

REVIEW OF NEW PRINCE LP—PAGE 27

SOUNDS

CRAZYHEAD

"We're just a band who want to play good rock 'n' roll. We're not interested in just appealing to people with leather jackets . . ."

CULT RETRO
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GUNS N' ROSES IN LA
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NEWS • VIEWS • REVIEWS • GIG GUIDE • CHARTS • FEATURES • INSTRUMENTS

News

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PUBLISHED BY SPOTLIGHT PUBLICATIONS LTD.
GREATER LONDON HOUSE, HAMPSTEAD ROAD
LONDON NW1 7QZ

Digital Delay

THE CULT's new album, 'Electric', is released by Beggars Banquet on April 6 – just in time to miss their British tour! It contains ten Ian Astbury/Billy Duffy songs including their 'Love Removal Machine' single and a cover of Steppenwolf's 'Born To Be Wild'.

The band are now touring America with Billy Idol. Feature – see next week.

Hüsker Two

HÜSKER DÜ will play two more British dates following their Glastonbury Festival appearance on June 19. They'll also be playing Manchester International on the 20th and London's Kentish Town Town And Country Club 21, both with World Domination Enterprises.

U2 UNITED!

Leeds United play home to U2 in July, with Scottish and Welsh dates soon to be confirmed

U2, whose album 'The Joshua Tree' is currently responsible for a quarter of British album sales and has already clocked up half a million copies, have announced another outdoor show at Leeds United Football Club on July 1.

And shows at Cardiff on July 25 and Edinburgh on August 1 are now being finalised, and should be confirmed by the end of this month. All their previously announced concerts, including their two Wembley Stadium dates, have already sold out.

Tickets for the Leeds concert are £14.50 and go on sale on April 4 at Elland Road, Leeds Autistic Bookshop and Jumbo Records, Newcastle City Hall, Sunderland Virgin, Carlisle Pink Panther, Lancaster Tourist Information Centre, Blackburn King Georges Hall, Preston Guildhall, Liverpool Royal Court, Chester Penny

Lane, Llandudno Mays Travel, Wolverhampton Gouls, Birmingham Odeon, Coventry Poster Place, Leicester De Montfort Hall, Stoke Mike Lloyd, Nottingham Way Ahead and Select-A-Disc, Derby Way Ahead, Lincoln Box Office, Sheffield City Hall, Chesterfield Hudsons Bookshop, Rotherham Circles, Scunthorpe Virgin, Huddersfield and Halifax Bradleys, Bradford St Georges Hall, Wakefield EGS, Manchester Piccadilly, Hull Gough & Davey, Middlesbrough Newhouse Music, York Virgin, Cleethorpes Peter Sheffield Coaches and Doncaster Odeon.

They are also available by post from U2 Leeds Box Office, PO Box 124, Aldridge, Walsall, West Midlands WS9 8XX. Cheques and POs for £14.30 per ticket should be payable to MCP Ltd.

There's also a credit card line on 01-741 8989 from 10am on April 4 and the booking fee will be an extra £1.75.

Tickets from whatever source will be limited to four per application.

WOODENTOPS LIVE



THE WOODENTOPS have a live album released by Rough Trade on April 13 called 'Live Hypnobeat Live'.

It was recorded at the Los Angeles Palace Theatre last November and focuses on the more "frenetic" nature of the band, in contrast to their 'Giant' album. It was produced by Rolo and features five of their singles plus "choice" B-sides.

The album will sell at a budget price – pay no more than £4.49 – and the cassette will contain two extra tracks. The CD version, which will be out at the end of

April, will contain the full cassette track listing plus the six studio tracks from their 'Straight Eight' mini-album (unreleased in Britain), made up of their 'Move Me', 'Well Well Well' and 'It Will Come' singles plus B-sides.

The Woodentops return from Japanese adventures in time to join in the AIDS Day benefit at Manchester Hacienda on April 7. They will also be playing a Red Wedge concert at London's Kentish Town Town And Country Club on May 29 but these will be their only British gigs until later in the summer.

Rose Rising

THE ROSE OF AVALANCHE celebrate the success of their 'Always There' single – which has crossed over from number two in the indie charts to the National Top 100 – with a gig at Hammersmith Clarendon on April 3.

They've remixed the single with French producer Pascal Gabriel, to boost its chances still further and there's also a limited edition 12-inch with an extra unreleased track, 'The Mainline Man'.

And their 'First Avalanche' compilation of early singles is being reissued by Fire who've acquired it from Lil.

THE TRUTH will be introducing a new line-up and a "different" sound at a one-off gig at London's Marquee on April 2. They will also release the title track from their forthcoming LP 'Weapons Of Love' as a single on April 13.

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DAVID BOWIE

Live in Rotterdam May 30

£265 includes: Concert ticket, luxury coach, 1st class hotel, Cross channel ferry. Plenty of free time in Holland. Depart May 28, Return May 31st

DBR

U2

Live in Dublin June 27th

£280 includes: Concert ticket, luxury coach from London, Hotel accommodation Cross channel ferry. Depart 25th June, Return 29th June or £50 includes: Concert ticket, return coach from Manchester Cross channel ferry. Depart 26th June, Return 26th June

U2DL

U2DM

U2

Live in Cologne, June 17th

£79 includes: Concert ticket, luxury coach, 1st class hotel Cross channel ferry. Depart June 15, Return June 18 Phone or write for details of other tour options/destinations/flights/ local departure points

U2CC

GENESIS

Live in Mannheim (W. Germany) Saturday 20th June

£265 includes: Concert ticket, luxury coach, 1st class hotel accommodation in Frankfurt, cross channel ferry. Depart 18th June, Return 21st June

GCH

Live in Rotterdam, June 11th

£265 includes: Concert ticket, luxury coach, 1st class hotel, cross channel ferry. Plenty free time in Holland. Depart June 9, Return June 12 Phone or write for details of other tour options/destinations/flights/ local departure points

GRH

PETER GABRIEL

Live in Paris, June 6th

£265 includes: Concert ticket, luxury coach from London 1st class hotel, Cross channel ferry, plenty of free time. Depart eve June 4th, Return June 7th

PGP

UB40/TINA TURNER/CAMEO/BLOW MONKEYS

SUMMER FESTIVAL – Holland May 28th

£79 includes: Festival ticket, 1st class hotel, luxury coach from London, Cross channel ferry. Depart eve May 26th, Return am May 29th

SFH

LEVEL 42

Live in Brussels, Friday May 8th

£79 includes: Concert ticket, luxury coach from London, 1st class hotel, Cross channel ferry. Depart May 6th, Return May 9th

L42

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Live in Brussels – May 3rd (Bank Holiday Weekend)

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BJH

SIMPLY RED

Live in Belgium Sunday June 14th

£79 includes: Concert ticket, luxury coach from London, 1st class hotel, Cross channel ferry. Depart June 12th, Return 15th June

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SOUNDS

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DISTRIBUTION: 1 BENWELL ROAD, LONDON N7

7AX TELEPHONE: 01-700 4600

TYPESET BY TABLOID FOTASET, 3 WOODBRIDGE

HOUSE, WOODBRIDGE STREET, LONDON EC1

PRINTED BY LSG PRINT DIVISION, THE NEWSPAPER

CENTRE, ST MARY'S STREET, LINCOLN LN5 7JA

Subscriptions: £50 UK, US \$100 Overseas. Available from Subscriptions Department, Morgan-Grampian PLC, Royal Sovereign House, 40 Beresford Street, London SE18 6QH
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REGISTERED AT THE POST OFFICE AS A NEWSPAPER

News

SMITHS TAKE A BOW

Groovies Reform FLAMIN' GROOVIES, the cult San Francisco garage band of the '60s whose legend reached epic proportions in Europe at the end of the '70s, return.

Cyril Jordan has reformed the group after an eight-year hiatus and an album called 'One Night Stand', recorded live in an Australian studio is out on ABC on April 10.

It features new versions of Groovies classics like 'Shake Some Action', 'Teenage Head' and 'I Can't Hide' among the ten tracks.

British dates are being lined up for May. And reports that their first French date is being declared a national holiday are slightly exaggerated.

Burns Night

TAV FALCO'S PANTHER BURNS, who made their British debut at Dingwalls last month, return to play another London show at Harlesden Mean Fiddler on April 12. And they'll be premiering their movie *Shade Tree Mechanic*.



Morrissey's men introduce a Shiela into the act

THE SMITHS, who've just wrapped up the second half of their singles career with their compilation 'The World Won't Listen' which shot straight into the national album charts at number two, start again with a brand new single on April 13.

It's called 'Sheila Take A Bow' and was recorded at the beginning of the year. The B-side features 'Is It Really So Strange' (plus 'Sweet And Tender Hooligan' on the 12-inch) recorded for a Peel session last November. The cover features transvestite Candy Darling, by courtesy of Andy Warhol's Studio.

The Smiths are back in the studio working on their next album - their last for Rough Trade before moving to EMI - which will be out later this year titled 'Strangeways Here We Come'.

Beeb Bans Bowie And Beasties. . .

DAVID BOWIE's video for his 'Day-In Day-Out' single has been banned by the Beeb. A BBC spokesperson said "It contains disturbing images and is not suitable for transmission during family viewing times".

The offensive sequence features a prostitute being dragged into a car and molested. She finally escapes, minus her dress, and runs away down the street, dodging the clutches of other men.

A Bowie spokesperson said the video was "no worse than the kind of thing you see every week on *Miami Vice* or *Cagney & Lacey*".

But there are signs that the Beeb is getting increasingly cautious. Beastie Boys' video for '(You Gotta) Fight For The Right (To Party)' will not be shown again after complaints following a *Top Of The Pops* screening. And Alice Cooper's new video featuring him skewering dummies of babies and women with his spear stood no chance.

TOTP producer Michael Hurll has also warned TV colleagues and videomakers of "a new puritanism in the air".

But Beasties Bruise On. . .

BEASTIE BOYS, currently trashing all before them on an American tour, stick their boots a little further into the British door by releasing a limited edition of their 'Licensed To Ill' album which has topped the US charts for the past month and is bruising the British Top 30. You now get a poster of the boys to hide those sticky stains on your bedroom wall.

SIGNS OF THE ZODIAC



ZODIAC MINDWARP AND THE LOVE REACTION finally unveil their first single since signing to Phonogram on April 21. It's called 'Prime Mover', and the lovable mutants have lined up a three-week tour to promote it.

They'll be looking for lurv (and perhaps a little squelching) at Folkestone Leas Cliffe Hall April 19, Reading Majestic 21, Birmingham Powerhouse 22, Peterborough Tropicana 23, Cleethorpes Winter Gardens 24, Manchester International One 25, Sheffield Leadmill 26, Leeds University 28, Stoke Shelleys 29, Edinburgh Coasters 30, Glasgow Queen Margaret Union May 1, Aberdeen Venue 2, Dundee Dance Factory 3, Newcastle Riverside 5, Nottingham Rock City 6, Bristol Bierkeller 7, Wolverhampton Polytechnic 8, London Astoria 9.

ORANGE JUICE

THE CURE release their first single for over a year this weekend on Fiction, called 'Why Can't I Be You'. It's taken from an album coming soon, although the B-side, 'A Japanese Dream', is not.

They also have a film, *The Cure In Orange*, opening at London's Marble Arch Odeon on April 23. It was shot at the band's 1986 concert at the

Roman amphitheatre in Orange, France, and was directed by Tim Pope, the band's pet video maker.

Meanwhile the band are currently touring Brazil and Argentina, where they've been causing riots, most notably in Buenos Aires, where fans unable to get tickets went on the rampage outside the stadium. There were over 100 arrests.

King And Country. . .

KING KURT, those disreputable desperadoes of rock 'n' roll, will be going on the road to support the latest record of their exploits 'The Land Of Ring Dang Do'. "Esteemed inhabitants of these towns are warned to be extremely cautious for the Duration of King Kurt's stay in the area," they warn.

The band are playing Bristol Bierkeller April 15, Northampton Five Bells 17, Hemel Hempstead Pavillion 18, London's Astoria 19, Stoke Shelley's 21, Carlisle Stars & Stripes 22, Edinburgh Venue 23, Glasgow Rooftops 24, Stirling University 25, Newcastle Riverside 27, Leeds Polytechnic 28, Manchester International 29, Burton-On-Trent Central Park 30, Wolverhampton Polytechnic May 1.

MENTAL AS ANYTHING leap out of the Top Ten with 'Live It Up' into a British tour at the end of the month.

With their 'Fundamental' album out on CBS this weekend together with a follow-up single, 'You're So Strong', the Aussies start their British dates at Folkestone Leas Cliffe Hall on April 29 followed by Bristol Bierkeller 30, Manchester University May 1, Newcastle Polytechnic 2, Redcar Bowl 3, Coventry Polytechnic 5, Birmingham Aston University 6, London Kentish Town Town And Country Club 7, Uxbridge Brunel University 9, Norwich East Anglia University 10.

You Need Hands. . .

MAXI PRIEST lends a hand to the unemployed when he plays a benefit for the Hands Across Britain campaign at Northampton Derngate Centre on April 9.

Tickets are £5 with a third being reserved for UB40 holders for £2.50 at the box office. And all proceeds will go towards publicising the massive human chain that's being organised between Liverpool and London - via Leeds, Nottingham and Birmingham - on May 3.

Strange Fruit

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News

Record News

A Taste Of Honey . . .



CAROL JIANI, a daring diva whose first two singles hit the Top Five US dance charts, looks for a hat trick with her third on MCA this week titled 'Such A Joy Honey'.

STEVE AUSTIN, who may or may not be a friend of Fuzzbox, has a cassette album called 'Music From The Withered Orange Tree' out this month on Portsmouth label Bite Back who are also releasing singles from Twelve 88 Cartel and Paul Groovy And The Pop Art Experience.

PATRICE RUSHEN has signed to Arista and has a new album out this weekend called 'Watch Out'.

LATIN QUARTER keep up the pressure on Botha's Boers with their new single on Arista this week called 'Nomzamo' which happens to be the African name of Winnie Mandela.

SELDIY & NIGEL, two of Britain's better known witches, celebrate the spring equinox with an album on Temple called 'Pagan Easter'. And out of the same cauldron comes a new album from Psychic TV called 'Pagan Day'.

MARK GERMINO, an American artist, displays a decidedly British bent on his debut album called 'London Moon And Barnyard Remedies' on RCA this month. Not only was it produced by former Yardbird Paul Samwell-Smith, but the musicians include keyboard player Pete Vitesse (Frankie and Go West), Simon Nicol and Martin Allcock from Fairport Convention and drummer Russ Kunkel.

THE CROWS, a Scottish guitar-based rock band, have their second single, 'Redman', out this week on Ravin (through the Cartel).

BRENDA AND THE BIG DUDES, who've already noticed up nine platinum discs in their native South Africa, have one of them from the 'Sounds Of Soweto' album released by EMI this week called 'Weekend'.

THE SHOTGUN BRIDES, purveyors of "sleazy riffs and raunchy R&R", have signed to Neat and release a single this week called 'Restless'.

TWO PEOPLE, who get nearer the Top 40 with every single ('Heaven' got to 63), release their latest on Polydor this week called 'This Is The Shirt'.

RECKLESS, the new York rock quartet, issue their debut album on Valentino (through WEA) this weekend called 'No Frills', produced by Jay Jay French and Mark Mendoza of Twisted Sister.

MELON, the Japanese techo-pop band, have a single out on Epic this week called 'The Gate Of Japanesia'.

TRISOMIE 21, who are "continuing to develop the sentiments and emotions inspired by close encounters and strange voyages", have a 12-inch out on Play It Again Sam! this week called 'Shift Away'.

WINSTON REEDY has teamed up with top reggae guitarist Tim Hain for his new single on Priority this week called 'Reggae Man'.

INSPECTOR TUPPENCE AND THE SEXY FIREMEN, The Wigsville Spliffs and The Hayriders are among the dozen British rockabilly bands featured on the ID compilation 'The James Dean's Of The Dole Queue' (through Revolver).

DIZZY SATELLITES, part of Germany's new psychedelic scene, have their first album out on Music Maniac (through Rough Trade) this month called 'Crisis In Utopia'. Music Mania are also releasing The Fuzztones' 'Live In Europe' album from their tour here last year.

VIRUS, the hardcore thrashers who've just added another guitarist to their ranks - they found him sleeping under the Hammersmith flyover after a Megadeth gig! - have their debut album on Metalworks this month called 'Pray For War'.

SUGAR MINOTT surfaces on the new reggae label Legal Light (through Jet Star) with a single this week called 'Seven Times Rise And Fall', together with new singer Conrod Crystal whose single is 'True Love'.

ESQUIRE, a London trio fronted by Yes bassist Chris Squire's wife Nikki, have their eponymous first album out on Geffen this week.

JOHN FARNHAM, who's just spent nine weeks at the top of the Australian charts with 'You're The Voice', has his first album (also an Aussie Number One) released here by RCA this week titled 'Whispering Jack'.

BLYTH POWER have their debut album called 'Wicked Woman, Wicked Men And Wicket Keepers' released this weekend on All The Madmen (through Rough Trade) who are also putting out Thatcher On Acid's election LP, 'Curdled', and Dublin punks Paranoid Visions' first album, 'Schizophrenia' (sic).

MOVING FINGERS, the Norwich quartet whose indie single 'Locked Onto Love' was a club favourite on the American West Coast after appearing on a bootleg sampler with Phil Collins, REM and Yello, have signed to Sonet and release their debut album called 'Natural Selection' this week.

Old Man Ahoy! . . .



CHRIS THOMPSON, singer and guitarist with Manfred Mann's Earth Band and Night, has a single taken from the *Playing For Keeps* soundtrack called 'It's Not Over' released this week by Parlophone.

CHILDRENS DAY, a Los Angeles "psychedelic-influenced rock trio" from Los Angeles who grew out of Saint Vitus Dance, have their mini-album 'A Message To Pretty' (the title track is the Love song) released over here by Jungle this weekend.

THE KEY, a pair of Los Angeles "straightedge mods" (which means they don't take alcohol or drugs), release their debut album over here on Unicorn (through Nine Mile) called 'The Golden Age'.

CROWDED HOUSE, an Australian band fronted by former Split Enz singer Neil Finn, release their second single on Capitol this week called 'Don't Dream It's Over'. There's a European tour in the pipeline.

THE CAPITOLS, a Birmingham band featuring former Nightingales "stars" Tank and Maria, release their first single on Cake this week called 'Every Time'/'Who Can Tell'. They've already recorded their first Peel session.

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News

BACKTRACKS

Sun Worshipping . . .

'SUN RECORDS: THE ROCKING YEARS' is a 12-album box set diligently excavated from Sun's vaults during the post-Presley years between '55 and '60 as Sam Phillips patiently waited for lightning to strike twice. The star names of Sun get scant attention because most of them now have their own box sets or compilations. Instead, the 221 tracks – over a third of which have never been released before – reveal the full depth of the richest seam of '50s rock and roll ever mined by one person. And there's a 52-page booklet to introduce you to the lesser known names and lift various items from Sam Phillips' personal scrapbook.

Album 1 'Put Your Cat Clothes On' defines the basics of rockabilly with ten Carl Perkins tracks (only one of which was issued at the time) coupled with the raw rural intensity of Jack Earls and Glen Honeycutt's smoother, deep voice with the emphasis more on rock than billy. Album 2 'Come On Little Mama' has a side of Ray Harris' ferocious nervous energy ('Where'd You Stay Last Night' is positively demonic), and a glimpse at one of Sun's rare ladies, Barbara Pittman, who cuts a raucous 'I Need A Man'.

Album 3 'Ooby Dooby' features Wade & Dick who could have rivalled the Everly Brothers if they'd mastered the harmonies. Instead Roy Orbison covered 'Ooby Dooby' for his first big hit, included here with three other Orbison numbers. Album 4 'Feel Like Rockin'' consists of originally unissued songs from Kenny Parchman, Luke McDaniel and Harold Jenkins, aka Conway Twitty, several of which are worth persevering with.

Album 5 'Rockin' With My Baby' delves deeper into the '55-'57 masters to pull out Jimmy Williams (who veered between Gene Vincent and Buddy Holly), some sweet country swing from Malcolm Yelvington and Rosco Gordon exorcising some rockabilly roots on 'Sally Jo'. Album 6 'We Wanna Boogie' does just that with Sonny Burgess' relentless pounding, Warren Smith's equally fast but more precise style and Billy Riley's serrated vocals on 'Flying Saucers Rock And Roll' and 'Red Hot'.



SAM PHILLIPS: the Sun god

Gene Simmons' archetypal rockabilly occupies half of Album 7 'The Chains Of Love' together with Hayden Thompson (who is Elvisly yours on 'Love My Baby' and hopelessly Holly on 'One Broken Heart') and Jimmy Wages whose high, husky voice with its compelling, manic edge was too left-field for Phillips. Jerry Lee Lewis has a pale take of 'Whole Lotta Shakin' Going On', a galloping 'You Win Again' and three other out-takes on Album 8 'Whole Lotta Shakin'. There's also five unissued Charlie Rich tracks (including a careless romp through 'Blue Suede Shoes') and a side of obscurities enlivened by Magel Priesman who uncannily predates Connie Francis on 'Memories Of You'.

Tommy Blake's slick guitar chops mark his contribution to Album 9 'Shake Around' while Ed Bruce's five tracks show that he had the voice but not the aggression, and Dickey Lee was a balladeer with more than a hint of doo-wop. Album 10 'Willing And Ready' features Ray Smith who was too much of a rockabilly chameleon for his own good, unreleased tracks from Carl Mann including his own 'Mona Lisa', complete with false start, and Florida boy Tracy Pendarvis who by '59 was at least two years too

late.

The tail end of the '50s saw the rockabilly sound filling out and Album 11 'Your Lovin' Man' rings the changes with Vernon Taylor's two versions of 'Mystery Train' although you can't keep the basics out of Mickey Gilley's three undiscovered demos and Charley Pride's minimalist steady rolling blues on 'Walkin' (The Stroll)' from way before his country days. Album 12 'Raunchy' puts the spotlight on Sun session regulars like sax player and arranger Bill Justis (including a single with former Drifters vocalist Bill Pinkney), sax man Johnny "Ace" Cannon and Sun's own drummer boy Jimmy Van Eaton.

'The Rocking Years' – which compilers Martin Hawkins and Colin Escott say is probably the last Sun box set unless somebody discovers a new cache of tapes (don't bet against it) – is the definitive sequel to 'The Blues Years' set which covered the first half of the '50s. Diehard rockabilly fans will find countless buried treasures although the absence of star names and the daunting size and scope of the set could deter casual buyers. A single album compilation of the most fascinating discoveries might serve as a useful "taster".



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U2



EDITED BY BILLY MANN

INSIDE STORIES

PLAYS FOR TODAY

BARRY LAZELL
investigates the
capricious nature of
Radio 1's playlist

AFTER REPEATED video clips on national TV, the most effective way of 'breaking' a record is by having it regularly aired on Radio 1. And for the plugger that means "getting it on the playlist".

The playlist is not something the Beeb goes out of its way to make public, not particularly for reasons of secrecy, but because it is part of the mechanics of Radio 1's broadcasting policy and not, therefore, considered interesting.

But to the pluggers it is more like a high-stakes game of roulette, which they win if their records are listed.

So, in practical terms, what does the playlist mean? Well, firstly, it doesn't apply to the station's whole output. It is only used on the Monday-Friday 'strip shows', which means Mike Smith over breakfast through to Bruno Brookes in the after-school tea time slot.

In these shows the 40 records which make up the 'A List' in any one given week, plus ten new releases designated 'Chartbusters' (which will normally move onto the A List a week later), can be expected to account for, say, eight out of every dozen records played.

The other third of the show's output consists of 'spicing' – records which give that show its individuality – producers' and DJs' choices and oldies.

Unlike a lot of ILR local stations – most of which have their playlists compiled by one person, the programme controller or head of music – Radio 1 exercises a controlled democratic process. Paul Williams, one of the station's senior producers, presides over a playlist panel comprising producers of the shows affected and (in rotation) a couple of DJs.

The panel's job, on a weekly basis, is to listen to new records and pick from them a selection which are thought to be most "radio-effective" in terms of Radio 1's audience.

Of course the panel do not choose 40 new singles each week. A large selection of the previous week's playlist will remain intact, as most singles have a life expectancy of one or two months. So the number of records eventually chosen as 'Chartbusters' or 'A Listers' has to be quite small. The other hundred-odd new releases in any given week must take their chances with individual Radio 1 producers and jocks.

And that – though it can turn into a real dog fight – is democracy too.

So it's easy to see why pluggers are more prone to high blood pressure and heart disease than the rest of us, and why getting your record on high rotation on Radio 1 is as good as having your number come up on the roulette table.



SIOUXSIE GOES back to her roots

Anton Corbijn

SHE'S SO RESPECTABLE

THE EVER changing image of Siouxsie Sioux reaches its ultimate conclusion with this brilliant photograph as she matures into a role model for *Vogue*. And, of course, when only a punk shopgirl in Bromley, Sioux *really* wanted to be a trendy, sophisticated, jet-setting model.

Hanging out with the likes of Sid Vicious and Johnny Rotten was only a temporary setback for her real aspirations.

Those of you who've heard the Banshees' new LP, 'Through The Looking Glass', may be unkind enough to suggest her musical career is over so why not use her incredibly good looks to find

alternative employment?

But Sioux has always been aware of the power of photography (and the cosmetic touches it allows – afterwards). She won't, for example, talk to the music press without a guaranteed front cover. Nor will she do the photo session without first gaining absolute approval.

Which just goes to show that much as the Banshees like to pretend they're "outside" the music business, Sioux and pals are just as precious about their image as the most conceited pop stars.

Good luck to the editors of *Vogue*. They'll need it.

POP GLOSS

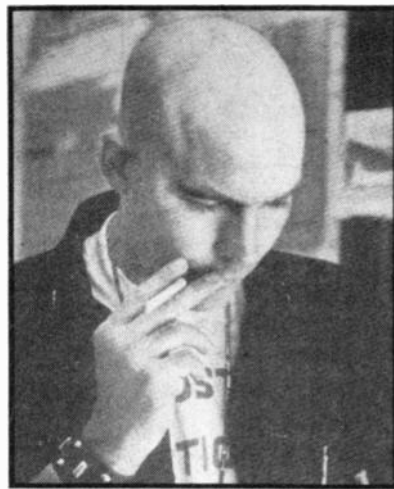
ARE YOU Scared To Get Happy is a fanzine run out of a garden flat in Bristol by a hopeless young pop romantic called Matt Are You Scared To Get Happy (It's not his fault, it's the way of the world in Fanzine City).

This month Matt formally announced the launch of a record label, Sha-La-La. And if first impressions are anything to go by – and I go by nothing else – it's going to be a great label.

For as long as anyone can remember Matt has been fighting a final blood and guts rearguard action against everything he believes is wrong with pop music – the 12-inch single, the 36-track studio, and the deadly insult of being expected to pay Richard Branson £5.19 for a two-track seven-inch single and a three-track 12-inch single just to get hold of four different pop songs by a band you love.

His views are simple and, in

SHARK HUNTER



HUNTER THOMPSON: life's a drag

A FRIEND recently had the fortune to come across a somewhat strangely dressed Hunter S Thompson outside the offices of the *San Francisco Chronicle*, the daily paper he writes a column for. Unfortunately as the friend was a) drunk, b) somewhat shocked to see Thompson dressed in a neat blue suit, and c) totally in awe of the greatest living novelist ever to f*** a hotel over, he only managed to extract the most garbled of comments from him.

Let's face it, steaming across a death decorated US street shouting and bawling at the top of your squawking Scouse accent is no way to get an interview with such an evasive old paranoid wreck.

Dr Thompson's reply was hardly surprising:

"Hey man stop bugging me," the man muttered, "OK OK yes I am Hunter S Thompson and you're lucky to have caught me, this is the first time I've been to this city in months."

Which is pretty boring as far as comments go but it's probably the nearest anyone this side of the Atlantic is going to get in the way of an interview.

JAMES BROWN

CLIPS

QUESTION OF THE WEEK?

WHAT WAY up does one read *Underground*?

QUOTE OF THE WEEK

MIKE TYSON

"FRANK BRUNO is such a sweet guy. When I see him all I

want to do is go up to him and give him a hug and a kiss."

Wogan Show.

SILENT NIGHTS

NEW CLUB Of The Week award goes to Wispers taking place at 146 Charing Cross Road every

Wednesday night where you can pose the night away, and maybe even dance, to music by the likes of Wire, Orange Juice, Johnny Cash, Birthday Party, Sonic Youth etc, etc et bloody cetra. The only restriction on dress is that people with leather trousers will not be allowed admittance. A healthy attitude, methinks.

INSIDE STORIES

WITHOUT

CLINT SHAKESPEARE scratches at the surface of MATT, a man with a record label and an oddly named fanzine

today's odious pop climate, almost utterly beyond reproach. His stand has always been admirable.

Matt reckons – and he sprays it wildly all over his fanzine – that the 12-inch single is a clear sign that something is pretty sick somewhere.

And he claims that: "The current insistence on *chart success* and mass appeal as the be-all-and-end-all – like with Elevations (Alan McGee's latest creation!) – is placing an undue emphasis on gloss, tacky dishonest marketing and safe productions.

"There's no risk-taking any more, just a studied deliberation that loses all the raw vitality, spontaneity and sheer joy of the moment of conception essential to classic pop."

So he's decided to bring back *throwaway pop*. Claiming that the most adorable thing about disposable, throwaway pop is "the way you instantly fall stupidly in love with its indispensable big brown eyes, tangled fringe and not-quite-so-timid-after-all smile, and can't bear to leave it next morning or

ever again!"

Sha-La-La Records are flexi-disc releases, and they are the sound of pure pop biting back. Two earlier releases were given away free with issues of *Are You Scared To Get Happy* and featured The Razorcuts, The Clouds, Mighty Mighty and Talulah Gosh!

And he says that if you've got some expensive digital computerised matt black smoked glass flight simulator hi-fi, then they'll probably sound awful (incidentally, I have and they don't) and he says that that would serve you right because you're the sort of person who's buying 12-inch singles and killing pop music!

Show him he's wrong by sending 50p plus a large SAE to The Garden Flat, 46 Upper Belgrave Road, Bristol BS8 2XN. In return Matt promises he'll send you the latest *Are You Scared* and the best single release yet this year, Baby Lemonade's 'The Jiffy Neckwear Creation'.

A MESSAGE FROM OUR SPONSOR

COMMERCIALISM in today's pop music is reaching new heights with the current influx of corporate sponsored tours. Level 42 are presently in the midst of their UK tour thanks to Levi Strauss. Their successful association with the blue jeans manufacturer began several years ago when Levi's first provided the band, an exciting new talent at the time, with "material support" – free jeans. Since those early days, Level 42 have been voted Best British Group for three consecutive years by *Blues And Soul* readers, and they are currently on the road promoting their latest LP 'Running In The Family' as well as endorsing the Levi's family of jeans – Red Tab, Silver Tab and Orange Tab.

Levi's have even commissioned an exclusive photograph of the band in their denims which will appear on the inner sleeve of their LP as well as a full colour poster which will be displayed in stores and at concert venues. Andrew Knibbs, marketing manager of Levi's, says "Levi's are extremely enthusiastic about the association with Level 42 and



DAVE AND Pete join the Pepsi generation

feel that their individualism reflects that of Levi Jeans". Their past sponsorships of UK tours include such performers as Roxy Music, Sting and David Bowie.

Following his association with Levi's, David Bowie will set out on the American leg of his 'Never Let Me Down' world tour later this year courtesy of Pepsi Cola. Like Michael Jackson, it is speculated that Bowie will appear in a TV advert made exclusively for American audiences. No corporate sponsor for the remaining legs of Bowie's tour has been confirmed as of yet.

While on the subject of Bowie, whose politics have always been dubious at best, he slagged off President Reagan by referring to him as "Old Hopalong" while describing Soviet leader Gorbachov as "terrific" in a recent TV interview. When asked if he was optimistic for the world's future, Bowie replied, "Yeah, with people like Gorbachov around – not Hopalong."

MICHELE HOPE

CLIPS

THE THUG rappin' Beastie Boys' video has been banned from British screens by frigid BBC officials – bloody typical.

Steve Earle has started a serious graffiti campaign against rival countryman Dwight Yoakam, which began in the lifts at MCA's Los Angeles office. The slogan; 'Dwight Yoakam Eats Sushi' now desecrates half of Nashville.

Thompson Twin Tom is, we're told, quite an authority on Indian cuisine, and apparently learned his culinary secrets working as second chef in an Indian monastery, in payment to the monks who'd nursed him back to health after he'd contracted Amoebic Dysentery.

Swing Out Sister's sumptuous Corinne Drewery is quite a popular young lady. Mike Tyson, the heavyweight boxing chappie requested her company at dinner after Frank Bruno's recent fight, but Corinne was in LA at the time, smooching at the Dirt Box Club with another besotted admirer, George Michael.

Then Jerico were forced to cut their Camden Palace show short last week when singer Mark Shaw was knocked unconscious after a collision with the neck of Jasper Stainthorpe's bass. Doctors expect Mark to recover soon. He is currently convalescing in Japan.

It's been revealed that Kate Bush actually dragged herself from her sick bed to sing on the Ferry Aid single, whilst poor old Jaki Graham got her car nicked during the recording session. The Mission have taken up skateboarding on the road in Europe, and during one particularly drunken afternoon the tour bus was towing the band on their boards, when they were pulled over and cautioned for purveying such a reckless form of transport.

Actress Cheryl Leigh has forsaken her part as *Brookside* temptress Vicky, for a rock 'n' roll career with her new four piece outfit Word For Word.

A Kentucky based committee called Rat Pack International was founded recently by an obsessive young lady named Jenni Whitney, who desperately wants to persuade Geldof and company that there's a future for the Boomtown Rats. Good luck is all we can say.

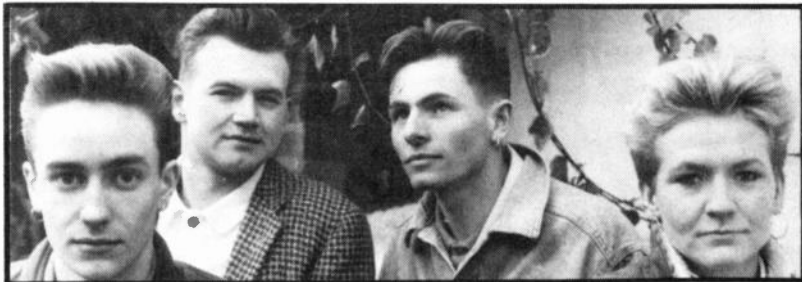
A knitted interpretation of Paula Yates' dragon tattoo has made it into the top 50 designs in an Aero Needles knitting competition. Elton John, Grace Jones, Clint Eastwood and David Bellamy will also be the subject of knitted creations to be judged at the finals in May.

Steve Stevens flew into Los Angeles last week to work with Billy Idol on a new video, and found himself in great demand. Eddie Van Halen called and asked him if he'd like to jam. Stevens and Van Halen ended up playing 'Superstition' together at the NAMM convention before thousands of screaming onlookers. The next day, Quincy Jones called and asked Stevens to play on a song with Michael Jackson. He finished the solo, and received a standing ovation from Jones and Jackson, both said to be stunned by Stevens' incomparable skills.

BABYL ON

TRAIN OF THOUGHT

ROGER HOLLAND takes a look at BLUETRAIN, the indie scene's odd men out



BLUETRAIN: THE missing link

THE INDIE scene is not all it should be. Of course, it works perfectly well so long as you fit in. But step outside the unspoken, but accepted, boundaries of so-called *independence*, and you're stuffed.

Take Bluetrain for example. Out of Crawley via a John Coltrane album and Dreamworld Records, Bluetrain are so cool, it hurts. They even run their own thoroughly "indie" club, the Buzz Club in Aldershot! But cool don't count for squat, if you're an *independent pop band* at odds with almost the entire "Indie Scene".

This is the only indie band I know that covers Otis Redding and Van Morrison! Bluetrain have identified all the best elements within both country and soul music, and they've hitched them to a team of four trad rock horses. The result is an impeccable live show built on big guitars and open hearts *that they just can't put before the right audience*.

"It's very difficult," explains Jo Bluetrain. "In fact, it's often absolutely impossible. We keep on playing to people who probably wouldn't know Van Morrison from Keith Joseph. And wouldn't care anyway. We have done really well

when we've supported bands like Pale Fountains, but if you play our sort of music to the pale young trendies that follow groups like The Jesus And Mary Chain, then too often you're just banging your head against the wall."

"And we have the same sort of problems with the radio," adds drummer Kevin, "because although we are on Dreamworld, we're just not the sort of band John Peel's going to go out of his way to play. And there's absolutely no way we're going to get on the daytime shows because we can't afford to hire pluggers. And if our record label took a producer out to lunch they'd have to share a milkshake and a large fries at McDonalds!"

With their big red guitars, their firm rhythm section and both Jo's searching vocals and lead guitarist Rudy's own occasional gritty singing, Bluetrain have both the sound and the songs to succeed.

As the smaller pub and club venues begin to close down, the struggle for bands like Bluetrain is going to get harder and harder. They do have a way to reach a wider audience locally, by promoting bands at their own venue and then taking the support spot for themselves. But that's a tactic that they can't realistically expect to succeed any further afield.

MONEY GO ROUND

APRIL FOOL'S Day brings a major assault on the airwaves via *The Garage Goodies Radio Show*. It's the first in a weekly series of hour long shows, and will go out on Laser Radio, between midnight and 1.00 am, on wavelength 576.

The series has been masterminded by London's Hit Records and will be hosted by Mickie Baron (the self-styled Godfather of the trash scene) and The Count. They will focus on both '60s psychedelia and garage trash and also present news and regular interviews. The first edition will feature The Bugs and future guests will include The Legendary Greg Shaw, Hazil Atkins, Sky Saxon (former leader of The Seeds), The Cramps and Roky Erikson.

Garage Goodies will operate through Overt Payola, with time being made available for indie labels and promoters to have their product "plugged". Advertising can be bought at £50 per 30 seconds, records plugged at £65 per spin, and the show will also include an Anything Goes section where announcements can be made at £25 per 15 seconds. Laser Radio has a sizeable audience, at home and in Europe, and the show has already attracted considerable interest from advertisers.

"Everyone knows that pluggers pay DJs," asserts Mickie Baron. "Overt Payola exists and we don't mind flaunting it. *Garage Goodies* will be a non-profit making venture but it will give us the chance to present an exciting new radio show."

Advertisers and indie labels looking for a cheap plug should contact Hit Records at 37 Hamilton Road, West Norwood, London SE27, or telephone 01-670 2642.



LEVEL 42 get stone washed

YEAR OF THE BATFISH!

Two albums and four singles old, **THE BATFISH BOYS** claim they were in the forefront of the new rock movement. **ANDY HURT** blows chunks. . .

WELL, OF course The Batfish Boys were doing it first.

Now, nobody likes to be lumped together with a knot of similarly-inclined artists who quite clearly sound *nothing like* what you're doing, but there are undeniable signs of — God how I hate saying this — a 'scene' emerging.

The connecting links of sound and vision here are a rediscovery of *real* rock 'n' roll and a dress sense which can be loosely described as *biker chic*.

Zodiac is obviously at the fore of this amorphous mass; The Cult have recently thrown in their lot; The Batfish Boys were doing it a couple of years back. To get the red herrings out of the way, it must be said that The Batfish Boys bear not the slightest relation to The March Violets, singer Simon (the common factor) having rejected the Denbigh side of his psyche and been reborn as Simon Detroit.

The score so far is two albums and four singles, the most recent being, 'Bombing Run Wahoo!', available through the usual channel of Batfish Inc.

Denbigh/Detroit — three minutes on your specialist subject, 'the leather image', starting... NOW!

"It's not a concentration on leather," he replies indignantly. "Alright, there *is* a scene, an image, a dress sense. I wouldn't pretend to be orgy on motorbikes all day long every day, but we do find we have things in common with bikers.

"We did a live concert at a custom bike rally in Bristol and went down really well with a biker audience. It was recorded for a British bikers LP which is due out in the spring."

When you started The Batfish Boys, such associations were unhip. Is Zodiac mainly responsible for glamorising it?

"I think Zodiac has taken the cabaret side of it as far as it's possible to take it with reasonably limited resources and he's done a fantastic job of it."

Do you know him?

"Yeah, I know him fairly well. Nice bloke. I haven't had any Zodiac clone allegations levelled at me or the band, which is quite surprising. It would suggest either people are aware that we were doing it first, or that we aren't the same as them."

And which is the case?

"Both! We're not the same as Zodiac, and we did it first! Eat shit, Zodiac!"

Is the following for this music essentially a new, younger audience looking for the good old values of sex, drugs and rock 'n' roll?

"Maybe it's not just young kids, maybe it's kids who were young in the goth era and who are searching for a new outlook. The rock ethic was never experienced by the generation that was into The Sisters Of Mercy — they were straight into The Cult and had never listened to the Led Zeps of this world. So, to them it's a whole new thing — it's refreshing. I don't see it as *revivalist*; it's just people discovering something that turns them on.

"I wasn't brought up on Led Zeppelin either. It amuses me how the, Oh yes, I've always been into them attitude has become so prevalent. It's *rife* — all these bands people have *always* been into: Zeppelin, The Stooges..."

MC5?

"Funny you should say that —



THE BATFISH BOYS — This way up!

we're considering covering a track of theirs, 'American Rooms'. If we do cover it, it'll be because we think it's funny to do so, not because we think it's supercool. The press generally don't see the humour in it.

"In any case, certain papers have certain policies — why should they write about us? They'd much rather write about boxers! A lot of journalists are..."

Frustrated musicians?

"Well, that's the standard cliché, but it's true."

But then many musicians are

frustrated journalists.

"Oh yeah — I am! I wish I was writing this interview! I'm not into the absolutely typical, I don't know what I think, so I'll slag it attitude — it's easy to slag anything off. At least the people who are being slagged are getting off their arses.

"In six month's time the press will be crying out for bands like us — why not get involved *now* and look good?! We all *know* it's going to happen — *you* know it. It *has* to.

"This is *my* year. I want it. I'm going to have it. It's *mine*!"

"We're not the same as Zodiac, and we did it first! Eat shit, Zodiac!"

R.E.M....

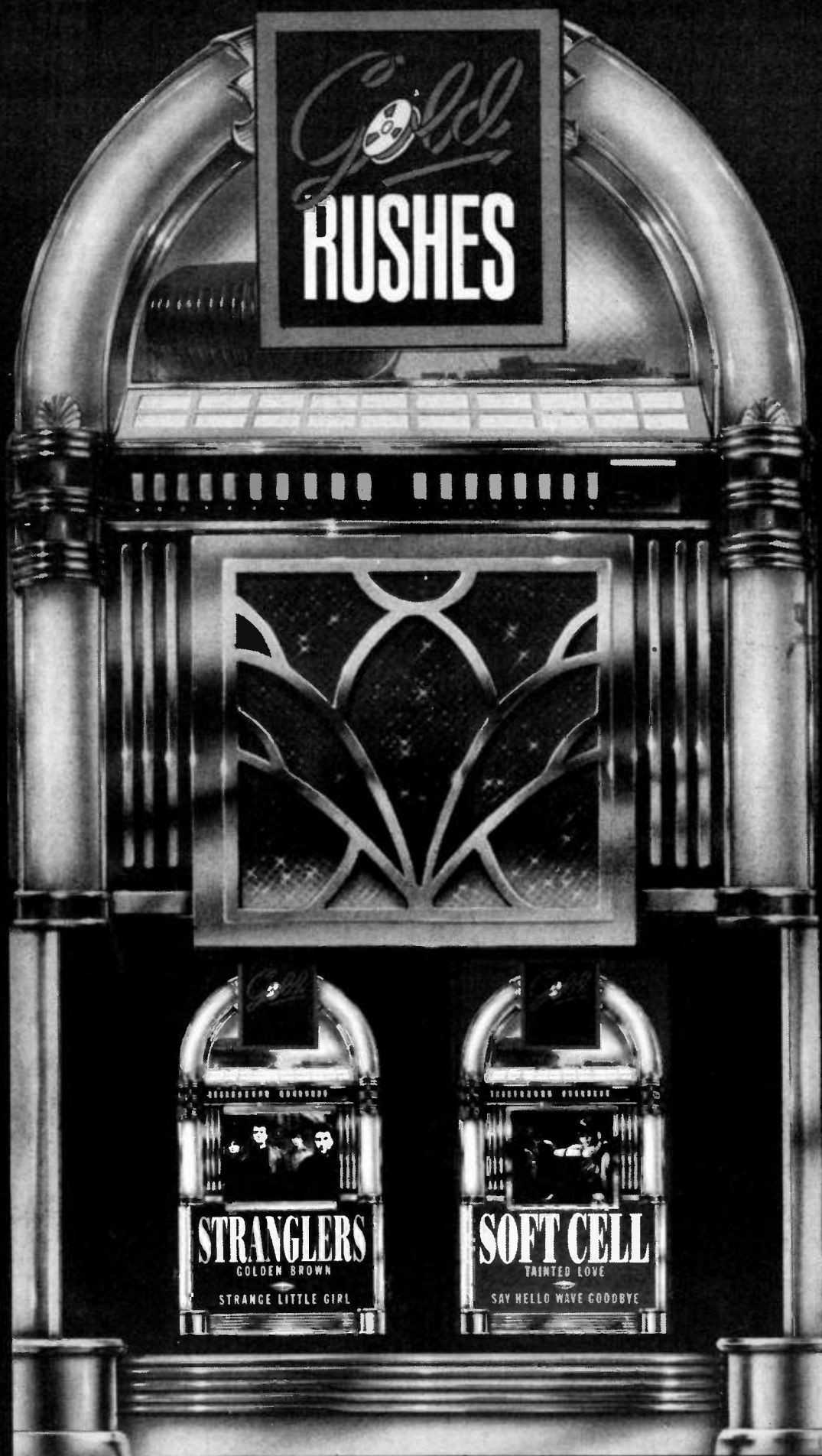


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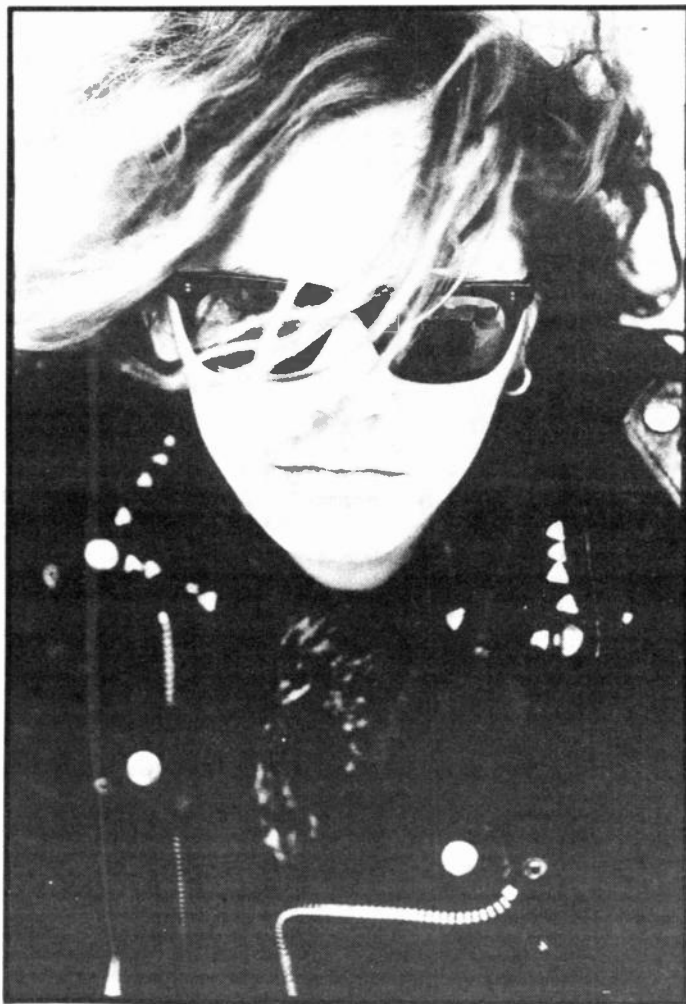
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PRESENTATION



so what makes you think you're so amazing, crazyhead?

Retard rock 'n' rollers **CRAZYHEAD** have been a hard name to ignore in recent weeks. **MAT SNOW** finds out the brutal facts behind one of the fastest-growing legends in the history of boogie. Photos by **RUSSELL YOUNG**



ANDERSON

FAST DICK takes another hit of his "half" of "shandy" and smirks with conspiratorial lewdness. . .

"I used to live with two prostitutes. . ."

Sinfully?

"Nah, plutonically!"

Ladies and gentlemen, welcome to the ever-so-slightly wild world of Crazyhead. . .

CRAZYHEAD HAVE been a hard name to ignore these last few weeks.

In the course of five nights recently, London's groovers could have caught them being cheerfully glassed by fans of those reborn acid-fried prepunks The Pink Fairies, or introducing an irreverent note into the worshipful proceedings of His Holiness Tom Verlaine, or lurching around as an appetiser for the Merton Parkas of the mega-rock scene, The Cult.

With every performance as support, they poach a few more fans from the headliners. And so their momentum gathers pace.

Just what is it that accounts for their pulling power?

"Our agent," mumbles The Porkbeast. "A bit of a buzz," he reconsiders. "COS WE'RE GOOD, THAT'S WHY!" he finally declares.

Crazyhead are good. They are loud, throw silly shapes on stage and write songs which emerge more clearly from the sonic smog with each play. Smart money says that out of their budding talents and hell-for-leather attitude a classic rock band might be born. So here are the brutal facts behind one of the fastest-growing legends in the history of boogie.

"It was in a dream. Straight up!"

Anderson looks at me as if I don't believe him. OK, I say, the name Crazyhead came to you in a dream. . .

"I had a dream and it was in the Deep South and I came to a clearing and there was this shack with this guy sitting there and he was half Red Indian and half black. . .

"I don't know what all this means, it was just the dream I had," the beleathered stick-insect whines apologetically.

"Anyway, he was sitting there playing this guitar and he had Medusa serpent hair and I asked him his name and Crazyhead was his name and he played really good songs. . . and that was it."

Crazy name. Crazy guys?

Crazyhead deny it fervently.

"We've tried to calm down. If you want to be serious, you can't go out and get wasted. All this stuff about how to be real rock 'n' rollers you've got to be total headers, that's a load of rubbish. You've got to come up with the goods."

Do Crazyhead walk it like they talk it?

Put it this way: when I met them in their Hammersmith Odeon cubbyhole before warming up for The Cult, they offered me a swig of their orange juice. Not because they wanted to keep the tequila to themselves, mind. No tequila, no scotch, no beer. No money, in short, and so these pussycats make a virtue out of necessity.

So who are these hairy hobgoblins of retard rock 'n' roll?

ANDERSON IS the singer, all pipe-cleaner limbs encased in home-made leather trousers which he runs up from scraps. His first name is Ian, but since that moniker had already been bagged by the flute-tootling vocalist for Jethro Tull, the obvious risk of confusing the two forced him to rely just on his surname.

At one time a mental nurse in a YOPS scheme, Anderson's "appearance" counted

against him taking it up as a career. He also cleared bridal paths and dug holes for the Manpower Services Commission. Anderson is a suave 23. Crazyhead is his first band.

Anderson first met Kev Reverb (not his real name) when he broke into the guitarist's flat one day when he was out at work, and had a party with his scuzz-rock record collection. At the time, Kev (an anorexic Ben Elton lookalike) was a computer operator.

"The grief got me down - I couldn't stand numbers and boring bastards, so I packed it in. I went from £150 a week to dole. I've just been bumming around, doing a spot of DJing and playing in a rock 'n' roll band. . . I sold my soul for rock 'n' roll!"

As for his age: "I'm 27 but I can still kick ass as well as any young spunker!"

And, like Anderson, Kev claims to wear dark glasses for "medical reasons".

Kev's fellow axe-strangler is 22-year-old Fast Dick, he of the dodgy domestic arrangements. A former "little greebo" into Sabbuff, Dick used to be a self-employed painter and decorator.

On drums is a blond bombshell by name of Vom (short for Vomit), who is known more politely as Rob. Aged 22, he is Crazyhead's only experienced musician (apart from Kev), and the only member of the band who doesn't dress up like a second-hand Sister Of Mercy. Before Crazyhead bailed him out, Rob was a postman for five years, "burning the candle at both ends".

Last but not least is my favourite Crazyhead, The Porkbeast. The way he pumps his bass, splay-legged in front of his stack, is like punk never happened. And his handlebar moustache scythes into his dead-rat sideburns in the best Fabulous Furry Freak Brothers style.

The Porkbeast? Well, would you like to go through life as *Alexander Peach*!!?

"He used to be a dirty hippy till we forced him to get his shit together!"

(The others tease "Alex" relentlessly.)

"Oh no, I've never been a hippy! I never walked around in a kaftan!" responds The Porkbeast indignantly. "I was into the festival scene, like, tripping out basically all over the country. I took lots of psychedelic drugs, yeah, though I don't now. But I'm glad I did. I learned a lot; I learned what I don't want."

But Alex, you said you were a punk at 16. How come you became a not-quite-hippy in the subsequent eight years?

"It was my escape. It was the only place where I saw the punk ethic. What attracted me to punk was supposed to be about being yourself, doing your own thing, all the old clichés. The only place it actually happened was at a festival. Anarchy in action. No laws. You can do what you want as long as you don't piss anybody off."

So have you now discovered a different path to inner peace, man?

"Nah, that's a load of shit, that. You go somewhere good, that's just your karma, ennit?"

The Porkbeast has manufactured batteries, worked on a pig-farm, picked oranges and operated a hosiery machine (Crazyhead's hometown of Leicester is the sock capital of Britain).

"I now pack knickers into boxes when I'm not in the band."

Just when you think This is *Spinal Tap*, life all of a sudden turns into *The Young Ones*. . .

SO, CRAZYHEAD, what made you play biker rock?

"No! We're not biker rock! Forget it! I've had enough of all this!"

The steam is hissing out of Vom's ears.

"We're just a band, right, who wants to play f***** music, good rock 'n' roll, whatever you want to call it. I'm not interested in just appealing to people with leather jackets and all that shit!"

"This biker rock thing is like a new

wave, which is, I suppose, quite fortunate for us cos we can ride along with it," reasons Kev. "But we just started out playing music that was, like, *natural*."

"A group like us couldn't have existed two years ago. Basically, it took us this long to realise you've got to be true to yourself and do what you want to do and not just look for a new angle in everything," remarks The Porkbeast philosophically.

"Am I being very clear? No, I'm not, am I?"

"We're a hard rock band!"

Anderson: "We're a *garage* band!"

Kev: "I dunno. . . what are we? It doesn't really matter about labels."

The Porkbeast: "We were all punks back in the original days and that's where our attitudes come from."

"Most of our songs are short; we like to get it over with quick. And they're *about* something, they've got something to say, not like, Come on over baby and suck my dick sort of trash bands are putting out now. We want to be distanced from all that crap," snorts Kev. "We're not po-faced like some of these indie bands who are so self-righteous. We get out there and rock cos we enjoy what we do."

"We get two reactions from people," adds Anderson. "One was from some people who came up to me after a gig last week and said, Does it bother you that your music incites rape and murder? I couldn't believe what they were saying! It was just f***** ridiculous."

"And then, on the other hand, I've had people coming up after a gig and threatening to beat me shitless! People do get misconceptions. . ."

"We're not trying to be arty," claims The Porkbeast to no great surprise. "We believe in good melodies played well, and it just so happens our genre, if that's the right word, is rock. There's bits of lots of things in us, like life. . ."

Hea-vee!

"If you sit down and analyse it. . . why bother? It's *there*, and that's it."

Kev: "Why can't we be taken seriously even though we f***** rock and enjoy it, y'know?"

ACRY from the heart. Crazyhead teeter along the fine line that divides the calculated wind-up from the truly gonzo. The Ramones have walked that tightrope, as do Beastie Boys today. How seriously do Crazyhead want to be taken? More seriously than another Leicester outfit, those "good mates" of Crazyhead, Gaye Bykers On Acid. . .

"It's all tongue-in-cheek," enthuses The Porkbeast. "Their image is fantastic – they live it, they look it. They really *are* Gaye Bykers On Acid, just like you'd imagine only worse!"

The others can hardly believe their ears.

"They live at home with their mums and dads and lead really straight lives!"

"The bass player, Robber De Offlicense, his dad's a Tory town-councillor!"

Undaunted, The Porkbeast presses on. Crazyhead, he says, have learned a lot about image from the Bykers. . .

"Speak for yourself!" they howl in protest. "What are we talking about the Bykers for, anyway?"

The ninth largest city in Britain, Leicester has produced many other peculiar citizens despite its motto '*Semper Idem*' ('Always The Same'). There is Britain's fattest fellow Daniel Lambert, John Merrick The Elephant Man, secret diarist Adrian Mole, defunct satirical band Yeah Yeah Noh ("student wankers!" cry Crazyhead) and, of course, rude '60s playwright Joe Orton, author of *Entertaining Mr Sloane*, *Loot* and *What The Butler Saw*, and subject of the forthcoming biopic *Prick Up Your Ears*.

"Talking in terms of culture, we're the logical progression from Joe Orton," nods Kev sagely. "If he was alive now, he'd be playing in Crazyhead!"



CRAZYHEAD: Porkbeast, Anderson, Vom, Fast Dick and Reverb . . .

WHAT DOES the future hold for Crazyhead?

"We're too naive for a major," they claim with disarming sweetness.

And so will stick for the time being with the indie label Food on which they released their debut single 'What Gives You The Idea That You're So Amazing Baby?', home also for Voice Of The Beehive and last year's launchpad for Zodiac Mindwarp.

Musically, they will be sharpening up, as well as perhaps diversifying a little. Already they sometimes cover Cher's 'Bang Bang', and are familiar with The Stooges, Ramones, Seeds, Flamin' Groovies, early Stones, Beefheart and, surprisingly, Tom Waits.

Crazyhead hate speed metal ("'*Angel of death walking on clouds*. . .'? F***** 'ell, what kind of world are they living in?"), despise Age Of Chance ("They're like The Barron Knights") and positively *loathe* Fine Young Cannibals ("That singer coming on like Al Jolson!").

And if ever Crazyhead hit the megatime, how would they dispose of the spondulicks?

"Dunno. . ."

"Spend it. . ."

"New set of strings. . ."

"Nice little eight-track. . ."

"Hit the trail to Tibet!"

That last, of course, is The Porkbeast. Keep on truckin', guys, the world is your lobster.

"We get two reactions from people. One is, Does it bother you that your music incites rape and murder? On the other hand, I've had people threatening to beat me shitless." – Anderson

MEMORY BANK

Sunday April 5

1941 Birthday of Eric Burdon of **The Animals**, in Newcastle-upon-Tyne.



- 1954 Birthday of Stan Ridgway, of **Wall Of Voodoo** and 'Camouflage' fame.
1955 Birthday of DJ **Janice Long**, in Manchester.
1979 The former **North London Invaders** officially became **Madness**, after a **Prince Buster** song title.
1981 Death of **Bob 'The Bear' Hite** of **Canned Heat**, aged 38, from a heart attack, in Venice, California.
1983 Death of **Danny Rapp** of **Danny And The Juniors**, aged 42, from self-inflicted gunshot wounds.

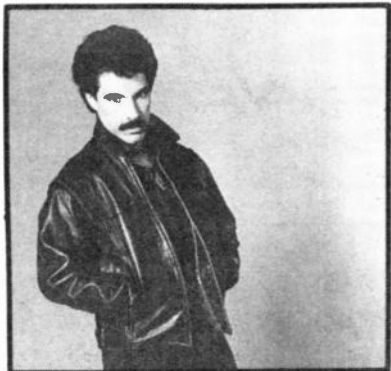
Monday April 6



1945 Birthday of **Bob Marley**, in Rhoden Hall, Jamaica.

- 1971 **The Rolling Stones** launched their own label, **Rolling Stones Records**, hoping to escape the corporate hassles which had plagued them at **Decca**.
1973 **Queen** first signed to **EMI**.
1979 **Rod Stewart** married **Alana Hamilton**, in Beverly Hills.

Tuesday April 7



- 1949 Birthday of **John Oates**, of **Hall & Oates**, in New York.
1969 Release of 'Give Peace A Chance' by the **Plastic Ono Band**, **John Lennon's** first non-Beatle single, recorded in a Toronto hotel room with a large chorus of friends.
1975 **Ritchie Blackmore** left **Deep Purple**.
1981 Death of **Kit Lambert**, **The Who's** former manager, from head injuries sustained in a fall at his mother's London home.

Wednesday April 8

1947 Birthday of **Steve Howe**, in London.



- 1963 Birthday of **Julian Lennon** (full name **John Chaeakes Julian**), at **Sefton General Hospital**, **Liverpool**.
1973 **Neil Young's** film **Journey Through The Past** was premiered at the **Dallas American Film Festival**.
1976 Death of protest singer **Phil Ochs**, who hanged himself following a long depression and heavy drinking, aged 35, in **Queens, New York**.

Thursday April 9



1932 Birthday of **Carl Perkins**, in **Lake County, Tennessee**.

- 1961 Birthday of **Mark Kelly** of **Marillion**.
1965 **Bruce Johnston** joined **The Beach Boys**, as stage replacement for **Brian Wilson**.

Friday April 10

1947 Birthday of **Bunny Wailer** (**Neville Livingstone**), in **Kingston, Jamaica**.



- 1959 Birthday of **Brian Setzer** of **Stray Cats**, in **New York**.
1962 Death of **Stuart Sutcliffe**, original member of **The Beatles**, aged 21, of a brain haemorrhage, in **Hamburg**.
1970 **Peter Green** announced he was leaving **Fleetwood Mac**, the band he founded.
1975 **Ronnie Quinton**, **Ritchie Blackmore's** personal roadie in **Deep Purple**, died in a car crash in **Malibu, California**.
1981 **James Honeyman-Scott** of **The Pretenders** married model **Peggy Sue Fender**, in **London**.

Saturday April 11

1945 Birthday of **Robert Fripp**, in **Bournemouth**.



- 1958 Birthday of **Stuart Adamson** of **Big Country**, in **Manchester**.
1961 **Bob Dylan** played his first professional folk gig, supporting bluesman **John Lee Hooker** at **Gerde's Folk City, New York**.
1970 **The Beatles'** original 'Let It Be' (now, of course, the **Ferry Aid** song), made the all-time-highest first-week entry in the **American singles chart** - still unbeaten - at number 6.
1970 Birthday of **Delroy Pearson** of **Five Star**, in **Romford**.
1981 **Edward Van Halen** married actress **Valerie Bertinelli**, in **Los Angeles**.

STRANGEWAYS

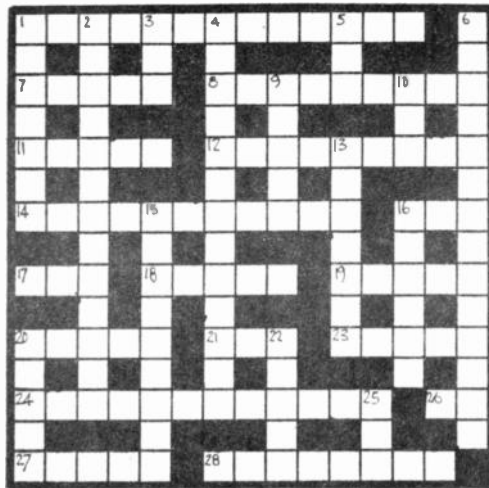
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X-WORD



DOWN

1. Snappy lot from the windmill? (2.5) 2. A primitive plea! (4.7.2) 3. House . . . eyed screamer (3) 4. Those train ads confuse Tracey's location (1.7.5 anag) 5. Poisonous league (3) 6. Freddie's link to the exiled Stuarts (5.9) 9. One burns in reggae (5) 10. Did Tina find him a typical male? (3) 13. Dolly and Kenny found record labels in the stream (7) 15. Lizzy broke out into this (4.5) 16. . . .However, Rush send just one coded message . . . about toothpaste? (6) 20. The chief Test Tube Baby who, when in Russia, is great! (5) 22. Vinegar Joe's old girl isn't impressed (5) 25. . . .So she has to enter litigation with a famous soul label (3)

By Sue Buckley

ACROSS

1. Give 'em enough rope (3.10) Bob splattered it on the tracks (5) 8. Wendy O Williams' autobiography (3.2.4) 11. Joe . . .blade? (5) 12. How SOS Band see themselves? (3.6) 14. Laura Brannigan tries to discipline herself (4.7) 16. Wonderous Duke (3) 17. Goes with 'tai' for historians (3) 18. Angel Witch's also ran (5) 19. There's a famous black one (5) 20. The Byrds had back ones (5) 21. How many loves for Marley (3) 23. Country from which Chris De Burgh's train comes (5) 24. What does Helloween's keeper keep? (3.5.4) 26. Chic's french freak (2) 27. Keel's prerogative to rock (5) 28. Invented by Spear Of Destiny? (3.5)

LAST WEEKS ANSWERS

ACROSS

1. In A Lonely Place 7. JJ 10. Nik 11. Eat 12. Uncertain 14. Three 16. Easy Lover 18. Head Over Heels 19. Sugar 20. Milt 21. Law 22. Edwin 24. Rush 25. Mike 26. Thrill 27. CTI 28. Paula 31. My Favourite Dress 35. Sandy 36. Night And Day

Down

1. I'm Not The One 2. Akkerman 3. One 4. Extra Texture 5. You're The Best Thing 6. Careless Whisper 8. Jon 9. Marvin Gaye 13. Costello 15. Emotional 17. Run Runaway 23. War 26. Tymes 29. Burn 30. Beat 32. Fun 33. Sid 34. Ry

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COMING SOON...THE VIDEO "SEARCHING FOR SPARKS"

RALPH TRAITOR jets into Boston to meet up with CONCRETE BLONDE, a cult group building their '80s music on a '60s structure. Arm locks by PETER ANDERSON

SOMEWHERE ON the edge of Boston, Jim Mankey, one third of Concrete Blonde is warming up his interview persona.

It's the fourth month on the road for Jim – another hooked hamster on the treadmill of ambition and necessity.

For Jim and his cohorts it may be the final step to the big time – one Concrete Blonde are qualified to make and which Jim, a veteran of many tours, will one day remember with the same Californian mellowness that marks his speech and performance.

Let's get into the way-back machine and fish for history.

"I was in England with Sparks and the audience was pretty strange there. I could tell cos they kind of liked us over there," Jim reflects.

Together with his brother Earle, Jim was in Sparks in the early '70s, before their whirlwind chart days. But what's been happening since Sparks?

"Nothing! When I was in Sparks I was in high school so in that time I went to college and worked and bummed around, played in different bands for awhile. I guess I was learning my craft; I worked in studios, that's where I'm comfortable.

"I worked for Leon Russell, he had these studios at his home in Burbank, California and in his basement he had a 40-track studio and down the street he had a 40 and a 24-track and a video bus with ten VCRs and cameras bristling all over it. And that was the set-up – a bunch of musicians smoking pot and operating all this expensive equipment – a sort of unusual atmosphere.

"After I'd been there for a while Johnette (Napolitano, Concrete Blonde's vocalist and bassist) started working there and in our off hours we recorded some songs and we liked them so we kept doing it and that's how it eventually evolved into a band."

A STINT in New York followed, where Dream 6, as they were known then, contributed a track to a compilation put together by *Do It Yourself* magazine.

Encouraged by the reaction this track brought, Dream 6 established their own Happy Hermit label and released a mini-album that not only did well on American college radio (always a crucial step up to serious recognition), but also abroad, notably in France.

"After playing up and down California, we were doing another album and about halfway through IRS picked up on it and took it as it was. I'll leave out all the sordid dealings with major labels, it just took a year's bite out of our lives. These labels wanted too many changes, it wouldn't have

MORE SONGS ABOUT CONCRETE BUILDINGS

been fun for us any more but then beloved IRS came along."

Concrete Blonde were doubly blessed by Earle Mankey's superb pop production, so far not vindicated by sales. But, fortune or no, Jim is very happy with his brother's work.

CONCRETE BLONDE's eponymous debut album is one that could easily top the American charts.

While it bears the marks of an awareness of the punk scene, its forte is a considered pop songwriting style that aims for a commerciality which does not sacrifice rawness in content or form. It's obviously committed music, from the purposeful pounding of bodybuilder drummer Harry Rushakoff to the heartfelt lyrics and singing of Johnette.

Jim is a versatile guitarist, consciously integrating his influences, many of which he shares with Johnette, notably Hendrix, Cream, The Who and others of the late '60s. Harry, on the other hand, being younger and heavier, gravitates towards Judas Preist and Motorhead.

"I like Chet Atkins and Hank Williams and Blue Cheer and I guess I play like that, and Johnette... who knows, God only knows what she likes. Johnette's got a little bit of jazz sensibilities in her but I try to hide it as much as I can because I hate jazz so much. I should have a bumper sticker that says 'I hate jazz!'"

Where Johnette is given complete control in her relationship with Jim is writing lyrics — a calling for which he feels no vocation.

Considering what Jim and Johnette tell me about their influences and stylistic focus, it surprised me to find they do a cover of George Harrison's 'Beware Of Darkness'. After all, Jim says that they'd like Jimmy Page to produce their next album.

"We did that because Leon Russell did a great version of it and it was a song that had some complicated chords and we figured them out. It was such an achievement that we decided we might as well play the song.

"We don't try to copy people, though. If our stuff sounds like Pink Floyd or whoever, it's probably because that's what we listen to all the time. The only alternative is to try to make a conscious decision as to what kind of music you're going to make, probably based on whether you think it'll make you famous or not, and it just doesn't work. I've never tried that because I've seen a lot of my friends try it and it comes out sounding phoney."

Concrete Blonde music does, however, have a high emotional content, which is quite elusive on record.

"What we're doing is a personal statement, it's pretty much an emotional thing for us. When we record a song we tend to judge how well it came out by whether it gives us a catch in our throat. It may not jump out at you like Bon Jovi but to me music should have an emotional jolt. Johnette's words are about personal experiences that are important to her; she doesn't just write about surfin' at the beach or her genitals..."

SOMEWHERE IN the centre of Boston Johnette Napolitano is slouched in a railway station with all the character of a biscuit tin sprayed off-white.

Exhaustion and an oncoming cold have drained her and, waiting for the 3 am overnight to New York, it seems a lot to ask for an interview. Looking as though her thoughts have to be gathered with a rake,

vulnerable but dignified on the dirty floor, she regards me wearily and tries to oblige.

Foremost in my mind when listening again to their album, is that Concrete Blonde still don't quite add up. There's plenty of energy, sure, good songs, too, but the spark is hard to seize on.

Seeing Concrete Blonde that night at The Spit set me straight.

Onstage Johnette is the sort of performer you find only occasionally. She's not particularly tall, her vocal style is not at all bombastic and her image is almost quaint — but packed into that body and mind is the stuff of stardom.

The band create a late '60s ambience, helped by Jim's stationary, concentrated playing, his long black hair masking most of his face. Johnette, gesturing and moving like a child let loose after a day indoors, is playful and passionate.

There is an honesty and emotional energy here that is unmistakable, 100 per cent genuine and very involving. An encore of 'Purple Haze' seems perfectly in place, following on the heels of some quite psychedelic and acid rock playing, propped up with the substantial bulwark of Harry's controlled and heavy beat.

I asked Johnette about the onstage vibe, that strange long-lost atmosphere, rediscovered by Concrete Blonde.

"It took a long time to figure out the right reason to have a band and what makes a good one and I think we've got a good one, she says. "I mean, a great one. When we think of a great band we think of The Who, Zeppelin and the Experience... there's a lot of modern things that I just don't relate to cos it's the symptom of the modern age, I suppose, it's very formulated and we're not."

The lyrics are very personal.

"I could probably write a lot about things I don't know about just like a lot of people do, but I don't think I would believe it, and no one should. I can only write about things I know are true for me and I never cease to be surprised by people who understand what a song like 'Little Sister' means and reminds them of *their* little sister..."

Their lyrics aren't just emotional, in many cases they're subtle too.

"That's OK, cos I hate being slapped over the head with something so obvious that I'm treated like I'm stupid. I don't assume that people are stupid, I would hate to think they are. I don't think people should be handed everything in stupid, bright colours like crib toys just to make things easy on them."

"I wish it wasn't like that cos that *will* make people stupid and stop them asking questions if everything is so laid out for them. It's a shame if people don't have to think, because brains are atrophied everywhere I look."

A lot of that has to do with drugs, doesn't it? It's part of the '60s hangover?

"I don't condone MTV, I never thought I'd be on MTV, but I'm doing some Rock Against Drugs spots. I feel that will balance out the bad influence of MTV and I do feel strongly about hard drugs."

Is that what finished off the Kim in your 'Song For Kim'?

"No, she did that herself but if she hadn't, hard drugs would have done it. It's the kind of thing you're not surprised about, but I know a lot of people who are close to it."

The only hope America has is its kids and if all they learn is to be apathetic and stoned all the time they're not going to care about what happens here.

"The '60s were wonderful and everything



CONCRETE BLONDE: Jim, Johnette and Harry

but everybody learned to get stoned and ever since everybody's been stoned. Everybody's so f***** up on hard drugs they don't think rationally but the youth is the only hope, I go out and vote and it doesn't do any good; we've got to re-educate the kids of this country.

"Somebody should get the message across that you don't have to be screwed up all the time. You can only do it through example. I can only say, I'm 29-years-old and isn't it amazing that a 29-year-old woman in this country can sling a bass on and almost make a living doing it? That should be a pretty good example for a girl — you can do anything you want, but you have to work very hard for it."

"A lot of kids here don't want to work hard, their guilty parents have given them everything; that's not the way to go."

"Isn't it amazing that a 29-year-old woman can sling a bass on and almost make a living doing it? That should be a pretty good example for a girl — you can do anything you want, but you have to work very hard for it . . ." — Johnette

CONCRETE BLONDE seems like an independently spirited unit.

"We did demos for major labels and they jerked us off, didn't know what to do with us or who we are... so we went and recorded for our own label," Johnette explains. "It was by chance that Miles Copeland heard it and liked it and it wound up on IRS and we're *damn lucky*."

"The existence of something like that in the face of every corporate put-together thing is in itself a pretty good thing to do. We've been doing this for so long without any kind of money or recognition that success doesn't really matter, we do it automatically. If we had a Number One record tomorrow there'd just be people yelling at us for another one."

"I never expected to see a *Billboard* chart."

RETRO

CULT FOLLOWING

THIS WEEK's *Retro* looks at **The Cult**, a band which over the last two years or so has far outgrown the original status the name suggests, to the extent where the recent single 'Love Removal Machine' raced straight into the Top 20, and the as-yet unreleased, but very eagerly awaited, album 'Electric' is destined for the Top Ten.

The Cult, of course, were not always The Cult. Ian Astbury first came to the world's attention in 1982, at the helm of **Southern Death Cult**. In the succeeding half-decade, Southern Death Cult has proceeded to shed a word at a time from its name, eventually shuffling its players too, finally crystallising as the present outfit when ex-Theatre Of Hate member Billy Duffy joined on guitar. The discography which follows takes account of this mutating process by following through the name changes in chronological order.

First, then, Southern Death Cult,



SOUTHERN DEATH CULT, spaced out on grass

who in fact made just one single for the Situation 2 label, and an album for the parent company Beggars Banquet, before shedding the 'Southern' bit. (Yes, the whole band were from the North...)

Situation 2 SIT 19 'Fat Man'/'Moya' **December 1982**

Situation 2 SIT 19A 12-inch version of the above, with extra track 'The Girl' **January 1983**

Beggars Banquet BEGA 46 'Southern Death Cult' Tracks: 'All Glory'/'Fat Man'/'Today'/'False Faces'/'The Crypt'/'Crow'/'Faith'/'Vivisection'/'Apache'/'Moya' **June**

SOUTHERN DEATH CULT: 'Moya'/'Fatman' (Situation 2)

Now let's take this slowly. When is a good song not a good song? Yes, that's right, when all the components are present and some of them cause friction.

Well, something like that. I thought this was really going to sweep me off my feet but it's a real disappointment. Having been lumbered with much pre-post press SDC are thwarted by a single that sounds like it was recorded over a week and mixed in half an hour.

All of the bits are there but they fall rather uncomfortably together. The drums have no punch and the guitar sounds too wimpy alongside the vocals. It sounds like a weak 'rock' record with the singer falling somewhere short of Tony Hadley. I can't really see what all the fuss is about.

SOUNDS December 18, 1982

1983

The next two releases credited the band as **Death Cult**. These were singles; there was not a Death Cult album:

Situation 2 SIT 23T 'Brothers Grimm'/'Ghost Dance'/'Horse Nation'/'Christians' (This 4-track EP was on 12-inch only) **July 1983**

Situation 2 SIT 29 'God's Zoo'/'God's Zoo (These Times)' Also on 12-inch as **SIT 29T**, with same tracks. **October 1983**

And so, as from 1984, we move

As Cult mania sweeps the land and their heavy metal LP, 'Electric', is lurking in the wings, BARRY LAZELL follows their vinyl history from their early days as Southern Death Cult

into the modern era and the present band, The Cult. All the releases which follow are on Beggars Banquet, except for the first-listed. Singles and 12-inches – all in pic sleeves – come first:

SIT 33 'Spirit Walker'/'Flower In The Desert' **May 1984**

SIT 33T 12-inch version of the above, with extra track 'Bone Bag' **May 1984**

BEG 115 'Go West (Crazy Spinning Circles)'/'Sea And Sky' **July**

THE CULT 'Spiritwalker' (Situation Two) Another grower, though the continual harping on Red Indian legends strikes me as being somewhat tedious and insulting. It has a pleasant swirling guitar sound, along with the predictable yelps, but although it has the right ingredients, it doesn't really seem to go anywhere.

SOUNDS May 19, 1984

The compact disc version of this, released just a few months ago (**BEGA 57CD**), has three additional tracks originally issued on singles: 'Bonebag'/'Sea And Sky' and 'Resurrection Joe'. Perhaps still more interestingly, the cassette version, which appeared shortly after the LP (**BEGC 57**), has an additional side given the title 'Dreamtime At The Lyceum', and indeed is taken from a set of live versions of the above tracks recorded on stage at London's Lyceum. This was also a limited-edition pressing included as a free extra disc at the time of the album's original release. Finally, there was



THE DEATH CULT: Ian in Nick Cave impression

also a picture disc version of the standard album, on **BEG 57P**.

BEGA 65 'Love' Tracks: 'She Sells Sanctuary'/'Rain'/'Nirvana'/'Big Neon Glitter'/'Brother Wolf, Sister Moon'/'The Phoenix'/'Hollow Man'/'

'Revolution'/'Black Angel'/'Love' **October 1985**

Also released on cassette (**BEGC 65**) and compact disc (**BEGA 65CD**)

The 'Dreamtime Live At The Lyceum' concert was also filmed as it was taped, and subsequently became available as Beggars Banquet's first foray into commercial video releases. The tape is still available, titled 'The Cult: Dreamtime Live At The Lyceum' (**BB 001**), and retails at £19.99.

Compilation and outside appearances on vinyl by The Cult seem to be very rare, though *Sounds* readers now already possess what is likely to be eventually one of the most sought-after in the form of 'Outlaw' on the recent first free showcase EP (**SHOW 1**) – an exclusive preview of a track from the imminent 'Electric' album. 'Nirvana', from the 'Love' LP, can also be found on the Beggars Banquet compilation 'One Pound Ninety-Nine' (**BBB 1**), a sampler of the 1985 Beggars/Situation 2 roster which retailed at precisely that cost.

Positive Junk

SOUTHERN DEATH CULT 'Southern Death Cult' (Beggars Banquet BEGA 46)*%.

'BUZZ', 'IAN', 'Barry' and 'Aki' were, probably, four unrepentant and nice young men who quit the day and 'psychedelic' to form Southern Death Cult way back when the birds sang and they were suitably obscure. Part of the unmistakably seadler end of the rock spectrum, the part we 'sensible' critics ignore like the plague but that makes us somehow consoled. SDC (wouldn't it be the change, 'buzz', 'Barry' at all, from Cult to Party have given us writer Johnnies endless fun) went out to prove that Baudelaire and Theatre Of Hate were no flake, this side of the seadler and of the market. Things really were this chronic.

The musical equivalent of severe migraine, the "liberal" audience alliance took us all by mild surprise when they started selling like strychnine-coated hot cakes. Even then, we in the know watched the predictable witicism, mislead of the reasons for the day the SDC party split, cheering it all the way, but still slightly sorrow-filled at the sight of another audience-made hype.

I would put one reason for the shocking popularity of this patently wretched group down to the shoddiness of most writing, that poverty of critics that leads their audience to wilfully (spitefully?) champion bands of their own choosing. Certainly, SDC has all the trappings of a band adoring of their own 'mystery' which is really a puppy response from a bunch of uneducated Northerners (all that Southern-and-proud-of-it gimmickry is surely sheer insecurity? Not at all the Fall's astutely voluminous).

SDC also, winningly for that audience alliance party they appealed to so much, were of course Boys Who Would Be Bowed. That Bowie character has done so much damage! An easily accessible androgynous market to every no-talent who has the nerve to wear make-up and style his hair like spaghetti.

SDC appealed so much because they were cheap and

doom-laden in a country that felt cheap and doomy. There must be a stoic appeal in liking SDC. If pop music in the States in the Sixties was typified by the image of kids on surfboards saying "We Must Have Fun!", the torrid SDC tell us that Britain nowadays is saying: "We Must Have Dependency, and an attitude of seriousness that has gone written all across it".

At least the new punk groups are offensive, whereas "SDC" (the product) gives me because it is irrefutable proof that a large proportion of the after-punk audience is irrefutably lost to good or revolutionary music. It is about an audience and not really about music at all. For the sounds presented here – bumps and grooves that are very very very poor Cui/Banquet/JD (SDC are Peter Cushing to their Koster) and should have been dumped in a bin with a hundred other trendy Northern demo tapes – have all the muscle of a postage stamp.

All pose and no passion, it never gets beyond a cheeky chip even allowing for the "official booting" nature of this – would they were booting worthy! the guitar all prick fuss, the voice like something that would have been turned down by Studio because it was too anonymous for them.

"SDC" relies on a mishmash of terms like "trust", that "mystique" again, an actual ugliness that seems to be a turn on, pervasively these days (the Marc Almond look: No Threat To The Little Girl At All and an overall air that these really are ordinary boys next door with no good music and therefore a massive audience. All this adds up to an enormous feeling of confusion that, in a way, truly reflects people's moods at the present.

In a way, it is good too. "SDC", its specious moaning and groaning, its total lack of identifiable or happy hurt, stresses how good the Smiths or Go Betweens are, or how truly shocking recent Van Morrison photographs have proved (that face is meeting things head on, SDC).

It's just a pity that the giant possibilities for change at the moment, in music and in politics, are filled by tiny horrors like SDC. Mickey Mouse on a pedestal.

DAVE McCULLOUGH

SOUNDS June 11, 1983



BILLY AND Ian: let's face it, would you smile with a dead cat on your head?

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THE WALLS COME TUMBLING DOWN

THEN JERICO hoodwinked every A&R man in the world into believing they were the next big thing — not a hard thing to do but they are still alive to tell the tale. MARY ANNE HOBBS listens

THERE'S SOMETHING real about Mark Shaw's bionic, if blinkered enthusiasm.

He's a fashion mongrel with a 12-inch ego, and he talks ten words per second about the outfit he founded and presently fronts — Then Jerico.

"I was unemployed one day and I decided that I really wanted to put a band together. I put an ad in *Melody Maker* saying, 'Brilliantly experienced singer seeks band', which was a complete lie because I'd never sung a note in my life," he confesses.

"Nobody had taught me how to audition, and I ended up with about 30 musicians all crammed into one tiny studio making an incomprehensible racket.

"So I just picked out people who looked good."

Then Jerico shot a video, demanded headlining gigs at prestigious London venues, and refused repeated record company requests for demos.

"I was determined that we weren't going to go through all the usual bullshit," says Shaw. "We had a couple of meetings with A&R men, and we found out that the entire A&R fraternity were about to congregate at the New Music Seminar in New York to get pissed, get laid, take drugs and discuss the state of the art. What better place to showcase the band?"

SHAW AND his guitarist promptly flew to New York and booked into the Waldorf Hotel, announcing their



THEN JERICO

arrival to record companies from pay phones in the lobby.

"We marched into The Limelight and told the promoters that we were the biggest underground art band in London, and that we could pack the place. They fell for it and agreed to pay us ridiculous amounts of money to play the week of the seminar," continues Shaw.

"Everybody must've thought we were off our heads. We got back to England, packed up our jobs and our girlfriends, borrowed a fiver from about 200 different people, and flew the whole band out to New York."

After blagging their way through US customs, stealing John Blake's pass to gain admission and sweet talking their way onto the official listing of seminar bands, Then Jerico distributed some 6,000 invitations and drew as many as 2,000 A&R men to their Limelight show.

"It was chaos — everybody thought that somebody else had signed us," laughs Shaw. "We

only played for about half an hour before the promoters kicked us off stage. We were terrible, but everybody went crazy about us."

The band then had entire A&R departments tearing across town at six in the morning to negotiate deals in dodgy backstreet bars.

"We were terrified," admits Shaw. "But we knew that if we bullshitted them enough, they'd fall for it."

AND THEY did. On returning to Britain the band did only two more gigs and a Gary Crowley session before signing to London Records.

The rest is history — or at least it soon will be if their fourth single 'Prairie Rose' (a pagan pop drama alive with dirty guitars which graze a soaring melody) is representative of their vinyl future. Look out for their debut album 'First (The Sound Of Music)', and stadium dates to follow its release.

Then Jerico — and the walls came tumbling down.

IT SEEMS Eddie Cochran was right when he said there were three steps to heaven, but what he didn't say was that those three steps can just as easily lead the unwary elsewhere.

And isn't the path to hell littered with great songs...

Step one. It all begins sometime early last summer when long-time friends Eileen MacMullan (drums/vocals) and Alan McDade (bass) got together with new recruit and guitarist Ritz Blazycyca. They buried themselves deep in the bowels of darkest Edinburgh and took the first tentative steps on the ladder that was to lead them to the addictive wall of sound that's since become their calling card.

Step two. One song in particular, the once heard, never forgotten, 'Revenge Of Al Green' — a glowing slice of red-eyed soul — is written within a matter of hours of the trio's formation.

This made all concerned suddenly realise that their big and beautiful noise might just be the beginning of a partnership unmatched since the heady days of the great '60s soul marriages: Phil and Ronnie Spector, Ike & Tina Turner.

Step three. Edinburgh-based songwriter Neil Gammack, a man who's written for Ringo Starr and the ubiquitous Ms Turner in his time, stumbles upon a rough home demo of 'Al Green'. Utterly captivated by the song, he instantly recognises the band's potential, and almost before they know it, The Hook 'N' Pull Gang have found themselves a manager. With "the family" now complete, it's a child's play from here on...

WE MEET in an Edinburgh bar on the day after the anniversary of the then two piece Hook 'N' Pull Gang's first gig, an experience which only got as far as the soundcheck before the promoter decided they just weren't what he had in mind.

Alan laughs up his sleeve, "They were probably expecting a folk duo and they got us instead."

Yes indeed, this band are probably just what a lot of people don't have in mind.

Cautious beginnings apart, the

THE

THE HOOK 'N' PULL GANG are this week's Big Thing from Scotland. GRAHAME BENT explains why they will last until next week...

Gang are now riding on the crest of a wave with some of the most impressive demos currently in circulation, a plethora of press interest, two well received London showcases since the turn of the year and now the icing on the cake — the recent release of their debut single 'Pour It Down Yer Throat' / 'Gasoline', on their own lovingly named Bitch Hog label.

Taking their name from the undisputed king of the nasties, *The Texas Chainsaw Massacre*, the Hook 'N' Pullers have a fearsome collection of songs to match. Each and every one is a tale of emotional excess with more than the occasional touch of the grotesque or plainly horrific.

Hardly the kind of thing you can easily ignore, especially when two thirds of the band are vegetarians!

If in doubt, try 'Gasoline' — a two and a half minute rewrite of the Micky Spillane novel *Vengeance Is Mine* — or the Hammer horror dementia of 'Let's Go Shopping With Burke And Hare', a singalong homage to Edinburgh's infamous body-snatching citizens of times gone by with its chilling chorus of "Gimme a chainsaw, gimme a chainsaw!"

And yet, alongside this out and out mayhem there's the pure unadulterated soulfulness of 'Al Green', 'The Ride', 'Pour It Down Yer Throat' or their luscious cover of Gene Pitney's 'I'm Gonna Be Strong'.

So simple, so obvious and so effective; maybe that's three reasons why nobody else is playing music like this anymore.

FOR SOMEONE with one of the most amazingly powerful voices to emerge anywhere in recent months, Eileen remains

THE BATHERS

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CHAINSAW GANG

remarkably self-effacing. So what about this ever-increasing list of names from Ronnie Spector to Aretha Franklin that her voice is compared with?

"You can't beat Phil and Ronnie Spector, and you can't put down Tina Turner, although I can't stand what she's doing now. I used to like Aretha but Roberta Flack has to be my soul queen and I'm a big fan of Chaka Khan — that woman *sends* me and she drinks *Guinness*. But I'm Eileen MacMullan, and I don't see any resemblance to myself in anybody else. The people I'm compared with are totally professional and totally brilliant... I'm just not one of them."

Modest in the extreme, the band freely admit that they'd still be sitting in the pub if it hadn't been for Neil picking up on their tape, while Eileen is particularly keen to stress that The Hook 'N' Pull Gang are just about "three people singing and making a noise". No matter how glorious that noise may be.

"I think people are making us out to be something we're *not*. We're a basic down to earth band and they're building us into something special in reviews. We've never said we're special — *other* people have. We're just three ordinary folk out to make a buck, we're shit scared and we show it. I think that's much more honest..."

Your options are clear — wise up while you have the chance, or face the consequences when the chainsaws come a-calling. But they'll get you in the end and when they do, don't say you weren't warned...



THE HOOK 'N' PULL GANG

I^{ua} T^{ua} N^{ua}



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stump-quirking

MR SPENCER spends St Patrick's Day in Cardiff (!) to discover the true delight of STUMP music.
Photo by JAYNE HOUGHTON

IT'S ST Patrick's Day in Cardiff, and tuft headed Irishman Mick Lynch, showing supreme patience and attention to detail, is snipping out shamrock shapes from a large sheet of luminous green paper.

Drummer Rob McKahey — a fellow Corker — is watching his friend's scissors antics with a buckle-mouthed mixture of awakened national pride and honest to goodness mirth.

This, by the way, is how Stump, a gallant ex-indie band with a flair for chewy words and tricky tunes — recently signed to Chrysalis through Ensign — amuse themselves during long and tedious soundchecks.

Mick rises from his seat and plasters his shamrocks all over this evening's PA and backdrop.

Moments later, the singer has turned what remains of the green paper into St Patrick's Day confetti; you have to admire his enthusiasm.

Later on, this tall, enormously likeable bloke will go onstage before a keen crowd and sing so hard that the strain on his throat will force him to take an early departure. He will be utterly knackered but exultant, and more than a little merry.

Also during tonight's celebratory performance (the green is going to get everywhere!), Rob McKahey's drums will be battered in a manner previously unthought of, guitarist Chris Salmon will sneer knowingly and wrinkle up his eyes, and Kev Hopper will make his bass sound like anything from an onrushing steam train to a man with a pole trying not to fall off a high wire.

They call this Stump music.

It won't be a breezy snap of the finger pop experience, but it will be an unforgettable one. And when, after due consideration, you've pinpointed the warm glow at the music's core, I guarantee you'll want to find out more.

ROB: "I'VE got this really close friend I was talking to the other night and he said, Look, I couldn't listen to a Stump album from one end to the other if you gave me a thousand quid. He just can't handle it which is fair enough, I mean, that's taste as opposed to blind prejudice; it's just not up

his street. There are things which I know are good — like the early Clash LPs, they're brilliant but I can't listen to them and I don't know why."

Mick (thoughtfully): "One of my mottos is live and let live."

Rob isn't so sure. Over a pre-soundcheck cup of tea the drummer earlier confessed to having vivid fantasies about kicking long haired rock musicians in the knees and not having to run away afterwards like a drip.

Chris Salmon, on the other hand, has been largely silent throughout the afternoon, a classic mysterious guitar hero type. Similarly, Kev Hooper can be found alone more often than not and, when this is the case, he's likely to be unconsciously perfecting his wonderful puzzled frown which, as he must surely be aware, is just like Henry Spencer's in *Eraserhead*.

Stump form a good natured, affable rabble; the trail of empty beer bottles simply indicates their favourite means of winding down. And despite the loud conversation which invariably accompanies their drinking sessions, you know at all times that the band's hearts are in the right places.

They are also explorers. Stump don't play normal music, they do a lot of prodding and probing, and it's this which makes getting to grips with their highly strung pop sound so rewarding.

The current, desirably tattered and often side-splittingly funny mini LP, 'Quirk Out' should be evidence enough of the group's abrasive, off-centre excellence. There's never any danger of complacency with this lot and, as you might expect, the demands they place upon other bands are high.

MICK, THE enthusiast, is adding a few last bits of paper to his small mound of confetti while Rob tries to avoid becoming moody about The State Of Pop.

"I tend to take it very seriously," he grumbles, prompting me into arguing that with The Cult and The Mission riding high, the charts haven't looked so good in years and, anyway, it's only a giggle. So what's the problem?

Rob sounds a tiny bit guilty: "I'd love to be able to laugh at something that I think is crap, but I dislike the idea of an absolutely terrible band being marketed and shoved down people's throats when there are groups who don't get the same

class heroes



opportunities but probably play much better music. It upsets me, and I get violently anti certain bands, whom I hate."

You're a bitter man.

"Yeah, I am, very bitter."

What about your dreams of violent attacks upon rival musicians?

"I have fantasies, OK, but they never get past that, thank God. I've never been very tough. But there are certain people who, if I saw them walking down the street, I'm sure I would probably attack them. . . but verbally first, and then. . ."

He isn't sure what to say. Should he now diffuse his semi-humorous statement or instead brighten my day by describing in graphic detail what he'd *really* like to do to those he regards as his enemies?

He decides on a compromise.

"People think we're pretentious, which I really resent, because we're not at all and I'd have thought it was obvious. And there's this thing about ugliness as well, that we purposefully set out to make ugly music. I think Stump music can be very beautiful and passionate and romantic, it's very rich. I find more ugliness in a Simply Red song, it's all so painfully bland."

Are you wary of achieving technical perfection?

Rob: "That's impossible, I know I'll never achieve it. I don't practice and you've got to if you want to get really good. I've tried sitting down with a pad and drumsticks, but I always end up

watching the telly or something after five minutes. It's best to leave it spontaneous, I like making the odd mistake anyway."

Mick: "I'd be worried about achieving musical perfection. If you wrote 'Nights In White Satin' one morning, where would you go from there? Not many bands are able to keep up the pressure."

The Beatles?

Rob: "Yes, The Beatles, and that was a *chemical* thing. Even take old Ringo away and it wouldn't have been the same, and poor old Ringo takes terrible stick. I thought he was a brilliant drummer, technically he was second to none. He's one of my all time heroes. I couldn't have played with The Beatles in a million years, but Ringo probably couldn't play with Stump, so it's lucky everyone slots in, has their little role in life."

MOST PEOPLE until now have most likely been under the impression that Stump are incapable of being serious. The image has always been one of four blokes clowning around and making cranky sounds. Nothing more, nothing less.

"That's fine," says Rob. "I'd prefer that to people being scared of us because they think we're too deep and serious to handle."

Curiously enough, one of the nicest

things about your group is the way you smile at each other onstage, as if you're actually enjoying each other's company. It looks like real communication, and it's refreshing.

"I smile a lot, but I'm afraid it's involuntary. Most people try to look cool when they're playing, cool and handsome, but I can't play Stump drums without completely immersing myself in it physically, and it seems to manifest itself in my face, this sort of energy."

Do you perhaps also grimace this way because you're aware that rock 'n' roll's foundations are being demolished by Stump's music, that when you're playing well it's another battle won and the future looks rosy?

"I find it's just the whole thing. Stump gives me a big thrill and I feel like a kid at a circus or something like that. I suppose, yeah, there is an element of smugness involved, believing in the music, thinking it's good while you're playing it. I get a great kick out of Mick's antics too, he makes me laugh, and Kev as well."

Kev has his subconscious puzzled frown which, to be honest, you can put down to concentration, and Mick has a funny way of dancing. It makes him appear apparently on the brink of toppling over; the poor lad doesn't stand a chance.

"The dancing is a by-product of the band, so the better they play the better I move," explains Mick. "It's a terrible thing

actually, because I really like dancing and I have to get really drunk nowadays to actually bop at a party, otherwise I just can't do it."

You sometimes reveal your nipples onstage, don't you Mick?

"Well, it gets very hot underneath all those lights and if you've got a T-shirt on it's just horrible, having this soggy nasty thing clinging to you. Bare skin is the answer, and if anybody else gets upset that's their problem, there's no law against it."

Mick says that when a gig is outstanding it's like flowing along a tunnel and seeing the walls all go sweeping past; such a gig can have him on the verge of tears. He used to perform traditional Irish songs in pubs full of old men clapping pints of Guinness, but a kick in the throat during a game of Gaelic football put an end to this pastime.

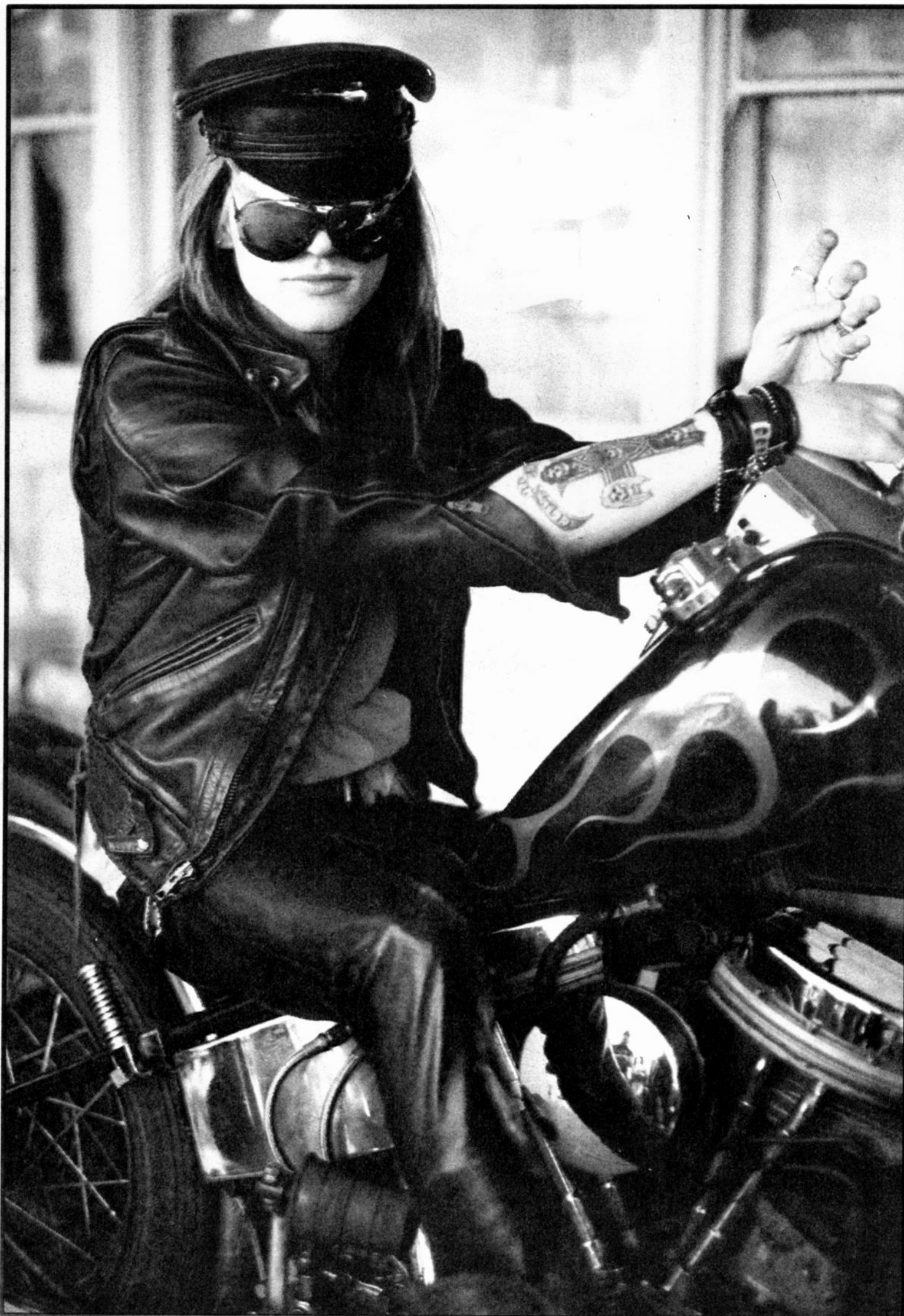
The Stump frontman can still croon a passable lament, although interestingly he rates ex-professional singer Rob as the master in this department.

"I'd be singing now if I wasn't playing in Stump," Rob admits, "but I think I've found my vocation at last. If I didn't have the band I'd probably go back to being a suicidal neurotic wreck, just being totally depressed all the time and feeling really alienated."

"Stump gives me a licence to feel part of the human race."

raising hell in t

Over on LA's Santa Monica Boulevard, rock renegades GUNS N' ROSES are having a ball. PAUL ELLIOTT parrys shots with LA's scuzziest scumbags. GREG FREEMAN takes aim



IN LA, you ain't nowhere without a car.

All day and long into the night, tyre rubber screeches on hot, shiny road surfaces.

Buses? Forget it! Kids can be fully licensed drivers at 16 and there's barely a soul walking the streets.

Glinting in 70 degree 'winter' sunshine, autos spill off the driveway and crowd the front lawn before a smallish, detached, flaking white wood house just off Santa Monica Boulevard, home for Guns N' Roses and a string of friends.

It's breakfast time – three in the afternoon – the day after the band were slung out of the Cathouse, their favourite nightspot, over an incident involving a litre of Jim Beam (supplied gratis by the club's owner) which left some of the pool room's furniture reduced to firewood.

More parked cars line both sides of the street and, as Axel, Izzy, Duff, Slash and Steven slump on the porch for photos, cradling guitars and leaning on a New York-registered Harley Davidson, another three vehicles pull up opposite the house.

These are Los Angeles Police Department black 'n' whites.

Guns N' Roses and their neighbours obviously don't mix too good.

THE SQUAD cars empty slowly and one cop of medium build walks to where a couple of sacks of rubbish and a broken chair sit near the pavement.

A rough demo of Guns N' Roses' debut record for Geffen, 'Appetite For Destruction', rips out from a ghetto blaster.

The officer smiles from behind regulation shades. "Where's the party?"

"We ran outta beer," Duff replies.

"Sure. We'll be back in 20 minutes. OK?"

All nod as the law returns to his car.

"Hey, how about if we take a couple pictures on your car – you don't mind, do ya?" Axel suggests eagerly.

"Er... no, I guess not."

They scramble off the porch and squeeze on to the car's ample hood. As they laugh and pose you can sense the disgruntled residents' eyes burning, their blood pressure rising.

"That's the third lot of cool cops in a row," Axel grins afterwards.

Which is tough shit for the neighbours, wouldn't you say?

THE WEST Hollywood sheriffs have gotta be the biggest f***** pig-faces I've ever known! They know our name, too, cos of all the things that have happened."

This is Izzy, lead guitar, talking a few hours later. Gaunt, a little tired and fidgety, continually smoking and toying with the used butts that overfill an ashtray, he crouches on the floor of my hotel room with his head in his hands and his elbows resting

he city of angels

on the large bed where bass player Duff lies asleep.

Next to Izzy, singer Axel – a wiry figure, shirtless under a crumpled kitsch, fake fur coat – does most of the talking. His voice is soft, deep and slightly rasping. Axel enjoys opening up and the others tend not to compete. He bites his tongue only once during the hour we talk – when the group's manager Alan, sitting quietly behind guitarist Slash, advises him that details of legal wrangling with former managements shouldn't be on tape.

Slash, a Ramone lookalike, his face shielded by a mass of black ringlets, sticks to one-liners and loses some of his humour to the formality of a question and answer routine. Drummer Steven, likeable, boyish, sun-bleached beach bum, jokes but hasn't a great deal to say.

So is LA any better than Indiana, Izzy?

"Must be – I'm still here!"

"We grew up in Indiana and we got a lotta shit," Axel expands. "I got thrown in jail over 20 times, and five of those times I was guilty. Of what? Public consumption – I was drinking at a party underage. The other times I got busted cos the cops hated me, so I don't have much love for that f***** place!"

"People used to say to us, you guys should go to California, and when we got here we found we were five years behind the times. You show up and think you're gonna fit in and they say, So what boat d'you get off?"

Izzy: "No one in the band was born in LA. We all ended up meeting here. Slash was born in, uh, Stoke-on-Trent."

Why did you, er, move to the city? Purely to get a gig?

"Yeah."

And do you plan to leave LA pretty soon?

Axel: "F***** right, man! After this tour."

LA SERVES no real purpose in Guns N' Roses' future, although up to now it's been home, first base, a point from which to build.

The sun and the scent of big record company dollars on the West Coast originally drew the five of them together, and the local clubs provided them with vital early exposure. But they've not grown at all sentimental about the place.

Axel sees the LA scene currently in a state of decline.

"It's died a bit and I think the reason why is us. Two years ago we started playing in places like the Troubadour and the Roxy. As soon as we began headlining we brought in different opening bands like Jet Boy, Faster Pussycat and LA Guns, and it kinda created this scene. In that crowd we were pretty much the top draw.

"Eventually, we quit playing for a while to work on the record (coming soon!) and the others started headlining, but I've noticed that some of them haven't been as cool about helping other bands out. We always tried to help others because I wanna see a really cool rock scene – I wanna be able to turn on my radio and not be sick about the shit I'm gonna hear.

"Right now, we're playing again with Jet Boy (tacky but tuneful) and Faster Pussycat (shades of our very own Wrathchild), who've also been signed by majors, so it's all starting up again but only for a couple of gigs. That's basically *all* the scene that there is."

Izzy: "Our scene is now dying out cos the

four main bands (LA Guns, too) got signed."

"All in all," Slash ponders, "I think the whole idea of an LA scene is pretty trivial."

Axel: "Well, there's no f***** New York scene and as far as I know, there's no real British scene at this kinda club level."

Slash: "The thought of the LA scene just makes me sick. LA is considered a pretty gay place and we get a lotta flak from people thinkin' we're posers."

Axel: "We know one guy who's been going to the Rainbow for about four years, telling girls he's in such and such a band, and he couldn't play his way out of a wet paper bag!"

Steven: "In LA there's a million people who think they're musicians and only a few who are."

"Poison f***** it up for all of us," Axel spits. "They said that everyone in LA was following *their* trend!"

WHAT DID you do for money before Geffen kindly forwarded you an advance? "G-I-R-L-S," Steven laughs.

Izzy: "Sold drugs, sold girls, sold, uh... we just got it. We managed. In the beginning we'd throw parties and ransack the girl's purse while one of the guys was with her."

Slash: "Not being sexist or anything, it's f***** amazing how much abuse girls will take."

"Slash!" Izzy winces.

That's not being sexist?

"He does it purposely," says Axel with more than a hint of weariness. He attempts to clear the air with a change of subject.

"We have a song about a girl I met called 'Michelle', and when I'd written it all nice I thought, That's not how it really is. So I wrote the real story down, kind of as a joke.

"The first lines go 'Your daddy works in porno now that mommy's not around. She used to love her heroin but now she's underground'. She and her dad ended up loving it. It's a true story, and that's what works, I think."

THERE'S A fair plating of dirt 'n' grime and down-at-heel seediness in Guns N' Roses' music, too. It was evident on the trashy, fun but so-so four-track EP 'Live Like A Suicide' (on the Uzi Suicide label) and has spread to the raw mixes of the new material.

And as "bitchin'" as they are, these songs are also remarkably varied in texture.

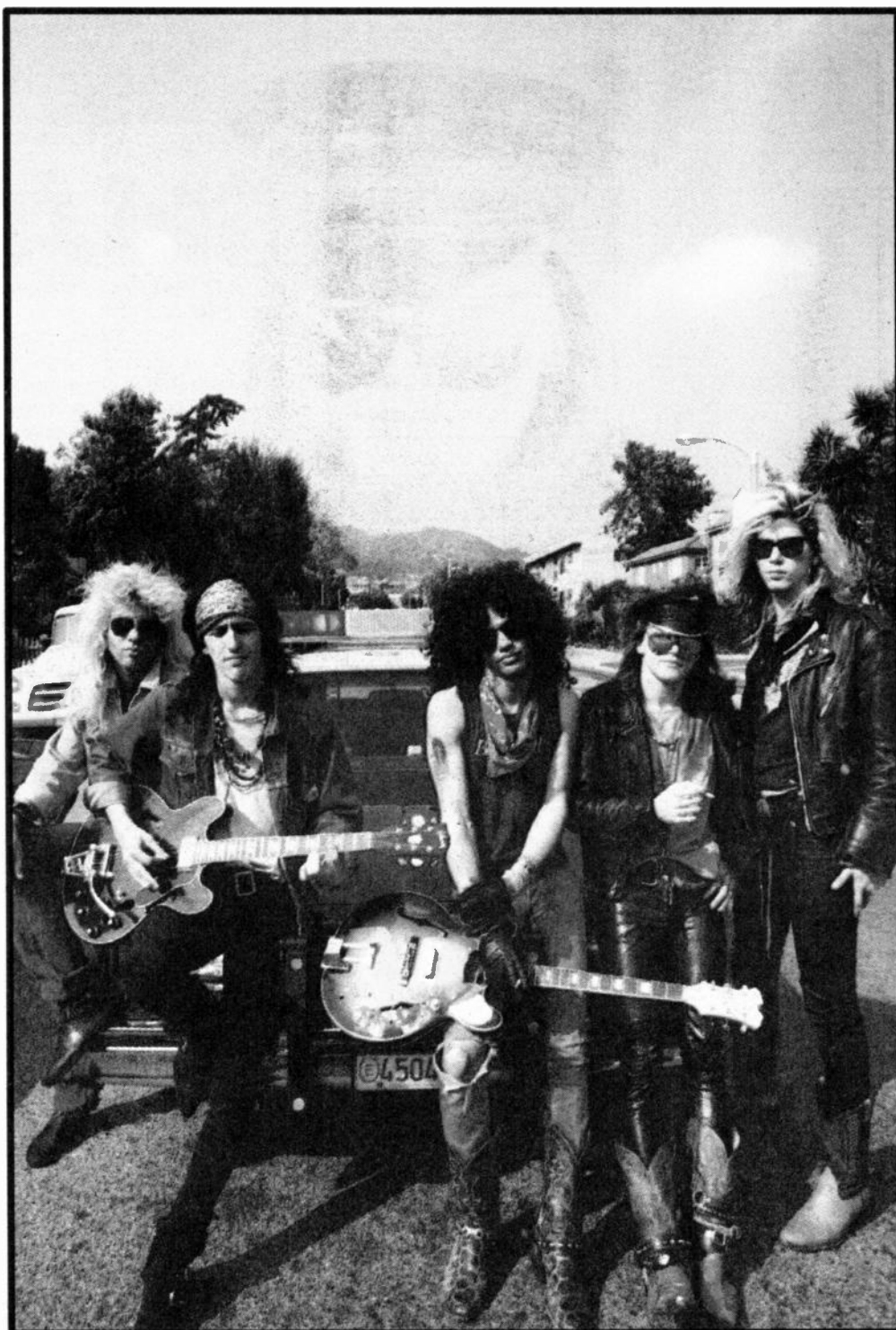
"We've got our progressions already planned out – how we're gonna grow. This record's gonna sound like a showcase. I sing in, like, five or six different voices, so not one song's quite like another, even if they're all hard rock.

"In the last year, I've spent over 1,300 dollars on cassettes, everything from Slayer to Wham! to listen to production, vocals, melodies, this and that.

"I'm from Indiana where Lynyrd Skynyrd were considered God to the point that you ended up saying, I hate this f***** band! And yet for our song 'Sweet Child' I went out and got some old Lynyrd Skynyrd tapes to make sure that we'd got that downhome, heartfelt feeling."

Does it surprise you if people call you 'original'?

"Yeah. I think it's because they haven't seen it in a long time. This is the only real



rock 'n' roll band to come out of LA in the last ten years. Van Halen was the last.

Izzy: "Motley Crue was more teen-metal. We got for a more roots oriented sound than most other bands round here."

You've been labelled 'this year's model of the perennial LA bad boy band', right?

Slash: "The only reason we get that bad boy shit is because the other bands in LA are such wimps."

And the Aerosmith comparisons? You seem to have gleaned a lot from them, even down to the lifestyle.

"That's OK," Axel reasons, "cos in my mind, the hardest, ballsiest rock band that ever came out of America was Aerosmith. What I always liked about 'em was that they weren't the guys you'd want to meet at the end of an alley if you'd had a disagreement. I always wanted to come out of America with that same attitude.

"So, one reason why there's been this Aerosmith comparison is, f***, they were the only goddamn role model to come out of here!"

Somebody told me that you *take everything* – is that an image you feel happy

with or stuck with?

All: "Haw, haw, haw..."

Steven: "We were just gonna ask you about this bed here!"

"No comment at all," Izzy grumbles.

Axel clicks. "We take everything – and that goes in every single way. We take everything from everything we hear, from what we see and do..."

Sure, Axel...

SURVIVORS, SCAVENGERS, sexists, sleazeballs, brats, burns, bad apples... but not originals.

If there's a familiarity about Guns N' Roses it's hardly surprising – the motions they're going through are old but tireless. These five are simply the latest in a long line of no-goods upholding a great, glorified and greedy tradition. And in a year when raisin' hell has regained some of its former glamour, Guns N' Roses are calling the shots.

"Guns N' Roses? Yeah, they'll make it... if they live," says a Geffen employee.

APRIL 18 ISSUE
ADVANCED COPY DATE
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Display Ads must
arrive in this office by
5.00pm Thursday April 9th.

PERFORMANCE ALBUMS

PRINCE'S CROWNING ACHIEVEMENT

PRINCE 'Sign 'O' The Times'

(Paisley Park WX88/CD) *****

TWO YEARS after 'Around The World In A Day' suggested that rather than ascend to the vacant, combined thrones of Sly Stone, James Brown and Michael Jackson, Prince was content to play psychedelic court jester and pull off the odd bit of lazy magic between amusing illusions, the man finally rights himself and delivers a tour de force.

'Parade' was half a return to form. But 'Sign 'O' The Times' is his least self-conscious, most satisfying record since 'Dirty Mind'. It beats that classic for sex, sleaze and tenderness, and hoists the spiritual Prince well up 'The Ladder' he was fumbling for on 'Around The World'.

The single/title track is somewhat misleading in isolation. If you were expecting a 'What's Going On' for 1987, keep waiting: kick-starting this extravaganza with its sparse, percussive muscle, it's the brilliant *"Hurry, before it's too late/Let's fall in love. . ."* get-out and not the staggering litany of worldly ills that is the key to what follows.

Immediately, that's 'Play In The Sunshine', hyperactive power pop that proclaims *"We're gonna love all our enemies/Till the gorilla falls off the wall"* as if to qualify the dire warnings of 'Sign 'O' The Times' before it rocks out with appealing innocence. And there, in the opening two tracks, is as close to a concept as he comes: a blessing, given the regularity with which Prince concepts turn sour.

It might be argued that if 'Sign 'O' The Times' were halved, it would be even better. But the glittering diversity would be ruined. Too loose and adventurous to be a calculated redirection of Prince's resources, this is a rambling, widescreen delight featuring a procession of brilliant cameos by each of its star's fascinating alter-egos. His 'Exile On Main Street', basically.

As such, there are things that would be better left in the locker. But as Prince moans *"I could be guilty for my honesty, all right. . ."* on the deftly understated 'It' (about doing 'It', of course) and Sheena Easton replies *"Your face is jammin'/Your body's heck-a-slammin'/If love is good, let's*

get to rammin'" (phew!) on the transcendent 'U Got The Look' — a squealing, wide-eyed workout that climatically updates the very best filthy, funky Prince — it's easy to forget the predictability of 'Hot Thing' and the fact that the live 'It's Gonna Be A Beautiful Night' overstates its welcome.

Apart from the expansion of his sonic arsenal to embrace several hefty metal guitars and perfectly positioned solos, and the stuttering *"say yeah!"* cartoon rap of 'Housequake', Prince pays scant lip service to current fads in black music, preferring to dig back for traditional rock and soul tricks to transplant. And from the lilting pop refrain of 'Starfish And Coffee' — a strange tale of a magical lunchbox close to the sweeter treats on 'Around The World In A Day' — to the harsh, blues-funk stomp and love/hate confusion of 'Strange Relationship', gratuitous studio trickery takes a deserved back seat in deference to inspired arrangement.

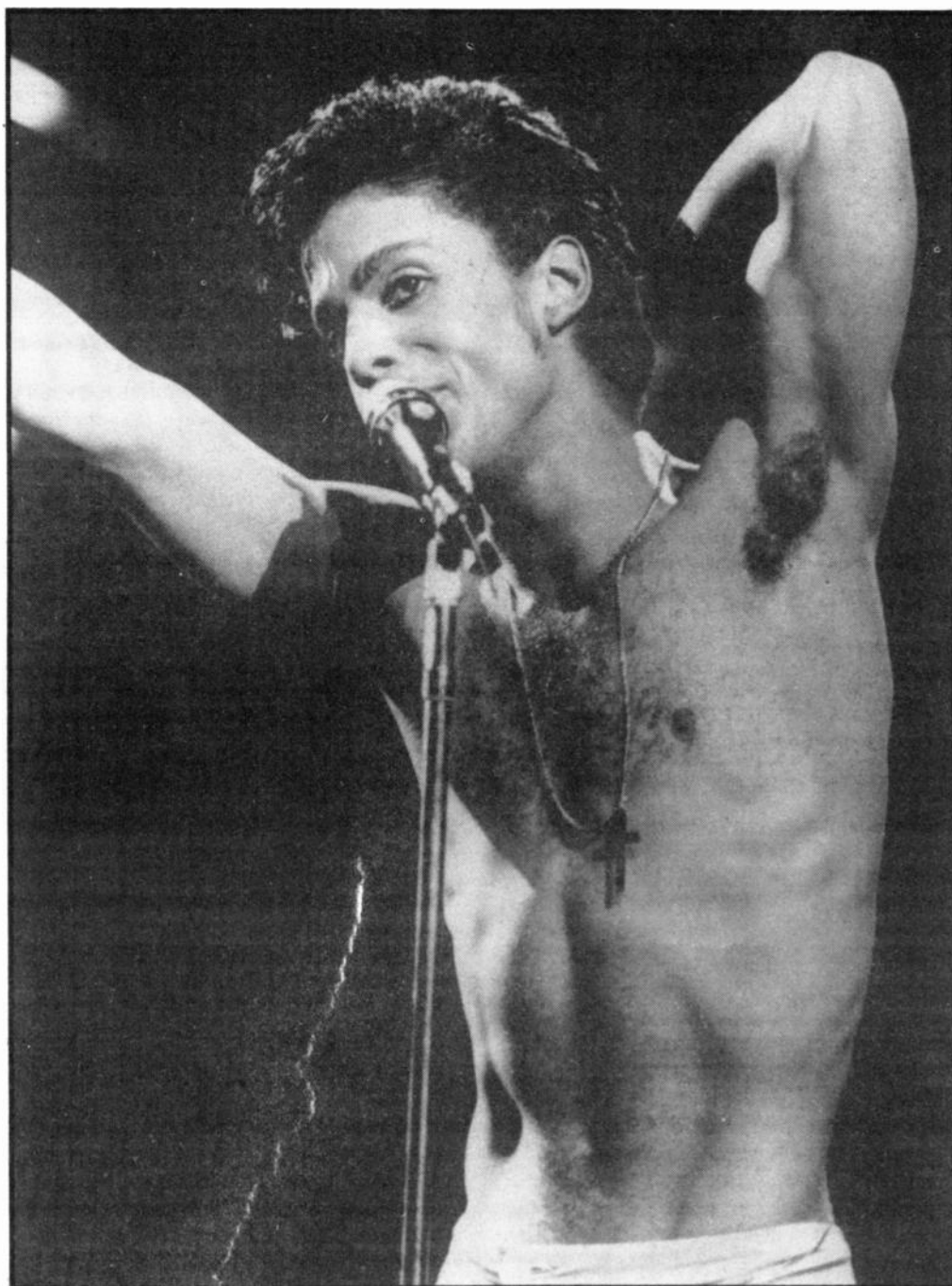
But nothing, not even the ethereal crossroads gospel of 'Forever In My Life', will prepare you for 'The Cross'. A passionate vocal weeps out over an extraordinary piece which sounds *exactly like The Velvet Underground* (we're not talking mere influences here) from its folksy, strummed introduction to its huge, crunching two-chord climax. . .and Prince shifts into an entirely new gear.

"Ghettos to the left of us/Flowers to the right/There'll be bread for all of us/If we can just bear the cross," he screams. Strangely enough, it's completely convincing.

Perhaps, too, we have the Almighty to thank for the welcome lack of narcissism on 'Sign 'O' The Times'. The twin peak of side four is 'Adore' which aspires to perfect love song status and, with bewitching, pleasing falsetto in Curtis Mayfield style, gets there with no unnecessary fuss.

Prince is as much consummate musical magpie as inimitable innovator and this record strikes a gorgeous balance without waltzing off into the ill-advised sound fantasies that cluttered his last two albums. A conspicuous jewel in the crown.

ROBIN GIBSON



PRINCE: WELL worth climbing to the top of the ladder. . .

Granitz/LFI

RODNEY ALLEN

'Happysad' (Subway Organisation SUBORG 2)*****

IT MAY be agonisingly obvious to remark that young Rodney Allen is the Subway Organisation's answer to Billy Bragg, but sometimes a man's just gotta bite the bullet. And Rodney is Subway's Billy Bragg.

It's written all over his face.

You see, 'Happysad' is a frail and bittersweet candysnap of lost dreams, lost loves and lost door-keys. Of broken hearts, teenage inadequacies and all that guff. And the style is all Bragg's.

But then so what?

Although Allen's lyricism is occasionally clumsy, his songs are well-meant and heartfelt. Where Braggers is the mature man of the world, ex-army and all that, retracing his steps through a tender, nervous, unassured youth, Rodders is a tender,

nervous, unassured youth, the sort who would never ever consider joining up.

Consequently, 'Happysad' is shot in the present, not the past. Its mood is immediate, rather than reflective, and whereas Billy Bragg's scars are long since healed if still a little sore, Rodney Allen's are open and bleeding.

His album is *fresh, alive, now* and every bit as valid as even the best of the Big-nosed Bard Of Barking.

ROGER HOLLAND

ATLANTIC STARR 'All In The Name Of Love'

(Warner Bros 925 560)***

NOT TOO pushy, not too sweet, Atlantic Starr make excellent black pop when they're at their best. David and Wayne Lewis sometimes settle for the ordinary, but they can draw a strong emotional range out of formula radio soul. Their best frame is the mid-tempo

ballad, and their best record so far is 'As The Band Turns'.

But now they've left their long-term base at A&M for a new home with Warner Brothers — leaving a useful 'Best Of' as a swansong — and 'All In The Name Of Love' is rather a brash new start.

There's too little flesh in these songs. Most of them sound hastily slicked together, and there's nothing as good as 'Secret Lovers' or 'Touch A Four Leaf Clover'. 'Thankful' is a dreary piece of gushing, 'Females' a foolish leer at the ladies, and you keep waiting for the winner that never arrives. The real Starr in this sky is Barbara Weathers, who ought to sing more leads than she does, and it's her good-hearted treatment of 'One Lover At A Time' that lights up the first side.

The record's big moment is the Sam Dees title song, which finally starts to rub some proper soul honey into

the joints. The rest drifts pleasantly by in the way that makes you wonder why you're sitting through all these tracks. An excessively polite chapter in a story that needs a new twist.

RICHARD COOK

JEREMY GLUCK WITH NIKKI SUDDEN & ROWLAND S HOWARD 'I Knew Buffalo Bill'

(Flicknife SHARP 037)*****

A BOOMING, largely acoustic LP that sounds like it was played in a sympathetic aircraft hangar and recorded via a pinpoint hole in the roof, 'Buffalo Bill' is a kind of folk record. But there are no jolly bearded types around; ex-Barracudas warbler Gluck's most accomplished work to date is an intense affair.

And if there's one Barracudas song from which the raw material of 'Buffalo Bill' seems to have naturally evolved, it's their classic

howl of emptiness, 'Dead Skin'. This album finds Gluck striding out in search of a nebulous spirituality with scarcely a care for his own hide or hair, armed only with sweetly drawling ballads that metamorphose perfectly from melancholy moods to brooding overviews of danger and despair. 'Looking For A Place To Fall' is how the opening cut puts it.

The remarkably useful combination of Sudden and Howard, with a little help from Jeffrey Lee Pierce, slouch and strum through various elegant perversions of country, blues and country blues, echoing all sorts from the more doleful aspects of Fairport Convention to the relaxed, sinewy slide of mid-period Stones. And both sides stretch out into loose-limbed, sprawling climaxes with bottomless spirals of cooped-up, hung-up, confessional blues called 'Time Undone'

and 'All My Secrets'.

So, here are three mavericks united, singing seven loping, cinematic tales of lost souls (*"if such a thing can be lost"*), comforted by a music that talks with a slurred eloquence. The effect is fairly breathtaking. Try it.

ROBIN GIBSON

ALBERT COLLINS 'Cold Snap'

(Sonet SNTF 969)***

THE STATELY, suave blues of Telecaster master Albert Collins is dispatched with dignity on this new set. Everything attempted here is crisply executed, with finesse, if a little stiffly and sometimes noisily.

Collins' wrenching guitar solos and Jimmy McGriff's accompanying brisk organ prove a complementary force and dominate this album's blistering pace. And while powerhouse raunch is not wholly to my own taste, this still merits my due respect.

EVELYN COURT

ALBUMS

PERFORMANCE

BOOGIE PRIZE



WIN: THE revolution will begin at Bananas . . .

THE RAILWAY CHILDREN 'Reunion Wilderness' (Factory FACT 185/CD)***

I GUESS the inspired A&R person who single-handedly steered Factory away from anaemic cocktail funk and sub-New Order doodles and collared the wonderful Happy Mondays has his so-so days like anybody else. I guess The Railway Children passed his way on one of those days.

'Reunion Wilderness' does not hurtle down the tracks with its whistle-blowing and its boiler stoked to bursting. I'm sure that was never The Railway Children's intention, though. They make precise, affable guitar pop that at its best approximates Aztec Camera's moments of benign power and at its worst ('Big Hands Of Freedom') sounds like Justin Hayward and John Lodge getting their morose mitts on the secret blueprint for 'Unknown Pleasures'.

In between the peak and the trough, all you need to do is forget that 'Another Town' is apparently a direct lift from The Style Council's 'My Ever-Changing Moods' and you can spend a perfectly pleasant half-hour in Wigan's own shrine to those halcyon Postcard days in Glasgow.

In fact, it's a distinctly un-Scottish Postcard act, The Go-Betweens, that chief

Child Gary Newby's scattered thoughts on love and life and their respective dilemmas echo most. And even if Gary might never write a left-field pop classic as transcendent as 'Head Full Of Steam', he should find some comfort in the fact that he'll never have a profile as peculiarly disturbing as Robert Forster's either.

ROBIN GIBSON

ERASURE 'The Circus' (Mute STUMM 35/CD)***
ERASURE ARE probably Vince Clarke's most 'almost' band to date. In the context of *TOTP*, the partnership of willing synthesist Clarke and wilfully 'out' Andy Bell is almost jarring. They're almost the cutting edge of ambisexual pop, and with 'The Circus', their second album, they've come up with what is almost a great dehydrated pop record.

'Victim Of Love', with its groovy coffee perculator of a sequencer and love shy coquettishness, 'It Doesn't Have To Be' (full marks for the tacky mock African interlude) and 'Sometimes' are plainly immaculate if slightly over-familiar, effortless 1987 pop products. But after their distracting chatter has been overcome, 'The Circus' sounds as if it could do with a few pop steroid injections.

Bell's voice is given enough latitude to overcome the expedient Moyet comparisons but, beneath the above trio, 'The Circus' is a pretty washed out album.

The undoubtedly heartfelt but, by now, just a little too stereotypical coming out angst of 'Hideaway', the anti-conformism of 'Don't Dance', the frustrated altruism of 'If I Could' and the post-AIDS reaction of 'Sexuality' ("Come up to my room, let's make amends, can't do without it. Give it. Everything you've got." — punctuation as read) all seem a little dated. It's as if they've been instigated by some well-meaning if slightly out of touch youth project leader. All are fleshed out with Clarke running his battery of beepers on autopilot.

Almost, really almost.

ROY WILKINSON

KBC BAND 'KBC Band' (Arista 208021)***

THE BIG House overlooking the Panhandle has been sold: the Jefferson dynasty is no more. The middle-aged stars of San Francisco's favourite rock 'n' roll soap opera have split acrimoniously into two rival series.

While Starship with Grace Slick and the young bucks of the last series are having hits with film themes produced

by Narada Michael Walden, original Airplane crew members Paul Kantner, Marty Balin and Jack Casady revive some of the old Jefferson spirit with the KBC Band.

Twenty years on, they can still remember their lines. Balin's bittersweet voice and ear for a melody remain undimmed, particularly on the exquisite Japanese song 'Sayonara'. Casady's contribution is somewhat subdued but Kantner manages to get in a couple of old fashioned blows against the empire which, although they might sound hopelessly naive and dated to British ears, are dangerously radical in a country where Jackson Browne is considered a commie traitor.

Old pros of their calibre have no fears about new technology either. After all, the medium is the message, right? That's why there's a track called 'Wrecking Crew' although it's unlikely to turn up on James Brown's playlist.

What's depressing about this album is not the idea of old hippies playing AOR rock for today's kids, it's the fact that there's countless bands less than half their age trying to imitate them with less than half their character or conviction.

HUGH FIELDER

VARIOUS ARTISTS 'The House Sound Of Chicago Volume 2' (London LON DP 32/CD)*****

HEAR YE, hear ye! A great cultural pinnacle has been attained! Courtesy of the House conveyor belt comes 'What's Up Rocky', Boris Betanoff's scratch tribute to the *Bullwinkle And Rocky* cartoon, which has become a growing morning TV cult.

And that's not all!

House music is the organised looting of America's music and that of countless other lands and peoples. Between making wooden idols and burning them, these House people put in a full day, sculpting one cyborg confection after another. From the incestuous to the cretinous, from the ingenious to the just plain dumb, this is exciting stuff.

There's tin skeletons ('Work The Box' by Santos) and fleshtone mannequins, draped with pop jewellery ('Thank Ya' by Sweet D). In a place where John Carpenter soundtrack soundalikes cross swords with early Human League clones, nothing is sacred, and what isn't trampled underfoot in the rush to reinvent is held hostage and milked mercilessly for every idea.

House is a labyrinth of styles, a ghetto where open doors invite mutual theft and a level of homogenous beehive production that overwhelms and fascinates. Trebly drum machines hold back the beats of ridiculously bouncy basslines, superballs of rhythm rebound off walls.

There's so damn much here, compacted like trash into squares of concentrated creation. The pop barbarians are here, buying up what they can't carry away, calling themselves House, hip hop and go-go. The big pop takeaway is going franchise and you'd best join the queue.

Funkadelic made an album once called 'America Eats Its Young'. Well, this is the sound of the digestive process. . .

RALPH TRAITOR

RORY McLEOD 'Kicking The Sawdust' (Forward Sounds International FORWARD 005)****

RORY McLEOD, who bowed in last year with his endearing 'Angry Love' LP, is suffering from 'Sandinista' syndrome (musical, not political) here. Chopped in half, this sprawling double album from the genial Cockney who stomps the paths of folk, politics, foot-tapping and spoon-bashing and everything in between, would be much more of a gem.

Still, toying with calypso, skiffle, reggae and elements of Africa, Rory McLeod breathes plenty of life into the guitar-harmonica format he favours and throws in everything from tapshoes to tuba to embroider his basic structures, embracing a richer variety of textures than most pop LPs currently doing the rounds.

'Kicking The Sawdust' itself, a ten-minute musical novelette, showcases all of his diverse talents in one song.

Actualising the motif of 'Tears Of A Clown' — as a victim of a broken heart opts for the circus clown's job in favour of the more predictable foreign legion — it manages to metaphorically haul in all of his favourite hobby-horses, from family life to revolutionary fervour. It's a perfect example of his astute talent for balancing joy and sadness and forging something inspirational out of the two.

Rory McLeod is better when subtly instilling his polemic into stories than when telling it straight. And it's a line from the celebratory 'Dad's Dance Song' which sums up his drift best: "When folks stand up he sits down."

Though it veers towards overkill at points during its 21 tracks, 'Kicking The Sawdust' is at its best a strong, natural and gleeful musical slap in the face of power.

ROBIN GIBSON



DAVID COVERDALE: how about a Vaseline sponsorship?

PERFORMANCE ALBUMS

THE ATOM SMASHERS 'First Strike' (Pathfinder Records PTE 8261)***½ BOMB CULTURE! Where would we be without it?

The def-appliance of science in hip hop's abuse of samplers and computers will make a huge difference to the sounds we'll be hearing in 1987 in all forms of popular music. The Atom Smashers are taking a lead of sorts.

'First Strike' isn't a big bang of a record but the Smashers – sometime PTV art saboteur Monte Cazzara, Joseph Jacobs (ex Factrix) and Chris Warden, formerly of hardcore troops Regime – are interesting. Here, industrial textures, funk, punk, newscast snatches etc are clasped like itchy fingers around the face of American moral majority politics. Post-modern protest: in theory it's neat but, in practice, the lyrical solutions proffered by The Atom Smashers are absurd.

Take 'Birth Control'. Both a plea for sex education and entreaty to women to take contraceptive protection, the singer asks scientists to develop a plan "which includes birth control for the man". Monte, a bloke with his heart in the right place but his dick in the wrong era, has obviously not heard of the condom!

Thereafter we go into the heart of the Smashers' anti-matter, 'A' is For Atom ('B' is For Bomb). To a heavily modulated electro-percussive beat, interlaced with B52 jet roars and military propaganda, Monte declares: "What fission has done, may be undone by fusion." Solidarity/love as a solution to bomb culture underlies this metaphor. Cosmic, huh?

But you get the idea. The Atom Smashers' eclectic smash and grab raid on the music market could well be a pointer to the direction in which electricity might flow in 1987. However, the controlling hands of Holger Hiller, The Young Gods, Front 242 and others may well be finer signposts.

JACK BARRON

BREAKING CIRCUS 'The Ice Machine' (Homestead HMS 075)****

"WRESTLED EVERY ice machine and never made a block of ice", reads the back of Breaking Circus' second album. Hearing the sombre, sober melting cubes within, the disconsolate claim makes sense.

Breaking Circus come from the Midwest and they are cold in the way that snow feels when it melts in your hand, losing its extremity of temperature while affecting the area it touches. This album invites metaphors that speak of treeless plains, bare branches and lakes of ice broken by pools of frigid water.

In places, the approach threatens to slap your face in slow motion as the hangnail guitars dig into the bass and drums.

The songs are mostly toothless grins, comprising a cadaverous work that owes much to Wire, Gang Of Four and Joy Division, while injecting enough original blood to keep the patient breathing. Lyrics are sometimes recited in a measured monotone, intensifying the factual nonchalance of their diagnoses of social and moral ills.

Morose or remote, or both, 'The Ice Machine' is bleak but curiously energising.

'Laid So Low' is Breaking Circus limping towards the mainstream, with guitars chiming disconsolately and the beat talking itself out of loneliness. Such music offers little genuine inspiration but, as is frequently the case with these Midwestern mood-throwers, it may taste bad going down but is undoubtedly good for you.

Besides which, they throw in a nifty little board game, a sort of misanthropic Monopoly that gives you the scant comfort of knowing that these fellows laugh too. Ha bloody ha.

RALPH TRAITOR

YEAR OF THE 'SNAKE?

WHITESNAKE 'Whitesnake' (EMI EMC 3528/CD)****

SINCE WHITESNAKE'S last album (1984's, ahem, 'Slide It In'), there's been a bloody revolution which you *should* have recognised by now. New gods have risen, new sounds have blown the speakers, and the HM rule book rewritten. So just where do the old dogs stand nowadays?

Purple, Priest, Sabbath, Maiden – only the latter still seem to carry any major clout. The former are an unfunny shambling joke existing on the rag-end of whatever it was they once had, while the others are, to all intents and purposes, brain-dead.

Whitesnake have kicked back with a record of classic, corny but epic rock, and could possibly find themselves in the ironic position of being just what the people want after three odd years of thrash-orientated decibels.

All sorts of problems, too lengthy to go into here, caused 'Whitesnake' to be a long time coming. But there is still an aura about Whitesnake, about Coverdale, and as we all

know, with the recent Cult transformation, *rockin' out* has never been a hipper thing to be seen to be doing.

But 'Whitesnake' is no longer about unbridled lust, Coverdale apparently suffering more from a broken heart than a broken zip. OK, so he's still a juiced-up rocker at heart, except that here there's signs of warmth, wisdom . . . even *tenderness!*

The single, 'Still Of The Night', is a spectacular chunk of riffing splendour, with a beginning, a breathy, sensual middle and an end (and a cello arrangement), while the revamped 'Crying In The Rain' is a cruisin', bruising' moody blues. Elsewhere, 'Looking For Love' and 'Bad Boys' are gorgeous hard 'n' heavy clichés, with only something like 'Children Of The Night' losing its grip.

'Whitesnake' survives on the superb metal sheen of John Sykes' guitar, the unmistakably solid elegance of Coverdale's voice and enough good tunes to keep the snapping jaws of the pushy new metal speed kings at bay. For how long is anyone's guess.

NEIL PERRY

TEARS FOR SALE



ALISON MOYET: no pain, no gain

ALISON MOYET 'Raindancing' (CBS Records 4501521/ CD)***

ALISON MOYET's voice used to be a big blue blanket of sound, a snug, warm and tender confidante to wrap around yourself when somebody walked into or out of your life. Now, following the break-up of her own marriage, she releases 'Raindancing'. The title implies that this is Alison's exorcism after the emotional deluge. The bugbear is, it barely ripples musically.

As a vinyl confessional 'Raindancing' is admittedly vastly superior to, say, the Eurythmics' last effort which brazenly navigated similar territories of broken hearts and temptation.

Its strength derives from Moyet's utter lack of pretence, her lyrical directness and those occasional flashes when the big blue blanket of her voice unfurls once more.

Sadly, the latter happens rarely. Alison might have changed producers from Swain and Jolly to American studio magnate Jimmy Iovine, but in the process her individuality has been stifled by the values he's imposed. Passion is suffocated by lushness and fragility by a synthetic instrumental gleam. The music neither sweats nor cries with her.

BAND OF OUTSIDERS 'Act Of Faith' (Sourmash SMI15 American Import)*****

BAND OF Outsiders' choice of title for their debut album is eminently suitable, not just for its relevance to their perseverance and persistence but also because of their music's purity and inherent joyfulness.

In the art world, there is 'naive art'. Its musical

analogy could easily be Band Of Outsiders. This is a group with their feet on the dashboard of American rock 'n' roll, with, as leader Marc Jeffreys puts it in 'Conviction', their "veins on the roadmap". 'Conviction', the stunning opener, clearly demarcates the Outsiders' cherished turf, a world of deeply felt and simply expressed emotions.

It's peaceable, even delicate pop, recalling at times the childlike genius of Syd Barrett and John Lennon.

The Outsiders' cover of Lennon's 'Mother' softens the tortured fabric of the original. On their own songs, too, their delivery is gentle and sensitive, without gratuitous sentimentality. 'Longer Than Always' and 'I Wish I Was Your Kid', with their beautiful refrains, typify this side of the band.

But Band Of Outsiders can bite, too. 'Somewhere East' and 'Fire In The Wall', to say nothing of the frantic 'Weeping Willow', all exhibit a strain of gritty musical pragmatism.

'Act Of Faith' is a classic American pop album. When Jeffreys sings on 'Conviction' "my heart knows yesterday has nothing worked out right", you can only hope that now things will work out right. In any case, this record stands as a masterpiece.

RALPH TRAITOR

The two singles, 'Weak In The Presence Of Beauty' and 'Is This Love?', aren't that representative of this eclectic album which rides wide musical ranges from soft funk, through ballads, to ersatz country rock. While their commercial sheen is a distracting veil which chokes some fine songs.

That 'Raindancing' deals with the beginnings and endings of relationships is hardly surprising given Alison's personal traumas. 'Ordinary Girl' might step outside the adult love net by documenting Moyet losing her best girlfriend (maybe herself?) but mostly this record revolves around an eternal triangle: Alison torn between husband and lover.

Such situations often stimulate horrendous fourth form poetry, yet 'Raindancing' doesn't hide behind overwrought metaphors. Unlike her eponymous first solo album, 'Alf' actually penned many of the songs here by herself. Consequently they have the flavour of reality: embarrassment, drunken rashness, regret and other symptoms of the human condition lurk beneath the surface.

In her bluest period, Alison's blue blanket voice has been smothered by chartland's sterile style fog. Too bad.

JACK BARRON

GRANDMASTER FLASH 'Ba-Dop-Boom-Bang' (Elektra 960 723-1)***

MAN, I'M bummed out. What in heaven's name induced Flash to blow the gaff on his real identity and also those of his famous five compatriots. Do we really want to be told that Flash is, in reality, I (for Joseph) Saddler? Or that Mr Broadway is plain R Parker, or that Kid Creole is actually N Glover?

So, Batman is unmasked and his music seems to have suffered as a result. There are more spectacular scratch 'n' mix DJs than the Grandmaster in the field of live performance (Whodini's boy takes all the catching), but without the visuals, the attention is focused on the bare bones of the music. And Flash has come up with at least a couple of goodies, boldly flaunting the copyright law where no one has flaunted it before on 'We Will Rock You' and constructing a pleasing ditty in 'Kid Named Flash'.

But as with the raps (the amusing 'Underarms' crops up early in the album), the whole shebang diminishes due to the predictability of the enterprise; side two becomes a real test of endurance. In the world of Fresh, this isn't. Ba-dop-boom-phut.

ANDY HURT

SHY 'Excess All Areas' (RCA PL 71221/CD)***

IF ONLY all rock bands sounded this way, we'd be shot of the PMRC for good. Those caring, God-fearing, censor-happy parents would be hard-pushed to find anything objectionable about Birmingham quintet Shy.

Maybe a title like 'Devil Woman' might arouse suspicions, but these will be quickly dispelled when it's discovered that this is, of course, a Cliff Richard cover.

Shy stick to the rules and brush their teeth regularly. Their marketable, crisp cut rock is lovingly polished and surprisingly attractive.

'Excess All Areas' is a fun, if formula, pop record. Admittedly, the title is quite some overstatement – 'Break Down The Walls' and 'Underfire', the two big 'n' beefy rockers, still hardly qualify as excessive – but there is a strength prevalent in the sheer weight of good tunes. The first three songs and 'When The Love Is Over' are irresistible.

There's been talk of this album being a gateway to the Americas for Shy. This seems quite feasible and really, unless they find the breaks that have been denied them and so many other homegrown soft(ish) rock acts in years past, it's America or bust.

PAUL ELLIOTT

SINGLES

PERFORMANCE

BON JOVI ‘Wanted Dead Or Alive’ (Vertigo) “I walk these streets,” declares Jon Bon Jovi, “a loaded six string on my back. I play for keeps ‘cause I might not make it back. . .”.

Who says today’s young rock gods don’t have a cracking sense of humour? What I like best is Jon-boy’s jaw-breaking conviction and a rock sound both tall in the saddle and sweet in the cantina. If you don’t think this is the grooviest send-up of the old rock ‘n’ roll outlaw warhorse we’ve been hearing since Ford Model Ts ruled the road, then these cowboys have taken you for a long, long ride.

OWEN PAUL ‘Bring Me Back That Spark’ (Epic) ‘Favourite Waste Of Time’ was officially meant to be a heap of dog-do but I always found myself singing along to it on the radio anyway.

‘Spark’ lacks that surge, but producer Robin Miller of Sade and Working Week credit quotes that nostalgic piano fill which immediately zings me back to the song from which it comes, namely Bobby Goldsboro’s massive ballad of innocent love, ‘Summer (The First Time)’.

Years later and I still can’t get Mr G’s tune out of my head. I doubt Mr Paul’s able-bodied ballad will last so well.

SURF DRUMS ‘Walk Away’ (Kaleidoscope Sound) Spunky beat-pop about which the best thing is the colossal ringing noise generated by that virtuoso of inner ear stimulation, ‘Slaughter’ Joe Foster. Good, too, is a pretty deft twist on the Psychy Psound of Psyxty-Psyx, where the Surf Drums remember just how meaty are the guitars on The Beatles’ ‘Rain’ and ‘She Said She Said’. The song is neat but no cigar.

DAVID BOWIE ‘Day-In-Day-Out’ (EMI America) Time was when a new Bowie single was an event to get genuinely excited about rather than having to be launched on the back of a slickly evasive press conference. Well I remember how ‘Sound And Vision’ was obviously one of the bravest and brightest records ever to jump out of my trannie, and even ‘83’s ‘Let’s Dance’ socked my head with choreographed atmosphere. ‘Day-In-Day-Out’ is, however, a porcupine bristling with gags and gimmicks designed to distract you from the awful realisation that the song is a jabbering dud.

MELON ‘The Gate Of Japonesia’ (Epic) Currently the darlings of London’s late-night fashion-victim set, Japan’s Melon have hitherto bored the teri off my yaki, but this I like.

For one thing, it sounds like it’s sung by a Nipponese

THAT PETROL EMOTION ‘Big Decision’ (Polydor) Fans of The Who will recognise at once a peculiar mocking drollness the Shepherds Bush foursome only caught twice – in ‘Legal Matter’ and ‘The Seeker’. That Petrol Emotion deploy the same semi-detached jocularly to nail today’s don’t-know-don’t-care generation.

What to do? “Agitate, organise!” goes the rap, but fear not, rock beasts, you’ll hear no bigger or better guitar rumpus as buffed up to a brassy gleam by producer Roli Mosimann of Swans and Wiseblood fame. This record brims with rowdiness, wit and, above all, the self-confidence that once you hear it, you just know there’s been a great big hole just waiting to be filled. Almost Godlike.

Kevin Rowland and, better still, written by a serious English artiste displaying his new-found ‘Oriental’ influence – David Sylvian, Mick Karn, some precious twit of that ilk. Actually, it doesn’t sound so very far from Lori And The Chameleons’ ‘Touch’ from 1979, a record both very tender and very funny.

So do I like this because it might be a native’s revenge on cultural tourism? Given that I’ve probably only scraped the surface of its many layers of irony and cross-reference, let’s just say ‘The Gate Of Japonesia’ doesn’t wear its intelligence like armour.

PICNIC AT THE WHITEHOUSE ‘Success’ (Portrait) Here is an intro so long, a beat so emphatic, a sound so costly, a title so now that David Bowie himself just has to jump out of the cake and do his clever, catchy thing. In fact it’s a bloke called Eddie Hind who aims to seduce some cash off the go-for-it generation by making them feel GUILTY, of all things. Horrible thought, and not a very good record either.

FLEETWOOD MAC ‘Big Love’ (Warner Bros) **STARSHIP ‘Nothing’s Gonna Stop Us Now’ (Grunut)** **REO SPEEDWAGON ‘That Ain’t Love’ (Epic)** **ERIC CLAPTON ‘It’s In The Way That You Use It’ (Duck)** We who fought the Great Punk War need no reminding that 1977’s biggest-selling LP was Fleetwood Mac’s ‘Rumours’. Back then we knew who the enemy was, and anything that was good enough for an *Old Grey Whistle Test* special (hosted by Bob Harris, ah me) was a pile of shit to us.

Since then, scores have been settled and old wounds healed. It is now OK to admit that Fleetwood Mac

SINGLE OF THE WEEK



THAT PETROL Emotion: shades of The Who

might not have been in touch with t’kidz on t’sreet but they could knock up a decent tune. But whether we’re wrinkled old poonks gathering our leather jackets round shrivelled shoulders or the most indiscriminate CD addict, with one voice we can honestly say that the new F Mac single really is a pile of shit.

And so is the new Starship (whatever happened to the Jefferson – too ‘60s?). And so is the new REO Slagheap. At least Eric tries, though as his Diamond Jubilee approaches, not too hard.

PATTI PALLADIN & JOHNNY THUNDERS ‘Crawfish’ (Jungle) STAN CAMPBELL ‘Crawfish’ (WEA) In which Elvis Presley’s gastronomic guide to southern cooking is wittily exhumed by two of our foremost walking dead in a reissue of the 1985 indie hit, whilst an all-new version by Stan Campbell (the checkbones who sang The Specials’ ‘Free Nelson Mandela’) avoids the trash element and reminds me pleasantly of Dr John the Night-tripper’s bayou-voodoo. Stan wins this contest, but I can’t wait for Keith Floyd’s version.

THE SMITHEREENS ‘Behind The Wall Of Sleep’ (Enigma) These ‘60s-freaks take their fetish for things beehive and Rickenbacker to belligerent lengths in a snarling beat-pop thingy that makes up for in self-confidence what it lacks in subtlety. More fun live.

THE BATHERS ‘Fancy Dress’ (Go! Discs) ‘Honey At The Core’ by Friends Again was one of the best singles of 1983 and I often wondered what happened to Chris Thomson, the wee Scots genius responsible for its callow hurt. It seems he has been spending the last few years getting The Bathers together, of which ‘Fancy

Dress’ is the first fruit.

It is tremendous. Like those other Scots renaissance men Deacon Blue, Danny Wilson and Goodbye Mr MacKenzie, there is little youthful about The Bathers. But rather the powerful sense of someone who has been through it all – an ironic self-awareness born of adult sensibilities.

The rebirth of sophisticated British songwriting continues apace.

LOU GRAMM ‘Midnight Blue’ (Atlantic) In which the former tonsils for Foreigner unburdens himself of one of those fraught tragedies that chug along picking up more tension with each chorus. Big-league American pop at its swaggering best.

HOLGER HILLER FEATURING BILLY MACKENZIE ‘Whippets’ (Mute) Seething with the madly urgent orchestrations of such early 20th century composers as Webern and Schoenberg, this unfocused prank soon induces a headache of irritation.

THE FLATMATES ‘Happy All The Time’ (Subway) **THE ROSEHIPS ‘Room In Your Heart’ (Subway)** Back in t’good old days of Ye Punke ‘76-77 vintage, speedy music was like a bolt up the bum because it was such a novelty after the sluggish meanderings of The Eagles and other chart-hogs of the era. But speed won’t do for its own sake these days; it has to bear a little scrutiny.

The Flatmates go so fast you think they’ve got something to hide. They haven’t really; they’re just a chirpy, tuneful, quite funny pop-punk combo who want a riot of their own just like Mum and Dad did ten years ago. Good but quaint.

The same goes for The Rosehips except they have that indecipherable convent-

girl delivery which, though mildly sexy in a shamateurish way when first coined pre-Thatcher, is now just plain wishy-washy.

LEE AARON ‘Only Human’ (10 Records) Perfectly ghastly, like Meat Loaf on a high-fibre diet.

A HOUSE ‘Kick Me Again Jesus’ (Rip) Dublin’s four-piece A House sound like they’d be devastating live. Though not a very focused single, it seethes with dramatic possibilities embracing the most woozy mock-humility through to an electric righteousness worthy of U2. Another cross-reference is James, but more important than all this pigeon-holing is the palpable sense of a billion ideas busting to go places.

CAMY TODOROW ‘Chain Of Fools’ (Virgin) Aretha Franklin sang the definitive version of Don Covay’s soul-sister anthem, and Camy rises to the challenge with all the finesse of a cat with a flea up its bum.

LUTHER VANDROSS ‘See Me’ (Epic) I suppose you’re all too butch for this kind of croony stuff, but one spin of Luther’s exquisite 1985 soul ballad album ‘The Night I Fell In Love’ should be enough to melt the most squeamish victim of your basest urges. His more up-to-date ‘See Me’ is a single perfect orchid, a box of After Eights and three refills of Bailey’s Irish Cream in one swoonful stretch.

TOM JONES ‘A Boy From Nowhere’ (Epic) Jones the Voice, bless his iron lungs, has gone apeshit-crazy and recorded a concept album about *matadors*. I kid thee not. This single taken from it charts the early life of our caped crusader and pulls out so many stops that only the Red Army Choir singing a full requiem mass could top

it. It’s a bizarre song and a barmy enterprise, but don’tcha just love the rubbery old charmpot for having the quixotic bollocks to have a go?

PAUL BRADY ‘Eat The Peach’ (Mercury) Can the perpetrator of this faceless, hyperventilating honest-John rock be the same Paul Brady that I’m told is a balladeer of noble verse in the Irish folk vein? Dreadful career move.

THE KING OF LUXEMBOURG ‘A Picture Of Dorian Gray’ LOUIS PHILIPPE ‘You Mary You’ THE FLORENTINES ‘Man Of Mine’ THE RAJ QUARTET ‘Whoops! What A Palaver!’ ALWAYS ‘Metroland’ (él Records) It would take a thesis to catalogue the bric-a-brac that clutters up the head of él label boss Mike Alway, of whose fevered imagination the above listed performers are but figments. Suffice to say, it would conjure up a timewarp of some 20 summers ago when Lord Kitchener’s Valet was the boutique to visit for that crucial Nehru jacket and alternative comedy meant The Bonzo Dog Doodah Band.

You might think a learned retro-whimsical obsession with a pop era itself rather given to retro-whimsy just a trifle certifiable. What you can’t argue with is the single-minded inventiveness with which él artists pursue their vision of cobwebbed cultural trivia.

Especially recommended are The King Of Luxembourg and Always EPs – lopsidedly anguished nostalgia, cunningly wrought. Sneer at these releases now, but in a few years you’ll swap your grannies for a boxed set.

SHOXSIE AND THE BANSHEES ‘The Passenger’ (Wonderland) Though it never fails to get a student disco to its feet, Iggy Pop’s ‘The Passenger’ in fact very subtly mimics that rootless alienation you sometimes get on the road. It is vitally important that it remains stripped down to a voice and a strummed guitar riding that beat forever, so Siouxsie’s brassed-up version misses the mood of this brilliant song completely.

JULIAN COPE ‘Eve’s Volcano (Covered In Sin)’ (Island) Hello trees, hello flowers! Old twinkletoes is back with a cute ditty where the fairground of Saint Julian’s mind is momentarily troubled by the memory of a strict Catholic upbringing. So prettily does he sing it, however, that his guilt-stricken mood seems but a passing phase.

Without the glorious dynamic tension of ‘Trampolene’, ‘Eve’s Volcano’ nonetheless grants us further precious insight into the man with the cauliflower brain.

Reviewed by Mat Snow

PERFORMANCE

EDITED BY TONY MITCHELL
SCANNERS

BYROMANIA

ROY WILKINSON meets TIMOTHY SPALL, who's traded Brummie Barry for Byron bad-boy in Ken Russell's *Gothic*

I KNOW this is Timothy Spall and not Barry, *Auf Wiedersehen Pet's* relentlessly pedantic Brummie, that I'm shaking hands with, but when he opens his mouth, it's still faintly surprising to hear pure South London replace a nasal Birmingham drawl.

This is the first time that I've interviewed an entertainer with genuine popular currency, or rather, this is the nearest I've come, because lest it be forgotten, Barry is a character. It's Barry who gets recognised in the street, Barry who gets impersonated by the likes of Eddie Large, and Barry who gets ripped off in building society ads. For Timothy Spall, born Battersea 1958, product of RADA and former actor with the Royal Shakespeare Company, Barry is something of an albatross.

"A lot of people think that's you and that you're not an actor but a personality that does one thing. I'd never trash any experience but sometimes, it's hard to pull away from such a defined character."

He's already made a substantial departure from Barry. Moving from Birmingham to Switzerland, he plays Dr John William Polidori in Ken Russell's *Gothic*. Polidori is the unconvincingly foppish, barely repressed homosexual physician who travelled with "mad, bad and dangerous to know" Lord Byron to Lake Deodati in Switzerland and was party to the wild and groovy summer-of-1816 sojourn that inspired Mary Shelley to write *Frankenstein*.

After appearances in *Quadrophenia*, *The Missionary* and *The Bride*, this is Tim's first major role in a feature film. Making such a leap within a Ken 'bad boy of British cinema' Russell vehicle might not



TIMOTHY SPALL: trying to shake off the albatross of *Auf Wiedersehen Pet*

have been everyone's cup of laudanum but Tim had few pre-*Gothic* reservations and after working with "mad, bad and dangerous to criticise" Russell, he's something of a fan.

"The preconception people have of Russell is of a manipulative maniac, but what he is is an instinctive director rather than a maniac. He invents a lot of things as he goes along and consequently you do tend to get involved in physically dangerous situations.

"Another thing you have to watch out for with Russell is that your performance is

always likely to come second to his imagery, but that is a crucial part of his method. Film at its best is the most accessible, most vibrant art form and Ken has a great understanding of that."

Along with Natasha Richardson's Mary Shelley, Spall's Polidori comes through the Russellian maelstrom intact. As Russell compresses the entire Deodati summer into one night and Byron (Gabriel Byrne) and Shelley (Julian Sands) knock back the opium, Polidori convincingly slides from would-be after dinner wit and general

medical whizz kid into a gibbering, bald queen with a rampaging fear of God and an unrequited lust for Byron.

Critics are to Ken Russell what piranhas are to bathing Wildebeest, and true to precedent, *Gothic* has been met with an, at the least, equivocal response. For my money it's an intensely watchable slice of Russellian over-the-topmanship. Tim puts his finger on its strength:

"Even the reviews that totally slagged it off couldn't make it sound anything other than interesting. I think it's the sort of film that you could sit through and hate but still be glad you saw it."

Tim attended the same South London school as John Lydon and ten years after his punk era peer, he's following him and Byron and Shelley, who were undoubtedly the pop stars of their time, into the vaults of rock 'n' roll. Screaming Lord Byron sees Tim teaming up with Thomas Dolby (who wrote the *Gothic* soundtrack) to deliver 'The Devil Is An Englishman, a collision between 18th century rap and 'The Monster Mash'.

He spent a highly enjoyable evening adding the grandly intoned vocals to the Dolby backing track but sees 'The Devil' purely as a "laugh" and has none of the singing ambition of his *Auf Wiedersehen* colleague, Oz (Jimmy Nail).

He does, however, emerge as a big music fan (he can remember buying the first issue of this very paper) and lists his current faves as BAD, The Blow Monkeys and Simply Red.

"I think that geezer from Simply Red's great, though he's getting a bit of a thumbs down from people now because he's seemingly turning his back on his original politics. I couldn't give a f*** about that because he's got a great voice."

Some people might give Tim Spall the thumbs down for turning his back on his 'Brummie' past but I couldn't give a f-treble-asterisk about that because this man has a lot more to offer than a great Birmingham accent.

But Presley's death also brought prime-time opportunism for the buck-making pirates, and this is one of the central concerns of *Elvis: Ten Years After*. It was Todd Slaughter who put it best: "The grief the fans felt in their hearts will now be felt in their pockets." Within hours, mounds of memorabilia had been heaped on the market: everything from a Graceland "King" Grandfather Clock (priced at \$5,000 in the Graceland Gift Shop) to Elvis Presley, King Of Rock candy (a stick of rock with Elvis appearing in every bite). Presley was, after all, the greatest confection that rock 'n' roll has ever produced.

The rest of the book concentrates on a decade of tributes and anniversaries, and the global camaraderie which continues to exist among Elvis fans.

Elvis: Ten Years After is written by a fan for the fans and, to its credit, includes 70 colour photographs (among them some vintage '56 shots of Elvis in Tupelo with the Jordanares). It is not available in the shops but can be obtained from the Elvis Presley Fan Club, PO Box 4, Leicester LE3 5HY, priced at £9.95 (softcover) and £12.95 (hardback).

ANN SCANLON

THE FOURTH PROTOCOL

(Rank)
IF SPY movies were really 'authentic', they'd be little more than the accumulation of detail, not the slam-bang thrillers that even serious espionage pictures always turn into. Fred Forsyth's documentary novels rely on detail to carry the tension, but his adaptations turn out like this — a dull compromise between serious atmosphere and buccaneering exploits.

The protocol of the title is a facet of an old nuclear treaty: no smuggling of DIY atom bomb bombs into other countries. But this is what a KGB agent is doing near an East Anglian airbase. Spycatcher Michael Caine must stop him. On the way are a few nasty murders, plenty of long Whitehall faces and some equally concerned Soviet big boys (unconvincingly played by American actors). The film passes through its two hours surprisingly quickly and at the climax, it all falls morosely short of real excitement.

A lot seems to have gone

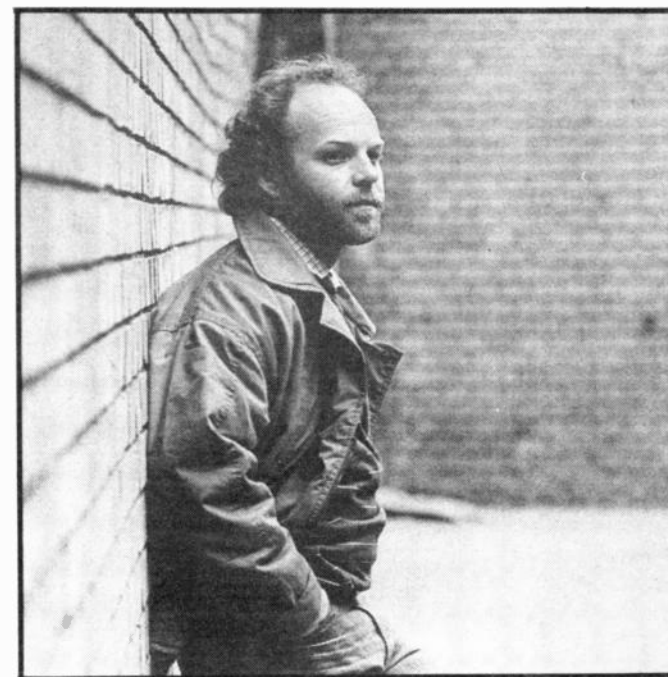
wrong with the film in the making: after all, with Caine at his most laconic, John McKenzie directing in taut Brit-thriller style and some enjoyable chases lined up, it all sounds quite promising. But Forsyth's own script is disastrously bland: Caine's John Preston is written in solid cardboard, the Soviets are faceless to a man and the political undertow has no suggestion of complexity.

McKenzie's deliberately unglamorous manner never convinces: it's as though he's not sure if he should be directing a TV screenplay or a blockbuster, and the action set-pieces sit awkwardly in stony surroundings.

There's something deeply old-fashioned about the film. All the characters seem to be trudging wearily to their doom in an England that doesn't seem to have got past 1978. There are bits missing from the jigsaw which also suggest that the film has been recut in post-production. Michael Caine is reliable and watchable but he can't make much out of a ponderous muddle.

RICHARD COOK

BERLIN WAIL



GERULF PANNACH holds up a wall in *Fatherland*

FATHERLAND (Palace)

DIRECTED BY Ken Loach and scripted by the gifted Trevor Griffiths, *Fatherland* wears its excellent credentials like bright button badges on a drab grey lapel.

Loach's past record, which includes *Kes*, *Up The Junction* and *Cathy Come Home*, and Griffiths' exceptional talents (*Reds*, *Oi For England*) dazzle from afar, catching your eye and demanding your attention. But in close up, like Joan Collins' neck and throat, *Fatherland* is a deep and bitter disappointment.

The premise too promised much. An East German *liedermacher* — singer of political songs — is forced to leave his own side of his natural fatherland when his developing political perspective brings him into conflict with his government. In the West, he shuns the

spotlight and the attentions of an eager West Berlin record company intent upon making him a star, and sets off on the most ridiculous voyage of self-discovery since *Labyrinth*.

There's no need to go further: the plot disappears up its own smug introspective cant, the music — apparently our star is a genuine exiled *liedermacher* — gives you reason to suppose that the Eurovision Song Contest would get even worse if they let the Warsaw Pact nations in, and the climax is as unsatisfying as any faked finish has ever been.

Not even the wry humour inherent in the East European's eye view of the Western pop business at play and the British bobbies' valiant fight against the enemy within, nor the quite delightful Fabienne Babe, can validate this film.

ROGER HOLLAND

LIVES

PERFORMANCE

NASHVILLE ROCKS!



STEVE EARLE: no \$1,000 rhinestone suits here

Greg Freeman

MARC ALMOND AND THE WILLING SINNERS
Switzerland Fribourg
Fri-Son Club

A THORN on the increasingly anaemic and wilting rose of British pop, Marc Almond still draws blood. The 300 or so people in the Fri-Son, all sucking loudly on the Willing Sinners' seedy musical benediction, tell me this.

Seeing Marc perform before such a small audience is something of a shock. Away from the glitz and cabaret, Almond in the raw – in singlet and jeans and close enough to taste the meat of his songs – is a revelation.

It's a reminder that his longevity as an artist is not simply due to his towering inferno voice, which melts the ice in male and female hearts alike, but because the Willing Sinners continue to shed innovative pop light into the darker shadows that most of our chart clowns ignore.

And as the masturbation opus, 'Mother Fist And Her Five Daughters' – the first of some seven songs previewed tonight from the upcoming album of the same name – peals through, one can't help but smile in delight.

Hand Aid in the AIDS age makes sense, yet Radio 1 won't like it for all the wrong reasons. And that's a shame

because the Willing Sinners are playing finer music than ever.

Tattooed skulls squinting from his arms, Almond wraps his voice around the illusive energy that makes music move . . . and squeezes forth every last drop of expression. The way he acts out the faded starlight story of 'Champ' is sheer eloquence and Martin Garrick's cello guides the song like some skeleton showing the way to Hades. And there's the crux of the crucifix Marc gleefully swings from.

A desperate angel with a kiss in his voice but the devil in his heart, Marc revels in the sordid and dances with the demented as on 'Melancholy Rose'. But he always looks as though the very act of performing is a joy, the next best thing to sex. The dark subject matter of his material doesn't suppress his charm or his impish gallows humour.

As for the new songs, whether Almond's being bruised and snapped at by sharks in 'Hustler' or haunted by the anguish of 'Mr Sad', they're all stiletto sharp. "I don't know which way to go," he laments while drifting through the darklife of 'River'. Maybe so but his music certainly does.

JACK BARRON

CHUCK BROWN AND THE SOUL SEARCHERS
Kentish Town Town
And Country Club

I SHOULD have brought the whistle, the wacky headgear and be totally liberal with the one-finger-stagewards point. It would also help if I could respond with something approaching conviction when old Chuck gives out a shout of "Sexy! Sexy! Sexy!" A boast? A taunt? An enquiry maybe?

The thing about this Washington DC sound is that once it starts, it doesn't let up at all. Often it's just reduced to a white-walled Cadillac pulse of bass, drums, congas and timbales. But then the keyboards fill it out, the brass punches and the Godfather of all this sings, raps and scats over the top.

After an hour of working through some Sly Stone, Stevie Wonder and, please believe me, Woody Woodpecker and Phil Collins, it's all getting too much, but then the beat becomes harder and we're shifted into 'We Need Some Money' and 'Bustin' Loose' and the showbiz/showband tag drops away.

With all this non-stop-go-go-party-mix stuff, I reckon there's something of a hip James Last about Chuck Brown. Yo indeed!

PETER KANE

STEVE EARLE AND THE DUKES
Amsterdam Paradiso

FIRST TIME out in Europe, and TWA and the Good Lord have decided to make things just that little bit more, er, interesting. The guitars are still in New York and won't be joining in tonight. Not enough to cause apoplexy in Depeche Mode, I know, but with Steve Earle And The Dukes they sometimes line up four strong across the stage, so a little scratching for replacements around a very damp Saturday Amsterdam is called for. I'm all ready for another entry in rock's book of apologies.

The crowd is a little relaxed – was it ever any other way here? – and is the sort of mix you'd expect to see at a CND rally or a slightly loosened vicarage tea party, with thinning hair, now a little grey around the edges, dominating. But as soon as Earle hits that big, black, borrowed acoustic on 'Guitar Town', you know that this is gonna be just fine. So in thump the drums and then *that* guitar sound – a sort of *Bonanza* meets Duane Eddy twang – and perhaps beer and jet-lag isn't such a bad combination after all.

In case you don't know – and there's really no excuse – the sound is country delivered with a rock 'n' roll kick so that Springsteen and Mellencamp are mentioned as regularly as Hank Williams when searching for that convenient little marketing box. But the main thing is many of Earle's songs, say 'Someday' or 'Fearless Heart', have such great tunes that you want to sing along when perhaps you don't know *all* the words.

His glimpsed, first-person stories offer a small-town blue collar fatalism of regular lives trapped by borrowed money and maybe a wife and kids, where the only escape from reality is offered by a beer, your next affair and, someday, that road out of town.

Dressed in a black T-shirt and jeans, this guy looks well equipped to handle any nonsense and has an easy, down-home voice with just a bit of a rasp that transfers smoothly from the quiet of 'My Old Friend The Blues' to something harder like 'Good Ol' Boy'. The playing of the Dukes is that of a card-carrying road band with the pedal steel and keyboards never dominating, a solid backbeat and Mike McAdam's melodic guitar lines floating around on top. We're talking experience here.

This is the acceptable sound of Nashville, saccharine free and without a \$1,000 rhinestone suit in sight. Tell me you don't like country, then I'll suggest you have your prejudices checked out. Because with Steve Earle, you're missing out on something pretty damn good.

PETER KANE

MDMA
Leeds Warehouse

IF SOUND was molecular, MDMA's music would be Brownian motion, as spewing synths and throttled guitars swirl and career and destroy all nearby eardrums.

With Bastard's guitarist and Executive Slacks' percussionist, MDMA are designed to inflict damage.

As a showcase gig before drummer Bobby Rae returns to Philadelphia for six months, MDMA showed potential. But as one locomotive of a song rolled over the points into another, I wondered where the line came between redefining sleazeball rock and simply hoodwinking an audience.

JOHN ANTHONY LAKE



MARK KING keeps it in the family

Jayne Houghton

MICHELLE-SHOCKED
Glasgow Daddy
Warbucks

WITH MINIMAL fuss, the star of the show suddenly emerges from the comfortable anonymity of the crowd, walks straight into the glare of the spotlight and casually starts exercising her hands with some preliminary finger pickin'.

It's not long before one extra-together hep cat sits down directly in front of the stage. Self-conscious hipsters chortle loudly, but lo and behold, an eye-opening number of these reconstructed alternative children heed Michelle's pleas to "c'mon down", and they obediently sit themselves down on the floor like it was the most natural thing in the world. As for myself, I'd long since forgotten where I was. . .

But if you can suspend your disbelief for a moment; pull out a six pack and imagine you've only got the odd cricket for company and the distant rumble of the occasional passing truck for atmosphere. . . it all starts to make some sense.

Michelle-Shocked can hook in even the most casual of listeners when she introduces herself via her very own 'East Texas Trilogy', because this girl's got a way with words that pulls the listener right into the heart of the matter. She'll seduce your ears with off-beat tales of life in Gilmer, East Texas and streetlife NY style, and you'll love it.

Whether it's East Village singer-songwriter, Hicksville chanteuse or recycled protest singer, Michelle can play them all with surprising ease. But the strongest persona she assumed tonight was that of the young war widow 'Penny Evans' in Steve Goodman's song of the same name. Better still is the thought that even with a 'best selling' indie album, Michelle-Shocked will hopefully still want things to roll by much as before. And who knows where her next bout of busking will find her!

GRAHAME BENT

PERFORMANCE LIVES

WORLD DOMINATION ENTERPRISES

Manchester Boardwalk
HEY THERE kids, it's the Cadillac of ears checking out the noise scene. Dig this! Dig this!

The UK heavy noise brigade fight back. For far too long, the US sound guerrillas have been leading the way, camping out in the limelight. 'Buttonhole' Surfers and Sonic Youth have had the spotlight fully turned on them. But within the last two weeks I've rocked away to Kilgore Trout, A C Temple and now the present kings of white noise, World Domination Enterprises.

A three-piece with their sonic death ray sound force on full, they spray the crowd with jagged shards of guitar sound. Bass and drums lock into a heavy, heavy groove.

The axe hero, Keith, ex-Here And Now madman, charges back and forth holding his guitar like a Red Brigade rifle, scratching at the walls of capitalism with an emotionally charged racket. The bass man, Steve, his legs held onto his skinny frame by a pair of bizarre braces, his four-string plank plugged into the most knackered looking amplifier known to man, strums out heavy lumps of bass noise.

The two frontmen become three with a manic drum muppet called Digger, kicking ass during opening number 'Ghetto Queen'. A stunned audience watch as the sheer volume dislodges chunks of plaster from the roof. The noisiest band since AC/DC clamber into school kid gear and mount each other's backs in a celebration of man-boy love.

By the time they collide with their 'hit' single 'Asbestos Lead Asbestos', the kids go ape, slamming down the front. The final clincher is a corrupt cover of Lips Inc's 'Funky Town'. My ears are cleansed by sheer volume and bravado.

Challenging and thrilling, these enterprising World Dom boys will clean up.

JOHN ROBB

KINGS OF SUBURBIA

LEVEL 42

Wembley Arena

ALL SMILES. Level 42, Ben Elton's mates, kings of suburbia, are at Wembley for a week and a day in support of their 'Running In The Family' LP and single. And sure enough, it's all good, squeaky clean, family fun, barely as risqué as the old BBC favourite, *Seaside Special*.

Crisp and crunchy, 'The Chinese Way' set a measured, humdrum, 'git dahn' groove for a block of about ten album tracks. 'It's Over', tonight's big, big smoochie, was a welcome if largely uninspired break, the stage bathed in soft blue light that winked the advice: 'if you're thinking about getting your hand up your partner's jumper you'd best do it now while she's not moving, OK?'

For that first hour, Level 42 sounded like my worst memories of Heatwave mixed with one of those godawful cocktail rock acts like Curiosity Killed The Cat, but 'Sun Goes Down (Living It Up)' put a stop to the glut of stock white wallpaper funk.

This, like all of Level 42's Top 20 biggies, has a sence of purpose and vitality which the quietest corners of their albums lack. It was fresh, rousing, perky, with a refrain that was as dumb and wholly effective as any of Bon Jovi's glittery anthems.

During 'Running In The Family', there was a gentle irony to the way the audience sang lyrics describing the exact kind of social straitjackets into which most of them are cosily strapped. This irony, of course, was lost, permeating no further than the lager-soaked subconscious. Undoubtedly, these people were here to boogie, not think, and as such, any attempts to intellectualise on the appeal of Level 42 seems quite ridiculous.

For a touted 'musician's band', Level 42 keep it very tight and simple, stretching out dancebeats like Lycra rather than doddering off into fusion country. Often they glide on auto-pilot with syrupy professionalism, but that's called knowing your customers.

"Let's hear those bloody whistles, then!"

PAUL ELLIOTT



HUGH CORNWELL: 'an anachronistic, stubborn dinosaur?'

Greg Freeman

BURNING SPEAR

Folkestone Leas Cliffe Hall

PERCHED HIGH above a rain-lashed sheer rock face overlooking the English Channel, the vast Leas Cliffe Hall is gradually filling up. The band onstage strike up a stirring fanfare while, resplendent in black, the one called Winston Rodney makes his entrance.

Not much has changed on the Burning Spear roadshow over the years, despite a perpetual permutation of musicians. A few new songs are introduced intermittently, some of the older material undergoes a slight modification of tempo or arrangement, but the basic roots rock reggae synthesis is maintained and Rodney remains the focal point

throughout.

Tonight the embroidery is perhaps over fussy, the lead guitar obtrusive at times, the mix a little muddy, the tempo too quick and the vaunted Spear voice lacks its usual resonance if not spirit. Proceedings are somewhat enlivened by the refrains emitting from the all female horn section of saxophone, trumpet and trombone and the sound is sturdy at least.

Seemingly constantly on tour, surely Spear speaks from the heart when he opens the show with 'Resting Place'. "Over the hills, across the valley," he laments, "where must I find my resting place?" The applause which greets this suggests he has found temporary refuge at least.

A random selection includes 'Never Run Away', 'Christopher Columbus', 'Jah Is My Driver', 'Foggy Road', a couple of tracks off his last album 'People Of The World', 'New Experience' and 'Built This City', a howling rendition of 'Don't Kill The Lion', plus a couple of brief tributes to his great mentor on 'Mr Garvey' and 'Marcus Garvey' . . .

And a lengthy encore which features both 'Queen Of The Mountain' and 'Door Peeper' sends the crowd homewards in high spirits.

EVELYN COURT

THE STRANGLERS

Glasgow Barrowland

THE OMINOUS brooding power of Gustav Holst's 'Mars' thunders its way round the hall while four familiar figures emerge from the shadows, silhouetted against an angry red backdrop.

The T-shirts say it's 'Dreamtime '87', but when the terminally brainwashed at the front start interpreting the gospel according to '76 a little too literally, Hugh Cornwell wails: "This isn't a punk band, so don't spit. If you wanna spit go home and do it".

But hold on, if The Stranglers aren't the burnt-out remnants of the Frankenstein's monster they used to call p***, what are they? 'Golden Brown' and 'Strange Little Girl' aside, they're not pop and they're certainly not rock. . . So what are they? A pub rock band bloated beyond any sense of decency or just an anachronistic, stubborn dinosaur hanging around at the wrong end of the wrong decade?

I mean, can anyone honestly claim there's any sense of hunger, spectacle or plain excitement in the blandness of 'Big In America' or 'North Winds'? While period 'classics' like 'Grip' and '5 Minutes' are trundled through in such a weary, off-hand way that any anticipated impact just evaporates into thin air.

In fact, the whole show is little more than a lurching series of fits and starts, staggering blindly from the first 20 minutes to the next, and the next. . . and the next, with little sense of purpose beyond reaching the last title on the set list.

I forget when I last saw an audience as ugly as this one. A head on collision between the crushed residue of a thousand Mad Max movies and uncompromised football ground chic. Not to mention the severe excess of black fishnet and warm leatherette partywear among the females in attendance.

And all the time, the barely concealed threat of violence hangs uneasily in the air. . .

Standing watching this catalogue of misery unfold both on stage and off, I remember wishing that it'd all come to a premature end when old Jean Jacques momentarily forsook his bass and mysteriously jumped into the audience. Was he desperately seeking the spirit of true p*** r***, or was he just up for a bit with the bouncers? I guess I'll never know.

Meanwhile, Holst's 'Jupiter' warbles away in the distance and I ask myself, is it all a dream or just a nightmare? Some things never change.

GRAHAME BENT

DWIGHT YOAKAM

New York Ritz

DWIGHT YOAKAM belongs to the new 'hard country' collective. These good new boys have eschewed the gratuitous styles of their staid Nashville elders for a more purist approach, one which relates back directly to the raw sounds of the '40s and '50s and which also feels right at home in the present.

Standing in his purple shirt, the silver fringes shining, Yoakam delivered a sturdy set of no nonsense originals, including a tasty preview of 'Hillbilly Deluxe', his next album. And the crowd received their hero with gratitude and greed.

Yoakam, very much a polished pearl in embryonic form, dusted off a lot of abbreviated stories in between numbers. But it was the music itself that established his credentials as a major new country songwriter, one who, with the help of other new breed brothers like Lyle Lovett and Steve Earle, is bound to knock over a few conventions as they take over the country charts.

More than that, they have a real chance to appeal to a broader audience. On this showing, I couldn't help feeling that finally country is getting its comeuppance.

RALPH TRAITOR

THE WOLFGANG PRESS

Villiers Street Players Theatre

THE WOLFGANG Press are Joy Division, Bauhaus, The Psychedelic Furs and The Virgin Prunes all rolled up into one big avant garde jumble, where black is the colour, power is the game and subtle irritation the final outcome.

The Wolfies create a scream which confuses, abuses and diffuses all preconceptions of song structures by bulldozing them, pillaging ruthlessly and scratching sensually. 'My Way' is tense, haggard and as smooth as baby lotion, but The Wolfgang Press like to go off at unlistenable tangents and what was once sleek and creamy becomes as rough as sandpaper.

For this is the art of jarring noise and The Wolfgang Press (that bloody name for starters) have mastered it to their cost. They're haunting and effective when they're playing with tortured hearts and twisted lyrics. But when the drum machine dictates a death march, every sort of 'ism' connected with any 4AD group falls neatly into place.

I didn't enjoy them much, but I don't suppose for a minute that I was meant to.

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HARVEY GOLDSMITH ENTS BY ARRANGEMENT WITH HIT AND RUN MUSIC AND THE STATION AGENCY presents
THE INVISIBLE TOUCH TOUR 1987

GENESIS
 TONY BANKS PHIL COLLINS MIKE RUTHERFORD
 DARYL STUERMER CHESTER THOMPSON
 IN CONCERT

PAUL YOUNG
 PLUS SPECIAL GUEST

WEMBLEY STADIUM GATES OPEN 4.30pm
 SUBJECT TO LICENCE

DUE TO OVERWHELMING PUBLIC DEMAND
EXTRA SHOW ADDED
SATURDAY 4th JULY

TICKETS £15.00 MAXIMUM 6 PER PERSON
 AVAILABLE FROM THE FOLLOWING OUTLETS:
WEMBLEY ARENA BOX OFFICE 01-902-1234 TOWER RECORDS PICCADILLY 01-734-6281

BRIGHTON CENTRE 0273-202881
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 LEICESTER TOWN HALL 0533-544444
 WOLVERHAMPTON GOULDS T.V. 0902-27196
 DERBY WAY AHEAD 0332-361371
 HANLEY MIKE LLOYD SHOP 0782-24641
 SOUTHEAST CLIFFS PAVILION 0702-351135
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OXFORD APOLLO 0865-244544
 GLOUCESTER LEISURE CENTRE 0452-36788
 PORTSMOUTH GUILDHALL 0705-824355
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 BRISTOL VIRGIN RECORDS 0272-290499
 STAFFORD LOTUS RECORDS 0785-43910
 LUTON H.M.V. 0582-35290
 MARGATE WINTER GARDENS 0843-296111

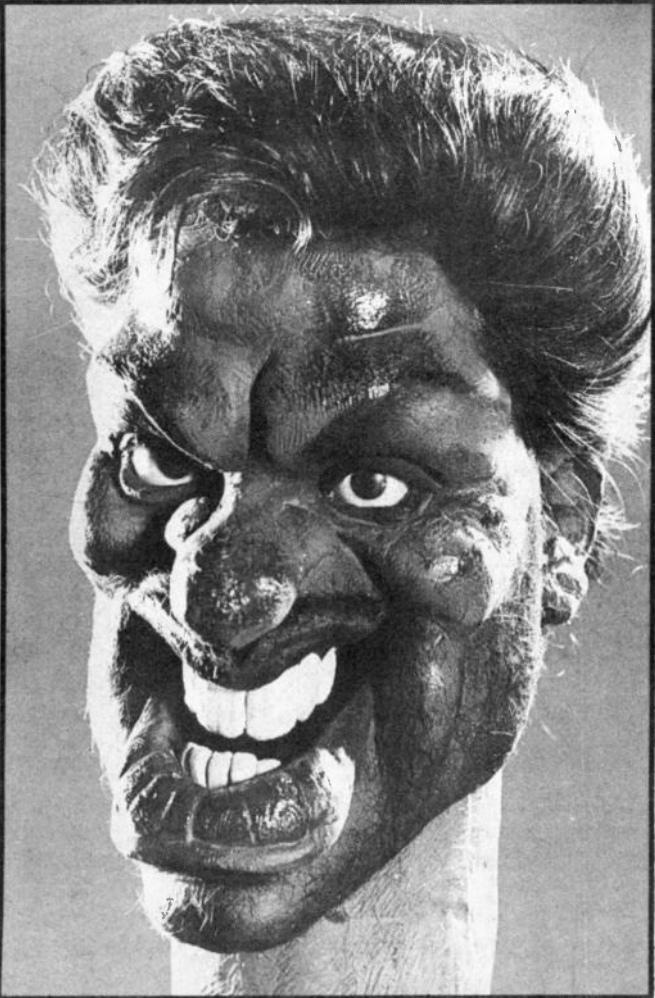
SUBJECT TO 50p BOOKING FEE

ALSO BY POST FROM GENESIS 4th JULY R.S. TICKETS P.O. BOX 4RS LONDON W1A 4RS ALLOW 5 WEEKS DELIVERY.
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NIGHTSHIFT

Write to Neil Perry, Sounds, Greater London House, London NW1 7QZ or telephone 01-387 6611. To guarantee inclusion please have applications in at least two weeks prior to publication.



The mega-stars are out to fight a mega-disease this week, events kicking off at Wembley Arena (Wednesday) where good old Yog is joined by Bob Geldof, The Communards, Holly Johnson, Aswad and Womack And Womack. Remember, oral sex is safest . . .

WEDNESDAY 1

ANGLESY The Victoria Hotel Badger
AYLESBURY Moriarty's Riverbank Ambush
BIRMINGHAM The Cave Kibosh
BRIGHTON Top Rank Misty In Roots
BRIGHTON King's Road Arches Zap Club (775987) Crazyhead/The Fence/No Geraniums
CROYDON Cartoon (01-688 4500) Bill Posters Will Be Banned
DUBLIN Anne Street McGonagles Second Annual Battle Of The Bad Bands
DUNSTABLE The Wheatsheaf (62571) The Stormboys
EAST KILBRIDE Bruce Hotel Chasar
EXETER Timepiece Wine Bar & Discotheque (78070) Rat Patrol
LEEDS Coconut Grove (455718) New Shoes
LEICESTER Princess Charlotte (553956) Janero
LONDON Brentford High Street Red Lion (01-571 6878) Tim Cody
LONDON Camden Lock Dingwalls (01-267 4967) Characters/Fleur De Mal/Adada
LONDON Church Road L.M.S. (01-203 2600) The Flying Saucers
LONDON Covent Garden Rock Garden (01-240 3961) The Word Association
LONDON Dean Street Gossips Clash City (01-968 9646) Hyena Spit/The Disney Razors
LONDON Finsbury Park Sir George Robey (01-263 4581) Miaow/The Wolfhounds/Nyah Fearties (International AIDS Day Concert)
LONDON Fulham High Street Kings Head (01-736 1413) Ironhead
LONDON Fulham Palace Road Greyhound (01-385 0526) Ho Ho Kam/Three Stations East
LONDON Greenwich Tunnel Club (01-858 0895) Thee Waltons/Hairy Melon Quartet/Hectors House/Skitzo
LONDON Hammersmith Clarendon (01-748 2471) Bone Idle And The Layabouts/Crikey It's The Cromptons
LONDON Hammersmith Odeon (01-748 4081) Gary Moore
LONDON Herne Hill Half Moon (01-788 2387) Grahamophones
LONDON Hoxton Square Bass Clef (01-729 2476) Gene Calderazzo Quintet/Steve Berry Trio

APRIL 18 ISSUE
ADVANCED COPY DATE
All Display & Semi
Display Ads must
arrive in this office by
5.00pm Thursday April 9th.

LONDON Kentish Town Bull And Gate (01-485 5358) Attila The Stockbroker/The Neurotics/Trespassers W
LONDON Kilburn National Simply Red/Terence Trent D'Arby
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) The Doonicans/
Norman Lovett/The Crisis Brothers
LONDON Oval Cricketers (01-735 3059) Stitched-Back Foot Airmen/Corn Dollies/Raindance (International AIDS Day Benefit)
LONDON Oxford Street 100 Club (01-636 0933) Mr Acker Bilk And His Paramount Jazz Band
LONDON Putney Zeeta's (01-785 2101) Alan Darby
LONDON Royal Festival Hall (01-928 3191) The Miller Family
LONDON Russell Street Brahams & Liszt Coup D'Etat
LONDON Shepherds Bush Wellington Borkun Riff/Schutt
LONDON South Bank Queen Elizabeth Hall (01-928 3191) Laibach
LONDON Walthamstow Royal Standard (01-527 1966) Passion Ted/The Lettuces/
Fair Warning
LONDON Wembley Arena (01-902 1234) The Communards/George Michael/BoB Geldof/Holly Johnson/Aswad/Womack And Womack (International AIDS Day Benefit)
MANCHESTER Band On The Wall (061-832 6625) Apitos
MANCHESTER Cloud Nine (061-832 3350) Disciples Of Spess
MIDDLESBROUGH Teesside Polytechnic (245589) Friends
POOLE Mr. C's (631912) Fields Of The Nephilim/Melting Mood
PORTSMOUTH Basins-Dance Hall (824728) Soho Sioux
READING Paradise Club TV Smith/The Mudcast (Animal Rights Benefit)
ROMFORD North Street Precinct The Rezz Real Macabre
SHARPTHORNE Ravenswood Inn Here In Bombay
SOUTHEND Victoria Avenue Reids (343235) Allegiance To No-One/The Ocean
STANLEY Castles Club The Flying Pickets
SUNDERLAND Polytechnic (76191) Vi Subversa
SWANSEA Coach House Foulter Than Thou
WIRKSWORTH Anthony Gells Gah-Ga

THURSDAY 2

ALDERSHOT West End Centre (21158) Attila The Stockbroker
BICESTER Service Club Virtue
BIRKENHEAD Stairways (051-647 6544) Gaye Bykers On Acid
BIRMINGHAM International Arena Elkie Brooks
BIRMINGHAM Mermaid (021-772 0217) An Alien Heat
BIRMINGHAM Outtrigger The Bounty Hunters
BRACKNELL South Hill Park Thirty Lashes
BRADFORD Metropole 1 In 12 Club Bill Presley's Coat/T-Drive
BRADFORD St. Georges Hall (752000) The Flying Pickets
BRIGHTON King's Road Arches Zap Club (775987) The Inca Babies/Big Ed And His Rockin' Rattlesnakes
EDINBURGH Usher Hall (031-228 1155) The Communards/The Waterboys/Love And Money/Billy MacKenzie/Paul Haig/Win/Clare Grogan (International AIDS Day Benefit)
CARDIFF Four Bars Inn Jim Couza/Howling Sleepers
CHESHAM Stages The Conspirators/The Borrowers
COLCHESTER Osbourne Street The Works (570934) John Coughlan's Diesel
CROYDON The Cartoon (01-688 4500) Come And Get It
EDINBURGH The Venue Alien Sex Fiend
EXETER Bart's Tavern No Apology
GLASGOW Shadows (041-332 8111) Zero Zero
HARLOW The Square (25594) Trespassers W
HIGH WYCOMBE Nags Head (21758) Dance Of The Lost Souls/This World
KENDAL Brewery Arts Centre Capercaille
LIVERPOOL State Cinema Laibach
LIVERPOOL Wilsons Bar The DaVincis
LONDON Bramley Road Station Tavern (01-727 4053) Tom Nolan's Rockin' Blues Band
LONDON Brentford High Street Red Lion (01-571 6878) Poor Mouth
LONDON Brixton Canterbury Arms Nyah Fearties
LONDON Brixton Hill Fridge (01-326 5100) Parker And Klein/Horse ('Eve's Revenge' - Women only)
LONDON Brixton Road Old White Horse (01-274 5537) Press Gang/Madonna Kebab
LONDON Church Road L.M.S. (01-203 2600) Jimi Classic And The Sidekicks
LONDON Covent Garden Rock Garden (01-240 3961) I Start Counting
LONDON Crouch End King's Head Silent Music
LONDON Dean Street Gossips (01-968 9646) Laurel Aitken
LONDON Finsbury Park Sir George Robey (01-263 4581) Margin Of Sanity/Bad Karma Beckons/Nigel Lewis
LONDON Fulham Broadway The Swan (01-385 1840) Mystery Guests
LONDON Fulham High Street King's Head (01-736 1413) Flight
LONDON Fulham Palace Road Greyhound (01-385 0526) Stranger Than Fiction/The Jackals/The Way Out
LONDON Hackney Mare Street Empire (01-985 2424) Marc Almond
LONDON Greenwich Tunnel Club (01-858 0895) Stan Webb's Chicken Shack/Double Zero
LONDON Hammersmith Clarendon (01-748 2471) The Cropdusters/The Clay People/Victims Of The Pestilence
LONDON Hammersmith Odeon (01-748 4081) Gary Moore
LONDON Herne Hill Half Moon (01-788 2387) Davey Spillane And Friends
LONDON Hoxton Square Bass Clef (01-729 2476) Louis Stewart Quintet/Mario Castronari Trio
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) The Cardiacs/Bad Tune Men/Flowers In The Dustbin
LONDON Leicester Square Hippodrome The Adventures Of Johnny Lovemuscle
LONDON Malden Road Gypsy Queen (01-485 2052) The Recedents
LONDON Mornington Crescent Camden Palace (01-387 0428) The Primitives/Bambi Slam
LONDON Oval Cricketers (01-735 3059) Crazyhead/Bam Bam/The Calling
LONDON Oxford Street 100 Club (01-636 0933) The Highliners/The Vulcans
LONDON Oxford Street The Wrong Club Helium Brothers
LONDON Pizza Express Davern
LONDON Putney Zeeta's (01-785 2101) Six Said Red
LONDON Shepherds Bush Green Wellington Knightshade
LONDON Walthamstow Royal Standard (01-527 1966) The Rapiers
LONDON Wimbledon William Morris Club (01-946 5041) The Dark/Midnight Radio
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Antisect/Civilised Society/Dan/Feed Your Head
MANCHESTER Jilly's The Macc Lads
MANCHESTER The Moonraker Club King Of The Slums
NEWCASTLE Riverside (614386) GBH/Evil Mothers/Blood & Thunder
NORTHAMPTON Old Five Bells (711099) Rose Of Avalanche
POOLE Mr. C's (631912) Vow Wow/Idle Hands
PORTSMOUTH Basins Dance Hall (824728) The Batfish Boys/Voodoo Child
RAYLEIGH Pink Toothbrush (770003) Poisoned By Alcohol
RYDE Hooters Frantic Flintstones
SOUTHEND Reids (343235) Taming The Outback
STEVENAGE Gordon Craig Theatre Harvey And The Wallbangers
TELFORD Barons Club So What/Split Beaver
TYNEMOUTH The Park Hotel (2813206) The Skywalkers/After Midnight
WALSALL The Wheatsheaf Uncle Eric's Backstairs Creepers
WOLVERHAMPTON Heathtown Working Men's Club The Bash Street Kids
WREXHAM The Kings Arms (726085) Circus

FRIDAY 3

BIRKENHEAD Hard Rock Cavern Heaven Tonite
BIRMINGHAM International Centre Elkie Brooks
BIRMINGHAM Mermaid (021-772 0217) Penelope's Web/If Not The Snare
BOSTON Red Cross Hall (64536) A Corgi, A Dentist, And A Cast Of 400/The

Missions/The Midget Submarines/Forbidden Testament/Ian Campbell/Dawn Khorus
BOURNEMOUTH Bacchus Night Club Piggy Zoink
BRIGHTON Kings Road Arches Zap Club (775987) Black Elvis 2000
BRISTOL Tropic Club (49875) World Domination Enterprises/The Lemons
BURY The Derby Halls Capercaille
CAMBRIDGE Farmers Club Davern
CHESTERFIELD College Of Technology And Arts (31212) UK Subs/No Dead Meat/Resurgence
COVENTRY Giraffe Club Surf Drums
COVENTRY Hand & Heart (618037) Antisect/Napalm Death/Heresy/Bedlam
CROYDON Cartoon (01-688 4500) Bad Influence
DOVER Louis Armstrong (204759) Sleazybeats
DUDLEY Hen & Chickens Steve Gibbons Band
DUDLEY JB's (53597) Pink Fairies
DYMCHURCH Ocean Inn Driver
EDINBURGH Calton Studios The Creepers/Rote Kapelle/Dog Face Hermans
EXETER Bart's Tavern Redd Hott And The Sunspots/The Red Hot Knives
EXETER Bystocks Hotel The King Biscuit Show
GLASGOW Rooftops Alien Sex Fiend
HAGBOURNE Rockin' Club Frantic Flintstones
HARLOW The Square (25594) The Tender Trap/Crystal Clear
HIGH WYCOMBE Nags Head (21758) Dog Town Rhythm/The Nobodies
KESSINGLAND King's Head (740252) Re-Bops
LEICESTER Princess Charlotte (553956) Built For Comfort
LETCHWORTH Plinston Hall Zue
LONDON Bramley Road Station Tavern (01-727 4053) Eddie Monsoon Blues Band
LONDON Brentford High Street Red Lion (01-571 6878) Cry No More
LONDON Brixton Canterbury Arms (01-272 1711) The Gutter Brothers/The Carpets
LONDON Brixton Hill Fridge (01-326 5100) Black Britain
LONDON Brixton Loughborough Hotel Crash/The Windmills
LONDON Broadway Cricklewood Hotel (01-487 3440) Rory McLeod/Porky The Poet/Steve Murray/Austin Lawler
LONDON Camden Lock Dingwalls (01-267 4967) Bad Manners/The Trojans/27 Matoids
LONDON Camden Royal College Street Black Horse (01-267 9043) The Flatmates/The Rosehips/The Baudy Paupers/Loop/The Seers
LONDON Covent Garden Rock Garden (01-240 3961) Hackney Five-O
LONDON Finsbury Park Sir George Robey (01-263 4581) The Three Johns/Gatecrash Heaven
LONDON Fulham High Street Kings Head (01-736 1413) John Otway
LONDON Fulham Palace Road Greyhound (01-385 0526) Culture Shock/Hagar The Womb
LONDON Greenwich Tunnel Club (01-858 0895) Vic Reeves
LONDON Hammersmith Clarendon (01-748 2471) Rose Of Avalanche/All About Eye/Bomb Party/The Hunters Club
LONDON Herne Hill Half Moon (01-788 2387) Steve Marriott And The Official Receivers
LONDON Kentish Town Town And Country Club (01-267 3334) Brendan Croker And The 5 O'Clock Shadows/Hurrah!/The Daintees (AIDS Benefit)
LONDON Ladbroke Grove Acklam Road Bay 63 (01-960 4590) Matracca
LONDON New Cross Goldsmiths College Student Union (01-580 9551) The Wedding Present/The Primitives/Gaye Bykers On Acid/Slab!/The Chesterfields
LONDON North Finchley High Road Torrington (01-445 4710) Living Daylites
LONDON Oval Cricketers (01-735 3059) Wilko Johnson
LONDON Oxford Street 100 Club (01-636 0933) Geno Washington And The Ram Jam Band/Reflection
LONDON Putney Zeeta's (01-785 2101) Blue Illusion
LONDON Portugal Street Royalty Theatre Marc Almond (AIDS Benefit)
LONDON Southwell Road Plough Wolfie Witcher
LONDON Walthamstow Royal Standard (01-527 1966) John Coghlan's Diesel/Jerod
LONDON Wardour Street Marquee (01-437 6603) Fields Of The Nephilim
LONDON Wood Green The Ballet School Extreme Noise Terror/Napalm Death/Atavistic/Gutrot/Shrapnel/Capital Gain
LONDON Woolwich Thames Polytechnic (01-854 8888) The Forrest Hillbillies
LONDON Woolwich Tramshed (01-855 3371) That Famous Subversa
LOWESTOFT Kellys (60234) 4 Came Home/Decomposers
LUTON Arts Centre Clive Pig & G. J. Wall
MANCHESTER Seftons Bar King Of The Slums
NORTHAMPTON Roadmenders (21408) Jake The Pilgrim
NORTH ALLERTON Town Hall (Info 71598) Divine Right/The Twelfth Of Never
NORWICH Dial Colin Cross' Lonely Tarts Club Band
NORWICH Premises Arts Centre (660352) The Brilliant Corners/Mighty Mighty/Cary Grant's Wedding
NOTTINGHAM Horse & Jockey Pursuit
NOTTINGHAM Mardi Gras (862368) Jilted Brides



Food's brightest stars Voice Of The Beehive will be teasing all the major companies' A&R men again, with gigs at London Goldsmiths (Saturday) and Reading (Tuesday)

NIGHTSHIFT

PORTSMOUTH Basins Dance Hall (824728) Section B
READING Cap & Gown La Tariffe
READING Paradise Club Magic Mushroom Band
ROSYTH Metro Chasar
RUGBY Blitz Club Laugh/The Losers/Any Second Now
SOUTHEND Reids (343235) Seconds Out
SOUTHPORT Arts Centre The Flying Pickets
STOURBRIDGE Town Hall Hell Fire Club/Marino And The After Forever Band
SWINDON Stratton Community Centre (825525) Modern Romance/Ebony Eyes/
Greatest Show On Earth Band
SWINDON The Brunel Room Izzy The Push
WARRINGTON Upstairs At The Causeway The God-Like Genius Of Midnight Sun
WELLINGBOROUGH Gloucester Hall Who's In The Kitchen?/Damage Done/Next World
WESTON-SUPER-MARE Knighstone Theatre The Bodines
WEST MALVERN The Lamb The Indigo Blues Band

SATURDAY 4

ABERDEEN Victoria Hotel (582255) Alien Sex Fiend
ALDRESHOT The Buzz Club The Chesterfields/The Rain/Bluetrain/Rodney Allen
BEDFORD Boys Club (270817) Eddie And The Hot Rods/Thunderbirds 5/The Backroom Boyz
BIRKENHEAD Stairways Rock Club (051-647 6544) The Heymakers
BIRMINGHAM Mermaid (021-772 0217) World Domination Enterprises/The Beautiful Mad/Rife
BIRMINGHAM Waterworks Davern
BLACKBURN Top Hat Club Jake The Pilgrim
BRACKNELL The Bridge Caddyshack
BRIGHTON Kings Road Arches Zap Club (775987) The Bad Tune Men/The Friendly Fires/Drive (Lunch)
BRISTOL Montpelier (41074) The Seers
BRISTOL Tropic Club (49875) The Big Bad Wolves
BURTON-ON-TRENT Central Park (63265) Vow Wow
CHAPEL-EN-LE-FRITH Shoulder Of Mutton Spies
COLCHESTER The Works (570934) Choy Choi
COVENTRY General Wolfe (688402) Steve Gibbons Band
CROYDON The Cartoon (01-688 4500) London Apaches (Lunch Gerry McAvoy (Eve)
DERBY Assembly Rooms Misty In Roots/Junior C Reaction
DERBY Pride (366160) Antisect/Pro Patri Mori/Acrasy
EXETER Bystocks Hotel The Red Hot Knives
GOSPORT Forton Road Labour Club The Sky Gods
HARLOW Square (25594) The Boss/Deadly Serious
HIGH WYCOMBE Nag's Head (21758) School For Scandal
LEEDS Duchess Of York Prowlers/No Man's Land
LEICESTER Dixie Arms Mental Radio/Any Second Now
LEICESTER Princess Charlotte (553956) The Artisans
LLANTRISAND Folk Festival Capercaille
LONDON Bramley Road Station Tavern (01-727 4053) Joe Louis Blues Band
LONDON Brentford High Street Red Lion (01-571 6878) Root Jackson
LONDON Brixton Academy (01-326 1022) Bronski Beat/New Order/Buddy Curtess And The Grasshoppers/Sandie Shaw (International AIDS Day Benefit)
LONDON Brixton Hill Fridge (01-326 5100) Sacristi!
LONDON Brixton The Old White Horse (01-274 5537) Decadent Few/Sliding Down The Walls
LONDON Camden Royal College Street Black Horse (01-267 9043) Leon Rosselson
LONDON Camden Carnarvon Castle (01-485 7858) Wolfie Witcher (Lunch)
LONDON Camden Lock Dingwalls (01-267 4967) Johnny Pinko/M25's/Oakfield Tune Wranglers/Ha Ha Herman/The Jets/Restless/River Boys/Real Rock Drive (Day) Microdisney/Howling Wulf And The Vee Jays/Potato Five/Inmates/Steve Marriott/Kokomo/Deltones/Dirty Money/Abandance/Panic Brothers (Evening AIDS All Day Benefit)
LONDON Church Road L.M.S. (01-203 2600) Domino Theory
LONDON Covent Garden Rock Garden (01-240 3961) The Fabulous GGBBB Sisters/So What (Lunch) The Catch (Eve)
LONDON Dagenham Monarchs Taming The Outback
LONDON Finsbury Park Sir George Robey (01-263 4581) The Three Johns/Gatecrash Heaven
LONDON Fulham High Street Kings Head (01-736 1413) The Boogie Brothers
LONDON Fulham Palace Road Greyhound (01-385 0526) A Bigger Splash/Foggy Cry
LONDON Hammersmith Clarendon (01-748 2471) The Meteors/Long Tall Texans/Fractured/Emptifish
LONDON Herne Hill Half Moon (01-788 2387) Kokomo
LONDON Kentish Town Town & Country Club (01-267 3334) Wayne Shorter Quintet/The Tommy Chase Quartet/Bolo Bolo
LONDON Kings Cross Scala Mark Murphy/Robin Jones Band/Ajao Jazz
LONDON New Cross Goldsmiths College Student Union (01-580 9551) The Bolshoi/Voice Of The Beehive/Deacon Blue/The Cradle/The Wild Flowers/Andy Pawlack
LONDON New Cross Road Royal Albert (01-692 1530) The Barflies
LONDON North Wembley East Lane Flag (01-450 4506) Snake Corps/Radio Moscow
LONDON Oval Cricketers (01-735 3059) Steve Marriott And The Official Receivers
LONDON Oxford Street 100 Club (01-636 0933) The Max Collie Rhythm Aces
LONDON Putney Zeeta's (01-785 2101) The Killer B's
LONDON Stockwell Old Queens Head (01-737 4904) The Dental Mechanic's Daughter/Thatcher On Acid
LONDON Walthamstow Royal Standard (01-527 1966) Chevalier Brothers/Steve Murray/Piccadilly Yellow
LONDON Wardour Street Marquee (01-437 6603) Fields Of The Nephilim
LONDON Woolwich Thames Polytechnic (01-854 8888) English Dogs/Death Warmed Up
LUTON Switch Club (699217) Surf Dreams
MANCHESTER Band On The Wall (061-832 6625) Brendan Croker And The Five O'Clock Shadows
NORTHAMPTON Old Five Bells (711099) Rose Of Avalanche
NORTH DEVON The Anchor Westward Ho Culture Shock/Jive Turkey/Purge Of The Dance
NOTTINGHAM Mardi Gras (862368) Arena
NUNEATON Crown The Pink Tomatoes
PAISLEY Stringfellows (041-887 6422) Oi Polloi/Toxik Ephex/The Next World
POOLE Mr C's (631912) Pink Fairies/Raw Deal
PORTSMOUTH Basins Dance Hall (824728) DRN
SOUTHAMPTON Angel Enigma
SOUTHEND Victoria Avenue Reids (343235) Honky Tinkers
STOCKTON Dovecot Arts Centre (611625) Rumble Fish
STURRY Sturry Court Steve Cameo
UXBRIDGE Brunel University The Neurotics/The Price/In Session
WAVENDON Stables Theatre (583928) Harvey And The Wallbangers
WEYMOUTH Moonfleet Engine
WINDSOR Arts Centre (859336) Lazy/Zane Grey

SUNDAY 5

ASHFORD The Castle Mirage
BRADFORD Keighley Road Spotted House Levi Tafari/Eugene Lange/Trespassers W
BRIGHTON Kings Road Arches Zap Club (775987) Julian Masters (Lunch)
BRIGHTON The Richmond (603974) Blyth Power/Vulcan Death Group
COLCHESTER Osbourne Street The Works (570934) John John & John Johnny
CRAWLEY Apple Tree Karen D'Ache
CROYDON High Street Underground (01-760 0833) Voodoo Child
CROYDON The Cartoon (01-688 4500) Roy Peters (Lunch) Hollywood (Eve)
DUDLEY JB's (53597) Billy Bowel
EXETER Vines No Apology



Spear Of Destiny get to the point this week at Brighton (Monday) and Bristol (Tuesday), supported by The Bolshoi

FARNHAM Maltings (724638) Red Shift
GLASGOW Rooftops The Creepers/Rote Kapelle
GRAFTY GREEN Who'd A Thought It The Band
HEREFORD Googies Surf Dreams
LEICESTER Princess Charlotte (553956) Maurice Coleman (noon)
LIVERPOOL Empire Theatre (051-709 1555) Elkie Brooks
LIVERPOOL Everyman Bistro (051-709 4776) The Lawnmower
LONDON Brentford High Street Red Lion (01-571 6878) Out To Lunch (Lunch) Fat Profit (Evening)
LONDON Camden Lock Dingwalls (01-267 4967) Drive/Wired/The Four Guns/HQ/Cubic Wise
LONDON Camden Royal College Street The Black Horse (01-267 9043) The House Of Love/The Jackson Pollock Five/Catapult
LONDON Church Road L.M.S. (01-203 2600) Midnight
LONDON Covent Garden Rock Garden (01-240 3961) Face To Face/B Shops For The Poor
LONDON Deptford Albany Empire (01-691 8016) Dudu Pukwana's Zila/Jeff Gordon Associates
LONDON Finchley Road RIMS Nightclub Joe Louis Blues Band
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail & Friends (Lunch)
LONDON Finsbury Park Red Rose Club (01-263 7265) The Screaming Abdabs/Gas Mark 5
LONDON Frith Street Ronnie Scott's (01-439 0747) Rent Party
LONDON Fulham Broadway The Swan (01-385 1840) The Reactors

LONDON Fulham Palace Road Greyhound (01-385 0526) Delicious Poison/Ironic High Style
LONDON Hackney Mare Street Empire (01-985 2424) The Doonicans/J.J. Waller/Gary Howard/Felix/John Moloney/Phil Cornwell
LONDON Herne Hill Half Moon (01-788 2387) Wilko Johnson
LONDON Hoxton Square Bass Clef (01-729 2476) Steve Rubie Big Band (Lunch)
Jo Anne Kelly's "Ladies & The Blues" (Eve)
LONDON Kentish Town Town & Country Club (01-267 3334) Ornette Coleman/Primetime
LONDON Lewisham Theatre Harvey And The Wallbangers
LONDON North Finchley High Road Torrington (01-445 4710) Steve Marriott And The Official Receivers
LONDON Oval Cricketers (01-735 3059) The Barflies (Lunch) Juice On The Loose (Eve)
LONDON Oxford Street 100 Club (01-636 0933) Ray Foxley's Levee Ramblers
LONDON Walthamstow Royal Standard (01-527 1966) Chuck Farley
LONDON Wardour Street Marquee (01-437 6603) The Blow Monkeys/Three Wise Men (AIDS Benefit)
LONDON Wood Green T.U. Centre (01-487 3440) The Dialtones
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Laibach
MONKS HORTON Black Horse Maroondogs
NOTTINGHAM Russells (473239) The Coathangers
NUTLEY Shelley Arms Chinese Whisper
OLDHAM Birch Hall Davern
OXFORD Cornmarket Street Dolly (244761) The Gathering
PETERBOROUGH Key Theatre Glasshouse (52439) The Frantix
POOLE Mr. C's (631912) Dominators (Lunch) Blind Lemon Davis (Evening)
PRESTON Charter Theatre Phil Cool
READING The George Hotel (597532) June Tabor & Martin Simpson
SHEFFIELD George IV (344922) Antisect/Pro Patri Mori/Acrasy
SOUTHAMPTON Mayfair Suite White Lies/Soul Survivors/Dub-allup (AIDS Benefit)
STONY STRATFORD Vaults Bar Uncle Eric's Backstairs Creepers
TROWBRIDGE Village Pump Capercailtie

MONDAY 6

BIRMINGHAM Kalidoscope Subtonics
BRIGHTON Top Rank Spear Of Destiny/The Bolshoi
BRISTOL Arnolfini (299194) Startled Insects (AIDS Benefit)
BRISTOL Eclectic Music Hall Capercailtie
CROYDON Cartoon (01-688 4500) Big Hand
DUNSTABLE The Wheatshaeaf 62571) The Film
HAYWARDS HEATH 6th Form College The Plastic Cups
LEEDS Adam And Eve's (456724) Detonators/Civilised Society/Death Warmed Up
LONDON Bramley Road Station Tavern (01-727 4053) Gordon Smith Blues
LONDON Camden Lock Dingwalls (01-267 4967) The Syndicate/The Adventures Of Johnny Lovemuscle/Soul Commotion
LONDON Covent Garden Rock Garden (01-240 3961) Dog Town Rhythm/Lunatic Soup
LONDON Finsbury Park Sir George Robey (01-263 4581) Hackney Five-O/Crayfish Five/Jim Jiminee/Crazy Hearts/Jimmy Litherland
LONDON Frith Street Fifties Shrew Kings/Round The Wrong Way
LONDON Fulham High Street Kings Head (01-736 1413) Crucial Touch
LONDON Fulham Palace Roac Greyhound (01-385 0526) Atila The Stockbroker/Trespassers W/Austins Shirts
LONDON Greek Street Le Beat Route (01-734 6308) Emotional Support/Lloyd: Me & My Band/Sound Service/Say So Sai/Until We Sleep
LONDON Hammersmith Clarendon (01-748 2471) Rhythm Collision/The Irregulars/Oblong/Urge
LONDON Herne Hill Half Moon (01-788 2387) Dave Cousins & Brian Willoughby
LONDON Kentish Town Bull And Gate (01-485 5358) And So To Bed/Fat Lady Sings/The Ogdens/Rote Kappelle/The Anykind
LONDON Kings Cross Margery Street New Merlin's Cave (01-837 2097) Jake The Pilgrim
LONDON Oval Cricketers (01-735 3059) Bushfire Round
LONDON Oxford Street 100 Club (01-636 0933) Caddyshack/I See Silence
LONDON Putney Zeeta's (01-785 2101) APOP
LONDON Villiers Street Players Theatre Heavenly Bodies/In The Nursery/A R Kane
LONDON Walthamstow Royal Standard (01-527 1966) Stay Brave/Runaway Stray/20,000 Lemmings Can't Be Wrong
LONDON Wardour Street Wag Club (01-437 5534) Team Ten
MILTON KEYNES Ray Zell's Lex Wilkinson's Death Grip/Madonna Kebab
NEWCASTLE City (320007) Elkie Brooks
NEWCASTLE Riverside (614386) Antisect/Hellbastard/Dan
NOTTINGHAM Russells (473239) Rhythm Section
OXFORD Cornmarket Street Dolly (244761) Broad St. Blues/Section One
POOLE Mr. C's (631912) The Swis/The Fuse/Cat Brain Farm (S.C.B.U. Benefit)
PRESTON Charter Theatre Phil Cool
ROTHERHAM Shipmate Davern
SOUTHEND Victoria Avenue Reids (343235) Gizmo
WEST BROMWICH Coach & Horses (021-588 2136) The Bash Street Kids/The Long Rifles

TUESDAY 7

BIRMINGHAM Burberries Stump
BRIGHTON Old Vic (24744) A Tune A Day
BRIGHTON The Richmond (603974) Listen With Mother
BRISTOL Bierkeller (22265) The Mighty Lemon Drops
BRISTOL Moon Club Ayto
BRISTOL Studio (25069) Spear Of Destiny/The Bolshoi
CHICESTER Thursdays Night Club Big Jim And The Figaro Club
CROYDON Cartoon (01-688 4500) No Comment
GUILDFORD Civic Hall (67314) Julian Cope/Faith Brothers/Crazyhead
LONDON Brentford High Street Red Lion (01-571 6878) Fast Buck
LONDON Camden Lock Dingwalls (01-267 4967) Dirty Money/Clicking The Mouth/Premjah
LONDON Covent Garden Rock Garden (01-240 3961) First Obsession/Razor Edge
LONDON Finsbury Park Sir George Robey (01-263 4581) Flowers In The Dustbin/The Company She Keeps/The Triads
LONDON Fulham High Street Kings Head (01-736 1413) Wasteland
LONDON Fulham Palace Road Greyhound (01-385 0526) The Perfect Strangers/Taming The Outback
LONDON Hammersmith Clarendon (01-748 2471) Send For Kelly/A Better Mousetrap/Adada
LONDON Herne Hill Half Moon (01-274 2733) Here In Bombay/Sleepy La Beef
LONDON Kentish Town Bull And Gate (01-485 5358) Escape From Burma/Rote Kappelle/Fairly Perfect People/Some Other Day
LONDON Oval Cricketers (01-735 3059) Owen O'Neil/John Moloney/Ian MacPherson
LONDON Putney Zeeta's (01-785 2101) The Sound Service/Trigger Trigger
LONDON Walthamstow Royal Standard (01-527 1966) Mea Culpa/Still Crazy
LONDON Wardour Street Marquee (01-437 6603) Delicious
MANCHESTER The Hacienda (061-236 5051) The Woodentops/Tracey Thorn/Ben Watt
NEWCASTLE City Hall (320007) Elkie Brooks
NORTHAMPTON King Billy Uncle Eric's Backstairs Creepers
NOTTINGHAM Russells (473239) Climb Mountains
OSMOTHERLEY Queen Catherine Skidmarks
OXFORD Cornmarket Street Dolly (244761) DRN
POOLE Mr C's (631912) Headstart/Galahad (S.C.B.U. Benefit)
PRESTON Charter Theatre Phil Cool
READING Majestic Voice Of The Beehive/The Jeremiahs
SOUTHEND Victoria Avenue Reids (343235) Wendy Roberts
STOCKTON Dovecot Arts Centre (611625) August Avenue

EXTRA

NEWS

DOMINANT GIRL



WORLD DOMINATION ENTERPRISES launch a triple fronted attack on the home market this month with a single, a video and gigs.

Their new single on the Mute spin-off Product Inc comes out on April 13 called 'Hotsy Girl'. It's a two-track 7-inch or a three-track 12-inch.

The video, also called *Hotsy Girl*, is a "modern day tale of the effects of oppression by big business and power politics on the likes of ordinary people. The moral of the tale suggests that once backed against the wall in this way, even ordinary people choose anarchy and

destruction as a way out. It is unlikely to be available in WH Smiths".

Instead the video will be on sale in indie shops and by mail order, from Product Inc. Details, including the price, will be announced in a week or two.

Maximum market penetration by the triumvirate is completed by gigs at Bristol Tropics April 3, Birmingham Mermaid 4, Croydon Underground 12, Glasgow Rooftops 19 (all nighter) and Leicester Princess Charlotte 22. They'll also be supporting Hüsker Dü on their summer dates here.

Fringe Cuts

TOM ROBINSON releases his tenth album 'Midnight At The Fringe' this week.

Recorded live at the Edinburgh Festival in August 1983, it features special guest Iain Ballamy from Loose Tubes on sax and is

released on Dojo (through the Cartel). It includes his 'War Baby' and 'Atmospherics (Listen To The Radio)' hits.

Luther Is King

LUTHER VANDROSS returns to the UK this summer for more dates, following eight sell-out appearances at the Hammersmith Odeon already this year. He plays Birmingham NEC June 28 and London Wembley Arena July 1-4.

Tickets for all venues are on sale now and are available by post from LV Tickets, PO Box 77, London SW4 9LH. Tickets are £15.50, £13 and £10.50 (including a 50p booking fee). Cheques/postal orders should be made payable to "LV Tickets". Don't forget to include an SAE and allow four weeks for delivery.

IMMACULATE FOOLS

release their second album on A&M this week and have lined up a one-off gig at London's Astoria on the 21st.

It's the band's first British appearance for 18 months, during which time they've toured Europe extensively and recorded the nine tracks which make up the album, including the 'Tragic Comedy' single. Tickets are £4.50.

Something For The Weekend . . .

CHIEFS OF RELIEF, who have just finished a nationwide tour supporting Big Audio Dynamite, will be headlining their own dates to promote their debut single 'Weekend' out on WEA. The band play London's Astoria Theatre April 3 (AIDS Day Benefit), London Marquee 9, Reading Paradise 10, Dudley JB's 11, Chelsea College May 8. Hollywood Beyond, also WEA artists, will be the Chiefs' special guests at the Astoria gig, and will be promoting their forthcoming debut LP, due for release in late May.

Universal Truth . . .

HEAVENLY BODIES, a new band consisting of current Jesus And Mary Chain drummer James Pinker, Scott Rodger (ex-DCD and Dif Juz) and Caroline Seaman (This Mortal Coil), will be playing their debut gig at London's Players Theatre April 6. Tickets are available from the box office.

The band will have a track on the forthcoming Abstract compilation LP available from Sweatbox Records.

Prominent Girl . . .



TOYAH, currently playing Sally Bowles in the West End revival of *Cabaret*, resumes her record career on EG Records this weekend with a single - a reworking of Martha And The Muffins' 1980 hit 'Echo Beach'. An album is not far behind.

FREEEP WITH THIS ISSUE

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THE CULT
MAGNUM
JUDAS PRIEST
BRYAN ADAMS
WENDY O. WILLIAMS

DAVID COVERDALE: pic. Ben Mullin

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SAMPLER

UNDER FIRE
YOUNG HEART
BREAK DOWN THE WALLS
TAKEN FROM THE ALBUM "EXCESS ALL AREAS"

ON SALE NOW!!!

TOUR NEWS

DRN roll into April with gigs at Portsmouth Basins April 4, Tipton Galaxy 10, Coventry General Wolfe 11, Hampton Court Jolly Boatman 24.

GIZMO continue to promote their 'Psychedelic Rock 'N' Roll' single at Southend Reids April 6, Cheriton White Lion 24, Margate Saracens 25, Folkestone Pullman 30.

MIAOW join the bill of the Finsbury Park Sir George Robey AIDS benefit on April 1 and have another date lined up at Brighton Zap Club on the 10th.

CHILDREN HELD HOSTAGE, who have a single out via Pinnacle called 'Black Day', return from a lengthy German tour to play gigs at Edinburgh College Bar April 24, Edinburgh University 25, Greenwich Tunnel Club (with UK Subs) 29, Wood Green Club Dog May 1, Romford Rezz 13.

WAYNE SHORTER, who packed out his gig at London's Wag Club last month, returns for another at the Kentish Town Town And Country Club on April 5. He'll be joined by The Tommy Chase Quartet and Bolo Bolo.

THE RED, "post-rock-punk and new wave popsters", will be supporting Spear Of Destiny on their British tour starting this week, and have a single, 'Those Who Try', and album, 'Crack', out on Lost Moment (through the Cartel) to celebrate.

KILLER B'S, a London band drawn from ex-members of Tom Robinson, Barbara Thompson's Paraphernalia, Morrissey Mullen, Wishbone Ash, Stewart Copeland and Chuck Berry (try finding a common thread in that lot!), have gigs lined up at Birmingham Junction April 3, Putney Zeetas 4, Kingston Grey Horse 6, Harlesden Mean Fiddler 9, Leicester Square Hippodrome 29.

CLOCKWORKS, Winston Dietlev's latest band who used to be known as The Clockwork Orange, get into their new moniker at Camden Dingwalls on April 8.

Six Of The Best . . .



SIX SED RED, a duo of Cindy Ecstasy (ex Marc Almond band) and keyboard player Rock Holliday (ex-B-Movie) who released a single on Sire a couple of years ago, return with a gig at Putney Zeetas April 2, where they'll be joined by a famous friend who prefers to remain anonymous. Further appearances follow at London Hippodrome 9 and 10, and if Trevor Horn goes, he'll see the band who've just sent him the nice gift box, it says here!

THE FORCE, a Glasgow Quartet recently signed to Valentino, feel their way around Scotland at Dundee University April 15, Aberdeen Sinatras 17, Ullapool Fair Isles Hotel 24, Edinburgh Heriott Watt University 29, Elgin Bishop Mill Hotel May 1.

TRESPASSERS W, who've just released their first album on Dead Man's Curve, come over from Holland to play gigs at Kentish Town Timebox April 1, Harlow Square 2, Hull Adelphi 3, Bradford Spotted House 5, Fulham Greyhound 6, Kentish Town Timebox 7.

THE MAN FROM DELMONTE from Manchester promote their first single on Ugly Man called 'Drive Drive Drive' with a gig at The Boardwalk on April 11, co-headlining with The Wolfhounds.

MOURNBLADE will be displaying their revamped style at London's Marquee on April 20 when they'll be shooting a video optimistically titled 'Dirty Black Leather, Wet White Lace'.

DEMBO KONTE & KAUSU KUYATEH, a pair of kora players from Gambia and Senegal who have just released their first album called 'Tanante' (which means "no problem"!) on Rogue (through Topic), have lined up a British tour this month at Walthamstow Chestnuts April 10, Newcastle St Thomas' Church 11, Edinburgh Folk Festival 12-13, Manchester Band On The Wall 15, Leicester Phoenix 16, London Purcell Rooms 18, Llantwit St Donat's Arts Centre 23, Dursley Prema Arts Centre 24, Bristol Top Spot 25, Farnham Maltings 26, Covent Garden Africa Centre 29, Leeds Trades Club May 1, Exeter Arts Centre 2, Farnham Maltings 3, Oxford Music Room 4.

INSTIGATORS return from their sixth European tour and have lined up homecoming gigs at Paisley Stringfellows April 17, Dundee Grey Lodge 18.

CONDEMNED '84 prepare for the release of their next EP 'In Search Of The New Breed' at Nottingham Mardis Gras April 9, Norwich British Legion Club 25.

STEELEYE SPAN have reformed with most of their original line-up for dates this month at Nottingham Royal Centre April 1, Ipswich Corn Exchange 2, Lincoln Ritz 3, Hereford Leisure Centre 4, Swindon Wyvern Centre 5, Northampton Derngate Centre 7, Bristol Hippodrome 9, Worthing Assembly Rooms 10, Lewisham Theatre 11, Hayes Beck Theatre 12, Oakengates Town Hall 13, Cardiff St Davids Hall 14, Cheltenham Town Hall 16. Special guests are Wild Willy Barrett and Stephen Two-Name.

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CHARTS

UK 50 SINGLES UK 50 ALBUMS

- 1 — LET IT BE Ferry Aid Sun/Zeebrugge Fund
- 2 1 RESPECTABLE Mel & Kim Supreme
- 3 9 WITH OR WITHOUT YOU U2 Island
- 4 19 LET'S WAIT AWHILE Janet Jackson A&M
- 5 2 EVERYTHING I OWN Boy George Virgin
- 6 4 WEAK IN THE PRESENCE OF BEAUTY Alison Moyet CBS
- 7 7 RESPECT YOURSELF Bruce Willis Motown
- 8 3 I GET THE SWEETEST FEELING Jackie Wilson SMP
- 9 11 SIGN O' THE TIMES Prince Paisley Park
- 10 — LA ISLA BONITA Madonna Sire
- 11 27 BIG TIME Peter Gabriel Virgin
- 12 6 THE GREAT PRETENDER Freddie Mercury Parlophone
- 13 14 YOU GOTTA FIGHT FOR YOUR RIGHT (TO PARTY) Beastie Boys Def Jam
- 14 49 LEAN ON ME Club Nouveau King Jay
- 15 16 LOVING YOU IS SWEETER THAN EVER Nick Kamen WEA
- 16 30 IF YOU LET ME STAY Terence Trent D'Arby CBS
- 17 8 STAND BY ME Ben E King Atlantic
- 18 5 MOONLIGHTING Al Jarreau WEA
- 19 24 SEXY GIRL Lillo Thomas Capitol
- 20 12 IT DOESN'T HAVE TO BE Erasure Mute
- 21 31 EVER FALLEN IN LOVE Fine Young Cannibals London
- 22 13 TONIGHT TONIGHT TONIGHT Genesis Virgin
- 23 10 LIVE IT UP Mental As Anything Epic
- 24 28 I'D RATHER GO BLIND Ruby Turner Jive
- 25 — DAY-IN DAY-OUT David Bowie EMI America
- 26 — WHAT YOU GET IS WHAT YOU SEE Tina Turner Capitol
- 27 34 STILL OF THE NIGHT Whitesnake EMI
- 28 15 WHEN A MAN LOVES A WOMAN Percy Sledge Atlantic
- 29 20 MALE STRIPPER Man 2 Man Meets Man Parish Bolts
- 30 — THE IRISH ROVER The Pogues & The Dubliners Stiff
- 31 41 KEEP YOUR EYE ON ME Herb Alpert Breakout
- 32 39 LET MY PEOPLE GO-GO Rainmakers Mercury
- 33 17 CRUSH ON YOU Jets MCA
- 34 — ORDINARY DAYS Curiosity Killed The Cat Mercury
- 35 18 RUNNING IN THE FAMILY Level 42 Polydor
- 36 22 FORGOTTEN TOWN The Christians Island
- 37 40 STONE LOVE Kool And The Gang Club
- 38 — OUT WITH HER The Blow Monkeys RCA
- 39 23 DON'T NEED A GUN Billy Idol Chrysalis
- 40 21 SEVERINA The Mission Mercury
- 41 46 SELA Lionel Richie Motown
- 42 — HEAT OF THE NIGHT Bryan Adams A&M
- 43 50 THE PASSENGER Siouxsie And The Banshees Wonderland
- 44 35 WORKING UP A SWEAT Full Circle EMI America
- 45 — RADIO HEART Radio Heart Featuring Gary Numan GFM
- 46 45 JIMMY LEE Aretha Franklin Arista
- 47 25 MANHATTAN SKYLINE A-ha Warner Brothers
- 48 26 WATCHING THE WILDLIFE Frankie Goes To Hollywood ZTT
- 49 — AND THE BEAT GOES ON Whispers Solar
- 50 — HOOKED ON LOVE Dead Or Alive Epic

Compiled By MRIB

MUSIC VIDEO

- 1 3 LIVE AT WEMBLEY Level 42 Channel 5
- 2 6 THE GREAT PRETENDER Freddie Mercury PMI
- 3 1 THE WHOLE STORY Kate Bush PMI
- 4 4 CONTROL Janet Jackson A&M
- 5 2 LIVE IN BUDAPEST Queen PMI
- 6 8 ROCKING THROUGH THE YEARS Status Quo Channel 5
- 7 16 UNDER A BLOOD RED SKY U2 Virgin
- 8 18 WE WILL ROCK YOU Queen Video Collection
- 9 11 THE VERY BEST OF HOT CHOCOLATE Hot Chocolate Video Collection
- 10 14 BREAKOUT Bon Jovi Channel 5
- 11 — LOVE REMOVAL MACHINE/SHE SELLS SANCTUARY The Cult One Plus One/Virgin
- 12 5 THE ULTIMATE OZZY Ozzy Osbourne Virgin
- 13 7 ALCHEMY LIVE Dire Straits Channel 5
- 14 9 LIVE AFTER DEATH Iron Maiden PMI
- 15 10 TELEVISION Pet Shop Boys PMI
- 16 — NOW, THAT'S WHAT I CALL MUSIC VIDEO 9 Various Virgin/PMI
- 17 15 GREATEST FLIX Queen PMI
- 18 12 LUXURY OF LIFE Five Star RCA/Columbia
- 19 13 JERUSALEM The Style Council Palace/PVG
- 20 — MOVE CLOSER Various CBS/Fox

Compiled by Spotlight Research

- 1 1 THE JOSHUA TREE U2 Island
- 2 — NOW THAT'S WHAT I CALL MUSIC 9 Various EMI/Virgin
- 3 3 RUNNING IN THE FAMILY Level 42 Polydor
- 4 2 MEN AND WOMEN Simply Red Elektra
- 5 4 MOVE CLOSER Various CBS
- 6 6 PHANTOM OF THE OPERA Original London Cast Polydor
- 7 7 GRACELAND Paul Simon Warner Brothers
- 8 5 THE VERY BEST OF HOT CHOCOLATE Hot Chocolate EMI
- 9 9 SILK AND STEEL Five Star Tent
- 10 13 SO Peter Gabriel Virgin
- 11 10 LIVE MAGIC Queen EMI
- 12 11 AUGUST Eric Clapton Duck
- 13 23 TRUE BLUE Madonna Sire
- 14 8 THE WORLD WON'T LISTEN The Smiths Rough Trade
- 15 15 PICTURE BOOK Simply Red Elektra
- 16 16 INVISIBLE TOUCH Genesis Virgin
- 17 35 CONTROL Janet Jackson A&M
- 18 24 DANCING ON THE CEILING Lionel Richie Motown
- 19 18 GIVE ME THE REASON Luther Vandross Epic
- 20 — THE DANCE CHART Various Telstar
- 21 14 IMPRESSIONS Various K Tel
- 22 29 UPFRONT VOLUME 5 Various Serious
- 23 20 BROTHERS IN ARMS Dire Straits Vertigo
- 24 12 STAND BY ME (THE ULTIMATE COLLECTION) Ben E King Atlantic
- 25 26 THE WHOLE STORY Kate Bush EMI
- 26 27 LICENSED TO ILL Beastie Boys Def Jam
- 27 17 COMMUNARDS The Communards London
- 28 21 REVENGE Eurythmics RCA
- 29 25 DIFFERENT LIGHT The Bangles CBS
- 30 49 FORE! Huey Lewis And The News Chrysalis
- 31 22 THE FINAL COUNTDOWN Europe Epic
- 32 19 WILD FRONTIER Gary Moore 10
- 33 43 WHITNEY HOUSTON Whitney Houston Arista
- 34 31 SCOUNDREL DAYS A-ha Warner Brothers
- 35 33 DISCO Pet Shop Boys Parlophone
- 36 — RHYTHM OF THE NIGHT Various Telstar
- 37 36 SLIPPERY WHEN WET Bon Jovi Vertigo
- 38 — BREAK EVERY RULE Tina Turner Capitol
- 39 45 SWEET FREEDOM – THE BEST OF MICHAEL McDONALD Michael McDonald Warner Brothers
- 40 38 THE UNFORGETTABLE FIRE U2 Island
- 41 34 NO MORE THE FOOL Elkie Brooks Legend
- 42 42 QUEEN'S GREATEST HITS Queen EMI
- 43 37 EVERY BREATH YOU TAKE – THE SINGLES The Police A&M
- 44 28 IF YOU WANT TO DEFEAT YOUR ENEMY, SING HIS SONG The Icicle Works Beggars Banquet
- 45 41 RAPTURE Anita Baker Elektra
- 46 39 A KIND OF MAGIC Queen EMI
- 47 — INTO THE LIGHT Chris De Burgh A&M
- 48 32 THROUGH THE LOOKING GLASS Siouxsie And The Banshees Wonderland
- 49 30 SAINT JULIAN Julian Cope Island
- 50 40 GOD'S OWN MEDICINE The Mission Mercury



THE CULT'S Ian, a video nasty



MARK KING and the boys, family favourites

SOUNDS TRACKS

Guns N' Roses
EXILE ON MAIN STREET The Rolling Stones Rolling Stones
GEORGIA SATELLITES Georgia Satellites Elektra
QUEEN II Queen EMI

Paul Elliott
THE BIG LIFE Night Ranger MCA
POWER FROM HELL Onslaught Music For Nations
CHAMPAGNE CHARLIE Question Of Sport BBC

Roy Wilkinson
BEAUTIFUL SKY Win London album track
KING OF JOY Bill Drummond Creation 45
TAKE THE SKINHEADS BOWLING Camper Van Beethoven Rough Trade 45

Robin Gibson
PETER O'SULLIVAN TALKS TURF Peter O'Sullivan Charisma
THE WORLD WE KNEW Tav Falco's Panther Burns New Rose
DISTRESSED GENTLEFOLK The Jazz Butcher Glass classic LP

Mr Spencer
AN AUTOBIOGRAPHY Alan Mullery Pelham Books literary masterpiece
PLUNDER THE TOMBS Fur Bible New Rose cult classic 12-inch
FORGOTTEN TOWN The Christians Island 7-inch splendour

Ralph Traitor
GUITAR TOWN Steve Earle MCA
GUNFIGHTER BALLADS AND TRAIL SONGS Marty Robbins Ancient CBS classic
LYLE LOVETT Lyle Lovett MCA Good New Boy

Roger Holland
JENNY NOWHERE The Clouds Sha-La-La
SICK OF YOU Iggy Pop Bomp Brilliance
EVERY 1'S A WINNER Hot Chocolate And That's For Sure!

Jack Barron
SEX MONEY FREAKS Cabaret Voltaire deviant diversion pre-EMI
THE THING THAT SOUNDS LIKE THE QUEEN'S SKIRT GOING UP IN FLAMES
Big Black pre-tape
A HAPPY PLACE The Jesus And Mary Chain BBC session

CONDOM

- 1 ITSY BITSY TEENY WEENY YELLOW POLKA-DOT CONDOM Bryan Hyland
- 2 BAGGY CONDOMS Madness
- 3 GET IT ON T Rex
- 4 SLIPPERY WHEN WET Bon Jovi
- 5 DIRTY OLD CONDOM The Pogues
- 6 SUPERCONDOMSTRONGELASTICEXTRALONGANDSPACIOUS Julie Andrews
- 7 RAT IN MI CONDOM (WHAT AM I GONNA DO?) UB40
- 8 YOU WEAR IT WELL Rod Stewart
- 9 DOES YOUR CONDOM LOSE ITS FLAVOUR Lonnie Donegan
- 10 IF IT DON'T FIT DON'T FORCE IT Kelly Patterson

Compiled by Yo-Belly and Yo-Bellybelly, the Flying Scruntocks from Leeds!

CHARTS

HOT METAL 60

SINGLES

- 1 3 I AM THE LAW Anthrax Island
- 2 — HEAT OF THE NIGHT Bryan Adams A&M
- 3 — STILL OF THE NIGHT Whitesnake EMI
- 4 2 WILD FRONTIER Gary Moore 10
- 5 1 ROCK THE NIGHT Europe Epic
- 6 7 SHAKE ME Cinderella Vertigo
- 7 6 CREEPING DEATH Metallica Music For Nations
- 8 4 BREAK DOWN THE WALLS Shy RCA
- 9 10 FROZEN HEART FM Portrait
- 10 8 THE FINAL COUNTDOWN Europe Epic
- 11 11 CALL OF THE WILD Deep Purple Polydor
- 12 12 LIVIN' ON A PRAYER Bon Jovi Vertigo
- 13 5 WHEN THE WORLD COMES DOWN Magnum Polydor
- 14 13 MAD HOUSE Anthrax Island
- 15 17 AMANDA Boston MCA
- 16 18 BRAIN DEATH Nuclear Assault Under One Flag
- 17 9 HEAVEN TONIGHT Waysted Parlophone
- 18 14 STILL THE SAME Slade RCA
- 19 16 JUMP IN THE FIRE Metallica Music For Nations
- 20 15 BLIND BEFORE I STOP Meat Loaf Arista



DAVID COVERDALE does his Charles II impression

ALBUMS

- 1 1 WILD FRONTIER Gary Moore 10
- 2 3 SLIPPERY WHEN WET Bon Jovi Vertigo
- 3 7 FIGHTING THE WORLD Manowar Atco
- 4 2 THE FINAL COUNTDOWN Europe Epic
- 5 4 THE HOUSE OF BLUE LIGHT Deep Purple Polydor
- 6 5 LICENSE TO KILL Malice Atlantic
- 7 11 SPREADING THE DISEASE Anthrax Music For Nations
- 8 6 MASTER OF PUPPETS Metallica Music For Nations
- 9 — LIVE Vow Wow Passport
- 10 14 NIGHT SONGS Cinderella Vertigo
- 11 10 THE UNSTOPPABLE FORCE Agent Steel Music For Nations
- 12 8 MECHANICAL RESONANCE Tesla Atlantic
- 13 9 READY OR NOT Lou Gramm Atlantic
- 14 16 BON JOVI Bon Jovi Vertigo
- 15 12 7800° FAHRENHEIT Bon Jovi Vertigo
- 16 15 PEACE SELLS... BUT WHO'S BUYING? Megadeth Capitol
- 17 18 BRIGHTON ROCK Brighton Rock Atlantic
- 18 17 INDISCREET FM Portrait
- 19 26 DOOMSDAY FOR THE DECEIVER Flotsam And Jetsam Roadrunner
- 20 20 VIGILANTE Magnum Polydor
- 21 13 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 22 28 MIND'S EYE Vinnie Moore Roadrunner
- 23 — CRIMSON GLORY Crimson Glory Roadrunner
- 24 22 TRICK OR TREAT Fastway CBS
- 25 19 LOOK WHAT THE CAT DRAGGED IN Poison Music For Nations
- 26 27 TRILOGY Yngwie J Malmsteen Polydor
- 27 21 FISTFUL OF METAL Anthrax Music For Nations
- 28 23 THE DARK Metal Church Elektra
- 29 29 SOMEWHERE IN TIME Iron Maiden EMI
- 30 24 VINNIE VINCENT INVASION Vinnie Vincent Chrysalis

IMPORTS

- 1 1 DON'T CRY WOLF London Metal Head
- 2 — THE BIG LIFE Night Ranger MCA
- 3 — AMONG THE LIVING Anthrax Island/Megaforce
- 4 4 KEEPER OF THE SEVEN KEYS Helloween Noise
- 5 — WHITESNAKE Whitesnake Geffen
- 6 — CROSSOVER DRI Death
- 7 3 S'COOL BUS Shark Island Shark
- 8 — KILLING TECHNOLOGY Voivod Noise
- 9 — FRONT PAGE Frontiers Frontiers
- 10 — LOUD AND CLEAR Autograph RCA

Compiled by Spotlight Research



THE POGUES go to the foot of our stairs

INDIE ALBUMS

- 1 1 THE WORLD WON'T LISTEN The Smiths Rough Trade
- 2 5 SHABINI The Bhundu Boys Discrafrique
- 3 3 IF YOU WANT TO DEFEAT YOUR ENEMY, SING HIS SONG The Icicle Works Beggars Banquet
- 4 2 BACK AGAIN IN THE DHSS Half Man Half Biscuit Probe Plus
- 5 4 THE TEXAS CAMPFIRE TAPES Michelle-Shocked Cooking Vinyl
- 6 10 WONDERLAND Erasure Mute
- 7 — CRUSH COLLISION Age Of Chance Fon
- 8 6 UP FOR A BIT WITH THE PASTELS The Pastels Glass
- 9 13 QUIRK OUT Stump Stuff
- 10 8 ESPECIALLY FOR YOU The Smithereens Enigma Europe
- 11 12 WALKING THE GHOST BACK HOME The Bible! Backs
- 12 15 BESERKER Scratch Acid Fundamental
- 13 7 HORSE ROTOVATOR Coil K422/Force And Form
- 14 11 HIT BY HIT The Godfathers Corporate Image
- 15 16 BEDTIME FOR DEMOCRACY Dead Kennedys Alternative Tentacles
- 16 17 THE QUEEN IS DEAD The Smiths Rough Trade
- 17 19 C86 Various Rough Trade
- 18 14 PICTURES OF STARVING CHILDREN Chumbawamba Agit Prop
- 19 — HERESY/CONCRETE SOX Heresy/Concrete Sox Earache
- 20 — BEAUTY Various Pink
- 21 — HONKY TONKIN' The Mekons Sin/Cooking Vinyl
- 22 — THE MAGNIFICENT 7 Various ABC
- 23 9 DIRTDISH Wiseblood K422
- 24 18 IN THE PINES The Triffids Hot
- 25 22 BLOOD AND CHOCOLATE Elvis Costello And The Attractions Imp/Demon
- 26 20 LONDON O HULL 4 The Housemartins Go! Discs
- 27 23 WHAT'S IN A WORD The Brilliant Corners SS20
- 28 28 HYSTERIE Lydia Lunch Widowspeak
- 29 30 FIRST AVALANCHE Rose Of Avalanche Fire
- 30 — POP SIKE PIPE DREAMS Various Bam Caruso

Compiled by Spotlight Research

INDIE SINGLES

- 1 1 IT DOESN'T HAVE TO BE Erasure Mute
- 2 3 LOVE REMOVAL MACHINE The Cult Beggars Banquet
- 3 — THE IRISH ROVER The Pogues And The Dubliners Stiff
- 4 — AHEAD Wire Mute
- 5 11 WHAT GIVES YOU THE IDEA THAT YOU'RE SO AMAZING BABY? Crazyhead Food
- 6 2 ALWAYS THERE Rose Of Avalanche Fire
- 7 35 TAKE THE SKINHEADS BOWLING Camper Van Beethoven Rough Trade
- 8 4 STOP KILLING ME The Primitives Lazy
- 9 — SUNNY SUNDAY SMILE My Bloody Valentine Lazy
- 10 6 BRIGHTER The Railway Children Factory
- 11 12 EVERYTHANG'S GROOVY Gaye Bykers On Acid In Tape
- 12 15 GEBURT EINER NATION Laibach Mute
- 13 10 BAMP-BAMP Bambi Slam Product Inc
- 14 5 SWEET SWEET PIE Pop Will Eat Itself Chapter 22
- 15 7 KISS Age Of Chance Fon
- 16 21 THE PEEL SESSION The Birthday Party Strange Fruit
- 17 19 WHEN IT ALL COMES DOWN Miaow Factory
- 18 18 FRANS HAL McCarthy Pink
- 19 13 MY FAVOURITE DRESS The Wedding Present Reception
- 20 26 POISON Hula Red Rhino
- 21 — THERESE The Bodines Pop
- 22 9 LOVE IS DEAD The Godfathers Corporate Image
- 23 16 INTO THE GROOVY Ciccone Youth Blast First
- 24 17 1,000 YEARS Skin Product Inc
- 25 33 HEAVEN SENT Josef K Supreme
- 26 — HOLYHEAD Stars Of Heaven Rough Trade
- 27 8 SHOPLIFTERS OF THE WORLD UNITE The Smiths Rough Trade
- 28 42 HAPPY NOW The Beloved Flim Flam
- 29 14 THE PEEL SESSION Siouxsie And The Banshees Strange Fruit
- 30 20 MAHALIA The Bible! Backs
- 31 23 SIXTEEN DREAMS Loop Head
- 32 — IX.ON Blyth Power All The Madmen
- 33 — TIMEBOMB Chakk Fon
- 34 28 MAGICK DEFENDS ITSELF Psychic TV Temple
- 35 29 POPPIE COCK Pop Will Eat Itself Chapter 22
- 36 37 EVANGELINE The Icicle Works Beggars Banquet
- 37 38 SERPENTS KISS The Mission Chapter 22
- 38 27 BLUE MONDAY New Order Factory
- 39 24 REALLY STUPID The Primitives Lazy
- 40 46 THE PEEL SESSION The Slits Strange Fruit
- 41 — ASK JOHNNY DEE The Chesterfields Subway
- 42 25 JUST A CITY Voice Of The Beehive Food
- 43 30 THE PEEL SESSION Stump Strange Fruit
- 44 36 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 45 32 I LOVE MY LEATHER JACKET Chills Flying Nun
- 46 49 TART TART Happy Mondays Factory
- 47 34 THE PEEL SESSION Joy Division Strange Fruit
- 48 45 HEAD GONE ASTRAY The Soup Dragons Raw TV Products
- 49 40 HURRICANE FIGHTER PLANE Alien Sex Fiend Anagram
- 50 22 ALLIGATOR BAIT EP The Flowerpot Men Compost



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SCOTTISH

- 1 SOMETHING IN THE AYR Thunderclap Newman
- 2 DON'T GO BRECHIN MY HEART Elton John/Kiki Dee
- 3 WHO KILT BAMBI Sex Pistols
- 4 FORT WILLIAM IT WAS REALLY NOTHING The Smiths
- 5 IS WICK THERE? Department S
- 6 FORFAR AWAY Slade
- 7 OBAN YOUR HEART Madonna
- 8 TWO LITTLE BOYS Rolf Haggis
- 9 (TIME) JOCK OF THE HEART Culture Club
- 10 I CAN HEAR THE GLASGOW The Move

Compiled by Gateshead Mickey Fleck

SMELLS

- 1 PLAY DOH
- 2 FRESH CUT GRASS
- 3 CHRISTMAS DINNER COOKING
- 4 CREASOTE
- 5 WRIGHTS COAL TAR BURNERS
- 6 CLAN PIPE TOBACCO
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- 9 NEWSPAPERS EARLY IN THE MORNING
- 10 NEW PAPERBACK BOOKS

Compiled by Vick Sinex

LETTERS

OH BOY!

COULD SOMEBODY please explain to me why Boy George topped the charts with 'Everything I Own'? Presumably it is because this weak-willed individual has been torn to pieces in the papers and people now feel sorry for him and rush out to buy his painfully pale imitation of the original classic. Perhaps his record company have been overly successful in cashing in on such high-profile torment and are willing to make a quick killing. Either way, every loser wins.

Secondly, I found your review of the new U2 platter most predictable. Your intention was quite obviously to placate the pompous drivel that greeted the memorable review of 'The Unforgettable Fire'. For Richard Cook to use such purple prose to promote rock 'n' roll dinosaurs like U2 was very misguided in my view. In the time that elapsed between these two albums being reviewed, nothing has changed, save your strange change of stance – certainly not the band's music.

On a final note, I would like to congratulate you on producing the three fine *Sounds* Showcase EPs. They showed it is possible to give a wide range of people what they want and it must be the first giveaway in months not to have provoked a derisory backlash in your *Letters* page.

Sounds most certainly triumph in the 'Showcase Showdown' which seems to have been fought in the past year between rival music papers.

SOUNDS...come on down!
Thanks – David James Brown, Manchester

TIM DICK!

YOU HAD a letter from some dick (Tim Poet, March 21) going on about scrapping the indie charts. He thinks it's just for students and future politicians, nuclear scientists and managers. Crap!

He also thinks it's all "anti this and anti that" and half the bands don't last two minutes. Crap!

He's talking SHIT and should be reading *Smash Hits* not *Sounds*. He should get down and see some indie bands and see who gets the so called "kicking and bottling". Get your head right, Tim, before writing shit like that. – Dinky (save *The Tube* fan)

KILL THE POET!

IN REPLY to the letter scrawled by Tim Poet (*Letters* March 21) advocating the abolition of the indie charts, may I just ask what it is about them that so greatly offends him?

So, the indie bands are "absolute crap", are they? Tell me then why bands who feature in the indie charts also appear frequently in your oh-so-fabulous Gallup chart and have sell out tours, and what, pray tell, constitutes the "ordinary kids" that you write about? Apparently, students and anyone who doesn't dissolve into an uncontrollable state of ecstasy at the first



A WHIP ROUND FOR STAN!

I AM writing in response to an article printed in the February 14 edition of *Sounds* which refers to my business relationship with Miles Copeland and IRS Records. It is true that I am unhappy with the conflicts of interest in my present arrangement with Miles, and we are currently attempting to change that situation. We are pursuing a new label deal in the US and Canada only – we are quite happy with the job IRS/CBS has done for us throughout Europe. I am also examining a possible new structure for

my management relationship with Miles.

However, I am not considering any legal action at this point against Miles or IRS, and it is untrue that Miles and I "have not exchanged a kind word in a long, long time".

In fact, just last week at a local shark meat barbeque here in LA, Miles and I ran butt naked through the bushes together, happily whipping ourselves with stout twigs, while later re-enacting for those in attendance at the campfire the Alan Bates/Oliver Reed wrestling scene from *Women In Love*. – Regards, Stan Ridgway

note of a Top Ten hit is not an "ordinary kid" if your description is anything to go by.

What can be said for indie bands who play universities and other venues, Tim Poet, is that they don't exploit those who go to see them by charging exorbitant prices and placing themselves above their station.

It proves that mindless people like your dear self

haven't even heard half of these groups, indeed you've probably only heard those that have become 'pop' stars by entering your precious chart – groups such as The Smiths, The Cult, Erasure, Depeche Mode and, yes, even Elvis Costello. What a bunch of "anti-this, anti-that" people they are! Try listening to a few more groups before writing the unfounded, sweeping statements that you

seem so fond of making.

Correct, "good bands don't come from perfect small worlds", but neither do they come from large record companies such as EMI, WEA, Epic and Virgin who have the hundreds of thousands of pounds necessary to force feed the record buying public with the vast amount of dross they have signed up.

If indie labels had half of

their resources then perhaps they could sufficiently hype a few bands into your chart, maybe then you'd give them the fair hearing they deserve. – Family and friends' tea lady, Surrey

CRETIN POET!

IN RESPONSE to the letter headed 'Credible Crap' (March 21) I was disgusted to find such

a pinhead spewing up cynical and ridiculous comments about indie bands. Indie bands attract such a huge student audience because their music displays themes which students relate to. Students are treated as a separate society within society and so music tastes generally are going to differ.

I suggest the cretinous pleb who wrote such bullshit be suspended by his genitals from Tower Bridge. The child obviously doesn't know what he's talking about. What have Echo And The Bunnymen, The Mission, The Cult, The Cure, etc all got in common? They were all previously indie bands and they all attract huge audiences – and not just among the student population. – Yours faithfully, A Primitive

DEATH RITES!

MY DEAR Mr Reagan, so sorry to hear how disturbed you were by our advertisement. It is not our aim to shock or force our views upon our audiences. However, we do find it strange that you are so emotional over someone whose very existence is unproven.

The purpose of the band is simply to "prepare" us for the gross corruption and deceit which has been employed on all of us for centuries by religious institutions – especially Christian churches of all denominations.

The second aim (helped by the realisation of *Psychic Television*) is the reawakened state helping us approach the proper celebration of "dreams, love, desire and lust". We have all witnessed catastrophies and atrocities, have we not? – Yours truly – Valor (Christian Death), London

RIGHT DEATH!

WHAT MANNER of degenerate moron is responsible for *Live* reviews in this rag? Why on earth did *Sounds* send a hack along to the Astoria Theatre on February 26 to review The Batfish Boys, when the headlining act, and by far the more interesting band, were Christian Death, a fact that was not even mentioned let alone a review included?

OK, so The Batfish Boys would seem to command quite a following in London and produce loud, well-played rock music, albeit to an old, over-worked formula. They are hardly unique!

Unique, however, is an epithet applicable to Christian Death and one would have thought that *Sounds* would have seized the opportunity to bring to the public's attention a startlingly different musical and intellectual phenomena, a grain of hope in a musical climate almost totally devoid of anything innovative and of genuine feeling!

You have a responsibility to inform, not simply to pander to what is "hip" in the capital at the moment. Check out Christian Death and help bring their music to a much-deserved wider audience – or would that blow your last remaining brain cell?! – Yours indignantly, Paul and Nadine, Cannock, Staffs

NEXT WEEK

THE CULT, a shocking success?
Producer Rick Rubin managed it with the bad-mouthed
Beastie Boys, but can he conduct a similar success with
The Cult's new album, 'Electric'?
Recharged from their current tour, The Cult are
tapped by Ann Scanlon.

BRYAN ADAMS records keyboards in the bathroom
and drums in the dining room. Richard Cook gets a
ding-a-ling when he discovers what the Royal favourite
gets up to in the kitchen.

Playing to WIN. The Molotov mix of the advertising
business and the pop world is celebrated north of the
border. Win take it all in their strides, and Roy
Wilkinson is persuaded to buy some 50 Is.

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TALL, SKINNY, weak, guilty guy into Nick Cave, Swans, Diamanda Galas, has excruciating desire to be chained for life to bottom of girls bed. London area. Photo please. Box no. 104. S655
POO PARKY, Thanks for a wonderful year. Heres to many more. Love the Electric Warrior. S656

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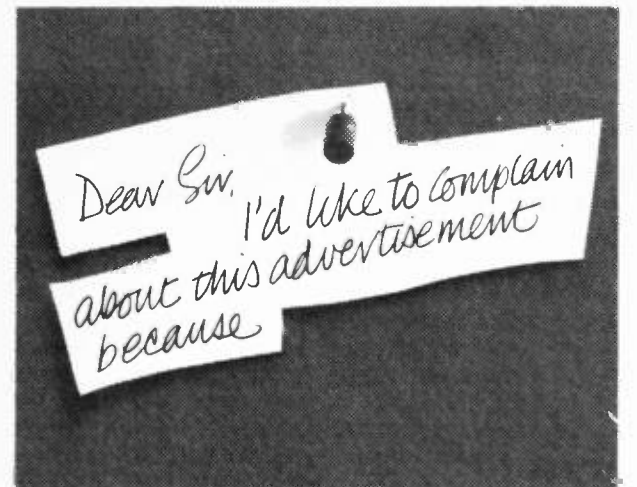
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IN-TECH

EDITED BY TONY MITCHELL

SILVERADO

**MARSHALL JCM 25/50
SERIES JUBILEE 2554
COMBO £372.55
QQQ VV**

1987 SEES a double anniversary for that king of amplification, Jim Marshall – 50 years as musician and 25 years as amp maker.

To celebrate this double event, Marshall has just launched a new series, destined to be on offer only during this year. It comprises special all-valve 25/50 watt 1×12in and 2×12in combos, 25/50 watt stack-size and mini stack-size heads, plus 50/100 watt stack heads and a range of matching speaker cabs.

The baby of the range, the 2554 1×12in valve combo, is about twice the weight of my own (non-Marshall) valve combo and unashamedly celebratory in looks. Tough silver-grey vinyl wraps all the amps, the control panels are shiny-chromed and each sample bears a special 25/50 badge. Destined to become collectors' items? Quite probably.

All-valve in design (a classic blend of ECC83s and EL34s), the Marshall 50 manages to pack a load of excellent features into a small, if heavy, package.

One input jack on the front panel affords access



to what is, it seems, a three-stage amp section. The arrangement of controls and switching options offers, initially, Input Gain (with a pull for rhythm clip effects), Lead

Master pre-gain, Output Master volume (with an LED in between to show rhythm/lead status), followed by passive (but boosted in comparison with traditional Marshall

valve amp tone controls) rotaries for Treble, Bass, Middle and Presence.

Rounding off the front panel are three rocker switches, the first selecting 25 watt or 50

watt outputs, ideal for switching between stage rehearsal and studio levels, the second a standby switch and the third a mains on/off.

The 25/50 series all feature what amounts to a three-way system of distortion setting. Balance the output of your guitar against the master volume via the Input Gain control when it's pushed home and you have a naturally clean sound, made all the better by the excellent tone controls.

Pull that Input Gain control from its recessed setting, however, and part of the Marshall's distortion circuitry is brought into play, allowing for anything from jagged Keith Richard-like chord rasp to a Black Sabbath rhythm overkill.

Regrettably, this change over can't be footswitch-controlled, but you can, at least, preset your sounds to a degree.

Where footswitching does come in, however, is when swapping from either rhythm mode to the solo/overdrive setting.

Obviously intended for pro users, the Marshall continues the impressive level of switching and connection options on its rear panel. A switchable mains voltage selector is provided and there's also a well thought-out frequency compensated DI outlet, in addition to an

FX loop specially suited to the level requirements of rack effects. Add an extension speaker output, switchable for various impedances, and you have a highly versatile package.

If versatility is the byword of this Marshall's facilities, it's just as appropriate applied to its sounds. Set to produce a clean rhythm effect, it gives a bright and responsive warm tone.

Pull the first gain control to the clipped position, however, and the sound is raunchy and vibrant, with a dial-in-your-ideal-grit quality for some of the finest rhythm sounds I've ever squeezed out of a guitar.

The lead setting is, as you'd expect from a Marshall valve amp, pure rock and roll, although it does have a bit extra up its vacuum tubes in the way of tonal range.

You'll need time to find out how best to use this amp because it has a lot more potential than standard Marshalls. It's loud as hell and built to last a lifetime. You may think the price tag is a bit high for a 50 watt amp but I'd argue that it's actually bordering on the cheap, if only because it's so massively tough.

The best Marshall valve combo yet? It could well be!

GARY COOPER

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

UFO-NANDES!



WHAT AN attractive pair! No – we're not talking about Tommy McClendon and Paul Grey of UFO – we're referring to the Fernandes axes they're lovingly clutching.

UFO are the latest in a growing list of endorsers of Fernandes guitars, widely regarded as the best 'replicas' and among the hotter contemporary designs available.

Tommy is using the STJ 75 with FRT 6B tremolo and the FR120 Revolver series with active pick-ups, while bassist Paul Grey goes for the BXB 75 and headless SWB 100 Sidewinder.

HIS MASTER'S VOICE

SYNDROMIC MUSIC, UK distributors for Hybrid Arts ST MIDI software, have just announced the launch of their own ST software label in conjunction with Soundbits Software.

The first product to be released for Atari users is the Voice Master for Yamaha DX21/27/100 synthesisers. The software contains Editor, Librarian and Randomizer modules allowing many forms of manipulation to occur directly with the synthesiser.

All parameters are displayed so you can instantly hear the sound as you edit, a graphic display of the envelope is available and sounds may be dumped singly or in complete banks to and from computer/synthesiser.

The Librarian enables you to store all your sounds on to Atari disk for future recall as well as being able to catalogue them and load them into your synthesiser in the order required while the Randomizer will give you new sounds at the click of a mouse.

The Soundbits Voice Master also allows you to print out the parameter and numeric information for any voice being worked on as well as printing out your entire library lists.

Soundbits Software have several other products in development including Voice Masters for Yamaha TX81Z and Roland Alpha Juno-1 and 2.

The Voice Master for DX21/27/100 will retail at £49.95 and is available from Syndromic Music and from selected dealers throughout the UK.

More information from Syndromic Music, 24/26 Avenue Mews, Muswell Hill, London N10 3NP (01-444 9126).

RECORDING ON THE ROAD

GATEWAY SCHOOL of recording have organised a series of seminars on personal multitrack recording across the UK this spring.

Staged in conjunction with Fostex, the Gateway/Fostex Seminar Tour takes in Birmingham Ladbroke International Hotel April 25, Manchester UMIST 26, Newcastle Crest Hotel May 2, Glasgow Albany Hotel 3, Cardiff Royal Hotel 9, Bristol Ladbroke Dragonara Hotel 10, Belfast Wellington Park Hotel 16 and Dublin Music Maker store 17. The programme includes microphone techniques and compression, creative use of equalisation, working with reverberation, stretching tracks with MIDI and working with pictures.

Fee for the day is £11 and tickets will be limited to 200 at each venue. More information from Atlantex, Brent View Road, London NW9 7EL (01-202 4155).

GORILLA WARFARE



MEINL FGC 200 BK and FGC 60 WH congas from Skewes

GORILLA AMPS, rising stars of the amateur and semi-pro scene in the States over the past couple of years, are now available in the UK through John Hornby Skewes & Co.

These valve-sound beasts deliver 15 watts RMS into an 8in extra heavy duty speaker, and control panel sports a single jack input, 'Tube Crunch' volume, master volume, three-band EQ, on/off switch and mains LED indicator.

Skewes has also introduced a new range of congas under the mouthfilling monicker of Bangkok Percussion-Meinl.

There are three different

sets, all with heavy duty stands and casters, enabling the drums to be used at different playing angles.

The two glass fibre sets, finished either in white or black gloss, retail at £259 for 10in and 11in matched drums, and £229 for 8½in and 9in drums, while the third set, in black and red wood finish with 10in and 11in drums, sells for £269.

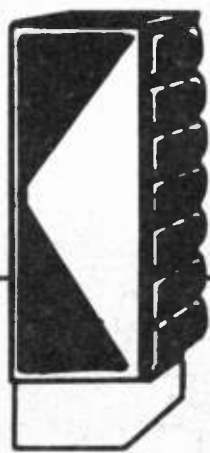
All drums feature c-inning rubber bottom rings to allow them to be used free-standing.

More information from John Hornby Skewes & Co Ltd, Salem House, Garforth, Leeds LS25 1PX (0532 865381).

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