

LIVE - THE QUEEN SPECTACULAR! PAGE 25

SOUNDS

**MARK E. SMITH - HAS HE
MORTGAGED HIS PRINCIPLES?**

QUEENSRYCHE - JELLO BIAFRA
ZODIAC MINDWARP - RUN DMC
SAMANTHA FOX

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DOCTOR & THE MEDICS follow up their mega cover hit 'Spirit In The Sky' with a new single, 'Burn', next week, through IRS.

THE SMITHS have a new single by the name of 'Panic' out next week through Rough Trade. Recorded in May this year, the record features 'Vicar In A Tutu' from their recent album 'The Queen Is Dead' on the B-side of the 7-inch, and another new track, 'The Draize Train', on the 12-inch - a song featuring over five minutes of "instrumental delight" from Johnny Marr.

VAN MORRISON has a new album, 'No Guru, No Method, No Teacher' out through Mercury next week. His 21st since the demise of Them in 1967, the album contains ten original Morrison compositions and includes his current single, 'Ivory Tower'.

The Eyes Have It...



PETE SHELLEY is releasing a new single from his 'Heaven And The Sea' album. 'Blue Eyes', thought by many to be one of the strongest tracks on the album, comes with a previously unavailable track, 'Nelson's Riddle', on the B-side.

Pete is currently in New York as a special guest panellist at the New Music Seminar, but returns to the UK for Manchester's G-Mex Festival on Saturday July 19.

MOTORHEAD have had to delay the release of their five star album 'Orgasmatron' by yet another week. The official release date is now July 28.

DREAM SYNDICATE, following a successful tour of Europe, return to the UK to play London The Cricketers July 19 and Harlesden Mean Fiddler 20.

THE COMMUNARDS release their debut album, 'Communards', on July 25 through London Records. Produced by Mike Thorne, the album includes the singles 'You Are My World', 'Disenchanted' and their forthcoming 45, the Gamble and Huff classic 'Don't Leave Me This Way'.

THE GODFATHERS play a one-off show at London's Marquee on July 24 before they embark on a coast to coast tour of the USA.

LOVE

Strummer and Jones get back together on 'Love Kills' single and BAD album

JOE STRUMMER and Mick Jones are working together again for the first time since the demise of The Clash.

They are currently in New York mixing and producing the new Big Audio Dynamite album 'Worse', which is due for a September release.

Though the press offices of both artists claim no knowledge of the reunion - "You can file that one under this week's BAD rumours," said Neil Storey of the Mick Jones office - it was later revealed that Strummer is "co-producing" the album, though he apparently does not sing or play on it.

Sounds has also been able to confirm the story through several independent sources, including Sid And Nancy film director Alex Cox.

"In the course of doing the 'Love Kills' music for Sid And

Nancy, Strummer got back together again with Mick Jones," Cox told Sounds writer Roger Holland this week, "and they've now gone to New York to co-produce the next BAD album... which is good, because it's that unity thing."

"They're like two halves of this thing and together they're greater than either of the individuals. And if they continue to help each other, then you don't need The Clash, because you've got the Strummer-Jones combination and they just make each other's work better."

Jones and Strummer have been back on speaking terms for over a year and, as the rift between them has healed, there has been continued speculation about when they would work together again.

'Love Kills' is available through CBS (and is Sounds' Single Of The Week, see page 12) this week. It will appear as the title track on the Sid And Nancy soundtrack album to be released through MCA shortly.

LLOYD COLE AND THE COMMOTIONS have pulled out of the Yiva Festival at Birmingham NEC on August 2 "due to recording commitments".

They have, however, agreed to do a benefit show in Glasgow in aid of Artists Against Apartheid and Oxfam, the organisation behind Yiva. The show will take place sometime during August and, as soon as a venue has been arranged, details will be announced.

NEIL YOUNG, one of rock's outstanding figures over the last 20 years, returns to the music scene next week with the release of his 'Landing On Water' album. Co-produced with Danny Kortchmar and featuring ten new songs, including the forthcoming single 'Weight Of The World', the album is said to be "a new carnation on Young's classic sound".

JOHN CALE will play a special solo concert at The Ritzy Cinema in Brixton on July 23, and will be supported by The Orchids (formerly The Blue Orchids). The show runs from 7.30pm to 10.30pm and tickets are £5 in advance and £6 on the night.

THE WEDDING IS

The June Brides call it a day - lack of cash to blame

THE JUNE BRIDES, the darlings of the music press last autumn, have decided to split up "and become a legend".

The reasons boil down to their failure to obtain a record deal large enough for them to earn a living and make the album they wanted to.

They had been approached by several labels but none with

an offer large enough to make the proposition worthwhile.

Originally with the indie label Pink, they moved to In Tape last year when they were "flavour of the month", but found the move to be the beginning of the end.

"They just didn't have the money," says band member Jon Hunter. "Jim (Khambatta) is a good bloke, we like him and it's a good label. We thought he had the money and the

know-how to push us into the charts after two or three singles, but he didn't. So it just didn't work out. We had two singles and they sold less and less each time.

"So we're back to square one now. I mean, people like The Soup Dragons and BMX Bandits sell more than us; nobody wants to know about The June Brides any more."

"But there were other reasons as well. Because of the

SOUNDS

Greater London House, Hampstead Road, London NW1 7QZ
Telephone 01-387 6611 Telex 299485 Music G

EDITOR: TONY STEWART
DEPUTY EDITOR: TONY MITCHELL
NEWS EDITOR: HUGH FIELDER
REVIEWS EDITOR: ROBBIE MILLAR
PRODUCTION EDITOR: CAROLE LINFIELD

EDITORIAL: GLYN BROWN, BILLY MANN, KEVIN MURPHY, EDWIN POUNCEY
TECHNICAL CONSULTANT: JULIAN COLBECK
CONTRIBUTORS: JACK BARRON, SUE BUCKLEY, GARRY BUSHELL, RICHARD COOK, GARY COOPER, PAUL ELLIOTT, ROBIN GIBSON, DAVE HENDERSON, MARY ANNE HOBBS, ROGER HOLLAND, ANDY HURT, BARRY LAZELL, NEIL PERRY, RONNIE RANDALL, CHRIS ROBERTS, RON ROM, JANE SIMON, MR SPENCER, RALPH TRAITOR, JONH WILDE

PHOTOGRAPHERS: PETER ANDERSON, DOUGLAS CAPE, STEVE DOUBLE, GREG FREEMAN, JAYNE HOUGHTON, LAURA LEVINE, TONY MOTTRAM, ANDY PHILLIPS, CAROLE SEGAL, MARTYN STRICKLAND, GAVIN WATSON

ADVERTISEMENT MANAGER: JON NEWWEY
AD REPRESENTATIVES: RALPH BOON, JANE CARR, MARC GREGORY

ADVERTISEMENT ASSISTANT: MARGARET GREEN
AD PRODUCTION MANAGER: PETER BULLOUGH
TELEPHONE SALES MANAGER: EDDIE FITZGERALD
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HEALS...



STRUMMER and Jones: heyday revisited

Paul Slattery

BUT NOT FOR THE POGUES

THE POGUES' song 'Hot Dogs With Everything' has been pulled from the *Sid And Nancy* soundtrack album after objections were raised in the US about "obscene" lyrics.

The song is apparently about a gay hustler in Piccadilly Circus. It is believed to contain references to "sucking" and, according to MCA, the record company responsible for the *Sid And Nancy* soundtrack, the lyric is "a bit risqué".

They also said the "big white chiefs" in America felt it would not fall within the existing obscenity laws in that country, "so rather than remove the song from just the American version of the album, we decided to be cautious and remove it altogether", they said.

Sid And Nancy director Alex Cox said: "The lyrics are really funny, it's quite scurrilous, but it's a brilliant song. An American organisation called the Senators' Wives In Pursuit Of Decency, or something like that, has declared the song obscene, and where they get off, I don't know.

"But MCA have completely bottled out in the face of the wrath of the Senators' Wives and have forced us to remove the song from the album."

Two other Pogues songs, 'Haunted' (the next single) and 'Junk Theme', will appear on the album, and 'Hot Dogs With Everything' is scheduled as a possible B-side to 'Haunted'.

● Tickets for the world premiere of *Sid And Nancy* at the Lumiere Theatre on July 20 will cost £15 and all proceeds will go to The Nicaraguan School Trust, whose aim is to build a primary school in Chinandega, Nicaragua. Ticket applications can be made on 01-839 5458/9.

DARYL HALL has his first solo single in nine years released this week. Available in both 7 and 12-inch formats, 'Dreamtime' has been co-produced by Hall, Dave Stewart from Eurythmics and T-Bone Wolk from the Hall & Oates band. Hall is currently in London working on a video for the single.

OZZY OSBOURNE, currently making his way across the USA, releases a double A-side single, 'The Ultimate Sin'/'Lightning Strikes', from his chart busting album 'The Ultimate Sin' next week.

The first 7,500 copies will include an exclusive Donington souvenir patch, to celebrate his participation in that event on August 16. His 'The Ultimate Sin' album is also being issued in a limited edition of 5,000 picture discs.

FELT play Oxford St Paul's Art Centre on July 17. They are supported by The Servants and Talulah Gosh.

THE WEATHER PROPHETS play Hammersmith Clarendon on July 26. Support acts are The Servants, Happy Mondays and Pop Will Eat Itself.

EVERYTHING BUT THE GIRL release a new single next week, 'Draining The Bar', from their forthcoming Blanco Y Negro album, 'Baby The Stars Shine Bright'. In both 7 and 12-inch formats, the single was co-produced with Mike Hedges.

The band have also sorted out some tour dates for the autumn. They play Edinburgh Playhouse October 3, Manchester Apollo 4, Liverpool Royal Court 6, Leeds University 7, Nottingham Royal Concert Hall 9, Birmingham Odeon 10 and Ipswich Gaumont 11. Tickets, from the usual outlets, are priced at £4, £4.50 (Leeds) and £5.

MIKE SMITH was heard by millions on Radio One's *Singled Out* programme last Friday (July 11) objecting to The Jesus And Mary Chain's latest 'Some Candy Talking EP'. Smith stopped the record halfway through and raised objections to Tom Robinson, a guest on the show. Smith was under the impression the song was about drugs, presumably cocaine, as "candy" is a slang expression for cocaine in America. WEA's Rob Dickens then contacted the show to raise his objections to Smith's act of censorship, and told him that TJAMC are actually heavily into girls with the name Candy, and that it was to this obsession the song refers.

LATIN QUARTER, after the success of their singles 'Radio Africa' and 'No Rope', release a third single from their 'Modern Times' album next week. 'America For Beginners' is, they say, "a stinging indictment of the reactionary, paranoia-inducing USA of

Ronald Reagan. It deals with the way Christian 'men of peace' in the 'moral majority' place so much emphasis on the need for America to maintain their leading role in world affairs by military, and therefore violent, intervention if necessary".

CLASS WAR, in association with anarcho-punk band Conflict, have released a single called 'Better Dead Than Wed' to coincide with the Royal Wedding.

The sleeve shows Prince Andrew and Sarah Ferguson kissing, while on the reverse side is a photograph of the Queen's procession with scenes from the Brixton Riots cut through the centre.

The sentiment behind the record is, according to a spokesperson for the bands, "that the riots that occurred in Brixton will seem like a tea party in comparison to the riots that are planned for the Royal Wedding day".

Money and backing for the single has come from Conflict and their label Mortarhate.

After The Goldrush...



YELLO, the Swiss duo with a substantial cult following, release a new single, 'Goldrush', on Phonogram next week. This is the first Yello release since their 1985 album 'Stella'.

In addition to preparing material for a new LP, Yello have been involved in several other major projects. Deiter Meier (lyrics and vocals) has been making a feature film, and Boris Blank (music) has been compiling and re-mixing Yello material from 1980-85, which has just been released as a double album through Phonogram's Import Music Service, and should retail at around £8 - see review on page 22.

STAN RIDGWAY, scheduled to play Kentish Town Town And Country Club on July 15, will now play on July 24 instead, because of commitments as a guest presenter on MTV in the US. He will also now play Croydon Underground on July 25 and Manchester International 26.

AGE OF CHANCE, *Sounds* cover artists earlier this year, play Bedford George And Dragon July 17, Lowestoft Kelly's (South Pier) 18, Brighton Escape Club 22, Romford Rezz Club 23, London ICA 24, Bolton 'Fun Under Crisis' Festival (with Blyth Power) 26.

THE ART OF NOISE mark the end of an extensive 'Round The World' tour by playing Hammersmith Odeon on August 15. Tickets, from usual agents, are priced at £4, £5 and £6.

PAUL McCARTNEY releases his first single in 1986 this week, 'Press', from his forthcoming album 'Press To Play'. The B-side of the 7-inch is 'It's Not True' and the 12-inch includes a bonus track, 'Hanglide' (which was co-written by McCartney and 10cc's Eric Stewart), as well as a special "dubmix" of 'Press' and 'It's Not True'.

Described as a "maxi-EP", the 12-inch has a running time of 23 minutes and will retail at the normal 12-inch price.

GEORGE CAUGHT OUT

BOY GEORGE was arrested and charged with possession of heroin last Saturday (July 12) following two weeks of speculation, accusations, confessions and denials.

The arrest was made by arrangement with his solicitor after police doctors had apparently ruled him fit for questioning. He spent eight hours at Harrow police station, where one Sunday tabloid claims he agreed to "nail the pushers". He was later given unconditional bail and will appear before Marylebone Magistrates court on July 29.

The Boy George arrest charge came after the series of arrests last week in which Marilyn (real name Peter Robinson) was also charged with possession and released on bail for two weeks.

Others arrested in a series of early morning co-ordinated raids on several houses in London were Boy George's elder brother Kevin O'Dowd, Diane Feiner and Steven Luben of Westbourne Terrace, and Ann Tinmaung. They were charged with conspiracy to supply the drug.

Three other people were questioned and later released by police. They were former Culture Club backing singer Helen Terry, who later admitted to sheltering Boy George after a confusing two days in which he both admitted and denied taking drugs, George's close friend Philip Sallon and Russell Khan, a friend of Marilyn. Culture Club drummer Jon Moss is also thought to have been questioned.

OVER

lack of success and the lack of a future, you get annoyed with each other. That would not have come about had we had some clear future."

But the future for the members of The June Brides seems even less clear now. Main man Phil will do solo work with Creation Records and the others all intend to carry on in music.

"Let's just say the honeymoon is over," says Jon.

THE MISSION

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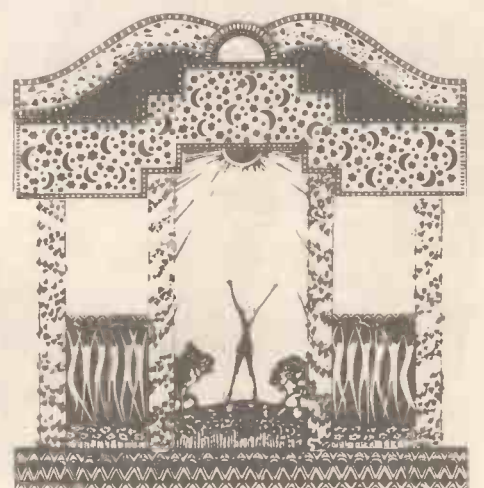
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STATUS QUO release a new single, 'Red Sky', this week.

Produced by Dave Edmunds, the single is backed by a Rick Parfitt number, 'Don't Give It Up'. The bonus track on the 12-inch B-side is 'Milton Keynes Medley Of 1984', which features a string of Quo hits including 'Mystery Song', 'The Wild Side Of Life' and 'Railroad' - "a total of eight minutes of heads down, no nonsense, mindless boogie!"

July and August see Quo playing their first live dates in the UK since Live Aid last year. They appear as special guests of Queen on July 16 at Manchester City Football Ground and on August 9 at Knebworth Park.

The full Quo line-up for these dates is Francis Rossi, Rick Parfitt, Andy Brown, John Edwards (bass) and Jeff Rich (drums).

JOHN MARTYN will play four nights at London's Shaw Theatre next week. He appears from July 21-24, and joining him for the shows will be Danny Thompson, the bassist he worked with for seven years during the '70s. Tickets are available this week and cost £6 and £4.

STOCKHOLM MONSTERS play Glasgow Barrowlands on July 16 and Newcastle Mayfair 17 as support to The Smiths.

BROKEN BONES



12" SINGLE OUT NOW NEVER SAY DIE

JULY TOUR 1986

| | | |
|------------------|-------------------|---------------------|
| 19 | BIRMINGHAM | MERMAID THEATRE |
| 23 | LEEDS | ADAM & EVES |
| 24 | MANCHESTER | CLOUD 9 |
| 25 | CARLISLE | STARS & STRIPES |
| 29 | LONDON | GREYHOUND, FULHAM |
| (LIVE RECORDING) | | |
| AUGUST | | |
| 1 | NORWICH | GALA BALLROOM |
| 2 | COVENTRY | HAND & HEART |
| 5 | STOKE-ON-TRENT | SHELLEYS |
| 6 | NOTTINGHAM (EAST) | CHARLEY'S FUNHOUSE |
| 7 | GLASGOW | HEATHERY BAR |
| 8 | AYR | VENUE T.B.C. |
| 15 | LEICESTER | INTERNATIONAL HOTEL |

BAD NEWS RISING



BAD NEWS attempt levitation

BAD NEWS, one of Britain's best loved spoof metal bands, have announced plans to reform for the Monsters Of Rock Festival at Castle Donington on August 16.

This will be their first outing since the massively successful *Bad News Tour*, seen by millions on Channel 4 in 1983.

Known by many as the "ultimate teenage nightmare", but known to their friends and fans as Vim, Colin, Den and Spider, Bad News have matured into a formidable hard rock unit with a conspicuous leaning toward death speed metal, and have even attracted the praise of Donington headliner *Ozzy Osbourne*.

"Bad News are the hardest, meanest rock band ever to come out of the UK," says *Ozzy*. "I'm elated that they'll be on the same stage as me at Donington."

Of course, the band's reformation would not be the same were the cameras not there to record the momentous occasion for future TV screening, and so a full film crew will be on hand to demolish the gallons of Red Stripe and mop the brow of Roland Hyams, *Ozzy's* dutiful press officer, who, when contacted by *Sounds* via his personal in-car telephone, sounded a bit queasy.

"Don't quote me as saying I'm worried or anything," he said, "but this band are the only thing I've ever known to come near my boy Oz."

Bad News, on the other hand, have absolutely no doubts about their come-back gig.

"Our aim back in those heady days of '81 was to change the face of popular music," says Vim. "But five years on, we're back and boiling like a frog in a frying pan and we're not just gonna change the face of music, we're gonna change the face of the world."

SST release their long awaited second compilation album, 'The Blasting Concept Volume II', this week.

A classic collection, it contains previously unreleased material from Black Flag, Meat Puppets, Hüsker Dü, Minutemen, DC3, Saccharine Trust, Angst, Gone, October, Faction and more. It costs just £3.99.

PETER CASE, former frontman of LA punk band The Plimsouls, releases a self-titled LP 'Peter Case' on Geffen next week. Produced by T-Bone Burnett and Mitchell Froom, the album features Case plus an array of special guests, including John Hiatt and Jim McGuinn. The music has been described as "post-atomic folk".

GEORGE BENSON breezes in for British dates in November.

He'll be playing four nights at Wembley Arena from November 19-22, followed by one night at Birmingham NEC on the 25th. There will also be a Scottish date to be announced shortly.

Wembley tickets are £14, £12 and £10 by post (plus 50p booking fee) from George Benson Concerts, PO Box 141, London SW6 5AS. Cheques should be payable to Kennedy Street Enterprises. Tickets are also available at the box office and agents.

Birmingham tickets are £12.50, £10.50 and £8.50 from the NEC box office or by post from George Benson Concerts, PO Box 4, Altrincham, Cheshire WA14 2JQ (cheques payable to Kennedy Street Enterprises).

Naturally there'll be a new album out before the concerts - three months before the concerts, in fact.

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TOUR NEWS

LIVING IN TEXAS, who are shortly to release a five-track 12-inch through the Italian label Supporto Phonographic, will appear at Leeds Adam And Eves July 22, London Comedy Store 23, Brighton Zapp Club 24, Chalk Farm Enterprise 25-26, Romford The Rezz 30 and Fulham Greyhound August 1.

THE DUBIOUS BROTHERS support the release of their four-track EP, 'If Life Was An Eggtimer, I'd Love You For A Minute And A Half' on Fend For Yourself Records, by playing Hammersmith Clarendon July 26.

NIADEM'S GHOST, the band fronted by ex-IQ singer Peter Nicholls, will play Manchester The Boardwalk on July 24.

THE SHAKERS plug their 'Missing Link' EP with dates at Rayleigh Pink Toothbrush July 17, Southend-On-Sea Reids 17 and Jeanettes (lunchtime) 26, London Marquee August 1, Rayleigh Peers 6, and Romford The Rezz 21.



NO YES PEOPLE, who sound peculiarly indecisive, play The Wag Club in Wardour Street on July 17.

ABANDONED BABIES get the bus from Leicester to London to play a one-off gig at Battersea The Latchmere on July 16.

THE SEARS are getting back together for a charity gig. They split up last September after playing 100 gigs together, but when their drummer died of leukaemia after a year of illness the band decided to reform for a special benefit gig in aid of Leukaemia Research. They play Wednesday The Anchor on July 19.

THEN JERICO, who describe their music as "white dance rock which we call Gypsy Funk", play London's Empire Rooms as part of the Capital Music Festival on July 18.

NEW MODEL ARMY join the second show of The Damned's Tea Party on July 27. They also play Birmingham NEC August 2.

HUGE BIG MASSIVE, formerly Sister Crow, support Pete Shelley at Leicester Princess Charlotte on July 26.

THE BATFISH BOYS promote their forthcoming album 'Head' with shows at Dudley JB's July 18, Leicester Princess Charlotte 24 and as support to Zodiac Mindwarp And The Love Reaction at Manchester Hacienda 30, London Savoy Ballroom 31, Bristol Bierkellar August 1 and Birmingham Portland Club 3.

MANU DIBANGO, Jabula, Osibisa and Les Quatres Etoiles are the acts lined up for an African Sounds Festival in August. The two day event will take place at Kentish Town Town And Country Club August 2 and Brixton Academy 3 and not on August 1 as previously advertised.

THE MAGIC MUSHROOM BAND play Norfolk Rainbow Fayre July 19, Reading Paradise Club 22, London Alice In Wonderland 28, and Hampshire Torpedo Town Festival August 9.

THE CLOCKWORK ORANGE play London Hammersmith Clarendon July 15, Oval Cricketers 16, Deptford Crypt 25 and Camden Dingwalls 29.

TALULAH GOSH, Roger Holland's current fantasy, play Oxford St Paul's Centre July 17, Brixton Old White Horse August 2, Edinburgh The Onion Cellar 11, Chalk Farm Enterprise 28, Oxford Botley Road Park 30 (children's afternoon concert).



BREATHLESS are out plugging their 'Glass Bead Game' LP with dates at Kentish Town Bull And Gate July 16 and Tottenham The Speakeasy Club 25.

DAN DEL SANTO, World Beat originator, plays WOMAD on July 18, Manchester Town Hall (Carnival For Nicaragua) 19, and Finsbury Park (Summer Festival Against Racism) 20.

TWENTY FLIGHT ROCKERS, who've just signed to WEA, release their first single for them this week called 'Johnny Seven' and go cruising at Leicester Princess Charlotte July 16, Rayleigh Pink Toothbrush 17, Camden Palace 24, Dudley JB's 25, Newcastle Riverside 28, Carlisle Stars And Stripes 30, Ayr Asylum 31.

BO DIDDLEY brings his everlasting riff over for two shows at Camden Dingwalls on August 5-6. His band includes Tony Ashton (from Ashton, Gardner & Dyke) on piano, Keith Tilman (ex-John Mayall) bass and Stretch (ex-Elkie Brooks) drums.

DAVID RUDDER, the celebrated Caribbean soca artiste, releases his debut single 'Bahia Girl' on London Records this week. In Britain to promote the record, he will attend a lecture at London's Commonwealth Institute in Holland Park and perform live at the Institute's Caribbean Music Village July 17-19. He also plays the Edinburgh Festival on July 22.

THE KREWEN, shortly to release their 'The Adventures Of The Krewmen' album, play London Klubfoot July 19 and Harrow Roxborough 28.

TEN DAY TRIAL, "Manchester's best unsigned act", open their Calm After The Storm tour at Bury Atmosphere July 17, followed by dates at Nottingham Park Hall 20, London Tunnel Club 21, Swansea Brown Cow 23, Leeds Paradise Club 24, Newcastle The Tyne Bar 30, Manchester Horts Wine Bar August 3 and Bradford The Den 5.



WORLD DOMINATION ENTERPRISES, who are about to release a follow-up to their debut 'Asbestos Lead Asbestos' single, play Glasgow Daddy Warbucks July 20, Edinburgh The Onion Seller July 21 and London 100 Club July 28.

The secret's in the stripe.



Red Stripe Strong Lager.

RECORD NEWS



KIM CARNES releases her first single of this year on EMI-America this week. 'Divided Hearts' comes from her new album 'Lighthouse', which is due for release in the UK at the end of August.

NU SHOOZ, who received one of the shortest ever album reviews in *Sounds* last month, release 'The Point Of No Return' as a follow-up to their smash hit single 'I Can't Wait'.

ARETHA FRANKLIN, "at the request of many", releases 'Ain't Nobody Ever Loved You' in 7 and 12-inch formats through Arista this week.

THE WEDDING PRESENT release their third single for Reception Records this week. In both 7-inch and 12-inch formats, 'You Should Always Keep In Touch With Your Friends' is distributed by Red Rhino and The Cartel.

GUINN, the "critically acclaimed new family vocal group from Philadelphia", have a new single 'People Will Be People' on Motown.

TORTILLA FLATS, "more than just another guitar-rock band from the USA", have their new single 'Giant Sky' available on Bam-Caruso Records. Produced by Robbie Robertson (of The Band) and Robby Krieger (of The Doors) it is their debut release in the UK, where they will be touring shortly with The Golden Palominos.



THE VYLLIES, a Swiss trio who look a bit like Spandau Ballet (Eh? - Ed), release their debut album 'Lilith' on the Fun After All label. The first 1,000 copies will include a free 12-inch of their single 'Ahia'.

ROY HARPER has resumed his recording career with EMI after an absence of six years. There's a new album due out shortly, but rumours that Rizla will be taking advertising space between the tracks have been denied.

He also has gigs at London 100 Club July 20 and Stockport Poynton Centre August 10.

THE ATLANTICS, "a new northern sensation from Leeds with their own soul style", release their debut single this week. It's a double A-side featuring 'Passion Blue' and 'Seven Roads To Heaven' out on Delightful Records through The Cartel.

LAIBACH, the Yugoslav band much favoured by our own Mr Spencer, have a live album 'Occupied Europe Tour '85' taken from the tour of the same name. Their last album sold in excess of 8,000 copies and the band have gained wide acclaim on both sides of the Iron Curtain.

NOVA CASPER, a sophisticated looking woman from Yorkshire who has, in her past, been both a fire-eater and a backing singer for P J Proby, has her single 'Turned On To You' out on 10 Records this week.



AND ALSO THE TREES have found their roots at last, and have decided to release their second album 'Virus Meadow', available through Rough Trade and The Cartel.

SO many ways

7" & 12" single out now!

james

SIRE



James Records Ltd
A Division of Musical Arts Co.

Life sounds better to music.

THE WEATHERMEN, from Big Slur, California, release "a magnificent 11 minutes 11 seconds" on vinyl this week in the shape of 'Take It Off'. The record comes in two mixes, the regular version and the special 'Take It Off On 33 (The Unzipped Mix)' which spawned the above quote as well as a string of hyperbole.

EYELESS IN GAZA release their first album in three years this week. 'Back From The Rain' is their fifth album on the Cherry Red label and is produced by John Brand. A cassette is also available, coupled with their earlier album 'Drumming The Beating Heart' on the other side.

TANGERINE DREAM go sub-aqua for their new LP on the Jive Electro label. 'Underwater Sunlight' contains songs such as 'Dolphin Dance' and 'Scuba Scuba' and was recorded in Berlin earlier this year.

JANET JACKSON, Princess, Jaki Graham and Michael Jonzun are among the artists to appear on 'Streetsounds 17', which claims to contain "ten of the primest cuts in contemporary dance music". All tracks are in extended 12-inch mix or extended 12-inch remix form.

EDDY GRANT has a new single, 'Dance Party', available on Ice Records through RCA this week. A new album is scheduled for release in mid-August.

MANUAL SCAN, from San Diego, release their debut album 'Manual Scan One' on Hi-Lo Records.

FRANK SIDEBOTTOM, complete with hand-drawn cartoon, releases his brand spanking new 'Sci Fi' EP this week through Regal Zonophone. It's available in picture discs, 12-inchers, the lot...

UDO LINDENBERG, "Germany's answer to Billy Bragg", a part-time political activist, a member of the Green Party, a cartoonist, a dancer and an actor, re-releases 'Germans' (the song he performed on *Wogan* last year) through Arista this week.

SARAH NAGOURNEY, the New York avant-garde jazz singer, goes under the working title of The Glass Beat Game for her debut single 'Do You Remember' on Influx Records.

CHAKA KHAN has a new single out, called 'Love Of A Lifetime', which was written for her by Green Gartside and David Gamson of Scritti Politti.

STARGREEN BOX OFFICE

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|----------|----------------------------------|--------------|---------------------------------|
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| 18/19/20 | THE WOMAD FESTIVAL | 24 | PIECES OF A DREAM |
| 19 | U.K. FRESH '86 | 30-31 | SUMMER JAZZ EXPLOSION |
| 19 | THE METEORS | 30-31 | JEAN CARNÉ |
| 20 | SUMMER FESTIVAL | Sept 14 | HARVEY & THE WALLBANGERS |
| 21-22 | TROUBLE FUNK | 14 | G.T.R. |
| 23 | ALTERNATIVE ROYAL WEDDING | 21 | METALICA |
| 23 | THE ICICLE WORKS | 26/27 | LISA LISA, CULT JAM, FULL FORCE |
| 23 | JOHN CALE | 27/28 | CHRIS DE BURGH |
| 24 | STAN RIDGEWAY | Oct 2 | CHRISTY MOORE |
| 25 | EASTERHOUSE | 2 | STEVE RAY VAUGHAN |
| 26/27 | THE DAMNED | 5 | STEEL PULSE |
| 26/27 | ANITA BAKER | 13 | SIGUE SIGUE SPUTNIK |
| 27 | AMBIENCE - feat. Pete Skellern | 18 | MAGNUM |
| 27 | TANIA MARIA | 20-22 | Z.Z. TOP |
| 30-31 | KATE & ANNA MCGARRIGLE | 21 | ROBERT CRAY |
| 31 | ZODIAC MINDWARP + LOVE REACTION | 29/30 | JOAN ARMATRADING |
| Aug 8 | LUCIANO PAVAROTTI | Nov 2 | W.A.S.P. |
| 8 | TORME | 34/5 | IRON MAIDEN |
| 9 | BUDDY CURTIS/GRASSHOPPERS | 22 | THE MISSION |
| 9 | QUEEN | 30/Dec 1-2-3 | LEVEL 42 |
| 15 | ART OF NOISE | Dec 5 | LEVEL 42 (NEC) |
| 16 | OZZY OSBOURNE (travel available) | 12 | BIG COUNTRY |
| 17 | ANNETTE PEACOCK | 12/13 | BILLY OCEAN |
| 22/23 | ENGLAND v NZ (cricket) | | |

IRON MAIDEN - NOV 3,4,5

Z.Z. TOP - OCT 20/21/22

QUEEN/STATUS QUO - AUG 9th

GEORGE BENSON - NOV 19/20/21/22

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Weather Prophets

The Servants

Happy Mondays

Pop will eat itself

Saturday 26th July 7.30pm. £4

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TICKETS AVAILABLE FROM: (CLARENDON HOTEL MAIN BAR OPENING HOURS), LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE, STAR GREEN, ALBEMARLE, ROUGH TRADE, RECORDS, ROCK ON RECORDS, THE CAGE (GRT), GEAR MKT, KING'S ROAD. BAR OPEN TILL 12 PM*

THE METEORS

Levi Dexter and the Dagers
TORMENT
the Krewmen

Saturday 19th July 7.30pm. £3.50

BACKTRACKS

HEART have their first Portrait album, 'Little Queen', reissued after intense pressure from Tony Stewart. It features their all-time classic 'Barracuda' and a sleeve that probably inspired the *Robin Of Sherwood* series.

THE BEACH BOYS, currently celebrating their silver jubilee with a major American tour, have half a dozen of their '60s albums remastered and reissued by Capitol this month as part of a massive marketing campaign.

The series wisely ignores their first two turkeys and starts with 'Surfer Girl' from 1963 which marked Brian Wilson's emergence as a producer and songwriter on the title track, 'In My Room', 'Hawaii', 'Catch A Wave' (pinched by Jan And Dean for 'Side Walk Surfin') and 'Little Deuce Coupe' which found itself as the title track of their next album six weeks later.

Just to prove that Capitol weren't cashing in on the band's fourth album within a year, 'Little Deuce Coupe' also included '409' (available on three previous albums), 'Shut Down' (an earlier B-side and title track of a hot rod compilation) and 'Our Car Club' (from 'Surfer Girl').

By 'All Summer Long' a year later the band had asserted more control over their output and Brian was perfecting his Phil Spector techniques on songs celebrating American adolescence such as 'I Get Around' and 'Wendy'.

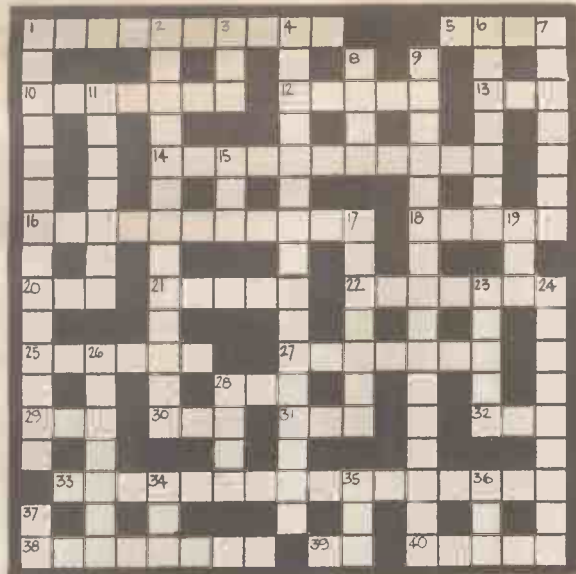
'Summer Days (And Summer Nights!!)' in mid-'65 (their tenth album!) took Spector head on with 'Then I Kissed Her' and pushed back a few boundaries with 'California Girls' and 'Let Him Run Wild', not to mention 'Help Me Rhonda'. It also marked Bruce Johnson's debut with the group although he wasn't credited because he was still under contract with identikit surfers Bruce And Terry to CBS.

'The Beach Boys Party' later that year has the Boys partyin' on down to Dylan's 'The Times They Are A-Changin'', The Beatles' 'I Should Have Known Better', 'Tell Me Why' and 'You've Got To Hide Your Love Away', The Everly Brothers' 'Devoted To You'... and 'Barbara Ann', recorded almost as an afterthought with Dean (of Jan And Dean) on falsetto.

Typically, it was their last commercially successful album for many years. Capitol rejected the 'Pet Sounds' tapes painstakingly recorded by Brian, various session musicians and The Beach Boys (who weren't too sure about it either at first) on vocals. When they were forced to release it in 1966 they refused to promote it and not surprisingly it flopped everywhere except Britain where it was, and still is, hailed as one of the finest albums ever made (it even made Number 38 in the *Sounds* Top 100 Albums last year). It contains some of the finest material ever to come out of Brian Wilson's sandbox - 'God Only Knows', 'Wouldn't It Be Nice', 'Here Today' - and probably his most revealing song, 'That's Not Me'. The sales dried up but the legend was born, and The Beach Boys have obviously forgiven Capitol because they're now recording a 25th anniversary album for them.

XWORD

By Sue Buckley



ACROSS

- 1. Four Topper who cried for Billy B (4.6) 5. Night-ranging Gillis (4) 10. 37. and 36. Lotus Eaters living up to their devil-may-care name? (2.5.2.3) 12. Rush put Slick under pressure (5) 13. Galley-man (3) 14. Famous nocturnal tent for TV people? (7.4) 16. Free-running killer? (6.5) 18. Hill in need of Mr Sheen? (5) 20. Templeman/Rogers/Nugent (3) 21. Reggae men go to the top (5) 22. What Reg D said to Norma J? (7) 25. 'Ample' rope for The Clash (6) 27. Dam it!... was it hybrid or standard? (3.4) 28. Prince Buster's music in mask and disguise (3) 29. Japan poured it on canvas (3) 30. War's rider (3) 31. Brian in doubt (3) 32. Can The Cramps' pussy 'do' it? (3) 33. Daintee who runs water (6.10) 38. Eagles lived in it; most of us just overtake on it! (4.4) 39. Yes, what can happen? (2) 40. Sweet's famous Ms Adams (5)

DOWN

- 1. What a Pan Tang Tyger might say on reaching the summit of Everest (6.2.3.3) 2. ...but Blackfoot make a heavenly request (4.2.2.5) 3. Midge in your expression (3) 4. Noisy medicine show men (3.5.8) 6. One Mars bar takes a Russian bound rocket (7 anag) 7. Bonnie's old mate (7) 8. Jimmy could be a medieval servant! (4) 9. An exercise in self-indulgence from journey-men (2.4.2.8) 11. Why Ozzy has to slow down (2.5) 15. Reggae title (3) 17. AC/DC took one to hell (7) 19. You can make it if you do this, advise the Stones. (3) 23. Mother's proudest band made it with you... if? (5) 24. Crisis in a Girlschool (8) 26. 'New' town for Gillan (7) 28. Bird with a way (4) 34. Sonny, the famous '50s doo-wopping Oriole (3) 35. Travers/Hancock (3) 36. see 10. 37. see 10.

LAST WEEK'S ANSWERS

ACROSS

- 1. Easterhouse 6. Alter 9. Charade 11. Kraftwerk 13. The House On The Hill 16. Reap 17. Dinner 19. Arena 21. Dave Gilmour 23. TKO 24. Brain 25. Plant 27. End 28. ELP 29. Uprising 31. Murder 32. Hell 33. Vices 36. Eve 37. No 38. Blues 39. Rusty

DOWN

- 1. Exciter 2. Snakes And Ladders 3. Heels 4. Unknown Pleasures 5. Era 7. The Big Heat 8. Rak 10. Atom 12. The Search Is Over 14. Turbo 15. Lita Ford 18. Iggy Pop 20. Robber Man 22. Vince Neil 26. Turtles 30. Nicks 34. Shy 25. Le

MEMORY

B A N K

Sunday July 20

1945 Birthday of **John Lodge** of the **Moody Blues**, in Birmingham.

1947 Birthday of **Carlos Santana**, in Autlan, Mexico.

1955 Birthday of **Michael Anthony** of **Van Halen**, in Chicago.

1956 Birthday of **Paul Cook** of **The Sex Pistols**, in London.

1976 **The Buzzcocks** played their first live gig, supporting **The Sex Pistols** in Manchester.

1979 **Scott Cantrell**, 17-year-old companion of **Keith Richards**' steady, **Anita Pallenberg**, shot himself dead in Anita's bedroom at her Salem, New York, home.

Monday July 21

1942 Birthday of **Kim Fowley**, in Manila, the Philippines.

1948 Birthday of **Cat Stevens** (real name **Steven Georgiou**, but now **Yusuf Islam**), in London.

1970 **Kenny Everett** was fired from Radio 1 after making so-called 'derogatory remarks' on the air about the wife of transport minister **John Peyton**.

1977 **The Sex Pistols** appeared

on *Top Of The Pops* for the first time after two banned releases, with 'Pretty Vacant'. A free concert by **Diana Ross** in Central Park, New York, was abandoned when a torrential downpour literally washed it out.

Tuesday July 22

1940 Birthday of **George Clinton**, in Kannapolis, North Carolina.

1947 Birthday of **Don Henley**, in Gilmer, Texas.

1969 **Led Zepplin** received their first gold disc, for million-plus sales of their debut album.

1969 **Aretha Franklin** bailed herself out of jail after being arrested for causing a disturbance in a car park, and then smashed through a road sign as she drove away!

1977 Stiff released **Elvis Costello**'s first album, 'My Aim Is True'.

1978 London's legendary **Speakeasy Club** shut down.

1983 **Diana Ross** re-staged her rained-out free Central Park gig of the previous day, and it stayed dry.

Wednesday July 23

1946 Birthday of **Andy Mackay** of **Roxy Music**, in London.

1947 Birthday of **David Essex** (**Cook**), in London's East End.

1961 Birthday of **Martin Gore** of **Depeche Mode**.

1966 The Cavern Club in Liverpool was re-opened by local MP and the then Prime Minister, **Harold Wilson**.

1971 **The Rolling Stones** sued their former manager **Allan Klein** for seven and a half million dollars.

1976 **Ringo Starr** and **George Harrison** failed to get a court injunction preventing Polydor from releasing the **David Wigg** 'Beatles Tapes' interview album.

1977 **John Bonham** and **Led Zepplin**'s manager **Peter Grant** were arrested backstage at Oakland Coliseum in California and charged with battery, after beating up three employees of concert promoter **Bill Graham**.

Thursday July 24

1942 Birthday of **Meinzig (Burt)** of 'Just Like Eddie' fame, in Hergen, West Germany.

1958 Birthday of **Mick Karn**, in London.

1964 **The Rolling Stones** experienced their first major audience riot, when fans at Blackpool's Empress Ballroom trashed the venue.

1972 Death of **Bobby Ramirez**, drummer with **Edgar Winter's White Trash**, in a knife fight in Chicago.

1978 The movie **Sgt Pepper's Lonely Hearts Club Band**, starring **Peter Frampton**, was premiered to severe critical abuse in New York.

Friday July 25

1943 Birthday of **Jim McCarty**,

drummer with **The Yardbirds** and now **Box Of Frogs**, in Liverpool.

1948 Birthday of singer-songwriter **Steve Goodman**, in Chicago.

1965 **Bob Dylan** incensed the Newport Folk Festival by bringing on the **Butterfield Blues Band** as his backing group, and playing an electric set.

1969 **Neil Young** joined **Crosby, Stills and Nash**, debuting in a live gig at the Fillmore East, New York.

1978 **John Lydon** announced the formation of **Public Image Ltd**.

1980 **Eric Carr**, the new drummer with **Kiss**, was introduced at a gig at the New York Palladium.

1980 **Guitarist/saxophonist John McGeoch** left **Magazine** to join **Siouxsie & The Banshees**.

Saturday July 26

1943 Birthday of **Mick Jagger**, in Dartford, Kent.

1949 Birthday of **Roger Taylor** of **Queen**, in Kings Lynn, Norfolk.

1963 **Bob Dylan** made his debut at the Newport Folk Festival, singing 'Blowing In The Wind' and a duet with **Joan Baez**.

1977 **Robert Plant**'s six-year-old son **Karac** died from complications of a virus infection, and **Led Zepplin** cancelled the remainder of an American tour as Plant flew home.

1979 The first **Clash** album was released in America two years late, spiced up with various former singles tracks.

JOE STRUMMER



The First Solo Single
On 7" & Extended 12"

LOVE KILLS

Theme from the film "Sid & Nancy" - Love Kills

A7224 CBS TA7224

DPA



EDITED BY GLYN BROWN

AND ON the right, we see an exceptional specimen of the Psychedelic Age female. Notice the beads, the "fringe" and the painted-on "eyelashes". She is known as an "anonymous Psychic TV punter".

Vindaloo Curry Favour (Hot, eh?)

"WHA'APPEN?" I mused as a young Redcoat grabbed me by the throat and ushered me onto the waiting coach.

"You're going on a trip," she growled in my shell-like as I was plucked out of the rat-race of London's Soho streets. Before I could say "Vindaloo Summer Special coach trip to Brighton with free beers all the way and a fish and chip supper before we all went to Coasters to see Fuzzbox and Ted and The Nighties", there I was wending my way towards the original town of the dirty weekend and an evening of top entertainment, courtesy WEA wrecks, new home of top hot Vindaloo recording label.

And there, quite by chance, already installed on the coach were numerous other hacks from such leading lights of modern literature as *Malady Mucker* (free review with every 50 adverts), *New Medlocre Excess* (wipe your bum on nothing less) and the *Curry Club Gazette*, who got completely the wrong end of the stick. Looks like a bit of a press trip to me, what do you say?

"Oh aye, wack, you're well on the ball there."

And waiting to greet us on the seafront is this huge splash of colour, an ageing rock 'n' roller and some dark suited big boys. This must be the place, let's do some photos on the sea front, what do you say?

"Oh aye, lad, let's get cracking."

Get your buckets out then, Fuzzies; give us a smile, Ted. The Vindaloo muse men and women are here to give us maximum amusement and we all crack up at the sight of this crew stalking the fun houses of Brighton beach. Let's have another beer, what d'you say?

"Oh aye, kid, get the bevvies in."

Beautiful place, this Coasters Club, and there's Ted. Tell us a joke, Ted - oh, you just did. What a rocker, dig the drapes, and what a place to find a genius such as you. How you going, Rita, wanna dance? Go Fuzzies go, don't ever learn to play, don't get too serious, have another drink, don't mind if I do.

This is the life. Thank God Gary Giltter hasn't turned up. So the Redcoat returned to guide me to the wobbly coach as fuzzy noises danced in front of my eyes. Praise God for granting record companies Redcoats. I could have camped on the beach all night.

Brighton rock, right on, doc. Hic.

STAXA WAX



Steve Double

THE WAY to make Levi's fit - use a watering can

THE FIRST all-new Andy Warhol exhibition in Britain for 15 years opened last week at the Anthony d'Offay Gallery off New Bond Street. It will be there until August 22, and I expect I will too.

Warhol's entrance at the press preview of 'Self-Portrait 1986' is less nervous than anticipated. Flanked by two glamourpuss minders (a jewellery designer and an *Interview* writer) his silver screen of hair (a wig? Yes, we think so) shuffles through the

barrage of flashbulbs, and the black-clad 57-year-old godfather of pop tours the acrylic/silkscreen canvases.

Then he settles behind a functional table to wince at a mess of random questions, sign autographs and fiddle ever-so-enigmatically with the two cameras around his neck. Camp followers hustle and bustle but only one holy bead of sweat trickles down his forehead.

He answers with fey nonchalance or - even cooler - whispers "Gosh, um, I really

don't know", and waits for one of his sidekicks (not really superstars, I'm afraid) to trot out an efficient retort.

The hacks from the overground art world and tabloids nod seriously when he says, "Oh, I think Bananarama are the most happening thing. And Robert Palmer," and, "London? Oh it's so exciting. I'm so excited."

With a vow to take in every club in London within the next few nights, the entourage exit like tactile ghosts. But not

before Andy Warhol takes a photograph of me. But I promised myself I wouldn't mention that here.

Oh, but what about that lot pictured with Andy? Well, they're Curiosity Killed The Cat, for whom Andy designed a logo while they waited. He also insisted upon autographing the arm of bass player Nick and - wait for it - drawing a wedding ring on his finger.

Oh, wow. Go along and lick these pictures of the real world. HARRY SEDGWICK, JR



NICK (THE bass player with the wedding ring) on Andy's right. Wouldn't you know it would be the blond one?



Jayne Houghton

A LOT of groovin' went down a few weeks back, when Psychic TV held a 'Memorial Wake-Up Party' for Rolling Stone Brian Jones.

3rd Street, an unspectacular little clubette in South Kensington (apparently once frequented by our Brian) was filled to overflowing with friends and fans and famous people. Spotted amongst the flowers were Boy George, fresh from running a marathon, some ex-Bauhaus people, Christian Death and (deep breath) Paul Getty - yes, from the very very rich Getty family. No kidding.

An outfit called The Jackals, featuring a BJ look-alike, did their thang, while various PTV personnel span the discs. Genesis P-Orridge

showed off his jacket (once owned by Jonesy), and explained how Mick Jagger stuffs four hare's feet down his trousers for nothing but effect, while lively spouse Paula P-Orridge forged ahead in the silly dancing stakes.

A special mention for the officer of the law who took one brief look inside then scarpered, and the chap in the green pantaloons and red floppy hat who claimed that he was in fact the police, and we were all under arrest. We'd also like to say a brief Hello to the gentleman hysterically begging for Jayne Houghton's camera and film. "Don't steal my image!" he kept yelling.

Three sightings of Brian Jones were reported, each time with a different haircut.

LITTLE LORD MOTÖRWAX



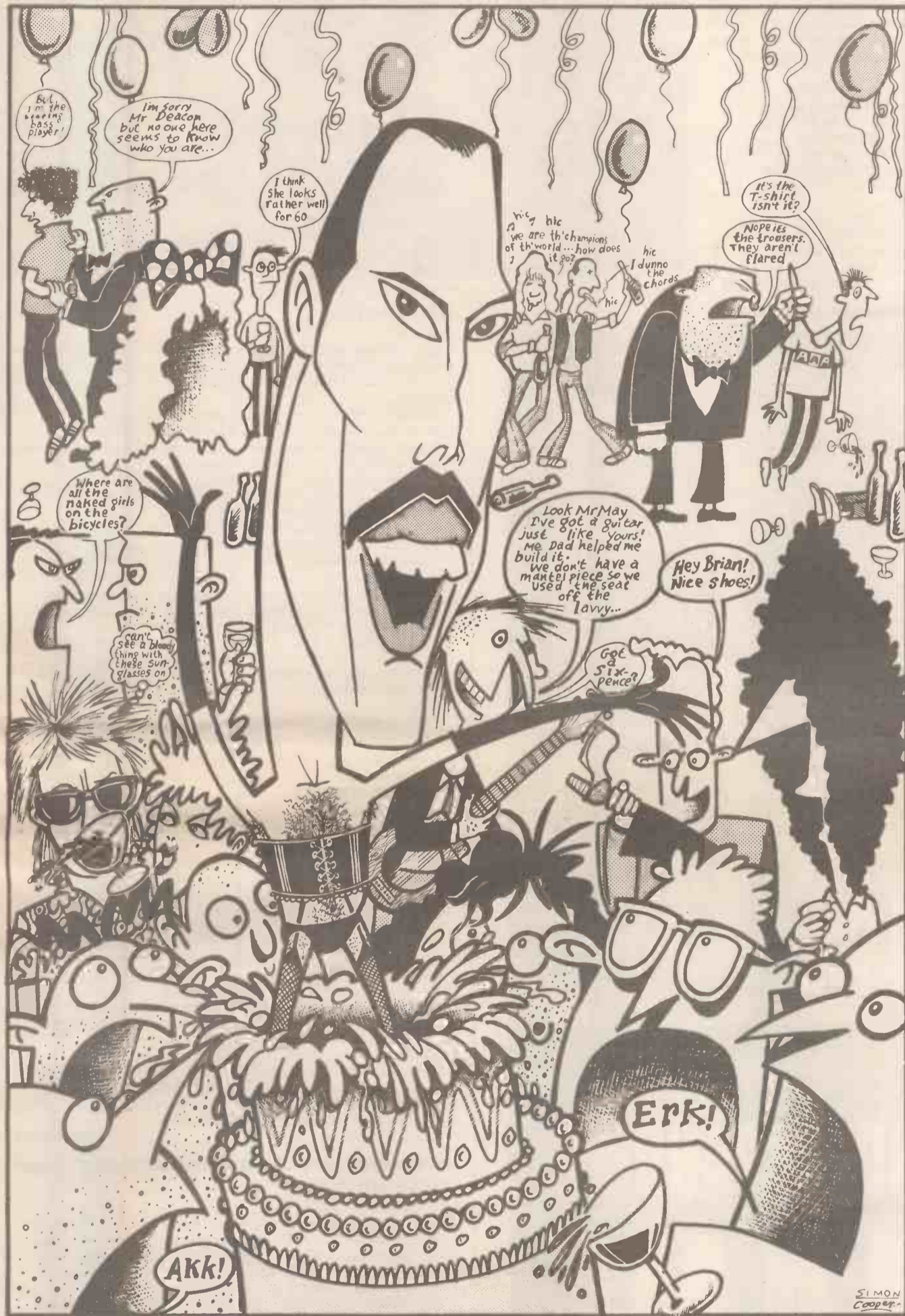
THE MINISTRY line up

THERE'S NOTHING new about super groups, just ask GTR or Emerson Lake And Powell, those people have been band-swapping for years. But the concept of radical and politically aligned troubadours mixing cultures and styles with grace and power, the concept of the Ministry Of Love is something new. Something vital.

Gathered about the three-way lyrical and vocal focus of John

RIGHT ROYAL RAVE~UP FOR AGEING QUEEN

"They never looked so good" claims PR



When Queen party, they party. And when Queen let go and boogie, it takes real self-denial not to let down your hair and drop your shorts and join in, as Queen Beeswax found out. Simon Cooper (who couldn't get in) takes pictorial revenge

"SORRY, DAHLING, there's nothing else so you'll have to drink champagne..." So we did! Bottles of it. *Magnums*. And when the bubbles lost their fizz, well, we simply threw it into the nasturtiums and helped ourselves to some more. Excessive? But this was Queen's party and frankly, my dears, anyone shocked by such witty trifles as dwarves in fancy dress, tightly laced rubberwear and naked bodies coated in green emulsion had no business setting foot in the Roof Gardens. Mind you, there's no escaping some people...

"Did you see that Sam Fox creature? She overbalanced on the dancefloor! *Backwards!*" And then she sang... at least, I think that's what she did. There I was, nibbling on a canapé and suppressing my amusement at the sight of Sigwe Sigwe Sputnik (how does Tony James put up with those *teeth!*!) when a rude racket assaulted my tender ears. A 'jam session' - and OK, so we expect such antics from the likes of Fish and Gary Glitter, but Queen?! It is *frightfully* non-U to entertain the rabble at one's own party. Darlings, the next time the fire-eater falls to turn up, just tell us...

"Where's Freddie? Has anybody seen Freddie?" Mmm... there was Twigg and Spandau Ballet and Paul King (who?) and Belouis Some and Angie from *EastEnders* (spare me!) and Mel Smith and Griff Rhys Jones and Christopher Biggins (spare me twice!) and Cliff Richard and Nick Rhodes and someone who used to be in Fashion and someone who used to be in Ozzy Osbourne's band and... hold on, who was that little man with the moustache and the blinding Hawaiian shirt? No! You jest. It must have been a decoy...

What? What's that? Morticia wants to know who blew out the candles on the cake? Don't be silly, sweetie, who ever saw a cake *that* big? Many happy returns...



FERGIE (BUT is it really?) helps EastEnders' Angle keep upright while shouting a pre-wedding message (unprintable) to Andy



FREDDIE CAN'T seem to take his eyes off young Sam. Now, that can't be right...?



DRAINE (SIC) Nick Rhodes and ex-model (well ex-model) wife wonder who's the prettiest. Nick wins

McGloone (ex-Western Promise, hard line punks with fire in their bellies), Eugene 'Redman' Lange (the man who took wah! to the frontline with his acute political sensibilities) and leading Liverpool dub poet Levi Tafari, the Ministry Of Love are burning down barriers. On their debut 12-inch EP on the excellent Midnight Music label, this eight-piece Mersey beat combo reveal their many changing moods. From McGloone's typically tropical yet soul based 'Brothers And Sisters' (did anyone mention The Redskins?), to Lange's jazz trip through the vibrations of inequality, to Tafari's 'Nuh Blame Rasta' (for the riots), what else? "Tek de Racket Club dem deserve weh dem get/Cause it was built through black people's sweat". Said Racket Club has now been rebuilt down in the commercial centre of the city, close to the up-market Atlantic Towers Hotel. The wealthy have learnt their lessons. The Ministry Of Love want the poor to learn theirs. The closing and title track on their EP is a warm yet chilling sweep through Marley's 'Burnin' And Lootin'". The Ministry Of Love hope to snap the chains that hold them down. If you live in London, check out their scene this Saturday at the Rock Garden, Covent Garden. **ROGER HOLLAND**

HELLO. I'VE got to keep the sentences short this week. Is this short enough? I hope so. I have a lot to tell you. I guess I'd better get on with it. Then. Whoops, I was just momentarily interrupted by two glamorous (hrrmph - clearing my throat) Dogs D'Amour. One of them had his hand in plaster. They came to tell me about their hotel redecorating tour of France, and how the police caught up with them just seconds away from their getaway plane. I'm to believe police in Lille burst upon the band and "detained" them at gunpoint. "Detained" is a French term meaning some

band members were hospitalized with hand and cardiac arrest injuries. It seems young band member Tyler is still in hospital having his brain scanned while the Dogs' producer will be unable to attend further gigs due to multiple leg injuries. Hoorah! (Short enough?) There's been a massive fire at the Sputnik headquarters in West London. (By the way, are you familiar with the fact that Sigwe Sigwe Sputnik means "Burn, burn, satellite" in Russian?) This aforementioned fire meant three fire engines all arrived together, just saving the complex - with all the

band's gear, their rehearsal rooms, their press offices and the Ya Ya clothes - from destruction. Never mind, it's rumoured in Manchester record shops that the new LP will be bargain binned after two days. Last Wednesday a young freelance of ours was partying to Light A Big Fire down the Wardour Street Marquee when a section of the ceiling fell on his head. Ha ha ha. The Leather Nun had a great time after they appeared on the Eurotube of a few weeks ago. They nicked a couple of wire sheep off the holocaust-like landscape which passed for their set, thinking no one

would notice a few more bits of rubble missing. It was only after they'd roped 'em to the roof of their van and carted them back from Manchester to London that they heard. The sheep are part of an exhibition and they're worth £2,000. Each. By the way, Sonic Youth, now in the middle of their US tour, have a good new death machine. It's a metallic red van with black fur interior and a 50 watt stereo. Sweet. They're also recording the whole tour (all three months of it) for an on-the-road movie. A three-month long one, most likely. See you again shortly. **MORTICIA WAX**

FILM · TV · VIDEO · BOOKS

SCANNERS

EDITED BY TONY MITCHELL

HANNAH IN THE WORKS

HANNAH AND HER SISTERS

(Rank)
WRITTEN AND directed by Woody Allen, *Hannah And Her Sisters* was already being hailed as the man's mightiest hour (and a half) before the preview theatre doors even swung open.

With a typical Allen plot of mass confusion, interwoven lives, secrets and desires, *Hannah And Her Sisters* is a string of carefully crafted one act plays which are strung together by the sisters, their family and the day-to-day complexities of their lives.

All sisters score high marks for their eccentricities, with Hannah, played by Mia Farrow, constantly trying to right the heartbreaking wrongs which somehow occur. Her husband, Elliot, is a straight, scholastic

type in search of lust with Hannah's sister, and Michael Caine's well-executed comic appearance in this role never goes too far over the top, leaving the big belly laughs to Allen himself.

As Mickey, Hannah's ex-husband, a hypochondriac and prime time TV producer, Woody Allen is just hilarious. As each part of the story searches through screwed-up American family life, Mickey looks for a reason to live, through religion and all manner of strange things. And, naturally, he tries to end it all. Poetically, of course.

With Allen's wealth of film work, it's difficult to decide whether this *is* his best; it's certainly a close run thing, though. See it and you'll never go to the doctor's again.

DAVE HENDERSON



WOODY ALLEN takes a raincheck in *Hannah And Her Sisters*

FOOL FOR LOVE

(Cannon)
A BLAZING new entry as my second favourite film ever, but then that was decided months before seeing it. Robert Altman was hardly likely to betray a lack of understanding when it came to Sam Shepard's finest play.

Shepard's own claims to all-round god status as actor - handsomeness, husband of Jessica Lange, and most gifted American dramatist since Miller or Albee - are further elevated by his own self-deprecating, slowburn performance. As Eddie, a dumb, brooding cowboy hangover, he returns to a Mojave Desert motel to try to rekindle a claustrophobic love affair with the snagged egocentricity of his half-sister May (Kim Basinger).

Altman allows revelatory glimmers between the violent desire and rejection, flawed communication being the touchstone. As in Shepard's *less* intense (!) *Paris, Texas* (or his unfiled 1981 jewel *True West*), layers of mystery are scorched away till all that remains is a core of guilt and regret and a horrible come-too-late honesty.

Slightly stagebound in sections perhaps, and Basinger is out of her emotional depth in that faded red dress, but subtly resonant symbolism throughout makes this a triumph of realistic observation. And forget Harry Dean Stanton's previous roles. As the father here - a kind of alcoholic Greek chorus prone to inscrutable epigrams - he at last weeps brilliance. The knife-edge climax probes and cuts fearlessly.

This is a steadfastly trembling torch, a rare beauty of a film. John Wayne it ain't, boys. Thank Sam for Sam.

CHRIS ROBERTS

YOUNGBLOOD

(United Artists)
ON A poster outside, the new American heart throb, Rob Lowe, is semi-naked and dripping sweat from bulging biceps:

Naturally I expected the movie to make me rather flustered. But, unfortunately, the plot is somewhat predictable.

Dean Youngblood, played by Lowe, leaves his farmyard friends, despite pleas to stay by his father, to become a rookie on the Hamilton Mustangs ice hockey team. The innocent bumpkin is subjected to practical jokes, a nymphomaniac housekeeper, and, of course, a girlfriend who turns out to be the coach's

daughter. His best friend is injured by the villain on the other team, the Thunder Bay Bombers, and our hero leaves the team on moral grounds. He returns, however, to win the final game, the girl, and a fight with the brute, after boxing lessons from his brother.

The story is a bit slow moving in parts, but this is compensated for by scenes of skating at suicide speeds, which the audience thoroughly enjoyed, booing and cheering in true team spirit.

Youngblood is not as hot as I expected, but is entertaining nevertheless. Hockey fans should get their skates on and see it now.

KEZ OWEN

THE COLOR PURPLE

(Warner Bros)
SINCE *ROOTS* raised black American consciousness in the '70s, Hollywood has paid lip service to equal opportunities for black artists in films - the Eddie Murphy vehicles for example - but with the notable exception of *The Cotton Club*, few risks have been taken with 'all black' stories.

Which makes Steven Spielberg's *The Color Purple* either an admirable attempt to adjust the balance, or a very smart piece of exploitation... or both.

The story is epic in length and breadth. In two and a half hours, we trace the trials and tribulations of farmer's daughter Celie (Whoopi Goldberg), from her young teens in early 20th Century Georgia, through to the late 1930s. She encounters incest, the loss of her children, an arranged marriage (to a bully who lusts after her younger sister), and a slavish family life - deprived of the love of that sister - along the way.

We see hope return in the form of bar-room singer Shug Avery (Margaret Avery), who teaches Celie to laugh and love again, and there's fulfillment at last as Celie gains her self respect.


There are moments of undeniable mawkishness, but no more so than you get from the best Spielberg screenplays. On the whole, this dramatic, emotion-racked tale is magnificently and sensitively handled, reaffirming Spielberg's mastery of 'big story' direction. He can almost be forgiven for that recent spate of 'executive producer' roles which have added so little to his artistic credibility.

See it, and be prepared to shed a tear.

TONY MITCHELL

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S I N G L E S

Reviewed by Roger Holland

SINGLE OF THE WEEK

JOE STRUMMER 'Love Kills' (CBS) The return of Joe Strummer. A silhouette caught in the desert sun. A spaghetti western shot amid the city streets. And the title track, so to speak, from the soon come movie *Sid And Nancy*. And, yes, it really is ten years since punk.

Alex Cox, director of the film, has it that this is Joe Strummer's best work for a long, long time. But then he's in cinema, so what does he know? Quite a lot, as it happens. Great slabs of crucial Clash-style gutter guitar rip this song wide open like a Texan with a chainsaw. And the rhythm which follows is pure combat rock. Oriental eyes peer at the corpse of Nancy Spungeon. There is blood on the blade. And plenty of Strummer heroics and myth-taking.

You still can't understand half of whatever he's singing about. But there's that familiar plaintive edge to his voice – a sensation we cannot do without – and there's a familiar power in his open range swagger.

I'm given to understand that, even as we speak, Joe Strummer is getting together with Mick Jones with a view towards lending a hand on the new BAD LP. I do hope this very nice story is true because 'Love Kills' is a far better record than anything BAD have come up with so far – although it is not entirely removed from that style and I wouldn't be at all surprised to find that Jones has had at least half a finger in this pie. You would almost swear that you can hear his voice and it would be good to have the old firm trading again. But even if it isn't true, this is *still* a better record than anything by BAD and it's *still* a very nice story. And one of these days these people will get themselves organised.



THE JESUS AND MARY CHAIN 'Some Candy Talking EP' (Blanco Y Negro) Now not a lot of people know this but it is rumoured that The Jesus And Mary Chain do not always tell the truth, the whole truth and nothing but the truth. For example, eyebrows have been raised upon the matter of their ages. I know nothing of this. But what I do know is that the Brothers Reid have been wont to claim that this is the only band they have been in, and as I find this very hard to believe, there'll be a demo tape by "two brothers from East Kilbride" called The Poppy Seeds for the first person to provide me with any proof.

However, our little competition aside, 'Some Candy Talking' is The Jesus And Mary Chain's most telling moment since last time they recorded this same song, proving once more that they are a *singles* band in the best sense of the word and that they know their own strengths. Their marriage of sheer tradition to the values of post-psychedelia – wiped almost clean of that white noise crescendo and smeared with their deadpan emotions on a hot afternoon – still threatens, still charms, still pins you to the lawn. But what's so special about Candy?

NICK HEYWARD 'Goodbye Yesterday' (Arista) Quite the other side of the summer single strategy. Where The Jesus And Mary Chain make records which breathe of gentle summer breezes, and while this is self-evidently the time when bright summer sounds begin to creep out of dark little studios, people like Nick Heyward go too far out of their way in pursuit of that summer beat.

Long since gone are any pretensions towards simply making good records. Young Nick – well, he's not that young really – has spotted that if you go 'Wham!' then you have a chance of getting in the money. And having seen a clear 'Wham!' of his own blast wide of the mark, he has now opted to go sort of 'Whim!'. It is the artist's job to create sunshine where there isn't any, but this sort of rubbish is an unnatural reflection of an artificial light. And it gleams like sunshine on putty.

JOESKI LOVE 'Pee-Wee's Dance (Chrysalis/Cooltempo) OK, I give up. Why on earth have all these people stuck 'ski' onto the end of their names? Lovebug Starski? Kool Rock-ski? And now Joeski?

They must be Russians. 'Pee-Wee's Dance' derives,

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it says here, from Pee Wee Herman's *Big Adventure*. It's a simple and catchy little dance-craze rap record which threatens no one and nothing and could therefore all too easily end up on prime-time Radio One as the long hot summer of hip hop begins to burn.

ONE TO ONE 'Angel In My Pocket' (Bon Aire) If you've been following the album pages then you'll know that there is a long playing record by this quasi-continental heterosexual combo, called 'Forward Your Emotions', a collection of superior cosmopolitan dance pop moments. This is one of those moments.

CON FUNK SHUN 'Burnin' Love' (Club) Club indeed. Sweet, butter wouldn't melt vocals spread - like butter which has melted - with a lavish hand across a vibrant disco rhythm. Ever so fresh. Ever so cool. Ever so summer.

THE BIRDHOUSE 'My Birdman' (Powerhouse) Razor lick cutbacks, bikini bop and bruise. The Birdhouse are an indeterminate number of guitar vandals with skin complaints. They sit in a front room plastered with Iggy Pop posters and wallpaper that's worse, empty bottles and cracked Jubilee mugs on the floor. A guitar prides itself loose and havoc ensues. Two minutes of incomprehensible savagery and violence. A pounding menace. A release.

MIAMI SOUND MACHINE 'Falling In Love (Uh-Oh)' (Epic) A joy scarcely remarked upon in the context of the album 'Primitive Love'. A pause of half-paced sensual serenity, cut halfway between the urgency of most

contemporary dance music and the spineless jelly of the hands-on-buttocks complacency of the average end-of-evening token 'slowie'. Gloria M Esterfan is perfectly assured, in control and precisely produced. She walks moist-lipped, wide-eyed through the empty city twilight, passing from streetlight to streetlight, oblivious of the real rain washing all the scum off the streets. Just a thought: perhaps I should go in for making clichéd, contrived promo videos.

DIRECT HITS 'The Modesty Blaise Sessions' (Forbidden) Another band dedicates a record to Dan Treacy. Another good independent band. A band which has been around for a while.

Colin, Geno and, er... Brian, les Direct Hits, hail from the hallowed pavements South London and this four-track collection, with its elasticated suede boots rooted firmly in the early months of 1982, showcases their close harmony '60s style classic groove in a typically pop-art setting. 'Sunny Honey Girl', 'Girl In A Picture' (from the wonderful Whaam compilation 'Art For All'), 'English Girls' and 'Modesty Blaise' (she's saving lives while I'm eating cornflakes), the Direct Hits know as well as anyone just what makes the world go around. The sound of summer. Again.

THE IMPOSSIBLE DREAMERS 'Say Goodbye To No One' (RCA) It's weird but I swear I can remember when The Impossible Dreamers were good. Since then, however, they have evolved into a blatantly pomp pop combo. Like Toyah. Bouncy and empty and The

Thompson Twins all over again, even if the girl who looks like a Rice Krispie does get to sing this time around.

It's not a crime to change or to develop. But it is a shame when people lose whatever it was they had.

BRYAN ADAMS 'Straight From The Heart' (A&M)

Yet another slant on the old summer beat. Easing itself through ventricles and atria and out through the aortic valve into the aorta itself, and thence into an artery bound for the neck, as vile and loathsome a globule of whimsy as you'll find this side of the slow side of Rod Stewart's worst-ever album emerges to hoots of derision. You don't even find yourself waiting for the fast bit, the heavy bit, the guitar solo. You just know instinctively that there isn't going to be any high point at all.

SAINT ANDREW 'Pinball Wizard' (Dark Side Of The Haggis)

Beyond belief, beyond description, beyond Hollywood (who?). Splendidly silly and Savile Row cut for those who think that Half Man Half Trampoline Fan are just a wee bit too serious.

PAPA CHARJAN AND JACK REUBEN 'One Scotch, One Lager, One Brew' (Priority)

Now these men know summer! I'm only too well aware that this flurry of reggae work-outs upon the theme of John Lee Hooker's original 'One Bourbon, One Scotch And One Beer' is fast becoming what we in the media like to refer to as "well played out", but nonetheless these four "extra strong" sessions cut right to the heart of the matter. A new anthem for the *Sounds* freelance drinking party.

THE ATLANTICS 'Passion Blue'/'Seven Roads To Heaven' (Delightful)

And this is getting frightening. For The Atlantics live on a road where I used to live. The sound of young student ghetto Leeds letting its hair down and getting all sensitive over the fundamentals of northern soul (without the capital letters!). Alternately moving and rousing, and not at all bad for a band who probably frequent the same launderette I used to use.

SANDIE SHAW 'Frederick' (Polydor)

Joan Collins' younger sister continues to plunder the vaults. She's proved she has taste and good legs for her age, now all she needs is style. There has never been a more beautiful, more desirable woman than Patti Smith. Sandie Shaw should try another old Dusty Springfield hit.

Point of interest: on the flip of her last outing (Lloyd Cole, I believe) La Shaw serenaded Smith Stephen with no great wit. This time she's telling Johnny Marr to sod off out of it. Now you're talking, girl. 'Go Johnny Go'.

JERMAINE JACKSON 'Do You Remember Me?' (Arista)

Let's face it, old Jez simply isn't as good as his brother. And although I have my suspicions about a certain Michael *Omartian*, co-writer and producer, I still have to say that this song shows little of the class you might have expected from a Brother Jackson. Ordinary.

DORIAN GRAY 'Touch' (Lil)

And talking of the Sisters Of Mercy, here's a group with absolutely no fuzzboxes whatsoever who still haven't sussed that it was all a joke.

JEFFREY OSBORNE

'Soweto' (A&M) You should never call a commitment like this a *gesture* unless you're absolutely convinced that it is a purely cosmetic step. And although this smooth soul shuffle from one of the best men in the business is perhaps a little ingenuous, "all we want is freedom" is a message which has so far failed to permeate the awareness of many of those in power. The sound of summer in South Africa?

THE ESSENCE 'The Cat' (Midnight Music)

Three Dutchmen beloved for the sheer bare-faced excellence of their Cure impression, The Essence could possibly be Robert Smith's own private joke, they're so close. Not the most original of pop bands but still, perversely, rather good. Into the trees.

FIVE STAR 'Find The Time' (Tent)

Yep, it's coming to something when five young Londoners (even if they are family and even if they do have names like Steadman and Delroy) can do the Jackson soul stroll better than a real live Jackson. But they can and they do, so there. Another hit.

THE MISSION 'Garden Of Delight'/'Like A Hurricane' (Chapter 22)

For a band whose recent live performances quite turned my stomach, this isn't too bad at all. Of course, by putting the numeral II on the sleeve and with songs like 'Over The Hills And Far Away' live, it can hardly be denied that The Mission are long lost Led Zeppelin aficionados. And better people for it too, I'll be bound.

Here, these better people offer us straightforward simple '80s rock, with a touch

of the Susan Banshees on 'Garden Of Delight'. And in the name of their brilliant cover of 'Like A Hurricane', I hereby renounce roughly half of the nasty things I have said about The Mission. It isn't quite 'Jolene' but it isn't bad.

FIVE GO DOWN TO THE SEA! 'The Glee Club' (Abstract)

Five from five, whatever else. Maniacal, deranged, odd. Suddenly I'm not half the man I used to be. This is the sound of yesterday (well, 18 months ago) and it gives the legs off Stump. Nobody's idea of a summer hit, and none the worse for that.

BLUE NOSE B 'My Diary' (Blues Records)

Despite the packaging, 'My Diary' isn't one of those affectedly childish pastel pop efforts so popular of late, but rather one of those fluid, pushy, New Merseybeat dance efforts so popular about three or four years ago. This band have bought Billy Mann "loads of ale" and so he wants me to give them a good review. They should have bought me a can of Swan. B plus.

THE BEAUTIFUL STRANGERS 'Elizabeth' (Two Zeros Above)

Now here's a surprise. The Beautiful Strangers live in Streatham Hill on a road I nearly took a flat on. Wow, small world. And a further surprise. The Beautiful Strangers are good. For the dominant though sensitive and non-pressing guitars of Sheila Gill lead this four piece band through two songs of unquestionable merit. Simple pop strategies played through with the jaundiced vision of the age. And they record at the same studios as the Direct Hits. Awesome.

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INDECENT

WHY DO I think I am right!?!” echoes Jello Biafra, surprise momentarily road-blocking his busy freeway of words.

The Walter Mitty of politi-punk casts his anthracite eyes around the spartan warehouse which serves as the headquarters of Alternative Tentacles, a downbeat building that the police department of San Francisco recently raided in search of subversive material.

Yes, I continue, resuming my line of questioning. The Dead Kennedys have always used their music as a vehicle for social commentary and political criticism. So why do you think your perspective on life is any more valid than the perspective of those you criticise?

“I think, because of my deep sense of being threatened by those in authority,” laughs Jello uneasily, his chest recoiling with an almost paranoid tautness beneath a T-shirt which bears the motto *Ugly American*. Maybe this man, who seems to have had his handsome features stretched to cracking point on the rack of desperation, is still rattled by the events of the past few days.

See, what had been brought to the police department’s notice was the posters of H R Geiger’s *Penis Landscape*, given with the Kennedys’ album ‘Frankenchrist’. Biafra now faces up to a year in prison and a \$2,000 fine to go with the allegations that he and the rest of the band are guilty of “distributing harmful material to minors”.

So, if Jello’s rattled, who could blame him?

“As I said to you a bit earlier on when we were talking about censorship,” explains Biafra, a lyricist never starved of polemic, “if the authorities had their way I – or anybody like me – would probably be dead. The American government want a Christian-style Islamic republic and I don’t think executions would bother them a bit.

“The right-wing Christians who run this country go on about how the life of an unborn foetus is sacred, how we shouldn’t allow abortions. But once the foetuses are 18, who are the first people who want to execute them in gas chambers or want to send them to die in Nicaragua and El Salvador? It’s the right-wing Christians.

“So what makes me feel that I am right and other people are wrong is when I feel that my dignity and survival, and the dignity and survival of other people, is being threatened by a few greedy Nazis.”

This might sound extreme but it rings true in the context of the moral waywardness of the USA. In the kingdom of the insane, the paranoid becomes sane because he has every reason to worry, his fears are real. How can they be otherwise when he watches the police raid his office?

Dissent, artistic or otherwise, is not in fashion in America in the late ‘80s. Everybody – from individuals to nations – is expected to toe the line of conformity, and that line says you are either a God fearing capitalist, or you’re a stinking pinko communist atheist pervert who does it in the streets with dogs and Lord help you if you’re in a band with the name of The Dead Kennedys.

OK, I know that’s a little simplified, but the whole point about the upsurge of patriotism which Reagan symbolises is that it does present the public with clear cut black and white choices which save people from making the effort to think or question.

Anything which doesn’t fit into this monocular vision – an example being the Vietnam veterans poisoned by Agent Orange who’ve subsequently had deformed children and yet don’t qualify for war injury benefits – is quietly swept under the carpet.

THE DEAD Kennedys – Jello, bassist Klaus Flouride, guitarist East Bay Ray and drummer D H Peligro – are interested in lifting up that carpet of self imposed ignorance and spotlighting the dirt. But it’s getting more difficult day by day.

“Let’s just say that the ghost of Joe McCarthy is back in action now,” comments Biafra. “So far as music is concerned the PMRC, the Parents Music Resource Centre, which is staffed by wives of right-wing senators and a member or two of Reagan’s cabinet, acts as a kind of thought police.

“As you know, they’re making moves to get records graded according to their content, but that is only the tip. Their attempt to decide what people hear, see, taste and think goes deeper than that.

“For instance, they’re now working with local Parent Teacher Associations and police departments to snuff out rock music which they deem not wholesome. We’ve had several gigs cancelled under mysterious circumstances and then, of course, there was the raid here.”

I tell him the offending Geiger poster – Geiger was a set designer on *Alien*, by the way – which depicts a field of erect penises entering vaginas is so abstract it reminds me of a vegetable stall specialising in leeks and onions.

“Uh-haw, I’ve heard lots of interpretations of it but nothing like that,” grins Biafra. “It has been called sexist by some people but I don’t think it is. My reason for using it was that as soon as I saw the thing I thought, Yeah! That’s what’s inside the heads of Americans: this is a nation out to screw each other in every way. That painting is consumer culture on parade.”

Penis Landscape has, in fact, been seen

As JELLO BIAFRA becomes engulfed by a wave of allegations that threatens to swamp his liberty, he chats to JACK BARRON about censorship, apocalypse and the day he ran for mayor. Holiday snap: EYE AND EYE

by a lot of Americans. Long before it became a Kennedys poster it was featured in a Geiger showcase in *Penthouse*. Still, the poster gave the police an excuse to search Alternative Tentacles thoroughly.

In a country which is headed by a staunch Christian ex-actor President who presents and presides over the political process as if he were still in some Hollywood film, it seems somehow apt that the Kennedys’ last album was called ‘Frankenchrist’.

Run to the hills, a monster cometh!
“If you want to understand something about the nature of Americans it’s that we’re taught in school that this country is in the frontline with regards to free speech and the rights of the individual,” says Biafra. “What is conveniently forgotten is that the founding fathers of America were slave owners. Thomas Jefferson had seven kids by one of his.”

JELLO BIAFRA, eight years on from the inception of The Dead Kennedys, speaks like some bizarre hybrid of musician, politician and Mr Memory Man. It is easy to see why he garnered 6,000-odd votes and came sixth when he stood for the post of Mayor of San Francisco a while back on an absurdist platform.

Ask him a question and out will pop some ghoulish story or three, many of which have been sent in by outsiders to the Kennedys or the hardcore politi-punk fanzine *Maximum Rock And Roll* which shares the warehouse with Alternative Tentacles.

“No, we haven’t split the band! Who told you that? We’ve never been a group of people who eat, work and play together from the beginning. We don’t even agree with each other on every issue, that has always been the way in this band. We often argue but hopefully that friction gets channelled into the music.

“The point is, though, that we get together to record and tour only if everyone agrees to what is involved. At the moment we’re doing another album called ‘Bedtime For Democracy’ which will hopefully be out in the autumn.

“I know that, because of the gap between ‘Plastic Surgery Disasters’ (the DKs’ last

album) and ‘Frankenchrist’, people have thought that we’ve sat on our backsides for three years and retracted our claws, but it’s not true!

“We’ve also been savouring some of the weird information from around the world which we got in response to our request for miscellaneous data on the inner sleeve of ‘Frankenchrist’. We’d like Alternative Tentacles to act as a conduit for this info because some of it is mindblasting.

“The scariest story was in fact mailed to me from somebody in San Francisco. It was a little report out of a science magazine that said the next scheduled space shuttle, in other words the one after the one that blew up, was going to be loaded with 46 pounds of plutonium!

“If that shuttle had blown up instead, imagine what would have happened! There would have been enough plutonium in the air to give cancer to as many as five billion people. That’s virtually the whole of the world! So that would have been it – all because of a few military assholes manipulating to get the Star Wars Defence System off the ground without telling anybody. This is the most reckless act I’ve heard of yet!”

THE SON of a librarian mother and a psychiatric social worker father who quit his job to write poetry and books around the same time Jello ran for Mayor of ‘Frisco, the 27-year-old singer was brought up in Boulder, Colorado.

Nestling against the Rockies, the “sleepy” university town became a “counter-culture Mecca” in the late ‘60s and early ‘70s when it was invaded by hippies.

“At one point there were 15,000 of them. Naturally the other 40,000 citizens of Boulder freaked out, but for me that made it a great place to grow up.

“A lot of thought was provoked in me and the anti-war movement was strong.

“But the hippy people would use a lot of drug-dealing lingo to justify ripping people off, saying, like, Hey man, that candle costs 50 dollars because it’s all natural ingredients! You know the sort of thing: hand made by an authentic crook.”

“The thing was I knew that the atrocities of real life were far more frightening than fiction. That has always been the motivating force in this band.”

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EXPOSURE

While the music world turned from Dayglo to the mouldy mellow feathers of The Eagles, Biafra took advantage of the transition by hoarding forgotten gems of garage psychedelia, such as The Thirteenth Floor Elevators.

"Really though there wasn't much happening musically and I was more interested in the news on TV."

A fleeting visit to pogoing England in 1977 changed his life.

"All that energy and hate of smug apathy really excited me. When I got back I went off to university in Santa Cruz to take classes in drama and the history of Paraguay but I didn't last long.

"I noticed the punk thing was happening in San Francisco although on a much smaller scale, and, against the wishes of my father, I dropped out . . ."

And The Dead Kennedys were given a breech birth.

"Once The Kennedys were going I soon realised it was possible to concoct something beyond being this week's Sex Pistols. I wanted to fuse the political anger of a virtually unknown British band called Third World War with the gut-rage of Iggy Pop and, say, the fascination with horror and gore of Alice Cooper.

"The thing was I knew that the atrocities of real life were far more frightening than fiction. That has always been the motivating force in this band."

CALIFORNIA UBER Alles', 'Too Drunk To F***', 'Fresh Fruit For Rotting Vegetables' – the DKs' record titles alone made the burghers choke, never mind the gallows humour of the band's name. And, allied to the group's violent live velocity and Biafra's cracked actor presentation, come 1983 the Kennedys were on the cusp of greatness. They were the premier hardcore corps poised to take a flamethrower to the charts.

It never happened, and I don't think it ever will. The Kennedys' belief in the punk ethic of independence from the straight music biz scams ensured they'd never become pop stars like The Clash. Their ideals wouldn't allow the necessary compromises and, when Faulty Products (the American distributor) folded, the moment was gone forever.

This isn't to put down their achievements. The Kennedys still make fierce records and Biafra is in demand as a spoken word artist. His mixture of poetry, lyrics and news is, I'm told, inflammatory.

But don't you ever feel that you're just hitting your head against a brick wall?

Biafra's anthracite eyes glow with amusement as he finishes his beer.

"Oh sure, I get frustrated most of every day. But I figure I'd much rather do this than put a little leash around my neck in the form of a necktie and knuckle under. At least I feel alive.

"After all, things are never dull when the police are trying to tear your house apart."



Mellow Jello

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INFO
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**SLADE
TRADE**

Noddy and co: the singles story



SLADE: "So where are all the screaming girls they promised?"

A LOT of people have been waiting very patiently for discographies that were promised for publication but have had to wait their turn. Those who have been holding on for Slade need wait no longer.

A whole bunch of requests for a Slade listing came in at the time when we were running Marc Bolan and T Rex last year; I assume the bands tend to be associated because they both had their greatest successes during the same period. Embarrassingly, I've lost note of the several people who supplied information for what follows. Hopefully, I'll find it to give them credit soon when we cover Slade's albums - if not, they know who they are.

Members of Slade were involved in recording in the mid-'60s when playing in other bands. Noddy Holder played with Steve Brett & The Mavericks in 1965, and they had three singles issued on Columbia in that year on which he is presumably to be heard (though as guitarist; Steve Brett was the vocalist). At the same time, Dave Hill and Don Powell were in an outfit named The Vendors, whose recording activities went no further than a demo EP. Slade as we know them first came together in 1966 as the final line-up of the N'Between, a band which evolved from The Vendors, and was originally a quintet. When three of its members departed in 1966, Dave Hill and Don Powell, remained, and Noddy Holder and Jimmy Lea came in to fill the gap. Thus the long-running quartet was formed. The earlier N'Between line-up had had a couple of releases in France on the Barclay label, but this final incarnation cut one single for UK Columbia, a cover of a US hit by The Young Rascals:

Columbia DB 8080 'You Better Run'/'Evil Witchman' Nov 1966

No further N'Between records were issued, and this began a recording silence from the foursome of over two years. More material was cut for Columbia, though, and two previously unheard N'Between tracks of the period finally saw the light of day last year on the See For Miles label compilation '60s Back Beat' (SEE 39). These tracks were 'Ugly Girl' (with Kim Fowley guesting!), and a version of the Dave Dee & Co hit 'Hold Tight'. Early in 1969 the group finally got another recording deal under the new name of Ambrose Slade, with the Fontana label, a division of Philips (now Phonogram). After the first single, the name shortened to Slade, and has been so to this day. The Fontana singles were:

Fontana TF 1015 'Genesis'/'Roach Daddy' May 1969 ('Genesis' later became 'Know Who You Are'; the original was an instrumental)

Fontana TF 1056 'Wild Winds Are Blowing'/'One Way Hotel' Oct 1969

Fontana TF 1079 'The Shape Of Things To Come'/'C'mon C'mon' Mar 1970 (A cover version of the US hit by May Frost & The Troopers, taken from the movie *Wild In The Streets*)

In mid-1970, the band moved over to Polydor and their period of number one hits and superstardom - although it's worth noting that the first Polydor single was a complete failure, and it was the second, a Little Richard cover version, which finally established the band:

2058 054 'Know Who You Are'/'Dapple Rose' Sept 1970

2058 112 'Get Down And Get With It'/'Do You Want Me'/'The Gospel According To Rasputin' May 1971

2058 155 'Coz I Luv You'/'My Life Is Natural' Oct 1971

2058 195 'Look Wot You Dun'/'Candidate' Jan 1972

2058 231 'Take Me Back 'Ome'/'Wonderin' Y' May 1972

2058 274 'Mama Weer All Crazee Now'/'Man Who Speaks Evil' Aug 1972

2058 312 'Gudbuy T'Jane'/'I Won't Let It 'Appen Agen' Nov 1972

2058 339 'Cum On Feel The Noise'/'I'm Mee, I'm Now And That's Or!' Feb 1973

2058 377 'Skweeze Me, Please Me'/'Kill 'Em At The Hot Club Tonite' Jun 1973

2058 407 'My Friend Stan'/'My Town' Sept 1973

2058 422 'Merry Xmas Everybody'/'Don't Blame Me' Dec 1973 (Review copies of this in 1973 came in a concertina card outer sleeve styled after a Christmas cracker. I suspect that very few sale copies had this sleeve, as the single shifted something like a quarter of a million copies on its first three days of release)

2058 453 'Everyday'/'Good Time Gals' Mar 1974

2058 492 'The Bangin' Man'/'She Did It To Me' Jun 1974

2058 522 'Far Far Away'/'OK, Yesterday Was Yesterday' Oct 1974 (First pressing in pic sleeve)

2058 547 'How Does It Feel'/'So Far So Good' Feb 1975 (First pressing in pic sleeve)

2058 585 'Thanks For The Memory'/'Raining In My Champagne' May 1975

2058 663 'In For A Penny'/'Can You Just Imagine' Nov 1975 (First pressing in pic sleeve)

2058 690 'Let's Call It Quits'/'When The Chips Are Down' Jan 1976

2058 716 'Nobody's Fool'/'LA Jinx' Apr 1976

At this point, the band moved across to the Barn label, owned by their manager Chas Chandler:

2014 105 'Gypsy Road Hog'/'Forest Full Of Needles' Feb 1977

2014 106 'Burning In The Heat Of Love'/'Ready Steady Kids' Apr 1977 (Their first failure for many years, and consequently now a rare collector's item)

2014 114 'Medley: Mey Baby Left Me - That's All Right Mama'/'OHMS' Oct 1977 (First pressing in pic sleeve)

2014 121 'Give Us A Goal'/'Daddio' Mar 1978

2014 127 'Rock 'N' Roll Bolero'/'It's Alright Buy Me' Oct 1978

BARN 002 'Ginny Ginny'/'Dizzy Mama' (all copies in yellow vinyl) May 1979

BARN 010 'Sign Of The Times'/'Not Tonight Josephine' Oct 1979

BARN 011 'Okey Cokey'/'My Baby's Got It' Dec 1979

After a six-month breather, Slade then reappeared on record with a one-off 12-inch only release on the Six Of The Best label.

SUPER 45-3 'Six Of The Best EP' Tracks: 'Night Starvation'/'When I'm Dancin' I Ain't Fightin'/'I'm A Rocker'/'Don't Waste Your Time'/'The Wheels Ain't Comin' Down'/'Nine To Five' (pic sleeve) Jun 1980

There were 7-inch promo copies of this for radio DJs which featured just the tracks 'Night Starvation' and 'When I'm Dancin' I Ain't Fightin'.

In the second half of 1980, following their Reading Festival appearance, Slade switched labels again, to Cheapskate. The singles story from there to date, plus the albums listing, will follow.

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| Madonna | Madonna |
| Prince | Parade |
| Prince | Purple Rain |
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| Cramps | Songs The Lord Taught Us |
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| Smiths | The Queen Is Dead |
| Smiths | Smiths |
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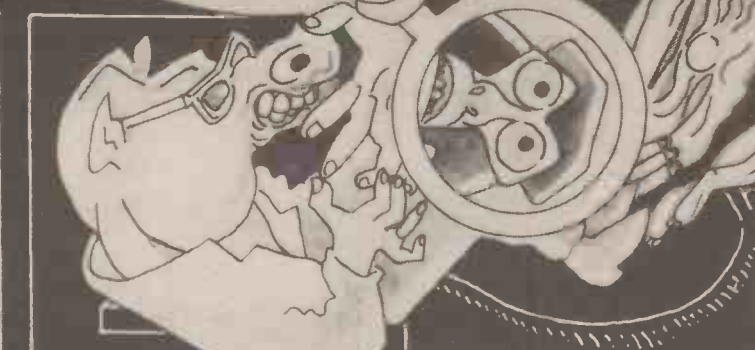
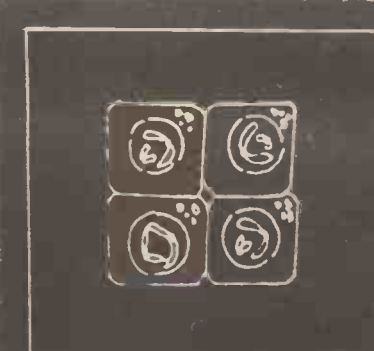
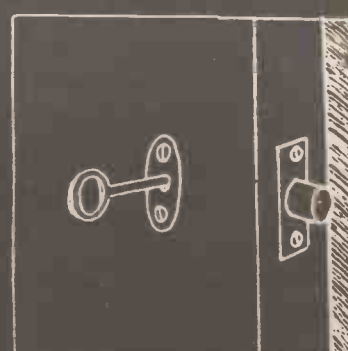
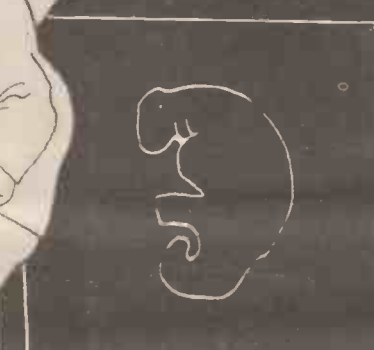
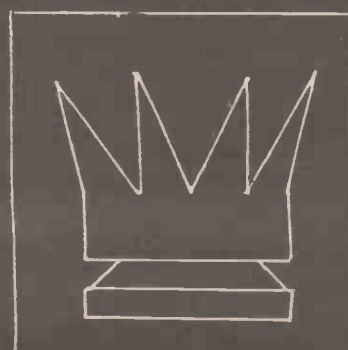
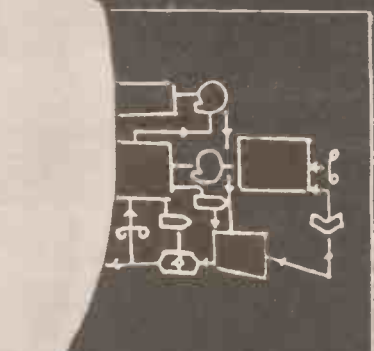
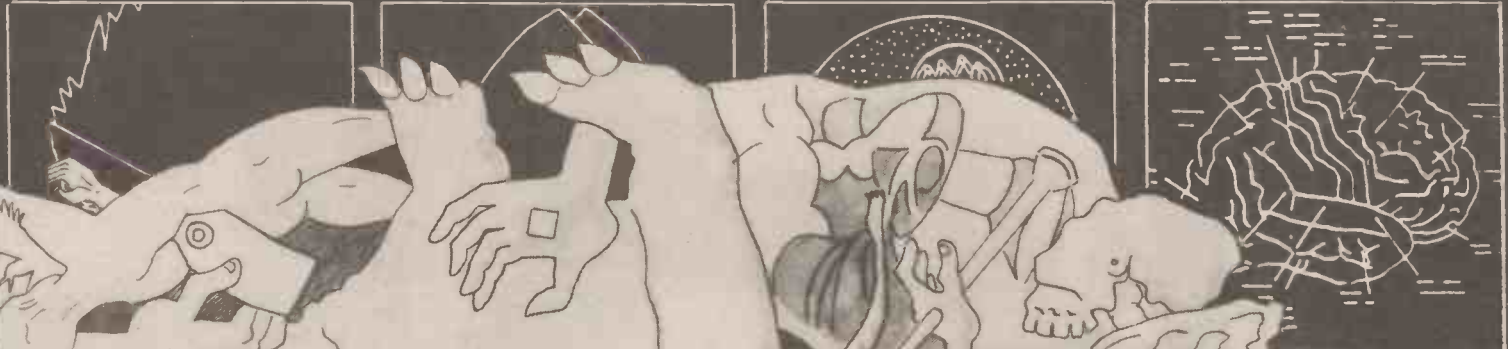
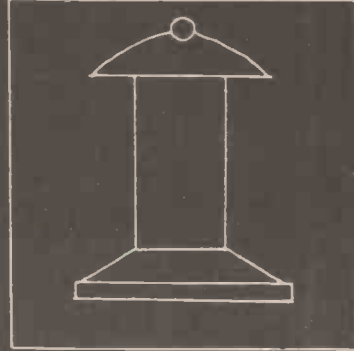
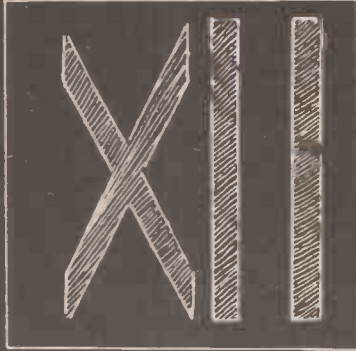
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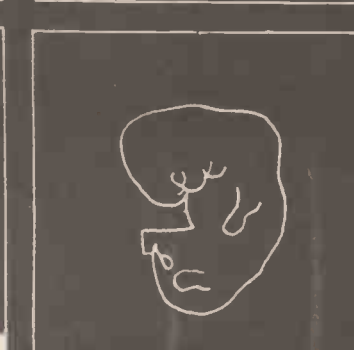
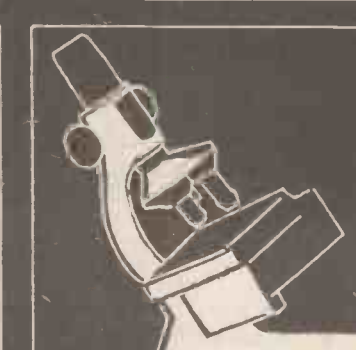
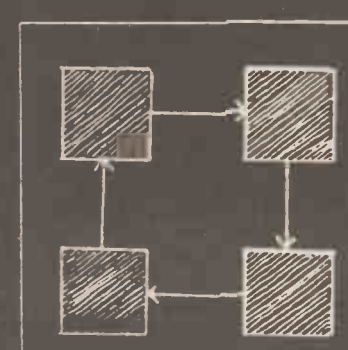
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Is MARK E SMITH a man with a mission, or merely mortgaged to the hilt? Is he still waging a class war or just bringing home the bacon? Fall disciple RON ROM finds the man's a mixture, and none the less likeable for that. Skyscape by RUSSELL YOUNG

SU

THERE HE is. Opposite me. Mark E Smith, the man, the legend... the myth.

My heart is fluttering in fear, my tongue's going dry and I feel like I'm gasping for air.

It's all down to Smith, a man who has walked down the piss-stained corridors of punk armed only with his contempt towards the making and presenting of contemporary music. He has arrived here, nine years later, untainted by time.

He looks unapproachable, almost cold hearted, dog-like brown eyes reflecting a glazed disdain and unnerving lack of emotion. There's an esteemed down-to-earth aura sparking around his snake-like body. He invokes respect with cautious suspicion.

There's nothing flashy or pompous about Mark, he just looks above it all, elevated by his own tradition.

A tradition built on nine years of sustained genius and innovation.

Mark has always done it his way, and that's why people either love or hate him and The Fall. Like a crumbling statue, standing tall, he's another great English institution. Unlike Morrissey, though, Mark has no allegiance to the drippy wetness of persecuted middle-class dropouts. Mark's hard. Straight. Basic.

For someone so straightforward he sure has been painted in a variety of colours, by media artists with oils of prejudice and brushes of phoney morals. Their portraits of Mark are always cracked with bitter envy. Y'see, people can't handle the way he stands separate, they get tired with looking up to him and, because of this, throughout the history of The

Fall, Mark has been a labelled a racist, a Tory, a bigot and a callous and sardonic bastard, talking about the world's troubles as if they were sources for Xmas cracker jokes.

The contempt of others is based on fear. Mark doesn't fit in, he's an enigma, a working class chappy who revels and believes in the glories of his class and yet has managed to dig a hole into the heart of the middle class rock market.

It's a middle class he generally despises. He purposefully exhibits and stretches his own character to its fullest - just, I think, to annoy the fickle humanitarians and token socialists he meets, to irritate the people who care for the workers down the ends of their noses.

We're in a secluded pub, me and Mark, and it's here, surrounded by urban failures who look like they've strayed from a Tom Waits video, that I'm going to try and dislodge a few of the cynical bricks that the media have built up around Mark E Smith's heart. I'll oil his tongue with alcohol and gain his trust with considerate listening. I want to see his emotions, fears and skeletons shake for all to see.

There will be no bait to sensationalism, no questions about his opinions on Live Aid, the Labour Party or Red Wedge. No, no, no, that serves the wrong purpose.

Besides, he has said what he thinks on such matters already to journalists eager to pick up shock horror classics like "Ethiopia needs two tons of contraception pills". Ouch! Lines like these are best left on the couch in Mark's living room.

Today I want Mark E Smith, the human being. I want to catch him at the crossroads of his life with a finger up his nose.

Let's play.

HE SEEMS really thin, like a piece of dangling string with knots tied in the appropriate places. His skin is an alien yellow and those eyes - well, they sort of haunt me. He doesn't even look like he fits in.

So tell me, Mark, what's the idea behind the single, 'Living Too Late'?

He hangs his head slightly to the left and crosses his legs. God, he really is an ugly bastard.

"Well, when I was writing it I thought it would be really good to write a song about middle-aged people. About an ordinary guy who was really pissed off. The more I got in that frame of mind, the easier the words came. We was originally going to do it in a country 'n' western style. Really middle of the road, y' know what I mean, Ron?"

What attracted you to the idea of the middle-aged guy?

"Well, I was thinking about suburbia, upper working class suburbia, and I was just wondering about these guys walking around the streets, whether they ever get really pissed off. All of my neighbours are like - y'know, they're all good people and that but they've all got a lot under their belt."

Are you under any pressure?

"Nah, not me."

Do you feel old now?

"Nah, not really."

One feels that 'Living Too Late' not only shows Mark swivelling in the muted vacuum of suburbia, a vacuum where, incidentally, he has found himself a very comfortable corner, but also suggests that privately Mark has been assessing his own achievements with a jaded, confused scepticism.

Call it middle-aged or call it simply tired, 'Living Too Late', with its pulsating, wearied beat, sluggishly



SEMI-DETACHED BURBAN MR SMITH

treads a long road with a subdued, bluesy feel. Maybe it's an indication of Mark's conclusions about his life.

So is 'Living Too Late' really hinting at the fact that you're feeling jaded at the moment?

"That has got to be a natural assumption. I did feel a bit like that when I wrote it."

Do you feel worn out?

"I had a f***ing game of football last week and that killed me. It was terrible, the legs were killing me! I still haven't recovered."

"I see people younger than me who act a lot older, but people always said that I've got a very old attitude towards things. Anyway, guys over 60 are usually alright."

How old are you now?

"I'm 29."

How do you think you will feel when you're 40?

"Real cool, actually. I mean, I've been all around the world. Do you know, Ron, when I was 19 I hadn't even been out of Manchester, and if someone told me I couldn't leave this country again it wouldn't bother me."

Because of the routine of it all?

"Yeah, the more you travel the more you get away from yourself. You sometimes meet these people who have been everywhere and you sort of suss they can't get themselves together. They don't know what they're about."

BEING BROUGHT up in a traditional working class house in Salford has caused Mark to cling to his roots, and it's almost as if they're reference points for his own identity and belonging.

This obstinacy caused him and The Fall to miss the ride in the bandwagon days of punk. Remember those flares and trainers, that ghastly green shirt he wore on *The Tube*?

Mark's down to earth upbringing automatically made him dissociate from the rock and roll lifestyle and approach. He does everything in a very normal way and his normality is at odds in an industry based on abnormality. He holds to the virtues of the family, its warmth, love and stability.

Are you happy now?

"No, I think a lot of the time I'm on a right downer. I'm a bit of a pain in the arse like that. Y'know, the motivation just isn't there most of the time. That's why The Fall are good for me. I never really had motivation. Even when I was at work and you used to get two weeks off, I never done anything for those two weeks."

What job did you have, Mark?

He leans forward in his chair and smiles.

"I was a docker in Manchester. A good job, I used to meet a lot of foreign lorry drivers, Turks, Germans and that, it was dead interesting."

Didn't you ever get that blurred feeling when you had a regular job?

"Immune, yeah. I mean,

sometimes I get annoyed with people and their attitudes and then I think back to the days when I was at work, y'know, and you can't blame them."

"There's something dead nice about a serious job, too, though. I used to love it, me. Get home about 6.30, then straight down the pub..."

"I know what you're saying, though. Like my two younger sisters, both of them are out of work at the moment but for one of them it's through her own choice, she don't want a job and I sort of say to her, That's the spirit. I get a lot of young kids come up to me and say, it's alright for you, you're in a band, but I've been on the dole for two years."

"I think big deal, y'know, like when I left school it was an ambition to be on the dole. When I was at school they tried to get you into shit jobs. They'd try and get you behind the counter at Lewis's for about £9 a week. I got fired from my first job after three months and I went home dancing!"

ABOUT TWO years ago, Mark got married. Now he's just bought a house in Manchester, the inspiration behind 'My New House' on The Fall's 'This Nation's Saving Grace' LP. So is our man becoming a bit domestic, so to speak?

How's the mortgage, Mark?

"It's alright," he laughs.

How are you settling in?

"Oh, I'm dead happy there."

Why did you decide to stay in Manchester?

"I think it's because I've always liked it there. I'm not madly in love with the place, it just would be really depressing being in London all the time. It's not me being bloody minded or anything. I think it's a secret fear that I wouldn't be as good if I was living in London. I don't get as hassled up in Manchester as I do there."

"When I'm in London I feel like how a madman would feel. Like there's people whispering behind me back all the time when I go out. They never come up to me."

They're frightened.

"Yeah, I suppose they are."

But are you happy going home to the house and all that security?

"I don't think it's any big deal. I like it, I think it's good. I mean, I don't spend my time doing all the DIY. That's one thing I don't like about houses — people are always doing them up. It drives you f***** mad. People with drills in the morning going nnnnnnnn. You feel like shooting them."

This is the time to manipulate. Go for the jugular. Take him now. Let's see what he fears and where he is weak. I'll go in deep with this.

Is man's biggest enemy loneliness?

"I think it is. I know that I couldn't overcome it. I was very lonely when I was living on me own. I lost all sense of time and went days without

changing my socks and stuff. It's bad."

And did Brix sort that out for you?

He laughs and sips cautiously at his beer.

"You're a bastard, Ron. You ought to be a psychologist. You always look interested and listen really well, so you put people at ease, then all of a sudden you ask personal questions and if I'm not careful I'll answer them. Very shrewd, very shrewd!"

You wait until later when I really do my psychologist bit. Why did you leave home, then?

"I never really liked my dad, I used to hate him, that's why I left. I used to get on really well with my mother, but apart from that I couldn't wait to get out of the house. Other kids used to get a fiver for passing their eleven-plus, all my dad did was call me a bookworm. I couldn't appreciate it at the time, but now I do, and I'm grateful for him bringing me up like that."

"I get on really well with my dad now. He lives around the corner from me and we often go out for a drink. And I know Brix loves her stepfather and I get on really well with her real father, he comes out with sick jokes all the time."

Has it ever been awkward having Brix in the band?

"Nah, not really." He thinks, then he continues. "They're very nasty to her, the press over here, very sexist. All those people, all those *Guardian* readers, they're the f***** worst."

All that she's a woman and she's American and she's a blonde sort of stuff?

"Yeah, right. The inferior being sort of shit. I don't like seeing her getting upset by it and she does, she's not used to that stuff, it's all wine and roses in the States. She takes it quite personally. I don't like it because they know they can't get at me so they use her to do it."

It's cowardice.

"It's just revolting."

Through this he talks warmly and considerably about Brix, as you would expect from a husband. He is very proud of her and at the same time very protective towards her.

So the big question. How do you feel about Brix?

"I love her. Listen Ron, if you put any of this personal shit in, I'll be straight round your house."

I think he's joking.

Love is a very consuming thing, isn't it?

"Yeah, you can't just think for yourself, you have to think about others all the time."

Have you had any thoughts about having kids?

"Oooh, no! I couldn't handle the responsibility. It would worry me sick. I couldn't stop worrying about them, making sure there's enough money and stuff."

"I'm even like that with cars, I still haven't got one, y'know, they frighten me. So no, I'd worry about it all the time."

To wind up the interview and to really knock out the kinks in his

armour, I'm planning to throw words at him to which he will have to fire back answers instantly. I got the idea off *Dallas*.

Here we go.

"You're really going in for the kill, aren't you?"

Ready? Death.

"Oh God. Oh come on, let me off here."

Play the game, Mark, play the game. Fear.

"Too many decisions are based on fear."

What do you mean?

"Well, I was coming home from Bolton with the wife and by accident we got on this football special. Before that day I never really believed those people who said, like, when frightening things were happening to them everything seemed to go really slow."

"Anyway, these four lads were trying to smash down a loo door when Brix was inside, y'know, and I got up and hit one of them, through fear really. They said they were going to kick my head in when the train stopped at Manchester."

"I was white with fear — not fear only for myself but for Brix as well, I didn't want her to get hurt. We finally got to Manchester and luckily two policemen came into the station just as the train pulled in. I've never been so pleased to see policemen in all my life!"

"But it was like what people say, everything went really slow."

"I hate arseholes like those blokes on the train, though. I don't know how they can even do it, y'know, or how they can call themselves men."

But have you ever been psychotic like that?

"Oh aye, all the time. I was quite violent, em, a few years back. But it doesn't actually work."

Anyway, back to the game. Where were we? The Fall.

"Don't you think that's a good name, Ron? It means a lot of things in different languages, 'fall' does. We were originally called The Outsiders but some other band had that name. 'Fall' is another one of those words I can't get to grips with."

"No one knows this..." he mutters confidentially, suddenly pissing himself out of his chair with laughter. We've been lining up drinks like there's no tomorrow. "But we were going to call ourselves The Flyman And The Fall. I was going to dress up as a greenfly and stand in front of the band going buzzzzzzz."

Honest, I was. When we'd do interviews, if someone asked me a question I'd reply, Buzz."

We both fall out of our chairs laughing, together. We're well oiled. Back to the words. Oh, these words.

Children.

"Responsibility."

Chickens.

"Purple."

Hey!?! Marriage.

"Good."

Force.

"The Fall."

“When I'm in London I feel like how a madman would feel. Like there's people whispering behind me back all the time when I go out. They never come up to me.”

A L B U M S

RATINGS ***** BUY ****BLAG ***HEAR **FLOG *DUMP

GUADALCANAL DIARY 'Jamboree'

(Elektra 960 478-1)****
WHAT? ANOTHER geetar band? Another headlong barrage of neo-psychedelia wrapped limlessly around a total respect for all things that have gone before? And a name that's difficult to spell too. Do Guadalcanal Diary have anything going for them?

Actually, they do. Last year's debut album 'Walking In The Shadow Of The Big Man' was imported by Hybrid, snapped up by Elektra and, with a careful massage, spawned the delightful 45 'Watusi Rodeo'.

The single did naff all. There is a fault with the Guads, you see. It's that there isn't a strictly ordained image for the punters to peruse. It's their fault. They write songs - good, tuneful songs - instead of wearing the right shoelaces. Still, you and me, we're past all that fashion fad-ism, aren't we?

And so to 'Jamboree'. Twelve new tracks of the same stylish, deep fried rock. Murray Attaway's vocals are strong but lush. They hint at a country reading of David Byrne. They breathe life into troubled tales and recount hearts broken and all that kind of emotional stuff. Add to that the underlying interplay of Attaway's and Jeff Walls' guitars and the secret of their chemistry is more discernible.

Attaway lays on a harmony or two with drummer John Poe and the spotty, preppy romance of it all fits just fine. These are songs for the car stereo. Cruising or cuddling in distorted gear shift manoeuvres, 'Jamboree' is a party all in itself.

DAVE HENDERSON

YELLO 'Yello 1980-1985 The New Mix In One Go'

(Vertigo 826 773-1 Q) ****1/2
YELLO FANS need not read this, as they will know already. But for those of you, like myself, who have left it until 1986 to decide whether or not Yello warrant all the critical acclaim, take note.

This album is an anthology of Yello moments from the last five years and it's nothing short of an aural treasure-



ZODIAC MINDWARP: eat your heart out, Russell Grant

SINS OF THE ZODIAC

trove. It's synthesiser stomp like you've never heard it before, Kraftwerk and DAF wrapped up in Dieter Meier and Boris Blank's nightmares, like Frank Zappa bought up on Chaka Khan with added stamina and muscle.

Every song a weapon, Yello stand alongside bank accounts and Toblerone as one of Switzerland's finest attributes. Yello are hammering out machine-gun mania, robotic rampage laced with paradoxical soul, sheets of zinc oxide genius.

Sometimes reaching the outer limits of utter funkiness, only occasionally does the sequencer begin to grate. What Yello do prove is how all the other synth bands only seem to be playing at it - there's more going on in one song here than on all the Depeche Mode albums.

With their throbbing techno-vigour, Yello say 'I Love You'... and if you've been waiting to investigate Yello then this is the record to start with.

NEIL PERRY

SOUTHSIDE JOHNNY & THE JUKES 'At Least We Got Shoes'

(RCA PL 71049)***
ONLY A miracle is going to save Johnny Lyons from being remembered as the pal of Springsteen who once sang a sturdy version of 'Fever'. Broooooce might be able to turn manky songs into dollars galore, but not even he can move Southside into the uptown wallets of a generation of Americans. Yep! Broooooce is not God - shock, horror.

A kind of would-be Tom Jones of the New Jersey barfly set - his corny cabaret cover of 'I Only Want To Be With You' slicks with more greasepaint than Dusty Springfield will use on her face in a lifetime - Johnny might be consigned to stardom by association but at least that means he can afford a pair of new shoes every now and then.

The footwear on the sleeve pic of the chap's latest album is an education: baseball pumps through tooled cowboy boots to low-cut sidelacing Italian jobs. It's also a visual parallel of the musical avenues the Jukes dance down: from the empty soul sidewalks of The Four Tops' 'Walk Away Renee' to the dusty R&B back alleys of 'Till The End Of The Night'.

There's nothing sadder than an old rocker who refuses to roll over and bow out, but make no mistake, Johnny isn't one of these. His spirited appreciation of Motown and the Jukes'

ZODIAC MINDWARP AND THE LOVE REACTION 'High Priest Of Love'

(Food Records WARP 1)****
AT LAST, the Venus Drug Spasm is unleashed and the planet rocks as Zodiac's Cadillac capsule screeches to a halt, smoke and flames belching from its filthy belly. Out steps the hi-tech, low-hipped Cupid who would be your leader. You can recognise Mr Mindwarp easily: he's the one who hasn't washed for six as opposed to the band's five months. 'Come on honey worship me, I'm the god of fertility', growls the self-proclaimed High Priest Of Love during the opening seconds of this dirty debut mini-album, as he plants his flagpole in your virgin territory.

Zodiac Mindwarp And The Love Reaction are smooth-talking bastards to a man. And their lascivious leers and wicked wit mean they're destined to zap the charts with the six tracklines of sin herein (released on July 25) simply because the time is right.

You'll already know this if you've wiped the grey dust from the windowpanes of your eyes recently. People are forsaking cornflakes and gobbling hallucinogens for breakfast, fashions are being woven out of psychedelic yarns and the painted word is turning Dayglo again.

What an eminent person in the Sounds hierarchy dubbed The Return To The Summer Of Love is getting beyond a sub-cult joke and becoming big business. So it's hardly surprising that, even before this vinyl was pressed, Zodiac was touted in the pop mags as The Second Coming, with the emphasis on the verb.

And given that most of the nouveaux hippies like The Cult, the Medics and Balaam And The Angel have churned out unremittingly timid sounds on record, I kind of like the idea that the signs of the Zodiac are everywhere: from the backs of bikers' jackets through the tattoos on young girls' thighs to prime time slots on children's TV. Anybody who can upset the equilibrium in the sanitised playpen of pop is to be encouraged.

Actually listening to the uneven results of the Love Reaction is a different matter. It's best done wearing protective clothing.

This is rock so greasy you could fry a whale in it. The variation is minimal as the splendidly named guys in the group - guitarist Cobalt Stargazer and the lead cosh rhythm section of Kid Chaos and Slam Thunderbike - shamelessly plunder the dustbins of the Stooges, New York Dolls and Motorhead, looking for a cheap secondhand brain. Luckily they don't find one.

Instead, there emerges a six-legged riff monster so cliched it makes your aesthetic ears blush, yet so crude it crushes your ribs with equal doses of cartoon humour and occasional flashes of raw power. I say occasional because once or twice, when the band try to headbutt the beat, they miss the target completely. This is the case with 'High Heel Heaven' which falls over and breaks its ankle.

Meanwhile Mark Manning, aka Zodiac, aka The High Priest, builds his lyrical church of loony lust, blessing us with the eternal catechism of sex and drugs and rock and roll. Mr Mindwarp's double entendres on sin(g) songs such as 'Kick Start Me For Love' and the do-over of the first single, 'Wild Child', are magnificent muck.

And with the scathing tongue of a Lydon, the speed-scorched larynx of a Lemmy and the deep throat of a Beefheart, all Zodiac wants to do is put his love gun in your mouth and blow your head off. Your finger is on his trigger.

JACK BARRON

occasional fire-fight playing rescues him from being simply another craftsman in his dotage.

No doubt enough people will be attracted to the spit and shine of this album to keep Southside in laces for the next couple of years. And that's OK, because 'At Least We Got Shoes' is nowhere near a load of old cobbles.

JACK BARRON

BIG FLAME 'Two Kan Guru'

(Ron Johnson RE-RON 8)****
SINK YOUR blade in: just millimetres of flesh are stripped from the back of sweet lover divine and a droplet of blood hangs on the knife edge. The stigmata of new love.

Each moment of stilted intensity carries its own soundtrack in this bad, mad life, and as the glistening liquid falls, three sons of the apocalypse burst through the wall. You're caught - and where do you run to when there is nowhere to go but into the pummelling fists of Big Flame?

'Two Kan Guru' is ten inches of portable violence and it knocks me dead. The guitar cuts as cleanly as a finely sharpened knife edge, as its bastard funk brother cringes in the corner at the sight of freely flowing red life, tension hanging heavy in the air.

Big Flame burn, baby, and the acrid smell gets right up some people's noses. Obviously, their tension is not for those of faint heart.

Rooted in a religion of sin, they spin while chords pile up on the funeral pyre of pulp pop.

It is said that all the Irish go to heaven, but not this lot. The unholy collision of rhythm scorched in the guitar fire would have all God's angels reaching for their machetes. Are you an angel or an anarchist?

GRIN

SAMANTHA FOX 'Touch Me'

(Jive HIP 39)***
WELL, MARILYN got away with it (I think I mean Monroe, but I'm not positive), leaping from 10,000 glam mag papered garage walls and landing daintily on her feet in the recording studio. And is our Sam not a beauty and talent of the same magnitude as the Kennedys' favourite showgirl?

The face that launched a million Cabbage Patch Dolls has it within her to become the Marie Lloyd of the '80s, albeit without the humour. The Edwardian doublespeak of 'A Little Bit Of What You Fancy Does You Good' is here revived by cheeky Sam in a succession of aesthetic delights.

Come on Sam, we all know that when you sing 'Touch Me' your tactile expectations extend beyond a quick grope behind the bikesheds.

STEAM SYNDICATE

THE SHRUBS 'Full Steam Into The Brainstorm'

(Ron Johnson Records Z RON 10)****
ODDS OR evens? I'm searching for an explanation which will penetrate the askan beauty I hear on parts of The Shrubs' debut album. Not unnaturally, we should begin with the truth.

After three days trying to track down this vinyl, and with a deadline looming, I had to ring up singer Nick Hobbs whose response was: "I'm not worried whether you review it this week or next. I just want someone to give it their attention for a while, to listen to it properly."

OK. Through six songs of enviable lyrical vividness, what one discerns is a band rooted in the tripwire cross-rhythms of 'Clear Spot'-period Magic Band, occasionally touching the stubborn repetition of early Fall but giving it some of the peculiar jagged speed of chaotic 1986. The zig-zag gutter gliding guitars of Julian Hutton and Mick Ricketts, and the babbling bass of Steve Brockway, often work in synchronicity instead of across each other,

while John Bentley's drums jog, sprint, jump and stumble all in the space of one song. It's as though there isn't enough room to fit in all the band's nervous energy.

At times, Nick takes, as his launching pad for vocal loop the loops, the off-key adventures of Pil's Lydon, exploring the flat gaps between complimentary melodies yet suddenly surging into uncharted airspace with an exhausting intensity. This approach suits the wonderful lyrics which scratch the cataracts from your eyes with glee.

The Shrubs' word world is one where the real and surreal merge to form a sort of high octane insanity, which is the mental petrol The Shrubs siphon to blow your preconceptions apart. The images of the songs remain like black roses in the hothouse of your memory.

"Kid yourself that the barricades sprung up are just poppies/ The shanties of blood are just a ship to sail our dreams in. . . We've got to get out/ The mood takes you over", they sing on 'Warm Sea'.

The Shrubs plant a brainstorm for a fabled future. And yes, they are odd.

JACK BARRON

'Y'see, Big Flame burn on the corpse of music, its metallic bones tempered in the fire while the hacked flesh sizzles in the big heat. They are like that minute before the big bang, the seconds before the rush, the instant before you come, and there is no saving grace. A balancing act on the knife of life.

Big Flame are the real art of noise.

RICKY KILDARE

HAYWOODE 'Arrival'

(CBS 25704)***
ONE THING rather puzzles me about this record. Why did Haywoode want a picture of Jimmy Durante with his head bandaged on the inner sleeve? That *schnozz*, quite unmistakable. Hang on... no, it couldn't be. Could that really be the sparrow-legged disco doll? Well, they do say the camera never lies...

Musically, this isn't as bad as I might have expected... in fact, 'Roses' and 'You'd Better Not Fool Around' are actually rather decent, even if they are *producers'* songs. Sid - for that is her name - is on a hiding to nothing when she tackles Prince's 'I Wanna Be Your Lover', but in general she acquits herself quite reasonably.

I note that Haywoode's clothes are by Princessa, which indicates that the supply of 'royal' names has dried up: King, Queen, Prince, Princess, and what with the jazz greats having bagged a few titles - Count Basie, Earl Hines, Duke Ellington - there's not much left in the biscuit barrel. What price Marchioness?

ANDY HURT

CIRKUS 'One' (5 Hours Back TOCK 001)***1/2
THE APPLAUSE for indies which recently filled an entire issue of this organ maybe failed to outline part of the *true* history of the 'independent' movement. Most folks link indies with the late punky '70s; the fact is that earlier pioneers, in search of artistic freedom, came before with a spirit just as revolutionary.

The late '60s and early '70s saw a boom in so called progressive music. The majors, as today, signed up virtually anything that slipped into that particular category, regardless of quality or talent, in the hope that somehow they'd netted a big fish which would feed them all year.

Somehow, a Geordie band called Cirkus slipped through the net unnoticed to splash in a pool of their own. 'One' pulled out all the stops in a

RUN DMC 'Raising Hell' (London LONLP 21)****

THE WEATHER drops one shoulder and takes a turn for the worse. But no matter because Run DMC are 'Raising Hell' and things are going to get hotter. And I mean steaming.

Doing their bit to make heavy metal fashionable, the Kings Of Rock have cut up rough on this their third album. For some quite inexplicable reason, they chose to open with the innocuous and frankly boring 'Peter Piper'. But from there on in...

'It's Tricky' corrupts the riff from 'My Sharona' and half the melody from 'Hey Mickey', while 'My Adidas' underlines the basic street essence of the hip hop culture, then slices malevolently into the grinding guitar of 'Walk This Way'. Tyler and Perry of Aerosmith crammed halfway into the Run DMC format - metal misogyny mashed fresh and fierce.

The foundation for this heavyweight rap rhythm (heavier than the Fat Boys but not quite as much fun) is not, unfortunately, the heavy heavy monster sound of guitars thrashing at the height of some obscene ritual orgy, but a sequence of relentless steamhammer drum patterns. A krushing groove which lays a deep concrete cakewalk for the powerful defiance of Run (Joseph Simmons, younger brother of Russell Simmons, manager of Kurtis Blow), DMC (Daryl McDaniell) and Jam Master Jay. There is no respite, no release. Rap has never sounded more rock. More angry. More evil.

Run DMC rap-rant in tongues of destruction. Matching unyielding rhythms with aggressive and threatening language, each sentence is a death sentence. And there is no appeal.

I don't like Run DMC, I don't enjoy 'Raising Hell'. There is no colour, no light and shade; the whole thing is black and grey. I don't like their unabashed aural terrorism. I don't like their clenched fist egotism. I don't like their seemingly utter lack of humour. But their sound slams me up against the wall, kicks my teeth in and leaves me demanding more.

Run DMC are uncompromisingly hard. Sometimes they talk sense but, most times, they just talk. And no matter what they're saying, you just have to listen. I'd rather play 'Orgasmatron' or 'Big And Beautiful', but when 'Raising Hell' hits the turntable it grabs you by something very small and very tender at the base of your spine and twists it until you plead for more.

ROGER HOLLAND

JOG WARNING



RUN DMC: next we're gonna do a WASP song

bid to sound elegant, exciting and professionally vibrant. Ten years on, it still sounds fresh and glowing. A period piece for sure, but not one to pin a tail onto. The assembled ranks of Marillion and Ziggy Stardust fans will instantly find something to enjoy here but, hopefully, other ears will be drawn into its web of sound.

Me... I'm just a sucker for rock arrangements that drag in an orchestra to bulge the belly of their beat. Rain Parade, REM and countless others have had me eating out of their hands by using such a device, but Cirkus have it down to a fine art. Wherever Cirkus are today, this reviewer salutes you.

EDWIN POUNCEY

KLAUS FLOURIDE 'Cha Cha Cha With Mr Flouride' (Alternative Tentacles Records VIRUS 36)****

REMEMBER THE Dead Kennedys - that scathingly raucous punk combo who charmed and permeated tender lugholes with dainty ditties such as 'Kill The Poor' and 'Too Drunk To F***' (And anyway, turn to the Jello Biafra feature on pages

14 and 15 for more on all that.) Well, the bassist and part-time vocalist is back, not with a bang but with a cha cha cha.

Yes, the enigmatic Mr Flouride, Klaus to his friends, has put together a collection of your favourite dance tunes. Don't for one second think that he's sold his soul to pap and roll, though, because these are songs with a difference. Here's a sample of what you end up with: the uptempo 'Fear Most', the autobiographical 'So It Goes', a sad cowboy song about 'Dead Prairie Dogs', a housewives' lament about dishes with 'Gruesome Stains' and, of course, a rendition of a Burl Ives classic, in this case 'Ghost Riders', complete with lots of "yippie i yays" and "yippie i os". A must for old cowpokes.

Yes, this record is abnormal. Klaus Flouride is nutty, eccentric, wacky - in a word, brilliant. In two words, irresistibly brilliant. Track it down and you won't regret it. As it says in the sleeve notes: "This is your lucky day. Put it on the turntable... relax (if possible)... enjoy... and... have a nice day."

KEZ OWEN

PINK PEG SLAX 'Belting Out A Tuna'

(Half Cut HC 61)****
THE CONCEPT of a Leeds band specialising in Cajun music is no more extraordinary than a bunch of Noo Yawk Yankees starting up a Morris Dance troupe; I'm sure the done thing after finals at Leeds is to lap up the gumbo and tuck into some crawfish pie.

Yep, Pink Peg Slax are a bunch of students alright, and had they tried to disguise the fact, all sorts of spicy accusations could have been levelled at them. But no, they come clean and consequently get away with it. They get away with the excruciatingly awful French accent of 'Teenage' Vince Berkeley by virtue of the authenticity of that fiddle sound (barnyard noises by Ade Watson) and the fact that - with the exception of Eddie's 'I'm Ready' - they write their own material.

And it's not all Oupelousas hop stuff, either. They're happy to tackle The Pelvis, balladeering drily through 'Eat More Meat' and just about any other form of rock 'n' roll you'd care to mention - you name it, son, they'll play it. 'Buzz Saw Fiddle' is pretty nifty and 'A Cote De Ma Cherie' is far better than it sounds. I think one could afford to let one's hair down to this lot without incurring too much loss of face.

ANDY HURT

VARIOUS ARTISTS 'The Re Records Quarterly Vol 1 No 3'

(Re RE0103)***2/3 NEWS FROM BABEL 'Letters Home' (Re RE 1..14)****1/2

HAVING PETER Blegvad open the third edition of the Re occasional journal-with-sounds is rather like having Sooty & Sweep MC *The Texas Chainsaw Massacre*. Together with the accompanying booklet, this package is relatively diverse, relatively thought-provoking. Seven acts contribute a number apiece (Blegvad, Adrian Mitchell and Robert Wyatt among others), while the Cassiber/Stormy Six confederation 'Cassix' stretch out over a hefty seven tracks.

Put it this way: if 'Now That's What I Call Music' is *The Sun*, this must be *New Statesman*.

More satisfying is the

album by the friends of Henry Cow co op News From Babel, with words from the pen of Chris Cutler and the music of Lindsay Cooper. The really dead good arrangement of harp, accordion and bassoon and more 'conventional' instruments suggests Kurt Weill.

A beautifully timeless record with some outstanding moments: the instrumental passages of 'Heart Of Stone' and 'Justice'; D'Oyly Carte meeting Zappa on 'A Dragon At The Core'; the perfectly discreet singing of Sally Potter on 'Dark Matters'. Oh, and there's Wyatt and Krause too.

ANDY HURT

SIMON FISHER TURNER 'Caravaggio Sound Sketches For Michele Of The Shadows'

(el Records ACME 6)****
IT'S LIKE... the first time you put your tongue in someone else's mouth.

It's like that sudden glance across a crowded room, that imperishable ray of light (pardon the indulgence) which makes slack-jawed sense of e.e.cummings' 'all nearness pauses'.

It's like dancing on your own solitary rapture.

Turner's flesh and wash talks in metaphors, like one gorgeously long sigh. Wreathed in melancholy, it ranks as *the most pop* excursion for many a year, boasting all the sinewy folds, all the murderous furore, all the grand camp of Jarman's cinematic intrusion.

Turner, early '70s pop icon, has spent a large proportion of his life being chased by nubile wenches through shopping-malls and supermarkets. Disappearing in the summer of '73, he vowed not to return until he'd made a record that was the perfect marriage between "prayer, promise and debauchery". This marks his return, a veritable orgy of the three, with smooth colours, tight trousers and soft throbs thrown in for good measure.

Recently, when asked what this record *meant*, Turner licentiously remarked that it was the longest, most consummate f*** he'd ever had. With its souging breezes, its demoniacal temper and its warm vagueness, it might be the hottest you've come, too. Turner's masterpiece

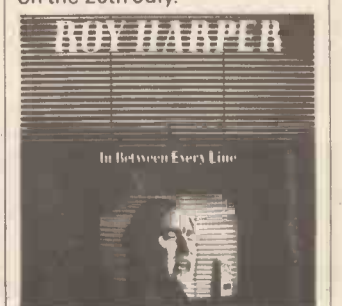
confesses all, is solemn and ecstatic - violins simply curdle for your rapt attention - is baptized in honey and argues that the perfect answer to anxiety is a medicine of angst and arse. If you're stubbing your toe with all this pseudo-pop nonsense, swallow some of these scribbled erotic messages; it'll be a pleasant plunge and your eyes will blaze.

JONH WILDE

ADVERTISEMENT ROY HARPER'S FIRST LIVE ALBUM SINCE 1974, 'In Between Every Line' (Live Double Album)

(EMI) Album EN 5004, Cassette TC2EN 5004) *****
This album is long awaited by Harper devotees and well worth a place in every record collection. The songs are carefully selected recent live recordings of material spanning fourteen albums. Performed with new life resulting from a deeper understanding of his own songs, many of these versions sparkle in comparison with the original studio recordings. One third of the record is composed of exciting band interpretations, while the other two thirds is Roy alone, sounding like the entire orchestra himself. His acoustic/electric guitar-picking is at times awe inspiring, capable of great subtlety counterposed by sheer electric power.

The tracks on this record demonstrate the unique qualities of Roy Harper as a performer, and his genius as a writer. It should appeal to every true music lover as should all of Roy's recordings for its unashamed baring of human emotions. This double album could aptly be described as a definitive collection of his fans most requested material. Roy Harper will be appearing in person to sign copies of his album at The Virgin Megastore on 18th July at 1.00pm. See Roy Harper playing live at the 100 Club, Oxford Street W1 on the 20th July.



AND BARE IT!

But what the hell, give 'em what they want and all that, right Rupert? The chick who 'invented' ripped jeans has a serviceable voice, which is clearly far more than can be said for some of the bozos whining away in this week's Top 30. Sam is no more a singing ornament than Haywoode or Princess, and her entry into the biz via the back door is reminiscent of Kim Wilde and Sheena Easton, who between them mark out the musical boundaries of the territory explored by the eighth wonder of the support bra world.

I have my doubts as to the amount of female involvement in the realisation of this record, with uncredited (session?) musicians, iffy producers and dodgy production line writers ladelling up some workmanlike, hummable, disposable ditties. Still, it's a sure-fire winner!

ANDY HURT



SAM FOX: well, she does like Lemmy...



THE LOUNGE LIZARDS practise their, er... scales

RAINER AND DAS COMBO 'Barefoot Rock With...' (Making Waves SPIN 211) ****

AS DEFIANT as a lizard pointing its limbs at the relentless Sonoran Desert sun, Das Combo's euphonious vinyl debut flies firmly in the face of the current crop of image-mongers and poseurs. Led by former Sandworm and Blacky Ranchette guitarist Rainer Patek, this gang belt out a feisty brand of steel hard

blues that in the wrong hands would ring soulless and cliché-ridden. 'Barefoot Rock' succeeds on the strength of Patek's nimble and dexterous bottleneck playing, as bright as a brittlebush in bloom and as bittersweet as the Arizona wildlands that inspire it. And Das Combo rustle up a mean rattlesnake shake in every groove. Just for variety, the trio occasionally even veer off into the bad-tempered blues funk so beloved of latterday

Giant Sand. Put simply, this album is American barroom rock at its unpretentious best. **CLARK DONOVAN**

PARLOUR GAMES

THE LOUNGE LIZARDS 'Big Heart' (Island IMA 20)****

THIS MAN John Lurie, still cutting the most dashing figure in 'pop' (ha!), has rather re-invented himself since opening the world to The Lounge Lizards' fake-jazz all those years ago.

When dissecting his solo soundscape, 'Stranger Than Paradise And The Resurrection Of Albert Ayler' (on Crammed), just weeks ago, I talked of his cramped ambience and his wrenching sax orgies. 'Big Heart' has Lurie claiming that the Lizards sound is, for the first time, what it should be, suggesting that previous labours were mere practice runs. And the Lizards do seem to have tired of their stand-offish spite. These gorged jazz delicacies are like sucking on hot coals in comparison to past works.

Not strictly for jazz buffs either, or Lurie's coterie of avant-pop adherents. While 'Big Heart' is hardly 'pop' at all - though it is persistently tempting to claim that it's the most durable pop imaginable - it does brim avidly with other kinds of unearthly delights.

With any form of jazz, of course, one should always resort to a good metaphor, because some heart-swelling involvement is the very most to be expected. The Lounge Lizards have now decided to involve us, and I'm confused and distraught wondering at their motives. Lurie's almost legendary dread of communication - The Lounge Lizards, up to now, have delighted in making a clatter around their camouflage - seems to have caved in for the sake of a warm and welcome confessional.

The metaphor? 'Big Heart' opens this heart, and there's just this nasty mess of flesh with the nerve-edges still sobbing. We were led to expect a mesh of blue and red wire filaments, all neatly systemized. Thank Christ, The Lounge Lizards peak and blush with tell-tale signs. What sensational timing. **JONH WILDE**

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L I V E S

MAGIC MOMENTS

In these days of mass unemployment, why have over 70,000 people taken the day off work to stand on a football pitch? MR SPENCER bunks off to July's other royal knees-up and discovers why QUEEN still rule the airwaves

QUEEN/STATUS QUO/
THE ALARM
Wembley Stadium



ER, FREDDIE... isn't it about time you left for the party too?

Frank Griffin/LFI

WEMBLEY STADIUM, a swarm of activity, a vast human advertising campaign for this season's high street colours (electric blue, magenta and yellow) – and a tiny little rock band over in the right hand corner.

It's surprisingly loud. A sound system like this at the Marquee would be amazing. Imagine it, swallowing your own eyes, brains dribbling down your neck, a quarter pounder and a good pint. Magic.

The Alarm are onstage.

Wembley's dreamy. My vision goes all misty and the roar of the crowd floats me back to the glorious Fulham (v West Ham) Cup Final of '75. It's all so clear, even now. Marvellous Mullery, Beautiful Barrett, Masterful Mellor, Supersonic Strong (I could go on...), what a side!

Yes indeed, Wembley Stadium, terrific place.

Distractions, distractions...

Mike Peters, right now, is around the size of a plump woodlouse; you feel tempted to pick him up and fling him forcefully against the wall but then you think... ooh, look at that policeman!

Police officers don't like The Alarm. Too rabble rousing. Strange this, because everybody else found them really enjoyable: vibrant, passionate, exciting, that's what it said in the programme, anyway.

Looking scrumptious, Mike Peters yells "Goodnight Wembley" at only 5.40 on a hot summer afternoon. Snigger.

The place is really buzzing now; it's like that bit in *Close Encounters* where the landing site is really buzzing, you know? It's like, there's a real buzz.

Time to muse quietly. A passing thought: Queen fans all have steady jobs and plenty of nice electric blue, magenta and yellow clothes. They are never unemployed, not at £14.50 per ticket.

Logically then, it being a Friday, the entire gathering of 76,000 people must all be taking the day off. This demonstrates that passions even stronger than the urge

to do a solid day's graft are aroused when it comes to a big concert by Queen. It makes you think.

In the bit downstairs where only important types are allowed, I go star spotting. Right away I see Dennis 'Minder' Waterman and Rula Lenska and more... splutter!... it's Chris Tarrant from *Tiswas*, he's wearing a Quo tour jacket, busily tucking into the giveaway nibbles. He's taller than I'd imagined but it's always like that: people seem larger than life on TV, then you see them in the flesh and... they're even bigger.

Heck! The scale of the event's getting to me. It's a relief to sit down again, and I'm just in time to catch

Tarrant's heroes who walk out with the minimum of fuss and say "Ow ya doin' then, alright?" because they truly are the most ordinary bunch of 40 year old men in skin tight jeans you could ever wish to say hello to.

Rick Parfitt is the size of a wise old garden spider, nobody objects to him being around – but does he really have to put out all this weak-kneed 'Rockin' All Over The World' claptrap (the spider theory appears to have fizzled out somewhat abruptly) when he's capable of producing monster classics like 'Rain' and 'Mystery Song'. Optional question mark.

For every terrace-trembling 'Roll Over Lay Down' there's a 'Wild Side Of Life' to put the

damper on things, for every 'Down Down' there's a 'Whatever You Want' etc etc.

After several hundred variations on a theme, I become acutely aware of my seat's unyielding hardness.

Even the young police officers fail to enjoy Status Quo, which actually *does* come as a real surprise.

Fidget, fidget, bloody fidget. A sad story: when I first went out and bought 'Caroline', I was suffering from nasal congestion and a sore throat. Over a decade later, I suffer identical symptoms every time the song is played.

By now, Chris Tarrant has run out of nibbles...

Everybody's happy, drunk on splendour, eagerly awaiting The Greatest Show On Earth – a celebration of youth, a ripe old knees-up, an excuse to be loud and sick and, best of all, another chance to flaunt that already well-worn 'I Ran So That Others May Live' T-shirt.

But we mustn't be a grump, this is a day to enjoy. So I say To hell with it! and leap noisily to my feet in an attempt at initiating The Wave, like they did at the football, but nobody else gets up.

Clever race, the Mexicans.

On today's atmosphere: the Union Jack with 'Quo' on one side and 'Queen' on the other says it all. Music as the Great Unifying Force. All over the world – black and white, Arab and Jew – the sentiment is identical: you can't beat a good tune.

Aptly, 'One Vision' is the

opening number in Queen's set – a lengthy and often breathtaking affair, taking in everything from the earliest actual hit single, 'Seven Seas Of Rhye' (a no-frills scorcher), right through to latter day would-be world anthems like the horrendous 'Friends Will Be Friends'... and these contemporary atrocities are by far the best received of the lot.

It's the post-Live Aid syndrome. Loving awareness is fab, holding hands is ace and, as far as Doing Things For Charity goes, this beats even a 'Brothers In Arms' compact-disc in the high fashion stakes... so long as it's got nothing to do with so-called Peace Convoys or South Africa.

There's charity (the word twinkles with purity) and then there's 'charity', as in 'rabble rousing', which returns us neatly to the police force who surprisingly go mad and clap along to Queen, but without smiles on their faces, which is odd.

EVERYBODY LOVES QUEEN. It's a fact. Even people who hate the band like them a bit.

From a support slot on tour with Mott The Hoople, to 'Keep Yourself Alive', to the first appearance on *Top Of The Pops* ('Seven Seas'), to 'Killer Queen' and finally the 1975 turning point, 'Bohemian Rhapsody'...

For many, that video signposted the step from childhood into adolescence,

CONTINUES ON
PAGE 32



OK SIMON Cooper, the game's up!

Frank Griffin/LFI

YELLOW FEVER



LORRY CHRIS: bet he can eat a whole carton of Yorkies

Steve Double

DEE C LEE Kentish Town Town And Country Club

WET AND miserable, I slouch my way through the torrential downpour, already in a bad mood due to missing Eurotube. But, as they say, every cloud has a silver lining. Dee C Lee's lining is a wee bit tarnished, but she emerges dressed in yellow, a petite ray of sunshine.

The audience varies from suit-wearing fathers to flower-clutching daughters who have donned double layers of make-up to pass for 18. Why? Because they admire Miss Lee, she's what they want to be when they grow up. One young man, unable to control himself any longer, shouts: "Dee C I love you!" Sadly, the only answer he receives is a ripple of titters.

Dee C Lee croons her way through her debut album, 'Shrine', and while people dance to 'Hey What'd Ya Say?' and sway to 'Just My Type', there's something missing. In my view, this little ray needs polish. The dimmer switch is on halfway, and she is never really strong or bright. A glimmer struggles through on 'See The Day', but it comes too late.

Perhaps if Paul Weller or George Michael had duetted with her, the glimmer would have become a blazing sunrise. As it is, it is just creeping over the horizon. Dee C Lee is a very talented young lady who is capable of so much more. The sooner her confidence grows, the sooner the clouds will part. Then she'll be a scorcher.

KEZ OWEN

THE TRACTORS Manchester Site

WITH MUSIC that is capable of curing arthritis and a wit that can cut froth from beer, Liverpool's Tractors have a cult following of about 22. Which, if you know anything about today's sassy cult-class mighty music collectives (bands!), is quite a following.

But, if you're interested as to what these Tractormen actually wear under their cults... well, it varies. It varies from a Dean Martin cover version to a brimming, neatly titled song called 'Desperately Seeking Alan McGee', to a lifeless piss-take of all things loud and Velvety;

all Creation great and small.

Publicly breaking in a new guitarist is, at the best of times, no more fun than robbing a launderette. The Tractors just pull through by showing they've got a sense of humour. Doodling out a sound that crosses the clanking of a busy garage with the pleasant noise of a primary school music class taken by Age Of Chance, The Tractors almost make it. Songs like 'Pat Nevin's Eyes' can only work in their favour.

JAMES BROWN

LEE PERRY Soho Gossips

BACK AGAIN from exile, with a new Trojan album to skank about, Perry is quite plainly as giddy upstairs as he's ever been. More so. Three hours before his show, he can be found trailing around this nightclub shining a torch into a tank of goldfish with all the relish of a man who's just discovered a new continent. With his Union Jack suit and matching top-hat, he's no exhibit of sartorial splendour, but it's his coquettish moans and popping eyes we're here for.

Approximately three people can actually see these crackpot eyes, the rest of us count the bricks in the pillars as the beat, er, totters on. I'd take a guess that at least three of his pick-up band are wearing boxing-gloves tonight - it sounds more cumbersome than anything I've seen this year - too often reducing Perry's fleecy vocal to something under the rubble. Somehow, though, this does stop his childlike insolence leaking through like liquid gold to triumph.

If last year's Dingwalls comeback re-asserted his stature as reggae's most brilliantly irregular star - the besotted poet next to Gregory's cool sensualist - then tonight is more evenly tempered. Whereas last year he mixed present and past with casual detachment, tonight swings toward his current 'Battle Of Armageddon' set. While 'Sexy Lady' fondles itself with a lover's rock flux, the closing 'Madman' finds Perry at his most unsteady beam of a best.

Neither the Gossips' pillars or his slovenly sidekicks can stop his swarming

stop his swarming dishevelment from moving mountains here. Perry is back to his scatty world where the child's mind is closest to the gods. Now give him some more persuasive support and some space where his madness and uprush can breathe.

JONH WILDE

BLUE IN HEAVEN/IN TUA NUA

Dublin Croke Park WITH THE unenviable task of opening the show for 40,000 impatient and salivating Simple Minds fans, Blue In Heaven do what they do best: kick ass in a loud and violent manner. Angry, angry, angry, Shane O'Neill, a blond malcontent, snarls and wriggles while slashing large chunks out of his guitar.

Blue In Heaven songs may have clichéd titles, like 'Red Dress', 'I Just Wanna' and 'Feel So Good', but truly there is nothing clichéd about their nervous, fidgety energy and their sweeping, diving, ubiquitous wall of sound. Last year, Blue In Heaven were mildly interesting for their arrogance alone, but now they have the sense to let the music do the talking.

RED LORRY YELLOW LORRY

Camden Electric Ballroom

OUTSIDE THE Ballroom, two goths carefully wiped the grease from their chips onto plastic pants and admired the resulting sheen. "Let's go to the pub," said one. "There's no point watching the support bands, they're always a load of crap."

A huge wart had blocked sensitive nostrils. Bad smells attract flies, and outside the venue the air was buzzing.

Why? Because the support bands were brilliant. The Salvation have an angelic Astbury with a dirty halo for a frontman and the crowd loved them. The Batfish Boys are more than psychobilly - a sort of shark rock swimming against strong guitar currents - while Ghost Dance whirl over your grave with clomping great platform boots.

Finally came the smell that had attracted most of the swarm, flaring their nostrils with its intensity. Red Lorry Yellow Lorry caused a pile-up on the dancefloor. Their guitar riffs were so strong, they stretched away casualties. Vocalist Chris Reed looked on unmoved with mad staring eyes, the source of power locked tight in his brain. One blink could cause a power cut. I could no longer distinguish between dancefloor, food area or bar; they were all bumper to bumper.

This band are mega, frantically mega, as songs like 'Which Side Are You On' and 'Walking On Your Hands' proved. Their music's so hypnotic, you lose control of your inbred cynicism and get drawn into the bowels of the Lorry's inferno. The drumming rolls like square wheels on cobbled streets and guitars screech to a halt.

Two encores and the crowd were annihilated, sweat mixed with blood in pools on the floor. And then it was over. "What did you think?" said a passing stranger. Brilliant, boiling, I'm sweating like hell, I pant. "Yeah, but life is sweat," he said. How deep can you get?

KEZ OWEN

The mix of traditional folk elements and a more standard rock sound has for years been an elusive concoction. In Tua Nua may become a most successful fusion of the two. However, with a muggy sound destroying their finer moments, one is hard-pressed to find the fluidity which the music possesses. Uilleann pipes and violin bob and weave but are ultimately drowned in a sea of rumbling bass and wavy keyboards. Only the more orthodox stadium fare of the new single '7 Into The Sea' cuts any mustard.

Coaxing an encore out of a partisan crowd at the front, they finish with a version of U2's 'Two Hearts' that shows audacity and adventurousness, which may prove to be their finest attributes.

CONOR O'MAHONY

TWENTY FLIGHT ROCKERS/THE CHURCH

Kentish Town Town
And Country Club
IF YOU'VE got it, flaunt it, so the saying goes. Well, these four leather-clad hip-swivellers have definitely got

it, and with music of such boiling hot intensity, flaunting is an inevitability.

Twenty Flight Rockers look clean but play dirty, mean, rebel-yell music. But there's not a pout in sight as they rock their way through a supercharged set of squealing guitars and rumbling drums, pushing themselves into overdrive on 'Weekend Revolution', 'Dreams That Can Kill' and the forthcoming single, 'Johnny 7'.

Twenty Flight Rockers are fitbits to the gals, idols to the guys and an end of searching for the journalists. Despite this adulation, the rip-roaring rockers are down to earth lads, outta sight but never outta mind...

"Church, Church, Church!" A resounding rant rolls like thunder - and here they are. The vocalist is the sort of boy mothers like, the album 'Heyday' is nice music that fathers wouldn't tell you to turn down, but live... gee whizz, what a difference!

Yep, just when you think it's safe, there's a nuclear explosion that radiates an intense heat the unprotected crowd can only absorb. The Church churn out guitar-

based rock, guitars that wail and whine through 'Tristesse', 'Already Yesterday', 'The View' and 'Tantalize'. Two encores but the paisleys want more... No Sheilas here, Bruce.

KEZ OWEN

LIGHT A BIG FIRE Marquee

WELL, HIS between-song banter is pretty sharp. The man with the shades points out the inaccuracy of the poster proclaiming LABF's 'first ever UK appearance': "We've played Belfast," he declares.

In the kitchen of rock 'n' roll, Light A Big Fire are a spanking new breadknife, somewhat unglamorous but functional and, in the right/wrong hands, deadly. The attendant press jury is in agreement that The Boomtown Rats (who?) provide the most convenient comparison - the malleable song infrastructure (yeah!), the Saint Bob vocals and those harmonies. Way ahead of the clean undies of U2, LABF snuggle up to the sweaty jockstrap of Springsteen.

'Shades' has an alcoholic for a barber and is on an I-can-keep-12-marshmallows-in-my-mouth-at-one-time sponsored run. I like him, he's probably a good interview.

Strong suits are: energy, melody, accessibility, but, like dodgems, they offer the thrill without the danger. The best from Ireland for a while.

ANDY HURT

THE JAZZ PARTY/THE BEAT POETS

Glasgow Salt Mine THE BEAT Poets are the perfect opening band, born of great ideas and snappy 15 minute sets, on a mission to trade purely in '50s/'60s instrumentals or derivatives. Thus, dusty old nuggets like Link Ray's 'I'm Branded' and The Sonics' 'The Witch' fondly rub shoulders with such original selections as 'Honey Bee Killer' and 'Exterminator'.

Ex-Primevals guitarist Tom Rafferty may be a reluctant frontman, but the combination of his head-on mentality and suitably vicious guitar sound do the job.

And so to The Jazz Party, who serve up a rich dish of Americana with the ingredients suggested by Creedence, Tom Petty and REM. While it's clear they're well rehearsed, there's more than a hint of the deadly bedroom syndrome. Given a steady dose of gigs, though, they could mature into something greater. Time's certainly on their side.

GRAHAME BENT

GET FLESH!

THE FLESHTONES/THE PRIMEVALS

Hammersmith Clarendon

WHAT'S THE connection between The Flestones, The Scientists and The Primevals? Apparently, the link for these nasty rocking Clarendon bands is producer Richard Mazda, or so he informs me while introducing me to the singer of tonight's American contingent. This nice man is called Zambezi or Zimbabwe or something equally unlikely, and he wears a jacket that was made in Palm Springs and cost an awful lot new. It's several decibels louder than the PA.

Hark! The Primevals. Bonnie Scotland, a million light years from London and a rare appearance. These men would have been ginormous a couple of years back and deserve to grow to behemoth proportions with their bloodcurdling degenerate blues. Play that slide geetar, man, and take no prisoners... and yes, mine's a pint of London Pride... and whoops! was that The Scientists?

Mr Zarathustra and his Muttley crew have invented the original punk. It is 1964, and Sam The Sham is about to write 'Woolly Bully'. A failed jockey and a reject basketball player tackle guitar and bass respectively and fall to their knees on cue. My, what a fine group.

"I saw them three years ago and they were crap," I am informed by a short person. No one had heard of Gary Lineker three years ago. Are The Flestones big in Barcelona?

ANDY HURT



FLESTONE PETER: big in Barcelona?

David Arnoff

RAGE OF CONSENT



THE RÿCHE STUFF: Geoff Tate and Chris DeGarmo

A MERICAN METAL comes in a variety of flavours: sticky, Pepsi-sweet pop; soft saccharine anthems; sour, slit-eyed spitball thrash. But Queensrÿche aren't so easy to box up and pin a label to.

They're more an acquired taste than a flavour of the month. They don't bend to tradition, succumb to stereotyping or yield to banal expectations.

Queensrÿche are several shades more daring than the average brain dead riff dispenser, more intelligent, more interesting, unpredictable, stylish and . . . gulp . . . original.

And 'Rage For Order', their second album, is both a biting eye-opener for the uninitiated and exactly the kind of kick in the (seatless leather) pants that the Ratt 'n' Crüe generation so obviously need.

Even so, there are still those who've dubbed Queensrÿche the band who "have less fun than a Coventry City fan".

Unfair? Singer Geoff Tate and guitarist Chris DeGarmo seemed to think so when they nipped into town a week or two ago to do their publicity chores and show me their cute matching riding boots.

"Well, some people seem to interpret 'fun' as getting completely drunk every night and falling down," parries Geoff. "That's fun on occasions, but it's not something to live by. It's not doing anything constructive, and it's basically a negative release. I guess it gives 'em something to talk about, huh?"

I take it that you prefer to keep clear of the rockers' staple diet of wine (plenty), wimmin (still more) and song (yeah, just the one).

"Yeah, we've never been involved with any form of sexism. I think it's insulting. It's insulting to us as people, to fans and especially to women - I don't see how they can take it. How can they support some of these bands who tie women up on stage?

Intellectual metal or sartorial scrap? QUEENSRÿCHE don't tie women up on stage, but they do wear cute riding boots. PAUL ELLIOTT gives the seal of approval to Seattle's rock royalty. GREG FREEMAN rolls out the red carpet

It's ridiculous."

So you've no songs about big willies, then?

Geoff laughs.

"No."

Did you enjoy your school years?

"Oh yeah. I think you can enjoy learning if you approach it in the right frame of mind. A lot of people look on it as something they have to do; they don't look on it as a privilege.

"Nobody's gonna get anywhere with that kind of attitude; that they don't wanna do anything but get drunk and fall down. I mean, what good is that doing? It's kind of an adolescent outlook."

YOUR MUSIC has a strong sense of ambition. Do you think it led you to over-reach yourselves somewhat on your first album?

Geoff's eyebrows raise.

"Over-reach ourselves?"

Sure. On 'The Warning', the music was cluttered and the lyrics pompous.

"Ahem . . . Uh, OK Chris, you take this one, being the pompous fascist that you are."

"Thanks, Geoff . . . Well, we're certainly not limiting ourselves when it comes to writing our music. On that album we were branching out from the first EP release, which got us our record deal. We were very much out to show that we had a lot more to give musically than we'd demonstrated on the EP."

Geoff: "I think the EP had a direction to it, whereas 'The Warning' was a bit scattered. 'Rage For Order' is far more concise, more cohesive."

'Rage For Order' strikes me as possibly even more ambitious, but with the ambition matched by greater confidence and capability.

"Yeah. I think that having been off the scene for a year really helped. We got time to look at ourselves critically.

"When the EP came out we were thrust into the album situation so quickly, and, with so much input coming from so many different directions, we never had time to assimilate it all and come up with what we really wanted to do."

Do you see any other bands around now with a similarly intelligent approach to metal?

He stalls.

"Mmm. Well, that's hard to say."

Chris: "It's not really for us to judge other bands. That's a tough question for us to answer."

Well, put it this way: who out of your contemporaries do you feel you have most in common with?

Geoff: "I don't think there's anyone really. We're standouts, sore thumbs, maybe. I don't see anyone doing what we're doing."

Chris: "A lot of the bands we've toured with have an attitude, in terms of goals, that we can relate to. Dio, for instance, and Iron Maiden are two bands who've worked very hard to establish a secure following and help build that by being true to their cause musically.

"They don't steer by way of fad, and we have a lot in common with that attitude, although musically we're shooting off at different angles."

I don't mean to slag off Dio and Iron Maiden, but don't you find it disappointing to hear so much of today's metal complacently ploughing the same old furrow?

Geoff: "That is disappointing, yeah. The way we look at it is that you should push the art form, you should expand it."

"So many bands will do something that a lot of people like and they'll continue to do it because they're looking at it from the dollar standpoint. I can't relate to that sort of thinking - we would get bored if we had to do the same thing over and over again."

"We want to take the art form as far as it can go."

Empty chest-beating? Not at all.

You've heard the words countless times before, but the music? I don't think so. 'Rage For Order' is, like Metallica's 'Master Of Puppets', truly a product of the '80s, and while Metallica can tend to get a bit top heavy at times, Queensrÿche continually sting and surprise.

For example, when was the last time you heard whistling on a metal LP?

WHY THE name 'Queensrÿche'?

Geoff turns pleadingly to Chris, who in turn gives me what sounds like a fairly well-versed explanation.

"Well, we wanted an adjective to reflect the personality of the band. We envisaged it as combining high aspirations and discipline. A name has a ring which people associate ideas with."

'Rÿche' (like 'bike', geddit?) does have certain connotations.

"Yeah, it does. We haven't run into any problems with it, though. Obviously there are echoes of the infamous Reich, but it's used simply to suggest power."

And the song from the latest album called 'Neue Regel' ('New Rule')?

"It's kind of a call to arms, a call for unification, of throwing out the fenceposts and borders that separate people and cause problems. Politics, religion, those things."

Geoff: "That's what the 'Rage For Order' title is concerned with. A need for some logic, some clear thinking, to bring people together without the chaos of different religious and political ideas."

"People feel a need for a unifying theme, and just recently that theme has been music, with Band Aid, USA For Africa and the Hear 'N' Aid project."

But surely music is just as disjointed as politics or religion?

"That's right, it has its different factions, but as Band Aid proved, it's possible to bring all those factions together for a purpose."

Anything is possible, huh? A philosophy that's evidently close to the collective Queensrÿche hearts.

And if that's construed as proof of Queensrÿche not being 'true to their cause' I'd suggest that they're simply remaining true to themselves. Queensrÿche aren't another tired workhorse chained to convention. That should be becoming clear by now.

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APRIL

LIVE IN LONDON (see nighshift)

then JERICHO

ID & MAGAZINE

FRIDAY 18 JULY
EMPIRE SUITE
161, TOTTENHAM COURT ROAD

TICKETS: £3.50 DOORS: 7.30pm
D.J. GARY CROWLEY * VIDEO * MATT FRETTON

CHARLIES BROTHER

18th JULY
HEMEL HEMPSTEAD PAVILLION
Doors open 8pm

MORE ADS ON PAGES 28 & 29

THE WELLINGTON

Shepherds Bush Green

Thursday 17th July **TREDEGAR**
+ **Krisis**

Wednesday 23rd July **HURRICANE JANE**
+ **Support**

nearest tube Shepherds Bush (Central Line) Admission £2 on door Open 8pm-11pm

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LATIN QUARTER · LLOYD COLE & THE COMMOTIONS
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 - LORDS OF THE NEW CHURCH · MARCH VIOLETS
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We 23 Jul: Broken Bones + DESECRATORS + Alternative Attack

Tu 29 Jul: TWENTY FLIGHT ROCKERS + Chicken Ranch + Love it to death

We 30 Jul: ROGUE MALE + The Dead Vaynes

Tu 5 Aug: Mission Impossible + The Falcons + The Vulturnes + THE MELAROUY DADDIES

We 6 Aug: CULTURE SHOCK + Timbuk 3 + Negative Zone + Steve L

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OXFORD APOLLO - 0865 244544
BRIGHTON CENTRE - 0273 202881
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EDINBURGH PLAYHOUSE - 031 557 2590
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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.

Clevedon is the place to be this weekend, where the WOMAD festival reigns for three days (Friday, Saturday, Sunday). Britain's ambassadors include Chakk, Siouxsie And The Banshees, The Housemartins, Courtney Pine and The Shop Assistants, vying for attention with Gil Scott-Heron, Hugh Masekela, Flaco Jimenez and Youssou N'Dour, among others.

UK Fresh '86 takes over Wembley (Saturday), where the hip-hop stars include Afrika Bambaataa, Grandmaster Flash, Mantronix and Lovebug Starski.

Manchester's G-MEX centre is filled with the likes of The Fall, New Order, The Smiths, Cabaret Voltaire, A Certain Ratio and John Cale (Saturday), with The Smiths also appearing at Glasgow (Wednesday) and Newcastle (Thursday). John Cale also makes it to London's Albany Empire (Sunday).

WEDNESDAY 16

BRADBOURNE Five Bells The Gary Dean Band
BRENTFORD High Street Red Lion (01-571 6878) The Miller Family/Bam Bam
BRISTOL Old Profanity Showboat (293301) These Tender Virtues
CAMBRIDGE Burleigh Arms The Mistral
CHELLENHAM Queens Hotel The Courtney Pine Quintet
DUNSTABLE High Street Wheatheaf (62571) John Otway
FOLKESTONE Toffs 1-31
GLASGOW Barrowlands (041-552 4601) The Smiths/Stockholm Monsters
GREATSTONE Seahorse The Hippo Band
HULL Trog Bar (20261) General Wolf
LEEDS The Pub With No Name The Form
LEICESTER Princess Charlotte (553956) Twenty Flight Rockers/The Babysitters/The Pretty Girls
LIVERPOOL Playhouse (051-709 8363) Harvey And The Wallbangers
LONDON Camden Dublin Castle (01-485 1773) Electric Bluebirds
LONDON Camden Lock Dingwalls (01-267 4967) Gil Scott-Heron
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) Fe Fi Fo/South Of The Edge/Lost T-Shirts Of Atlantis
LONDON Covent Garden Rock Garden (01-240 3961) Gargoyle's Kiss/Blue September
LONDON Dean Street Gossips Faster Pussycat, Kill Kill Kill
LONDON Fulham High Street King's Head (01-736 1413) The Drunk Club
LONDON Fulham Palace Road Greyhound (01-385 0526) The Perfect Strangers/Bad Karma Beckons
LONDON Greenwich Tunnel Club (01-858 0895) Collapse Corporation
LONDON Hackney Amhurst Road Club Mankind Kerouacs (01-986 3378) The Surfadelics/Margin Of Sanity
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Meantime
LONDON Hammersmith Clarendon (01-748 1454) The Screaming Marionettes
LONDON Hammersmith Riverside Studios (01-748 3354) Alumni/The Dynamic 3/Shiksha
LONDON Hoxton Square Bass Clef (01-729 2476) Pete King Quintet/Dill Katz/Brian Dee
LONDON Kentish Town Bull And Gate (01-485 5358) The Brilliant Corners/Goats Don't Shave/The Railway Children/Breathless/Death On Roller Skates

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|----------------|---------------------------------------|
| 18th SEPTEMBER | CUTTY SARK, DUMBARTON |
| 19th SEPTEMBER | BALI OCH FLAMINGOES |
| 21st SEPTEMBER | CHEERS, KILMARNOCK |
| 28th SEPTEMBER | THE F.M. CLUB, DUNOON |
| 29th SEPTEMBER | THE ST. CLAIR TAVERN, KIRKCALDY, FIFE |
| 27th SEPTEMBER | THE HEATHERY BAR, WISLAW |
| 28th SEPTEMBER | THE CROSS KEYS, PEEBLES |
| 29th SEPTEMBER | THE ENDRICK HOTEL, ALLOA |
| 30th SEPTEMBER | THE SWAN, BILLINGHAM |
| 2nd OCTOBER | LEEDS COSMO CLUB |
| 3rd OCTOBER | THE PIR HOTEL, CLIFTHORPES |
| 4th OCTOBER | WARRINGTON TOWN |
| 10th OCTOBER | KENDALL ARTS CENTRE, CUMBRIA |
| 31st OCTOBER | BOGIES, CARDIFF |
| 1st NOVEMBER | IONYPANDY, GWENT |
| 2nd NOVEMBER | CARPHILLY |

(Further dates and missing details will appear in future ads)

LONDON Mount Street Olivers No Pearls... No Passion
LONDON Oval Cricketers (01-735 3059) The Clockwork Orange/The Mekons
LONDON Oxford Street Oxford's Studio 21 No Corridor
LONDON Putney Half Moon (01-788 2387) Call A Doctor
LONDON Putney Zeeta's (01-785 2101) Hey Day
LONDON Soho 50 Frith Street The Band Of Holy Joy
LONDON Walthamstow Royal Standard (01-527 1966) Poor Boys
LONDON Wardour Street Wag Club (01-437 5534) Mumbo Jumbo
MANCHESTER Ritz (061-236 4355) Jazz Defektors/The Tommy Chase Quartet/Kalima
MASHAM White Bear Isaac Guillery
MONKS HORTON Black Horse Tickled Pink
NEWCASTLE Melbourne Street Riverside (614386) Lardking
NEWCASTLE Tiffany's (612526) Rogue Male
RAYLEIGH Pink Toothbrush (770003) The Shakers
ROTHERHAM BJ's Action Strasse/Cosa Nostra
RUNCORN The Cherry Tree (74171) Wraith
SOUTHPORT Arts Centre (40011) The Ministry Of Love
SWINDON The Victoria The Hamsters From Hell

THURSDAY 17

BARNES Bull's Head The Tommy Chase Quartet
BARNSELY Darton WMC Lady
BARRROW The Bluebird (28481) The Weather Prophets
BEDFORD George And Dragon (45061) Age Of Chance/The Wedding Present
BELFAST Ann Street Leather Apron Club Sex Butcher
BIRKENHEAD Stairways (051-647 4505) The Shamen
BIRMINGHAM Senseteria Spacemen 3
BOURNEMOUTH Cabaret Club Pure Sex
BRADFORD Palm Cove Club English Dogs/Depraved/Category A
BRADFORD Queens Hall 1 In 12 Club (734519) Johnny Jumps The Bandwagon
BRENTFORD High Street Red Lion (01-571 6878) Steve Whalley
BRIGHTON Concorde Club ZooDoll
BRIGHTON King's Road Arches Zap Club (775987) Heretics/Anti-Heroes
BURTON Blue Posts Just Blue
CHELLENHAM Axiom Centre 3 Mustaphas 3
CHESTERFIELD Hillstown MW Gah-Ga!
COLCHESTER Osborne Street The Works (570934) The Meteors
COVENTRY Dog And Trumpet The Pink Tomatoes
CROYDON High Street Underground (01-760 0833) The Triffids/Andy White
DEAL Black Horse Hotel Happy Ever After/Ordered Lives
DONCASTER Silver Street Rotters Club Dig Vis Drill/Henry Normal/Screaming Trees
DUDLEY JB's (53597) Damascus
FARNHAM The Maltings The Boogie Chillen Band
GLOUCESTER Barge Semington Arts Centre (413304) Major Detail
GRAVESEND Red Lion (66127) Ray Campi And Sugar Ray Ford
HARLOW The Square (25594) UTB/The Soup Dragons
HERNE BAY Bozo's Wine Bar Dave Purdy
HIGH WYCOMBE London Road Nag's Head (21758) Caddyshack/The Press
HUDDERSFIELD Birky Black Bull China Rose
HULL Adelphi Club (48216) Another Cuba
KINGS LYNN The Eagle Ten Angry Men
LEICESTER Princess Charlotte (553956) Heist/Threadbear/Section
LONDON Battersea Park Road Latchmere (01-924 3216) The Barflies
LONDON Camberwell Green Father Red Cap (01-703 9208) Rib Dot Delay
LONDON Camden Carnarvon Castle (01-485 7858) The Hamsters From Hell
LONDON Camden Dublin Castle (01-485 1773) Irma And The Squirrers
LONDON Camden Lock Dingwalls (01-267 4967) Graham Parker/Scared Of Heights
LONDON East Ham Ruskin Arms (01-472 0377) No Known Cure
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) The Forest Hillbillies
LONDON Fulham High Street King's Head (01-736 1413) The Piranhas
LONDON Fulham Palace Road Greyhound (01-385 0526) Johnny Pinko/Capital Twist
LONDON Greenwich Tunnel Club (01-858 0895) Motive/Delicious Poison
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Antz Avenue/Fair Exchange
LONDON Hammersmith Clarendon (01-748 1454) The Primitives/My Bloody Valentine/The Sandcastles
LONDON Hammersmith Riverside Studios (01-748 3354) The Temps/Papa JCP/Irie!
LONDON Harlesden Mean Fiddler (01-961 5490) The Hank Wangford Band/Gene Vincent And The Nightcaps
LONDON Holloway Road Victoria (01-603 1952) Irish Mist
LONDON Hoxton Square Bass Clef (01-729 2476) The Iain Bellamy Quartet/John Parricelli And Steve Watts
LONDON Lee Green Old Tiger's Head Tearaway
LONDON Malden Road Gypsy Queen (01-485 2052) Impromptu/Confluence
LONDON Mornington Crescent Camden Palace (01-387 0428) Frank Chickens
LONDON Oxford Street 100 Club (01-636 0933) Dogs D'Amour
LONDON Putney Upper Richmond Road Zeeta's (01-785 2101) Bolu Bolu
LONDON Walthamstow Royal Standard (01-527 1966) The Rapiers
LONDON Wardour Street Marquee (01-437 6603) Beki Bondage And The Bombshells
LONDON Wardour Street Wag Club (01-437 5534) No Yes People
MANCHESTER Bury Atmospheres Ten Day Trial
MANCHESTER Peter Street Gallery (061-832 3597) The Babysitters/The Pretty Girls
MANCHESTER Rafter's (061-236 9788) Happy Mondays/Easterhouse/The Weeds
NEWCASTLE Mayfair (323109) The Smiths/Stockholm Monsters
NOTTINGHAM Mardi Gras (862368) Briar
RAYLEIGH Pink Toothbrush (770003) Twenty Flight Rockers/The Armless Teddies
ROCHDALE Tiffs (31069) The Angelic Upstarts/White Trash
ROMFORD Romford Road Pigeon (64016) Silent Arcade
SELBY Ousegate Gaffers The State
SOUTHAMPTON Joiners Arms (25612) Not Nothin'
SOUTHEND Reids The Shakers
STOCKPORT Cobdens Side FX
WAKEFIELD Henry Boons The Stiffs
WARRINGTON Mersey Club The Adams Family
WEST BROMWICH Coach And Horses (021-588 2136) The Trevor Burton Band
WHITSTABLE Harbour-Lights The Sirens
WORCESTER The Pavilion Amazulu
WORKINGTON Carnegie Theatre Rogue Male
WORKSOP Liberty's Sam Severn

FRIDAY 18

BALLOCH Loch Lomond Flamingos (54900) The Decemberists
BIRMINGHAM Mermald (021- 772 0217) Napalm Death/Naked Dance/Savage Religion
BRENTFORD High Street Red Lion (01-571 6878) Chuck Farley
BRENTWOOD Essex Arms Vertical Hold/And Now The Screaming Starts
BRIGHTON King's Road Arches Zap Club (775987) Hidden Intention/Lol Henderson's Indiscretion
BRISTOL Tropic Club (49875) Midnight Choir/Screaming Trees/AC Temple
CARDIFF Casablanca Club (28836) Goats Don't Shave
CARDIFF Nero's (45987) The Meteors
CARLISLE Stars And Stripes (46361) The Pretty Girls/The Babysitters
CHELLENHAM Queens Hotel Ronnie Scott
CHESTERFIELD Stretton Three Fishes Just Blue
CLEVEDON Kenn Pier Farm WOMAD Festival Gil Scott-Heron/Misty In Roots/Sonny Okosuns/Chakk/The Gambia National Troupe/Dan Del Santo And The Professors Of Pleasure/Liu Van Khien/23 Skidoo/Krishnamurti Sridhar/3 Mustaphas 3/Blurt/Kalima/The Cookie Crew/Paul James And Nigel Eaton From Blowzabella/Europa Kiado/The High Five/The Poet Milton/Unity Station/Head/Back To Scratch
CROSSKEYS Gladstone Street Institute (270301) Multi Story
DINNINGTON Lyric Hall The Lonely Hearts

DOVER Louis Armstrong (204759) Citizen Cain
DUNFERMLINE Johnstones Ege Bam Yasi
DUXFORD Imperial War Museum Hangar T2 (357851) Talk Talk/The Fall/President Reagan Is Clever
FAREHAM Wickham North Boarhunt Boar's Head (833132) Stan Webb's Chickenshack
FETCHAM Riverside Club (375713) Raider
GLASGOW Rooftops The Len Bright Combo
GLASGOW The Venue (041-332 3874) Rogue Male
GRAVESEND Prince Of Wales Arcana
HADDINGTON Mattenfield Hotel Napalm Stars/Bohn Legion
HARLOW The Square (25594) The Boss/Dreams Of Drowning
HEREFORD Market Tavern (56325) Gypsies Kiss
KESSINGLAND King's Head Stripes
LEEDS Haddon Hall (751115) Another Cuba/Waldo Ray
LEICESTER Princess Charlotte (553956) Filberts/Yeah Jazz/Growing Lads
LINCOLN Cornhill Vaults (35113) Oceania
LIVERPOOL Playhouse (051-709 8363) The Ministry Of Love/Benjamin Zephaniah (Afternoon and Eve)
LONDON Brixton Fridge (01-326 5100) Proj-X With Peri Mackintosh
LONDON Brixton Stockwell Road Old Queen's Head (01-737 4904) The Feeling
LONDON Camberwell Green Father Red Cap (01-703 9208) Steve Waller
LONDON Camden Dublin Castle (01-485 1773) Juice On The Loose
LONDON Camden Lock Dingwalls (01-267 4967) Topper Headon
LONDON Covent Garden Rock Garden (01-240 3961) 1,000 Violins
LONDON Dalston Junction Crown And Castle A Case Family/Music Industry/Strange Desire
LONDON East Ham Ruskin Arms (01-472 0377) Tearaway
LONDON Finsbury Park Sir George Robey (01-263 4581) Electric Bluebirds
LONDON Fulham High Street Kings Head (01-736 1413) The Boogie Brothers Blues Band
LONDON Fulham Palace Road Greyhound (01-385 0526) Sky West And Crooked/The Exchange
LONDON Greenwich Tunnel Club (01-858 0895) Goon Squad/Cross Talk
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Reactors
LONDON Hammersmith Clarendon (01-748 1454) The Fortunate Sons
LONDON Hammersmith Riverside Studios (01-748 3354) The Temps/Papa JCP/Irie!
LONDON Harlesden Mean Fiddler (01-961 5490) The Blues Band
LONDON Hoxton Square Bass Clef (01-729 2476) Cayenne
LONDON Palmers Green The Fox (01-886 9674) Geno Washington And The Ram Jam Band
LONDON Putney Upper Richmond Road Zeeta's (01-785 2101) Say Yes
LONDON Walthamstow Royal Standard (01-527 1966) Voyeur
LONDON Wardour Street Marquee (01-437 6603) Dumpty's Rusty Nuts
LONDON West India Dock Road Buccaneer Spacemen 3
MAIDSTONE Week Street London Tavern The Ya Ya's
MANCHESTER Anson Road International (061-224 5050) The Shop Assistants
MANCHESTER Little Peter Street Boardwalk (061-228 3555) Distant Cousins/The Railway Children
MANCHESTER Peter Street Gallery (061-832 3597) The Faction
NEWBRIDGE High Street Memorial Hall Swansea Blues Bunch
NORTHAMPTON Roadmender Centre The Tell Tale Hearts/A Glurk Trolling
SEVENOAKS Ide Hill Frog And Bucket Bad Influence With Valerie Lee
SLOUGH Windsor Road Prince Of Wales (21530) Fair Exchange
WARRINGTON Parr Hall The Works/Beyond The Shadow
WELLINGBOROUGH Gables Amazulu
WEST BROMWICH Coach And Horses (021-588 2136) The Visit
WORKINGTON Carnegie Theatre It Bites

SATURDAY 19

ABERDEEN Capitol DC Desouza (Oil Aid)
BATH Moles Club (333423) These Tender Virtues
BEDFORD Marston Social Club KGB
BRENTFORD High Street Red Lion (01-571 6878) GB Blues Company
BRIGHTON King's Road Arches Zap Club (775987) Little Green Hondas
CARDIFF Chapter Arts Centre (31194) Goats Don't Shave
CASTLEFORD Labour And Trades Club Hang The Dance
CHALFONT ST GILES School Lane Memorial Hall Clive Product/Clive Pig/Ministry Of Humour/Fruit Salad Belt/Janis Smart/Steve Mead/Mike Maddox/Gary Williams/Julian Smith/Clive Stubbings/The Fence
CHATHAM Churchills Brown Dwarf
CHELLENHAM Axiom Centre Who Said That!/Fly My Swallow
CLEVEDON Kenn Pier Farm WOMAD Festival Siouxsie And The Banshees/Youssou N'Dour Et Les Super Etoiles De Dakar/The Housemartins/Sri Lanka Traditional Musicians And Dancers/Ivor Cutler/The Gambia National Troupe/James/Selda/The Shop Assistants/Rajasthan Musicians/The Guo Brothers/Annette Peacock/The Blue Aeroplanes/Hassan Erraji/Caliche/African Culture/Adinkra Dance Company/Mumbo Jumbo/Squeaky
CLOWNE White Hart Gah-Ga!
COLCHESTER Woods Leisure Centre (47151) Firewater
CROSSKEYS Gladstone Street Institute (270301) Sheer Kaan
CROYDON London Road Cartoon (01-688 4500) Hybrid (Lunch)
DUDLEY JB's (53597) The Pretty Girls
ENFIELD King's Head Storm Warning
GILLINGHAM Southern Belle Deuce
GRAVESEND Prince Of Wales Street Toys
GRAVESEND Red Lion (66127) Gypsies Kiss
HARLOW The Square (25594) Cutting Edge/Please Return My Dog
HEREFORD Market Tavern (56325) The DT's
HIGH WYCOMBE London Road Nag's Head (21758) Lazy
HILDENBOROUGH Foxbush School Parisienne Blonde (Live Aid)
LEAMINGTON SPA Royal Pumproom Sharks From Italy/Mood Index
LEICESTER Princess Charlotte (553956) It Bites
LINCOLN Cornhill Vaults (35113) X Cert
LONDON Acton High Street Bumbles (01-992 3308) The Shrew Kings
LONDON Acton High Street George And Dragon (01-992 1932) Irish Mist
LONDON Brixton Fridge (01-326 5100) Dance Exchange
LONDON Camberwell Green Father Red Cap (01-703 9208) Rib Dot Delay
LONDON Camden Carnarvon Castle (01-485 7858) Wolfie Witcher
LONDON Camden Dublin Castle (01-485 1773) The Ya Ya's
LONDON Camden Lock Dingwalls (01-267 4967) The Potato Five/The 27 Mattoids
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) The 16th Century/Miaow
LONDON Clapham Auckland Road The Invitation Run Riot
LONDON Clerkenwell Turnmill Street Turnmill Loading Bay The Impossible Dreamers/Andy White/Aldeoni/Tom Robinson (3pm start - Drug Abuse benefit)
LONDON Covent Garden Rock Garden (01-240 3961) The Ministry Of Love
LONDON Finsbury Park Sir George Robey (01-263 4581) The Boogie Brothers Blues Band
LONDON Fulham Palace Road Greyhound (01-385 0526) The Hollywood Killers/Run To Zero
LONDON Greenwich Tunnel Club (01-858 0895) Escape From Burma
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Pride Of Passion
LONDON Hammersmith Clarendon (01-748 1454) The Meteors/Levi Dexter And The Daggers/Torment/The Krewmen/Alternative TV/The Turncoats
LONDON Hammersmith Riverside Studios (01-748 3354) Benjamin Zephaniah/Irie!
LONDON Harlesden Mean Fiddler (01-961 5490) The Blues Band
LONDON Hoxton Square Bass Clef (01-729 2476) Orchestre Jazira/Krakatoa
LONDON Lewisham Mountsfield Park The Barflies/Forest Hillbillies/Gerry And The Mighty Shades/Another Fine Myth/Phil McDonnell (1pm-5pm)
LONDON Oval Cricketers (01-735 3059) Dream Syndicate
LONDON Putney Upper Richmond Road Zeeta's (01-785 2101) In Flight
LONDON Walthamstow Royal Standard (01-527 1966) John Otway/Willie And The Poor Boys/Mark Thomas
LONDON Wardour Street Marquee (01-437 6603) Dumpty's Rusty Nuts
LONDON Wembley Arena UK Fresh '86 Grandmaster Flash/Lovebug Starski/Afrika Bambaataa/Hashim/Sir Mix A Lot/Roxanne Shante/Dr Jeckyll And Mr Hyde/Steady B Alias MC Boob/DJ Cheese And Word Of Mouth/Mantronix/The Real Roxanne With Hitman Howie Tee/World Class Wreckin' Cru/Captain Rock/Aleem With Leroy Burgess/Just Ice/Masquerade (Midday start)

LETTERS

INDEPENDENTS DAZE

DEAR ROGER Holland,

So, now all of us indie labels have finally been told that we're merely masquerading as indies, since we have no commitment to your independent ideal (*Sounds*, July 5). You state that there is a clear and definable ethic and yet you don't even come close to explaining it.

You're condescending enough to "approve of many of those self-seeking small labels who fulfil almost a YTS function". Well, 'small' is a very appropriate word, and I'll tell you about being small and indie. It's about working from your front room in never-ending debt, because you're putting out records by bands like Pulp when you know that you probably won't sell enough records to cover the pressing and recording costs, let alone anything else.

And the reason you do it? Because they inspire you and you think maybe they'll inspire others, too.

Being indie is about standing in the rain at midnight outside The Greyhound, persuading The Blue Aeroplanes, who've just lost 60 quid coming down from Bristol to delight a handful of people, that they shouldn't call it a day yet as they're too brilliant to be ignored for much longer.

I do this because, surprise, surprise, I believe in these

bands. And, surprise, surprise, one day I do hope to take home a salary comparable to what I'd pull as a lawyer, so that I can afford a more normal and comfortable lifestyle.

I don't think that it's unscrupulous to tie your bands down to contracts. You can call it small label capitalism (and I don't even find the description offensive), because protecting your interests is important in order to survive. And by surviving, we're helping to bring deserving bands to wider attention including, occasionally, even yours. And if in so doing we're helping ourselves then I reckon that's fine too.

Your article, with its confused references to small businessmen, fading economic creeds and Thatcherite politics, was a cruelly unsympathetic look at an independent record industry which is still struggling, as indeed you are, to come to terms with what it really means to be independent. — Clive Solomon, Fire Records

SIMPLE LOGIC

WHAT KIND of bonus are your reviewers getting for each Simple Minds slag off?

Surely a review should not just be a chance for your obviously retarded staff to air their opinions about the various groups on show. Audience reaction should also play a big part when it

comes to weighing up the success of a performance. So how many people did Mr Wilde hear booing Simple Minds?

Thank you for a great concert, Simple Minds! And thanks for having The Cult on the bill, their sarcasm almost matched their playing! — Jon Dahms, Broadstairs, Kent

NOW, I'VE been a Nick Cave fan for quite some time, and his eccentricities have been a constant source of amusement to me. And, yes, even I found it hard to visualise the birthday boy decked out like a penguin, doing Elvis covers at some wedding (*Sounds*, July 12).

But that's where the fun stopped, because I found myself very concerned with his idea of being a closet killer. This was a dangerous admission that will only be seen to glamorise his image and trivialise a disturbingly prevalent cancer of society. It came across as a cheap way of creating Nick Cave, the enigma.

I also thought that, by depicting a man who openly confesses to violent daydreams towards women on your cover, you are showing an alarming degree of irresponsibility toward an impressionable readership. — A concerned ex-Cave fan

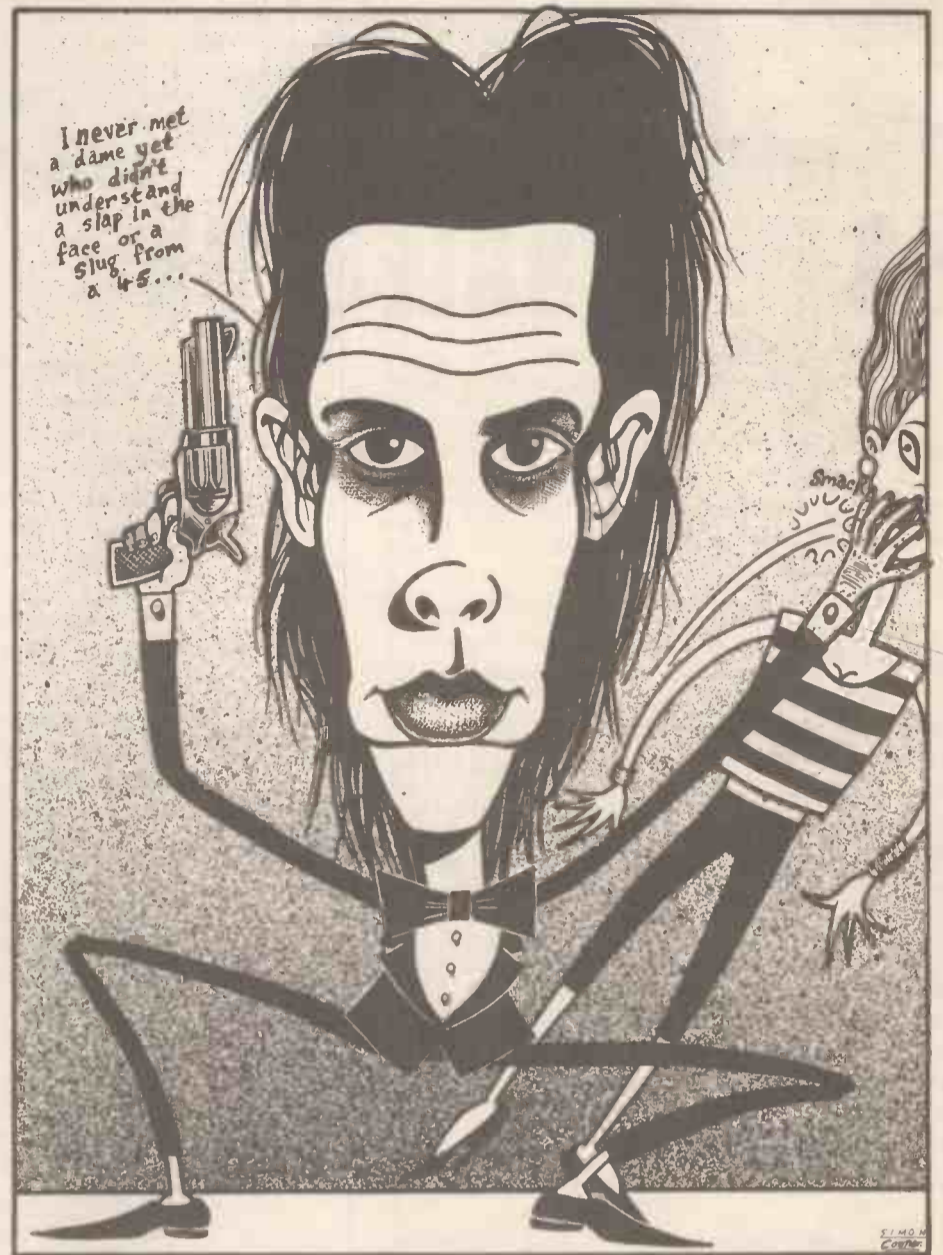


Illustration by Simon Cooper

CAVE DWELLINGS

NIGHTSHIFT

CONTINUED FROM PAGE 31

LONDON Wimbledon William Morris Club (01-542 8692) Full Moon
LUTON Switch Club Catch 22
MAIDSTONE Week Street London Tavern Mick's Bunch
MANCHESTER G-MEX Centre Cabaret Voltaire/The Fall/A Certain Ratio/New Order/Wayne Fontana And The Mindbenders/Pete Shelley/The Worst/Orchestral Manoeuvres In The Dark/The Smiths/John Cale/John Cooper Clarke/Steve Diggle/Maggi Clarke/Steve Naive/Bill Grundy/Paul Morley
MANCHESTER Peter Street Gallery (061-832 3597) A Conspiracy
MARLBOROUGH The Lamb The Hamsters From Hell
MASHAM White Bear The Mississippi Sheiks
MILTON KEYNES Bowl Reggae Expo Hondo/Aswad/Black Uhuru/Misty In Roots
NOTTINGHAM Golden Diamond Briar
RETFORD Porterhouse (704981) Beki Bondage And The Bombshells
ROMFORD Bedfords Park The Wolfhounds/Arch Criminals/80 In The Shade/Vertical Hold/Khmer Rouge/Raving Bongo Band/Bicycle Thieves
SEVENOAKS Ide Hill Frog And Bucket Steve Waller Band
SOUTHPORT Arts Centre Adrian Henri And The Mighty Lawnmower
ST NEOTS King's Head Iceni
STOKE Newcastle Under Lyme Bradwell WM Club Just Blue
TONYPANDY Naval Club (436181) Samurai
WEDNESBURY The Anchor (021-556 8807) The Sears
WEST BROMWICH Coach And Horses (021-588 2136) Leopold Bloom/Cold Comfort
WINDSOR Arts Centre (59336) Charmed Life
WISHAM Heathy Bar (72957) Rogue Male/Glasgow

LONDON Euston Road Shaw Theatre (01-388 1394) The Party Chamber
Group/Hindsight/Paul Weller/Mick Talbot
LONDON Finsbury Park Sir George Robey (01-263 4581) Iggy Quail (Lunch) Manic Depressives Disco (Eve)
LONDON Fulham High Street Kings Head (01-736 1413) Delete The Elite
LONDON Fulham Palace Road Greyhound (01-385 0526) Phoenix Park
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Mark Ambler Trio (Lunch)
LONDON Harlesden Mean Fiddler (01-961 5490) Shanty Dan (Lunch) Radical Sheiks/The Fingertips (Eve)
LONDON Hoxton Square Bass Clef (01-729 2476) Meantime
LONDON Kentish Town Bull And Gate (01-485 5358) The Wolves
LONDON Margery Street New Merlin's Cave (01-837 2097) The Boomstrips
LONDON Putney High Street White Lion (01-785 3081) The Right Stuff
LONDON South Bank Jubilee Gardens Team Ten
LONDON West India Dock Road Buccaneer The Little Demons
MAIDSTONE Week Street London Tavern English Rogues
MANCHESTER Little Peter Street Boardwalk (061-228 3555) The Skol
Bandereros/The Donnybrook Affair
NEWBRIDGE High Street Memorial Hall Sting Like A Bee
NOTTINGHAM Russells Bar That Sucker Punch
PETERBOROUGH Glasshouse Key Theatre (82437) Stormed/The Desecrators
ROCHESTER White Heart The New
STALYBRIDGE Talbot Nothin' Doin'
STOKE Middleport WM Club Just Blue
THURROCK The Garage Poisoned By Alcohol (Afternoon)
WAKEFIELD Henry Boons The Mississippi Sheiks
WEST BROMWICH Coach And Horses (021-588 2136) Scimitar
WOLVERHAMPTON Scruples (53754) The Wild Flowers

LONDON Harlesden Mean Fiddler (01-961 5490) Real By Reel/C-Saim/Laughter Castle
LONDON Kentish Town Bull And Gate (01-485 5358) A Riot Of Colour/Last Salute/Fra/Francis Antony And The Underground/Toy Boys
LONDON Leytonstone High Road Plough And Harrow Nitro Blue
LONDON The Mall ICA (01-930 3647) The Shop Assistants/The Soup Dragons/Close Lobsters
LONDON Putney Upper Richmond Road Zeeta's (01-785 2101) 49 Scream
LONDON Wardour Street Marquee (01-437 6603) It Bites
LONDON Wardour Street Wag Club (01-437 5534) The Tommy Chase Quartet
NORWICH Santanas Club Crawfish Daddy/Lance Wildfire And The Gay Cats From Hell
NOTTINGHAM Horse And Jockey Just Blue
NOTTINGHAM Zhivago's (470398) Juice/Thunderchilde/Sabbat/Engine/Hell
PETHAM Chequers Inn Maroondogs
SOUTHPORT Ainsdale Club Beki Bondage And The Bombshells
STAFFORD Railway Street Roosters Jim Woodland
STOKE Ritzy's Amazulu
WEST BROMWICH Coach And Horses (021-588 2136) Red Shoes
WHITSTABLE Harbour Lights Helter Skelter

SUNDAY

20

BEACHWOOD GREEN Village Hall Firewater
BIRMINGHAM Erdington Faces O Wow
BRENTFORD High Street Red Lion (01-571 6878) The Amazing Rhythm Burglars/Footloose (Lunch) Vienna (Eve)
BRIGHTON Richmond (603974) It Bites
CHELTENHAM Pittville Pump Room The Old Swan Band
CHESTERFIELD White Swan (73134) Sam Severn
CLEVEDON Kenn Pier Farm WOMAD Festival Aswad/Hugh Masekela And Kalahari/Flaco Jimenez And The San Antonio Tex Mex Band/The Skiffie Bunch/Super Diamono De Dakar/Carriacou Big Drum/The Jazz Warriors With Courtney Pine/Kintone/Petite Savanne/The Daintees/Bamboo Melodians/The Bhundu Boys/Super Combo/Music Of The Garifuna Peoples/The Painted Word/Vermenton Plage/Wara Wata/The Rhythm Sisters/Research/The Shennans
COLWYN BAY Central Hotel The Suicide Stars
CROYDON High Street Underground (01-760 0833) The Shop Assistants
ELLSMERE PORT Ellesmere Arms (051-339 3044) Badger
ENFIELD King's Head Word For Word
FETCHAM Riverside Club (37513) Charmed Life
GLASGOW West George Street Daddy Warbucks (041-332 9657) World Domination Enterprises
GLOUCESTER Barge Semington Arts Centre (413304) Sound Advice
HIGH WYCOMBE White Horse (27672) XCess
HULL Adelphi Club (48216) General Wolf
HULL Tower Ballroom (228110) Beki Bondage And The Bombshells
LEICESTER Princess Charlotte (553956) Maurice Coleman (Lunch)
LONDON Camberwell Green Fatter Red Cap (01-703 9208) Steve Waller (Lunch and Eve)
LONDON Camden Dublin Castle (01-485 1773) Steve Gibbons Band
LONDON Camden Lock Dingwalls (01-267 4967) Section B/Fire Hills/The Wigs/State Of Emotion/Ego
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) Troy Tempest/The Divine Invasion
LONDON Covent Garden Rock Garden (01-240 3961) Slyman Rock/Cri De Coeur
LONDON Deptford Douglas Way Albany Empire (01-691 3333) John Cale/Faction

MONDAY

21

BRADFORD Braidys Bar (737955) Another Cuba/Cyro
BRENTFORD High Street Red Lion (01-571 6878) Ah Leu Cha
BRIGHTON Richmond Hotel (603974) Charmed Life
CHESTER Plantation Hotel Fringe Festival Flaco Jimenez And The San Antonio Tex Mex Band
CHESTERFIELD Moulton Rouge Gah-Gah!
DEWSBURY Eightlands Well The Stiffs
DUNSTABLE Wheatheaf (62571) Hard Road
EDINBURGH Jailhouse (031-557 3073) The Decemberists
EDINBURGH Victoria Street Onion Club (031-226 5301) The Shamen/World Domination Enterprises
HASTINGS Golden Spur Firewater
LINCOLN Cornhill Vaults (35113) Velvetones
LIVERPOOL Bootle Old Fire Station Happy Mondays
LONDON Brixton Fringe (01-326 5100) Troublefunk
LONDON Camden Dublin Castle (01-485 1773) The Elderly Brothers/The Panic Brothers
LONDON Camden High Street Electric Ballroom (01-485 9006) Paquito D'Rivera/Cayenne
LONDON Camden Lock Dingwalls (01-267 4967) Golden Palominos
LONDON Covent Garden Rock Garden (01-240 3961) Pig/Rhubarb Tarts
LONDON Euston Road Shaw Theatre (01-388 1394) John Martyn/Danny Thompson
LONDON Finsbury Park Sir George Robey (01-263 4581) Irish Mist/Paddy Gallagher And Mick O'Connor
LONDON Fulham Broadway Swan (01-385 1840) The Inflatables
LONDON Fulham High Street King's Head (01-736 1413) Vulcans
LONDON Fulham Palace Road Greyhound (01-385 0526) State Of Play
LONDON Greenwich Tunnel Club (01-858 0895) Caged Passion
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Charmed Life/Rhythm Collision/Ohmadon
LONDON Hammersmith Clarendon (01-748 1454) Ego/Tears/Secret Act

TUESDAY

22

BATH Moles Club (333423) It Bites
BIRMINGHAM Burberries (021-643 1500) The Shop Assistants/Pop Will Eat Itself
BRENTFORD High Street Red Lion (01-571 6878) Fat Prophet
BRIGHTON Escape Club (606906) The Wedding Present/Age Of Chance
CLEETHORPES Darleys Hotel Flaco Jimenez And The San Antonio Tex Mex Band
DUDLEY JB's (53597) The Candyman/The Wonderstuff
EDINBURGH Victoria Street The Place Blood Uncles
ENFIELD London Road The Townhouse (01-367 1920) Jazz Turbo
LIVERPOOL Bootle Old Fire Station The Stiffs
LONDON Camden Dublin Castle (01-485 1773) Luddy Sams And The Deliverers
LONDON Camden Lock Dingwalls (01-267 4967) Golden Palominos
LONDON Covent Garden Rock Garden (01-240 3961) The Funniest Joke In The World/The Miracle Mile
LONDON Euston Road Shaw Theatre (01-388 1394) John Martyn/Danny Thompson
LONDON Finsbury Park Sir George Robey (01-263 4581) The Rain
LONDON Fulham High Street King's Head (01-736 1413) Ty-Lor Of The Suburbs
LONDON Fulham Palace Road Greyhound (01-385 0526) Helter Skelter/Alga Rhythm
LONDON Greenwich Tunnel Club (01-858 0895) Etcetera School/Terrible Beauties
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) Killer B's/Mum And Dad
LONDON Hammersmith Clarendon (01-748 1454) Mexico Red/Go 4 Go
LONDON Hoxton Square Bass Clef (01-729 2476) Pride/Pressure Point
LONDON Kentish Town Bull And Gate (01-485 5358) Timothy London/Harrare
Dread/No Corridor/Sudden Afternoon/Elly Zulu
LONDON Kentish Town Town And Country Club (01-267 3334) Troublefunk
LONDON The Mall ICA (01-930 3647) The Bodines/The Wolfhounds/Miaow/McCarthy
LONDON Mornington Crescent Camden Palace (01-387 0428) 7th Heaven
LONDON Oval Cricketers (01-735 3059) Happy Mondays
LONDON Putney Upper Richmond Road Zeeta's (01-785 2101) Avanti
LONDON Walthamstow Royal Standard (01-527 1966) Honest Brothers/The Golden Mean
LONDON Wardour Street Marquee (01-437 6603) Rogue Male
LONDON Woolwich Tramshed (01-855 3371) Sub Rosa
LLANHARAN RFC (222209) SEX
NOTTINGHAM Mardi Gras (862368) Dig Vis Drill/Henry Normal/Screaming Trees/The Bride Wore Black
WINDSOR St Leonards Road Arts Centre (859336) One Hand Clapping

CHART

UK 50 SINGLES

UK 50 ALBUMS

- 1 2 PAPA DON'T PREACH Madonna Sire
- 2 1 WHERE DID YOUR HEART GO/THE EDGE OF HEAVEN Wham! Epic
- 3 17 LET'S GO ALL THE WAY Sly Fox Capitol
- 4 3 HAPPY HOUR The Housemartins Go! Discs
- 5 5 MY FAVOURITE WASTE OF TIME Owen Paul Epic
- 6 4 DO YA DO YA (WANNA PLEASE ME) Samantha Fox Jive
- 7 7 VENUS Bananarama London
- 8 10 (BANG ZOOM) LET'S GO GO Real Roxanne Cooltempo
- 9 34 EVERY BEAT OF MY HEART Rod Stewart Warner Brothers
- 10 9 TOO GOOD TO BE FORGOTTEN Amazulu Island
- 11 11 HEADLINES Midnight Star Solar
- 12 24 SING OUR OWN SONG UB40 DEP International
- 13 15 IT'S 'ORRIBLE BEING IN LOVE (WHEN YOU'RE 8½) Claire & Friends Polydor
- 14 6 NEW BEGINNING Bucks Fizz Polydor
- 15 21 PARANOIMIA Art Of Noise With Max Headroom China
- 16 8 I CAN'T WAIT Nu Shooz Atlantic
- 17 13 SPIRIT IN THE SKY Doctor & The Medics IRS
- 18 20 BRILLIANT MIND Furniture Stiff
- 19 32 HIGHER LOVE Steve Winwood Island
- 20 14 HUNTING HIGH AND LOW A-ha Warner Brothers
- 21 42 ROSES Haywoode CBS
- 22 16 FRIENDS WILL BE FRIENDS Queen EMI
- 23 27 LEFT OF CENTER Suzanne Vega A&M
- 24 33 LEVI STUBBS' TEARS Billy Bragg Go! Discs
- 25 12 AMITYVILLE (THE HOUSE ON THE HILL) Lovebug Starski Epic
- 26 30 TELL ME TOMORROW Princess Supreme
- 27 19 CAN'T GET BY WITHOUT YOU The Real Thing PRT
- 28 18 HOLDING BACK THE YEARS Simply Red Elektra
- 29 22 I CAN'T STOP Gary Numan Numa
- 30 29 CALL OF THE WILD Midge Ure Chrysalis
- 31 36 THE PROMISE YOU MADE Cock Robin CBS
- 32 — THE LADY IN RED Chris de Burgh A&M
- 33 40 SMILE Audrey Hall Germain
- 34 23 SLEDGEHAMMER Peter Gabriel Charisma
- 35 43 CAMOUFLAGE Stan Ridgway IRS
- 36 25 ADDICTED TO LOVE Robert Palmer Island
- 37 28 UNDERGROUND David Bowie EMI America
- 38 31 BAD BOY Miami Sound Machine Epic
- 39 45 LOVE OF A LIFETIME Chaka Khan Warner Brothers
- 40 26 NASTY Janet Jackson A&M
- 41 — WHAT'S THE COLOUR OF MONEY? Hollywood Beyond WEA
- 42 41 SO MACHO/CRUISING Sinitta Fanfare
- 43 38 SET FIRE TO ME Willie Colon A&M
- 44 — I DIDN'T MEAN TO TURN YOU ON Robert Palmer Island
- 45 48 BORROWED LOVE SOS Band Tabu
- 46 — SUN STREET Katrina And The Waves Capitol
- 47 — CALLING ALL THE HEROES It Bites Virgin
- 48 35 VIENNA CALLING Falco A&M
- 49 — AIN'T NOTHING GOING ON BUT THE RENT Gwen Guthrie Polydor
- 50 — STRAIGHT FROM THE HEART Bryan Adams A&M

- 1 1 TRUE BLUE Madonna Sire
- 2 — THE FINAL Wham! Epic
- 3 3 REVENGE Eurythmics RCA
- 4 6 THE SEER Big Country Mercury
- 5 2 INVISIBLE TOUCH Genesis Charisma
- 6 4 A KIND OF MAGIC Queen EMI
- 7 7 EVERY BEAT OF MY HEART Rod Stewart Warner Brothers
- 8 5 LONDON O HULL 4 The Housemartins Go! Discs
- 9 29 BACK IN THE HIGH LIFE Steve Winwood Island
- 10 — NOW — THE SUMMER ALBUM Various EMI/Virgin
- 11 10 BROTHERS IN ARMS Dire Straits Vertigo
- 12 8 PICTURE BOOK Simply Red Elektra
- 13 19 INTO THE LIGHT Chris de Burgh A&M
- 14 11 SUZANNE VEGA Suzanne Vega A&M
- 15 14 WHITNEY HOUSTON Whitney Houston Arista
- 16 9 SO Peter Gabriel Charisma
- 17 15 STREET LIFE Bryan Ferry & Roxy Music EG
- 18 13 HUNTING HIGH AND LOW A-ha Warner Brothers
- 19 22 ONCE UPON A TIME Simple Minds Virgin
- 20 16 PLEASE Pet Shop Boys Parlophone
- 21 12 THE QUEEN IS DEAD The Smiths Rough Trade
- 22 25 DANCE HITS VOLUME 2 Various Towerbell
- 23 20 WORLD MACHINE Level 42 Polydor
- 24 18 MOONLIGHT SHADOWS The Shadows Polydor
- 25 26 RIPTIDE Robert Palmer Island
- 26 — STREETSOUNDS 17 Various Streetsounds
- 27 17 LOVE ZONE Billy Ocean Jive
- 28 24 BRING ON THE NIGHT Sting A&M
- 29 — PIE JESU Aled Jones 10
- 30 21 STANDING ON A BEACH The Cure Fiction
- 31 — THE BEST OF THE REAL THING The Real Thing PRT
- 32 31 QUEEN'S GREATEST HITS Queen EMI
- 33 27 NO JACKET REQUIRED Phil Collins Virgin
- 34 33 ON THE BEACH Chris Rea Magnet
- 35 40 PRINCESS Princess Supreme
- 36 — GIANT The Woodentops Rough Trade
- 37 30 THE MAN AND HIS MUSIC Sam Cooke RCA
- 38 41 MAKE IT BIG Wham! Epic
- 39 34 BANGS AND CRASHES Go West Chrysalis
- 40 — BLUE SKIES Kiri Te Kanawa London
- 41 48 5150 Van Halen Warner Brothers
- 42 — DISCOVER Gene Loves Jezebel Beggars Banquet
- 43 — DISCO BEACH PARTY Various Stylus
- 44 36 CONTROL Janet Jackson A&M
- 45 45 THE COLLECTION Earth Wind & Fire K-Tel
- 46 — THIS IS BIG AUDIO DYNAMITE Big Audio Dynamite CBS
- 47 — LUXURY OF LIFE Five Star Tent
- 48 37 FALCO 3 Falco A&M
- 49 23 INTERMISSION Dio Vertigo
- 50 — LEGEND Bob Marley And The Wailers Island

Compiled by MRIB

REGGAE TENS

PRE-RELEASE

- 1 HUNGRY BELLY PICKNEY Freddie McGregor Thunderbolt
- 2 HUNGRY BELLY Frankie Paul Vena
- 3 I FEEL GOOD U-Roy Ujama
- 4 KEY CARD Trevor Levy Firehouse
- 5 TALKING ROBOTS Gary Culture Mini Bus
- 6 LEAVE THE HERB MAN BUSINESS Al Campbell Music Master
- 7 FRIDAY Carl Meeks Photographer
- 8 SHEBOOM Mallory Williams Now
- 9 PLEASE MR DOCTOR U-Brown Techniques
- 10 GIVE ME THE WORK Michael Palmer Powerhouse

DISCO

- 1 BORDERLINE Nitty Gritty Uptempo
- 2 GOOD TO CONTROL ME Tony Tuff Greensleeves
- 3 SLAUGHTER Dixie Peach Jah Tubby
- 4 MILITANCY Papa Levy Jah Records
- 5 TUNE IN Coco-Tea Jammys
- 6 LET ME DOWN EASY Marvin James Hot Vinyl
- 7 FERTILE GROUND Fred Locks Rising Sun
- 8 SOMETHING WRONG Sugar Minott Uptempo
- 9 IN THE SPRINGTIME Maxi Priest 10



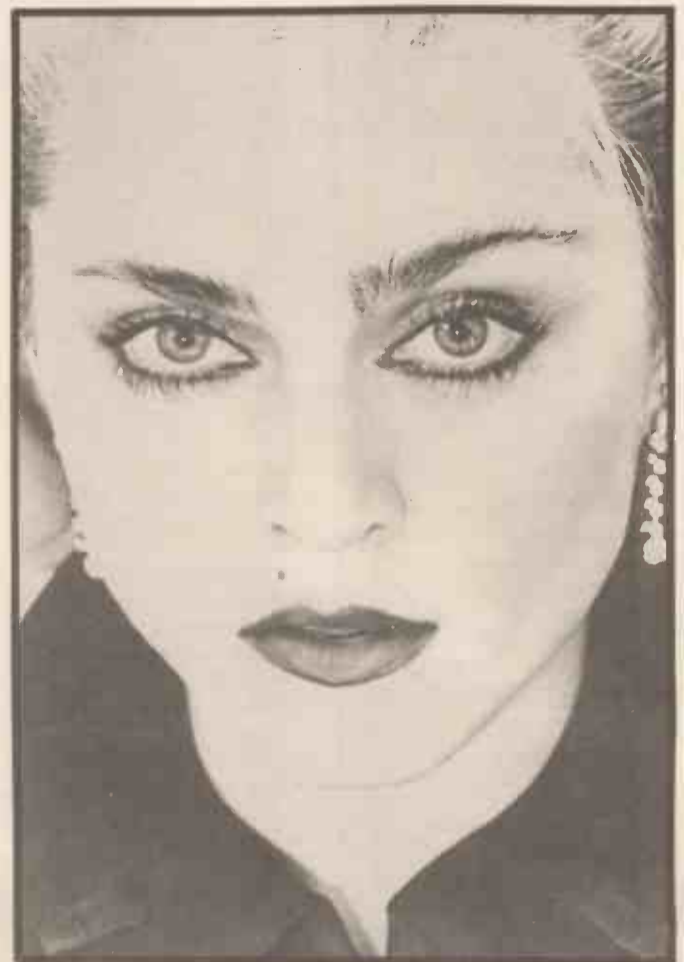
AL CAMPBELL: herby rides again

- 10 SIXTH STREET Jack Wilson Uptempo

ALBUMS

- 1 ROUGH AND RUGGED Shlnthead ALM
- 2 EVERYTHING SO SO General Tree Black Scorpio
- 3 AT WORK Culture Blue Mountain
- 4 TO THE TOP Aswad Simba
- 5 SEE BOOPS DEH Supercat Techniques
- 6 SWEET DADDY Mr Palmer World Enterprise
- 7 BATTLE OF ARMAGIDEON Lee Perry Trojan
- 8 MUSIC CONFRONTATION Nitty Gritty And King Kong Jammys
- 9 CLARKS BOOTY Little John World Enterprise
- 10 DUB CONFRONTATION Fat Man Versus Shaka Live And Love

Compiled by Dub Vendor, 274 Lavender Hill, Clapham Junction, London SW11



MADONNA: feeling blue

SOUNDS TRACKS

Glyn Brown
HAMMERHEADS Danielle Dax Awesome record
HIGHER AND HIGHER Van Halen Warners sonic 45
WHITE HEAT Madonna Sire racket

Chris Roberts
LOLLIPOP The Leather Nun Wire
SOME GIRLS ARE BIGGER THAN OTHERS The Smiths Rough Trade
THE EUROPEAN FEMALE (IN CELEBRATION OF) The Stranglers Epic

Ricky Kildare
ANTI-MIDAS TOUCH The Wolfhounds Pink possibility
TOO BLOODY STUPID Close Lobsters Fire future
KILLING ME SOFTLY Boy George *The Daily Mirror* all last week

Dave Henderson
LADY KILLER The Vandals old Hybrid LP track
ASBESTOS LEAD ASBESTOS World Domination Enterprises Karbon 45
PIGS AS LEPERS Smegma Pigface album of all time

Blind Lemon Wilde
SO MANY WAYS James Sire soft eruption
THE FIRST CUT IS THE DEEPEST Rod just immense
LITTLE DREAMING BOY Thirteen Moons wired Wire LP

Jack Barron
TOM VIOLENCE Sonic Youth EVOL track (album of the year)
HIGH PRIEST OF LOVE Zodiac Mindwarp barks the silliest songs of all time
SHAKE LIKE JUDY SAYS Furniture a Stiff track to take to bed

Neil Perry
LOST AGAIN Yello Vertigo LP mega-track
RAISING HELL Run-DMC London LP
WILD BLUE YONDER Screaming Blue Messiahs WEA cruisin' 45

Kevin Murphy
SHOULD THE WORLD FAIL TO FALL APART Pete Murphy Beggars LP
LOST AGAIN Yello Vertigo pearl
UNDERNEATH THE ARCHES The Jackal Criminal Damage 12-inch

BIOLOGY

- 1 ABDOMEN BEGINNERS David Bowie
- 2 A DIFFERENT CORNEA George Michael
- 3 YOU TUMMY ARE EVERYTHING The Real Thing
- 4 TRACHEA EATING BABY The Janitors
- 5 WALKING ON YOUR GLANDS Red Lorry Yellow Lorry
- 6 ALL DAY LUNG The Shop Assistants
- 7 SALIVA MACHINE Hawkwind
- 8 LIVER OF NO RETURN Ghost Dance
- 9 JACOB'S BLADDER The Monochrome Set
- 10 BEGGING BOWEL Microdisney

Compiled by The Surgeon's Daughters, Andrea, Audrey And Kim

A T T A C K

HOT METAL 60

SINGLES

- 1 2 LONELY NIGHT Magnum Polydor
- 2 1 DEAF FOREVER Motorhead GWR
- 3 9 DREAMS Van Halen Warner Brothers
- 4 — STRAIGHT FROM THE HEART Bryan Adams A&M
- 5 5 NOTHIN' AT ALL Heart Capitol
- 6 11 WHEN THE HEART RULES THE MIND GTR Arista
- 7 4 WILD CHILD WASP Capitol
- 8 7 LOVE LIES DYING FM Portrait
- 9 10 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 10 3 WHO MADE WHO AC/DC Atlantic
- 11 6 MAD HOUSE Anthrax Island
- 12 8 THE DIO EP Dio Vertigo
- 13 13 SHAME Twelfth Night Virgin
- 14 — SUZANNE Journey CBS
- 15 12 ROUGH BOY ZZ Top Warner Brothers
- 16 16 ROLLIN' HOME Status Quo Vertigo
- 17 17 STARS Hear 'N' Aid Vertigo
- 18 — GARDEN PARTY Marillion EMI
- 19 15 JUMP IN THE FIRE Metallica Music For Nations
- 20 18 LOCKED IN Judas Priest CBS



BRYAN ADAMS: going straight

ALBUMS

- 1 1 INTERMISSION Dio Vertigo
- 2 2 5150 Van Halen Warner Brothers
- 3 — ROCKIN' EVERY NIGHT (LIVE) Gary Moore 10
- 4 3 WHO MADE WHO AC/DC Atlantic
- 5 5 HEART Heart Capitol
- 6 7 RAISED ON RADIO Journey CBS
- 7 — WHAT I DID ON MY VACATION Ian Gillan 10
- 8 4 HEAR 'N' AID Various Vertigo
- 9 12 MISPLACED CHILDHOOD Marillion EMI
- 10 13 MASTER OF PUPPETS Metallica Music For Nations
- 11 10 RECKLESS Bryan Adams A&M
- 12 11 AFTERBURNER ZZ Top Warner Brothers
- 13 8 THE FINAL FRONTIER Keel Vertigo
- 14 9 UNDER LOCK AND KEY Dokken Elektra
- 15 6 SPREADING THE DISEASE Anthrax Music For Nations
- 16 20 LIVE AFTER DEATH Iron Maiden EMI
- 17 15 ELIMINATOR ZZ Top Warner Brothers
- 18 18 LITTLE QUEEN Heart Portrait
- 19 24 BEYOND THE PALE Fiona Atlantic
- 20 14 THEATRE OF PAIN Mötley Crüe Elektra
- 21 23 ON A STORYTELLER'S NIGHT Magnum FM
- 22 16 THE ULTIMATE SIN Ozzy Osbourne Epic
- 23 19 TURBO Judas Priest CBS
- 24 21 RUSSIAN ROULETTE Accept Portrait
- 25 22 SEVENTH STAR Black Sabbath Featuring Tony Iommi Vertigo
- 26 — CITY SLICKER James Young FM/Revolver
- 27 26 1984 Van Halen Warner Brothers
- 28 30 FLY ON THE WALL AC/DC Atlantic
- 29 29 SPEED KILLS II Various Under One Flag
- 30 27 BAT OUT OF HELL Meat Loaf Cleveland International

IMPORTS

- 1 1 LOOK WHAT THE CAT DRAGGED IN Poison Enigma
- 2 3 EQUUS Equus Auto Auto
- 3 — RAGE FOR ORDER Queensrÿche EMI America
- 4 5 BRIGHTON ROCK Brighton Rock CBS
- 5 — TEN STORIES Jef Scott CBS
- 6 2 SWEET SAVAGE Sweet Savage Sweet Savage
- 7 6 NIGHT SONGS Cinderella Mercury
- 8 4 WINDS OF WAR Iron Angel SPV
- 9 — OBSESSED BY CRUELTY Sodom Steamhammer
- 10 9 IF WE HAD BRAINS WE'D BE DANGEROUS Impaler Combat

Compiled by Spotlight Research



THE VIRGIN Prunes have trouble with an exploding talc container

INDIE ALBUMS

- 1 2 LONDON O HULL 4 The Housemartins Go! Discs
- 2 1 THE QUEEN IS DEAD The Smiths Rough Trade
- 3 — GIANT The Woodentops Rough Trade
- 4 3 BORN SANDY DEVOTIONAL The Triffids Hot
- 5 — THE MOON LOOKED DOWN AND LAUGHED The Virgin Prunes Baby
- 6 4 CONTENDERS Easterhouse Rough Trade
- 7 — THE CAPTAIN'S BIRTHDAY PARTY (LIVE AT THE ROUNDHOUSE) The Damned Stiff
- 8 5 MANIC POP THRILL That Petrol Emotion Demon
- 9 6 EVOL Sonic Youth Blast First
- 10 11 GRAVE NEW WORLD Discharge Clay
- 11 7 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 12 8 VICTORIALAND Cocteau Twins 4AD
- 13 13 ONLY STUPID BASTARDS HELP EMI Conflict Model Army
- 14 10 LE MYSTERE DES VOIX BULGARES Various 4AD
- 15 12 WONDERLAND Erasure Mute
- 16 15 AFTER MIDNIGHT Restless ABC
- 17 14 RUM, SODOMY AND THE LASH The Pogues Stiff
- 18 21 THE SINGLES 82-86 Play Dead Clay
- 19 '9 A DATE WITH ELVIS The Cramps Big Beat
- 20 19 ATROCITIES Christian Death Normal
- 21 — DRUGS Bomb Party Abstract
- 22 16 ANIMAL BOY The Ramones Beggars Banquet
- 23 18 TEENAGERS FROM OUTER SPACE The Meteors Ace
- 24 17 COLOURBOX Colourbox 4AD
- 25 22 TOLERANCE Blue Aeroplanes Fire
- 26 — LET THE SNAKES CRINKLE THEIR HEADS TO DEATH Felt Creation
- 27 20 STANDING UP STRAIGHT The Wolfgang Press 4AD
- 28 23 REMBRANDT PUSSY HORSE The Butthole Surfers Red Rhino
- 29 26 NO MINOR KEYS Blues 'N' Trouble Ammunition Communications
- 30 27 NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang Demon

Compiled by Spotlight Research

BIRD

- 1 ROOKING ALL OVER THE WORLD Status Crow
- 2 CLOSEST THING TO HERON Crane Gang
- 3 SONGS FROM THE WOOD(PECKER) Jethro Gull
- 4 MANIC POP TRILL That Petrel Emotion
- 5 GULL OF KINTYRE Wings
- 6 NASTY Gannet Jackson
- 7 ROOK ME AMADEUS Falco(n)
- 8 OUT IN THE FIELDFARES Phil Linnet And Gary Moorhen
- 9 THE CHICKEN SONG Titting Image
- 10 PAINT YOUR WAGTAIL Red Lorry Yellow Hammer

Compiled by Martyn Cullen, Eastleigh, Worcs

FILM REVIEWS

- 1 AN ICONOCLASTIC WORK Arty gibberish
- 2 THE CELEBRATED FRENCH DIRECTOR Once won a prize at a Bournemouth fringe festival
- 3 FINE ACTING Lots of boring pauses
- 4 GREAT SPECIAL EFFECTS No plot
- 5 A COMEDY CAPER Nothing but car chases
- 6 THE DEFINITIVE STUDY A rip off

INDIE SINGLES

- 1 1 HAPPY HOUR The Housemartins Go! Discs
- 2 2 LEVI STUBBS' TEARS Billy Bragg Go! Discs
- 3 3 BRILLIANT MIND Furniture Stiff
- 4 4 SERPENT'S KISS The Mission Chapter 22
- 5 8 THE SINGER Nick Cave And The Bad Seeds Mute
- 6 7 THE DRAIN TRAIN Cabaret Voltaire Doublevision
- 7 6 ALMOST PRAYED The Weather Prophets Creation
- 8 5 WHOLE WIDE WORLD The Soup Dragons Subway Organisation
- 9 10 HEARTACHE Gene Loves Jezebel Beggars Banquet
- 10 — MORNING STAR Bogshed Help Yourself
- 11 13 THE OFFICIAL COLOURBOX WORLD CUP THEME Colourbox 4AD
- 12 12 RULES AND REGULATIONS We've Got A Fuzzbox And We're Gonna Use It Vindaloo
- 13 31 I SEE RËD Frenzy ID
- 14 20 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 15 11 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 16 — BABY'S ON FIRE The Creepers Intape
- 17 9 BIGMOUTH STRIKES AGAIN The Smiths Rough Trade
- 18 15 BABY I LOVE YOU SO Colourbox With Lorita Grahame 4AD
- 19 23 LOVE LASTS FOREVER The Virgin Prunes Baby
- 20 24 GODSTAR Psychic TV And The Angels Of Light Temple
- 21 14 BLUE HEART Pete Murphy Beggars Banquet
- 22 18 INSPIRATION Easterhouse Rough Trade
- 23 17 HOUSE OF ECSTASY Cherry Bombz Lick
- 24 19 NATURAL KIND OF JOY That Petrol Emotion Demon
- 25 26 DRAG RACING Big Stick Blast First
- 26 — (WHITE NIGHTS) STARS SAY GO Adult Net Beggars Banquet
- 27 37 BLUE MONDAY New Order Factory
- 28 27 WHAT'S INSIDE A GIRL The Cramps Big Beat
- 29 36 JUNCTION SIGNAL Blyth Power All The Madmen
- 30 33 WILD CHILD Zodiac Mindwarp And The Love Reaction Food
- 31 43 GOOD THING The Woodentops Rough Trade
- 32 — MATCHLESS TRIPLE The Mighty Ballistic Hi-Power Criminal Damage
- 33 29 RIVER OF NO RETURN Ghost Dance Karbon
- 34 16 E102/SAD BMX Bandits 53rd & 3rd
- 35 25 SOMEWHERE IN CHINA The Shop Assistants 53rd & 3rd
- 36 — HELLO CRUEL WORLD The Mekons Sin
- 37 28 KISMIAZ The Cramps Ace
- 38 38 PRETEND A STRANGER Talking Drums Sticky Music
- 39 21 TRUCK TRAIN TRACTOR The Pastels Glass
- 40 — DEATH OF THE WILD COLONIAL BOY Wee Free Kings Howl
- 41 39 RESIST THE ATOMIC MENACE Oi Polloi Endangered Music
- 42 44 BURNING DOWN Play Dead Tanz
- 43 22 CRYSTAL CRESCENT Primal Scream Creation
- 44 40 GIVING GROUND The Sisterhood Merciful Release
- 45 47 ALL DAY LONG The Shop Assistants Subway Organisation
- 46 30 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) The Leather Nun Wire
- 47 34 NEW ROSE The Damned Stiff
- 48 42 CONTEMPT Stiff Kittens Crisis/Prism
- 49 41 KUNDALINI EXPRESS Love And Rockets Beggars Banquet
- 50 45 TOO MANY CASTLES IN THE SKY Rose Of Avalanche Fire

Compiled by CJ

CURRY

- 1 MADRAS WORLD Tears For Fears
- 2 BHUNA IN THE USA Bruce Springsteen
- 3 POPADOM WAS A ROLLING STONE Red Bone
- 4 NAN, NAN, KISS HIM GOODBYE Banana (Fritter) rama
- 5 VINDALOO Abba
- 6 WOULDN'T IT BE RICE The Beach Boys
- 7 TIKKA WALK ON THE WILD SIDE Lou Reed
- 8 RHOGAN NOWHERE Talking Heads
- 9 TEARS ON MY PILLAU Johnny Nash
- 10 PRAWN PUREE WILD Steppenwolf

Compiled by Someone Who Thinks The New Love And Rockets Single Is Surprisingly Good

BAND AID

BLUES 'N' TROUBLE

Pat Townshend and Chris Jagger took *Staccato* to the USA for the first time this June, and Chris found the NAMM show was far from the best Chicago had to offer . . .

LAST YEAR, America's summer instrument trade show, the NAMM convention, was held in New Orleans and wasn't too successful by all accounts. So Pat and I were hoping for better things from good ole Chicago in 1986 - *Staccato's* first visit to the fair.

We set off from the Al Capone Inn, concrete beds a speciality, to the convention venue at McCormick Place on the set up day, via the "Gold Coast" section, formerly a run down neighbourhood, now upgraded by megabucks.

Beyond the river is Michigan Avenue, hotels, Standard Oil and the skyscrapers which stand so sharply against the blue sky, creating their own space. Beyond that again are poor areas in a jigsaw pattern of ethnic groups with no-man's lands, dissected by freeways which completely ignore their existence.

From the South Side came the heart of US music: country blues from Mississippi-sharecroppers transformed and speeded up by the hum and bucks of the city - Buddy Guy, Muddy and Little Waters, Chess Records and Chuck Berry.

Three days before we arrived, there was a blues weekend in the park and everyone jammed. Keith Richard drove all the way from New York on his own, without telling anyone, to play with Chuck. He loves him. There's always lots of music around in Chicago.

McCormick Place is on the lake, and a nicer building than the Frankfurt Messe complex. You have to watch you don't fall foul of the unions - the Teamsters are tough in Chicago. Ken Smith, the New York bass manufacturer, was alongside us on the Silver Eagle stand and had his table draped officially in black satin, all pleated around the edges so it looked like he was gonna lay out bodies, not basses. We opted for a "crushed" look so I had to chat up the union draper.

"If anyone bugs ya, just say you're re-arranging it," he said. The top Teamsters drive around in gas-powered buggies and have larger beer guts.

So, what was there to see, you ask? I really liked the Showster Guitars, replicating the back end of a 57 Chevy and complete with tail light if you don't mind. The Original 57, selling for around \$3,000, is limited to 57 models (like Heinz) and offers "an opportunity for an appreciative investment", so don't worry about asking your bank manager for a loan.

It features a sleek body, 22-fret ebony/maple neck, chrome alloy bezels and EMG or Seymour Duncan pick-ups. Showster also make two cheaper models.

Feeling more militaristic perhaps and fancy a Libyan strike? How about an F1-11



PAT TOWNSHEND and Chris Jagger give America its first glimpse of the *Staccato* bass

with rockets by Johnson of California? I believe there's a disclaimer if you use the on-board pyrotechnics and some of the audience are maimed. Good if you like a high action - in fact I know a few players I'd like to take off with them. Johnson also make a Gumby guitar - apparently a popular US cartoon character.

Underneath it, Americans are just big babies at heart. These guitars were very popular with the passing public totting their Sure Shots.

I strolled over to the Korg stand to see my old pal Chuck Lavell (from the Allmans and Stones tours) demonstrating. Korg have a nice delay unit, the SDD 1200, which will function as a guitar or keyboard effect. You can switch it to an independent modulation or link the modulation of both delay lines in or out of phase: one knob controls the rate while the two intensity controls continue to function independently. You can use it as a sampling delay and it lists in the USA at \$480.

Chuck and I had a look at Roland too, but the delay unit he was interested in was only a dummy demo model.

HAVEN'T mentioned MIDI yet, and I have no qualifications to write about such things. But one product I did try was the Ovation MIDI system, which is not flash but would be great for writing and composing, especially, if like me, you're a feeble player when you travel high up the neck of an acoustic style guitar. The oscillator really plays the note for you and you can get whatever sound you want through the synth.

The guy I heard playing



THE AUTHOR tries the Showster 57 Chevy for size

there sounded like Bert Jansch on a bad night, but just think, Julian Bream could moonlight and play heavy metal on his off nights in huge stadia - simultaneously controlling holograms and light shows. I'm sure it will all be possible. The Ovation, case and MIDI unit is around \$2,500.

There was an interesting demo by a Michelin type man who had drum pads strapped all over his body. These were connected to a control box around his waist, thence by curly cord to an amp (should have been radioed really). He gave a performance to a bemused audience, tapping these pads to get clicks and thuds while he jiggled up and down like someone playing the spoons. With things like this and the Dynacord Rhythmstick, the drummer is freer to move up front without being Dave Clark.

Rockman have a double unit set-up which offers wide possibilities to the guitarist - the Sustainor linked to the Stereo-Chorus-Delay unit.

sound characteristic of any pick-up, all passively". These new sensors will be first used on the Vintage Plus Strats to be made later this year. Something old and something new.

On the tape front, Akai were showing their new model MG 1214 which gives you 14 tracks and 12 channels on the Akai 1/2 inch cassette tape. It has a glass crystal ferrite head and a multi-function auto locator, so you can repeat playback, auto punch in, punch out, playback mute and much more. It also has a built in computerised channel/track selector so you can route any channel signal to any desired track at the push of a button. It goes for around \$9,000. Of course you can't take the tape to the studio unless they have a 1/2 inch machine.

ON THE guitar and bass front, I'm afraid there wasn't anything really that interesting, although fancy colours and fancy shapes abounded.

Neal Schon from Journey has made a deal with Jackson, who are dedicating a model to him. Dean Guitars are back (much to Pat's delight) with the usual half clad beauties strutting around with fluorescent instruments strapped to them. Hamer and Kramer had their full range, with the Spector basses as another string in the Kramer bow. Spector himself is in control of production there.

Kramer had a party on the first night at the Vic theatre and featured a jam with John Entwistle (there for Warwick basses), Eddie Van H, Neal Schon and others making an almighty din. Eddie was upset with his guitar, it

seems, and threw it away, preferring to sulk on the side of the stage as Entwistle tried to resurrect the three-chord jam.

In fact, Tim Bogert earlier on was a whole lot better, singing at the top of his range then getting off.

The Hamer party was even louder and the music undanceable despite (or because of?) the presence of rock 'n' roll stars.

Feeling rather disillusioned with making instruments and thinking of maybe a new line of footwear instead, I took solace on the last night at some blues spots, ending up at the Kingston Mines, run by the legendary "Doc" - an after-hours joint in a safe neighbourhood. Leaning back to the restful tones of such classic lyrics as "call the plumber baby, there must be a leak down in your drain", I regained my musical sense of humour.

After a second set by Sam Goode And The Blues Machine (you won't hear anything as good at The Dublin Castle, I'm afraid), anyone interested was invited for a jam. There was an animal of a drummer, a bassist with Rasta locks waving (rare in Chicago), a balding white guitar player with the occasional long straggling black hair and a '60s velvet jacket, and a Scot with drill trousers and red hair who gave his rendition of 'Kansas City'.

Luckily this ad hoc arrangement lasted only one number before a brilliant kid who looked about 16 started playing Buddy Guy stuff, and the Chicago blues were warming up.

Sam Goode played left-handed on his Hamer (which incidentally looks odd with the angled headstock pointing upwards), and Sugar Blue, who's worked with the Stones, showed up to play some amazing stuff on the 'harp. (An underrated instrument, it reminded me that there are some newish Lee Oskar harmonicas available that are designed to have no air leakage and come in most modes.)

At the front of the stage were two Japanese from the NAMM show, one looking as though he wanted to leave and the other in total awe. I doubt whether the most sophisticated synth could have sounded so good. It just shows you it ain't the instrument, it's the way you play it that counts. At four in the morning 'The Kid' started playing piano and a funky upbeat jam developed, but unfortunately the place had to close. Not bad for a Tuesday night.

Players like that would liven up the NAMM show, but the public are actively discouraged by the steep \$25 admission fee for the last two days. I know the shows are for business and to write orders, but there is a gap between the playing public and the manufacturers which could be narrowed in everyone's interest.

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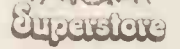
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