ELODY.

PAUL QUINN & VINCE CLARKE REVIEW THE SINGLES

LIVE!

MARC ALMOND

MADONNA

THOR

NEW MODELARMY

TROUBLE FUNK • STING ALBUM



		4	
			YOU'LL NEVER WALK ALONE The Crowd/Spartan
	2	(4)	KAYLEIGH Marillion/EMI
	-		CRAZY FDR YOU Madonna/Geffen
	4		SUDDENLY Billy Ocean/Jive
	5		THE WDRD GIRL Scritti Politti/Virgin
	6	(5)	OBSESSION Animotion/Mercury A VIEW TO A KILL Duran Duran/EMI
		(24)	FRANKIE Sister Sledge/Atlantic
		(10)	HISTORY Mai Tai/Hot Melt/Virgin
,		(22)	JOHNNY COME HOME Fine Young Cannibals/London
	11	(2)	19 Paul Hardcastle/Chrysalis
-	12	(20)	CHERISH Kool & The Gang/De-Lite
			I'M ON FIRE/BDRN IN THE USA
9	1		Bruce Springsteen/CBS
	14	(6)	OUT IN THE FIELDS
	10	191	Gary Moore and Phil Lynott/10 Records
	15	(7)	WALKING ON SUNSHINE Katrina And The Waves/Capitol
	16	(19)	DUEL Propaganda/ZTT
		(19)	BEN Marti Webb/Starblend
		(18)	ALL FALL DOWN Five Star/Tent
	19	(16)	LOVING THE ALIEN David Bowie/EMI America
		(14)	ICING ON THE CAKE
			Stephen Tin Tin Duffy/10 Records
		(33)	AXEL F Harold Faltermeyer/MCA
		(31)	PAISLEY PARK Prince & The Revolution/Warner Bros
		(15)	CALL ME Go West/Chrysalis
	24	(30)	IF YOU LOVE SOMEBODY SET THEM FREE Sting HEAD OVER HEELS
	25 26	(-)	ACT OF WAR Elton John and Millie Jackson/Rocket
	26 27	(47)	RHYTHM OF THE NIGHT DeBarge/Gordy
	28	(11)	TOMB OF MEMORIES Paul Young/CBS
	29	(-)	KING IN A CATHOLIC STYLE (WAKE UP)
		1	
	30	(17)	SLAVE TO LOVE Bryan Ferry/EG
	31	(32)	SHE SELLS SANCTUARY The Cult/Beggars Banquet
	32	(13)	LOVE DON'T LIVE HERE ANYMOREJimmy Nail/Virgin
	33	(29)	SO IN LOVE Orchestral Manoeuvres In The Dark/Virgin
	34	(26)	MOVE CLOSER Phyllis Nelson/Carrere ALL MY LOVE Spear Of Destiny/Epic
	35 36	(45)	YOU TRIP ME UP
	30	(36)	The Jesus And Mary Chain/Blanco y Negro
	37	(39)	THE LADY DON'T MIND Talking Heads/EMI
	38	(-)	WALKING ON THE CHINESE WALL. Philip Bailey/CBS
	39	(25)	I FEEL LOVE
			Bronski Beat with Marc Almond/Forbidden Fruit
	40	()	BRING IT DOWN (THIS INSANE THING!)
	p)		The Redskins/Decca
	41	(41)	LAURA Nick Heyward/Arista
	42	(21)	SHAKE THE DISEASE Depeche Mode/Mute THE PERFECT KISS New Order/Factory
	43		Carl Anderson/Streetwave
	44		(GET UP. I FEEL LIKE BEING A) SEX MACHINE
	43	[44]	James Brown/Polydor
	46	(-)	MONEY'S TOO TIGHT (TO MENTION)
			Simply Red/Elecktra
	47		
	48		
	49		
	50	(49)	MDTORSLUGWiseblood/K,422
		-	DEADEDC

EADERS

MALCOLM KAVANAGH



1 SOMEBODY TO LOVE, In Tua Nua 2 BAD, U2 3 TOMORROW, U2 4 SONG TO THE SIREN, This Mortal Coil 5 SUNDAY, In Tua Nua 6 MUSETTE & DRUMS, Cocteau Twins 7 REJOICE, U2 8 TAKE MY HAND, In Tua Nua

Nua
9 THE ELECTRIC CO., U2
0 WHAT HAPPENED YER
LEG, Five Go Down To The

A V A N A G H
"I'M an 18-year-old Scouser
in exile" says Malc. In exile
where? In Arklow, Co.
Wicklow in the Republic of
Ireland, that's where. Malc
has lived there since the
age of nine, but retains a
deep affinity with the land
of the Scouse, He's
currently studying for
exams, which makes a neat
diversion from his usual
activities, which include
helping to run a U2 fanzine
called Firework. "My
ambitions in life are to
avoid the dole, become a
music journalist (fool),
regain my Scouse accent,
to see Firework outsell
Melody Maker and to see
my Top Ten in MM's
Readers' Chart." Consider
one of your ambitions
achieved!

achieved!

SEND your Top 10 plus your photo and biographical details, interests, etc, to Readers'
Chart, Melody Maker, Berkshire House, 168-173 High Holborn, London WC1V 7AU.

SINGLES · UK | ALBUMS · UK

1 (9) RDVS AND GIRLS

- 1	(9)	BUTS AND GINLS Diyan renyico
2	(1)	OUR FAVOURITE SHOP Style Council/Polydor
3	(2)	BROTHERS IN ARMS Dire Straits/Vertigo
4	(3)	DUT NOW
5	(10)	BORN IN THE USA Bruce Springsteen/CBS
6	(7)	NOW OANCE - THE 12" MIXES Various/Virgin/EMI
7	(11)	BEST OF THE 20th CENTURY BOY
		Marc Bolan and T. Rex/K-Tel
8	(6)	SONGS FROM THE BIG CHAIR
		Tears For Fears/Mercury
9	(4)	LOW LIFE New Order/Factory
10	(-)	CUPID AND PSYCHE 85 Scritti Politti/Virgin
11	(8)	NO JACKET REQUIRED Phil Collins/Virgin
12	(5)	BE YOURSELF TONIGHT Eurythmics/RCA
13	(13)	GO WEST Go West/Chrysalis
14	H	EMPIRE BURLÉSQUE Bob Dylan/CBS
15	(14)	FLAUNT THE IMPERFECTION China Crisis/Virgin
16	(12)	THE HITS ALBUM VOLUME 2 Various/CBS/WEA
17	(27)	THE FIRSTBORN IS DEAD.
		Nick Cave And The Bad Seeds/Mute
18	(26)	
		Leonard Bernstein/Deutsche Grammaphon
19	(-)	STEVE McQUEEN Prefab Sprout/Kitchenware
20	(15)	THE BEST OF THE EAGLES The Eagles/Asylum
21	(16)	
22	(17)	SHAMROCK DIARIES Chris Rea/Magnet
23	(-)	KATRINA AND THE WAVES
		Katrina And The Waves/Capitol
24	(-)	DREAM OF A LIFETIME Marvin Gaye/CBS
25	(19)	SHAKEN 'N' STIRRED Robert Plant/Es Paranza
26	(23)	WHAT DOES ANYTHING MEAN? BASICALLY
		The Chameleons/Statik
27	(-)	THE CAT IS OUT Judie Tzuke/Legacy
28	(-)	THE RIVER Bruce Springsteen/CBS
29	(29)	ROMANÇE David Cassidy/Arista
30	(-)	SUDDENLY Billy Ocean/Jive
-		



Green . . . top 10 Cupid

INDIE · SINGLES

	1 SHE SELLS SANCTUARY, The Cult	Beggars Banquet
	2 HAPPY BUT TWISTED, Doctor And The Medics	Illenal
1	3 THE PERFECT KILL, New Order	
1	4 JE SUIS PASSE, Hard Corps	
	4 JE SUIS PASSE, Hard Corps	Illillaculate
	5 BALL OF CONFUSION, Love And Rockets.	Beggars Banquet
	6 DEATH OF A EUROPEAN, Three Johns	Abstract
	7 FIRE FIRE, Meteor	Mad Pig
	8 HYPNOTISED, Mark Stewart And The Mafia	
	9 SHAKE THE DISEASE, Depeche Mode	Mute
	10 LIKE A VIRGIN, Lords	
П	11 SMASH THE SPECTACLE, Apostle	Mortarhate
	12 UP THE HILL AND DOWN THE SLOPE, The Loft	Creation
	13 MOVE ME, Woodentops	Rough Trade
	14 MEGAREX, T. Rex.	Marc On Wax
	15 OEEP March Violets	Rebirth
	15 OEEP, March Violets	Situation 2
ı	17 DANGLING MAN EP, Crime And The City Solution	
	18 INCENSE AND PEPPERMINT, Adult Nest	Beggars Banquet
	19 GLORIA, Hurrah!	Kitchenware
	20 SHDT AND DDWN, True West	Zippo
	Chart compiled by John at Virgin, 5 Queens Road, Brighton.	

INDIE · ALBUMS

1 SHOOT THE SHERBET HERBERT, STRAIGHT FROM THE FRIDGE, PO	De
Gee Mr Tracey	
2 THE FIRSTBORN IS OEAO, Nick Cave And The Bad Seeds	Aur
3 HYBRID, Various	
4 GAS FOOD LODGING, Green On Red Z	inn
5 LYSERGIC EMANATIONS, Fuzztones.	AR
6 SCATOLOGY, Coil	
7 WHAT DOES ANYTHING MEAN? BASICALLY, The Chameleons S	tati
8 EMERGENCY 3RD RAIL POWER TRIP, Rain Parade Z	
9 EXPLOSIONS IN THE GLASS PALACE, Rain Parade	
10 LIVE AT THE 100 CLUB, Broken Bones Fa	
11 FEAR NO EVIL, Mau Maus Rebe	llio
12 77,78,79, Bollock Brothers	tarl
13 ENOUGH IS NEVER ENOUGH, Blood And RosesAudidr	
14 UPON THE SUN, Meat Puppets	
15 SLAVE GIRL, Lime Spiders Hy	
16 NATIVE SONS, Long Ryders	
17 INTO THE FIRE, Play Dead	
18 ACTS OF LOVE, Penny Rimbaud	ras
19 SEX AND TRAVEL, Jazz Butcher	
20 WHEM I AM A BIG GIRL, Yeah Yeah Noh	ap
Chart supplied by Natasha, Backs Records, 3 Swan Lane, Norwich, Norfolk	

US Singles

1 (6) HEAVEN, Bryan Adams, A&M
2 (1) EVERYBODY WANTS TO RULE THE
WORLD, Tears For Fears, Mercury
3 (11) SUSSUDIO, Phil Collins, Atlantic
4 (4) SUDDENLY, Billy Ocean, Jive
5 (5) IN MY HOUSE, Mary Jane Girls, Motown
6 (13) A VIEW TO A KILL, Duran Duran, Capitol
7 (7) THINGS CAN ONLY GET BETTER, Howard
Jones, Elektra
8 (8) ANGEL, Madon, Sire
9 (19) ANGEL, Madon, Sire
19) ANGEL, Madon Sire
10) ANGEL, Madon The
RASPBERRY BERET, Prince And The
RASP

US Albums

1 (1) AROUND THE WORLD IN A DAY, Prince.

Warner Bros 2. (2) NO JACKET REQUIRED, Phil Collins,

Atlantic
3 (4) MAKE IT BIG, Whem!, Columbia
4 (6) LIKE A VIRGIN, Madonna, Sire
5 (5) BORN IN THE USA, Bruce Springsteen.

Columbia
6 (3) DIAMOND LIFE, Sade, Portrait
7 (7) SONGS FROM THE BIG CHAIR, Tears For

(7) SONGS FROM THE BIG CHAIR, leafs FOR Fears, Mercury
8 (9) BEVERLY HILLS COP, Soundtrack, MCA 9(11) RECKLESS, Bryan Adams, A & M
10 (8) WE ARE THE WORLD, USA For Africa, Columbia

Cash Box chart

Reggae

1 LET'S MAKE AFRICA GREEN AGAIN, BRAFA

Team, Island
2 LET OFF SUPM, Dennis Brown & Gregory

Isaacs, Greensleeves
3 WHO'S GONNA MAKE THE DANCE RAM,
Andrew Paul, Fashion
4 MR CONSULAR/COULD IT BE I'M FALLING IN

4 MM CONSULARCOULD IT BE I'M PALLING IN LOVE, Home TAV'ellowman, Island 5 STEP ON THE GAS/TEN COMMANDMENTS OF AN MC, Peter King, Fashion 6 CEASE FIRE/EASY MAN, Michael Prophet, Live

8 Learn
7 LET'S DANCEI ADMIRE YOU, Rudy Thomas
and Larry Marshall, Greensleeves
8 HORSEMAN MOVE, Horseman, Raiders
9 MINDBLOWING DECISIONSHEV
BROTHERMAN, Sugar Minott, WOW
10 COUNTRY LIVING, Sandra Cross, Ariwa
9 Chart supplied by Greensleever Records, 44 Usbridge Rd,

UK Soul

1 (2) HISTORY, Mai Tal, Hot Metal
2 (1) 19, Paul Hardcastle, Chrysalis
3 (9) THE MORE THEY KNOCK THE MORE I
LOVE YOU, Gloria D. Brown, 10 Records
4 (10) See The More The More Tall Rene
Hot Angele, Clie
(3) THINMON G ADOUT YOUR LOVE, Skipworth
and Turner, Fourth and Broadway
Hot More The More Tall Tall Tall Tall
(4) WICKLY-MACKY HOUSE PARTY, The Team,
EMI
7 (7) ALL FALL DOWN, Five Star, Tent
8 (-) BUTTERCUP, Carl Anderson, Streettwave
9 (5) MAGG TOUCH, Loose Ends, Wrigin
10 (-) SILVER SHADOW, Atlantic Starr, A & M

African

1 SOMO SOMO, Somo Somo, Sterns (Zaire/UK) 2 ELECTRIC AFRICA, Manu Dibango, Celluloid

(Cameroon)

3 WAITING FOR THE RAIN, Hugh Masekela, Jive
(S. Africa)

4 NA WA FOR YOU, Hi-Life International, Sterns

(Ghana)
5 SARAH, Tabu Ley, Genidia (Zaire)
6 ARMY ARRANGEMENT, Fela Kuti, Celluloid

(Nigeria)
7 MABASA, Thomas Mapfumo, Earthworks

(Zimbabwe)
CA C'EST QUOI, Bopol, Celluloid (Zaire)
GRATITUDE, Sunny Ade, Sar (Nigeria)
LE SENTIMENTAL, Daouda, Sterns (Ivory Coast) Chart supplied by Sterns African Record Centre, 116 Whitfield Street, London W1.

New Age Muzak

1 MOVIN', 400 Blows, Illuminated
2 LOVER TO FALL, Scritti Politti, Virgin
3 LOOKING AT YOU, Chaz Jankel, A & M
4 ALL IN A ROW, Troy Tate, Warner Bros
5 PRETTY LITTLE LIGHTS OF TOWN, Le Roe
Brothers, Demon
6 PETALS AND ASHES, Jeremy Kidd, Sell Drive
7 BE WITH ME, Red Guitars, One Way
9 SICCES Mr. Rubella Baller, Payglo
9 RICHEMY, Rubella Baller, Payglo
10 ONE DAY, Clarke and Quinn, Mute
9 Chart supplied by Richard Tendy, (Saturday) Radio
Islalam, Sheffield

Allniter Soul

1 MUSIC OF PASSION, Percy Larkins, Encore 2 I CRIED MY LIFE, Tormmy Navarro, De/Jac 3 GWE IT UP, Smoke Stream, JMC 4 GOOD FEELING, Coco and Ben, Earth World 5 SOUL SERENADE, Various, Kent LP 6 IN OTHER WORDS, Fascinators, Bombay 7 SHY GUY, Bobby Mac, Vended 8 LOYELAND, SPG, Magick 8 LOYELAND, SPG, Carol Dennis, Laurence 12 American Stream (Chart weeding by land Clark Dennis Monthly Chart weeding by land Clark Dennis Monthly Chart weeding by land Clark Dennis Monthly Construction (Chart weeding by land Clark Dennis Manness, Soul Hole

Chart supplied by Ian Clark Denise Manester, Soul Hole, Kings Cross; 100 Club, Oxford Street and Scala Cinema Allaiters, London

THE POLICE have issued a writ against The Mirror — claiming "substantjal" damages over an article which suggested that the band had broken up.

A spokesman for The Police said this Week: "Miles Copeland, the manager, estimates the potential damage following the article and world-wide syndication as very substantial indeed . . . well into seven figures."

Copeland also said that "similar action will have to be taken against other people, as they must realise that the members of The Police are simply doing their own thing at the moment after six hard-working years as The Police. There has been no break-up and definitely no rift, and they're all keeping extremely busy with various ventures."

Meanwhile, A&M Records are rush-releasing a '12' version of the current Sting single, "If You Love Somebody Set Them Free" Out this week, the 12-inch features two new versions of the A side — the first is a re-recorded version by Sting and William Orbit while the other is an eight-minut Jellyboan dance-mix. The B side comprises both tracks from the original seveninch.

ZEKE MANYIKA, former Orange Juice drummer, continues his solo career with a new single, "Cold Light Of Day", released on June 28. The seven-inch is backed with "We Work", while the 12-inch features an "essential" version of "Cold Light Of Day" and an extra track on the B-side, "Red Hot (Internationally." Manyika and his band Dr Love have lined up a series of live dates to coincide, opening at Portsmouth Basins Club on June 25, and carrying on at London Camden Town Hall (28), Oxford Lincoln College (29) and Brighton Conference Centre (30).



THE STYLE COUNCIL release a second single from their new album "Our Favourite Shop". The single, "Come To Milton Keynes", is out on June 17, and follows the end of their sell-out tour, which culminates in a headlining gig at Glastonbury Festival on June 22. Both 7-inch and 12-inch versions of the single are backed with a new track, "(When You) Cail Me", while the 12-inch also features "Our Favourite Shop (club mix)" and "The Lodgers (club mix)".

ALARM OVER KNEBWORTH

THE ALARM have been added to the UZ festival bill at Croagh Park, Dublin, on June 29. The group are taking time off from their recording work for the event – and they'll be showcasing new material from the next album which is due out at the start of September.

Still on festivals, Alaska and Mountain have joined the Knebworth bill on Saturday. The concert now starts at 11.40am to accommodate the extra bands. Knebworth organisers have also warned fans to buy tickets only from authorised sources to stamp out a spate of forgeries. Tickets on the day are £14 each, and credit cards will be accepted. Fans are reminded that there must be no bottles, cans, cameras or tapes. Drinks should be brought in plastic bottles.

British Rail, meanwhile, has organised extra trains for concert-goers. From Kings Cross, there will be additional trains at 8.33am and at 33 minutes past the hour every hour until 1.13pm. Some services from Glasgow, Newcastle, York, Leeds and Doncaster will call at Stevenage.

In the evening, additional trains to Finsbury Park and King's Cross will leave Stevenage at 11.15pm and 11.55pm. To the north, the 10.45pm to Aberdeen and the 11.51pm to Newcastle will call at Stevenage.



BY GELDOF

ORGANISERS of the sensational Live Aid concert at Wembley Stadium have this weel appealed to fans not to buy tickets from touts

The show - a star-studded benefit for Ethiopia - sold out almost immediately after the 72,000 tickets went on sale. The touts were quick to move in. An now Bob Geldof and the Live Aid team have asked

went on sale. The touts were quick to move in, And now Bob Geldof and the Live Aid team have asked disappointed fans to watch the live television coverage on Saturday, July 13, rather than help make the "vultures" richer.

A spokesman said: "Anyone who spent more than £25 plus the booking fee has only helped to line the pockets of vermin and unscrupulous gangsters. Any fans who could not get tickets can still help the Band Aid appeal by watching on television and making a Telethon donation to the fund."
There was an enormous confusion over tickets last week when organisers first announced that London outlets would begin selling on Friday, and then later decided on Wednesday. Queues formed straight away, and it was decided that the tickets should be sold earlier still — on Tuesday. Live Aid say: "The demand for tickets was astounding — we could"ve sold out three Wembleys. We are sorry there had to be some disappointed people, but we did do our best to make sure that each area of the country was given

opportunity to buy tickets.
"We had to start selling the London tickets early in the interests of public safety. On Tuesday, a lot of people were queueing up outside the agencies on the street, and after consultations with the police, it was decided that the only way to stop accidents—and ticket touts—was to put the tickets on sale straight away. If we'd waited another 24 hours there would'ye been mayhem. There was no intention of being devious."

i The Who are on the Wembley bill, while Jagger and Benson will appear at the simultaneous American show at the Philadelphia JFK. Both concerts will be beamed around the world by satellite to a billion television viewers. Paul McCartney has also agreed to appear if working commitments permit.

Rumours of additional surprises were rife last week. None of these have been confirmed, although Live Aid have denied reports that Mick Jagger (in America) and David Bowie (at Wembley) will perform a transatlantic duet. This, say organisers, is "impossible".

■ ROBERT PALMER has dropped out of The Power Station's American tour. He's been replaced by vocalist Michael Des Barres, formerly of Detective, Chequered Past and Silverhead. Palmer pulled out of the two-month tour last week, claiming to be worried that it would disrupt work on his own forthcoming album which is already behind schedule.

John Taylor said for The Power Station: "We regret that Robert will not be with us. He is a great singer. Yet we feel excited because of Michael's participation. I think he has a great sense of rock 'n' roll style."

Des Barres' most recent achievement was a top ten US single — "Obsession" performed by Animofion — which he co-wrote with Holly Knight. Confirming The Power Station's commitment to the tour, Andy Taylor said this week: "The kids have bought tickets and we'll be there to play."

Chris Power SALES EXECUTIVES: Simon Cheetharn TELEPHONE SALES: Kevin Fetterplace Klair Shiopaha

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

ISSN 0025 9012

ASSISTANT EDITOR:

FEATURES EDITOR: NEWS EDITOR:

CHIEF SUB EDITOR:

CHIEF PHOTOGRAPHER:

EDITORIAL STAFF

NORTH OF ENGLAND:

NEW YORK: David Fricke ADVERTISEMENT MANAGER: Holborn Publishing Group Published weekly by IPC Magazines Ltd.

Published weekly by IPC Magazines Ltd.
Subscription enquiries and orders should be sent to
Quadrant Subscription Services Ltd., Oakfield House,
Perrymount Road, Haywards Heath, Sussew RH16 3D!
Phone 0444 459188, Rate; one year C28. Overseas EX
USA (Air-speeded) \$50. Second-class postage paid at
New York, NY, USA. Subscription mailing agent:
Expedites of the Printed Word Ltd, \$27 Madison
Avende, New York, NY. New subscriptions normally
begin with the Issue published two weeks after the
date of armial of the subscription order at the
publisher's office unless otherwise requested.

m MARILLION, whose autumn tour is detailed in full in Tour News, have announced a further five dates in September and October. The new dates are Manchester Apollo (September 25), Birmingham Odeon (27), and three additional dates at Hammersmith Odeon (October 3, 4 and 5). This brings their Hammersmith dates to a total of six. The band's new album, "Misplaced Childhood" is out on EMI this week.



2 3 0 IL IL

a Couldn't Get Ahead 12"B.PETTY (THIEF) LOUT A ROLLIN' DAN

IMPROVES ZILCH

HANOI **ROCKS OFF**

HANOI ROCKS have split -despite official denials last week from their

week from their management. Mike Monroe is working on a solo project, while guitarists Andy McCoy and Nasty are putting a new group together — apparently with a female vocalist. A spokesman for the bånd said: "Since Razzle's death and Sami's departure, the band have experimented with different line-ups, but both Andy and Mike have

now concluded that it would be best to call it a day.

be best to call it a day."
In a joint statement,
Monroe and McCoy said:
"We had a great five years
with Hanoi Rocks, but after
Razzle's death and Sami's
leaving, none of us felt
completely happy with how it
was working out. We'd like to
thank everyone who stuck
with us through everything."
Bassist/guitarist/vocallst
Rene Berg who toured
Poland with Hanoi Rocks on
their last dates is reforming
his previous band, Idle
Flowers.



onroe and McCov



STRAITS TOUR

DIRE STRAITS have announced a major British tour for December—and release a new single, "Money For Nothing" on June 28.

The track is taken from their "Brothers in Arms" album and was co-written by Mark Knopfler and Sting, who also sings on the record. A special 10-inch limited edition version features "Love Over Gold" recorded live in 1983 on the B side.

The tour starts at Newcastle City Hall (December 3-6), moving to Manchester Apollo (7-10), tickets for both these venues are priced at £10.50 and £8.50. Direc Straits then play the Decside Leisure Centre (December 11, 12) and an unconfirmed venue in Shepton Mallet (13, 14). Tickets for these venues are all £9.30. They appear at Birmingham's NEC on December 15 and 16 (£11 and £9), London's Hammersmith Odeon (17-23) (£11.50 and £9.50) and the Edinburgh Playhouse on (December 29, 30 and 31) (£10.50 and £8.50). Tickets for Deeside, Shepton Mallet and the NEC are available from local agents and the following address: Dire Straits Box Office, PO Box 77, London SW4 91.4. Enclose a S.A.E. and expect delivery no sooner than 28 days after posting. All other tickets are available from the venues and usual agents.

FRANKIE GOES TO
HOLLYWOOD'S computer
game hits the software
market hits week. The game
will also contain a free audiocassette containing a
previously unreleased live
recording of "Relax". The
scheme has been
masterminded by Ocean
software, Island and 2TT
records and the band
themselves and versions of
the game for Amstrad and
Atari home micros are to be
released later this summer.
The scenario "is written
around the Frankie
philosophy and the
possibility of escape from a
mundane existence into the
delights of the
Pleasuredome."

"Frankie Goes To

"Frankie Goes To Hollywood" has a recommended retail price of £9.95 and is available for Commodore 64 and the 48K Spectrum machine from June 20.



usual agents.

DEAD OR ALIVE, whose new single "In Too Deep" is out this week, have added an extra London date to their at the Edinburgh Playhouse on June 23. A second date at the Hammersmith Odeon has been confirmed for Sunday, July 7. 25.50 and 26.

July 7. £5.59 and £6.

■ KID CREOLE AND THE
COCONUTS release a new
album "In Praise Of Older
Women (Side One)" and
"And Other Crimes (Side
Two)" on July 1 and have
announced a UK tour to
begin at the Ipswich
Gaumont on July 23. The full
list of dates includes Poole
Arts Centre (24), Portsmouth
Guildhall (25), St Austell
Coliseum (26), Bristol Colston
Hall (27), Birmingham Odeon
(29), Manchester Apollo (30),
Edinburgh Playhouse (31),
Netweastle City Hall (August
2), Liverpool Royal Concert
Hall (4), and London
Hammersmith Odeon (5 and
6). Tickets are £6.50 and
5.55 except at Poole and St
Austell (£5) and London
(£7.50 and £6.50), and are
available now from usual
outlets. MID CREOLE AND THE available now from usual

PAUL HARDCASTLE has ■ PAUL HARDCASTLE has issued a disclaimer disassociating himself from 4he release of a new single "Rainforest" by 10/Bluebird Records. In a letter he explains "It is a track I did over a year ago as a backing for a hip-hop video and is not my new single − I will be going into the studio shortly to record a brand new track which will hopefully be out in August."



THE SID PRESLEY EXPERIENCE — featuring brothers Peter and Chris Coyne — have finalised a new line-up which made its debut at the London Embassy Club on Monday.

The brothers are joined by Mike Gibson (guitar), Kris Dollimore (guitar) and drummer George Mazur. They are now playing a series of "secret" shows around the country before their first official concert, an anti-heroin benefit, on July 6. The venue has yet to be confirmed. But at the same time another, Sid Presley Experience is rehearsing for battle. This group, formed by other former members of the original Presleys, also intend to retain the name. The Coyne brothers said this week: "We would like to reiterate that Del Bartel and Kevin Murphy were saked from the band because they weren't turning up for concerts, they weren't turning up for renearsals and they weren't turning up for group meetings. Their plans to form a new band called the New Sid Presley Experience are being dealt with by our lawyers."

RECORD NEWS

■ WAYSTED have their album rush-released by Music For National on June 21. Entitled "The Good, The Bad And The Waysted", the album, which contains the current single. "Heaven Tonight", was recorded in Wales with US producer Lam Stemberg, of Rachel Sweet fame.

ALBUMS
THE RAIN PARADE: "Beyond The Sunset" (Island) — out now king CURTS: "Live in New York" (JSP) — out now AL RAPONE & THE YOPGO EXPRESS: "Le's Have A Zydeco Party" (JSP) — out now REGULAR MUSIC: "Regular Music" (Rough Trade) — June 21 BLACK RLAG: "Loose Nut" (SST) — out now THE LOVED ONE: "Locate And Cement" (Metuphon) — June 21 LIVING IN TEXAS: "Italia Live — Eighty Five" (Chainsaw) — out now

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ABOVE FROM SOUNDSHOP at



FIONA Fullerton, who plays an enemy agent in the film, poses for the cameras while exploring the man with the golden gun. With enemies who look like this, who needs friends??



BEAM me up! Extra-terrestial-being Grace Jones gets eyeball to eyeball with a passing stranger in order to practice her famed Vulcan neckgrip. The poor chap looks suitable worried, probably recalling the number of people Grace injured during the fight scenes of "Conan The, Destroyer". It was deemed prudent to cover her rather protruding ears whe when meeting royalty. Blueblood or not blueblood, that is the question?



NICK Rhodes (agent 006½) smarts with pain coming from under the table, while his onlooking wife Julie-Anne giggles, having seen Grace's ears. Meanwhile Simon ponders on whether he should be the next 007, whether people really like his new haircut, and how he can lose a few pounds before he gets the part . . .



PRINCE Albert Of Monaco gives Simon's new haircut a 10 out of 10, but made no comment about their theme

PRIZE CROSSWO

ACROSS

- ACROSS

 Auf Weidersehen Pet? love don't live here arymore (5,4) is she making waves while welfung on sunshine? (7) is she making waves while welfung on sunshine? (7) is shown in the footspers (8) expenses (8) expenses (8) expenses (8) expenses (8) expenses (8) expenses (9) Follow the dost like Mike, perhaps (4) worry expressed by mutating gnats (5) expenses (9) worry expressed by mutating gnats (5) Regular gig for the Residents, porhaps (9) Nancy Wilson's band may be in need of a pacemaker (6) or of the file of the
- 10. 11.
- 12.
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- set in need or a gacenase is Sort of net for a performing high-flier (6) Czukay's old band's headphones (4) King Kurt character scrambled my eggs (6) Thunderbrids (8) Chart position of Hardcaste's song (8) Wet weather wear for the scooter brigade (7) Support of the sort of the source is the sort of the scooter brigade (7) Support of the sort of the sor 32.

DOWN 8 notes played by under-16s with Cale, perhaps (5,5) A mature outfit, but not Pro (7) Winged messenger of Vangelis (5) 'ellion ruined by Richie? (6)

- 5.
- 'ellion runned by Richier' (6)
 Tapestry King or Cale, perhaps (6)
 Mr Daley in Love with Lee? (6)
 Everyone in dreadful narrative song (6)
 Surfing wave or destructive street-dancer? (7) 11.
- destructive (7) This Island --' (5) Clapton classic on Clay label? (5)

The first correct entry opened wins a £5 record token. Send your entry to Prize Crossword No 64, Melody Maker, Berkshire House, [68-173] High Holben, London WCI TAU. Closing date is first poor. Monday, July 8, 1985. The winner of Crossword No 60 is Ron Quaintance, 15 Westgate Cross, Cannerbury, SOLUTIONS — Across: 1, MoR., 7 Act, 9 Mestgate Cross, Cannerbury, SOLUTIONS — Across: 1, MoR., 7 Act, 9 Mestgate Cross, Cannerbury, SOLUTIONS — Across: 1, MoR., 7 Act, 9 Mestgate Cross, Cannerbury, SOLUTIONS — Across: 1, MoR., 7 Act, 9 Mestgate Cross, 1, More Cross

- 17. Johnny's not all thumbs in the Boomtown Rats (7) 19. Gil's hot cornet? (5-5) 23. Film measured in 12 inch units? (7)
- Cat-fan wear for the hippy brigade (6) 24.
- Bassist Chris. Yes, he's an aristocrat (6) 26. Creepy sort of Tooth of Mick Jones extraction? (6) 27. Bobby's aristocrats sang 'Ode To Billy Joe (6) 28. Whitehead gets a nine (5)

LADIES and gentlemen, please rise for that sacred part of the paper, TTT. Happy days are here again and all you whacky wonderful people out that's what we say . . . (there's too much swearing in TTT -

Okay, wagons roll ... (there's too much TTT in TTT - Ed) and we'll get the rubbish and the apologies out of the way first there's some nonsense here about the Faith Brothers being frightened, poor lambs, by qhost about the Faith Brothers being frightened, poor lambs, by ghosts while shooting a video for their new single "Stranger On Home

THE KILLING FEELS

THE KILLING FEELS

DID you see 'old Blarney on the telly the other night stumbling over Princess Di's dress? No? Well, by the time the cameras arrived for the Royal Premiere of "View To A Kill", Blarney was already on all fours talkirig to any stocking seam that moved (and some that didn't). Our hero then stumbled into the great outdoors for a breath of fresh air only to be greeted by hundreds of screaming Duranie fans mistaking him for John Taylor. Charles and Di left the Odeon to polite applause which stopped as soon as the great Mr Moore waved to them thinking they were his fans. Then Simon "Spudface" Le Bon and his cohorts appeared and the horde erupted, before he disappeared three seconds later in that car of cars Loose Windscreen! The fans screamed, Blarney passed out, Loose swept the band into the night, and Bond produce? Chubby Broccoll laughed all the way to the bank. Meanwhile, TTT made a forced entry into the Hippodrome party to celebrate Blarney's performance ... (There are too many parties in TTT — Ed)

JAMES BOND

THEMES

1. FROM RUSSIA WITH LOVE - MATT MONROE Back in the days when men were men, pop stars were men, and women wrestlers weren't, Matt Monroe, the smart man's Frank Sinatra, crooned over silhouettes of naked nymphettes.

2. GOLDFINGER — SHIRLEY BASSEY Shirley's finest moment, and definitely the most memorable Bond theme to date.

3. THUNDERBALL —
TOM JONES
Back in days when Las Vegas
was a Mormon capital, Wales'
answer to Ken Dodd tried to
find out whether the old
man's grass was greener but
found that it had been
cemented over! cemented over!

4. DIAMONDS ARE FOREVER - SHIRLEY BASSEY (Reprise) The only performer to be asked back for another crack at the whip, Shirley succeeded where Tom failed (ie, she produced a good tune).

5. YOU ONLY LIVE TWICE — NANCY SINATRA Frankie's little girl delivered one of the less memorable Bond themes.

6. LIVE AND LET DIE — WINGS
A truly epic epic. Paul had always wanted to write Beethoven's 5th Symphony, and this is the closest anyone has ever come. A truly appalling 007 in the guise of Roger "Eyebrow" Moore.

7. MAN WITH THE GOLDEN GUN – LULU. Apparently this theme was written about a man with three nipples! The Beeb nearly sanned the record for its indecent subject matter, and Lulu's reputation was severely impinged through being branded as a sexual deviant.

8. THE SPY WHO
LOVED ME — CARLY
SIMON
One of the only two good
records Carly ever produced!
After "You're So Vain". It took
her five years to work up the
energy to record the theme
from a film best remembered
for Barbara Bach's revealing
attire.

9. FOR YOUR EYES
ONLY - SHEENA
EASTON
Remember Sheena? You
know, that Scottish
housewife-cum-superstar who
worked from nine to five and
made us all suffer for many
hours more. All America
clutched our Sheena to their
patriotic breasts after the
release of this paean to
opticians, but forgot her the
next day. A week later they
forgot about the film!

10. VIEW TO A KILL —
DURAN DURAN
His name was Bond . . BasilDon Bond . . The Duranies
provide conclusive proof that
even when a band can only
produce gerbil droppings
disquised as songs, they can
still have a hit with a Bond
theme. The producers have
also devised the only answer
to Roger Moore's farcical
performances — seek out
Grace Jones, who's even
worse!

Ground". Oirector Tim Pope staked out the location for the video at a farmhouse deep in the bosom of stockbroker Surrey and took Polaroids of all the rooms. Except that every time he took a snap of one particular room, the picture never came out. Interesting, huh? Perhaps he had the lens cap on, no? But when they came to shoot the vid a goat that was being used in the filming (and don't even ask what a goat is doing in a Faith Brothers video) arrived at the room that wouldn't be filmed and immediately went hysterical and dived out of a first floor window. Luckily the goat lived to tell the tale. How else would we have known? (Too many goats in TTT – Ed.)

APOLOGIES? We've made a few.

many goats in TTT – Ed.)
APOLOGIES? We've made a few.
But then again, too few to
mention. However... our own
king of the paparazzi. Maurice
"Bath In Bubbly". Conroy is
threatening to break our legs
unless we make it quite clear that
the smudge who fell out of a tree
trying to shoot Sade in her
bedroom was not him. Maurice
wouldn't dream of trying to film
Sade in her bedroom. The jacuzzi,
yes... the bedroom, no. And we
thought he was fearless (There's
too many apologies in TTT – Ed)

ANO we hear that those mighty creatures The Smiths might just be on their bikes from Rough Trade. Bound for WEA or CBS

we also hear that Phonogram WE also hear that Phonogram have dropped their distribution deal with Some Bizzare, whose acts include Test Dept, The The and the incredible Marc Almond. With Marc about to unveil a new and doubtless brilliant album, record companies were falling over each other to see the king gutterheart at The Birkton Fridge last week ... and what's all these rumours about RCA eating Arista for breakfast?

QUOTE OF THE WEEK

WEEK

'IT won't be like the Tony
'IT won't be like the Tony
'Curtis and Jack Lemmon film
'Some Like It Hot' — even
though David always likes to
get into dresses if possible."

Mick Jagger on his
proposed new movie with
David Bowie.

THAT Bryan Adams chap has been impersonating old John Noakes over in Memphis, Tennessee. The Canadian neartthrob was taking part in his first parachute jump from 5,000 feet when the ripcord failed to work when the ripcord failed to work and the poor boy plummeted down towards the ground. Luckily, the reserve chute did the business and Bry escaped with minor bruises and a sore arse. AH, the price of famel Young Peter Astor, singer with up and coming child stars The Loft, was mobbed by classmates after his appearance on "ORS" and the Colour Field support slot. Funny, thought nobody watched "ORS"

MOVE over Jesus And Mary, here comes Slaughter Joe. Creation's latest signing lived up to his illustrious stable mate's reputation by trashing everything in sight on a recent visit to Berlin. After smashing a number of bottles on stage, the man started to attack most of the security men and was eventually hauled off to the local nick for a night in the cells. Next day, Joe was deported (wonder why?) leading the long-suffering Creation boss Alan McGhee to describe him as "The biggest bastard under the sun." Charming ...

THE great Gary Glitter in Royal THE great Gary Glitter in Royal Family snub horror shock! Old double Gee entertained the lucky students of Jesus College Cambridge on Tuesday night and was then told that he wouldn't be paid. The toffee-nosed swine proved just how right Keith Joseph is in trying to cut their goolies off by claiming that the great man's music was too loud. TOO LOUD! GARY GLITTER CAN NEVER BE TOO LOUD! A certain Paul Kohla, colleague of Prince NEVER BE TOO LOUD! A certain Paul Kohla, colleague of Prince "Goofy" Edward (the ents manager at Jesus), later told GG's manager that he wasn't too concerned about the whole affair and that "unless you have something more to say, I will get back to watching the cricket". This prat wants punched . . . Scandal! Drama! International Espionage!

Sex! Drunkenness! Loutish Behaviour?

TTT presents the new soap the whole world is talking about . . .



a hot night of passion

A dramatic story of four people's struggle with this, that and (especially) . . . the

SCENE ONE: A gutter somewhere near **Charing Cross** BLARNEY Hotspur and Prudence Replies huddle together underneath the arches when disaster strikes. They've finished the meths! "No meffs . . . no comment" says Blarney scrabbling around for a fag-end. Then Prudence comes up with a brilliant idea . . . invent a pop group . . . win the Eurovision Song Contest . . see the world . . . make pots of money. Enough to keep you in meths and fag-ends for centuries. arches when disaster strikes.

SCENE TWO: Brent Cross Shopping Centre Blarney and Prudence scour Top Shop, Boots and Top Shop, Boots and Sainsbury's for likely talent. Eventually they spot Beryl pushing a trolley filled with tins of Spam around Tesco's. "Goddess' breathes Blarney mysteriously. "She'll be in my group." He approaches her steathilly. " Ere darling," he says, full of charm, "you wanna be a pop star?" "Ooooh, yes, please" coos Beryl. So that's settled. He's

about to invite her back to see his mothballs when Poppy comes out of the barbers after a particularly audacious per particularly audacious perm. He's whistling. In tune. That's enough for Blarney. Poppy is invited to be in his group too. He agrees only if his friend Mad Mikey can also join. As they discuss who's going to pay for the celebration kebab, Fay – in training for the London Marathon – comes trotting by in a leopard-skin Leotard. Blarney instantly recognises that she must be a recognises that she must be a trendsetter with a brilliant future and there and then makes a fateful decision . . . Fay will be the focal point of his group. Prudence doesn't agree. "You berk," she screams. "Oh fizz off," shouts Blarney. And that's how the pop group he'd invented to change the face of pop music



Poppy Pea . . . power-crazy heart-throb

Luscious, pouting Fay Batty . . . lusted after by millions – but it all went wrong. as we know it came to get

their name ... Berks Fizz SCENE THREE: A

penthouse suite in Cannes

Berks Fizz are celebrating.
They've been to Exeter
Sidings and come back with
the Eurovision Dong Contest
tucked safely under Mad
Mikey's belt. The bubbly Mikey's beft. The bubbly bubbles. And Berks Fizz can do no wrong. Hit follows hit. Egoes soar. They buy up most of Western Europe. A Lear jet is permanently on hand to take them to the hairdressers. Luscious, pouting Beryl wins Miss World. Fay becomes official designer for Princess Di's wardrobe. A government protection order is placed on Poppy's impish grin. Mad Mikey is made Home Secretary. It seems nothing can go wrong. But fate has a bitter twist in store . . .

SCENE FOUR: A seedy studio somewhere in England late at night.

It's been a hard day's night.

Berks Fizz have been putting the finishing touches to their new album "Four Berks In A Tiff". Fay has been given

detention for giggling in class.
Blarney is doing some mixing
... rum, vodka, brandy. Both
are tired. Both are emotional. Both feel a bit fruity. "I can't keep it in no longer . . .' Blarney, frothing at the

out of the woodwork Insanely jealous, she blames
Fay for EVERYTHING. "You
HUSSY!" she shrieks. "You bin leading my Blarney on .
I'll personally see to it that
you stay in Berks Fizz until the last day of your contract
... April 15, 1998 ... but you
will never play an active role in this group again.

SCENE FIVE: A hospital in Newcastle.

in Newcastle.

Berks Fizz have survived a nasty road accident. It's sent them all doolally and they sit around holding a truth session. Poppy says he fancies Beryl and Beryl admits she's taken a bit of a shine to Mad Mikey and Mad Mikeys after Prudence and Prudence lusts after Blarney and Blarney is too out of it to know what his name is, let alone who he fancies. The only thing they agree on is that they all hate Fay. 'Pick yer window, Fay," says Prudence, "yer leaving". She runs out in floods of tears straight to The Scum. Poppy, Beryl and Mad Mikey go

running straight to the Daily Tsar. Blarney goes running straight to the nearest

SCENE SIX: A gutter somewhere near **Charing Cross** Blarney Hotspur and Prudence Replies huddle together



Prudence . . . Berks Fizz mastermind . . . but crazy about Blarney.

underneath the arches underneath the arches.
"Bloody pop stars," says
Blarney. "Not a brain cell
between 'em." He takes
another slug of meths and
passes out.

OPeattie I Warren 1985.













MUCH ADO ABOUT NOTHING

FROM time to time, this newspaper is called upon to save the world Inevitably, it behoves an organ of such magnitude, so redolent with the aroma of probity, so richly steeped in the great traditions of the democratic processes by which Britain — and how many other nations on this ever more squalid planet can lay claim to so magnanimous, so beneficient a system of government, or one so steeped in the blood of innocent savages? — is ruled, to take up the challenge. To fail to do so would be churlish, cowardly, verging on poor taste. Throughout our long and illustrious history, from the old Tin Pan Alley days of the so-called "Roaring Twenties" when a tightly-rolled copy of the Melody Maker guaranteed immediate and unhindered access to many of the seedier dives and bordellos in London's Soho, through the "Lumbering Seventies" when dinosaurs with articulated lorries full of equipment ruled the earth, to our present epoch "Lumbering Seventies" when dinosaurs with articulated lor-ries full of equipment ruled the earth, to our present epoch in which even the common-or-garden man on the Clapham omnibus carries enough user-friendly technology in his thief-resistant plastic briefcase to enable him to record two or three "conceptual" solo LPs during his lunch hour, this newspaper has been at the forefront of each and every sig-nificant advance in the long march of Mankind. It was the Maker, was it not, who sent a correspondent via mule and steam-nacket to cover the celebratory concert performance steam-packet to cover the celebratory concert performance which followed the relief of Mafeking. Mr Archibald Woodfull-Jardine, it will be recalled by readers somewhat long in the tooth, was there, pencil and notebook at the ready, when the Kaiser's army downed tools and struck up long in the tooth, was there, pencil and notebook at the ready, when the Kaiser's army downed tools and struck up an impromptu rendition of "Sweet Jane", having decided by mutual agreement that the Prussian High Command had been issuing – over a prolonged period of time – bad acid to the troops. And, perhaps most lustrous of all in the official records of our splendid publication, it was the man from the Maker who trekked by llama, snow-shoe and unreliable hot-air balloon into the very heart of the Tibetan mountains in order to investigate reports of a popular music ensemble, highly-thought of in the vicinity, who would, in the fullness of time, release the spectacularly successful chart-topping hit recording "Boom Bang-A-Bang".

It will be seen, then, that there are no flies on us, buster. The latest crisis confronting our embattled globe, nevertheless, is of significent enough a magnitude to make even us think twice. Far be it from the editorial hierarchy of the esteemed Maker to shirk or evade a challenge, no matter how severe. Yet on this singular occasion, having weighed all the possibilities in the balance and considered the alternatives should we (and Heaven forbid that any such eventuality could conceivably come to pass) fail, we have, with heavy heart and immense sighs of relief, decided to tell Her Majesty's Secret Service to go suck a big one. It remains to be seen how the powers that be choose to react to our riposte. It should, at any rate, make a splendid read.

It should, at any rate, make a splendid read.

LAST WKT **OWLER OVERS** REMAINING BONUS POHITS

A WICKET MAIDEN HE'S gone this time! With the battle for the Ashes well and truly under way, impressionist Rory Bremner has taken a leaf out of Paul Hardcastle's engineer's notebook to concoct the ingenious "N-N-Nineteen Not Out". Bremner, who has evidently made a lifelong study of the Summer Game, cunningly impersonates several of the best-known commentator's voices in cricket and fits them into a "19"-style electro backing (the disc is credited to The Commentators). Especially fine is the rendition of Richie Benaud, and there's a pretty good Arlott too ("Botham's last delivery was so wide you'd think the bat was a protected species") Stomp you a think the bat was a protected species"). Stomp off to your local Megastore, pronto. Note to Messrs May and Gower – don't leave Foster out next time or there'll be hell to pay. (There's too much cricket in TTT – Ed).

MADE it over the page then, did you? Welcome back to TIT, the column that drinks bubbly. And lots of it. Who'll be the luscious pouting press officer that'll bubbly us up next week? We can't wait... (There's too much bubbly in TIT — Ed.).

And speaking of snooker (There's too much snooker in TIT (There's too much snooker in TIT)

here's too much snooker in TTT Ed) Mr Dennis Taylor, World

There's too much snooker in TTT – Ed/ Mr Dennis Taylor, World Champion – the greatest living Irishman before Sir Barry McGuigan became the greatest living Irishman – guested on Gary Davies' Radio 1 show on Sunday, revealing himself to be a bit of a disco buff. He coyly admitted he wasn't really the right shape for frugging but often shook the odd toe to a bit of disco at various functions internationally-famous snooker players often find themselves at ... among the artists he chose to play during his appearance were Gene Chandler, Billy Ocean, Elvis Presley. The Beatles ("I Should Have Known Better") and Gary Byrd. ... because "The Crowm" reminded him of one wild of hight in a club somewhere with Cliff Thorburn. when the pair of them got up on stage to do their own version of the number ... alternative wally of the week incidentally is Garry Davies for referring to the new Scritti Politit album as "Cupid And Psychee"

THIS week, of course, has been a

THIS week, of course, has been a week of the Live Aid Rumours (There's too many rumours in TTT – Ed). Now if we believed everything we heard then we could fill TTT with exciting stories



RECORD BREAKER

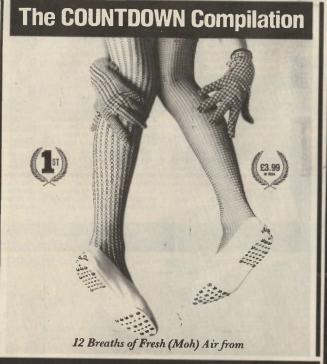
FIRST the world championship, now the Top 30. Yup, Barry McGuigan, make that SIR Barry McGuigan, has not surprisingly had a song written about him by well-known fab County Monaghan outfit, the strangely-named New York Connection. It's called "Warrior", and Ithe various members of the band are seen here rocking out with the great man himself in Barney Eastwood's gym in downtown Belfast. The flag of peace precedes him into the ring. "Danny Boy" is sung by his own father Pat and Loftus Road is just BLASTING with sound. Oh, has there ever been a night of such emotion? Single of the week Harry. (There's too much McGuigan in TTT — ED).

about all the historic events that are supposed to be happening at the Wembley/New York link-up on July 13. The big one was that Paul McCartney will climax the concert with a solo version of "Let It Be" and then bring on Ringo Starr, George Harrison and Julian Lennon for a Beatles reunion. All nonsense of course, and firmly denied by all the Juscious, pouning press officers and firmly denied by all the fuscious, pouting press officers concerned . . . and netther will the Live Aid concert see the rumoured duet between Reagan and Gorbachev, a guest appearance by Lord Lucan and Shergar, and the Second Coming by Mr J. Christ. A spokesperson for Him told TTT: "I know Jesus said he'd be back one day but he's not sure if he could compete with Bob Geldof." Sorry, but the nearest you're likely to get is a one-off reunion by Black Sabbath. Yeah, that good AND talking of run-ins with the

AND talking of run-ins with the law, a little birdie tells us that The Cult's cancellation of their Bradford benefit gig was more to

WALLY OF THE WEEK MEATLOAF

MEATLOAF
BAD enough being so fat, but
the Meat has gone one step
further and proved to be the
most accident-prone human
being since Frank Spencer.
The fat boy was touring
Australia this week when
suddenly, whoops, he
disappeared off the stage and
into the orchestra pit many
feet below. The entire
building was demolished and
the tub suffered a broken leg
and various cuts and bruises.
He will, however, appear at
Knebworth and all other
planned dates with a fibrecast
attached to the offending
limb. At least the temporary
rest might help him shed a
few pounds.



The ALLJACKS, The COMBINE, The Co STARS FAST EDDIE, The GENTS, The JETSET, The KICK MAKIN' TIME, The MOMENT, The SCENE, STUPIDITY, The TIMES



BLONDE ON BLONDE

MUST we peddle this filth to our dear readers? Radio 1 deejay Slime Bates tries to look half his age by surrounding himself with three blande dancers who are wearing funny clothes. Together, they are promoting this year's Female Disc Jockey Competition and the Babycham Road Show. It all took place somewhere in London's docklands. Pity they didn't push him in. (There's too many floosies in TTT - Ed.)



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HEL JUNE THE AD LIB (EZMANDA)

26th JUNE THE BULL

(EICHMOND)

26d JULY THE ROCK GARDEN

(COVENT GARDEN)

ROGER MOORE
YOU know that there's a new Bond film on release
YOU know that there's a new Bond film on release
this week, and I suppose you know who's in it. You
this week, and I suppose you know who's in it. You
this week how that Roger Moore is still 007 (and so
doubtless know that Roger Moore is still 007 (and so
doubtless know that Roger Moore is still 007 (and so
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the noble committee CHAP OF THE WEEK ROGER MOORE

do with assault and criminal do with assault and criminal damage than the rumoured demand for expenses. Still, the boys made up for it with a hush-hush performance In aid of the tragedy fund at The Fridge on Saturday night

STRONG stuff from South London radical rockers The Blood. Singer Bill Sykes (seriously) claims that no-one in the music business will touch the band's new anti-Band Aid single "Still Looking After Number One". Tell us about it Bill. "Band Aid has belched out an Increasingly puke-inducing charriy industry that seems more geared to generating fame than actually aiding the victims." So what are you gonna do about it? "Any profit we made from our record would go to Ethiopia, but we'd send them guns not grain." What about it Bob?

WELL, we know you're just waiting for this week's obligatory Porge Michael story, so here goes. The fat boy has finally plucked up the courage to leave home and move into a place all of his own-ee-oh near Harrods. It probably costs the earth and

looks horrible - but then again what do you expect?

FLY me to the moon. Fly me so says Steve Harley, who used to sing with a band called Cockney Rebel. He reckons its time to show that polio sufferers like himself can go into space just as easily as Neil Armstrong or yer average Yanke moonman. Watch out for flying Gary Numans on the way Steve ... HOLD the front page time again! Top astrologer Frederick Davies, the sick head who predicted John Lennon's assassination, has these tips for the next 12 months. Boy George (who?) will marry before the end of the year, George Michael will receive an award from the Queen (fattest pop star of all time?), Princess Di will become pregnant for the thirtieth time, and Joan Collins will get married. (Hat) Nothing there about Blarney's blood transfusion

OLD buddies Macca and Fruitcake (that's McCartney and Jackson to you bub) are now locking horns over the rights to old Beatles songs, said to be worth around £40 million . . .

OTHER fab pop stars at each other's throats include the Great Cyndi Lauper and the equally Godlike Madonna, currently battling it out for the official title of America's first lady . . .

ZTT "communications director"
Paul Morley, once described By
London listings magazine Time
Out as a "wealthy drunk", must
be regretting the financial straits
that prevented him from making
an initial investment in ZTT when
the label was launched in 1983.
When Time Out had a vacancy for
assistant music editor last year,
one of the applicants was
impoverished pisshead Morley.
He made it as far as the interview,
but didn't get the job. John Gill
says "Relax!" "communications director

WELL, that just about wraps it up then. Not a bad TTT this week, we then. Not a bad TTT this week, wreckon... sometimes we're so good it frightens us. (There's too many big-headed prats in TTT Ed.) Don't forget... any egoes you want crucified, any wallies you want to fling... this is the place to come. Character declmation a speciality. Libels no extra charge. Champagne greatly appreciated

HOWEVER, before we go we have saved just one precious little item. The news you've all been dying to hear ... the Chancellor of the Exchequer, Mr Tom Bailey, is BACK. On Monday the Chancellor spoke frankly to DunnortheSun about the day he suddenly came



A BIRD IN THE HAND

ALVIN Stardust (left) with Puff The Barn Owl who features in the man's video for his new single "Sleepless Nights". The two chaps first met up on TV-AM (where else?) and have since struck up a really beautiful friendship. Pity the record's such a turkey. (Geddit?) Alvin Stardust is 86. (There's too many owls in TTT – Ed.)

over all queer and wound up having a breakdown of sorts.
"I had drained myself completely trying to keep the Thompson Twins at the top. I pushed myself until I literally couldn't take any more. My body gave out"... In the three months since then, Bailey has been living in a £1,000-amonth apartment near the Eiffel Tower and then went off to Barbados fo recuperate... Barbados fo recuperate . . . Alannah "Haircut" Currie and Joe Alannah "Haircut" Currie and Joe Leeway apparently kept a bedside vigil during Tom's dark hours of crisis which, according to Tom, "proves we are close ... it proves we could not care for each other more ... "All gripping stuff, but now the bad news ... Tom is now feeling as fit as a spring lamb and the Thommo Twins are ready to resume work on the album which was so rudely interrupted. Presumably that means that the other member of the band. Jeff Thompson, will be disallowed from bowling bouncers at our heroic batsmen in the next test ... (There's too many bouncers in TTT — ED.)

TTT BUBBLY: This week's TTT bubbly was supplied by the magnificent Karen at Beggars Banquet, the label that gave the world Gary... ahem... Numan and is now home to the wonderful Fall. This breathtaking gesture proves what we have always known — Karen is the greatest living woman known to the Western World. Her bubbly's not bad either



THE TIT INTERVIEW: STEVE **NORMAN'S PLONKER**

"WHEN I was just a wee thing Steve said to me one day... "Stick with me kiddo and I'll make you famous". He weren't wrong were he? I mean, I always felt I was destined for greatness but I never dreamt I'd be quite so famous. "Not that it's an easy job. Steve says I'm never off duty and he's right. Can't relax for a second, frankly, Just go for a stroll in the park and you think, nothin' going here, I'll just nod out for a bit... and then it comes... the call. You just don't know with Steve. Never a dull moment. Trouble is the bigger your reputation the harder you have to work to maintain it — you can't fake it if you're the great Steve Norman's plonker. See, everyone's always trying to catch you out... they just want to get to know you to see if you're as good as you're cracked up to be. Not hat I have any fears on that score, you understand — I happen to think I'm the best in the business and that's the end of it — but you wouldn't be human if you didn't feel a wee bit of pressure every so often' especially with lots of new young guns making claims for your crown.

"Regrets? I've had a few. But then again, too few to mention. It can be a sticky old job at times and I do sometimes get a bit worn out, but I usually manage to raise a challenge, if you get my drift.

The thing is we do a lor of travelling with the Ballet and oi' Steve he's always up for a new experience so I've got to be ready for anything. Planes is old hat. Joined the Mile High Club centuries ago. No, it's ski-lifts and tractors and bubble cars and parachute jumps that he's into now. Sure I get exhausted but if the spirit is weak then the flesh is always willing ... and I don't think Steve is a dirty bastard like everybody says at all. He's a normal, healthy, hot-blooded male and turfing 19 times an hour seems perfectly natural to me.

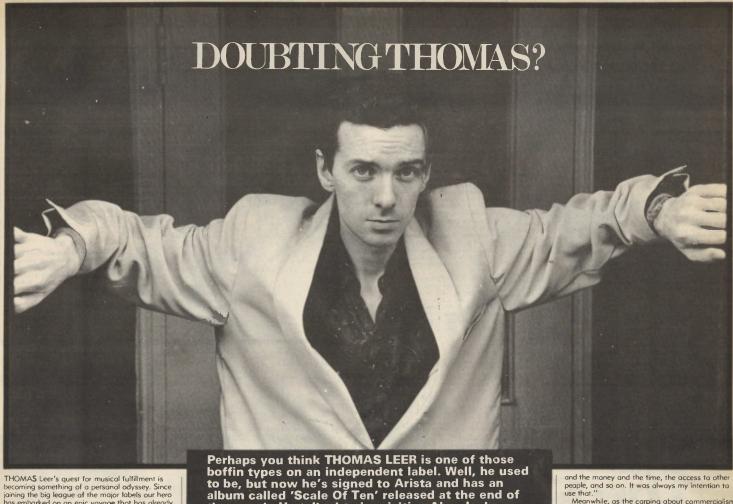
"Of course it's flattering being known as Superplonker and it's absolutely-true, of course, and no, I have no thoughts of retirement yet. I'll keep it up for as long as I possibly can.

"What do you MEAN, have I e

Next week: Michael Jackson's pet Bama.



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becoming something of a persanal odyssey. Since jaining the big league of the major labels our hero has embarked on an epic vayage that has already braught him face to face with the indifference of record buyers and provoked critical taunts af "cammercialism". His apening shots, the singles "International" and "Heartbeat", fell disappointfally short of their target, while the fate of the new 45, "Number One", has yet to be described. decided.

But young Thomas, fit to slay dragons with his Foirlight if necessary, has greater ammunition up his sleeve — his about-ta-be-released album, the first of his new cantract, and his strongest assault yet on that mythical fortress of ringing tills and personal satisfaction

yet on that mythical fortress of ringing tills and personal satisfaction.

Predictobly enough, onlookers have been wondering aloud why Part Glasgow's most musical san is so set on carrying off this particular Golden Fleece. Aren't you supposed to be the archetypal indie man, we keep asking him? Aren't you the king of assemble-it-yourself technology? What are you doing among the big boys and the even bigger budgets? Isn't this some kind of sell-out? Thomas Leer just sits back and sighs. "I'm actually quite relieved that I've started to get a bit of backlash," he says, canvincingly enough, during a break in recording. "In the early days on the independents I got unequivocal suppart from the press, and from certain writers in particular, but I always knew that when I started to do what I wanted to do, that would change. Left-field people tend to be very precious about their artists. They want you to stay exactly where you are. There's samething nice and comfortable about someone who is bucking against the system but not really winning. But that keeps everything at the status quo, and I've always thought that you should wheedle your way in and subvert from the inside. That's always been my view — get inside and use the situation."

That process of subversion has taken him from

inside and use the struction."

That process of subversion has taken him from the DIY world of the independent labels to a contract with Arista. But it irritates Leer that those enthusiasts who thought they had him safely marked dawn as a perennial autsider, making music that only elitist ears would hear, now accuse him of commercialism as if it were same kind of dereadent disease that had allowed to creen up on decadent disease that he'd allowed to creep up on

"If I'd been the sort of person who had always against commercialism and good melodies and that sort of thing, then what I'm doing now would be a sell-out," he says. "But I never have been. I've always been quite upfront about the fact that I like pop music and I like commercialism and I dan't see any reason why I shouldn't use It if it's available to me and I can cut it."

He says he can find something positive to enjoy in every kind of music, and is obviously praud of his catholic attitude. He maintains he could go

into the studio one day to work with Nick Cave or Yello, and the next day with Hall and Oates, and be equally happy with both. "It's all music to me,"

be equally happy with both. "It's all music to me," he says.

The ease with which he has embraced a big recording budget is further underlined by the fact that he now pays little attention to the indie scene. "I'm not really in touch with all that now," he says. "I still check things out if they look interesting, but there's been nothing coming out of there that I've found interesting recently, aport from things like The Smiths that have gone overground."

When we spoke, Leer was putting the finishing touches to "Number One", the current single and

ranks of Britain's housewives joining in as they go about their chores. But then Thomas Leer's recent work has tended to be like that — it can slip past you almost unnoticed among the other smooth pap productians until one line, one note, pierces the cansciousness and lets you know it's a wolf in sheep's clothing. "International", with its non-melodramatic view of the big business world of the begain trade harnessed to a melody which the heroin trade harnessed to a melody which, the record compony wryly noted, would make a perfect jingle for a Far Eastern airline, was a perfect case in point

Leer says that when he wrote "Number One" a year ago, it marked a definite move into what he himself terms Hall and Oates territory, and seemed

'I'm actually quite relieved that I've started to get a bit of backlash

the month. He talked to inquisitive Alan Jackson about the change in his fortunes and his current

prospects. Photography by Paul Rider

the last track to be recorded for the album. It's smooth white soul sound was so different to his original conception of the rest of the material that original conception of the rest of the material that he considered putting it out as part of a three-track soul EP, separate from the album. Arista's enthusiasm for its mainstream sound, and his own enjoyment of using other musicians on the sessions, caused a rethink. In retrospect, he even wishes that he had brought in such outside help earlier in the praject. Was this further evidence of the smaothing off of Leer's cherished raugh edges? Could the word "compromise" be hovering just around the carner? "Compromise" No, on the cantrary," he says with certainty. "It's actually quite interesting — more so than daing the other things even, because I have ta approach it in a whole different way. There's working with musicians, getting the

far tao straight far the radical move he was engaged in at the time. But isn't the fact that he's now happy to release it as a single and include it on the album evidence of a kind of carruption? Was Arista deliberately steering him towards more commercial postures?

"They couldn't do it" he save with the ware.

They couldn't do it," he says with the weary potience of someone answering what they know is gaing to be a recurring question. "I da what I want to do in the end. If I get a lot of positive reaction to something I do, I may go still further towards it. But if I don't like what the company Is reacting to, I just won't ga any further towards it. I don't dislike this track at all. On the contrary. And it can want the other contrary. it can work the other way too. If the compony really like something and I do too, I'll try and use their positivism."

There was a fair bit of shapping around before

that was the whole idea" "I wanted more money -

playing standard up to scratch. It's a whole different process. 'Number One' fits in quite nicely because I wanted the album to contain a lot of different styles and techniques. I wanted to use it as a finding out album, to see how for I could go and what I could do as a producer and writer and so on. This track rounds it aff nicely, as it's the most commercial and straightforward af them all."

There's no argument there. When the girl charus does its "Ooh, Number One" bit in the background, yau can almost imagine the massed

the Arista deal was signed. In the end, it was the only company that promised Leer the freedom and the kind of money and facilities he felt he needed to develop his work.

to develop his work.
"I wanted mare maney — that was the whole idea," he explains. "Originally, when I was working an the independents, it was the ather way round. I didn't have any money and I had to do it all myself to get any result which was anywhere near what I wanted. That was the idea of getting a major contract, so that I could have the facilities

peaple, and so on. It was always my intention to

use that."

Meanwhile, as the carping about commercialism continues, it has to be said that reither "International" nor "Heartbeat" were able to translate interest and acclaim into actual sales, and that the current single hasn't yet shown signs of reversing that trend. It's galling enough to be accused af selling aut, but daubly so when those criticisms aren't justified by chart success. Leer dismisses the idea that he might feel bitter about his first two singles failing to be rome his hits.

distinsses the local that he might teel other about his first two singles failing to become big hits. "No, but it's boffling as to why they didn't happen," he says. "I think it's down to a lot of different factors. There were Internal problems and uphevols within the company at the time of the first single, so it maybe wasn't properly promoted. As to the second? My stuff is so different that people tend to get an expectation when they hear people tend to get an expectation when they hear one track. They hear one single and expect the next to be some kind of logical progression from that, and of course I don't take logical steps. I think possibly that alienates people, and it probably disjointed the support I got on the first

As a writer, he also finds it frustrating that, of As a writer, ne also finds it mustrating that, or the goad singers who are around, many are covering old material instead of seeking out new work. Billy Mackenzie is ane guy he thinks could do a good job of his work. Paul Cohen is arrother. And yes, if we're talking commercial, he wouldn't mind Alison Moyet or Paul Young having a crack at something from the Leer songbook. He certainly rites them both as singers.

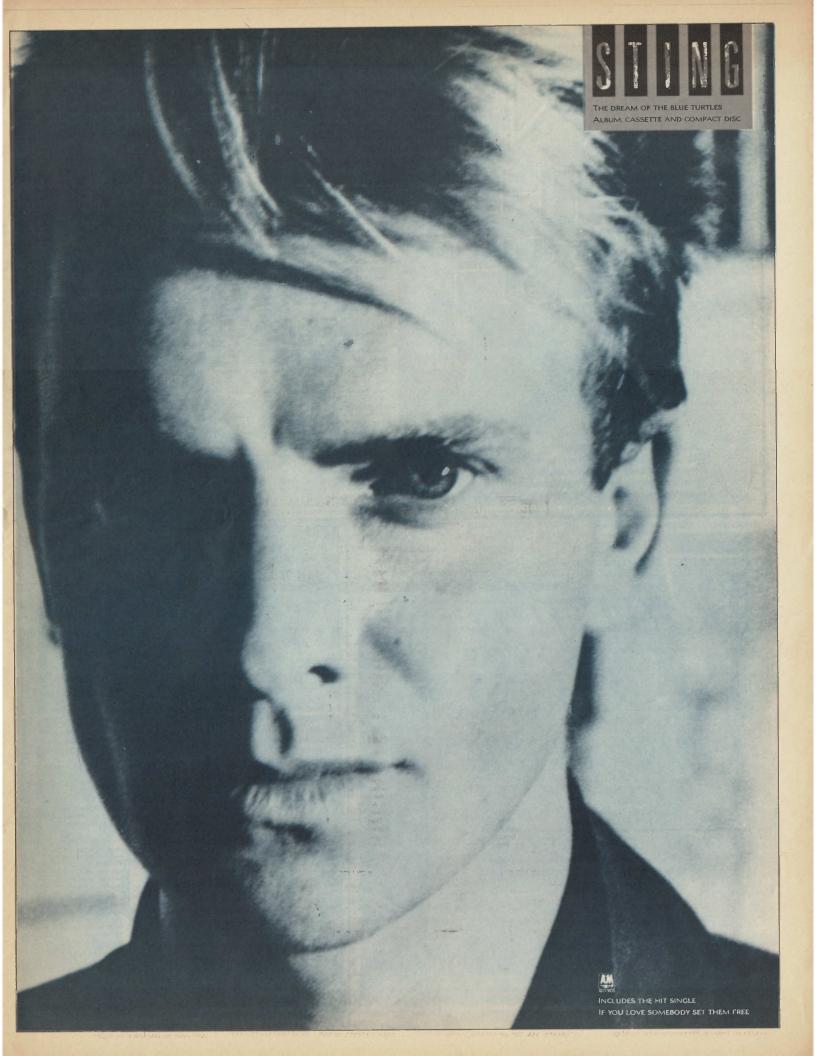
raina Asison moyer or Paul roung naving a crack at something from the Leer songbook. He certainly rates them both as singers. Given that it's likely to be one of his own performances that gets their first, how easy would Thomas Leer private person find it to become Thomas Leer pop star?

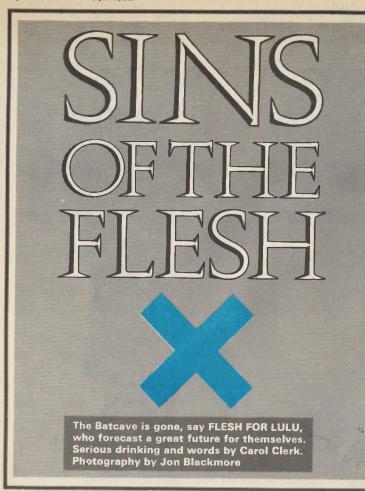
"Well, the public personality would be what I am," he says. "I'd like to try and put across the visuals on videos and sleeves and so on more in terms of acting, taking an a role for each thing. Projecting something, using the medium a bit. We did a videa for 'Heortbeat' using a special machine to bend and shape my jaw line and magnify my eyes. It's just my face the whole way through. The effect is a bit hortfife, strange, not a glamorous thing by any means. But then I'd rather be a bit disturbing, a bit subversive."

That policy carries through to the album Itself, which contains a breadth of styles not seen in his work so 'tar. There are big, synthetic sounds,

work so far. There are big, synthetic sounds, straightforward funk, some white soul and some bollads, one of them near suicidal he says.

He's not worried what the critical reaction will be – just interested. "I've never bothered much about that sort of thing," he claims. "Mind you, used to say that years ago and my mates used to say, Yeah, you don't need to. They're only saying good things about you'. But to be honest, even the good reviews didn't make that much difference. It was great for a week, but then the next week na-one knew me again."





THE poster on the wall of the pub down the road said it all: "Tonight at the Retford Porterhause ... ex-Batcave boys, Flesh For Lulu." The Batcave may well have provided Flesh For Lulu with their first real opportunity to moke themselves known to the great British public. It may also have attracted the attentions of certain journalists who would dutifully go home and fill the pages of the Lulu scrapbook with columns of extravagant praise. praise.

proise

Since then, however, the

Batcave connection has become
something of an albatross. It
would be all too easy to cast
Flesh For Lulu among the
remnants of an old and patently
ridiculous "movement", to
connect them instinctively with
the horifying clichés of the
Gathic age, the archetypal
miserable bostards draning
miserable songs, all pallid skin
and black clothes and dead
brains. It would be easy, yes, to

and black clothes and dead brains. It would be easy, yes, to do all that. And it would be a terrible mistake. I should know—I mode it myself.

The original purpose of my rip ta Retford Parterhouse wos to observe the progress of the support band Lazy Dynamite—
an inceptious young particle. an ingenious young pap/rock bond from Landon. The fact that Flesh For Lulu were headlining wasn't samething I'd thought too much about. And then, around midnight, Flesh For Lulu tumbled on to the stage Lulu tumbled on to the stage and blew my own misconceptions to kingdom come. There's nothing solemn, nothing glum, nothing posey about this band or their music. Here we have drama, emotian, colour, melody, energy — rack 'n' rall'. The Lulu monifesto is "rhythm, sweat, sex, fun". And a carference in The Oporta was obviously in order.

obviously in order.
"People tend to take what's







Who are THE LOFT and why are they sailing up the independent charts? Martin Aston went to buy them drinks and find out. Photography by Paul Rider

of bands who I like." The Lott are traditional,

jangly, played like Television would play the Richard Hell would play the other stuff is guite



gets pretty baring using people's faces. I'm sick of hearing about me being the one with the big

me being the one with the big nase."
There is, however, a certain perversity about Flesh For Lulu, despite their pratestations of innocence, it's a perversity that's opporent in their music, lyrics and presentation, and it's one of the qualities I'we come to enjoy about them must.
"We're never deliberarely perverse." argued Nick. "If we sound perverse, it's only because we're noturally perverse persons anyway."

anyway."

The by-standing rock 'n' roller who loter found himself in an oltercotion with Rocco would be the first to ogree.

AS interviews go, this one hod started off very politely, the Lulus treating all enquiries with a careful moderation. But a few pints can work wonders, and as the hours possed the declorations become more

forthright,
"Rock 'n' roll is to ond fro ond
in ond out." "For on illiterote,
I'm quite literate." "The NME hod a middle page feature obout Neil Kinnock . . . whot the fuck has he got to do with music?" "We're everything that's been good about music in the lost 40 years." "Most people who've been around as long as us either

crock up, give in or cop out."

Quite clearly, Flesh For Lulu
are in no mood for crocking up,
giving in or capping out. Their determination to do everything their own way was, I suspect, a the root of their disogreements

with their former record compony, Polydor. "We've wised up quite a lot," ogreed Nick. "We hoven't got a bunch of bullshitters behind us soying 'Why don't you compromise on this, boys?',
'Why don't you glam up your

image a bit?' Polydor used to image a bit?' Polydor used to say that. There's a reol confidence about our band naw that's averwhelming. It's like being in a boxing motor. There isn't a person who can knock us out of the position we're standing in. We're the hottest thing oraund."

This overwhelming confidence come with the arrival in the ronks of bassist Key, the lotest recruit.

ranks of bassist Kev, the lotest recruit.
"Before Kev joined, it was like a smort, shiny red Codillac firing on three cylinders," soid Nick with a dramatic flourish. "Now it's firing on all four. The line-up is complete. We're giving less consideration to the presentation and more to the feel of the thing. Every time we play a song, it sounds different, and it gets better the more we play it. "We know that you can do as much with two chords and two phroses with the night sentiment repeated os you can with a huge

repeated os you can with a huge orchestrated concept. That's just not what we're about any more. We're not about any kind of concepts or orchestration. I can't honestly think of any other band oround who ore like us. We're not part of any

movement.
"Rock 'n' roll is a kind of sound and rhythm that you can't deny. It's gonna get your hips moving. Rhythm is something you've either got or you hoven't. Whot we've got here is a four-woy rhythm. Come ond see a real band play!"

IN the immediate future, Flesh For Lulu ore recording a new olbum for Hybrid, with Croig Leon producing. The distont future for the band opporently stretches into the next century! "We're going to corry on for the next 40 yeors."

If their current form ond confidence keeps up, they might be right.



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SOMEONE took the trouble to give me the recipe for a Mai Tai but I went and lost it. However, I do remember wondering what would hit you first — the phenomenal alcohol content or phenomenol alcohol content or the second mortgage repayments necessary to buy one. It involves dark rum, white rum, tequila and a whole lot else, and sounds like a case of stand up, throw up and fall down. A musical Moi Tai is far refer and hore as such

stand up, throw up and tall down. A musical Moi Tai is far safer and has no such unpleasant after effects.

"A Mai Tai? Whooa," says Jettie Wells, one third of the Guyanan trio, rolling her eyes to illustrate its patency. "It could kill you, really. We tried one last time we were here and its nice as long as you're sitting — in fact it's lovely. But don't try and stand up. You'll never make it." Her partner Carolien de Windt breaks into a bar-room rendition af "My Way" to show just how tired and emotional it can make you feel. The third ingredient of Mai Tai, Mildred Douglas, does her "the one thot got away" impression to demonstrate the bucket-like proportions of the glass in which the said drink is delivered. delivered.

None of this really explains why three former session singers from the one-time Dutch colony off South America came to form off South America came to form a group in Amsterdam, but some questions defy such international hopscotch. The collective hysteria brought on by a long-houl flight from Guyana to Holland to Britain while their isola ("History" in a volume to be southernaments. single "History" is nudging a place in the British Top 10



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eaves little time for the

minutioe.

The recard's success has to be a surprise. When did a Dutch graup lost hit it big in Britain, let olone a black Dutch graup? And if anyone wonts to split hairs over place and origin — all three girls settled in Amsterdam with their freelities or were. gins settled in Amsterdom with their families as youngsters – then let them nome the last Guyonan group to fill the disca floors. Is the music scene in the Netherlands the odd mixture af leather clones and Boom Bank Tiddle Poes that learther Kierk Tiddle Pop that Jonathan King's occasional European sorties on "Top Of The Pops" would have

"We'll just say that there are a lot of different sounds," says

It sounds mare lethal than a Moi Tai, I think to myself, and venture the apinian that perhaps Dutch isn't the most immedately musical of longuages ta sing in.
"Nat for you, perhaps, but it's
fine far us," soys Mildred, wha has anly been in Britain far six haurs but who is abviausly no slouch when it comes to learning the ropes. Carolien politely goes into a coughing fit to give an occurate impression of whot I naively thought a Dutch

language vocal sounded like,
"Actually, we've just done
backing vocals for the Dutch
group..." (here Jettie trots out group ..." (here Jettie trots out a nome that is unpranounceable as well as unspellable)" ... and it turned out really nicely. The record is in the Top 10 at the moment and it was a very nice

song to da."

All three girls are quick to testify that the session singer network is an ideal training

about hormanies and singing together with people. It's better to start that way and develop your voice until you're ready far solo singing, thon to go straight

They reckon there are They reckon there are sufficiently few black girl singers on the Amsterdam circuit to moke it a less competitive business than in Britain or America. "It's more a question af ringing up your friends and soying, "Hey, I've got a session, why don't you come along too' than anything else," maintains Mildred.

MAI Tai came together as a collective entity two and a half years ago to record the work of their producers and writers Jochem Flustra and Eric Van Tijin, who compased "History' and all of the tracks on the soon-to-be-released album of the some name. Isn't there o danger that you simply became puppets though? "No," says Jettie. "Na," says Mildred. "Not at all," says

"They let us put aur awn feelings into things. We exchange ideas, Sametimes they da things that we dan't like of all and we say so, but they soy 'Oh no, thot's it and we're not gaing to chonge it' and they're usually right in the end. I had that trouble with the ballad moterial on the album. I didn't like it at all and I mode a the moterial on the olbum. I didn't like it at all and I mode a big fuss because I didn't wont them to release if like that at all. But they soid no, and I had to admit they were right later on. I had to listen to it so mony times befare I heard whot they meant. They have better ears than I do and I'm tains to later from them."

I'm trying to learn fram them."

After on initial flop on the
Dutch scene with the debut
single "Keep On Dancing", Moi
Tai managed to notch up four
major hits befare scaring their
biagest-eyr success with higgest-ever success with "History". Its relentless dance beat and hard-edged vacal sounds authentically American and far removed from anything ossocioted with wooden clogs ond the Zuyder Zee. Some people I know even thought it must be a trock from the forthcoming Pointer Sisters olbum the first time they heard

"Oh. Oh," they soy lift unisan, saunding genuinely thrilled ta bits by the comparison. "Thot's

the shat in the orm it will give ta

Dutch music.
"Tadoy in Halland they will "I aday in Halland they will know what position we are in the British Tap 20 and I think people will be kind of shaking because it's sa long since a Dutch graup did onything here. And never a block graup, Somebody from the record company told me that the guy, in their Dutch office fell off his chair when he heart how well. chair when he heard how well we were doing here. I hape everyone is going to be proud af Jettie loaks round for group

"I hope it will inspire other people when they see whot we ore doing and give them hope that they can do the some thing," ventures Carolien. "England has so many stars and so much is coming from here, so it's nice that we can hove the chance to show that Holland has something it can contribute

toa."
Yet while assuming European arigin, Moi Tai can't be accused of forgetting their roots. The flight back from Guyano came at the end of a cancert tour of their native land, playing 300-seater sports halls. "It was wonderful — we rode out on stage on motorbikes," says Carolien. "I hadn't been there for 17 vers and I gat to see so. for 17 years and I gat to see so many members of my family agoin," odds Mildred. "We did a two-hour oct with material from the album plus things we had written and some covers, like 'Ain't Nobady' and so on," says

They report a lat of talent but little oppartunity an the music scene there. "There are sa mor singers," soys Carolien. "They dan't hove any af the possibilities we have aver here," is Jettie's view. "The big studias, the equipment — it's too expensive. They don't have any

of that."
So with Guyano ond neighbouring (and larger) countries like Brazil and Mexica taking nate, South American damination seems a possibility. domination seems a possibility. Britain and mainland Europe is taken care af, too. What about America? Any plans to release "History" in the land which inspired it, and see how it fores? Already dane, indicates the guy in the corner, jolling to attention. The single has been out for two weeks there and initial impressions of airplay are good. So Moi Tai look like adding their weight to the attempts to rob the world of its capy view of

rob the world of its casy view of the Netherlands as a land of jolly forming folk who eat redskinned cheese and live in windmills. First they fill Amsterdam with pot-smoking anarchists. Then they hassle the Pope on his state visit. Now they're taking on America's block music talent on its home ground.

Where is it all going to end?

Take three girls from Dutch Guyana, fly them to Europe, give them a song called 'History' . . . and next thing you know, MAI TAI are taking a bite out of the Top 100. Chronicled by Alan Jackson, photographed by Jon Blackmore

Jettie, passibly fearful of same Dutch Tourist Board heavy hiding behind the curtain.
"There's the Dutch language
material, then English and American-type music, funk and disca, and light music toa."

just as such diverse talents as Dionne Warwick, Luther Vandrass and Deniece Williams have done before them. "No question about it, it's excellent," soys Carolien. "It teaches you Carolien, all of them shaking their heads and doing their best not to laak at the silent and un-nomed Dutch man who is sitting in the carner of the room

"We learned to trust our producers," Mildred continues

a great compliment," says Carolien. "A big compliment, really," says Jettie, shaking her head at the implications. What seems to cheer the group as much as anything about their success in the British charts is HADDY HOUR

WORLD EXCLUSIVE! **COLLECTORS AND CONNOISSEURS!** anti (a) (b) ABC-SHAPED PICTURE DISC. A SEVERELY LIMITED EDITION!





Bradford in the rain.

The last time we crossed swords with the NEW MODEL ARMY, they talked about crime, punishment and the sinking of the General Belgrano. Since then they've signed to EMI, had a Top 30 hit and lost their bass player in quite mysterious circumstances. They tell Barry McIlheney about Bradford, heroin and the joys of drinking tea. Scenic pix by Paul Rider

A NICE hot cup of tea? Well, A NICE hot cup of tea? Well, we cub reporters travel all over this green and pleasant land, north and south, east and occasionally even west, always being offered all sorts of mouth-watering temptations, but this really is something of a first a first.

a first.

It happened as the three men who make up this year's New Model Army were climbing about on the top of a hill with the increasingly daring Rider in an effort to capture that elusive moment when band and hometown become one. The rather worried hack is looking down over a magnificent view of Bradford with

Army chief lieutenant Joolz as his Army chief lieutenant Joolz as his guide. She is talking about this Saturday's Glastonbury Festival at which both she and the merry men will make an appearance when suddenly it is revealed that she will also be helping out at the drinks tent. Go on Baz, get down to Glastonbury, it'll be really good crack and we might even be able to make it worth your while.

Champers? A crate of brown als? A

to make it worth your while.

Champers? A crate of brown ale? A bottle of porter? "Well, we'll see you're fixed up with a nice hot cup of tea." Shock horror exclusive probe part one. New Model Army are a bunch of tea-drinking softies. Now read on for further sensational snippets.

"That last interview we did with the NME was a real joke. This guy called

Amrik Rai came up and started going on to us about how physical and macho we are. Naturally enough, when he found out that we weren't like that at all he just went off and wrote whatever he wanted. It was a shame really because we had such a lot of fun doing that interview. We all sat around in Willy Bennett's front room, a big coal fire on the go, plenty of biscuits and a big pot of tea. Great.

Chief Earl Grey-swiller Slade the Leveller aka Justin tells the sad tale of serious double-crossing with a surprising degree of good humour, and certainly appears to be in much better spirits than the last time we met some 12 months ago in a back garden near the Kilburn High Road. No sign of Stuart Morrow, bass player extraordinaire and the man who in



Justin's own words turned the left hand side of the stage into a very special live performance all of his own. Hey, Justin, did he fall or was he rushed?

hand side of the stage into a very special live performance all of his own. Hey, Justin, did he fall or was he pushed?

"I don't really want to spend a lot of time talking about dear old Stuart." Oh go on, pretend I'm Amrik Rai, be a devil. "Well, Stuart is one of those people who bottles everything up and what happened was he got unhappy about a lot of things, some of which were quite justified and some of which were quite justified and some of which were really stupid. But instead of sitting down and having a good old row about it, he just came up to us after the Liverpool show and said he was quitting. He said he'd thought about it for some time but he was quitting. He said he'd thought about it for some time but he was quitting. He said he'd thought definite and we weren't to try to change his mind.

"He didn't give us any reason and we still haven't heard anything direct from him, but according to other people in contact with him he was worried that the musical element which was based around his playing was becoming secondary to the lyrical content. We had always structured the hard around his bass as a lead guitar, but maybe he felt he wasn't getting enough attention for his obvious talents. We did try and discuss all this with him but as you know he was never a great talker.

"Seems and go home and not face up to the responsibilities of what the group was singing about. He said it embarrassed him singing songs against heroin because he didn't know any junkies and he wasn't interested in the subject."

Rob the drummer with the very long hair? "He just wanted to play the bass and have a good time." Jool2" He's a spoult little prat. AND he was getting fat. "Ocoh!

The man occupying the Stuart Morrow space from now on is Jason, a shockingly youthful lad of no more

The man occupying the Stuart The man occupying the Stuart Morrow space from now on is Jason, a shockingly youthful lad of no more than 18 summers, and by all accounts a more than capable heir to a fine tradition. Say hello to your first interview, Jason.

"I had seen the band a few times and

Thad seen the band a few times and I was at the last show they did with Stuart. So I knew they were looking for a new bass player, I went for an audition and got it. Obviously Stuart was very good on stage but I've taken over now and I'm confident that I will be able to replace him and eventually do even better. "Well said, young man. Despite this refreshing confidence for the future and obvious bitterness over the rocent past, there is still a lingering suspicion that New Model Army's sudden and unexpected trip into the Top 30 with EMI and "No Rest" proved too much for a band so accustomed to life on the lunatic fringe. fringe

fringe.

Slade the Tea-Drinker: "Not at all, Actually, the first six months after we signed there was no pressure on us whatsoever because we didn't release anything. The only problem was that neither us nor EMI ever expected 'No Rest' to be a hit and we certainly didn't expect it to get into the Top 30 or for us to be asked on Top Of The Pops'. And suddenly everything went a little bit crazy and The Sun and The Daily Mirror were ringing us up and it's all Mirror were ringing us up and it's all getting way out of control.

getting way out of control.

"So we decided not to bother with
The Sun, because it is obviously the
lowest of the low and we said we would
only do TOTP if they let us play live.
Then they told us we had to cover up
part of the tee-shirt ("Only stupid
bastards use heroin"), but we did it

and in the end it was great because the tee-shirts got more publicity than we did. We also stopped doing all interviews after the NME experience and the Sounds one, which was a joke as well and bore no resemblance at all to what had actually happened, but now we reckon that we might as well talk to the press again because if you've got something to say through your music and your lyrics then you might as well try to get that across all the time and just accept that it's going to be misquoted. Sadly, it's a fact of life and we're going to have to learn to live with it.

There is also the infamous matter of

with it."

There is also the infamous matter of the, sh, anti-drugs clause in the original contract. Seriously, Justin?

"It's more of an understanding than an actual written clause. It means that employees and representatives of EMI Records know that when they come to New Model Army shows or parties they must observe the New Model Army code of conduct regarding their social behaviour. In other words, if they are paralytic drunk they can just fuck off."

That's nice talk, but likely to be

That's nice talk, but likely to be seriously misunderstood in certain

quarters.
"Yeah, because of that sort of attitude we have and because of the



The new New Model Army: (I to r) Jason, Slade, Rob.

Jason, Slade, Rob.

way it is then presented in the press
we get this reputation of being really
dull and humourless, when in fact you
only have to histen to something like
'Young Gifted And Skint' to realise
that we DON'T take everything
seriously, that we do have a bit of a
laugh, but people, just don't want to
believe we are like that. Maybe it's
because a lot of bands only do love
songs or only do heavy political songs
while we try to do both. People don't
seem to realise that you can have
passion in your work and be really
committed to it and still go out and
enjoy yourself.

enjoy yourself.
"Why not? It's perfectly normal.
Instead, we get these letters from folk
asking what a song like 'Sex' is all
about, like what am I trying to say, about, like what am I trying to say, what are my sexual politics and all that and I have to say, well, it's just about really wanting someone one might and nothing more than that. A New Model Army song does not always have to be taken as a political statement. "Joolz" 'It's about fucking." Thanks Joolz.

At the risk of getting on the end of a similar outburst, I'd like to ask Slade the Bonker about a song called "Heroin"

"The whole anti-heroin stand is quite fundamental to what we do. Heroin has been in the news a lot recently because it is now so cheap and

therefore it spreads very fast and it thought we should do a song about it. The campaign against using the stuff has been so soft up to now that we decided to toughen it up, and put a hard edge on it because you can't be soft in this sort of situation. YOU CANNOT BE SOFT WITH JUNKIES. You can maybe feel sorry for them but it's basically a disease and they are spreading it all the time.

I think the song was very good, probably the best thing we have ever done, although I also liked the 'No Rest' 12-inch. The album itself possibly sta bit in the mix and ended up sounding a bit dull and relentless, no light and shade in it, but that's because it was mixed with the radio in mind. It's not an album for sitting around and listening to. It's an album for doing the housework to, for driving to, you know?

"When Stuart left, it would have been easy to get depressed because that was like the original New Model Army, but personally made a very deliberate decision to carry on, and the main reason for that, although it may sound arrogant, is that there are simply no other decent bands around at the moment. There is a real need for the New Model Army because we have the ability to play in a certain way and have a certain effect on people. If we are not filling that space then nobody will."

then nobody will."

THE van rolls to a halt, and we get out to look over the city of Bradford, with factories that no longer work occupying the immediate horizon in the valley below. This place has clearly suffered a lot in the last few years and there is of course the ghastly image of the Valley Parade Football Ground fire still firmly stamped on the memory, with appeal boxes in every bar you go into and everyone with a there-but-forthe-grace-of-God story to tell. Not surprisingly, these three Bradford-based boys are doing their bit to try to help ease the pain.

Slade the Football Fan: "It's the one ching that I can't really find the words to describe. We are, of course, trying"

to describe. We are, of course, trying

State the Football Fan: Tits the one thing that I can't really find the words to describe. We are, of course, trying to help out, and last night we did this big benefit in the St George's Hall, which was brilliant, everybody singing You'll Never Walk Alone' and joining in together. No guest list, no expenses, and everyone giving whatever they could. You really shouda been there." I know, but I was watching Gerry Marsden and the Crowd on telly, and I couldn't see Rob. "I was there okay but it turned out to be really horrbile. It sounded like a great Idea but when I got down there the first person I saw was Bruce Forsyth signing autographs and all these girls walking around in leather skirts and stockings. Bernie Winters was there and if you look at the video he seems to have long blonde hair because I'm standing right behind him. It was turned into an attempt to revive a lot of flagging careers and just a real showbiz event. Still, you can always say you've had Number One single, so what else is there left to do? And who else but Justin to tell us? "Well, we still put a lot of emphasis on our live shows, on trying to act as a vehicle for people to express their rage and frustrations in a positive way. Well still try to keep on moving and not repeat ourselves. And hopefully we'll surprise a few people with our new stuff. Some folk probably think that I'm possessed with history but it's never really been an obsession for me. The only obsessions I have are food and cups of tea. Lots of tea."

the Adventures



FEEL THE RAINDROPS

NEW SINGLE 7" & 12"

taken from the debut album, THEODORE AND FRIENDS





Clarendon, London
APPARENTLY, The March Violets are the acceptable face of the ineffable Gothique movement which, even now, packs out The Clarendon on Klub Foot nights. Presumably, their respectability is associated with having a girl fronting the line-up rather than the more usual yukky Gothboy. Not, however, that one would have known from this evening that the Violets are hotly-touted prospects. The entire agglomeration of bands that fall under the aegis of the appellation "Gothle" (surely some adherent has come up with a snappier name by now?) – e.g. Play Dead, Sisters Of Murky – could prove an interesting, if inconsequential, nock 'n' roll footnote. Unfortunately, the humour implicit in the idea of (one assumes) adults wearing black-on-black and singing about the lighter side of grave-robbing. Thalidomide kids and sting the strength of the streng

sound.

Those few songs which were introduced were done so in the most convoluted Northern accent since Bobby Knutt (if "This is a new song; it's called "Mfigntt Oop Skreedfle" means something to you, perhaps you'd be kind enough to contact me and tell me what the rest were called). Take these Violets and crystallise them, Please?

CAROLINE SULLIVAN

RIGINALS



Pic: Andy Catlin

MARC ALMOND & THE WILLING SINNERS

Brixton Fridge, London

MARC Almond has never been ashamed to wear his gutter heart upon his sleeve. The perpetual romantic, he's never shied from expressing the whole gamu to femotions within his music. Only Elvis Costello can match him for the consistent quality of recorded output these past four years. Live, Marc has developed into the consummate shownan — having an unparalleled rapport with his audience based on a series of intimate nudges, winks and sly asides. Utilising his outrageous style, he has an uncanny knack of seducing people into his private world, creating a symbiotic relationship petween himself and his fanatical fans. Despite possessing a tongue filthy enough to rival Joan possessing a tongue filthy enough to rival Joan Rivers', the over-riding impression is that Marc is treated as a cuddly toy by his audience – albeit of that some may wish to enact extravagant sexual

that some may wish to enact extravagant sexual fantasies upon.

In contrast to their tour last year, these dates at the Fridge gave The Willing Sinners an opportunity to play a series of intimate concerts. Although the Soft Cell faithful have grown older, Marc's entrance was still greeted with the hysteria and screeching (from the audience — not the star) we've come to expect. He ran onto the stage with his hands behind, his head, pointing his pert bum in the general direction of the adoning throng — there still isn't a bottom to match it in the Top 30.

It's difficult to choose highlights from a

bottom to match it in the Top 30. It's difficult to choose highlights from a predominantly excellent set, but the version of "Always" with its infectious chorus deserves special mention. Played at a climatic pitch, the lyric had an autobiographically poignant ring about it. "Love Amongst The Ruined" presented us with Marc's favourite image of himself, that of the near-desolate wreck. He is virtually unique in convincingly carrying off this caricatured portrait of the artist as an emotional spent force.

The final flourish of an acappella version of "Blue Prelude" — emphasising Marc's control over his voice — and the sexually charged "Joey Demento", with him stalking the stage like a caged panther, can hardly be bettered.

with nim starking the stage like a tages permission hardly be bettered.

The most enduring Image is Marc singing the larger-than-life anthem "You Have", possibly the best single of last year. With this, Marc Almond conclusively proves that he can still reach the emotions that other singers don't even realise exist.

His costume is decorated with studs, metal and that funny plastic armour worn by kids who want to be Sir Lancelot. It's a calculated image that's as delightfully phoney as the aggressive posturing he Induiges in all night.

Thor Music is pretty much your standard HM pandemonium and with titles like "Raisin' Some Hell", "Hot Flames" and the admittedly hilarious "Thunder On The Tundra", you may gain some idea of the sheer breadth of his

vision.
In fact, the only things that distinguish Young Thorless from the rest of the wallies with willy problems, are his alarming muscles, an uncanny, albeit butch resemblance to Marianne Faithful, a penchant for bending metal between hi teeth and blowing up and exploding hot water bottles. The Rock in Roll Circus, don't you just love it?

PASTELS/FRUITS OF PASSION/WET WET

WET
CND Benefits, Glasgow
A THURSDAY night at the
Queen Margaret Union.
Primarily a fund-raising
event, this gig was cursed
numbers-wise by the willBluebells as headliners.
Despite being emblazoned on
posters scattered throughout
the city. Bobby and the boys
failed to turn up. That left the
attendance at somewhat less
than loaves-and-fishes
proportions, though some
£640 was raised.
The Wet boys hit the stage,
crisply-attired and coiffured,
discreetly sweating golden
drops of Phonogram-funded
sweat. Signed, sealed, and
delivered to a hype-matching
mega-deal. The Wets
complete with the MD
horns, a session guitarist,
and several music shops
worth of neat gear) have a
great singer, three good
songs and some immaculate
cover versions.
The Fruits Of Passion CND Benefits, Glasgow

cover versions.

The Fruits Of Passion
proved they're a great deal
more appetising than their
local Images-Altered-For-The-Eighties reputation might suggest.

In spite of the guitarist's Malcolm Ross fixation, Sharon's belter of a voice does considerable (Lone) justice to some good pop songs, including the single "All I Ever Wanted" and the excellent "Devotion". If her voice is occasionally screechy, her personality is positively abrasive. One positively abrasive. One unfortunate heckler being treated to "you've got as much brains as a Liverpool supporter, PRICK!" Hmmm. Grapefruit Julce.

Not half bad, these Fruits could bear rich and satisfying pickings in the future. I liked them.

Them.

Fast forward to Saturday,
The Pastels have been
dubbed 'the most hated band
in Glasgow', as is illustrated
by the fact that no-one will
lend them any equipment.
Karen has two drums, a
snare and a tom-tom, out of
which she batters an
effective amount of hell. Out
front, Stephen does his
corrupted choirboy Lou
Reed/Pete Shelley
impersonation, and the headon-one side simplicity of
tunes like "A Million Tears"
is fuelled by a roaring,
veangeful, feedback-laden
sound.

Accusations that these
were "The Jesus And Mary
Pastels" may have been
exacerbated by the sight of
JMC/Primal Scream's Bobby
Gillespie crouched behind an
amp with a pale blue guitar.
There are similarities in the
noise: A post-Buzzcocks,
curious healing roar; but
here, the tunes are neater,
the feedback less bloodcurling, the drunkeness and
violence absent. They played
for 20 minutes. They were
contrived, undisciplihed,
snotty, unrebearsed,
pretentious and wonderfully Fast forward to Saturday.

pretentious and wonderfully funny. Contrary to rumour, The Pastels do not suck. TOM MORTON

THE LOFT/THE VIP's
The Enterprise, London
The VIP's might play Pop but, fortunately, lurve and a good knees-up are not their only concerns. There's a playful little number about genocide ("Bury My Heart At Wounded Knee"), one about Reagan and Thatcher, an obscure ode to John Lennon ("The Mysteries Of Life") and a rousing, optimistic finale in "Life"s In The Living.
Recently reformed, there were murmerings among the faithful in the audience about the Mick Ronson clone in stripey tee-shirt, tlight white pants and Kickers, whose faultless Seventies style guitaring was felt to be, shall we say, an unnecessary addition to the overall sound.
Another band, another location. This time we're in a dusty garret sifting through some old Neil Young, Lou Reed and Rojer McGuinn albums looking for mystical inspiration for the soul-less Eighties. These are the musical artefacts you'll find in The Loft, cleverly and gently reworked but failing in the end to create the spacey, dream-like qualities of the originals. Time and again, just as the beautiful guitar chinning and ace rhythms reached their creaned her to reduce the excitement to a colourless drone. Only on "Winter" and "Can't Keep My Mind Off You", where longing and passion were evoked with endearing persuasion, did the band achieve the mesmerising power they'd been promising all evening.

Fulham Greyhound, London

BELFAST 1980. All the walls. particularly on the north side of the city, bear a rather peculiar looking piece of graffiti. On closer inspection, it turns out to be nothing more or less than an emphatic proclamation of the shape of things to come. According to the walls, the Future Is Pig. London 1985. All the bars,

London 1995. All the bars, particularly those to the west side of the city, pay host to a series of fast-rising aggressive new bands, some of them rather brilliant and some of them no more than very good.

very good. The five somewhat

strange-looking members of the Pig Family fall firmly into the latter camp. Certainly, a song like "Pecker" is surely destined for a much wider audience than the 100 or so diehards now sweating it out at the Greyhound although it might be wise to rearrange the title if national radio rocky road to God knows

With all these exciting thoughts for the summer being shuffled around in the now scrambled brain, a girl with a boring job kicked your intrepid reporter in the stomach and told him that he talked a lot of bullshit.

Probably right.

BARRY MCILHENEY

airplay is taken to be the next (ii)logical step along the

Dingwalls, London VISIONS of Valhalial Who is that mighty man with long flowing locks and frightening countenance? It must be ... no surely not ... yes it is! It's Lemmy! What the Motorheado One made of this fairground entertainment is anyone's guess, but his hasty retreat to the bar after the first couple of numbers might lead one to suppose that the novelty of The Man Mountain wears pretty thin, pretty quickly. Whatever your feelings about Heavy Metal (mine equate the foul noise with the crudest forms of aversion therapy) Thor and his beefy boys do provide a couple of innovations in presentation, if not in content. Enter Thor brandishing a hammer.

Dingwalls, London

Leave the piano in the parlour and take the beat out on the street. Tempo, Rhythm Volume, Tempo



Lamp
Lamp
Auro Bass Chord, Section Single
Auro Bass Chord, Fingered Chord,
Finger Chord, Fingered Chord,
Variation, Volume
Other Controls Power Switch, PowerOther Controls Power Switch, Pitch
On Light, Masser Volume, Pitch
Control

On Light, Master Volume, Pitch
Control
Auriliary Jacks Headphones, DCS124 In, Aux Ont (L&R)
Speakers Sem (3-127) x 2
Amphiber 1, 4W (RI) x 3
Amphiber 1, 4W (RI) x 4
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TOO FAT

Hammersmith Odeon, London

AN intelligent alien crash landing to earth in the middle of a Fatback gig would have its work cut out in the old Sherlock Holmes stakes. Is it a revivalist meeting? Is it a dope smokers' convention? Is it the warm act for a sex show? And is it possible you're the only person in the whole damn universe who doesn't remember the steps to the Spanish Hustlê? No reckless claims of intelligence here, but I certainly felt pretty alien as I set loaferless feet inside a half full of the veteran funk band's rabid fans. The Odeon's vibrations would have registered on the AN intelligent alien crash

band's rabid fans. The Odeon's vibrations would have registered on the Richter scale as several thousand soulful shoes beat out their elaborate, between-the-seats dance routines. The air owed more to Latin America than W6, and sweat was flying in all directions from heads and arms flung this way and that, and they were still selling ice creams down the front. Fatback were still in the dressing rooms. When they did take the stage, there was not one casually clad rear hovering near the velveteen seats. We were there to "PARTY", to "GET DOWN" and to "REALLY LET IT HAPPEN. And when vocalist Linda Blakey stressed the point with grinding circular motions of what could well be the most prominently-featured crotch in any show on the legitimate stage today, there was not one voice of dissent.

As for the music — well, Fatback have 20 or so Odeon's vibrations would

today, there was not one voice of dissent.

As for the music — well, Fatback have 20 or so albums to fall back on.

Songs like "Looking For That Good Stuff" and "She's My Shining Star" came over well in the circumstances—those being the general mayhem caused among the male sector of the audience by Linda's over-active, lycraclad lower regions. But newly-acquired lead siriger John DeBerry lacks something of the force and charisma necessary to replace his predecessor Michael Walker — and also to compete with the part of Linda that sang loudest. "Tighten Up" and "Back Stroke" had the disco wizards fighting each other for showing-off space in the aisles, while the mass convulsions provoked by the forcement of the discomplished the stronger of t

for showing-off space in the aisles, while the mass convulsions provoked by the aforementioned "Spanish Hustle" were of the sort more usually associated with Spanish Tummy. It was on an extended work out of the old hit "Bus Stop" that things got really bizarre, with assorted couples scrambling over the footlights to join the dancing on stage. Linda fussed over one fittle boy held up by his parents, then made an even greater and more lengthy fuss over one of the bigger boys who'd climbed up beside her.

With the reach-out-and-touch antics starting to extend to the auditorium. I decided to make my excuses and leave. "So Delictious", title track of the latest Fatback album, was playing as I reached the door. Looking over my shoulder I saw Linda's knees twinkling dangerously about the ears of a bemused front-row security guard — adult entertainment, I guess you'd

security guard - adult entertainment, I guess you'd call it. ALAN JACKSON



IMMATERIAL

MADONNA

MADONNA
Radio City Music Hall/New York City
NEVER has so much been said about someone with
so little to offer. Even as pure entertainment, the
simple transparent fun, the Madonna on stage at
New York's prestigious Radio City Music Hall was an
Immaterial Girl, a pale demonstration of her own
media babydoll image Instead of the bold sexy livewire delight her packaging suggests.
When I first saw Madonna perform at Danceteria
three years ago to support her first 12 inch single,
she lip-synched to the record and waltzed
mechanically through her dance steps. At Radio
City, Madonna had a band behind her, but the effect
wasn't the same. And there was that damn navel,
staring at you all night like a third eye.
Because Madonna has become the most
successful female singer since at least Donna

Because Madonna has become the most successful female singer since at least Donna Summer (note their similarities as well), her live performance is such a gross disappointment. Forget the cheap ELP-style instrumentals her band subjected us to during her costume changes. Never mind the crass rap she does above her "box" before bouncing into "Everybody". She has a catalogue of hits that last well over an hour and she performs them under a lighting rig that looks like a Metropolis iuke-box.

But her voice is simply not up to the job - almost whiney in spots like a siren on a toy fire engine — and the dancing is lively but repetitive. When she rides around on the floor in a pseudo sexual frenzy, she looks like she's searching for lost contact lenses. Compare that limp spectacle with opening act The

Compare that limp spectacle with opening act The Beastie Boys, three foul mouth white rap punks, who pack in more X-rated giggles in their 20-minute spot with just a few toilet jokes, a ridiculous dance called the Jerry Lewis and two tumtables spinning crunchy heavy metal rhythm tracks.

There is no question that Madonna's best records—"Burning Up", "Börder Line," "Like A Virgin"—neatly package the saucy gestures of disco and the artful conservatism of Eighties chart pop with smart production and beckoning charm. There is also no question that Madonna knows how to work a camera, both as a portrait model and as a movie camera, both as a portrait model and as a movie

But it was apparent from this concert that, alas, some people should be seen and heard - but not at

MUSICAL YOUTH?

SONIC YOUTH

CBGBs, New York
FOUR years on, Sonic Youth are back at CBs on a steamy Friday night and
delivering their impassioned machinations of resentment and statement to
the surprisingly sober assemblage of the devoted and the curious. Their
recent British press has not been matched here, but the Dingwalls-shaped
club with the best PA. in New York is nearly full.
Quite where they've come in those four years is difficult to see. Their latest
album "Bad Moon Rising" is hardly a progression over earlier outings. Their
hippy punk is strung somewhere between the Fall and the Doors, and they
share the genre's characteristic of stubborn inflexibility and satisfaction with
cult status. The compound of spartan guitar drone, rolling drum fury and
stream of consciousness chant is effective enough but lacks precision and —
ironically enough, given the mature ages of the band members and the
adolescent acidhood of the words — quite cynical in its resistance to

adviessent advinibou of the fronts development. "Ghost Bitch" touches most, a steamroller tribal beat, scratch-crunch guitar and bassist/vocalist Kim Gordon's melodramatic intonation . . . byt its content? "And Indian ghosts from long ago – They gave birth to my bastard kin – America it is called". Soppy liberalism or druggy delusion? Take your

pick.

"I Love Her All The Time", another from the new album, is a bloated ramble with strangely twee, stunted verbiage, a two-note guitar monotony with periodic bouts of distortion to stave off encroaching paralysis. Flatulent psychedelia is less in evidence on the two more uptempo numbers: the earlier "Kill Yr, Idols", hardened by singer-guitarist Thurston Moore's inflamed rasp and new drummer Steve Shelley's belligerent discipline, and the encore of "Death Valley 69", the No Wavey kamikaze sex raunch co-written by Lydia Turch

They're impressive and aggressive, but neither profound nor humorous.
They suffer most from the inconsequentiality of their message and the stagnation of their formula; they should rub down and tighten up or get out. DAVE KENDALL

Hippodrome, London IMAGINE a Rasta singer in a long white coat with a voice somewhere between Eddy Grant and Bob Dylan, Imagine, too, a cool cat "funkeh" bass player, two extravagantly coiffured and wonderfully raunchy-looking handmaidens on backing vocals, an off-duty Det Sgt on keyboards, a quitarist looking like a renegade from Squeeze, a percussionist in suitably ethnic African attire, and a relatively straightforward-looking

drummer, Meet Adu. Loosely reggae-based, the band simply gets into a groove for each song, and more or less stays there. It's earthy but without the grit, and well, dammit, it's sexual. Which reminds me, when I was 17 and Yes and Led Zeppelin et al were all the rage, a Jamaican girl I met at a party showed me the proper way to dance to lovers rock. This band refreshed my memory. So who needs the ScreamingRedGuitarSkins when you can have Adu? NELSON JONES

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TWO PEOPLE

The Marquee, London

NOT too many people are capable of bridging the ever-widening gap between pop founded on melody, and rock founded on pulverising 'hythms: Even fewer can straddle this rift without suffering from strained muscles and severe discomfort. Two People are one such pair — their cant of chant has been compared to Merseybores China Crisis and The Pale Fountains, but the only thing they have in common with these lame fledglings is a penchant for melody and geography. By Liverpudlian standards they even have a vaguely plausible

If anything, the band display Bowie's ability to manipulate derivative themes with just enough spice, brutal calculation, and florid abandon to make familiarity breed contentment. Mark Stevenson, Two People's first person's serenade curved around "Sister Sister" and the jangle of slicing guitar with remarkable command and sustain. Supported by an underpinning of flexing and acutely timed bass and drums, the band's songs are cradled in innocence, streaked with keyboard hoops, and distilled into a rich elixir of fresh pop without the poop. Throughout the well-tempered set, their pop alchemy never faltered. Exact proportions of predictable and the unexpected, joined the precise dimensions of security and danger. In fact, the only reason for Two People's conspicuous absence from the radio must be their age and place of birth — they are both well under 30 and weren't born in Goontown Indianal As "Maybe It's Over" and the more reflective "Rescue Me" serpentined through the crowd, Noel Ram's Iuscious harmonies overlapped and underscored tunes that sparkled the clarity of finely cut crystal, and the tang of Golden Syrup.

tunes that sparkled the clarity of finely cut crystar, and the band have yet to prove they can inject off-the-beam ideas into their saccharine tunes and prevent attention from sliding off the rails of this excellent celebration of mediocrity. But with so many songs that are so easy to swallow and bite so hard, this is a luxury for the future. Their present single "This Is The Shirt" (that by this time Mark was no longer wearing) careered into the thug with unassuming panache, rampant speed, and devastating effect. It's all been heard before, seen before, and done before, but Two People have the class and cunning to sell brice-a-broad as precious antiques, and should be the biggest thing since the last biggest thing. Nothing short of a nuclear holocaust can prevent their ascent to the top of the charts . . . and it couldn't happen to a nicer couple!!

GARAGE

Ronnie Scott's, London

GARAGE
Ronnie Scott's, London
WELL, you have to admire the idea, at least. Unlike practically every other bunch of soul/funk wood beez I've encountered – I'm talking about the ones with an air ol, y'know, hipness about them – Garage don't play it safe. At least they don't hit you over the head with the basest of "goroves", hard enough to distract you from the paucity of their imagination and the banality of their arrangements. Not a paasaarty hearty cliche to be heard this evening.

I say "at least" (three times) because, for a good part of their set, the idea was all I could find to admire. After a couple of pleasant jazz/funk instrumentals by way of introduction to the drums/percussion/ bass/keyboards/guitar/furumpet/trombone/flute lineup, former Animal nightlife vocalist Chrysta Jones appeared, and things went well out of whack. It wasn't all her fault — her stage manner has loosened up considerably since their last Ronnie's gig in March, when she stond rooted in terror to the spot behind her mike — but, indeed, she didn't have much chance, given the lack of cohesion of her backing. The drummer was playing some pretty patterns, but, then, so was everybody else, at the time.

I was about to call it another lost weekend when things coalesced. "In The Thick Of It" ripped along quite smoothly, followed by the irritatingly-catchy "High Time". It wasn't quite smooth sailing from thereon, with still too much going on and Chrysta's faulty alto going West on the high notes; however, "Alibi" proved the best of the slightly bitter "love songs" in which Garage specialise. In a live situation, Chrysta clearly feels slightly fragile, although some of her huskier Intonation would put Sade in the shade, were she protected by a studio. She came alive during the encore, Sister Sledge's "Thinking Of You", a litting treat ment that perfectly suited her smallish voce.

The band could also concentrate their energies more effectively, as they did on Donny Hathaway's instrumental, "The Ghetto", proving, I suppose, that hely're more

CAROLINE SULLIVAN

IMPERIET CVTV, New York City

SLUGGISH Wednesday night crowd didn't know what hit them. And with good reason. The Swedish band on stage was playing its first show ever in America.

Imperiet took the stage Imperiet took the stage confidently and whipped through their English Language repertoire with a vengence. Imagine Echo And The Bunnymen gassed up with the righteous anger of The Clash and metallic pop wisdom of vintage Cheap Trick, fronted by a singer whose outright Bowie/Iggy mannerisms had nothing on his voracious scream and the angry crackle in his diction.

angry crackle in his diction.

The band's original material seemed a bit too pop at first; there appeared to be awkward hints of Sparks in the ska bounce of one or two numbers, incompatible with the hard-core droog image Imperiet is nevertheless that quite rare experience — live rock, no hyphens attached, with a power and ingenuity that doesn't try to outrace its audience. Instead, Imperiet plan your expectation right plan your expectation right back into your face. Surprisingly genuinely exhilarating.

FINE YOUNG CANNIBALS/GO DIZZY

THE WAG and its strange atmosphere is a murky purgatory

The Wag, London
THE WAG and its strange atmosphere is a murky purgatory suspended somewhere between pleasure dome and reality but touching neither, a hell-hole haven for elitist cliques of lager-licking hipsters, pretty but sharp-faced girls in ruthless pursuit of sex and the usual gaggle of wide-faced big-toothed kids with grins, out on their one big city night of the week. It's here that credibility begins and ends with funk and just to be on the side of certain success this, coupled with Rossini sports shirts is just what Go Dizzy [not, I trust, an advertisement for one-nation conservatism] carved out. Big bland city smooth funk which skimmed across the top of the crowd in a series of near-perfect matrices, a clean and functional easily-digested mix sent straight to the front door of the mind like a plint of milk delivered by a small service industry.

Might it be Lacoste socks, patent shoes and fast bastard-beat music for the rest of '857 The Fine Young Cannibals have an innate sense of (albeit) contrived style, with trouser creases as sharp as those of the streetwise stepping over shit. But they are by no means classic. The singer's voice failed him too often on the ballads and their collective bohemian beat is still too blurred to reach that sort of status. Even so, they managed to broil occasionally with the urgency of a plea, indicating that someone among them has a heart in its proper place. But too often they puff themselves out rushing up every one of the endless tangents of beat experimentation, never quite concentrating all their efforts around a single central discipline. Apart, that is, from "Suspicious Minds", when all petty concerns fall away and everyone drops prostrate before the monolith of Pop.

JEREMY LEWIS



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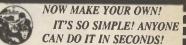
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BRIGHTON: The Centre Box Office
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Wednesday | |

BRADFORD Bierkeller Milky Way Club: King BRADFORD BIETKBIEF MITH, WAS A STATE OF THE BRADFORD 1 in 12 Club: Rubelle Ballet BRADFORD Bradfordian: Ride The Rim BRENTFORD Red Lion: Farrari BRIGHTON Coasters: Hugh Masekela BRIGHTON Dome: Sister Sledge + Mint

BRIGHT OF DUTIE. JAVANIAN LIBERT OF THE HIGSONS CARLISLE Stars & Stripes Club: Terry & Gerry CLIFTON Campus: Fruits Of Passion CROYDON Cartons: Looked OUBLIN TY Club: Blackfoot DUBLY JB: Took And The Finks DURHAM Collingwood College: Larry And The Actors.

OURHAM Collingwood Committee Actors
OURHAM University: A Certain Ratio
DURHAM University: A Certain Ratio
EDINBURGH Magna Carta: The Danger Zone
EDINBURGH Playhouse Theate: Spear Of
Colling Committee Committee Committee

EDINDHGH Flayhouse fileaue. Spass Destiny George & Dragon: Eddle Vincent FETCHAM Riverside Club: Hustler FETCHAM Riverside Club: Hustler GLASGOW The Venue. The Membranes + The Pastels HARROW Roxborough: Alcatraz And The

Chaingang
HUDDERSFIELD White Lion: Kool Jerr
HULL Tower: New Model Army + The
Opposition
Opposition
KINGSTON Grey Horse: In Full Cry
LEEDS Adam And Eves: The Business +
Category A + Firkin laits
LINCOLUN Theater Royal: Wishbone Ash + IQ
LONDON Actor King's Head: The Brewery
Tappers
LONDON Camden Dingwalls, NW1: Tara Zara
+ Support

+ Support LONDON Camden Oublin Castle, NW1: Electric Bluebirds
LONDON Charing Cross Road, The
Hippodrome, WC2: Zoot Money + The Rolling Hippodrome, WC2: Zoot Money + The Rolling Thunderband LONDON Charlotte Street, Sol Y Sombra, W1: Jazz Affair

Jazz Affair LONDON Covent Garden, Rock Garden, WC2: Alibi + Surfing Dave And The Absent Legends LONDON Cricklewood Hog's Grunt, NW2:

Frontier LONDON Croydon, Underground: Flesh For

Lulu
LONDON Dover Street Wine Bar, W1: King
Kleery And The Savage Mooses
LONDON East Sheen, The Bull: Climax +

support LONDON Finchley Torrington: Heart And Soul LONDON Finchley Road, Romeros: Last In LONDON Finchley loars, Romeros: Last In The Dark + John Harcourt And The Hood LONDON Finsbury Park Sir George Robey, N4: Balham Alligators LONDON Finlam Greybound, SW6: Troy Tate + The Trudy LONDON Full Robert Park Street Robert Park Street Robert Robert Park Street Robert R

+ The Trudy
LONDON Greenwich Mitre, SE10: Shrew
Kings + Zimbabwe Singers
LONDON Hammersmith Broadway Clarendon
Basement Bar, W6: Thousand Violins + The

Basement Bar, W6: Thousanu sommer W1Ps
LONDON Harlesden Mean Fiddler, NW10: Jai
Gray Jay + The Governers + Monday People
LONDON Herne Hill Half Moon, SE24: This
Feeling + Russalaska
LONDON Kensington Ad Lib, W14: So What

DNDON Konsington Ad Lib, W14: So What LONDON Konsington Ad Lib, W14: So What LONDON Kilburn NW5: The Redskins + National Balicoom + Hank Wangford Band + The Men They Couldn't Hang LONDON Lee Green Old Tigger's Head, SE12: That Petrol Emotion + The Love Act + The Spotted Cowboys LONDON Old Bond Street, The Embassy: Western Promise + Snakes Of Shake + The Wedding Western Promise + Snakes Of Shake + The Wedding Maniax LONDON Oxford Street, 100 Club, W1: Eddie Condon Club House Band LONDON Putney Half Moon, SW15: Bob Kerrs Whoopee Band LONDON Rotherhithe, Tynnel Club: Shrew Kings

Kings
LONDON Royal Albert Hall, SW7: Sisters Of
LONDON Stockwell Plough, SW9: Accelerator
LONDON Wardour Street, Marquee, W1:
Skeletal Family + Actifed
LONDON Wardour Street, Wag Club, W1:
Phill Our Chill Out MANCHESTER Band On The Wall: Kursaal

Flyers MANCHESTER University: Dr And The Medics

+ Mummy Calls NEWCASTLE University: Pulse Comeback NORWICH Arts Centre Monkey Club: Dizzy

NORWICH Arts Centre Manage
NORWICH University of East Anglia: The
Opposition
Opposition

RAYLEIGH Pilis
Pleasure Device
READING University: Orchid Weltz
ROMFORD Rezz, North Street: Dave Hopkins OUTHAMPTON University: Jonathon

Richmond SOUTHAMPTON Riverside Club: Geschlecht SOUTHAMPTUN HIVETSIDE CHUD: Geschlech: Act + Dog To Dogma SUNDERLAND Pizza Park Restaurant: Rega Rega WEST BROMWICH Coach & Horses: White

Lightning WORKSOP Liberties Night Club: Blue Emotion WORTHING Carioca Club; Joint Decision

Thursday

ZU ABERDEEN Ritzy: Spear of Destiny

AYLESBURY Civic Theatre: Mother's Acid BATH Moles: The Roaring Boys BIRMINGHAM, International Arena NEC: Foraisher + Terraplane BIRMINGHAM Odeon: The Damned + Doctor & The Medics + Fuzzones BISHOP'S STORTFORD Bakers Dozen: A Close BISHOP'S STORTFORD Bakers Dozen: A Close

BISHOPS STORM Watch
BRAMPTON Fountains Club: Rebecca Wolf
BRENTFORD Red Lion: Bolis Turn Blue
BRENTWOOD Hermit Club: Hard Road +
Blins Rockers

BRENTWOOD Hermit Club. Hard Road +
Blues Rockers
BRIGHTON Pavillion Theatre: Echo Base
CARLISLES: Stars and Strippes; King Kurt
CHELMSFORD Chancellor Hall: New Model
Army + The Opposition
CHELTENHAM Town Hall: Kursaal Flyers
CHORLEY Academy: The Stems
CODICOTE The Bell: Safe In Bed
CROYOON Cartonon. Answers On A Postcard
CARTON CARTON CARTON CARTON CARTON
CLUMBERNAULD Theatre: The Original Mixedup Kid

Up Kid
DARLINGTON Coachman Hotel: The Business
+ Generic + New Blood Lagopelham
DUBLIN Nova Park; The Hop
DUDLEY JBFs: Wuff
DUDLEY JBFs: Wuff
DURHAM Hatfield College: Larry And The

DURHAM Hattlets outregts
Actors
UDRHAM University: Terry 'n' Gerry
EDNBURGH Dingbat Club: The Membranes
EDNBURGH Dingbat Club: The Membranes
EFTCHAM Riverside Club: complex Syndrome
FETCHAM Riverside Club: Academy
GUILDFORD Club Royal: Buzzard + Under

Offer
HALIFAX Woodcock Inn: The Shirts
HASTINGS The Carlfsle: Girmo
HUL New Adelphi: The House Martins
IPSWICH Gaumont: Wishbone Ash + IQ
LEEGS Warehouse: The Tirffids
LEICESTER University: Tom McEwan
LONDON Bellingham Panthers Club: Holly Jo
and the Last Electric Showmen + Rare Pleasure LONDON Brixton Recreation Centre: Here &

Now LONDON Camden Dublin Castle, NW1: lan Stewart's Rocket 88

CONDON Camden Palace, NW1: Flesh For Lulu + 20 Flight Rockers
LONDON Charing Cross Road, The Hippodrome, WC2: Freur Rock Garden, WC2: MC00 N Cown Garden, Rock Garden, WC2: CONDON Cricklewood Hog's Grunt, NW2: Soul Swridicals

Soul Syndicate
LONDON Dover Street Wine Bar, W1: John
Rouber House Band
LONDON Euston Road Key Club: The Cold

DONDON Euston Road key Unit: Ine Cole
Pharaohs
LONDON, East Sheen, The Bull: The Men
They Couldn't Hang + Support
LONDON Finchley Road, Romens: Lust in
LONDON Finshey Road, Romens: Lust in
LONDON Finshey Park Sir George Robey,
N4: Steve Marriott's Packet Of 3 + Freefall

LONDON Fulham Greyhound, SW6: Save Us + Big Noise + Crocked Cowboy LONDON Fulham Iffeld Tavern: Johnny Gee LONDON Gossips, Gat's Rebel Blues, Dean Street, W1: Ploneers LONDON Greenwich Mitre, SE10: But . . . 7 + LONDON Greenwich Mitre, SE10: But . . . 7 +

LONDON Greenwich Mitre, SE10: But ... 7 +
The Cakes
LONDON Great Queen-Street, Cottonwood
Cafe: Ya Yas
LONDON Hammersmith Broadway Clarendon
Basement Bar, W6: Picture Home + Red
White Phoenix

White Phoenix
LONDON Hammersmith Broadway Clarendon
(Upstairs). W6: The Higsons + The Sensible
Jerseys + The Lerks
LONDON Hammersmith Palals, W6: Radio
London soul night out

London soul night out
LONDON Harlesden Mean Fiddler, NW10:
Climar Blues Band + Pete Jacobs
LONDON Herne Hill Half Moon, SE24:
CONDON Herne Hill Half Moon, SE24:
Teeningue Devoit + Orchit Watts:
The Bolshoi + Family Of Noise.
LONDON Kentsh Town Bull And Gate, NW5:
The Subterraneans + support
LONDON Kentsh Town Forum, NW5: Hugh
Masokela
LONDON Kentsh Town Forum, NW5: Hugh
Masokela
LONDON Kings Cross New Merlins Cave, WC1
Accelerator + Z.A.M.
LONDON, Old Bond Street, The Embassy: The
Cold Pharoahs + Ikon + London + The
Bushmen

Bushmen
LONDON Oval Cricketers, SE11: The Tallboys
LONDON Piccardilly, Cockney Pride: Mustang
LONDON Putney Half Moon, SW15: Wilko
Johnson Band
LONDON St Paul's Steps: Mr Basie
LONDON Stockwell Old Queens Head, SW2:
Cayerine

Cayenne LONDON Stockwell Plough, SW9: Ya Yas LONDON Wardour Street, Marquee, W1:

Alaska
LONDON Wardout Street, Wag Club, W1: El
Sonido De Londres
MANCHESTER Band On The Wall: Kim Parker
MOTHERWELL Jack Daniels: Strangely

Familiar NEWCASTLE Riverside Studio: A Certain Ratio NOTTINGHAM Mint Bar: China China NOTTINGHAM Mardi Gras Club: One Nic

Down NOTTINGHAM News House: White Lightning OXFORD Pennyfarthings: Fire Birds PORTSMOUTH Polytechnic: Blubbery

PORTSMOUTH POlytechnical
Hellbellies
PRESTON Lamb Hotel: Moving Pictures
PRESTON Polyt Four Design
PRESTON Rayders Club: The Amazing Dr. Syntax
RAYLEIGH Pink Toothbrush: Inner City Unit
SHEFFIELD University: Shots + Mucky Duck

SHEFFIELD University: Shots + Mucky Duck + Talking Drums
SUNDERILAND Greensleeves Pub: Rega Rega
SWINDON ART Centre: Skink Video
SYDENHAM The Greyhound Rub-a-Dub Club:
Seconds Of Pleasur
Horouthables
WHITEHAYEN Whitehouse: Shy
WOKINGHAM Angies: Fair Exchange
WOOLWICH Tramshed: The Rage

Definitely a happy weck for festivol-lavers with three of the year's biggest events all set for the weekend. Saturday brings U2 at the Milton Keynes Bowl and Deep Purple at Knebworth. The U2 bill is completed by the Ramanes, R.E.M., Spear Of Destiny, Billy Bragg and the Faith Brothers, while Deep Purple are joined by Meat Loaf, the Scarpians, UFO, Mountain, Blackfoat, Mama's Bays and Alaska.

The Glastanbury Festival, meanwhile, runs fram Friday to Sunday inclusive. Friday's bill features Third World, King, the Boomtown Rats, the Pagues, the Untauchables and the Blues Band. On Saturday, Style Cauncil headline, supparted by lan Dury And The Blockheads, Midnight Oil, Aswad, Working Week, and New Model Army, Sunday's main attraction are Echo & The Bunnymen, the Calour Field, Joe Cocker, Hugh Masekela, Green On Red, the Triffids and a special guest star. The Ramones, lan Dury, R.E.M., Meat Loaf, Spear Of Destiny and the Pagues are out and about elsewhere this week, and other touring artists include the Damned, King Kurt, The Jesus And Mory Chain, Dead Or Alive, Flesh For Lulu, Sisters Of Mercy, New Model Army, A Certain Rotia, the Higsons, Sister Sledge and the Screaming Blue Messiahs.

Friday

ABERDEEN Venue, Market Street: Alone

ABERUSERY VERGES, INTERNATIONAL Again Or ALDERSHOW Wickins ALNESS Fyrish House: The Membranes BARRY Borough Arms: Kick The Echo BIRMINGHAM International Arena NEC: Foreigner + Terraplane BIRMINGHAM Polytechnic: The Men They Couldn't Hang

BIRMINGHAM Polytechnic: Ine men
Couldn't Hang
BIRMINGHAM University: Ken Wood and the
Mixers + The Aftermath
BOGNOR REGIS Royal Hall: Kursael Flyers
BACKNELL South Hill Park: The Thin Line
BRENTFORD Red Lion: Johnny Gee + Helter

Skelter
BRENTWOOD Hermit Club: 13th Reunion +
The Reflection
BRENTWOOD Watermans Arts Centre: Adrian

Legg CANTERBURY Christchurch College: Thrashing Doves CANTERBURY Marlowe Theatre: Mr Bassie CARDIFF New Ocean Club: Pete Haycock's Climax CARLISLE Stars and Stripes Club: Mark Riley

with the Creepers
CLEETHORPES Pier Hotel: White Lightning
COVENTRY Warwick University: Ivor Cutler
CROYDON Cartoon: Mandrake
DUBLIN The Belvedere Hotel: The Commotion

+ Guests DUDLEY JB's: The Playn Jayn + Room 101 DURHAM, St Bedes College: Larry And The

Actors EDINBURGH Hoochie Coochie Club: A Certain

EUNBUNGH HOCKINI COGENE CLUB: A Certain Ratio
BDINBURGH Queen Margaret College + Cally
Pally, Talking Drums
EDINBURGH Wilkey House: Orchestre Jasina EDINBURGH Wilkey House: Orchestre Jasina EDINBURGH Side Club: Here & Now
Pally Talking Company of the College Side of the College Side Club: Geschlecht Akt + Whiplash Gird Side Club: Gird Side Cl

Crew
GLASTONBURY CND Festival, Shepton Mallet,
Somerset: King + Third World + The
Boomtown Rats + The Pogues + The
Untouchables + The Blues Band
GREAT YARMOUTH Marina Centre: Runesteff

GREAT YARMOUTH Marina Centre: Runesterf + Deep Swifted Royal: Page 3 + Support GUILDFORD Club Royal: Page 3 + Support RARLOW Square One: Wish + A Close Watch HINCKLEY George: The Grip HINTSTANTON Princes Theatre: European Toya + Going Dutch LIFRACOMBE Clarence's Wine Bar: Eye

ILTHALOWS CALLEGE STEP TO SERVING STEP TO SERV

LONDON Camden Dingwalls, NW1: Winston Ready
LONDON Camden Dublin Castle, NW1: Doc.
K*s Blues Band
LONDON Covent Garden, Rock Garden, WC2:
Steve Mainctirs Packet Of 3
LONDON Cricklewood Hog's Grunt, NW2:
LOST Property
LONDON Cricklewood Hog's Grunt, NW2:
LOST Property
LONDON Cricklewood Hog's Grunt, NW2:
LONDON Lover Street Wine Bar, W1: Mr
Clean
LONDON Finchley Torrington: Little Sister
LONDON Finchley Torrington: Little Sister
LONDON Finchley Torrington: Little Sister
LONDON Fullham Greyhound, SW6: Paddy
Goes To Hollyhead + Support
LONDON Gossips, Dean Street, W1: Click
Click ck NDON Greenwich Mitre, SE10: Tex Maniax

+ Support LONDON Hammersmith Broadway Clarendon Basement Bar, W6: The Prisoners + The

Basement Bar, We: The FTRAMEN Dentitats LONDON Hammersmith Odeon, W6: Wishbone Ash LONDON Hamselen Mean Fiddler, NW10: LONDON Heritated And Tich LONDON Heritated And Tich LONDON Heritated And Tich LONDON Heritated Hill Half Moon, SE24: Silent Arcade + The Queerboys LONDON Homerton. Chals Palace: Artificial Inlettigence + 1000 Miles Of Sunshine

LONDON Kensington Ad Lib, W14: Banned From Uncle + Dance on Glass LONDON Kings Cross New Merlins Cave, WC1: Big Flame + Winter Babies LONDON Oval Cricketers, SE11: Morrissey Mullan

Mullen

LONDON Oxford Street, 100 Club, W1: Somo
Somo + Foreign Exchange
LONDON Pocadilly, Cockney Pride: Mustang
LONDON Piccadilly, Cockney Pride: Screen:
Sigue Sigue Sputnik
LONDON Putney Half Moon, SW15: Heart
And Soul

And Soul
LONDON South Bank Jubilee Gardens, SE1:
Poison Girls + Abacush + Blubbery
Hellbellies + African Connection + Summa

Hellbellies + African Connection + Summa Summa LONDON St catherine's Dock: Hank Wangford Band + Deep Sea Jivers LONDON Stockwell Plough, SW9: Barfiles LONDON Strafford Tom Allen Centre, E15: Danielle Dax + In Zoo Square LONDON Stramss Poly: Stingrays + Brick LONDON Tames Poly: Stingrays + Brick

Circus How LONDON University Of London Union, Malet Street, WC1: Calendar Crowd LONDON Wardour Street, Marquee, W1:

Chariot
LONDON Wardour Street, Wag Club, W1:
Black Market
MANCHESTER Band On The Wall: MANUHESTER Ballo On the veel.

MANUHESTER Gallery: The Conspiracy
MILTON Keynes Woughton Centre. New
MULTON Keynes Woughton Centre. New
MULTON Keynes Woughton

EXECUTE: The Composition

EXECUTE: The Composition

MANUAL CONTROL OF THE PROPERTY OF THE PROP

Answer? POOLE Arts Centre, Wessex Hall: POOLE ARS Centre, wesses in the land of the land of the land of the READING Paradise Club: Skeletal Family SCARBOROUGH Elvin Hall: House Martins SHREWSBURY The Crystal Goblet: The

Triffids SOUTHAMPTON Seaside: Jeannie's Beau STOKE ON TRENT, The Talbot: Happy Refugees + This Man's A Scarerow + The

Refuges + 1 his Man s A Scarerow + The Sheep Coour Theatre; Walk A Thin Line TUNBRIDGE WELLS The Assembly Halls: Absent Friends WOLVERHAMPTON Poly: Mummy Cells WOOLWICH Transhed: Fundation WORCESTER Crown: The Iranian Teaspoons + Wild + Wandering

Saturday

ABERDEEN Victoria Hotel: A Certain Ratio ALDERSHOT West End Centre: Sara Horne + Richard Veitch BELLINGHAM Panthers Club: Steve Gibbons

BELLINGHAM Panthers Club: Stave Gibbo Band + lan Float Lion; Cobras BRENIFORD Revision Theatre; Echo Base BRIGHTON Pavision Theatre; Echo Base BRIGHTON Ship Inn; Riotous Assembly CAMBRIDGE Sea Cadet Hall: Makin' Time CARLISLE The Front Page; The Stems COVEMTRY Warvick University: Fruits Of

Passion
CROYDON Cartoon: Racing Cars
DUDLEY JB's: Mummy Calls
OURHAM University: Terry 'n' Gerry
EDINBURGH Jailhouse: Close To The Bone
EDINBURGH Wilkie House: Orchestre Jazira
ELLESMERE POWT Station Hotel: French
Hashback + The Foundation Jazz Quartet
FETCHAM Riverside Club: Guana Batz + The
Rapids

FETCHAM Riverside Club: Guana Batz + The Rapids
GLASTONBURY CND Festival, Shepton Mallet,
Somerset: Style Council + Ian Dury And The
Blockheads + Midnight Oil + Aswad +
Blockheads + Midnight Oil + Aswad +
Blockheads + Midnight Oil + Aswad +
GRAWESENH Fayer: Deep Purple + Meat
Loaf + Scorpions + UFO + Mountain +
Blackhort + Mams 18 Boys + Alaska
Loaf + Scorpions + UFO + Mountain +
Blackhort + Mams 18 Boys + Alaska
Loaf + Scorpions + UFO + Mountain +
Blackhort + Mams 18 Boys + Alaska
LOADON Briterion Fried + Festival Of Fish
LECESTER Princess Charlott. Quixothes
LONDON Battersea Arts Centre, SW11:
Johnny Miller And The Cuties
LONDON Briterion Friege, SW3: Buddy Curtis
+ The Gras-Shoppers

Syndicate
LONDON Camden Dublin Cestle, NW1: Big
Town Playboys
LONDON Camden, Enterprise Club: 1,000

LONDON Camben, emergence Violins
LONDON Chalk Farm RATT: TV Personalities
+ Walking Floors
LONDON Covent Garden, Rock Garden, WC2:
Press Any Key
LONDON Cricklewood Hog's Grunt, NW2:

Press Any Nay

LONDON Cricklewood Hog's Grunt, NW2:
Femout Fire
Fe

Brena ONDON Harlesden Mean Fiddler, NW10: The

Hillsiders LONDON Haverstock Hill, Room At The Top Club: TV Personalkies LONDON Herne Hill Half Moon, SE24: This

LONDON Herne Hill Mair mount, John Fer Cry
LONDON Isington Pied Bull, N1: The Republic
LONDON Kennigton Ad Lib, V14: Waving
Not Drowning + Fun Crew
LONDON Kings College, Macadam Building,
Surrey Street, WC2: Walk A Thin Line
LONDON LOwer St, Prince Of Orange: Jazz
-Maji

Affair LONDON New Cross, Harp Club: Blood And Roses LONDON Oval Cricketers, SE11: Kursaal

Pyers LONDON Oxford Street, 100 Club, W1: Max Collie's Rhythm Aces + Tad Newton's Jazz fen ONDON Putney Half Moon, SW15: Juice On

LONDON Putney Hall Moon, SW15: Juice on The Loose
LONDON Rotherhithe Waterside Theatre,
SE15: Team Tem
LONDON Stockhell Old Queens Head, SW2:
LONDON Stockhell, Sluming Club: Buddy
Curtis And The Grasshoppers
LONDON Thockwell, Sluming Club: Buddy
Curtis And The Grasshoppers
LONDON Thames Poly: The Loft + Primal
Scream + Razor Cuts
LONDON Totenham Court Rd, Dominion
Theatre, W1: Sister Sledge + Minet Juleps
LONDON Totenham Court Rd, Dominion
Theatre, W1: Sister Sledge + Minet Juleps
LONDON Turnfull Park Taverry: Floyd
LONDON Turnfull Park Taverry: Floyd
LONDON Wardour Street. Marquee, W1: The
Dage & Amourt

LONDON Wardour Street, Marquee, William Dogs & "Amour LONDON Westbourne Park Meanwhite Gdns: World Domination + The Dynamics + Null & Void + This Wave Band + The Yantettes LONDON Whitechapel: The Reactors MANCHESTER Band On The Wall: Supercombo MANCHESTER International Club: Hugh

Masekela MILTON KEYNES Bowl: U2 + Ramones + REM + Billy Bragg + Spear Of Destiny + Faith Brothers Faith Brothers
NEWCASTLE New Darnell: Pocket Heroes
NEWCASTLE Red House: Pulse Comeback
OXFORD Apollo: The Damned + Doctor &
The Medics + Fuzzones
PLYMOUTH Ziggys: Rubella Ballet
RETFORD Porierhouse: The Men They

RETFORD Parterhouse: The ment they Couldn't Handmill; The Higsons SHEFRELD Leadmill; The Higsons ST AUSTELL Cornwall Collesum: The Pogues ST AUSTELL Cornwall Collesum: The Neurotics + Young Lions + Melotones SUNDERLAND Polytechnic: Ray Chester Big

SUNDERLAWOF PROVIDENCE.

Band
THAMES Art Centre: Different Colours + The
Bosa + The Cover Girls
WEST NORWOOD, Bricklayers Arms: Eddie
WEST NORWOOD, Bricklayers Arms: Eddie
WOOLWICH Tramshed: Fundation
YORK Spotted Cow. Blues Power
YORK University: Tom McEwan + Single File
+ Wireless Wireless

Sunday

BEDFORD Gordon Arms: Pink On Pink.
BRENTFORD Rod Lion: Amazing Hotshots
BRENTFORD Rod Lion: Amazing Hotshots
BRENTFORD Rod Lion: Amazing Hotshots
CAMBERLEY
Carbon Dumpy's Rusty Nuts
DUDLEY JB's: Walk A Thin Line
DUMPRIES Dossis: Orchestre Jazire
DUMPRIES Dossis: Orchestre Jazire
DUNDER Sam's: Terry 'n' Gerry
DUNDER Sam's: Terry 'n' Gerry
DUNDER Fatt Sam's: Terry 'n' Gerry
DUNDER LINE Johnsons: A Certain Ratio
EDINBURGH Hoochie Coochie Club: Alone
Again Or
EDINBURGH Playhous Theatre: Dead Or
Alive + Academy
EXETER St. Georges Hall: New Model Army +
The Opposition
FETCHAM Riverside Club: Click Click +
support

support GLASGOW Lucifers: Rhythm System GLASGOW Mayfair: King Kurt GLASGOW Rock Garden, Queen Street: Vital

CLASGOW Rock Garden, Queen Street: Vital Signs God Rock Garden, Queen Street: Vital Signs GLASTONBURY CND Festival, Shepton Mallet, Somerset: Eeho & The Bunnymen + The Colour Field + Hugh Masekela + Green On Red + The Tirlfids + Special Guest Star Red + The Tirlfids + Special Guest Star LEICESTER Princess Charlett: Outkorties LUKERPOOL Everyman Bistro: Six LLANHAREN Rugby Club: Samural LONDON Battersea Latchmere, SW11: KNOWN Of Strangers CONDON Crist Control Control

week

LONDON Finsbury Park Sir George Robey,
N4: Kursaal Flyers
LONDON Frith Street, Ronnie Scotts, W1:
Slim Gaillard + Deep Sea Jivers
LONDON Film Greyhound, SW6:
Tranzition + Welk Don't Walk
LONDON Harmersmith Jedeon, W6: Ian Dury
And The Blockheads + Screaming Blue
LONDON Harmersmith Palisi, W6: The
Undouchables + JB'a Allstars + The Truth +
The Scene

The Scene LONDON Herne Hill Half Moon, SE24: Zike Manyaka + Doctor Love LONDON Islington Kings Head, N1: Marga Random & the Resurection LONDON Leabridge Rd, Auctloneers: Eddie Vincent

LONDON Leabridge Rid, Auctloneers: Eddie Vincent
Vincent
LONDON Oval Cricketers, SE11; Big Chief
LONDON Ovaford Street, 100 Club, W1: Spirit
Level + Keith Tippett
LONDON Putney Half Moon, SW15: Mike
Berry + Tex Maniax
LONDON Stockwell Old Queens Head, SW2:
Suja + Soul Assistants
LONDON Stockwell Plough, SW9: Midnights
LONDON Stockwell Plough, SW9: Midnights
LONDON Streatham High Street, White Lion:
Julice On The Loose

The Working Week

LONDON Tottenham Court Rd, Dominion Theatre, W1; Sister Sledge + Mint Juleps LONDON Wardour Street, Marquee, W1; Gail Thompson + Gian PETERBOROUGH Glasshouse, Key Theatre:

PETERSONOUS GLASSINGS, RS 1 HARRIS LA HEROES 12 NOON TILL 2011 PLYMOUTH Club Thing: Primal Scream SLOUGH The Pied Horse; Fair Exchange SOUTHAMPTON Riverside Club: Riotous Assembly
Assembly
Assembly
TUNBRIDGE Long Ship: Rebecca Wolf
TUNBRIDGE WELLS The Bristol: The Answer?
WORD Pumphouse Blues Ciub, Local
Boart Roar! (lunch): Hoggles Jump band
WORLINGHAM Angies: Larry Miller
WOOLWICH Tramshed: Fundation

Monday

BRADFORD 1 in 2: Big Flame BRISTOL Bierkeller: New Model Army + The

Opposition
CROYDON Cartoon: Stagefright
DUBLIN TV Club: Ramones
GLOUCESTER Roundabout: Mournblade
HALIFAX Percival Whitley College: Skint

Video
JERSEY Port Regent: Meat Loaf
KEIGHLEY Kings Head: Single File
KINGSTON Grey Horse: Bill Posters Will Be Banned LEEDS University: Orchestre Jazira LONDON Battersea Latchmere, SW11: Antz

Avenue LONDON Camden Dingwalls, NW1; Angle Bowie + Etta James LONDON Camden Oublin Castle, NW1; John

LONDON Camden Outblin Castle, NW1: John Otway
LONDON Charing Cross Rd, The Hippodrome,
WC2: Jess Conrad
LONDON Covent Garden, Rock Garden, WC2:
The Right Connection + Raymonde
LONDON Cricklewood Hog's Grunt, NW2:
Covden Bline.

Corden Blues

ONDON Oover Street Wine 8ar, W1: The

LONDON Oover Street Wine Bar, WI: Ine Midnights LONDON Finsbury Park Sir George Robey, Ndi Midnights LONDON Finsbury Park Sir George Robey, Nd: Metanie Harold band LONDON Fulham Greyhound, SW6: Ever + Curiosity Killed The Cat LONDON Grays Inn Rd, Pinder of Wakefield: Fienzy + The Rattlers LONDON Greek Street, Le Beat Route, WI: The Miracle Mile + This Year's Girl + Eric Goes Fishing LONDON Greenwich Mitre, SE10: Tim Duce Expressions + Kissing in Public LONDON Harmersmith Broadway Clarendon Basement Bar, W6: 1000 miles of Sunshine

LONDON Hammersmith Odeon, W6: Ian Dury And The Blockheads + Screaming Blue Messiahs + Bettane Fire LONDON Herne Hill Hall Moon, SE24: Stepping Out + All My Sins Remembered LONDON Kensington Ad Lib, W14: Overnight Angles + Strange Delights (UNION, Old Bond St. The Embassy: Strange Beat + Soft Parade + Beautiful Strange Parade + Beautiful Strang

Jeannies Beat + Soft Paraue + Beaution Stranger LONDON Oval Cricketers, SE11: The Moodists + The Dentists LONDON Oxford Street, 100 Club, W1: Any

rouble ONDON Putney Half Moon, SW15: Kursaal lyers
ONDON Stockwell Old Queens Head, SW2:
az's Rocking Blues Den + The Balham Alli-

ONDON Wardour Street, Marquee, W1: Slayer LONDON Wardour Street, Wag Club, W1: MANCHESTER Band On The Wall: Tarzanz
Milkmen

ANCHESTER International Club; R.E.M. EWCASTLE City Hall: Dead Or Alive + cademy

Academy
NEWCASTLE Riverside: King Kurt
NOTTINGHAM Rock City: The Untouchables
SHEFFIELD Leadmill: Phoenix Dance
SHEFFIELD University: (Maze Bar): Mr Presi-

Sherries Onional Albion: Eddie Vincent
OUTH Norwood Albion: Eddie Vincent
SOUTHEND Cliffs Pavillion: The Damned +
Doctor + Medics + Fuzztones
ST Austell Cornwalt Coliseum: Billy Bragg +
Hank Wangford Band
TUNBRIDGE George + Dragon: The Answer?
YORK University: Wentworth Dining hall:
Neurotics

Tuesday

BIRMINGHAM Elbow Room: Certain Cirles +

BIRMINGHAM Elbow Room: Certain Cirles + Surf Drums
BIRMINGHAM Powerhouse: Untouchables
BIRMINGHAM University; James
BRIGHTON Richmond: King Kurt + The
Longtail Texas: Mournblade
BRISTOL Bridge: Mournblade
BRISTOL Bridge: Mournblade
CHICHESTER Victoria Motel: Suburbia
COVENTRY Warwick University: Blaze
Troopers + Support
CROYDON Cartoon: Chad Valley
CROYDON Underground: I.Q.
DUBLIN TV Club: Ramones
DUDLEY JB's: The Great Outdoors + Verdi
Splash

Splash
DURHAM Grays College: Talking Drums
DURHAM: Gray College
EDINBURGH Coasters: R.E.M.
EGHAM Royal Holloway College: The Cold

EGHAM ROYAL PURIONS Pharoahs
GUERNESEY Bausejor: Meat Logi
KINSTON Grey Horse: Bam Bam
LONDON Camden Dingwalls, NW1: Hurrah,
Patrick + Jasmin Minks
LONDON Camden Dublin Castle, NW1: The

LONDON Camden Dublin Castle, NW1: The Chevalier Brothers
LONDON Camden Electric Ballroom, NW1: New Model Army + Jools + Folk Devil + The Opposition
LONDON Covent Garden, Rock Garden, WC2: Das Emphoney Kiks + Dysney Razers + Kiss + Kin + Smart Jazz Essential
LONDON Cricklewood Mog's Grunt, NW2: The Reactors

LONDON Cricklewood Hog's Grunt, NW2: The Reactors LONDON Depthord Albany Emplre, SE9: Abacush + District 6 + Ukhamba LONDON Dover Street Wine Bar, W1: Diz & The Doorman LONDON Finshurp Park Sir George Robey. LONDON Funburn Greyhound, SW6: Lazy Bear + After This LONDON Greenwich Mitre, SE10: Corporal Henshaw + Fall The Shadow LONDON Harmersmith Broadway Clarendon Basement Bar, W6: Zerole Crecke + Rose Of Avalanche LONDON Harmersmith Palais, W6: Spear Of Destiny

LONDUN Hammersmith Palais, W8: Spear Of Destiny
Destiny
London Hammersmith Palais, W8: Spear Of Destiny
London Hammersmith Palais + Deep Joy
London Hammersmith Palais + Deep Joy
London Kensington Ad Lib, W14: Peter
Green Band + Dirty Strangers
LONDON Kensington Hammersmith Palais
LONDON Kensings Toos New Merlins Cave,
WC1: Tall Tailor
LONDON London Street, The Embassy:
LONDON Oxford Street, The Embassy:
LONDON Oxford Street, 100 Club, W1:
Angelic Upstack
LONDON Putney Half Moon, SW15: Morrissey
Multen Band

Mullen Band LONDON Royal Holloway College: Skint

ONDON Stockwell Old Queens Head, SW2: Inner City Graove LONDON Wardour Street, Marquee, W1:

Immy Cells Street, Wag Club, W1: T.F.V.
MANCHESTER Apollo Theatre: Kim Wilde
MANCHESTER Band On The Wall: Pete
Thomas + The Deep Sea Jivers
MANCHESTER Mulberry's Piano Bar: The

MANCHESTER MUIDENTY STRING DATE THE STRING DATE THE STRING THE STR

Magnificent 7 WORTHING Pavilion: Camp Bells Country

Edited by Paul Strange

TOUR NEWS

DAVID CASSIDY is to play a major UK tour for the first time in 11 years. Cassidy will be performing in 14 dates ending in two nights at London's Royal Albert Hall.

Dates are: Cornwall, St Austell Coliseum, September 21; Poole, Arts Centre (24); Brighton, Centre (26); Nottingham, Royal Concert Hall (30); Birmingham, Odeon, October 2; Birmingham, Odeon, (3); Manchester, Apollo (6); Manchester, Apollo (7); Edinburgh, Playhouse (10); Nekyastle, City Hall (13); Sheffield, City Håll (16); Oxford, Apollo (19); London, Royal Albert Hall (21); London, Royal Albert Hall (21); OOCTDR AND THE MEDICS announce a series of dates in addition to their dates with The Damned to promote their "Happy But Twisted" EP. They play Manchester University, June 19, Glastonbury Festical (23), East Sheen The Bull (28), Portsmouth Polytechnic (29) and Ipswich Gaumont (July 2).

THE JAZZ BUTCHER, in support of their recently-released LP "Sex And Travel", take to the road for a short series of dates. They start off at the Glastonbury Festical (t.b.c.) on June 21, followed by Turin, Italy (22), Warwick University (27), London Tom Allen Centre (28, 10pm), London Bedford College (28, 2am), London Clarendon (29), London Mean Fiddler (July 1).

10pm), London Bedford College (cc, com),
London Clarendon (29), London Mean Fiddler
(July 1).

NEW MODEL ARMY have rescheduled their
benefit concert for the Anti-Heroin Campaign.
The date will now take place at The Electric
Ballroom, London, on June 25, All tickets from
May 19 will be valid on this date.
HUGH MASEKELA, whose new single, "Lady"
is released June 17. is coming to Britain for
several June dates. The tour kicks off at
Brighton Coasters June 19, following with
London The Forum (20), Manchester The
International (22), and Glastonbury Festival
(23).

International (22), and Glastonbury Festival (23).

ADAM ANT commences his first UK tour in three years with the following dates: Southampton Gaumont (September 10), Bristol Hippodrome (11), Manchester Apolio (13), Sheffield City Hall (14), Liverpool Empire (15), Newcastle City Hall (14), Liverpool Empire (15), Newcastle City Hall (17), Edinburgh Playhouse (18), Aberdeen Capitol (19), Leicested de Monfort Hall (21), Isyavich Gaumont (22), Brighton Dome (23), London Hammersmith Odeon (25), Nottingham Concert Hall (21), Birmingham Odeon (28), THE ARMOURY SHOW re-emerge with a tour and a new single, "Glory Of Love". Tour dates kick off at Edinburgh Coasters (June 26), followed by Aberdeen Oasis (27), Ayr Pavilion (28), Sheffield Leadmill (29), Stoke Shelley's (July 1), Cleethorpes Winter Gardens (2), Newcastle Tiffany's (3), Birmingham Laboratory (4), Blackpool Greyfriars (5), Manchester Gallery (7), London Electric Ballroom (8).

Manchester Gallery (7), London Electric Ballroom (8), GARY MOORE, currently charting with "Out In The Fields", announces his first UK tour in 18 months. Dates are: Glasgow Barrowlands (September 14), Edinburgh Playhouse (15), Newcastle City Hall (16), Bradford St George's Hall (18), Cerdiff St David's Hall (19), Birmingham Odeon (20), Manchester Apollo (23), Sheffield City Hall (24), Ipswich Gaumont (26), Hammersmith Odeon (27, 28), Leicester de Montfout Hall (3), Biristol Colston Hall (October 1), Oxford Apollo (2), JOHNNY THUNDERS AND THE

Montfost Hall (3), Bristol Colston Hall (Octob 1), Oxford Apollo (2).
JOHNNY THUNOERS AND THE HEARTBREAKERS play a short UK tour in support of a newly-released "commemorative" EP which contains four classic tracks from the "LAMF Revisited" album. Dates confirmed so far: Croydon Underground (June 27), Edinburgh (July 2), Newcastle Tiffany's (3). More dates to be announced.

Underground (June 27), Edinburgh (July 2), Newcaste Tiffany's (3). More dates to be announced. James announced their summer tour. Their first two singles are due for imminent rerelease on one 12-inch. Dates are as follows: Glastonbury Festival (June 22), Birmingham University (25), South Devon Hood Festival (July 7), London Bloomsbury Theatre (17), Newcastle Riverside (18), Womad Festival (July 7), London Bloomsbury Theatre (17), Newcastle Riverside (18), Womad Festival (21), Manchester Platfields Festival (August 2), Bristol Ashton Court Festival (3).

THE ENID continue to promote their new album "Fand" with the following dates: London Marquee (June 28, 29), Leeds Cosmo Club (July 4), Slough Fulcrum Centre (5), Plymouth Academy (29).

BILLY BRAGG will be playing a free gig at the Merseyside County Council People's Festival, The Pierhead, Liverpool, on June 30. Support will be The Icicle Works.

GEORGE BENSON has scheduled four major dates for autumn — his first UK shows since March '84. His new single, "I Just Wanna Hang Around You", is scheduled for release soon, Gigs commence at Birmingham NEC, (October 26), followed by Edinburgh Playhouse (28, two shows), and London Wembley Arena (30, 31, November 1).

THE SENSIBLE JERSEYS start their summer tour on June 20 with a gig at the Clarendon, London, continuing at London Jubiline Gardens (21), London Mean Fiddler (27), East Sheen The Bull (29), Fulham The Greyhound (3), Brighton The Richmond (July 1). More dates to be announced.

CLANNAD have been forced to pull out of the Glastonbury Festival bill on July 21 due to recording commitments. However, they will be playing no fewer than 12 consecutive nights at Dublin Olympia (August 5-17). The band will be embarking on an extensive British tour during October and November, with dates to be announced.

be announced.
THE NEUROTICS have a couple of gigs this week, promoting their mini-album "Repercussions". They are: St Helen's Bold Miners' Institute (June 22), York University

TOUR NEWS



10pm SUNDAY **FULHAM GREYHOUND** YOU'LL SEE THEM BUT WILL THEY BE

THERE?

EXCESS TEMPO

EX TRANZISTA

WALK DON'T WALK

PAN LTD/NU-DISK RECORDS present

PETE HAYCOCK'S

CLIMAX

June dates:
19th The Bull, East Sheen – London
19th Mean Fiddler, Harlesden – Londorr
21st New Ocean Club – Cardiff
25th Grey College – Durham
27th Marquee – London (with LITTLE SISTER)
28th Cottonwood Club – London
28th J8's Club – Dudley

New LP — TOTAL CLIMAX Released July 1 on Nu-Disk Records Catalogue No: HAY LP 1/ZCHAY 1 (cassette) Distributed by PRT. Phone No: 01-640 3344



STAGE 2 THE POGUES - FRANK CHICKENS - REO GUITARS - POISON GIRLS JAH WARRIORS - THE OPPOSITION. COMPERE - PORKY THE POET JAN WARMINDS - INE OPENSTITION COMPRESSION THE POET EXHIBITIONS AND ADVICE ON THE PROBLEMS OF LOW PAY. STAGE 3 SANKO (from Levotho). JABULA AFRICAN CULTURE SONIDO DELONORES, SECILET LANGUAGE, KALABASH.

THE JOBS MAZE - AN EXHIBITION ON JOBS AND UNEMPLOYMENT IN LONDON IN THE FORM OF A MAZE.

UNEMPLOYMENT IN LONDON IN THE FORM OF A MAZE.

STAGE 4 COMEN'S ROB JOBS. THE MEN THEY COULDN'T HANG. THE BOOTHILL FOOT-TAPPERS - THE HANK WANGFORD BAND -THE THREE
JOHNS - TERRY FOR ERSTRAFF THE BEAT FARMERS
EXHIBITIONS FROM TRADE UNIONS AND CO-OPS COMMUNITY
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LONDON ENTERPRISE BOARD - LONDON FOOD COMMISSION.

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OIALOGUE: SCI FI VERSE EPIG.
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PLUS COMMUNITY OANCE GROUPS.

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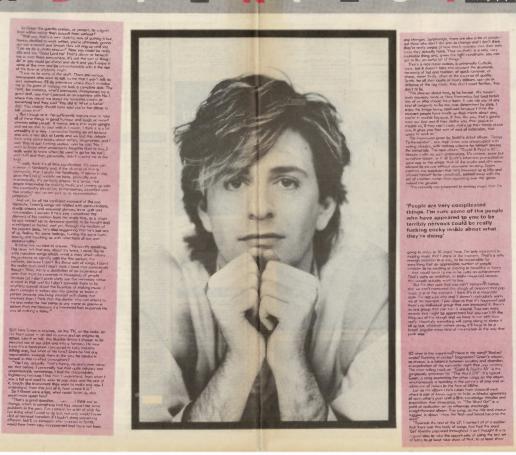
FROM 12 NOON TO 11 PM - FREE SUNDAY JULY 7th BATTERSEA PARK

GLC JOBS YEĂR'85

Steve Sutherland makes further attempts to unravel the enigma of GREEN, a man not afraid of using long words when short ones would be easler to spell. With Scrittl Politif's 'Cupid & Psyche 85' LP about to take the world of poy storm, Green meditates on pop, the intellect's place in it, and the word 'girl'. Photography by Andrew Catlin

This like are three thomas, to my small but understand the control of the control





50 what is the necession of Head of the care? Statuted weight Flouring is raised. Singerstein Clearly wisdom to the care of th

size if was account from the plane when the account of the control of the control

HOWARD JONES: Life In One

ROWARD JONES: Life III One Day (WEA)
VINCE: I wouldn't buy it, no. I think it's very up and happy and it's quite a good song but it's not my taste really. Paul: It's unbearable, it's horrible. Pen ever liked any of his records in the past but this has to be one of the worst, it's completely vacuous. The B side is nearly as good as Richard Clayderman. Claydermar

ROY ORRISON. Wild Hearts

ROY ORBISON: WHE RESESSED AND ADDRESSED ADDRESSED AND ADDRESSED AND ADDRESSED AND ADDRESSED ADDRESSED AND ADDRESSED ADDRESSED AND ADDRESSED ADDRESSED

Vince: I think it's a very strong song, it's emotional and that but it's not brilliant.

DEAD OR ALIVE: In Too Deep

DEAD OR FRANCE.

(Epic)
VINCE: Not as instant as their last two hits but it'll go down in the clubs.

Paul: Down at Taboo, Thursday might. The songs don't strike me but then I didn't really like their other songs when I first heard them. Pete Burns is a great character, he's very silly but he's alright. Good luck to him.

HUGH MASEKELA: Lady (Jive) VINCE: I could really get down on that I love that backing chorus. Paul: I don't really like it a lot, I

Paul: I don't really like it a lot, I don't know a lot about this kind of music though. Zeke Manyika would know a lot more about this than I would, he's the expert on mixing traditional things with more modern forms. I know he's one of Zeke's heroes so I guess he must be good. I didn't like it much. Fela Kuti wrote the song and I don't like the sound of him from what I've read, I may be speaking from ignorance but I think he's a bit sexist.

FEARGAL SHARKEY: Loving

FEARGAL SHARKEY: Loving
You (Virgin)
VINCE: I like this a lot, I know it
sounds very muso for me to say I like
the production but I do. It's a very
emotional song and I think it's a hit
record. The 12 inch I'm just getting
used to — I'm still not quite sure about
whether they're a good idea all the
time. Some songs you shouldn't make
12 inches out of.
Paul: We can't find the seven inch so
it's a bit hard to comment on this. The
best thing about 12 inch records is
looking at the elseves. I don't think
songs can be improved upon by
extending them or chopping them up.
But I like Peargal's voice and I think it
will be a huge hit.

FAT BOYS: Fat Boys (WEA) FAT BOYS: Fat Boys (WEA)
PAUL: I've got a bit of a blind spot
about rap music. I think this is
rubbish. Occasionally a good rap
record comes along but it has to be
very good for me to like it, this isn't. I
don't think it's very nice being rude
about fat people, some of my best
friends are fat and on their behalf I
think this is a shockingly insensitive
record.



Vince: It's horrible, there's nothing very original in it.

THE RAH BAND: Sorry Doesn't Make It Anymore (RCA)
PAUL: I loved the last one, "Clouds Across The Moon", it's one of the few records I've bought this year, in fact I'd go as far as to say that it's one of my records of the year. It has such an involving storyline. They didn't slook that good on "Top Of The Pope" but I think she has a really, er, affecting voice. This one is not at all as good I'm sad to say.

Vince: I liked her voice, I didn't like the record though.

THE FALL: Rollin'

THE FALL: Rollin'
Dany/Couldn't Get Ahead
(Beggars Banquet)
PAUL: I think this is great — it started
off like The Subway Sect's "Watching
The Devil", I couldn't really hear the
words but I believe Mark Smith is
famous for his words, It also reminds
me of my favourite Fall song, "Totaly
"Wired". Lavary hearts, Evil seated me of my favourite Fall song, "Totally wired" I haven't bought a Fall record since their second single but I went to see them live a couple of months ago in Dundee and I thought they were fantastic. Just listening to those sounds man, it blows my brain.

Vince: An instant song, very poppy but I think I'd get bored with this song after a while, it reminds me of Jonathan Richman a bit.

THE ADVENTURES: Feel The

THE ADVENTURES: Feel The Raindrops (Chrysalis)
PAUL: They're a dead loss, they're like all those Scottish groups who were trying to copy Simple Minds so I suppose it must be the same for Irish bands — copying UZ. It's just a nothing song and it's depressing as well. A dead loss in fact.

Vince: This is Vincent now, okay' I didn't really like that very much, the sounds and the feel of the record is MOR and it's horrible. Bland.

RED TURNS TO . . .: Deep Sleep

Ī

(Factory)
PAUL: Not my cup of tea. It was quite catchy. It's not a very good tune, unmistakeably Factory, the Joy

Division undercurrent, y'know?
Vince: I think this is a very nice
song. It has three chords in it and I
like that kind of song. It's repetitive
and quite exciting. I don't think it's
contrived, it's just a sound they
obviously like. There's only one synth
going in there, the rest is bass and
real drums playing the same repetitive
line.

line.

MM: Why does the repetition excite you, isn't repetition a sign of few ideas?

you, isn't repetition a sign of few ideas?
Vince: No it's not. This is the kind of song I could write and I'm sticking by it. It's like early electro. There's no such thing anymore as really unprocessed music, even the simplest song recorded in a studio is subject to technology, like the Adventures single is all dolled up by its production. Noone uses guitars without putting them through 10 million effects and it annoys me sometimes that just because synthesizers are huge effects boxes, people think they're somehow insincere.

GENE LOVES JEZEBEL: Cow

GENE LOVES JEZEBEL: Cow (Situation Two)
VINCE: I thought that was quite good, it sounds important, as if they were saying something quite serious, it's got that edge to it. It's not particularly original but I like it.

Paul: It wasn't a complete disaster but it wasn't all that captivating. It was quite well played. A lot of what came from the Batcave scene is a lot worse, okay?

THE JOUBERT SINGERS: Stand On The World (10)
PAUL: Well I was brought up on religious and Gospel music,
Pentecostal church music, so the thing that really annoyed me about this record was the terrible disco beat. I'm sure the idea is quite sound, trying to modernise tradition, but it's not a very

strong song. Was it William Booth
who said that the devil has all the best
tunes? He was the leader of the
Salvation Army.
Vince: I can't think of anything to

•

IZZY ROYAL: Coronation Street

(WEA)
PAUL: I don't watch the programme anymore, the record is awful, like a reggae version of the theme.
Vince: Yeuch. m

THE KURSAAL FLYERS:

who said that the devil has all the best unee? He was the leader of the Salvation Army.

PAUL: A name from the past, never one of my favourites, but the pub rock revisal with Los Lobos and so on is really in full swing. This song remined me as bit of Elvis Costello and though I can see the bad aspects of organised religions, I couldn't completely disregard them. A lot of the nicest people I've met have been Christians.

WILLIE HUTCH: Keep On Jammin (Motown) VINCE: Good sounds, I like the beat but not a very good song, very normal. Paul: Well, it wasn't stunning but it reminded me of records that I've liked. No, this is not one of Willie's best.



BONZO GOES TO BITBURG

NEW SINGLE DR 7-8-12 INCLUDES TRACKS UNAVAILABLE ELSEWHERE



fine crush

ORCHESTRAL MANOEUVRES IN THE DARK

CRUSH Virgin

"CRUSH" is the finest OMD long player to date. Having at last shed their rather dour, "moderne" image (with album titles like "Architectures And Morality"), they've obviously decided to leave all that conceptualizing to the likes of Heaven 17. "Junk Culture" was an agreeable step in the right direction, and perhaps helped show Tears For Fears (who laboured under the same pained delusions) that pop was not entirely a word to be frightened of. "Crush" takes OMD out of the shade. As a pop record it's sublime, intricate and unyieldingly persuasive, it doesn't give up its secrets lightly and the excitement is in the chase. Lyrically it's either profound or hilarious, depending on your levels of credibility. "She sacrifices her body almost every night, Just like a lamb to the slaughter. And she thinks it makes him feel right." "Women 111" combines the despair and inspiration of the classic "Ballad Of Lucy Jordan" but it's got a certain edge of its own. "Bloc Bloc Bloc "exhibits a brand of very collected, compact pop with the kind of individualistic streak that OMD have never quite got right in the past. With the title track they re back to their weirdness, but it's stractive now, rather than monotonous. Andy and Paul have

obviously learned that asking questions gets you a lot further than whingeing about your lot. Which in Itself is a vast development.

development.

"88 Seconds In Greensboro" is a personal favourite, mainly because Greensboro is in North Carolina and I've been'there, but also because it's a dig at the Ku Klux Klan who really weren't and aren't very nice people. "To a place down South we won't forget, To be stabbed in the back by a man they met". "The Native Daughters OI The Golden West" is sheer pomp rock, and one of Humphrey's wee indulgences with subtle sarcasms directed at the children of Flower Power which, when one considers the musical influence of the track, is rather amusing. "La Femme Accident" is more Andy's

amusing.

"La Femme Accident" is more Andy's style, fey and lyrically cutting with a piquant twist a la Francals. McCluskey is obviously bothered by the ternal dilemma of fidelity and distance yet he's always attracted to the temperamental unpredictability of it all. He can view his problems with distance but he can't find the objectivity he needs. "Crush" is an excellent development for OMD and augurs well for more of the same. I don't like the single much, but then I haven't said that they're infallible either.

Since 1979, there's been this quarterly magazine called Southern Rag. It grew and grew and has now become a monthly, available through all good newsagents, titled

Where else can you read about people like RICHARD THOMPSON, CHRISTY MOORE. THE BOOTHILL FOOTTAPPIERS, FLACO IMBEREZ, ILNE TABOR, THE POGUES, WALTER PARIDON, BILLY BRAGG, THOMAS MAPENIO, MARTIN CARTHY, THE 3 MUSTAPHIAS 3. MISSISSIPPIERD MIDDOWELL DICK GAUGHAN, THE GRES, DITHE GOLDEN WEST. THE COPPER FAMILY, THE OYSTER BAND. TERRY & GERRY, FAIRPORT CONVENTION—Individual inflamous, neveromers and influential, boring old uns and smart-arsed young uns (and vice-versal)—song writers, trailionalists, instrumentalists, solioists, groups, dance bands, singers, guitarists, pipers, banjoists, squeezebox players, fiddlers—new and old music with folk roots from England, Ireland, Scotland, Wales and America (Blues, Texhology, Bluegrass, R&B, Old-Timey) plus European. African, Balkan—ethnic and roots-based popular music from around the world—news of gigs, records, nuscicans, radio and TV— the best and most comprehensive record reviews and much more—all in one magazine?!



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THE TRUTH

PLAYGROUND

ON the one hand, you can't really help but admire Dennis Greaves and The Truth. Just five blokes with precious little going for them in the pretty boy stakes, making no attempt at dressing the

pretty boy stakes, making no attempt at dressing the whole thing up in a glossy package, sending out 10 pop songs in an R&B-influenced mould for the world to sit back and devour.

On the other hand, it has to be said that most of the offerings here never quite make it off the floor, instead merely drifting along in a pleasant enough sort of way. Naturally enough, you've heard the same sort of thing before, particularly from the Woking Wonder.

There are touches of the Big Sound Authority, particularly on "It's A Miracle", while even old Pete Townshend gets a look-in on the powerful title track, and "Always On My Mind", despite its familiar title, manages to move along in a larity contemporary and almost seductive manner. "Ultimately, however, "Playground" is a very average record released at a time when nothing but the very best will do.

time when nothing but the very best will do. BARRY McILHENEY

No, no, no!

YEAH YEAH NOH

WHEN I AM A BIG GIRL ...

YEAH Yeah Noh pluck some of the more commonplace absurdities from reality and juxtapose them to produce funny and, occasionally, pertinent compositions.

This eight-track EP of their seven-inch singles at least shows they're sensitive enough to have gathered together a competent if subjective number of impressions with which to build and display their world-view.

They sound like a fluent if austere mix of Wreckless Eric and The Three Johns with a dash of melody added.

"There's plenty of water in the tap for you and me/No problem so long as we keep quiet" seethes Derek Hammond on "Cottage Industry", but the words might have been blubbered just as easily by a bitter fat man sitting comfortably in front of the video, with a lager six-pack in his lap. I mean, why whine about the lucrative capitalist compromise you freely choose, each day of your life, to accept?

In spite of this band's moans about the 12-inch remix some young popsters would say with just as much conviction that securing the deal with the big and wicked record company, is simply to obtain the logical framework within which their work should be set. And there are some very good remixes around.

JEREMY LEWIS

VARIOUS ARTISTS

A REAL COOL TIME: DISTORTED SOUNDS FROM THE NORTH Amigo

Amigo
THE Question you eventually
have to ask yourself Is why?
Why would 14 groups (58
members in total) from
Sweden choose to pretend to
be lowdown American punk
urchins?
"A Real Cool Time" is an
exercise in bizarre
impersonations. Certainly the
open plagiarism displayed
and absolute reverence held
for the American and British
rebal underground is
unheathly derivative. It's a
pose, sure, but what's
unneving is that they carry it
off so well.
The formula Is an
exhilirating one, a blending
of the white R&B of the
Yardbirds/Pretty
Things/Rolling Stones (out of
Bo Diddley) with the
meltdown punk of the
Stooges and New York Dolls.

That fuzz guitar, the snarled

That fuzz guitar, the snarled lazy vocal and pumped-up Farfisa, that reckless, pounding beat, and scourging existentialism. Whichever way, you will find an unexpected "Muggets" sampler for the Eighties. You won't have lived unless you've been run over by The Preachers" "Thirty-Nine Steps" or the brilliant, whiny cover of lagy's "Real Cool Time" by the Nomads. How about "96 Bye-Byes" (sounds familiar?) by The Pyromaniacs? But I still can't enjoy it all without finding an answer. Just what is it about Sweden – or Scandinavia, or the greater part of Western Europe for that matter – that shackles its own rock cultural exploration but devotedly devours another? And how do bands get given names like Slobster or Occasional

do bands get given names like Slobster or Occasional Dead Flys? Any sociologists out there? MARTIN ASTON

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Manu at work

MANU DIBANGO

ELECTRIC AFRICA

Celluloid AFTER recent experimental AFTER recent experimental collaborations with The Last Poets and Fela Kuti, the incorrigible Bill Laswell now adds his electro-production talents to the litting be-bop brass and African dance of Manu Dibango. The Cameroons' most famous sax player and leader of the permanent shade brigade, almost cracked the streets of New York wide open with groove tunes like "Soul Makossa" and "Abele Dance" last year, and this odd couple look forward ... now the idea is to ram two continents together and produce a hybrid dance that still remains true and accessible to both lands. Dibango's sax weaves around the street-funk beat of "Pata Piya", blowing bullets through the electromire, while Manu chants above the pulse. Just as the neon lights of New York begin to gain an overbearing prominence, "Electric Africa" redresses the balance and swings toward the Dark Continent. Thus the experiment becomes more dangerous as the sway of tribal choruses and running guitar arpeggios from the Soul Makosa Band piruette around guest musician around guest musician Herbie Hancock's light-weight jazz keyboards.

However, attention slumps throughout "Echos Beti" – a classic example of music born out of compromise. The

players only complement one another, find space to breath, and solder an uncomprofinsing union just before closing time, and too late to set shoes a-shuffling. When the two cultures meet head on, the resulting fissures erupt with the excitement, but this tension is seldom maintained, and "the collision of styles" Laswell and Dibango had hoped to create often turns, out to be a heavy thud with no direction.
With only four tracks to

no direction.

With only four tracks to offer, "Electric Africa" may seem somewhat overpriced as an album, and in retrospect Dibango might have shortened the numbers and doubled the tracks.

TED MICC TED MICO

GENE LOVES JEZEBEL

IMMIGRANT eggars Banquet OLD sulkies never die, they just turn into rock bands. Such is the case with Gene Loves Jezebel. Fronted by identical twins Michael and J. Aston, they still look decidedly peaky in time-honoured Goth tradition, but musically have eschewed gloom, doom and garlic in favour of fire, crashing guitars and stirring whoops.

The long hard tramp from sensitive young spook to sturdy rocker is currently being tramped by many and a niche of Goth grit is firmly establishing itself. The title track fits neatly in there, somewhere near The Cult's Spiritwalker plodsong

Gene Loves Jezebel at least show an innovative streak when it comes to song titles, "Cow", "The Rhino Plasty" and "Cole Porter" are all greatly more entertaining than the songs themselves.

"Stephen" is the best thing on the LP, a slow, moody swish about, well

Stephen, I suppose. It'd be nice, however, to see a lesson learned; that it's not an awfully good idea to burst forth from the Gothic forests into the mountains of rock unless you're quite propared to forego both the former's epic pomposity and the latter's inherent unoriginality.

TOMMY CHASE QUARTET

DRIVE

DRIVE

Paladin Records

HERE's a cracker! The nostalgia kids have left Bebop alone, despite its definitively hip Image, mainly because it is as tricky as nuclear physics to master, and because — as this album proves — it is very much alive-O. Tommy Chase is the best Hard Bop drummer on this side of the Atlantic, a fanatic in pursuit of his jazz message. He has been playing this way for 15 years, and over the last couple has attracted the ears of the Rising Jives at the Wag Club.

Cast in the mould of an early-Sixties Blue Note session, "Drive" is unrelenting UPI All the virtues of the Hard Bop style — the ceaseless aggression, the whipcrack percussive catapults, the snatched baton-exchanges between the soloists, and the

percussive cataputs, the snatched bator exchanges between the soloists, and the drums in the driving seat — are exhilaratingly on parade here. It's insulting to talk of a drummer in terms of his American counterparts, but if Blakey, Roach, Philly Joe and A.T. once taught Tommy a thing or two, he now sounds very much his

His playing throughout is a compreh-

STANFORM SECURIOR SEC

crash-course in agitational accompaniment. No one coasts on a Chase date!

He has gathered a sterling team about him, with young saxophonist Alan Barnes equally fiery on alto, tenor and soprano. This is a cat to watch. Hear him burst out of the soul call-and-response theme of "Drive" and surge against the strictures of the idiom; note too the simple, infinitely effective way that he raises the voice before charging into his improvisation on "Close Your Eyes".

his improvisation on "Close Your Eyes".

Bassist Alec Oankworth would have bedded right down on a Rudy van Gelder Englewood Cliffs session, being one of those rare team players who live for tone, accuracy and prescient support. Hard Bop fielded no fair-makes-fralls hass soloists. Mark Fitzgibbon sounds nothing like those vintage Blue Note pianists. His touch is quite different, less bluesy, at times a little like Red Garland in the choice of chords.

All in all, the best British album I've heard in years. There's enough spirit and imagination and, yes, DRIVE1 to fuel a renaissance. Buy at once.

BRIAN CASE

BRIAN CASE



Pipe dreams

THE DREAM OF THE BLUE

"SINCE I started this thing, people have constantly referred to it as my solo album, which, of course, is ridiculous. It's as if I had done everything myself, well I didn't. The contribution and commitment of all those involved made it far less an indulgent and personal statement than a statement about how well people can work together without diluting or compromising ideas or ideals. We also had a lot of fun."

And there, boys and girls, right there on the sleeve notes, we have the disclaimer, the nice little touch of modesty. This is not the launching pad of a solo career, not the product of a bored mega-star filling in time between films. This is ideas and ideals and fun! Well, that's the theory anyway.

annyay.

Motives aside, the album scarcely matches the hyperbole. The jazz breeding of the outstanding musicians Sting has chosen to work with (notably Kenny Kirkland on keyboards, Branford Marsalis on sax, Darryl Jones on bass and Omar Hakim on drums) has already been vastly overstated. If this is a jazz album then Lemmy's the Pope.

this is a faze about the problem. Sting is a one-trick pony. However eloquently you dress him up, however many false moustaches and goatee bears you stick on him, there's still that same instantly identifiable whiney voice statebing, anguisingly for notes that stretching agonisingly for notes that forever seem beyond his reach. Try as he might to shake some ass, he ne might to snake some ass, ne remains locked in that mode of haunting understatenemt and this — despite his vigorous attempts to surprise and diversify — sounds just like you'd expect a Sting solo album to be. Which isn't too much unlike The Police.

The one time he genuinely succeeds in achieving a bit more clout with that frail voice, on "Shadows In The Rain" he growls and roars in such a contrived manner it not only sounds wholly absurd, but you fear that he'll do himself some permanent damage.

Similarly the jazz elements do seem totally gratuitous. In other less-defined

hands "Consider Me Gone" might nands "consider Me Gone" might carry some weight as an atmospheric smoking blues with its alluring bass runs . . . here it just sounds like a variant on "Walking On The Moon". And when the band do get given their heads with the arresting spontaneity of the instrumental title track, the idea isn't explored and the track ends abruptly in a fit of giorles. A great abruptly in a fit of giggles. A great shame . . .

Not that the album is devoid of good material. "Moon Over Bourbon Street", disappointingly understated, does have the ingredients of a classic jazz/blues the ingredients of a classic jazz/blues ballad and there's no argument with Sting's refreshingly sharp lyric. This is most impressively evident on "We Work The Black Seam", an emotive but nevertheless finely drawn reaction to the miners' strike. "One day in a nuclear age/They may understand our rage," he sings, but rage is the one thing sadly absent from his delivery and for that matter, the album as a whole. That's the trouble with immaculacy.

"Russians", another excellent lyric on a poignant, hopeful song preaching tolerance and sanity, has such a pretty tune it sounds positively twee. Which isn't quite the point. The most sensitive lyric of all, however, occurs on "Childrens Crusade" ... "Pawns in the game are not victims of chance/Strewn on the fields of Belgium and France/Poppies for young men, death's bitter trade/All of those young lives betrayed" ... here is a father of four bemoaning needless death of young people through the ages from all the wars to victims of drugs. Heavy old stuff and it would be moving, too, were it not to develop into a greatly overblown anthemic climax which instantly drowns the carefully cultivated lump in the throat. carefully cultivated lump in the throat

Ultimately, then, it's as a straightforward pop singer that Sting's at his most effective. The only time he really is effective. The closing track, "Fortress Around Your Heart", a dramatic, gloriously infectious straightforward pop number, is the one that sounds most like The Police. It's also the best.

There must be a moral in that





singerialist is at deliable



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INTIMES OF TROUBLE

EARLIER that week Trauble Funk seemed to be living up to their name. While shooting a sequence for Island Recards' movie on Washington DC's Go-Go scene they found themselves surrounded, not just only the eager, track-suited kids leaping towards the camera in the hope of a few seconds fame, but by an ugly posse of DC police trying to salvage their reputation.

On an average night,

On an average night, Cheriys is four walls of cold sweat and non-stop G. Go. Twa-hour sets with no breaks and out any the street; hat and humid even in May, young blacks driving big American cars with even bigger sound systems, oll playing pirate topes of hardcore Go-Go.

Take this situation and crank it up to the max with an offer of free entrance and o chance to make the crowd scene and you have trouble?

Ironically, a Go-Go show is usually o peaceful affair. Heated maybe, but the tales of violence and black drugs have been wildly exoggeroted. It's rare to see kids out of it on angel dust, alcohol is hardly ever avoilable, and the few whites who venture in the almost all-black Go-Gos move around with na problem. In fact the movie, "Good To Go", mokes o point of putting the record stroight. Yet that night with the pressure espect. Ily fierce there's a skirmish and somebody steals o police handgun.

The Washington Go-Gos ore normally "policed" by Bodyguards And Bouncers, team of immense yet goganatured gionts put together by Big Al and his partner Rosie who's fur-lined customised van bears an ominous front number plote: "Nobody Fucks With Rosie

- No 1 Ass Kicker!"
Looking at the size of the BuB bass, one con imagine that this is no idle boast, though Rosie himself dismisses it with the kind of low throaty chuckle that punctuates many a Go-Go soundtrock. "We don't have to be heavy," he explains. "The kids know we're there because we like the music as much as they do. And if there is any trouble they

don't come back for more."
Consider 20 stone bearing
down on you with another 60
behind and you can see what
he means. The Bodyguards

And Bouncers crew seem to be hired as much for the size of their girth as their biceps. Against them, Mr Biggs and Afrika Bambaataa look like teddy bears.

Afrika Bambaarda look like teddy bears.
They do a good job too.
The kids respect them, treating them like ald friends rather than security. When the police do came in looking or their colleague's weapon the youth club otmosphere changes and the tension builds. But Trouble Funk play on, Rosle and Big Al stay cool, and eventually the law cluss un the search.

gives up the search.
"That's the thing about
the Go-Go," comments
Trouble Funk's James Avery
a few days later, "it can toke
care of itself. I know people
been reading about the
violence and the dust but
they've got it all out of
proportion. Go-Go is about
having a good time
nothin' bad in that."

TROUBLE Funk came together in 1978. Since then they ve taken over from godfother Chuck Brown to become the ambassadars of Go-Go music. Their status is well deserved. Not only are they one of the most consummate and experienced of all the the Go-Go bands, they're also the best.

Go bands, they're also the best.

Watching a line-up of young hopefuls in Richmond's massive Close Encounters concert hall, Avery palitely picks holes in each performance. "Listen to that organ, way out of tune and that bass, no presence at all." He says he thinks it's important that musicions should have some kind af training. The core members of Trouble — Avery, brothers Robert and Toylor Reed, and Tony Fisher — have all studied music, a legacy reflected by their recent experiments with unusual chards and unorthodox grrangements.

unorthodox arrangements. Yet when they eventually play their exhausting set at Richmond it's obvious that Trouble have all the commercial aspects of Go-Go refined to a level of sophistication easily the equal of their more esoteric flourishes. Bass and drums leading a ralling bank of clipclopping percussion, cowbells, congas, timboles and, while the vocals are anchored in practised coll and response routines, guoronteed to set the teenage crowd screaming their lungs out.



At the heart of Go-Go there is no violence, no black drugs, no problem ... just TROUBLE FUNK. Ian Pye talks to founder James Avery as the band make their contribution to Island Records' film on the Chocolate City scene

They also think nothing of throwing in snatches from the current TV themes, jingles, the lotest hip phrase and even a dance workout Tighter than tight they may be, but they clearly haven't deserted the direct appeal to the young black Go-Go followers which is the essence of the live sc the live scene.

Did they feel they were compromising themselves by pandering to the crowds? "No, not all," says Aven who speaks with the kind of

clipped rhythmic precision Trouble Funk bring to their music, "The Go-Go scene is unusual. The live thing is quite separate for us from. the records.

ee, the kids are matless You can play something for two or three weeks but you've olwoys got to be introducing new things, new elements to keep their interest. So we use stuff that's familiar to them, TV themes maybe, but 90 per cent of our music is original

even when we ploy live."

When Trouble Funk storted out they were something like DC's lotest raw contenders,
The Junk Yord Bond, a fresh

The Junk Yord Bond, a fresh crew of black teenagers hormering out the Go-Go rhythm on recycled junk. "We used to open for Chuck Brown," he recalls. "He was doing Top 40 stuff cos that's what they wonted then 'cert has we then, 'cept he was daing it Go-Go style. What Trouble did was to introduce certain percussive elements into the music. Then we brought in different styles. If you listen to Chuck Brown, E.U. or Rare Essence you always hear a difference, and if you listen to Trouble you'll heor we're more musicol and the percussion structure is o little bit more dynamic

Trouble cut their first record in 1978, "E Flat Boogie". Maxx Kidd, a charismatic cross between Berry Gordy and Lee Perry, put it out on one of his early labels. "After that Maxx got into promotion and we kinda gat separated," Avery explains, "Eventually we started our own label
D.E.T.T. (not to be confused
with Kidds' T.T.E.D.) ond Maxx came in ogain to help us promote it."

In a bid to go international

Trouble Funk olso had a spell with Sugarhill, the label that broke rop across the world. It was on unhappy liaison, however, and one on which the diplomotic Avery will not be drawn except to say

mysteriously that "there were differences".

Whatever, it was Sugarhill who got the finest Trouble

album to dote, the thunderous "Drop The Bomb'

"I think it was our most successful work because it was true hardcare Go-Go, Avery concludes. "When ecorded it we had been playing this live show for some time so when we went into record if there was this good feeling between all the musicians and that feeling was expressed in the music.

"Drop The Bomb" combined the very best of Trouble — their sure-footed grasp of that incessant, nagging beat, a measure of foreign styles like rap and contemporary funk, and some seminal Go-Go lyrics, the title trock being perhaps the most notable. In Go-Go speak "drop the bomb" when the band lay their heaviest effect on a whipped up crowd. It's usually a sci-fi synth swoop, despite the scene's emphosis on rea instruments and human percussian (New York's electro and hip hop studia wizards are scorned while heavy rop is acceptable) but knowing the intelligence behind the Trouble Funk organisation many hove read more into their expression of the "drop the bomb" scom.

"Everybody osks us if it's polical and haw do we feel about the political situation," he says with a knowing smile. "Being in a centre such as Washington DC (an 80 per cent poor to middle closs block population with a small but rich white minority) you are of course or the you are of course of the heart of it all. We hoven't been that political but if somebody was to come in and try and take the Go-Go away from the kids I think there would be a riot.
"In DC the Go-Gos hove

helped the kids stay off the street. They need the Go-Go. It's the place where they con release their tensions, their anxieties, they can make everything seem right in the Go-Go."

Go-Go."
In a city of maybe 15 nome Go-Go groups and more on the way by the minute, Trouble Funk have remained mosters at the style. They've branched out into production, working on tecords by Slim, Hot Cold Sweat and Arkade Funk, and have their sights set on America as a whale, not to

mention Europe, but they've never lost tauch with their

roots.
Even their record sleeves show this. The "In Times Of Trouble" album hos the band in a variety of battle dress, Zulu through ta Roman, looking absurdly mean and moody. In Woshington they call it gritting, a theatrical pose that was borne out of Go-Go style. Now at any major show you can find a photographer with a photographer with a backd op and a Polaroid toking instant shots of the kids as they pose with their friends, often clutching wods of dollar bills, doing their

meanest Trouble Funk stores.
"That's the DC pose,"
says Avery. "Instead of kids
looking directly into the camera and smiling they store into space or make an angry look — that's the style. You know sometimes you don't feel like smiling. And thot's something about Go-Go music - it's live, it's not o foke."

And there's the rub, In mony ways Go-Go's strengths are its weoknesses. The fact that it is such o live phenomenon, haurs of percussion-based music that sometimes seems closer to Africa than America, its unique styles that remain exclusive to one city, and the defiantly insular lyrics, all contrive to produce something that is difficult to translate to another environmen

Con it be done at all? Chuck Brown and Trouble Funk have already mode some headway into the international market, Island Records' boss Chris Blockwell hos signed a mojor deal for distribution with T.T.E.D.'s Moxx Kidd and ostutely realised that a music so havily based on performance would best be promoted with a movie, and interest in the British clubs has finally spurred some American jaunralists into investigating a scene that's been happily ooving on its own for some 10 years

Jomes Avery remoins confident - Trouble Funk he feels are part there anyway. "We know the reality," he states with assuronce. "We know the ins and outs of the music business, we've run our own record compony, we've produced, we've prepared ourselves for 10 years. Other bands may try and jump on the bands may try and jump on the bandwagon but we've warked hard enough for our success."

DENTISTS

DENTISTSTHAT'S the thing I dread more than anything else. I always put it off as much as I can becaus the last time I was there the dentist couldn't get the anoesthetic to work and he had to give me five shots. His partner was holding my mouth open and I just felt the needle go right hinto the back of my jawbone. Definitely not too keen on dentists.

RELEAST

VERY close to my heart. I would love to see the people there sort something out because it's oll a great shame. The video was the first time I had been back for about 10 years but I think it's the sort of place that will always be great to go back to

JAPAN

THE place where everyone can think they are in The Beatles for two weeks. It's a wonderful opportunity to live gut your fantasies becouse the locals tell every single band that they're the baggest and the best yet. And while you're there you think that you've found the secret of attracting women but that only lasts for the two weeks as well.

PHIL LYNOTT

HAI A crime agoinst humonity! No, we go back so far we're like brothers. And like any fomily, the first five minutes together ore great and then you start going back over all the old problems. It's a bit of o love-hate refolionship but we do have a lot of offection for each other.

THE GIANTS CAUSEWAY

VERY good form videas! Strangely enough, it was the first time I had ever been there and it was o lot smaller and less impressive than I expected.

HEAVY METAL

HEAVY METAL.
WHAT'S that? I don't listen to it and the further I get away from it the harder it is to relate to the whole thing. The basic problem with most the heavy metal bands is that they make it inaccessible for outsiders to get involved. When me and Phil did "Out In The Fields" we were making it for people everywhere, not just those who were interested in one type of music or another. Most of them ore so out of date and use old-fashioned keyboards sounds and sing about the same old crop. Apart from all that, I really like it.

THE POGUES

ONLY seen them once. Sort of brings us back to the first question about the dentists.



FLIGHT 007

I SAID everything I wanted to say about that in"Murder In The Skies". Everyone said to me that I was mad getting involved in that sor at fitting, but I believe that if something moves you then you I believe that if something moves you then you should write about it. I just regarded it as a terrible crime against human beings and that's what I said. If it gets other people thinking about it, then that can only be a good thing.

GUITAR HEROES

THE whole idea is a bit comic, isn't it? Very out of date and guite funny. People have always called me a guitor hero but I've never really gone out of my way to draw ottention to it. It just so happens that the way I play the instrument has meant that it comes out to the front o lat but I don't really regard myself as a guitor hero.

BRUCE SPRINGSTEEN

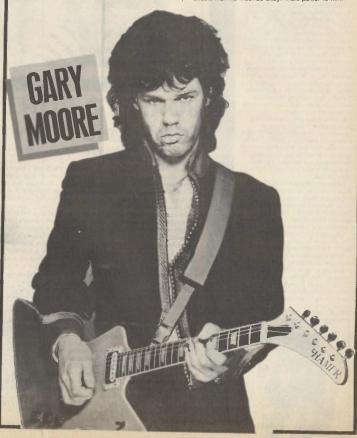
THE most overroted performer in the world. I like his songs, but all that messiah-like adulation stuff really puts me off. I think that anyone who gives off that sort of vibe is only showing a weakness in himself. I went to one of his shows but I couldn't sit through more than holf an hour of this faceless band and a guy singing stuff that sounded like Dylan 10 years before him. He seems to be very sincere but the media have just tried to stuff him down everyone's throat and that really puts me off.

ALCOHOL

YES, I like a drink every now and again. Like every five minutes. Alcahol and drugs are okay so lang as you con-control them but very few people can actually do that. They seem to bring out the worst in a lat of falk who would be better off staying away from such things. It's all really up to the individual.

BARRY McGUIGAN

I JUST hope he's around long enough to keep on doing so much good. He really is o very special person and he' made me feel proud to be from Northern Ireland. Fontastic. If he can bring two communities together and get them doncing in the streets then he must be okey. More power to him.



FLYING HIGH

BIRDY

BRITISH film director Alan Parker had the chance of buying William Wharton's novel, "Birdy", while it was still in the galley proofs, but was pipped at the post. "Great book Don't know how to do it, "he wrate in 1978. It become the novel of the year, holled as a classic, and presaged or major literary output including "Dod" and "A Midnight Clear". The "Birdy" aption kicked around the studio desks until 1983 when Parker was offered a treatment which solved the problem of tifming the book by backpedalling on Birdy's schizophrenia and viewpoint, in much the same way that the screenplay for "One Flew Over The Cuckoo's Nest" drained off the twisted central lens.

Well, by the time that Parker started in to film, he did know how to do it, but fains of the book may feel that the literary losses are unacceptable, it's a good film, but it isn't "Birdy". They've upped the war, so that this is Veteram and not WW2, which confers the drainatic bonus of heroes returning who are not treated as such because they lost — and explains Birdy's catatonia and amundane level. And they've last Birdy's catatonia and precise dentification with flight.

Birdu (Motthew Modine) is the weird kind in the

Birdy's Catalonia on a municipal lever. And they we lost Birdy's mysticol and poetic identification with flight.

Birdy (Matthew Modine) is the weird kid on the block. Al (Nicholas Cage) bullies him into a light, and finds that Birdy, while not hitting back, slips away from every hold and punch as if he is oiled and weightless. They become buddies. "You like pigeons?" asks Birdy. "Whoi's to like?" replies Al. "They thy," says Birdy, Says Al, all for weightliting and nooky, "They fly," Says Al, all for weightliting and nooky, "They fly," Says Al, all for weightliting and nooky, "They fly," Says Al, all for weightliting and nooky, "They fly," So what." And Birdy. "Thoi's enough."

He recruits Al to the coop, and tagether they forage around the girders and plinths of slummy Philadelphia, scarfing up pigeons. Birdy makes two feathered union suits so they can poss as pigeons, but shakes his pail by giggling estatically as he falls off to 100-foot tower to a broken leg. Birdy is not al this world, terrestrial.

There are wonderful scenes of Birdy in the basket of Al's bike, pedalling across the municipal tip in home-mode wings, caided for flight. Scenes of Birdy naked, curled up in the coup amid seed and feathers. The film does justice to the loony lift-off factor that hauns our dreams, but it can't suck you into Birdy's world like the book. Whorton's birds-become people, but it can't suck you into Birdy's world like the book. Whorton's birds-become people, but it can't suck you into Birdy's world like the book. Whorton's birds-become people, but it can't suck you into Birdy's world like the book. Whorton's birds-become people, but it can't suck you into Birdy's world like the book. Whorton's birds-become people, but it can't suck you into Birdy's world like the book. Whorton's birds-become people, but it can't suck you into Birdy's world like the book. Whorton's



Matthew Modine

obnazious psychiatrist, Dr Weiss (John Harkins) is nobody's friend, and obstructs Al's attempts to break through to his huddy who is moulting at the rate of knots. There is no solution. The book runs a sense of bassible conclusions, but film has to apt for a.e., and show it. Parker's is an intelligent chaice. Both actors are line, Matthew Modine's odd, angular ather-worldliness not unlike the late Lynden Barber at an editorial, and Nicholas Cage the perfect get-ya-leg-over buddy. The movie wan the Special Grand Pix at Cannes this year, and deserved to. Good film of an unfilmable book.

BRIAN CASE

IT is, as they say, back. "Ready Steady Gof" that is, the pap show from the Sixties which (same say) has still never been equalled. Starting this Friday; those owfully nice Channel 4 people are returning seven half-hour shows at 5.50m Presenters are the improbable Keith Fordyce and Improbable Keith Fordyce Araund' and the torrid "Doncin In The Street" from Martha and her marchless Vandellas. Dove Clork, as you may know, bought the whole series after Rediffusion lost its contract in 1968. Indicate the Improbable Street in the Street in 1968. Indicate the Improbable Street in the Street in



Believe it ar not, you can acquire your very own capy for only about 20 quid ... Remember Mark Williams? Thought not. Con't say the name rang much of a bell round here either, but there you go, nane of us is getting any more sensible. Anyway, Mr Williams is chief of Advanced Publishing, who plan to launch a monthly magazine aimed at "prosperous young adults" in spring '85. Said to be pitched between The Farce and the colour supplements, the new organ will encampass arts, fashion, sport and current affairs, with a view to grabbing a readeship in the current affairs, with a view to grabbing a readership in the 22–35 age bracket. Williams reckons the product should ultimately achieve a circulation of more than double The Face's current 80,000. Soon, the world will contain nothing but police vans, megastar charrity concerts for people well over 40 and glossy magazines with a brain the size of apea. Is String mad? "Orcaming is really like a psychic balancing act," he told Time Out from his four-million-pounds-o-minute suite four-million-pounds-o-minute suite in a Parisian hotel. "There is in a Parisian hatel. "There is definitely a logic to it beyond the cousal universes." We've all known this for a long time, but is it ony accuse for the terribly wealthy popsinger to go abough timing logiz musicions and pontificating about politics, drugs, Russians and God knows what less? Still, as he points out, "Now no-one knows what to expect of me, whether I'm a decent blake or a complete ego-maniac" who it is beginning.

ke or a complete ego-maniac" who is the Ian McCulloch who who is the lan McCulloch wha stars in a gruesome-sounding new movie on video called "Contamination"? "Reaches beyond Alien" to new extremes at letror" stricks the blurb. Surely this con't be ald cat-head Mac himself, due at Glastanbury at the weekend? Then again, he did write "The Discose" ... "o football hooligan with a typewriter" is how film director Alan Parker ("Rindy") describes sobre-toathed Julic Burchill, Mean-while, Julie has been perorating obout rock testivals in Time Out - "Festivals should how died with Meredith Hunter", she declares (Meredith was the chap hacked to-death by Hell's Angels at Altamont). Data says - dan't touch the brown acid



THE MARCH VIOLETS
"THE VIOLETS VIDEO" (£15
inc P&P, Mortin Guerre, PO Box
HH5, Leeds LSB 58B. Cheques

payable to M. Guerre.)

problem to the support of the suppor

with Simon and Clea and with Simon and Rosie. So you get most of the good songs (except "Walki, Into The Sun") and you get endless varieties of "ThIs is Simon's beard" os "Slow Drip Lizord" is showcased, old and new (which makes a nice touch). "Grooving In Green", "Crow Boby", "Radiont Boys", "Religious As Hell" and oh so many more. For 15 quid a snippety-snip! It highlights their weaknesses (mainly in the vocal department, with horrendous lau-les) and the stronge change from electronics to human muscle, which hasn't so far proved itself too much, though the latter appears to be winning. And, if only for the Rasputin stubble gyrafting in all its glary, or for the shorp guitar, the Clea slaw walk, and the peculiar light effects towards the end, it's actually worth it.

the end, it's acto MICK MERCER actually worth it

VIDEO EVENT

VIDEO EVENT
Third Eye Centre, Glasgow
THE Third Eye Centre's Video Event
was planned as an extravaganza of
hitherto unseen videas by local and
national artists, veejayed by Peter
Boyd of Landon scratch video artists
The Duvet Brathers an a bank of 24
(count 'em') televisions. Live music
by ex-Happy Families dua
Tinkonteen was also proposed.
In the Studia Theatre, there's no
drink, no smoking and NO
TALKING ALLOWEO, as the
"performance" begins. "Scratch"
video deejaying seems to comprise

arms, no smouring and NO
TALKING ALLOWEO, as the
"performance" begins. "Scratch"
video deejaying seems to comprise
showing a video an all 24 screens to
start off with, then combining it with
images from two ather VCRs so that
you have what amounts to three
videos showing at the one time, all
flickering across the bank of TV
monitors under the mischievaus
hand of a Duvet Person. In addition,
o video camera trained in the bank
of screens is used to create like, uh,
distanced images of images of
images. Bosically, it sucks.
For which ignorant, Philistine
statement I will doubtless be pilloried
by afficianados of this "art form"
But this whole concept of cur-up

But this whole concept of cut-up video manipulation is based on dodgy late-twentieth century oesthetic theories which are about as life-enhancing as a dose of herpes. The destruction of people's

as life-enhancing as a dose of herpes. The destruction of people's ability to concentrate, the removal of personal control over the images you assimilate... it could be argued that scratch video is a comment on such dislocating societal influences, but fronkly, it's more of a symptom. But among the nonsense and the dross, of lew of the actual videos, none of which are viewable in isolation from the various scratch interspersions, still manage to give the impression that they might work well in a 14-inch domestic context for which, incidentally, ALL Jesse Roe's work is explicitly designed from the word go). Edinburgh-bosed bond Loughing Academy are probably claser to the scratch concept than most, but "Suspicion" still contains some hounting scenes. Among the other pop promos, Jarice Kirkpatrick's "Mon Af The Window" film was deceptively straight fronvard and refreshing, while Brian Keeley's "I Con't Think Straight" for The Styng Rites was a hildraus, high-velocity revisitation of vintage Resillos territory. "This is a Shillprious, high-velocity revisitation of vintage Rezillas territory. "This is a cheap and nostly pop video. It contains no serious people and radical haircuts." Thank God,

VIDEO

BOOKS

RADIO

TELEVISION

TOM MORTON

FILM

A VIEW TO A KILL

BOND again, with the ancient Burtan's tailor's dummy, Rager Moore, against new farces of evil and the same old back-projection. The attable, amiable formula has all the usual bedable birds, dauble-extenders, progress su entendres, narrow squeaks and nsouciance under fire. This time, the

entendres, narrow squeaks and insouciance under fire. This time, the plot against civilization as we know it (no, not the title song by Duran Duran) cames from Zorin (Christopher Wolken) who plans to flood Silican Valley in Colitarnia and thus control the microchip market. Zarin, blond and droopy with irrepressable giggling fits, was devised in the concentration comps by mod Doctor Mortner. His loyal hatcher-person, May Day (Grace Jones), is possessed by superhuman strength, and copable of pushing Rolls Royces around. She also insists on being an top in bed.

Bond is faced with the following predicaments — a ski-chose in Sibetia; a hurricane force fon in an underwater conduit, a jammed lift in a burning building; a flooded mine shoft; a hot-oir baloon tethered to the Golden Gate Bridge containing Zorin with a fire-axe; loss of his no-claims banus.

laims banus.

Exatic backdrops include the Eiffel Tower, while le factor gastronomique entails are Bond-made omelette and a few knowing comments about the vintage of the wine. The leg-over quotient blurs after a bit, but he has sameone in a submarine, sameone in a bubblebath, Tanya Roberts in a

a bubblebath, Tanya Roberts in a shower, plus Grace Jones on top in a bed in the Choteau of Chantilly. Walken is rotten as the psycapothic villain — an actor with the menance of a chipmunk. Grace Jones is whot the label says, and Tanya Roberts exceedingly pretty but seemingly dumb with a line. In terms of the rival Bonds, Moore has natural bean less.



Grace Jones



BOOKS

BORN TO RUN. **RUN AND RUN**

SPRINGSTEEN - VISIONS OF AMERICA by Adam Sweeting (IPC £2.95)

Sweeting (IPC £2.95)
THE only thing more boring than a book about a rock star's career, is a book about a boring rock star's career. And as for yet more printed matter about you.*Now.who! ... or rule of thumb, the longer they are, the more insufferable they become. Sweeting's thumbnail sketch of The Bost's meteoric career eschews most pitfalls by being mercifully brief, concise, and informative.

Nepotsm?! think not. No-one was more surprised than 1 to find that'our illustrious features editor had scribed a book infinitely more readable and up-to-date than the calendar account of Brucey, "No Surrender", hocked together by Kote Lynch, through "Visions. .." is nothing like as detailed as Peter Gambaccinis' expanded biggraphy and nor is it meant to be. The whole Springsteen myth is trite and superficial, and thus the only way of addressing it intelligently is on a similar level. Throughout the 60-odd glossy pages, the text is kept to a minimum, with the usual colour shats of The Boss looking intense on stage, meaningful off stage, and New Jersey factories scattered

a minimum, with the usual colour sharts of the bass looking increase on stage, meaningful off stage, and New Jersey factories scattered somewhere in between.

There is no convoluted structural gnalysis of the blue collar king, no profound expessis on whether "Born To Run" was Inspired by an unfarturate curry, no interviews with Nils Lofgen's Auntie, and no inquiry into the man's daunting popularity. The myth is neither embroidered nor laid bare, and ls impressively laid out, and enticing enough to encourage the most ordent Bruce opponent to take a gander.

gander.

What Sweeting presents is a miscellageous collage of biography, album by album review, rare Boss quotes, and ubiquitous critics' opinions, propelled by a brisk documentary style that never allows the writing to stray into whirlpools of prossic indulgence for too lang. There is, however, a wacful lack of amusing anecdates, though I'm not sure if this is due to Sweeting's limited supply of second-hand press cuttings, or Springsteen's more limited supply of third-rate wit. In either event, at £2.95, it's a steal far the most casual of lans — and probably cheaper than the concert programme.

TED MICO

JUNE 19

INTERVIEW



Janice turns the tables at Broadcasting House. In the background lurks Svengali-style producer Mike Hawkes

Janice Long was bouncing around in her knickers as ald argund in her knickers as old men looked an, her every move chronicled by their slavering jowels-into-brainprint. All in the name of netball? Disgusted by the teeth found argund the school fence (the team's displays faced the main road, she left at 18 and took to she left of 18 and took to
Lirapean taurs with employment
high on her schedule — through
Paris, to Belgium and
Amsterdam with just £30, two
pairs af knickers and a tent for
company, arriving in Amsterdam
with £10.
"Enough for a licket have as a

pairs at knickers and a tent for company, arriving in Amsterdam with £10.

"Enough for a ticket home on the Magic Bus. I thought, 'What do I da? If I go home I've admitted that I'm wrong'. So I tried to get a job and ended up in the Wimpy Bor (in '76). I ended up going to the Paradisa and The Milky Ways listening to all sorts of startf. I grew up there. Working for Laker (yet another excursion) was like being at conter excursion) was like being at school, with the uniform, but working there was being an my own. I felt very much a late developer."

She picked grapes in Germany, went to Spain and come home to the dole, a till job at Lady At Lord John and a tele-sales job on the Liverpool Echa.

"They suggested I leave because I can't sell to save my life I can't yunt to sell my tridge' and you're supposed to say, 'Put it in the Echo for seven nights and in the Daily Post for seven days,' I'd say, 'Well bung it in for one night, 'You're bound to sell in', and they were listening in I can't con people.'

From there to Radio Morseyside and then that bastion of the establishment, the BBG, in Manchester. Then in 1983 she made the big move to Landon, where she achieved that national identity. Had she reacted immediately to punk?

"Yes, the whole thing, I thought it was wonderful. The energy was great because up until then everything was boring."

Did you ever consider being In a board?

"Oh God, yes ... if someone said-

bond?

"Oh God, yes ... if someone said you could be in a band I'd like to be in Madness, because they always took like they're having fun I played guitar when I was 14, but I never ... it's like one of those dreams. I'll probably go to my grove thinking, "I'd like to be an actress".

"Liverpudians are usually very

Is Scouseperson JANICE LONG the acceptable face of Radio 1? Mick Mercer pursued her across London with a tape recorder

Janice miss the old place?

"I miss the characters, the people, the friendliness of the place. The Albert in Lark Lone is my favourite pub to this day, Mind you, I hear they have the choice to do things, which you don't in Liverpool 'coseverything's gone, it's not the same as it was . . . I go and see gigs, but it's difficult to see the big names because I'm on the air. Dingwalls is brilliant. I can always shoot down there. I still keep me gigs up. No point in doing it if you don't."

But agen't you immediately occurred by people bearing tapes?

"You get topes but you expect that. People talk in one but I don't know if they want to talk to me."

What about at home?

"The other day I opened the door in my dressing gown. There was a bond who'd sussed out I lived here and every night ofter my show. Lost night there were three bonds — India a gob with them, took their tapes. It's crazy, there's so many bands. With unemployment so high more people are getting involved in music, the othernative to wolking round town all day."

Do you do many giss yourself?

"Yevery Friday. I get very nervous You do it to pay the mortgage. You get o wage which isn't great at the BBC — everyone thinks you earn of fortune. I enjoy the gigs because I'm very fortunate and the people who some down listen to the shaw... so they know what to expect. I day play party stuff. I like loods of things.

There's only two types of music I don't like open, because I don't know what the hell's going on, and brass band music because I find it depressing.

"I don't know anything about clossical music but I like it. Quite often put Radio 3 on, because I don't know what the hell's going on, and brass band music because I find it depressing.
"I don't know anything about clossical music but I like it. Quite often put Radio 3 on, because I don't worth telly, except 'Brooksid' on Sourday. I's good GOO!"

Le's backtrack faria story, about certain lads. One day Jonice is strolling casually through Sefton Pork in Liverpool, having been unable to attend a Frankie

from the police. He'd gone anstage in those chaps, his burn exposed, and same ald biddy sow him and rong the police. I had to lend him a jumper to cover his burn, 'And she's never washed it since.

Is there any 'us and them' feeling at the Beeb? 'No. Not that I'm aware of. The bigs at I us and them' is they've got since and we haven'?

One of the main things about Jonice's show are the bubbling interviews, which do encounter the occasional problem, such as the meeting with her hero Lou Reed. 'People who say yes to things then don't wont to do it annoy me. We agreed to come in and we were all excited. So we met this guy in reception and he's very strange '' and he walls like this (sloth in singbacks) and you know how far it is to the studio. I ways walking slowly and even then I was like Zolo Budd Eventually we got him there, with a cup of tea, and he said 'I'd don't wont to playing any music', so I said alright, it's pre-recorded. 'Don't ask ne obout the Velvet Underground': Itel'u said lost of things like that so I said, 'I'vell i wouldn't ask than't becouse it's BORNOS!' which I didn't think at all. I was just fed up with the guy. "We starded the interview and he's."

becouse it's BORING!" which I diant think at al. I was just fed up with the gur.
"We started the interview and he's having a starting match and I'm not very good in situations like that. I couldn't fight my vary out of a paper tog. I got emborresed and he's getting hat under the collar. So I med making polite conversation. Are you tried? 'NO! We carried on and I sad what do you think of people covering your songs? 'Well WHO?' Eurythmics, Simple Milads, Strawberry Switchblade!' Really arrogant! We had lats of letters saying is Lou Reed really a proof? It's a share."
Do you make me. We had lats of interest saying is Lou Reed really a proof? It's a share."
"Every night, don't 1? I've had times where I've said, 'Well I'm sorry, I can't think of anything else to say, so here's some music'. I mean, why lie? I'm a great believer that if you haven't anything to say, so here's some music'. I mean, why lie? I'm a great believer that if you haven't anything to say, so here's some music'. I mean, why lie? I'm a great believer that if you haven't anything to say don't say it. Someone once accused me of falking too much but the taking I do is interviews or reading out people's letters. I don't talk about me. It was grooving down

here last night, honging out with so and so ... "

Do deejays get paranoid obout their position?

"You could be there ane day and not the next, like being a footboller, but I think you have to realise that and ... not plan, because I'm not a planner, I don't know what I'm going to do next. I've never planned anything. I'm a great believer in fote."

What record hove you broken which gave you the greatest satisfaction?

"I gave Frankie their first ever session. Went to see their first ever gig, supporting Hambi and the Darace I couldn't believe this bond! I went up to Holly and soid come and do a session. They did Tivo Tirbes', Relac' and Wish You Were Here', which was colled 'Mother's Got A Gun't then. Then we got them in for an interieve and they all stapped down to their underpants, trying to shock me an oir but I wouldn't give in. Next thing they're mega-stars. Holly said to me, 'You've never ever told anyane have you, that you gave us our 'irst brook. ... well if ever you get usked say you discovered us. 'Soi I dol'"

Anyone else."

"On! Howard Janes. 'New Sond.'."

get asked say you discovered us. So I do!"
Anyone else?
"Oh! Howard Janes. 'New Song"."
You're responsible!
"I jeant to get more politicians in and I'm dying to get Victoria Gillick in. Loan't stand the woman. She's so blinkered. Actually there'd probably be no point talking to her begause you can't argue with sameone who's like that and she is, but that women is going to be responsible for so many sod, sad stories. She's got no right ... and now sex education can't be taught in schools because you're telling them where to put it.
"In interviews I never tell people what I am or where I stand on every issue. I do have to play devil's advocate on owful lot."
Must be embarrassing if they don't realise.
"I wink to them."

don't realise.
"I wink at them."

Da you worry haw people see

you?
"Yeah."
But on "TOTP" the overriding impression is that deejays are cretins, every record is the best thing

ever!

"'HEY!' Yeah. People always say Ilook different when they meet me. I hope they don't exoect me to be like that here. 'Hey! The kitchen's over THERE! 'What I dan't like is if people think I'm stupal. That upsets me I'm not soyling I'm super intelligent but I'm not thick."

WEDNESDAY

RADIO 1 7.30pm: JANICE LONG. Ex-Beatmen Fine Young Cannibals in session, not to mention three of the best from Nick Heyward (whose new single is, frankly, disgraceful).

10pm: JOHN PEEL. Sensible Jerseys (silly bloody name) and Big

Flame session it up.

7.32am: BREAKFAST TIME. The Top 20 surveyed, for insomniacs presumably.

4.50pm: POPAROUND. A brand new series hosted by super-ranting Gary Crowley, evidently replacing Razzmatazz. This is a pop and general knowledge quiz for kids, and this week's guest is Stephen "TIT Tin". Duffy. There'll be a glimpse of his "Icing On The Cake" video, plus Vicious Pink live.

THURSDAY

20

RADIO 1

7.30pm: JANICE LONG. A session from John Foxx, yesterday's bof-10pm: INTO THE MUSIC. Tommy Vance with a session from the cryptic Beltane Fire.

7.55pm: TOP OF THE POPS. Remember this one? Hosted by Janice Long and Gary Davies. Triffically popular.

9pm: SING COUNTRY. A Tammy Wynette special from the Silk Cut (gasp) Festival at Wembley Arena.

FRIDAY

21

5.45pm: ROUND TABLE. Guest assassins include Feargal Sharkey,

Kim Wilde and Janice "Omnipresent" Long. 10pm: THE FRIDAY ROCK SHOW. Eve-of-Knebworth spectacular, in which lan Gillan talks to fans in between music from the acts appearing. Ugh.

CHANNEL 4

CHANNEL 4
5.30pm: SWANK. Dawn French presents "off the wall" fashion, from street to designer-stylee.
5.30pm: READY STEADY GO! See Data.
6.20pm: SOUL TRAIN. Phil Fearon with Galaxy, Shirley Brown, Jeff Lorber, Gloria D. Brown. Archive clippage from George McCrae and The Tempetations.

The Temptations.

SATURDAY

22

RADIO 1

1pm: 30 YEARS OF ROCK - 1965. Vietnam, UDI in Rhodesia, PRING OF RUCK — 1905. Vietnam, UDI in Rhodesia, Beatles, Stones etc. The programme that passed a generation by. 4pm: SATURDAY LIVE. Return To Knebworth Fayre. Richard Skinner meets Deep Purple backstage... God. 6.30pm: IN CONCERT. With The Opposition and someone called Simon F.

RADIO LUXEMBOURG

7pm: STEWART AND OLLIE HENRY AND FRIENDS. Interviews with DeBarge and OMD.

CHANNEL 4

6pm: MAX HEADROOM. Penultimate prog in series, with, among others, Visage, Antony Moore and the Bonzo Dog Band. Er, wacky.

SUNDAY

RADIO MERSEYSIDE

4.30pm: TOWNSHEND'S TRIP. First of three conversations between the old Whomeister and Bob Azurdia, in which Townshend bares his soul once again. This one's called "Symbols Of Violence".

MONDAY

24

7.30pm: JANICE LONG. In session, "Ken" Barrington Levy. The captain's name was Jardine.

Edited by Ted Mico

WHO the helf is Adam Sweeting? Is he any relation to George Michael or Andrew Ridgeley who, I suspect, are suffering from serious neglect at the moment. I am referring to his critical review of Bruce Springsteen in Melody Maker. I can hardly believe he attended the concert at all. Maybe he is immature and thought a good piss-up was necessary before any concert — even a Bruce Springsteen concert. The whole presentation of his article sucked. He criticised Bruce for his "elusive presence", just because he is not in need of all the exposure wankers that Adam Sweeting likes. By being somewhat unobtainable, he is merely trying to preserve his image as a real person, leaving his-job separate from his private life. Sweeting's research of his topic was very sparse and reminded me of my revision for my impending "A" levels. Springsteen has so many classics that, if one or two were left out there is no room for criticism. How many other performers kick as for three-and-a-half to four hours each show. His verdict, which he claimed was "good but here terror."

His verdict, which he claimed was "good but not great", is close to fucking suicidal. Tell that little wanker that if he is at the Wembley concert and wears his name tag his life is In danger. I feel I speak for thousands of

danger. I feel I speak for thousands of Springsteen fans.

D. HARTILL, Winchelsea, East Sussex WHO the hell IS Adam Sweeting? Speaking for the millions of people who really wish the Boss would clear off back to the States, Sweeting's review of the whole farce seemed charitable in the extreme. Most other people would have had to consume several quarts just to get near Dublin. Springsteen shuns interviews simply because he has nothing to say (for evidence read his rare orations in Rolling Stone). Take a look at your local bookstore, and you'll see that Sweeting's research is based on a book the poor chap has just written about the Boss. If you STILL want his head, he'll be sporting an MCC tie at Wembley. Wembley

HI there limey Scumbags in Berkshire House.
Doggone it, at last you done cottoned on that THE BOSS is beke in the good ole UK. I almost choked on my mess of rancid racoon rib, possum belly and hominy grit when I found our Brucle baby had ripped you suckers off for £15 a throw, three nites running at Wembley Stadium. Slap my chaps, he's done gone done it again, filled a stadium that used to echo to the sound of a bloodsport called football — a game of the past so I'm told... Yipeece. Long live American Football!

Meanwhile, I'll swig a swallow of moonshine and git my ass down to Camberwell for free to see that Sunday Times answer to our Brucie, somebody called Roy Harper?

Some folk in the musical know done told me that 'ol Roy pisses all over THE BOSS, and yore darn tootin' I'll find out for myself, cos Melody Maker hardly mention Brit singers no more. How's about a four-page colour spread on THE OSMONDS... Eeeevyahl
WILD MALC THE KNIFE, Marlow Behind Bucks. HOT dickety doo if you haven't read the Editor's mind you sly 'ol fox you. In the coming months we plan to include a free Roy Harper colour poster, and as for The.
Osmonds' is to be serialised in 34 parts in this very paper. If you write in English next time Malc, we'll even throw in a free binder to keep those lovely Donny smiles in place.

THOUGHT you might like to know a few revealing facts about some of our pop megademi-gods:

a) What is mistaken for Howie Jones' trendy coiffure, is in fact Tex-Eddie Grundy's late and much lamented prize hampster;

b) Marillion's epic "Kayleigh" is meant to be Keighley — it's an ode to a fine town situated North-west of Bradford;

c) Nik Kirshaw was once employed as a part-

c) Nik Kirshaw was once employed as a part-time broom in a backstreet barbershop in

Ipswich;
d) Andy Widgeley is currently learning the guitar and is reputed to have mastered the opening bars of a Status Quo record;
e) Contrary to media reports, George Micheal is not taking a role in "Brookside", but has been spotted by Granada officials as a suitable replacement for the late Bernard Youens as a reincarnation of Stan Ogden;
f) Steve Norman's sax is in truth a cunningly disguised penoid support mechanism to prevent unnecessary damage to his plonker;

disguised penoid support mechanism to prevent unnecessary damage to his plonker; g) Tracey Thorn had a taste of fame prior to EBTG in the title role of "Erasenhead"; h) Police are currently stepping up a nationwide search for the man who told Bono he should make a career out of singing; i) Gary Numan won't be recording for some months as the manufacturers are waiting for spare parts to be imported from Japan. Libel writs to be delivered to ... ALEX SLANDER.



WHAT a wag you are Slender. For a small consideration we might even let you scribe a few words in TTT. Just send an open cheque to Blarney, c/o The Monserrat Police Dept.

I RECOGNISE that you are obliged to carry interviews with cretins such as Thor from time-to-time, and understand that publicising his prejudices does not entail your approval of them (necessarily).

But I do feel that, at the end of last week's

them inecessarily.

But I do feel that, at the end of last week's Shrink Rap, you could have pointed out that it is not possible to catch AIDS merely from being served by a gay waiter.

Such is the current state of disinformation about AIDS that it is possible that some of your readers might actually believe this. JIMMY SOMERVILLE'S Left Nipple, Brixton. LOOK here, Mr. Nipple, it just won't do to underestimate the discerning intellect of the average MM reader! No one actually believed him. Did they? Our resident advisor took time off his transplant operation to inform us that you definitely cannot get AIDS from being served by gay waiters. He wasn't too sure what you may catch through meeting Thorprobably a cold.

RE: Your article on Les Enfants in MM.
So that bald chap thinks that Bono is running away from him does he? So Les Enfants are "romantics" who are "much me personal and direct" (and nothing like U2)?
Hmmmm...

Hammm...

I suppose that is why they are called Les Enfants and not The Kids, why their album is called "Touche" and not "The Kids, why their album is called "Touche" and not "Duche", and why their lead singer calls himself Deric (note no second name) and not "Del-boy", and says that he's "not in this to get laid or drunk stupid every night".

Heard it all before? Certainly, only better. Come off it boys, don't criticise until you've got something more than a U2 bastard sound to offer. And you, Del-boy, should be hanged from every tree in your fair home-town for slagging off Bono. He could knock you into yesterday with one blast of his mighty tonsils.

From an angry Dubliner in exile. WE'VE known that Pope Bono has had problems with halitosis, but this?

IF I supply the steamroller ... will you supply the Thompson Twins?

A Fan, USA. GLADLY, It's the best idea I've heard all day!

IN reference to Steve Sutherland's ZTT — the value (or rather lack) of entertainment review . . . I'd just like to note that whomever his "bathing companion" turned out to be, she/he/ii is one very lucky mother tucker, if I dare say so myself.

A DREAMER, NYC.

SOUNDS like a nightmare to me! Steve says he owes his fiendish good looks, far-ranging talent, and magnetic personality to two acid baths a day. We'd best draw a veil over the whole sordid matter.

SO they don't want any associations between them and a "certain part of history"? What absolute crap, U-Bahn X are the most preposterous bunch of mentally-decayed Mezis I have ever had the misfortune of seeing live or reading about. If they don't want these associations drawn up, then why play on the idea? People who prance around dressed up as cretins who joyed in murdering innocent people need a good kick up the arse. When'd saw them in January at the ICA, they came on stage to Nazi music, holding up two black flags and showed themselves up in being totally perverted. Adolf especially, who came on with a little Hitler moustache! It's another case of a record company changing their sound and then completely hyping a band. Justified? I somehow think not.

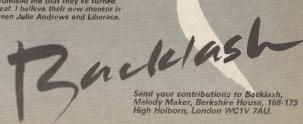
somehow think not.
LYSETTE COHEN, Borehamwood, Herts.
ADOLF and his merry band of turnips are
deeply ashamed of their rather embarrasing
attempts to shock and generate publicity.
They have promised me that they've turned
over a new leaf. I belleve their new-mentor is
a cross between Julie Andrews and Liberace

"THE preposterously named Paddy McAloon." Are you joking Colin Invin or what? What the hell are you talking about? Do you like the bloody thing ("Steve McQueen"), or not? If "Swoon" was so easy to despise, why did it drag you back to it over and over with its "nagging magic."? So-called clever bastards write things like "when love breaks down, you join the wrecks who leave their hearts for easy sex". Only a daft bastard writes cobblers like "cute, carefully crafted (great alliteration!), pop with fiberal streaks of genuine eccentricity". Judging by lan Pye's article, Paddy McAloon seems a pretty straightforward and suss character but this ... this review is just bloody preposterous! However, if it's any consolation. I'm buying it anyway.

JOHNNY SEVERIN (the extremely trendily

JOHNNY SEVERIN (the extremely trendily named) of Newcastle.

COLIN says: "Well, umm, you see I really liked it... sort of. Well, that's to say I liked some of it... with reservations. I mean, it's difficult to tell sometimes isn't it?" Translated this means The Prof has more reservations than the Sioux Nation, and thought the album sounded like a bunch of Aztec Camera B sides.





PERCUSSION

Mark Jenkins takes a long, hard look at SCI's new digital drum machine — the TOM (£799 to you)

SCI have had the top-selling digital drum machine – the Drumtraks – for a year now, a long time considering the rapid development of digital/MIDI musical

instruments.
So now it's time for an update, at least – but the Drumtraks hasn't been Drumtraks hasn't been superceded, despite the fact that the new Tom does things the Drumtraks doesn't even think about.

Tom comes in a very lightweight plastic casing, and has an external power.

and has an external power and nas an external power supply. He's got eight basic sounds — bass, snare, tom 1 and 2, open and closed hihat, crash and claps. There's no ride cymbal, but as we'll see there's plenty of scope for adding other sounds at any time

any time.

A cartridge which slots into the front panel can provide seven additional sounds — an excellent Latin percussion set with timbales, congas and guiros for instance — and sounds from cartidges. and sounds from cartidges can be mixed with on-board can be mixed with on-board sounds in any pattern. Every drumin each pattern can have its tuning, pan position and volume individually programmed; some of these eatures were available on teatures were available on the Drumtraks, but the Tom allows you to control them from a MtDl synth keyboard while programming. While the bottom octave of

keys on the synth select the sound played on the Tom when connection is made by MIDI, the top octaves-play all the available pitches, so you can program in an amazing tom-tom roll by running your finger down the top couple of octaves. There's also a key to duplicate the Tom's reverse button; this allows you to program in backwards sounds, and the amazing part is that you can play the is that you can play the forwards and backwards

forwards and backwards versions of any sound simultaneously.
In fact you can make any sound play up to four times simultaneously, so (for instance) several grash cymbal sounds with differen cymbal sounds with different tunings could overlap as they decay. This is referred to as Stack Mode, and has another benefit; if you place an instrument on the same beat more than once, Stack Mode produces a flanging effect, the depth of which varies according to whether you've put two, three or four sounds on the beat.

Tom can record 99 songs chained from 99 patterns and bee full outs constitutions.

has full auto-correction facilities up to 96th beats for

tidying up your playing. In fact the only major step back on the Tom is the fact that it only has two audio outputs rather than five; and that's partly compensated for by

partly compensated for by the Panning facilities, which mean that you can even make a tom roll pan from left to right as it plays.

The rear panel has a socket for a Trigger output which can be programmed to work on any beat, and for a programmeble footswitch which can control start/stop, pattern number, cartridge select, song number, tempo select, song number, tempo increase or decrease and more. The basic Tom has a 2,300-beat memory, but this can be expanded to 5,000, 7,700 or 10,400 by any service centre. The LED display will tell you how much memory is fitted (as long as you know how to select Memory Status, press INC*twice and interpret 8 (K memory) as 2,300 notes capacity, 16 (K memory) as 5,000 and so on. increase or decrease and 5,000 and so on.

Tom's fully capable of Tom's fully capable of working with other equipment, having a trigger out as mentioned, a Clock Out, a Tape Sync Out and full MIDI clock. Tom is more intelligent them more intelligent than more intelligent. intelligent than most other drum machines though – it has an improvisation facility which adds in extra beats based on pre-recorded patterns dropped in at random.

"Improv" events are "Improv events are recorded separately from "Normal" events and if "Improv" mode is switched on they will occur a certain percentage of the time — and, as with everything else on the Tom, it's a programmable percentage. You can also cause sounds to Auto-repeat at any speed as set by the Error Correct speed, and of course there's a full complement of dumpa full complement of dum to-tape facilities, editing facilities and front-panel indications of Percentage Memory Free, Software Revision and so on.

Revision and so on.
Of course, the most
important thing about the
Tom is how it sounds. The
bass drum is a little flabbier
than some people would like,
but the snare is decent —
sharper than that on the
Drumtraks — and the toms
are pretty noweful. The bis Drumtraks – and the toms are pretty powerful. The hi-hat's very good and the crash is outstanding, although it does fade quickly when it eventually dies; the clap is again better than the Drumtraks, and the Latin sounds as we mentioned are outstanding



The attraction of reversed crash cymbals must be pretty limited but it's a spectacular effect and one which is effect and one which is bound to turn up in the charts soon. Some of the Tom's controls reflect its budget price — they come from the SCI May school of causely buttons—but squashy buttons - but

squashy buttons — but overall the construction is very good, in a lightweight Habitat sort of way. Apart from the lack of multiple outputs, the Tom offers everything you could wish for on a relatively inexpensive drum machine. It may be possible to add multiple outputs (as it is on the SCI Six-Trax), but at least the programmable panning the programmable panning makes up for some of the deficiencies in this respect.

deficiencies in this respect.

Tom's going to be a success, and it will be fun to see what additional cartridges turn up in the future. Hear it!

future. Hear it!
Many thanks to Rod
Argent's Keyboards, 20
Denmark Street, London
WC2H 8NA (tel. 379 6590) for
the loan of a Tom for review.
Enquiries: SCI, 3640 AA
Mijdrecht, Netherlands. Tel:
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10,000 MANIACS Clarendon, Hammersmith, London

Hammersmith, London
ICAME to see 10,000
Maniacs as a relative
stranger and left a strange
relative. Well, a good friend
then, eager to catch up on
some more of their emiably
eclectic yarns. Call it pop,
call it rock — the group
flutter around with their owr
definition, a ringing cultural
dance through an unaffected

definition, a ringing cultural dance through an unaffected academic twisting of "pop" songs. And then some. Early on in the set, "Grey Victory" or "Katrinas" sound bouncy and straightforward, rooted in the same pounding pulse-beat and uniffed pop swing, but if the guitars—always employed Inventively, never as polyfilla or tangled fretboard workouts—feet like shooting off in a free-jazz spirit for 30 seconds or so, then why the hell not? 10,000 Maniacs aren't an ongoing booby trap, just a ongoing booby trap, just a genuine surprise.

The calypso carnival of "Daktari" and the "Daktari" and the heartwarming waltz-time of "Colonial Wing" are just that proof that the group recognise their intuitions, to stay true to their sources

while always moving at a tangent to conventional structures. 10,000 Maniacs don't make the concessions to radio that Lone Justice do or Blondie did. They're more plugged into a mining of folklore.

Guitars chime, ring or simply drive full throttle to the climax of the song, as in "Obsoleacenee". Anti-revivalists needn't fear though, because 10,000 Maniacs do not suffocate us with historic allusions. There is so much more at stake here, with the diminutive singer Natalie pirouetting like a loopy but formally-dressed dervish, like a truic Amish, and the eccentric Amish, and the eccentric lyrics, about 10,000 intellectual moves away

Intellectual moves away from pop.
The disinterest in working out their egos in public will mean the excellent new "Can't Ignore The Train" single won't automatically break the ice. But the calibre of the strident "My Mother The War" or the gentler "Tide" should dissolve some barriers. Audiences, so I'm told, have gone wild every night. I'm not surprised.

MARTIN ASTON MARTIN ASTON

ROARING BOYS Marquee, London

the publicity these chaps attracted a while back when they signed a deal with CBS Records for a sum reputed to be in the region of 1300,000. Heavy and general amusement in certain non-aligned areas of the music biz and media followed.

followed.

So I'm sure that this show at the Marquee was not in the Grand Scheme of things for this band. By now it should have been Harmersmith Odeon. But the Marquee is a great leveller, mega and unknown all get the same break, so was this latest created phenomenon going to stand up and walk off by itself, unedited and unmade-up?

Well, the short answer is

Well, the short answer is that it did, though at times hesitantly. The six-piece band played a 13-strong set but only their single, "Every nestrainty. The six-piece band played a 13-strong set but only their single, "Every Second Of The Day", and the soon-to-be-released follow-up. "House Of Stone", were lamiliar to me. The latter was not quite given the considered treatment of the recorded version, but all the other songs were convincing enough. In fact, some of the other numbers — "Wilder For You", "Gimme My Love Back Now," on — were positively ripping. At other times, it seemed the pace was running away with itself, and I was unclear what all the strutting and posturing was about.

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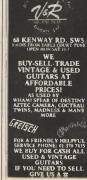
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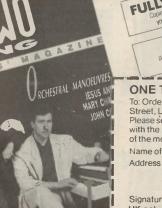
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