

SI	NG	LES	
1	18	ONLY YOU Flying Pickets 10 Records/Virgin	1
2	2	LOVE OF THE COMMON PEOPLE Paul Young CBS	
3	7	CALLING YOUR NAME Marilyn Mercury	1
4	5	LET'S STAY TOGETHER Tina Turner Capitol	1
5	6	HOLD ME NOW Thompson Twins Arista	1
6	4	UP TOWN GIRL Billy Joel CBS	
7	25	MY OH MY Slade RCA	1
8	1	NEVER NEVER The Assembly Mute	
9	11	WATERFRONT Simple Minds Virgin	1
10	3	SAY SAY SAY Paul McCartney and Michael Jackson Parlophone	
11	12	RIGHT BY YOUR SIDE Eurythmics RCA	1
12	10	THRILLER Michael Jackson Epic	



			-	And Unity 5 LONG RUN SHORT KETCH, Michael Palmer,
13	-	MOVE OVER DARLING Tracey Ullman Stiff	NEW	7 SINKING SAND, Freddie McGregor, Thompson Sound
14	20	Cliff Richard EMI	1	8 LET ME GO, Me And You, Lucky Dice 9 COOL AND DEADLY, Massive Horns, Fashion 10 REAL ROCK, Sound Dimension, Studio One
15	8	CRY JUST A LITTLE BIT Shakin' Stevens Epic		Chart supplied by Dub Vendor, 274 Levender Hill. London SW11.
16	14	Aztec Camera WEA		HEAVY METAL
17	-	VICTIMS Culture Club Virgin	NEW	1 BARK AT THE MOON, Ozzy Osbourne, Epic 12 inch 45
18	9	SOLID BOND IN YOUR HEART Style Council Polydor		2 RICHARD III, Tredegar, "from an excellent demo tape" 3 ROCK ME, Heavy Pettin', Polydor 12 inch 45 4 SHARP DRESSED MAN, ZZ Top, Warner
19	23	BARK AT THE MOON Ozzy Osbourne Epic	1	Bros 45 5 SEE YOU IN HELL, Grim Reaper, Ebony 6 DON'T TALK TO STRANGERS, Dio, from
20	-	ISLANDS IN THE STREAM Kenny Rogers and Dolly Parton RC		"Hoty Diver", Vertigo 7 YOU'VE GOT THE FIRE, Rock Goddess, from "Hell Hath No Fury", A&M
21	la	CLUB FANTASTIC MEGAMIX Wham! Inner Vision	NEW	8 OH WELL, McCoy, Legacy 45 9 CAPTAIN NEMO, Michael Schenker Group, from "Built To Destroy", Chrysalis 10 BLACK ROSE, Thin Lizzy, from "Life",
22	19	THAT'S ALL Genesis Charisma/Virgin		Vertigo Chart compiled by T. F. Much Rock Roadshow, Tony Sullivan and Richard Martin.
23	13	The Cure Fiction		Oscars, Ithord (Tues); Clarendon, Hammersmitt (Fris); Saxon Tavern, Catford (Sats). Tel: 01-69.
24	22	THIS CHARMING MAN The Smiths Rough Trade		
25	27	WHAT IS LOVE? Howard Jones WEA	1	READER'S CHART 1 BELA LUGOSIS DEAD, BRUTHOUS
26	16	ALL NIGHT LONG Lionel Richie Motown		2 THERE AIN'T NO SANITY CLAUSE, The Damned 3 SPELLBOUND, Slouxsie and The Banshees
27	1	THE WAY YOU ARE Tears For Fears Mercury	NEW	4 ANARCHY IN THE UK, Sex Pistols 5 UP FOR MURDER, The Alarm 6 RETURNING FROM A JOURNEY, The
28	15	Madness Stiff		Specimen 7 PUBLIC IMAGE, PIL 8 LONDON CALLING, The Clash
29	=	TELL HER ABOUT IT Billy Joel CBS	NEW	9 HOLIDAYS IN CAMBODIA, Dead Kennedys 10 SMILING MY LIFE AWAY, Case
30	-	2000 MILES The Pretenders Real Records	NEW	Chart supplied by Janet Webster, Gerald Road, Wolleston, Stourbridge, West Midlands Send your top 10 to Reader's Chart, MM, Berkshire House, 168- 173 High Holborn, London WC1V 78U

INDIE SHIGLES

- 1 THIS CHARMING MAN, The Smiths, Rough
- Trade
 2 NEVER NEVER, The Assembly, Mute
 3 MUTINY, Birthday Party, Mute
 4 SUNBURST AND SNOWBLIND, Cocteau
 Twins, 4AD
 5 LOVE WILL TEAR US APART, Joy Division,

Compiled by Revolver Records, 1 Berkel Triangle, Clifton, Bristol 8. INDIE ALBUMS

- RA TO THE RESCUE, Sun Ra, El Saturn A BIG 10-8 PLACE, Negativland, Seeland WHA HA HA, Wha Ha Ha, Recommended DAYS AND DAYS, Charles Vrtecek.

- 2 MY GOD, MY KING, Phillip Levi, Bad Breed 3 CHANT DOWN BABYLON, Hugh Griffiths,
- 4 DO THE BUMP, Papa Face and Bionic

- 12 inch 45 RICHARD III, Tredegar, "from an excellent

READER'S CHART

- 1 BELA LUGOSI'S DEAD, Bauhaus 2 THERE AIN'T NO SANITY CLAUSE, The

LALBUMS

- SONG TO THE SIREN, This Mortal Coil, 4AD TEMPLE OF LOVE, Sisters Of Mercy,
- Merciful Release Alien Sex Fiend, Anagram FACT, Red Gultars, Self Drive METAL DANCE, SPK, Desire BLUE MONDAY, New Order, Factory ANIMAL RHAPSODY, Raincoats, Rough

- ANMAL RHAPSODY, Remodels, marging and property of the person of the pers

- Leisuretime
 THE GOLD DIGGERS, Lindsay Cooper,
- Synch Pulse
 6 MERIDIAN, The Camberwell Now, Duplicate
 7 VARIATIONS ON A THEME, David Thomas,
 Rough Trade
 8 THE MOLE SHOW LIVE (Picture Disc), The
 Residents, Rajph
 9 DE STAAT, Louis Andriessen, Composer's

- Claxon SUBTERRANEAN MODERN, Various, Ralph ACCIDENT, John Greaves, Europa LES ESPACES INQUIETE, Art Zoyd, Cryonic KAFKA Vs CHAPLIN, Zut Un Feu Rouge,
- Bauta HERESIE, Univers Zero, Atem KILLING TIME, Massacre, Celluloid ESKIMO (Picture Disc), The Residents,
- Raiph
 18 DUB HOUSING, Pere Ubu, Rough Trade
 19 MAN OR MONKEY?, Cassiber, Riskant
 20 PARIS-TOKYO, Various, Tago Mago
 © Chart compiled by Charke for Recommended
 Records, 337 Wandsworth Rd, London SW8

REGGAE

- 1 YOUR LOVE IS A BLESSING, Dennis Brown,
- Rhonda, Fashion COTTAGE IN NEGRILL, Tyrone Taylor, Love
- And Unity LONG RUN SHORT KETCH, Michael Palmer, Black Roots SINKING SAND, Freddie McGregor,
- Thompson Sound 8 LET ME GO, Me And You, Lucky Dice 9 COOL AND DEADLY, Massive Horns,

- Fashion 0 REAL ROCK, Sound Dimension, Studio One 1 Chart supplied by Dub Vendor, 274 Levender Hill. andon SW11.

HEAVY METAL

- 1 BARK AT THE MOON, Ozzy Osbourne, Epic
- demo tape" ROCK ME, Heavy Pettin', Polydor 12 inch 45 SHARP DRESSED MAN, ZZ Top, Warner

- SHARP DRESSED MAN. ZZ Top, Warner Bros 45 In Bell, Grim Reaper, Ebony, SEE YOU Alk Y O STRANDERS, Do, from York Diver, Vortgo.
 YOU'VE GOT THE FIRE, Rock Goddess, from "Hell Hath No Fury", ABO OH WELL, McCoy, Legary 45 CAPTAIN NEW, Michael Schenker Grour Form "Bill To Destroy", Cirvyalis BLACK ROSE, Thu Lizer, from "Libr",
- Vertigo

 Chart compiled by T. F. Much Rock

 Chart compiled by T. F. Much Rock

 Chart compiled by T. F. Much Rock

 Coars, illord (Tues); Clarendon, Hammersmith

 Fris!; Saxon Tavern, Catlord (Sats). Tel: 01-698

- 3 SPELLBOUND, Slouxsie and The
- Banshees
 4 ANARCHY IN THE UK, Sex Pistols
 5 UP FOR MURDER, The Alarm
 6 RETURNING FROM A JOURNEY, The
 Specimen
 7 PUBLIC IMAGE, PIL
 8 LONDON CALLING, The Clash
 9 HOLIDAYS IN CAMBODIA, Dead
- Kennedys 10 SMILING MY LIFE AWAY, Case

- SEVEN AND THE RAGGED TIGER
- Duran Duran EMI UNDER A BLOOD RED SKY 2 Island
- TOUCH Eurythmics,
- 2 CAN'T SLOW DOWN Lionel Richie Mot 4 Motown
- 3 COLOUR BY NUMBERS
 Culture Club Virgin
- 1 UNDER COVER The Rolling Stones 6
- Rolling Stones THRILLER Michael Jackson
- 7 Epic 10 NO PARLEZ Paul Young
- 14 90125 Yes 9 Atco
- 10 12 BEAUTY STAB Neutron STAGES 11 19 Elaine Page
 - K-Tel

BACK TO BACK Vertigo NEW NOCTURNE Siouxsie and The Banshees

- Polydor AN INNOCENT MAN Billy Joel CBS PIPES OF PEACE Paul McCartney Parlophone
 - FANTASTIC 18 Whaml Innervision
 - 16 CHART HITS '83
 Various K-Te K-Tel GENESIS
- 9 Genesis Charisma/Virgin 19 26 THE BOP WON'T STOP Shakin' Stevens Epi
- B LABOUR OF LOVE UB40 DEP Interes DEP International/Virgin TRACK RECORD
- NEW A&M Joan Armatrading, 22 27 LIFE Thin Lizzy
- 1 **ROCK 'n' SOUL PART 1** 23 24 1 RCA Darvi Hall and John Oates
- ATLANTIC YEARS 1973-1980 Roxy Music, EG RE-ENTRY HAVE YOU EVER BEEN IN LOVE? 25 28 Leo Sayer Chrysalis
- SNAP Jam 26 13 Polydor INFIDELS 27 11
- CBS **Bob Dylan** SMELL OF FEMALE 28 30 The Cramps Big Beat
- THIS ARE TWO TONE Various, 2-Tone HEAD OVER HEELS Cocteau Twins 30 20

U.S. SINGLES

- (2) SAY SAY SAY, Paul McCartney and Michael Jackson, Epic
 (1) ALL NIGHT LONG, Lionel Richle,

- 2 11 ALL NIGHT LONG, Libera Richle,
 3 (3) Globy M. GRIB, Billy, Joel Columbia
 4 (3) LOVELS A BATTLEFIELD, Pat Benatar,
 Chrystal
 5 (8) LNOVELS A BATTLEFIELD, Pat Benatar,
 Chrystal
 6 (1) SAY TISNT SO, Daryl Hall and John
 7 (1) SAY TISNT SO, Daryl Hall and John
 8 (1) SAY TISNT SO, Daryl Hall and John
 9 (2) SAY TISNT SO, Daryl Hall and John
 9 (2) CRUMBLIN DOWN, John Cougar
 Meliancamp, Riv.
 8 (9) CRUMBLIN DOWN, John Cougar
 Meliancamp, Riv.
 8 (1) CRUMBLIN TOWN, John Cougar
 Meliancamp, Riv.
 8 (2) C

1

- **U.S. ALBUMS**
- (1) CAN'T SLOW DOWN, Llonel Richie, Motown
 2 (2) METAL HEALTH, Quiet Riot, Pasha
 3 (4) THRILER, Michael Jackson, Epic
 4 (3) SYNCHRONICITY, The Police, A&M
 5 (6) COLOUR BY NUMBERS, Culture Club
- 6 (5) WHAT'S NEW, Linda Ronstadt,
- Asylum
 7 (8) UNDER COVER, Rolling Stones, Rolling Stones/Atco

Rolling Stones/Atco 8 (9) GENESIS, Genesis, Atlantic 9 (10) SEVEN AND THE RAGGED TIGER, Duran Duran, Copitol 10 (-) AN INNOCENT MAN, Billy Joel, Columbia

- CASHBOX chart **U.K. DANCE**
- 1 ALL NIGHT LONG, Lionel Richie, Motow 2 I WANT YOU (ALL TONIGHT), Curtis
- Hairston, RCA 3 THRILLER, Michael Jackson, Epic 4 CHRISTMAS RAPPING, Kurtis Blow, RCA 5 RAPPER'S DELIGHT, Sugarhill Gang,
- Sugarhill 6 HI DE HI, HI DE HO, Kool And The Gang, De-
- 7 SHOUT, Lulu And The Luvvers, Decca 8 THIS OLD HEART OF MINE, Islay Brothers

Tamia Motown Tamia Motown Tamia Motown Tamia Motown The LOCOMOTION, Little Eva, London Da DOO RON, Crystals, London Chert supplied by Spider, The Dun Cow, Old Kent Road, London.

CLUB

- 1 BARK AT THE MOON, Ozzy Osbourne, Epic 2 RAINBOW IN THE DARK, Dio, Vertigo 3 HANG 'EM HIGH, Y&T, A&M 4 LICK IT UP, Kliss, Casablanca 5 SHARP DRESSED MAN, ZZ Top, Warner
- 6 OWNER OF A LONELY HEART, Yes, Atco 7 THAT'S ALL, Genesis, Charisma/Virgin



- 8 THERE'S A MONKEY ON MY BACK, Aldo Nova, RCA

 ODN'TTALK TO STRANGERS, Dio, Vertigo
 10 TWO HEARTS BEAT AS ONE, UZ, from
 'Under A Blood Red Sky', Island

 O Chart supplied by John Saunders and Gary Oldfield
 The Mayfair, Newcastle

NORTHERN SOUL

- 1 CALL ME, Eddie Bishop, Kent Floorshakers 2 SCREAMIN' AND SHOUTIN', Febulettes,
- 3 I GET WHAT I WANT, Denise Lessile, ABC 4 NO PART TIME LOVE FOR ME, Martha A NO PART TIME LOVE POR ME, manus Star, Theirs AND PAIR, Pages, Sunstruck STAR, Their SAND PAIR, Pages, Sunstruck STARTING THE HUIT ALL OVER LOWIN Sell STARTING THE HUIT ALL OVER LOWIN Brends Holloway, Tamila BLOVE YOU B

Cheris St. Landon W1.

- SOUL 1 (2) I'M OUT OF YOUR LOVE, Amie's Love,
- 1 (2) I'M OUT D' YOUR LOVE, Amie's Love,
 Streetwave
 1 Streetwave
 2 Streetwave
 Motown
 3 (5) THRILLER, Michael Jackson, Epic
 4 (3) LET THE MUSIC PLAY, Shannon, Club
 5) HAPPINESS IS JUST AROUND THE
 BEND, Cuba Gooding, London
 6 | LET SSTAY TOGETHER, Tina Tuner,
- Capitol
 7 (7) DRESSING UP, Street Angels, Street
 Beat
 8 (9) WHERE IS MY MAN, Eartha Kitt, Record
- Shack
 9 (8) WHITE LINES, Grand Master Flash and
 Melle Mel, Sugar Hill
 10 (1) DON'T YOU, 2nd Image, MCA

11/2

MADA WON ANT'S VIDEO IS BANNED

FOLLOWING the controversial television bans on the Stones' Undercover Of The Night' video and Debbie Harry's video and Debbie Harry's Adam Ant has had his new video rejected by both BBC and ITV.

The video, made to accompany his new single land bloom of the land b

"Adam wants to make it clear that the video will not be edited to go out on television.

"The 'Strip' track had been played on the radio a lot before we even released it as a single and no one said anything about the lyrics then why six wents larger to the results." thy six weeks later do people addenly decide it's not

BIG COUNTRY'S HOGMANAY

BIG COUNTRY, Depeche Mode and Saxon are among artists who've announced live concert plans this week. And Hanoi Rocks have added more dates to their forthcoming Christmas spree.

Big Country are promising a "spectacular Hogmanay bash" in Glasgow on New Years Eve with two shows (one a matinee) at the Barrowland Ballroom.

Barrowland Balfroom.
Meanwhile, Depeche Mode
return for a European tour for
a special one-off concert at the
Birmingham Odeon on
February. 3. Tickets go on sale
on Saturday.
Saxon are back for a
February tour that starts in
Bellast and finishes up with
Hammersmith Odeon.
Hammersmith Odeon.

Full details of these and other tours on page 18.



ANNIE TO SEE THROAT

EURYTHMICS' Annie Lennox is flying to Austria to see a voice specialist in a bid to find out the cause of her recurring throat

broblems.

Worries over her condition graw last week during a series of Eurythmics concerts in London. After the first of the Lyceum shows, she hoarsely told MM: "I really didn't think! was going to get through the 1gb, My voice certainly isn't 100 per cent."

According to Eurythmics management.

Annie was given the all-clear by doctors. The condition of the co

voice.
There's been differing medical opinion over the singer's problem. One recent report states that she had nodules — small growths on the vocal cords caused by over-stressing the voice. But two other doctors have denied this, claiming that she's simply been over-doing thins.

things.
"I don't know who to believe," said Annie
who has been cutting down on interviews to

avoid over-using her voice. Certainly at the recent Lycaum shows, her vocals were not up to the normal standard, with the top end of her range particularly limited.

On December 8, the 28-year-old singer is flying out to Vianna for further medical opinion from a top specialist.

Meanwhile, further moder in mid-March followed by a six week tour of Japan and Australia — Annie's voice permitting.

Throat modelmen size struck drown M20 last.

Australia — Annie's volce permitting.

Throat problems also struck down H20 last week. Lead singer lan Donaldson was rushed to a Harley Street specialist after getting into difficulties at a gig, and the band have now been forced to call off the remainder of their debut British tour.

Suffering from an acute and the suffering from an acute and so call off the remainder of their to the suffering from an acute to see a call to an acute to a so call to an acute to a so call to a red to neal this. He's to have his tonsils removed as soon as possible.

The band go back to work on Boxing Day when they start a short Scottish tour, returning to England to fulfill the postponed dates as a promotion for their first album, "Fatht".

THE MOTELS had to call off their recent American tour when lead singer Martha Davis — pictured right — discovered she had what doctors call a "pre-cancer condition".

The 32-year-old vocalist felt unwell as the tour started in California and was taken to hospital where doctors immediately decided to perform a partial hysterectomy to prevent the onset of cancer.

According to a spokesparson from Capitol Records, Martha is now "much better, although a few days after she came out of the country. — has been rescheduled and begin on New Year's Eve in Los Angeles. A European tour may follow.



Not 58, Issue 50

MELODY MAKER, Berkshire House, 168 173 High Halloom London WC1V 7AU (01-379 3581)

THE DTO EATURES EDITOR WS DITOR THE MILED TOR

CHIEF PHOTOGRAPHER EDITORIAL STAFF Bar Cau Line's Broar

NORTH OF INGLAND

NEW YORK ADVIRTI EMENT

SALES ENECUTIVES TELEPHONE SALES

DURAN DURAN SPECTACULAR ON THE ROAD

DURAN DURAN are

DURAN are promising "the most promising "the most they've ever put show they've ever put together" for the British tour that kicks off this week in Manchester. On the road with Duran Duran will be sax player Andy Hamilton and percussionist Rafael de Jesus as well as backing vocalists BJ, who appeared with the band appeared with the band and Charmaine, replacing with the band Michelle Cobbs.

EMI Records have been giving away no secrets about the show.



The group arrived back in London last week after a tour of Australia where they played to crowds of up to 12,000 people. The Australian press have reported a phenomenal response with talk of stampedes, hysterical screaming and thousands of presents being thrown onstage.

stampedes. hysterical screening and thousands of presents being thrown onstage.

The conthusiastic. The Sydney Market and described one show as "a new orm of torture for the over-18s", while The Australian commented. "It would be over-18s", while The Australian commented." It would be over-18s", while The Australian commented as a stage lined on the right dial".

In Melbourne, Duran Duran Duran puran puran and the stage of the right, the concert seemed to be a lions and Christians contest; the lions being about the stage of the stag

MARC FREE **AS POLICE**

MARC ALMOND escaped arrest when van-loads of police raided a London gig by Test Department last week, bringing the show to a standstill and taking

the group away for hours of questioning at the local station.

A warrant was issued because the venue – under a railway arch in Great Suffolk Street, Waterloo – was

Anwal and was assistant to the water of the second and a second a s

offences."
Asked of Test Department had expected a raid and why I harranged to appear at the venue in the first place. Angus sa 'You have to take a risk to do something that's vital. The contains was so suited to what we were doing that we couldn't

In the country was to suited to what we were doing that we couldn't miss it."

A rearranged gig is to take place at Heaven on December 11. All enquiries to Some Bizzare: 01-734 9901.

A spokesman for Southwark police said: "This place is a disused railway warehouse and the guy who runs the place was selling alcohol without a licence. The fact that the group actually hired it from this guy made them to some extent responsible for what was happening in relation to the licensing agont of the wastern of the selling and so were three. "The group were questioned all the station, and so were three and the station, and so were three country of the selling and the station, and so were three country of the selling the selling

CURE, THOMPSONS ALBUMS DUE

THE CURE are to release an eight track mini-album which combines all their recent singles, 8-sides and additional tracks from 12-inchers. Entitled "Japanese Whispers: The Cure Singles Nov '82-Nov '8



THE CURE'S ROBERT SMITH







CAT NO KILO 1



6 LP BOX SET

GRIME OF THE CENTURY

PINNACLE 1, OASTHOUSE WAY ORPINGTON KENT BR5 3QJ

RECORD NEWS

Entitled "I G. The description of Statik both seven and 12-inch versions, the 12-inch sturing a previously unavailable track, "Freeways" The Canadian four piece will be touring Britain in

The label and includes the band's current single, "Straight AND SCOTT - Owner Sweet vocatist" as back with a sole single called "Krugerrands". Available on Statik Record this week, it comes in seven and 12 inch viersions, the 12-inch featuring alcular file of the little track and an additional number called "Krugerrands" and the seven a

artists, including like and Time Turner, The Ronettes, The Crystals, The Righteous Brothers, Bob B Soxx And The Blue Joans and Darlene Love. The double package should cost around 5.8% are an anounced a number of releases for Christmas and New Year. A retrospective glimpee at The Pessage and New Year. A retrospective glimpee at The Pessage and New Year. A retrospective glimpee at The Pessage and New Year. A retrospective glimpee at The Pessage and New Year. A retrospective glimpee at The Pessage and New Year. A retrospective glimpee at The Pessage and New Year. A retrospective glimpee at The Pessage and New Year. A retrospective glimpee at The Pessage and New Year. A retrospective glimpee and New Year. A ret



OTHER RELEASES:

ALBUMS

out now
David Esses

15

Various first F. for
Charadel – out now
Howlin' Wall The Woll
Mirage: "Give Me The Night

ys Artists: "Made To Messure" (Cran, us Artists: "Made To Messure" (Cran, us Artists: "The Everly Brothers Reunion Conteon. ourne in Dub" (CSA) - Decemb

"Rondo Russo" (Lifestyle Records) – out now shool Choir: "Why Not Buy An Extra Present?" Shartan. Proceeds to charity) – out now. of Prix! – December 9. sect For More" (WEA) – December 16.

SUNSHINE START FOR MARILYN'S NEW YEAR

MARILYN is getting ready for a hectic New Year which will bring a new single, his debut album and a Spring tour. He told the MM this week that he's taking a Christmes break in Hawail after spending the laws of a single, "Cry And Ber Free" In Jenuary, and in February, Marilyn is rehearsing for a tour with musiclaims he would only name as Bobby, James, Rodger and Miss Claudia.

The album, as yet untitled, will consist entirely of Marilyn's own compositions, and tracks include "Calling Your Name" and Cry And Be Free" as well as new songs like "Pray For That Sunshine", "Move Together" and "Anthem". Clive Langer and Alan Winstanie yet producing with a tour to coincide—though no dates are confirmed yet. Meanwhile, Marilyn sppears on the Boxing Day edition of "Supersonic".

Howard Jones is in the studio recording his album with producer Ruper Hins. The album, under the working title of "Human's Lib", is due for release in February, and an extensive British tour will be arranged to coincide. A short series of dates, already announced, are set for this month.

MOTORHEAD LOSE A GUITARIST

speculation over his future with Motorhead, Brian Robertson has

future with Motorhead, Brian Robertson has finally left the group. Robertson, who replaced guitarist Fast Eddie Clarke 18 months ago, is said to have left by mutual agreement "in the best interests of both Brian and Motorhead". Met a band meeting and Motorhead'. We all thought that 'Another Perfect Day' was one of the best albums that we had ever released. Motorhead', however, is Motorhead', however, is well and the said of the said was a said of the said of the said was a said of the said of



BRIAN ROBERTSON

player, Kaye has rejoined on a permanent basis. Player, Kaye has rejoined on a permanent basis. Gray (ex UFO and Hot Rots bass player) has formed a new band called Sing Sing, He's ioined by drummer Steve Nicol, formerly with One The Juggler and the Hot Rods, guitarist 'Mad' 'Nigel Bennett, ex Members, and vocalist Steve Breeze who was severely march in Japan. Sing Sing play their debut British gia rathe London Marquee this week on December 7. A record deal is expected soon.

In the punk world. Vice Squad have re-emerged this test with a new girl slinger Lia who replaces Baki Bondage. The group, who release a single "Black Sheep" (a" N'ew Blood" on December 9, are planning a series of gigs in the near future. There's also news that former Exploited drummer beneared the state of the state

Tracey Stewart Patterson and Jim Telford have previously worked with Set The Tone, Everest The Hard Way and the

Everest The Hard Way and the Jam.

Wall of Voodoo are still looking for a vocalist, following the departure of the Vood of the

TUBE LENNON

UNLIKE most TV pop shows, "The Tube" have decided not to hold a Christmas special. According to producer Malcolm Gerrie they're not a consideration of the training that they are the training that they are the training that they are the are they are the are the are they are they are they are

Echo And The Bunnymen, Killing Joke and either UB40 or The Thompson Twins will be playing live on December 16 while on December 23, Tina Turner graces "The Tube" studios for an extended live set.

Tube" studies in a. .
The December 30 edition is a pre-recorded programme which takes a retrospective look at "The Tube". There'll be footage of about 30 to 40 bands including Culture Club.



NICERIAN musician Fela Kuti has come under fire from members of the Greater London Council for alleged sexist attitudes. Kuti recently appeared at the Brixton Academy in a GLC-sponsord Peace Vear show. Later, members held a discussion about him at a council meeting after discovering his views on women. Ironically, the allegations of sexism came from a Conservative councillor, "Women's liberation is madness. Only women can have babies — that's what they're made for."

BAUHAUS, FALL VIDEOS

Last week, Kuti told the MM: "Once a

Last week, Kuti told the MM: "Once a woman agrees to be with a man, she is apposed to serve the man, and oall what the man likes. . Dastically the woman must the man likes. . Dastically the woman must Valerie Wrise, Labour chairperson of the GUC's women's committee, said: "The council is trying to counter ignorance on many fronts. The three most important of these are sexism, racism and militarism, and although Mr Kuti may fall short of the higher standards in one of these, his dedicated support for peace would suggest there's perhaps some hope for him."

BLANCMANGE FOR ASSEMBLY

NEIL ARTHUR of Blancmange NEIL ARTHUR of Blancmange is planning to team up with Vince Clarks in the New Year. He's been asked to step in as guest vocalist for one track on the debut Assembly album, due out next year. The arrangement was made in New York where Blancmange were at work on their own album.

their own aroum.

PHIL LYNOTT, Chas Hodges of Chas and Dave, Row Wood and John Copplian, ex Status Quo, have joined forces for a Christmas single under the name of Rockers. The single, "We Are The Boys", is a rock "in foll medley. The band, set up "Itasicilly for fun", initend to release promised to release play occasional live gigs. The line-up is flexible, and "other lamous names" are promised for future records.

CAMDEN PALACE is joining Capital Radio for a joint "Share A Capital Christmas" appeal. The Palace are asking the public to donate presents for the ben'fit of children in need, and a Christmas tree will be in the foyer of



Bauhaus is released on video this week. "So dow video this week." So dow video this week. "So dow video this week." So dow video this week. "So dow video this week." So down the randon, combines promo films and live concert hostage shot at the London Old Vic in February 1982. The film, compiled by Kace, Beggars Banquet and the band, leastures promote the band, leastures promote the band, leastures promote the band, leastures promote the band, leastures the leastures with the least MADNESS DISC, MOON DRUMS FOR SALE

"Hollow Hills", "Rose Garden" and "Funeral Of Sores". The film's in the shops at £19.95. © Grace Jones: The Video Singles" on December 12. to brings together 12. to brings together 12. to and "My Jamaican Guy" all taken from her "One Man Show" video of last year.

Show" video of last year.
Price in the shops is £12.

The Fall have a new vidout this month to coincid with the release of a new album, "Perverted By

A MADNESS gold disc, part of Keith Moon's drum kit, a few bits off John Bonham's drum kit and assorted Police and Madness memorabillia are on offer at a South London charify auction later this month. Moon pub in Herne Hill on December 22, and it's possible herne Hill on December 22, and it's possible herne Hill on December 22, and it's possible and the second seco

muscles live on stage, and again money raised from the gig will go to the appeal. Admission is £2, although if you've already paid to attend the auction you'll be allowed in free to the gig.

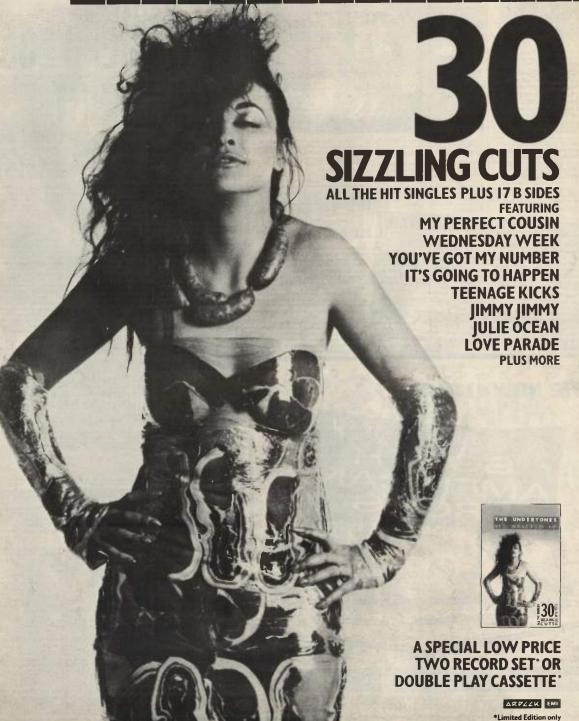
The Orgasmi Club, which operates from Gossips in London's Dean Street, has changed its weekly opening from Thursday nights to Wednesday nights, and dropped the admission price to £2. The club, which shut recently for a two-week break, re-opens on December 14 with the Guann Batz while the Stingrays appear at the venue on December 21.





VINCE CLARKE

THE 'UNDERTONES' ALL'WRAPPED'UP



A STAR is born! Without doubt the most authoritative and debonair broadcaster thrown up debonair broadcaster thrown up by the Maker since the late, pennypinching Brian Harrigan appeared on Radio London as Uncle Jellybone, the mighty Adam "Wahl" Sweeting took over the David "Kid" Jensen show last Tuesday with a performance so utterly smooth it might have passed for a new hair cream. cream.

cream.
Asked along to deliver his careful verdict on the current crop of rock books, Wahl turned in a virtuoso performance of crisply enunciated vitriol, sideswiping any number of individuals in the course of his apparently extemporized tirade, with an especially swashbuckling dig at Steve "Shakespeare" Taylor "the enormously incomplent," host of the sorely missed entertainment, WALLIES OF THE WEEK

SLADE. It grieves us sorely to make this award after a vintage decade of solid gold chap-ism from Nod and the team, but hit or no hit, bands of the people should injust go dumping gigs applying the property of the people should injust go dumping gigs applying the people of strans a number one solid (Clotters Tom Sheehan at the coveted three-rouser "My Oh My Shaping up well for a crack With the people of strans a number one solid (Clotters Club's "Victims" and the Flying Pickets" "Only You"). Slaep just couldn't resist helping it and the Flying Pickets" "Only You"). Slaep just couldn't resist helping it and the Flying Pickets" "Only You"). Slaep just couldn't resist helping it expressed as gig they were due to play to the Cardiff's Mayfart Club. expense of a gig they were due to play to Cardiff's Mayfart Club. According to The Sun, whose representative with Falklands unimpressed belief part from the odd invented interview with Falklands appearance until two hours before the gig, and 2,000 fans were left appearance until two hours before the gig, and 2,000 fans were left appearance until two hours before the gig, and 2,000 fans were left appearance in the cold.

An un-named Slade spokesman is quoted by the Sun as describing it An un-named Slade spokesman is quoted by the Sun as describing it was the property of the pops of the cold business. An appearance on Top Of The Pops' is vital to record sales." Not, perhaps, in Cardiff.

1



"Loose Talk", who'd contributed a particularly pretentious piece to this year's Virgin Rock Year Book . . .

WE'D like to state at this point that Roddy Frame is very lucky to escape being made Wally O'T he Week. Not content with supplying us with one of the year's more wretched his, the terminally tedious "Oblivious", Mr Frame compounded the disaster by turning up on "TOPF" etending to be Mac from the innymen.

WALLIES OF THE WEEK

That, at least, was the impression he gave as, with his hair teezed in true Mac cat-syrup style, he launched into the distinctive Bunnyman stroll, itself a corruption of Tommy Sheehan's legendary patent. . .

BLACKMAIL CORNER

SNOWY WHITE went to visit a sick friend in hospital the other day and was amazed to notice on a nearby telly that they were playing his song.

He was rather confused to find the music – the opening cut from his new album "White Flames" – being used as the theme tune for the puppet show "Roger The Darfe window? Just keep counting those royalty cheques, Snowy.

ROLLING STONE Keith Richards, now ROLLING STONE Keith Richards, now officially known as Sir Keef following a special sitting of the Maker New Year Awards panel, revealed a zealously protected secret to the Sun's prattish columnist John Blake.
"I was one of three sopranos for four or reveates," he said.
Eh? "We were the biggest hoods in the school. When my voice broke they kicked me out."

ANOTHER master of wanton wastefulness, David Johannsen, has recently re-surfaced in New York, practising a blues act at Tramps, a dowr town soul club, under the curious pseudonym Buster Poindexter.



AN AMERICAN WEREWOLF ON VIDEO.

the opinion and "An American Worsworf in Apopulate all over "Thriller". The Sickerts th his yer I Ole Rays down a dark country road.

have a wifeless. On a more than the property of the property of the property of the property of the sees a set seem by your reporter on a Setarday morning where a reporter of the property of the seem of the property of the

lief in the country. Containly it's unitedly that "Thriber" well make many appearances on Securday.

In the works over at Jacksoncorp Inc is an hour-long videotion called. Making Michael Jackson. Thirlier, which will be released in the State on December 14 and previous of on MY on Jackson. The Jackson is a supply of the State on December 14 and previous of the State on December 14. The Jackson is a supply of the State of December 14. The Jackson is a supply of the State of State of State of The Jackson is a fail of the State of The Jackson is a fail of the State of The Jackson is a fail of the State of The



n't and Sam Yat a was gone to Spain for a rest litter a ling off too many be The peace in the Oporto is deafening

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THE BEST FOR CHRISTMAS

BACK again - and those of thought we might have seen the back of greasy old bozos Roxy Music are in for

a disappointment.
We figured that the
significance of calling their last
album "Avalon" was that it
was indeed their swansong...
a belief fuelled by the odd enigmatic statement by old snake-hips himself, Bryan

snake-hips nimsell, oryan Ferry. Sadly, it seems, we were celebrating too early (just like Arsenal against Walsall, snigger). Ferry has been spied in New York not only scribbling the odd lyric on the trouble-torn streets of NYC, but also recording them. Polvdor reckon the songs are

Polydor reckon the songs are startling" and "expressive, xctting and dexploratory" but then hey would, wouldn't they? Whether Mackay and Manzanera will be joining Ferry on this

startling, exploratory" project remains a mystery.

AND WHILE we're on the subject of old cart-horses who just don't know when to be dignified and lay down and die. Thin Lizzy put out yet another "farewell" album. This time, Phil, can we have your signature on that — written in

and the companies of th about the millions of dollars the

GEORGE has been all it again, then.
Waddya mean, George who? Not
George friggin' Best, that's for
sure, or that George Michael. No,
Boy George or, as we hip, trendy
friends of the stars affectionately
control of the stars affectionately
defined by the stars affection of the stars
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compliments.
George did admit he only
washed his hair once a week and
there was the usual confession
about bi-sexuality and a few

gratuitous ibes at the press the said he wished they's just print his picture and not bother to write anything about him). The only time he bristled was when Rivers asked him if he ever went out not in drag "you like both kinds, right?" – to which George simply reptied he was far too busy for that sort of thing.

THE entire Jackson family turned out at the extraordinary press

THE WEEK
"It would be false for me
to be modest. I believe
to magest singer and a
great songwriter.
STING in the Daily Star. QUOTE OF

conference in New York to announce a spring four of the US by the Jacksons.

Apart from Michael, prodigat brother Germaine and the supporting cast of Jackson brothers, there was a whole army of parents, cousins, uncles, aunties, grandparents, neighbours and pen pals, sampting the annotes, the production of the produc

about the millions of dollars the tour would cost (though he declined to announce individual declined to announce individual gevery single member of the family present (which took care of most of the day).

The star of the show, Michael Jackson, however, remained stoically silent throughout the Several questions were pointed directly at him and, little charmer that he is, Michael didn't even oper his mouth, possibly struck dumb by Don King's inane rap.

The only word autered by The only word autered the circus were ... wait for it ..."I'd like to introduce my parents" and that was at least 15 minutes after Mr King had already done so at great length. ...

MAYBE the Beeb are beginning to rumble that the Flying Pickets aren't quite the innocuously wacky version of the Mike Sammes Singers that their celestial version of Yazoo's "Only You" might

of Tazoos Unity undership mply. Guesting on the unbearably group Mike Read's "Superstore", surget Mike Read's "Superstore", of our prizes the produced a pile of our prizes the produced a pile of our prizes the produced a pile of our prizes the produced and factorial sporting a portrait of Karl Marx (one of the famous Marx Brothers), which Read neath passed off as "our Russian Father Christmas".

Christmas".

"Political propaganda," steamed the Beeb pompously, doubtless

studying the Pickets' background in radical theatre, and refused to endorse it as a prize. Shame – they were just shaping up nicely for the Eurovision Song Contest

JUST what the world needs JUST what the world needs: Plasmatics singer Wendy O'Williams, famous for decapitating photographers with her nipples, making a solo album which is being produced by Kiss's Gens Simmons. They deserve eacl ALSO recording a new solo LP is Jerry Harrison of Talking Heads, and the star who never was, Billy Idol, is among a curious line up oddballs being featured on a compilation album being put out on the property of the proper

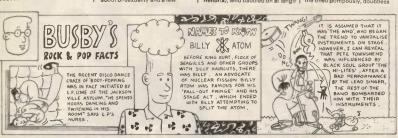
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BOY LOOKED TOMMY: See, the Quo were doing this posh cabaret gig



HOLY MOSES: Kapa Good Society the rock world to be broadened this work with the moins that they as finally decided on a sociation to comment as war larger, we'r, reconsist, fillipse-basher and former from man of the Joyst migra and Frankin Gross To Hollywood, Malcolm Maggardes.

Malcorn was un-select to a volley of gasts at commentation of the selection of the



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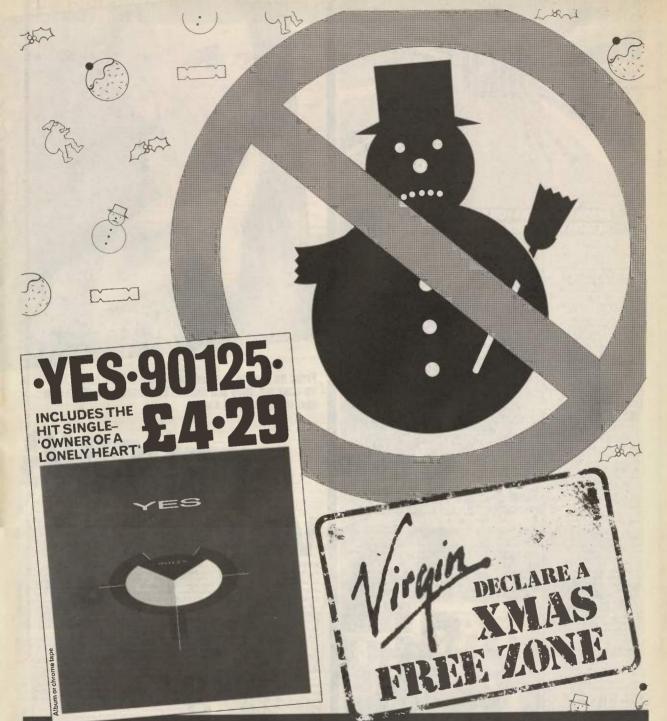
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DESSA FOX LOOKS FOR SOUL AND REASON IN THE VIDEO PROMO MADNESS

THE trouble with continual promo watching is that you grow afraid for those tunes that are genuinely radiant. The majority of hits are strooms, shey're content to quive of a content to quive of a content of the video scheme of things. Every once in a while, however, a truly affacting single appears on the charts, one like "Love Will Tear Us Apart". The higher the song places, the greater the dread of video abuse. How could an ordinary the song places, the grisary the dread of virice abuse. How could an ordinary promo clip do justice to Joy Division? The tender machinery of "Love" sounds stoken the tender machinery of "Love" sounds stoken the thought of some video hace wide the thought of some video hace ordinating lan Curtis to a visual "Thoune". Drawning up "Top Of The Pope" sype imaging the tender of tender of the tende

1) Do not place my memb rs of the rock pants on on a man hamburers, nor sentent the min chick of the man hamburers, nor sentent the min chick of the man hamburers, nor sentent the min chick of the man hamburers of the m





From no profile to over-the-top? **BLANCMANGE** are set to re-emerge, they tell Helen FitzGerald. Tom Sheehan smiles wryly, and snaps

DANGING

remember the years different ways . . . months and dates remain indelibly linked to personal events and '83 will be

no exception.
But if '83 has been the year when we've been deluged with pockets of resistance and revival soul has made its perennial presence known and the guitar has been bravely fighting back, it has also nurtured the development of cross-fertilised influences that have taken intriguing

that have taken intriguing forms, bands who've perversely followed their own fascinations to produce sublime results. Blancmange and Eurythmics top this list, but where the latter have ended the year on a high-profile triumph with "Touch", Blancmange haven't released an LP this year and have disappeared to New York for four months to record and mix onel It's only with the release of "That's Love That It is" that you suddenly remember the delight of "Waves" and "Blind Vision" and the magical intensity of

waves and sind vision and the magical intensity of their summer tour.

"I suppose if you look at it tactically maybe we should have had the album out this year, I'm sure we would have if

we hadn't chosen to record in the States, but I'm glad we did, we've come up with a record that we're both very proud of." Neil Arthur shrugs, tossing back his new fiercely cropped head as he reviews Blancmange's year. "We've both been so busy, preparing for the tour, doing it, writing and recording the album — we haven't been resting on our laurels if that's what people laurels if that's what people think."

think."
"All the jetting to and from is so exhausting," Stephen groans. "We went to New York after the tour, spent a month there, came home to do the video for the single, went back for a while, have come back again to do a few interviews and that and we're going back there next week! We're absolutely knackered!"

UT their conscientious toil has paid off. Produced by John Luongo – who also worked with them on "Blind Vision" – the forthcoming album "Suddenly" is a crafted masterpiece. Beaming from ear to ear as he plays me some of the tracks, Neil is justifiably proud. From the quirky chorus of "See The Watery Train" (which he describes as a "sailor's ballad") and the full-string melancholia of "How Time Became The Tide" ("the words came from a letter! wrote to my girlfriend") to the manic propulsive beat of "My Baby's Not My Baby" and

"Murder" and the haunting strains of "Your Time Is Over", "Suddenly" highlights Neil and Stephen's stubborn determination to absorb and

determination to absorb and reform a whole spectrum of ideas and emotions. Stephen: "I think that's why it was such a good idea to do it in New York, cause it reflects the kind of manic depressive environment. Being there is simultaneously stimulating and depressing, it's weird, but that up/down environment is really good when you're working, it keeps you on your toes."

reany good when you re working, it keeps you on your toes."

Nell: "New York tends to pull you back and fornwards and that's reflected on the LP, it's working to the selected on the LP, it's working the selected on the LP, it's working that the selected on the LP, it's working that the selected on the LP, it's working the selected on the LP, it's working the selected of the selected on the selec



"That was its working title,"
Neil giggles, "but it was too
sill, it'll probably be a subtitle
though — we've got to have it
on there somewhere! We went
through agonies trying to find
a title; 'Clattermouth' was one,
then 'That's That' — i.e. that's
your lot and make of it what
you will — but then we decided your lot and make of it what you will — but then we decided on "Suddenly", it's a line from one of the songs and nice and ambiguous, don't you think? We were planning to write a song called 'Dancing Round Our Handbags' as a real Mardi Gras thing, using all the musicians that've played on the LP, but we never got around to doing it, there were more serious things to think about."

EVERAL bottles of vino have been consumed during this interview and we now pause as the conversation gets very silly and Neil tells some hilarious episodes of their adventures in the Big Apple which aren't for the silly apple which aren't for the been asked to sing one of Vince Clarke's songs for The Assembly album next year. Neil: "We had a phase of being really fed up in New York so we took a few days off and spent the time cycling around and ringing everyone we knew up just to have a chalt We rang Vince and it transpired that he and Eric had had their hair cut EVERAL bottles of

Vince and it transpired that he and Eric had had their hair cut the same day as me (Neil had his "shaved in a moment of impulsive madness") and we impuisive magness y and we were chatting away when Vince moaned that he couldn't find anyone to sing this particular song. So of course I jokingly volunteered!

"Next day they rang me back

and asked if I was serious, I agreed to do it and it'll probably be on their album. I went to see them when we got home and had a listen to it; it's a great song, really emotional, so I'll be doing that in the new year. I like Vince's approach, he doesn't much care for critical

year. Jike vince's approach, and coesn't much care for critical appreisal, he just carries on with what he feels is right. I'm looking forward to it, it'll be interesting to sing and work with him.

Another project for next year will see them working with Malcolm Ross and David McClymont of Orange Juice who've collaborated under the umbrella "Ape The Scientific". Stephen: "We've recorded one song with them already and we'll be doing more. It's a separate thing entirely to Blancmange, we're working on their material, but the couldn't pass it over. As think if good for us to have the service of the se

altogether sure when we'll be doing this — we're going on holiday over Christmas and as soon as we get back we'll have soon as we get back we'll have to be soon as we get back we'll have to be soon as we get back we'll have to will have be soon as we get back we'll have to will have be soon as we get back we'll have to will have be soon in February, but we're definitely committed to it."

The tour, which will coincide with the album's release, is a new departure for Blancmange for the first time they'll be incorporating other musicians into the set. Their gigs are always energetic but they feel that it's time to allow themselves a bit more freedom.

Neil: "There are a few reasons; I mean, sometimes

Nell: "I flere are a rew reasons; I mean, sometimes we feel like lemons out there on our own, we don't have a lot of scope to move around and I think the new songs demand

more anyway. Backing tapes are fine but at this stage we'd like to be a bit wilder." "It's going to involve a lot of work and rehearsal." Stephen interrupts. "Probably Neil and I will do the first two songs and then we'll bring on the party! David Rhodes is a definite, and we'll have a bassist and a percussionist and maybe a few

percussionist and maybe a few others."
"They'll all have to be shorn though," Neil grins. "We won't allow any long-hairs and that includes you too David, if you're reading this! it's baddies only!
"We 're definitely looking to '84 with a lot of optimism,"

they agree on a more serious note. "The album is the best thing we've done together and we've still got a few surprises

we've still got a few surprises up our sleeves!"

"There's been a lot of false tolerance of pop recently," says Stephen, ending on a philosophical note. "But I think people are now realising that you've got to have more than a modicum of talent and a handful of ideas to be really inventive. '83 has been encouraging for music but it's going to get even better soon — 1984 is going to be the year for invention, we need something very soon and it's coming, I feel it in my bones!"



'ROUND OUR HANDBAGS

The songs are so diverse – some are really simple with say a string quartet, voice and piano and some are really crazy, with bass, three guitars, umpteen synths, sitars, tablas, santors – really manic." "It's going to be interesting to see how people compare the two albums," Stephen grins. "Our first was so much a chance thing, we'd come up with things almost by accident, we didn't understand the studio properly and because

we didn't understand the studio properly and because we couldn't even articulate what we wanted to each other, how could we expect Mike Howlett to be inspired? "I mean, Neil used to write melodies on the guitar, couldn't understand the guitar, couldn't translate what he was doing, now he does it on keyboards we can have a much stronger partnership. That made it much easier to work made it much easier to work with John, I think one with John. I think one important factor on the new album is that we've explored the possibilities of improvisation much more. We'd go into the studio with lots of pieces of songs and develop them from there. Some were very controlled – like 'Time Became The Tide', others were so crazy that we

others were so crazy that we got carried away!"

"That's Love That It Is" has had a very mixed reaction—
it's not as melodic as their previous singles, and is fast and tight as the video
illustrates.

"The video isn't as popular with TV channels as our others," Neil smirks. "I don't think they like us being so

aggressive. Maybe my new skinhead look has something to do with it. It's not that we're renouncing our more sedate selves, we just decided to do something with a bit more bite!"

Stephen: "Some people see with tunnel vision, we like being a bit perverse, but it's not just to be different, we just enjoy being unpredictable."

UDDENLY"
again sees
our dynamic duo working with a diverse collective of musicians. There's David Rhodes on guitar, Dave Allen from Shriekback, Rick Allen from Shriekback, Rick from Swansway on string bass, David and Malcolm from Orange Juice, Deepack and Dinesh play the Indian instruments, and they also use a full horn and string section. Neil: "We've tried to play the album, to keep it urgent album, to keep it urgent apportaneous feel. The mixture of acoustic and electronic instruments seems to glive it an instruments seems to glive it an

of acoustic and electronic instruments seems to give it an edge, a lyrical feeling. Having lots of other people on the record also made us much keener, less aware we were in a studio – you should we seen Stephen on his keyboards, punching and pummelling them like a Jimi Hendrix on a synthesizer!"

So what was all this about you calling the album

you calling the album
"Dancing Round Our
Handbags" then? Cue rounds
of uproarious laughter.



THE ICICLE WORKS are preparing for the battle, warns Helen FitzGerald. Pix: Andy Catlin



OVENTRY'S number one venue for live bands' screams the hoarding immodestly. Not much of a claim frankly, but glancing around the grimey, faded decor of the dance floor, it still takes some swallowing. This is one decrepit pub whose best days surely dwindled decades

The Icicle Works bounce through the gloom beaming, their natural Scouse exuberance barely dented by the depression of the wilds of Coventry. They enthusiastically declare war on a particularly virulent on a particularly virulent curry and, bursting with pride, insist on taking me on a conducted tour of their new van. A "Queen's Greatest Hits" tape nestles obtrusively in the front and is hastily stuffed under the seat... "That belongs to yur manager" they our manager," they mumble with embarrassment

embarrassment.

Closet Queen freaks is not a reputation they wish to encourage. They have, after all, only recently shrugged off an individual shrugged off and the shrugged off and the shrugged off and waves through a myriad of influences to forge a distinctive and refreshing style of its own. Pinning them down on the

more tricky. The Icicles more tricky. The licities – singer and main songwriter lain McNabb, bassist Chris Layhe and percussionist Chris Sharrock – are typical Scouse wits, clowning and joking their way through the interview, sending any attempts at sending any attempts at serious conversation into total

serious conversation into total disarray, lain, all in black, playfully feigns the mumbling laconia and gravel-throated wisdom of Tom Waits who, along with The Doors, he regards as his guru; Chris Layhe, who coarranges The licites' songs, speaks reverently of Simple Minds feel to The licite Works – not in content or presentation, more in style.

not in content or presentation, more in style. The three of them manage to produce a breadth of sound that belies their meagre manpower – Sharrock takes credit for a powerfully lyrical metre that is at the core of their songs, Layhe's bass is far more than functional and McNabb, who sings with a head mike while tackling both guitar and keyboards, provides the weaving melodies.

Tonight's sin, however, is

weaving melodies.
Tonight's gig, however, is
not their best, lain's voice
cracks and disappears halfway
through the set (too many
backstage Waits
impersonations) and they
continue with Chris Layhe
taking some of the vocals,
while the rest of the time they
concentrate on instrumentals concentrate on instrumentals. It disappoints and embarrasses the band, but at least it leaves the reviewer free to study the structure of songs like "Factory In The Desert" and "Love Is A Wonderful Colour" and marval at their ingenuity. The swirling backdrop of psychedelic has nothing to do with the Sixtles, they assure, they just happen to like it; as with every espect of this band, they put more store by their own concentrate on instrumentals more store by their own perversity than by public opinion

Afterwards a somewhat Afterwards a somewhat crestfallen lain explains that his voice doesn't usually fail him, but because he projects so hard (almost too hard sometimes; in a review of the new single "Love Is A Wonderful Colour" I likened it

to a budding Tom Jones, which he took as a compliment!) a tour can be a nightmare for his vocal chords. But good live shows are essential to The loicle Works. While their singles (between "Nigrana" singles (between "Nivran" and "Love Is...," came the elatory precipitation of "Birds Fly (Whisper To A Scream)") carry an almost majestic thrill, they store up their real magic for gigs.

"ININK the best thing
about us as a band is that
we can't easily be
identified either with the
Liverpool scene" or
what the press like to call the
Liverpool scene — or with any
one particular stream of
music, "I ain muses while
recovering from the night's
ordeal.

ordeal.
This piece of private logic is undoubtedly true — The loicle Works are a reviewer's nightmare simply because they can't be outlined in a handful of throwaway phrases.
"The music scene in livernol is really weird" says.

"The music scene in Liverpool is really weird," says Chris Layhe. "There are so many new bands that you've trouble keeping up with what's going on, but I think that most of them tend to follow in the footsteps of their forebears, they've reluctant to try. footsteps of their forebears, they're relucant to try anything new. Coming from that environment is strange—there's a friendly rivalry between the bands that in some cases isn't all that friendly. Every time you see an interview with a Liverpool band they say 'we keep ourselves to ourselves, we haven't got much to do with the others', and that's true, everything is divided into little factions."
"Whoarrgh," croaks lain.

factions."
"Whoarrgh," crosks lain.
"Whoarrgh," crosks lain.
"I'm sory," he whispers, "I'll
have to talk quielly!... the only
matter of policy that we have
as a band is to follow our
instincts rather than trends.
'Birds Fly' was a dead
commercial single, in the sense
that it was widely accessible
and the reaction to it was
almost unanimously
favourable. But the new
single's been slagged off
people have said that it lacks
an loicle Works 'sound' but the
very point we're making is that an löcide Works 'sound' but the very point we're making is that we don't want to release consecutive singles of an almost identical nature – we want to do something different each time. John Peel (a staunch Works supporter) slagged it, he said it was 'outrageous' from us, he obviously didn't get the point."

Peel isn't the only one to

obviously didn't get the point."
Peel isn't the only one to
recognise their potential.
Producer Hugh Jones, noted
for being discerning, chose to
work with them; the few radio
deejays who have any taste
have heaped them with
accolades; and they've already
caused quite a stir in the
States.

In October they signed a long-term deal with Beggars Banquet who'd been impressed by their singular attitudes and snatched them from the jaws of larger contrarts companies

corporate companies.
"I'm sure you've heard this

before," says Chris, "but we're the kind of band who need to be able to have control of both our music and our destiny and don't think we'd be happy in a larger company, we'd like to expend our energies on our music, not having to wrangle and negotiate with business executives." T'S to be hoped that The

I's to be hoped that The lcicle Works aren't going to be another band who are snatched away from us prematurely by the lure of the Americas. It's astonishing that they've achieved so much n, albeit undercurrent. attention, albeit undercurrent, in the States; they've already signed a deal with Arista there, and are under considerable pressure to forsake the homeland to concentrate on the American market. Yet

they're not keen to do it.
lain: "We're not sure how
this American thing happened.
They got 'Birds Fly' as an import
and we've been besieged with
entreaties to go over there
since. There was a lot of record
company interest too but we
sussed that a lot of them were
just into us because we were
British. We narrowed the
companies down to the ones
particular melody and finally
signed with Arista. The only
problem now is that we're
up out there. It's got that
we'd rather make an impact
here first."

Just exactly where The licite
Moder. "It's with the nevers!"

Just exactly where The loicle Works "fit in" with the general scheme of things here is a hazy point. They've got a dedicated

mmitment to maintaining

commitment to maintaining their own identity rather than being absorbed into the pop mainstream, yet their singles are perfect radio songs. Iain: "I think what we do has enough individualism to stand on its own, we don't need the machinery of an image or strong record company remoting in order to promotion in order to succeed."

"If we wanted all the razzmatazz we'd have signed to a larger label," Chris Layhe interrupts.

Prepare yourself for an assault from The Icicle Works front, an assault that will front, an assault that will appeal to your irrational emotions and inexplicable desires. Be warned: The lcicle Works are not just another wimpy pop outfit from Liverpool's darker recesses... they bite.



Biting Back

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Gareth Williams



Ken Gregson



Rick Lloyd



Brian Hibbard



David Brett



Red Stripe

The much-travelled FLYING PICKETS unbutton their lips for Brian Case

T isn't easy to imagine Little Anthony & The Imperials or Vito & The Elegants or Don Julien & The Meadowlarks or The Five Satins or even Frankie Lymon & The Teenagers bowing, buttoning the Little League jacket, lifting the microphone stand and announcing that their next number. ladies 'n' gemmun, little thing that's been pretty good to us over the years, was to be regarded as an emotional piece of heart-rending sentimentality aimed at the Christmas market, a romantic distortion of reality, and basically the music of a decadent capitalist nation espousing all those materialistic values that melt in the palm of the hand.

The recoil of this statement momentarily stuns even Red Stripe of The Flying Pickets, who delivered it. It is an unusual reaction to entering the charts for the first time. For Red Stripe and Brian Hibbard, their unexpected success with "Only You" has emphasized the problems of running politics and music in

harness. "I think you have to state

your position with relation to the lyrics of most of the songs

your position with relation to the lyrics of most of the songs that you sing. It wouldn't be enough for me just to sing," says Stripe, gloomily. "All the hype is fairly new to me, and find it hard to deal with and I think it's going to get heavier." All The Flying Picket have a long history in political theatre, 27.484 Company, sproduction of "One Big Blow", a socialist musical about miners' brass bands, and began their acapella routines together in the back of a van while touring the show around the community centres. In his time Red Stripe has acted and directed in Australia, eaten razor blades and swallowed fire for a living, while Bring started out as a lay preacher, chimney-sweep and started out as a lay preacher, thinney-sweep and success has been a remote and notional temptation. "Only You' has been helped

success has been a remote one notional temptation.

"Only You" has been helped on its way by plenty of media exposure, which the six-man group views as a very mixed blessing. "What we're being faced with is being put in compromising situations like

blessing. "What we're being faced with is being put in compromising situations like television's 'Saturday Superstore'," says Stripe. "It's a programme that's aimed totally at exploiting children. It's just a massive advertisement for the recording industry, just one long promotion." "And come the next single, we'll be back," adds Brian..." "Of course." Stripe peers into the future, and finds little hope. "Television is such a nauseously corrupt world, and full of time-servers. We have to be very careful not to be manufactured by them like any other act. It's difficult to get our message across on television message across on television because they're very careful. They don't give you time to do anything but sing your song. All the media power is in the

control box."

Another problem for the another problem for the flow is that the cameras can't flow is that the cameras can't flow is the camera can't with walking bass sounds, seagulls, electronic sirens and clopping bongo beeps all emerging entirely by mouth it hasn't been easy for TV directors to spot the source, and many viewers have probably imagined that the singers are cheating with prerecorded tapes and hidden instrumentalists. The best situation for The Flying Pickets remains the live theatre performance. control box."

remains the live theatre performance. On stage, they make music that you want to hold to your ear like a sea-shell. Cucumberfresh counter-lenor accosts a bass-baritone you could stand a spoon up in, and up soars the lemon topping of the falsetto. Of their harmonies detonate cheek-by-jowl, yowl and purr, as crotchets ricochet along the row. It is at once moving and absurd, a preposterous sodaabsurd, a preposterous soda-fountain sundae of sovereign sophomore sonorities, yet the eyes brim with soppy date

O barber-shop ever boasted a more oddly assorted choir, Hibbard a hangover from the hangover from the Teddy Boy era, Red Stripe shaven-headed, David Brett feet under a fedora, Ken Gregson neon-suited, Rick Lloyd a low-budget Harvey Keitel, and the bass Reitel, and the bass an chorman, impervious as an Easter Island statue under bible-black homburg, Gareth Williams. The comic disproportion of doo-wop seems echoed in their appearance the laugh ship.

appearance, the laughable elastic long and short of it.
"I find the rest of the band dress in the worst possible taste," says Stripe, with dour

Northern humour. Here, in a Deptford pub, a stone's throw from where Peter the Great

Deptford pub, a sone's thow perford pub, a sone's thow are the control of the con

band."
"Yeah," agrees Stripe. "We fall into so many bags, you know. We can play a working man's club in Hull, and then go to Dublin for the Theatre Festival, which is 'Art."
"In fact," says Brian, "we won the Tasse G'Or at Cannes this year for their Festival Of the Brian year for their Festival Of the a china coffee cup and it arrived by nost in 20 million

arrived by post in 20 million

NLIKE the Fifties acapella groups, they are less interested in finding the perfect echo in subways, doorways, archways and gentlemen's conveniences than in finding the perfect recording studio. They did once render a dawn chorus at Piccadilly Station, Manchester, for a departing Picket, and scored an anthusiastic responses from engine-drivers' whistles, but their minds revolve around the advantages of compact

from engine-drivers' whistles, but their minds revolve around the advantages of compact disc.

"What we've got that the original bands didn't have is the chance to use this new technology," says Stripe.
"There's enorm the says some for the says of the

numbers, usually witty and politically biting, is allocated on the principle of picking tune titles out of the hat. If, for example, you draw

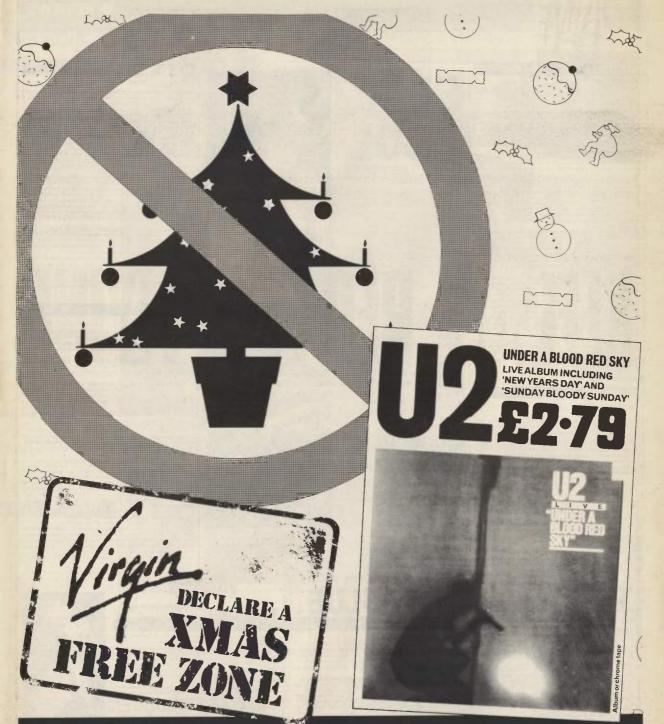
"Summertime", you write the preamble. "We used to just fumble about between songs, and then we decided this couldn't go on because people were paying good money to see us."

EXT year they're off to tour Australia again. Last time they found they found themselves singing in the goldmine town of Telfer in the middle of the desert.

in the middle of the desert.
"We thought it'd be full of rednecks," says Brian, "but there's a whole lot of women working there, driving trucks with headsets on, and all the booze they can drink. Crazy people. Each week this goldmine produces a cone of gold worth twenty thousand dollars. Telfer is nowhere, but it's got swimming pools, a

gold worth twenty thousand dollars. Telfer is nowhere, but it's got swimming pools, a park, a community centre. They have an annual beach party, so they have to pump two thousand gallons of water to make a beach. No — we were two weeks too early to give them "Sloop John B.". "We're really big in Hong Kong, too," added Stripe, looking about as pleased as Eyore. "We did it on the way back from Australia and went down a storm. The audience was mainly ex-pats, some chinese though. We also did Chinese breakfast television. The studio was like a chintzy Western living room. We went on after this Chinese doctor with snake-skins and ramshoms. The interview was half in Cantonese and half in English. They found us hilarious."

Nice to have some singers in the charts for a change. It doesn't look as if the confetti is going to knock them down. Catch them when you can. They do more than you expect, and often more than they do



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CHINA CRISIS

Aniched Manchester

CLEARLY China Crisis are prepared to stand or fall on the merits
of their music alone. Visually, they for aither fall and
unappealing, but then they aren't a pantomime group interested
in theatrical sideshows—they're a group whose image is bet
reflected in their one-dimensional determination to make good
music.

unappearus, in the atrice is designed in the atrice is designed in the atrice is designed in their one-dimensional determination to make good music.

That means they're sold, dependable and totally committed. Which, in these depressing times of cheapskate glam and shallow gimmicks, can't be bad. Ilike China Crisis because they're so dammed awkward and determined to do what they want to do - certainly not the type to even contemplate with the contemplate of the cont

band for the eight empered by an undenyingly romantic modern society tempered by an undenyingly romantic Buffelt be stressed that China Crisis have also become a group, as in oni. Of course, Eddie Lundon, with his cowerful guitar work, and Garry Daly, through his imposing keyboards, grab the spotlight. But behind them Gary Johnson's embracing bass lines and Steve Levy's hypnotic sax interfudes complete the iggsaw. China Crisis are strong on rhythm, melodies and quality because they have such a valuable foundation. Other Crisis are such as valuable foundation. Other Crisis five, with emotion sprayed all across the board. An ozzingly confident "African And White", a simmering, often projent in Cristiana", a carnival-like "Papua" (which should have been released as a single during the hot days of summer, and a wonderfully omnous" Fire And Steef! With Eddie and Garry alternating vocals and the backup team striving for the China Crisis live, in the winter of '83, are highly recommended.

FRANK WORRALL

OZZY OSBOURNE

Hammersmith Odeon, London

Hammersmith Odeon, London

022V Osbourne has a poculier sense of stage craft. Wobbing to
and for across the bards he resembles a constipated Womble
desperately searching for either the nearest chemical closet or a
drift of across the bards he resembles a constipated Womble
desperately searching for either the nearest chemical closet or a
darkened corner to find his prossly overweight torso. Ozzy is
not a pretty sight.

With a body similar in constitution to a seck of mouthly King
Edwards and a voice to mach, the Oz managed to coax the kind
Long to the constitution of the seck of the constitution of the constitution of the seck of the constitution of the constitution of the seck of the constitution of the constitution

DEREK OLIVER

TEARS FOR FEARS

The Royal Court Theatre, Liverpool

The Royal Court Theatre, Liverpool
THE light show was the best thing about it. But then
a "computerised lighting display" is something to compete with.
And if Tears For Fears lost the competition there were still things
hay had to be admired for.
But have been admired for.
In your as the doe with backing tapes, with much less affort. Our
notion to still the decision to put together a band, they could've gone out
no lour as the doe with backing tapes, with much less affort. Our
done the usual things with them. They have the necessary basic
ingredients – the souful vocals, the synthesizers – and to add
to them, all the components of a rock band required to turn
lightweight port to bombast. (This theate's see it more than
the hits. The band could have swept them of their feet with very
little trouble.

At first it seemed as if that's what they were going to do. The
sever musicians on display were a promise to fill out the sound
the fill the band could have swept them of their feet with very
little trouble.

At first it seemed as if that's what they were going to do. The
sever musicians on display were a promise to fill out the sound
till but formless, a bombardment of guitars, bass, keyboards,
saxophone, voices, drums and all sorts of percussion.
Fortunately it didn't continue that way.

It's to their credit that Tears For Fears, if they're expected to
make pop muss, at least tried to make pop music that's still a
with structure and instrumental dominance, changing dynamics
and interjecting drams. Percussion took precedence over
melidy. That's nothing new, perhaps, but it took patience to
listen to, sepecially when the resulting rhythmy weren the
obvious dive to the hips, Some patterns, though, were repeated to
became predictable.

Only the light show was beautifully and undemandingly
fulfilling.

PENNY KILEY

RIIIE

NEW ORDER

Academy, Briston

THE Academy, for nerly the Fair Deal, in a big cold barn of a place, but New Order globably didn't notice. Big and bright cold and distant, they would not be iron- and stool most and area from which has not

modern dance from which the heart has been systematically squeezed by mobile his tech safety nets.
A group presentably gate the audience is deserved, and this critical were attentive, prevent and for all I know bened to duals. Opposite between acts. They are around stook-legged, distincing up absent-syndedity and talking about the SVM. But fees Deter couldn't have

the SWP. But New Order analom's have maked.

The band's apper resists fails to apply the fercioning a relation to define a proportion - where a the mighty of semipation - where a the mighty of semipation - where a the mighty of semipation - where a the semipation of the stage in the accompanion of a massively sacille taped mythy lack where the same two semipations of the same two semipations of the same transmitted of power and speciological semipations, where the same semipation is semipations of the mix.

The following of virtualization - were omitty fine too, surging over feets about a high lack of the same transmitted and the same transmitted in the same transmitted and the same transmitted in the same transmitted and the same transmitted in the same transmitt

provides a little bit of much-mended human error.

But hom here it was a periods at the way him of foot are porfacely designed, down to the singest problem (fingers of ingle which mechad crapply overfreed as the group a rolled seally through their paces. Lemonated and connecessible amounts provided and connecessible amounts period and observed choice, anxiety provides and expense of the season of the seas

Specific occursion of the specific occurs occurs of the specific occurs occurs occurs of the specific occurs occ earned uncovered, but gravity pulled verybody stewn



ADAM SWEETING

CABARET VOLTAIRE

Edinburgh Coasters

WEL_my friend_the time has come, to raise the roof and have some fun. We stood in the Videodrome, still and quiet, and watched the main feature on the big screen. Only thing was, there were three shapes in front of it called Cabaret Voltaire who WEL

Inter were three shapes in front of it called Cabaret Voltaire who spoiled the view?

The bass playing shape pleyed hard with eyebrows akimbo and voice vocaded. The keyboard playing shape was a bored, hunched figure who was more interested in his beer and flags than the event. The percussion shapes hit things while tapes revolved and played 89 per cent of the sound. The only thing that moved was the figures that flared on screen he darkness.

Some say that these shapes and carried the darkness and ghoulish thunder, but now the dismantling of music is contined by the disco-slap.

When they were young they thrived — and suckled on shadows, ears full of schoes, living in great halfs full of clanking machines. In a dim playground they crumbled up the essence of outer sounds and made them songs. The Cabaret's job is to be the despreads throod on one year in cone listens, but this was a boring mass of eltered funk and hackeyed images.

What should have been an arabesque of thythm fashioned from metal and fill twas a boring mass of eltered funk and hackeyed images.

metal and tint was a boring mass of attered funk and hackneyed images.

Rapid on Likewise cutting, allowing and shifting scaes does not make interesting video - Nazis, Vistnam intercut with "The Prisoner" and "Casablanca" and naked tits at play is hardly new and is reminiscent of States psychedelic fodder.

"Crackdown" and "Just Fascination" came close to the right stuff — all sour electrics, bitter observance and images of the world in edgy deliritum — but the rest collapsed into the usual stuff — all sourching results. Voltairs settled into one style and there was no mystery, no variety and no novelty in them.

BOR FLYNN

ZZ TOP

Wembley Arena

Wembley Arena

A FEW days previously BBC 2 had scored a century with their brilliantly presented tribute to the "Soundies", the juke box visual clips of the Forties featuring Slim Gaillard — bagels dunked dargerously — and Fest Waller and his amazing.

I mention this because ZZ Top at Wembley gave similar sensations of pleasure. Like the old jaz juke-boxers, Top paint smiles and snap ankles in a single entertaining motion and still keep the integrity intact.

While most rock'n foll groups display a depressing sense of ironic distance and those that do have it handle it with boxing gloves (see under "ABC", rock in rollers to a tee, corrently). Top realists that it helps to have a close relationship to the object of "This part here is gonna make you sick," commented Billy Gibbons in Deputy Dawy drawlintroducing a song called "TV Dinners". I hooted and twitched trouser simultaneously. The greates this conception about Top is that they're some kind of grotesque heavy metal morons soaked in denim and dim wits. Someone a sked me if they sounded like King Sunny Abn fast is that 2 Top are stepend seriously in the blues.

wists. Someone asked me it They sounded like Lynyto skyrnor, it was like asking if Modern Romance sounded like King Sunny. The fact is that ZZ Top are steeped seriously in the blues, delivering their roots in a deep Southern funk. Variously, they are Ry Cooder through a fuzz box or Cream minus chrome strip and fins, look like they've just wendered in from a Louisians swamp, hold guitares the way they should be located to the great control of the contro

LYNDEN BARBER

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London Lyceum

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The stagnate of the stagnate of

No such problem this time. More confident, more assured and with an audience who were better acquainted with their terrific with an audience who were better acquainted with their terrific for the confidence who were better acquainted with their terrific terrification. The confidence was a confidence of the confidence

in short, tonight was a knockout performance, undeniably proving that this year Eurythmics have become one of Britain's most intriguing, most successful and most important new

groups.

Quite frankly, this is only the *start* of a long and highly decorated career.

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WESTBROOK FILM FOR SOUTH WEST TV

"Hotel Amigo", is currently being filmed by Television South West. Songs from the show, plus the jazz cabaret "Mama Chicago", "Cortege", poems by Adrian Mitchell, William Blake and songs from Brecht-Weill are featured



MEZZO-FOUR

MEZZOFORTE, the leciand jazz-rock group which appeared at Ronnie Scott's in November for one week, is besked to return to Britain next February in the course of a lengthy tour which takes in South Africa, Japan, Holland, Belgium, Germany and eisswher. The UK leg of the tour runs from mici-February to mici-March and confirmed dates include the Fulcrum Centre, Slough on February 18, Forum, Hatfleid [19], Towngate Theatre, Basildon [20], London's Queen Elizabeth Hall, March 4.

THIS week s too 10

- 1 BACK STREET, David Sanborn, Warner
- 2 TOUCHDOWN, Chick Corea, Warner Bros 3 SPOTLIGHT ON SIDE MEN, Ted Heath.
- 4 OREGAN OREGAN, ECM
 5 PITCHIN' BOOGIE, Jimmy Yancy and C.C.
- Lofton, Swaggie 6 STARPEOPLE, Miles Davis, CBS 7 GLEN MILLER AND BING CROSBY,
- Broadway

 B ODE TO SIDNEY BECHET, Bob Wilbur
- 9 HIS DECCA DENTS AND ORCHESTRA 1940, Spike Hughes, Retrieveable 10 AMACORD NINO ROTO, Hannibal

Chart supplied by Diskery, 100 Bromesgrove Roed
 Birmingham

on the latest Original album, "A Little Westbrook Music", which utilises the trio of Mike and Kate Westbrook with Chris

of Mike and Kate Westbrook With Carris Biscoe. Early in the New Year, the Mike Westbrook Brass Band will be featured at the Adelaide and Melbourne Jazz

THE Geoff Warren Quartet — Warren (saxes), Tim Stone (guitar), Olly Blanch(lower (bass) and Malcolm Ball (drums) — will premiere the leader's new composition, "Other Storeys", at the 7 Dials Jazz Club in Covent Garden's Shelton Street on December 8.

The piece, which was funded by the Arts Council, has also been recorded by Radio 3 for the "Jazz Today" programme. The Geoff Warren Quartet will also be prisenting a Christmas Party at the Waterside Theatre in Rotherhithe on Discember 18.

THE London Musicians Collective in

THE London Musicians Collective in Chalk Farm is billing a two day festival of improvisation and Chinese music on December 10 and 11.

The line-up is: Kazuko Hohki, Michael Parsons, Howard Skempton, Peter Cusaell and Clive Bell 110). The Raymond Man Chinese Ordestric Section 18 Born, LLMC Club Night presents Terry Day, George Khan, Mel Davies, Roberto Bellatella and Jim Dvorak (8).

JCS's new National Jazz Centre in Covent Garden's Floral Street, costing almost one million pounds, is still short of funds. Money is to be raised by the Great Restaurant Raftle which for a £1.50

Restaurant Raffle which, for a £1.50 ticket, gives the purchaser a crack at several free-meal prizes at any one of 28 Covent Garden restaurants.

The draw will be held at the JCS Christmas Party on December 17 which features Dave Bitelli's Onward International plus The Guest Stars.

For further details of the raffle, contact National Jazz Centre Łtd, 5 Drycen Street, WC2, or 'phone 01-240 2430, extension 292.

AL Tabor, noted dance bandleader of the Thirties and Forties, died in his sleep on November 18.

November 18. Tabor was for long associated with the Hammersmith Palais, and at various times in a lengthy career he played at Murrays Club in London's West End, also at the Carlton, Bagatelle, and Covent Garden during its dance-band days. During the war years he worked for ENSA for a time.

JAZZ and blues singer Bertice Reading will be entertaining at a Mayfari Jazz Cocktails evening on Sunday, December 18, at the Weighhouse Gallery, 6 Weighhouse Street, W1. The event begins at 8pm and admission is by ticket only ffrom Hilton J. Belles at the Gallery).



BIG COUNTRY return from a self-out tour of the States to headline a Hogmanay celebration in Glasgow

Hogmanay celebration in Glasgow. The group will play a matinee and an evening show on New Year's Eve, supported by Gaelic rock band Run Rig and acoustic duo Second Thoughts who supported Big Country on their last tour. In the evening, the line-up is joined by Glasgow group Passionate Friends, a pipe band and "a host of surprise guests are being billed as "the best in Scottish entertainment".

Tickets are £3 for the 3pm show which is being held particularly for the under-18s and the unemployed. The tickets for the later show are £5 each, on sale now from Virgin Records, Union Street, from Virg Glasgow.

Tickets are also available by postal application to Regular Music, PO Box 77, HPO, Edinburgh. Postal orders only will be accepted, made out to Regular Music. An sae should be enclosed and 14 days allowed for delivery.

allowed for delivery.

THE CRAMPS are coming back to England for the first time in three years following the success of their "Smell Of Female" album and continuing pressure from promoter John Curd.

Newcomer like Knox (sousin of drummer Nick Knox) is featured on guitar, reglacing Kid Congo who has guitar, reglacing Kid Congo who has stime, was brought in to fill the vacancy left by Bryan Gregory. The line-up is augmentd by Lux Interior on vocals and Poison Ivy on guitar.

The band kick off the tour at the Manchester Hacienda on January 11, continuing at the Birmingham Odeon (14) and the London Hammersmith Palais (15 and 16). Tickets for Manchester are £4 to members and £5 to Manchester are £6 to members and £5 to

Manchester are £4 to members and £5 to non-members; for Birmingham they're £4.50 and £4, and for the Palais they're all £4.50. Sexbeat are supporting on all dates

DEPECHE MODE are returning to England from a European tour to play a special one-off concert at the Birmingham Odeon on February 4. The doors will be open early at 5.30 pm, and tickets are on sale from the box office from December 10 at £2.50 and £3. The box office opens at 10.30 am.

EURO TOUR

THE EUROPEANS are out on the road at the end of January the road at the end of January the road at the end of January the road at the second of January the road at the second of January to the January

ROCKS OFF

NULPA UT
HANOI ROCKS have added
more dates to their Christmas
itinerary. They now play
Rayleigh Crocs on December
16 and West Runton Pavilion
17) in addition to a threenight stint at the London
Marquee (18 to 20).
With the exception of
With the sception of
are supported by Idle Flowers,
special queers on all dates will
be Mannish Boys, a rock 'n'
roll group fronted by former

be Mannish Boys, a rock 'n' croll group fronted by former Lightning Raider Gass Wilde and ex-Hollywood Brat Brady. Hanoi Rocks are currently taking a short holida ve Before the Christmas excess. They go to Canada in the New Year to record a new album, entatively titled "Silver Missiles And Nightingales".

SOUND ALARM

THE ALARM have added another date to their tour called "The Sound And The Fury". They now play Sheffield Limit Club on February 5. The new Alarm single will not be called "The Sound And The Fury" as indicated in last week's MM.

FARMER'S THREE

THE FARMER'S BOYS have added a further three dates to their current UK tour. They play stoke On Trent North Staffordshire Poly (December 9), Norwich UEA (10) and Torquay 400 (lub (15 – supported by The Higsons).

SIMPLE MINDS have SIMPLE MINDS have swapped their Irish dates. They now play Gallway Leisure Land on February 18 with Cork City Hall on the 19th. Ticket prices are six pounts in Irish currency—about £4.80 sterling.

JUGGLER'S ONE

ONE THE JUGGLER have a ONE INE JUGGLER have a short pre-Christmas tour beginning at Leicester University (December 7), Sheffield Limit Club (8), Keele University (9), and London Embassy Club (21), The band release a new single in the near future.

ADDED CAMERA

AZTEC CAMERA have added an extra date at the Glasgow Pavilion for the Christmas season. They play there on December 19, and tickets are available now from the box office at £4 each.

SAXON PACK

SAXON are back on road again in the New Year for a tour to precede the release of a new studio album on Carrere Records.

Carrere Records.

The band start their dates at the Bellast Ulster Hall on February 1, continuing at Dublin SFX Hell (2), Leeds Queens Hall (4), Birmingham Odoon (5), Cardiff St Davidf 8, Hall (6), Sheffield City Hall (8), Nottingham Royal Centre (9), Edinburgh Playhouse (12), Newcastle City Hall (13), Hanley Victoria Hall (15), Manchester Apollo (16), Liverpool Royal Court (17), Bristol Colston Hall (18), Leicaster De Montfort Hall (19), Leicaster De Montfort Hall (18), Leicaster De Montfo



TINA TURNER has added midnight shows to her existing two nights at London's The Venue. She now plays two sets a night on December 19 and 20. Tickets, at £6 and £6.50, are now available now. While she's here, Tina Turner will be renewing her musical associations with HEAVEN 17 who are helping out on her new single.

OUALITY DIARY 6" x 33/8"

UNIQUE DESIGN

Colours used in design black/gold/red

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HOLY CITY ZOO LTD. HOLY CITY ZOO LTD. 201 LIVERY STREET **BIRMINGHAM B3 1ET**

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WEDNESDAY

ASTON HILL Plough Inn Big Li SHAM Orlean Hot Chocolate BLACKBURN DJ's: New Model Army BRENTFORD Red Lion: Chuck Farley BRIGHTON Top Rank: Aswad + Spartacus R BRISTOL Yesterdays: Barney Kessel BURNLEY City Limits: Playmates CANTERBURY University: Dr CANTENDATION CREATER STATE OF THE STATE OF T Meteors CROYDON Cartoon: Slipper When Wet ELSTREE Civic Hall: Three Degrees GLOUCESTER Leisure Centre: GLÖUCESTER Leisure Centre: Culture Glüb HARROW ON THE HILL RONDOWN THE HILL RONDOWN THE HILL RONDOWN THE HASTINGS DOWNTOWN: Quando Quango HIGH WY-OMBE Oceans: Graph Poly: Tee House Camp. PSWICH Gaumont: Robert Plant LANCASTER University: Perfect CEAMINGTON SPA Hintons: Mummy Calls LEAMINGTON SPA Hintons: Mummy Calls LEEDS All Saints College: Revillos LEEDS Bler Keller: Atien Sex Fiend LEEDS Brannigans: Defects + Anti-System + Skeletal Family LEEDS Warehouse: Red Lorry Yellow Lorry LEICESTER University: One The Juggler LIVERPOOL Mayflower: Secluded Places LIVERPOOL Venue: Prefab Sprout LONDON Bethnel Green, Approach Tavern: Laka Daisical + Engel Veltmeyer LONDON Dingwalls: T-Bone Engal Vattmever
LONDON Fulham Greyhound: The
LONDON Fulham Greyhound: The
LONDON Fulham Greyhound: The
LONDON Fulham Kinga Kead:
LONDON Fulham Kinga Kead:
LONDON Hammeramith
Clarendon: Legendary Beat Team
LONDON Hope
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LONDON Medium: Sire Sire
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LONDON Medium: Sire
London Sire LONDON Was Liub: Swallow LONDON West Hampstead Moonlight: Van Noorden LOUGHBOROUGH University: Slade MANCHESTER Havendon: Gun MANCHESTER Installation Club
NEWCASTLE Shellays: Chelsea NOTTINGHAM Rock City: PiL
NOTTINGHAM Royal Centre: Toyah + Jonathan Perkins
PENZANCE Demelazas: Opposition
PETERBOROUGH La Scala:
Detroit Emeralds
SLOUGH Fulcrum Theatre. Bank

8 THURSDAY

obbers OUTHAMPTON University: Gary

litter
WINDON Level 3: Jayne County
WAKEFIELD Hellfire: Play Dead
WATFORD Baileys:
howaddywaddy
WORTHING Assembly Hall:
loxcar Willie

BATH Chemies: The Diggers BIRMINGHAM Hummingbird Aswad BLACKBURN Gun Club: Aztec Camera BRENTFORD Red Lion: Larry RIGHTON Escape Club: Radio BUCKINGHAM Mitre: Bronz CAMBRIDGE Fisher Hall: Trux CANTERBURY University: Stev Vieve CARDIFF St Davids Hall: Three Degrees CARDIFF University. Gary Giltte CHESHAM Elgiva Holl:

COLCHESTER Woods Centre: Anti-Nowhere League CROYDON Cartoon: Basil's Bailsup Band DEAL Swan Hotel: Dagaband EDINBURGH Buster Browns: Recession EDINBURGH Playhouse, The EDINBURGH Praynous...
Police
Police
FOLKESTONE Peter Pipera: The
Questions + A Craze
GILLINGHAM King Charles
Ballroom: Go Betweens
GLASGOW Nighthawks: Perfect GLASGOW Mymined Crime GUILDFORD Civic Hall: Toyah + Jonathan Perkins HATFIELD Poly: Bank Robbers HAYFIELD Bulls Head: Phoenix HICKSTEAD Dance Factory: HICKSTEAD Dance Factory: Quando Quango ILCHESTER Heron Club: Detroit

ILCHES TER MERON CUID: Defroit Emeralds KENT University: Steve Nieve KINGSTON Poly: Toy Dolls LEEDS Bierkelher; Geno LEEDS Gueren Halt: Duran Duran LONDON Bridton Fridge: Carol Grimes + The Fallettes LONDON Chlowick Eyot: Answers On A Postead LONDON Dingwalls: Yip Yip Coyote Coyote LONDON Electric Ballroom: The Fall + The Hoodists + Lavolte-

Fall + The Hoodists + Carolina Lakota
LONDON Fulham Greyhound:
Hollywood Killers + Co-Stars
LONDON Greenwich Tunnel:
Chuck Farley
LONDON Hammersmith
Clarendon: Olympic Smiles + The

Clarendon: Olympic Smilles + The Posse LONDON Hammersmith Klub Foot: Play Dead LONDON Hogs Grunt: Lendon LONDON Hogs & Anchor: Out Of The Blue LONDON Hogs & Anchor: Out Of The Blue LONDON Hogs to Foly: Toy Dolls LONDON Kersington Foly: Toy Dolls LONDON Kersington Ad Lib: See Istillived Band + Tropical See Istillived Band + Tropical

Steve rathree:
Fish
LONDON Marquee: Bernie
Marsden's Alaska
LONDON Oval Cricketers: Juice
On The Loase
LONDON Pegasus: Hank
Wannfard Wangford LONDON Rock Garden: The Climb LONDON Rock Garden: The Climb + B Complex LONDON Stockwell Plough: Steve Waller LONDON Stratford Swan: Ret

Patrol LONDON Venue: Mitch Ryder Band
LONDON Wag Club: Troy Tata
LONDON Wag Club: Troy Tata
LOUGHBOROUGH University: PIL
MANCHESTER Gallery: Dr Fitth
MANCHESTER Hacienda: Cocteau
Twins
NEWCASTLE City Hall: Revillos
NOTTINGHAM Gerage: Europeans OXFORD Pennyfarthing: China Rogue OXFORD Jericho Tavern: Fair

OXHORO Jeticno I Investi, Fari Eschange RAYLEIGH Crocs: Killing Joke + Under Two Flags SALTBURN BY SEA The Philmore: Natural Ites + Realistic SHEFFIELD City Hall: Still Lies SHEFFIELD Leadmill: Test Dept SHEFFIELD Limit Club: One The Juralez Juggler SOUTHAMPTON Joiners Arms John Otway ST HELENS Royal Raven: Evil Bengazi Brothers STOCKTON Dovecot Arts Centre

Sunwind STOKE North Staffs Poly: Farmer's Boys SURBITON Bun Shop: Avenue TELFORD Wellington Town House: Phantom + Ion Age TWICKENHAM Turks Head:

ocettes ALLASEY Shepherds Rest: Love Douce WARWICK University: Billy Bragg WATFORD Baileys: Showaddywaddy WATFORD Heads: Dealer WOKINGHAM Angies: Tony McPhee Band YORK Hell Fire Club: Allen Sex Fiend

9 FRIDAY

ATH University: New Mode Army
BEDFORD College. The Questions
+ A Craze
BIRKENHEAD Cleveland. Big Little Bland BIRMINGHAM Tin Can Club: Gun Club + Play Dead BIRMINGHAM University: Dave Treby BRACKNELL Arts Centre. John BRACKNELL Arts Centre. John
Otway
BRADFORD Palm Cove Club.
Requiem + Living Dead
BRENTFORD Red Lion: G. B. Blues
CAMBRIDGE City Limits: Dumpy's
Rusty Nuts
COVENTRY General Wolfe: D.T.'s
CROYDON Cartoon. Little Sister
CROYDON Star Tony McPhee
DORCHESTER Institute. Chevalier
Ros.



OVER Louis Armstrong: Dagaband DUDLEY J.B.'s: Ellery Bop DUNDEE Technical College: Significant Zeros DURHAM CITY Dunelm House Chelsea EDINBURGH Playhouse: The Police
EDINBURGH Queen Margaret
Union: Dickie Bow & The Collars
EXMOUTH Rolle College: Vox
FAIRSTEAD Fairstead Put: Truffle
FELTHAM Football Club: The FELTHAM POOLueir Gross
Defeats
GLASGOW Nite Moves: Cocteau
Twins
HARROW Roxborough Club: Takeaway
HENLEY ON THAMES 5
Horseshoes: Report
HEREFORD Market Tavern: Various KEELE University: One The Juggler
LANCASTER University: PiL
LEICESTER Poly: Killling Joke
LEIGH Reubens: V8 Pilots
LONDON Brixton Fridge. Danny &
The Nogoodnicks
LONDON Camden Palace: Quando Quango
LONDON Deptford Engineers
Club: Rat Patrol
LONDON Dingwalls; Shillelagh
Sisters + Jane Aire & The Sisters + Jane Aire & The Balvederas
Palvederas
Palvederas
Palvederas
Night Out
LONDON Fenhan Greyhound: TV
LONDON Fenhan Greyhound: TV
LONDON Fenhan Kings Head: The
Websters
LONDON Goldsmiths College:
LONDON Goldsmiths College:
LONDON Greenwich Tunnel: Tell
Gliss + Loose Trall
LONDON Hammersmith Odeon:
Stoodweyk Guans Birtz + The XLONDON Hammersmith Odeon:
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LONDON Hammersmith Odeon: Imagination LONDON Herne Hill, Half Moon: Suzi Van Pink + Beat The Drum LONDON Hogs Grunt: Earl's Band With Wish LONDON Hope & Anchor: The

LONDON Hope & Anchor: The Barrasudes LONDON 100 Club; Par LONDON Kensington Ad Lib: Tek LONDON Kensington Imperial College: Martila + Helen & The Horns + Simonkuses Horns + Simonkuses LONDON CHART Cricketer: Cayenne LONDON Putney Half Moon Hank Wangford LONDON CHART College - Bly Bragg LONDON Start Farley
LONDON Tottenham Roundway
The Reactors
MANCHESTER Apollo, Robert

MANCHESTER ADDITION TO THE Plant MANCHESTER Carousel Club The Farmer's Boys + The Higsons MANCHESTER Meto Tredegar MANCHESTER Meto Tredegar MANCHESTER The Sting, Detroit Emeralds
MANCHESTER University Aswad + Spartacus R + Spartacus R MARGATE Winter Gardens, Three Degrees MIDDLESBROUGH Town Half

SYNCHRONISE yer witch a The Police is omerge to begin their trust run of Christmas and New Year shows. The inflamous Stitinging trio and distributions their police of the Glasson a Apollo Open House (Monday). Dente Duran Jacobson and Blackpool Open House (Monday). Dente Duran Jacobson and Marie UK store which begin all Marchaster on Turned year of their police of the Christman Doron Lunder and their UK store which begins all Marchaster on Turned years and their Christman Royal Exhibition Hall (Saturday) and Brimingh m NEC (Monday).

exhibition Hall (Saturday) and Brimingham NEC Monday).

Culture (Life Have) Control of the Hall of the

Couchampton individual, Cardiff nuraday), Notwich Idayl and Bradford nurday). One offs. On Thursday

sec Carriera piav schoum (Thursday), nde Coctasu Twins pear at London

at the second of The Juppler, The Desires, Play Boad. The Opposition Europeans, Asward. The Farmer's Boys and the Arts Rowners League all have gigs this week.

MILFORD HAVEN Blinkers Hill: Picture Frame Seduction NEW MALDEN Manor Park Pavilion: Here And Now + Cardiacs + Mai Pen Rai NORWICH Gala: Anti-Nowhere

NORWICH Gala: Anti-Nowhere League NORWICH UEA: Gary Glitter NORWICH UEA: Gary Glitter NORWICH White: Shake The Nation + Laughing Out Loud NOTTINGHAM Royal Centre. Tears For Fears OXFORD Pennylarthing; Seducer READING University. Steve Nieve. REDCAR Bowl: Magnum. REDDITCH Football Club: Phantom

Phantom SALFORD University: Stade SOUTHPORT Grape Escape. Love Deuce STAFFORD North Staffs Poly. STAFFORD North Stand Foly.

Europeans
STAFFORD Riverside: Sapphire
ST HELENS Royal Raven Marquis
STIRLING University: Perfect

Crime SUNDERLAND Mayfair, Caffrey UPPINGHAM Youth Centre:

Energy UXBRIDGE Brunel University: Strawberry Switchback + High

Strawberry Strawborn Strawberry Strawberry Strawborn Str & The Outsiders WOLVERHAMPTON Civic Hall. Bank Robbery

1 SATURDAY

ALFRETON Queens Head. Sapphire
ALVA Glen Hotel: Chaser
AYLESBURY Limelight Theatre:
John Otway
BANGOR University: New Model TLLINGER Boot Club English BELLINGER BOOLEGAN
Rogues
BIRMINGHAM Digbeth Civic Hall.
Anti-Nowhere League
BIRMINGHAM Moseley Fighting
Cocks: Crucial Music
BIRMINGHAM Odeon: Tears For Fears BOSTON Haven Theatre. Hot Chocolate BRADFORD Technical College RADFORD University: Gary

Glitter BRENTFORD Red Lion: Fast Buck BRIGHTON Escape Club: Revillos BRIGHTON Pavilion. Allen Sex iend COLNE Francs, Chelsea COVENTRY General Wolfe: Eliety

Bop CROYDON Cartoon: Freehand DERBY Assembly Rooms. DERBY Assembly

Lindistanse
DUDLEY JB 's Brilliant
HARROW CO op Hall : In Excelsis Twisted Nerve + Click Click
HENLEY ON THAMES Jolly
Waterman Cry Havok + The
Satharina Waterman Gry Waterman Gathering
HEREFORD Market Tavern Amiliek
HUDDERSFIELD Poly Europeans
LEE GREEN The Centre: One
Rurning Heart

LEICESTER Poly: Cocteau I wins LONDON Brixton Fridge: The Wake + Richard Norton LONDON Catford, Saxon Tavern Bronz LONDON Dingwalls: The

LONDON Dingwalls : Ine Motivators Motivators LONDON Embassy: Casual Affair LONDON Embassy: Casual Affair LONDON Embassy: Casual Affair LONDON Embassy: Casual Control Embassy: Casual Affair LONDON Embassy: Casual Control Embassy: Casual Control Embassy: Casual C

Clarendon: D'Rango Slang + Marionette LONDON Hammersmith Odeon

LONDON Hammersmith Odenni Imagination LONDON Hope Grunt. Cayenne LONDON Hope & Anchor Turkey Bones & The Wild Dogs The Strangers - J'Ango + The Sharks LONDON Lavender Hill, Corner of Horse: Rat Part London Manor Park, 3 Rabbits—Primitive Speechee: Rock Goddess LONDON Oyal Cricketers. Laverne Brown

LONDON Oval Ciricketers. Lawers Brown
LONDON Putney Half Moon:
Stever Gibbons Band
Stever Gibbons Band
Stever Gibbons Band
London Band
London
Londo Animals NOTTINGHAM University. Rave

NOTTINGHAM Universit On Jack OXFORD Pennyfarthing: Terraplane PETERBOROUGH Heron Club Gothique READING Bullmershe University

READING Building
The Higsons
READING Target: Energy
RETFORD Porterhouse; Test House SHEFFIELD University. Aswad + Spartacus R SHOTTON Central Hotel. Big Little SAINT SAINT

ST ALBANS City Hall: Killing Joke STRATHCLYDE University. Perfect Crime
SURREY University: Steve Nieve
WARMINGTON Lion Hotel:
Phantom
WASHINGTON Whitehouse Club:

WASHING FOR WRITER OUSE CIDE. V8 Pilots WATFORD Baileys. Showarddywaddy WATFORD College. The Webster WEST RUNTON Pavilion Magnum WEYMOUTH The Gloucester

Chevalier Bros WOKINGHAM Angles. The Reactors YARMOUTH Big Apple. The Enid

SUNDAY

ASCOT Horse & Groom: Jeep BISHOPS LYDEARD Bell Inn. Avenue BLACKBURN King George Hall.

PIL
BRENTFORD Red Lion: Fast Buck
(lunchtime) Rodeo (evening)
BRIGHTON Pavilion: The Enid
CAMBERLEY Lakoside Country
Club: Three Degrees
CARLISLE Market Hall. Lindistarne
DUNEY J.B. 's: Steel House Blues
DUNEY ALS: See House Blues
BREWIGO
DUNEY ALS: See HOUSE
BREWIGO
DUNEY ALS:

Revillos EDINBURGH Playhouse: Animals GLASGOW Apollo: The Police GLASGOW Candy Club. Prefab Sprout GLASGOW Canuy Classification of Chasgow Henry Afrikas, Geno Washington GLASGOW Mayfair Aswad HARDSTOFT Shoulder of Multon;

Slade KETTERING Rising Sun; 32/20 LEEDS Queens Hall Duran Duran LEICESTER Prohbition Club:

LEICESTER Probibition Club:
Sumwind
LIVERPOOL Playhouse Rik Mayall
LIVERPOOL Playhouse Rik Missel
LONDON Bernd Town Hall: Ebany
Steet Band + London All Stars
Steet Bland - Hondon All Stars
Steet Newe
LONDON Embassy: Paradise
LONDON Embassy: Paradise
LONDON Embassy: Paradise
LONDON Libram Grayhound
Jayine Gounty + Actory One
Carporal Henahaw
LONDON 100 Club Stingreys +
Mills Shakes

LONDON 100 Club Stingrays + Milk Shakes LONDON Kentinh Town Bull & Gate: Chevallier Bros LONDON Kings Cross, Pinder of Wakefield The Times + Jasmine Minks LONDON Lycoum John Foxx LONDON Marquee Rock Garden

LONDON Paladium. Ralph McTell + Juan Martin + Mary Hopkin + Peter Skellern LONDON Pegasus. Republic LONDON Putney Half Moon. The

Darts
LONDON Stockwell, Old Queens
Head: Time Dance + Drunk On
Coke + 16 Guns
LONDON Stockwell Plough Sunday Jam
LUTON Cotters, Energy
MANCHESTER Apollo, Tears For

Fears NESTON Coach & Horses Big Little Island NEWCASTLE City Hall Toyah + Jonathan Perkins
NOTTINGHAM Royal Concert Hall
Hot Chocolate
ROCHDALE Flying Horse Phoenix
Compile

+ Sapphire SALISBURY Saddle Rooms Unicorn SUNDERLAND Maylair Chelsea SWINDON Brunel Rooms Killing Joke + Under Two Flegs

MONDAY B

AYLESBURY Grammar ool
The Ower and Graze
BIRMINGHAM NE C. Duran
Duran
BIRMINGHAM NE C. Duran
BIRMINGHAM Odeon. Pil.
BIRMINGHAM Tower Ballroom
BIRMINGHAM
BIRMIN

LONDON Dominian Froe Chocolate LONDON Hammersmith Clesendon, We're Only Human + Boys Keep Swingling LONDON Hammersmith Odeon LONDON Herne Hill, Half Moon Opposition LONDON Hogs Grunt Paul Cox

LONDON Hogs Grunt: Paul Cox Band LONDON Kensington Ad Lib The Satellites + Recoil LONDON Putney Half Moon - Paul Brady Band LONDON Venue Studio Studio MANCHESTER Apollo Lindisfarne MIDDLESBROUGH Town Hall The Animals

Animals
NEWCASTLE Monday Club
Prefab Sprout
NEWCASTLE City Hall Judas Priest SALFORD University, Pendrage

1

TUESDAY

BIRMINGHAM NEC Duran Duran CAMBERLEY Lakeside Country Club Three Degrees CANTERBURY University Level

IZ CARDIFF Top Rank PiL CROYDON Cartoon Stage Nine FOLKESTONE Leas Cliff Hall

Imagination
GLASGOW Apollo Judas Priest
GLASGOW Penthouse Spear Of
Destiny + Fad Gadget + Geno
Washington + Lost Loved Ones +

Charlow F commons byseen.

Washington + Lost Loved Ones +
Hard Rain
LEGOS University Steve Nieve
LEGOS University Steve Nieve
LEGOS University Steve Nieve
LEGOS University Steve Nieve
LYCEROOL Royal Count Stade
LYCEROOL Royal Count Stade
LYCEROOL Royal Count Stade
LYCEROOL Royal Count Stade
LYCEROOL Royal County
LONDON Dominion Hot
Chocolate
LONDON Hamma Grayhound
LONDON Hammar Grayhound
LONDON Hammersmith + K-State
LONDON Hammersmith + State
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LONDON Hammersmith + State
LONDON Hammersmith + K-State
LONDON Hammersmith + State
LONDON Hammersmith + K-State
LONDON Hammersmith + K-State
LONDON Hammersmith + K-State
LONDON Kensington Ad Lib
Damage
LONDON Puriney Half Moon
Moorrissey Mullen
LONDON University Cocteau
LONDON LONDON Hammer Naded Linch

Twins
LONDON Venue Naked Lunch
MANCHESTER Apollo Paul
Young & The Royal Family
NEWCASTLE University John

OTTINGHAM Rock City RTH Lesser City Half The

Meteors
ROTHERHAM Dickens Transic
SHEFFIELD City Hall Lindistaine
SHEFFIELD Top Rank Killing Joke
+ Under Two Flags
SOUTHEND Zereo 6 Club Geno Washington GROROUGH Raffile



rest of the time,

upsets me. I like people to talk to me because they re interested in me as a person."

"Aye," Bruce agrees. "Folk come up and want actual graph and I still find it funny that people of the property of the what I mean? It's an unnatural feeling. Why do people act like that? We're all just funkin humans, bones and blood and that's it. "I can't understand the success we're having," Tony confesses. "I can't understand why all these people go doolally around us."
"Aye, what the fuck am' doing in Hollywood?" Bruce laughs. "Like, when I was about 12, I'd see Slade or Gary Glitter on Top Of The Pops' and I'd think it must be great to be like that, it must be completely glamorous but, now I've got into it, there's some things that really piss me off. I mean, the fakeness of a lot of the people. Like last night this really loud-mouthed American bloke comes up and he starts putting his arm around me, making out we're best friends and he goes "Anything' rand i goes" No, no, really and he goes Well, would you like some heroin?" I mean, y know, "No!" "It shouldnae be like that. All we are is just four blokes who've got a chance to travel and play our songs to as many people as possible, to

four blokes who've got a chance to travel and play our songs to as many people as possible, to share our songs and that's it. There's nothing special about that."

special about that."
In a sense! suppose anybody could do what
Big Country have done, but most people just
lack the gumption?
"Yeah, to a certain extent! think anybody can
do anything they want in this world! If they just
try," says Mark. "But, then again, man seems thave an inherent self-destruct lackes, man seems." have an inherent self-destruct laziness about him that stops him. I think that's why, to do anything like we're doing, it takes that extre special thing inside you to give you that driver a con through all the odds.

Is bound tharacter. Only Stip of the State of th

Town ind and Tr

when people get together after a night out or at New Year, everybody's got to get up and sing a song or play something and the kids get to stay up late, y'now, brilliant!
"You're growing up with that and those mad drunken buggers singing old Scots and Irish folk songs so I suppose it was bound to have a fefect on me subconsciously, but as soon as

effect on me subconsciously, but as soon as people had a chance to hear what we were doing. I knew it would connect right away especially with the type of things! New writing paped about because there's far too much pap being written and the people who are writing pap aigness to squeezing really. Y'know, they're trying to talk in big worldly terms like This political situation is naff, but I think it's much more potent if you talk about it on a human level and alk about the way! is actually effects people rather than what causes it.

"Wherever you go in the world, people have the same feelings and the same thrills. I don't pretend to be a politician — I know nothing about economics or business or anything like that — I can only see the way the social and economic climate affects people that I live among.

economic chimaters.

"I think it's getting really, really bad. I think people are getting frustrated, they're being specified in the getting frustrated, they're being strugget in the group and being strugget on the screphcap. There's a total waste of human potential in Britain right now from school kid age upwards. I there's a lack of facilities for the there is a lack of facilities for the there is a really and there being a really in Britain in the n in my area whe thump." everybody an serio social or five year

My fee Commo 36 ag

use there s have y, about it s Pis defore ye to feel

It's completely

MELODY MAKER, December 10, 1983 – Page 2
Ballet, Big Country may well be the first guilds band they've ever heard, whereas for me to appreciate "Fields Of Fire", I have to forget a hell of a lot of what I already know.

Stuart agrees he has to do that as well: "I'm well aware of the fact that sometimes it might seem as if we're working clichés. I mean, just the things we talk about ... words like "passion" have become as clichéd with 20 years of use, but that's genuinely the way I feel about it y know. It's the word that best fits really.
"I know that there's a danger that people will see us as just another group working the same old routines, but there's certain things 'd never do - I'd never exhort anybody to dance or clap along or anything like that. This is a genuine striving for something different. You've gotta make the effort - there's too many groups that just give up and play the game and it's well worth making the effort to try and bring music back to a much more human level where it's something that people can feel personally involved with and no' something that's just another marketing point for big business executives. I mean, we probably fail miserably sometimes but I think it's well worth trying."

ONY says that he first noticed something special about Stuart when he was playing in Simon Townshand's On The Air who supported the Skids. "They had such energy, such human energy. I'd never seen anything like it. They got the crowd up without resorting to anub eturing mechanical orgasms – y'know, hightshow and all that stuff". On stage I himsop Palace, Big Country work hard they participatory rather than saive. It works.

It important that we do it bere is that we do it bere is that we do! if at the ime in the stage of the stage of

ord be said to be utinise the lly, like a me ton. Big Go ntry hey really make.

an promise the sinth bung

REVIEWED BY ADAM SWEETING



VICE SQUAD: "Black Sheep" (Anagram).

Sheep" (Anagram).
THOUGHT this tot had bitten
the dust, but that just goes to
show how much /know. What
worse way to stagger thot
December at Christmas than by
listening to this daff expanse of
elderly powerchords and the
rather unpleasant squealing of
vocaliste Lia? I shall pass this
over to Carol "Power,
Corruption And Lies" Clerk
forthwith.

RED GUITARS: "Fact" (Self

RED GUITARS: "Fact" (Self Drive).

AH YES, the sound of young humberside. Well, probably not all that young actually, but Red Guitars are slowly but surely putting their wisdom and expertise into practice. "Exiled facts and railway tracks run parallel to the sky," sing the Guitars to the accompaniment of deceitful little melodies which snake and deviate around a softly creeping central pulse. This is a completely different kettle of secret policemen from its predecessor, the droll "Good Technology", but nevertheless displays signs that Red Guitars have slightly weightler concerns in mind than the front page of No-1. "Take the profit out of war," they order, "we don't need it any more displays signs that Red Guitars have slightly seed to the seed of the

The B side is called "Dive" and was recorded live (or so it says). It's a bit muddy and distant but still suggests that the Guitars always have a trick or two up the sleeve, even if it's only a brief quotation from "Sweet Jane". Red Guitars are showing definite hister of a "Sweet Jane". Red Guitars are showing definite hints of a fruitful longevity, so watch this

KATU: "Hit The Floor" (Interdisc). LIGHTWEIGHT dance-evoker

with a few nice fragments of melody and a familiar synth hook, but somewhat lacking in

ine power and conviction Has the faintly anaemic stamp of "synth-wimp" about it, and while more pleasant than other singles I could mention, it can't be described as special.

MALCOLM McLAREN: "Duck For The Oyster" (Virgin/Charisma).

(Virgin/Charisma).

MALCOLM, a walking rag-bag of old clothes, nicked ideas and signposts in neof-lowers in this latest "zany" offering. He probably lives on borrowed time. Once you've marvelled at the man's gall and undoubted musico-business acumen, I find there's not much left to write home about. Malcolm burns ideas like an F-15 goes through gallons of avaition. burns ideas like an F-15 goes through gallons of avaition fuel, and now the initial flash has faded and you've recovered your night vision, this stands revealed as the kind of cleverness admired by asset-strippers. In short, it's fast, slick, callous and momentarily lucrative. New clothes for '84, Malc?

PAUL McCARTNEY: "Pipes

Of Peace" (Parlophone). A NICE Christmas song from He who is Fab, featuring his very best minimal mimsines (including plink-plonk piano, kiddies' chorus and global-village infantilism). Utterly unspeakable and an ndoubted money-spinner Where does he keep all that colateral?

BOB DYLAN: "Jokerman" (CBS).

(CBS).
TERRIBLE pressing of an edited track from Bob's recent "Infidels" set. This copy is horribly muffled, thus suppressing any interest conceivably inherent in a distinctly introverted original. The Sly in Robbie rhythm section lock swiftly into a gently mesmeric throb while guitars clatter overhead, but as a single this track makes no sense whatsoever.

MEN WITHOUT HATS: '

Got The Message" (Statik). Got The Message" (Statik). HOT on the heels of the unexpected lift-off of "The Safety Dance" comes a second track from the Hatless Men's "Rhythm Of Youth" long player, which is now rather elderly. This includes several familiar hallmarks — clean, simplistic, synth lines, burping electronic bass, and that stark declamatory voice. Here, the band let a few of their Canadian roots show with a hint of Francais. Perky but possibly irritating after a few plays. Tread carefully.

plays. Iread carefully.
TWELVE DRUMMERS
DRUMMING: "Lonely"
(Phonogram).
FROM the heristand of the
Reich, the Drummers arrive
percussion, scalding guitars
and a positively thrilling sense
of pace. This is dark and
doesn't seem to care much
what it wears, but I wouldn't
stand in its way if I were you.
Very convincing, with muscles Very convincing, with muscles in all the right places.

TEST DEPARTMENT:

TEST DEPARTMENT:
"Compulsion" (Some
Bizzare).
AH, my favourite group. Test
Department, as I'm sure you
know, have made a career out
of banging old boilers, rather
like their confreres, SPK. This
record is loud, I can tell you, record is loud, I can tell you, sespecially if you turn it up. Groups like this have always struck me as being just the so of thing those "Not The Nine O'Clock News" people would have dreamed up for one of their fake videos. You can't convince me that anybody would listen to this from the slender come-on of hype. I'm told their live show is "very physical". Sounds mental to me.

THE DREAM SYNDICATE: "Tell Me When It's Over" (Rough Trade).

(Rough Trade). YEAT Fully equipped with mega-clang, The Dream Syndicate come battling off the deck amid juggernaut guitars and some trusty rhythm thunder. Delightfully old-fashioned and very loud, "Tell Me When It's Over" should be me When It's Over" should be heartily encouraged and will vanish without trace in the Christmas morass. The B side contains a terrible live version of "Mr Soul" (written by Neil Young, one of the greatest men of the 20th century). Endorse poperheless.

DENNIS WATERMAN AND We Gonna Get 'Er Indoors?" (EMI).

Indoors?" (EMI).
"ONE pound fifty for the guy, mister? It used to be a penny in my day." "Yeah but Queen Victoria's dead, int she?" The old firm is back in business for a special limited Christmas period, as Arfur and Tel try to decide what to buy the missus for Christmas. Special guest appearance by George Chisholm (I think). Daft, inevitably, but it raises a wry grin. At least it's a cynical cashin.

THE DOORS: "Gloria" (Elektra).

(Elektra).

YIP, the one off the recent
"Alive She Cried" live
collection. Pretty good, actually
crisp, punchy and a hardhitting Morrison vocal. Pity The
Doors were better at
soundchecks than they were
onstage. Dramatic Tim Page
snap of the Miami arrest on the
back of the sleeve, I wanna
grow up to be an erotic grow up to be an erotic

TREVOR HERION: "Love Chains" (Interdisc).

Status Quo eonardo da vinci

the lucy show

Chains" (Interdisc).
SORT of tonse electrofunk ballad from our Trev. beneficiary of some of the worst posters in living memory. Girls sing the title refrain with breathy remorse while Trevor picks his way carefully through a delicately mournful arrangement. I think the word for this may be "creftsmanlike" — carefully assembled and polished but doesn't really exist, somehow. To be pondered over.

ROY WOOD, PHIL LYNOTT etc: "We Are The Boys (Who Make All The Noise)" (CBS).

(CBS).

INDLESS medley of ancient rock of roll songs banged as a deauting 12 inches of the state of the state

PAYOLAS: "Never Said I Loved You" (A&M).

WELL, this is a bit more like it, I suppose. With Mick Ronson suppose. With Mick Ronson producing, the Payolas unleash a cheery chunk of Sadkinesque Caribbean dance, featuring hip-swivelling gultar and twiring synths. Guest singer Carole Pope adds a side-order of soul, and the results can be declared successful.

STATUS QUO: "Marguerita

STATUS QUO: "Marguerita Time" (Vertigo).
COMPOSED earlier this year at the Sheraton Skyline Hotel, "Interest that year at the Sheraton Skyline Hotel, "Interest that year at the Sheraton Skyline Hotel," and the Weight of the Sheraton Sher

THE LUCY SHOW: "Leonardo Da Vinci" (Shout Records).

INTENSELY anguished slice of INTENSELY anguished slice of rockerama from The Lucy Show, who I must admit I've never heard of. This displays a certain purposeful desperation but never gives itself enough of a break to really say what it means. Disturbing hints of Richard Butler in the vocal suggest revisionism. This case may never be closed.

ANDY SCOTT: "Krugerrands" (Statik).

"Krugerrands" (Statik).
DENSE rock-disco workoul
from the man who was
apparently responsible for
"Ballroom Blitz", "Fox On The
Run" and "Love Is Like
Oxygen", "Listen to the
incredible production (another
Andy Scott talent) on this
definite dance floor hit," orders
the press release. All seems
unpleasantly monetarist to me, unpleasantly monetarist to me, kind of Atomic Rooster updated for the Thatcherist era

LANI HALL: "Never S Never Again" (A&M).

SORRY to burden you with nonsense like this, but it really nonsense like this, but it really has to be the worst week for singles in living memory. This is guaranteed pigswill, produced by Herb Alpert and Sergio Mendes, who are both more than old enough to know better. Eeurgh . .

THE CARPENTERS: "Now" (A&M)

HOT on the heels of Richard Carpenter's wrung-from-the-soul reminiscences about the late Karen comes this plaintive little tear-jerker. Huh, talk about soap.

THE WEATHER GIRLS: 'Dear Santa (Bring Me A Man This Christmas)" (CBS).

(CBS).
SOME people have no shame, and The Weather Girls are among them. Grim MOR intro gives way to jaded disco-rap codswallop. Cross Labelle with Gloria Gaynor and set in a vat of cement and you'd get this. Most unpleasant.

THE EVERLY BROTHERS: 'Cathy's Clown" (Warner Bros).

AH yes, a "classic". All the way from 1960, the Bros check in with those nice harmonies, dustbin drums and splanging piano. Throw enough vinyl at the wall and with any luck it'll all bounce off. Message ends.

THE CLICK: "Just Another Monday" (New World).

Monday" (New World).
MISSING Squeeze, were you?
Well, here are The Click with an
uncanny facsimile of "Pulling
Another Muscle From My
Heart" or whatever. Identical
vocals and chugging rhythm
guitar. The Click spells "rip off"
in any language!

EVERTON AND TRACY KING: "Heaven" (Legacy).

KING: "Heaven" (Legacy). EASY-listening boy-girl effort, delivered in funk/soul idiom and packaged Christmas-stylee. Ole Santa sure as hell brings 'em all out of the woodwork. "Hogwash," I say.

UB40: "Many Rivers To Cross" (DEP International).

Cross" (DEP International). CLEAN-cut version of a Jimmy Cliff Song which, mercifully, avoids much of the slushiness and general inertia often displayed by the UBs. Nice gospelly backing voices impart a quiet intensity to a strong, simple tune, while discreet guitar winds itself around arpeggio synth. Effective if not classic.

Y&T: "Midnight In Tokyo"

(A&M).

MARVELLOUS colour-pic sleeve which shows this sleeve which shows this unsightly quartet frozen irreparably into several of the most fudicrous HM poses known to man. The song is "sensitive" heavy metal file, starts off with a bluster of chords, then drops back into a quiet bit for the verses). Having seen midnight in Tokyo I wouldn't recommend it too highly, and much the same can be said for Y&T's version.





OZZY OSBOURNE

BARK AT THE MOON Epic EPC25739

EARK AT THE MOUN Epic EPC2573:
CHAP of chaps as he undoubtedly is, Ozzy
Osbourne makes criticism, acclaim and even
normal fan reaction totally superfluous. Like
Lemmy, he overruns overkill to a point way
beyond parody and his legend has long
overshadowed his music.
Ozzy is much like the elderty family elleatian. He still
likes to bare his fangs imply because he can and he
still manages to scare the sinc out of the postman, but
everybody else knows he doesn't really mean it and
they watch him classing the kennel with affectionate
amountment.

everybody else knows he doesn't really mean it and they witch him clearing the kennel with affectionate amus. The the second with affectionate amus. The second second him to be seen that appendage in Ozyz 1 million does be the untrinning man a favourite loor. His gar en good for a faugh and a migrans, his state into a region of a faugh and a migrans, his state into a faugh and a migrans, his state into a faugh and a migrans. So here will have the state of a second to the faugh and a migrans his state in the standard of the second his second his second to the cover than the faugh into sense in vocals.

Reserving this about a faugh and the extent to which O be are realing on gaudy muck for his glory Because in a second the second his second

"Spiders: I" creepy creery things filling up your beater."

These are interspersed with a couple of town beater.

These are interspersed with a couple of town beater. "So Tree!" (which sounds like ELO) and "Yatir or No Lifferner!" is laughted by choose strongs at an assistance, but this same along to repeat or is unitally transpect bonush exceedingly horse heater and the properties a unitally transpect bonush exceedingly horse heater and or the properties of unital promotes, but this same along to repeat or is unital promotes, but this same along the predictor is unital promotes, but they are along the profession of the properties of the profession of

COLUMN HOUSE

PETER BLEGVAD

THE NAKED SHAKESPEARE

Virgin V2284 BELIEVER

THE NAKED SHAKESPEARE

Virgin V2284

""M no hero under torrure," sings Peter Blegvad in "How Beaufful You Are". It let them all I heard and asw." And this he proceeds to do throughout this werrd and lingering record. Aided and abetted by the warped misgnation of Andy Partridge, who appears as both musicien and producer, and by Deve Stewart, who produced "How Beautful You Are". Blegwad bleve Stewart, who produced "How Beautful You Are". Blegwad simust be assy tistening, but you would of course be wrong to almost be easy tistening, but you would of course be wrong to pursue this line for very long. The title track itself, for instance, is gently drifting brew of pions, cello and twanging guitars which are never quite sure if they re in tune, while weary voices moan in the background. Blegwad's casually devolate New York tones, meanwhile, spin out a lyric in which hitle is concrete but much is abone comes unplued/8 that spells his doom." "She draws takes careful aim?/Holes of daylight in his frame appear". Pip the item over, and you find yourself propoled at once into the XTC-ish mood of "Karen". As Blegvad sings the praises of a Filipino girl, the assembled musicians set about a kind of rural two-step, with much pattering percussion from Anton Fier and some flutery noises which presumably emanate from David Lord's synthesizes." Lonely 10°, on the other hand, could chunky acoustic sounds and robust melodic shape. But then you hear Blegvad singing things like "he couldn't have been dead for long/fils head was on the wrong way round" and begin to wonder. . . .

vonder...
So who is the real Peter Blegvad? Is he the wistful guitarlucking minstrel of "You Can't Miss It", or the clandestine
unkist of "First Blow Struck"? I feel it would be presumptuous
of me to attempt to answer this, so I can only urge you to find
ut for yoursel.

ADAM SWEETING

EINSTURZENDE NEUBAUTEN

ZEICHNUNGEN DES PATIENTEN O.T.

EINSTURZENDE NEUBAUER

ZEICHNUNGEN DES PATIENTEN O.T.

Some Bizzare SBVART 2

HOW easy it would be to glibly dismiss this album with a host of reactionary cliches. Their name, Collapsing New Buildings, reactionary cliches. Their name, Collapsing New Buildings, as sucker for plenty of quips a bout errant vacuum cleaners, the driller killer and scrap metal merchants. Yet like previous icons of German pop music, Can, Kraftwerk and DAF, Einsturzende Neubauten are striving to create a new easthetic, and for this alone they may be appliauded.

Like their distortions predecessors, they are of course. Like their distortions are considered to the control of the case that real beauty can only amerge through the cleaning process of destruction, while they also seek to comment on the bitter decay of an unbelievable 20th century fantasy that turned horribly sour.

"Zeichnungen Des Patienten O.T." is one of the ugliest pieces of music I've aver heard, moving in the chilling realms of or music I've aver heard, moving in the chilling realms of or music I've aver heard, moving in the chilling realms of or music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of music I've aver heard, moving in the chilling realms of characteristic I've aver heard, moving in the chilling realms of characteristic I've aver heard, moving in the chilling realms of characteristic I've aver h

CHIC

Atlantic 78-0107-1

Atlantic 78-0107-1
by Rodgers In the middle, the whole thing is strapped right bas. It is few note with phr and mechanical he and lips while you sit and wonder which will off the strain of the strai

ADAM SWEETING



JAMES BLOOD ULMER *

ODYSSEY

JUST as the more feeble minded "rock critics" began trying to consign the guitar to the scrapyard of history. Glenn Branca discovered the devastating energy-source of The Guitar X Five and James Blood Ulmer, wicked hombre that he was, cast a beatilite smile and cracked his six strings like a cowahard flicking a whip. "The guitar dead?", he seemed to be saying. "Ha ha ham and the say that the say that say the say the say that say that say that say that say the say that say the say that say that say that say the say that say that say that say the say that say the say that say the say that say that say the say that say that say that say the say that say that say the say that say the say the say that say that say that say that say the say that say the say that say that say the say that say that say the say that say the say that say that say the say the say that say the say

a whip. "The guitar dead?", he seemed to be saying. "Ha ha ha!"
Maybe after lour albums from Ulimer we should be calming down a little as his ferocity enters the realin of the familiar, but down a little as his ferocity enters the realin of the familiar, but with the saying the saying

Mississippi mud "Odyssey" is the wave watches of countrified wolin the reek of Appalachian retreats and homily grid to the countrified wolin the reek of Appalachian retreats and homily grid is allowed ince up. "Odyssey" broads and or "The sound alone is electrifying notes spring forward at the speakers were spriting blood and if records the speakers were spritted blood and if records the speakers were spritted blood and if records the spriting blood in the spriting blood in the spriting spriting blood in the spriting blood in the spriting spriting blood in the spriting spriti

LYNDEN BARBER

MINK DEVILLE WHERE ANGELS FEAR TO TREAD

Atlantic 7801151

WHERE ANGELS FEAR TO TREAD

Atlantic 7801151

JUST what is cool and why would anybody with a life his more dopey dud is took time off fram suching in their his season and shooting up in front of the mirror to pender this increase and shooting up in front of the mirror to pender this increase and should be a made and the same and

STEVE SUTHERLAND

VARIOUS ARTISTS

HELL ON EARTH

MEN 12

IDUNNO about "Hell On Earth" but a more appropriate title IDUNNO about "Hell On Viryl". Another tragic waste of human resources, I'm afraid Compilation LPs of a metallic nature are usually cheap bodge jobs (especially on independent labels) but this one must take the biscuit as the ultimate worthless piece of vinyl to escape this

year.

Nine horrendous hairy groups are represented – none of them capable of producing one memorable or original riff.

apart from the glorious Rox, that is. Oh. Talas come pretty close, too. The Rox toon "Love Ya Like A Diamond" is about as good too. The Rox toon "Love Ya Like A Diamond" is about as good act in the Starz/Kriss vein one to producing a class trash metal act in the Starz/Kriss vein, that's if they gift themselves a decornt vocalist.

Manowar. Metallica and Battleaxe are simply awful. Virgin Steele, Ratt and Tank are embarrassing and that leaves us with the cytul Fair, who are nearly exempt from critique because the control of t

description.
If this is the best that Music For Nations have to offer, then I must be deaf. My only advice is to grab the new Rox LP while you can

DEREK OLIVER

Edited by John Barton

IWANTED to be the first to heartily congratulate Michael Oldfield on his superbreview of Duran's new album, "Seven And The Ragged Tiger". The album was obviously listened to attentively and not reviewed while watching "Crosstraets" and all missed to superbreve the superbreve to the superbreve to the superbreve the super

Duran shult mair mouths and control the goods.
PS: I get Melody Maker because you interview and feature bands from Duran to Whitesnake, not because you particularly like them but breause you cater for all tastes.
LISA, liford, Essex.

● YOUR naivety is beguiling. Getting Duran Duran to shut their mouths would probably have improved out tempers, and might have improved out tempers, and might have done something for Steve Sutherland's credibility. By the way, does Mrs Oldfield know about this lialson!

QUESTION 8. What ever happened to music? An wer Spandau Ballet, Limahl and Marilyn. Need I say more? IZOD ITZIK, No Fixed Musical Taste, England.

■ HAVING spent the last six months idling the days away on the MM subs' deat, it's quite possiblo that I missed questions 1-7.1 certainly missed the answers. Never mind, question 8 seems to indicate a certain sensitivity, insight and commonsense. The inb's yours.

WHAT the hell he happened to my beloved Status Quo? They say they ve mellowed, but isn't this taking it a bit for lads? The new LP, "Back To Back in just a pile of poppy shit. There are only two die at song on the whole thine A 10 f8 liu and Can't Be Done". The real well, pas the clot bag we us "Asin', "Own Down". Don't Waste Wy Time". 45,000 Jims", etc? There must be plenty of Quo tans who agree with me. So if they don't pull their so ke up, they re going to lose a hell of a lot of fans. I hope one of Quo reads this. Maybe it'll give them the kick up the orse they so desperately need.

A. DALL, Edinburgh.



● POPPY shit! Status Quo? Why only the other day Steve Sutherland was telling me how much he admired their integrity, their comprehensive musical ability and their unfathomable talent. Or was he talking about Duran?

SO Bowie's "Serious Bankloan" tour has earned the "Maigre Duc Blanc" a cool £25 million? Clearly the recent donation to the Brixton Community and the rendition of Brecht's anti-capitalist antihem "The Alabama Song" on the 1978 "Serious Synthesis In Ridiculous Trousers" tour were merely decoys to distract the gullible public from Derek Blowdry's continuing firiations with

Derek Blowdry's continuing finations win fascism.
Quoting from his 1980 album "Scary Monsters And Elephant Dung" and the right-wing dancefloor smash hit "Fascism".
"Oop bop-do do do do do do do do do do fa-fa-fa-fa-fascism' linazi salute)
Oop bop-do do do do do do do do do fa-fa-fa-fa-fascism' linazi salute)
Fascism. Turn to the RIGHT!
Fascism. Turn to the RIGHT!
Fascism. Turn to the RIGHT!
Don't you wish he'd beep his "visions of swastika" in his head?
PS. Hug and hisces
POOFY BOY, Paleley, Scotland.

● NOT the greatest of Bowie's achievements, is it? However, your familiarity with the lyric implies that you may have bought the album, which doesn't say much for your integrity either.

AS a bit of a foreign teenyboppy smuck who, to his great consternation finds himself regularly reading your rag. I must protest at the infantile hero worship you occasionally print in your Backlash slot. Although slots a similar protein the protein should be suffered to the publication of drooling adoration from a cupie of wide yed, sound-starved publicants from across the water, and for naff's selection from a cupie of wide yed, sound-starved publicants from across the water, and for naff's selection from a cupie of wide yed, sound-starved publicants from across the water, and for naff's selection from a cupie of wide your self on a certain amount of objectivity (commercial cyruicism asido), I can't help feeling that your staff somehow feel an obligation to rave about at least one thing in each issue; for God's sake, don't go over the point. The grittening served that

obligation to rave about at least one thing in each issue; for God's sake, don't go over the top.

A case in point: The 'rythmics aren't that great. Sure, Ms Lennox's voice knocks your socks off, and it's marzing what you can get out of a plug these days, but I can't help feeling they we merely filled a space left by Alf and his (sic) hornone troubled partner (he's now returned her to the zoo). No denying ii, the 'rythmics are superb, sudacious,' etc. But of 'Touch'...

Beautifully produced and stunningly magniative? Come off ii. Stewart and his guillar are orgasmic to me off ii. Stewart and his guillar are orgasmic days the stewart and his guillar are orgasmic to me off ii. Stewart and his guillar are orgasmic to me off ii. Stewart and his guillar are orgasmic to me off ii. Stewart and his guillar are orgasmic days in the help is a great about Boy George? Apart from being a superbly crafted exercise in commercial sin. I don't think there's much to him. Talk about bland... and saf as a the "Karma Chameleon" single, that was so biatantly finger popping it was offensive.

You have to sell yourselves too, so keep it gwith the caustic comments, but make sure

offensive.
You have to sell yourselves too, so keep it up with the caucilic comments, but make sure the cynicism or with the continue too cliched. THE UNDOUBTEDLY TOTALLY MISINFORMED SLIME BRAIN.

OBVIOUSLY the barely literate rambling of an ass...this infatuation with orgasms implies the addled thinking of a Belgian.

Buddash

Send your contributions to Backlash, Melody Maker, Berkshire House, 168-173 High Holborn, London WC1V 7AU.

The cracked

ZIGGY STARDUST AND THE SPIDERS FROM MARS

A DECADE after the event, here's the film record of David Bowie at Hammersmith Odeon at the height of his Magicoat period. At the end of the concert he announced his retirement from touring to the horrified

audience, but his comeback tour took place a year later. The delayed release is accounted for by Bowie's extreme perfectionism - he only completed a satisfactory final sound mix last year



and the fidelity is faithful to the venue, which means bags of woof and waver.

The film is the usual rough-hewn D. A. rough-hewn D. A. Pennebaker documentary, with the same sort of focus pulling, freewheeling parms and zooms into the hellish red epicentre of rock 'n' roll that characterise his "Don't Look Back" and "Monterey Pop".

Aparl from a few glimpses of the star, resting between costume changes book stage and dipping into the drip of inconsequential chaft that such performers find relaxing, it's all repertoire and audience. Bowte sheds skins several times, with each outfit more suited to the sprites of Charles Kingsley; lack Frost to Peter Pan, and back. The makeup takes forever.

There's about 20 numbers

There's about 20 numbers from the period, including "Space Oddity", "Rock in Roll Suicide", "Moonage Daydream", Starman, "Suifragette City" and something gloomity protound about death by lecques Brel. Bowie plays harmonica once, but otherwise confines himself to the voice on which he is clear, accurate and – to my ears – colouless. Mick Ronson takes enclessly uninventive and earpseling solos on guitar, but he balance doesn't do much for her first part of the colour of the first and Vocal of the colour There's about 20 numbers the stage

Up until the Ziggy manifestation, most rock stars projected from the crotch. Part of Bowie's novelty was to

Playing the board and

TRADING PLACES

AMERICAN comedies before the war were tull of poor little trick airls working in Mary's to see if they were loved for themselves, and young tycoons disquising themselves cost temps and riding the freight-cars in pursuit of Real Life, John Landis' latest turns its back on the gross of Durey belly-lafts of his "Animal House" to revisit those old social charactes, and has social charades, and has scored a box-office hit as unexpected as "An Officer And A Gentleman".

The Duke brothers,

millionaire finance brokers, make a bet that it would be possible to replace their top Stock Exchange wiz, Louis make a bet that it would be possible to replace their top Stock Exchange wiz. Louis Winthrop III (Dem Aykroyd), with any petty croot — and have both seemlessly living each other's life inside a week to be a service of the seemle with the seemle week to nervironment. Mortimer (Don Ameche) on heredity, and being a brace of skinflints, the wager is a dollar. Billy Ray Valentine (Eddie Murphy) seems an unlikely candidate for this promotion. Posing as a blind, legless war veteram, he scoots around the

Posing as a blind, legless war veteram, he scoots around the sidewalks of Philly in a little trolley, begging for nickels, and hurling abuse at all who pass him by. "Ya wanna stump yo' ass, buddy?" Rumbling along at crutch height, he along a cruich neight, he importunes young women.
"Once ya've had a man with no legs, ya never look back, baby."
Winthrop III, an insufferable Ivy League prig with

everything, including a British butler, Coleman (Denholm Elliott), collides with Billy Ray

Ellioti), collides with Billy Ray one snowy day outside his club, and the Duke brothers' bet is set in motion.

They bail Billy Ray out of jail where he is demonstrating his flimsy version of martial arts to two vast bruisers, and discredit Winthrop by planting stolen money and a bag of heroin in his pocket. Winthrop is busted, and soon slides all the way down to Billy Ray's old situation – now vacant, as Billy Ray has just been installed in the snob's inheritance.

Under the kindly eye of Coleman, he learns how to dress, which have the with the contents of how not to steed the contents of he house since it belongs to him. His first jacuzar "when I was growin" up ya had to fart in the tub to get these bubbles" – finds him gradually luxurioting in his new role, and growing to fit it. When his old ghetto cronies turn up for a party, he bustles about with coasters to protect the partina. "Muthafucker? Moi?" he haughtily replies to the company.

the company.
The job at the Commodities Brokers proves a shoo-in. He



image

realise that he could play the teemybop house with a species of non-specific sexuality in which sheer narcissism played the major part—and make them have it. At one point, Ronson straddles the recumbent star, imitating the gay SM flicks—and the house, predominantly girls, goes into rapture.

What's in it for them? What's in it for them? Thomas Pynchon probably came closest to defining it in his prophetic 1963 novel, "V". "For such is the self-love of the young that a social aspect enters in: an adolescent girl, whose existence is so visual. whose existence is so visual, observes in a mirror her double; the double becomes a voyeur. Frustration at not being able to fragment herself into an audience of enough only adds to her sexual excitement. She needs, it seems, a read voyeur to complete the illusion that he reflections are, in fact, this

complete the illusion that her reflections are, in fact, this audience. With the addition of this other - multiplied also perhaps by mirrors - comes consummartion; for the other is also her own double."

No shortage of adolescent consummation here, weeping, writhing, screaming, forthing from heads full of mirrors. None of the current crop of chaps in frocks has thought it all out like Bowse, and certainly none of them have attempted a whole musical.

certainly none of them have attempted a whole musical-theatrical entity. Bowe's Lindsay Kemp background is evident in his graceful mime against an invisible glass wall, and in his imperious gaze, head brows and eyes d'illing through the sweating multitude to some secret certainty beyond. There are hints here of the considerable screen actor that considerable screen actor that

he was to become. The fans will love it all.

RRIAN CASE



A tamer Horse

TRIUMPHS OF A MAN CALLED HORSE

the bum with whinnying cries on the way home. Lots of good Westerns were lightly disguised borrowings from other genres. 'Red River', for example, was 'Muliny Ch The Bounty'. This Horse series is Tarzam, the castaway English lord learning the ways and gaining the respect of the Yellow Hand Sioux instead of the apes. Triumphs OI A Man Called Horse' brings us level with the amtics of Boy. Feeling death coming on, Man Called Horse (Richard Harris) simply can't cope with the rash

Feeling death coming on. Man Called Horse (Richard Harris) simply can't cope with the rash of paletace prospectors sushing into the Black Hills of Dakota and littering the traditional hunting grounds. He mapes about, bellowing the nace and littering the traditional hunting grounds. He mapes about, bellowing the nace and having flash-backs to his first film (tists Horse film I mean — not the one where he plays a rugby player up North).

"We re witnessing A Legend, explains the kindly cavalry officer, for those in his troop or in the audience for that matter — who are wondering what this hulking ham is doing dressed like Haight Ashbury, and acting like the Naz in some Lander of the part of the second was the second like the second was the second like the lander of the part of t

braves in cneck, the US cavelly will try to stop the gold miners from raping and killing the redskins. Unfortunately, the more organised paleface baddies do everything possible to spark off a full-scale war, including bumping off the old

Horse.

Not before he is reunited with his son, Koda (Michael Beck) who has been off at law school, and Horse hands on the pledge of pacifism.

Koda has his work cut out



sticking to the spirit of truce, if not the letter. He and his Crow bird, Redwing (Ana De Sade), gallop about for reels, confiscating tents and detonating dynamite, getting tied up and getting dway, and having it off pastorally beside the river to flute music. Finally, the Sioux can no longer be held in check, and Big Bear leads a raid on the sharty town – but manages to restrict

his victory to debagging the baddies. Koda and Redwing shoot it out with the owlhoots who knackered Horse, and that about winds it up. All the Indians speak in stilled screenspeak. "I would not have it so, O My Brother" — and all the palelaces wear clean, pressed square-danac checks and merry neckerchieves. Heap boring.

RRIAN CASE

trade

knows what people buy because he is one of them, and his advice soon grosses a bundle. At luncheon, the restaurant goes silent when he speaks so as not to miss a financial tip.

Meanwhile, poor Winthrop in rags is staring at the food through the window, and feverishly planning emateurish stick-ups. Luckily, a young hooker, Ophelia (Jamie Lee Curtis), takes pity on him, and takes him under her wing.

Both men learn that they are mere pawns on the vile Duke brothers' chess board, team up with Coleman and Ophelia to with Coleman and Ophelia to make a killing on the market which will reduce the brothers to poverty. "Seems to me the way you hurt rich people is by turning them into poor people," figures Billy Ray, as they put their heads together to set the getting. set up a sting.

"Trading Places" is very funny, though it threatens to fly apart after the initial reversal of fortunes. Eddle Murphy is the best thing about it, giving a dazzling display of impersonations, including an Impersonations, including an Africam exchange student on a diet of beef-jerky. Dan Aykroyd doesn't stand much of a chance against that; Denholm Ellioth ban't got the lines that made John Gielgud's butler so funny in "Arhur"; Jame Lee Curis turns in her best performance vet

BRIAN CASE



Water baby

THE GIRL FROM TRIESTE

BRIAN CASE



EF LEPPARD's meteoric rise in America this summer has certainly left a lot of people with egg on their faces.

on their faces.
With "Pyromania"
reaching sales of nearly six
million and live audiences
regularly totalling five
figures, their army of British
critics have had their
scepticism stuffed right

scepticism stuffed right back down their throats. The Def Leppard "Pyromania" tour of the US has been labelled as the most successful money grossing metal machine to blitz its way through the vast American wastelands since the last Stones tour. Even the regular mega-wimp box-office-busting stadia struof the Journey and R.E. O. Speedwagon clan has been taking, in comparison, a bashing recently — Asia actually postponed their recent tour because of the depressed

market and when that happens you know times are hard. In these circumstances America's phenomenal adoption of Leppard is an even greater achievement. From the debut gig of the current world tour at London's chingy Marquee Club to the dizzy heights of the giant Los Angeles Forum, where they headlined for two successive nights and sold seats even faster than the Beatles or Elvis at their peak, Def Leppard have turned a dream into frightening reality. reality.

Britain, meanwhile, has remained stoically unmoved. Since the release of their debut LP "On Through The Night" and single "Hello America" (how could you be more blatant?) the spotted ones have been dogged with more sellout tags than the January sells, their determination to become a slick powerpacked rock band instantly severed all relations with those who elevated them to the Britain, meanwhile, has

elevated them to the N.W.O.B.H.M. forefront in 1978.



A puzzled DEF LEPPARD try to work out why Britain doesn't love them any more after their huge success in the States. Ouiz inquisitor: Derek Oliver. Pic: Andrew Catlin

An obvious career upgrade in marketing terms, but a kick in the teeth to those who

in the teeth to those who helped them on the way. Subsequently the British press and fans alike have condemned them to a life of near exile.

With tails tucked firmly between their legs they spent an increasing amount of time Stateside and ignored the UK to the point of publicly renouncing any intention to crack the market here in the future.

future.
On the face of it that's a pretty sad state of affairs and one that in all fairness should

never have been allowed to happen. Def Leppard, to my mind, were always a cut above the competition during those early days and their quest for combined melody and ultra smooth presentation was something that should have been actively encouraged rather than sneered at.

RACKING Leppard in RACKING Leppard in the States has represented a major investment. The band's backers (including Peter Mensch of AC/DC fame) spent huge

amounts of money on the "High 'n' Dry" album.
Refusing to panic, when it didn't set the world on fire, they ploughed twice as many greenies into "Pyromania".

It took an incredible nine months to record, but their faith was well-founded and Leppard have now repaid the investment several times over

"Pyromania" is a great record, almost perfect, but a little clinical and precise if anything — and that can be just as nauseating as listening to a scratched secondhand copy of the MC5's "Kick Out The

Jams" on a single speaker
Dansette. Too good to be true.
Sitting in the intimate(?)
confines of Phonogram's pres
office, having just completed
the European segment of their
world tour, twin lead guitarists
Steve Clark and Phil Collen
look suitably shattered It's

Steve Clark and Phil Collen look suitably shattered. It's been a lot of hard work then, chaps?
"You could say that."
mutters Phil, "but you get used to it after a certain amount of time. It's like going away on a holiday that never ends; it's great at the beginning but after a while things catch up on you and that's when you realise it's a great deal of hard work."
Did you think that

Did you think that "Pyromania" would be what really has turned out to be the success story of 1983?

"It's a great record," says
Steve. "We had a fair idea that
the material we had prepared
for the LP was strong enough
to beat "High" n' Dry but to be
honest with you, it came as
real shock to find us top three
all through the summer.

"We spent nine months on and off doing the album and getting everything exactly right, including the business side of things, so we did have everything geared up for its release.

"But when you remember that our first live dates this year were in the UK and by the time we got to Hammersmith the thing was already top 10 in the US — and we hadn't even promoted it— that was when it hit home all right!"

Phil: "For me it was an even bigger surprise. I mean after Girl finally split I was almost penniless and living from day to day wondering where my next meal was coming from.

"Then I got a call from Joe (Elliott) out of the blue asking me to take over from Pete Willis. I was so content just to be back in a band again let alone sitting in the American charts without even playing a single date over there."

THIS is one of those topes that makes the other 499 bearable. Lanne is 16 and she possesses a vocal quality that brings misty mornings and cheese-cloth citirs who may be a considerable. Lanne is 16 and she possesses a vocal quality that brings misty mornings and cheese-cloth citirs who may be a quality on a consciousness. The real account fortune is the tage in a quy called Barry Neilsen, Leanne's pattern and the state of the considerable of

THE PORK SIRENS

EYEAY other time I vay the man column Fee been incured up the noint of distraction for breating and Weller closes. This time no such problem. The emblaces have shalled fire by another verse

Simon Scott reviews tapes sent in by 'undiscovered' band sister magazine ONE TWO TESTING. All enisting tapes will Playmack, ONE TWO TESTING, Berkshire Neuse, 108-173 f bands. From next week, Playback will appear in Min's is will be passed over; new tages about be sent to 177 Righ Holborn, London WC1V 7AU.

Underground screens at things, and here we are with more songs about here gut sainted.

The layer due will have any focus (it must, be something as the water, and they statute they' we no intention of realities as organizated that means. Other lands, I should need be warry statut and of their means. Other lands, I should need be warry statut and with the same of the lands and the statute of the same of the lands and the same distribution of the same of the lands and the same distribution of the lands and the lands and the same distribution of the lands and lands are lands and lands a

retact: Hughin Pearte, New Burn Farm, Nortes Lang, Whitshoreb, ed. Tel: Breated \$27722

JOHN DOE AND THE DYNAMO KID

FOREIGN BODIES

FEATLY BRUNO

It's mixed the wrong way round. Drams up front, eco g around in the lower end of the mix, list and not see attitude to go its king for them. A little two clewar for a · Gantage: David Smale, I Lines Cloux, Oalvey, Hardin

NEW SINGLE OUT NOW HEAR IT ON 01 673 8755 EML At this point I asked them whether "Pyromania" was the result of a calculated master plan, an idea suggested by its near perfection — it's unheard of to find this sort of sophistication in such a young band. "If by that you mean had we

planned to make a better record than 'High 'n 'Dry' then, yes, I would agree," says Steve.

'We did go for this one we did go for this one correctly from the word go, but you've got to remember that those songs are all ours and no matter how long we spent on getting the production right, you can't deny the fact that they are in one way of ey are, in one way or

another, all great tunes.

"But no, it wasn't a clear-cut attempt at turning us into the biggest thing since sliced bread."

HIL: "You see, there was a huge great gap between R.E.O. Speedwagon and, say, Van Halen and w just happened to come up with songs that fitted that area perfectly. The band, even before I joined, had slways written in that style. All you've got to do for proof is to listen to the albums. iust happe ed to come up with

the albums.
"Just because you make a good record, people good record, people good record, people business. Once someone makes it, in whatever capacity, the bitching starts. We haven't changed one single bit. "I mean, look at us now the way we're dressed, you'd think we hadn't a penny to our name, We're not into setting up an image one bit, in feat if

we hadn't a penny to our name. We're not into setting up an image one bit, in fact if anything we've got a kind of anti-image.

"We wanted to be successful, everyone does if they werst honest enough to say it, but our popularity has come from a lot of hard work, believe me — we've all paid our dues in one way or another, I can assure you."

Having hit home base with "Pyromania", the follow-up is going to present many problems. If the next one doesn't go at least top three then till be regarded, by the industry, as a failure and if they make an Identikit attempt a writing Soon of "Pyromania".

industry, as a failure and if they make an identiki attempt at writing Son of "Pyromania" they'll be crucified for that also. So, what's planned? Steve: "We've obviously talked at length between ourselves about this problem and we've come to the conclusion that there is still room for lots of improvement of the still room for lots of improvement." "Basically we're not going to repeat the "Pyromania" writing nuch more in the writing nuch more in the writing nuch more in the writing epartment, he didn't get a chance before now for obvious reasons, and we've got some great ideas between us. Some of the new material in a lot of ways will be quite adventurous although some of it will be in the typical Leppard tradition. "Right now the last worry we've got is to repeat the achievement of "Pyromania". We're more concremed with the

developing our potential than cloning our past."



And there comes no answer in arch or dome For none in the city of graves goes home."

HESTERTON you know. Chesterton Blunt and to the Blunt and to the point as puddle trotters will surely found to be point as puddle trotters will surely of us who can never go home. We live upon this planet, in these crumbling cities, with a knowledge of where we belong and where we would like to be, these transparent longings always cruelly rebuffed by the reality of a world which drags hope down.

world Whiten down. As we live out our small measured existence beneath grime and chimneys, alongside ne'ar-do-wells and dereliction, of all duties, bands like Alien Sex Fiend call out where only characters in the Janus Stark mould can help and yet never

cope.
It is for bands like this that we reserve our night-time thrills and bands like this who drive out the

bands like this who drive out the chill. It cannot be encapsulated in mere paragraphs, it requires pages and goes back a good lew years, but bands like this are morphine for a pain-wracked body and a wandee pride that who have considered the work of the control of the control

mission down the Portobello Road.
As it was a sut they don't and As it would have a suffer and and Chris Fired Cynthol we present and correct before the recorder, glaring and starring, perplexed, at a Sounds album review which has called them, in large print.
'BRAINLESS'
When Chris nips out to skip from shop to shop, Nik unloads a scary tale of pre-fiend employment and the same all the lut having been soundly kicked around.

around.

"They were asking me the prices of the stuff and being generally nasty, proving that they were men.

ALIEN SEX FIEND reveal the grim past that has turned them into an onstage version of 'The Evil Dead'. Mick Mercer translates their dreams into words. Pic: Linda Rowell

"The older bloke there said, 'No, he's no bother, we'll dump him somewhere', and I thought 'What? Journy me in the river in the bloody can or somewhere'; and I thought was thoo much 'Yand I was hoping it wasn't going to be the worst "In the end they drove the van to Victoria and left me. I didn't move

CHRIS is back now having made a total cock-up with the shopping to find Nik pressing newspapers and cards onto me, souvenirs from the recent (successful) Fiend trip to the

laughable Nick Heyward." Arty students." Ne said with that smear of a mouth.

If enjoy doing art, "contesses the said with that smear of a mouth.

If enjoy doing art," contesses the said with that smear occupance of the said with the said that said said that

do."

"believe that there is something far superior to human power at any level right? I don't doubt that. I've prayed several times when things have got really be a superior to human down and i'you haven't got 20 pounds he gives you 20 pounds, but I believe that there's someone there and if you fee willing to give hut I believe that there's someone there and if you're willing to give that I down believe in the characteristic and institutions where one man is saying he's holier than you, and talks down to me.

"I don't believe in that at al! We don't want to become preaches of the characteristic and the complete in the complete in

music.
"The thing is we're doing what we do honestly and we can't really take in what's happening. We still enjoy our cups of tea." See, they're quite sweet really. Love 'em to deaf.



Mitch Ryder

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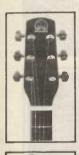
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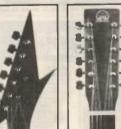
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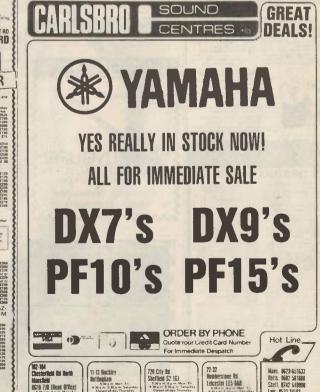
















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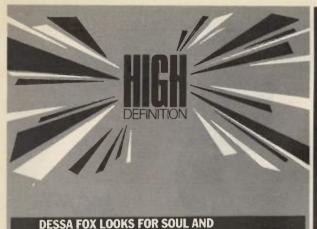
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promo watching is that you grow afraid for those tunes grow arrain for those tunes that are genuinely radiant. The majority of hits are zircons, they're content to dive off a certain sparkle and thus fit very nicely into the video scheme of trings. Every once in a while, owever, a truly affecting single appliars on the charts, one like "Love Will Tear Us Apart". The higher How could an ordinary How could an ordinary promo clip do justica to Joy Di Islan? The Ender michilery of "Love" sounds grandage suck in there with Stave Wright, committing lan Curtis to a visual "home" Dreaming up Top Of The Pop "type imagery for Joy Division is little pouring Jello on an altarcloth Needless to add,

the purest songs suffer the or stains. for, "Love, Vaill Than Unit" for more to be a compared to the poli-policy of the state of the sta

nd on o of to the (1)th y recoording to the first of the common of the

REASON IN THE VIDEO PROMO MADNESS

ng his eyettrows at the phon. All in all — overrige, me, but congress for the



re-emerge, they tell Helen FitzGerald. Tom Sheehan smiles wryly, and snaps

remember ways...months and dates remain indelibly linked to personal events and '83 will be no exception. But if '83 has been the

year when we've been deluged with pockets of resistance and revival presence known and the uitar has been bravely ighting back, it has also nurtured the development of cross-fertilised influence that have taken intriguing forms, bands who've perversely followed their own fascinations to produce sublime results.

produce sublime results. Blancmange and Eurythmics top this list, but where the latter have ended the year on a high-profile triumph with "Touch". Blancmange haven't released an LP this year and have disappeared to New York for four months to record and mix one! It's only with the release of "That's Love That It remember the delight of "Waves" and "Blind Vision" and the macical intensity of

and the magical intensity of their summer tour. "I suppose if you look at it tactically maybe we should have had the album out this year. I'm sure we would have if we nadn't chosen to record in the States, but I'm glad we did, we've come up with a record that we're both very proud of." Neil Arthur shrugs, tossing back his new fiercely cropped

head as he reviews Blancmange's year. "We've both been so busy, preparing for the tour, doing it, writing and recording the album — we haven't here received." haven't been resting on our laurels if that's what people think."
"All the jetting to and from is

so exhausting," Stephen groans. "We went to New York after the tour, spent a month there, came home to do the video for the single, went back for a while, have come back again to do a few interviews and that and we're going back there next week! We're

UT their conscientious toil has paid off. Produced by John Luongo – who also worked with them on "Blind Vision" - the "Suddenly" is a crafted masterpiece. Beaming from ear to ear as he plays me some of the tracks, Neil is justifiably

of the tracks, Neil is justifiably proud. From the quirty chorus of "See The Watery Train" (which he describes as a "sailor's ballad") and the full string melancholia of "How Time Became The Tide" ("The words came from a letter I wrote to my girlfriend") to the manic propulsive beat of "My Baby's Not My Baby" and

"Murder" and the haunting strains of "Your Time Is Over", "Suddenly" highlights Neil and Stephen's stubborn determination to absorb and reform a whole spectrum of

deas and emotions.
Stephen: "I think that's why
t was such a good idea to do it
n New York, 'cause it reflects the kind of manic depressive environment. Being there is simultaneously stimulating and depressing, it's weird, but that up/down environment is really good when you're working, it keeps you on your

Neil: "New York tends to pull you back and forwards and that's reflected on the LP, it's very varied emotionally. The studio is like a cocoon normally I find going in to studios quite an effort, but this time it was really exciting. The great thing was that John was so empathic, working with him was a pleasure.

"Suddenly" is the first time Neil and Stephen feel they've come close to songwriting in a Neil: "On the last LP we had

a lot of old songs, it didn't require a great deal of effort to record them. 'Happy Families' was very much a debut album probably a lot more thoughtful. past have been 50/50 the first time it's really been a full partnership. All of a sudden it's become an intuitive thing.

The songs are so diverse – some are really simple with say a string quartet, voice and

piano and some are really

studio properly and because we couldn't even articulate

what we wanted to each other,

how could we expect Mike Howlett to be inspired? "I mean, Neil used to write

couldn't understand the quitar. couldn't translate what he was doing, now he does it on keyboards we can have a much

melodies on the guitar. I

stronger partnership. That made it much easier to work with John. I think one

important factor on the new album is that we've explored the possibilities of improvisation much more.

We'd go into the studio with

lots of pieces of songs and develop them from there. Some were very controlled like 'Time Became The Tide',

others were so crazy that we others were so crazy that we got carried away!"
"That's Love That It Is" has had a very mixed reaction—it's not as melodic as their previous singles, and is fast and tight as the video libertrates.

illustrates.
"The video isn't as popular

with TV channels as our others," Neil smirks. "I don't think they like us being so

aggressive. Maybe my new skinhead look has something to do with it. It's not that we're renouncing our more sedate selves, we just decided to do something with a bit more bite!" piano and some are really crazy, with bass, three guitars, umpteen synths, sitars, tablas, santors – really manic."
"It's going to be interesting to see how people compare the two albums," Stephen grins. "Our first was so much a chance thing, we'd come up with things almost by accident, we didn't understand the studio properly and because

with tunnel vision, we like being a bit perverse, but it's not just to be different, we just enjoy being unpredictable."

UDDENLY"
again sees
our dynamic
duo working
with a diverse
David Rhodes on guitar, Dave
Allen from Shriekback, Rick Allen from Shriekdack, Nick from Swansway on string bass, David and Malcolm from Orange Juice, Deepack and Dinesh play the Indian instruments, and they also use a full horn and string section. Neil: "We've tried to play the

album, to keep it urgent, emotional and with a certain spontaneous feel. The mixture of acoustic and electronic instruments seems to give it an edge, a lyrical feeling. Having lots of other people on the record also made us much keener, less aware we were in a studio - you should've seen Stephen on his keyboards, punching and pummelling them like a Jimi Hendrix on a synthesizer!"
So what was all this about

you calling the album "Dancing Round Our Handbags" then? Cue rounds of uproarious laughter.

and asked if I was serious, I agreed to do it and it'll probably be on their album. I went to see them when we go ome and had a listen to it: a great song, really emotional so !'Il be doing that in the new year. I like Vince's approach, h doesn't much care for critical appraisal, he just carries on with what he feels is right. I'm looking forward to it, it'll be interesting to sing and work with him."

on 'Suddenly'. It's a line from one of the songs and nice and ambiguous, don't you think? We were planning to write a song called 'Dancing Round Our Handbag' as a real Mardi Gras thing, using all the musicians that've played on the LP, but we never got around to doing it, there were more serious things to think about." with him."

Another project for next year will see them working with Malcolm Ross and David McClymont of Orange Juice who've collaborated under the umbrella. "Ape The Scientific".

Stephen: "We've recorded one song with them already and we'll be doing more. It's a separate thing entirely." and we'll be doing more. It's a separate thing entirely to Blancmange, we're working on their material, but the chemistry is so good between us that we couldn't pass it over. EVERAL bottles of vino have been consumed during this sterview and we

"That was its working title," Neil giggles, "but it was too silly. It'll probably be a subtitle

though - we've got to have it

on there somewhere! We wen

our lot and make of it what

pisodes of their adventures in he Big Apple which aren't for

and ringing everyone we knew

vince and it transpired that he the same day as me (Neil had his "shaved in a moment of

mpulsive madness") and we

find anyone to sing this particular song. So of course I

okingly volunteered!
"Next day they rang me back

hrough agonies trying to find

Also I think it's good for us to have time off from our own work occasionally. I'm not altogether sure when we'll be doing this - we're going on holiday over Christmas and as the Big Apple which aren't for public consumption — but one interesting secret is that he's been asked to sing one of Vince Clarke's songs for The Assembly album next year. Neil: "We had a phase of soon as we get back we'll have to start planning the Spring tour, and the album's out in February, but we're definitely committed to it.

peing really fed up in New York so we took a few days off and spent the time cycling around The tour, which will coincide with the album's release, is a new departure for Blancmange for the first time they'll be incorporating other musicians into the set. Their gigs are always energetic but they feel that it's time to allow themselves a bit more freedom.

Neil: "There are a few were chatting away when vince moaned that he couldn't

reasons; I mean, sometimes we feel like lemons out there on our own, we don't have a lo of scope to move around and l more anyway. Backing tapes are fine but at this stage we'd like to be a bit wilder."

"It's going to involve a lot of work and rehearsal," Stephen interrupts. "Probably Neil and vill do the first two songs and we'll have a bassist and a percussionist and maybe a fev

others."
"They'll all have to be shorn though," Neil grins. "We won't allow any long-hairs and that includes you too David, if you're reading this! It's baldies

only!
"We're definitely looking to
"84 with a lot of optimism,"

they agree on a more serious note. "The album is the best thing we've done together and we've still got a few surprises we've still got a rew surprises up our sleeves!"

"There's been a lot of false tolerance of pop recently," says Stephen, ending on a philosophical note. "But I think people are now realising that

people are now realising that you've got to have more than a modicum of talent and a handful of ideas to be really inventive. '83 has been encouraging for music but it's 1984 is going to be the year



DANCING 'ROUND OUR HANDBAGS



Country in the big country — in all mesty, a mission impossible? aybe, But tigh ag in, maybe not, aybe gust being their natural selves

Meybe just being their natural selves can guilt them through?

og els, this band won't be revealed as juy phondes; there is no theory behind ns, titly won't tout their passion to product. What they possess (and an attitude, something integral to be a reason for its being and any of calculation arise from the fact thater and much more interesting to talk and it is to talk about music.

avex, relaxing after a particularly

pays, relaxing after a particularly lay of repetitive interviews ("Just Richard Jobson leave Big Country?"



upsets me. I like people to talk to me because they're interested in me as a person."
"Aye," Bruce agrees. "Foil come up and want an autograph and I still find it funny that people can be awestruck by meeting somebody like me. D'you ken what I mean? It's an unnatural feeling. Why do people act like that? We're all juy funkin humans, bones as success we're having." Ican't understand why all.

"I can't understand the success we're having." Tony confesses. "I can't understand why all these people go doolally around us." "Aye, what the fuck am I doing in Hollywood?" Bruce laughs. "Like, when I was about 12, "I dase Slade or Gary Glitter on Top Of The Pops" and I'd think it must be great to be like The Pope' and I'd think it must be great to be like that, it must be completely glamorous but, now I've got into it, there's some things that really piss me off. I mean, the fakeness of a lot of the people. Like last night this really loud-mouthed American bloke comes up and he starts putting his arm around me, making out we're best friends and he goes Will you sligh this for me' so I sign and he starts going over the top. He goes 'Anything! Can do for you? Anything? And I goes 'No, no, really' and he goes Well, would you like some heroin? I mean, y know, 'No! I'll shouldnae be like that. All we are is just four blokes who've got a chance to travel and

four blokes who we got a chance to travel and play our songs to as many people as possible, to share our songs and that's it. There's nothing special about that." In a sense I suppose anybody could do what

In a sense I suppose anybody could do write lig Country have done, but most people just lack the gumption?
"Yeah, to a certain extent I think anybody can do anything they want in this world if they just they," says Mark. "But, then again, man seems to have an inherent self-destruct laziness about him that stops him. I think that swhy, to do ing that stops him. It hink has swhy, to why hything like we're doing, it takes that extra peolal thing inside you to give you that drives on through all the odds.

"By Country & this big country & him is the country of the big country of th

when people get together after a night out or at New Year, everybody's got to get up and sing a song or play something and the kids get to stay up late, y'now, brilliant!

"You're growing up with that and those mad drunken buggers singing old Scots and Irish folk songs so I suppose it was bound to have an effect on me subconsciously, but as soon as people had a chance to hear what we were dring. I knew it would connect right away people had a chance to hear what we were deby. The weight was a close to the connect right away — especially with the type of things I was writing about because there's far too much pap being written and the people who are writing pap are just sloganeering really. "Know, they re trying to talk in big worldly terms like 'This political situation is naff', but I think it's much more potent if you talk about it on a human level and talk about the way it actually affects people rather than what causes it. "Wherever you go in the world, people have the same feelings and the same thrills. I don't pretend to be a politicision — I know nothing about economics or business or anything like that — I can only see the way the social and economic climate affects people that I live among.

among.
"I think it's getting really, really bad. I think people are getting front, clary such many people are getting frustrated, they 're being ignored, lots o' them are being slung on the scrapheap. There's a total waste of human potential in Britain right now from school kid age upwards. I the k there's a lack of facilities for everybody and serious social or five year ee there being a really in Britain in the n my area whe

MELODY MAKER, December 10, 1983 – Page 21 Ballet, Big Country may well be the first guitaf band they've ever heard, whereas for me to appreciate "Fields Of Fire", I have to forget a hell of a lot of what I already know.

Stuart agrees he has to do that as well: "I'm well aware of the fact that sometimes it might seem as if we're working clichés, I mean, just the things we talk about. "words like 'passion' have become as clichéd with 20 years of use, but that's genuinely the way I feel about it y know. It's the word that best fits really. "Know that there's a danger that people will see us as just another group working the same old routines, but there's certain things! 'I dinever do - I'd never exhort anybody to dance or clap along or anything like that. This is a genuine striving for something different. You've gottimake the effort - there's to omany groups that just give up and play the game and it's well worth making the effort to try and bring music back to a much more human level where it's something that people can feel personally something that people can feel personally involved with and no' something that's just another marketing point for big business executives. I mean, we probably fail miserably sometimes but I think it's well worth trying."

ONY says that he first noticed something special about Stuar when he was playing in Simon Townshend's On The Air who supported the Skids.

"They had such energy, such human in the sum of the sum of

on admits to unia

y best mates

Edited by John Barton

IWANTED to be the first to heartily congratulate Michael Oldfield on his superbreview of Duran's new album, "Seven And The Ragged Tiger". The album was obviously listened to attentively and not reviewed while watching, "Gress they want all miled to be allowed to the seven suppens. I agreed with everything said about the album, inorically finding things! had said about it myself.

Duran Duran get slagged off because they re Duran Duran. I can find no other reason. I just hope this album will prove to the nearrow-minded critics and music listeners that when it comes to the crunch, Duran Duran shut their mouths and come up with the goods.

Duran shuft their mounts and contest, the goods.
PS. I get Melody Maker because you mitoriow and feature bands from Duran to Whitesnake, not because you particularly like them but because you cater for all tastes.
LISA, liford, Essex.

● YOUR naivety is beguiling. Getting Duran Duran to shut their mouths would probably have improved the album, would certainly have improved out tempers, and might have done something for Steve Sutherland; credibility. By the way, does Mrs Oldfield know about this laison?

Need I say more? IZOD ITZIK, No Fixed Musical Taste, England.

HAVING spent the last six months idling the days away on the MM subs' desk, it's quite possible that I missed questions 17.1 cartainly missed the answers. Never mind, question 3 seems to indicate a certain sensitivity, insight and commonsonse. The job's yours.

WHAT the hell has happened to my beloved Status Quo? They say they've mellowed, but isn't the taking it a bit far lads? The new LP.

"Back To Back as just no jule of poppy shit. There are only has ascent songs on the whole thing." A lime of Bluss and Carl Be Done." The next Well pass the sick beg. Whetevar happened to the Status Quo that gave us. "Rain", "Duvin Down", "Don't Waste My Time." 4 does hims, "do? There must be plonty of Quo fans who agree with me. So if they don't pull them socks up, they re going to lose a hell of a lot of fans.

I hope one of Quo reads this. Maybe it'll give them the kick up the presented.



● POPPY shir! Status Quo? Why only the other day Stave Sutherland was telling me how much he admired their integrity, their comprehensive musical ability and their unfathomable telent. Or was he talking about Duran Duran?

SO Bowie's "Serious Bankloan" tour has earned the "Maigre Duc Blanc" a cool £25 million? Clearly the recent donation to the Brixton Community and the rendition of Brecht's anti-capitalist anthem "The Alabama Song" on the 1978 "Serious Synthesis in Ridiculous Trousers" four were merely decoys to distract the guillible public fron Derrek Blowdr's continuing firnations with

Described of Section 1 Sec

PS. Hug and kisses POOFY BOY, Paisley, Scotland

● NOT the greatest of Bowie's achievements, is it? However, your familiarity with the lyric implies that you may have bought the album, which doesn't say much for your integrity either.

AS a bit of a foreign teenyboppy smuck who, to his great consternation finds himself regularly reading your reg. I must protest at the infantile hero worship you occasionally print in your Backlash slot. Although it must be terribly gratifying to know that you have firm international basis, it draption adoration of the protection of the protection of the protection of the true microsticular basis, it draption adoration adoration.

firm international basis, there's no need to resort to the publication of drooling advoration from a couple of wide-eyed, sound-starved pubescants from across the water, and for naff's sake don't compare yourselves to anything else that's printed over there. Now although the sure you all pine you will not be a firm sure you all pine you will not not be a firm of the your staff somehow feel an obligation to rave about at least one thing in each issue; for God's sake, don't go over the top.

each issue; for God stake, don't go over the top.

A case in point: The 'rythmics aren't that great. Sure, Ms Lennox's voice knocks your socks oft, and it's amazing what you can get up to a first great sure and it is a mazing what you can get and his (sel) chormone troubled partner (he's now returned her to the zoo). No denying it, he "rythmics are superb, sudacious," etc. But of "Touch".

Beautifully produced and stunningly imaginative? Come off it. Stewart and his guitar are orgasmic.

In addition, I must display my ignorance in sing: What the hell is so great about Boy George? Apart from bring a superbly crafted secretal enforcements and it is superbly crafted secretal enforcements. I don't think there's much to bim. Talk about bland... and saf as at the "Karma Chameleon" single, that was so bistantily finger popping it was offensive.

offensive.
You have to sell yourselves too, so keep it up with the caustic comments, but make sure the cynicism down it become too cliched.
THE UNDOUBLEDLY TOTALLY MISINFORMED SLIME BRAIN.

OBVIOUSLY the barely literate rambling of an ass...this infatuation with orgasms implies the addled thinking of a Belgian.



Send your contributions to Backlash, Melody Maker, Berkshire House, 168-173 High Holborn, London WC1V 7AU.

The cracked image

ZIGGY STARDUST AND THE SPIDERS FROM MARS

A DECADE after the event, here's the film record of David Bowie at Hammersmith Odeon at the height of his Magicoat period. At the end of the concert he announced his retirement from touring to the horrified

audience, but his comeback tour took place a year later. The delayed release is accounted for by Bowie's extreme perfectionism - he only completed a satisfactory final



and the fidelity is faithful to the venue which means bags of woof and waver.

The film is the usual rough-hewn D. A. Pennebaker documentary, with the same sort of focus pulling, freewheeling pans and zooms into the hellish red epicentre of rock 'n' roll that characterise his "Don't Look Back" and "Monterey Pop".

Apart from a few glimpses of the star, resting between costume changes back stage and dipping into the drip of inconsequential chart that such performers find relaxing, it's all repertoire and audience. Bowie sheds skins several times with each outfit more There's about 20 numbers

There's about 20 numbers from the period, including "Space Oddity", "Rock 'n' Roll Suicide", "Moonage Daydream", "Starmam", "Suifragette City" and something gloomily profound about death by Jacques Brel. Bowie plays harmonica once Bowie plays harmonica once, but otherwise confines himself to the voice on which he is clear, accurate and - to my ears - colourless. Mick Ronson takes endlessly uninventive and earpeeling solos on quitar, but he balance doesn't do much for the or the colour of the co the rhythm section of Trevor Rolder and Woody Woodmansey. Everything is received with ecstasy, and a fan briefly manages to invade the stage.

Up until the Ziggy manifestation, most rock stars projected from the crotch. Part of Bowie's novelty was to

realise that he could play the teenybop house with a species of non-specific sexuality in which sheer narcissism played the major part — and make them have it. At one point, Ronson straddles the ninantly girls, goes into

what's in it for them? What's in it for them? Thomas Pynchon probably came closest to delining it in his prophetic 1963 novel, "V". "For such is the self-love of the young that a social aspect enters in: an adolescent girl, whose existence is so visual, whose existence is so visual. whose existence is so visual, observes in a mirror her double; the double becomes a voyeur. Frustration at not being able to fragment herself into an audience of enough only adds to her sexual excitement. She needs, it seems a real voyeur to seems, a real voyeur to complete the illusion that her

complete the illusion that her reflections are, in fact, this audience. With the addition of this other - multiplied also perhaps by mirrors - comes consummation: for the other is also her own double."

No shortage of adolescent consummation here, weeping, writhing, screaming, faming from heads full of mirrors. None of the current crop of chaps in frocks has thought it all out like Bowte, and certainly none of them have attempted a whole musical.

certainly none of them have attempted a whole musical-theatrical entity. Bowie's Lindsay Kemp background is evident in his graceful mime against an invisible glass wall, and in his imperious gaze, head hoves sweating multitude to some secret certainty beyond. There are hints here of the considerable screen actor that he was to become The fans will love it all.

BRIAN CASE



A tamer Horse

TRIUMPHS OF A MAN CALLED HORSE

concentrates on Horse' son-presumably because old Harris didn't fancy all that walla-walla-woojah and skipping about again. It is the sort of film we used to see at Saturday Morning Picture Club in our Cub caps, and smack ourselves on the hum with whinnying aries the bum with whinnving cries

the bum with whinnying cries on the way home.
Lots of good Westerns were lightly disguised borrowings from other genres. "Red River", for example, was "Mutiny On The Bounty". This Horse series is Tarzam, the costaway English lard beaming the ways and ord learning the ways and lord learning the ways and gaining the respect of the Yellow Hand Sioux instead of the apes. "Triumphs Of A Man Called Horse" brings us level with the antics of Boy. Feeling death coming on, Man Called Horse (Richard Harris) with the rash the rest to the state of t

simply can't cope with the rash of paleface prospectors rushing into the Black Hills of Dakota and littering the traditional hunting grounds. He mopes about, bellowing the name of his long-lost son at the heaven: and having flash-backs to his first film (first Horse film I mea

first film (lirst Horse film I mean not the one where he plays a rughy player up North).

"We're witnessing A Legend," explains the kindly cavalry officer, for those in his troop or in the audience for that or in the dudience for that matter – who are wondering what this hulking ham is doing dressed like Haight Ashbury, and acting like The Naz in some Limerick Rep production. If Man Called Horse can keep his braves in check, the US Cavalry will try to ston the gold miners. will try to stop the gold miners from raping and killing the redskins. Unfortungtely, the reaskins. Unfortunately, the more organised paleface baddies do everything possibl to spark off a full-scale war, including bumping off the old Horse.

Not before he is reunited with nis son. Koda (Michael Beck) who has been off at law school and Horse hands on the pledge



sticking to the spirit of truce, if not the letter. He and his Crow bird, Redwing (Ana De Sade), confiscating tents and detonating dynamite, getting detonating dynamite, getting tied up and getting away, and having it off postorally beside the river to flute music.

Finally, the Sioux can no longer be held in check, and Big Bear leads a raid on the shanty

Playing the board and trade

the war were full of poor little rich girls working in Macy's to see if they were loved for selves, and young nemselves, and young yocons disguising themselves is tramps and riding the reight-cars in pursuit of Real ife. John Landis' latest turns its back on the gross of Durex elly-lafts of his "Animal layer" to surjet those ald House" to revisit those old social charades, and has red a box-office hit as spected as "An Officer And

The Duke brothers, The Duke brothers, millionaire finance brokers, make a bet that it would be possible to replace their top Stock Exchange wiz. Louis Winthrop III (Dan Aytroyd), with any petty crook – and have both seemlessly living each other's life inside a week, Randolph (Ralph Bellamy) bets on environment, Mortimer (Dan Amerche) on heredity, and

on environment, Mortimer (Don Ameche) on heredity, and being a brace of skinflints, the wager is a dollar. Billy Ray Valentine (Eddie Murphy) seems an unlikely candidate for this promotion. Posing as a blind, legless war osting as a billid, legiess wat eteram, he scoots around the dewalks of Philly in a little billey, begging for nickels, and hurling abuse at all who trolley, begging for nickels, and hurling abuse at all who pass him by. "Ya wanna stum up yo'ass, buddy?" Rumbling along at crutch height, he importunes young women.
'Once va've had a man with n

Winthrop III, an insufferable

everything, including a British butler, Coleman (Denholm Elliott), collides with Billy Ray one snowy day outside his club, and the Duke brothers'

club, and the Duke bronners bet is set in motion.

They bail Billy Ray out of jail where he is demonstrating his flimsy version of martial arts to two vast bruisers, and discredit Winthrop by planting stalen many and a bag of stolen money and a bag of heroin in his pocket. Winthrop the way down to Billy Ray's old Brokers proves a shoo-in. He

Under the kindly eye of Coleman, he learns how to dress, which fork goes with what, and how not to steal the contents of the house since it belongs to him. His first jaccuzzi — "when! was growin 'up ya had to fart in the tub to get these bubbles" — finds him gradually luxurioting in his gradually luxurioting in his fif it. new role, and growing to fit it When his old ghetto cronies when his old grietly, he bustles about with coasters to protect the patina. "Muthafucker? Moi?" he haughtily replies to the company.

The job at the Commodities

knows what people buy because he is one of them, and his advice soon grosses a bundle. At luncheon, the restaurant goes silent when he speaks so as not to miss a financial tip.

Meanwhile, poor Winthrop Meanwhile, poor Winthrop in rogs is staring at the food through the window, and feverishly pianning amateurish stick-ups. Luckily, a young hooker. Ophelia (Jamie Lee Curtis), takes pity on him, and takes him under her wing.

Both men learn that they are mere pawns on the vile Duke prothers chess board, team up with Coleman and Ophelia to make a killing on the market which will reduce the brothers to poverty. "Seems to me the way you hurt rich people is by turning them into poor people," figures Billy Ray, as they put their heads together to

"Trading Places" is very funny, though it threatens to fly apart after the initial fly apart after the initial reversal of fortunes. Eddie Murphy is the best thing about it, giving a dozzling display of impersonations, including an African exchange student on a diet of beet-jerky. Dan Aykroyd doesn't stand much of a chance against that; Denholm Elliott hash t got the lines that made John Gielgud's butler so funny in "Arthur"; Jamie Lee Curtis turns in her best performance yet.



Water baby

THE GIRL FROM TRIESTE

LOCKING on Hill had been shot during his lunch breaks from Tales Of Ordinary Madness*, here comes Ben Camera and the Camera in the state of the large of the larg

meane leathinms. Introvers from "Shock Corridor" by the coke of them.

Dino learns all, and is secured off at first, highteiling it sut of town with a more articulor old Illame, shy the succeed through the gills, and has to come back, and succeed through the gills, and has to come back, and the succeed through the gills, and has to come back, and it will be succeed through the gills, and has to come back, and it first doesn't plant the gills, and has to come back, and it first doesn't have a succeeding the succeeding the succeeding the succeeding the succeeding the succeeding the back was off the bath; wades out to see and drawns, and Dino doesn't look as if he altogether disapproves. Little 'It tain'. Avoid.

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