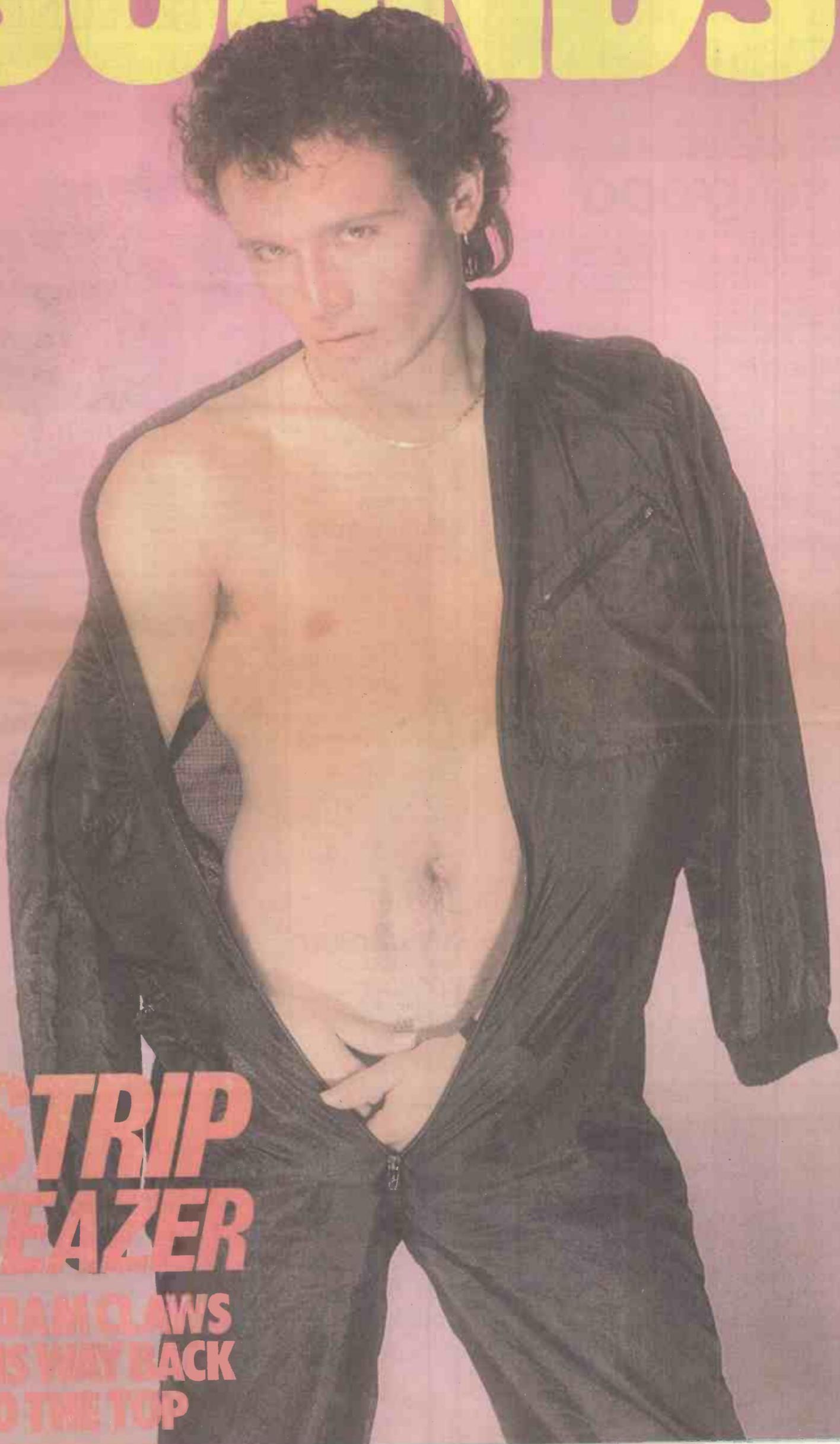


"SAUCY"

# SOUNDS



## STRIP TEAZER

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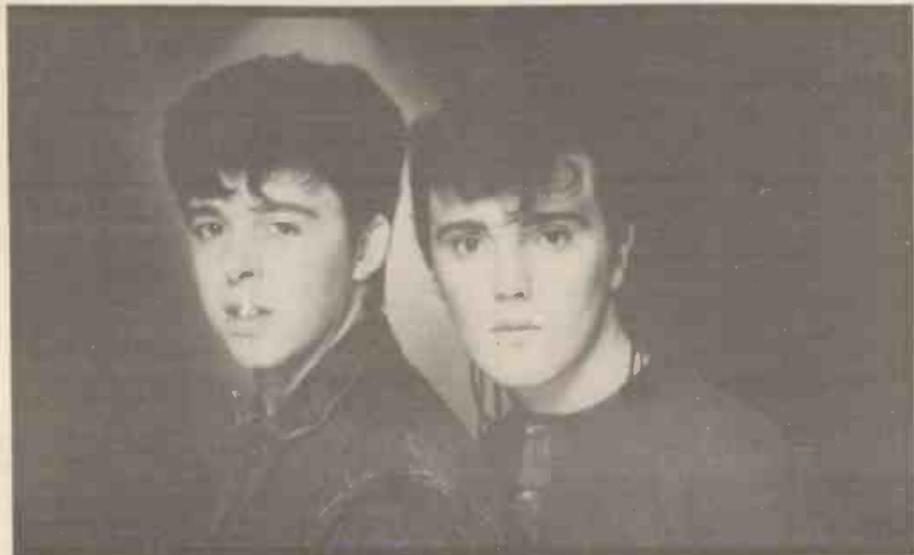
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CRUELLA  
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SPEAR OF  
DESTINY  
ROLAND PART 2



## Hurts so good

**TEARS FOR FEARS** (above) return to the UK for a pre-Christmas tour, after the worldwide success of their album 'The Hurting', and their European top five hit 'Pale Shelter'. The duo kick off the tour at Liverpool Royal

Court on December 4 and continue through Newcastle City Hall 5, Edinburgh Playhouse 6, Nottingham Royal Centre 9, Birmingham Odeon 10, Manchester Apollo 11, Bristol Colston Hall 12, London Hammersmith

Odeon 14 and 15, Margate Winter Gardens 16, Brighton Dome 17, Poole Arts Centre 19, and Cornwall Coliseum 20. Tickets range from £4 to £5 depending on the venue. Check with box office for details.

## Anarchy serenade

**CONFLICT**, the leading anarchist punk band, release a follow-up to their indie chart topping 'To A Nation Of Animal Lovers' on 9 November. Called 'The Serenade Is Dead' the single is said to be 'a frank appraisal of the anarchist punk situation' and is the band's first release on their own Mortarhate label.

Conflict would also like to make it clear that they never agreed to play a Belfast gig with local band **Drunken Jury**. Says singer **Colin Gerwood**, "They wanted to charge £3.50, we said we wouldn't play for more than £1.50 but they still put our name on the bill, we apologise to the punk who turned up and are currently setting up our own Irish dates..."



## Mother's pride

**MAMA'S BOYS**, (above) the Irish rock trio who toured Britain with Thin Lizzy and played this year's Reading Festival, have lined up their own tour this month to promote their 'Turn It Up' album. The band, who also have a single called 'Too Little Of Love To Love' available, play London Hammersmith Odeon

November 2, Portsmouth Polytechnic 3, Leeds Ffordre Grene Hotel 5, Manchester Adam and Eve 10, Newcastle Mayfair 11, Liverpool Polytechnic 12, Sheffield Limit Club 17, London Marquee 19, Coventry General Wolfe 25, Gwent Cross Keys 26, Rayleigh Cross December 1.



## Beki's back

**LIGOTAGE** have rescheduled the Marquee date which was cancelled last month due to **Beki's** throat complaint. The new date is for November 15, and tickets cost £3 in advance from the Marquee.

Ligotage also hope to have some new vinyl out for release early in the New Year.

## Silver star

**THE GANG OF FOUR**, who now number three with founder members **Andrew Gill**, **Jon King** and bass player **Sara Lee**, have a new single out on November 7. Entitled 'Silver Lining', it's taken from their latest album on EMI, called 'Hard'.

## Wham! croaker choker

**WHAM!** cancelled their British tour at the weekend after **George Michael** lost his voice. They cancelled the third of their Hammersmith Odeon shows and the remaining dates on their British tour up to November 13 on doctors advice although it's hoped they'll be able to play the series of shows at London's Lyceum.

Earlier last week the band pulled out of shows at Bristol and Swansea after problems with Michael's voice but these have already been rescheduled. It's hoped to re-organise the rest of the cancelled shows shortly.

## PiL: prescription changes

**PUBLIC IMAGE**, who start their first ever British tour this week, have changed a couple of previously announced shows and added some extra dates.

The Nottingham Rock City gig set for November 14 has been put back to December 7 and Loughborough University planned for November 9 has been rescheduled for December 8.

There are some additional dates set next month at London Hammersmith Palais on December 4 and 5 (in addition to the previously announced gig there on November 22), Lancaster University 9, Blackburn King Georges Hall 11, Birmingham Odeon 12, Cardiff Top Rank 13.

## Face values

**VISAGE** release the first of two albums on November 11. The first is a compilation LP of all the bands hit singles, entitled 'Fade To Grey - The Singles Collection' and features the likes of 'Mind Of A Toy' and 'Night Train', plus two previously unreleased tracks, namely an old Visage demo of 'In The Year 2525' and a 12" extended version of 'Fade To Grey'.

Those preferring to buy the cassette will be treated to a specially mixed **Rusty Egan** dancefloor special. The cassette version also includes the German version of 'The Anvil: 1 Der Amboss' 12".

The next Visage release will be all new material, and it's hoped to be hitting the streets early next year.

## Stay Modern

**MODERN ENGLISH** are playing a one-off gig at the London Venue on November 7, their only UK appearance this year due to heavy work schedules in America. Support for the gig will be the **Chameleons** and **Niam Niam**. Meanwhile, their third LP is due for release in January.

## Winter's here

**JOHNNY WINTER** comes over for his first gig here in four years at London's Hammersmith Odeon on November 2. It marks the end of a lengthy American and European tour for the guitar hero who is currently without a recording contract. Tickets are priced at £4.75 and £4.25.

## UB40 apologise

**UB40** are sorry that fans who turned up at last week's Hammersmith Odeon date carrying tickets for last year's cancelled Brixton Fair Deal date were unable to get in.

Punters were supposed to exchange their tickets in advance and many did so but those who turned up on the night found that the Odeon was not surprisingly sold out.

What made it more complicated was that the group had no idea how many Fair Deal tickets were sold in the first place and assumed that they had dealt with the problem.



## Blow by blow

**KURTIS BLOW** arrives in the country this month and will be making four UK appearances as part of his 28 date European tour.

These are: Kingston Polytechnic November 11, Glasgow Strathclyde University 12, Glasgow Maestro's 13, London Venue 14. Check with venues for ticket prices and availability.



## Call your name

**THE CALL** (above) the acclaimed American band featuring vocalist **Michael Been** who was briefly with West Coast Sixties psychos **HP Lovecraft** at the end of their career, arrive in England next week for a one-off gig at London's

Venue on November 8. The band, who are also lined up for **The Tube** on November 11, have a new single called 'The Walls Come Down' out on London Records next weekend to coincide.



## Rampant Cramps

LA cult crypt kickers the **Cramps** (**Lux Interior** pictured above) finally have some new product to offer their hungry fans.

On the November 11 Big Beat Records release a six track mini album by the group which was recorded live at the Peppermint Lounge way back in February of this year.

The full track listing is 'The Most Exalted Potentate Of Love', 'You Got Good Taste', 'Call Of The Wighat', 'Faster Pussycat' (a song that was featured in Russ Meyer's classic B movie of the Sixties **Faster Pussycat Kill Kill**), 'I Ain't Nothin' But A Gorehound' (the Cramps tribute to **Gore**

Godfather **Herschell Gordon Lewis**) and their version of **The Count Five's** immortal 'Psychotic Reaction'.

As already reported in *Sounds*, subsequent to this recording **Kid Congo Powers** has left the band and has been replaced by **Ike Knox** who is **Nick Knox's** cousin.

The line up is completed by **Ivy Rorschach** and **Lux Interior**, who was responsible for the original material on the LP. As to what has become of the rest of the studio material they recorded, including 'Five Years Ahead Of My Time' and 'Sinnger' little is known, but stay tuned for further details.

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# Let's Pretend . . .

THE NEW look Pretenders (right) will celebrate the dawning of 1984 by embarking on an extensive UK tour, the first ever British dates by the new line up.

Surviving original Pretenders Chrissie Hynde and Martin Chambers have been joined by Rob McIntosh (guitar, formerly of Night) and Malcolm Foster (bass, formerly of The Foster Brothers).

This new incarnation of the group has been together since last December and last appeared at the US Festival, California, in May. They have also been working on the long awaited third Pretenders album, scheduled for release early next year.

In the meantime a new single entitled '2000 Miles' b/w 'Fast Or Slow (The Law's The Law)' is released by Real on December 18th in both 7" and 12" versions. The 12" has an extra bonus track included entitled 'Money' which was recorded live at the US Festival.

The dates for the upcoming UK tour are as follows: Ipswich Gaumont January 6, Leicester De Montfort Hall 7, Nottingham Royal Centre 9, Liverpool Royal Court 10, Bristol Colston Hall 13, London Hammersmith Odeon 14 and 15, Newcastle City Hall 17, Edinburgh Playhouse 18, Glasgow (venue to be announced) 19, Leeds University 21 and Manchester Apollo 22.

Support for all dates is up-and-coming London outfit the Climb who recently toured with the Alarm.

Tickets are now on sale from box offices and usual agents, priced £5, £4 and £3 for London and £4 or £3.50 for all other dates.

The Pretenders are also due to appear twice on Channel 4's *The Tube*. On October 28 the programme will screen footage of the band in action at the US Festival and on December 2 they will be making a live appearance in the studio. Fingers crossed, that is.



## Nowhere somewhere

THE ANTI-NOWHERE LEAGUE set off on a short tour to tie in with the long awaited (it says here) re-release of their album 'Live In Yugoslavia'.

The tour runs through Lancaster University November 25, Spring Street Theatre, Hull, November 27, Metro, Manchester December 1, Sherwood Rooms Nottingham 2, Woods Centre, Colchester 8, Digbeth Civic Hall, Birmingham 10.

After that, the League plan a short tour of France which will last till just before Christmas.

## Style wars

THE STYLE COUNCIL have decided that they're not going to play any gigs this year after all. They've succumbed to the oldest record company biz trick in the book — recording commitments.

They have to complete an album by the end of the year and they are now lining up dates for 1984 which will be announced in due course.

## Pet Rocks

HANOI ROCKS have rescheduled the Bristol date they had to postpone on their last tour. They'll be playing at the Granary on November 10.

It's the band's last dates until Christmas week when they'll be playing London's Marquee on December 18, 19 and 20. Tickets are now on sale price £3.00.

The band are also working on their next album, tentatively called 'Silver Missiles And Nightingales'.



## Early '84 tour for Men Without Hats

IT'S TAKEN the British public a surprisingly long time to pick up on Men Without Hats (above).

After success in their native Canada with their debut release 'Antartica', which became something of a cult hit over here, MWH soared into top ten status in the States and Eurodiscos.

The band's album, 'Rhythm Of Youth', has now been re-released to coincide with Britain waking up to them, and they're hoping to tour the UK early next year.

Meanwhile, the hatless ones have been using extras lured into the murky depths of the Brixton Ace by a plea issued over the radio by the likes of Peter Powell and Gary Crowley. The rushed, rather last minute video which they filmed there was for their new US single, 'I Like', and MWH would like to thank all the would-be stars who turned up in response to their call and made the video the success it is (contd next Palladium awards ceremonies . . .)

## Killing time

KILLING JOKE have announced a December tour of Britain which climaxes with a New Year's Day gig at Hammersmith Palais.

The band start at Brighton University on December 4 and then move to Bournemouth Academy 5, Exeter

Riverside 6, Cardiff New Ocean Club 7, Leicester Polytechnic 9, St Albans City Hall 10, Birmingham Tower Ballroom 12, Sheffield Top Rank 13, Manchester Hacienda 14, Edinburgh Coasters 15, Leeds Tiffany's 18, Nottingham Rock City 19, Dublin McGonagles 21, London Hammersmith Palais January 1.

More dates are likely to be added before the tour commences.

## Boxers KO

JOBOXERS have had to pull out of their recently arranged gig at the London Lyceum on November 6. Drummer Sean McClusky has, along with the Sounds news editor, fallen foul of the tonsillitis epidemic, and has had to have his diseased organs removed. Originally it was hoped that Sean would be fit in time for the show, but after the band's four and a half week tour of the States Sean (Sunny Boy) has been advised by his doctor to rest.

## Cope gives you Sunshine

JULIAN COPE releases his first single since the demise of A Teardrop Explodes a year ago on Mercury on November 11.

Titled 'Sunshine Playroom', it was written by Cope with string arrangements by Paul Buckmaster and there are two extra tracks on the 12" version.

Cope's first solo album, which reportedly varies from being called 'Stop The World I Want To Get Back On', 'Me Singing' and 'World Shut Your Mouth', is scheduled for release early next year and he'll be touring with a new band soon afterwards.



## Jay's away

Ex-BAUHAUS bassist David Jay (above) is releasing his debut solo single this week, entitled 'Etiquette Of Violence' on Beggars Banquet (SITU 8).

David has just returned from a visit to the States where he played dates in New York and Philadelphia. He also appeared in Toronto at a special 70th birthday party for William Burroughs.

## Giving their All

GENESIS release a new single from their 'Genesis' album called 'That's All' on Charisma this week.

The band have just set off to begin a lengthy American tour that could last until the end of February 1984 and so far there are no British gigs planned although there's plenty of rumours.

Meanwhile, the trio have also been engaged in more individual activities. Phil Collins has produced and played on Adam Ant's new single 'Puss 'N' Boots' and Banks and Rutherford have been writing for their next solo albums.

## This year's Model

NEW MODEL ARMY have signed to Abstract Records and release a new single this weekend called 'Great Expectations'.

The band have also lined up a batch of dates this month at Wolverhampton Polytechnic November 4, Retford Porterhouse 5, Leeds Tiffany's 6, Glasgow Night Moves 7, Keighley Victoria 13, London Marquee 14, Canterbury Kent University 15, Dudley JB's 18, Colne Franks 19, Manchester Jilly's 20, Bradford University 23, Newcastle Tiffany's 24, Birmingham Tin Can Club 25, Warwick University 26. Support on most dates will be Billy Bragg and there will be more dates in December.



## Finger lickin' good

SNAKEFINGER, the band formed by former Resident Philip Lithman, present their 'History Of The Blues' at Camden Dingwalls on November 8.

The band is made up of San Franciscan musicians with a love of the blues including Carl Beital (Naked City) tenor sax, Steven McKay (Iggy Pop and Commander Cody)

sax, Richard Marriott (C F Player) trombone, Joshua Ende (Elements Of Style) sax, Eric Feldman (Captain Beefhart) bass, Miguel Bertel (Chuck Berry) guitar, and Bonghit Ryan drums.

They'll be playing two sets portraying the blues styles of the 20s and 30s followed by the big band blues era of the 40s and 50s.

## Television indecision

FOLLOWING THE release of their magnificent (according to Dave '5 star' Henderson) LP, 'Dreams Less Sweet', Psychic TV have had a problem or two regarding their proposed live bash at the Prestwich Mental Hospital on November 4. Basically, it's off.

'Hospital paranoia' has resulted in the cancellation, although PTV have been offered the opportunity of playing a 'patients only' gig at a future date. In a hasty bit of rescheduling, PTV will now play at the Ritz, Whitworth Street West, Manchester at 8pm on November 6. Tickets for the aborted soiree will still be valid and they will also be available on the door.

## ZIGZAG



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Friday 18th November
- Aberdeen Fusion  
Sunday 20th November
- Glasgow Nite Moves  
Monday 21st November
- Manchester Metro  
Thursday 24th November
- Bangor University  
Friday 25th November
- Guildford University  
Saturday 26th November
- Dunstable Queensway Hall  
Sunday 27th November
- Plymouth Fiesta  
Monday 28th November
- Exeter Riverside  
Tuesday 29th November
- Loughborough University  
Wednesday 30th November
- Liverpool Royal Court Theatre  
Thursday 1st December
- Coventry Polytechnic  
Friday 2nd December
- Leicester University  
Saturday 3rd December
- Cardiff New Ocean Club  
Monday 5th December
- London Lyceum  
Tuesday 6th December

You've not heard nothing yet!  
For Details Contact 01-437 2306

**TOUR NEWS**

**PASSIONATE FRIENDS** have added dates to their tour at Liverpool Polytechnic November 3, Edinburgh Nite Club 5, Glasgow Night Moves 6.

**INCUBUS**, the heavy rock band from Exeter, shake their chauvinist heads on their 'Straight Between The Thighs' tour at Tonypandy Naval Club November 5, Newbridge Memorial Hall 6, Reigate Women's Institute (Anti-Sexism Rally) 31.

**BIG LITTLE ISLAND**, a Wirral duo, have lined up a full programme of pub gigs this month at Little Sutton Ellesmere Arms November 2, Bidston Corsair 3, Warrington Ring-O-Bells 4, West Kirby Black Horse 5, Wallasey Five Bars Rest 6, Bidston Corsair 10, Leasowe Oyster Catcher 11, Shotton Central Hotel 12, Neston Coach And Horses 13, Birkenhead Pilot 14, Birkenhead Sea Dog 16, Bidston Corsair 17, Birkenhead Britannia 18, Bidston One O'Clock Gun 19, Wallasey Five Bars Rest 20, Conah's Quay Sip Inn 23, Bidston Corsair 24, Shotton Central Hotel 25, Woodchurch Hotel 26, Neston Coach And Horses 27, Buckley Black Horse 30.

**TRUFFLE**, who'll have a new single out towards the end of the year, play Southsea Rock Gardens November 5, Reading Target Club 12, Upper Heywood RAF 22, Bentwaters RAF 23.

**THE REDSKINS**, the Mekons, Seething Wells, Little Brother and Humanity take part in a 'multi-media event' at Nottingham Palais on November 3.



**THEY MUST BE RUSSIANS** (above) have a home-town gig at Sheffield Leadmill on November 5.

**HAZE**, the Sheffield progressive band, have added more dates to their schedule at Huddersfield White Lion November 6, Burnley City Limit 7, Nottingham Yorker 8, Barnsley White Hart 9, Norwich Whites 12, Preston Kings Arms 16, Chorley Joiners Arms 20.

**THE VARUKERS** have a tour lined up at Leicester Nags head November 5, London 100 Club 8, Wolverhampton Queens Hotel 16, Sheffield Marples 18, Redditch Fox 24, Sunderland Bunker 26, Gloucester Bristol Hotel December 2, Hereford Market Tavern 30.

**CAPRICORN** play Kensington Ad Lib November 7, Thatcham Silks 21, Oxford Pennyfarthing 25-26.

**DOLLY MIXTURE**, who've just released their double album 'Demonstration Tapes' on IDS and have a single coming soon, play Fulham Greyhound November 9, Islington Town Hall 12, Hammersmith Clarendon 19.

**LOOK BACK IN ANGER**, who are featured on the 'New Wave of Insolence' cassette on State Fanzine, play Hammersmith Clarendon November 5 with **3D Scream**.



**RIOT SQUAD** (above), the Mansfield band, hope to have their bassist fit after being stabbed in a fight for dates at Leeds Brannigans November 2 and Gateshead Station 5. They'll also be supporting the Exploited on their tour.

**SANCTUS**, the 'epic synthesiser heavy rock band' from South London, play Bethnal Green Gate November 4, Dover Fountain 12, Folkestone Pier's End 13, Brighton House Of Wax 19, New Malden Basement 20.

**ZINGARI**, a five-piece band from south east London who recently released their first single called 'Everybody's Waiting' on Dakota, will support Imagination on their lengthy British tour which starts later this month.

**HOT CHOCOLATE** have made some changes to their British tour and now play Aberdeen Capitol November 22, Dundee Caird Hall 23, Leicester De Montfort Hall December 5, Bristol Colston Hall 18.

**EDDIE AND SUNSHINE** headline a four-act bill at London's Phoenix Theatre on November 25 which they promise will be very different from their 'Living TV' show.

**AUTOMATIC SLIM**, an Essex r'n'b band, play Bristol Granary November 5, Bristol Bridge Inn 6, Cardiff Dowlais 10, Cardiff Bogeys 11, Cardiff University 12, Chelmsford Chelmer Institute 18, Rayleigh Crocs December 2.



**KITSCH** (above), 'Hilda Ogden's pin-up boys of pop', support the Fall at North East London Polytechnic on November 10.

**CURIOUS RACE**, an 'exciting' North West London band who are 'a million miles away from KajaGooGoo', play Kensington Ad Lib November 3, Fulham Greyhound 15, Hammersmith Clarendon 29.

**BEAT THE DRUM**, who've just released their first single 'Try' on Red Shift (through Pinnacle), play Lewisham Paradise Garage November 3, Acton Bumbles 12.

**CHASAR** have extended their British tour to include Wishaw Heathery Bar November 19, Whitehaven Whitehouse Club 24, Thornton Crown Hotel 27, Dunoon EM Club December 1, Kirkaldy Abbots Hall 17, Glasgow Venue 23.

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### Steve sounds

STEVE NIEVE, keyboard player with Elvis Costello's Attractions, has lined up a series of solo dates in December to promote his solo album on Demon Records called 'Keyboard Jungle'.

The tour is almost entirely at universities and polytechnics and tickets will be less than £1.00 or in some cases free.

He starts at Bristol Polytechnic (lunchtime) on December 1 and then plays

Manchester Polytechnic (lunchtime) 2, Birmingham Aston University 3, Warwick University 4, Leicester University (lunchtime) 5, Loughborough University 5, Norwich East Anglia University 6, Canterbury Kent University (lunchtime) 8, Reading University (lunchtime) 9, Guildford Surrey University 10, London Duke Of York Theatre (tickets £5) 11, Leeds University 13, Lancaster University (lunchtime) 14, Newcastle University 14.



MILLIE JACKSON (above), the liberated rock and soul agony columnist, returns to London next February for six concerts at the Dominion Theatre.

She'll be bringing over her complete American ESP (Extra Sexual Persuasion) show which includes her Ezee Ak-Shun back-up band and Pure Pleasure female vocal trio.

The dates are from February 21-26 and tickets, priced at £7.50, £6.50 and £5.50, are available now.

Ms Jackson, whose 'Outrageous Millie Jackson' TV special was screened here last May, will have a new album called 'ESP' released to coincide with the tour. It will include her current single 'I Feel Like Walking In The Rain'.

### Stoned again

THE ROLLING STONES' new album will be released through EMI on November 7. Called 'Under Cover' it contains ten tracks recorded at the beginning of this year in Paris and mixed in New York during the summer.

According to Mick Jagger (believed to be a member of the group) the album is 'raw and exciting and not at all sentimental'. The title track is released as a single this weekend.

The band are following their

various romantic inclinations at the moment, much to the excitement of the gutter press, but there are rumours of American dates next summer

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# RECORD NEWS



**FOREIGN PRESS** (above), a Manchester band, have signed to EMI and release their first single called 'The Great Divide' (produced by New Order's Bernard Sumner and A Certain Ratio's Donald Johnson) this week.

**BRIAN ENO** has an 11-album package called 'Working Backwards' released on November 18 by EG (through Polydor). It includes ten previous albums (including the limited edition 'Music For Films II') and a 'Rarities' mini-album.

**THE STRAY CATS** release a new single on Arista this week called 'Rebels Rule'.

**CAPTAIN SENSIBLE** has a new single called 'I'm The Spider', allegedly inspired by the tale of Robert The Bruce, released by A&M this week.

**THROBING GRISTLE** have their five albums released between 1977 and 1981 reissued by Mute this month. They are '2nd Annual Report', 'DoA', '20 Jazz Funk Greats', 'Heathen Earth' and 'Mission Of Dead Souls'.

**EUROPEANS**, who've just finished a British tour, have a new single out on A&M this week called 'American People'.



**ALIEN SEX FIEND** (above), the North London 'dark' band, have a new single called 'Lips Can't Go' released by Anagram this week.

**JEAN-MICHEL JARRE** has a TV compilation 'The Essential Jean-Michel Jarre' released by Polydor this week. It will be available as a chrome cassette and a compact disc as well.

**TOM BROWNE**, the highly acclaimed trumpeter, has his new album called 'Rockin' Radio' released by Arista this week, produced by Maurice Starr and the Jonzun Crew.

**CHINA CRISIS**, currently clambering up the charts with 'Working With Fire And Steel', release their second album, also called 'Working With Fire And Steel', on Virgin this week. It also includes their previous single 'Tragedy And Mystery'. They should be playing dates before the end of the year.

**ENDGAMES**, the Glasgow sextet, have a new single called 'Miracle In My Heart' released by Virgin this week and are planning English dates soon.

**MESSENGRS**, who supported Ultravox on their last tour, release their second single on Music Fest Records (through Spartan) called 'Great Institutions' this week.

**ALAN PARSONS** has a 'Best Of' album released by Arista this month. The only new track, 'You Don't Believe', is being put out as a single.

**BOB ANDY**, whose 'Honey' single has stayed around the reggae charts for a while, released his first album for five years on his own I-Anka label (through Jet Star and Ruff Lion) this week called 'Friends'.

**CHRIS FARLOWE** makes another come-back with a song called 'Living Ain't Easy Without You' (by Adrian Gurvitz) on Brand New Records (through IDS) this week.

**JAH WOBBLE**, 1,000 Mexicans, Three Mustaphas Three and Andrew Poppy are among the acts who have previously unreleased material issued on the 'Tough Travel' compilation cassette available for £3.50 from Touch, 83 George Street, London W1.

**CHILL FAC-TORR**, a rising Pennsylvania funk band, have a new single called 'Shout (The Exotic)' on Phillyworld (through PRT) this week.



**KIRSTY MacCOLL** (above), who wrote Tracey Ullman's 'They Don't Know', has a single of her own released by Stiff this weekend called 'Terry'.

**SAIGON**, a Leamington Spa band, have signed to German label First Floor Records and will be putting out their first album called 'Reunion' next month when they also intend to play some gigs.

**CASHMERE**, who've gained their experience from working with Nona Hendrix, Tavares and Fat Larry's Band, release the title track of their 'Let The Music Turn You On' album as a single on Phillyworld this week.

**VERITY**, the band featuring John Verity, have a single called 'Stay With Me Baby' released by PRT this week.

**ALICE COOPER** has a new album out on Warner Brothers this weekend called 'Da Da'. He's reunited with producer Bob Ezrin and the titles include 'Former Lee Warner', 'Fresh Blood' and 'Pass The Gun Around'.

**AXE**, the Florida hard rockers, have a new single out on Atco this week called 'Heat In The Street'.

**LAURA BRANIGAN** follows up her 'Gloria' world-wide hit with a single called 'How Am I Supposed To Live Without You' on Atlantic this weekend.

**CRYSTAL GAYLE** has a new album out on Warner Brothers this week called 'Cage The Songbird'.

**PAUL SIMON** releases his first album for three years this weekend on Warner Brothers called 'Hearts And Bones'. It includes a track called 'Rene And Georgette Magritte With Their Dog After The War'. Musicians include Chic's Nile Rodgers and Bernard Edwards, Toto's Jeff Porcaro, Marcus Miller, Steve Gadd, Eric Gale and Phillip Glass.

**DALEK I LOVE YOU** have a new album out on Korova Records (through WEA) this weekend called simply 'Dalek I Love You'. It includes their earlier singles 'Holiday In Disneyland' and 'Ambition'.

**RE-FLEX**, a quartet who've built up a healthy live reputation in the past year or so, have signed to EMI and release a single called 'Hit Line' this week.

**LEITMOTIV**, the Dewsbury based quartet, have a double-A-sided single called 'Silent Run/Living In A (Tin)' released by Paragon Records this month.

**PHILLIP GLASS'S** 'Music In Twelve Parts 1 And 2' which was originally released in 1974 is being reissued by Virgin this week to coincide with his London concert.



**DONNIE IRIS** (above), the Pittsburgh rocker, has a new single called 'Do You Compute?' released by MCA this week. It comes from his upcoming album 'Fortune 410'.

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**DISLOCATION DANCE** (above), formed in the heyday of punk and now featuring Kathryn Way back again on vocals, have a 12-inch single called 'Show Me' released by Rough Trade this week. It's mixed by Dennis Bovell and comes from an album called 'Midnight Shift' which is due out next month.

HEAD MUSIC PRESENTS

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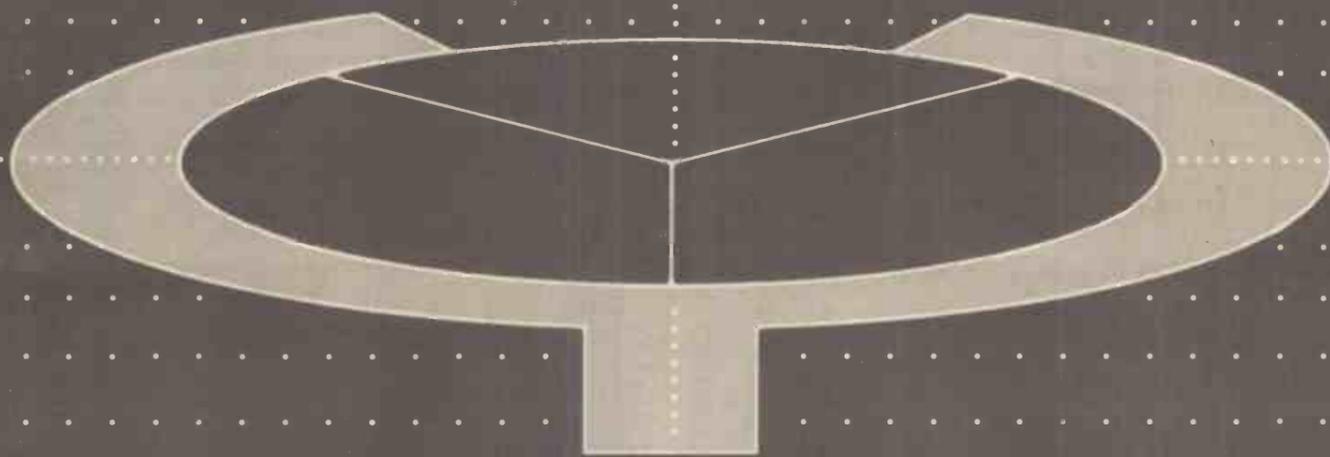
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SAT. 12.	COVENTRY/GENERAL WOLFE
WED. 16.	HUDDERSFIELD/POLYTECHNIC
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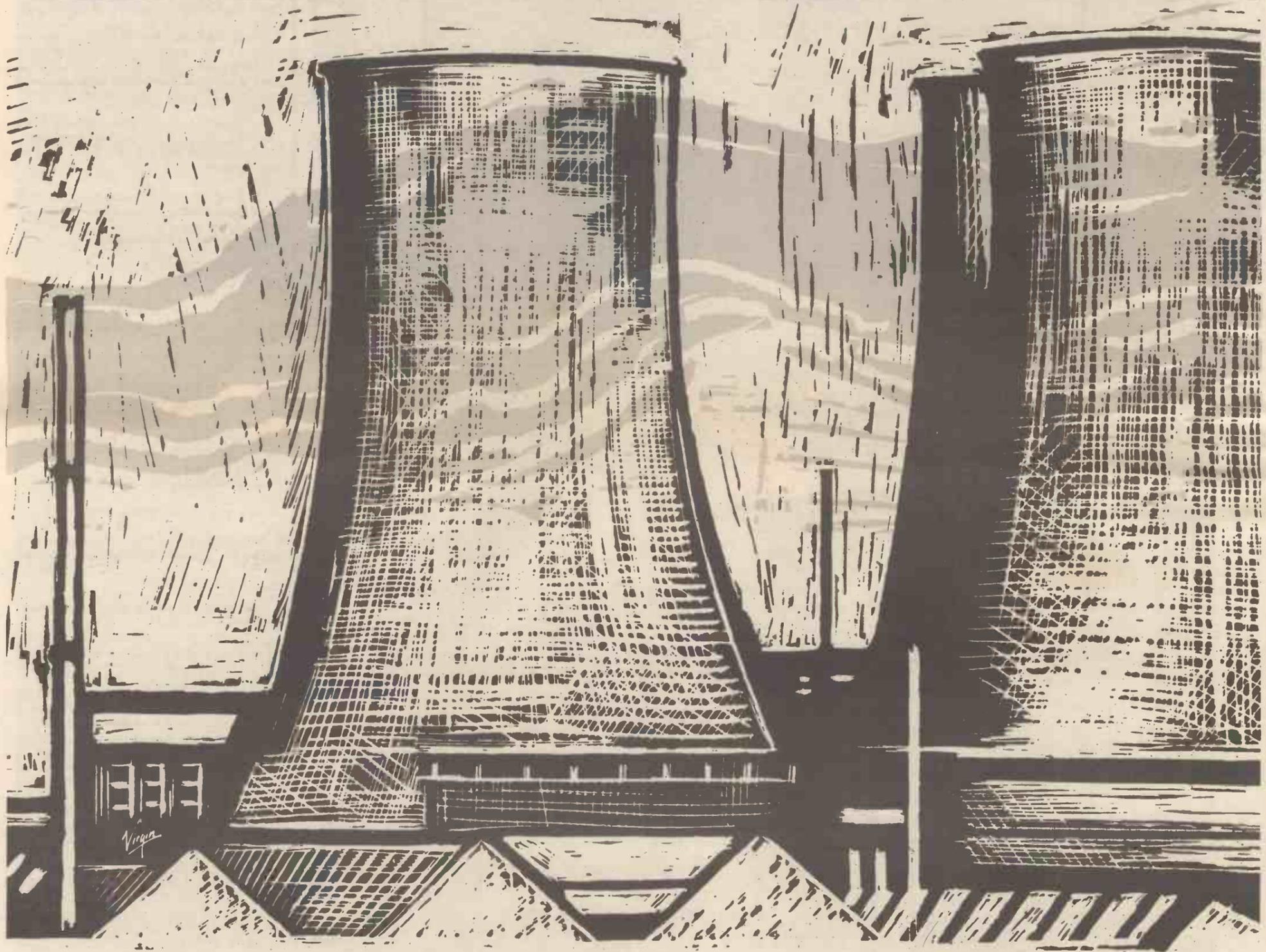
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# CHINA CRISIS



## *Working with Fire and Steel*

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# the **nAked**

# NT



**Dave McCullough  
strips away the  
mystery behind  
ADAM ANT**



**A** DISUSED sanatorium in the spooky heart of Surrey is the setting for the latest Adam Ant video.

I am the first journalist allowed on the set of these now legendary little Antmovies — perhaps a sign more than anything of a slight flagging of the Antman's career, ironic when you consider that he is now making better records than he has ever done ('Puss 'N' Boots' is about the fourth certified classic single in a row).

At any rate, the setting is special. While Adam directs, among others, Georgie Best's sometime girlfriend Mary Stavin, we wander round the place.

We visit the morgue; chemical jars are strewn around. Everything is as if the former occupants just ran out of the place one day five years ago, leaving traceable and rather ghastly remains.

Adam's genial manager opens a cupboard and finds a pickled foetus ("Look, the feet are really well formed"). Later we find huge metal strait jacketing devices in the padded cells.

Worst and saddest of all is when we visit the 'art room' — drawings and paintings everywhere. The suicide rate here was high. Someone tells us they carried out nasty experiments on the patients.

It doesn't diminish the sadness of the place to say that it's the right setting for Adam Ant '83. All but the atmosphere, that is, which is deadly cold.

Meanwhile, Adam is upstairs with 50 assistants trying to get the best bum shot of Ms Stavin.

It's a choice of insanities...

**K**NEW Adam was good when I used to get wakened up every Saturday morning by a rugby playing, bank clerk neighbour who'd clean his car to the sound of Capital Radio's Top 40 booming out.

Meatloaf, Costello, Men At Work, he loved them all. Thing is, there used to be this gaping silence all of a sudden, usually somewhere around the top of the charts.

It was then I noticed he'd turn whatever Adam single that was in the charts DOWN, obviously thinking this wasn't the sort of thing a budding young executive should be heard listening to.

Straight up, his name was Nigel.

*I called 'Friend Or Foe' a 'schizophrenic anthem'. 'Vanity', off the new album 'Strip', seems to deal with insanity directly. Is this so?*

"All this (the video set) is complete and utter fantasy. It's like living in Hollywood. But that's what my work is — I like watching a Gene Kelly film, something that's complete fantasy.

"It is insane... it is insane that people escape reality through what you do. That's a very crazy thing. Things that happen at the shows are total madness. The idea of being in a car that's being lifted up and the roof's being bashed in. It IS WACKY.

"In terms of 'Vanity' it's saying, is love insane? Because when I've been in love, I tell ya, I've been out of my cradle. I've been at my craziest. You know, you can crawl around on the floor shouting someone's name. People jump off bridges, yeah?

"Pop stars have to be vain. I mean, I think Tom Waits is as much of a poser as I am. It's part of the entertainment. For someone like me to write 'Vanity' I think IS different..."

From a couple of unfastidious listenings I can vouch that the new Adam LP IS different. Gone are the Injun rhythms for a straighter, mellower, but no less TOTAL sound.

It doesn't quite make him the Mature Artist yet as he hopes it might. It still leaves Adam being about classic 45s, of which 'Strip' contains at least three.

Signally, it was recorded in Stockholm with an Abba man mixing. You can't help feeling Adam's leaving teenybop for cult status in the Abba mould. Which effectively means him becoming an international star, not Britain's new Alvin Stardust.

Adam's got his head too screwed-on to become that.

By the way, final briefing before plunging into this (appropriate) whirlpool of an interview, 'Strip' is

*Continues over*

obsessively about Sex. I can see it getting banned in various places; I can see it perhaps making Adam a more seriously outrageous artist than he already is.

"I think you've got to be schizophrenic. If you carry your head on stage in a sling you don't last very long, unless it's part of your act. I mean, I think the Sex Pistols were an act. Right down the line.

"I think anything that looks very loose, very calm, is very uncalm backstage."

*The higher up you get with pop stars the more insecure they become.*

"It's true. Because all your privacy's been smashed away. You haven't got that 'Reddy Brek' glow around you.

"Everyone's a hustler, but you don't have to be a schmuck. You don't have to carry it all the way through your life. There are more important people in the world apart from me. It's schizophrenic in a way. You need that other person to survive. Because that's the other person you know will go, 'Tut tut, that just isn't right for you, you're making a mess of things'.

"I think interviews are strange things. I think THEY'RE half-and-half as well. It's an act, because you're acting and I'm thinking of the connotations of everything I'm saying.

"I'm thinking about The End Of The Year Quotes, you know? It's crazy."

**A**SK ADAM Ant what he's been doing for the last year and he'll tell you he's been working hard trying to crack it in the States. And he's succeeded.

I think that's given him new confidence and allowed him to break out of British teenybop, where he realises now he could have met a dead end.

He talks about growing into being an albums artist. I think he's sniffed out the fact that his work has a genuine quality about it, and he's going to chase that up from now on, in video as well as on record (the loony bin video was 50,000 out of his own pocket — "And it'll probably get banned!").

The 'Prince Charming' album sold 850,000 units before it even went out. That was the scariest time of my life. It went triple platinum before it was even released or finished completely.

"Because, things like 'Ant Rap', which I deliberately tried to make a single featuring just drums and voice, it just went out and, WHOOSH! — it was a hit.

"But did the people notice I was trying to do something a bit different there? Something maybe a bit bold for the time?

"Yeah, I suppose you could call 'Prince Charming' my kitsch era! You were the only person in the world who liked that album! We had to rush in and do it; it's so much different with the new material. I spent two months doing the sleeve. I've spent the last three months writing the story lines for two videos. Three months is a long time in anybody's life."

Adam Ant tried hard in this interview, like he works hard in his music. He is no Albert Einstein but he has an instinctive feeling for the true and the good.

He gets himself tangled up in long rambling monologues, he contradicts himself at times; but the overall feeling is a warm and a sensible one.

Adam Ant is the Cockney cheeky chap; he could be in *Minder* or *Fox* — you have to put the same faith in him that you do in those shows, even though you know they are essentially wrong.

Two years ago I called him the Artful Dodger. He uses that phrase now for an old mate.

"I said to you McLaren should make his own records. And he did! He went out and did himself what he couldn't get Bow Wow Wow to do. That's brilliant.

"I was so pleased for him at the time. But when I read his interviews they went totally above my head. There again, I saw him on a kiddies show and he was going, 'Hello kids it's your old Uncle Malcolm 'ere!' I thought, THAT'S more like it, Malcolm!

"His signature tune oughta be 'Gotta Pick A Pocket Or Two'. He's great.

"Though the kids in the States feel bad towards him. They feel he's ripped off the cultures.

"Like just the other day in New York I looked out the window and there was this kid doing the whole breaking bit.

# ADAM

He was REAL skinny, there was a REAL hat on the side of his head, you know? Just watch him go! I thought.

"And you know what he was dancing to? It wasn't Grandmaster Flash, it was 'Trans Europe Express' by Kraftwerk. He'd probably just discovered it. That's what it's all about."

"That's why McLaren nicked the Ants when he did. Because he knew he could get that audience behind him and they were the most DANGEROUS, when I look back, bunch of kids going. He wanted that audience for Bow Wow Wow and he never got it. Because people can TELL."

"People say music should be dangerous. I think certainly music today has got really bland, we're back to the Chicory Tip period of the Seventies when bands were invented.

"I don't think my success has been based on the fact that I work hard and I want them to know it. It is really hard work, but I want it to look easy, that's the thing. I think my success is based on the fact that I look good, move good and you can sing the records and they're danceable. And dancing is really important."

**M**AYBE THE friction that makes Adam's singles so great and whirlpool-like comes from a struggle between the artist and the egotist in him. One wants to create, the other to brag and flicker his eyelids.

"I don't have to work any more. I don't have to do this at all. I don't need to do things for the money. I do things because I love working."

"Most groups are in it for the fame and the money. I'm in it for both of those but maybe I'm looking for something else. Maybe I want to create something people will... you know, the greatest thing ever for me is walking down the street and the cabbie sticks his head out the window and yells: 'Friend Or Foe' mate!..."

"Cos that's like being an 18th Century figure or something. Loved by the people."

"I feel like a soccer star that's been out for a year. I hope people aren't just looking for new make up and new clothes or me bitching about Boy George."

"You know I listen to Duran Duran and Culture Club records, I admit I do. Because I don't want to imitate what's going down there. I don't think the new album's stood on any of their feet at all."

"I've had everything and more that Boy George and the Durans have had and are going to have. It's lovely but you have to learn to live with it or it kills you. And I don't want to die. I want to live..."

*Is it that bad?*

"You better believe it. You better believe it! Success is wonderful; it's great. I mean I was a joke, I was the most ridiculed act ever. I don't think anyone even listened to the first album before slagging it to bits. I admit it wasn't that good but that kind of hatred makes you very alone."

"I was getting beat up at Middlesbrough Rock Garden one night, then next morning — WHOOSH! You have to learn exactly what it means to you and your fans and what exactly it is that's happening to you..."

"A lot of them get the attitude and it's fair enough, you know, fuck it, take the money and run for it. I didn't want to do that."

"It's like the great Hollywood director says. Whatathey do? They take your art and put it through the mincer. They take your beauty and smash it to bits. They take your ideas and cannibalise them. And whatathey give you? A fortune. I think that sums it up."

"I feel more like a film producer than a musician. It's like Francis Ford Coppola's gone bankrupt eight times because he makes the movies he wants to make. You find yourself building a wall around yourself, protecting what you want to do..."

**L**ET ME repeat it: 'Strip' is OBSESSIVELY interested in sex, not a track goes by without a blatant reference to the pleasures of The Act. What will it do to the kiddies, one wonders?

More important, on the surface of it it appears that A.A. is taking up an atrociously sexist stance. "Get out of my face" is a typical opening line to a song; 'Amazon' is requiring no explanations; one fears widespread banning.

But it's as if this is Adam's territory. It's his duty in rock 'n' roll to chase up the sexual mysteries. And to do it directly — it's as forward looking and as interesting an area as that that the Smiths are working in. Dangerous too.

"To me the people that might get upset about 'Strip' are the people who are hung up about taking their clothes off anyway. I don't blame them for that, but I don't believe that album IS about physically taking your clothes-off necessarily."

"It's an album by someone who for a long time has been fascinated by sexual ideas. By someone who's made a success out of 'Ant music for sex people'. I felt it was time to examine what I was talking about for all that time."

"And I didn't want to wrap it up. I think it's more honest doing it this way than doing a 'John Wayne Is Big Leggy', which is the same thing as hiding sex away in the cupboard — being afraid to ask about it and celebrate it openly."

"It's like, a lot of black music from America is very openly and heavily sexual. But it comes over here and it's integrated into the music scene."

"If things are done in a pure pop way then I think it's alright. I know some people will say 'Strip' can't go on the radio because of four little syllables."

And that to me is the height of ignorance. And they're the same people who'll overlook Prince's 'Little Red Corvette'. The challenge is to do an honest, straight-down-the-line celebration of sex..."

Put the accusation of sexism to Adam Ant and he'll tell you that 'Strip' is his segué to 'Prince Charming' with a female hero replacing a masculine one.

"Grace Jones could do a great version of 'Amazon'. In fact she could sing any of the songs on the LP without degrading herself or other women..."

"Maybe 'Puss 'N' Boots' would be most open to attack in that way. But if you think about it the first exposure a young male person has to sex and female sexuality is in the pantomime — through the principal boy."

"It's strange if you analyse it. The leading boy is a woman — great pair of legs. It does in fact make Boy George look perfectly TAME in comparison!"

Adam talks about "some very tender things on this album". Beneath what is

a hard and shrewd exterior there are some very tender things.

"I think I'm answering, without slapping it across the front page of *The News Of The World*, which I try to avoid, about who I'm going out with or who I'm having an affair with at a certain time."

"But I'm answering it I think in a beautiful and poetic way, without getting tacky about it."

"I think the album reflects a happier, more relaxed person. Because it comes from a year of working in America, stripping every night, getting out and playing live. And thinking seriously about the sexual content of the songs."

"I'm the one doing the stripping. I'm stripping away a lot of the mysteries and a lot of the doors I shut. Stripping away a lot of veils that people thought were either sentimental or romantic or tongue-in-cheek..."

**T**WO GOOD quotations by Adam Ant that lead to What He Is About:

1) "Even with Roxy Music, who I loved, it was a long time before I was LISTENING to them. Sure, I knew it was all a bit arty and that but that was that. Before that I'd just been WATCHING them..."

Is Adam Ant's career retreading his own youth experience?

2) "I think a lot of the time it's men telling women that they're exploited and down-graded. Which is wrong I think. To me, there's like a neutral zone where a man and a woman can enjoy watching each other strip and it's a celebration..."

Is Adam in this neutral zone, musically as well as sexually-hoping he can, as much as Morrissey of the Smiths does, make a new, fourth sex?

**P**ERHAPS THE most interesting thing you could talk to Adam Ant about (no Albert Einstein, but he is HANDSOME) would be, ridiculous as it sounds, record merchandising.

"Most people don't realise how important merchandising is, just for groups to survive. Your hep cat music papers think it's tacky talking about being sponsored by Levi's, but no Levi's no tour, it's as simple as that."

"Cos costs are a joke. The realities you see are very business-like and very boring but I'm aware of them cos I make myself aware of them..."

Just then a soaked Mary Stavin appears requiring Adam's presence for a shower scene. Totally NOT off the top of his head he gives me my closing interview quote:

"I think I've come a long way for someone with a name like Adam Ant."

That's my boy. I leave spooky Surrey as a mist descends and the bats begin to whirl in the sky above, giggling at how Adam Ant has lost his virginity and stayed sane.





NEW  
ALBUM  
NEW  
CASSETTE



AT THE time of going to press, Camden Palace PR's had a definite 'no comment' to make about the exploits of Steve Strange, arrested in his very own toilets (so to speak) at his trendy, outrageous nighterie (yawn), the aforementioned Camden Palace.

For those of you not in the know, Steve was the victim of a citizen's arrest by two paratroopers (just shows you what type of people are hanging out here now, dearie) who suspected him of carrying drugs. By some mysterious means, the burly army types got Steve through the assault course of bouncers and cloakroom attendants, and down to Albany Street nick, where he spent two hours being quizzed — and that's no joke when you're in your best black frock.

Meanwhile, a "substance was sent for analysis", and Steve was released on bail. After claiming, rather feebly, that "they got the wrong man" and "Steve will totally deny any involvement in the incident" (uh? — Ed) the publicist doors clanged shut, and what will happen to Steve Herrington aka Strange, (aka Wally Weird, according to The Sun) now, if anyone cares, remains to be seen.

Anyone turning up at the Palace in army greens, red berets or SAS t-shirts (titter) had better have fast transport home...

**JAMES PLUS ONE?**

As touched on in last week's feature, Factory superstars James (this ish's SOTW!), are looking for a manager and asked this esteemed organ (ouch) to find them one.

Anyone with a degree in Biochemistry and 30 A-Levels are asked to contact the band at Factory Records (long overcoat optional).

**XMAS ANT:**

Wilting chart bore Adam Ant and his 'Prince Charming' video review can be seen on the Beeb this Christmas time, we're led to believe. Meanwhile the man's plecting together all his hit singles, videos for one sweeping, general release in the future. "They'll stand the test of time," he blubbers.

**PARTRIDGE (NOT) IN A PAIR TREE:**

Seems we were a little premature in last week's interview with Andy Partridge in reducing XTC to a two-piece. Contrary to the impression gained by Tony Mitchell during his delightful barge trip down the Thames, Dave Gregory has *not* left the band to concentrate on session work, but is still a fully paid-up member.

Sincere apologies to Dave — we put it all down to chicken poisoning.

Andy meanwhile informs us that Terry Chambers, erstwhile XTC stixman, is now playing in up'n'comin' Aussie HM outfit Dragon, though whether he is doing this and swinging a truncheon on the Wogga-Wogga beat is unclear.

Latest possible Partridge project, by the way, is a corroboration with Tom Dolby on a contribution he has been invited to make to an LP saluting seminal jazzier Thelonius Monk. Let's hope Dolby has more success with this than he did trying to get Andy to play harmonica in front of a live audience for his MTV special a while back!

**SENSE AND SENSIBILITY:**

After what seems an interminable age, Nottingham band Sense are at last likely to see their Dave Ball-produced debut album out on Carrere in January. The band is now playing live with the addition of a brass section, and rumours that they may be lined up to support Kim Wilde on her European tour were strengthened when the leather-clad lass was seen soaking up their set at the Embassy last Tuesday.

**WIPING THE SMILE OFF THEIR FACES:**

Rumour has it that CBS are crying out for the rerelease of 'Uncertain Smile'

The The's album has received. But, so goes the same rumour, young Steve is refusing to play the game, saying there's no single on the album apart from the three tracks already released. Perhaps they just haven't offered enough money yet?

**A LITTLE TOUCH OF NILSEN IN THE NIGHT:**

So confessed murderer Dennis Nilsen — he of the decaying corpses in the sewers (let the drain take the strain?) — "got high by listening to rock music records", eh? Well, after describing his favourite listening as Laurie Anderson's 'O Superman' (er, rock?) and Rick Wakeman, we're not surprised that he's pleaded insanity...

**MARKED MEN:**

Mark from Einsturzende Neubauten is said to be furious after going to meet SPK a few days ago and discovering that they were, in his view, completely ripping off Neubauten's stage act. "He was disgusted," said a Some Bizzare spokesperson. And there's nothing more dangerous than a disgusted German.

**WOT A LARF!**

Following the split of Blood And Roses, bass player Jez has formed a new band called Har Har Herman. They're a four-piece with a girl singer, and they're in the studio right now layin' down some hot trax, maan. Gig offers would no doubt be welcome.

**DISGUISE IN LOATHE:**

Not even issuing Bushell's photograph to security men could keep our Gal out of MSG's Hammersmith Odeon gig. Sporting a Mesrine-worthy disguise involving a blond wig, a dyed beard and a flat cap, Mr B was spotted in the stalls with some self-styled 'blokes from Deptford' awaiting Mad Micky's latest outburst on the sore subject of Sounds...

**DEVOTO-ED TO YOU:**

Why did droning dome Howard Devoto really leave the Buzzcocks after recording 'Spiral Scratch'? Our spy near the laughing dome's heart reveals Howie reckoned he couldn't be in the band and work for his Uni finals at the same time. So he quit the band — and still failed his finals!

**POETRY IN MOHICAN:**

At last the lyrics of the Exploited's brand new 'Singalonga Bushell' single can be revealed! The words go 'Bushell said punk was dead — wanker/Bushell said punk was dead, he's two-faced, he's off his head — wanker'. Later we're

# Strange GoingS-OW



'S OK, you can come out now, they've gone...

Robyn Beeche

toss/Without them both there'd be no loss'. Percy Byshe Shelley, where are you now?

**TATTOO YOU:**

Maiden mainman Steve 'Arris last seen pledging to get tattoo-handed on his return to Blighty. Seems the home-sick Hammers hunk intends to pay a call on Dennis Cockell's esteemed Finchley Road skin embellishment centre to gain such ridiculous motifs as 'England', 'West Ham', and 'Gonads' (Shum mushtake here, surely — Ed).

**HERBERTS CAN READ SHOCK:**

Anyone who really wants to know what the best dressed terrace herbert (make that scally) is reading could do worse than check out Liverpool's *The End 'Zine*. At a mere 25p (plus SAE from 16 Steerscroft, Cantril Farm, Liverpool) it's an essential read for anyone obsessed with the finer points of terrace lore...

**OI-THE EXPULSION:**

The herbert world was shocked when a series of emergency meetings last weekend followed on the expulsion of Ronnie Rouman from the Oi! Organising Committee and the League Of Herbert Gentlefolk.

Seems previous Oi! organiser Rouman had been discovered in a Lewisham pub last Friday drinking orange juice instead of lager top. Confronted by a braying mob Rouman broke down and admitted he'd also gone vegetarian.

His ashen-faced father, Sid Rouman, condemned his son as a "hippy trendy"; meantime Hoxton Tom, chairperson of the Campaign For More Meat, said "I can't believe it — the 4-Skins have just signed to his label! I'm sick as a parrot. We'll be looking at the contract for loop-holes."

Mr Rouman is 17 (stone).

**FREE SPEECH:**

The so-called anarchists who heckled Neil Kinnock at Saturday's CND demo

whose bassist dressed in a suit to try and jump on stage and sabotage the event. Anarchy, peace, and freedom... as long as you agree with us...

**HERE VIGO AGAIN:**

The Wet Paint Theatre Company, whose previous dramatic exploits have been carefully documented in these columns, are at it again, this time with a play called *Love Is A Revolution*.

Written by Chris Ward and starring such luminaries as

punk poet Little Dave and pundit Mark Issue, it's a story based on the life of celebrated French 30s moviemaker Jean Vigo. You can catch it at the Swan Theatre Pub, Needham Road, London W11 (off Westbourne Grove) between now and November 13.

It's staged every night except Mondays, starts at 8pm sharp, lasts 1½ hours and costs £3, or £1.50 with UB40. And if the worst comes to the worst, points out Wet Paint's Maggie James, it is in a pub...

## RAT TRACK RAP



ROLAND and pals: well rapped up against the cold

SOFT CELL'S Dave Ball experienced something of a setback to the release of his own album when the composer/performer of the lyrics on one of the tracks decided he wanted to be taken off the track. The number in question was the Skin 2 Theme 'In Strict Tempo', the composer David Claridge of Roland Rat fame.

Claridge evidently felt that he'd had quite enough trouble over the *Sun* and *Star* 'exposés' of his 'secret life' as the man behind the infamous rubber club, without any extra bother. In the eyes of 'the establishment', putting your hand up a rat's bum is apparently fine, but dressing in latex'n'leather just isn't on. 'In Strict Tempo', with different lyrics, is now performed by Gavin of the Virgin Prunes.

However you can't keep a good man down, and Claridge reappears in the guise of *Roland Rat* on a new single called 'Rat Rapping', out on Rodent Records (through Magnet) on November 11. If it's not a hit though, what then — vivisection?

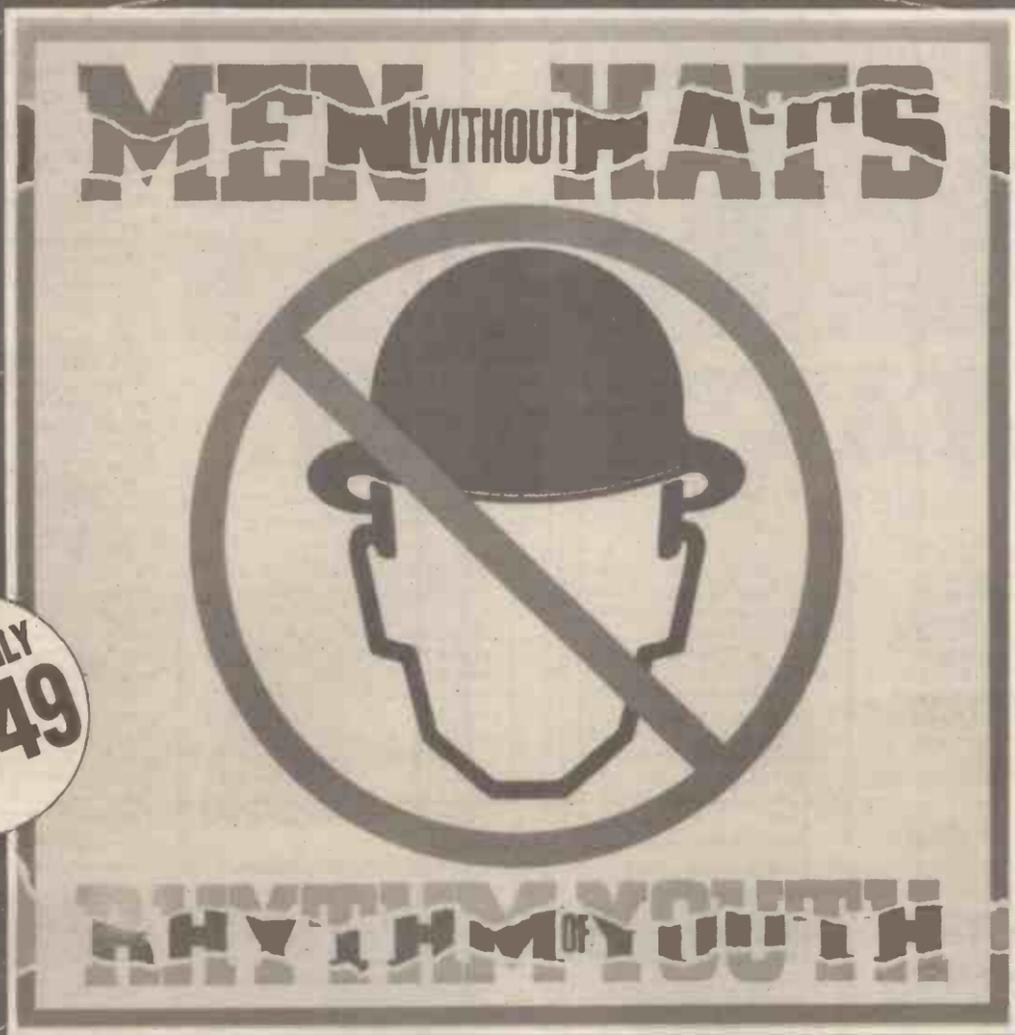


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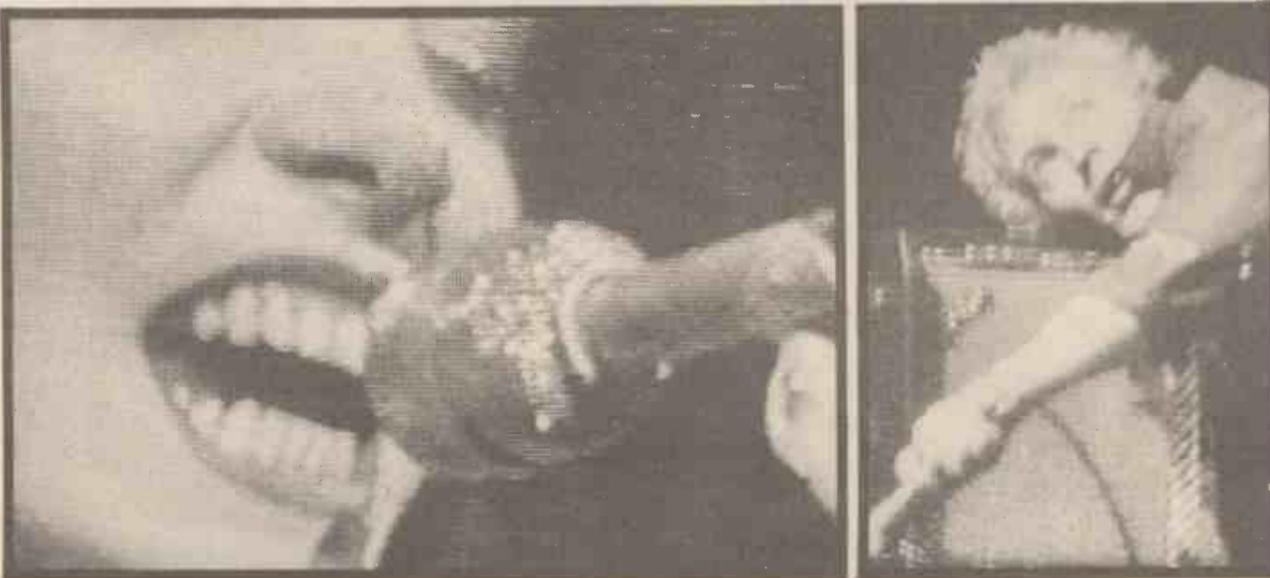
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# SCANNERS

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## ALTERNATIVE TV.

DAVE HENDERSON finds the TUBE just the ticket

**DON'T** know if I like *The Munsters* or not. But Friday night isn't the time to be fussy, and compared to *Crackerjack* featuring the never-ending Basil Brush it's definitely more palatable.

That seems to be about par for the course for TV these days too, only Channel 4

manages to have any comprehension of what is actually good viewing. Apart from the odd film on the other stations there's nothing to really recommend a night in front of the telly unless it's punctuated by *The Avengers*, *The Prisoner*, *Brookside* or whatever.

And in the glut of music orientated TV that's been afforded the, previously starved, UK public this year

it's *The Switch* and *The Tube* that have offered the only real slice of alternative music programming.

Surely it's about time the BBC realised their *Top Of The Pops* debacle needs a face lift — or maybe the tedium it creates is just a reflection on the dire state of the charts at present. And *Riverside*? Well, the less said about it the better.

I wasn't too keen on the

marathon *Tube* of a couple of months back, it seemed that they'd slipped into the kind of safe selection that has always made the BBC 2 'Rock Weeks' so embarrassingly predictable. Roman Holiday live, 10CC, U2... they're all as trite and corny as each other.

So would the new series of *The Tube* sink to such depths? Would it be another display of BOFs punctuated with the odd newie?

Thankfully not. The disorganisation and added attractions of comic repartee by Len Fairclough and French and Saunders — formerly of the Comic Strip — are just part of the reason why the *Tube* works so well.

It isn't pretentious. There's no Dave Lee Travis or Steve Wright or Simon Bates fluffing their lines and pretending that everything is really wild. The *Tube* is wild.

The editing and flashing bombardment of different moods and styles makes it the only rock programme, this side of the Atlantic, to succeed in demonstrating the enormous variation in music. They don't stick to any format, it seems that anything that merits interest has a reasonable chance of getting on the show.

And so it was as they kicked off with the much touted Billy Bragg and threw in a video of Swan's Way later on. The BBC would probably screech in dismay at these people getting air time, but they are just as valid as the conditioned pap that they present.

Jagger too got his just desserts, a short interview with Jools Holland was fine, he doesn't deserve any more, he's probably said all he's got to say over the years and surprisingly enough he's NOT God!

Holland's anarchic style really holds the programme together. New girl Leslie Ash was very nervous but she has the charisma to carry it through and she's a thousand times better than putrid Paula.

The acts featured got their quota of time — although a couple more videos would have been preferable to 20 minutes of the Eurythmics, which just underlined that they are regressing to a rock based Tourists' persona more quickly than would be advisable.

Stripping down to a hideous green bodice and checked pants, Annie Lennox came over as everything that's clinically wrong with music today — but that's a personal view and I'm sure bricklayers with bated breath enjoyed an

overheated ogle.

But they weren't on too long, and similarly, Tina Turner didn't get overshadowed — the BBC would probably have given her an hour at least. She just did enough to remind people of how good she was, while displaying that she still had the voice and plugging her new record.

The highlight was the first UK appearance of PIL for some time, and although the version of 'Anarchy' was a coy sell out, it really made me laugh. To a purist the three number slot, sneering and all, must have infuriated. The right reaction, I suppose. And to the diehard punk brigade, several of whom put on an embarrassing display of antiquated hysteria, it must have been the 'Johnny Comes Home Show'.

In reality it was the paradox that made Lydon everything he once claimed to despise. Now he's as much a celebrity as Meg Mortimer, and as much a business tool going through its paces. In true cabaret style he chortled with his bozo session men — who unleashed some untuneful and unfeeling noise including a guitar solo (huh) — appearing more like a latter day Rod Stewart than someone who 'Really meant it, maaan!'

It seems that PIL have just become a money spinning venture. The innovative and inventive overtones, obviously, were as much a part of Jah Wobble and Keith Levine as our John, but I'm hopeful that they'll eventually prove me wrong. In reality the public image just didn't live up to the myth that has been nurtured over the years.

Take it how you will, Johnny had the last laugh on Friday but judging by the number of ads squeezed into the *Tube* it's Channel 4 who'll be laughing all the way to the bank. *The Tube* is a great way to end the week. It's also an ideal medium for presenting music and if it continues balancing old and new and presenting it with humour, I'll be glued to my arm chair every Friday night.

## Yes, it's another Dury documentary



Gus Stewart

IAN DURY is one of the most atypical rock stars you could ever hope to meet — down-to-earth, afflicted with polio from the age of seven and making no pretenses whatever about what or who he is. And yet, as you sit through Channel 4's documentary on him (November 3, 11.45-12.40), you begin to realise that he doesn't need any hype; this man is unique, this man is one of those very rare and therefore very precious people — a true character.

From the opening scene of Ian wading meticulously through Roget's Thesaurus ("I get all my best lines from 'ere") to his question and answer session with handicapped children, what shines through is the man's humanity. Unlike the rock stars who suffer from some strange malady that makes them pseudo-cynical, bitter people, Ian remains warm and caring and, most

importantly of all, he doesn't mind being seen to care.

The film is packed with his witty remarks and views on life — it will make you laugh, it could also make you nearly cry in its more serious moments. Particularly moving is the sequence with Ian swimming in a deserted pool and talking about his love for the now deceased Dr Kit: Ian had written her a song and planned to play it for her as a birthday gift but he never got the chance because Dr Kit died on the eve of her birthday party.

Commissioning editor for the documentary, Paul Madden, is unhappy about the late transmission time for the show (probably due to some of Ian's fruitier language and risqué lyrics — loved the one about Noddy, Ian!), but do stay up and watch it if you can.

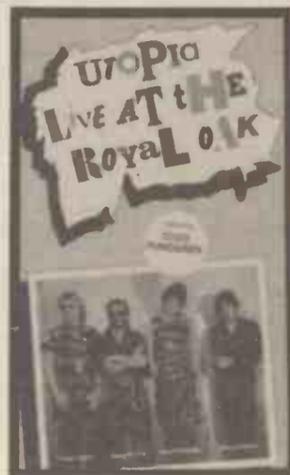
In Ian's own words, that Ian Dury, 'e's a good geezer. DEE PILGRIM

## VIDEODRONE

UTOPIA 'Live At The Royal Oak' (Kace, £19.95) BEING ONE of those apparently rare British creatures who enjoys Utopia's music as much as Rundgren's solo work, and therefore not requiring the benefit of the hastily applied 'Featuring Todd Rundgren' sticker on the packaging, I expected nothing less than a first class collection of live songs from this hour-long tape, and that's what I got.

For me, Utopia live have always managed that delicate balance of slickness and soulfulness; to listen to note perfect vocals and gritty, soaring, articulate guitar and synth solos is no mean feat in itself. On video, however, some of the sense of awe is missing.

The songs, of course, are practically beyond reproach. Opening with the anthemic 'One World' and 'Road To Utopia', they include a perfect mix of ballady numbers like



'Caravan', 'The Wheel' and 'Love Is The Answer' with the more stirring stuff of 'Lysistrata', 'Love In Action' and 'Just One Victory'. TONY MITCHELL

PIL 'Live' (Virgin £19.95) IF WE had a 'Video Pits' award, this would surely win it.

Weighing in at a paltry 40 minutes long, it features seven songs recorded in LA and Tokyo, intercut with throw-away shots of John on the street, John backstage, John



with the fans, John in a Japanese garden, accompanied occasionally by such guru like utterings as: "It's fuckin' awful, I'm bored, I want to go home". I know what you mean John — that's just how I felt watching this. Trouble is, I was already at home.

The potential for making a really interesting on-the-road video was enormous. But as with most of the live videos around, what you see on stage is what you get, and in the case of PIL that's a pretty dire prospect. 'Low Life', 'Annalisa', 'Religion', a seemingly interchangeable 'Flowers Of Romance', 'Death Disco', 'This Is Not A Love Song' and 'Public Image' are all hacked out mercilessly by the band, with Lydon's nanny-goat voice thrown across the top like a bowl of slops, leaving the mind behind the mischievous, evil glint in his eye as much mystery as ever. TONY MITCHELL

WEDNESDAY NOVEMBER 2  
CHANNEL 4

THE COMIC STRIP PRESENTS — FIVE GO MAD ON Mescaline (10-10.40)

It's almost a year to the exact minute since Channel 4 started out with a bang with *Five Go Mad In Dorset*. Now, a year on, the infamous five make a welcome reappearance as we follow them on an innocent holiday on a farm near the sea. But when we discover the farm is called Hot Turkey Farm and frolicsome Fiona Richmond plays the owner, chances are this holiday is going to be anything but innocent. Queer as a coot uncle Quentin has escaped from prison and is bound to be connected with those mysterious packages headed for Love Island — but to discover more you'll have to watch. Not to be missed!

BBC 2

EIGHT DAYS A WEEK (6.05-6.35) Last programme in this entertaining series, chaired as always by Robin Denselow.

THURSDAY NOVEMBER 3

BBC 1

TOP OF THE POPS (7.25-8) Mike Read and Peter Powell are the DJs tonight.

CHANNEL 4

IAN DURY (11.45-12.45) Channel 4 come up trumps again with his highly enjoyable, sometimes sad documentary (see separate story, left).

FRIDAY NOVEMBER 4

CHANNEL 4

THE TUBE (5.30-7) Tonight live (but subject to change) are SPK, Eddy Grant, Elvis Costello and Jonathon Perkins (one-time Original Mirror). Also promised is a film of The Smiths singing 'This Charming Man' at Wapping's B2 Gallery.

SATURDAY NOVEMBER 5

BBC 1 SATURDAY SUPERSTORE (9-12.15)

Dropping into the studio will be Paul Nicholas (about to star in *Blondel* on the London stage) and Eddy Grant; also man of mystery Paul Daniels showing the kids a trick or two.

ITV

SATURDAY SHOW (10.30-12.30) Today the *Saturday Show* goes Disney! Wolfgang Reithermann, chief animator for Disney, will be in the studio as will assorted cartoon characters, and there's an exclusive clip from the new Disney film *The Black Cauldron*, not scheduled for release until 1985!

POP GOES GUY FAWKES (11.05-12.05)

Filed at Alton Towers Funfare with loads of special effects, bands include Culture Club, Spandau Ballet, Carmel and Roman Holiday, and it's all hosted by Gary Byrd

MONDAY NOVEMBER 7

BBC 2

RIVERSIDE (7-7.35)

As it's the last in the series they took a look back at all the bands they featured first on TV; Big Country, New Order, Bauhaus and Killing Joke. Virginia Astley makes some pretty music and Kate Garner of Haysi Fantaysee shows how she takes pretty photographs.

TUESDAY NOVEMBER 8

ITV

RAZZMATAZZ (4.20-4.45)

New band The Walkers join the more established names of Kim Wilde and Blancmange in the studio while Will Powers and Bruce Foxton are interviewed.

BBC 2

ROCK SCHOOL (6.40-7.05)

The second programme in the series concentrates on strings — gauges and types and how to improve your sound — and drum tuning and damping. Such luminaries as Wilko Johnson, Chet Atkins, Ian Paice and Sly Dunbar offer useful hints and advice: See separate story in *Band Aid* — page 50.

DEE PILGRIM



THEIR NEW ALBUM

# PLAY DIRTY

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CASSETTE FEATURES EXTRA TRACK 'LIKE IT LIKE THAT'

# Cockney capers



ANDY SWALLOW, ICF, leads charge against MFC rivals

ADMIRERS OF such celebrated cathode ray cockney con men as Daley and Del-boy could be well advised to tune into the first instalment of *Our Lives* (Channel 4, Thursday November 10, 11.40pm).

Called *The Knockers Tale*, it hilariously tells the true story of a bunch of young East End dole boys who find gainful employment selling 'charity' goods to the well-to-do of Chislehurst. Needless to say the goods are totally two bob and the charity is themselves.

What makes it doubly amusing is that the youths in question will be well known to aficionados of the *Jaws* columns of 1979 (a vintage year) as they're all ex-Rejects ruffians and dedicated followers of the Sun-exposed ICF (Inter City Firm) of West Ham United.

Making a living by sheer naked cunning, the con kids do at least exhibit a sense of morality. "We wouldn't do council 'ouses," reveals Danny Harrison, "it'd be like conning yer own — and besides they probably done it 'emselves."

Some of the highlights include a novice knocker making the mistake of opening up an ironing board cover for a sceptical buyer to find it ripped ("they're all like that you wally" admonishes Harrison); then introducing themselves as representing 'ICF Services', interesting a copper in their wares, and of course the songs ('Argentina, Argentina — what's it like to lose a war!').

Natch there's a ruck when the lads led by Andy Swallow repel a bunch of 'Millwall' trying the same trick on their patch.

Producer Jeff Perks reveals that during filming he was stung himself — sending our heroes to buy a pint and a sarnie on expenses only to be presented with a three figure bill!

*Our Lives* is shaping up to be his most interesting achievement to date. All eight programmes of the series look at young people living and *not* working in East London, though whether the grafters, car thieves and glue sniffers will be as entertaining as the knockers is open to debate. They definitely deserve their own series.

GARRY BUSHELL

# HOLLYWOOD HIGHS

**IF YOU KNEW SUSHI:** More on Iggy Pop's bride. Turns out that Mrs Pop is from the East — not Barking, Japan! — where they met on the new groom's last Nippon tour. Iggy popped the question, the future Mrs P said sure. Or rather she nodded. Apparently she can't speak a word of English (so how come she knew it was a proposal, eh?) but is currently taking lessons for better marital communication. Seems Ig's accountants advised him that he can afford to take on wife and home right now, with a hundred quid a day royalties rolling in from Bowie's dabblings in the Orient, 'China Girl'.

**ONO HE ISN'T:** Yoko Ono reckons that son Sean is the Second Coming of Jesus. Funny. We thought David Lee Roth was.

**THRILLER QUEEN:** Things *H Highs* warned you about that look like actually happening. Michael Jackson (maybe *he's* the new Jesus) has been in-dentured, so to speak, into singing a duet with Freddie Mercury for the upcoming Jacksons album.

**HELLO I LOVE ME:** Things *H Highs* warned you about that don't look like happening. Just when we told you that John Travolta won't be starring as Jim Morrison in yet another upcoming film biography of the Lizard's life, he turns the tables on us by taking the lead in a sneaky work called *Fire* (as in 'Light My') which is based around the life and death of a Rimbaud-worshipping rock star who expires under scandalous circumstances on foreign shores. Giorgio Moroder is doing the music. Meanwhile Revolting is turning all manner of people into lookalike physical jerks with his personal, signature line of gym clothes — shiny, black slinky tank tops with the JT initials above the left nipple.

**IT'S SURREAL THING:** As the people file, mumbling, out of the cinema, you might overhear gems like: "Now we know why Mick and Keith are the brains behind the Stones." Bill Wyman's film *Digital Dreams* opened in LA for a special one-week showing (so he'll get a shot at the 1983 Academy Awards). Should score well in the Best Drugs section — up there at the top with recently released acid-sex sci-fi performance-art opus *Liquid Sky*. There's documentary — Brian Jones pretending to be in the Monkees; Bill's wife Astrid attacking his computer with a red-hot poker, you know, the usual home-movie stuff — and there's acting — James Coburn looking enigmatic — and there's cartoons and surreal lightshow stuff and all.

**TYPE CASTING:** Mick Jagger, meanwhile, has been doing a Britt. His autobiography will be out next autumn on Bantam, and, supposedly, spills the beans on a lot of personal stuff. So maybe we'll find out how Jerry is walking around looking like she's swallowed a bowling ball and still claims she isn't expecting his kid...?

**TORCH SONGS:** Rumours abound (not to mention a-race and a-highjump) that the Stones intend to perform at the massive opening ceremonies for the LA Olympics next year.

**MALLETS OF FORETHOUGHT:** Deborah Spungen, the suburban American housewife and health-shop owner who almost became Sid Vicious's mother-in-law, has released a book, *And I Don't Want To Live This Life* — a line from a poem Sid penned to Nancy after she was hauled off to the mortuary. It tells how, after getting blood transfusions at birth, little Nancy screamed and cried so much she couldn't be shut up. Until she discovered such hobbies as attacking and biting repairmen who came to the house, threatening her baby sitter with scissors, beating up mum with a hammer, and later turning to sex, drugs and rock 'n' roll. Her first conquests, according to the book, were *Bad Company* and *Queen*. "Then there was *Aerosmith*. (She said) that after she had taken on the whole group, two of the guys wanted to set her on fire and throw her out the hotel window. She was willing, she said. It sounded like a pretty great way to die. *Aerosmith* chickened out, she said."



Steve Emberton

NANCY: a difficult child — see *Mallets Of Forethought*

**OFF TO THE SLAMMER:** The University of Minnesota has banned slam dancing on campus following a *Dead Kennedys* gig. Students have been warned that the campus police will move in on anybody bashing into each other to the sound of music... For some reason, the *Circle Jerks*' show at the Santa Monica Civic has led that hall to ban all future punk shows.

**LEATHER SAY LEATHER AGAIN:** *WASP* have been working on a movie — not *Heavy Metal Zombies* as we'd thought, but a sci-fi flick called *Rage Wars*. The band was down the Troubadour shooting the scene where the hero has to rescue his gal from the scaffold where *Blackie's* tied her for 'Tormentor'.

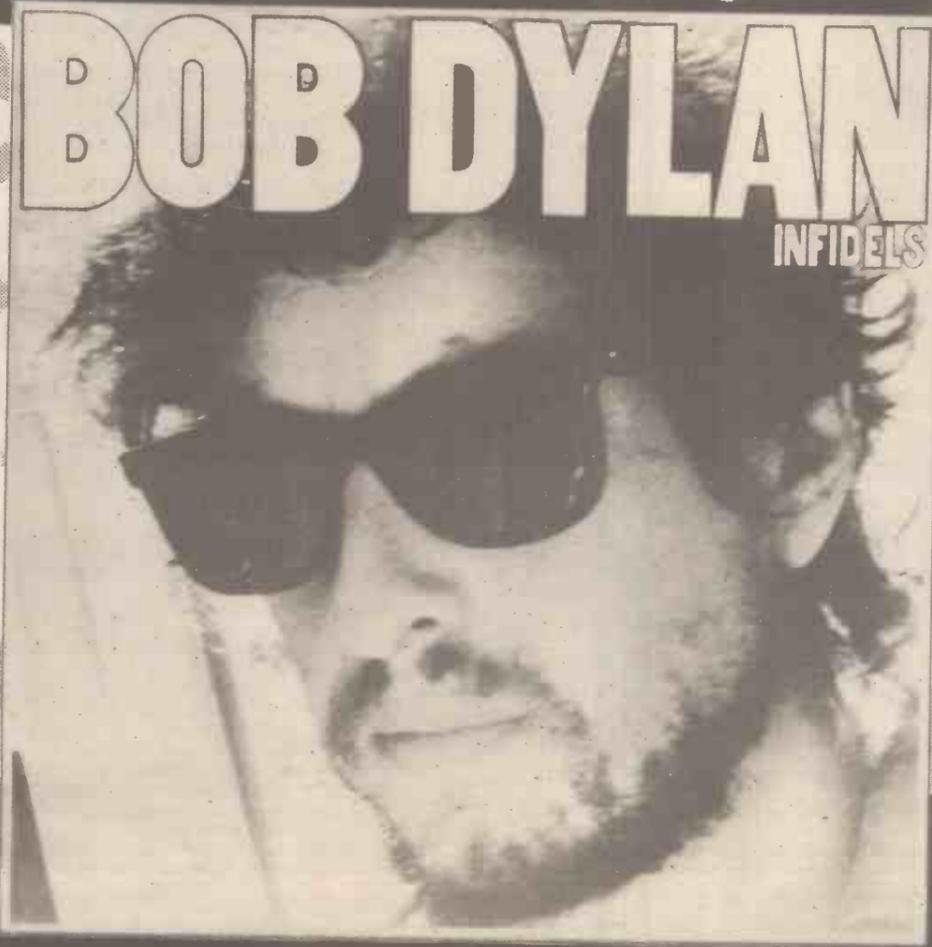
**PLUMP AND CIRCUMSTANCE:** Accompanied solely by 'Mr Tape Recorder' and a bunch of dinosaur models, *Pere Ubu's* David Thomas did a solo stint at McCades, alternately crooning to the tape machine and lecturing about how big fat things, like big fat people, aren't taken seriously.

SYLVIE SIMMONS



*Etiquette of Violence — David 7 — Situation 2 Sit U 8*

**Bob Dylan.**



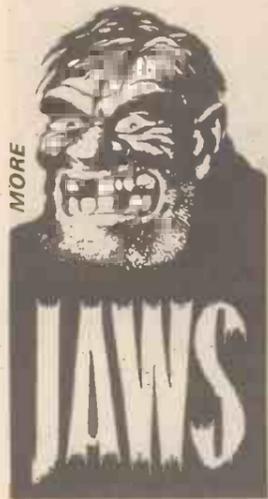
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**STAGGERING:**

Big congrats to Colin McFaul, cocky Sparrer vocalist who got wife-handed last Friday. *Jaws* attended his stag do at the inimitable *Bedside Manners* eaterie where scantily attired waitresses cooled his ardour with appropriately placed ice cubes and watched in wonderment as he swigged vodka and tonics from a pint glass. gives the popular Gonads phrase 'mine's a large one' entire new drunken dimensions.

**BLOODY BOLLOCKS:**

We could scarcely believe our ears when king conman and shock merchant Jock MacDonald told us he thought the Blood had gone too far with their new album cover (remember? It depicts a crucified Jesus surrounded by side-stalls run by religious leaders). "Imagine playing somewhere like Belfast after that," an ashen-faced Jock mumbled, "you'd get yer head blown off. Here did I tell you the Bollock Brothers have had more front pages than any other band..." (Cont *Jackanory*).

And was that a dead cat on top of a dustbin or Valac Van

Der Veene he brought into the office with him?

**ROSE OF BANKRUPTCY:**

Rose Of Victory, featuring ex-Blitz heroes Nidge and Mackie have run into financial troubles. Seems the sales of their terminally dodgy 'Suffragette City' debut 45 were so minimal that instead of receiving royalties they owe No Future (aka Future) nine hundred little green notes. Unaware of the poor sales (he says), Nidge went to the bank that likes to say yes and conned himself a £250 overdraft.

To round things off nicely the tax man is busy chasing our two heroes with a three grand tax bill. Nidge was last seen leaving the country swearing to be back soon with a new band called Financial Disasters.

**CROSS HAMMERS:**

Just what nasty gutter tramp is circulating rumours that Cock Sparrer are of the looney right-wing persuasion? These utter lies, which are believed to be emanating from West London (say no more), are naturally putting the wind-up distributors who until recently were quite looking forward to the Poplar boys' imminent and staggeringly good debut album.

Sparrer, recently reformed '76 veterans, were originally championed by such renowned non-nazis as Parsons and Burchill and consistently so by our own looney Labourite G\*\*\*\* B.

In a band statement, the luvable layabouts said: "Sparrer stand against fascism and any other threat to freedom. However, far from being a hotch-potch of politically naive clichés, our songs are steeped in hard-nosed Cockney realism."

We just reckon it's strange these slanderous rumours have started when Sparrer are on the verge of cleaning up the old street-punk scene.

# TATTOO YOU



FROM OVER ten thousand miles away a small, bald, bar-room brawler of an Aussie squawks into my shell-likes, "Bushell, have ya shaved that bloody beard off yet mate?"

The unmistakable motor mouth of Mr Angry Anderson, founder member and chief air render of ultimate terrace rockers Rose Tattoo, brings a fond tear to my minces.

You should hear what people are saying about you, Angry, I gush like Hilda Ogden on speed, they're saying you're all washed up,

that the band don't exist any more. . . "Bullshit", the outback's answer to Bob Hoskins yelps back. "We're back and better than ever. . ."

His cheery bravado can't disguise the real crisis the Tatts have been through. At the beginning of the year, half-way through their American tour, slide guitarist Pete Wells decided he'd "had enough of touring": Now, says Angry, Pete's "playing in a little local pub band in Sydney. It's sad to see him bumming round town like a has-been but you can't run people's lives for them."

Simultaneously, drummer Digger Royal quit, his myriad personal problems diplomatically explained by Angry as "pressures of married life".

Piling on the agony, the old band's sentimental farewell Oz tour ended in disaster with what Angry describes as a "police riot" in Perth. Cops and punters were slugging it out in the streets for hours.

The next night Angry was nicked post-gig on a trumped up obscenity charge. Off the record, the police commissioner told our (almost) reformed street rucker that they'd come back for him because they'd missed him on the riot night.

In court (wot? No-crumpled Rumpole?) the alleged obscenity took a back seat to riot stories from a mouth-foaming magistrate.

Condemning Anderson with a surprising degree of understatement as "a bad influence", this bewigged, bothered and bewildered establishment lackey fined him 400 bucks and bound him over to keep the peace.

In other words, the classic Tatts line-up went out exactly the same way they came in!

Angry had bigger problems on his mind. Not only were Pete and Digger out of the game, now the second guitarist, lofty hooligan Robbie Riley, was cutting up rough, demanding to be the band's only axeman in future, talking of forming his own band on the side and recording a solo album. "In other words," Angry explains, "not being fully committed."

Rob was shown the door and Angry, plus sole remaining Tatt, bassist Gerodie Leech, set out recruiting a new improved line-up. They found 24 year old slide player Greg Jordan, described by Angry as "an ex-Sharpie" (Aussie skin) "covered in tattoos, a fantastic player who'd never been on the road before."

They found drummer Robert Bowren, "who couldn't replace Digger's unique style but he plays good and solid, he'd only been in backyard shitpot bands as well". And finally John Meyer, "a local legend in Perth," Angry brags proudly, "he's recognised as one of the top three hard rock players in the country — he'll blow yer tits off!"

This line-up have been together for five months now and have already notched up two mini tours of Aussie land, and, says Angry, "we've just recorded three tracks for a down under ep as well, though Britain will have to wait for vinyl till the next album, recorded January for global release April/May '84."

"The new guitarists have opened up whole new areas for the band," he claims, "we never had guitarists this good, wait till you see 'em live! We've still got our distinctive sound but the band has grown in stature. I can't wait to play Britain again. . ."

Read that as enthusiasm not bullshit; chaps as solid as Angry do not indulge in hyperbole.

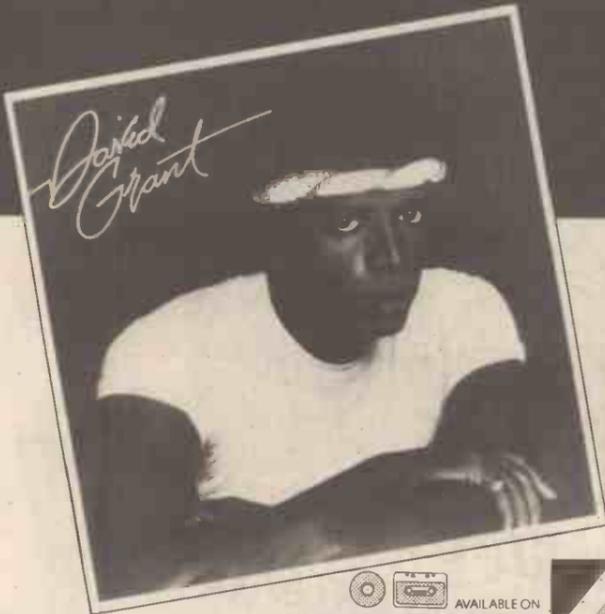
The new improved Tatts line-up hit the States for three hard-working months in April, coming back at last to Blighty by July, hopefully for a full national "pub tour" before leaving the mother country for Krautland, La France, and as much of Europe as they can feasibly blitzkrieg in the time available.

"I'd just like to say a big thanks to everyone in Britain who's kept the faith," the diminutive dingo concludes. "Thanks for hanging in there! I guarantee that as long as we're going we'll always be trying to better our performance and make better records. Dare I say it. . . we can't be beaten!"

You'd better believe it!

GARRY BUSHELL

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# AND THEN THERE WERE

Winston Smith gets doublevision with the Cocteau Twins

words, like actually singing 'Peppermint Pig', singing about 'runts' and things (laughs), there's definitely some words that are very embarrassing to sing... The words that are on the sleeve of the album (brief snatches of lyrics), there's bound to be people who hate them, so it makes you really *frightened*, that might have something to do with it."

"Basically," adds Robin in equally delicate tones, "I don't think we're really *forward* enough for this business, we're not extroverts, neither of us. I was thinking about this while we were doing the video (for 'Song To The Siren') because it's such a clinical situation, getting this wee bloke with a tape recorder playing your song over and over and you've got to mime to it... Elizabeth was actually singing, but the fact is you see all these bands in their videos, jumping about and going mental and dancing, well how the hell can they possibly do that?"

Liz: "A lot of these people are like that all the time, because they are exhibitionists!"

As everybody's favourite Twins talk, they chuckle and smile at their own private gags, and pepper the conversation with stacks of little 'fucks' (pronounced — extremely Scottishly — 'fock'). It's very nearly a nervous habit.

"You know those people you used to get at school who'd write their names all over the drawers," fumes Robin, "in huge big letters, that really used to get on my tits, and people who go about with their name on their T-shirt or their car window, THIS IS ME, I'M IMPORTANT, it's like *show-offs*, and I don't think Elizabeth's a show-off when it comes to her words, that's all."

Liz: "I'm proud of them, I'm very proud of them, but I've always said I didn't want them to be a let-down to people, I didn't want people to think, 'Oh hell, I liked my version better' (laughs), and even if people *did* like the words they'd get sick of them eventually, probably, and it just seems such a sad situation."

"I don't want to sing about me anyway, sod that! I have to distance myself from it, I don't know whether I have to or not, but I *do*. Fortunately they come out making a sort of sense, they make enough sense to other people for them to actually... they can understand, they can see things, they have these mental pictures."

Seems the problem is their collective ego just isn't large enough. Liz becomes confused when put on the spot about her work because she simply can't see why it should either warrant or need explaining. Not having had to think about it seriously before, she panics.

What goes on in your mind, Liz?

"It's a total mess up there (she smiles in exasperation)."

## QUITE SIMPLY...

Cocteau Twins (at present best band in the world, no contest) Elizabeth Frazer and Robin Guthrie are at home, busily trying to relax.

Many words spring to mind, contemplating their just-released second album, the magnificent 'Head Over Heels', but thinking things over, it's clear that attempting to capture the record's richly textured music in a net of glowing superlatives must, ultimately, prove a futile exercise.

So forget about 'bewitching guitars', forget the 'incomparable, utterly spellbinding voice of Liz', and forget the Cocteau's 'sheer gorgeous power... a near mastery of human emotions', and instead just remember these people make music to send shivers down your spine.

### Quite simply.

There used to be three Cocteaus, but ex-bassist Will's recent(ish) post-European-tour-with-OMITD departure appears not to be something the remaining duo wish to comment on, other than Robin's cursory — "It was a very harrowing experience."

Big Robin is now himself in charge of more or less all studio instrumentation, while onstage, accompanied by his self-recorded backing tapes (bass guitar/drum-machine/everything under the sun) he continues to play the role of guitarist.

Also interesting, the Twins are part of 4AD's 'This Mortal Coil' project — a bringing together of assorted musicians from that label for one record — and the resultant EP, featuring Liz and Robin's version of a Tim Buckley number, 'Song To The Siren' (the only track they regard as anything other than a "fuck-up") has received enough attention for it to have invaded Britain's *Fetid Fifty*.

But they're not happy, and appear increasingly concerned that the disappointing *This Mortal Coil* experiment will end up overshadowing, or worse, *swallowing* the Cocteau Twins. They'd prefer to forget the whole thing, so...

## HEAD OVER HEELS

ROBIN: "I know people have said in the past that the Cocteau Twins are not the most spontaneous band in the world, because we use tapes blah blah... well, all the spontaneity was when we were doing the LP, because we went into the studio with no songs written at all, and we didn't even know if we'd be able to write any."

"What would happen was I would go into the studio and write music while Elizabeth would be in the other room writing words, and she'd come in and sing them, every day for a couple of weeks... totally off the cuff."

"This is the easiest it is for us to be spontaneous. I suppose in a live context it's not, really, because we're going on with tapes, but then back in the far-off past, these tapes were actually spontaneous."

Do you enjoy working live as a duo?  
"It's a completely different feeling altogether, to be sure. I find myself concentrating harder on what I'm actually doing, rather than on not falling over, which I think I did too much of before."

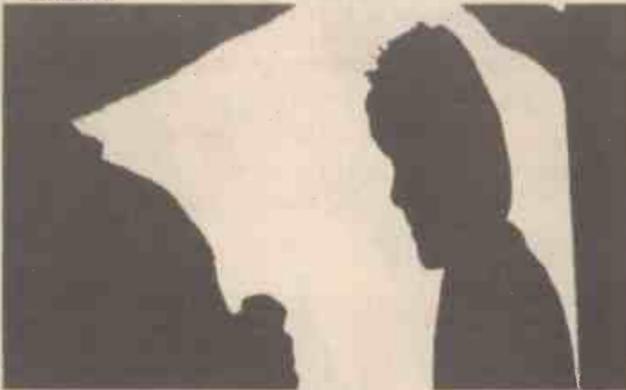
You're happier?  
"Oh at the moment, and for the foreseeable future it'll just be me and Liz, we don't want to go out looking for somebody new to play with."

Still smarting from being described elsewhere as 'wilfully obscure' in a review of their recent sell-out show at London's ICA, Liz ponders over the suggestion that it could be her bizarre (but completely uncontrived) use of the *sound* of the English language — rendering it largely incomprehensible — which invites such confused critics.

Stranger still, why does she suppose her rendition of 'Song To The Siren' is, on the whole, easily understood, every word communicated with preposterous conventionalality?

Is Liz perhaps subconsciously embarrassed by her own lyrics?

"I've thought about this before," she muses in that characteristically gentle Cocteau whisper, "and I'm not ashamed... I mean even in the studio there's been



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# 2



Must need a good clean-out or something ... it's totally disorganised, you know?"

Do you get in a state over things?

"Yeah, I can't do anything ... I'm *efficient*, I mean I like to be efficient, I like working, believe it or not, I like working at things ... No, I *don't* like working at things, I like, sort of, psyching myself up so I'm going to be right doing something *the first time*."

Robin: "When we're in the studio, well, when we were doing the LP, she is the most disgusting person in the world to work with (sounds of embarrassed groans from Liz) because she goes into moods and has temper tantrums and goes into huffs; but generally speaking, from experience, the times that she did get really pissed off and angry ... she'd get angry for about half an hour, trying to do one bit, and then all of a sudden, *poomph!* (claps hands in 'poomphing' gesture) it'll be perfect, she'll just come up with something that's really amazing, but she'll still be crabby with that until the next morning, then she'll hear it back and think (talking in wee Liz-type voice) 'Oh well, that's not so bad is it?'"

## HONESTY

**W**HEN THE public shower you with praise (just watch as that LP scales those charts!) and when writers go all gooey-penned over you, does it in a way make things difficult? Do you start worrying about letting your listeners down?

Robin: "Well basically, to be perfectly truthful, we don't do it for, er, The Fans, or to get a hit single, or to get anything, our music is for *ourselves*."

"I'm certainly very selfish. I used to think, 'Will such and such like it, will it get good reviews?' But I just don't do that any more, I don't *want* to, I don't want to be forced into the situation where you've got to worry about what people are going to think, that stifles things, it stifles talent, it stifles ideas."

"I think for the Cocteau Twins, if we were to suddenly stop and realise, 'Look, we're making people happy or sad, or pulling them through hard times,' if we thought that, we'd just start making really shitty music, it'd affect us ... If we started to try and make music to satisfy people's wants or moods or whatever, we'd be really *fucked*, I just wouldn't be able to do it if I were to actually consciously think about it."

"Unfortunately I think I've still got some scruples ... about dishonesty, going on *Top Of The Pops*, having record pluggers working for you and all that sort of thing,

and that doesn't seem to go down too well in the music business."

"We don't do it to have hit records, it's not the motivation at all, I mean, if it's not too old-fashioned I think I could see us being much more successful as an album type band. Our music's probably more relevant in an album situation, rather than in a throwaway single situation. It's all geared nowadays for you to have one or two hit singles and then be forgotten. I'd just like to think that in a couple of years we'll still be here."

"Personally, my motivations tell me to make records, they *don't* tell me to make videos and go on *Top Of The Pops* and jump about like a prat, I'm not interested, and when it comes to that, doing interviews — we shouldn't have to do interviews, the music should speak for itself."

Would you rather not do them?

"I think so."

Liz: "It's always such a nightmare, a lot of the time I find I'm just glad to get it over and done with."

## MODESTY

**R**OBIN: "I think if you're *modest*, that means you know inside that something's special and good. What I can say of us is we *don't* know that it's, sort of, special or good. What we do is special to *me*, but I don't want to jump about and push it down people's throats, I'm quite happy with it being special for me, that's that."

## WHAT A BUSINESS

**R**OBIN: "IT'S a way of life ... It's not like having a day job, but it's a job in as much as it takes up your days and nights. I'm *constantly* aware of it, I get up in the morning and think about the Cocteau Twins, you know?"

Liz: "See, he's different, he's completely different from me, I can get away from it now, I *make sure* I get away from it, because I do need to."

## GETTING SENTIMENTAL

**R**OBIN: "I ALWAYS think back to when I was 17 or 18 and, I dunno, the whole punk thing. I really had a good time then."

Liz: "I'm really getting excited now because I've started thinking about what it was like (hardly able to contain herself ...). I just wanna run round the house!"

Robin: "I think the sentiment's still there, the non-conformism is still there, even though it looks like we're conforming with everything that we're meant to conform with as a band, but the thought's still there."

Liz: "It *did* change my life, it made me a better person, and believe it or not it made me much more content, I just appreciate things more than I did."

Would there now be the Cocteau Twins if there had been no punk?

Robin: "No. I think I'd be playing music somewhere, but it'd probably just be in a pub band or a cabaret band, I don't think I'd be writing songs or anything like that."

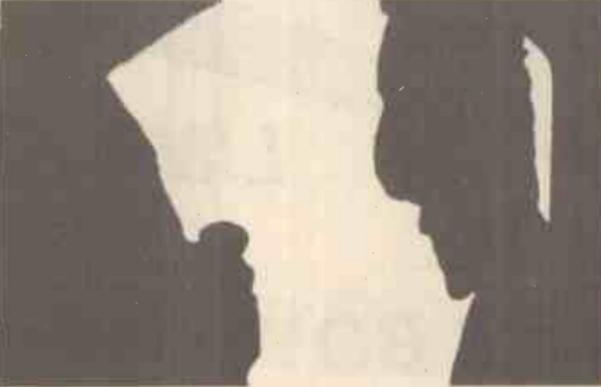
Liz: "I wouldn't be excited about music, I'd be working in the Chunky Chicken factory, getting in the wages, buying a single every month or something."

## HEELS OVER HEAD?

**R**OBIN: "I'VE made it clear to myself that it's not the sort of thing I want to carry on doing forever ... I'd like to do some producing, that sort of thing, when I'm past it."

A *mischievous grin* spreads over Robin's face. "I don't think I'll be past it until I'm about 24," he deadpans, "or maybe 25, I think then I'll be sorta pushing it, but I think there's a couple of years in this old dog yet."

Pix by Tony Mottram



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Saturday 5th November	Leeds Fford Green	Thursday 24th November	Oxford, Penny Farthing
Thursday 10th November	Manchester Adam & Eve	Friday 25th November	General Wolf, Coventry
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"When you drive from Los Angeles to Northern California ... Leaving Los Angeles is like you're being put upon and then it gets simpler and simpler, darker and darker and then it's hush, quiet, there's no one around.

"If you drive to Vegas the same kind of thing happens. There's these little towns, almost like ghost towns, there's a place called Baker in California.

"You come off the main highway and there's a café where you expect to see John Garfield or somebody.

"It has a sign that says 'EAT', there's a car up on blocks and an old grease monkey, prospectors, screen doors, eggs.

"You feel like you've just broke out of jail and you're stopping for your first breakfast or something."

In his customary low, rough drawl Tom Waits sets the scene for an unscreened break out movie with himself in the title role as he stalks a forboding consumerised Americanised wilderness.

The images he flips so easily at me are strong enough to fool me into thinking that tumbleweeds are about to be blown into the wine bar we are conducting our interview in.

Tom's storytelling technique suits the image many people have of him down to the ground.

Mention Tom Waits to many people and they will probably shoot back the image of a down-heeled alcoholic scraping for a bottle of cheap wine behind the keyboard of some smoke filled, dock-side bar.

It was certainly the image chat host Steve Taylor was expecting when Tom turned up to promote his brilliant 'Swordfish Trombones' album on Channel 4's ghastly, but masochistically watchable *Loose Talk* show recently. Taylor's 'research' (ie: skimming through *The Face* and *NME* interviews) went horribly awry as Tom proceeded to turn the gabbling cuckoo's beat-speak into the nonsense it ultimately was.

For those of you who missed this conversation at cross purposes it went something as follows;

Steve: "What part does this infamous image that we have of you over here play? This sort of low life, American..."

Tom: "I beg your pardon?"

Steve: "You've lived in some dives have you not?"

Tom: "I don't know if I translate in my language. Do you mean a place with a pool?"

Steve: "No not really. I'm thinking of more of the other side of the housing scale really, something pretty rough. Low rent? Is that an American expression?"

Tom: "Low rent. You mean like Rangoon?"

Steve: "I'm thinking of the seedier parts of LA probably."

Tom: "You mean like a farming community?"

Steve: (getting impatient now): "No, not that kind of seed. Have a go, have a guess. Try and guess what I'm getting at, (cuckoo) yeah?"

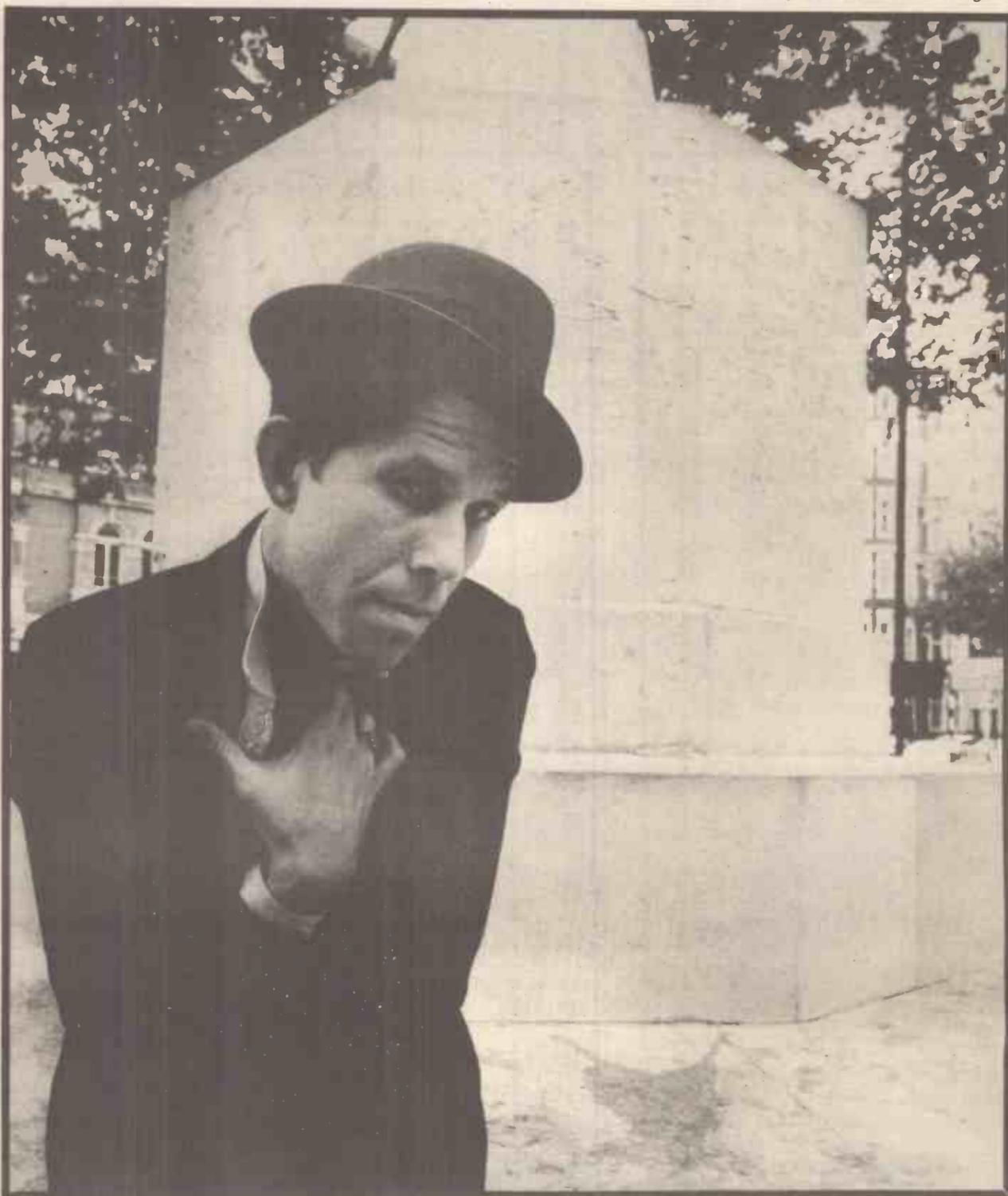
Tom: "I think what you're trying to ask me is, uhhh, have I ever lived in a cheap hotel?"

His cool thus blown Steve's brain is far too fuddled to conduct a sensible, patient interview where much of Tom's true personality would have eventually trickled out.

I suppose Tom Waits makes for a lousy young people's chat show guest. He is an artist and television moves too fast, before Tom had time to get his head out of his shell his slot was over and Steve's bandwagon had rolled on to its next 'fashionable' guest.

Happily I have the added luxury of being able to spend a good hour with the man where, unlike the hapless Steve, I get to meet the real Tom Waits, family man, actor, writer, composer and thinker.

The drunk, the down and out bum was nowhere in sight as I slowly entered Tom's Twilight Zone.



RICHARD CROFT

# SWORDFISH OUT OF WATER

## EDWIN POUNCEY dives after TOM WAITS

In a recent TV interview you spoke of 'the darker regions of your imagination'. Could you explain a little more about that?

"I'm more interested in how your memory distorts things. It's like an apparatus that dismantles things and puts them back together with some of the parts missing. When you remember something it's always a distorted impression, once the moment is gone the memory is very different to the actual moment itself.

"It's like when you misunderstand somebody or you're eavesdropping and you only hear part of a conversation, you reconstruct the rest of it around that. Or you read a magazine article that says 'continued page 23' but that page is torn out so all you had was those two paragraphs to go on.

"The guy who wrote *Equus*, it all came from an article he read about a young boy who blinded six horses with an ice pick, that's all he knew and he built up an entire play around that one piece of information."

What's your most personally successful piece to date?

"Well I got real close with some of the stuff on the new record. There's one called 'Underground' and an instrumental piece called 'Dave The Butcher' that I like."

Did you have a specific character in mind when you wrote that particular piece?

"Yeah. He was somebody we'd met. He had yellow hair, looked completely demented, wore a leopard collar made out of real leopard skin and he had two different kinds of shoes, he wore one boot and one Oxford.

"He worked at a butchery shop so I tried to imagine the music going on in his head while he was cutting up little pork loins."

Dave The Butcher was obviously an impressive figure to you at the time. What kind of people impressed you as a child?

"My parents had a friend who was an Indian woman, she used to paint Christmas scenes on the store windows during the holidays. We used to take her milk and eggs in the middle of the night. Then she inherited a lot of money and moved away.

"A friend of mine called Chipper who had polio, we used to race to the bus stop every morning.

"My father knew a couple who owned a chicken ranch, she was a hypochondriac and he was an alcoholic. She looked like an exotic bird, she looked like a canary in a wet suit and he looked like Errol Flynn. As I remember something though I'm changing it too, I mean he probably didn't look like Errol Flynn at all."

How did you become interested in music in the first place? Who encouraged you?

"My father played a little guitar and I had an uncle who played a church organ. They were thinking about replacing him because every Sunday there were more mistakes than there had been the Sunday before. It got to the point where 'Onward Christian Soldiers' was sounding more like 'The Rites Of Spring' and finally they had to let him go.

"They tore the church down and he took the organ and installed it in his house, he had the pipes going right through the ceiling.

"He was also a botanist, he lived in the middle of an orange grove where a train went by and we used to visit him when I was very small and impressionable.

"I played a piano that had been out in the rain, of all things, some of the keys were stuck and didn't operate so I learned to play the black keys."

Would you ever consider writing a book or making a purely spoken word record of stories like 'Frank's Wild Years' for example?

"Things like 'Frank's Wild Years' worked but sometimes a story can be too dry and alone. I'm getting to where I want to see things where either the words are more concise so that the picture I am trying to create becomes more clear, or be more vague in description and allow the music to take the listener to that place where you want them to go.

"I've been working in film recently and there are so many departments, this enormous committee making decisions about illusion."

What are your impressions about working with Francis Ford Coppola and his illusions?

"Coppola is one of the most interesting people I have ever met. He's very obsessed and has a great sense of family and loyalty, but his real mistress is film, images and drama.

"He's the first one who ever interested me in opera, something I never dreamed of ever being interested in. He played me a Puccini aria called 'Nessun Dorma' and it just undressed me, I became unwrapped."

The work of composer Harry Partch has been mentioned in recent interviews and is clearly influential on parts of 'Swordfish Trombones'. How were you introduced to his music?

"Francis Thumm is an old companion of mine, he is a

professor and he also plays the crumelodian in The Harry Partch Ensemble, so it was Francis Thumm who interested me in Harry Partch.

"Partch was an American hobo and the instruments he made were all built from things that he essentially found on the side of the road, not literally but figuratively. He dismantled and rebuilt his own version of the whole concept of music and its purpose, but I just like the sounds he makes."

Has listening to his music ever tempted you into making your own instruments?

"Well you can usually get the sounds you want to hear. You can usually find an instrument and alter it in some way.

"Basically I use things very traditionally, most of the stuff I've used has come from an upright bass, tenor sax and piano. Orchestrally I've worked with arrangers but I haven't really explored or been as adventurous as I would like to be. You really have to be driven along some kind of journey, slowly I'm getting there."

Who else do you particularly admire?

"Well a lot of people. Do you know Ralph Steadman?

The cartoonist? You like his drawings?

"Yeah, because they're so demented. They look like he spits up blood and then paints with his fingers. I like Thelonius Monk, he's so gnarled, he's like a piece of machinery that's pulled up the bolts on the floor and gone off on its own."

Who would you most like to perform one of your songs?

"Oh maybe Betty Carter, Marlene Dietrich, Cab Calloway or, er... Carmen."

Where does your inspiration come from?

"Sometimes I get up in the middle of the night when I'm still drunk from sleep. I go over to the piano in the dark and just hit random arbitrary notes and like where your hand goes it goes there for a reason.

"If you put a little baby down at a piano, she doesn't know anything, she likes to hit it over here because there are more black notes, or there may be some missing so she goes down here.

"I like those things, it's like Steve Allen used to look out of his window at the telephone wires and he would wait for birds to come and sit on them so that he could score the melodies they made when they landed.

"They weren't great melodies but it was still an interesting approach to writing melody. If you're paying attention there are always ideas, they're growing under your feet."

# SPIRITS IN THE MATERIAL WORLD

## CAROLE LINFIELD GOES HOT HUNTING WITH IT'S IMMATERIAL

SOME TIME ago, in the *Sunday Times* glossy magazine, a young, rather unknown band called the Yachts appeared in their Day In The Life series, a light feature usually reserved for the more conservative — and eccentric — habits of the likes of Harold (half alive) MacMillan and Barbara (Walkies) Woodhouse. Among more earthly tales of Liverpoolian beans on toast and unemployment, they also dropped in a mention to *Sounds*, as "the only music paper worth reading".

The Yachts sunk, virtually without trace, until the materialisation (oops) that is, of a couple of members in It's Immaterial. And with namechecks like *that* behind them...

Not that any bribery and corruption has

taken place — It's Immaterial have come up with too good a debut single to need anything like that. Their first release on WEA, after the nurturing influence of Wah! label Eternal, 'White Man's Hut', is a slice of honest, rather caring pop music.

It's Immaterial are four: drummer Paul Barlow, Henry Priestman (keyboards), Jarvis Whitehead (guitar), and John Campbell (vocalist), the latter two joining me in the goldfish bowl interview room at WEA. Despite admitting that they've all felt "really lost for the past year" while WEA vied for their attentions, It's Immaterial have rediscovered lost goals, set their sights, firmly and realistically.

Faced with the blandness of the charts and

ever fluctuating, fickle tastes, It's Immaterial look solid, and they sound compact. But, they claim, there's a lot more yet to be discovered.

"White Man's Hut" is not the ultimate It's Immaterial," explains John, in his deadpan northern accent. "We want to get a more ragged approach. Not badly put together — though that can be charming — but as a reaction against those over produced records."

"These days everyone seems to want to get the best from their instruments, which usually means putting a lot of weight behind it. There's no room for scratchy sounds anymore."

John's influence, incidentally, is mid-sixties American punk, from albums bought for 20p "because I liked the covers. But when I played them, I made myself like them! I'll never know why Teddy And The Pandas were never big..."

Not that It's Immaterial want to force feed anyone — far from it. Their lack of conceit and carefully thought out responses are refreshingly pure — an attitude they want to convey in their songs.

"People can recognise purity in a song," says Jarvis. "Expounding your thoughts and directions to someone makes it communicating — *that's* pop..."

It's Immaterial have managed to create a subtle blend, perhaps stemming from a wariness of major company influences (the

everlasting quest for the hit single) and that indie trap (fashionability for a couple of weeks and ultimate obscurity). Their whole attitude is reflected in the music — a pop purity and a fresh *directness*.

"A song should be three minutes of enjoyment," says John. "We don't want to preach to anyone, or ram it down people's throats. We want our music to bypass the brain and let the body enjoy the music."

On the strength of 'White Man's Hut', It's Immaterial look set for a rapid rise: they look quaintly horrified at the thought.

"We're not a formula band and we haven't got an image, so it doesn't usually happen instantaneously," says John. "We just want to get out there and build it up. Though of course success is rewarding — we're not adverse to a pound in the pocket! But we're enjoying ourselves, we're content to evolve."

"We've got lots of ideas — we want to make our sound more visual for a start. We've got a song which is set by the sea, so we want to use foghorns, things like that. Evoking images, drawing people in."

It's Immaterial — so called because "the name really *is* immaterial" — are simplistic in the cleverest way. Watching them refine will be interesting.

"Really, it's like a good clockwork toy — probably the best you can buy in the shops. And we're trying to cut the right key to get it going."

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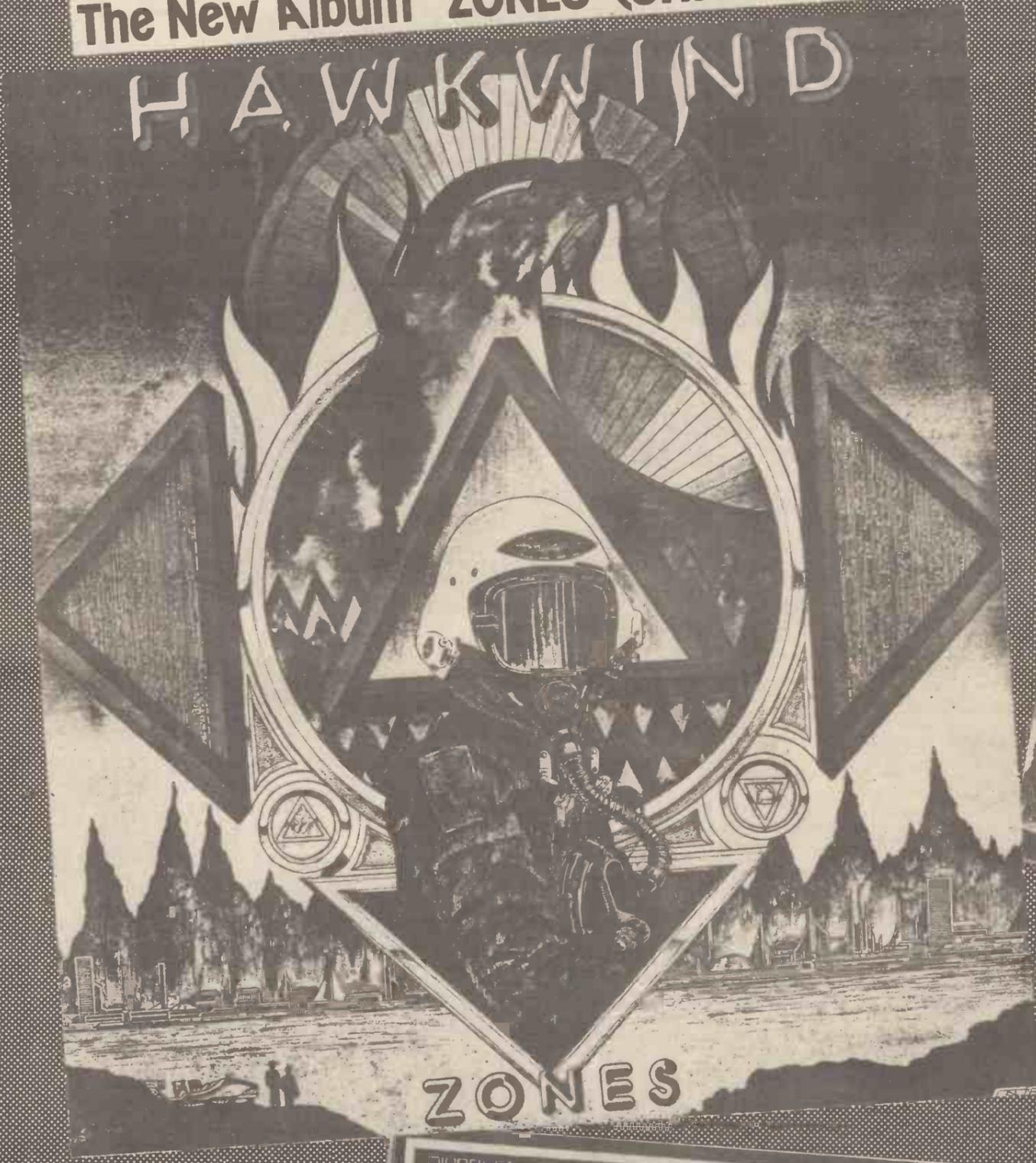
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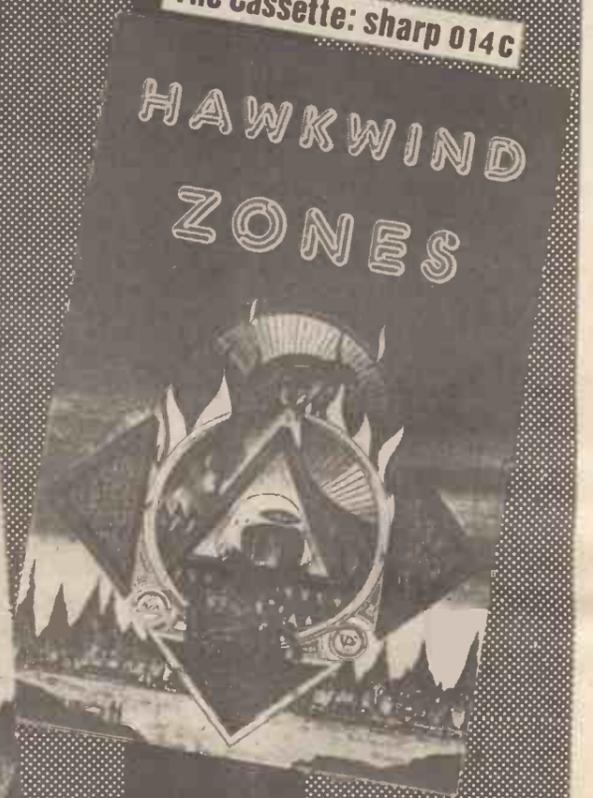
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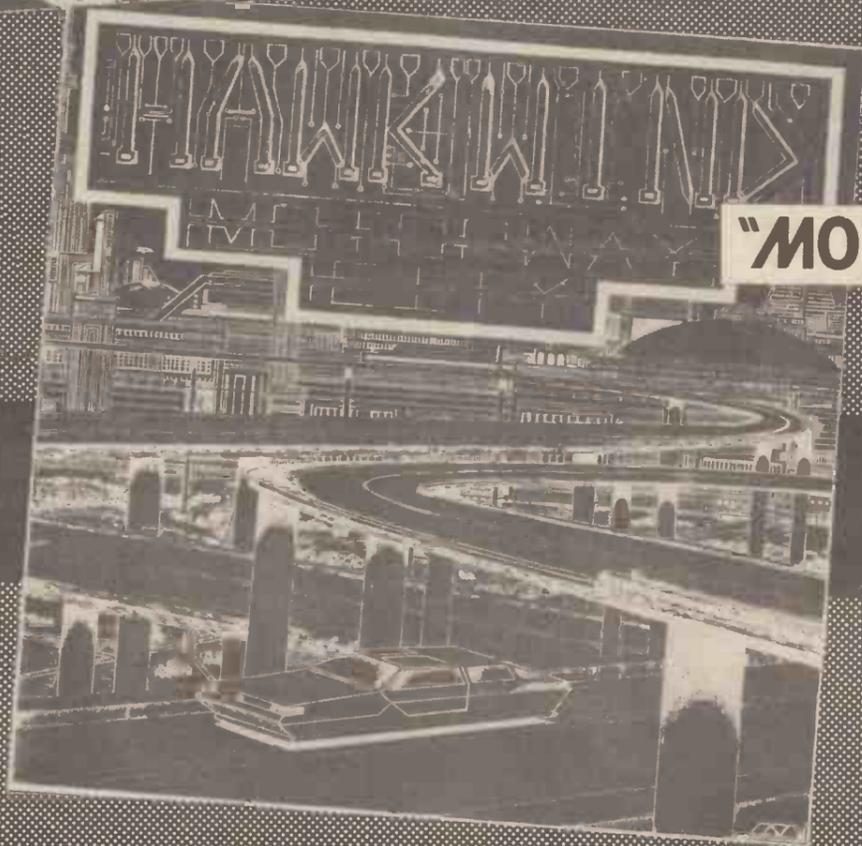
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# This is Not A Press Conference

JOHN LYDON FACES the Media, Dave McCullough takes Notes — PAUL SLATTERY takes Pix —



**T**HURSDAY LUNCH-TIME in a swish hotel in London and John Lydon ("aka Rotten" the invite says) is lording it over a collection of unhappy, bemused, slightly aggressive journalists.

He's done it all before and he's mastered the art, if there is any, of these press conference gatherings. At intervals he gives a cruel belly laugh. Lydon rules the roost, flanked by two worried-looking Virgin people.

He looks healthy and as far as you can tell is enjoying living. He has a slightly more hupper class accent than I would have expected. Something grand in him fights with a knowledge of the low-life.

He is plugging his new movie, *Order Of Death*. It was noticeable that he perked up slightly over questions about the film rather more than he did concerning questions about Pil.

'Live In Tokyo' is a weak album graced by a superb single, 'This Is Not A Love Song'. The remainder of the record sounds uncertain; it's like Lydon backed by a Flock Of Seagulls, caught between making the 'original' musical ideas behind Pil more commercial and sticking to his guns.

Above all perhaps, the climate at present isn't right for Pil or Lydon. In Thatcherland that group's complications together with their basic gloominess don't fit — even their use of flowers to represent gloom jars with, say, the Smiths' current use of flowers as a symbol of freshness and new beginnings.

It was in this atmosphere that we all sat down on flower-shaped, liquorice-tasting lollipops with the Pil

insignia inscribed. More a piece of sarcasm than a funny joke, it suited Lydon and Pil.

**H**AVE YOU seen the official receivers yet?

"No I ain't an' I don't fuckin' intend to." So finances have been going well?

"No, they never do. All the money ends up with the lawyers, as always." Why did you do a live album?

"Why not?..." How long are you staying here for?

"Long enough to do a few gigs that have been arranged. I'm never going to live here any more. I think this country's finished. I think we all know that."

Will you be doing any recording here?

"Not yet, but I intend to. I've rung Chrysalis..." Have you any new material?

"Of course."

What do you mean 'of course'? The live album's all old stuff.

"Well, what do you expect on a live album??? I mean, THAT was no BIG DEAL. It's just a live album. You can't expect a totally new set of songs that haven't been released officially. That would be cutting your own throat. You can wait for a studio album. You've waited long enough, a few more years won't do you any harm." I've heard Virgin have stuff in the can...

"They have a few of our tracks. But it's not completed yet. It soon will be."

We've heard you've been playing 'Anarchy In The UK' in Japan.

"Yeah, we did it. It went down really well. But that may be because I've never played Japan in my life before. It's quite relevant we did it there." Why have you stayed away from Britain for so long?

"Ah, it's not a very healthy climate for me here. No doubts about that. I mean, my last three months in England I

got raided practically every week. You know, suspicion of making bombs for the IRA, suspicion of hiding runaway juveniles, suspicion of fire-arms, suspicion of drugs — you name it I've been raided for it. I mean they completely smashed the place I had apart. I took the hint and moved."

Is there nothing left in England for you, John?

"Nothing at all. Except the pubs, I suppose." What do you like about New York so much?

"It's a much more healthy climate to work in. You don't have to wait three months to get a phone installed. You can get things done quickly. You don't have to deal with the petty bureaucracy this country thrives on."

On the new album the crowd sings along at times. Isn't that a bit silly for you?

"It's alright. I don't mind people singing along..."

THAT'S ENTERTAINMENT."

**T**HE STIFFER THE question, the more it had to do with how John Rotten has laid it on the line in the past, left himself wide open to accusations of contradicting himself, the easier he coped with it. He clearly feels he has nothing to prove to no-one.

Which, to me, is the right attitude. The only bods who could be disappointed by Pil or Rotten these days, SEVEN YEARS AFTER THE EVENT, are those who have the wrong

attitude, namely one of thinking of rock 'n' roll as a collectible, predictable item.

Seeing Lydon as a 'classic' in the fashion of Costello and Meatloaf — whereby the artist's career features a mounting, increasing justification of the artist himself.

Lydon is complete indiscipline; he breaks all those rules. Even touring, sticking out a dodgy double album with your manager's name on the bleeding sleeve — in terms of Lydon's career it's almost a justified negativity, not a career disaster. More than anyone else you can imagine Lydon bouncing back seven albums later with something special. We shall see.

**H**OW DID you get the role in this film?

"Through sheer talent I hope. Ha ha ha ha ha!"

Are you having fun these days, John?

"A lot of fun. I'm enjoying life, believe it or not. Is that it, then?" Have you a steady girlfriend?

"Probably." Will you tell us her name?

"No." You haven't got a permanent band, we hear?

"I have got a permanent band. As permanent as anything in my life is. As permanent as me. And I fluctuate like the breeze." A couple of years ago you said Pil would get into video. What happened to that?

"It was a load of mouth really. Sorry." What's this about

Malcolm McLaren saying the Sex Pistols are to play at Carnegie Hall?

"Oh com' on! Alright, let's bring it down to the level of silliness. Whatever Malcolm says is bound to be a lie, I mean the man is a pathological liar."

Has he tried to get in contact with you?

"No, but his manager Bernie Rhodes has... About reforming the Sex Pistols. But that's a joke — isn't it?! I mean, REALLY. How can you reform Sid?!"

A few years ago you criticised the Stones and the Who for playing the same set night after night extensively. Why are you doing it now?

"I'd hardly call what I'm doing 'extensive'. What I do is a holiday with musical interludes." It's still A Tour.

You can call it what you like mate. I know I'm right..."

What happened to Keith?

"He quit."

What happened to Jeanette?

"She quit."

How come you've had so many quitters?

"Dunno. There's an awful lot of weak people in this world."

Why did you bring Atkins back?

"Because he's a bloody good drummer and that no-one can deny..."

"I'm filling in my spare time by doing things like this. I'm amusing myself. I'm pissin' about, ain't I?"

**W**HAT WAS the discipline like, working on the film?

"Bloody terrible. Awful. Totally against everything I've ever known. Of course I was nervous first morning on the set... It was really difficult." You slagged off Mick Jagger for appearing in Ned Kelly.

"But have you SEEN Ned Kelly? My God... He was better in Performance but that was because he was stoned out of his head."

How did the other actors react to your reputation?

"Harvey (Keitel) probably thought I was going to be a right wally. I proved him wrong. I hope. I'm just declaring myself on film really. It's very difficult because you're not in control, the end result is not totally your decision. They can edit what you do to shit afterwards."

"You throw yourself in at the deep end, sort of thing. It was very hard because I'm not some one who believes in discipline. So I contradicted myself by doing it I suppose, but I enjoyed myself."

We expect something different from you, John. Isn't this playing follow-the-leader, getting into films after Sting and Bowie?

"You forgot Elvis and Cliff. So? I think Bowie seems to care more about his make-up, which side's best for his face, than about the films he's in. It's ego..."

But you're being conventional getting into film, aren't you?

"I hardly see the cinema as convention. This is hardly a Hollywood epic. It isn't *The Love Boat*." You said once you wanted to appear in Crossroads.

"Uh, that was a joke... I would have done if they'd have gone for it! That would have been a right scream."

Do you find it easy walking the streets of New York?

"All that crap you hear about the violence in New Ycrk is nonsense. It's not true..."

John Lennon went there looking for some peace and quiet...

"Yeah, well there's an oddity about his death wasn't there? Why did he get out of the car? Usually the car goes into the building. VERY strange, but we won't talk about it."

Why not?

"It's not worth it. It's what usually happens when rock stars die mysteriously. I'm having

Continues over



# LYDON

From page 29

trouble concentrating with all these cameras clicking. . .

*Is that one of the reasons you left New York?*

"No. This is a giggle isn't it? You're stroking my ego and I'm lovin' it. My favourite colour is blue. My favourite song is 'It's Hard To Be Humble When You Know You Don't Mean It'.

"My favourite film is *The Lion In Winter*. I love stuff with sarcasm, irony in it. I hate Woody Allen."

**W**HAT DO you think of the new English pop groups, ABC, Human League?

"They're a bit jaded by now, aren't they? Isn't it KajaGooGoo and Boy George by now? George has a voice, you can't deny that."

*Do you find it strange being in the charts with people like this?*

"I find it pleasing the record went so high. I was surprised, I didn't think it would do shit here. We didn't even plan to release it here: that was Virgin being greedy. Oh GOD, they're greedy." *Have you ever thought of giving money to those less fortunate than yourself?*

"I don't know anyone less fortunate than myself."

*(Laughter rocks the hall.)*

"Why ARE you laughing???"

*What do you think of the state of London?*

"God, it's got really suburban hasn't it? The streets are empty by seven o'clock, everyone runs into their houses after work and that's it."

"But in the daytime, God, it's like a fashion catwalk. Wacky hair-dos, that's the first thing you notice when you step off the plane. Even the baggage attendants have these (mimes a Mohican in the air, more laughter). . ."

*Did you like the character you played in Order Of Death?*

"I liked him because he was a swine. But he won through, he was so convinced he was right, he was in the end. He was positive, in a negative way. . ."

"I was getting really bored with music. I took a year off, then went back. And now I like making records again. It was a brilliant break."

*Was the film good for you financially?*

"No, I did it virtually for nothing. If it sells in really large quantities then I will. I probably lost out in fact getting drunk every night, paying for that. . ."

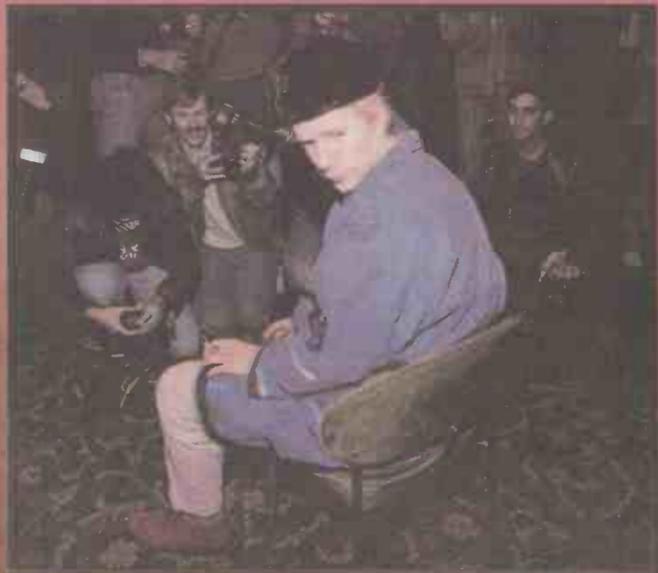
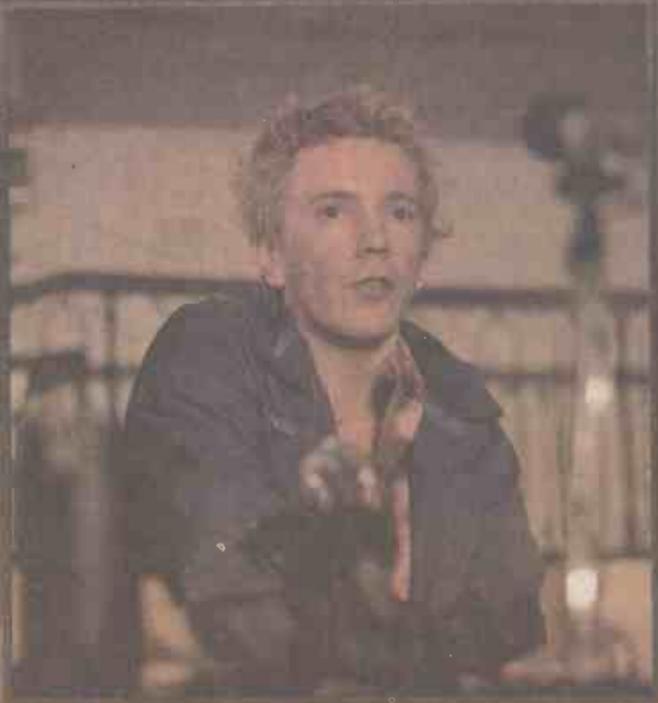
*Your musicians on the album and on the tour. . .*

"They come from the cabaret circuit, believe it or not. From 'Holiday Inn' bands. I wanted to get as far away from trendy hair-dos as possible, all that nonsense. The music counts, if you could call it music."

*Virgin said. . .*

"They lied. You needn't finish the sentence."

**A** FEW more Botham-like swings over the boundary and he's off, photographers chasing after in his wake. I put my lollipop in my brief-case, making sure it wouldn't get crushed. A souvenir.



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# MEMORY bANK

- Sunday November 6**  
 1938 Birthday of P.J. Proby (James Marcus Smith), in Houston, Texas.  
 1942 Birthday of Doug Sahm, 'Sir Douglas' of the Quintet, in San Antonio, Texas.  
 1947 Birthday of George Young, once an Easybeat, later producer of AC/DC and Flash And The Pan, in Glasgow.  
 1948 Birthday of Glenn Frey of the Eagles, in Detroit.  
 1965 The Rolling Stones topped the UK and US charts simultaneously with 'Get Off Of My Cloud'.  
 1972 Death of Billy Murcia, original New York Dolls' drummer, of suffocation in London. He was 21.  
 1976 Projected UK tours by War, Rufus and Sly And The Family Stone were all cancelled when a fall in the overseas value of Sterling made them uneconomical.
- Monday November 7**  
 1937 Birthday of Mary Travers (of Peter, Paul And Mary), in Louisville, Kentucky.  
 1942 Birthday of 60s rocker Johnny Rivers, in New York.  
 1943 Birthday of Joni Mitchell (Roberta Anderson), in McLeod, Alberta, Canada.



**GREG LAKE: a pudgy 36 next Thursday**

- 1969 Rolf Harris released his biggest-ever hit 'Two Little Boys', a millstone in pop music.  
 1975 Steve Anderson set a new world record for continuous guitar playing — 114 hours, 17 minutes — in Los Angeles.  
 1980 The original line-up of Dexy's Midnight Runners split into the three-man nucleus of the Mk.II group, and the Bureau.
- Tuesday November 8**  
 1944 Birthday of Bonnie Bramlett (of Delaney And Bonnie), in Acton, Illinois.  
 1946 Birthday of Roy Wood,

- in Birmingham.  
 1958 Birthday of Terry De Miall Harron of Adam's Ants, in London.  
 1961 Birthday of Sean Oliver of Rip, Rig And Panic.  
 1968 John Lennon and first wife Cynthia were granted their divorce decree nisi.  
 1974 Death of r'n'b singer/composer Ivory Joe Hunter, in Houston, Texas.  
 1978 Elton John went into hospital suffering from an unidentified 'mystery illness'.
- Wednesday November 9**  
 1941 Birthday of Tom Fogerty of Creedence Clearwater Revival, in Berkeley, California.  
 1967 The first issue of Rolling Stone, America's first serious overground rock magazine, was published in San Francisco.  
 1975 David Bowie made his American TV debut on the Cher Show, performing 'Fame'.  
 1980 Ian Marsh and Martyn Ware parted from the Human League to form the British Electric Foundation.
- Thursday November 10**  
 1940 Birthday of Screaming Lord (David) Sutch, in London.  
 1948 Birthday of Greg Lake, in Bournemouth, Hants.  
 1960 British premiere of G.I. Blues, Elvis Presley's first post-Army movie, at London's Plaza Cinema.  
 1961 Birthday of Junior (Norman Giscombe Jr.), in London.  
 1965 Bill Graham's first-ever rock concert at the San Francisco Fillmore Auditorium featured the Grateful Dead and Jefferson Airplane.

- Friday November 11**  
 1928 Birthday of r'n'b singer Lavern Baker, in Chicago.  
 1945 Birthday of Chris Dreja of the Yardbirds, in Surbiton, Surrey.  
 1946 Birthday of Chip Hawkes of the Tremeloes, in Shepherds Bush, London.  
 1953 Birthday of Andy Partridge of XTC, in Malta.  
 1956 Birthday of Ian Craig Marsh, of the Human League and Heaven 17, in Sheffield.  
 1969 Jim Morrison of the Doors was charged with drunkenness and with interfering with an air hostess on a flight between L.A. and Phoenix. He was briefly jailed until the charges were withdrawn.  
 1970 Publication after many years of Bob Dylan's hopelessly obscure novel 'Tarantula'.  
 1972 Death of Berry Oakley of the Allman Brothers Band, after his motorbike hit a bus, in Macon, Georgia.

- Saturday November 12**  
 1943 Birthday of John Maus (John Walker of the Walker Brothers), in New York.  
 1943 Birthday of Brian Hyland, of 'Sealed With A Kiss' fame, in Queens, New York.  
 1945 Birthday of Neil Young, in Toronto, Canada.  
 1955 Birthday of Leslie McKeown of the Bay City Rollers, in Edinburgh.  
 1963 Paul McCartney went down with gastric flu, causing the rare cancellation of a Beatles gig at Portsmouth.  
 1973 Queen started their first major UK tour, supporting Mott The Hoople, at Leeds.  
 1979 John Sloman joined Uriah Heep as vocalist, and Snowy White joined Thin Lizzy on guitar.



**MIDGE URE: Slik as a parrot!**

## INFO RIOT

by BARRY LAZELL

## Ure Telling Me

ROBIN THOMAS of High Wycombe, Bucks, sets our wheels in motion this week by asking the following: "Is it still possible to obtain the early single 'Monkey Jive' by Ultravox, made when they went under the name of Tiger Lily? I'd appreciate the details of its release. Also, I understand that Midge Ure of Ultravox was once in a band called PVC2, who issued a single titled 'Put You In The Picture'. Can you confirm this?"

I suspect you'll be very lucky to obtain Tiger Lily's 'Monkey Jive', even though it was issued twice, some two and a half years apart, by two different labels. It came out originally on Gull in 1977, coupled with 'Ain't Misbehavin' (GULS 54). When Ultravox finally started to become a chart name with 'Sleepwalk' and 'Passing Strangers' in 1980, these early tracks were then issued by the Lincolnshire indie label Dead Good, which had obviously acquired the rights. The catalogue number was DEAD II; same A and B-sides.

The line-up of the band which cut 'Monkey Jive' was Dennis Leigh, Stevie Shears, Billy Curry, Warren Cann and Chris St. John.

Roughly contemporary was Midge Ure's one-off with PVC2, which immediately pre-dated his stint in the Rich Kids. PVC2 were actually the last fling of Midge's original hit band Slik, attempting to come to terms with the burgeoning new wave after being left right out in the cold following their solitary number one hit 'Forever And Ever'. 'Put You In The Picture' was issued on the Zoom label, run in Edinburgh by Bruce Findlay of Bruce's Records shops fame.

The catalogue number was ZUM 2, and it was coupled with two other tracks: 'Pain', and 'Deranged, Demented And Free'. The A-side was a Midge Ure composition, and all the songs were listed as 'published by Sliksongs', which sort of gave the game away. It had a strange collage-like pic sleeve, showing things like people being smashed bloodily over the head. Very punk; very un-Slik. Very unsuccessful, too, for it was only a minimal seller, back in the days before Zoom discovered Simple Minds and was in turn discovered by Arista.

## Hillage Spillage

RICHARD DAVIDSON of Leicester asks: "Have you ever done a Steve Hillage discography in your column? I'd be interested to see one, because, although I have half-a-dozen albums by him, all on Virgin, I don't know of any Hillage singles, and I'll bet he made some."

Whatever happened to Steve Hillage? Unless I've been totally overlooking something for the last couple of years (ie Virgin used to once send me their releases; they don't now), it's some considerable time since he last laid music to vinyl. However, back in the late 1970s, there was, as you suspect, a select little group of Hillage singles, most of them his quirky cover versions of other people's material. They were all on Virgin, and releases went as follows:

VS 161 'It's All Too Much' / 'Shimmer'  
 VS 171 'Hurdy Gurdy Man' / 'Om Nama Shivaya'  
 VS 197 'Not Fade Away' / 'Saucer Surfing'  
 VS 212 'Getting Better' / 'Palm Trees (Love Guitar)'  
 VS 313 'Don't Dither, Do It' / 'Getting In Tune'

The Hillage albums were also all on Virgin (unless, as I say, I've missed anything more recent that may be glaringly obvious to someone who has followed him more closely than me), and were as follows:

V 2031 'Fish Rising'  
 V 2066 'L'  
 V 2777 'Motivation Radio'  
 V 2098 'Green'  
 VGD 3502 'Live Herald'  
 VR 1 'Rainbow Dome Musick'  
 V 2135 'Open'  
 V 2244 'For To Next'

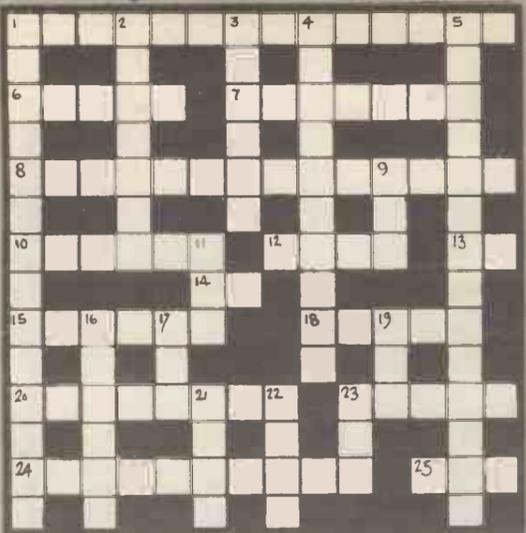
## Window Shopping

FINALLY, IAN Marshall of Bath says: "I've just bought a copy (creep creep) of your new book 'Rock Records: A Book Of Lists, Vol. 2', and amongst other things, my attention was drawn to the illustration on page seven, which shows a Bob Dylan EP entitled 'Can You Please Crawl Out Your Window' (CBS 6283). This surely, was never released?"

Well, the book's designer Phil Smee inserted that pic there, so I have to assume that he owns the record sleeve in question. However, you're right that this EP wasn't released in Britain — it's clearly a French issue, as our Gallic cousins were still in the habit of issuing EP equivalents to other countries' singles in 1965, when Dylan put out 'Window'. The number fits into the CBS EP series of the 60s, but the company's library files show that as far as British releases went, the number series had huge gaps which were obviously filled up elsewhere in Europe — and in particular it jumps from 6171 to 6335, with not a number beginning 62 anywhere in sight.

The same CBS files do show, however, that there was once a Dylan EP scheduled which didn't get released. CBS 6064 should have featured 'If You Gotta Go, Go Now' and 'Mr Tambourine Man' on the A-side, and the lengthy 'With God On Our Side' on the flip. All these three songs were big hits for other people during 1965; the first and last for Manfred Mann and the middle one for the Byrds, so the obvious intention was to offer a showcase for the original versions. It's hard to say why the release was cancelled, but it meant that 'If You Gotta Go', which wasn't on any Dylan album either, and only appeared briefly on a Dutch single, became a bootleg favourite later in the decade.

# X-Word



**ACROSS**

- They kept on dancin' at the Futurama Festival, then bade bye to their baby (3,4,7)
- Soul man Hayes/reggae man Gregory (5)
- Kane or a Vice Squad effort (7)
- Satanic chatter from Ozzy (4,2,3,5)
- Edwyn's juice (6)
- Diamond/Pins (4)
- Say hello to this soul label (2)
- Jarreau returns from L.A. (2)
- 'Seasonal' offering from Patti Smith (6)
- They burned London to provoke a white riot (5)
- Winston Reedy dimmed it because it was blinding Manfred (3,5)
- Moby fruit? (5)
- Rob glues Al for Quo? (2,3,5, anag.)
- They asked 'How Long?' (3)

**DOWN**

- Michael Schenker's description of a Harrier, a Sherman, or a Cruise? (5,2,7)
- Magnum man, famous for his hat (7)
- They sailed from Liverpool by radar, but sank into oblivion (6)
- Where N. Young might paddle with C. Richard and N. Shute? (2,3,5)
- Bad Co., in with the jogging in-crowd? (3,4,3,4)
- The finish of the Ramones' century (3)
- This band had three auditory appendages (3)
- Famous sweet or dry tipple for the 4 Seasons (6)
- Label for Queen of the Reich (1,1,1)
- It 'supplies' M.O.R. band with massive U.S. success (3)
- Maurice, Barry, Robin, Dobbin et al? (4)
- Dennis Greaves' fave Spandau 45? (4)
- Producing Dudgeon (3)

**LAST WEEK'S ANSWERS**

ACROSS 1. Dennis Greaves; 6. Dr; 8. New; 9. Eleanor Rigby; 11. Brothers Grimm; 13. Ra; 14. Gun; 15. Utopia; 17. Hanoi; 20. Everly Brothers; 24. Earth Band; 26. Pill; 28. Cuts Like A Knife; 31. Scream; 32. Green; 33. Isley.

DOWN 1. Dan; 2. Newtown Neurotics; 3. Ice; 4. RCA; 5. Virgin; 7. Ray Davies; 10. I Am; 11. Big Science; 12. House; 16. Oil; 18. Ash; 19. Boston; 21. Rub; 22. Bad Lands; 23. Evil Eyes; 25. Helter; 27. Lydon; 29. Kim; 30. Iggy.

# DESTINATION



POLAND

THE CONCLUDING EPISODE OF JACK CARRON'S EPIC SOJOURN  
IN THE LAND OF "SOLIDARITY" WITH SPEAR OF DESTINY

"I'VE JUST discovered two of my relatives were murdered here," states Craig as the coach lurches out of Poland's heart of darkness.

The Spear Of Destiny tour manager's eyes are red-rimmed. Like all of us, only more acutely, today he has looked for too long into the grotesque face of evil.

An insane saint could scrub Auschwitz with holy water from now till eternity, every inch would still ooze an atmosphere of unspeakable sin and suffering.

The gas chambers alone are enough to destroy what little innocence you might have left. 40 years after the event, the stench of Cyclon B and the fearful sweat of terminal human agony still impregnates the walls.

Our visit to Auschwitz was accidental. A blown gig — one of five in twelve dates — landed us in Katowice, a half hour ride from the death camps, with a free day on our hands. Despite warnings about how depressing it was, the decision was unanimous.

#### THE BEAST WAS A NAZI

"HAVE YOU heard the theories that Hitler was The Beast, the Devil reincarnated?" inquires roadie Stevie Chapman despairingly, while our shoes crunch on a path seemingly brittle with fragments of human bones.

We're walking next to the railway line which served as a one way trip to the Krematoria for countless men, women and children. Around us, stretching horizon-bound, sprawls the desolate landscape of Birkenau.

The largest of the three death camps making up Auschwitz, Birkenau is devoid of vegetation. Only sparse grass and occasional clusters of mutated mushrooms grow, feeding on God knows what.

But like every place on earth, Birkenau has its own unique sound if you listen closely. A chill wind blows gustily as we move on. It shudders through the rotting timbers of gun-towers and plucks a metallic drone on the miles of rusty barbed wire. Nature is playing a requiem to four million ghosts.

A couple of kms down the road is Auschwitz base camp, now known as the National Museum of Martyrology. It's in the Hungarian section that Craig discovers the fate of his grandma's brother and another distant relation. Fifteen of his blood kin remain missing, but only a tenth of those exterminated are recorded.

The compact brick buildings of Auschwitz base camp look relatively 'cosy' from the outside compared to Birkenau's wooden shacks. Appearances, here more than anywhere, are deceptive. Hitler did want to keep his psychotic plan secret, after all. The world might be a better place if every racist and fascist were made to go under the notorious 'Arbeit Macht Frei' sign... and into what?

Each corner you turn and room you enter screams out the reality of The Beast's Final Solution. Huge piles of inmates' hair, some woven into mats... mounds of orthopaedic appliances... false teeth... broken dolls... criminal sterilization experiments... the Death Wall of Block 11 where 20,000



KIRK BRANDON: pic by Eye And Eye

prisoners were shot in the back of the head... paintings which look like they've been done in blood... and it's impossible to forget the gas chambers.

"The only thing I can say," sums up Kirk Brandon, "is the whole thing is beyond comprehension. It goes further than race hatred and plumbs depths where no one thought there were depths."

Auschwitz is a glimpse behind the gates of Hell. It leaves permanent scars on the soul and is a salutary reminder that the Poles have a long history of suffering.

#### MARTIANS, MERLIN AND SUPPER FROM THE 22 CENTURY

WE'RE BACK in Katowice. The capital of Silesia, it's remarkably unremarkable. That is except for a whacking great sports and entertainments complex which looks like a Martian flying saucer crashed upside-down.

There's a joke that some of the Martians may have escaped and formed a commune in the hills. A Polish couple, who we'll call Alf and Ada, didn't tell me this gut-wrencher. But what they are offering is "a mystery tour to a fantastic house with fantastic people".

I'm a sucker for a good mystery and anything is preferable to retiring into the hotel club. Mind you, the bar-band's dedication of 'Johnny B Goode' to Spear last night might sound fine if you've got vodka dribbling out of your ears.

Little doubt that Alf and Ada are a bit touched. His speciality seems to be getting arrested for demonstrating, while she's doing psychological research into drugs. Pretty apt really since they have an unending supply of combustible lawn cuttings and plenty of personality problems.

It's dark when we get to the fabled fantastic house. So dark I nearly don't see the forest of 6ft dope plants in the front garden. Our host, call him Merlin, opens the door trying bloody hard to look mystical.

Inside, Hashbury and Pistols posters vie for attention. Unfortunately, the six people lounging around are so blitzed they can't remember what attention means. None of them talk, they're not capable. Or maybe these are the surviving Martians communicating telepathically? I talk to myself for amusement. They don't notice.

"Would you like supper from the 22nd Century?" growls someone in fine English. My! Merlin's got a tongue. No wonder he's chief of these cuckoos.

"Thanks. What is it?" I ask, wondering if acid in the cooking is responsible for all these re-fried vegetables around me.

"Well, it won't be a whore," snarls Merlin. He's right. This supper from the future is a mountain of grass, tea and cheese sarnies. And coal dust, I'm not kidding, is optional. When the chap next to me takes a third mouthful of the black powder, I decide to leave.

Ironic, really. The victims of Auschwitz were exterminated with extreme force. Merlin and his mystics are exterminating themselves. "In a country where people are politically impotent," explained somebody, "the soft option is to drug yourself into oblivion". There are a lot of space cadets in Poland.

Continues over



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NOV. TOUR

- 4th BIRMINGHAM - Fighting Cocks
- 5th AYLESBURY - Friars (supporting THE ALARM)
- 8th LONDON - Rock Garden
- 10th BLACKBURN - The Gun Club
- 11th GLASGOW - Night Moves
- 12th NEWCASTLE - Shelleys
- 15th LEEDS - The Beerkeller
- 17th KINGSTON - Polytechnic
- 18th PORTSMOUTH - Grannies
- 19th BRIGHTON - The Royal Escape
- 24th LONDON - Brixton, The Fridge (main hall)
- 26th COLNE - Lanes. Franks
- 29th LEICESTER - The Psychic Dance

Polydor

# SPEAR

From page 33

## IVAN AND THE WALKING ERECTION FIT THE BILL

**C**OULD BE a rarity, a hassle free gig. The sports hall in Kalisz is covered in red carpet. Perversely it reminds me of Spear's last gig a couple of days ago. It took place in an ice hockey stadium. The stage was in the middle of the bare rink. Don't bother taking a dry ice machine to Tychy, you'll never match theirs.

The scene today is more conducive to music making and the punters are eager. Look, 80 soldiers have taken their pews even before the sound-check finishes. Soldiers! "Don't worry, they're okay," we're told. "After all they have a choice between conscription and the lunatic asylum".

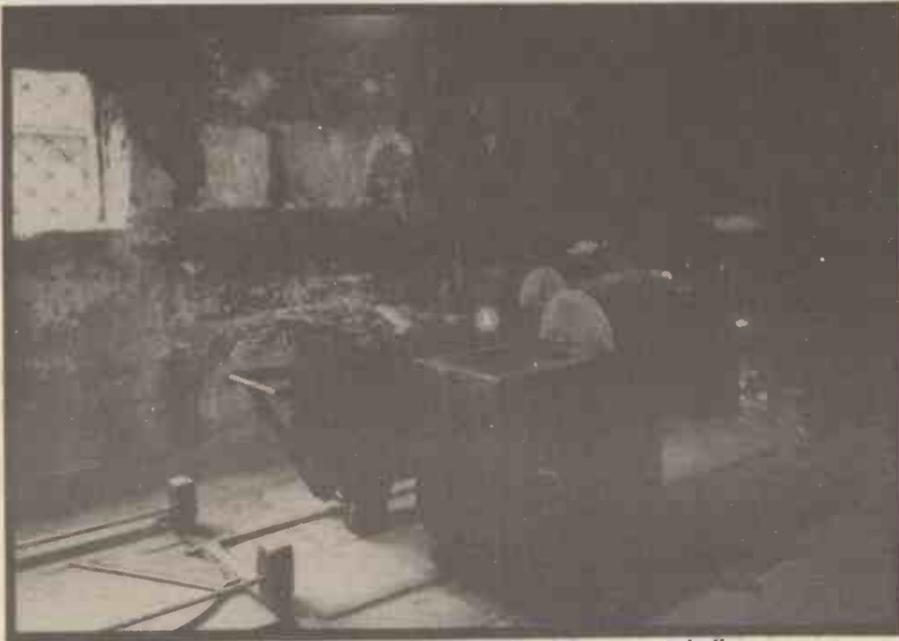
That's just what we need, rejects from a bleeding asylum!

Our Polish informer warns me to watch out for the militia and the agents on the coach. The former are easy to spot. Blue-grey togs, nasty grimaces and muzzled alsatians training to be Dobermanns.

The latter, now they are a problem. Our driver, code-name Ivan, is definitely an agent according to Alf and Ada. Makes sense, apart from translator Richard, he's always around. He doesn't speak English but understands instantly if you want something out of his vehicle and where the item is.

The first wave of rampant paranoia sets in during the habitual pre-gig game of cards in the dressing room. A stream of men built like proverbial brick-shithouses sat down, ate the band's sandwiches and quaffed their beer.

One brute, christened Arnold, by Dolphin, after the famous Schwarzenegger chap, was particularly truculent. He constantly flexed



THE CREMATORIUM in Auschwitz: a glimpse behind the gates to hell

his muscles like some erection extension.

"Who are those brutes with muscles, Richard? Get rid of them immediately," I requested.

"I don't —" replied Richard. He had trouble finishing phrases which is a serious drawback for a translator. Richard reminds me now of the d-clause on the Arts Of Noise e.p. "... Never accept that a whole sentence can come from half a man".

He's such a wimp, it's impossible to believe he's a government agent. Besides, the secret police don't go a bundle on lilac crushed velvet shirts, do they? But when Richard started asking questions about Greg, the band's importer and his employer, serious doubts set in.

Terry, Kirk and the band were too busy

playing cards to bother. But us journalists are known for subtlety.

"You're asking me about your employer?" I said, trying to look mean. "THAT'S SHIT. YOU'RE A FUCKING GOVERNMENT AGENT, AREN'T YOU?" I was beginning to wish I had a bright light to blast into his eyes.

Arnold was getting the drift and left. The walking erection maintained his distance from then on. Richard was made of sterner stuff. He whipped out fistfuls of documentation. A cancelled Canadian passport, a Polish one, ID cards. Hell, I was feeling sorry for him again. If he was an agent, his cover was brilliant.

Up on stage, during '(All You) Young Men', Stan salutes the soldier contingent, quite a few return the gesture. Another fresh song, due on the forthcoming elpee, called 'Forbidden Planet' is fast becoming my favourite of the bunch.

Like several Spear titles, the monicker is borrowed from a film. "Here's what some people consider dodgy ground," explains Kirk. "The lyrics go 'Let's not build our houses too high. For there's no salvation in the sky'."

"You know no geezer is going to come down here and save you. That's just a myth propagated by churches and societies throughout history to subdue people."

"So take the right steps now. Don't be a fool and you'll have a future. If you want to be a cabbage you might as well go to the supermarket with the rest of them and jump in the freezer."

## THE NEW FACES REJECTS COME CLEAN

**O**UR FIRST sighting of the monument outside Gdansk's Lenin Shipyard elicits a huge cheer. Not only among us but the Poles as well. Erected in December '80 when Solidarity had 10 million members, the 140ft high edifice commemorates the murder of striking workers by security police in '70. It's possibly the most important symbol the working class have left in Poland. We vow to return the next day.

Over dinner at the hotel in Gdynia, Spear's murkiest past is dragged out to hoots of laughter. Dolphin, Stan and Neil all played once in bands that entered *New Faces*. Neil with Jasmine Pie (!), Stan with Flash Dave And The Thunderbolts who made an elpee called — wait for it — 'Greased Lightning'. Dolphin's outfit I can't remember.

Even Terry admits to singing aeons ago with a band named Johnny Rivers. Only Kirk is being coy. "He was in a band with Radio One deejay Andy Peebles," grasses Terry. Kirk denies it.

The only aggro comes when we try to enter the hotel club. The hotels have been warning each other not to let "these destructive English punk rockers in". Much shouting and gesturing ensues. Next day we learn the security staff think we mean to slit their throats!

## SOLIDARITY — MOVEMENT OF THE PEOPLE?

**W**E ARRIVE at the Lenin Shipyard for a photo-session. Stan has bought a bunch of flowers to lay at the monument. There's a religious-cum-political service in full swing. The 300 strong crowd, from nippers to octogenarians, chant "Solidarity" over and over. Stan presents the flowers to an effusively grateful lady. Another small link between East and West is forged. "That was moving, I shed a few tears," admits the base player candidly. The photo-session is shelved permanently.

That night I embark on a 440 km dash by taxi to Torun to interview Poland's top band, Republika. (See future feature). The driver listens to Voice of America on the radio. Reagan is lying about Central America, while my guide curses the West for not helping Solidarity more.

## EVERYONE MAKES MISTAKES

**T**HE GDANSK showcase gig pulls 2,500 punters but goes wrong. The sound is atrocious and just when Kirk has the audience entranced he blows it singing

out of tune and time. "It was my fault, I got cocky," he says after. The evening is capped off by Richard hours later when he tells us there were members of the underground wanting to talk to us. Prat!

## KHAZIS, TAKE AWAY WOMEN, THE MOST IRRELEVANT QUESTION EVER: IS KIRK BRANDON GAY?

**T**HE DAYS begin to speed by. More PA problems at Olsztyn sports hall. "They look like the Houston Astrodome," sneers Kirk, "but they're more like the Houston Khazi". Punter of the gig award goes to a guy who holds his girlfriend up by the ears and screams "Kirk, for you!"

"Okay," replies Brandon unruffled, "wrap her up and I'll take her home". He doesn't.

I hate rumours. Are you gay, Kirk? I enquire.

"No I'm not", he retorts calmly. Underneath he's angry. "What's the relevance of that? What's gay? It's just another stick to beat people about the head with. 300 years ago this would have been called the Inquisition".

## EXTRA! EXTRA! HORDES OF UFO'S BUZZING POLAND?

**B**YDGOSZCZ is a bit of a mouthful, but Spear play the best gig of the tour here. The venue is an open air amphitheatre. Craig has set the PA up himself so the sound is dramatically improved. But come official showtime, the place is empty. So I talk to an American teacher, a fluent Polish speaker who has been in the country since June.

"The big story here lately on radio, TV and newspapers has been the vast number of UFO's sighted," she says. I nearly fall off my chair in disbelief, but the lady is deadly serious and is reputed to be a reliable source.

It has got to the point where people go, oh not another UFO," she continues. "Maybe the government is trying to distract people from problems here by creating an outside diversion".

A couple of people corroborated this story. Others didn't.

Suddenly the venue is packed. Spear cheer punters as they hop over the fence and evade police. By the time 'Liberator' is reached, the security guards have been overpowered and the punters are up on stage en masse. It's a jewel of a gig, band and audience pushing each other to the limit.

That night a new drink is devised to celebrate — vodka and champagne, which probably explains why we were nearly all arrested at around midnight while Johnboy played his sax in the street. Coppers who accept bribes are useful. Terry gives the militia man his t-shirt and we go to bed free.

## HOME

**"D**EAR READER," begins the familiar intro to LOT's in-flight mag. "You are en route to a country afflicted by a severe economic crisis". It's eight in the morning, but even a terminal hangover can't stop my amazement at the affront of the Polish state.

There is a severe economic crisis in Poland, but even more important is the crisis of ideology. The State's straightjacket on individual freedom will burst at the seams again. But the longer it takes the more despondent the people seem to be becoming.

If Spear of Destiny have managed to drill their main message: YOU HAVE A CHOICE into a few thousand Polish heads, the tour has been worthwhile.

What's the first thing you are going to do when you get back home, Kirk?

"I'm going to have a cup of tea," he grins.

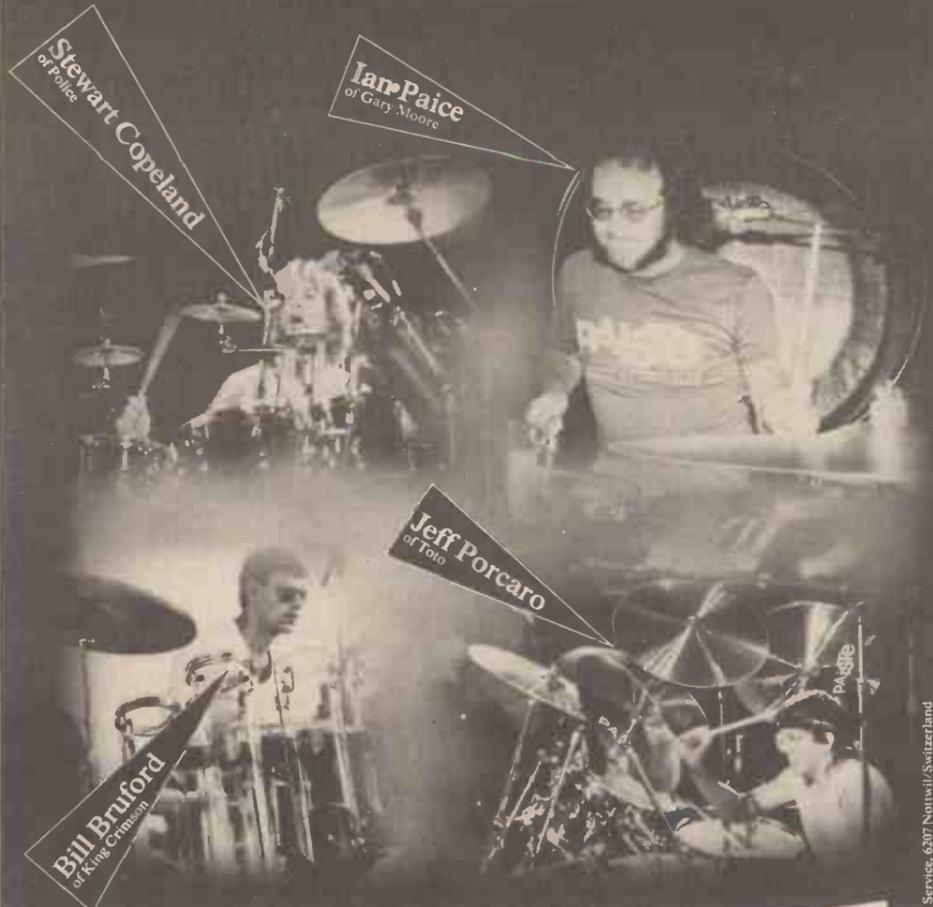
The wheels roll to a halt. Never thought I'd be this glad to see Heathrow.



DOLPHIN TAYLOR

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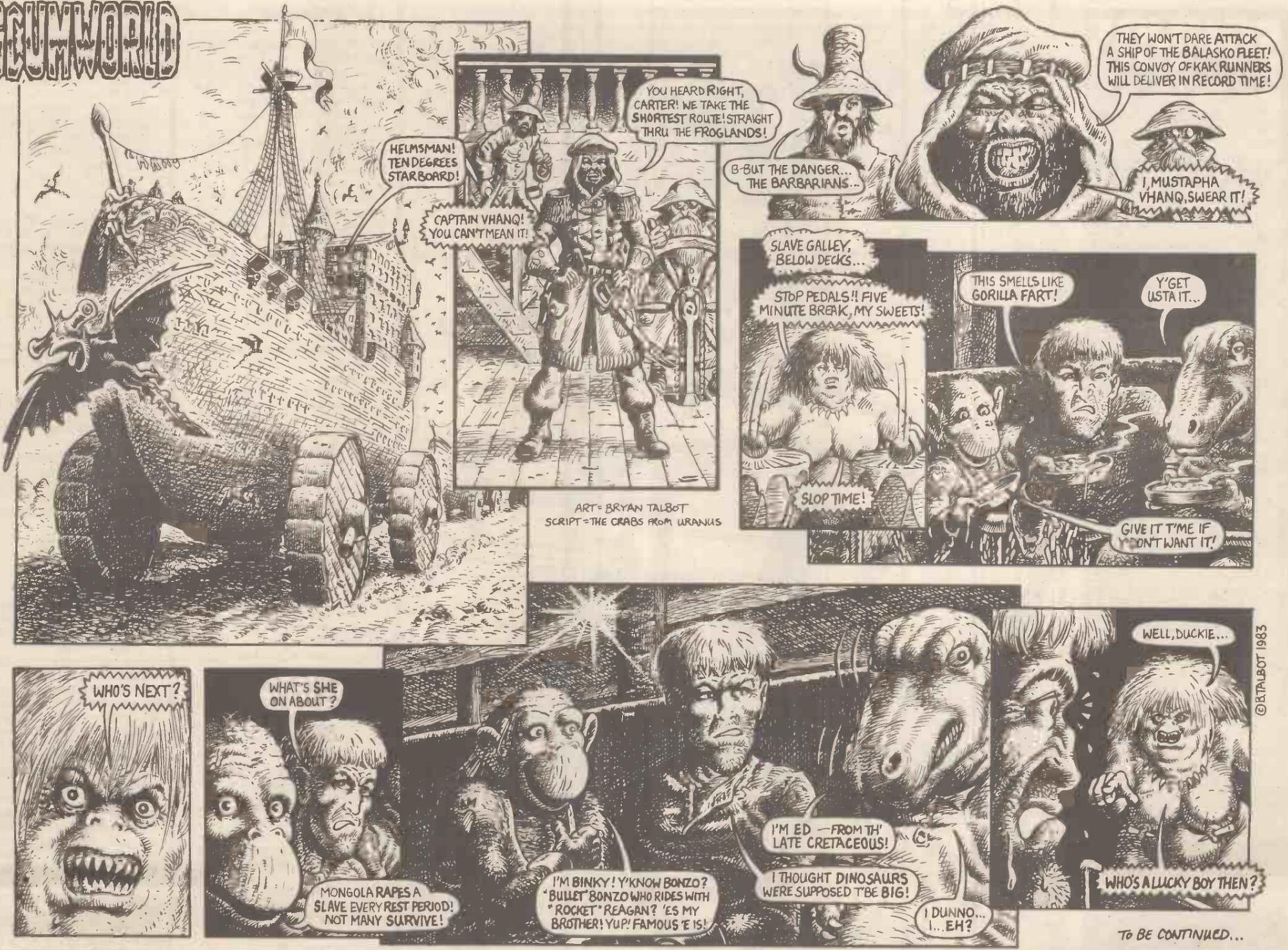
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# SCUMWORLD



ART = BRYAN TALBOT  
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TO BE CONTINUED...

**“Clench-jaw, urban-melodrama  
-verging on paranoia,  
a la Talking Heads, but far icier...”** (CREEM)

# THE CALL



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# « LETTERS »



HOW THE hell can Jay Williams possibly give Mötley Crüe's 'Shout At The Devil' album one star? In my opinion the album is brilliant apart from one track, 'Helter Skelter', which is a cover version of a song written by Lennon and McCartney.

The rest of the album is fantastic from the out 'n' out headbangers like 'Looks That Kill', 'Bastard', 'Knock 'Em Dead, Kid', 'Red Hot' and 'Shout At The Devil' to the slower but still brilliant 'Too Young To Fall In Love', 'Ten Seconds' and 'Danger'.

However the only instrumental track, 'God Bless The Children Of The Beast', is admittedly too short and a lot more could have been done to it.

Apart from 'Helter Skelter' the whole album was written by Mötley Crüe (mainly Nikki Sixx). The production is faultless but it's the Crüe who shine, with Mick Mars playing some amazing lead guitar, Vince Neil's impeccable vocals and Tommy Lee's first rate drumming. But for me the star has to be the man with the hair and excellent song writing ability, the one the only Nikki Sixx, who is also an excellent bass player.

Buy this album, you don't know what you're missing. — Ged, Glasgow, the Crüe freak.

HOW THE mighty have fallen.

"Kiss is rock 'n' roll fantasy come to life... an experience that has no equal in reality." — Kiss tour programme, 1980.

"Our aim, as always, is to put the greatest rock 'n' roll show on Earth." — Gene Simmons, 1982.

If anyone considers four ugly, overweight, middle-aged, passé, complacent, hypocritical American Jews, prancing around on a dinky little stage, wallowing, sickeningly, in a plethora of childish heavy metal clichés "the greatest rock 'n' roll show on Earth" then the average Kiss fan must be as sick as the very average Kiss!

"This is the way the world ends/This is the way the world ends/Not with a bang, but a whimper." — T.S. Eliot, 1925.

"I still say they stink!" — 'Kiss Unmasked' album sleeve, 1980. — Bat Lizard, Lord of the Bull Shit, Bretton.

"THE WHOLE glam/trash revival... seems to be finally coming together now." That's what Steve Keaton wrote in the recent review/interview with 'Marionette'. He must be as stoned as they are!

I am an ardent glam follower, really into the image etc. But the whole thing must

surely be done sensibly and professionally. Garbage like Marionette and 'the mighty Wrathchild' will never make the revival, for this it definitely is, reach the heights it deserves. It may attain a cult following, but will never get worldwide recognition, a recognition it probably deserves.

How can Marionette, a band who "swagger around the stage like brained bears", be worthy of much acclaimed *Sounds* publicity? Wrathchild are also abysmal.

Both bands may be very visual, but we're talking about music here, and these two bands do not play a musical note between them.

If glam is really on its way back, caused by the publicity (and hype) of these two bands, then what will happen when superior bands such as Rox and Virgin, and possibly Sacred Alien, get featured in these hallowed pages? These bands have a more professional image, with good rock 'n' roll to back it up.

It appears to me (and indeed to most other people) that *Sounds* is the only paper that seems to even mention the world 'glam', and is consequently backing its re-emergence. So let's get cracking on more glam features! — Sepp Ticwilly.

## The Wild one

A FEW months ago I was at a party in Manchester (the worst parties are always in Manchester) and I overheard a young cad discussing Dave Henderson's *Wild Planet* column.

"It really annoys me," was the answer I received after enquiring what his thoughts were on it.

Then I asked him what intellectual processes had brought him to this conclusive state of mind.

"They're all bands you've never heard of and never will," he said.

"Oh," I said. "What's the music like then?"

"Dunno," he replied. "Weird noises, I bet."

I said that I actually liked the music. He then threatened to beat me up.

I was wondering if the gentleman above was Winston Smith? Was he in Manchester approximately two months ago? I ask because after reading his recent criticism of the 'Elephant Table Album' (compiled by Dave Henderson) it struck me that there was a similarity in thinking which surely must be unique.

They both criticise music without actually mentioning the music. It's more than just personal taste, Winston was more interested in David Jackman's parents' marital status when he was born than in the actual music he makes.

Is *Sounds* a music paper or a collection of personal opinions on character analysis? If Winston didn't like the music, he should have said so and stated why. It's quite simple. "I didn't like the music because..." is a good start.

Incidentally, Winston also listed 'Nurse With Wound' as an 'easy listening band' — obvious proof he hasn't listened to the album (anyone who hears the album will know why).

Music isn't politics or style or fashion or sex or art or anything else other than just music, why the hell is it so hard to understand? — Julian Gilbert, Camberwell, London SE5

## Agent orange

WHILST GLANCING through the chart page in your October 8 issue, I felt I just had to write to voice my concern over your 'Biscuit Top Ten'.

Firstly I would dispute 'Bourbons' being placed a mere seventh. They should be third or fourth at least.

This distortion of the likes of British biscuit lovers is bad enough, but a mere trifle compared to the most disturbing factor of your chart — ie, the total exclusion of 'Jaffa Cakes'! Surely in any democratically organised taste test, the good old Jaffa Cake would blow the competition into oblivion.

The only chart position I would agree with is 'Ginger Nuts' at number two (my girlfriend can't keep her hands off mine).

*Sounds* readers and biscuit lovers everywhere deserve to know the truth. I suggest an independent inquiry is the only answer. The truth must be known! — Martin Green, the mad Jaffa Cake Eater, Stanwell, Middlesex.

## The writing's on the wall

HELP! I THINK I must be losing my marbles! I actually enjoyed a Dave McCullough feature!

His recent Moody Blues piece was the funniest thing I've read since, let's see, since at least Bushell's Butlins article the week before!

No, but seriously chaps, I have to agree with a recent letter, love them or hate them you certainly can't ignore McCullough or Bushell, which is more than can be said for Henderdoze, Linfield (who?), Fielder, etc.

But isn't it odd that no biting writer has emerged since them? It's the same with the *NME*, they have to keep digging up Parsons and Burchill because all the rest of their staff are dead in the head.

Surely there must be some witty wind-up merchant out there young enough to kick these old boys out of the game? — Dave Morrell, an avid *Sounds* reader.

P.S. Who is this character Jerry Harris? I haven't read such a load of watered down old Bushellisms since John Oppo's Truth feature. If I was 'Gal', I'd sue....

## Union of the 'Snake

JUST A note to congratulate the likes of Bernie Marsden, Neil Murray and Mickey Woody for getting out while the going was good with Whitesnake, 'cos to echo what Mark Smith said in your letters page the other week, one can only feel that Whitesnake are old and knackered.

Damn right they are 'arrogant and hypocritical' — Wembley Arena my arse (the place is a shed anyway). Who the hell do they think they are? Because if they think they are going to get me to pay in excess of £6 for the ticket and another £5, at least, for transport they must be bloody mad! — Rich Price, Monmouth, Gwent.

## Stock taking

DEAR HOLMSEY (in 1974): how wrong you are to assume (Letters, October 22) that Stockport County are on their way down, whilst Southport are aimed upwards. It may be true that our manager is the ex groundsman, and that in 1921 only 13 people paid to watch us, but believe me Stockport are on the way up and up.

In fact, I am led to believe that the directors are so confident of an improvement that they are contemplating installing electric floodlights to replace the candles. It is even rumoured that a new stand is to be built (apparently made out of the rock hard meat pies which are on sale in the ground).

I hope you'll print this letter on behalf of all the Stockport County fans, and I look forward to seeing a *Sounds* reporter at the next 'local Derby' game against Crewe. — Arthur Crudup, Stockport, Cheshire.

PS: Which division are Southport in?

## On the Way out

RE: WAYSTED interview (October 8, 1983 issue).

Pete Way claimed in this feature, "I don't think I've ever been associated with a failure — UFO, Fastway, Twisted Sister, Ozzy...."

However he conveniently omits the Cockney Rejects, who haven't played any gigs, recorded any songs, or scored more than a handful of passing references in print since their association with HIM!

To further twist the knife, let's remember that Fastway became successful only after Pete left. Add to this two failed marriages (meat for jackals!) and imminent liver failure. What were you saying, Pete? — Not Aromatic Jefferson's Cancerous Cousin (twice removed), Living in Spite, California.

## How kind!

I THOUGHT I would write a letter in my spare time congratulating you on how much I enjoyed reading through the latest issue of *Sounds*. It was the first time I had purchased a *Sounds* pop paper and I thought it was very informative.

You included information about pop groups, fan clubs, tours etc. You had a special page where you allowed readers to be critical, which I think is good and fair to the purchasers of the paper.

I will buy *Sounds* continually now and I will look out for information on Bowie, Culture Club, UB40 and all groups as good as those mentioned.

Thank you for such an interesting read. — Colette Scully, Ashton-on-Mersey, Sale, Cheshire.

# cRueLLA-Ty cornER

**I**T'S A sad reflection on A&R folk that they should live up to their head-in-the-sand stereotype but on occasions they get just what they deserve.

Take as an example the recent sign-up saga revolving around Irish fourpiece Cruella De Ville. These mythical figures supposedly at the sharp end of the music industry—boldly going where no self respecting punter would be seen dead in search of fresh faced talent—had to witness CdV's performance of their single 'Gypsy Girl' on the Irish showcase edition of The Tube last March before the penny dropped that here was a marketable group. The flood of subsequent telexes to the band's Belfast base was in vain however because EMI had clinched a contract only the day before the programme was screened.

And it's not difficult to see why. Cruella de Ville have musicianship and (dare I say it?) sex appeal on their side and if on first hearing 'Gypsy Girl' comes over as an energetic but essentially facile romp through a collection of stock Romany images (including a hefty lift of Liszt's Hungarian Rhapsody) the p(l)easant plundering has a spritely feel reminiscent of Kate Bush.

But the brother and sister hub of the group, Colin and Philomena Muinzer (other members are drummer Mike Edgar and James Clenaghan on bass) are hard at work playing down the strong image the record (and EMI) is bound to create.

Colin: "The title 'Gypsy Girl' I find really embarrassing because it's so corny. When I wrote the song it didn't have that title but it just seemed to fit."

So who's idea was it to play up the association (Mena's gypsy girl appearance for instance) for The Tube slot? "It was totally innocent, not

at all contrived." Pleads Mena. "We just did what we felt the song needed."

Fortunately for the band the grossest marketing ploy so far, their £15,000 EMI video, has been unceremoniously dumped by children's TV for supposedly encouraging kids to play with fire (at one stage the drummer's cymbals are alight while Colin plays his guitar with a flaming bow)—not that Colin and Mena are sobbing into their spotted scarves over it.

Colin: "It's just awful. We swore when we came to London we'd make sure nobody made us dance around anything least of all a campfire but when we came to do the video for EMI the director wanted to have a huge bonfire which we sang in front of and danced around. Worst of all was that when they came to edit the thing they went for all the shots where the fire looked good so we came out looking really dumb half the time!"

Sensibly the band have put it all down to experience, something that must be in short supply judging by the apparent ease with which CdV drifted into a recording career. With Mena away at college in (their native) America a few years back, Colin decided to take the opportunity to learn the guitar.

Joining up with an old friend, James Clenaghan, the pair wrote some songs ready for Mena's eventual return whereupon they recorded some 'bedroom' tapes.

Unbeknown to the band, Colin and Mena's brother sent the result of these efforts to legendary Belfast indie Good Vibrations and the response was as encouraging as it was immediate.



BILL BLACK hears the punishing tale of CRUELLA DEVILLE

Colin: "The first we knew about it was when we got a letter from Good Vibes asking us to record two songs for a single."

This they did and 'Two Dreadful Children' was picked up for UK distribution by Polydor. Although not remotely a hit, it secured an advance from Polydor which went to finance a London recording session where 'Gypsy Girl' first saw the light of day.

Meanwhile... Belfast's Downtown Radio asked Cruella de Ville to record a session of which one track, the ballad 'I'll Do The Talking' was deemed singles material. It was released again on Good Vibrations, and became a Christmas hit for the band in Ireland by reaching number 7.

Having had zilcho response from the demo they had hawked around London on their last visit, it was the time the band had ever appeared 'live'—miming along to their record on an Irish kids' TV show that attracted the EMI A&R men.

A smoother ride than most bands enjoy to be sure (they have yet to play a gig!), but are Cruella de Ville now sitting pretty in EMI house? Worrying Colin suggests that the band are writing and recording to please the A&R-cum-manager fellow who first took an interest and signed the band but both are quick to show that they have no illusions about the shortcomings of the biz.

Colin: "Doing the video was a strengthening experience for us because now if we think an idea is dreadful we'll have the courage to say 'no' to the so-called professionals."

"The thing is, all these people have lost touch with what people think is good. People think ideas like that are really stupid."

Mena: "They go on about what the audience likes and it's dawned on us that until a few weeks ago we were the audience, and were still living next door to them!"



## OBEDIENCE

**"**I LOVE Cliff Richard from here. I love him so much because he's been around for so long and he's a Christian. He's been a superstar for so many years there must be something there," ruminates Chief Commander Ebenezer Obey, adjusting his corpulent frame in the velvet chair.

I look at the Chief's chubby, youthful face—a vision which has adorned over 100 albums in Nigeria—for any flicker of a joke. He's serious! At last, here's an opening paragraph to strike terror in the Crowleyite hearts stalking the dark satanic corridors of *Sounds'* fevered imagination. I'm beginning to like the Chief

## TRIAL

JACK BARRON SAYS 'HOW' TO CHIEF EBENEZER OBEY

a lot. Anbody who could come up with so damning a quote while trying to make inroads into the lustful world of rock music must be either a fool or a genius. Until the Chief's just-released debut album for Virgin, 'Je Ka Jo', I'd never thought of him as anything but the latter.

There can be very few modern music punters in Britain who haven't heard of Sunny Ade, they might even have listened to some of his music—juju. That hardly anybody, outside of African aficionados, is familiar with the name Ebenezer Obey is one of life's strange accidents.

Not exactly over-modest, just realistic, the Chief says "I am the creator of modern juju music that is known now. I started way back with the intention of bringing it up to date, doing something new. And it worked."

There's no argument about that. The familiar juju band line-up of today, with its squads of guitarists, singers and drummers, was largely an Obey innovation in the mid-sixties.

And if, perchance, you peruse a copy of *African Music*, the mag which comes from Lagos, you'll soon realise if Ade isn't at the zenith of the charts it's an odds-on flutter that Obey is.

A friend told me a story which illustrates the musical clout of Sunny and Ebenezer in Nigeria. This pair of juju masters, together with Kollington and Barrister the Fuji stars (Fuji being a very Muslim influenced drum 'n' chant affair), operate as an informal cartel. Twenty-one days, they agree, must elapse before one of them releases an elpee, this being done in rotation.

"Actually this understanding is between me and Sunny Ade, not Kollington and Barrister," corrects the meticulously articulate Chief. "We are just considering our fans. If two albums are released at the same time, they will be forced to buy both. But we give them a gap for their next salary to come. We're thinking about the grass roots people."

And, the Chief will candidly admit, what's good for the people is also good for Ade's and Obey's pockets. With five Mercedes cars in the garage at home, and a directorship of Decca (West Africa) Ltd in his collection, there is no mistaking Ebenezer Obey is a big businessman. A dirty word amongst this nation's youth rebel-rockers.

Sure there is plenty of reason to be suspicious. But there's one thing that can't be denied: Obey—parts of 'Je Ka Jo' excepted—plays and sings deliriously brilliant music most of the time. You can find out for yourself when his 20-plus piece band arrive for gigs at the end of the month.

That said, there is one

positive spin-off revolving around Obey's wealth and position—like Ade he can take on the rock world on his own terms without fretting over froth like his image. he's a raving Christian and proud of it. Come to think of it, he's been in music so long and still looks young; take off a few stones in weight and he could almost be the Nigerian equivalent of our Cliff. Only Cliff never wove Obey's magic.

Born Ebenezer Oluasupo Fabiyi, 42 years ago, to a carpenter and clothes seller in Abeokuta, Idogo, Ogun State, like his father Ebenezer is both an hereditary and honorary Chief among the Egba people of the Yoruba tribe. The Egba are known for their musical skills in Nigeria; they include a certain Fela Kuti.

That Obey's lyrics are heavily religious—one of his elpees is called 'There's No Friend Like Jesus'—is partly down to his background. "It was church music that influenced me first, being a member of the choir," he explains. "Later I was a member of the school band and then became bandleader of the school."

It was in school that the Chief got his nickname, Obey. "I was the senior boy in my class, the prefect. In those days pupils were whipped when they were disciplined, but if anybody would say 'Sorry sir' to the teacher he would tell them 'Obey first, take your discipline, then complain'. The teacher didn't say this every time you see, it was part of my job as prefect. 'Obey first...'"

After stints in youth club bands and various highlife crews, the Chief eventually joined his first serious outfit, Fatayi Rolling Dollar, in 1958 as a percussionist-singer later graduating onto guitar.

Six years later he formed his own band, The International Brothers (eight of whom remain with him today) and signed in '64, ironically, to Decca. The Brothers second single, 'Olo Me Gbo Teni' fired public imagination and the

rest is a matter of record, so-to-speak. A lot of records.

The Chief's debut for Virgin, 'Je Ka Jo', does come as something of a disappointment for anybody acquainted with his vast vinyl legacy. The b-side is a cool juju glide but the a-side contains a couple of rank songs where he's fused Afro funk with disco. Even the lyrics, including the Yoruban ones (most) are secular. It smacks of compromises to me. Not so, according to Ebenezer.

"I'm not dropping the religious lyrics," counters the Chief. "This album is purposely an international release. And the Yoruban language in which I compose is not easy for people to get along with. So I conducted research and saw the need to simplify the lyrics because people can get along with the music through melody."

"I'm not compromising. It's like what I did on the album 'Eyi Yato' but different. There I changed the drum and the guitar sound to win over both the young and keep my old fans. The same thing applies to this album. I have produced an album which gives people the disco sound they are used to without losing the taste of originality of juju. It helps communication."

In the same manner in which the Chief fervently embraced Born Again Christianity many years ago, so he's jumped into the insipid pool of disco with the same enthusiasm. While I might personally feel this musical decision is more one of the head than the heart, the man's next Nigerian LP sounds promising.

Like Ade, Obey steers clear of mixing politics and music. As in England though the economic situation in Nigeria is dire. "So on my next album," the Chief says, "I'm advising the government to help solve the problem of unemployment because we have armed robbers killing people for money to live."

Now that's a record I'm looking forward to!

EYE AND EYE

THE MUCH-TRAVELLED EDDIE JOBSON HAS FINALLY FOUND A SAFE HOME WITH THE REFORMED YES, REPORTS HUGH FIELDER

# bob a jobson

LESS THAN a week after Eddie Jobson and I had spent a long lunch discussing the perils of being linked with one progressive supergroup after another and how pleased he was to have got his own band, Zinc, to the starting gate, the rumours started coming in about him joining the reconstituted Yes.

To be fair, Eddie had never ruled out such a move and wasn't intending to take his own band on the road until they had a second album's worth of material under their belt. All the same it did seem like a rather sudden about face.

"It happened pretty suddenly, that's true," he explains over the phone last week having just flown over from his Connecticut home to join his new mates for a promotional video. "I got a phone call the day after we talked to come down and see them. I didn't actually make a final decision about it until I got back to America but I think the rumours started before that!"

The reformed Yes have not been short on rumours since the original rhythm section of Chris Squire and Alan White formed a band called Cinema out of the somewhat charred remains of the last Yes with guitarist and vocalist Trevor Rabin.

They finally turned into Yes again when Jon Anderson

was recruited and while original guitarist Steve Howe (now a part of the Asia conglomerate) has questioned their moral right to the title, Eddie Jobson has no such qualms.

"I think it's Jon Anderson's vocals that finally make it Yes. But it's definitely a progression on the old Yes, I was really impressed by Trevor Rabin on the new album, he's a great musician."

Jobson's main problem is that he's coming into a band who've already recorded their come-back album with original Yes keyboard player Tony Kaye and so he'll be starting off by simply recreating the past and present Yes. The irony is that he was offered the job before the album was recorded but turned it down because his own album was still incomplete. "I had to weigh up all that when I was making up my mind but I'm coming in as a band member, not just a hired musician, and I'll be fully involved on the next album."

Perhaps Jobson was always destined to join Yes. This was the third time of asking, the first being back in 1974 when Rick Wakeman quit. A progressive rock prodigy from its halcyon era, Jobson was in Curved Air by 17, Roxy Music at 18 and Frank Zappa by 21, something of a flying start.

He's still only 28 but he's scarcely been in this country since he attempted a Canute-style stand against the rising tide of punk by forming UK in 1977 with John Wetton, Bill Bruford and Allan

Holdsworth. They lasted until 1979, metamorphosing into a trio along the way. And Jobson's description of their demise shows that he's certainly going into Yes with his eyes wide open.

"The trouble with any group made up of people who are established in their own right is that you don't have the pressure to stay together that young up and coming bands have. So as soon as there are aggravations — which happens in all bands — you're less inclined to sit there and take it. You say 'this isn't much fun, I'll go and do something else'."

Something else in Eddie Jobson's case was Zinc, a project that's taken three years to yield its first album which included a year off while Eddie toured with Jethro Tull (and kept the money coming in).

"Zinc is me although I like to think of it as a band," explains Eddie. "I don't think of it as a solo album even though it is me. I'd been stepping into all these bands and adjusted my style to them. I decided it was time to develop my own style."

"The Green Album" makes no apologies about its progressive roots — particularly with its (gulp) 'conceptual' approach — but there's a vibrance and fluidity about it that takes it out of the stodgy Seventies and keeps it abreast of the style.

Jobson constructed the package with care although without any overt manipulation. "Zinc is a good solid name. I like the way it sounds and particularly the

way it looks," he says. "I like the associations too. Zinc is essential to life. We can't exist without it. And my dictionary defined it as 'a white metal used in the arts'."

The same goes for the album's title. "I liked the idea of having colour periods, a bit like painters. You know, Picasso's blue period and all that. And green is the period I've been going through. Green is also for go and for growing from the ground upwards. It represents a naivete, I don't mean that I'm naive but I think any first album is bound to be naive with hindsight."

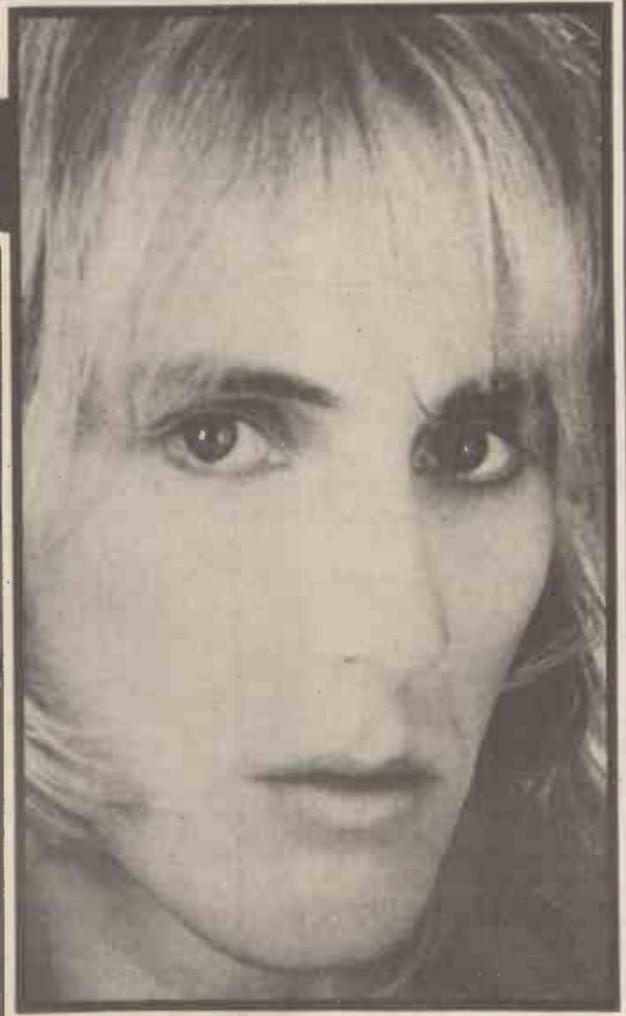
"The colour also helped when it came to writing lyrics which I'd never done before. Having decided on green I wrote a short story making the colour represent various things. Then I fitted the story to the music."

By managing and financing the whole project himself, Jobson was also thrown up against a reality that most artists who've been in big bands lose touch with.

"When I was doing my album and paying for the studio it was coming out of the same bank account that paid the groceries. There were no possible illusions. So if I spent an hour in the studio watching TV, that was a week's groceries gone."

"But I enjoyed it. It's the first time in ten years I've had to use my brain."

"One of the disadvantages of being in a major group is that you get carried around the world in limousined comfort. You never have to make decisions and you



never know if you're making any money until it's too late. "That's why I manage myself these days."

It will be interesting to see how much of Jobson's sharp-eyed realism rubs off on the new Yes, some of whom are probably still seething at the small proportion of the band's gross revenue that landed up in their individual bank accounts.

And Jobson's philosophical about the 'boring old fart' flak he's likely to attract by his move. "Maybe I was fooling myself a little in thinking that I could be a new wave progressive musician, even though I'm younger than many so-called new wavers. But if it helps to get Zinc noticed then that's fine. I don't mind how people come at it. The integrity is in the record so I'm happy."

## ALL CHANGE.

**METAMORPHOSIS: Now you see them!** (Left to right) Matthew, Jon and Meloni



THE QUESTION is often put to us, 'Why appear in the music papers?'. Indeed the music press does represent capitalism in its most barbaric form — it is an unashamed advertising agency for record companies and their hamburger ethics. But it has a subtler side.

In appearing to allow the unrestricted publishing of radical views, it gives the impression that things can actually be changed by the expression of those views in the rag. This is bullshit. By actually appearing in the same magazine as the pre-packaged bum fodder which assaults us on all sides, we are reduced to the same level.

Who can pretend to be 'different' when standing alongside — and by association condoning — the latest trite, fashionable musak merchant. To the objective observer we are all the same, each selling their own brand of soap powder. Anything we may say is negated as it is already taken out of our hands, it is now a product of the BUSINESS and thus ceases to have any power or meaning. In context it is as subversive as Mills And Boon. As is this statement!

But the question still remains, 'Why are Metamorphosis appearing in this music paper?'. Because we too are hooked. We have a record out, we need to sell it to assure our future. At present there exists no efficient method of distribution which does not depend on capitalist marketing techniques (of which the

reduction of personal contact is the most insidious). It's also funny, ridiculous even, that we should be mentioned, even recommended, in the medium which represents all we despise. But we remember, always, that whatever the good intentions, the music press is not about music, it is about money.

— M J Scargill for Metamorphosis

"It is marketing after all, so really we should say things that'll make people buy the record. They're very poppy with nice tunes, very disco."

Matthew of Metamorphosis blurts out little gems like this at free will. Along with Jon and Meloni, he sits in downtown Covent Garden not quite sure why he's bothering to talk to me.

You see, Metamorphosis play music but they don't feel that they belong in that troublesome world we call 'The Music Biz'. And who can blame them, who would want to be lumped in the same sentence as Haircut 100 or even Bucks Fizz?

Meloni: "Metamorphosis isn't really a band, it's people and lives and the moods we're in. We play differently every time because you feel different every time."

Jon: "We make sure we keep changing anyway." They change so much, in fact, that Matthew reckons by the time people get to buy their debut vinyl platter, 'Great Babel Gives Birth', they'll have moved too far ahead for people to relate it to them. From their two recent releases, the LP and a retrospective cassette (both on Flowmotion), this is quite evident. The Ms have come a long way in a short time. They're impossible to categorise too. They don't sound like anyone

(maybe they used to sound a bit like Skidoo), they don't seem to particularly like anyone, music wise, and their giggling repartee during the interview gives very little away.

The LP is a magnificent piece though. They've rejected the disciplines they know — Jon plays drums and Meloni has a really good voice — and reassessed their approach completely.

Meloni: "Sometimes we might have ideas, something composed, or sometimes we just fit things together, each thing is done differently and there's enough people playing popular music already."

Jon: "There's no point in repeating anything. If we heard something like what we were doing we'd change it or at least try to avoid it."

Hence the name, I suppose. The constant search for something new, something different starts here.

Matthew: "But we don't really care if people like it, maybe if we didn't have record players we wouldn't bother to try and make records anyway. I don't think we've got anything in particular to communicate. It's only on a personal level, we don't have any great manifestos so we're not public like some other outfits."

Taking their lack of communication through music as a 'problem' the trio all do their own small fanzines so that their ideas can, in fact, come over a little stronger. *Y, Mowbray Products* and *Hiatus* are all tacky manifestos of a kind. Nice artefacts as they are, they do, also, relay some of the intentions/expectations of this secretive trio.

Metamorphosis would be a 'biz' nightmare. Unboxable! I can see the execs now, sweating over their cigars as they try to persuade Matthew that black is white. The Ms would never take it. So disgruntled are they by the lack of imagination and inspiration that music in '83 holds they are even redesigning their conception of live performance.

Just as we seem to be getting somewhere the old music press thing comes up again: now they don't want to have their pictures taken. The conversation drifts into comparing things to feudal systems, a day in the life of a monk and even the rise of methodism.

Matthew: "There's really nothing for you to write about, it's totally unclarified at the moment. We don't really work on a public level."

And on it goes, winks and nudges are passed and the giggling continues. The thing is, though, Metamorphosis, however they may hate me for saying, are a truly innovative and imaginative combo. Whether they put themselves in the public eye or not, their LP is out and people may just buy it. They may also be highly impressed as I was.

Half an hour wasn't enough to get them to talk — they said that numerous times, and they were right. They enjoy the personal contact and people who are inspired enough to communicate should either grab a copy of 'Great Babel' or drop them a line at 64, Main Street, Keyworth, Nottingham.

With gigs in mid-November at the Ritz in Brixton and the Morden Tower in Newcastle, it'll be an, all too infrequent, chance for punters to experience Metamorphosis. Their diffusion of styles, trading heavily on ethnic Eastern influences, displays so many sound possibilities. Weaving through a rhythmic cycle the concentration will almost certainly be broken by bursts of chorale sound or shrieking noise. They don't play anything you could loosely term derivative.

They openly admit that they can't change anybody's lives, as some music people would have you believe they can, but they'll make you look at it in another light, from a different angle and offer you another alternative that's well worth exploring.

DAVE HENDERSON

# ALBUMS

## FELA KUTI 'Fela Anikulapo Kuti And The Africa 70' (EMI Two Record Set EDP 1547203\*\*\*

A POSITIVE CONTRIBUTION to Fela Kuti's considerable musical reputation? Well no, not really, it's more of an insult.

This is a very bizarre release. It's also too obvious for words. The wonderful wildman Kuti is about to arrive from Nigeria to play his first concert in Britain since he was here as a medical student in the Sixties. It will be an AWESOME occasion and attendance is URGED.

Unfortunately, EMI have decided to capitalise on the situation by releasing some of his old (early Seventies) material which was previously only available in France. An unwise move as far as Fela Kuti is concerned. It is not to his credit.

The whole encounter is a slapstick affair, a random encounter, a cheap thrill. It does not do any justice to his musical mission. There is no cohesion to the two albums, the songs have simply been spliced up and thrown together — to minimum effect. The central pulse is missing, which is a paradox in terms of Kuti's politics.

Don't make any mistake about my intentions. I am a Fela Kuti fan, I admire both his political commitment and his compulsive music. He is one of the few musicians who have consistently managed to mix the two successfully. Dancing to his political diatribes has previously been a pleasure.

However, here, this is simply not the case. At the most, there are memorable, impulsive moments but they rapidly disintegrate into rambling lost causes. The impact evaporates after the first blow. The momentum wavers because the approach is so circuitous.

Other recordings I have listened to have been vital, upfront experiences — his raunchy vocals, that r'n'b sexuality combined with jazz and Yoruban rhythms have leapt out of the record — yet these recordings are laid-back and distracted. The music disappears into the background. There's no kick. There's no venom or organisation in the recording techniques. Fela loses his ferocity. What a loss!

The best tracks are 'Eko Ile', 'Je'Nwi Temi (Don't Gag Me)' and 'Black Man's Cry'. On these, at least, he manages to find his balls and brandish his soul. 'Ye Ye De Smell' has Ginger Baker on drums but I wasn't really impressed. The rest is forgettable in its present form.

Fela Kuti is one of the most important musicians around. This album is unimportant.

Incidentally, he didn't run for the presidential elections in Nigeria after all. No doubt the true story will be told on his arrival.

ROSE ROUSE

## 999 '13th Floor Madness' (Albion AS8502)\*\*

I CAN honestly say that any



CHINA CRISIS: the future of wimpdom

# Playing with fire

## CHINA CRISIS 'Working With Fire And Steel Possible Pop Songs Vol 2' (Virgin V2286)\*\*\*1/2

FULL MARKS to China Crisis for coming up with an equal to the wilfully pretentious and fearlessly ugly title that graced their debut album last year ('Difficult Shapes And Passive Rhythms Some People Think It's Fun To Entertain' for those of you with short memories). But the continuity, on the face of it, ends there.

Times, as they say, are hard and pop music — since its inception as a gloss-over term, a synonym for 'street' beat — is forced to reflect that. Thus CC leave fellow Scousers the Lotus Eaters beached by the receding tide of bloodless whimsy and go with the live 'n' kicking section of the music industry by hardening themselves up.

Which is a great shame because however gauche their first album might sound in the cold light of '83, it still possessed a delicate (rather than fragile) display of demure charisma that suited their unassuming image.

Not that Eddie and Garry have turned themselves into some synth-bound Def Leppard, but the songs and the arrangements are a lot more full blooded, drawing on 'real' drums and a greater range of natural instruments to get their message across. And what's the message? Well, that hasn't changed much by a glance at the lyrics. Still centering on personal as well as social relations (workers vv capital — you know the scam) Garry even introduces the

thorny subject of militarism in 'Papua' to keep bang up to date.

Literally, CC seem to have got well into their stride, relying less on the repeated phrase in favour of a more expansive if often nebulous style. Unfortunately, increased wordage does not always mean increased wordpower.

The songwriting has improved a fair bit too. In addition to the aforementioned muscularity, tracks like the title cut and current single and its predecessor 'Tragedy And Mystery' show a verve and confidence in their execution that even the mighty 'African And White' lacks on second hearing.

But if 'Hanna Hanna' and 'The Gate Of Door To Door' are reminiscent of the Talking Heads' exercises in mood and meaning, this album still lacks the sheer nooks and crannies of 'Difficult Shapes'. There are no dark corners to be rewardingly explored like the tantalizing, Eno-ish 'Jean Walks In Freshfields' that closed the last album.

But then neither is there the sheer ungainliness of much of its predecessor's material. 'Animals In Jungles' may be too fast to sound much like anything other than a Loose Talk-type theme but 'Wishful Thinking' (perhaps the best track on the album) delivers the kind of unlaboured clarity the 'Pool's Pale Fountains' have for a long time promised with no signs of delivery.

Wimpdom is relative and there are still plenty who will find this album excruciatingly fey, but China Crisis have taken on board a lot since last year's debut without sacrificing their fundamental approach to melody and texture.

BILL BLACK

999 fan will be mightily disappointed by this album. For why? Because I was a 999 fan, right from the early days of 'I'm Alive' and 'Nasty Nasty' through 'Homicide' right up till the American successes, their emergence as a tough rock band and even, Lord help me, 'Indian Reservation'.

I think I'm right in saying only *Sounds* ever had any time for 999. When they made the music press in the summer of 1977, they were widely slagged as 'Johnny-

come-latelys', more derivative than dynamic. But anyone who saw them and can remember how exciting they were live knew better. '13th Floor Elevators' (misprint) will make them wonder if this is the same band.

999 have gone soft! The eleven tracks here are wimpier than a convention of NME writers. When 'Use Your Imagination' started with a disco beat, I was sitting waiting for Day and Cash to smash in with big

power chords and rescue it. They never came.

Written and produced by the little-known Alan O'Duffy, these tracks could have been stolen from a Fleetwood Mac demo session or something. They're 'nice', 'pleasant', 'gentle', 'pop'... and a complete waste of vinyl.

I can't even see it doing 999 any good. If they'd gone heavy metal, they might have gotten away with it. But who the hell do they think is going to be interested in third-hand melodies and

second-rate disco pop? Not me, for sure.

JERRY HARRIS

## THE CRAMPS 'Smell Of Female' (Enigma 21 US import)\*\*\*\*

THIS LONG promised, six track live selection from a

concert the Cramps recorded in February of this year at The Peppermint Lounge proves to be much more than just a treat for the fans: it's proof positive that *real* rock 'n' roll has got to have guts to sound this good, 'real men's guts'.

'Smell Of Female' is made up of sweat and solid muscle, it bulges with a controlled and intricate power, forever straining at the leash, ready and primed for the attack. The guy who announces "Ladeez 'n' gennulmen, live from The Peppermint Lounge, The Cramps" as a single J Arthur Rank gong note intro to 'The Most Exalted Potentate Of Love' crashes out, is unwittingly responsible for lighting the fuse of a rocking bomb that will ultimately blow your little mind to bits.

'The Most Exalted Potentate Of Love' is the battle cry of a sex fiend, a being, played by singer Lux Interior, whose half-crazed suggestions are urged on by an amplified soundtrack that bites hungrily into the subconscious and rapes the nervous system of all control.

Following 'You Got Good Taste', a sonic salute of sorts to the foaming mob's response, Lux twists into the shape of a demented basket case. His raw, crazy yelping dominates the hilarious 'Call Of The Wighat', a manic tale of mutant spawning that any exploitation movie maker worth his salt would probably trade his very soul to direct.

And on side B, the Cramps pay tribute to the B's in their own inimitable style by kicking off with their spine-wrenching rendition of 'Faster Pussycat', a song that was originally performed by a Sixties bar band called the Bostweeds in Russ Meyer's bosomonic dyke drama *Faster Pussycat, Kill, Kill*. "If you like to see beautiful girls driving fast sports cars and breaking jocular Tory-type he-men men's spines..." fantasises Lux before the band lurch into the theme with a spike heeled vehemence.

'I Aint Nuthin' But A Gorehound' is how the Cramps honour splatter movie king Herschell Gordon Lewis, with a gore-gore beat that really gets the blood flowing. "I don't know about art but I know what I like" growls the hook to this particular bone grinder, a sentiment that HGL can take as high praise from his enthusing disciples.

The record closes with a version of the Count Five's psycho-Nugget, 'Psychotic Reaction', in a performance that makes even the screwball genius of the original seem tame.

Lux wheezes into a harmonica between verses while Ivy and Kid Congo let rip with guitar napalm as Nick Knox comes down on his drumkit like a jack-hammer to add the finishing touch to a set that's got more rock than the Grand Canyon.

With the group in legal limbo land at this time of writing, it may be some time before we are treated to another attack of the Cramps and with the departure of Kid Congo, it will definitely be the last time you'll have the opportunity to hear the band sounding like this.

'Smell Of Female' is well worth sniffing out, guaranteed enjoyment for pussycats with sharp teeth and tigers with sabre claws.

EDWIN POUNCEY

# Bob's yer uncle

**BOB DYLAN**  
**'Infidels'**  
**(CBS 25539) \*\*1/2**

THE PHOTOGRAPH on the sleeve maybe gives it away. A bit blurred, Bobby in shades with tousled locks, looking busy and worried — henceforth, 'Infidels' can be seen as an attempt to bring back some feeling of spontaneity to Dylan's career. Because it's An Attempt, it fails.

Rumours had it that 'Infidels' was to see Dylan back on form, red hot and rid of the heavy Christianity that made such a mess of 'Saved' and others. I don't think the rumours themselves could have come from any spontaneous source; or from anyone other than a 'Dylan freak', eager to enthuse, willing to labour through 'Infidels'.

Sure, a whole night's sitting with 'Infidels' and a bottle of something might see you emerge with an appreciation of the 'nice licks' of guitar on the album from bores Knopfler and Mick Taylor (remember HER?); you would have a headache, but you might have made something out of the predictably barbed and obtuse lyricising on 'Infidels'.

But that would be giving Dylan too much rope and it wouldn't hide the bare fact that 'Infidels' is unsatisfactorily patchy and unconvincing, and it still witnesses Dylan stuck in that terrible SLOTH that began around 'Slow Train Coming'.

The shape of 'Infidels', the skeletal frames behind the songs, are perfect for a Dylan renaissance. It is like he's taken a zerox of 'Desire', or to a lesser extent 'Blood On The Tracks' — but he can't recapture those records' shocking wealth of inspiration, he can only reiterate it. Fill in the gaps with would-be equally sage lyrics and hope for the best.

It will fool some people, who generally do hope for even an echo of the best of Dylan. But it can't disguise the central hollowiness of 'Infidels'; indeed it is a little pitiful, and

not in a pejorative sense, to witness this Dylan trying to hop back in the ring on a crutch of his own making — and it isn't GOOD enough.

'Infidels' is everything the myopic, too eager Dylan freak could desire. 'Moving slow songs'; 'Political clout' ('Union Showdown' — about over-importation of goods to the States, yawn); suitable obscurity which John Betjamen would rightly rap as 'something I can't understand and is therefore of no use to me', and be correct; doggone-it, there's even the odd arch reference to an ex-wife or three: just add water and you have the Dylan renaissance on a plate.

He's sounding terribly self-righteous in his obscurity as well these days. Comic relief is sorely missing, as if he's taking himself too seriously nowadays (because he has to in order to pull off this con?).

One can't help feeling that perhaps he's lost his way, song-writing wise, by twisting his style recently to fit his God-rock. As if the unnaturalness of that, and the dire lack of spontaneity about that, has profoundly made him lose focus of what he's about.

Maybe that's just it: he's thinking what-he's-about these days. 'Infidels' could be a superman version of Mike Yarwood emulating 'Desire'-period Dylan. It ALMOST is perfect.

Moreover, you tend in listening to 'Infidels' to split The Music and The Lyrics in two, requiring separate listens almost. As this implies, Rip Van Knopfler is surely not the best aide for Bobby D. His sleepy style is too easily befitting of an over-the-hill sounding Dylan — Dylan-as-clapped-out-Clapton.

Someone (God?) should make him recruit somebody like young Joe Strummer, or Johnny Marr. Otherwise, if this is springtime for Dylan, I think winter must have passed already.

DAVID McCULLOUGH



BOB DYLAN enjoys a quick snack

Alan Johnson

**CHIEF EBENEZER**  
**OBEY**

**'Je Ka Jo'**  
**(Virgin V2283)\*\*\*3/4**

HAVING, IT would seem, stupidly given the big E to arguably one of the most exhilarating African dance bands yet to emerge, Orchestre Super Mazembe, Virgin bolster their ailing roster of bright continent kicks by signing a very big E indeed — Ebenezer Obey.

More adventurous readers might already be acquainted with the Chief since several of his elpees have been accoladed in *Version Passe*. Originator of the 'miliki' strand of juju music, Ebenezer is the only Nigerian star to give Sunny Adé a run for his money.

Not that he needs it, mind. After all, Obey is a director of West African Decca and one of the richest men in Nigeria. Throw in the fact that he's 42 years old, probably more inches than that in girth as

well as a raving Christian to boot, and it is obvious Ebenezer isn't prime pop star material.

Obey's music, however, is the clincher. You won't find an ounce of flabby inspiration anywhere except, ironically, on some of this elpee. I've no idea how many records the Chief has made since 1964 when he stepped into the studio with his first band, the International Brothers. But since I've purchased six in the past 18 months, I guess he must be heading for treble figures.

As such, it's difficult to pin down his expansive sound since it varies from record to record, albeit mostly in a subtle way — a wah wah pedal here, a fuzz box there etc. But like Adé, Obey builds his juju around a combination of talking drums, chanting vocals, chattering guitars and the obligatory soaring Hawaiian steel.

So what the hell are he and Virgin playing at here? The first side of 'Je Ka Jo' is in places as far from juju as

you can get being a blend of highlife and Afrofunk. I hated it at first, probably because of preconceptions, although cuts like 'Ojeje' have a certain hybrid beauty.

Quite why he should forsake his own style for a format in which he is only mediocre remains a mystery — maybe somebody has decided juju won't make it in Europe apart from Adé.

Things are, however, altogether more pleasant on side two as Obey relaxes into the familiar juju groove, weaving magic from sparse rhythmic elements. As it stands though, 'Je Ka Jo' pales beside albums like 'Austerity' and 'Ambition'.

Oh yeah! Can I mention this here? Reviews of two astonishingly good African albums have been festering in someone's desk for the past couple of months. Fork out without fear for 'Vival Zimbabwe', a compilation on Earthworks, and Mohammed Malcolm Benn's 'African Feeling' (Sterns).

JACK BARRON

**BERNIE TORME**  
**'Electric Gypsies'**  
**(Zebra ZEB 1)\*\*\***

FROM THE first screeching notes of 'Wild West' to the last strains of 'Go Go', 'Electric Gypsies' holds few surprises. It's clear from the start that Torme's main problem is over-compensation: he's so keen to cram this record full of noises in an attempt to make the trio sound like a five-piece band, that much of its potential promise goes unfulfilled.

However, although side one boasts little in the way of teasers (most of it is over-flanged, over-fuzzed sub-T Rex stuff), side two is more of a showcase for the talents of Torme and his Gypsies.

'Presences' was at first, I thought, a boring cross between Pink Floyd and the Stranglers; but its quirky atmospheric definitely grow on you. Torme's voice (I assume it is he supplying the lead vocals) is not in the trad HM mould at all, and it's much more suited to his guitar style than was Gillan's.

There's even a garage HM version of the Troggs' 'I Can't Control Myself', completely changing the mood from one of tentative musical exploration ('Presences') to exuberant — verging on



Andy Hanson

BERNIE TORME: a 'p-p-pouty' vocalist

excessive — guitar spontaneity. 'Go Go' is a good closer and an even better example of the way that Torme is going to be heading musically; he has developed a pouty singing style (cf Steve Tyler) and a start/stop guitar style which complement each other intriguingly well.

But having said that, the

album does have a very samey sound — there's far too much one-note bending and wobbly solos — the same sound that dogged his output with Gillan.

'Electric Gypsies' is not very disappointing but it's the product of somebody who isn't working to his full potential — and these days, he can't afford to do that for long.

JAY WILLIAMS

## GEORDIE



THE NEW ALBUM 'NO SWEAT'



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**SMOKEY ROBINSON**  
**'Blame It On Love & All The Great Hits'**  
(Motown STML 12193)\*\*\*

SMOKEY ROBINSON doesn't need me or anyone else to sing his praises. Anybody who has given the human race at least five of the greatest songs ever immediately becomes immune from criticism.

Smokey could join Wham! tomorrow if he cared to and not lose an inch of stature in my eyes. Having justified his existence a thousand times over he need do no more in that direction. So, if the boys with the party hats at Motown want to release lame ducks like this, they can go right ahead. I for one am prepared to listen.

As well as 'Blame It On Love', you get 'Being With You', 'Cruisin' from 1979, 'Just My Soul Responding' from '73 and three previously unreleased tracks, billed here as "3 New Big Hits". None of these three were written by the man himself and you can almost read the name on the packet the tunes came in.

If Smokey no longer pops, he still sways with more style than we deserve. But as time goes by, he sounds increasingly like a man who has fallen into an enormous pile of feather pillows. Each time he tries to get to his feet, he sinks into more comfort, more softness, until the effort becomes too much. As the title says — blame it on all the great hits.

He smiles with the eyes of one who has finally been beaten senseless by a steady hammering of rose petals over the last twenty years. A certain numbness comes across, like the legacy of a particularly pleasant drug. 'Try God', his medallion suggests. Or more to the point, try standing up.

LUAKA BOP

**THIRD WORLD**  
**'All The Way Strong'**  
(CBS 25473) \*\*1/2

TWO HILARIOUSLY stupid events have happened in the past few weeks. First, top Tory breeder, Cecil 'Blue Stud' Parkinson, got — in a manner of speaking — his come-uppance and turned out to be a bigger Willie than Whitelaw. Then Third World released an album with a spelling mistake in the title. Surely it should have read 'All The Way Wrong'?

Glance at the cover credits of this elpee and there are clues in abundance as to the current priorities of Third World, a once brilliant and innovative reggae band.

Cop this for instance: 'Wardrobe Coordination: Tara Posey (sic)... Ibo's outfit by "Shacks Executive Sportswear"'. Honestly, would you trust a band who couldn't dress themselves? Of course you would if their music was as wildly wanton as 'Stud' Parkinson's inside leg measurement. But this is plain flaccid fare.

It's a long while since I bought a Third World album even though their first three outings, culminating with 'Journey To Addis', remain lilies among scum. So, disregarding the sleeve as a bad joke, I cued the stylus with genuine anticipation.

Over what is meant to be a spectacular explosion, but what in reality is more like the miked-up effects of a diet of Heinz, a 'spacy' voice sets the scene: "Special announcement to the Universe. A love mission. Intergalactic. Your mission is the preservation of creation. Special request to the Observer Posse, you know. Love is stronger than a nuclear weapon."

A real killer attitude, chaps! Those nasty MXs and SS20s will never get through our forcefield of peace signs, will they? Oh, okay, let's stop being flippant and get down to what this elpee is all about. The truth is, it's about 34 minutes too long and will

go well in soft funk-reggae clubs.

The above 'lyric' (unbelievably probably the best on the elpee) is the intro to the band's current single, 'Love Is Out To Get You'. A vocodored affair, it clings like a leech to the cranium. It'll be a worldwide hit. Whoopee! The same goes for the rest of the cuts which drip with greasy marketing muzak.

It's a shame to watch a talented band prostitute their 'art'. So I won't

JACK BARRON

**SAGA**  
**'Heads Or Tales'**  
(Portrait PRT 25740)  
\*\*\*\*1/2

THEY'D GIVEN themselves one helluva task to follow the multi-national gold status of their last studio effort 'Worlds Apart', and the platinum triumph in their homeland Canada of the live 'In Transit', but it appears that Saga have come through with flying colours in the shape of this enjoyable follow-up which should by all means help to win over the one country which, strangely, has ignored them so far: Britain.

Entitled 'Heads Or Tales', it's a versatile album, very much keyboard orientated, as is the Saga style, but in a way which is decorative rather than overblown, and with Ian Crichton contributing some of his finest intricate and at times dazzling guitar work, the balance is just about right.

Gone are the days of the Genesis soundalikes, as Saga have very much created a sound and identity of their own. Take, for example, the sprightly opener and current single 'The Flyer' and the very modern 'Catwalk' with its snap, crackle and punch rhythm section, as well as 'The Sound Of Strangers' and 'The Writing' which highlights Jim Gilmour's cool and delightful keyboards, before the haunting 'Intermission' seeps steadily from the speakers and fills the room with its hypnotic and potent aura.

'Scratching The Surface' is one of the album's catchiest tracks and could almost be described as 'digital rock' with its computerised sound and feel, but back in the driving, more forceful mould is 'The Pitchman', which rounds off the offering with a flurrying finish. If you're under the illusion that Saga are just a limp, outdated pomp rock band, then think again. Because far from making their huge success in Canada, America and Europe (except Britain, of course) a puzzling phenomenon, 'Heads Or Tales' clearly confirms the band's collective talent and underlines the validity of their money-spinning formula.

MARK PUTTERFORD

**UK SUBS**  
**'Flood Of Lies'**  
(Fallout FALL LP 018)\*\*\*1/2

ANOTHER CHAPTER in the history of an institution which has always been slightly outside my field of vision. I've never seen the Subs live and only occasionally heard their records, mostly the ones that got in the charts. So this is a fairly fresh view after all these years, something Harper and co probably don't get that often since most Subs reviewers either go on about the singer's age or the number of times they've seen the band.

Point number one: this album is a lot better than most contemporary 'punk' LPs. The production is competent, there's a fair attempt at introducing new musical ideas within the tried and trusted format and there are some nice runic Viking hieroglyphics on the sleeve. All to be expected — if the Subs are anything, they're hard-working and competent. 'Flood Of Lies' and 'After The War' are above average songs, while 'Seas' closes side two with a guitar and vocal sound IDENTICAL to that used by early Seventies psychedelic



Justie Leigh

ROCK GODDESS' Julie Turner discovers a new use for a rock biz mirror

# All's well that ends hell

**ROCK GODDESS**  
**'Hell Hath No Fury'**  
(A&M AMLH 68560)\*\*\*1/2

1983 HAS produced precious little in the way of homegrown metal — most of it has been imported wholesale from abroad — but Goddess's latest offering bodes well. Apart from the usual photocopied riffs that are bound to appear in a young band's material, 'Hell Hath No Fury' is a powerful, well-constructed album.

As Robbi Millar pointed out in her recent piece, the vocal harmonies are spot on, creating an Abba meets the Scorpions (circa 'Lovedrive') feeling. In fact, Jody Turner is the female counterpart of Klaus Meine, although she's probably got a greater depth than the German Dio clone.

Dee O'Malley's supple basswork and Julie Turner's pinpoint drumming provide the fuel on which the rock and roll bonfire is based, and Jody's fierce lead guitar work and vocal dramatics warrant a public information film along the lines of a firework warning.

'Hold Me Down' is a rip-snorting opener, the first Goddess

song I've heard since their appearance at last year's Reading blowout, when after hearing them sing 'Heavy Metal Rock And Roll' I retired to the bar as soon as possible. But 'Hold Me Down' made me realise just how far they've come since then. And it's not a one-off either — there's something here to please every dandruff-shaker.

From the jaunty boogie of 'Gotta Let Your Hair Down' to the atmospheric 'The Visitors Are Here' and the album's closer 'God Be With You', Rock Goddess come of age with this record.

Some credit must be due to Chris Tsangarides for his production, which is understated and unobtrusive — a man of many parts, it would seem, as he supplies the keyboards on 'The Visitors Are Here'.

But the laurels go to O'Malley and the Turner sisters, who keep the energy level up from start to finish (despite the hiccough, 'In The Night', which is a bit lacklustre) and generally create a delightfully metallic pot-pourri. It's not an ambitious record by any means, but they do what they do with a flair and a lack of pretentiousness that ought to endear them to a new generation of rockers.

JAY WILLIAMS

German band Amon Duul II.

But now I'm struggling for things to say. This isn't a bad (bad) album but it lacks inspiration. Who'll provide a spark?

Maybe new guitarist Captain Scarlet. There's one track on this album which soars head and shoulders above everything else and points firmly towards a new direction for the Subs. Actually, it's an intro rather than a complete song — 'Dress Code' gives you a couple of minutes of beautiful baroque guitar music before the rest of the band make lots of nasty noise and spoil it.

Certainly, change is needed; the roots may be secure, but the landscape is too flat. Full marks for playing in Poland though.

JOHN OPPOSITION

**WILL POWERS**  
**'Dancing For Mental Health'**  
(Island ILPS 9765)\*

'DANCING FOR Mental Health' is a prime example of the kind of odious concept for which it is possible to get backing if you are already a SUCCESS. Had you or I dreamed up this dog of an idea, we would have had the basic animal intelligence to keep it to ourselves, but not Lynn Goldsmith.

As she gaily states in her press handout: "Will Powers grew out of a long time fascination with mental and spiritual health; from going to the shrinks, reading philosophers like Gurdjieff... Need I go on? 'Adventure In Success', the very first track on this album, should be warning enough to go no further. "You are an important person, a rare individual. A unique creature... The power to do anything you can imagine is

within you when you discover your real self by practising a few simple laws of success." Go back!

Danger! it screams to anyone with half a brain. This record contains genuine doggerel!

Lynn becomes Will by processing her voice through an electronic modulating device. Presumably, she has done the same to her brain. Vocally, it's a similar effect to that used by Laurie Anderson, the difference

being that if these lines were delivered by the latter you could be absolutely certain that there was a healthy dose of irony somewhere in the mix. The truly terrifying thing about Will Powers is that Lynn Goldsmith takes her paperback psychology SERIOUSLY.

Will Powers emerges as the ultimate guru — the man with more remedies than Lily the Pink. And more 'Supporters' than you would

imagine necessary to record one album. If he's so smart, why couldn't he do the whole thing himself, I wonder, without calling in Tom Bailey, Steve Winwood, Carly Simon, Todd Rundgren (and the list goes on and on) who are barely even credited.

To borrow a phrase from the LP, this record makes me want to lose my lunch. File under Have A Nice Day and be thankful you don't need it.

LUAKA BOP

**ANGELIC UPSTARTS**  
**'Angel Dust'**  
(Anagram 007)\*\*\*\*\*

WHAT IS there left to say about the Angelics? Whenever the history of punk is told (eg *Punk Lives*, plug, plug) their name will always be up there with the Clash and the Sex Pistols as one of the bands that really walked it like they talked it and meant the most.

I'm not sure of the justification for this album seeing as how the band have just reformed, but as a greatest hits collection it will successfully remind newcomers of their essential power, passion and good sense.

Along with Blitz, the Angelics were the Oil band who gave the movement justification and real moral fibre. Sure, they wrote thunderous tearaway anthems ('I'm An Upstart', 'Teenage Warning') but right from the start, they knew who the real enemy was ('Little Towers', 'Police Oppression').

Early on, their music was more like a scream of animal rage ('Never Had Nothin') but later they experimented (not always successfully) with different musical forms and their lyrics became more and more explicitly socialist ('Two Million Voices', 'Kids On The



Paul Slattery

UPSTART MENS! models new stage-clothes

# Ash-dispensers

Street', 'Heath's Lament', 'I Understand', 'Woman In Disguise', 'Solidarity').

The fifteen tracks on this collection reveal a band with heart, soul and brain as well as anger and brawn. In context, even the much knocked 'England' can only

be seen as what Neil Kinnock called 'positive patriotism' in that great *Sounds* interview: 'The patriotism of hope, justice and opportunity.'

Of the people, for the people, the Angelic Upstarts never let us down.

JERRY HARRIS



# Singles

REVIEWED BY DAVE McCULLOUGH



## SINGLES OF THE WEEK

**JAMES: 'Jimone' (Factory)**  
You've read the James article, thrilled at how Handsome they really are; now listen to their debut single-cum-ep THING. It is a better.

I've had 'Jimone' a few weeks now. Didn't think that much of it initially — bit frosty, a little distant and arrogant maybe. But it's a wonder what one's own hype can do, and by now 'Jimone' is a firm family favourite, couched right beside the world-shattering new Smiths product.

What is it about Manchester? Teams of scientists should be driven up the motorway in search of that city's secret something. Undoubtedly its long-standing excellence in rock 'n' roll has to do with its feeling of inferiority in terms of drab London and horrendous Brum.

There is, aside from this, a literary atmosphere up there; more prosaically, its Polys and Unis seem to do their job better (or worse) than most do, with fiery results.

Even Mancunian GROUP NAMES (forget the music!) seem more finely attuned to what's needed in the present. I have said this before, and it has been duly sub edited out, so I'll state it now: the literary influence of Mancunian Anthony Burgess seems to have crept into these groups, and noticeably into their names.

James and Smiths remind me of his character Enderby — they have his warmth, his



JAMES: not a gang of Jesses

Paul Slattery

comic effect, his underlying morality despite his excesses. End-er-by(e) — they also share the hopeful nuances in his name. A new rock 'n' roll is knocking on the door maybe...

**THE SMITHS: 'Accept Yourself/Wonderful Woman' (This Charming Man) (Rough Trade 12")**  
Waller was weak tea-ed about 7" of 'This Charming Man' last week. His senses must be profoundly dulled.

The new Smiths record isn't good; it isn't brilliant; it's... (adjective to be filled-in by those sensible, adult-teenyboppers who regularly these days invade the stage at Smiths live outings).

The Smiths are so important the media is not noticing it. Just how it should be; I mean, the emergence of a mega-to-be group, who are also musically very sound indeed.

The 12" features ANOTHER version of 'This Charming Man', entitled the 'Manchester' version. It is a close thing but it is even better than the regular, Waller-abused 'London' interpretation.

They sound as though they were recorded under water, doubtless Morris(S)ey's attempt at something exotic-sounding and filmatic.

These are two songs to stick on the flip of a twelve inch single. If they are giving

these away, what on earth have they got in store for us on the album?

Interesting note: Smiths manager Joe Moss is more interesting than, outside the Smiths and their few HANDSOME compadres, the rest of rock 'n' roll put together. The man will be a millionaire some day.

**THE HERD OF MEDIOCRITY THAT IS ALL AROUND US (E. POUND 1910, London!)**

**THE STYLE COUNCIL: 'A Solid Bond In Your Heart' (Polydor)**  
Before going into more intricate matters, I'd just like to state right away that the new Sty(le) Council product has a melody, a hook with all the power and inner CONVICTION of a moderately wet sponge.

The Weller machine is beginning to wilt.

He cannot surely rate this as a strong tune himself? 'A Solid Sponge In Your Cart' is like an 'Unforgettable' group covering 'When You're Young'. To say it's limp is to say that President Reagan is a slightly misled person. It is a great ugly wart on the memory of what was great about the Jam.

Worst of all, Weller seems to have lowered himself to be satisfied purely by having Hits. There is nothing 'pure' about this at all. The fatuous sleeve notes yet again on Sty Council product, done

messily by some wop journalist who tells Paulers that the sun shines outta his capuchino, seem to sum up Weller's latent obsession with trivia and cute Fifties nostalgia (can this be some Freudian longing to return to the womb?).

All that caffeine is making him disturbed and really rather silly. His rally-round-the-flag, soulful euphoria has all the intent of a Salvation Army Band. Return to Rickenbackers quick!

The weightier matter I referred to earlier concerns the Sty Council's production on this record. Together with a few other singles this week, it's struck me that you have groups, and producers like Peter Wilson, who are quite obviously now producing FOR the radio and; to a lesser extent, the television.

'A Solid Blond...' is absurdly tinny when played at home, on a record player (you remember playing discs at home on record players, don'tcha?). All the guts have been taken out of the sound to provide a nice surface sound coming out of your radio.

It's a bit sinister, to say the least. It hints at a future void of proper, DISINTERESTED rock music. A rock 'n' roll parody to the nth degree...

**IAN DURY: 'Really Glad You Came' (Polydor)**  
This is the same as the Sty Council single. It shares Pete Wilson's production (aha)

and it is a non-single, non-record in the sense that the music you hear on it is already pre-packaged, and MADE SMALL for the radio airplay it longs for.

Doubly annoying with Dury, because he has a strong song here to return with. It probably shall be a hit (there again, Polydor...!) but it isn't being true to the music, to The Song Itself. I think we should call big Roge Cook in right away before talents like Dury starting sounding all the time like Pinky And Perky.

Maybe it's a plot to make the Bee Gees seem like innovators. Maybe Italian tight trouser manufacturers have infiltrated Weller's circuit of cafes and are thrusting their wills on the musical world.

Just one Cornetto more and we could all be in 1984, with 24 waists. Ian Dreary is.

**FRANKIE GOES TO HOLLYWOOD: 'Relax' (ZTT)**  
Or: Paul Morley Goes To Consett And Catches Cold.

It was a sultry afternoon in the mansion-like, Zang Tim Tim offices. Paul looked at Trevor, who stopped filing his nails.

"God, why are we so talented, Horny? And there is so little we can do WITH it?"

"Good question, Paul, and I know just what you mean. But remember: don't mention the Buggles, okay? You promised after all..."

And Paul goes out to

record an interview for the B side of this single with his group who are called FGTH, or can I call you Frankie?

It's far too Liverpudlian sounding. ZTT can't rid off that in Frankie's case and it is this that rather spoils a good attempt at OTT Decadence. Horn's production is magnificent; I can see what ZTT are getting at with Frankie. But the fact that they have failed, first time around albeit, tends to remind me that rock 'n' roll is an unforgiving art form, and tends to stamp on first offenders like they were ants.

No Frankie hit, no ZTT paying the bills? I have faith in them despite it all.

**YELLO: 'Lost Again' (Stiff)**  
Yello bore the ass off me by trying so hard to be weird. They have that familiar modicum of talent and intelligence; you know they will just TRUNDLE ALONG like a rock 'n' roll Sainsbury's trolley gone missing — in special times they are not special.

This is what I am saying, they are the new Talking Heads, pretentious yanks and as a result must perish in pain. Critically speaking that is.

**THE ASSEMBLY: 'Never' (Mute)**

So predictable (do you realise that saying 'so predictable' is so predictable? Doesn't this reflect on the terrible times we live in, linguistically, spiritually?).

Replace Alison Moyet with yelping Feargal on ANOTHER SOPPY VINCE CLARKE SONG. I loathe those soppy VC tunes like the plague. They are so Assembly-line (sic), so prettily perfunctory, so Goddamned Laura Ashley-like.

I think it's sinister, this gonzoed looking bloke writing these quaint, perfectly structured soppy songs that seem to MEAN WELL but totally lack feeling or guts.

He's a very cold fish, our Vincent. Here he plonks away mutely in the background as usual while Feargal tells us he's suicidally bad at acquainting himself with the opposite sex, pulls out the knife, urges it to his larynx...

And then goes and has a cheeseburger. This is the impression I get from Vince's soppy love songs. They are the opposite, evilly so, of the emotion he seems to talk about.

**KIM WILDE: 'Dancing In The Dark' (Rak)**

By now, with a handful of flops behind her, the Jill Harvey of rock, Kim's fortune seems to be looking up with 'Dancing In The Dark'.

It's a good 'un and sees Ms Wilde (33) turning rightly away from Alvin Stardust type covers to hot sexy disco rhythms that are far more befitting her. The approach is more languid and it works. It matures up, as it were, the increasingly, sickly Shirley Temple-like Ms Wilde. To quote our Den, it's a step in the right direction. Nile Rodgers is involved too to everyone's advantage.

**THE ANIMALS: 'Love Is For All Time' (IRA)**

I think it was worthy for the Animals to regroup, and 'Love Is For All Time' may not be brilliant but it is a great deal better than singles this week by Danse Society, Endgames, Kid Creole, Chameleons and Ellery Bop which do not merit review.

Everything is not as it seems; everything is permitted. The Animals... get along, make music, stay quiet, get laughed at, look silly. There's a degree of dignity about that.

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# ROADRUNNER



RONNIE JAMES DIO:  
in the best of elf

Pix: Steve Wright

## ZERRA 1 Marquee

**LISTEN...** ON this old magic roundabout, some of us pay our money and take the ride just to hear the songs. And Zerra 1 at the Marquee — or anywhere else for that matter — have songs, truly great songs which wipe the floor with whatever else you might care to mention.

Now expanded to a four-piece (a real rock band!), Zerra 1 have the might and the means in their sound to let them reach the goals they've so often aimed for in the past; to let them cross the hurdles that have so often held them back.

There are the drawbacks: sound (as ever) was a problem tonight and the addition of bass, while adding invaluable to the tension and weight in the music, occasionally bears down too heavily, or overcomplicates songs.

Songs like 'The Other Side', one of those rare moments where for four or five minutes is captured a feeling of such an intensity that anyone might only normally sense it in the flashing passage of a second.

The tapes have been all but banished: instead, drums pound, guiding the song along. Grimmo's razor-sharp guitar line slices across the mix and Paul Bell's voice carries the whole thing from head to heart. Although his tones are tonight slightly strained and imperfect, he possesses a blend of power and passion at present utterly unchallenged.

And this is just one. Zerra 1 have a small army of songs of intrinsic excellence. If the more subdued moments of 'Diaries' or 'Nothing' have been denied something of their original innocence and subtlety, then the new approach has immeasurably improved and fortified the majority of the set — 'Dangerous Vision' is just one number which is now tightly sewn up where it previously tended to come apart at its fragile seams.

This was by no means the perfection that Zerra 1 are capable of, but as 'Cry' flies to a soaring, keyboard climax and the Marquee rings with applause, it's clear that no matter what the difficulties, they are nothing less than irresistible. Listen...

ROBIN GIBSON

## THE TRUTH Lyceum

SO, ON the coldest Sunday night of my life, I found myself in a world of little white boys in little white socks being told little white lies. The Truth? Strewth...

For one beautifully desperate moment they had it. The classic 'Nothin's Too Good For My Baby' cried out with the sheer LOVE that the song bleeds and blazes. Romance infiltrated the air. I conceded that Dennis Greaves can sing. I generously ignored his shirt. The interrogation as a whole, however, revealed a Truth that neither hurt nor enlightened. With an apocalyptic name like that, they have to be at least inspirational. They're not. They're so bloody AVERAGE, it's not true.

The Truth are five plain men playing three plagiaristic systems. These are Motown soul retreats, Sixties pop retreats, and Nine Below Zero r&b retreats. The keyboards sing with fluent but predictable prissiness; the guitars jerk and snap with studied precision (oh, the Jam are in there too, as if anyone hadn't noticed);

Dennis Greaves kicks, jumps and dances like the very fine cheerleader he is. Most cheerleaders end up as dental assistants or bank clerks. This one has acquired, through energy and an admirable visible appreciation of the music his band are copying (rather than using as a base), a devoted legion of followers, who all look like the group (ie complete drongos) and live in a bastardised past that they consider the present.

If these (admittedly young) people really regard Paul Weller as an icon of style, they should be checking out the bravely subversive but thoughtfully clean A Craze single instead of lauding these moderate pub-rockers in soul boys' clothing.

'The Sweetest Thing' has some guts, but 'Beat Generation' uses every cliché in the guitar manual to convey a chronic misinterpretation of the Beatnik ethos, and 'Just Can't Seem To Stop' highlights both the band's saving grace (drive) and their general lack of flair. They have the beat but not what goes on.

Sounds (it says here) like the Truth, and before the bricks start flying through the window, allow me to preempt the one which has a note attached to it saying "The Truth just give their fans a good time". That's almost as crass and hollow a statement as "A Step In The Right Direction" is a very positive song.

Leave it out, as they say. The Truth are as reactionary and limited as they come. They will not liberate anyone or anything, and you deserve better.

CHRIS ROBERTS

# DIO WANNA DANCE?

## DIO/WAYSTED Manchester

DESPITE THEIR devotion to this sceptre'd isle, the wonderful Waysted might find it easier to break big quickly elsewhere. Brit metal madmen are a blinkered crew, and any band high on individuality and low on pose is up against it from the off — 'it' being that annoying 'never mind the music, clock the barnet' attitude.

Singer Fin is mayhaps too stylish a chap for the hard-core to stomach. With dapper Victorian top-coat, frilly dicky and wolf-head walking stick, and, later, jutting with bare-chested bravado, he was a touch Adam Ant ("e should be bloody well 'ung" opined one crowd expert; "he is, he is" writes Valac), an anathema for eadbangers, but the little girls will understand (ask Leppard).

That said, Waysted broke their live virginity with all the subtle delicacy of Peter Sutcliffe rampaging thru a bordello raid. Strutting and punchy, they demolished the raunch and roll highlights of their diamond debut like a cross betwixt UFO and a steamroller.

Highlights included lupine labyrinth 'Night Of The Wolf' and the hyper-contagious 'Sleazy', though it took UFO chestnuts 'Only You Can Rock Me' and 'Too Hot To Handle' to turn passive crowd approval into active acclaim.

Not that their myriad talents weren't well displayed: Kayfield's animated axe-work, loose-limbed loon Way's colourful

avorting, Fin's true grit vocals and Frank 'High Noon's faultlessly solid drumming, though it's a shame he couldn't capture the LP sound live — on the album, it feels like he's reaching out of the speakers to knock you on the nut.

Opening night niggles majored on a wandering mix, but let's not forget this was the FIRST EVER gig for this confidently Kipper-free combo and, on any criteria, it was a promising performance.

No uphill struggle for Dio. The crowd were behind him quicker than Quentin Crisp, rising as a man from the opening strains of the storming 'Stand Up & Shout' — surprising as they'd only ever played Donington before.

Dio are spectacularly unoriginal, which isn't meant as an insult. A colour-metal combo with roots in early Rainbow, a snatch of Sabbath and standard satanic imagery, what pulls them above banal copyist status is the sheer prowess

of the band. Dio deliver with a vengeance.

21 years old Viv Campbell is the most impressive new metal guitarist I've caught for yonks. Indeed, there's little I can add to Valac Van Der Veene's definitive LP review which drew attention to his ability to range from Kossof-like understatement to furious Van Halenesque fantasy flurries — not to mention Vinnie Appice's 'aggressive up-the-ass' drumming style. He and Jimmy Bain are a shit hot rhythm section.

But it was Dio who surprised me most. How can this shrimp-like singer possess such giant lungs? He's definitely a Brobdingnagian in Lilliputian clothing. Small but perfectly formed, this diminutive dabbler in diathermal diabolism confidently commands his killer combo thru the bludgeoning best of the deservedly popular 'Holy Diver' debut.

Commendably, the guts and poke of their metal is always tempered with mighty melodies, and 'Holy

Diver' itself is the best example of this. Complete with Reagan-reminiscent backdrop beast, red eyes a-flashing, this instantly catchy bouncy romp 'n' roller saw our pocket-sized power pygmy gee up the crowd with professional ease.

The confidently aggressive Sabbaff sweet thing 'Heaven Or Hell' was maybe a touch overburdened with tempo changes, rabble rousing and guitar flash — though it says much for Campbell's prowess that he's exciting enough to keep the interest.

Amazingly, and encouragingly, however, their own material was as well received as the standards; though for sheer unbridled enthusiasm it'd be hard to top the triumphant turmoil of the set-closing 'Man On The Silver Mountain'.

Only one encore was planned but two were demanded — the savage 'Evil Eye' and the brutal 'Don't Talk To Strangers' with its haunting intro — and the only let-down was petty regulations preventing the impressive volcano stage set from erupting.

In retrospect, I suppose there is something faintly ludicrous about the band's mix of molten energy, medieval mystery and mad midget mania. Particularly ridiculous was Dio's pledge of "I'm gonna burn in hell with ya". The show biz satan's about as evil as John Le Mesurier.

But, aw, to hell with it — Valac was right. Ronnie James Dio is back — SHOUT IT LOUD!

GARRY BUSHELL



WAYSTED'S FIN in Prince Charming' (?) guise

## TAMARISK Marquee

TAMARISK ARE an East London five-piece who have dubiously become attached to the prog-rock renaissance, and therefore manage to skive support slots to more reputable acts such as, in the case, the excellent IQ.

Whatever their allegiances, revelations were sparse, the biggest being how disappointingly easy it is to scavenge an encore at the once discerning Marquee — a couple of dozen handclappers and Tamarisk were obliged to encore...

...bah! The act themselves were excruciatingly uninteresting, looking for the main as if they'd knocked back a few pints in the public bar before grabbing their tools and taking the stage. Maybe that was why bassist Mark Orbell, guitarist Peter Munday and (Young One Neil clone) Steve Leigh on keyboards could not wrench their eyes from their instruments, despite playing generally unadventurous licks.

Maybe the well-sprouted hair on these three was the 'fur-lined shrub plant' my dictionary refers to as a 'tamarisk'. Image, in an word, dated.

Though their four-track demo EP held promise, live the toons came across as minus melody, memorability and imagination. Only 'Royal Flush' had a catchy hook; a perverse paean to Michael Fagan's friendship with our monarch.

All told, a Tama-risky proposition who, like Gothique, can be expected to sprout a (horti)cult(ural) grass root following, and who will get one of their fans to write a letter of protest at this review.

PHIL BELL

**MUSICAL YOUTH**  
Exeter

SCHOOL'S OUT for... a few days and Brummie beat boys Musical Youth have taken advantage of the half term break to venture out on their first nationwide tour.

And they've done it in style. But if the elaborate stage set is designed to conjure up images of the Beatles' rooftop bash in Let It Be, far more striking is the sight of five young men whose feet never once touch Planet Earth.

Child employment regulations dictate that the show ends at nine, and by the time the lads scamper off with only a minute to go before they risk being turned into infant exploitation statistics, the youthful (average age twelve) and Youth-filled (all the hits 'n' more) audience has had first-hand experience of cute-clad corruption.

First symptom of self-imposed superstardom is the clammy hollering-on by a MY henchman that introduces the band. Highlight of this is Kelvin's wobbly entrance as he fights to navigate his BMX safely across the stage. For his next trick...

Musical Youth play their instruments well and have a wealth of lively songs (with a little help from Dekker and Wonder) to illustrate their jovial image. Which makes Dennis' bid for sturdiness and Kelvin's (I hope) feigned aloofness all the more disheartening. The icing on this fake comes when MY introduce themselves for the second time and exit with a teasing brush with the sea of outstretched hands.

Rock 'n' roll hacks Musical Youth are not. At least, that's what I'd thought until I saw them tonight.

BILL BLACK

**TREDEGAR**  
Catford Saxon Tavern

BURKE SHELLEY with Budgie is among the great ne-re-say-die stalwarts of the HM aviary. Still he's chirping away, of late budging Diamond Head crowds from their lazy pre-headline perches. This despite the band having had their wings clipped — RCA unceremoniously dropped the Trill trio earlier this year.

But whatever became of the other original parrottrouper — Williams' and Thomas's Welsh predecessors — who made up Budgie in the early Seventies when Geoff Barton (mere lowly writer!) was oft heard tweeting their praises as the sharpest peckers in town.

Well here, sadly, are Tony Bourge and Ray Phillips, founder guitarist and drummer of the act that were rated at the next Zep/Sabs in their early days. The homing-pigeon instinct has driven them to choose a decidedly naff moniker — the name of a South Wales village most noted for delivering us Neil Kinnock — for their new venture.

And as you might expect from a band sharing those roots, Tredegar are a gutsy, no-frills, honest heavy duty outfit. Power to the people.

Disappointingly, perhaps too honest. These days, no frills can mean no thrills. The heavy rock world has moved on, and while Twisted Sister, Manowar, Wrathchild etc are a joke at the best, there's little unfulfilled demand for such as these.

Ditto the music, predominantly unrelenting bluesy riffola like 'Hard Times' and 'Snakebite' with its 'You Really Got Me' recall. Fine, Phillips and Bourge rank among the inventors of the style, and we were treated to touches of the old times.

'Hot As A Ducker's Armpit', and an encore medley of 'Rape Of The Locks' and 'Breadfan' plus both

SPIKE SOMMER

'Napolean Bona-Parts': smashing! Geordie singer 'discovery' Ian Hornsby, a lively Dickenson-ian prospect, gave us his best in 'Parents' slow, steamin' structure, and of the noo toons I preferred the soulful content of 'Which Way To Go' to lavish headshakers like 'Richard III'. Throughout, it's clear that Bourge and Phillips are feeling musicians of a calibre so rare these days.

But they seem suicidally unaware of the market demands the Big Companies believe in. And they'll face a hard slog to turn the heads of more than a few headbangers considering the way the 'safe' biz stands at the moment.

PHIL BELL

**LAWNMOWER AND THE LAUNDERETTES**  
Liverpool

NOW HERE'S a curious thing: down in a cellar in a quiet part of town, a local ritual is taking place, for it is Sunday night and the time of The Lawnmower.

A household name in more ways than one, these wacky guys and gals are a firmly established local tradition who command a huge following of drunkards and lunatics. They're fronted by enigmatic landmark Alan Peters, who looks the kind of man who you wouldn't think twice about buying a secondhand car from: imagine Kenny Ball and his Jazzmen on speed and you're coming close to The Lawnmower.

He is backed by the effervescent Launderettes, who risk life and limb nightly to climb up on stage and throw themselves about.

These two young ladies, a kind of pocket-sized Ronettes, nevertheless look more than capable of holding their own amongst this assorted bunch.

Delivering a blistering set of hoary old standards from the Fifties, Forties and anywhere else they care to go, Lawnmower And The Launderettes give it all a whole new lease of life with their energy, skill and humour, all thrown in together with a most satisfying outcome.

And apart from some less than savoury remarks made by the drummer, this is all done in the best possible taste.

DAVE SEFTON

**TIME STATUES/ MANIFESTO**  
Darlington

RELIABLE SOURCES inform me that this was Manifesto's first proper gig. Still, their sound was pretty dated — at times reminiscent of SLF and the Clash but far more poppy — and the band seemed to lack a great deal of confidence and appeared to be half-hearted at times.

Lyricaly, Manifesto were very average and cliché ridden. 'Positive Thinking' was a ridiculous title for a song since the music served up was miles away from being anywhere near positive, and other topics in the material lead to unimaginative rantings against racism and boring excursions into girlfriend problems.

The Time Statues were completely different to Manifesto and a lot tighter. In fact, they appeared to be quite good on the surface, but a closer look and listen gave the game away as it became blatantly obvious that they'd spent far too much time listening to Vienna-period Ultravox and early Orchestral Manoeuvres.

The line up of synths, drums and bass served up 45 minutes of proficient yet uninspiring pop music, topped with Dave Barker's bland vocal style which was very close to the OMD frontman, as were his on-stage actions.

If both bands carry on like this, they'll never realise their own potentials.



UB40'S ASTRO inspects audience for dirty fingernails

# Working-class heroes

**UB40**  
Hammersmith Odeon

IT'S QUITE simple, really. I was moved. I was also smiling. It's not always the case. Quite often, I'm moved and scowling because I've inadvertently discovered myself, a helpless involuntary victim of trash manipulation.

I'm talking about being conned by a blatant pile of shit. It's so embarrassing, knowing yet simultaneously reacting. It's suddenly finding yourself singing a chorus of "Hey you, Rock Steady Crew" or finding a tear in your eye during an episode of *Emmerdale Farm*. I mean, you know you've been had!

At the end of UB40's performance, I knew my joy had been genuinely created. That made me feel even happier. UB40 are an oasis of encouragement in the era of the vacuous popstar. The music world is brimming over with empty vessels pumped up with formulaised air. 'Living in a vacuum' has become a fashionable motto. That's disturbing. UB40 represent the opposition. I'm all for them.

Don't get me wrong. I know times have changed. UB40 aren't playing an endless stream of turgid, funeral, social conscience songs anymore. We all know that. The grey cloud has lifted and they look and act as if an iron chain has been lifted from their throats. They're skanking it up with lots of cover versions these days and, consequently, they're in the throes of an animated regeneration!

The new set works very well because their recent songs act as colourful threads interwoven amongst their old material. Their landscape has become three-dimensional. Now that there is a healthy amount of uptempo counterpoint in their show, a new life has been initiated.

Nevertheless, I was disappointed by 'One In Ten' — it sounded lacklustre and flagged at the seams — but 'Don't Let It Pass You By' and 'Guilty' retained their power and politics. New songs 'Keep On Moving', 'Cherry Oh Baby', 'Sweet Sensation', 'Johnny Too Bad' and 'Madame Medusa' range from sweet lover's rock to pushy ska to party toasting. In fact, one of the best parts of the performance was watching the audience enjoy Astro's toasting. Progress. UB40 have probably done more for black music in our divided musical society in Britain than anyone else.

The lead vocals are mainly taken by Astro and Ali. Astro plays the expansive crowd pleaser to Ali's backseat neutrality. On the vocal side, they make a good alternating couple, Campbell's whining almost whinging voice cutting the emotions while Astro's bold enthusiasm enlivens the house. Another fine balance.

Basically, UB40 are a super-sharp, no shit band. They are both stimulating and ordinary. They haven't got a front and they don't need one. What more can I say? I really enjoyed myself. What's more, I didn't have to question the morality of the enjoyment. What a relief!

ROSE ROUSE

**UNDER 2 FLAGS/ FLESH FOR LULU/ THE KNIVES**  
Brixton Ritz

THE SEEDY cinema surroundings of Brixton's Ritz are perfectly suited to tonight's bands, still tentative as genuine alternatives yet fierce in their determination and ragged style.

The Knives are merely Brigandage having cruelly ejected their charismatic singer Michelle, only to replace her with a demented

wailing, dancing dervish who looks and acts like Andi Sex Gang's elder (but definitely not smarter) brother. The rest of the band are muscular and energetic, but lack style and cohesion. They also have song titles like 'Eldorado'.

It's too soon to judge the Knives, but seeing them again in 1983 would also be too soon.

Whereas *Flesh For Lulu* — you just can't escape the buggers. They turn up on virtually every bill, and they're usually more than welcome additions. Tonight certainly didn't see them at their most vital, their most

intriguing or even their most perplexing.

But... for some unfathomable reason, I still enjoy them immensely. Perhaps they're too easy to compare (unfavourably) with the Velvet Underground and their live sound is often far too distorted for comfort, but they have the impish arrogance to delight and tantalise. On another night, they'll succeed.

After a short interval, the stage was stormed by five people in a hurry. Under 2 Flags have a sharp, piercing determination that occasionally gets submerged under a barrage of guitar

flurries, but whatever they call that noise they make, it's sometimes a wonderful thing.

It's full of speed, melody, spirit and sheer exuberance which tends to make the *Flags* flutter too much, getting carried away with their own excitement. Vocalist Gavin moves like a man possessed: indeed he is, with talent, a strong voice and a dominating presence. On his broad shoulders, Under 2 Flags are headed for the top — once they refine that messy urgency into a fiery composure.

JOHNNY WALLER

**THE LORDS OF THE NEW CHURCH/ CROWN OF THORNS**  
Manchester

IT'S BEEN over a year since I first (and last) saw Crown Of Thorns, and their psychedelic waffling has acquired a more urgent, harder edge. The keyboards have developed a harsher tone, mixing energetically with the guitars instead of overpowering them with wishy-washy waves.

'Wide Eyed Youth' was a driving anthem, heads held high while bright eyes stared into image-seeking nonconformity. 'Kingdom Come' came on cue, lifting the masses to a universal throng. Not bad for a thorny warm-up set.

The Metro is fast becoming a major venue for medium-sized bands. Too big and comfortable for a poky club and small enough to retain an atmosphere of personal contact: The Lords Massacre Manchester's Metro.

Stiv's stalwarts took a bedraggled crowd of positive punksters by their scruffy necks and shook them into a hyper-energised, babbling



STIV BATORS: Francis Rossi, watch out!

mob left foaming at their collective mouths. Shipshape and sea-worthy, the New Church is riding an electric storm of brash, boisterous battleground music.

Enough to de-frock an entire cathedral full of clergymen, this is a subversive sermon of orgiastic self-adulation. As Bator lunges, crawls, falls, jumps, poses, lies, kneels, stands, sits and squirms

through a catalogue of pleasure and pain, the songs blast cannon-like into an ensuing apocalypse (now).

'We're heavy metal; we're the new Status Quo,' he proclaimed. We'll leave that one to Big Country, lads, but you've got a point. Smash your skull, bash your brains and hit your head for the true heavy, heavy sound of streets and sidewalks, crammed with cars and

packed with people. Looking disappointingly healthy, Brian James cranks up that guitar and sends it on a soaraway rocket launch, hurtling around the hall like a demonic bluebottle acting out its dramatic death scene. Nicky Turner beats war drums like the original native, while Dave Tregunna keeps in step looking as drowned as the proverbial rat.

Guest keyboards do much to enhance the noise, NOISE N-O-I-S-E, even adding subtlety on 'Dance With Me' and the lighter side of the 'Sacred' LP. Powerful vocals and haunting images combine to elevate the songs into concise classix, stirring melodramas of filmic fantasy fodder as well as social statements of careful consideration.

Not simply doyens of distaste and degradation, they fly an optimistic flag, fronted by fashionable threads, but backed with an individual spirit and a self-esteemed originality. No imitators come close to catching the essence of the Laudable Lambast. Bang that drum and light that fire — the siege is about to begin!

DAVE ROBERTS

Eye And Eye

# MENTAL HEALTH



HANOI'S ANDY McCoy confronts Drango Slang's fan in audience showdown

## ENDGAMES Glasgow

HAVING SIGNED Scottish funksters Endgames about six months ago, Virgin Records finally decided recently that it might be worth telling someone about it, and thus a little party of hacks found themselves getting the no-expense-spared treatment the other weekend when the band played Strathclyde University, a favourite local gig.

I first saw them at the Venue about two years ago. They showed promise then, combining good tunes with bright, lively delivery and

body-blow beat. Two years later, they have tightened up immeasurably, oozing confidence and professionalism.

They've changed in other ways too, adding a girl backing vocalist and doing a trade-in for two new keyboard players and a drummer. But perhaps the biggest change of all is in the replacement, for most of their songs, of vocalist big Davy Rudden's bass guitar with chunky, gutsy bass synth lines which add immeasurably to the drive of their playing and unashamedly dominate their overall sound.

This is both a good thing and

a bad thing. It's a good thing, inasmuch as it gives their material a stronger — and very contemporary — identity. It's a bad thing insofar as occasionally this bass syntherama tended to swamp the structure of the songs to the point where I was inclined to give up listening to the vocal lines. And when these did cut through, they did so with a wiff of distinct ordinariness in comparison with the rest of what was going on.

Their new single, 'Love Cares', which got a double airing along with a couple of other numbers (this band tends to take the term 'encore'

literally when playing to their local following) was typical of this in that it was memorable more for its impressive delivery — Rudden strutting about the stage like a mutant Phil Oakey — than for its actual melody.

Endgames undoubtedly still have great promise. In the two years of apparently languishing with Phonogram, they've certainly got their act together. But they need to put more into their toons, otherwise they'll be stuck in the embarrassing position of looking and sounding like they ought to be a singles band, without delivering the goods.

TONY MITCHELL

## FREUR London LSE

THIS IS one peculiar band.

The name: born as a squiggle, badly battered by critical (over) reaction to what was simply a bit of fun and matured to the marginally less silly monicker of Freur, pronounced as you'd expect but God knows why.

The image: take Eno off the cover of the first Roxy album. Fiddle about with hair just a smidgin and daub clothes with as many garish, incongruous colours as possible. Multiply by four and add some toothy grins. Stick in a powerful (ex-Electric Bluebirds) drummer.

The stage presentation: many keyboards, a pole which makes inexplicably emotive noises, a backdrop of flickering TV screens, some of which depict the group and some of which don't. Frontstage we have a singer with a guitar who, if you closed your eyes, could be John Martyn but who if you open your eyes is a man with jet-black crimped hair and ludicrously shiny red trousers. Also involved in this scenario are backing tapes, a receptive audience and a clutch of electronic soul songs (which is not a contradiction in terms).

The surprise: these songs, for the most part, are wonderful, moving and poignant. "We don't believe you. Give us an example." "OK, 'DootDoot'." "Come off it, how can two words like that move anything but a traffic jam?"

The beauty of the song is an accumulative process. A divine melody, layers and layers of synth-full but not sinful sound, a lyrical concept that works through its pure simplicity, and a general ambience of melancholy that pervades and persuades. A subtle piece of understated pathos in the same way as 'Ti Na Na' by Huang Chung was.

They also played their other singles, the complex 'Matters Of The Heart' and the

## HANOI ROCKS/NEWTOWN NEUROTICS/ DRANGO SLANG St Albans

AND SO, gentle reader, to St Albans where it's refreshing to find a venue where punters are treated like human beings, where the stewards actually seem to remember who's paying their wages.

A hotch-potch of teenage fashions with a (non-gumbie) punky backbone, the motley melting-pot audience received the opening act of Mr Garrie J Lammin's Drango Slang with muted fascination.

Ex-punk, ex-mod, ex-rucker, ex-Rooster, almost ex-Garrie Lammin, the Hulk-like Big Gal now ponces, pouts and struts the stage certain in the monumentally misconceived conviction that he looks like Rod Stewart. He looks more like a docker in drag, a navy in a negligée.

Behind him the Slang gang churn out competent copies of early Seventies Faces/Stones R&B, totally bereft of imagination or inspiration. "They're a good pub rock band," commented Hanoi's Razzle enthusiastically, simultaneously praising and condemning them in one breath.

It's Gal my heart goes out to. So much does he need to be a star, so hard does he fight his losing battle against reality, that now his enthusiasm's turned into desperation. He's driving on empty, and he'll never let it sink in that he was at his best with the prime punk of early Sparrer, not playing a narcissistic neanderthal nancy, the nondescript necrophiliac he's become.

While in this firm but fair, frank and fearless frame of mind, let's rush on to the more earnest yearning noise of the Neurotics, and let it first be said that they've got more braincells than all these 'punk' bands than *Melody Maker* invites you to 'catch' (as if they were herpes or something) put together.

What they lack is a grasp of tactics. On such occasions, supports should conspire to hit hard and fast with guerilla cunning.

The Neurotics have crafted a (clenched) fistful of fiery classics, prime passionate upper cuts of memorable radical rock. And yet, for some reason, they chose to leave half of them out of the set. The meandering intro lost interest from the off, the middle of the set was padded out with robustly average oeuvres, and when a grim Steve started sermonising between songs, I scouted round for Paul Weller for comic relief.

Where were 'Mindless Violence' and 'No Sanctuary'? Where was their sense of pacing and occasion?

The next six months will be crucial for the Neurotics. They've had the press, they've produced the goods on vinyl (if not entirely on the LP). And now they've gotta prove it in front of virgin crowds if they're ever gonna burst out of the indie chart ghetto.

The future for Hanoi Rocks seems more certain. Despite throbbing hangovers and rampant flu bugs, the Scandinavian sluts were a sleazy sensation. While Drango copy the Stones' formula, the Rocks are flushed with their early spirit.

Mike Monroe's the swan to Lammin's duckling, the bastardson of Marilyn and David Johanssen. There's nothing forced about his stage pirouettes, they're as natural as the pure r'n'r (part Berry, part NY Dolls, part Clash, part Alice Cooper) that pours out of the band, their delicious, defiantly sexual noise.

They're arrogant and outrageously ambiguous, colourful, tuneful, exciting and aggressive, with their feet in '54 and their eyes on '84 hegemony. They're everything that was ever good about r'n'r and they will be MEGA! My only regret was they didn't go on all night.

Instead, we made do with twelve slices of insanely infectious flash and trash, ranging from the dirty banshee blues of 'Taxi Driver' to the terrace toe-tapping of 'Mental Beat', through numbers that raunch, plead, drawl or go at it full belt like the mean power pumping of 'Tragedy'.

The new songs are blinding, sleazier than a Soho sauna, while the set closing 'I Feel Alright', a massively powerful punky rendition of the Stooges' claim to fame, says more about their intentions than the make-up ever could.

The encores are similarly instructive: Cooper's 'Under My Wheels' and Razzle on vocals for 'Blitzkrieg Bop' with its inevitable stage invasion.

"And the only explanation is that/ There is no protection/ Against the mental beat..."

GARRY BUSHELL

irresistibly catchy 'Runaway'. Freur's music has the happy knack of conveying atmospheres and nuances with an easy grace. If they were Simple Minds, they'd be worshipped.

The moral: look beyond appearances just this once. Or: why don't we doot in the road?

CHRIS ROBERTS

## RENT BOYS INC London Burn It Down Ballroom

CANADA, I should imagine, does not hold Rent Boys Inc particularly dear to its heart, despite their being natives of that country. The meagre crowd which populated the superb Burn It Down Ballroom tonight must, however, be under no misapprehension as to their monstrous ability and the intrinsic, tempestuous genius which was here displayed.

A Rent Boys Inc show is no casual proposition. Some watchers stood rooted to the spot, others attempted to dance to rhythms which mutated at superhuman speed, songs which melted and reformed in a few flashing seconds. Probably only those who writhed and screamed on the carpet with vocalist Woolly grasped the full significance of the entire experience.

This is livid music: a pulsating, twisting mass of high-velocity nightmare melodies built on a base of

drums/bass/percussion and dominated by the squealing sax of Howiard Zephyr.

Identification of songs was not easy — although 'Prester John' and 'Insects' were spatted, suspended momentarily in the hellbound stampede of sound — and, in retrospect, largely unnecessary.

More striking than titles, more memorable and more communicative than lyrics, are the images that have remained branded on my brain for days afterwards: the stark picture of a trouserless and uncaring Woolly crouching squat before the stage, a long, primal scream emanating from his throat, his face contorted into an expression utterly unsettling and certainly unrehearsed.

Such are Rent Boys Inc. Their music is faultless and of startling depth, a carefully channelled, apoplectic power. Their selves are wild things; throwing one hundred percent of their being at us, cramming it all in, boiling themselves dry within forty minutes or so and bellowing full-throated their demand that we listen, watch and feel. And that we do all intently and intensely.

Rent Boys Inc, seemingly, are totally lacking in pretension and totally gifted and totally brilliant. They may never be household names or public property. They may never be massive, but right now they are — massively important.

ROBIN GIBSON

GIRLSCHOOL  
ROCK GODDESS  
ROBERT PLANT  
HEAVY PETTIN'  
JUDIE TZUKE  
SAGA

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By Susanne Garrett and Dee Pilgrim. For free listing, write early to Sounds at 40 Long Acre, London WC2, or phone 01-836 0142. This gig guide can be viewed on Prestel, frame \*51423#

# night shift

**AFTER A lengthy absence, PIL are back to start their British tour with dates at Brighton Top Rank (Wednesday), Reading University (Saturday), St Austell Cornwall Coliseum (Sunday) and Bristol Studio (Tuesday).**

**AND RIGHT by your side are the Eurythmics, (Annie Lennox pictured on this page), breezing in to Nottingham Royal Concert Hall (Thursday), Newcastle-Upon-Tyne City Hall (Friday), Manchester Apollo (Sunday) and Liverpool Royal Court Theatre (Monday).**

**LASTLY, GRAND old man of rock and pop, the seemingly indestructible Cliff Richard, plays five nights at London Victoria Apollo this week (Thursday, Friday, Saturday, Monday and Tuesday).**



## WEDNESDAY 2nd

ALCONBURY, USAF Base, (52131), Trux  
BARNESLEY, White Hart, (82683), Engine  
BIRMINGHAM, Hummingbird, (021 236 1297), Chief  
Ebenezer Obey  
\*BRADFORD, University, (33466), Elvis Costello  
BRADFORD, Wheatshaf, (724163), Redeye  
BRIGHTON, Centre, (203131), The Shadows  
\*BRIGHTON, Top Rank, (732627), PIL  
COVENTRY, Warwick University, (417220), Lorna  
Campbell Trio  
DERBY, Chamailles Wine Bar, (364766), A  
Conversation  
DERBY, Gossips, (32543), Dalry And The  
Chaperones  
\*DUNDEE, Dance Factory, Icicle Works/Billy Bragg  
DUNSTABLE, Wheatshaf, (62571), Dealer  
GUILDFORD, Royal, (75173), Longpig  
HITCHIN, Regal, (54332), Tobruk/Dumpy's Rusty  
Nuts  
\*KEELE, University, (625411), Steve Hackett  
LANCASTER, University, (65021), Passionate  
Friends  
LEAMINGTON SPA, Hintons, (25952), Dream  
Sequence  
\*LEEDS, Brannigans, (446985), Riot Squad/Skeptix/  
Mau Maus/Dead Mans Shadow  
LEEDS, University, (39071), John Cooper Clarke  
LEICESTER, De Montfort Hall, (27632), Shakin'  
Stevens  
\*LIVERPOOL, Venue, (051 709 6755), King Kurt  
LONDON, Albany Empire, Deptford, (01-691  
3333), Greatest Show On Legs/Missing Airmen  
LONDON, Bell, Pentonville Road, (01-837 5617),  
Isis/Phoenix  
LONDON, Bloomsbury Theatre, Gordon Street, (01-  
387 9629), Mike Gibbs Band  
LONDON, Broadway, Clarendon, Hammersmith (01-  
631 5221), Montellas/Paragraph III/Ideals  
LONDON, Dingwalls, Camden Lock, (01-367 4967),  
Dr John/Diz And The Doormen  
LONDON, Greyhound, Fulham Palace Road, (01-385  
0526), Action Pact/Newtown Neurotics/Animal  
Farm  
LONDON, Hammersmith Odeon, (01-748 4081),  
Johnny Winter  
LONDON, King's Head, Fulham, (01-736 1473),  
Johnny Pinko  
LONDON, New Golden Lion, Fulham, (01-385 3942),  
Micky Gee And The Skittles/Accra  
LONDON, Pegasus, Green Lanes, Stoke Newington,  
(01-226 5930), Poor Boys  
LONDON, Palace Theatre, Dukes Road, (01-387  
0031), Grand Union  
LONDON, Rock Garden, Covent Garden, (01-240  
3961), Suede Crocodiles  
LONDON, Royal Veterinary College, Royal College  
St, (01-837 2898), The Websters  
LONDON, Tunnel, Mitre, Greenwich, (01-858 0895),  
Eat The Bear/Academic Hamiltons  
\*MANCHESTER, Fagin's, (061 236 0265), The  
Fleshstones  
MARKET HARBOUROUGH, Cherry Tree, (63618),  
Capt Birdseye And His Almost Legendary Cod  
Fish Fingers  
MIDDLESBROUGH, Teesside Polytechnic, (245589),  
Aqua Velvas  
NEWCASTLE-UPON-TYNE, City Hall, (320007),  
Michael Schenker Group  
NEWCASTLE-UPON-TYNE, Cooperage, (328286),  
Haze  
\*POOLE, Arts Centre, (70521), Wham!  
PORTSMOUTH, Salutation, (820015), Bullitproof  
PORTSMOUTH, Waterlooville Football club, Sam  
Lords Castle, (3867), The Cage  
READING Hexagon, (56215), The Supremes  
ST AUSTELL, Cornwall, Coliseum, (4261), Gary  
Numan  
\*SHEFFIELD, City Hall, (735295), Eurythmics  
SHEFFIELD, Leadmill, (754500), Lacondo  
SHEFFIELD, University, (24076), Bernie Torme  
SOUTHPORT, Thackeray's, (37891), Bootles  
STEVENAGE, Gordon Craig Theatre, (66291),  
Albion Band  
SUNDERLAND, Mayfair, (843827), Musical Youth  
SWINDON, Level 3, (34238), UK Subs  
\*TUNBRIDGE WELLS, Assembly Rooms, (30613),  
The Enid  
WINGHAM WELL, Eight Bells, (679), English  
Rogues

\*ABERYSTWYTH, University, (4242), Danse Society  
BARNSTAPLE, Queen's Hall, (3239), Gordon Giltrap  
\*BIRMINGHAM, Odeon, (021 643 5403), Dio/  
Waysted  
BRENTFORD, Red Lion, (01-560 6181), Mungo Jerry  
\*BRISTOL, Polytechnic, (656261), Farmers Boys  
CALDICOTE, The Bell, Verdick/Suicide Tapes  
CAMBRIDGE, Man On The Moon, (350610), Su Lyn  
Band  
CANTERBURY, Kent University, (64724), ARIWA  
Records Possee  
CARDIFF, Lion's Den, Great Western Hotel, Ceffyl  
Iren  
\*CARDIFF, New Ocean Rooms, King Kurt  
CARDIFF, University Union, (4396421), Lindisfarne  
CHERITON, White Lion Hotel, (59953), Playing By  
Numbers  
CORBY, Rafters, Capt Birdseye And His Almost  
Legendary Cod Fish Fingers  
COVENTRY, General Wolfe, (88402), Bloomsbury  
Set  
COVENTRY, Warwick University, (417220), Gary  
Byrd And The GB Experience/Mr Rons  
\*CRAWLEY, Leisure Centre, (37431), Wham!  
DARLINGTON, Rumours, (468071), Haze  
DEWSBURY, Black Tulip, (461930), Centurion  
FETCHAM, Riverside Club, (375713), English  
Rogues  
GATESHEAD, Honeysuckle, (781273), Phantoms Of  
The Underground/New Kicks  
\*GLASGOW, Henry Afrikas, (041 221 6111), Icicle  
Works/Billy Bragg  
\*GLASGOW, Nitemoves, (041 332 5883), The  
Fleshstones  
GLOUCESTER, Leisure Centre, (39498), Gary  
Numan  
GREENOCK, Victorian Carriage, (25456), Dagaband  
\*HASTINGS, Downtown Saturdays, (420090), Sex  
Gang Children  
HENLEY, Five Horseshoes, (4881), Fair Exchange  
HEREFORD, Market Tavern, (56325), Budgie  
LEEDS, Cosmo Club, Bernie Torme  
LEEDS, Warehouse, (468287), Pleasure And The  
Beast  
LETCHEWORTH, Leisure Centre, (79311), Gothique  
LONDON, Ad Lib, Kensington, Russell Gardens,  
(01-603 3245), Curious Race/Model Trains  
LONDON, Apollo, Victoria, (01-437 2663), Cliff  
Richard  
LONDON, Battersea Arts Centre, Lavender Hill, (01-  
223 5356), Memphis Slim  
LONDON, Castle, Finchley, (01-455 3501), Mercedes  
LONDON, Dingwalls, Camden Lock, (01-267 4967),  
Don Carlos  
LONDON, Dominion, Tottenham Court Road, (01-  
580 9562), Philip Glass  
LONDON, Dublin Castle, Camden, (01-485 1773),  
Little Sister  
LONDON, Embassy, Old Bond Street, (01-499 5974),  
Come Dancing  
LONDON, Fridge, Brixton, (01-737 1477), Seconds  
Of Pleasure  
LONDON, Greyhound, Fulham Palace Road, (01-385  
0526), Naked Lunch/It's A Tightrope  
LONDON, Hope And Anchor, Upper Street,  
Islington, (01-359 4510), Si Si Cremola  
LONDON, King's Head, Fulham, (01-736 1473),  
Career In Commerce/The Chase  
LONDON, King's Head, Woolwich, Famous Five  
LONDON, Marquee, Wardour Street, (01-437 6603),  
Spider  
LONDON, Musicians Collective, Gloucester Avenue,  
(01-722 0456), Phil Minton/Roger Turner/Keith  
Rowe  
LONDON, New Golden Lion, Fulham, (01-385 3942),  
Chevalier Brothers/The Building  
LONDON, Old Tiger's Head, Lee Green, Seducer  
\*LONDON, 100 Club, Oxford Street, (01-636 0933),  
Varukers/Partisans/Enemy/Devoids  
LONDON, Orgasm Club, Gossips, Dean Street, (01-  
437 4484), Stingrays  
LONDON, Paradise Garage, Loampit Vale,  
Lewisham, (01-852 1385), Suzy Van Pink/Beat The  
Drum  
LONDON, Pegasus, Green Lanes, Stoke Newington,  
(01-226 5930), Cayenne  
LONDON, Palace Theatre, Dukes Road, (01-387  
0031), Grand Union  
LONDON, Rock Garden, Covent Garden, (01-240  
3961), Indians In Moscow  
LONDON, Swan, Broadway, (01-487 3440),  
Christine Elerbeck/Simon Fanshawe/Jenny  
Lecoat  
LONDON, Tramshed, Woolwich, (01-855 3371),  
Liaison  
LONDON, Tunnel, Mitre, Greenwich, (01-858 0895),  
Capitol Band For '84  
LONDON, Venue, Victoria, (01-828 9441), Dirty  
Strangers/We're Only Human  
\*LONDON, Wag Club, Wardour Street, (01-437  
5534), Jane County  
\*MANCHESTER, Apollo, (061 273 1112), Nick  
Heyward/The Suede Crocodiles  
MANCHESTER, Ardri Ballroom, (061 226 4685),  
Linkmen

MIDDLESBROUGH, Town Hall, (245432), Michael  
Schenker Group  
\*NEWCASTLE-UPON-TYNE, University, (328402),  
Steve Hackett  
\*NOTTINGHAM, Palais, (51075), Redskins/Mekons/  
Seething Wells/Little Brother/Humanity  
\*NOTTINGHAM, Royal Concert Hall, (42328),  
Eurythmics  
OXFORD, Apollo, (44544), Shakin' Stevens  
OXFORD, Pennyfarthing, (246007), Springheel Jack  
PETERBOROUGH, Postillion, Fair Warning  
POOLE, Arts Centre, (70521), PIL  
READING, Target, (585887), Larry Miller  
ST AUSTELL, Cornwall Coliseum, (4261), Hot  
Chocolate  
ST HELENS, Royal Raven, (22509), Slyfox  
SANDOWN, (Isle Of Wight), Pier Pavilion,  
Supremes  
SHEFFIELD, Leadmill, (754500), Nick Toczek/Three  
Johns/To Be Continued  
SHEFFIELD, Limit, (730940), Dillinger  
SLOUGH, Studio One, Johnny Cranmer  
\*SOUTHAMPTON, Guildhall, (32601), The Enid/IQ  
SOUTHPORT, Thackerays, (37891), Scott Wilson  
UPPER HEYFORD, USAF Base, (2331), Trux  
WATFORD, Verulam Arms, (21035), Takeaway  
WOLVERHAMPTON, Woodhayes, (732413), Sub  
Zero  
WORCESTER, Waterside, (27719), Plantagenet

## FRIDAY 4th

ABERDEEN, University, (26706), Cherry Boys  
ALFRETON, Riddings Queens Head, (833007), Harry  
And The Atoms  
BANBURY, Football Club, (3862), Red Texas  
\*BANGOR, University, (53709), It's Material  
BIRKENHEAD, Glenda Jackson, Experimental  
Gardens  
\*BIRMINGHAM, Fighting Cocks, (021 449 2554),  
Flesh For Lulu/Nomads  
BIRMINGHAM, Odeon, (021 643 6101), Nick  
Heyward/Suede Crocodiles  
\*BIRMINGHAM, Polytechnic, (021 236-3969),  
Danse Society  
BIRMINGHAM, Tin Can Club, (021 693 6958), East  
Orange/Mr Rons  
BLACKBURN, Regent, (50839), Ik  
BOURNEMOUTH, Midnight Express, (26444), Chas  
Jankel  
BRENTFORD, Red Lion, (01-560 6181), Mickey Jupp  
BRISTOL, Trinity Hall, (684412), Parole Brothers/  
Lozenges Review/Violent Blue  
\*CARDIFF, St David's Hall, (426111), Dio/Waysted  
CARDIFF, University Union, (396421), Shark Taboo  
CARLISLE, Creeps, Dagaband  
COVENTRY, General Wolfe, (88402), Bernie Torme  
CROYDON, Star, (01-684 1360), Buddy Curtis And  
The Grasshoppers  
DUBLIN, TV Club, (753815), Dillinger  
\*DUDLEY, JB's, (53597), Fleshstones  
EDINBURGH, Art College, (031 229 9311), The Story  
So Far  
EDINBURGH, Napier College, Sighthill Union, (031  
447 7070), Paris/Line  
\*EDINBURGH, Queen's Hall, (031 668 2117), Steve  
Hackett  
\*EDINBURGH, University, (031 667 1011), Icicle  
Works/Billy Bragg  
\*FELTHAM, Football Club, (01-751 2807), Serious  
Drinking/Satellites  
GATESHEAD, Honeysuckle, (781273), Task Force  
GLASGOW, Queen Margaret Hall, (041 334 1565),  
Black Roots  
\*GLOUCESTER, Bristol Hotel, (28232), The Crack  
GRAVESEND, Red Lion, (66127), Dumpy's Rusty  
Nuts  
GREAT YARMOUTH, Big Apple, (651489), Tutch  
GUILDFORD, Civic Hall, (67314), Gary Numan  
GUILDFORD, Surrey University, (71281), John  
Martyn  
HEREFORD, Market Tavern, (56325), John Otway/  
Trouble At No. 12  
HERTFORD, Woolpack, (53766), Omega  
ILFORD, Cranbrook, (01-554 8659), Steve Boyce  
Band  
INVERKEITHING, Ex-Servicemens Club, (413575),  
Back Street Kid  
KETTERING, George Hotel, Capt Birdseye And His  
Almost Legendary Cod Fish Fingers  
\*LEEDS, University, (39071), Wham!  
LEICESTER, De Montfort Hall, (27632), The  
Shadows  
LIVERPOOL, University, (051 709 4744), Ex Post  
Facto/Bamboo Fringe  
LONDON, Ad Lib, Kensington, Russell Gardens,  
(01-603 3245), Ah Leu Cha/Olympia Smiles  
LONDON, Albany Empire, (01-691 3333), Dr John/  
Diz And The Doormen  
LONDON, Apollo, Victoria, (01-437 2663), Cliff  
Richard  
LONDON, Broadway, Clarendon, (01-631 5221), The

Cannibals/Wolf Hounds  
LONDON, Bush Hotel, Shepherds Bush, (01-740  
0501), Dinah Livingstone/Pauline Melville/Rent  
Party  
\*LONDON, Castle, Finchley, (01-455 3501), Dead  
Man's Shadow  
LONDON, Chat's Place, Brooksbys Walk,  
Homerton, Chickenshock  
LONDON, Clinker, Metropolitan, Liberated Sound  
Octet/Esro Band  
LONDON, Dingwalls, Camden Lock, (01-267 4967),  
Danny And The Nogoodniks/Yes Let's  
LONDON, Dominion Theatre, (01-580 9562), Philip  
Glass  
LONDON, Dublin Castle, Camden, (01-485 1773),  
Chevalier Brothers  
LONDON, Embassy, Old Bond Street, (01-499 5974),  
White Summer  
LONDON, Engineers Social Club, Deptford, (01-487  
3440), Jenny Lecoat/Christine Elerbeck  
\*LONDON, Fridge, Brixton, (01-737 1477), Orson  
Family/Repulsion  
LONDON, Green Gate, Bethnal Green, Sanctus  
LONDON, Greyhound, Fulham Palace Road, (01-385  
0526), Hollywood Killers/Mick Greenwood Band  
LONDON, Half Moon, Herne Hill, (01-274 2733),  
Era/Model Trains  
LONDON, Hammersmith Odeon, (01-748 4081),  
Brass Construction  
LONDON, Imperial College, South Kensington, (01-  
589 5111), Sad Among Strangers  
LONDON, Irish Centre, Murray Street, (01-267  
7496), Pogue Mahone/Shillelagh Sisters (Benefit  
For Irish Centre Welfare Fund)  
LONDON, King's College, Strand, (01-836 7132),  
John Cooper Clarke  
LONDON, King's Head, Fulham, (01-736 1473),  
Rockabilly Rockets  
LONDON, Marquee, Wardour Street, (01-437 6603),  
Twelfth Night  
LONDON, Middlesex Polytechnic, Tottenham, (01-  
368 9841), Farmers Boys  
LONDON, Musicians Collective, Gloucester Avenue,  
(01-722 0456), SME  
LONDON, New Golden Lion, Fulham, (01-385 3942),  
Dirty Nights/Geisha Girls  
LONDON, New Merlin's Cave, Margery Street, (01-  
837 2097), Highroller  
LONDON, Old White Horse, Brixton, (01-487 3440),  
Janice Perry/Spare Tyre/Mark Miwardz/See You  
In Vegas  
LONDON, Pegasus, Green Lanes, Stoke Newington,  
(01-226 5930), Juice On The Loose  
LONDON, Place Theatre, Dukes Road, (01-387  
0031), Grand Union  
LONDON, Ruskin Arms, East Ham, (01-472 0377),  
Desolation Angels  
LONDON, Sheraton Skyline Hotel, Heathrow, (01-  
759 2535), Hank Wangford Band  
LONDON, South Bank Polytechnic, (01-261 1525),  
Fear Of Falling  
LONDON, Spurs, Roundway, (01-808 4773),  
Reactors  
LONDON, Tottenham Municipal Hall, (01-809 0911),  
Republic/Richard And The Shady Girls  
LONDON, Tunnel, Mitre, Greenwich, (01-858 0895),  
Major Setback Band/Special Brew  
LONDON, University Of London Union, Malet  
Street, (01-580 9551), Farenji Warriors  
\*MANCHESTER, Prestwich Mental Hospital, Clifton  
House, Psychic TV  
MELBOURN, Sports And Social Club, (61010),  
Rendezvous  
\*NEWCASTLE-UPON-TYNE, City Hall, (320007),  
Eurythmics  
NEWTOWN, Treowen, Subversives/Bronte Sisters/  
Yr Anhrefn  
OXFORD, Pennyfarthing, (246007), Jackie Lynton  
PETERBOROUGH, Rutland Angler, Centurion  
PORTSMOUTH, Crystal Rooms, Fratton, Ad  
Nauseum/Empti-Fish/Fast Bern And The  
Reactors/Only Cure For VD/The Scream  
\*RAYLEIGH, Crocs, (770003), Sex Gang Children  
\*ST ALBANS, City Hall, (64511), The Enid  
ST AUSTELL, Cornwall Coliseum, (4261), Hot  
Chocolate  
ST HELENS, Royal Raven, (22509), Original Sin  
SHUTTLEWORTH, College Of Agriculture, (441),  
Tranzista  
SOUTHPORT, Thackeray's, (37891), Snapps  
STOCKPORT, College, (061 480 7331), A Witness  
SUNDERLAND, Mayfair, (657568), Haze  
TADCASTER, Forge, Sapphire  
TAUNTON, Bell Inn, Bishops Lydeard, (432213),  
Avenue  
TONBRIDGE, Angel Centre, (359966), One Burning  
Heart  
WALLASEY, Leasowe Castle, (051 638 2435), Albion  
Band  
WEST DRAYTON, Anglers Retreat, (42573), Jeep  
WOKINGHAM, Perry's Country Club, Hollow  
Expressions  
WORDSLEY, Nag's Head, (77022), Sub Zero  
WORTHING, Assembly Hall, (202221), Gordon  
Giltrap  
WREXHAM, Rhosddu Community Centre, (840295),  
Public Cruelty/Catch 22/What Was That/Black  
Death/DBM  
YORK, University, (412328), Lindisfarne

## SATURDAY 5th

ASHTON-UNDER-LYME, Spread Eagle, (061 330  
5732), Judizire  
\*AYLESBURY, Friars, (88948), The Alarm  
BARNESLEY, Wombswell Reform Club, Seventh Son  
BIRMINGHAM, Fighting Cocks, (021 449 2554),  
Certain Circles/Screaming Circus  
\*BIRMINGHAM, Mermaid, (021 772 0217), King  
Kurt  
BIRMINGHAM, University, Guildhall, (021 472  
1841), Afrikan Star  
BLACKBURN, regent, (50839), IK  
BRENTFORD, Red Lion, (01-560 6181), Fast Buck  
\*BRIGHTON, Escape Club, Strawberry Switchblade  
BURY, Derby Hall, (061 761 7107), Albion Band

## THURSDAY 3rd

ABERDEEN, Robert Gordon Institute, (646346),  
Black Roots

Continues page 49

**SILVER JUBILEE**  
**1958 - 1983**  
**marquee**  
 90 WARDOUR ST W1 01-4376603

OPEN EVERY NIGHT 7.00 pm-11.00 pm  
 REDUCED ADMISSION FOR STUDENTS,  
 SOCIAL SECURITY CARD HOLDERS AND MEMBERS

Thur 3rd Nov <b>SPIDER</b> Geddes Axe & Jerry Floyd Adm £3	Tues 8th Nov <b>MAMAS BOYS</b> Adm £3
Fri 4th & Sat 5th Nov Special live recording <b>TWELFTH NIGHT</b> Plus support & Jerry Floyd Adm £3	Wed 9th Nov <b>HEAVY PETTIN'</b> Plus support & Jerry Floyd Adm £2.50
Sun 6th & Mon 7th Nov Welcome Return of <b>BERNIE TORME</b> Plus support & Jerry Floyd Adm £3	Thur 10th Nov <b>APOCALYPSE</b> The Stylee & Jerry Floyd Adm £2

ADVANCE TICKETS ARE AVAILABLE FOR CERTAIN SHOWS - TO MEMBERS ONLY

**FRARS** At the Maxwell Hall  
**AYLESBURY**  
 SATURDAY NOVEMBER 5th, 7.30pm  
**THE ALARM**  
 + FLESH FOR LULU + PERFECT CRIME  
 + THE CLIMB + BASTA ROC

TICKETS £3.00 AVAILABLE FROM EARTH RECORDS AYLESBURY, SCORPION RECORDS HIGH WYCOMBE, RECORD CITY LUTON, FL MOORE DUNSTABLE, BUZZARD RECORDS LEIGHTON BUZZARD, OLD TOWN RECORDS HEMEL HEMPSTEAD, MUSIC MARKET OXFORD & BICESTER, HI-VU BUCKINGHAM, HAPPY DAYS BANBURY OR 3.00 AT DOOR ON NIGHT IF AVAILABLE. RESERVATIONS PHONE AYLESBURY 8456888346.

EARLY APPLICATION ADVISED TO AVOID DISAPPOINTMENT

**Venue**  
 160-162 Victoria Street  
 London SW1E 5LB  
 Tel: 834 5882  
 Tickets available at: Keith Prowse, LTB, Premier, Stargreen,  
 Or from the Venue Box Office 01-834 5882  
 Between 12 noon-5.30 pm or on the night

Doors open at 8pm  
 Main band on at 9.30pm

Thursday 3rd November Rock 'n' Roll Nite with <b>DIRTY STRANGERS</b> + We're Only Human £3.00	Monday 7th November <b>MODERN ENGLISH</b> <b>THE CHAMELEONS</b> + Nyam Nyam £3.00
Tuesday 8th November <b>AUTO DE FE</b> Special Guest on Bass PHIL LYNOTT + The Call £3.50	Wednesday 9th November <b>CHAS JANKEL</b> + The Johnny Funk Band Charlie Charles, Norman Watt-Roy, Robbie Taylor, Janie Romer, Mel Lewis + Rebel Blues Rockers £3.50
Thursday 10th November <b>RICHARD THOMPSON</b> <b>BAND</b> + Billy Bragg £3.50	Monday 14th November <b>KURTIS BLOW</b> + Cloud 9 £3.50
Tuesday 15th November <b>JUNIOR WALKER</b> And The All Stars £3.50	Monday 21st November <b>LINDISFARNE</b> + The Stylee £4.00

MCD and CAPITAL  
 RAI 10194 presents

**IMAGINATION**  
 + Guests **Ziggy**

ODEON THEATRE, HAMMERSMITH  
 FRI 9th DEC. 7.30 p.m. / SAT 10th DEC. 8.30 p.m.  
 and SUN. 11th DEC. 7.30 p.m.  
 Tickets £6.50 £5.50 £4.50  
 Available from B/O Tel: 01 748 4081 LTB, Keith Prowse,  
 Premier and Albemarle

SHADES Presents  
 Sunday November 6th  
**OMEGA**  
 + Alice's Restaurant Roadshow  
 at The Royal Standard, Walthamstow, London E17  
 (Next to Blackhorse Road tube - Victoria line)  
 Only 15 mins. from Central London  
 Buses: 158, 58, 230, 123

Admission  
 £1 in advance  
 or £1.50 on door  
 Doors open 7.30pm

Forthcoming attractions:  
 Nov 13th China Town,  
 Nov 20th Pretty Maids (from Denmark),  
 Nov 27th Satan

AT THE RED LION  
**1900 CLUB**

THE RED LION  
 Phone Gravesend 66127  
 Late License  
 Friday 4th November  
**DUMPY'S RUSTY NUTS**  
 + support  
 Saturday 5th November  
**WILD BREED**  
 + support

HARVEY GOLDSMITH in conjunction with THE DAILY EXPRESS presents

**CLUB FANTASTIC DISCO EVENINGS**  
 LIVE ON STAGE  
**WHAM!**  
 with D.J. GARY CROWLEY  
 Special Guests  
 Each Evening

**THE LYCEUM**  
 Strand, London WC2

SUN 13, MON 14, TUES 15, WED 16  
 & THURS 17 NOVEMBER 7.30pm

TICKETS 5.00 FROM BOX OFFICE LONDON THEATRE BOOKINGS  
 PREMIER BOX OFFICE KEITH PROWSE ALBEMARLE STAR GREEN & USUAL AGENTS.

MCD presents

**Judas Priest**

Plus Special Guests  
**QUIET RIOT**  
 ODEON THEATRE, HAMMERSMITH  
 FRI/SAT 16th/17th DECEMBER 7.30 p.m.  
 Tickets £5.00, £4.50, £4.00  
 Available from B/O Tel: 01 748 4081 and usual agents.

**PORTERHOUSE**  
 20 Carolgate, Retford, Notts  
 Tel. No. 0777 704981

Saturday 5th Nov Open 8-2  
**NEW MODEL ARMY**  
 Admission £2.50

Saturday 12th Nov Open 8-2  
**U K SUBS**  
 Admission £2.50

Rules of the Club  
 Must be over 18 years of age. No  
 admittance after midnight. No  
 skinhead fashion allowed -  
 Upstairs no dress restrictions.

**TIN CAN CLUB**

Friday 4th November  
**EAST ORANGE**  
 + Support  
 Saturday 5th November  
**AFTER THE MERMAID PARTY**  
 Friday 11th November  
**THE EXPLOITED**  
 Saturday 12th November  
**DILLINGER**  
 FANTASY Bradford Street,  
 Digbeth BIRMINGHAM  
 Phone CMIP on 021-643 6958/2850  
 Doors Open 9.00am

**Friends Again**  
 WAG CLUB  
 2nd November  
**BRUNEL UNIVERSITY**  
 4th November

**CAPRICORN**  
 LIVE AT THE  
 AD LIB, KENSINGTON  
 MON 7th NOV.

LONDON FELTHAM FOOTBALL,  
 Shakespeare Avenue,  
 Feltham.  
 Friday November 4th,  
**Serious Drinking**  
 plus Satellites.  
 November 11th  
**Chaotic Dischord**  
 plus support.  
 Feltham BR. Hatton Cross Tube  
 (Piccadilly Line).  
 Buses 90B/285/237/116/117.  
 01-751 2807.

**MARINO**  
**THE BAND**

**THE SATELLITES**  
 ARE APPEARING

FRIDAY NOVEMBER 4th Feltham Football  
 Club (with Serious Drinking)  
 SUNDAY NOVEMBER 6th Old Queens  
 Head, Stockwell  
 New single on: BRICKYARD RECORDS  
 through PINNACLE  
 "VIETNAM" B/W "LUCY IS A PROSTITUTE"  
 &  
 "I FELL IN LOVE WITH A LESBIAN" FOR 1  
 EYORE IN THE UK

THE **TARGET**  
 BUTTS CENTRE - READING  
 Thursday 3rd Nov. £1.00  
**LARRY MILLER**  
 Saturday 5th Nov. FREE  
 ICEMÖN  
 Tuesday 8th Nov. FREE  
 ALLEY SLOPER  
 Thursday 10th Nov. £1.50  
**VIBRATORS**

**ROCK IN TONBRIDGE!**  
**ONE BURNING HEART**  
 + EQUUS  
 FRIDAY 4th NOVEMBER  
 at 8pm  
 AT THE ANGEL CENTRE TONBRIDGE  
 TICKETS £2.00 ADVANCE £2.50 DOOR

FRIDAY 4th NOV. HERTFORD  
**THE WOOLPACK**  
 SUNDAY 6th NOV WALTHAMSTOW  
**THE ROYAL STANDARD**  
 SATURDAY 12th NOV  
 MILTON KEYNES -  
 PEARTREE BRIDGE

THE BARBICAN CENTRE  
 AN EVENING OF SOLO ACOUSTIC GUITAR WITH  
**STEVE HACKETT**  
 plus support  
**MONDAY 7th NOVEMBER 7.45pm**  
 Tickets £4.50 £4.00 £3.50 AVAILABLE FROM BOX OFFICE & USUAL AGENTS

SOME BIZZARE & DRUID PRESENT  
**PSYCHIC TV**  
 THE RITZ  
 WHITWORTH ST. WEST  
 MANCHESTER  
 NOVEMBER 6TH AT 8PM

THIS EVENT REPLACES PRESTWICH MENTAL HOSPITAL SHOW - TICKETS REMAIN VALID AND MAY BE PURCHASED IN ADVANCE AT £3.23 FROM THE HACIENDA, BY POST OF PERSONAL APPLICATION FROM SOME BIZZARE, 17 ST ANNES COURT, LONDON W1 OR BOUGH TRADE, 130 TALBOT ROAD, LONDON W11 OR AT DOOR  
 PLEASE MAKE ALL CHEQUES AND PO'S PAYABLE TO SOME BIZZARE.  
 SPECIAL TICKET PRICE INCLUDING ENTRANCE AND RETURN COACH FARE FROM LONDON £10.23 - DETAILS FROM SOME BIZZARE: 01-734 9901.

WORDS Barry Clarke CITY HALL ST ALBANS 0727 645111

Friday 4th November 7.45pm  
**THE ENID**  
 + TOOTH & NAIL

Tickets from Box Office, 37 Chequer St, St. Albans or on door

**DR JOHN**  
 + SPECIAL GUEST  
**FRANKIE MILLER**  
**DIZ & THE DOORMEN**  
 FAIRFIELD HALL  
 CROYDON  
 MONDAY NOV 7TH  
 8.00 pm  
 £3.50: £4.00: £4.50: £5.00  
 BOX OFFICE  
 01-688 9291  
 ACCESS/VISA/ETC

**CROC'S**  
 19/23 HIGH STREET,  
 RAYLEIGH, ESSEX.  
 Friday 4th November  
**SEX GANG CHILDREN**  
 Doors open 8.30-2am + DJ

Tuesday 8th November  
**DR JOHN**  
 Diz & The Doormen  
 8.30 - 1 Tickets £3.50

Thursday 10th November  
**THE METEORS**  
 8.30 - 1 + DJ

Friday 11th November  
**CLINT EASTWOOD & GENERAL SAINT**  
 8.30 - 2 + DJ

**CHAZ JANKEL**  
 and the  
**JOHNNY FUNK BAND**  
 CHARLIE CHARLES NORMAN WATT-ROY ROBBIE TAYLOR JANIE ROMER MEL LEWIS

Appearing at  
**THE VENUE**  
 WEDNESDAY  
 NOVEMBER 9TH  
 Doors Open 8.00 p.m.  
 Admission £3.50

Tickets From  
 The Venue Box Office  
 And Usual Ticket Agents.

CHAZABLANCA - THE ALBUM & CASSETTE

# night shift

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CAMBRIDGE, Sea Cadet Hall, (353172), Trux  
 CARDIFF, Bogeys, (26168), Persian Risk  
 CARDIFF, Dowlais Inn, (35164), Sapphire  
 CARDIFF, University Union, (396421), Pendragon  
 CASTLEFORD, Trades Club, (552589), Toranaga  
 CHIPPENHAM, Goldiggers, (56444), Hot Chocolate  
 COLCHESTER, University Of Essex, (863211),  
 Farmers Boys  
 COLCHESTER, Woods Leisure Centre, (215725),  
 Black Slate/Mecca 38  
 COVENTRY, Apollo, (24570), The Shadows  
 COVENTRY, General Wolfe, (88402), Pink  
 Umbrellas  
 COVENTRY, Warwick University, (417220),  
 Thunderstick  
 DARLINGTON, Art Centre, (483168), Bendy Sticks/  
 Aqua Velvas  
 \*DIGBETH, Civic Hall, (021 2434), The Toy Dolls  
 \*DUNDEE, University, (23181), Steve Hackett  
 EDINBURGH, Nite Club, (031 557 2590), Passionate  
 Friends  
 EDINBURGH, University, (031 667 1011), Cherry  
 Boys  
 GATESHEAD, Station, (783721), Biot Squad  
 GRAVESEND, Red Lion, (66127), Wild Breed  
 GWENT, Cross Keys Institute; Bernie Torme  
 HEREFORD, Market Tavern, (56325), Solid Vibes  
 HERTFORD, Pioneer Hall, (465997), Verdick/Suicide  
 Tapes/Strontium/Hector's House/New  
 Wheelbarrows  
 HUDDERSFIELD, Polytechnic, (38156), UK Subs  
 LEICESTER, Polytechnic, (555576), Chas Jankel  
 \*LEICESTER, University, (556282), Danse Society  
 \*LIVERPOOL, Polytechnic, (051 236 2411), Go-  
 Betweens  
 \*LONDON, Adams Arms, Conway Street,  
 Nightingales/The Legend/Committee/Revolving  
 Paint Dream  
 LONDON, Ad Lib, Kensington, Russell Gardens,  
 (01-603 3245), Dirty Strangers  
 LONDON, Apollo, Victoria, (01-437 2663), Cliff  
 Richard  
 LONDON, Broadway, Clarendon, Hammersmith,  
 (01-631 5221), Look Back In Anger/3D Screen  
 LONDON, Bull And Gate, Kentish Town, (01-485  
 5358), Hank Wangford Band  
 LONDON, Castle, Finchley, (01-455 3501),  
 Contender  
 LONDON, Cornet Of Horse, Lavender Gardens, (01-  
 487 3440), Jenny Lecoat/Christine Ellerbeck/  
 Simon Fanshawe  
 LONDON, Cricklewood Hotel, Broadway, (01-487  
 3440), Janice Perry/Spare Tyre/Mark Mirwurdz/  
 See You In Vegas  
 LONDON, Dingwalls, Camden Lock, (01-267 4967),  
 The Motivators/Tender Trap  
 LONDON, Dominion, Tottenham Court Road, (01-  
 586 9562), Gary Numan  
 LONDON, Dublin Castle, Camden, (01-485 1773),  
 Ian Stewart Band  
 LONDON, Embassy, Old Bond Street, (01-499 5994),  
 Tete A Tete/Coush  
 LONDON, Fridge, Brixton, (01-737 1477), Chevalier  
 Brothers/Flatlettes (late evening)

LONDON, Greyhound, Fulham Palace Road, (01-385  
 0526), The Mob/Flowers In The Dustbin  
 LONDON, Half Moon, Herne Hill, (01-274 2733),  
 Tunnel Vision/Facing West  
 \*LONDON, Hammersmith Odeon, (01-748 4081),  
 Dio/Waysted  
 LONDON, King's Head, Fulham, (01-736 1473),  
 Heartbeats  
 LONDON, Marquee, Wardour Street, (01-437 6603),  
 Twelfth Night  
 LONDON, Pegasus, Green Lanes, Stoke Newington,  
 (01-226 5930), Big Chief  
 LONDON, Roebuck, Tottenham Court Road, (01-387  
 6199), Seething Wells/Claire Dowie/Flatlettes  
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895),  
 Roxette/The Moths/Ludovico Technique/Dignity  
 \*MANCHESTER, Polytechnic, (061 273 1162), It's  
 Immaterial  
 NEWCASTLE-UPON-TYNE, University, (328402),  
 Black Roots  
 NORTHAMPTON, Black Lion, (39472), Attila The  
 Stockbroker/Groovy Underground  
 \*OXFORD, Pennyfarthing, (246007), Heavy Pettin'  
 PETERBOROUGH, Postillion, Centurion  
 \*PORTSMOUTH, Polytechnic, (819141), Sex Gang  
 Children  
 PORTSMOUTH, Rock Gardens, (21992), Truffle  
 READING, Target, (585887), Icemon  
 \*READING, University, (860222), PIL  
 \*SHEFFIELD, Leadmill, (754500), They Must Be  
 Russians  
 \*SHEFFIELD, University, (24076), The Enid  
 SOUTHPORT, Thackerays, (37891), Quest  
 TONYPANDY, Royal Naval Club, (439903), Incubus  
 WARRINGTON, Lion, (3004), Cyrka  
 WHITLEY BAY, Esplanade, (513904), Quasar  
 WINDSOR, Arts Centre, (59336), Lazy/Blue Murder/  
 Second Time Around  
 WOLLASTON, Nag's Head, Capt Birdseye And His  
 Almost Legendary Cod Fish Fingers  
 WOLVERHAMPTON, Arches, (27252), Dagaband

LONDON, Lyceum, The Strand, (01-836 3715),  
 JoBoxers  
 LONDON, Marquee, Wardour Street, (01/437 6603),  
 Bernie Torme  
 LONDON, Old Queen's Head, Stockwell, (01-737  
 4904), The Satellites  
 LONDON, Pegasus, Green Lanes, Stoke Newington,  
 (01-226 5930), Chevalier Brothers  
 LONDON, Rock Garden, Covent Garden, (01-240  
 3961), Swerve  
 LONDON, Royal Standard, Walthamstow, (01-527  
 1966), Omega  
 LONDON, Torrington, Finchley, (01-445 4710), Dr  
 John/Diz And The Doormen  
 \*MANCHESTER, Apollo, (061 273 1112), Eurythmics  
 \*MANCHESTER, Gillys, (061 236 9971), King Kurt  
 NEWBRIDGE, Memorial Hall, (243252), Incubus  
 READING, Jive Dive, Twisted Nerve  
 ROCHDALE, Flying Horse, (46412), Hawaiian  
 Surgeons  
 \*ST AUSTELL, Cornwall Coliseum, (4261), PIL  
 \*SHEFFIELD, City Hall, (735295), Accept  
 SOUTHPORT, Thackerays, (37891), Workwear  
 SOUTH SHIELDS, New Crown Hotel, (553472),  
 Quasar  
 \*THATCHAM, Silks, (65562), The Enid  
 THORNTON, Crown Hotel, Back Street Kid  
 WALLASEY, Dale Inn, (051 639 9847), Experimental  
 Garden

LONDON, Old Tiger's Head, Lee Green, Famous  
 Five  
 LONDON, Pegasus, Green Lanes, Stoke Newington,  
 (01-226 5930), Reactors  
 \*LONDON, Satan's Alley, Oxford Street, Rubella  
 Ballet/Youth In Asia  
 \*LONDON, Venue, Victoria, (01-828 9441), Modern  
 English/Chameleons/Nyam Nyam  
 MIDDLESBROUGH, Joe Walton Youth Club,  
 Berwick Hills, Prowler  
 \*NEWCASTLE-UPON-TYNE, City Hall, (32007),  
 Accept  
 SHEFFIELD, University, (24076), Farmers Boys  
 \*SOUTHAMPTON, Gaumont, (32601), Dio/Waysted  
 WIDNES, Rockzene Scene, (812524), Seventh Son  
 WORCESTER, Waterside, (27719), Centurion

## TUESDAY 8th

BILLINGHAM, Swan, Tredegar  
 \*BRISTOL, Studio, (276193), PIL  
 CORBY, Festival Hall, (3482), Steve Hackett  
 KINGSTON, Polytechnic, (01-546 8340), Toy Dolls  
 \*LEEDS, Polytechnic, (30171), Danse Society  
 LONDON, Ad Lib, Kensington, Russell Gardens,  
 (01-603 3245), Creature Beat/Pop Icons  
 LONDON, Apollo, Victoria, (01-437 2663), Cliff  
 Richard  
 LONDON, Broadway, Clarendon, (01-631 5221),  
 Goodnight Forever/Alchemist  
 LONDON, Cricketers, Oval, (01-735 3059), Swerve  
 LONDON, Dingwalls, Camden Lock, (01-267 4967),  
 Snakefinger  
 LONDON, Dominion, Tottenham Court Road, (01-  
 580 9562), Nick Heyward/Suede Crocodiles  
 LONDON, Gossips, Dean Street, (01-437 4484),  
 Dogs D'amour  
 LONDON, Greyhound, Fulham Palace Road, (01-385  
 0526), Mantilla/The Trudy  
 \*LONDON, Lyceum, The Strand, (01-836 3715),  
 Wham!  
 LONDON, Pegasus, Green Lanes, Stoke Newington,  
 (01-226 5930), Coup D'Etat  
 LONDON, Titanic, Berkeley Square, (01-499 1520),  
 Chevalier Brothers  
 LONDON, Venue, Victoria, (01-828 9441), Auto De  
 Fe  
 \*MANCHESTER, Apollo, (061 273 1112), Accept  
 MIDDLESBROUGH, Madisons, (241995), Farmers  
 Boys  
 NEWCASTLE-UPON-TYNE, Tiffanys, (3612526), Red  
 Lorry Yellow Lorry  
 NOTTINGHAM, Rock City, (412544), A Certain Ratio  
 NOTTINGHAM, Yorker, (42739), Haze  
 PETERBOROUGH, Gladstone Arms, (44388), Trux  
 \*PORTSMOUTH, Grannys, (824728), King Kurt  
 PORTSMOUTH, Vagabonds, Goldsmith's Avenue,  
 (755330), Tomorrow Today  
 RAYLEIGH, Cross, (770003), Dr John/Diz And The  
 Doormen  
 REDHILL, Busbys, (65624), John Cooper Clarke/  
 Playn Jayn  
 ROMFORD, Ben's Disco, The Bitter End, (42923),  
 Silent Navigation/Small World/Tri 60/Assembly  
 SHEFFIELD, George IV, (344922), The Night Shift  
 SOUTHEAST, Zero 6, (540117), The Frame  
 SWANSEA, Marina, UK Subs/Actified/Dead On  
 Arrival  
 WIDNES, Rockzene Scene, (812524), Subversion

## MONDAY 7th

BURNLEY, City Limit, (23438), Haze  
 CAMBRIDGE, Cat Club, Su Lyn Band  
 CORBY, Hazeltree, Capt Birdseye And His Almost  
 Legendary Cod Fish Fingers  
 CROYDON, Fairfield Hall, (01-688 9291), Dr John/  
 Frankie Miller  
 GLASGOW, Rutherglen, (041-643 0866), Let's Go  
 Native  
 \*LEEDS, Warehouse, (468287), Gene Loves Jezebel  
 \*LEICESTER, Belfry, King Kurt  
 LEYLAND, Fox Lane Cricket Club, Duty Swift/Misty  
 Blue  
 \*LIVERPOOL, Royal Court Theatre, (051 708 7411),  
 Eurythmics  
 LONDON, Ad Lib, Kensington, Russell Gardens,  
 (01-603 3245), Capricorn/Second Sight  
 LONDON, Apollo, Victoria, (01-437 2663), Cliff  
 Richard  
 \*LONDON, Barbican, Silk Street, (01-628 9760),  
 Steve Hackett  
 LONDON, Broadway, Clarendon, (01-631 5221),  
 Drunk On Cake/Private Collection/Halloween  
 LONDON, Dingwalls, Camden Lock, (01-267 4967),  
 Nick Lowe And Paul Garrack  
 LONDON, Dominion, Tottenham Court Road, (01-  
 580 9562), Nick Heyward/Suede Crocodiles  
 \*LONDON, Greyhound, Fulham Palace Road, (01-385  
 0526), The Membranes/Twisted Nerve  
 LONDON, King's Head, Fulham, (01-736 1473),  
 Mandrake  
 LONDON, Marquee, Wardour Street, (01-437 6603),  
 Bernie Torme  
 LONDON, New Golden Lion, Fulham, (01-385 3942),  
 Frixion/Ol Band

## SUNDAY 6th

ALFRETON, George Hotel, (2015), Savage  
 ASCOT, Horse And Groom, (21633), Jeep  
 BATHGATE, Kairn Park Hotel, (031 556 2807),  
 Chasar  
 \*BIRMINGHAM, Odeon, (021 643 5403), Wham!  
 BLACKPOOL, GPO Club, V8  
 BRISTOL, Colston Hall, (291768), Nick Heyward/  
 Suede Crocodiles  
 DOVER, Louis Armstrong, (204759), Playing By  
 Numbers  
 GLASGOW, Nitemoves, (041 332 5883), Passionate  
 Friends  
 HUDDERSFIELD, White Lion, (22407), Haze  
 KETTERING, Rising Sun, (513236), Fair Warning/Mz  
 \*LEEDS, Tiffanys, (31448), New Model Army/Billy  
 Bragg  
 LONDON, Brabant Road Community Centre, (01-  
 487 3440), Janice Perry/Spare Tyre/Mark  
 Miwurdz/See You In Vegas  
 LONDON, Dominion, Tottenham Court Road, (01-  
 580 9562), Gary Numan  
 \*LONDON, Greyhound, Fulham Palace Road, (01-  
 385 0526), D'rango Slang/Marionette

**HEADS** VERULAM ARMS, ST ALBANS RD. NORTH WATFORD

Thursday 3rd November  
**TAKEAWAY**  
 Thursday 10th November  
**MARCH**  
 Thursday 17th November  
**IQ**  
 Thursday 24th November  
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Friday 11th November 8.00  
**TDK Battle of February**  
 Rescheduled for February Heat  
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 Sunday 13th November 8.00 pm  
**THE EXPLOITED**  
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 Tickets £3.00

Friday 18th November 8.00 pm  
**SECOND IMAGE**  
 + Porch Party  
 Tickets £2.00 adv £3.00 door

Thursday 24th November 8.00 pm  
**PALLAS SOLSTICE TRILOGY**  
 Tickets £3.00 Advance, £3.50 On Door

Thursday 1st December  
**ANTI NOWHERE LEAGUE**  
 Tickets £3.00 Advance £3.50 door

Sunday 4th December 8pm  
**BERNIE MARSDENS ALASKA**  
 Tickets £3.00 Advance £3.50 on door

Friday 9th December 8pm  
**TREDEGAR**  
 Tony Bourge + Ray Phillips  
 ex Budgie!  
 + Judi - Zire

# NEWS EXTRA!

THE LIVE CIRCUIT perks up this month with new clubs opening up around the country which aim to present up and coming groups.

In Leicester the **Psykick Dancehall** (which takes its

## PRETTY MAIDS

Metal Invasion dates

Sat Nov 12th  
 Warrington, Lion Hotel  
 Sun Nov 13th  
 Alfreton, George Hotel  
 Mon Nov 14th  
 Newcastle, Tiffany's (with Le Griffe)  
 Tues Nov 15th  
 Billingham, The Swan  
 Wed Nov 16th  
 Leeds, Bier Cellar (with Black Rose)  
 Thur Nov 17th  
 Hereford, Market Tavern  
 Fri Nov 18th  
 Cannock, The Moonraker  
 Sat Nov 19th  
 Oxford, Pennyfarthing  
 Sun Nov 20th  
 Walthamstow, Royal Standard  
 Mon Nov 21st  
 Fulham, The Greyhound

name from the Fall track on 'Dragnet') opens up on November 8 at the Spectrum Studio in Midland Street.

Eyeless in Gaza do the honours and they are followed by the **Nightingales 15**, and the **Go Betweens** on the 22nd with **Flesh For Lulu, New Age, Marc Riley, Test Department** and **Here And Now** all in the pipeline. The club aims to keep prices down to cinema levels.

In Liverpool, the **Klub Court** starts up at Becketts, Duke Street on November 5. Membership is by invitation only and admission is free which makes it slightly unusual. Priority membership invitations will be given to old Warehouse card holders and the membership will offer a

reduction on gigs at the Venue in Seel Street. Bands lined up for the Venue are the **Farmers Boys** November 16, **Savour Faire** and **Western Promise 21**, **Strawberry Switchblade 23**, **Islands Of Dance** and **Tojours L'Amour 28**, **Nico 30**.

And up in Edinburgh, the **Wednesday Club** has opened up at the Place in Victoria Street on Wednesdays and will promote a local band each week. UB40 holders will get in cheap.

Back in London, **Vox Populi**, a small promotions company are opening up a new club in the West End later in November and interested bands should contact **Vox Populi** at PO Box 287, 83 West Ham Lane, London E15 4QA.



ZZ TOP's Billy Gibbons, seen here chatting to Swiss jailbait on the eve of the band's 'National Sharp Dressed Man' day.

ZZ Top have also recently received another honour from their home state of Texas. Before leaving for their European tour they were declared 'Official Ambassadors of Goodwill from the State of Texas to the world' by Texas Governor **Mark White**, who arranged for the Texas state flag which flies over the state capital building in Austin to be presented to the band.

ZZ Top have also added another date to their tour, due to the mammoth demand for tickets. The date is at Wembley Arena on November 30. Tickets for the event will be available from November 4 at Wembley Box office and all usual agents.

Prior to their British dates the band will also be appearing live on **The Tube** on Friday, November 18, beginning at 5.30.

Angel Music Presents

# Cock Sparrer

Debut album "Shock Troops" Out November 18 Order Now (Razor Records - Raz-9)

THE GREYHOUND Fulham Palace Road, Thursday Nov. 10th 8pm.

ZZ TOP fans will be intrigued to know that the band's parent record company WEA have declared November 11 'National Sharp Dressed Man Day' and urge all admirers of the bearded wonders to join the army of WEA representatives in wearing bow ties, dinner jackets and cummerbunds to honour the release of the band's latest single which is titled (strangely enough) 'Sharp Dressed Man'.

The track is lifted from their current 'Eliminator' album and was written by the band and produced by **Bill Ham**, as was the B-side, 'I Got The Six'.



THE PAGE FOR MUSICIANS EDITED BY TONY MITCHELL

# Back to school

**JULIAN COLBECK** checks out the Beeb's new TV rock tutor and awards high marks for effort

**WHAT HAVE** Carl Palmer, John Taylor, Sly Dunbar, Nile Rodgers and Larry Graham got in common? Apart from being male and rock stars that is.

Well they are just some of the 'names' who taken part in a new BBC series called *Rockschool* — an eight-part whistlestop tour of all the techniques involved in playing in bands. Instruments, amplification, learning to play an

instrument, learning different styles of music, and learning how to play together, as a band. Quite a tall order in eight 25-minute programmes.

There are obvious gaps. Where, for instance are keyboards, or vocals, surely two reasonably important factors? But producer Chris Lent's justification for only looking at rock music through the eyes of guitarists, bassists



**DRUMMER** Geoff Nicholls (centre) completes player/presenter line-up



**GUITARIST/presenter** Deirdre Cartwright



**BASSIST/presenter** Henry Thomas

and drummers is that this streamlined approach allows some measure of depth to be offered. The alternative, I suppose, is the Blue Peter method of "John will now show you all how to design a nuclear warhead, and in five minutes I shall be telling you all about the IMF..."

Each programme is based around three working musicians (as opposed to stars) who offer tips about their particular instrument in terms of buying it, playing it, and playing it in the context of a band.

The trio is made up of Deirdre Cartwright (25) from *Tour De Force* (lead guitar); Henry Thomas (27) from *Elkie Brookes*, Randy Crawford, Ginger Baker (bass); and Geoff Nicholls (29) from *GT Moore*, *Al Stewart*, and *the Ballet Rambert*... (?) (drums).

They are all obviously skilled musicians, and capable of playing in a wide variety of styles. At times a bit overwhelmed by the telly medium, after all they are musicians and not actors, there are moments such as Henry Thomas' suggestion for amp settings in 'reggae' — "I go over to my amp... and turn everything on full" — which really endear them to you.

These studio (TV, not recording) sessions are interwoven with snippets of varyingly articulate hints from the big boys. John Taylor, not telling you much about anything, to Larry Graham imparting more about slap bass playing in three minutes than you could hope to learn in three weeks from any other source.

The first programme, shown on BBC 2 this Tuesday (November 1) at 6.50, concentrates on introducing the instruments. A tour around the Gibson factory was fascinating, even if the employees did treat their guitars like they were holy relics. Cut to Gary Moore in front of fifteen Marshall stacks, and then shots of Stanley

Clarke being amazed as ever. The programme successfully matches theory with practice. A little chat about one technique or style... shots of a master at work, and then "here's us doing the same on a more down-to-earth scale".

Programmes number four to seven look at a different style of music each week. November 22 — the blues, 29 — heavy metal, December 6 — funk and 13 — reggae. However there is an attempt to keep a thread running through all eight shows by offering a series of new chord shapes and new skills each week, and Chris Lent hopes that this will make even the most ardent heavy metal fan have to watch the whole series in order to pick up this information. As a result, he hopes that some of the barriers between styles will be broken down. Now that is being optimistic.

Further evidence of attempted barrier breaking is presumed through lead guitar being demonstrated by... a girl. My God, they're not going to like this up in Barnsley. But, my fine flared friends, give her a chance, 'cos this lady ain't no slouch across the fretboard.

It is hoped that a second series will be made in the new year. Keyboards I trust will feature strongly, as should vocals, recording techniques, composition, dealings with the business side of music... lots more. But for the time being I think that we should be grateful for Chris Lent's determination to get the series going in the first place. 'Auntie' must have been having one of her funny turns.

Sincerely hope that our collective apathy will not dash Lent's plans for a second series, and I also hope the Beeb will cull *Rockschool's* eight programmes into a cassette because the information given still zooms by, and a repeat look at Larry Graham would cheer up many a long winter's night for me personally.

## CRASH COURSE

SIMON PHILLIPS returned to the Venue last week, wearing his Zildjian-clinician's hat 'n coat for another round of drum and cymbal bashing before a delighted crowd of followers.

The unfortunate fact that cymbals by themselves do not provide an endless topic of conversation was never more obvious when it came to question time. A rough ratio was one cymbal question to every 19 drum or "how many takes did you do on..." enquiries. Still at least his answers were more cohesive and interesting than his assistant Mel Gaynor's.

Gaynor's excellent work with *Simple Minds* was not enhanced by his choice of material in the clinic (poor man's jazz rock), nor by his monosyllabic and embarrassed slithering out of questions related to his very recent conversion to Zildjian.

The event was well attended and enthusiastically received.

Zildjian host Jerry Hubeny is obviously clued up enough to realise that three hours of concentrated cymbal talk would be unutterably boring to most, and was content to see people have a good time and just remember who gave it to them. This seems a realistic approach.

Simon Phillips and his aides Mo Foster (bass) and Ray Russell (guitar) gave a lively performance. Simon's use of Zildjian cymbals suggested genuine admiration for the company, and Zildjian's approach to these clinics came across as genuine concern for the players.

JULIAN COLBECK

# A HOME-LOVIN' AMP

**CASIO AS-110 keyboard amplifier RRP £145 inc VAT**

QQ 1/2 VV

SO YOU'VE got tired of playing your Casio on picnics, or during the cricket at Trent Bridge or scaling Annapurna. It's the sound isn't it? After a while even the most ardent devotee longs to hear things a bit louder, a bit clearer, a bit better.

Well what you need is a Casio AS-110 keyboard amp then, isn't it? Although it's only the weight of a largish Virginia ham, and certainly easier to carry with its top mounted carrying handle, you will need electricity, mains electricity, in order to use this compact, sturdy and fun little keyboard combo.

The 20cm (nearly 8in) speaker and 12.5 watt power amp are housed in a laminated chipboard case measuring 400 x 297 x 190mm that seems both scratchproof and tough.

The controls are situated on a sloping metal panel at the top of the amp and are as follows: two keyboard input jacks and one microphone input jack, keyboard volume control knob, microphone volume control knob, bass and treble tone controls, 'effect' control knob, power on/off switch and headphone jack.

At the back are your mains AC power socket and a line in jack — used for auxiliary inputs. The whole package includes the mains cord, manual printed in five languages and a rather smart looking washing bag that I later discovered to be a dust cover.

I thought it only fair to test the AS-110 via a Casio keyboard — at first anyway — but later on I tried playing a larger polyphonic synth through the amp and was pleasantly surprised at how well the Casio performed. Though the sound was obviously constricted, both low and high frequencies were reproduced accurately and at reasonable volumes, without complaint.

When using the Casio keyboard, where the frequency range is limited to start with, even at full volume there seemed to be no distortion, and use of the tone controls could be as drastic as you liked. The bass and treble controls are not calibrated, merely having a succession of dots to act as a guide for settings. It is a minor grumble, but actual numbers do help you to keep tone settings that you have found suitable, and I doubt whether they would be that much more expensive to print!

The knobs themselves rotate extremely smoothly — a fact that really helps you feel that this is a well made piece of equipment. Their tone colouration also seems to progress smoothly, cutting or boosting their respective frequencies to an entirely satisfactory degree. When the 'pro' synth was used, the low frequencies were fairly quick to protest when bass was added, but a 'pro' synth doesn't really need much alteration in this department, so this is not a problem.

And on to what Casio rather coyly term the 'effect' control. In essence this is somewhere

between chorus and vibrato, and used with the Casio keyboard, goes a long way in improving all your sounds.

The control on the panel clicks off or on, progressively increasing the speed from a slow swirl to a frenetic Edith Piaf impersonation as you reach far right. Even without this extra help, the AS-110 certainly puts any mini keyboard up a class, but I think it is fair to say that once discovered, most people will not be clicking the 'effect' control off for very long.

Just in case you fancy a spot of 'phasing' on the vocals, it should be pointed out that the effect works only on inputs from the keyboard jacks. You could of course try to use one of these for a mic, but you may run into impedance problems.

It wouldn't be too difficult to find some faults with any such small low priced amp, but in the main Casio have succeeded in getting the basic details right. You are offered two/three inputs, there is a phones jack, effects control... and as such this amp is surely a worthwhile investment for those who already possess a mini keyboard.

Although the AS-110 is capable of handling a more professional instrument, it will never fully do justice to a wide frequency range, and those looking for a practice amp for their Fairlights will no doubt be looking elsewhere.

Although the casing seems tough enough, the grille cloth is strictly 'hi-fi' strength material, and the power indicator lamp neatly sits up proud of the panel, inviting a severe snapping-off. The

**REVIEW RATINGS:** QQQ — faultless; QQ — good quality; Q — a bit shoddy; VVV — a real bargain; VV — a fair price; V — definitely overpriced.



**CASIO AS-110: surprisingly good frequency range**

AS-110 has not really been designed for long American tours and I'm sure at heart that this is a home loving amp. If your needs are home based,

mini keyboard orientated, and definitely to a budget, then the AS-110 is a thoroughly excellent buy.

JULIAN COLBECK

◆ Sounds Classifieds are read by 951,000 people every week\*  
 ◆ If you want to form a band, this is the place to do it. And it couldn't be cheaper!  
 ◆ Cult hero status may be just £1 away: fill in the coupon today!

# SOUNDS BAND AID

\*Source: Target Group Index.

## Musicians Wanted General £1 per advertisement

**GIRL WANTED** to join us in a serious Musical Venture. We are seeking a sweet feminine young lady, who is a quiet, sensitive and unassuming person. She should be a serious-minded person, and possibly a little shy. She should have a genuine interest in Music and have a genuine desire to be part of a Rock Group. She would be joining a creative, ambitious group, led by two considerate and dependable fellas. This group has far-reaching aims and ambitions, and it will be a close-knit unit, both socially and musically. We want you to play Bass Guitar, and sing occasionally. . . . and we can teach you to play, and provide your instrument. No previous musical experience is required, though you should be prepared to learn . . . however, musical experience in areas other than Rock Music would not be a disadvantage. The most important thing is that you should be the right kind of person, and we would also expect both loyalty and dedication from the right girl. It is important that you should be in the position to make your own decisions, if we choose you. If you are seriously interested, write to . . . Chris and Jeff, C/o 31 Manor Park Close, West Wickham, Kent, BR4 0LF. **B3692**

**VOCALIST REQUIRED** urgently for semi pro rock band in North Yorkshire area to fulfill live and studio commitments. Ring now Tim, Bedale 70438. Phil Harrogate 889922. **B4106**

**WHIZZ KID** guitarist wanted for good time rock and roll band. Stones, Dolls, Faces, Thunders, Cochran. Image, dedication essential. Tipton/Dudley area. Mick 021 520 5005. **B4115**

**REQUIRED BASS,** drums, keyboards, sax etc to form excellent R'n'B band with two experienced guitarists (one vocals) Orpington area. Phone Brian 66 74703 Rob 66 20431 evenings or weekends. **B4126**

**KEYBOARDS PLAYER** required. Modern equipment. Guitarist required. Only experienced musicians. 24T studio booked for album. Must be prepared to gig nationwide. Locals preferred. (Cams.) Phone 0945 582952. **B4153**

**DRUMMER NEEDED** to complete band line up. Hawkwind influence. Own material. Roge, 23 Deacon Crescent, Rossington, Doncaster, S. Yorks. DN11 0SY. **B4164**

**CAN YOU** sing? Want an equal part in a rock escapade with an edge? Experience preferred. Phone Colin Huddersfield 43912, Jack, Halifax 61133, Ronnie, Elland 75875. **B4175**

**M/F MUSICIANS** looking for a band? Don't miss this chance. Musicians Video Auditions has bands urgently looking for you. For details ring 01-636 9510. **B4186**

**"A KISS For Eva"** seek exciting innovative bass player for emotive music. Dudley 56558. **B4301**

**SINGER WANTED.** Newly forming South London band. Must be committed and will have scope for own lyrics. Transport an asset. Ring Phil 01-582 1311. **B4302**

**VOCALIST & GUITARIST** for atmospheric but powerful band. Ability to play and dedication vital. Danse Society, Joy Division, Harrow area. David 866 7571. **B4304**

**DRUMMER (15-20)** required for progressive rock band. Must be competent but no experience needed. Influences Rush, Halen, U2, Wakefield area. Phone 256856 after 6pm. **B4303**

**LEARNER GUITARIST (17)** into Jethro Tull seeks other learners/beginners. Any instrument, any influences. Pref 16+. Write to Jeremy Langton, 48 George Street, Basingstoke, Hants. **B4305**

**JUDIZIRE, MANCHESTER** rock band, require hard working manager with experience in the business. Video recorded. Recording in studio. Gigs. Apply now 061 248 7327 daytime. **B4124**

**DRUMS, VOCALS,** Keyboards wanted by 1000% positive musical guitarist, bassist. Got masterplan! Ideas! ambition! Contacts! Expect: Commitment. Equipment. originality. 17-257 phone Phil 01-888 1557. **B4378**

**GLASGOW PROGRESSIVE** band seek vocalist in Collins style. Ability to play an instrument an advantage. Influence Genesis 'Duke' era. Phone Hugh 041-339 0566 daytime. **B4379**

**VOCALIST/FRONT** Person required for band playing light to heavy rock. All original material. Ilkeston/Nottingham area. Phone Sandiacre 394070, for details. **B4383**

**KANTOPIA NEED** a good drummer to join gigging three piece. Must want to be famous. No beginners no timewasters. Ring Nigel, Guildford 68004. Let's go! **B4306**

**WANTED DRUMMER** and bassist to form progressive rock band must be competent with own equipment age 18-22 contact 790 5016, 790 9786 Worsley area after 4pm. **B4307**

**FEMALE WANTS** to form a band. Musicians, music writer wanted. Sincere, so sincere people only reply. All letters answered. Karen Towers, 7 Beaulieu Court, Kettering. **B4308**

**PSYCHEDELIC POSTERS,** and Oz and it magazines from 60's and early 70's. Good condition please. Write to: 121 Kimberley Road, Penylan, Cardiff, South Wales. **B4309**

**MUSICIANS REQUIRED** by inexperienced guitarist (age 19) to form band Doors, Joy Division, Bush etc. Equipment before ability. Phone Newmarket 730649 after 6pm, ask for Nigel. **B4310**

**GUITARIST WANTS** bass drums vocals and guitar to complete London based trash sleaze band. Dolls, Stones, Hanoi Rocks, phone Gray on Maidenhead 28497 after 7pm. **B4311**

**CRIMINAL CLASS** urgently require competent bass guitarist. Most definitely no time wasters. C'mon we're ready to go ahead! PO Box 105, Coventry CV2 5PD. **B4312**

**NEW STYLE Vocalist/Lyricist** seeks sincere musicians with success in mind to play high energy, atmospheric music. Live music in a new environment. Let's think of image and direction together. Phone John Standish (0257) 421661. North West. No timewasters. **B4313**

**RED HORIZON** require violin and/or keyboard player with different ideas. John Cale/Joy Division, Glen Miller. Though not direct influences. Birmingham area. 745 1729. **B4314**

**VOCALIST WANTED** for progressive rock band (keyboards and percussion an asset). Genesis Bowie Brand X Camel etc. Good prospects ring (045-36) 79545. **B4338**

**PROGRESSIVE BAND** require lead guitarist and bassist with total commitment influences Genesis, Camel, Goats, Python, Fish, Supertramp, Judie Tzuke, Yes and hippyish ideals. 0202735571. **B4339**

**BEGINNERS WANTED,** by guitarist to complete television line up with keyboards to create modern exciting relevant music with commercial edge. Wigan area. Standish 421661. Mike. **B4340**

**DRUMMER TO** complete Ilford based blues/rock trio. Into Hendrix, Trover, Cream, own gear, transport essential, absolutely no breadheads or timewasters — Brian 01-518 1622 after 6pm. **B4341**

**BASSIST REQUIRED** for Edinburgh band into own heavy psychedelia and Hawkwind. Demo available, phone Wtadek 667 8514 or Teo 667 6346 (after 6). **B4342**

**GIRL VOCALIST** wants to form/join Siouxsie, Japan, Kraftwerk style band. B'ham, Stratford, all girl band preferred but not essential, ring now Alcester 762442. **B4343**

**BASS AND Guitar** in Southall Hanwell area want drums and vocals, influences Jam, Who 1960s and late 1970s. Graham 5793413. **B4344**

**VOCALIST AND DRUMMER** REQUIRED by experienced bassist and guitarist to form heavy/blues rock band. Must be competent, dedicated and enthusiastic; phone Adrian 857 0302. **B4363**

**PERSON WANTED** anywhere, for group liking some Beatles, Syd Barrett and Faust. Robert, Staines 54705. **B4364**

**BASS PLAYERS,** guitarists, drummer wanted by vocalist to form rock 'n' roll band, influences Showaddy waddy. Tel: 593071 Blackpool after 6pm, ask for Wayne. To go pro. **B4365**

**FEMALE VOCALIST** required, some experience preferred for dedicated up and coming energetic band influences early Jam photos Buzzcocks ready to gig phone Monty Uxbridge 38082. **B4278**

Picked at random from this weeks advertisements.

# PRIME time

**BASSIST AND guitarist seek rock band in the solent area for local gigs.**  
 phone Stuart, Stubbington 664757 after 6pm.  
**B4375**

**DRUMMER WANTED** N.E. Kent area, for powerful punkish, psychedelic, reggae new wave, type band 047-47-4865 and talk. We are what you want. **B4279**

**GUITARIST WANTED** into early Ants, Martian Dance, Monochrome Set, Bow Wow Wow. Ability and dedication essential. Come and swing with us. Phone Steve, between 5 & 7pm 01-383 2991. **B4177**

**GUITARIST NEEDS** to form band to achieve cult status writing strong songs in vein of Specimen Banshees, joke, must laugh continuously. Phone 01-304 0246. **B4000**

**JAZZ FUNK/Rock** outfit require bassist and vocalist. Both should be around 24, experienced, keen and prepared for some commercial recordings. Phone Harlow, 415378/418819. **B4187**

**BAND WANTED** for experienced singer-songwriter, guitarist. (20). Influences: Dylan, C.S.N.Y., Aztec Camera. 100% serious parties send details, tape, Geoff, 69 North Street, Bridlington, Yorkshire. **B4190**

**DRUMMER (PERCUSSIONIST?)** able to play various odd time signatures and rock styles. Influences? — Progressive rock, Psychedelia, classical art punk, Phone Ian, Hertford 52409. **B4193**

**INEXPERIENCED VOCALIST** needs musicians to form band, rock, reggae soul under 25 yrs any area, but most prepare to travel. Bev 870 8895 before 12 noon/after 8pm. **B4194**

**DOODY IN** The Small Room require competent male singer no experience necessary Watford based own material must be serious and reliable phone Steve, Watford 37988. **B4196**

**IMAGINATIVE DRUMER** (influences Gabriel/Marotta, Collins) required to complete a progressive and diverse band. South London/Croydon area if possible. Details from Dex 680 0897. **B4199**

**PHANTOM OF The Opera,** wherefore art thou? Must have equipment (keyboard). Album to be recorded Dec-Jan. Bristol/Glos area. 0454 413385. Mark anytime. **B4201**

**VOCALIST AND Keyboard** player to join established and ambitious rock band. East London based. Transport preferred but not essential. Gig experience desirable. Call Rick 01-534 2857. **B4202**

**FANZINES, FANZINES.** Viz, Polaroidz, still dying, Black and White, Eccentric sleeve notes, music in Cleveland. Send large SAE to 6 Mending Close, Peterlee, County Durham. **B4203**

**SINGER WANTED** M/F for new wave group UK and European gigs, recording and video work influences U2 Damned banshees dedication essential. Phone Andy 308 1779. **B4204**

**VERSATILE DRUMMER** required to join band, to do gigs. Must have feel. 18/23 straight or tokers, no poseurs. Hayes 01-561 5317. **B4377**

**BASSIST WANTED.** Into Pistols style rock'n'roll + destroying early Who, Stones, Kinks etc. Must be powerful and mad. Phone 866 3455. N.W. London **B4205**

**TIGHT DRUMMER** and sax or keyboard player needed for early Joe Jackson type band. Must have gear and transport. Gigs soon. Phone Mark Rainham 53869. **B4277**

## Musicians Wanted Heavy Rock £1 per advertisement

**HEAVY METAL BASSIST,** excellent gear seeks mega-heavy band. Own transport, some vocals. Influences: Cowling Harris Bucholz Lee Sheehan phone 061-368 9328 evenings/weekends. **B4384**

**MIDLANDS BASED** Rock band require competent bass player. Own gear and transport essential. Tel. Leicester 209661 (STD 0455 or 93). No Lemmys please! **B4162**

**CREATIVE DRUMMER** wanted by East London Melodic/Prog rock band. Influences Rush, Zep, Yes etc. Phone Ray 01-478 7997 or Rick 01-515 4611. **B4173**

**MOON CHILD** require vocalist/lyricist M or F, and competent bassist 20ish-35. Progressive: Floyd, Rush, Genesis. 1000% dedication. No timewasters. Still rehearsing. No money yet. Phone Barry, 01-737 3387. **B4179**

**POWERFUL DRUMMER** required for St Albans based band own gear and transport essential no posers or timewasters need apply phone Graham on St Albans 74155 after six. **B4209**

**EXPERIENCED VOCALIST/** Frontman for London based twin guitar, bass, drums, band. Good image essential. Gigs, management waiting. No time wasters phone Paul 203-6563 Time 515 6998. **B4210**

**LEAD VOCALIST/** Frontman required for heavy rock band. 18-23 years old. Recording and gigs waiting. Preston area. 100% dedication necessary. Interested? Phone Graham 0772 719680. **B4214**

**BASSIST SEEKS HM/HR** band. West Midlands area. Influences Priest, Maiden, Accept, Leppard, Good gear, own transport, dedicated bands only. Phone Dave Lichfield 28868 after 7pm. **B4215**

**BEGINNERS, GUITARIST,** drummer, keyboards, over sixteen to form band into Hawkwind with bassist. Own gear, ideas, lyrics. Bury St Edmunds area. Ring Tim (0284) 66960. **B4219**

**PLEASE NOTE**  
 The maximum number of words per £1.00 advertisement is 25. If you wish to use more than 25 words these are charged at 10p each. Any advertisement received over 25 words without extra payment will not be published.

The charge for Band Aid Classified Advertisements is as follows:  
 Musicians wanted — All classifications — £1.00 per week.  
 Musicians available — £1.00 per week.  
 Instruments for sale — £1.00 per week.  
 Maximum number of words is now 25 per advertisement.  
 All other classifications are now charged at 10p per word. Words in **BOLD CAPS** are charged at 10p per word extra.  
 Maximum number of words is now 25 per advertisement.

If you wish to place an advertisement for the following week you can now come to the Sounds Office — 40 Long Acre, WC2 (above Covent Garden tube station) and place your ad direct.

### Detach form below and insert in envelope with cheque/P.O.

Please publish my advertisement under the heading . . . . . for . . . . . insertion(s)  
 commencing with the issue dated . . . . . I enclose Postal Order/Cheque value £. . . . .  
 to cover cost and made payable to Sounds. **The maximum number of words is now 25 per advertisement**

**MUSICIANS WANTED**  
 £1 per insertion

- General
- Heavy Rock
- Punk
- Electronic/Pop

Tick box as required  
 Musicians available   
 Instruments for sale   
 £1 per insertion


Box Nos: £1.00 extra  A 3cm x 1 col boxed advertisement is £12.00 per insertion — if you require this size please tick box

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To CLASSIFIED AD DEPT BA SOUNDS  
 Spotlight Publications  
 40 Long Acre  
 London WC2E 9JT.  
 Tel: 01-836 1522

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 Name and address, when included in advert, must be paid for.

ALL CLASSIFIED COPY MUST ARRIVE IN THIS OFFICE NO LATER THAN MID-DAY WEDNESDAY, 10 DAYS PRIOR TO COVER DATE OF ISSUE.

\* Does your advertisement get noticed? Why not invest £12.00 & we'll put it in a box like this

**THEN IT WILL GET NOTICED**

# WANTED

## Musicians Wanted Heavy Rock £1 per advertisement

**ROCK BAND** with singles/albums deal require bass keyboard and vocalist ambition and dedication. Telephone 0242517881. **B4211**

**DRUMMER FOR THREE-PIECE** 'Rush' — style, original band. Transport, energy, technical ability, creativity, total dedication essential. Gigs imminent, London/Surrey area. Phone Sean: 01-672 1921. **B4221**

**M/F MUSICIANS** looking for a band? Don't miss this chance. Musicians Video Auditions has bands urgently looking for you. For details ring 01-636 9510. **B4208**

**BASS PLAYER** and Rhythm Guitarist needed to join heavy rock band. Need to be dedicated/ambitious. Van/PA on the way. Slough 36940 after 5pm. **B4280**

**WANTED TALENTED** lead guitarist, drummer, keyboardist (18-22), to join Leeds based, vocalist, bassist, (into MSG, UFO, Halen). Own transport if possible, contact: Mark (0845) 577000. **B4315**

**YOUNG HAMMOND** organist wanted to join lead guitarist with good material late 60's early 70's rock band Floyd, Yes, Nice, Purple, Phone Mark 05403 285. **B4316**

**VOCALIST FRONTMAN** urgently required by Manchester based name H.M. band with recording contract pending image and dedication essential send photo and dreams to Box No. 306. **B4317**

**RHYTHM GUITARIST**, vocalist, and drummer required to form amateur heavy rock band. Must live near Hackney/Shoreditch areas. Loyalty and dedication over ability. Kevin 986-7523, after 6pm. **B4318**

**VOCALIST & KEYBOARDS/Guitar**/woodwind for band almost ready for gigging. Transport essential. Don't apply if you want to take over. Mark Sugden (0696) 73877 E. Yorkshire. **B4319**

**SABBATH STYLE** band require strong vocalist. Complete commitment essential. Tel: Kev, Chelmsford 50756. **B4320**

**VOCALIST WANTED** by forming band. With song writing capabilities, into Rush, Purple, Zeppelin, etc. Must have own gear and transport phone Andy, Rotherham 877905. **B4321**

**LEAD GUITARIST/S** and rhythm for dynamic HR band must be promoted + dedicated 01-393 6557 eves. **B4345**

**POWERFUL BASSIST** required by Sabbath, Maiden, Priest influenced band. Talent and image essential. Please hurry, gigs, recording, name management deal waiting. Phone Brad 01-653 5066. **B4346**

**DRUMMER REQUIRED** for rock band. Widnes, Warrington area. No experience necessary preferably with our own transport. Phone John 051 424 0258. **B4347**

**DRUMMER EXPERIENCED**, to complete hard rock band with original material in Def Leppard/Aerosmith vein, Rob 01-501 2336 after 6pm Ilford/East London area. **B4348**

**BASS GUITARIST** wanted for name 'Norfolk based' band own gear, dedication essential phone Dave 0553-840748 (day) 0553 77194 (night). **B4349**

**EXPERIENCED BASS** guitarist to complete hard rock band. (Def Leppard/Aerosmith) with original material. Phone Rob 01-501 2336 after 6pm. **B4350**

**DRUMMER WANTED** for two guitarists starting group. All applicants considered. Pam from Boston re-apply. Phone Nod, Spalding 820883. **B4366**

**POWERFUL BASS** required (Gorman style) must be into Early Antz, Bow Wow Wow, must have own gear, Worlds End sessionaries, Original sex image. Ring 651 4901. **B4225**

**IDiot STRENGTH** (Issue 1) Psychic TV, Omega Tribe, APF, more!! Send 30p (+SAE), now or break your legs! More stuff needed (ish. 2) Gary, 6 Tyrell Close, Harrow, Middx. B4228

**GUITARIST AND SINGER** needed for workshop punk band no thrash fans Damned Adverts, Clash, Pistols, influenced must have own gear, transport and dedication. Tel: 730482. **B4230**

**DEAD ON** Arrival would like to hear from anyone who can find them gigs. Tapes available from Marcus, 23 Cromwell Street, Merthyr Tydfil, Mid Glam, S.Wales. **B4233**

**NEGATIVE EARTH** 'Victims of Hate' 8-track cassette, send blank C-60 + SAE to Nelly, 15 Shepherd Terrace, Haltwhistle, Northumberland. **B4285**

**GUITARIST AND Bassist** wanted, Sydenham-C. Palace area — Ban-shees influenced — serious people only. 21 Trewsbury Road, Sydenham, London SE26. Paul. **B4286**

**M/F MUSICIANS** looking for a band? Don't miss this chance. Musicians Video auditions has bands urgently looking for you. For details ring 01-636 9510 **B4234**

**PUNK BANDS** wanted for compilation tape. Send live/studio tapes + info and SAE. If wanted back to: Jason, 473 Reading Road, Winnersh, Wokingham, Berks. **B4322**

**VOCALIST** with own material and contacts seeks guitar, bass, drums, for Pistols type band. Neil 226 4125. **B4323**

**GIRL SINGER** in M/cr needs musicians to form band. I'm into K.J. Cure, Virgin Prunes. Box no. 307. **B4324**

**DRUMMER WANTED**, for non thrash punk band, must have own kit, live local (Southall), or have own transport. Phone Prem 574 6160 after 5.30pm. **B4351**

**OBJECTOR PAXZINE 1**, Oneway System, Peace Of Mind, Asylum + more, 30p + SAE. Pax Products, Hillside Cottage, Hempfoll Road, Grange over Sands, Cumbria. Bands needed for No. 2. **B4367**

**APOSTLES SECOND E.P.** Plus Scum 6 Zinc £1.20 plus SAE Cheques & PO's to Larry Peterson, 53 Hollybush Hill, Snaresbrook, London E11. **B4368**

**BANDS/MANAGERS** etc. Looking for musicians and no time to waste? Ring 01-636 9510. Musicians Video Auditions can help you. **B4235**

**BASS PLAYER** wants to join/form band. Influenced by Lords of the New Church, Clash and early Stranglers. Brighton area. Phone Steve, Peacehaven 3136. **B4360**

**LEAD GUITARIST** (25) wants to join/form band within 20 miles of Basingstoke. Influences Genesis, Dire Straits, Floyd, seeking emphasis on improvisation. Paul, B'Stoke 59070. **B4374**

**BANDS/MANAGERS** etc. Looking for musicians and no time to waste? Ring 01-636 9510. Musicians Video Auditions can help you. **B4235**

**PHIL COLLINS** lookalike with vocal abilities is seeking 'The Band that's going to make it' (preferably new-wave or modern — rock) Shooki 01-937 0896. **B4376**

**P.A. BINS.** Pair midrange, pair bass — midrange, pair bassbins (Gauss) All 15", 200 Watts excellent bargain at £599 ono. We deliver (0945) 582952 (Cams area). **B4253**

**LYS HAND** made acoustic guitar and case one year old excellent condition £120 ono. Or part exchange for Gibson S.G. cash adjustment. Phone Farnham 714749. **B4254**

**DRUMS, GRETSCH 6 1/2"** Snare 3 pearl double-headed toms + bass, with dampers, stands, Paiste hi-hat, 3 cymbals. Excellent condition with Le Blond cases included offers please to Rick on Tamworth 52267, Midlands. But can deliver. **B4255**

**WHITE MAXWIN** beautiful 5 piece drum set Zyn, Hi-hat Solaris cymbal mint condition £250 Cheslea. 01-351 4630. **B4259**

**CRUMAR ROADY** Electric piano as new, sustain pedal, soft case, home use only £180 ono. Phone 455 9180 after 7pm. **B4261**

**FENDER JAGUAR** 1963 white v.g.c. £400 phone Alex after 6pm (0533) 72702. **B4262**

**OVATION ELECTRIC** Balladeer Cutaway £399. Electric Glen Campbell £447. Electric Legend £459 plus many more bargains at Telecomms Music Store, Portsmouth (0705) 660036. **B4243**

**ALL SYNTHESIZERS** despatched same day by Securicor free of charge. Look! Juno 6 £545, Juno 60 £829, JX3P £678, PG200 £156, Casio CT700 £395. Telephone for HP. PX. or Access/Barclaycard despatch. Telecomms Music Store, Portsmouth (0705) 60036. **B4244**

**CRUMAR TRILOGY** fully polysynth 8 months old home use only £600 ono, Crumar composer fully polysynth 8 months old home use only £575 ono. New Mills, Derbyshire 44118. **B4288**

**CHASE TWO SYNTH** pedals with doubling 8 months old, home use only £200 ono. Carlsbro 4 Channel 100 watt 4 x 12" speaker cabinet £200 ono. MuTron Fazer £30, 3 Tierkey Board rack £50. New Mills, Derbyshire 44118. **B4289**

**PEAVEY PA400 Amp** £175, Peavey 1210TS PA Cabs £275, Yamaha 200W bass rig £260 plus many more S/H bargains at Telecomms Music Store, Portsmouth (0705) 660036. **B4245**

**FENDER VIBROLUX** Combo £125 Ibanez artist 2619 £150 4X Unidyne 'B' mikes in case £50 Portastudio carrying case with amp and speakers 01-642 4921 evenings. **B4291**

**ALLBANG & STRUMMIT** delivery any item, to any UK mainland destination free of charge; 22 Earlharm Street, London WC2. 01-379 5142. **B4297**

**ROLAND BASS** Line £150. Hardly used. Ring Kieren on 061-434 3573. **B4325**

**TEAC 244 Portastudio**, hardly used mint condition £500 o.v.n.o., Also transcendent 2000 monophonic synth, good working order £75 ono. Tel: Manchester 061-428 8197. **B4326**

**WESTBURY PRO II** Bass guitar with softcase, great condition, gig tested. Plus Laney might base practice amp bargain for £90 ring Mark 021 749 4447 evenings. **B4327**

**ROLAND TR 808** £460, CSQ 600 £250, TR606 £110, SH09 £150, Juno 6 £475, Pro. Stand 4 tier £65, ono. Tel: 0889 591115 anytime. **B4328**

## Musicians Wanted Electronic/Pop £1 per advertisement

**DRUMMER WANTED** slick beat, slick gear, for established band into Heaven 17/China Crisis. Ring now and join the Perfect Beat. Leighton Buzzard/Milton Keynes area. Ring 0525 376079. **B4180**

**M/F MUSICIANS** looking for a band? Don't miss this chance. Musicians Video Auditions has bands urgently looking for you. For details ring 01-636 9510. **B4234**

**FANTASTIC HONDO** in mint condition. Black single cut-a-way with chrome fittings only £90. Phone Joe or send SAE. **B4319**

**HONDO CLASSICAL GUITAR** all accessories including carrying bag, plectrum, tuner book and more. Write Box 306 with best offer. **B4319**

**NEWSOUND 5 p.c.** with all the Harry conditions. **B4319**

**FOR STUDIO USE. AUDIO TECHNIC** Imp microphones. Full range available at all prices. Phone or write. **B4319**

**SMOOTHIE** strings at all music shops. These are recommended with confidence. **B4319**

**ROSS DISTORTION PEDAL** at £27 plus other Ross pedals. For information contact Rose Board. £239. Use with all one Harry. **B4319**

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## Instruments For Sale £1 per advertisement

**KAY BASS** guitar and case £90 also a HIH studio 60 watt bass baby amplifier. £175 both in good condition. M Avery, Chelmsford 440761 before 5, 440990 after 5. **B4080**

**HONDO 767** series deluxe flying V. 1 year old, stained red, multi-laminate, wang bar, with plush Ibanez case, £100. Laney Mighty 16 combo, £25. Ring Richard, Leicester 831872. **B4178**

**BANJO COLLECTION** for sale. Over 50 antique models including HONDO'S. Write with SAE for full list. **B4319**

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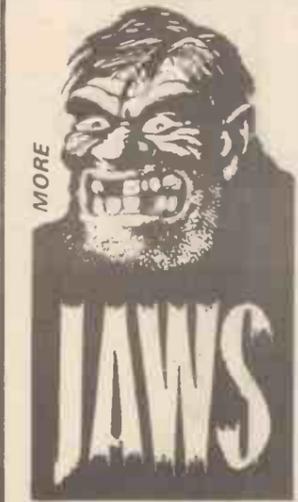


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from page 14

**PSYCHO II:**  
The sage of Pyschic TV continues. Minutes after cancelling their much publicised gig at the Prestwyth Mental Hospital and rescheduling it for the Manchester Ritz, label Some Bizzare were agog to discover that there was some consternation over their former plans. The local *Manchester Evening News* had proclaimed outrage at the idea of a gig in a mental hospital, and were organising

petitions against it. Rumour has it there were even pickets outside the local council. Looks like Psychic TV switched channels just in time...

#### OVER HILL AND COVERDALE:

Following the publication of a Whitesnake telephone number, the band got no less than 300 applications for the vacancy of guitarist. Ages range from 14 to 40 (no prizes for knowing which end Whitesnake are nearest to) and there were allegedly some 'big names' among the applicants — can't tell you who 'cos they're all to embarrassed to admit it in case they get turned down.

David Coverdale is even now winging his way back to the UK, having finished sliding it in all over Munich, and no doubt the new addition will be announced soonest. Can't (yawn) wait...

#### MIX YOUR WAY TO MANHATTAN:

Ex-Dexys keyboard player Andde Leek has a single out with a special bonus for DJs. Called 'Soul Darling', it's out on Fascination in two versions — one a dub ripe for DJ remixing. The treat? The best remix will win a

holiday for two in New York.

Oh well, if you can't beat 'em — join 'em.

#### WHODUNNIT?

Fans turning up for Whodini's very first UK gig at a Sheffield club were turned away by the club management, who claimed the gig had been cancelled because the rapping duo had arrived with all their equipment set to the wrong voltage.

This surprised a number of people, but none more than Whodini themselves, who had done their soundcheck at the club only hours before the gig and were all ready to go on stage when the same management told them the gig was off.

Having your first British date cancelled on you is bad enough, thinks *Jaws*, without the venue telling your fans you're the ones responsible for it. Sounds like a case for rapped knuckles to us.

#### EVE OF DESTRUCTION:

Following SPK's 'live' bash at the Camden Palace last week, rumour has it that the club's management rang the group to inform them that there would be a bill winging its way to them for damage to the nightie. It seems that not only did the outlandish combo spray punters with

petrol, no doubt ruining their very expensive trendy garb (see *Jaws* last week), but they also destroyed part of the stage.

An unwitting Martin from Desire quipped: "It was a good job they were only miming. Imagine what would have happened if they were playing live."

#### DEATH POP:

The Kill Ugly Pop controversy goes on and on. Latest guff is that some unwitting commuter wrote to the *Guardian* (a daily paper we believe) asking if the graffiti was a comment on the five week stint of Boy George at the top of the charts. The group, who are still keeping it pretty low key, had no comment other than to scrawl their missive over Boy George's former squat in Carburton Street. Do they know more than they're saying?

#### LIVING ROOM TV:

Remember who brought you Kitchenware first? Yeah, well, not that we like to boast or anything, but *The Tube* have finally picked up on them too, and the November 4 edition features a special on Kitchenware acts the Daintees, Pre Fab Sprout, Hurrh!, and the Kane Gang. Fame comes so soon.

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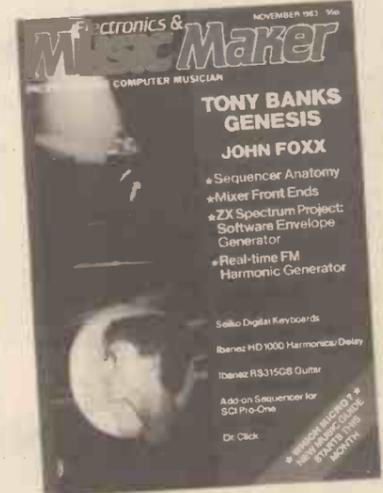
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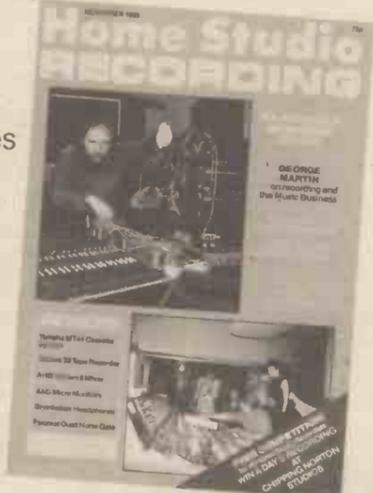
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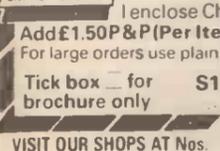
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**THE PENAL  
COLADA  
EFFECT/JUNG  
ANALYSTS  
'Pushbutton  
Pleasure'  
(Hamster Records  
HAM 8)\*\*\*1/2**

THE SEA of ferrite that has threatened the music-buying public over the past two years hasn't been too healthy. It was so easy to plug in and freak out that cassette packages of note have inevitably been swallowed up by their substandard contemporaries.

Hamster have weathered the storm, though, and their first vinyl offering is a strange and diverse affair. Featuring the Penal Colada Effect and the Jung Analysts — two people in fact who make up the group Pushbutton Pleasure — this LP is a good introduction to two interesting but very different talents.

The Penal person, Martin Z Pad, attempts to be zany. His side, after a good beginning, gets wackier by the track but, unfortunately, as it does, any interest dwindles. He's heard the Residents too many times and a joke only lasts so long. The result is that after a few plays it's not funny anymore.

I didn't hold out much hope for the Jung Analysts after the Penal procession but there's a lot more from Jung Terry Burrows than I expected. The Analysts are tight and undeniably intelligent. Varying from loose ambience to hard, almost commercial dance music it all works well. As a contrast, the Jung sense of humour survives because it's understated and is only secondary to the music.

Overall, this is an enjoyable package that shows easily that at least some of the chrome purveyors of recent times have come of age.

DAVE HENDERSON

UK (at least Chaotic Dischord are funny) and Disorder (yes, the famous Discharge rip-off band) typify everything that is so wrong with punk today. They are tuneless, incompetent and pointless.

The Exploited are only slightly better. Their song 'Fuck The USA' is just called 'USA' on the sleeve which makes no mention of how soon they shot off there after it had been recorded. Now, apparently, they've signed to PAX to try and cash in on 'anarchy'. I don't think anyone will be fooled.

I haven't been able to take the Adicts seriously ever since their Fun Adicts fiasco on the telly. They wrote good tunes but seem to have blown all their chances — just like the defunct Business whose 'Blind Justice' here shows what good songwriters they were. It's a real shame they turned out to be paper tigers.

Action Pact, the Upstarts and the Vibrators — none of whom were featured on the film — have been included to upgrade the quality, but the Upstarts aren't done any favours by the choice of their dreary '42nd Street'. If that was the direction they were going in maybe it's just as well they've split.

Finally, Pressure's Pil rip-off, 'You Talk, We Talk', is the replacement for Blitz's 'New Age' and Vice Squad finish the album with their 'Stand Strong, Stand Proud' which reminds me of how awful the bands looked with studio recordings dubbed over their live performance on the film — necessary because they played so badly.

This really does expose the whole thing as thoroughly phoney. For honesty and commitment, give me the Newtown Neurotics or Conflict any day of the week.

JERRY HARRIS

**VARIOUS ARTISTS  
'UK/DK'  
(Anagram GRAM  
006)\*\*1/2**

QUICK TRUMPET fanfare — as predicted, the soundtrack of the video of Cherry Red's beginner's guide to (a very limited definition of) punk.

The compilers have taken the map idea from the back of that far better punk compilation 'Carry On Oi' to show the extent of the so-called exciting punk revival. Few people will be impressed.

Bands like the Varukers (never has a band been more appropriately named), Chaos

**THE CHEATERS  
'Hit Me I'm Happy'  
(Holyrood HOLP  
001)\*\*\*\***

FOR SHEER staying power alone (they seem to have been around since the beginning of punk), the Cheaters deserve some kind of break. But then again talent, not experience, is what counts. Lucky, then, that the Cheaters have talent to spare.

Their previous gritty adherence to the r'n'b essence has been transformed into a startling combination of excellent songs, rounded arrangements and playing that embodies spirit and

commitment. Of course, it's still a bit rough round the edges, but then that's the Cheaters really, innit?

This new mature composure, though, is a welcome development, with songs like 'Dancing With The Deadbeats' and the classy 'Confidante' recalling Springsteen, early Graham Parker and Southside Johnny.

Unfortunately, influences abound and are rather too easy to spot — for instance, the choir at the end of 'Flame On' is ethereally wonderful but a little too close to the

Stones' 'You Can't Always Get What You Want' for comfort!

But in the end, that ceases to matter because 'Suspicion' and 'Main Attraction' have such verve and vitality as to overcome minor reservations. Quite honestly, the Cheaters used to be as boringly earnest as the Truth, but now they have all the spirit, vision and style to bring back the credibility that's been missing from tough pop/rock since Graham Parker went soft.

JOHNNY WALLER



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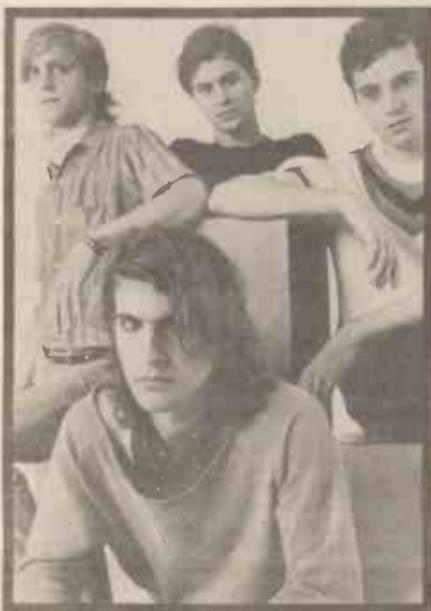


# CHART ATTACK

## THE ROCK CHART INDIE SINGLES

Compiled by MRIB from an initial panel of 30 of the country's leading general rock shops. The objective of the chart is to reflect the current most popular 'rock' (in all its forms); titles which may be of specific interest to Sounds readers. Retailers who feel that they could usefully contribute to this 'rock panel' should contact Luke Crampton at MRIB at 63 Duke Street, London W1; Tel: (01) 408 0250.

### ROCK SINGLES



- 1 3 SAFETY DANCE, Men Without Hats, Statik
- 2 — LOVE CATS, Cure, Fiction
- 3 1 DEAR PRUDENCE, Siouxsie And The Banshees, Polydor
- 4 6 PLEASE DONT MAKE ME CRY, UB40, DEP International
- 5 2 THIS IS NOT A LOVE SONG, P.I.L., Virgin

- 6 4 MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic
- 7 5 BLUE MONDAY, New Order, Factory
- 8 15 DESTINATION ZULU LAND, King Kurt, Stiff
- 9 — LICK IT UP, Kiss, Vertigo
- 10 11 WORKING WITH FIRE AND STEEL, China Crisis, Virgin
- 11 12 YOU REALLY GOT ME, Kinks, PRT
- 11 7 68 GUNS, Alarm, I.R.S.
- 13 9 LOVE IN ITSELF, Depeche Mode, Mute
- 14 14 THE SMILE HAS LEFT YOUR EYES, Asia, Geffen
- 14 — RAINBOW IN THE DARK, Dio, Vertigo
- 16 20 20TH CENTURY BOY, Girlschool, Bronze
- 17 10 ME OR YOU, Killing Joke, E.G.
- 18 17 LOVE ON A FARM BOYS WAGES, XTC, Virgin
- 19 8 MODERN LOVE, David Bowie, EMI America
- 20 — THE SINGLES 1981-1983, Bauhaus, Beggars Banquet
- 21 — LOVE WILL TEAR US APART, Joy Division, Factory
- 22 — THIS IS THE WAY, Bruce Foxton, Arista
- 23 — GUNS FOR HIRE, AC/DC, Atlantic
- 24 29 MAURITIA MAYER, Sex Gang Children, Clay
- 25 — SYNCHRONICITY II, Police, A&M
- 26 21 SONG TO THE SIREN, This Mortal Coil, 4AD
- 27 — OUT OF PHASE, Diamond Head, MCA
- 28 — UNION OF THE SNAKE, Duran Duran, EMI
- 29 — THAT WAS THEN BUT THIS IS NOW, ABC, Neutron
- 30 — RIGHT BY YOUR SIDE, Eurythmics, RCA

### ROCK ALBUMS



- 1 1 SNAP, Jam, Polydor
- 2 — MONUMENT THE SOUNDTRACK, Ultravox, Chrysalis
- 3 3 COLOUR BY NUMBERS, Culture Club, Virgin
- 4 2 GENESIS, Genesis, Charisma/Virgin
- 5 5 LABOUR OF LOVE, UB40, DEP International
- 6 — HEAD OVER HEELS, Cocteau Twins, 4AD
- 7 9 LICK IT UP, Kiss, Vertigo
- 8 4 THE CROSSING, Big Country, Mercury
- 9 6 LET'S DANCE, David Bowie, EMI America
- 10 8 POWER CORRUPTION & LIES, New Order, Factory
- 11 — GET OUT AND WALK, Farmer's Boys, EMI
- 12 21 HELL HATH NO FURY, Rock Goddess, A&M
- 13 — SOUL MINING, The The, Some Bizzare
- 14 14 FLICK OF THE SWITCH, AC/DC, Atlantic
- 15 11 P.I.L. — LIVE IN TOKYO, P.I.L., Virgin
- 16 10 RESPOND PACKAGE — LOVE THE REASON, Various, Respond
- 17 — LETTIN' LOOSE, Heavy Pettin', Polydor
- 18 12 MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic
- 19 — ALIVE SHE CRIED, Doors, Elektra
- 20 13 CONSTRUCTION TIME AGAIN, Depeche Mode, Mute
- 21 15 NO LOVE LOST, Omega Tribe, Corpus Christi
- 22 24 MOVEMENT, New Order, Factory
- 23 29 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 24 16 BEST OF, Tygers Of Pan Tang, MCA
- 25 20 CANTERBURY, Diamond Head, MCA
- 26 22 ALPHA, Asia, Geffen
- 27 17 LIVE FROM EARTH, Pat Benatar, Chrysalis
- 28 27 RHYTHM OF LIFE, Paul Haig, Island
- 29 26 DEATH CHURCH, Rudimentary Peni, Corpus Christi
- 30 28 YOU AND ME BOTH, Yazoo, Mute

Compiled by MRIB

### INDIE SINGLES

- 1 2 TEMPLE OF LOVE, Sisters Of Mercy, Merciful Release
- 2 1 BLUE MONDAY, New Order, Factory
- 3 5 SONG TO THE SIREN, This Mortal Coil, 4AD
- 4 3 LOVE IN ITSELF, Depeche Mode, Mute
- 5 8 JINX, Peter And The Test Tube Babies, Trapper
- 6 15 YASHIR, Cabaret Voltaire, Factory
- 7 7 MIRROR BREAKS, Mob, All The Mad Men
- 8 10 MAURITIA MAYER, Sex Gang Children, Clay
- 9 4 SUPERMAN, Black Lace, Flair
- 10 9 CONFUSION, New Order, Factory
- 11 — METAL DANCE, SPK, Desire
- 12 11 4AD, Bauhaus, 4AD
- 13 6 KICKER CONSPIRACY, Fall, Rough Trade
- 14 13 INCUBUS SUCCUBUS, X Mal, Deutschland 4 AD
- 15 20 THE DEVIL HAS ALL THE BEST TUNES, Pre Fab Sprout, Kitchenware
- 16 16 SHINE, Play Dead, Situation 2
- 17 22 HAND IN GLOVE, Smiths, Rough Trade
- 18 42 RIVAL LEADERS, Exploited, Pax
- 19 26 MAD PUNK AND ENGLISH DOGS, English Dogs, Clay
- 20 — TIME FLIES BUT AEROPLANES CRASH, Subhumans, Blurg FISH 5 (Crass)
- 21 46 STARK RAVING NORMAL, Blood, Noise
- 22 18 I NEED SOMEONE TONIGHT, A Certain Ratio, Factory
- 23 21 TO A NATION OF ANIMAL LOVERS, Conflict, Corpus Christi
- 24 12 WARNING: HER MAJESTY'S GOVERNMENT . . . , Discharge, Clay

- 25 14 CRY WOLF, 1919, Abstract
- 26 24 THE CRUSHER, Bananamem, Big Beat
- 27 35 LOVE REACTION, Divine, Design, Communications
- 28 31 SOMETHING OUTSIDE, Wake, Factory/Benilux
- 29 — ZULU BEAT, King Kurt, Thin Sliced
- 30 19 REBEL RUN, Toyah, Safari
- 31 25 COOL RUNNIN', Tik & Tok, Survival
- 32 17 TEARS OF A NATION, Fits, Corpus Christi
- 33 28 NEAREST DOOR, D&V, Crass
- 34 34 BLIND AMBITION, Partisans, Cloak & Dagger
- 35 — A.W.O.L., Three Johns, Abstract
- 36 23 I'M OK, Riot Squad, Rot
- 37 29 GIRL SOUL, Salvation, Merciful Release
- 38 37 IGNORE THE MACHINE, Alien Sex Fiend, Anagram
- 39 27 TREES AND FLOWERS, Strawberry Switchblade, 92 Happy Customers
- 40 — THIS CHARMING MAN, Smiths, Rough Trade RT 136 (RT)
- 41 30 PULLING PUPPET STRINGS, Mayhem, Riot City
- 42 33 DISCOVER LOVE, Fad Gadget, Mute
- 43 — MAN O' SAND TO GIRL O' SEA, Go Betweens, Rough Trade RT 114 (RT)
- 44 45 GOOD TECHNOLOGY, Red Guitars, Self Drive
- 45 43 MUNSTERS THEME, Escalators, Big Beat
- 46 44 LEAN ON ME, Red Skins, CNT
- 47 41 BRUISES, Gene Loves Jezebel, Situation 2
- 48 38 REPTILE HOUSE, Sisters Of Mercy, Merciful Release
- 49 47 ALICE, Sisters Of Mercy, Merciful Release
- 50 36 HASSI BAN GETS THE MARTIAN BRAINSQUEEZE, Neos, Rat Cage

Compiled by MRIB

### INDIE ALBUMS

- 1 — HEAD OVER HEELS, Cocteau Twins, 4AD CAD 313 (LP)
- 2 3 NO LOVE LOST, Omega Tribe, Corpus Christi
- 3 — LIVE IN NEWCASTLE, Damned, DAMU 1
- 4 2 CONSTRUCTION TIME AGAIN, Depeche Mode, Mute
- 5 1 POWER CORRUPTION AND LIES, New Order, Factory
- 6 5 THE TEXT OF FESTIVAL, Hawkwind, Illuminated
- 7 7 RIVERS OF DESIRE, Orson Family, New Rose



- 8 6 THE REVOLUTION STARTS AT CLOSING TIME, Serious Drinking, Upright

- 9 4 DEATH CHURCH, Rudimentary Peni, Corpus Christi
- 10 9 WHO TOLD YOU YOU WERE NAKED, Pink Industry, Zulu
- 11 12 A FISTFUL OF . . . , 4 Skins, Syndicate
- 12 13 OFF THE BONE, Cramps, Illegal
- 13 10 YOU AND ME BOTH, Yazoo, Mute
- 14 16 PROMISE, Gene Loves Jezebel, Situation 2
- 15 15 FETISCH, X Mal Deutschland, 4AD
- 16 11 BOLLOX TO THE GONADS, Various, Pax
- 17 8 BLOOD SUCKER, Varukers, Riot City
- 18 21 UNKNOWN PLEASURES, Joy Division, Factory
- 19 — FLOOD OF LIVE, UK Subs, Scarlet/Fallout FALL LP 018 (J/IDS)
- 20 18 PILLOWS AND PRAYERS, Various, Cherry Red
- 21 14 ANGEL DUST (THE COLLECTED HIGHS), Angelic Upstarts, Anagram
- 22 25 STILL, Joy Division, Factory
- 23 19 BEGGARS CAN BE CHOOSERS, Newtown Neurotics, Razor
- 24 23 HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
- 25 20 MINI LP 1981/82, New Order, Factory
- 26 22 MOVEMENT, New Order, Factory
- 27 17 DANCE IN THE MIDNIGHT, Marc Bolan, Marc On Wax
- 28 28 SONG AND LEGEND, Sex Gang Children, Illuminated
- 29 24 FROM GARDENS WHERE WE FEEL SECURE, Virginia Astley, Happy Valley
- 30 30 YES SIR I WILL, Crass, Crass

Compiled by MRIB

### PLAYLIST

- Geoff Barton  
HATRED, Manowar, Music For Nations  
BASTARD, Motley Crue, Elektra  
KRAZY KUTZ, Rox, Music For Nations
- Garry Bushell  
FALSE GESTURES FOR A DEVIUS PUBLIC, The Blood, Noise  
SON OF OIL, Various Artists, Syndicate/Oil-The Label  
RIVAL LEADERS/SINGALONGBUSHELL, The Exploited, Pax 45
- Dave Henderson  
ENDLESS RIDDANCE, Front 242, Himalays 12 inch  
EROS IN ARABIA, Drachir Ziworoh, Ethnotech LP  
½ GENTLEMAN/NOT BEASTS, ½ Japanese, Armageddon Halloween Special  
Box Set

- Carole Linfield  
DA DA, Alice Cooper, Warner Bros LP  
LIVE IN TOKYO, P.I.L., Virgin LP  
HEAD OVER HEELS, Cocteau Twins, Beggars Banquet LP

- Dave McCullough  
THIS CHARMING MAN, Smiths, Rough Trade  
JEANE, Smiths, Rough Trade b-side  
THIS IS NOT A LOVE SONG, P.I.L., Virgin

- Robbi Millar  
PLAY DIRTY, Girlschool, Bronze  
VICERS, Wastayed, Chrysalis  
THIS IS NOT A LOVE SONG, P.I.L., Virgin 12"

- Edwin Pouncey  
THE LAST MINUTE, Jimmy McGriff, Sue LP  
I'VE GOT A WOMAN, Jimmy McGriff, Sue LP  
AND A TIME TO DANCE, Los Lobos, Slash/Rough Trade cassette

# PUNK

## SINGLES

- 1 1 TEMPLE OF LOVE, Sisters Of Mercy, Merciful Release
- 2 2 MIRROR BREAKS, Mob, All The Mad Men
- 3 3 JINX, Peter And The Test Tube Babies, Trapper
- 4 5 DESTINATION ZULU LAND, King Kurt, Stiff
- 5 4 MAURITIA MAYER, Sex Gang Children, Clay
- 6 10 RIVAL LEADERS, Exploited, Pax
- 7 — STARK RAVING NORMAL, Blood, Noise
- 8 12 MAD PUNK AND ENGLISH DOGS, English Dogs, Clay
- 9 7 THIS IS NOT A LOVE SONG, PIL, Virgin
- 10 9 CRY WOLF, 1919, Abstract
- 11 6 WARNING: HER MAJESTY'S GOVERNMENT CAN DAMAGE YOUR HEALTH, Discharge, Clay
- 12 8 THE NEAREST DOOR, DANDY, Crass
- 13 — TIME FLIES BUT AEROPLANES CRASH, Subhumans, Blurg
- 14 13 TEARS OF A NATION, Fits, Corpus Christi
- 15 14 SHINE, Play Dead, Situation 2
- 16 16 TO A NATION OF ANIMAL LOVERS, Conflict, Corpus Christi
- 17 18 BLIND AMBITION, Partisans, Cloak AND Dagger
- 18 21 REPRODUCTION OF HATE, Reality Control, Volume
- 19 19 IGNORE THE MACHINE, Alien Sex Fiend, Anagram
- 20 11 ME AND YOU, Killing Joke, Malicious Damage/EG
- 21 20 MONDAY, Escalators, Big Beat
- 22 17 I'M OK, Riot Squad, Rot
- 23 22 SHEEP FARMING IN THE FALKLANDS, Crass, Crass
- 24 — FORGOTTEN HERO, A Heads, Blurg
- 25 27 THE CRUSHER, Bananamens, Big Beat
- 26 23 NOWHERE LEFT TO RUN, Outcasts, Anagram
- 27 28 LEAN ON ME, Red Skins, CNT
- 28 26 ANOTHER TYPICAL CITY, UK Subs, Fall Out
- 29 15 PULLING PUPPET STRINGS, Mayhem, Riot City
- 30 24 HASSI BAN GETS THE MARTIAN BRAINSQUEEZE, Neos, Rat Cage

## ALBUMS

- 1 1 NO LOVE LOST, Omega Tribe, Corpus Christi
- 2 — LIVE IN NEWCASTLE, Damned, DAMU
- 3 2 DEATH CHURCH, Rudimentary Peni, Corpus Christi
- 4 5 OFF THE BONE, Cramps, Illegal
- 5 6 FLOOD OF LIVE, UK Subs, Jungle
- 6 4 THE REVOLUTION STARTS AT CLOSING TIME, Serious Drinking, Upright
- 7 3 LIVE IN TOKYO, PIL, Virgin
- 8 7 FETISCH, X Mal Deutschland, 4AD
- 9 9 BEGGARS CAN BE CHOOSERS, Newtown Neurotics, Razor
- 10 12 BOLLOX TO THE GONADS, Various, Pax
- 11 10 YES SIR I WILL, Crass, Crass
- 12 11 ANGEL DUST (THE COLLECTED HIGHS), Angelic Upstarts, Anagram
- 13 13 FIRST FLOWER, Play Dead, Fall Out
- 14 — LIVE IN YUGOSLAVIA, Anti Nowhere League, Razor
- 15 16 ARMAGEDDON IN ACTION, Destructors, Radical Change
- 16 8 BLOOD SUCKERS, Varukers, Riot City
- 17 14 SOUTHERN DEATH CULT, Southern Death Cult, Situation 2
- 18 17 THE SOUND AND THE FURY, Youth Brigade, Better Youth Organisation
- 19 15 UK/DK, Various, Anagram
- 20 19 RELIGION, POLITICS ETC, Chaotic Discord, Riot City

Compiled by MRIB

# GHOST AND HORROR STORIES

- 1 THE WILLOWS, Algernon Blackwood
- 2 THE COLOUR OUT OF SPACE, H.P. Lovecraft
- 3 OH, WHISTLE, AND I'LL COME TO YOU, MY LAD, M.R. James
- 4 THE WHITE PEOPLE, Arthur Machen
- 5 THE BECKONING FAIR ONE, Oliver Onions
- 6 HOW LOVE CAME TO PROFESSOR GULDEA, Robert S. Hichens
- 7 THE SAME DOG, Robert Aickman
- 8 THE TRICK, Ramsey Campbell
- 9 APT PUPIL, Stephen King
- 10 THE GENERAL'S WIFE, Peter Straub

Compiled by Edwin Pouncey, from a personal collectin

# METAL

## SINGLES

- 1 — LICK IT UP, Kiss, Casablanca
- 2 — RAINBOW IN THE DARK, Dio, Vertigo
- 3 1 MIDNIGHT AT THE LOST AND FOUND, Meatloaf, Epic
- 4 3 TOO LITTLE OF YOU TO LOVE, Mamas Boys, Albion
- 5 6 IN AND OUT OF LOVE, Heavy Pettin', Polydor
- 6 2 WOMEN IN CHAINS, Waysted, Chrysalis
- 7 13 THE SMILE HAS LEFT YOUR EYES, Asia, Geffen
- 8 9 20TH CENTURY BOY, Girlschool, Bronze
- 9 — GUNS FOR HIRE, AC/DC, Atlantic
- 10 4 THE HISTORY 12", Robin George, Arista
- 11 — OUT OF PHAZE, Diamond Head, MCA
- 12 19 SOCIAL ALLIANCE, Dave Brock, Flickknife
- 13 7 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 14 8 QUEEN OF THE REICH, Queensryche, EMI
- 15 5 OL' RAG BLUES, Status Quo, Vertigo
- 16 16 ACID QUEEN 12", Venom, Neat
- 17 — I CAN'T CONTROL MYSELF, Bernie Torme, Zebra
- 18 11 WIND OF CHANGE, Lloyd Langton Group, Flickknife
- 19 14 DO YA WANT MY LOVE, Wrathchild, Neon
- 20 12 HOW CAN I REFUSE, Heart, Epic

## ALBUMS

- 1 1 LICK IT UP, Kiss, Vertigo/Phonogram
- 2 — HELL HATH NO FURY, Rock Goddess, A&M
- 3 3 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 4 2 LIVE FROM EARTH, Pat Benatar, Elektra
- 5 — LETTIN' LOOSE, Heavy Pettin', Polydor
- 6 8 THE TEXT OF FESTIVAL, Hawkwind, Illuminated
- 7 4 VICES, Waysted, Chrysalis
- 8 6 FLICK OF THE SWITCH, AC/DC, Atlantic
- 9 9 BENT OUT OF SHAPE, Rainbow, Polydor
- 10 13 BEST OF, Tygers Of Pan Tang, MCA
- 11 11 ALPHA, Asia, Geffen
- 12 5 BORN AGAIN, Black Sabbath, Vertigo/Phonogram
- 13 10 CANTERBURY, Diamond Head, MCA



- 14 16 HOLY DIVER, Dio, Vertigo
- 15 7 BUILT TO DESTROY, Michael Schenker Group, Chrysalis
- 16 24 HEADS OR TAILS, Saga, Portrait
- 17 15 ELIMINATOR, ZZ Top, A&M
- 18 17 PIECES OF MIND, Iron Maiden, EMI
- 19 — PLUG IT IN, Mamas Boys, Albion
- 20 19 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 21 22 ONCE A ROCKER, Joe Perry Project, Columbia
- 22 26 NEMESIS, Axe, Warner Brothers
- 23 12 MEAN STREAK, Y&T, A&M
- 24 14 SUBJECT, Aldo Nova, Portrait
- 25 — INTERRUPTED JOURNEY, Verity, PRT
- 26 28 RUN FOR THE NIGHT, Rage, Carrere
- 27 21 THERE'S NOTHING SACRED, Lords Of The New Church, I.R.S.
- 28 20 THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
- 29 18 HEADSTONE — THE BEST OF UFO, UFO, Chrysalis
- 30 23 CAUGHT IN THE GAME, Survivor, Scotti Brothers

## IMPORTS

- 1 ONCE A ROCKER, Joe Perry Project, CBS
- 2 THREE TIMES RUNNING, Bodine, Rhinoceros
- 3 SUBJECT, Aldo Nova, Portrait
- 4 ASTRAL PROJECTION LIVE, Randy Hansen, Shrapnel
- 5 LIVE IN 1980, Sammy Hagar, Capitol
- 6 WE CAME TO KILL, Leather Angel, Miami 1992
- 7 SUCKER FOR A PRETTY FACE, Eric Martin Band, Elektra
- 8 LIVE AT THE MARQUEE, Gary Moore, Virgin
- 9 GUILTY AS CHARGED, Culprit, Shrapnel

Compiled by MRIB

# LIFE & HOW TO LIVE IT

NUMBER 85. BY THE RECKLESS PEN



## Foreign Words & Phrases — LEARN SOME.

PARTICULARLY THOSE LISTED IN THE BACK OF ANY GOOD Dictionary. THE REASON BEING, KNOWLEDGE OF OTHER LANGUAGES IDENTIFIES A Classical Education (WHICH IS ABSOLUTELY ESSENTIAL FOR ENTRY AND PROMOTION INTO THE ESTABLISHMENT) AND SUGGESTS A FREQUENT AND EXPERIENCED TRAVELLER (FOR THE FAVOURABLE IMPLICATIONS OF THIS, SEE "Travel")

ONLY THOSE WORDS WHICH DERIVE FROM THE FRENCH, GERMAN, ITALIAN, LATIN AND GREEK LANGUAGES COUNT, AND BE RECOGNISABLE AS "FOREIGN" - SOMETHING LIKE UKRAINIAN OR URDU WOULD BE A "BIGGUS BLANCUS" AS, NOT ONLY WOULD IT BE RECEIVED WITH TOTAL IMPREHENSION BUT IT WOULD ALSO GIVE AWAY YOUR IMMIGRANT ANCESTRY AND THUS YOUR LACK OF A PEDIGREE!

MAKE SURE YOU KNOW WHAT THE WORDS YOU ARE USING ACTUALLY MEAN AND THAT YOU ARE PRONOUNCING THEM CORRECTLY (A ROUGH GUIDE IS, THE MORE SNOT AND SPIT PRODUCED, THE BETTER)

Foreign Words and Phrases ARE SIMPLY A Subtle ENGLISH WAY OF DIFFERENTIATING BETWEEN THE Better Educated ENGLISHMAN. THEY'VE NOTHING TO DO WITH THE REST OF THE WORLD AS THE REST OF THE WORLD (OR AT LEAST THOSE PARTS OF ANY Consequence) SPEAKS ENGLISH.

## NEXT WEEK

→ A B C ←

• QUIET RIOT •

‡ PSYCHIC TV ‡

‡ CHINA CRISIS ‡

♦ the doors ♦

GIANT Keyboard supplement

SOUTHERN COMFORT.  
ORIGINALLY POPULAR  
AFTER SUNDOWN.  
OR WAS IT BEFORE SUN-UP?



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