FL fretless version sounds nice and smooth, lending itself to slides and slurs particularly well.

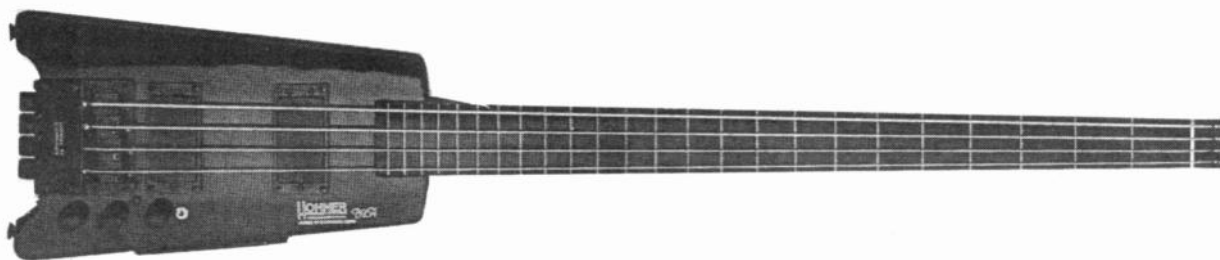
So I doubt if many fretless players are going to be disappointed by this model's acoustic sound, which compares well with that from instruments which cost twice the B2A's modest price.

Unfortunately though (and this goes just as much for the fretted version, I'm afraid) the B2A FL really *doesn't* perform actively as you'd expect. Throw the flick switch and, apart from an increased output power, the only indication that you've changed status to active is the red LED which lights up.

Quite what's wrong with the Hohner's circuitry I'm not qualified to say, but something's amiss because the single tone control seems to deliver no significantly greater tonal variety when active than when the bass is on its passive setting.

Surely the whole point of having active power is to endow an instrument with much greater tonal range than you'll get from a passive. In this respect, the B2A FL is a disappointment.

GARY COOPER



HOHNER B2A FL

transducer is a humbucker, also a blade type. However, all three transducers have what looks like a piece of copper foil wrapped round the windings.

Having tried the guitar through some ultra-high gain amps, and found it unusually resistant to the sort of interference which often plagues 'Super Strats', my suspicion is that this copper wrap provides the Fernandes with unusually good screening.

Controlling the three pick-ups is a single 'Strat-slider' selector, plus two tones and volume, each of which works well, although, as far as I could tell, there is no 'in between' or 'phase' position on the selector.

The Fernandes' Head Crasher tremolo system looks very much like a copy of a Floyd Rose to me. It

shares the FR's string fixing method, terminating the ball ends inside the rear positioned saddle/intonation adjusters, and shares the right hand tuning system, cast metal bridge saddles and Allen screw locking system which for me makes the FR considerably superior to the more common Kahler type.

In operation, the Head Crasher works like a dream, allowing extremes to be indulged in without the slightest fear that your tuning will drift. Assisting this imperviousness to divebombing is the usual three-Allen screw nut lock system — not perhaps as good a method as Fender's capo-like System III clamp when it comes to rapid string changes, but more than adequate.

Playing the FST65 reveals

the guitar's utter suitability to HM soloing. The neck is just about perfectly Strat dimensioned — fast, slinky and well fretted on its rosewood board. It doesn't have today's high-fashioned flat profile, but I have my reservations about that shaping. So if you're at all used to a Fender, this one will make you feel right at home, while giving you fatter, slinkier frets, a superior trem and all that power from the Fernandes' three own-design pick-ups.

I initially tried the FST65 through a dirt cheap (decidedly beginners' class) combo, just to see what it could do. Surprise, surprise, the Fernandes produced a better sound with it than anything I've put through it since a Kramer!

Moving up to a far more seriously intentioned, but

also tranny powered 30 watt job, the Fernandes began to reveal real class.

Bags of sustain, plenty of poke, lots of overdrive potential and merciful freedom from hum and buzz when set to single coil option fairly brought the guitar alive in my hands.

And so to a valve Marshall. Here, the FST65 delivered bags of sustain, a raucous overdrive on the bridge pick-up and yet a commendable tonal purity on the middle and neck pick-ups.

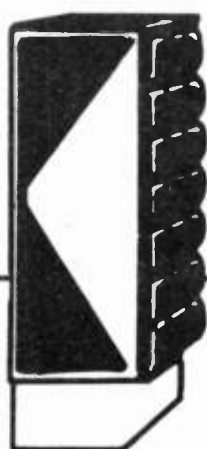
This is, without a doubt, a guitar well up to professional standards — fully the equal, in my view, of the best Japanese guitars I've sampled and quite a handful by any player's standard!

GARY COOPER

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