

SOUNDS



**THE MIGHTY LEMON
DROPS EXPLODE!**

OUT OF THE PACKET AT LAST

- PAGES 38 & 39

**CAMEO BLOOD UNCLES
THE GODFATHERS JAMES
PINK PEG SLAX JULIAN COPE LIVE
BON JOVI AND EVERYTHING BUT THE GIRL LPs**

Photo: 13 010

THE MIGHTY LEMON DROPS PHOTO BY RUSSELL YOUNG

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IT BITES have announced their first headlining tour. They play **Bristol Studio** September 14, **Nottingham Rock City** 15, **Glasgow Mayfair** 16, **Edinburgh Coasters** 18, **Whitehaven Sports Centre** 19, **Hanley Victoria Hall** 20, **Preston Guildhall** 21, **Guildford Civic Hall** 23, **Aylesbury Civic Centre** 24, **Manchester International** 25, **Newcastle University** 26, **Birmingham Odeon** 28, **Leeds University** 29, **Sheffield University** 30, **Manchester Polytechnic** October 2, **London City University** 3, **Leicester Polytechnic** 5, **Kentish Town Town And Country Club** 7. Tickets are £4 except for **Manchester (£3.50)**, **Kentish Town Town And Country Club (£5)**, and **Leeds University**, where tickets will be available only to its students.

ELVIS COSTELLO will be playing six nights at London's **Royal Albert Hall** on **January 22, 23, 24, 26, 27 and 28**. However, tickets will not go on sale until **October 3**. The full nature of these shows will be revealed in future weeks, and there is no truth in the rumour that **Elvis** is planning a musical version of **The Price Is Right**. However, an album is expected soon.

ROD STEWART, who performed to a "sell-out" crowd at **Wembley Stadium** last month, has opted to play the more intimate **Wembley Arena** next month. He warms up at **Birmingham NEC** **September 16**, and then plays **Wembley Arena** **18-19 and 25**.

COMPACT DISC sales have doubled in the last year, now constituting ten per cent of the record industry's total revenue, and suppliers are having trouble in meeting the demand. Meanwhile, **LP sales** continue to lose ground on cassettes.

CHRISTY MOORE, one of Ireland's most popular and influential musicians, has announced a UK tour to promote his new album **'Ordinary Man' on Demon**, which is a collection of old tracks and will be out on **September 19**. The critically acclaimed guitarist will play at **London Hammersmith Odeon** **October 2**, **Birmingham Odeon** **5**, **Bristol Colston Hall** **7**, **Cardiff St David's Hall** **9**, **Manchester Apollo** **12**, **Liverpool Empire** **14**, **Leeds Irish Centre** **15**, **Edinburgh Playhouse** **17**, **Newcastle City Hall** **19**. **THE METEORS** put out a cover of **Jan and Dean's 'Surf City'**, on **September 5** on **Anagram (via Cherry Red)**.

FALL OUT



THE FALL play a short batch of live dates prior to the release of their album at the end of September. They take in **St Albans City Hall** **September 6**, **Deptford Albany Empire** **7-8**,

Croydon Underground **11**, **Northampton Derngate Centre** **13**. A full UK tour is planned for November, details of which will be announced shortly.

SHAKIN STEVENS has announced a mammoth tour that will culminate at London's **Hammersmith Odeon** in December. Shaky will play **Sheffield City Hall** **November 12**, **Newcastle City Hall** **13**, **Edinburgh Playhouse** **14**, **Hull New Theatre** **16**, **Leicester De Montfort Hall** **17**, **Nottingham Royal** **18-19**, **Birmingham Odeon** **20-21**, **Blackpool Opera House** **22**, **Manchester Palace** **23**, **Liverpool Empire** **24**, **Bristol Colston Hall** **25-26**, **Portsmouth Guildhall** **28**, **Ipswich Gaumont** **29-30**, **Oxford Apollo** **December 1**, **Brighton Centre** **2**, **Bournemouth Windsor Hall** **3**, **London Hammersmith Odeon** **5-6**. Tickets are priced from **£5 - £8** depending on the venue.

THE BEATLES will be featured on television this week in previously unseen footage from their early '60s **Abbey Road** recording sessions. The footage is part of a documentary on **Paul McCartney** being screened by **BBC1** on **Friday August 29** at **7.35 pm**.

LAW AND

Sputnik, Bill Wyman, Marilyn and Band Aid come up against the law in different forms

SIGUE SIGUE SPUTNIK drummer Ray Mayhew is a man much in demand, mainly by the police. After being convicted of threatening behaviour last week, he was immediately arrested and charged with assaulting his ex-girlfriend **Carol Wolmsley**, causing her actual bodily harm.

Mayhew has been remanded on bail until **September 3** on condition that he doesn't go within a two mile radius of the alleged incident. He will also be appearing in Court towards the beginning of **October** to face charges of throwing a bottle into the crowd at a concert earlier this year. However, a **Sputnik** spokesperson has told us that the band are considering presenting an application for judicial review in order to have **Mayhew's conviction** set aside.

BILL WYMAN's alleged underage love **Mandy Smith** was questioned for over an hour last week by **Scotland Yard**, but reportedly revealed insufficient information to enable charges to be laid. It now seems unlikely that the **Director of Public Prosecutions** will take any further action, so the **Rolling Stone** can now probably return to **Britain** without fear of being arrested. Meanwhile, speculation over whether **Ms Smith** would be most likely to begin a film or

SOUNDS

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ZZ TOP

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BIG COUNTRY

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£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry, Full day/eve in Brussels. Depart eve Sept 28. Return am 1st Oct. OR [BCH] £49 INCLUDES: Concert ticket, all transport by luxury coach from London, Cross Channel Ferry. Depart eve Sept 29. Return am 1st Oct. [BCS]

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STATUS QUO

LIVE IN PARIS. NOVEMBER 3rd

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel ferry. Depart eve 1st Nov. Return am 4th Nov. [SQP]

LEVEL 42

LIVE IN PARIS OCTOBER 6th

£69 INCLUDES: Concert ticket, 1st class hotel, luxury coach from London, Cross Channel Ferry. Depart eve 4th Oct. Return am 7th Oct. [LT]

STRANGLERS

LIVE IN BELGIUM SATURDAY 13th SEPTEMBER

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MAXI PRIEST, King Sound And The Israelites, Chosen Few, Papa Levi and Winston Reedy will be among the very impressive line-up for a North London reggae extravaganza at Alexandra Pavilion in Wood Green on September 13.

MC for the event will be Radio London's Tony Williams, and proceeds will go to the Mayor of Haringey's Jamaica Relief Fund.

Tickets are £5 and are available from the Alexandra Palace Box Office.

BUDDY HOLLY has a video entertainingly called *The Real Buddy Holly Story* released on September 1.

It includes all of his hits. But for many, the highlights of the video will be Paul McCartney performing a unique solo version of 'Words Of Love', and the world premiere of the first Beatles recording, a 1958 cover of Buddy's 'That'll Be The Day'.

PAUL SIMON is back with an album which was conceived around his developing interest in the music of South Africa's black townships.

The album is called 'Graceland', and is due out on September 1 on WEA.

DRUG MISUSE is spreading at such a rate that the capacity of specialist treatment centres has already been outstripped, which leaves the family doctor as the only source of help for addicts, according to the *British Medical Journal*.

A recent survey, which reveals that there could be as many as 40,000 new cases of addiction a year, found that typical addicts are usually under 25, six out of ten are male, and two out of three are seeking help concerning withdrawal from heroin or rehabilitation.



YELLOW EARTH

DAVID SYLVIAN releases a new double album entitled 'Gone To Earth' on September 1 on Virgin. Sylvian has employed the talents of Robert Fripp, Bill Nelson and Mel Collins as well as former Japan colleagues Steve Jansen and Richard Barbieri.

THE MEN THEY COULDN'T HANG have planned the release of their new single called 'Shirt Of Blue' for October 6 on MCA.

The Men will be hanging out at Harlesden Mean Fiddler September 11 and 12, and plans for an extensive UK tour are now being finalised to coincide with their new album.

GEORGE BENSON, who releases a new album entitled 'While The City Sleeps' on WEA this week, has announced some dates in order to celebrate. He plays London Wembley Arena November 19-22, Birmingham NEC 25-26, Edinburgh Playhouse (two shows) 27.

PSYCHIC TV have arranged a special party on the Thames on September 3. They will be playing live on a riverboat with capacity for 150 people, and to coincide, they release an EP called 'The Magical Mystery D-Tour'.

Tickets for the trip, which will celebrate ten performing years of Genesis P Orridge, are available from Stillgrove, PO Box 201, London NW5 1AW, with an SAE, priced £7.50.

They have also lined up a gig at Kentish Town Town And Country Club on September 21.

PROPAGANDA, who are in dispute with ZTT over their contract (and not over the rights for their name as reported elsewhere), have not split up, contrary to rumour. But singer Claudia (aka Mrs Paul Morley) has left the band.

Propaganda are currently working with former Simple Minds members Derek Forbes and Brian McGee on their forthcoming album which will be called 'A Secret Wish'.

Meanwhile ZTT has confirmed the signing of Das Euphony Kiks, a band which has been touted around the music press and record labels for months as "the new Sigue Sigue Sputnik" on the strength of their multicoloured hair and almost total lack of live gigs.

A completely over-the-top press release on the signing is anticipated within the next couple of weeks.

RED WEDGE celebrates its first birthday at London's Town And Country Club in Kentish Town on August 29.

Andy Kershaw and Stuart Cosgrove will be among the guest DJs who will be spinning soul classics of all eras.

HOUSE AND HOME



THE HOUSEMARTINS, who recently scored a big hit with their album 'London 0 Hull 4', have announced a tour that will culminate in a homecoming gig at Hull City Hall. They play Birmingham Powerhouse September 30, Liverpool Playhouse October 2, Manchester International 3, Sheffield University 4, Newcastle Mayfair 5, Brighton Top Rank 8, London Kilburn

National Ballroom 9, Bristol Studio 12, Cardiff University 13, Cork Sir Henry 16, Dublin Olympic 17, Galway Warwick Hall 18, Belfast Queens University 20, Glasgow Barrowlands 22, Aberdeen Ritzy 23, Edinburgh Assembly Rooms 24, Hull City Hall 27.

Tickets are £4, with a £1 refund at the door for ticket holders also presenting their UB40.

ORDER

recording career as a result of the publicity she's obtained over the last few weeks seems to have been resolved by Billy Gaff.

Reportedly he's offered the pouting 16-year-old a £250,000 recording deal and signed up Bananarama producer Peter Waterman to deliver the goods.

MARILYN (aka Peter Robinson) was cleared of possessing heroin last week due to lack of evidence. The only evidence offered was that

he had admitted taking drugs.

In the same police operation, four people, including Boy George's brother Kevin O'Dowd, have been charged with conspiracy to supply George with heroin. They have all been given bail.

BAND AID is being sued by a West German firm for £700,000 for allegedly failing to honour a contract to purchase 28 trucks.

A High Court writ has been issued against the Band Aid trustees.

UB40 have added three extra dates to their tour. They are at Brighton Centre November 2, Birmingham NEC 6, London Wembley Arena 7.

THE SMITHS will have their video for 'The Queen Is Dead' shown exclusively as a trailer to the film *Sid And Nancy* from September 29. The video lasts 15 minutes and features 'Panic', 'The Queen Is Dead' and 'There Is A Light That Never Goes Out'.

DR FEELGOOD have signed a new deal with Stiff and have just released their first single for two years entitled 'Don't Wait Up'. An album called 'Southenders' is due out next month and a UK tour has been lined up for October and November.

THE WOOSTER GROUP, "New York's leading theatre group", appear at the Riverside Studios until September 6 with their mixed-media collage including rock music, video and dance, drawing its sources from "popular culture, surrealist theatre and postmodernism", while at the same time "maintaining a high level of humour".

TWINK, ex-Tomorrow, The Pretty Things and The Pink Fairies, releases a new single called 'Apocalyptic' on Twink Records on August 29. Much relief will no doubt result from assurances that it is in "a slightly different style" from the "old" Twink, who used to "crawl around the floor of the UFO Club screaming 'Revolution'".

Pete Cuts A Diamond ...



PETE WYLIE, that wacky Liverpudlian who's spent the summer in London recording his album, "apart from the occasional foray abroad in search of the sinful angels or the foot that fits the black suede stiletto", has a new single called 'Diamond Girl' on MDM (through Virgin) out on September 1.

Wylie has warned us of not only the LP in October, but possibly some dates as well. But that's as far as he's prepared to commit himself.

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TOUR NEWS

THE VOLCANOES "ooze out" to promote their forthcoming debut album called 'Into The Psyche' at the Brighton Zap Club August 28, Kentish Town Bull And Gate September 4, Hammersmith Clarendon 8, Camden Dingwalls 16.

DWIGHT YOAKAM, the US country star, plays Harlesden Mean Fiddler August 27 and Putney Half Moon 28.

SPACEMEN 3 will play Leicester Princess Charlotte August 27, Northampton Kingsthorpe Old Five Bells September 7, Hastings The Crypt 10, London Alice In Wonderland 22 and Birmingham Senseteria 25.



YEAH JAZZ have added another date to their current tour when they play London Rock Garden on September 10.

THATCHER ON ACID will be playing Hammersmith Clarendon (supporting Chumbawumba and Culture Shock) September 12, Chalk Farm The Enterprise 17 and Fetcham Riverside Club 19.

BREATHLESS, the neo-psychedelic band from London, will play London Kentish Town Bull And Gate (with Only Connect and A New You) on September 16.

SKANGA, Scotland's premier multi-racial reggae band, head south to play London's New Merlins Cave August 28 and London Rock Garden 29.

SITTIN' PRETTY, East Anglia's hard rock representatives, will play Scottow Barn August 29, Norwich Ritzy September 2, Tonyandy Naval Club 12, Cardiff Bogeyes 13, Hereford Market Tavern 19, Rushden Wheatshaf 20, Northampton Five Bells 21, Beeston Charlie's Fun House 23, Nottingham Mardi Gras 25, Sutton-In-Ashfield Golden Diamond 26, King's Lynn The Eagle October 2, Kessingland King's Head 3.

THE CHAMELEONS play a one-off gig at the Darlington Arts Centre on September 6.

YR ANHREFN, Y Cyrff and Datblygu will feature in a festival organised by Welsh indie label Anhrefn at Aberystwyth The Marine Hotel on August 30.

AND ALSO THE TREES play a one-off gig at the Fulham Greyhound on August 30 which will be recorded for a future live album.

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10 CHAMELEONS	13 SIGUE SIGUE SPUTNIK
12 BLUE IN HEAVEN	14 EVERYTHING BUT THE GIRL
14 G.T.R.	14 B.B. KING
14 HARVEY & THE WALLBANGERS	18 MAGNUM
14 THE BOLSHOI	20-23 Z.Z. TOP
16 BALAM & ANGEL	21 ROBERT GRAY
17/18/19 FIVE STAR	23 MIGHTY LEMON DROPS
18/19/20 ROD STEWART	23-30 JOAN ARMATRADE
19 POTATO FIVE	23-30 W.A.S.P.
19 THE BOLSHOI	2 MISSION
21 METALICA	3 STRANGLERS
21 CHEVALIER BROS	3/4/5/7/8 IRON MAIDEN
22 MOTORHEAD	8-9 UB40
26 PHILIP GLASS	9 and 12 DAMNED
26/27 LISA LISA, CULT JAM, FULL FORCE	14 MAMAS & PAPAS
28 KILLING JOKE	17/18 SUZANNE VEGA
28/30 JACKSON BROWNE	19 OWEN PAUL
29 CHRIS DE BURGH	19-22 GEORGE BENSON
1/3/4/5 JACKSON BROWNE	20 RICHARD THOMPSON
2 CHRISTY MOORE	20-21 ALEXANDER O'NEAL
2 STEVE RAY VAUGHAN	26 SIMPLY RED
3 SHOP ASSISTANTS	27/28 HAWKWIND
5 STEEL PULSE	28 DAVE ARTHUR
6 NEW ORDER	5 LEVEL 42 (NEO)
9 HOUSEMARTINS	12 BIG COUNTRY
	27 CHRIS REA

STATUS QUO - 2/3/4 22/23/24 DEC
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AL JARREAU - SEPT 20
STRANGLERS - NOV 3
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s t u d i o : l i p s o n a n d h o r n

v i d e o : b a i l e y

p h o t o : c o r b i j n + b a r r a t t

d e s i g n : a c c i d e n t (A 4 2 8 A)

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BANK ON

HELICAL SCAN

FIELD

PHOTON RANGE

RESEATOR

PRESET DAY MONTH YEAR

YEAR OF ORIGIN [RD] 01 04 2050

TARGET YEAR [RD] 25 08 1986

TIME ELAPSED [RETRD] 27 06 1999

MIDI ON

MIDI IN

MIDI OUT

MIDI THRU

CHRONO IN 51% 23-58

TIME WASTE 3.08

TIME WASTAGE TOTAL STATUS 76.4

YBOARD

BANK RECTIFIERS

SOMEWHERE ON TOUR 86/87

Friday	October 3	OXFORD	Apollo	Wednesday	October 15	SHEFFIELD	City Hall	Tuesday	October 28	EDINBURGH	Playhouse
Saturday	October 4	ST. AUSTELL	Cornwall Coliseum	Thursday	October 16	SHEFFIELD	City Hall	Thursday	October 30	BIRMINGHAM	Odeon
Monday	October 6	CARDIFF	St. David's Hall	Saturday	October 18	IPSWICH	Gaumont	Friday	October 31	BIRMINGHAM	Odeon
Tuesday	October 7	CARDIFF	St. David's Hall	Monday	October 20	NOTTINGHAM	Royal Centre	Saturday	November 1	BIRMINGHAM	Odeon
Wednesday	October 8	BRISTOL	Colston Hall	Tuesday	October 21	BRADFORD	St. George's Hall	Monday	November 3	HAMMERSMITH	Odeon
Friday	October 10	MANCHESTER	Apollo	Wednesday	October 22	HANLEY	Victoria Hall	Tuesday	November 4	HAMMERSMITH	Odeon
Saturday	October 11	MANCHESTER	Apollo	Friday	October 24	NEWCASTLE	City Hall	Wednesday	November 5	HAMMERSMITH	Odeon
Sunday	October 12	LIVERPOOL	Empire	Saturday	October 25	NEWCASTLE	City Hall	Friday	November 7	HAMMERSMITH	Odeon
Tuesday	October 14	LEICESTER	De Montfort Hall	Monday	October 27	EDINBURGH	Playhouse	Saturday	November 8	HAMMERSMITH	Odeon



RECORD NEWS

MICK GREEN, the former Pirate, releases his first solo album called 'Painkiller' on Thunderbolt (via Spartan) on August 29.

PARANOID VISIONS, the Dublin band who have apparently become notorious for their chaotic live performances, make their vinyl debut with an EP entitled 'The Robot Is Running Amok' on All The Madmen (via Rough Trade) this week.

CARROLL THOMPSON releases a new single entitled 'Strangest Love Affair' on Virgin this week.

CLIMIE FISHER release their first single, 'This Is Me', produced by Steve Lillywhite, on EMI this week.

CHAZ JANKEL, the multi-talented musician, releases a new single entitled 'You're My Occupation' on A&M on August 29.

HAZELL DEAN releases a new single called 'Stand Up' on EMI this week.

DARK CITY release a self-titled album of "nine unabashed pop songs" this week on Virgin.

A C MARIAS, "a solo musical project of an ex-bikini designer", has a single called 'Just Talk' released by Mute this week.

CARNAGE have two of their early singles, 'Liars And Hypocrites' and 'Our Life In Their Hands', re-released on Creative Reality (through Rough Trade) this month.

THE HAFLER TRIO, an avant-garde group, release a double album, 'Seven Hours Sleep', on Laylah Antirecords (through Rough Trade) this weekend.

BREAKWATER, who are a mixture of "soul, funk and rich and harmonic vocals", release a new single called 'Say You Love Me Girl' this week on Arista.



HE SAID, the solo project of Graham Lewis of Wire, release a new single called 'Pale Feet' on Mute this week.

THE WORLD'S BEST TRIO, who are made up of Jay Carly, Jackie St Clair and Patrina Morris and are supposed to be "the hottest thing on six legs this summer", release their debut single called 'Every Step I Take' on Avatar (through CBS) this week.

ASHFORD AND SIMPSON have a new album out this week. It's their 12th venture to date, is entitled 'Real Love' and is out on Capitol.

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- SEP. 12 BOURNEMOUTH: ROOFTOP
- SEP. 13 BRIGHTON: HAIRY DOG
- SEP. 18 LONDON: CLARENDON
- SEP. 20 PORTSMOUTH: OPEN AIR
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STUDENTS '86

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EDITED BY BILLY MANN

FLESH~EATING DEATHABILLIES IN VERBAL VIOLENCE

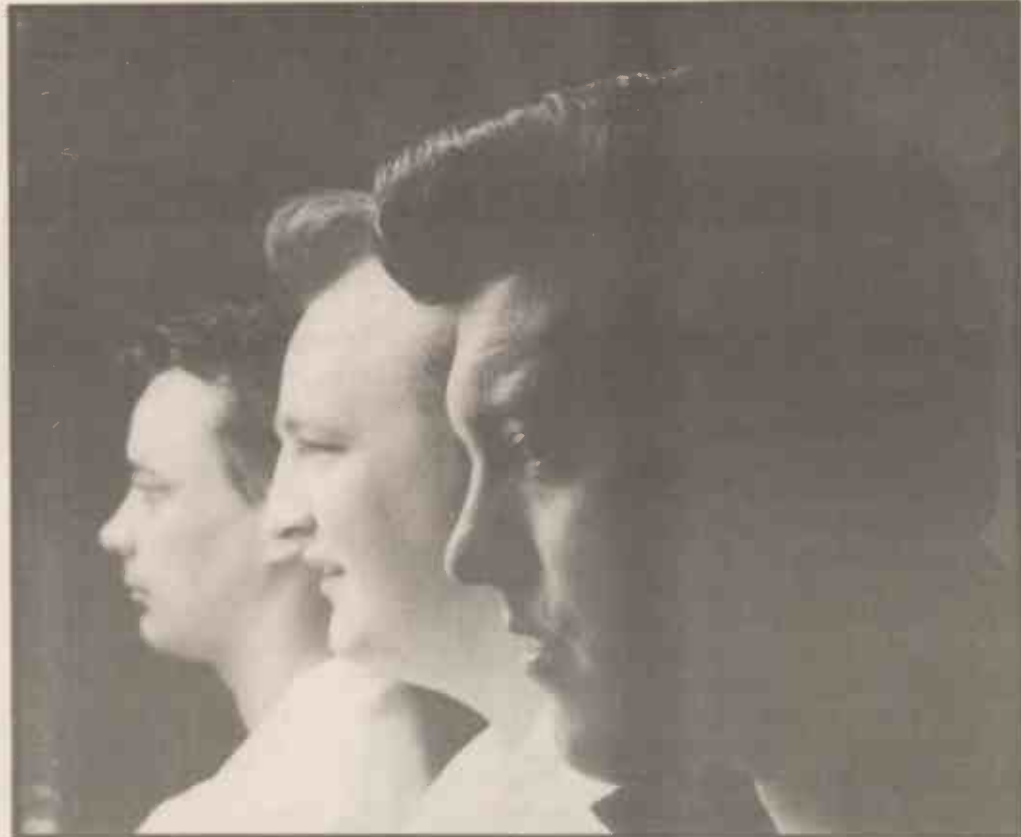
PINK PEG Slax have an LP out called 'Belting Out A Tuna', there's a song on it called 'Eat More Meat', and the sleeve notes are penned by wine-sipping Keith Floyd, presenter of the BBC's *Floyd On Fish* programme.

The band hate goths, love cooking, are as sharp sulted as they are tongued, and have been entertaining little quiffed and quiffless people in Leeds for years.

Theirs is the first spurt of church-inspired, death-orientated rockabilly. Cajun-laced and humour-hemmed, a forkfull of spaghetti bread couldn't keep me away.

"Don't you think it's strange that there are all these bands from round here like The Mission and Sisters of Mercy who are obsessed with Catholic imagery and yet none of them go to church?" says band member Vince. "Then there are bands like ourselves who're two thirds practising Catholics but who have absolutely nothing to do musically with religion at all.

"We're doing a gig in October in the church Abner and I attend. It'll be brilliant, they've a smashing little hall, whisky at 50p a shot, a congregation that are 30 percent students, and priests. The priests are excellent, they all smoke



PINK PEGS: belting out a tuna

Ian Tilton

and get drunk... well, they've got to do something.

"When I'm in church on Sunday I look up at the priest and it's really good knowing that you're on chatting terms and that in a short while you'll be talking to him over a drink."

Hip priests, food, cigarettes, Merrydown, the Marx Brothers, and the constant retelling of how they met Keith Floyd and got drunk with him. What better ways are there to spend an afternoon in Leeds 6, that panicky hell hole of gothic trivia?

Vince Berkley, Abner Cavanagh and Chet Taylor are not a 1950s Bowling Team from Meathook USA, but Pink Peg Slax. Wise young men, they sit smiling at the company that presents itself in the Faversham Hotel, the open oasis for the city's hep cats, rotten rollers, lipstick kids and hairdressers.

"I see us as a band who are to rockabilly what *Gumshoe* is to Bogart films," says Vince. "That film is so funny, Albert Finney is completely deadpan and yet it works as a thriller, too. So we're like a band with a reverence for the genre but with a lot of ridiculous things put in as well. I'd say my highest sense is the sense of the ridiculous."

'Eat More Meat', cried the man with the sense of the ridiculous disappearing under a heap of placard-smashing vegetarians: verbal violence fattened with butcher shop chic and beefy, barded backing vocals. Isn't this just a little too offensive?

Vince: "That song was a direct attack on all the people living and breathing the fitness lifestyle, jogging themselves to death. Especially pop stars."

Though they are a lot more interested in food these days, the Slax could claim to be the original (after punk) deathabillies.

Chet: "Yes, we used to be a very death-obsessed band when we started out, but that was because our first guitarist was a manic depressive."

Vince: "He used to go on diets, that was his problem. No young man, no young man should feel the need to go on a diet, it's disgusting. If God's given you food you should drink it... er, eat it."

Like I said, a forkfull of spaghetti bread wouldn't keep me away. And no ham toasty should keep you from their LP.

SLIM JIM BROWN

A Thespian Mindwarp!



ZOD: WATCH out, Fiona!

MR ZIMMERMAN's admirably surly performance at the NFT the other week can now be explained; the latest addition to the would-be blockbuster *Hearts Of Fire* is that other legendary Mr Z, Zodiac Mindwarp. The lovable Love Reaction Kittens are to make a cameo appearance as theoretical support band to Dylan's movie 'discovery', the probably luscious Fiona Flanagan, the scenario apparently being that the animal-like behaviour of both band and audience literally gives Ms F the willies. The concert will be filmed at London's Electric Ballroom in September.

When asked for his feelings on sharing a billing with the world's most famous miserable git and part-time songwriter, Zodiac replied: "It's cool - as long as he doesn't bring his guitar with him; but I'm more interested in meeting Fiona Flanagan." Heaven help her...

ANDY HURT

THOSE WERE THE DAYS

"IF YOU missed it then, don't miss it now, reminisce with those who were there". So said my handkerchief invitation to The Limelight's 10th Anniversary Of Punk party.

Patrons had donned all manner of punk attire. Those wearing bondage trousers staggered and shuffled around the dancefloor as far as their straps would allow them.

And then there was the music. The Limelight churned it out and the pogo was back. But the celebrities skulked in corners, listened to a bit of nostalgia and crept off, trying to forget. Belouis Some loitered in the doorway, and punk veterans Steve Diggle and Poly Styrene performed live(?) while the club quickly emptied.

But a few dummies hung around, especially the two suspended from the ceiling. Frankie and entourage trooped in, sauntered downstairs, upstairs and right out of the door. Kevin O'Dowd, brother of valiant George, danced and sang along to 'No More Heroes'. How apt! So confusing! Just like punk in fact.



KESTREL

OH BROTHER, it's Worzel Gummidge

MOUNTAINEERING

PERFECT DAZE are a concussed blur of vibrating excitement and a riotous deliverance from the fiery, soul-burning, hellish gates of good old rock and roll. Their songs are barbarically manic and loaded with Scalextric guitars that desert the tracks of punk convention (yawn) with impious drums that charge furiously through the sonic walls of sanity. They're anar-getic and spicy. Fast and loud. Powerful.

Perfect Daze could be Fuzzbox with male organs, Iron Maiden with brains. Or BMX Bandits

without anoraks. Luckily they're neither. I bet they've got long hair, though, and know how to ride motorbikes, unlike those funny Mindless Warp Bores. Perfect Daze remind me of all of youth's grandest notions of rebellion and vitality and puberty and wet dreams and jeans that are too tight but damn cool.

Perfect Daze are just what the doctor ordered you to stay away from if you want that nasty red rash to go away.

RON ROM

BITES... BITES... BITES... BITES... BITES

OUT

- Jim's Bar-Que 2
- Jimmy Cagney
- Edwin's back
- Cardboard shelves
- Blues Brothers
- Chris' novel
- Being a sulky git

IN

- Big white cars
- Burnt saucepans
- Tuck shops
- Jon's hunky tan
- Bullseye farts
- Andy's book
- Invitations

● THE HOT, purple-covered summer Issue of *Viz* comic is available now from all Virgin record stores around the country. Full of the thrills of summer love, an in-depth fact file on *Shakin' Stevens*, and brilliant strips like *Buster Gonad And His Unfeasibly Large Testicles*.

● *Chris Viz* informs me that with a "sales figure of 20,000" the mag is now in danger of, gulp, going monthly. So buy it now before it 'really sells out'.

(Also available for 60p plus 25p SAE to 16 Lily Crescent, Newcastle Upon Tyne, NE2 2SP).

● FOLLOWING THE surprise sighting of Frank Bough and Desmond Lynam at a recent Zodiac Mindwarp concert, *Jaws* would give any amount of freelancers' arms to find out what Brian Clough, was doing at a Fall, Ramones, Triffids, Three Johns festival in Holland a couple of weeks ago.

The same hungry *Jaws* would be eager to know what form of foreign beverage The Three Johns guitar supremo Johnny 'Boy' Langford had been consuming when he attempted a Gene Kelly around the wall of Amsterdam's Light Square fountain, seconds before finding himself face down in Dutch water. It took 18 passers-by to help the seal-like one out of the fountain, but fortunately it was only his pride and his neat Texan-shirt that was hurt.

● ZODIAC MINDWARP (not him again - Ed) has just returned from a week on an island "somewhere in the Mediterranean" with his ever faithful companion *Evil Bastard*. Their seven day sojourn was spent 1,000 feet up in a cave on a cliff beneath a lighthouse ("nights were free, non-stop psychedelic light shows"), where they received a visitation from Zod's "muse", who inspired him to compose his second album on a harmonica. Sure beats Club 18-30

Bizarre Soul Whirlpool... Millions Are Involved

"THERE ARE many things we love," says Catherine Ringer in an inspirationally resonant French accent. "Like a big hat after a blue sky after painters after dresses. . . It can be entertainment to see that."

Catherine is one half of Rita Mitsouko ("We wanted a *fun* name, no? With no special meaning"), a duo whose single 'Marcia Balla' has gobbled up commercial adoration in their native France and across Europe. Millions are involved. This bizarre soul whirlpool would care very much to do the same here and now.

Unfortunately it's been re-recorded in English because you're so stupid. But you will find the exotic original on its B-side, and if by chance you get to see the imaginative and energetic video, which has subsequently been bought by New York's Museum Of Modern Art for its collection, you'll need no further blood transfusions.

Catherine has previously acted in Brecht and in porn movies. Her partner, Fred Chichin (they have a daughter called Ginger), has played guitars, written songs, stuff like that. Have they always wanted to be, like, stars?

"It was an idea, not an obsession."

Why is French music so rarely successful here?

Catherine: "Isn't it? In France we are very big listeners but musically we have lost a lot of qualities since the last war."

Fred: "Here in England there are traditions. Everybody sings a bit or plays piano or something. Your mother plays a bit of piano I think, no?"

Erm. . .

"Or. . . the flute?"

"And when you laugh, I laugh too. . . there's so much life in you. . . death is like something impossible" ('Marcia Balla').

The song 'Marcia Balla' is

dedicated to Catherine's dance teacher, who recently died.

"Yes - by cancer. The verses are very happy because I describe how she dances and then I just ask the question - Why did you die so early, Marcia? Because you were so strong?"

"The story of cancer is strange - why do people get it? Why suddenly? Why? I'm nervous with that question. And aggressive."

Tell me more about Marcia.

"She was a master for me. I was always impressed. But she was not so rhythmic as I am. She was more modern. But she was from Argentina so she had something very hot inside too."

Catherine and Fred will release their second album soon. Referring to a web of cross-cultural influences but continually surprising with its Jamboree of juxtapositions, the Tony Visconti-produced 'Rita Mitsouko Presente: The No Comprendo' will confuse,



CATHERINE: A real dead ringer for love

bemuse, and charm.

The great Jean-Luc Goddard filmed the recording session for an imminent documentary.

"He was like - you know a person filming animals?" asks Catherine. "Just there and waiting for the beasts to do

something? We were the animals."

She speaks of ambience and sensation, Monroe and Garbo, starts playing an invisible drumkit, and confesses that Benny Hill makes her laugh (thus blowing it completely, of

course).

With 'Marcia' they've created a knavish act to follow. As Catherine says: "Why is a painter a painter? You cannot know. . . exactly."

Exactly. It's a kind of kiss.

CHRIS ROBERTS

BITES... BITES... BITES... BITES... BITES... BITES... BITES

● **DURAN DURAN's** megaboring bass player John Taylor is turning into a fat blob. At this very moment he is sitting in a very expensive New York apartment stuffing his empty head with pizzas and rice pudding. And it's all because he can't cope with the fact that his woman Renee Simonsen has given him the boot.

● **HOT NEWS** from the Icicle Works. When the engine of their van flooded recently they decided it would be a good idea to take the plugs out. It was, but not such a good idea to then light a cigarette. The engine blew up, didn't it. Baked spuds all round.

● **WASP SINGER** Blackie Lawless is known for his affection for a certain brand of English motor car. Like our Editor, he is a Jag bore; so much so that he has just bought his third 1971 E-type. When *Jaws* asked him why he needed three of the same car, he replied: "In case the others break down."

WILD ROCKERS IN NEW COUNTRY CULT

They've scrapped the limo for a combine harvester

METAL MAYHEM merchants Muttalka contacted the mighty *Jaws* office the other day with news that they plan to change their act in order to impress upon the 'hip rock press' that they aren't as dumb as they look.

Plans are already going ahead on a project that the Mutts are calling 'Heavy Country', or alternatively 'Country Metal'. Sounds intriguing for sure, but just what is CM and how did this transformation come about? Muttalka have kindly agreed to reveal all.

Seems that as they were down in the dumps over the press reaction to their latest vinyl opus 'Cock Fight', the lads decided to drown their sorrows dahn the West End and, in a near drunken stupour, they accidentally found themselves stumbling through the portals of late

nite eaterie Break For The Boredom.

The place was packed and, as they pushed their way through to the counter to order a stack of chilli dawgs, they were suddenly aware that music was being played.

"We never heard anything like it in our lives," confessed Brick Bollard, lead singer of the Mutts. "It was 'orrible, all scrawky ol' violins and some bald geezer smacking tunes out of his guitar and singin' 'bout honky tonk blokes cruisin' about in Cadillacs."

"Trouble is, we look round and there's all these posey rock Journos headbanging to this bloke's country stuff. We woz amazed, some of 'em were even playing imaginary pedal steels. When we asked this Journo in wet-look leather buckskin who it was on

stage he just said White Yokel, whereupon we swiftly head butted the cheeky creep."

The experience has certainly prompted Muttalka to look to country for inspiration.

"I mean," burred Brick, "if them w***ers can get their rocks off to some bleedin' country crooner then I reckon when we get our new act together they'll love us."

Brick's already ordered a heavy duty customised banjo, scrapped the limo for a combine harvester and signed up a Dolly Parton/Wendy O Williams clone, whose big showdown number is a little ditty called 'Stand By Your Amp'.

"The only trouble I can see us having," Brick muttered, "is that the whole band suffer from chronic hay fever."



MUTTALIKA: Brick Bollard and Dolly Clone at a recent Toad In Country Club bash

LOOKING FORWARD TO A DAY OF TRIUMPH

PERHAPS THE curse of revolt is, as Trotsky once suggested, that 'revolutions are always verbose' and too often bred out of boredom and contempt, not inspiration. The High Five have been simmering quietly up in the north west for almost too long. Drowned out by

ringing boasts and proclamations of hollow rebellion from all around, their searching and sometimes jangling guitar pop beat has not always been too widely heard. Consequently, their eventual and inevitable explosion has been especially powerful, valid

and invigorating. "At times all the waiting around, waiting for something to happen, was pissing us off," admits singer Asa Hayes. "But it has given us time to develop our songwriting and..." "And learn how to play!" chips in drummer Rob

Jones, once a founding member of the mighty Wah! Heat.

The first sign of The High Five's re-emergence was the release of a new version of their first single, 'Cold Steel Gang'.

"It's a very strong song which we desperately wanted to record again, to do it justice. And as it's a song about authoritarian regimes, it's every bit as relevant today, if not more so, than it was back in 1983. We felt it would be a good way to reintroduce the band."

Which of course it is. The second sign is the release of the first, and long-awaited, High Five album.

'Down In The No-Go' reveals the Liverpool-based five-piece's colours in full. Steeped in the best traditions of the '60s but fired by the spirit of shhh! you-know-when, they shape their cold steel sound accordingly, but bend it around a warm core of gritty soul and humanity.

Somewhere between Springsteen and The Redskins, their songs (and most especially the immense 'If They Come In The Morning', an almost stark soul classic taken from the title of one of Black Panther Angela Davis' books) speak of inner courage, and look forward to a day of triumph when fear will be a thing of the past.

The third sign will be the sighting of a star over one of two football grounds.

ROGER HOLLAND



THE COLD Steel Gang down in the NO-GO

BITES... BITES... BITES... BITES...

● MADONNA LOUISE Ciccone, or Madge as she is known in our staff canteen, is convinced she is possessed with the spirit of Elvis The Pelvis all because he popped his clogs on her birthday. "His soul has gone into me and given me the power to perform," she has been heard saying in her sleep. Zzzz.

● NEWS FROM LeLulu's has arrived saying they are to have their song 'Africa' played on the downwardly spiralling *Crossroads*. The 'Lulu's are also keen to take their "Debutantes Front Room Tour" into the home of Jeremy Lascales who is "35th in line to the throne" at Virgin Records. But nobody will give them his address.

TV GOES 3-D ON ICE

WHAT'S GOT more TV sets than a Radio Rentals shop window and shares a name with a Chicago Bear? Yes, it's William Perry's favourite nightspot, The Fridge.

And where do the goggles



OY, MATE - whaddya rec to me alloys?

boxes fit in with the ice box? Simple, there are scores of the cathode ray tubes lining the walls of the Brixton club as part of the mind blowing Theatre Of The Third Dimension which appears every Friday night.

As well as DJ's who play hot vinyl in this decidedly cool venue, every punter gets a pair of 3-D specs to watch the stunning 3-D visuals, which are accompanied by a variety of performers and bands. At £3.50 it's a sell out freeze out...

ROD CORKHILL

HONEST - IN 3-D it looks this big!

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...action man's gone to the cleaners...

REFGANS@BAROULT

THIS IS Lance. When Lance is not trying to be a pop star with a band called STA he likes to spend a little time and money on his favourite hobby. And, as you can see, he looks as if he knows what he's doing.



Pics: Steve Double

WELL, HE doesn't, because here Lance is obviously in a bit of a pickle. He thought he was good enough to have a go at the old one ski number and he was doing alright until he hit a nasty, choppy patch of water.



HE TRIED desperately but he could not extract himself from what looked like a fate worse than a game of pool with Roger Holland. He was doomed. Splash.



BUT THANKFULLY Lance recovered from that humiliating experience and was able to chat with our on-the-spot reporter/photographer Steve Double. "If you don't put that f***** camera away I'll split yer, you nosey sod," he said. Steve has five stitches over his left eye.



BITES... BITES... BITES... BITES... BITES... BITES... BITES... BITES... BITES...

● A SPECIAL US despatch has just been flown in saying that Michael Jackson's *Captain EO* musical/film thingy will be out in September. It also says Michael is lending his name to a new line of toys. They will be called 'Michael's Pets' because Michael is known to have a lot of them (giraffes, snakes, that kinda thing). Michael is also to have his own perfume created, called 'Magic Beat', which will contain three fragrances - Unwind, Heartbeat and Wildfire, designed, it sez here, "for teenage girls".

● JAWS FINDS it very difficult to talk about Smiths singer Steven Morrissey without being sick. The latest news is that his mum is not too happy about him going around telling everyone what a lousy childhood he had - I mean, even that bloke in *Catcher In The Rye* said it was nothing to do with his parents. But Mrs Morrissey has apparently gone to sleep sobbing about it, so we at *Jaws* would like to say: Shut your gob, Morrissey, you're a grown man now and it's about time you started behaving like one.

BIG JOHN CHOPS MOLE IN HALF

"But guilt ridden puritans are more dangerous" says the Scot

AS ROCK 'n' roll drags its last few breaths on its impotent death bed, the relations crowd round, blotting out the inevitable demise of the ageing dinosaur. Loud guitars, raucous nights, they're just a Vaseline-tinged memory that flickers and expires before the eyes of the gaggle.

In the shadows, Blood Uncles are shown to a back room and presented with a short but precise test paper.

Are they here to praise rock 'n' roll? Or to bury it?

Guitarist 'Big' John Duncan first came under surveillance as part of The Exploited (don't hold that against him, readers), and now, with Jon Carmichael on vocals and Colin Macguire on bass they are Blood Uncles - a stout-

hearted Scottish trio whose songs froth and bubble with heavy handed aggression.

To check the evidence, search out their debut 12-inch 'Petrol', a hard hearted explosion of sewer sensationalism - like your worst nightmare exposed in scandal sheet detail.

Are Blood Uncles dangerous?

Big John: "Yes."

Jon: "Yes. To guilt ridden puritans - but they're more dangerous than us."

Colin: "Utterly. But only to people who can't handle us correctly."

Would you like to be banned?

"No. We'd rather infiltrate."

Is rock 'n' roll a necessary evil?

Colin: "Music is evil in God's eyes only."

Do you bite chickens' heads off?

Big John: "No. But I chopped a mole in half with a spade once."

What colour is Blood Uncles' money?

Jon: "Transparent."

Colin: "Blood. Money. No

difference."

Rock is dead? Nah... it's just coughing and spluttering up in Scotland.

Blood Uncles just came to pay their respects, and to make their loud, dirty and pornographic records.

DAVE HENDERSON



THE MEN from Uncle



UK TOUR DATES: OCTOBER

4 PRESTON GUILD HALL
5 MANCHESTER APOLLO
6 EDINBURGH PLAYHOUSE
7 NEWCASTLE CITY HALL
9 BIRMINGHAM ODEON

10 LINCOLN RITZ THEATRE
11 LONDON HAMMERSMITH ODEON
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SCANNERS

EDITED BY TONY MITCHELL

THE GOOD FATHER

(Mainline Pictures)
A DEFIANTLY grown-up, as opposed to 'adult', movie, *The Good Father* begins with a broken marriage and ends with a broken marriage. Yet in between, the two parties concerned have at least come to terms with the division between them.

Anthony Hopkins plays an enlightened 'feminist' husband whose world has fallen apart in time to the dissolution of his marriage. Shattered and vindictive, he's convinced that his wife has stolen his son. But with time, he comes to realise that the reverse is more the truth.

Curiously, the circumstances which bring Hopkins back into the real world derive from his friendship with a fellow estranged husband. When his friend's wife decides to up and take their son to Australia, Hopkins drives his friend on to use the law to get his son back. In so doing, they acquire the services of the film's true star, Simon Callow (Tom Chance in *Chance In A Million*) as quite the most appalling ass of a barrister known to man.

A thoroughly enveloping, entertaining and, in all the right places, amusing piece of work to be seen by anybody with a yen for something a little more demanding than *Police Academy 27*.

ROGER HOLLAND

NEW ORDER

Pumped Full Of Drugs

(Factory/lkon)
THIS IS an invigorating experience. Over their chaotic career, New Order have produced some classic music and created some moving moments. And within the context of this live set, they display the vast expanses of their performing prowess.

Here are nine tracks from their Japanese visit of last year, which gradually build into a sense-battering crescendo with a disembowelled version of the superb 'Blue Monday'. A fitting epitaph, too, as instruments are swapped or discarded and the song reduced to fragments before being restyled and restructured in motion.

New Order, with their innocent approach to technology, usurp Japanese contemporaries Yellow Magic Orchestra, then lend new depths to tinny Germanic disco as perfected by Silver Connection, Moroder et al.

Pumped Full Of Drugs is life in action, a story of everyday folk living in a shoebox. From Peter Hook's unshaven chin (he taught George Michael everything he knows) to Gillian's gangling awkwardness, they're every inch a king.

DAVE HENDERSON

THE DURUTTI COLUMN

Domo Arigato

(Factory/lkon)
VINI REILLY'S strange and, most times, beautiful music

takes a turn towards being even more indescribable. Captured in all his glory on this live video set, the man is surrounded by some talented musos on a selection of instruments which include viola, trumpet, xylophone and Vini's unmistakable guitar, keyboards and occasional vocals.

The Japanese onlookers are aghast, and sit mouths agape as the ensuing sound structures waft over the hall. Is it Phil Glass with phunk, a little swing music, some cooler than cool jazz, a touch of flamenco, a classic nod or, well, what?

It's a thrill to watch, though, as each individual Column is obviously head over heels in love with what he's doing. The confidence and creativity flows. A lesson to us all.

DAVE HENDERSON

THE DREAM ACADEMY

The Dream Academy

(Warner/Reprise Video)
QUARTER OF an hour of acid flashbacks, intercut '60s footage, psychedelic freak outs and cut up images: the Academy's brief break for public attention over these four tracks is an enjoyable enough interlude... but when does the main show start?

'Northern Town', 'This World', 'The Love Parade' and 'Please Please Let Me Get What I Want' placate the taste buds only temporarily, and all too soon the frontal lobes begin to wonder if that's all there is to dreaming.

DAVE HENDERSON



SIGOURNEY up against it with the space colony's sole survivor

FORBIDDEN PLANET

ALIENS

(20th Century Fox)
SEQUELS ARE rarely as rewarding as the movies that spawned them, especially with a different director in the chair. So it is with a joy born out of sheer, edge-of-seat suspense and terror that I commend *Aliens* to everyone who thought the notion of a super-race of reptilian killing machines lying dormant on a distant planet had no shock value left in it.

Director James Cameron

(of *Terminator* fame) has preserved everything about *Alien* that made that film so dramatic and traumatic.

The functional, matter-of-factness of the settings, the taut intelligent dialogue, the attention to characterisation, and, at the centre of it all, Sigourney Weaver, as the woman most men would like to be stranded in space with - as vulnerable as her male counterparts but ultimately tougher than most of them, a real '80s role model - all

combine again to establish the essential credibility of a futuristic scenario through which death and destruction are about to cleave a new and unstoppable path.

The film opens with Warrant Officer Ripley (Weaver) being rescued from her space lifeboat. As she recovers on a space station orbiting Earth, you know the very worst thing that could happen to her is to be sent back to the planet where the alien craft was discovered.

And fate being cruel, you know that's exactly what will happen to her, when her employers, the megalithic "Company", suddenly lose communications links with a team of space engineers and their families, who'd been sent out to pave the way for colonisation of that very same planet during the 57 years she'd been drifting, frozen in hyper-sleep.

So poor Ripley - whose story about the alien is received with scant credulity - finds herself returning with a heavily armoured commando squad to Acheron, the origin of her nightmares. The squad soon find ample evidence to support her story, but by then, it's already too late, because the alien colony, which has been multiplying rapidly thanks to a ready supply of human host material, already knows they're there...

The squad's subsequent fight for survival is no less gripping just because the outcome seems inevitable, nor the fate of Ms Weaver any more certain just because you desperately want her to make it. I can't remember the last time two-and-a-quarter hours passed so quickly or so skin-crawlingly in a cinema.

TONY MITCHELL

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DOING THE LAMBERT WALK

CHRISTOPHER LAMBERT was a hunk in *Greystoke* and a punk in *Subway* before graduating to immortality for *Highlander*, out this week. **CHRIS ROBERTS** makes eye contact

THIS MAN has shared clinches with Isabelle Adjani, Catherine Deneuve and a bunch of hairy grunting apes. Right now he has to settle for sharing a settee with me in the most tasteful hotel suite of all time. That's showbiz.

Christopher Lambert, currently embarrassed by the title of "film world's hottest property", is quietly but gamely sticking up for his new and quite dreadful "epic 16-million-dollar production", *Highlander*.

"It's an action movie. I love swordfights and it was fun to do."

But after the divinely enigmatic *Subway*, it's so conventional, tacky, unsurprising.

"In some ways. . . I would say the only unconventional thing was the way of filming, with Russell Mulcahy's vision being very different to Luc Besson's. Otherwise, that's true, it's quite a straight movie."

Today though, my killer instinct is let down (raised up?) by a weakness for beauty. I am inches away from the intense eyes and beguiling voice that drive interesting women, women with no desire whatsoever to pinch George Michael's bottom, crazier than a princess in a dungeon full of spiders. After five minutes I forget to scratch, and just breathe it in, vainly (both senses, OK) assimilating. Besides which he's saying some pretty interesting things.

"A hero without a weakness is not a hero. You need to see him cry, have some human feelings. Otherwise he's not reachable. A mix of softness and strength, of emotions and a strong attitude, is necessary to make the character interesting. You know. . . if Rambo could cry, you'd feel for him, you'd think, Yes, go on, fight. If it cost him, you'd be touched, moved. A hero without both extremes is boring."

"I like *Highlander* for its extremes. When it's sad, it's really sad, and when it's funny, it's really funny. It's never a. . . a. . . middle."

Unfortunately, said epic is rarely more or less than. . . a. . . a. . . middle. Mulcahy's ostentatious Athena-meets-Duran direction leaps blithely along an unconsciously absurd and luridly violent plot. To the subtle, understated music of that fine young pop group Queen, we are transported across continents and centuries on the trail of our (eventually) 450-year-old hero, who starts life as a 16th century Scottish clansman, Connor MacLeod, and (doesn't) end it as an immortal raincoated samurai in Manhattan in 1986.

Lambert is blunted (by special effects) rather than blunt in the role. Sean Connery is drastically miscast as a flamboyant Spanish nobleman, Ramirez. He is as convincingly fey and Spanish as Emlyn Hughes in a sombrero.

The love interest bit is glibly rushed, the vast potential paths of immortal loving mortal dissipated to the tones of Fat Freddie singing "Who wants to live forever?"

Scotland resembles a shapeless field of reluctant heather while New York is treated with an insight that makes Jonathan King seem visionary. The weighted key lines are "there can be only one" and



CHRIS LAMBERT: what a time to lose a contact lens

"er. . . it's a kind of magic", and only Clancy Brown as the deliciously evil, cackling Kurgan emerges (or rather, gets his head stoved in) with any credit.

So I ask Christopher Lambert — who growled and starred as an unknown in Hugh Hudson's *Greystoke*, who walked around looking unbelievably stylish as a peroxide post-punk carrying a neon tube in Besson's *Subway* (the arch French movie since *Diva*, until *Death In A French Garden* came along), and whose only other major screen role to date was as a man who became obsessed with Catherine Deneuve (must've been really difficult) in *Paroles Et Musique* — if the idea of immortality interests him.

"It's fascinating that people use cosmetics et cetera to try to look younger because they don't want to be normal, yes. But in the fantasy way — in this film — the character has to cope with what's happening, and it's better to accept it smiling than crying. You can't sit, you have to carry on walking all the time. Which is anyway the

purpose of life. You can kill yourself or you can try to cope. This guy doesn't have the choice."

I noticed he snarls "love is for poets" (the best delivery of a line in the film), then promptly falls in love again!

"Of course! Of course! Because you can't help it. You can be the biggest macho or the weakest guy in the world; when it's on you, it's on you. It'd be stupid to try to stop it. You just have to go for it, take the risk. That's very important."

So is some sort of love seen as some sort of redeeming force in (psst: the crass symbolism of) this film? As the power of good conquers evil? (Whoops, given away the ending. And you'd never have guessed it.)

"You can't only be good or bad. You have both sides. Everybody has."

He proceeds to philosophise. I will proceed to précis. If your wife dies of cancer, you don't sit on the tomb and wait for 25 years. You live. And if people think that means you're not being sad enough, they're wrong, because you always carry the pain. But you exist. The result of a tragedy can't be changed by grief.

I ask the eyes if their rapid rise to "superstardom" has surprised them.

"I hope I'll always be surprised. I'm not aware of being a big name or anything; it doesn't interest me. What does interest me is what I'm doing next, and trying to create something."

Lambert claims he only ever watches his own films once. How then does he judge or study his performance?

"It's wrong to calculate, or dwell on something that had a nice feeling when you did it. A smile, a look, whatever. Because once you start calculating, you might do things for effect, out of context. I don't know what my image is for people; if they're happy, then I'm happy. I'm not gonna fight against what they see. I used to analyse what I did when I was 15 or 16. I used to look in the mirror much more then!"

Is it wrong to over-intellectualise the art of acting?

"I can't explain what an actor is, or what acting is. For me all I can say is — you are the part, you don't act the part. Everybody is doing their job. I do mine with a passion. That's all. We're all the same, and I respect my luck. If you ever get famous, watch and learn from those who've coped with it, not those who haven't. The really good ones don't change to a bighead, because they don't feel any different to how they've always felt."

He looks forward to the next Luc Besson project, *The Big Blue*, in which he will co-star with Rosanne Arquette. "A great story and idea, but very different to *Subway*."

Hopefully it will be different to *Subway* and different to *Highlander*, a swinging blockbuster which will spread the fame of the Lambert visage and charisma while putting aesthetics on hold.

You were very implicit in *Subway*, weren't you? Those eyes kept thinking more than they were saying!

"Yes. It's true. It's true in life. The more you know, the less you talk."

We stop, and carry on walking.



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*Produced By Robert John 'Mutt' Lange



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SOUNDS

THE HENRY MANCINI ORCHESTRA 'The Thorn Birds Theme' (WEA) You will notice this is the second record on the page. This is called 'a comment on the state of the art'.

THE NEON JUDGEMENT 'Voodoo Nipplefield' (Play It Again, Sam) More *Misfits*: "Come on honey, this is a good one. I haven't danced like this in years."

From Leuven in Belgium with an orang-utan on the cover comes a savage nihilist brain-funk loop of disturbing - I mean, *reassuring* - intensity. More repetitive but no less harsh than the sadly underexposed duo's 'Mafu Cage' album, it weds Africa to Alphaville and is sleek, sinister, streamlined. Much black gleam and white dazzle.

T B Frank and Dirk da Davo will overcome media negligence. God knows what they're on about *here* though. And even He's scratching His head. A cult for individualists.

CERRONE 'Supernature '86' (Music Of Life) 1977 psychic dance phenomenon remixed and *reviving*.

Mesmerisingly insistent. I have this horrible feeling I used to skulk around the sixth form saying I hated it. (It's the possibility that I once made a mistake that I can't handle.) Anyway, it's a scholar and an acrobat and a rinky-dink panther right now.

Furthermore Cerrone, a jolly good homme, has written two best-selling novels in France since this was first issued, and is currently collaborating with Alain Delon. Now that's what I call funk.

GOODBYE MR MACKENZIE 'The Rattler' (Fast Forward) Hard to believe that something as clichéd as a debut single from a Scottish rock band is still capable of garnering a good review. And from someone as cool as me, too. Lordy lordy.

Nevertheless, this stroll through Epicsville with a few glances at Tolerable Guitarstown, and a welcome shower of Gaelic rather than Celtic mannerisms, plus the plaintive viola, is cute and clever enough to merit your attention. Not mine, really, mind, but yours, sure. Personally I'm going to (quite correctly) slag off a few big names to cheer myself up.

HAYWOOD 'I Can't Let You Go' (CBS) There is a school (I use the word loosely) of yo-ho-ho thought amongst the *Sounds* drinking faction (yobbos, louts, *unpretty* ones) which deems: Roberts' critical faculties are swayed if a record has been made by a . . . excuse me I have to look the word up in the dictionary . . . a *female*. This is, of course, untrue.

Admittedly, when I discovered Julie London I did go down on bended knee once or twice in the back of the tour bus, but that's history. I often consider expounding my theories on beauty and purity of aesthetics to the chaps but it's difficult to find a suitable gap in the conversation between "well, we just kick the bastards if we're not winning by half-time" and

Reviewed by Chris Roberts



"Zodiac this Zodiac that", especially when it's me that's shouting the former. As a token gesture I will proclaim that, although Haywoode's unfair, unjust, *unearthly* legs can send me roses anytime they so desire, her new chartbound sound is plain bloody useless.

FATAL CHARM 'Images Of Fire' (Native) **FRUITS OF PASSION 'Everything (I Ever Wanted)' (Siren)** You know the angle - fine pop group, Fatal Charm. No image but always reliable for solid Janice Long favourites. Well no, actually. This just doesn't wash. If they aren't to languish forever in the murks of Nottingham, they'll have to hone down their Blondie re-writes to sound far less indulgent. Fruits Of Passion, surprisingly, seem to have found a slice of sunny joy with this remix of a former single, and have slapped it down on vinyl, as they say in The Andes. Mari Wilson, where are you now?

TALKING HEADS 'Wild Wild Life' (EMI) Once everyone thinks you're a genius, you might as well be. Curious, this. David Byrne's creations and ideas have been 20 per cent inspired and 80 per cent extraordinarily ordinary. (Have you noticed how everyone suddenly *loves* the immensely forgettable 'And She Was' when it comes on at parties?) This particular con is about executives pining for excitement (again), is quite brisk and catchy (again), and was written during a Coke break between movies (again).

Talking Heads are the ultimate group for people who *studied* at art school instead of doing the honourable thing and mastering 71 hip ways of holding a cigarette.

THE MIGHTY LEMON DROPS 'The Other Side Of You' (Blue Guitar) Appalling. Learning The Crucial Three songbook off-by-heart does not a new

messiah make. This is 'Rescue', or 'Reward', or *any of those*, as played by The Truth. Flairless, conventional. I've listened to it several times in an attempt to discover what I'm missing. I'm not. They are.

I should've trusted my instincts: when a band concludes its mega-mega-*we-are-the-latest-future-of-everything* interviews with "Yes, we'd like to get our music across to as many people as possible", then you just *know* they couldn't move a vicar's eyebrow or shock an electric current. Will be raved over by little boys in blue jeans who haven't got past page four in the book of life.

STEVE SPARLING 'Mercy Mercy Me' (Important) **KENNY G 'What Does It Take (To Win Your Love)?' (Arista)** **PHYLLIS HYMAN 'You Know How To Love Me' (Arista)** To be gently rather than brutally honest, I could listen to these three over and over till the cows didn't come home. A Marvin Gaye song, a Junior Walker song and a James Mtume song. Soul never dies. What a radical catchphrase.

TINA CHARLES 'I Love To Love' (DMC) Ah, but this one *always* puzzled me.

ALEXANDER O'NEAL 'You Were Meant To Be My Lady (Not My Girl)' (Tabu) **SLY FOX 'If Push Comes To A Shove' (Capitol)** Another thing I've noticed is how love songs with lyrics which almost mean something are making an impact on the populus again, eg 'I Want To Wake Up With You', 'We Don't Have To . . .' etc.

O'Neal makes a noble effort here, as one has to when Jam and Lewis are around . . . even The Human League made a halfway decent record in their godlike presence. His title reminds me strongly of Smokey Robinson. The link with Sly Fox is that their whole record is a pasty Robinson rip-off.

SINGLE OF THE WEEK

THIS MORTAL COIL 'Come Here My Love'/'Drugs' (4AD) Tonight's special guest gimmick will be a charming opening quote from *The Misfits*, a 1961 film written by Arthur Miller and starring Clark Gable, Marilyn Monroe and Montgomery Clift: "That's the way it goes. But don't forget it goes the other way too."

Which is a refreshingly unaffected way of introducing you to the new (10-inch, double A-side) single from This Mortal Coil. Both tracks bleed from a forthcoming double album, 'Filigree And Shadow'. They're a Van Morrison song and a David Byrne song. Official. And neither sounds remotely like its dodderly, sweaty-shirted composer would have it.

Rather, 'Come Here My Love' is rendered *unassailable*, beyond the realms of all daytime logic and rustic rationale, by the voice of one Jean, who could well have a lot in common with London chanteuse Jeanette (who released a startling album called 'Hum' on Premonition a while back). Courted solely by Simon Raymonde's keyboards (sometimes they sniff back tears and sometimes they make the noise you hear when you stick your head out of a 27th floor window and it's snowing), she pleads: "*this melancholy feelin' just don't do no good*". It'd be foolish to argue. Jeanette - sorry, *Jean* - is a strong woman.

The equally enigmatic Alison Limerick tackles 'Drugs' with clarity and confidence. It's *very* Colourbox, and it's addictive. One of the *raunchiest* webs the label with the highest standard of quality control known to man has spun.

Actually, I really wanted to defy predictability and *not* make this Single Of The Weak, but a) the rest is *as dust*, nothing, nowhere, and b) this is crimson.

Given, however, that this is the last thing one expected from them . . . er . . . nothing. Formulation of theory incomplete.

RUN DMC 'Walk This Way' (London) **AC/DC 'You Shook Me All Night Long' (Atlantic)** Credibility guidebook: turn left at the statues. Say you really like Run DMC because a lot of money has been spent on persuading cheese-brained journalists to tell you they're ever so chic. And if they have Aerosmith on their records, and if for that matter they even *sound* like Aerosmith, don't let that bug ya brother cuz Run DMC is mean 'n' hard 'n' cool 'n' fresh 'n' the chicks are all jus' pantin' to git at them an' have their personalities diminished. By the same token, don't *ever* admit to liking AC/DC, because they're just smelly.

Sammy the squirrel's overview: the first one is horrid, mum. It's all bang bang 'n' stuff an' there's lots of shouting about big chests. I quite like the, um, heavy metal one, though. I remember it from when I was an even *tinier* little squirrel than I am now. I makes my bushy tail jiggle a bit. If I promise to keep my acorns clean, can I have a copy for my birthday?

CARROLL THOMPSON 'Strangest Love Affair' (Virgin) **SAMANTHA FOX 'Hold On Tight' (Jive)** I can't see how anyone could ever *actively dislike* Carroll. Her rivulet voice will never match its finest flurry (the real Floy Joy's 'Until You Come Back To Me') but this Steve Harvey production is . . . mostly just nice, somewhat elevated when she sings "*I need you endlessly, I want you desperately*" with a real sense of yearning. Carroll Thompson is not all about tits . . .

There they are. Sandwiching a motorbike. I have often thought what extreme fun it'd be the day I finally got paid to write about Samantha Fox's tits, but now

that the awesome moment has arrived I'm struck with the realisation that they mean *nothing* to me, not even *jokes*. *Isn't this great??* God, I'm happy. This must be a major plateau in my young adulthood. Let us have a minute's silence to the strains of 'Devil Gate Drive', which is what 'Hold On Tight' is, rather ploppily, trying to be.

THE WEATHERMEN 'Take It Off' (Play It Again, Sam) **VOLTI 'Corazon' (Crammed)** **DINO LEE AND THE WHITE TRASH REVUE 'Everybody Get Some' (New Rose)** The Weathermen's Big Sur-but-regulated funk is cloying a mite on this evidence, but the duo Volti's melange of synth dance and Mexican burrito-birdies singing is delightfully original and - if walloped up loud - crackles spicily. If Gabriel Garcia Marquez had written McLaren's 'Fans' it might conceivably resemble this. Just dandy. On the other hand, if James Brown was a total fruitcake - which he is - and took etiquette lessons from Lux Interior, you'd end up eating something nasty off Dino Lee's plate. If you follow my meaning. Evidently, it's thrill-a-minute stuff.

LIGHT A BIG FIRE 'Charlene' (Siren) **FIELDS OF THE NEPHILIM 'Power' (Beggars Banquet)** **DUST DEVILS 'Seeds In The Spoil' (Rouska)** I am just totting up the number of human beings who would willingly decorate my head with an axe if I gave Irish-based rock band LABF a less than glowing review. I suppose it would look quite jaunty if I got hold of some tinsel to wrap liberally about the handle. Mmm.

Gracie Fields and her Elephants are something to do with 'spaghetti metal'. They must be masters of the genre cos no one else would bother to bash their guitars with pasta.

Dust Devils, possibly from Leeds, or Nevada, or somewhere like that, boast this week's most evocative

and ambient sleeve, and a bizarre family tree. The record lowers its drawbridge innocently enough; inside the castle there's a whirl of chaotic spherical lights, and you're confused.

IRON MAIDEN 'Wasted Years' (EMI) In view of the recent return to favour of Ruddy Moronic Hard Rock in the *Sounds* editorial policy, this record is . . . ahh . . . long. (Psst - it's crap too.) (So there.) (Anarchy!!!)

CURIOSITY KILLED THE CAT 'Misfit' (Mercury) Dumbo name for a group. Choice title for song. Choicest video director (only Warhol), even if the mileage they're dredging it for is a *bit* much. A reasonable white boys' outing . . . akin to Level 42 before they turned overnight into occasional ersatz saviours of the universe.

FLATMATES 'I Could Be In Heaven' (Subway) I *think* this is the Bristol group The Blue Aeroplanes have told me I'll like because they're Blondie-ish, but it's the 'ish' that makes all the difference. I'm not convinced; it's all aft Ramones and no subtle Television, Entertaining, like chocky.

PAUL SIMON 'You Can Call Me Al' (Warner Brothers) Warners' head office: "Crikey, it's a bit dull, isn't it?"

"Yeah, but if we print the lyrics on the back, some twerp on one of the papers is bound to say it's a work of genius."

"That's true." Lyrically, a work of genius. Otherwise dull.

OMD '(Forever) Live And Die' (Virgin) **XTC 'Grass' (Virgin)** This is fairly annoying. I have two more quotes from *The Misfits* scribbled down: "Nothing is it, not forever. That's what I can't get used to; everything keeps changing." And: "It's perfect. I can go in, and I can come out." But as you perhaps have the searing vision to recognise, the profundity would be wasted on a) prissy and b) hippy offerings from ex-pop groups. Produced by Stephen Hague and Todd Rundgren respectively. Rent-an-era.

MEAT LOAF WITH JOHN PARR 'Rock 'N' Roll Mercenaries' (Arista) **BUCKS FIZZ 'Love The One You're With' (Polydor)** What a pairing of paunches the first is. Loser meets loser. Result: dead loss. Wonder which one'll die.

The Fizzlets - always an intriguing and innovative musical outfit thanks to Cheryl Baker's smile oh damn damn damn pooh and I was trying so hard as well - take it into their increasingly dotty heads to murder a Stephen Stills song. I'm not sure who Stephen Stills was but I think he invented the process whereby you get photographs from motion pictures. Judging by this very very very funny joke we have now reached the Thelma Ritter end, so it's time for The Great Har Har Hermann Review. (*Sorry Chris, no more room.* . .)

*FROM ANOTHER TIME COMES A MAN OF GREAT POWER.
A MAN OF INCREDIBLE STRENGTH.
AN IMMORTAL ABOUT TO FACE HIS GREATEST CHALLENGE...*



HIGHLANDER

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THE CANNON GROUP INC. Presents A DAVIS/PANZER Production A RUSSELL MULCAHY Film HIGHLANDER
Starring CHRISTOPHER LAMBERT ROXANNE HART CLANCY BROWN and SEAN CONNERY
Songs and Additional Music by QUEEN Music Score by MICHAEL KAMEN
Executive Producer E.C. MONELL Story by GREGORY WIDEN Screenplay by GREGORY WIDEN and PETER BELLWOOD & LARRY FERGUSON
Produced by PETER S. DAVIS and WILLIAM N. PANZER Directed by RUSSELL MULCAHY
SOUNDTRACK AVAILABLE ON EMI RECORDS & TAPES RELEASED BY COLUMBIA-CANNON-WARNER DISTRIBUTORS LTD



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FROM FRIDAY AUGUST 29TH

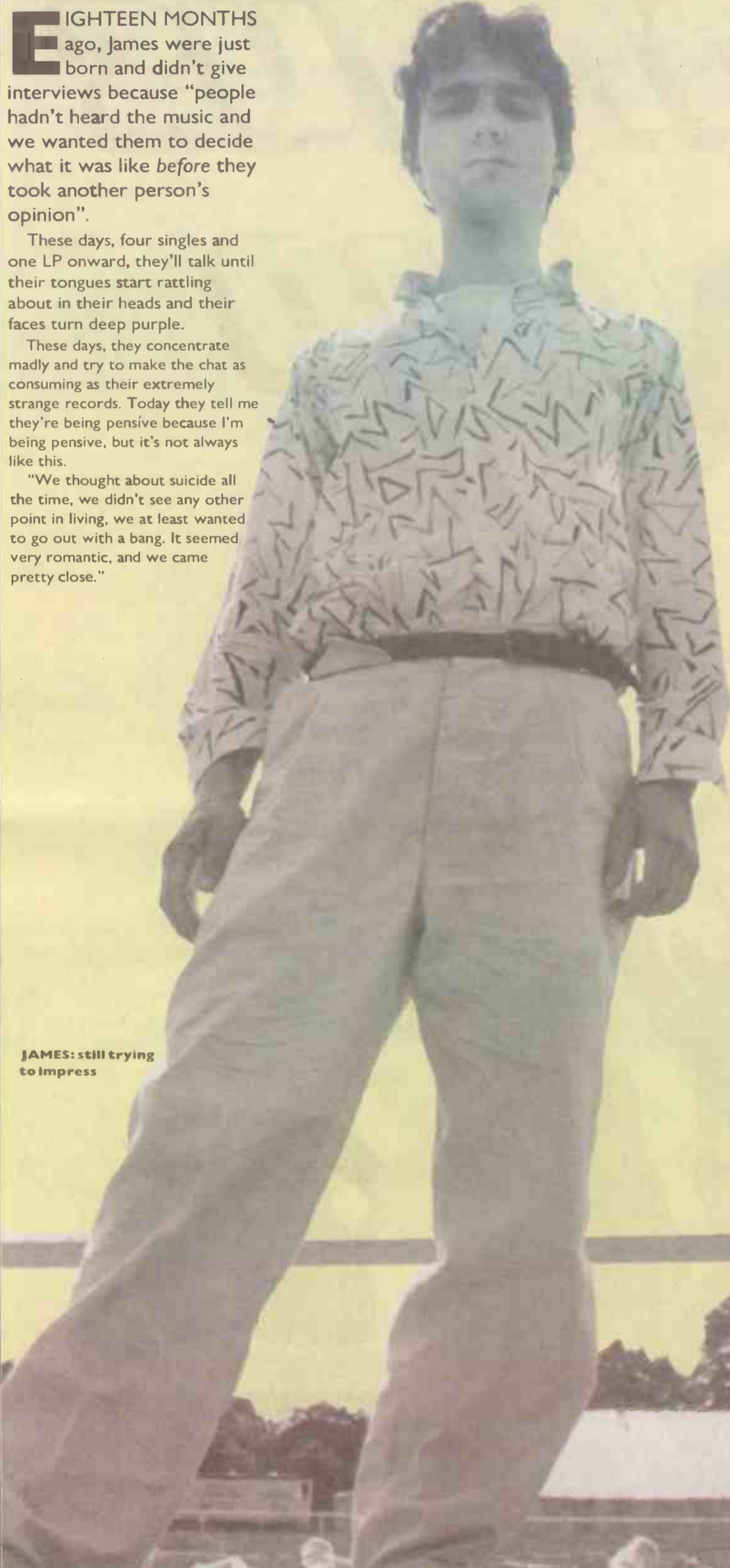
In fear of earwigs crawling through their heads, these strange JAMES boys tell JONH WILDE about the bizarre phobias creeping through their pop music. Photo debris by IAN T. TILTON

EIGHTEEN MONTHS ago, James were just born and didn't give interviews because "people hadn't heard the music and we wanted them to decide what it was like before they took another person's opinion".

These days, four singles and one LP onward, they'll talk until their tongues start rattling about in their heads and their faces turn deep purple.

These days, they concentrate madly and try to make the chat as consuming as their extremely strange records. Today they tell me they're being pensive because I'm being pensive, but it's not always like this.

"We thought about suicide all the time, we didn't see any other point in living, we at least wanted to go out with a bang. It seemed very romantic, and we came pretty close."



JAMES: still trying to impress

Then came Factory, plucking them from the dusty corners, and their ambitions swerved away from hara-kiri and toward "making an album as good as 'Horses' or 'Prayers On Fire'". They settled, temporarily, for a brace of enticingly scruffy singles, little fussed over but beautifully insecure.

James were likely to remain a snug but slovenly concern.

The bee crept into the bonnet and started to hum with some true spite earlier this year. 'Chain Mail', part of their Sire 'Sit Down' EP, tipped the wink to crystalline melodies and purged words. James were scraping all the crusty bits from their Y-fronts and starting anew.

And last month came 'So Many Ways', some of the holiest pop of this year, James truly gasping at us, at last.

Now their debut LP 'Stutter' gets word-drunk and the fetching, bespectacled Tim Booth is telling me that his song about earwigs crawling through your head, 'Skulduggery', comes from his kindergarten memory of "being told that earwigs crawl through your ear if you lie down on grass. I only realised it was a fib the middle of last week".

There are many such rum moments to be found on 'Stutter', at its best a copulation between Syd Barrett's 'Baby Lemonade', the Velvet's 'The Murder Mystery' and some of The Laughing Clowns. Oh, bugger it, James don't sound much like anyone anymore, snubbing a nose at foolhardy Smiths analogies, saving up their spittle for the mirth and madness that spills from their vinyl pores.

"What are we like now?" muses the bearded Gavan, after just admitting he's the most likely member of James to plot a murder. "Frightening, uplifting, scared at the world and its surroundings, not so much complaining as reflecting.

"People have picked up on that madness, but then go on to treat it like Half Man Half Biscuit or something; otherwise, some really neurotic noise. It might be schizoid but we see it as something joyous... accepting all the mad energies."

With Tim looking on dubiously, Gavan tells me, "It's like there's a fifth thing going on, like a fifth member directing everything."

WHATEVER GOES, they've hurdled far since those old death wishes, now emerging as Manchester's best sandblasted racket. With 'Stutter' beside them and their future no longer behind them, they shape up as a prime slice of high fiction.

"You can almost imagine this character, James, wandering around outside there," Tim suggests. "He's probably dark and light and funny as hell..."

Probably one of those tourists of the emotions, pecking here and there, a contrary sod, miles and miles of celibate lust. James are dragging some welcome jive-ass jabber back into view, their scribbles packed with doubletalk.

Their potential, so to speak, is far behind them. Four plain James, losing the gravel pit for the sweat pit, singing "trying to impress is the nature of our work".

These four grinning skulls write about lads called Johnny Yen who run down the street with their clothes on fire. They sensitively note that "to be loving when the lights are out takes much courage" in the sobbing 'Really Hard'.

All in all, they tell me that "without getting too involved, the meanings come out all displaced, but the characters in the songs somehow emerge as real, maybe slightly surreal".

So 'Stutter' reels with much erratic brilliance, a grainy soundtrack to fickle moods and shifting perspectives. Their hurried jangle is inhabited by characters halfway between a lovelorn swoon and a nervous fit. The greatest plus is that their music no longer has any centre, it merely flurries from some strange, unknown corner.

James are looking at me, almost scolding.

"People get so psychological about us," Tim tells me. "People don't really know where to put us. Those that call us 'hippy' get contradicted and confused when they see all these other sides."

"What we do," Gavan intercepts, "is push and shove and look at things with a different perspective. Like being a kid, when you go out to the park and look at nature differently, it fascinates you. As you grow older, you look at a tree and it's just a tree."

You must be barmy.

"James don't take those things for granted, that's all."



THE CRAZY GANG

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LETTERS

BACK TO THE FUTURE

I AM a 35-year-old enthusiast, into animal poetry.

I have just returned from a three year trip to India, and after reading your weekly tabloid, I find it very informative.

It's great to see that there are still plenty of good bands around like Wham!, Boy George and Chris De Burgh.

Keep up the good work! – **PJ Sidcup**
PS: Sigue Sigue Sputnik really let you know what year you're in. Entirely inspirational!

HARE RAISING

I AM writing in reply to the letter about The Damned's tenth anniversary Tea Party, written by a snivelling wimp called 'Captain Sensible's Rabbit'.

You didn't seem to have much luck at all, did you? We travelled from Newcastle (250 miles) on Saturday, but after the Screaming Blue Messiahs and the March Violets pulled out, we decided just to go to the Sunday concert. Which turned out to be a very wise move.

Pete Shelley was surprisingly very good, The Fall were good, as usual, New Model Army were amazing and The Damned were just superb. I didn't see any real trouble at all, apart from a few innocent bystanders getting trampled to death when NMA were on

(but what's a NMA gig without a few innocent bystanders getting trampled on?).

"Which brings us to the prices" (unquote) – obviously 'Rabbit' didn't pass CSE maths. I paid £5 for a T-shirt, lager was £1 a pint, £1.50 for beefburger and chips (being a veggie I didn't indulge), while £6 for a ticket to see four bands is excellent value.

We spent most of the time inside the tent without any trouble at all, only crawling outside between bands for food/drink/oxygen, etc. We had a great time and so did thousands of others. And to finish off a perfect day who should appear on stage but the good old Captain himself. Smash it up, yeececaaaahh!

The only low point was that I got my shirt ripped to bits while dancing to NMA (but what's a NMA gig without... etc).

Here's to the next ten years! – **Roger, Paul and John**

ROYAL EXCHANGE

REGARDING A letter which I read in your mag t'other week.

Yes, P Pathak, I also went to see Queen play at Wembley Stadium and what an amazing gig it was, too. So I was delighted to read the *Sounds* review of the concert which kept the broad grin on my face. Congratulations to Mr Spencer. He may not be a 'mega Queen fan' but you

can't hold that against the guy. He wrote an amusing, fair and informative article on the gig which I, as a Queen fan, was perfectly happy with.

As for Mr Spencer being a club/political band lover, I don't think so. I was under the impression (rightly or wrongly!) that he likes Deep Purple, hardly Karl Marx. Good music mags as well as good journalists are hard to come by these days, so I feel I ought to let you know that here is one satisfied punter!

As a postscript to this letter I would like to make a plea, as a full time student living all year round in Scotland, to concert promoters. Include those of us south of the Watford Gap on your agendas! In recent years we have been almost ignored by Queen, Bob Dylan, Yes, Roger Waters, ZZ Top, Bruce Springsteen, Robert Plant among a host of others, including most of the festival organisers.

Edinburgh is currently staging a world famous festival of art, where rock music is represented by three bands and three gigs over a month. I mean, what an opportunity for a *real* rock festival. I want a change of attitude. – **Kenny C, Edinburgh**

QUEEN MARY

YOU MUST get sick of people writing in to complain, to slag you off, to get worked up about a

misprint or to tell you their supreme loyalty to your paper is no more. Well, I'm here to make history. I want to shake your collective hand and buy you a drink for having the foresight to employ Mary Anne Hobbs.

In your August 9 issue you ran a major story on the brilliant, fantastic and basically wonderful Dave Lee Roth. Against Arlett Vereeckes' pathetic technicolour drivel, Mary Anne Hobbs' journalistic masterpiece glistened like a huge polished ruby.

Congratulations *Sounds*. You've got a winner here. – **From probably your only satisfied customer**

THE 'IN' CROWD

YEAH, I f***** well noticed that one of the f***** 'In' things of your f***** August 16 issue was swearing in print. Just thought I'd write a short f***** showing my f***** approval of this f***** 'In' thing. Incidentally you'd better f***** well print this!

But let me rest my asterisks for a moment and take this opportunity to slag off your smart-arsed singles reviewers. They all seem to be more concerned with giving personal opinions and 'clever' – or what they think are funny – criticisms, rather than saying what the song sounds like. Nor do they give their reasons for these slaggings.

This is especially annoying when I want to know whether a band with which I am unfamiliar is worth investigating. Nuff said. – **Fungrid The Hillman, Derby**

POLL CATS

DEAR JONH (can't spell his own name correctly) Wilde, Hey! Guess what? I went to this really brilliant gig recently. It was in this mega-trendy club and all the 'in' people were there. All the clothes these cool people were wearing were absolutely marvellous, obviously costing a small fortune and just oh-so-chic... and the music?

Well, to tell the truth, who cares about music when you go to see a band nowadays? So long as the audience look pretty, what does it matter if the band were a talentless hyped racket?

In the 1985 *Sounds* Poll, Pendragon did astoundingly well, voted only just below The Jesus And Mary Chain in the Best New Band category. Their album, 'The Jewel', was also voted very highly, ranking alongside such megastars as Kate Bush, Dire Straits, U2, etc. The votes reflect their vast following who couldn't give a toss about who's trendy at the moment, but who judge music on its own merits. For God's sake, why haven't Pendragon been featured on the cover of *Sounds* yet? Pull yourselves together and start writing about the bands which people are interested in, instead of insulting them and their audience.

If Pendragon are "the musical equivalent of dead dogs in a ditch" then Jonh (I've even got a stupid and posey way of spelling my name) Wilde is the journalistic equivalent of a maggot feeding off said corpses. – **Bob Hawkins, Nottingham**

STATE OF THE ART

DEAR SPLENDID Pop Bands (Pastels, Primals, Jasmynes and all you other utterly addictive bands who *know* we're talking about you!).

Please, please bring the whole family with you if and when you come and play the States, especially when you come to LA.

We don't want any more of Specimen/Kommunity FK/ Butthole Surfers opening for The Jesus And Mary Chain! We're drowning in sideway gothic stares.

And while we've got your attention, we'd like to put out a plea for any bootlegs, badges, and bits of gossip from any person who understands. It would be sincerely appreciated! – **Lorelei and friends, PO Box 787, Stanton, CA 90680, USA**

A SMILE AND A HANDSHAKE

I WOULD like to send a big hello to all those subnormal animals who were at Donington throwing plastic bottles and tin cans, several of which were full of dubious looking liquid. (So original.)

A big hand, too, to the dickheads who pulled down trees to light fires. Thanks to you, our days using Donington as a festival site could be numbered. Cheers.

And finally, a big round of applause to British Rail, whose train timetables at the end of the night were an insult. BR, you most definitely are not getting there (and nor were we). Thanks for the aggravation we had in getting home. – **Disgruntled, London**



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NOBODY EXPECTS flowery toilet paper, a bidet and fresh warm towels at an outdoor concert, but at Knebworth an old newspaper and a bucket of disinfectant would have been a 200 per cent improvement.

The so-called 'toilets' provided by the organisers were so unbelievable that a dog or cat would have given them a wide berth.

They were wooden boxes with a hole in the top which were dry, smelly and not fit for any living thing to use. (Even the flies stayed away.)

Were the bands appearing that day aware, or even bothered about, the conditions other human beings like ourselves were provided with? It was not even possible to wait with our legs crossed until after the concert to use a normal toilet, since everyone was there from 9.30 am to 10.30 pm.

It's about time the supergroups took more interest and care of their fans at big concerts like Knebworth! - Two very disgusted Queen fans, Glasgow

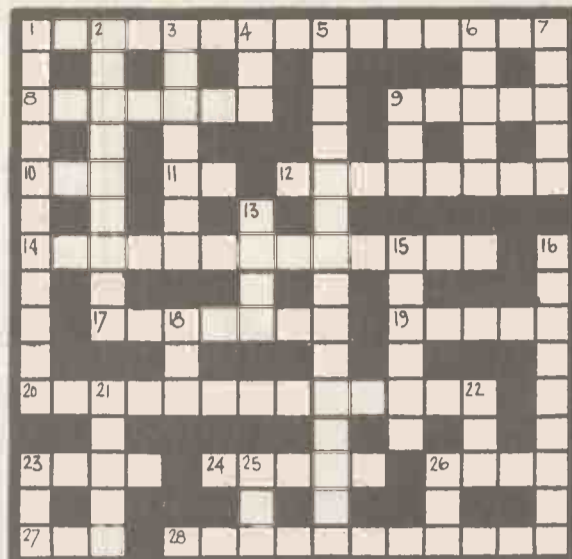
FANS FOR THE MEMORY



Illustration by Simon Cooper

XWORD

By Sue Buckley



ACROSS

1. Carte blanche from Hurricane (4.4.3.4) 8. On my hols, a mad tan provokes me into standing and delivering (4.3. anag) 9. Winwood's old faith (5) 10. Do it to the beat, says Debs (3) 11. Memphis' top soul label (2) 12. Talking Heads' oily people (8) 14. As ridden by the smelly Cabaret Voltaire (3.5.5) 17. Sabs lit 'em with neon (7) 19. They've got lots of money (5) 20. What Lou Reed's always seeking (3.10) 23. Floyd's side of the moon (4) 24. Cramps want to date him (5) 26. One of which creamy Disraeli had several (4) 27. Who only knows about The Beach Boys? (3) 28. Anti-System's glance at the system? (1.4.2.4)

DOWN

1. She's on a distant shore (6.5) 2. Autobahn joy riders (9) 3. Prophets/Report (7) 4. The 'skill' of noise (3) 5. What Mark K demands that Paul D shows him (4.6.5) 6. Wonderlanding Cooper (5) 7. Bear for soul man Pendergrass (5) 9. Do it till you drop, says Cooder (3) 13. Are his fingers breadcrumb... and does Captain Birds Eye know? (4) 15. She let him take off her party dress (6) 16. Their new world's grave... and so are all ours! (9) 18. Elton set it on fire... wow! (3) 21. Level 42's machine (5) 22. Buddy's Peggy in court case (3) 23. One ate another for Joni (3) 25. Sayer's lion (3) 26. Scot-Heron returns from the lig (3)

LAST WEEK'S ANSWERS

ACROSS

1. Harry Cross 6. Top 8. Gamma 9. The Police 11. Ego 12. Owner 13. Oates 15. Thatcher On Acid 19. Cat 20. Elkie Brooks 22. Don't Let Them Know 26. Ralphs 27. Ali 29. Long 30. No Regrets

DOWN

1. Higher 2. Rambo 3. Year Of The 4. Rat In The Kitchen 5. Sheer 6. Twist 7. Pie 10. O'Conner 14. Sid 16. Hit And Run 17. Clowntime 18. Acid Rock 21. Echo 23. Lulu 24. MCA 25. Waves 28. Dr.



Charlene they love you
I heard it on the radio
and the d.j.'s all say it
so Charlene it must be so
they know you very well
better than you know yourself

you got a problem
you don't know the answer for
and lastyears new raincoat
is not the style anymore
you don't look very well
you're a shadow of your former self

maybe you should think to drop the race
you know you're not the perfect picture of grace
maybe the free clinic will take your case
ah but those track marks are popping out all over the place

you got an answer
you don't know the problem for
maybe you could call up Judy
maybe then you could score
you don't look very well
you're a shadow of your former self

Light a big fire.

charlene

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INFO RIOT

EDITED BY BARRY LAZELL

FRUIT

RICHEL PETERSON of Wimbledon asks if we've ever done a **Sisters Of Mercy** or **Au Pairs** discography, and if not, what chance of printing one? Every chance, since I don't recall covering either band in *Info Riot* before. Sisters Of Mercy we'll have for you shortly, once I get the info together, but an Au Pairs discography we can serve up right now, because I have one already on file, supplied by **Alasdair MacDonald** of Kings Lynn. I



THE AU Pairs light up

claim not an ounce of credit for this one, since it's all Alasdair's work.

Au Pairs singles first, then: **Human/021 OTO 2 'You'/ 'Domestic Departure'/ 'Kerb Crawler' (pic sleeve) 1980**

Human/021 OTO4 'It's Obvious' (slow version)/ 'Diet' (pic sleeve) 1980

Human HUM 8 'Inconvenience'/ 'Pretty Boys' (pic sleeve) Jul 1981
(This was also issued on 12-inch as **HUM 8/12**, with the extra track, 'Headache', remixed from the first album. 'Pretty Boys' is a re-write of 'You'.)

And the albums:
Human HUMAN 1 'Playing With A Different Sex' (included lyric sheet) May 1981

Tracks: 'We're So Cool'/ 'Love Song'/ 'Set Up'/ 'Repetition'/ 'Headache For Michelle'/ 'Come Again'/ 'Armagh'/ 'Unfinished Business'/ 'Dear John'/ 'It's Obvious'

Kamera KAM 010 'Sense And Sensuality' (included lyric sheet) Aug 1982

Tracks: 'Don't Lie Back'/ '(That's When) It's Worth It'/ 'Instant Touch'/ 'Sex Without Stress'/ 'Fiasco'/ 'Intact'/ 'Tongue In Cheek'/ 'Stepping Out Of Line'/ 'Shakedown'/ 'America'

AKA Records AKA 6 'Live In Berlin' Aug 1983

Tracks: 'Diet'/ 'Headache For Michelle'/ 'Dear John'/ 'Love Song'/ 'Set Up'/ 'Inconvenience'/ 'Armagh'/ 'Repetition'/ 'We're So Cool'/ 'Cum Again'/ 'Peace Of My Heart'

One Au Pairs track, 'Come Again', was included on the compilation album 'Urghh! A

Music War' on A&M (AMXL 64692).

Alasdair notes: "Some Au Pairs songs were known under slightly different titles; I've spelt them all as per the record sleeves."

"All the songs released on Au Pairs singles were different versions from any LP equivalent. The record worthy of the most comment is the 'Live In Berlin' LP, which I assume to have been issued in response to the bootleg 'Equally Different', which was taken from a soundboard tape of a gig at the Berlin Tempodrom on June 20 1981, as part of a Women's Festival. Tapes of this show, plus the bootleg mentioned, were very widely distributed; good quality recordings, with the only problem being 'Headache For Michelle' fading out early. The official record is of the same gig, and while quality is obviously immaculate, the song order is unfortunately mucked around, so we miss out on such delights as 'Diet' segueing into 'It's Obvious'."

"The earliest tape I have of the band includes a song called 'Monogamy', which was never recorded officially. Their only other unrecorded song that I know of is 'Heart Of Trouble' (which may or may not be the actual title). It may have been a cover - does anybody know?"

TIME FOR BED

I THOUGHT we'd seen the last of solo releases by members of **Wire**, but **Tore Nilsen** of **Lopmark** in Norway has taken the long-distance trouble to dig out a few more. He says:

"You seem to have forgotten **Robert Gotobed** completely, but he appeared on all three of **Colin Newman's** solo albums. He also played guitar on the track 'Manual Dexterity' on **Fad Gadget's** album 'Incontinent' (**Mute STUMM 6**), which he also co-wrote. Gotobed was also involved in the group **Snakes**, who released the single 'Teenage Head'/ 'Lights Out' on the Dutch label **Dynamo (45-006)**. On the

same label, they also had a track on the compilation album 'Light Up The Dynamite' (**TYR 3304**).

"Colin Newman has a new album out soon on **Crammed Discs** in Belgium, to be called 'Commercial Suicide'. He also produced and played on one track on the **Minimal Compact LP**. Rumour suggests that he hasn't recorded for such a long time because of a lengthy trip to India. Incidentally, on the track 'Indians' on Newman's solo album 'Not To', **Bruce Gilbert** played guitar."

"I also know of three vinyl bootlegs from years gone by featuring **Wire**: 'Dominoe/Live' (**Sex 3524**), with **Wire** and **Magazine**; 'The Legendary Manchester Wire' (**Piccadilly LPCC 1**), a 12-inch 33rpm EP with four demo tracks; and 'Mittnacht' (**Democracy 006**), issued in Germany."

S E Cross, who supplied the original solo listings of the **Wire** members, brings it up to date by noting that **Graham Lewis** has recently released another solo 12-inch single as **He Said**, namely:

"Mute MUTE 43 'Pump'/ 'To And Fro'/ 'Pump' (instrumental)

"There is apparently an album to be released by **Mute** in the near future, also under the group name **He Said**."

And for **He Said** latest, see **Record News (Page 6)**.

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MEMORY BANK



VAN THE man awaits his prezzies

- Sunday August 31**
- 1945** Birthday of **Van Morrison**, in Belfast.
 - 1952** Birthday of **Rudolph Schenker** of the **Scorpions**, in West Germany.
 - 1957** Birthday of **Glenn Tilbrook** of **Squeeze**, in London.
 - 1969** **Bob Dylan** and **The Band** topped the bill at the Isle Of Wight Festival - Dylan's first major public appearance since his motorbike crash three years earlier.
 - 1984** The film **Purple Rain**, starring **Prince**, went on general release in the UK.
- Monday September 1**
- 1946** Birthday of **Barry Gibb** of the **Bee Gees**, in Douglas, Isle of Man.
 - 1955** Birthday of **Bruce Foxton**, in Woking, Surrey.
 - 1967** **Boz Scaggs** joined the **Steve Miller Band**.
 - 1979** The Leigh Valley Festival, near Manchester, was headlined by **OMD**, **Echo & The Bunnymen**, and **The Teardrop Explodes**.
 - 1980** **Ken Hensley** left **Uriah Heep**.
 - 1983** Sotheby's in London held a rock memorabilia auction which made well over a £100,000, featuring items like **John Lennon's** notebooks and his handwritten lyric for 'Imagine'.
 - 1983** **The Clash** announced that **Mick Jones** had been ousted from the band.
- Tuesday September 2**
- 1965** **The Rolling Stones** and **Cathy McGowan** performed a mimed parody on **Ready Steady Go** of **Sonny & Cher** singing 'I Got You Babe' - it can now be seen on one of the RSG videos.
 - It was reported that the **Dave Clark Five** had broken up - and indeed, Clark's later records featured him 'and friends'.
- Wednesday September 3**
- 1942** Birthday of **Al Jardine** of **The Beach Boys**, in Hawthorne, California.

- 1967** Death of folk singer **Woody Guthrie**. **Bob Dylan's** major early influence. He died aged 52 from Huntington's Chorea, in Queens, New York.
 - 1970** Death of **Al 'Blind Owl' Wilson** of **Canned Heat**, aged 27, from a barbiturate overdose, at the home of the Heat's **Bob Hite**, in Topanga Canyon, California.
 - 1970** **Arthur Brown** was arrested and imprisoned at Palermo, Italy, after alleged obscene behaviour on stage at a festival there.
- Thursday September 4**
- 1951** Birthday of **Martin Chambers** of **The Pretenders**, in Hereford.
 - 1965** **The Who** had a van containing £5,000 worth of equipment stolen from outside Battersea Dogs Home, while the band were inside buying a guard dog! The van was later recovered, but not the gear.
 - 1968** **The Rolling Stones'** 'Street Fighting Man' was banned by radio in Chicago and several other American cities, being judged likely to incite urban violence.
 - 1972** At a **Wishbone Ash** concert in Texas, a food seller named **Francisco Caruso** was murdered for refusing to give his assailant a free sandwich.
 - 1982** **Roy Orbison** sued his former manager **Wesley Rose** for 50 million dollars, citing 'gross mismanagement'.
- Friday September 5**
- 1946** Birthday of **Freddie Mercury** (**Bulsara**), in Zanzibar.
 - 1958** Birthday of **Sal Solo**.
 - 1976** **Gary Rossington** of **Lynyrd Skynyrd** suffered leg and facial injuries when his car left the road and crashed.
- Saturday September 6**
- 1947** Birthday of **Roger Waters** of **Pink Floyd**, in Great Bookham, Cambridgeshire.
 - 1954** Birthday of **Stella Barker** of **The Belle Stars**, in Scunthorpe, Lincs.
 - 1958** Birthday of **Buster Bloodvessel** (**Doug Trendle**) of **Bad Manners**, in London.
 - 1956** The Studio 51 in Newport Street (heart of **Absolute Beginners** territory), London, opened as the capital's first rock 'n' roll club. Resident house group were **The Rory Blackwell Rock 'N' Rollers**.
 - 1980** **Ginger Baker** left **Atomic Rooster** to play drums with **Hawkwind**.
 - 1985** The staff of **ATV Music** (including **The Beatles'** Northern Songs publishing) were all made redundant when the company was swallowed in a joint takeover by **Michael Jackson** and **CBS Songs**. **Paul McCartney** had failed in a bid to capture Northern Songs himself.

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OCTOBER

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- CREWE
- DUDLEY
- DUNDEE
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- DURHAM
- EAST KILBRIDE
- EDINBURGH
- GLASGOW
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- LANCASTER
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- NELSON
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- YORK
- LONDON STORES
- HARVEY NICHOLS
- MARBLE ARCH
- MEGASTORE
- AND IT VIRGIN AT
- DEBENHAMS
- CROYDON
- GLOUCESTER
- GUILDFORD
- HARROW
- HULL
- IPSWICH
- ROMFORD
- STAINES
- OXFORD STREET
- MANCHESTER
- SHEFFIELD
- SOUTHAMPTON

WORD PROCESSOR

Listen up! Ambition may be the result of having a possessive, overbearing mother, but just eat a big avocado salad and you'll be solid. And eat it hot or cold — they're the same thing. You diggin' this bad-assed jive? Cameo's LARRY BLACKMON gives CHRIS ROBERTS the word

"Yow pretty ladies around the world/ Got a weird thing to show yz . . ." ("Word Up")

BLACK NARCISSUS is healthier than you or I ever were.

His absurd shades veil a monstrous, bulging pair of eyes, but nowhere are the effects of limelighting till 4am then jazz dancing from dawn till dinner today evident.

For the last four hours he's been interviewed, and then interviewed, and then maybe interviewed some more.

LARRY BLACKMON: living on the front line

I'm sober and a bit knackered so I just interview him too, until my lack of cohesion allows him to ramble on quite spectacularly about the regular order of things and how to use it. It reaches the stage where afterwards the kindly press officer says, "I hope he didn't get too transcendent on you."

"But that's the sort of stuff I love," I say. "It's just they won't print it."

"I'm a warrior," says Larry Blackmon. "I need to be in the field, in the rough, on the front line. That way's a lot better. I'm not looking to see who's winning the war, I'm too busy winning my everyday battles."

Against what?
"Against any likelihood of us not being successful."

What are the obstacles?
"Ourselves. A lack of self-discipline. You learn order, it pays you back. Any logical person — you don't really have to be religious — must be able to see that. Like — hot and cold are the same thing but different polarities. It all connects."

You have a hard beauty, don't you?
"It's just black rock 'n' roll, man." I'll buy that.

ABRIEF Cameo: the American funk giants have made eleven albums and sold 20 million plus. Recently, singles like 'She's Strange' and 'Single Life' have brought their pure physical staccato sound to British crossover status, and the new spanking beat massacre 'Word Up' is set to — shall we say — f*** your brains out. Divorced New Yorker Larry Blackmon is

their main, er, mon.
"Word Up' is an affirmation. Say you're talkin' to me an' I'm your buddy an' you're tellin' it how it is an' I can relate, I'll say, Word! Word up! It's what 'Right on!' used to be . . ."

But what's 'weird' about it?
"Oh, the whole cultish thing. It's a kinda tongue-in-cheek thing for all the same people in the world. This is what's happening, whether you realise it or not. And you're gonna like it! You get that feeling? It's a re-introduction to Cameo. It's right there . . ."

Perfection?
"What it is, is certainly what it is."
Are you originals?
"Not really . . . if we're that to other people, fine, but we're just doing what we do. If we're influenced by Clinton . . . well, everyone in the music business has been influenced by everything they've ever heard. In one of two ways. Either it creeps its way into their creations, or it makes them decide they'll never do anything like that!"

He goes on to make an analogy to caterpillars and butterflies which for the life of me I can't understand. I ask him if he still thinks Cameo are the group of the '80s.

"Cameo is the future and the future's right now."
What does "future" mean?
"A time of change, of constant evolution."

The best way to do it all is to consider yourself an uninvolved observer of world events. I refuse to make myself crazy about the craziness that goes down on a daily basis. I've got work to do; I can't be bothered with that, man! There's always more to anything than anybody tells you. I

look down on it from a higher point of view.

"Cameo make the '80s. We're part of the happening, just as we were in the '70s." Just how do you manage to remain so detached?

"Very well! Very, very well."
"Give us music we can use, we need to dance! We don't have the time for psychological romance . . ." ("Word Up")

FEEL mighty radical. Let's talk about sex.
"Sex? Nah . . . not on such a trivial level. Make love, not sex."

Oh, you're a fine one to talk. What about your lyrics?
"Psychological romance. Know what that's about?"

Oh Jesus, man . . . (Thankfully, he interrupts me here.)

"A guy comes to have a good time, not to romance the psychological condition the other person might have. Instead of the female enjoying, celebrating, letting loose, she wants to come out with all this crap, and make people think she's important. She's worried about who's looking at her, she's into all that. There's something wrong."

I exercise my right to remain silent.
"If a person has a problem, you're just perpetuating that problem by condoning it."

Then I say something. Then he says this:
"Sure, sure. Love, man, is the greatest thing, the greatest. It took me a long time to learn . . . I'm a warrior to the last degree, man. You know what I mean? Nothing barbaric. I mean in terms of — I see my goals, I pursue them. It's my duty. As long as you set goals that benefit you and others, they can be attained in a healthy manner, with just good hard work."

"We try not to work with people who can't put in emotion. And some can't, let's face it. And that's OK too. Isn't that alright? For anybody to be whatever the hell it is they're being?"

How, then, do Cameo benefit other people?
"By perpetuating good, not evil. Not satanic subliminal suggestion. Not bad negative thoughts. Not hurting someone else. Plus, we live our examples. Use this as a barometer — if everybody in this hotel was like me, what kind of a hotel would this be? Aw, that's enough to really start you getting your stuff together."

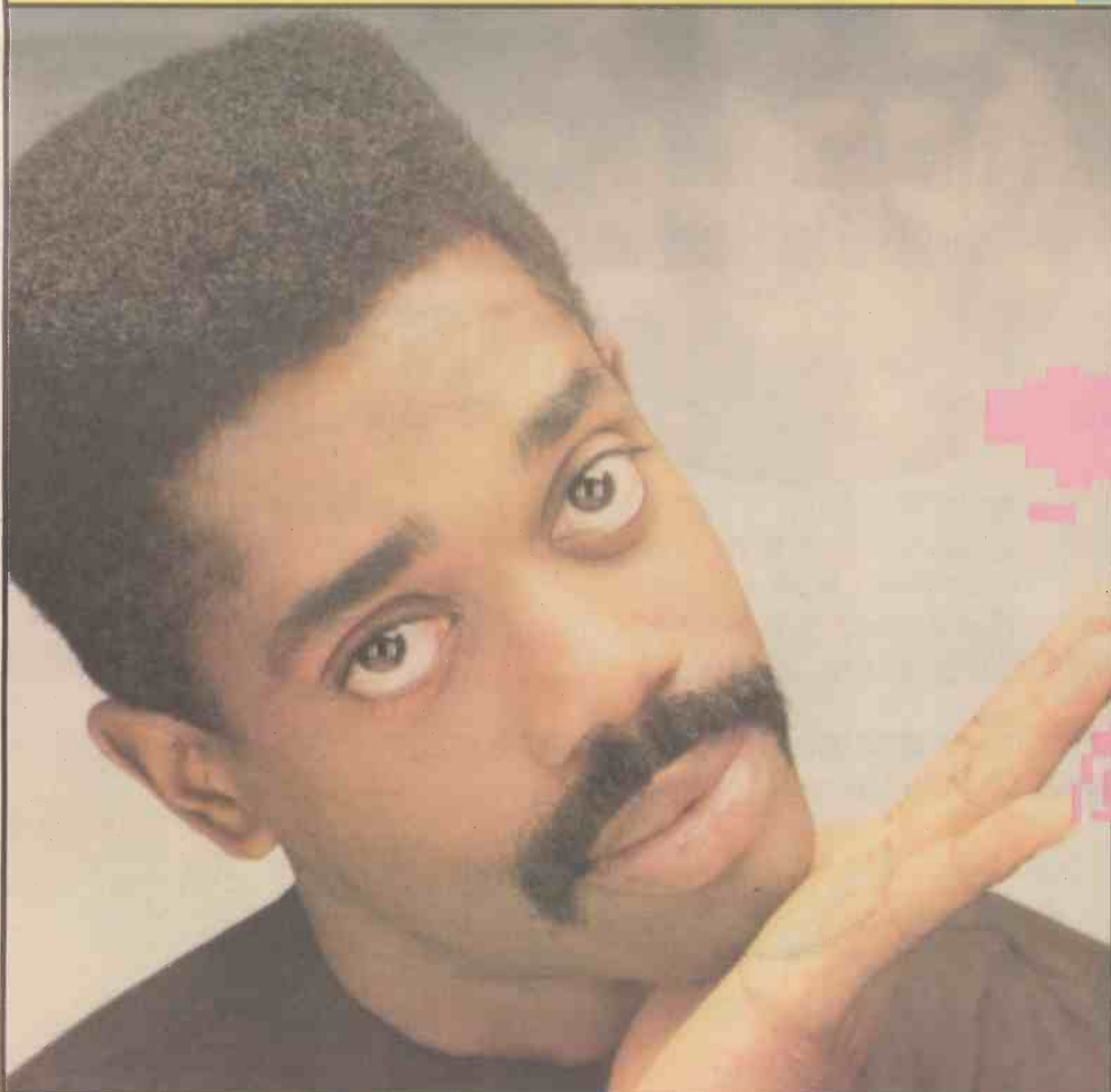
Where does all your high ambition stem from?
"I don't know . . . Freud said it came from possessive, overbearing mothers. I don't necessarily agree with that."

Cameo's "organisation" also oversees, produces and releases records by Cashflow, Bonnie Pointer, Barbara Mitchell and Bobby Brown. A Larry Blackmon solo album, 'Product Of America', will follow Cameo's next, which will include a song called 'You Can Have The World (If You Want It)'. December's attempt by another music paper to depict Cameo as funk's political conscience were, however, grossly rose-tinted and laboriously naive. Cameo simply make great steamy dance music; here's one Plaid Cymru voter who's not afraid to say so.

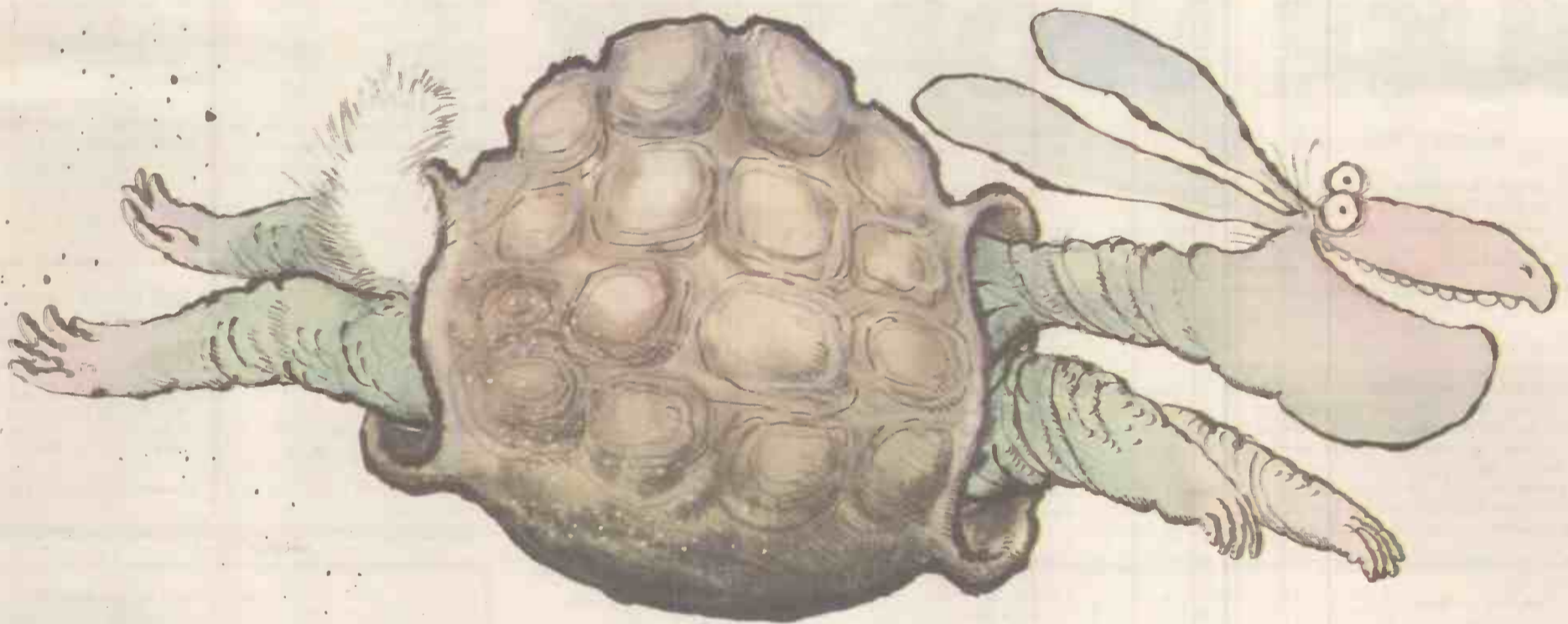
"Have we all lost faith in being individual? And appreciating others? I've found if you just give people basic respect, you get that back. Hey — I sound like I have all the answers man, but I really don't. I've fought. But I say these things 'cos I know. Ignorance is bliss to a degree. Knowledge can be a curse if you don't apply it."

"Everybody's looking for this castle with marble and ivory pillars on top of a mountain, but life is a journey. It's about learning, glorifying, hearing the soul and being enriched that way. What's the sense in living a long life if it's miserable?"

"I say all these crazy atrocities on the planet are down to mass cases of bad nutrition. What the world needs now is one big avocado salad! Hey, that'll be the name of my next song. I like that."



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Ronald Searcy

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A L B U M S

RATINGS BUYBLAGHEARFLOGDUMP



THROWING MUSES: wouldn't you like them pouring out of your cold tap?

MUSE WORTHY

THROWING MUSES 'Throwing Muses' (4AD CAD607)*****

THE MOST shrilly promising American debut album since 'Horses' spills lines like "a boy who was tangled in his bike forever; a girl who was missing two fingers" and "I wear your clothes like armor, I love your face like God". I hear lines like these sung beautifully, scarily, over precisely haphazard guitars; I hear reflection, elation, coruscating confusion, and I despair that I live in a city where this music does not come out of taps.

Wait, I'll just check.

No. It still doesn't.

To compare this to somebody or other, as has been done (groan), is to say 'This Side Of Paradise' is reminiscent of *Sounds* because both feature words printed on paper from left to right. Gods, goddesses, lonely goatherds: this record exists and wakes up breathing "call me."

Shrieking with paradox, Throwing Muses are three females and one male from Boston. Kristin Hersh is 19, has studied philosophy, psychology and art, has just had a baby, and

presents her parochially paranoid compositions with a malleable mania bordering on serenity. There are shadows which shock and fragility which freezes in 'Soul Soldier', 'Rabbit's Dying' and 'Hate My Way'.

The subject matter matters, matching the violent science of the wild worried wave of sonic wisdom. In 'Vicky's Box', a kitchen is a place where you prepare and clean up. You can think about that one for a while if you like. And: "He won't ride in cars anymore; it reminds him of blowjobs... and his hair stuck to the roof over the wheel like a pigeon on a tyre." A tale of detail.

Culminating in the soothing/harsh double ending of 'Delicate Cutters' (a kind of 'At 17' scripted by Frederick Barthelme), the head-held-high entry of Throwing Muses into the rheum of modern music (it's like a thousand pea-green seahorses floating past your window, upwards) is a gauntlet for your sensibilities to either pick up or ignore. A clue: the mundane are flourishing without you.

Blind love, deaf hope, dumb pain, senseless death — this is the truth. Believe or forever drip.

CHRIS ROBERTS

IT BITES 'The Big Lad In The Windmill' (Virgin V2378)**

LIKE BEING hit on the head by a flying dustcart while swimming in the Dead Sea, It Bites are unexpected and by me, at least, unwanted. They are one of those groups who seem to come from nowhere — via a slot on *Wogan* — to prominence in the blink of a camera shutter. A typical PHOKNEE'D (Please Help Our Kompany Needs Extra Exposure, Dahlink) band, you may think. Maybe not.

The first time I might have noticed them was when somehow they blagged prime time on TV courtesy of Irish Terry And His Treble Performing Chins, but It Bites — (in)dentured in mid-'70s pomp and circumstance — do have some history to mention. They weren't formed in a record company boardroom, but in some bored room in Egremont, Cumbria.

Being out in the provinces, maintain Virgin, has helped the band develop their own "original style instead of acceding to the influence of

fickle musical trends and fashions". This is publicity speak, meaning that the four boys — Francis, John, Richard and Robert — sat around for a year of Sundays practising their scales to Yes, Genesis, Steely Dan and Marillion LPs. It Bites chew on that sort of smooth, techno-rock tradition. I have no doubt that they will be huge.

Neither did the management company who picked them up and signed them to Barnacle Branson's barn. What normally happens next is the classic PUSH. Most bands who get to support a chart act on a tour have to pay to do so (special guests get special rates). It Bites, it says here, "were asked by Go West to open for their UK tour". TV and radio exposure followed as naturally as a donkey chasing a carrot, and with it came the minor hit, 'Calling All The Heroes', included on this debut album.

So now you know the where, when, what and how of the outfit, what do the band actually sound like? In three words: rock-pop-slop, albeit sophisticated to the

point of indecency. The secret of their impending hyper-success? It Bites don't, and toothless tunes rule the chart roost.

JACK BARRON

REV JOHNNY THOMPSON & THE JOHNNY THOMPSON SINGERS 'Glorious Feeling' (Calligraph CLGLP 009)*****

ANY WOULD-BE saint that crosses my doorstep of a Sunday lunchtime spitting out the usual dull dogma gets the full force of my invective and bruised shins for his troubles. But if you're gonna give me *The Lord*, give me these beseeching wails and holy screams every time. When things get truly unchained, then goddammit, I can almost smell Jesus.

Since gospel went pop with 'Oh Happy Day' back in '69, matters have been gradually less chaste. From The Winans to The Staple Singers to The Joubert Singers, the trad folkisms have given way to soul sexbeats with no loss of divine inspiration. Orgasm is the closest most of us get to

sacred revelation most days anyway.

So, praising God has hurried on from the fundamentalist hymns of the mighty Mahalia Jackson, perhaps coming clean and owning up to the brazen sexuality that goes hand in hand with *real* spirituality. That said, more orthodox gospel like this, from Johnny Thompson, can still bring out the holy man in me, all the blessed hollering contained herein breezing with an almost frightening intensity.

Lyrical, it falls back on the kind of hangdog humility that *can*, in the wrong context, make me turn to Beelzebub with open arms — Sunday lunchtime Jehovah lectures and so on. Here, though, all that stooping submission is left whining in the wilderness as the chorus rises and the organ blasts tremble.

'Glorious Feeling' snatches the best tunes back from devildom and I'm down on my knees having a whale of a time. Come on down with your tambourines and we'll raise hell here.

JONH WILDE

WARLOCK 'True As Steel' (Vertigo VERH 41)*½**

HAVING BRAVELY suffered the ultimate indignity of warming up a crowd for Bad News at Donington, things can only improve for Germany's Warlock.

'True As Steel' is a start, leaps and bounds better than the hard but hollow ring of '85's 'Hellbound', brighter, sharper, more varied and every bit as toothsome. Yet it's also disconcertingly cold, flatly unemotional, the kind of dry metal I remember Phil Lynott describing on an old radio interview as "too Germanic", meaning too rigorous and too starchy.

Take the opening gambit, 'Mr Gold': plenty of snort 'n' rumble, yet it's all so blank and directionless. It sounds as if their hearts are in it, but not their brains. Warlock mean well but what charm they have is stretched paper thin over a whole album.

Goofy inarticulacy isn't really the problem — titles like 'Igloo On The Moon' (?) and 'Worwarts, Alright!' (?) are, to my mind, a big plus. At least there's a few laughs to relieve the boredom.

And boring it is. Only 'TOL' (don't ask) and 'Love Song' reveal some degree of wit, warmth and sparkle. Elsewhere, Warlock briskly rifle through old blueprints, heedlessly plundering pensionable ideas.

The end product is a perfect, popular festival act. OK for 20 minutes but forgotten in half that time.

PAUL ELLIOTT

RITUAL TENSION 'I

Live Here' (Sacrifice Records S624) **¼**

WHERE DO they live? New York City, that's where. Perhaps this could explain the anger and sullenness in their lyrics which are snarled rather than sung.

Ritual Tension are different: they're moody little beggars and proud of it. Their music is hard-edged and fierce. Tracks like 'The Wrong Tack' are furiously weird but not totally depressing — their excitement is arousing. And lyrics such as "Now Jimmy, Zulu and her main man Ray/Shakin' like lizards, they drop by to say/ They're in love with the Lady with Reversible Eyes" ('Tied To The Mast') are definitely not what I'd call dull.

This is Ritual Tension's debut LP but I'm certain there'll be more. They've similarities with groups such as Live Skull, Swans and

Sonic Youth, and there's more than a hint of Nick Cave too. But this band are highly original; comparisons made are for you, the reader's benefit. I want you to identify with this group, with this music. Trust me, people, I've got your best interests at heart.

'I Live Here' is hypnotic, vigorous and somewhat addictive. It will grip and squeeze you till you smile at its rough artistry. You want more? Wait for a tour, or move to New York — a small sacrifice for such a big sound.

KEZ OWEN

VARIOUS ARTISTS '1966 Garage 1970'

(Garage Records GAR 005) ****½

ELEVEN APOSTLES get down on their knees and bury their plectrums into some of the finest music this side of your hangover.

This is a collection of covers spanning '66 to '70, featuring classics like 'Instant Karma', majestically restructured by Charles De Goal. Then there's Cream's 'NSU', given new life by Band Of Outsiders; 'See Emily Play', set alight once more by Baroque Bordello; and the Velvet's 'Venus In Furs', sleazed out by DZ Lectric.

Unknown names perhaps, but these EEC darlings (excluding The Outsiders who're American) are more than able to flesh out the bony bits of rock's heritage. Here we have homage with style, harmonious and cohesive in its presentation, charming and explosive in its delivery.

Tune into France's Bonapartes (truly a great name) doing an injustice — in the nicest possible way — to The Seeds' epic 'Pushin' Too Hard' and Strahler's dislocation of Iggy's 'Raw Power'.

The question that rears its ugly konk is: why? Well, it was undoubtedly fun at the time and it makes for a great listen too. Kinda like a punk version of The Mike Sammes Singers covering rock's inheritance. Neat.

DAVE HENDERSON

THE DAZZ BAND 'Wild And Free' (Geffen 924 110-1) *¾ CON FUNK SHUN 'Burnin' Love'**

(Mercury 826 963-1) ***¾

GIVE MOST producers a sampling machine and they'll behave with all the self-restraint of a kid in charge of the ketchup bottle. The Dazz Band's mainman, Bobby



TRACE 'N' BEN: the Mogadon MOR marches on...

Harris, proves he can lay it on thick on 'Hooks In Me', one of an otherwise satisfactory slab of songs from one of those funk conglomerates who seem to have been around since the year dot.

Like an old couple, these bands appear to grow alike over the years, and the borrowing of musical references is the norm rather than the exception. So does the opening number (and title track, surprise, surprise) swipe ideas from Zapp or is it the other way around? And is 'LOVE MIA (Missing In Action)' cashing in on Janet Jackson or providing her with inspiration?

Shucks, they're both decent songs so why quibble? A couple of ballads (check) and a nice tune called 'Sunglasses'. Suits me.

Con Funk Shun go against the grain by placing their title song second (pretty damn radical, huh?) and boast an economical line-up of seven (against the eight of Dazz). More in line with the Earth, Wind And Fire approach of the all-round soul outfit, these would-be Daley Thompsons of funk make the right noises without ever really punching through with a great song.

As functional as any Zanussi thing-with-plug, and about as exciting.

ANDY HURT

IVY GREEN 'Whatever They Hype' (Circo Do/In Tape CR8506) ****

IVY GREEN are a legend in their own country, which is the one where there's a lot of Dutch people. This retrospective double album traces their career from naive punk thrash beginnings (in 1975) through nervous breakdowns to sparkling, rejuvenated pop moodstrokers. Horns, pianos and restraint encroach as the attitude shifts from 'Sex On The Radio' and 'Another Subculture Going Bad' (very Buzzcocks/Saints, very enjoyable) to 'Dreaming Of You' and 'The Boy Who Never Grew Old' (sort of Televisionish, very nearly moving).

When they're at the "1-2-3-4" stage, they're full of angry irony and brusque sincerity. And when they get 'mature', they don't get too clever. They just allow you to wipe the sweat off your brow and take an interest in the taste of the stuff. Really rather worthy.

It all finishes with the atmospheric and Velveteen 'No Love Is Kind', which

WET DREAM



BON JOVI: kick ass rock 'n'... poetry?!

makes the score about 19 mini-anthems out of 24 tracks. As intangible as heyday Cruyff and, um, as sultry as a rain forest. Sorry, I ran out of Dutch jokes halfway through that sentence.

Ivy Green took their name from a Charles Dickens poem. The drummer was 12 when they started. With this record, you get a free booklet written in Flemish, by Swie Tio. Slothful as ever, I rest my case.

CHRIS ROBERTS

DENNIS BROWN 'Hold Tight' (Greensleeves Records LLLP 21) ****

WHAT A bit of luck finding this in the reviews cupboard! After suffering from withdrawal symptoms following a recent bout of summer festivals, this record is a welcome fix.

This is reggae at its best. Dennis Brown is the Jah master of reggae rhythms, and here he harmonises with Al Campbell on an album full of the customary reggae beats. But reggae has to be traditional. Sure, there's different levels and different tempos, but when it comes down to it, roots are roots, and you've got to get down

and dig 'em baby.

But don't dig too far; this is meant to be easy listening, no hard work involved. Songs like 'Hold Tight', 'Indiscipline Woman' and 'Worried Man' lurk just beneath the surface — one sweep of your dreadlocks and there they are a-bubbling and a-drifting and absolutely oozing with "ohhh aye"s and "woahoh"s.

So c'mon brothers and sisters, blow out that incense stick, jaunt down to your local music box and buy this album. Then, whatever else you do, 'Hold Tight', hang loose and don't ever let go.

KEZ OWEN

BOB HOPE TO DIE 'The Living Embodiment Of Jimi Hendrix' (Bucks NCH LP10) ***

ARE BOB Hope To Die merely the 'living embodiment' of all things gruff and guilty of plagiarism? Would they be better off calling themselves Nick Cave's Stubble? Have they any original ideas?

Bob are not as blatant as Voodoo Child, who play Hendrix covers and have a black guitarist who holds a plectrum in his mouth. They aren't goth either. In fact, it's difficult to pin down just where they're at or, even better, where they're trying to go.

'The Living Embodiment' is rough rock, splintered into sometimes indigestible lumps. There is little to commend this album except to say that it is noise. Bolshy, spat out, grinding noise that leaves little to the imagination, it's an uncomfortable 40 minutes which, most times, has little to do with humour.

DAVE HENDERSON

GWEN GUTHRIE 'Good To Go Lover' (Polydor POLD 5201) ***

MATERIAL GIRL gives up the ghost in saccharine showband fiasco. So ran the headlines, and even limousine-loving Gwen had to admit that they had a point. This record may pay a few bills but it also mortgages her soul.

'Ain't Nothin' Goin' On But The Rent', with its older woman's sassy riposte to Ms Ciccone's rapacious 'Material Girl', is a song to drag anyone's career into the spotlight. Its predatory manifesto and irresistibly insidious pulse have brought Gwen the recognition that she missed out on with her first two Sly And Robbie produced albums.

It would have been reasonably impossible to maintain the quality of 'Rent' over 45 minutes, but the majority of material here isn't even from the same planet.

On the opening Bacharach 'n' David composition, '(They Long To Be) Close To You', Gwen is a tacky Holiday Inn Gladys Knight. Woven with strings so sickly that even Imagination wouldn't touch them, this MOR monstrosity is the album's nadir, although others like 'Outside In The Rain' and 'You Touched My Life' come close.

The only saving moments

BON JOVI 'Slippery When Wet' (Vertigo VERH 38) ****
IT WAS mockingly suggested on a recent singles page that Bon Jovi are the sort of chaps who just can't help but drop their trousers in the presence of women — yet we've known that all along, right? After all, rock 'n' roll's been publicly scratching its groin and winking lewd promises for 30-odd years now, and such minor indiscretions have always been overlooked so long as the music doesn't flop around inanely. 'Slippery When Wet'? Subliminal, lads.

Anyway, put alongside the kind of tripe we've come to expect from, for example, Kiss ("Put yer hand in my pocket, grab on to my rocket . . ."), Jon Bon Jovi's verse reads like Keats (did I really say that?). Fine art it ain't. Fine rock it is.

And it's not all dumb hump 'n' swagger either. No longer just a simple, attractive if clichéd pomp stomp, Bon Jovi's material is now developing far greater flavour and diversity.

'Wanted Dead Or Alive' provides the best illustration, an acoustic-laden, loping cowpoke epic, the kind of song which inexperience had led them to shy away from before. Jon, I'm told, is quite partial to the odd drop of Thin Lizzy and Bad Company, and on this track the influences show plainly enough.

It's all quite a contrast to the preceding 'Social Disease' (har! har! har!), an exaggerated brassy boogie full of beaty riffing and splashes of vintage Van Halen-like lechery. 'Let It Rock' opens the record throwing similar shapes with rasping confidence, but when 'Raise Your Hands' tries to do likewise at the outset of side two, it tends to labour the point somewhat.

But I guess that's their style, and it's certainly far more convincing than the seemingly token lovey-dovey sugarlump, 'Never Say Goodbye' (like an undernourished Journey).

That said, there's still ample proof on 'Slippery When Wet' of their determination to tread lightly around rock's standardised pitfalls and pigeonholes and mould some sort of individuality out of genuine songs as opposed to mere formula packaging.

Bon Jovi — not just a pretty face and a warm pair of ankles.
PAUL ELLIOTT

are the title track, 'Good To Go Lover' (where Gwen resurrects her cynicism over a groove which recalls Aretha's 'Pink Cadillac'), and the closing 'Passion Eyes'.

ROY WILKINSON

VARIOUS ARTISTS 'Now That's What I Call Music 7' (Virgin/EMI NOW 7)****

YOU CAN'T knock the cost-cutting concept — 32 massive hits over the last two or three months thrown onto a double album for a modest eight pounds — just the quality and product. Of course, I'd part

with my eight pounds in other ways, like for the new Lemon Drops single and slimming classes, but if I was having a party and I wanted nobody to turn up (I'm like that) I'd be quick to buy this.

Out of 32 its there are at least five good reasons to buy this one in the shape of Stan Ridgway, The Housemartins, Real Roxanne, Lovebug Starski and the Pet Shop Boys, which I suppose isn't a bad average. "Feel the quality", the sleeve boldly proclaims, but be sure not to squeeze too hard.

RON ROM

SO WATT?!

EVERYTHING BUT THE GIRL 'Baby, The Stars Shine Bright' (Blanco Y Negro BYN9 240966-1)**

HALF A heart's worse than none. All these measures are half-baked, half right. Everything But The Girl are a glum idea, not a truly sorrowful one; they get fairly sad about things, reasonably happy. Caution lines this music like a woolly vest.

Here are ten more ballads from Ben and Tracey. Like Dave and Annie, they're intelligent, dull creatures. God knows how they ever got associated with 'jazz', or anything other than the mooniest pop music. Over Watt's simple chords come Thorn's strident, full-blown, sisterly tones: she doesn't have a big and characterful voice so she underscores every phrase.

Rock's been left behind as if it were something too simple for these cats — it's the orchestra, the strings and the saxophones for them. Pity that Ben Watt has such a disastrously poor grasp of arranging. If they'd wanted the class of a June Christy or Peggy Lee record they should've hired someone who could approximate the deep-pile grandeur of Nelson Riddle or Peter Knight. As it is, it's more of the doleful everyday pop of the provinces, just what they've always done, with a big band fiddling in the gaps.

A tedious prettiness infects every track; it's hard getting worked up about this worked-out music. There's no camp relief in the record either — Thorn's delivery is too stolid and humourless, and they're much too 'enlightened' for that anyway (see 'Little Hitler'). A song about Monroe called 'Sugar Finney' isn't gauche, just tiresome.

There's nothing in Everything But The Girl that resounds: this arthritic, penny-plain romance means nothing to me. It looks like a credible love of the song turning quickly into another pop star indulgence.

RICHARD COOK

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LIGHT OF THE WORLD

L I V E S

JULIAN COPE

Tufnell Park Boston Club

STEPPING INTO the stinking, heaving yet happy culture bunker of the Boston Club, I couldn't help but recall the only time I've met Julian. It was around the period of 'Fried'... and indeed, he was just that. During our interview his teardrops exploded and he began crying. Neither of us could, uhm, cope. This evening, in one of the best musical experiences of my life, the roles were reversed... a just human reaction to witnessing the splendid spectacle of talent once more sparking in the night.

From the moment the self-proclaimed "*much maligned Julian Cope*" shifted his anorexic black leather clad frame onto the stage it was clear that here was a man fully in control once again. And by the time 'Strassbourg' was unleashed, he was France and we were Germany in an alliance of elegant chaos.

Cope has always articulated his anxieties and unbottled his fears for us to drink. It's that frailty, a public vulnerability, as much as his flair for penning twilight tunes of intense beauty that attracts us and maybe sends him over the edge now and then.

Only tonight, as we celebrated being the 'Bouncing Babies' of the Teardrop's era, basked in the whimsy-delia of 'Sunspots' and watched the sad smile of a 'Laughing Boy' being cast out, it was obvious that Julian had come to grips with the beast that beats inside his head and could understand the irony and humour of it.

"The next song is about me, aren't they all?" he giggled as he introduced the first of several new compositions. Typically it was called 'Saint Julian' and it floated like a parachute seed on an autumn breeze, suspended by a halo of delicacy. This doesn't mean Cope isn't capable of tearing up the carpet under your feet when he wants to, though.

His present band seems to delight in taking songs, such as the current single 'World Shut Your Mouth', into the boxing ring and whacking the noses off them with white-knuckle aggression. But through all the bombast, it was Julian's current appreciation of emotional absurdity that broke through. He can be a prat but tonight he was bliss.

Either way, what with the heat and dust that blew into my eyes, I found I was somewhat fried and, uhm, not coping too well... so I left before the end.

JACK BARRON



JULIAN COPE: frying tonight

Jayne Houghton

COPE 'N' GLORY

GIANT/THE RUTKOWSKI SISTERS Glasgow Fixx Club

WHY IS this place so busy? It must be because it's the Glasgow music biz's weekly night out. Members of various Glasgow bands, their managers and assorted hangers on, are going through the slavish and hackneyed ritual of 'checking out' bands and maintaining 'visibility'.

The Rutkowski sisters - aka Deidre and Louise, formerly

of Sunset Gun - open the evening's entertainment, accompanied by a sax player and Alan McKusker Thompson of The Painted Word on guitar. They play a brief three song set and, while there's no denying the power and quality of the girl's voices, there's the painful absence of any stage presence. But peer group acceptance sees them through; the applause is warm, reputations are secure and everybody's happy...

for the moment.

For reasons best known to himself, the house DJ kept hyping the countdown to Giant's imminent arrival on stage. Why any band would choose to name themselves after a second-rate, sprawling mess of a movie is beyond me, but little did I know how apt their choice was going to be.

After a suitably slick start things rapidly ground to a halt, courtesy of a wayward snare drum. This prompted

the frontman into an on-the-spot ad lib, 'The Busted Snare Blues', which he filled with pearls of wisdom like "You can break my snare, but you can't take my virginity". OK, he was ad libbing, but he wasn't joking because this guy is seriously in love with himself!

With the necessary repairs completed, Giant slid into their big, bland groove, a monumental pop vacuum with no particular place to go. Meanwhile, the vocalist

pranced his way through the textbook of ego massage, blinded by his own reflection.

In the end, Giant were all that their name suggested: big, loud and empty.

GRAHAME BENT

POISON

Los Angeles

POISON ARE to rock 'n' roll what McDonalds is to eating out - delicious, disposable and ridiculously successful.

Supported by testimonials such as "with Poison it's always been entertainment or death" (to quote the official Capitol Records biography), the outfit's notoriety precedes them and they could currently be construed as LA's 'in' sin.

Poison perspire with the very essence of decadence. They're scoundrels in stilettos, choreographed more stylishly than Michael Jackson, oozing unsolicited energy from every clogged pore.

Their consistently hungry hooks are coloured by Bret Michaels' lewd lyrical graffiti (transcribed straight from toilet walls), and material culled from their debut album 'Look What The Cat Dragged In' (which has maintained a healthy position in the *Sounds* import chart for almost three months) boasts a definitive zest unparalleled by their contemporaries.

Poison do not profess expertise or even mere adequacy as technicians. They have, however, perfected the fine art of feral fandango.

Tacky? Maybe. But so were Kiss, Girl, New York Dolls, Mötley Crüe...

MARY ANNE HOBBS

LOVE AND MONEY Heaven

SPORTING QUIFFS worthy of Jimmy D himself and wearing their 501's with pride, Love And Money are really into Americana. They've all got the first Velvets album with the peel off banana. In short, they could only come from one place and that's Glasgow.

It's all true but it's also misleading. Love And Money are substantially rooted in the USA in terms of both peripherals and music, but at least half of their fascination is a shocked stare at the worst excesses of rampant free enterprise.

Subverting the clichéd phraseology of Yuppiedom and tying it to a blistering rock-riffed funk, they take a swipe at Reaganomics and the idea of pop music as an opiate. ("We'll cure the sick with these guitar licks.")

Live, they sail their cynicism a little close to the wind on songs like 'Love And Money' and 'Candybar Express', where a welter of ironic go-getting catchphrases lose a lot of

their irony. A display of technically brilliant and, indeed, judicious rifferama also distracts eyes from noticing tongues in cheeks.

Apart from this, the very perfectionist nature of their searing funk numbers often works against them. There's so much going on that you end up noticing nothing.

Altogether more successful are the slower numbers, like the new single 'Dear John', 'The River Of People' where Love And Money mainspring James Grant immodestly longs for ordinariness, and the effectively direct love song 'You're Beautiful', which recalls latterday Van Morrison in both style and sentiment.

All you need is... Love And Money. That may be true, but this lot would be advised to tone down on the former.

ROY WILKINSON

THE PRIMITIVES Dingwalls

WHEN THE pathetic trash of a thousand new signings has finally found its rightful place in the waste disposal chute of pop's tower block, what will we be left with? The primal thrash of four tear-struck teenagers perhaps? If not, the lust for life was gouged from the rotten recesses of your dead heart long ago. But if there still beats a blood-red organ deep in your rib-cage then this *sound*, the most basic reverberation of youth that wills you to do terminal damage, will forever be your guiding star.

Tonight, for once, the light shines bright on Dingwalls, twinkling in the apple of pop's eye.

The Primitives make me remember why I used to love the Mary Chain. That mixture of hatred and harmonies, drum beats and death speed that is the core of *all* pop (that's pop as in "piss off, parents") from Presley to the Pistols. When Tracy kisses the microphone, my lips are ready to amplify her lustrous lines, but six buzz-strings of the apocalypse kick my feet away, screaming feedback at my soles.

What the Reid brothers have lost, The Primitives have found and taken to their hearts - such sweet, love-torn hearts - ready to return it to you on the cutting edge of a scalpel.

They beguile me with a stage presence that says 'harmless' but a sound that means business. If you want a cushion for your flabby life, go back to chartsville UK. If you want to jump and never hit the floor then you'll know what I'm saying. Pop lives and dies inside the space of a two minute song; that's what The Primitives are saying.

Just listen.

RICKY KILDARE

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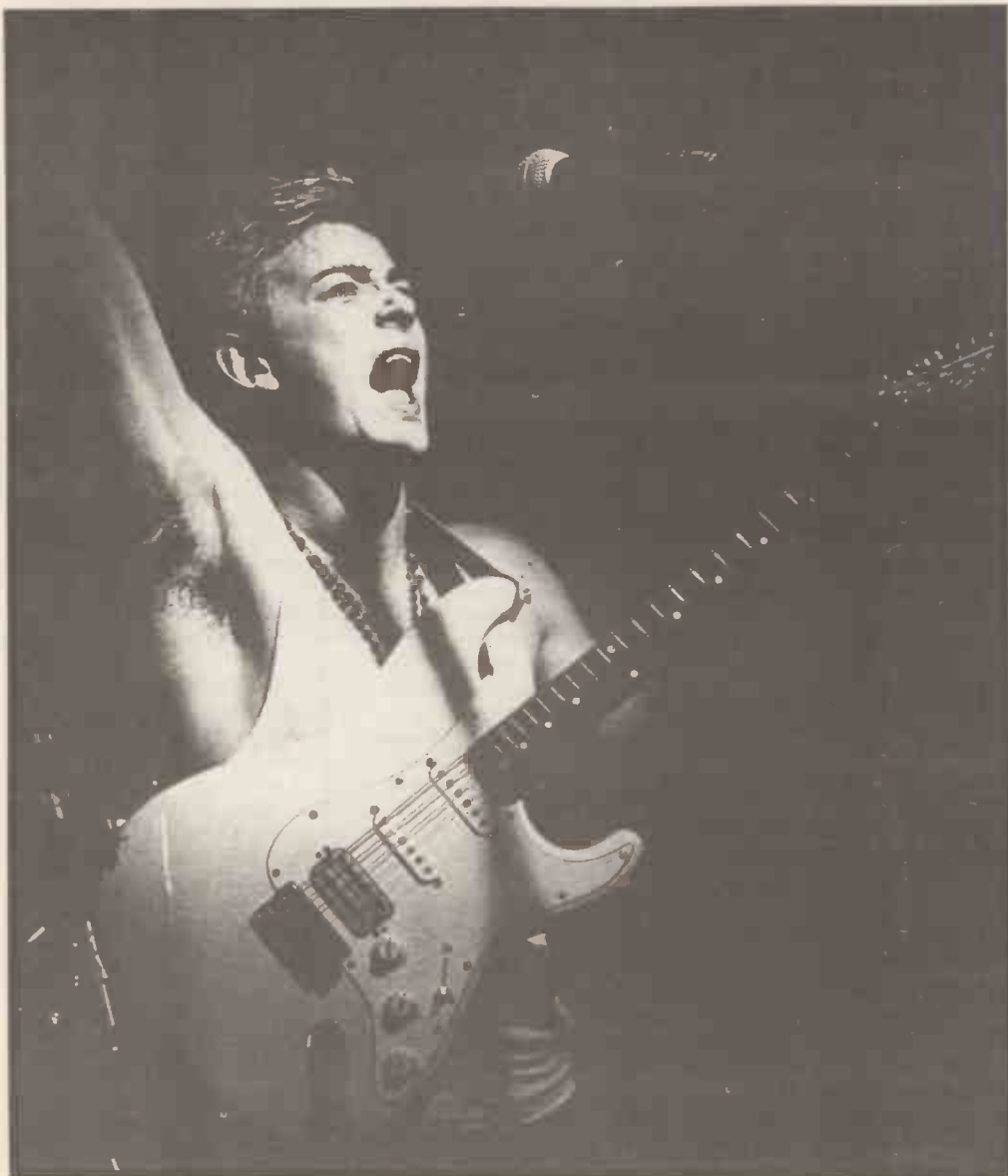
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IT BITES' Francis Dunnery: fangs but no thanks

Steve Double

FALSE TEETH

IT BITES

Marquee

THE GIRL with the braces on her teeth smiles a bright sunny *Jaws* smile, the great smell of Brut wafts from the band, and a bunch of ugly girls line the front of the stage looking all too willing to drop their drawers to another pretty boy pop star. This *must* be a rock gig... why, of course it is because we're at the Marquee, *man*.

It Bites, like an irritating buzzing gnat, are a mild mannered bunch of sweet haircuts who are suddenly playing the surprise role of pop stars. Proving that, if you listen and learn with *Rockschool*, you too can be famous and unimaginative at the same time. It's not that I'm against professional musicianship but when the rules are so determinedly applied that you know exactly how songs are going to be before they're even played, then your patience tends to give way to slight anger.

Big intro, big verse, even bigger chorus, followed by big clever musical bit. Predictably, the set was superficially rousing and highly polished with heroic bravado, ridiculous pretentious romance and dumb stage egos. The 'I love me' vocalist, Francis, is probably an alright fellow away from the stage, but when he's playing his intricate but pointless guitar solos, one feels that maybe the nuclear option isn't such a bad alternative for humanity after all.

It Bites are squares playing compact disc rock, catering for a part of society who have gone mad in their wealth, cold in their comfort and foolish in their belief that everything is still coming up roses.

Until the balance changes completely, the charts will continue to be dominated by such insignificant, meaningless, rich rock like that of It Bites. They themselves are just another stale drop that has fallen nicely into an ocean of sterility.

RON ROM

BOW GAMELAN ENSEMBLE ICA

WITHIN THE sound of Bow bells, a strange collective is at work, gathering together the detritus of urban blight. Theatrical scrap metal merchants with hearts of gold (and tin and iron), they say no to the ignominious death of Britain's manufacturing industries.

I've never seen the ICA stage so crowded. Apart from the eerie sight of a driverless Renault hovering a few feet off the ground, lights flashing and doors slamming, there were phantom galvanised buckets, singing vacuum cleaners, Bunsen burners, and enough metal percussion to make Test Dept look like Depeche Mode.

It was a noise, but it wasn't just a noise. Beneath the exhilarating layer of theatrical mayhem, there was a music struggling to be recognised, and I found the cacophony crafted and, at times, almost subtle.

Truly the art of noise/noise of art.

DAVID ELLIOTT

RUFUS THOMAS Kentish Town Town And Country Club

RUFUS THOMAS is the author of titles of almost subliminal familiarity. He was 'Walkin' The Dog'; he asked that most rhetorical of questions, 'Can Your Monkey Do The Dog?'; he spread his arms, buckled his knees and gave birth to the 'Funky Chicken'...

There's a lot for the veteran Staxman to live up to and who'd blame him if, in the meantime, he'd fallen into bad ways and become the familiar artisan, household name trouper, leaning heavily on his laurels?

Well, the couple of hundred souls who sparsely populated this theatre and witnessed a terminally young 67 year old, chiming out volumes of multi-faceted entertainment, most certainly would.

Strutting on after his six-piece band, wearing a cape over a stud-embossed, shocking yellow suit - replete with a collar which would provide adequate wing area for a B-52 - Rufus is asking for no concessions.

Matching Cameo on the campometer, Screamin' Jay on the Richter scale and outdoing Bo Diddley for wilful eccentricity, he starts walking that dog and I don't fancy the dog's chances. All this and then there's that voice, a voice that could match any hyperbole you care to dredge up. From here to the frightening bonhomie of 'Funky Chicken', Rufus was a massive joy. And yes, the monkey did the dog.

ROY WILKINSON

ANNETTE PEACOCK Ronnie Scott's

WHEN ANNETTE Peacock sings, the bar staff whisper. This interests me but still the context, the concept of blues for rich people, is offensively precious. 'I Have No Feelings', she cries, like a Camden Lock Nico. It's pure but it's also pale.

When her austere but ambient band clock in and lock in, it's shockingly wider, more of a worrying wave. It's also well weird. I notice the words have gradually changed into love poetry, as subtle and beautiful and deceptively dangerous as swans. This is encouraging. "All falseness falls false in the face of uncontrollable cries."

It's hard, now, to remain detached. If the setting is a tunnel, the music is a swirling shimmery light, kind of yellow but not repulsive... if you concentrate, or if you forget, you can bathe in it.

So delicacy and precision combine with raw roars and sweet sighs to induce a passive reaction of meditative admiration.

Dignified, Annette Peacock's shrewd emotional

doodles straddle convention and scorch its slack, sagging shoulders. Perfectionist percussionist Simon Diamond defies your nerves to dance backwards and forwards in time and out of sync. There's a family of individuals, not *chummy*, thank Christ, but also not afraid to smile or scowl spontaneously. It might be Joni Mitchell in India, it might be Jung on the casting couch. It might end with a painfully juicy "baby, I love you" and a scream.

Ah, it does. Just that. A howl of mirrors.

CHRIS ROBERTS

THE FABULOUS GENDER BENDER Chalk Farm Enterprise GLUMNESS ABOUNDS. If you wanted to define the meaning of the word 'despondency' to an inquisitive kid, you only need to let them look at the four faces of The Fabulous Gender Bender.

"If only you'd seen us at the Zap Club last week," they bleat. Thinks... I have heard this before somewhere. Singer Scary seems

particularly disaffected with the stage - there isn't one. But as I pointed out to the band after the gig (smarm, smarm), it's like the entire audience is *onstage with you* (yes, I really did say that).

A fair proportion of those things that can go wrong oblige, with Scary unwittingly yanking the mike lead from the PA amp at regular intervals, staring blankly at the inert gadget like a puzzled cat pawing at a half-dead mouse.

Anywhere else, such a performance would probably justify mass *hara-kiri* by the band, but at least things can only get better!

The Fab GBs have the germ of a good set here, the main criticism being that the generally frantic pace of the set (average speed mach two) is undermined by the excessive length of the majority of their numbers. Scary is a lovely mover, with appropriately fabulous red boots, and is 'a looker' to boot ("well 'orny," says Louise, who knows about these matters), and guitarist Harlet bounces the ceiling of the bar downstairs with the

trampoline spring of a bedroom Johnny Thunders.

The Brighton beaux already have a nice balance between sleaze and glam. They may just have the qualifications to fill the position made vacant by the demise of Hanoi Rocks.

ANDY HURT

THE ART OF NOISE/THE FOUNTAINHEAD Hammersmith Odeon

JUST WHERE do The Art Of Noise get off playing their games? These techno-pranksters cavort around the charts like it's a playground for any old computer programmers with a flair for the hype. Enigmas indeed!

There's a thousand and one answers to the simple question The Art Of Noise pose, but to my mind it's simple. Some people need to be looked down upon, to be fed regurgitated baby-dance music wrapped in a pretty Fairlight package and sold with a specific tag. It's as mysterious as catching the number 27 to the office in the morning and less exciting.

But before all this came to my mind, The Fountainhead blundered on and off the

stage in the twinkling of a pint, their guitar onslaught stuck firmly in the mould of rock/pop jelly. In their straightforward approach to live performance they were everything that The Art Of Noise aren't, but still they made all the usual mistakes.

The Art Of Noise replace this honesty with a condescending sneer. They don't break perspiration, they flaunt their aspirations. J J in his frock coat, Anne playing the concert pianist, they try for a switched-on-Bach modern musical classicism to prove once again their superiority but make it palatable with a jive beat.

It's not so much sickening as totally uninteresting watching these conmen, these rich ninnies attempting to do what any self-respecting hip-hopper could do with two turntables. But through the grime of a live concert that sparkle of their records is lost.

The Art Of Noise should contact the ghost in their machines, then maybe they'll stop playing with and for themselves.

RICKY KILDARE

the mighty lemon drops

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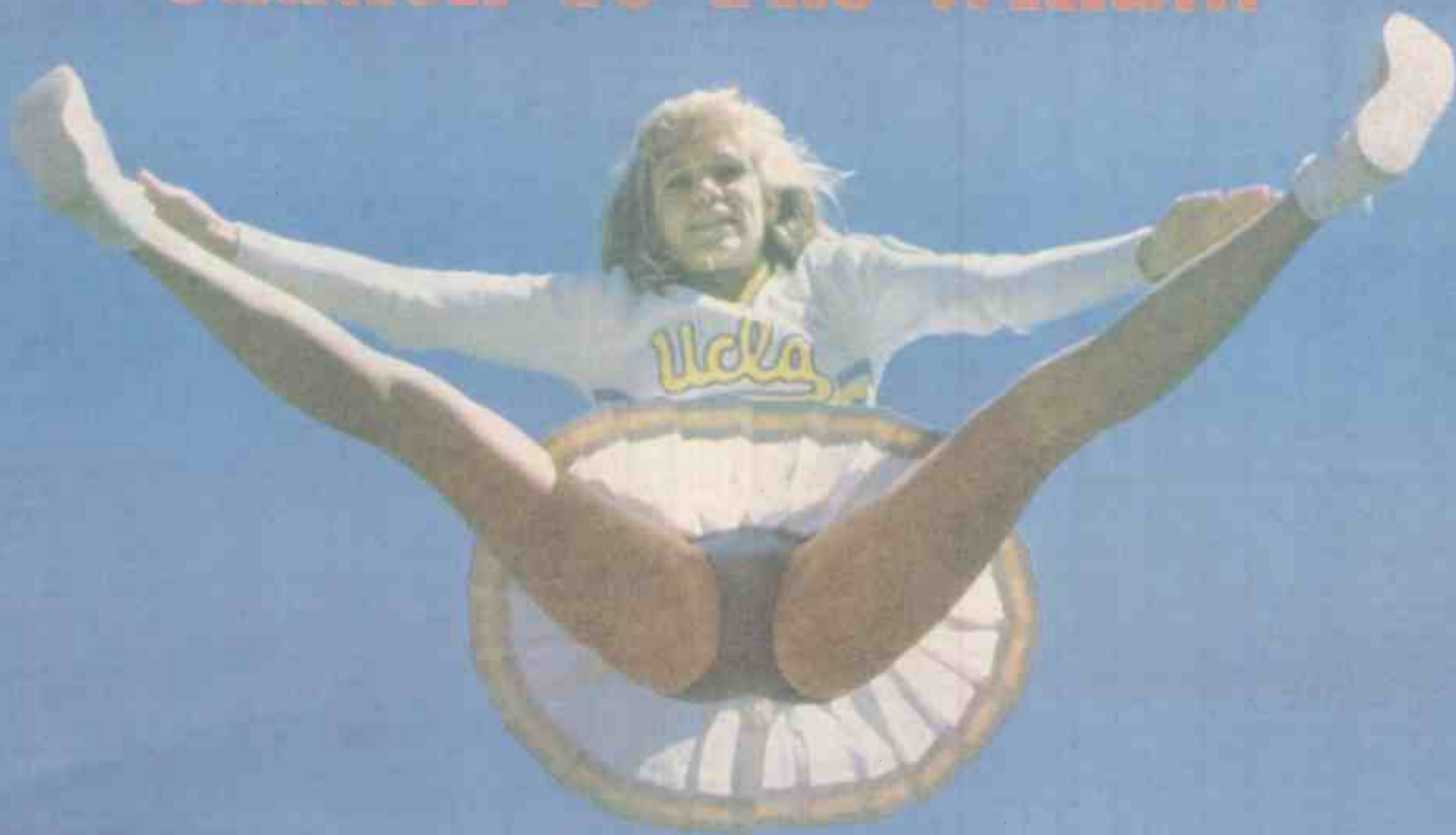
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SAXON + LOUDNESS

PRESTON GUILDHALL SATURDAY 4th OCTOBER
LINCOLN RITZ THEATRE FRIDAY 10th OCTOBER
HULL CITY HALL MONDAY 13th OCTOBER
IPSWICH GAUMONT TUESDAY 14th OCTOBER

All tickets £6.00 from each venue Box Office & all usual agents, or by post (enclosing S.A.E.) from SOLID ENTERTAINMENTS, 5, BARGATE, GRIMSBY, SOUTH HUMBERSIDE, DN34 4SS.

THE WELLINGTON
Shepherds Bush Green

Thursday 28th August
LISA DOMINIQUE & MARINO THE BAND
+ SUPPORT

nearest tube Shepherds Bush (Central Line)

Wednesday 3rd September
NO SWEAT
(From Ireland)
+ **BOILER**

Admission £2 on door
Open 8pm-11pm

THE SIR GEORGE ROBEY
240 SEVEN SISTERS ROAD, LONDON, N4 2HX (opp Finsbury Park tube)
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Tue 26th Aug **STUMP**
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Wed 27th Aug **TIM INGRAMS RECORD HOP**

Thu 28th Aug **STEVE MARRIOTT'S PACKET OF THREE**

Fri 29th Aug **THE DUELLISTS**

Sat 30th Aug **BRENDAN CROKER & THE FIVE O'CLOCK SHADOWS**

Sun 31st Aug **IGGY QUAIL**
lunchtime jazz with (evening):

Sun 31st Aug **MANIC IMPRESSIVES' DISCO**

Mon 1st Sep **IRISH MIST SHEELA NA GIG**

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Wed 3rd Sep **TOM INGRAMS RECORD HOP**

Thu 4th Sep **THE DELTONES**

Late bar every night till 12.30am (Ex Sun 10.30). No Admission after 11.00pm. Equipment repairs phone Frank at The Robey.

THE HALF MOON

93 Lower Richmond Road Putney SW15. Tel: 01-788 2387

Thursday 28th August
DWIGHT YOAKUM & HIS BAND (USA)

Friday 29th August
BRENDAN CROKER & THE FIVE O'CLOCK SHADOWS

Saturday 30th August
P.J. PROBY AND THE FANTASTICS

Sunday 31st August
DICK MORRISSEY QUARTET

Monday 1st September
THE LEN BRIGHT COMBO

Tuesday 2nd September
MEANTIME

Wednesday 3rd September
COUP D'ETAT

INCLUDING ENTRY TO THE LOCOMOTION

FRIDAY SEPT 5 7-30-11

TWO PEOPLE + **THE BIG SUPREME** + **THE VERB BROTHERS**

TOWN AND COUNTRY CLUB 9-17 HIGHGATE ROAD NW5 KENTISH TOWN 6

TICKETS £4.00 FROM BOX OFFICE USUAL AGENTS £4.50 CC 437 5282 DOOR

THE Friday

HOT HOP
Friday August 29th 7.30-11.00pm

ZOOT and THE ROOTS
BIG TOWN PLAYBOYS

HOWLING WOLF and THE VEE JAYS

TOWN & COUNTRY CLUB
9-17 HIGHGATE RD NW5 (Kentish Town Tube)
TICKETS £4.00 ADVANCE £4.50 ON DOOR

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THE CHERRY BOMBZ

AND BIG SUPREME
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90 WARDOUR STREET W1
TEL. 01-437 6603
TICKETS £4.00
This concert is being recorded for use on TV by Trilion pictures

THE 100 CLUB
100 OXFORD STREET, W.1.

Tuesday 26th August
PETER & THE TEST TUBE BABIES
+ Sgt. Stones X Certificate
Punch & Judy Show

Thursday 28th August
TOXIC REASONS (USA)
+ K.G.B. (Germany)

Tuesday 2nd September
! only UK show!
MODEST PROPOSAL (USA)
+ The Outlets
+ Special Guest Band

Thursday 4th September
* Return by Popular Demand *
DEMON

HEAVY ROCK BAND:-

ABBA

LIVE IN LONDON (see nighshift)

THE CAGE
The Old Tigers Head

FRIDAY SEPT 5
THE SHRUBS

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DOORS 8-12 BAR 'TIL 11 o/c

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HARP BEAT 86 Presents

Status Quo



Plus Special Guests

BRIGHTON CENTRE

MONDAY 1st DECEMBER 7.30 pm

Tickets: £8.50, £7.50

Available from B/O Tel: 0273 202881, A & N Travel Dept. Chichester, Stylus Records Hastings, Harveys Travel Lounge Tunbridge Wells and all usual agents.

HAMMERSMITH ODEON THEATRE

TUES/WED/THUR 2nd/3rd/4th DECEMBER 7.30 pm

Tickets: £8.50, £7.50

Available from B/O Tel: 01-748 4081/2, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle and Stargreen.

BRADFORD ST. GEORGES HALL

SATURDAY/SUNDAY 6th/7th DECEMBER 7.30 pm

Tickets: £8.50, £7.50

Available from B/O Tel: 0274 752000 and all usual agents.

SCOTTISH EXHIBITION AND CONFERENCE CENTRE

TUESDAY 9th DECEMBER 8.00 pm

Tickets: £8.50, £7.50

Available from Other Record Shop Glasgow, Edinburgh Playhouse, Virgin Records Dundee, Other Record Shop Aberdeen, Sleeves Records Falkirk, Concorde Music Perth (All subject to booking fee) or by post from MCP Ltd., PO Box 124, Walsall WS9 8XY, cheques/postal orders made payable to M.C.P. add 30p/ticket booking fee and enclosed S.A.E.

WHITLEY BAY ICE RINK

THURSDAY 11th DECEMBER 8.00 pm

Tickets: £8.50

Available from Ice Rink, City Hall B/O & Volume Records Newcastle, Pink Panther Carlisle, Virgin & Spinning Disc Sunderland, Newhouse Music Middlesbrough, Other Record Shop Hartlepool and Virgin Durham. (All subject to booking fee) or by post from MCP Ltd., PO Box 124, Walsall WS9 8XY, cheques/postal orders made payable to MCP add 30p/ticket booking fee and enclosed S.A.E.

N.E.C. BIRMINGHAM

SATURDAY/SUNDAY 13th/14th DECEMBER 8.00 pm

Tickets: £8.50, £7.50

Available from B/O Tel: 021-780 4133 (Credit Cards Accepted), Odeon Theatre B/O, Cyclops Sounds, Ticket Shop Birmingham, Goulds TV Wolverhampton, Lotus Records Stafford, Mike Lloyd Music Hanley & Newcastle, Piccadilly Records Manchester, Way Ahead Derby & Nottingham, Royal Court B/O Liverpool, Town Hall B/O Leicester, Tickets in Oxford. (All subject to booking fee)

SHEFFIELD CITY HALL

MONDAY/TUESDAY 15th/16th DECEMBER 7.30 pm

Tickets: £8.50, £7.50

Available from B/O Tel: 0742 735295/6 and all usual agents.

CORNWALL COLISEUM, ST. AUSTELL

THURSDAY 18th DECEMBER 8.00 pm

Tickets: £8.50, £7.50

Available from B/O Tel: 072 681 4004 and all usual agents. For details of coach travel ring C.T.C. on 0271 74447

HAMMERSMITH ODEON THEATRE

SUN/MON/TUES/WED 21st/22nd/23rd/24th DEC 7.30 pm

Tickets: £8.50, £7.50

Available from B/O Tel: 01-748 4081/2, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle and Stargreen.

Quo '86

New Album: IN THE ARMY NOW

HARP BEAT
Harp Beat - the Best Beat of all



THE NEON JUDGEMENT: "lacerating luminosity"

JUDGEMENT DAY

Cheeringly, **THE NEON JUDGEMENT** are selling plenty in Belgium and, given some exposure, will do so in Britain. **CHRIS ROBERTS** caught the nightboat to Brussels to find a lithe, lethal rock 'n' roll consciousness

ON MY first ever night in Brussels, at my first ever Neon Judgement performance, I get knocked over.

No, more than that. I get sent flying.

This is a novel experience and is quite fun. Wheee. Mmm. It's almost as much fun as being unceremoniously shoved back into the pulsating bedazzled throng of true believers who are chanting "Ni-on! Ni-on!" with eyes like post-Medusa daggers.

Though the records (such as the searing 'Mbih!', the aggressively hypnotic 'Mafu Cage' album and the new single, 'Voodoo Nipplefield') reveal an ideal of clarity and forcefulness dimly lacking in so much of our own supermarket jingle jungle and "alternative" medicinal mediocrity, it is in the stark staccato live setting that The Neon Judgement's lacerating luminosity really sucks out your heart and nails it to your forehead.

The atmosphere, ambience and attitude are magnificently cynical and physiologically effective. Neon, victims and would-be assassins of a morphine-soaked cotton-wool culture, know that awkwardly white-hot means a lot more sparks than liberally red-hot.

Cheeringly, they are selling plenty

in Belgium now, and given some exposure will do so in Britain.

We drink, and the next morning Michel, Kenny's right-hand homme at the helm of Play It Again, Sam! records, drives me to Leuven, a university town 20 kilometres outside Brussels, for the interview.

I EXPECTED a cool character and yeah, group member Dirk is, in a wise way. The Judgement's music sweeps from Cabaret Vega to a vaguer Sisters Of Mercy, but always with its own sneering undercurrent and wilfully brainless stomp-beat crushing your fingers.

"It was a choice," begins Dirk, who attacks synth and vocals while colleague T B Frank cuts in with guitar and a well murky singing technique.

"I could get very violent, or I could make music, to have an output I always had to do something... not go to work for a boss and those things. We were always very... of the dark? Of the dark. We couldn't play one note at first, but we believed very strongly."

Were you angry young men?
"Mmm... our situation... the way we get all kinds of things stuffed through the television. The people, they are all just... taking it... just... living, like everything's OK, all is good. I'm angry about this mentality... Chernobyl's great, Dallas is great. I don't think it's good for the mind to just accept. People in Belgium don't ask enough questions."

Are you typically Belgian?
"We play with more of a European feeling. I don't care about Belgium. I don't like it. I don't love it. The good Belgian music is always a bit violent, like TCMatic was very frantic. It's a really crazy country. We speak two languages - it's totally mixed-up!"

"It's not the people who are confused but the leaders. They want to spread the confusion. Always pushing people, French against Flemish. We just do what we want without compromise. We don't need hits - pop music is really going down. The charts is all... one line. To get rich fast. That is not our meaning. We have a lot of hunger."

Lustrous, mordant hunger.
Neon are disappointed with the English scene at the moment. Dirk cites Killing Joke and The Cult as having gone "too far out. They are not real". Where he and Frank are building bridges with instinct and ire is somewhere within their

predilection for all things African. This may strike you as odd. The slides shown during concerts and the sleeve of the 'Mafu Cage' opus communicate the gaunt greyness of starvation, the graphics of torture.

"Its... root? Suffering. Our music is primitive and repetitive. It relates to... voodoo drums, maybe. With the essential low feeling of making music..."

Low?
"Like... sex or something."

Oh, you mean low like that.

"Mmm. The first human being was born in Africa. The Africans are living totally different, and have more soul I think. We are suffering too... because of our anger, and we feel a bit in a cage."

But what is this thing called 'Mafu Cage'? Surprisingly enough the phrase was the title of a '70s English movie - "a bizarre, dark movie" - in which two sisters (one sane, one not so) lived in an eerie old house, and kept an ape called Mafu in a cage in the hall.

The "insane" sister loved Mafu but kept forgetting to feed him. The "sane" one tolerated and fed him. Then a handsome young man arrived... and all that stuff, till death.

FRANK BRINGS a lithe and lethal rock 'n' roll consciousness to Dirk's waves and loops of modernist whirl. Nihilist epics like 'Awwful Day' (sic), 'He's Gonna Drop', and '1958' churn and cajole.

"It's impossible I think for us to be optimistic, impossible. We just want to be real and show what lives under people. Growing up in Belgium has not made us happy. It's very logical these days to make music that has fear in it, because there are so many dreads."

The Neon Judgement rate 1984 (a well-known book), raw contact, the melting together of two minds, black and white lights, painting, and...

What will you be doing in the year 2000?

"Playing a large piano!" Dirk grins, and then: "I... hope I still live. I don't think that far ahead. There ain't that much in the future."

"What we really want is to mean something, not be just a... a pop group."

I believe they are achieving this. Imagine Killing Joke's 'Bloodsport' welded to Lichtenstein's 'Crying Girl' and it should begin to happen racyly for you and yours.

Life After

MONDAY 1st SEPTEMBER
KINGS HEAD
FULHAM HIGH STREET
Also Bogeys, Cardiff 19th Sept

D N A ENTERTAINMENTS Presents at

LEEDS WAREHOUSE

MONDAY 8 SEPT.
TICKETS £3.50 ADV.

The **CHAMELEONS**
+ SALVATION

THE BOLSHOI
+ FLOWERS FOR AGATHA

MONDAY 15 SEPT.
TICKETS £3.00 ADV.

TICKETS AVAILABLE FROM: JUMBO RECORDS, AUSTICKS HEADROW, OR BY POST FROM: D.N.A. ENTS. P.O. BOX HP2 LEEDS LS6 1LN. (Enc. S.A.E.)

N I G H T

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.

It's not a festival (those died out at Reading last weekend), but it is this week's big one and features a strong contingent from the nominally handicapped shamblers. Thus, taking the boards at Halifax Piece Hall on Wednesday are The Shop Assistants (pictured below), The (mighty) Wedding Present, Pop Will Eat Itself, Ghost Dance and Chinese Gangster Element among others.

Halifax aside, this week's highlights are concentrated in the capital with Factory's latest wunderkinds, Happy Mondays, playing on Wednesday at Covent Garden Rock Garden, and The Crickets (yes, *The Crickets*) hopping down to Camden Dingwalls on Thursday. Last but not least, get down to the Oval Cricketers on Thursday to see Jegsy Dodd And The Sons Of Harry Cross.

WEDNESDAY 27

- BRADFORD Theatre Tavern Out Of The Blue
- BRENTFORD Red Lion (01-560 6181) Living Daylights/Bam
- BRISTOL Mardyke Paradise Lost
- CAMBRIDGE Burleigh Arms Don't Call Me Shirley
- CROYDON Cartoon The Donuts
- DERBY Liberty Bar Last Morning
- DUNSTABLE Wheatsheaf (62571) Pride Of Passion
- EDINBURGH Assembly Rooms Revv Hammer
- EDINBURGH Assembly Rooms Denise Black And The Kray Sisters
- GLASGOW Panama Jax (041 221 0865) Flexiclub
- HALIFAX Piece Hall (59454) Shop Assistants/Excalibre/Ghost Dance/Pop Will Eat Itself/The Wedding Present/Psycho Surgeons/Chinese Gangster Element
- HALIFAX Pot O' Four Factory
- HARLOW Square (25594) The Approach
- LEEDS Adam And Eves (456724) Major Accident/Condemned 84/Primitive/Skin Deep
- LEICESTER Princess Charlotte Spacemen 3
- LINCOLN Oasis Newland BMX Bandits/Clouds
- LONDON Camden Dublin Castle (01-485 1773) Balham Alligators
- LONDON Camden Lock Dingwalls (01-267 4967) The Public Heirs/The Resistance/The Ball Breakers
- LONDON Chalk Farm Enterprise (01-485 2659) X-Men/The Half-Lings

- LONDON Covent Garden Piazza The Song
- LONDON Covent Garden Rock Garden (01-240 3961) Happy Mondays
- LONDON Fulham Greyhound (01-523 0787) Jih/Some Girls
- LONDON Fulham Kings Head (01-736 1413) Sudden Movers
- LONDON Hackney Lord Cecil (01-533 0675) Camarillo Brothers
- LONDON Hammersmith Clarendon Hotel (01-748 2471) Burn The Product
- LONDON Harlesden Mean Fiddler (01-961 5490) Dwight Yoakam
- LONDON Hoxton Square Bass Clef (01-729 2476) Jim Mullen's Meantime
- LONDON Islington Hare And Hounds Neah Fearties/Coming Up Roses
- LONDON Kentish Town Bull And Gate (01-485 5358) The Shrew Kings/Stitched Back Foot Airman/The Beloved/The Stir
- LONDON Lee Green Old Tigers Run Riot
- LONDON Oval Cricketers (01-735 3059) My Baby's Arm/Sam And Galore
- LONDON Putney Zeeta's (01-788 1900) A Bigger Splash
- LONDON Walthamstow Royal Standard (01-527 1966) Corporal Henshaw
- NORTHAMPTON Princess Royal Venus Fly Trap
- READING Paradise Rubella Ballet/Toytown Gamblers/Mugshots
- ROMFORD Rezz Victims Of Pestilence
- RUNCORN Cherry Tree Stiffs
- STAFFORD Roosters (43250) Dream Factory
- STOCKPORT Cobden's Place The Pink Tomatoes
- SOUTHPORT Madhatters Club Acoustic Mile/Appen It Will/Men In The Wilderness (Animal Liberation Front Benefit)

- LONDON Holloway Road Victoria (01-603 1952) Irish Mist
- LONDON Hoxton Square Bass Clef (01-720 2476) Stan Tracey Quartet/Art Themen
- LONDON Malden Road Gypsy Queen (01-485 9988) District Six
- LONDON Margery Street New Merlin's Cave (01-837 2097) Skanga
- LONDON Oval Cricketers (01-735 3059) Jeggys Dodd And The Sons Of Harry Cross
- LONDON Oxford Street 100 Club (01-636 0933) Toxic Reasons
- LONDON Putney Zeeta's (01-785 2101) Skin Side Out
- LONDON Regents Park The Song
- LONDON Walthamstow Royal Standard (01-527 1966) Terry And The Traumatix
- LONDON Wood Green Haringey Trade Centre (01-881 1196) 1,000 Violins/Hangman's Beautiful Daughter/BMX Bandits
- LONDON Woolwich Tramshed Under The Gun
- LONDON W1 Gossips (01-968 9646) Tupelo Chain Sex
- MANCHESTER Boardwalk (061 228 3555) The Cheaters
- NORTHAMPTON Old Five Bells Studio Morocco/Beach Man Tango
- NOTTINGHAM Mardi Gras (860401) The Veil
- RAYLEIGH Pink Toothbrush STA
- SELBY Gaffers Fear Of Darkness
- SLOUGH George Caddyshacks
- SOUTHEND Reids The Shakers
- SWANSEA Martha's Vineyard In Vogue
- WESTHAMNETT Coach And Horses Stitched Back Foot Airman
- WHITLEY BAY Dunes The Restrictors

THURSDAY 28

- AMERSHAM Annes Wine Bar Radio Activity
- BARROW Bluebird (28481) The Chameleons
- BIRMINGHAM Digbeth Irish Centre The Bizz/The Bad Boys/Fail Warning
- BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) Briar
- BRADFORD 1 In 12 Club Chumbawumba
- BRENTFORD Castle Poisoned By Alcohol
- BRENTFORD Red Lion (01-560 6181) Dog Town Rhythm
- BRIGHTON Zap Club (727880) The Volcanoes
- BUXTON Haddon Hall Hotel Masque/Strawberry
- CARSHALTON St Helliers Arms Condemned 84/Betrayed
- CROYDON Cartoon Little Sister
- CROYDON Underground (01-760 0833) Chelsea/Crazyhead
- DONCASTER Woolpack Slug The Nightwatchman
- EDINBURGH Assembly Rooms Denise Black And The Kray Sisters
- EDINBURGH Assembly Rooms Ivor Cutler (Afternoon)
- EDINBURGH Assembly Rooms Revv Hammer
- FLINT Raven Hydra
- GLASGOW The Hail The Hex
- GLASGOW Lucifers (041 248 4600) Rubber Yahoo
- GODALMING Scratchers The Body Politic
- HARLOW Square (25594) Eric
- HINKLEY Blue Posts Dream Factory
- HULL Barham (797173) General Wolf
- LEEDS Central Station Hotel The Suzannah Rain
- LEEDS Warehouse (468287) Pink Peg Slax
- LEICESTER Princess Charlotte (553956) Spike Norman
- LINCOLN Cornhill Vaults Hard Core
- LIVERPOOL Cafe Berlin Hang The Dance
- LONDON Camberwell Green Father Redcap (01-703 9208) Rib Dot Delay
- LONDON Camden Dublin Castle (01-485 1773) Irma And The Squirmlers/Rent Party
- LONDON Camden Lock Dingwalls (01-267 4967) The Crickets
- LONDON Chalk Farm Enterprise (01-485 2659) BMX Bandits/Talulah Gosh
- LONDON Covent Garden Rock Garden (01-240 3961) The Primitives
- LONDON Dalston Junction Crown And Castle The Dynamics/Chokum Child/Peace Singers (Green Party Benefit)
- LONDON Finsbury Park Sir George Robey (01-263 4581) Steve Marriott's Packet Of Three
- LONDON Fulham Greyhound (01-385 0526) Red Letter Day/Gin Blossom/Fe Fi Fo
- LONDON Fulham Kings Head (01-736 1413) Shev And The Brakes
- LONDON Hackney Lord Cecil (01-533 0675) Krakshotz
- LONDON Hammersmith Clarendon Hotel (01-748 2471) The Doctor's Children/Yeah Jazz
- LONDON Herne Hill Half Moon (01-274 2733) The Chillun
- LONDON Highgate Gatehouse The Boogie Brothers Blues Band

FRIDAY 29

- ALDERSHOT Princess Hall The Body Politic
- AYR Darlington Hotel Dragnet/The Blind Jeffersons
- BEDFORD Angel Pink On Pink
- BICESTER Ex Services Club (253549) Bad Reputation/Mask Party
- BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) The DT's
- BRENTFORD Red Lion (01-560 6181) Chuck Farley
- BRIGHTON Zap Club (727880) STA
- BRISTOL Bridge Inn Riding Shotgun
- CARDIFF Bogies Excalibur
- CHELMSFORD Chancellor Halls The Wolfgang Press/Felt
- COLCHESTER Osborne St Works (570934) Hub-Caps
- DUDLEY Wheatsheaf Goats Don't Shave
- GATESHEAD Bensham Working Mens' Club Concrete Sox/Heresy/Hellbastard/Extreme Noise Terror
- EDINBURGH Assembly Rooms Denise Black And The Kray Sisters
- EDINBURGH Assembly Rooms Ivor Cutler (Afternoon)
- EDINBURGH Assembly Rooms Revv Hammer
- FETCHAM Riverside Club (37513) Strip The Willow
- HADFIELD Spread Eagle Nothin' DoIn'
- HARLOW Square (25594) Nightwatch
- HARROW Roxborough (01-427 1084) Andromeda
- HEREFORD Market Tavern (56325) The Stiffs
- KETTERING Cornmarket Hall Chumbawumba/The Next World/Heavy Discipline/Decadence Within (Anti Apartheid Benefit)
- LEICESTER Princess Charlotte (553956) The Filberts
- LINCOLN Cornhill Vaults Who Cares
- LIVERPOOL Wilson Bar (051 708 7805) Hammerfist
- LONDON Brixton Fridge (01-326 5100) Theatre Of The Third Dimension/State Of Emergency
- LONDON Camberwell Green Father Red Cap (01-703 9208) Steve Smith
- LONDON Camden Dublin Castle (01-485 1773) Rent Party
- LONDON Camden Lock Dingwalls (01-267 4967) Stars Of Heaven
- LONDON Chalk Farm Enterprise (01-485 2659) The Chesterfields/Riot Of Colour
- LONDON Covent Garden Rock Garden (01-240 3961) Skanga
- LONDON Dalston Junction Crown And Castle One Style/A Case Family/The Shagging Vicars (Anti Facist Action benefit)
- LONDON Finsbury Park Sir George Robey (01-263 4581) The Duellists
- LONDON Fulham Greyhound (01-523 0787) Rubella Ballet/The Trudy
- LONDON Fulham Kings Head (01-736 1413) Jackie Lynton Band
- LONDON Hackney Lord Cecil (01-533 0675) We're Only Human
- LONDON Hammersmith Clarendon Hotel (01-748 2471) Bad Karma Beckons/Lazy Days



S H I F T

LONDON Harlesden Mean Fiddler (01-961 5490) **The Boogie Brothers Blues Band**
 LONDON Holloway Road Lord Nelson **Marked Deck**
 LONDON Hoxton Square Bass Clef (01-729 2476) **Bolivar**
 LONDON Kentish Town Town And Country Club (01-267 3334) **Juice On The Loose**
 LONDON Lee Green Old Tiger's Head **London Cowboys/The Read Vaynes**
 LONDON Lewisham Labour Club **Cut The Wire**
 LONDON Margery Street New Merlin's Cave (01-837 2097) **Lof's Sugar Campaign**
 LONDON Oval Cricketers (01-735 3059) **The Len Bright Combo**
 LONDON Oxford Street 100 Club (01-636 0933) **Jo-anne Kelly And The Terry Smith Blues Band**
 LONDON New Cross Royal Albert (01-692 1530) **The Nashville Teens/45 South**
 LONDON Palmers Green Fox Miasto/Hallmark/The Hybrids
 LONDON Putney Zeeta's (01-785 2101) **Private Viewing**
 LONDON Regents Park **The Song**
 LONDON Stoke Newington Three Crowns **The Palookas/Hangman's Beautiful Daughter**
 LONDON Walthamstow Royal Standard (01-527 1966) **Larry Millar**
 MANCHESTER Boardwalk (061 228 3555) **The Brazil Project**
 MANCHESTER Gallery (061 832 3597) **New Morning**
 NORTHAMPTON Old Five Bells All Grown Up/Black Market/Malcolm Hansson
 NORWICH Scotton Barn Sittin' **Pretty**
 NOTTINGHAM Porterhouse **Rankelson**
 PEBBLES Cross Keys **Chasar**
 READING Thrappers Inspector **Bob/The Nipple Abolishers**
 SEVENOAKS Cavern (460576) **Electric Fascination Machine**
 TAUNTON Park Club **Mournblade**
 YORK Winning Post **Rose Of Avalanche**

LONDON Covent Garden Rock Garden (01-240 3961) **A Bigger Splash**
 LONDON Finsbury Park Sir George Robey (01-263 4581) **Brendan Croker And The Five O'Clock Shadows**
 LONDON Fulham Greyhound (01-385 0526) **And Also The Trees/Playground**
 LONDON Fulham Kings Head (01-736 1413) **The Boogie Brothers Blues Band**
 LONDON Hackney Lord Cecil (01-533 0675) **Radical Sheiks**
 LONDON Hammersmith Clarendon Hotel (01-748 2471) **Batmobile/Rochee And The Sarnos/The Coffin Nails/The Caravans/Torment**
 LONDON Holloway Road Lord Nelson **Sheer Essence**
 LONDON Hoxton Square Bass Clef (01-729 2440) **District Six**
 LONDON Islington Pied Bull (01-837 3218) **Kintone**
 LONDON New Cross Royal Albert (01-692 1530) **Ya Yas**
 LONDON Oval Cricketers (01-735 3059) **Geno Washington And The Ram Jam Band**
 LONDON Putney Zeeta's (01-785 2101) **ICQ**
 LONDON Swiss Cottage Rhythm Club **R Cajun And The Zydeco Brothers**
 LONDON Walthamstow Royal Standard (01-527 1966) **The Monday Band**
 LONDON Wembley Flag **Kalahari**
 LUTON Switch Club **Straw Dogs**
 MANCHESTER Boardwalk (061 228 3555) **The Christians**
 MANCHESTER Gallery (061 832 3597) **The Macc Lads**
 MANCHESTER International (061 224 5050) **Zoot And The Roots**
 NOTTINGHAM Mardi Gras (860401) **The Ground Hogs**
 ST AUSTELL Bugle AFC **Preyer**
 SEVENOAKS Cavern (460576) **The Epitaph**
 STEVENAGE Tudor Oaks **KGB**
 TONYPANDY Naval Club **Excalibur**
 TUNBRIDGE WELLS Grosvenor Recreation Ground **Fling Thing/The Gingerbread Men/Chinese Whisper/The Freaks Of Science/Deuce** (Live Aid and Tunbridge Wells Community Association benefit)
 WENDOVER Wellhead **Caddyshack**
 WOLVERHAMPTON Scruples **Red Beards From Texas**
 WORTHING Gatsby's **Outside View**
 YEOVIL Johnson Hall **The Chesterfields/Number Four Joy Street** (Charity gig)

MANCHESTER Boardwalk (061 228 3555) **Inca Babies/Deadpan Tractor**
 NEWBURY Clocktower Inn **The Hamsters From Hell**
 NORTHAMPTON Old Five Bells **Kooga/His Wife Refused**
 OXFORD Frewin Court Dolly (244761) **The Road Knights**
 PETERBOROUGH Gladstone Arms **Stormed**
 PLYMOUTH Breakwater Inn **Crazy Blaze**
 ROCHESTER White Hart **The New**
 SCARBOROUGH Open Air Theatre **Gypsy**
 SCARBOROUGH Stephen Joseph Theatre **They Must Be Russians**
 SWINDON Bowl Izzy **The Push/October Country/Fair Warning/Random Gender/Catfever**
 TAMWORTH Rathole (63058) **Dream Factory**
 YORK ABC Arena

SATURDAY

30

BANBURY **Wheatshaf Vagabond**
 BIRMINGHAM Mermaid (021 772 0217) **Lord Crucifer/Varukers/Napalm Death**
 BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) **After Eden**
 BRADFORD Royal Standard **The Word**
 BRENTFORD Red Lion (01-560 6181) **Willy Finlayson**
 BRIGHTON Zap Club (727880) **Isocoles/Bob And Bob Jobbins/Roy Smiles**
 BRISTOL Tropic Club (49875) **The Dilberrys**
 CARDIFF Bogies **Sheer Kaan**
 CASTLEFORD Oxford Street Trades And Labour Club **Blue Movement**
 CROSSKEYS Institute **Red Hot Pookers**
 CROYDON Cartoon **Nashville Teens**
 DERBY Celeneese Club **Just Blue**
 DEWSBURY Squash Club **Hang The Dance**
 DOVER 365 Club **Fight Back/Corp'n Cancer/Atavistic/Pro Patria Mori/K9 Judas**
 EDINBURGH Assembly Rooms **Ivor Cutler** (Afternoon)
 EDINBURGH Assembly Rooms **Denise Black And The Kray Sisters**
 EDINBURGH Assembly Rooms **Rev Hammer**
 ENFIELD Townhouse Function Room (01-367 1920) **Mark Hopkins/The Output/Song Of Science**
 FAVERSHAM Arden Theatre **Matt Vinyl And The Emulsions/Boy's Own/Laughing With The Law/Sam Spoon And The Psychedelic Penguins**
 GLASGOW The Doune **Trident**
 GRAVESEND Red Lion **Miller**
 HARROGATE Pateley Bridge Memorial Hall **Chain Saw/Blues Bite/Friends Of The Family/Eighty Days/Mighty Red Fish/Some Caught Napping/First Wordz/Mal Chix/Beaut Laughing/Prying Eyes** (Famine For Africa)
 HEREFORD Market Tavern (56325) **The Shapiro's**
 KIRKALDY St Clair Tavern **Arizona**
 LEEDS Adam And Eves (456724) **Onslaught/Mayhem**
 LEICESTER Princess Charlotte (553956) **5TA**
 LINCOLN Cornhill Vaults **Bash St**
 LONDON Acton George and Dragon (01-992 1932) **Irish Mist**
 LONDON Black Prince Road Jolly Cockney **The Invisible Band**
 LONDON Brixton Old White Horse (01-274 5537) **One Thousand Violins/Blue Train/Depth Charge Souls**
 LONDON Poplar Buccaneer **Surfadelics**
 LONDON Camberwell Green Father Red Cap (01-703 9208) **Little Sister**
 LONDON Camden Dublin Castle (01-485 1773) **Gernnt Watkins And The Booga Rogoas**
 LONDON Camden Lock Dingwalls (01-267 4967) **Mint Juleps/The Rhythm Girls**
 LONDON Chalk Farm Enterprise (01-485 2659) **Razorcuts/The Hobgoblins**

SUNDAY

31

ALDERSHOT Volunteer **The Boogie Chillen Band**
 BIRMINGHAM Mermald (021 772 0217) **Freddy Pudduckers All Star Rhythm And Blues Country Jazz Band/Naked Dance**
 BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) **The Wazzocks**
 BRISTOL Tropic Club (49875) **The Flatmates/Gus Bus/The Boomer Dukes**
 BRENTFORD Red Lion (01-560 6181) **Living Daylights/Footloose** (Lunch) 45 South (Evening)
 COLCHESTER Osborne St Works (570934) **Hunters Chase**
 COVENTRY Portacall **Freefall** (Afternoon)
 CROYDON Cartoon **Answers On A Postcard** (Lunch) **Bad Influence** (Evening)
 CROYDON Underground (01-760 0833) **The Wolfgang Press**
 GREAT HARWOOD United Services **Stiffs**
 HARROGATE Sunn Inn **Skidmarks**
 KINGSTON UPON THAMES Riverside **The Boogie Chillen Band**
 KNARSBROUGH Hop 'N' Scotch **Skidmarks** (Lunch)
 LLANHARAN Rugby Club **Excalibur**
 LONDON Battersea Latchmere **The Tunji Martins Explosion**
 LONDON Camberwell Green Father Red Cap (01-703 9208) **Steve Waller** (Lunch) **No Spring Chicken** (Evening)
 LONDON Camden Dublin Castle (01-485 1773) **Howling Wilf And The Vee Jays**
 LONDON Camden Lock Dingwalls (01-267 4967) **Snake Corps/Writers Revenge/Hey Hey Roxy/Three Man Island/As We Speak**
 LONDON Chalk Farm Enterprise (01-485 2659) **My Bloody Valentine/A Strange Desire**
 LONDON Charing Cross **Whispers Wagner**
 LONDON Covent Garden Rock Garden (01-240 3961) **Y Do I/Anno Domini**
 LONDON Fulham Greyhound (01-523 0787) **Hitlist**
 LONDON Fulham Kings Head (01-736 1413) **Kingswoods**
 LONDON Fulham Swan (01-385 1840) **The Reactors**
 LONDON Hoxton Square Bass Clef (01-729 2476) **The Iain's**
 LONDON Islington Pied Bull (01-837 3218) **Jim Dvorak**
 LONDON Oval Cricketers (01-735 3059) **Brendan Croker And The Five O'Clock Shadows** (Evening) **The Poorboys** (Lunch)
 LONDON W1 Ronnie Scotts (01-439 0747) **Working Week**
 LUDLOW Starline Club (890754) **Rouen**

MONDAY

1

BEDFORD Spiro's **John Broadhouse/Jim Hartley/Robert Hallwood**
 BIRMINGHAM West Bromwich Coach And Horses (021 588 2136) **Red Shoes**
 BRADFORD Braidy's (737955) **Prying Eyes**
 BRISTOL Tropic Club (49875) **Jonah And The Wail/The Rout/Five Year Plan**
 CROYDON Cartoon **Murrumbidgee Wailers**
 DUNSTABLE **Wheatshaf** (62571) **Stone Angels**
 LEVEN Lighthouse **Barbed Wire**
 LONDON Camden Dublin Castle (01-485 1773) **The Elderly Boys**
 LONDON Camden Lock Dingwalls (01-267 4967) **The Gunslinger/Surf Drums**
 LONDON Chalk Farm Enterprise (01-485 2659) **Bad Tune Men/Inherotors/Mustard Kestrels**
 LONDON Covent Garden Rock Garden (01-240 3961) **No No Fear/Sam Donaldson/The Bicycle Thieves**
 LONDON Finsbury Park Sir George Robey (01-263 4581) **Irish Mist**
 LONDON Fulham Greyhound (01-523 0787) **Sam And Galore/The Miracle Mile**
 LONDON Hammersmith Clarendon Hotel (01-748 2471) **Amethyst Kiss**
 LONDON Harlesden Mean Fiddler (01-961 5490) **Four Design**
 LONDON Hoxton Square Bass Clef (01-729 2476) **George Coleman**
 LONDON Kentish Town Bull And Gate (01-485 5358) **And So To Bed/Nyah Fearties/V-Sor-X/Mighty Ballistics Hi Power/Divine Invasion/The Dreams/The Farm**
 LONDON Oval Cricketers (01-735 3059) **The Daggermen/The Dentists**
 LONDON Walthamstow Royal Standard (01-527 1966) **Loot N' Joe/Jokers Wild**
 LONDON W1 Marquee (01-437 6603) **Bar Flies**
 NOTTINGHAM Mardi Gras **Stiffs**
 OLDHAM Hurricane Club **Briar**
 WIMBLEDON William Morris club **Aunt Fortescue's Bluesrockers**

TUESDAY

2

BILLINGHAM Swan **The Grip**
 BRISTOL Tropic (49875) **The Bishops Of Durham/Opera Tor**
 CAMBRIDGE Boat Race **Switch**
 CANNOCK Rakers **The Wimpletodes**
 LIVERPOOL Milo's **Persla**
 LONDON Camden Dublin Castle (01-485 1773) **The Aces Of Rhythm**
 LONDON Camden Lock Dingwalls (01-267 4967) **Boss Goodman's Testemomial featuring Nick Lowe, Graham Parker, Lemmy, Rat Scabies and Lee Brilleaux**
 LONDON Chalk Farm Enterprise (01-485 2659) **Spit Like Paint/27 Mattoids/Code 7 Victims**
 LONDON Covent Garden Rock Garden (01-240 3961) **Chokum Child/Faster Pussycat, Kill, Kill, Kill**
 LONDON Finsbury Park Sir George Robey (01-263 4581) **Shiel Na Gig**
 LONDON Fulham Greyhound (01-523 0787) **Joel Blon/Lost Prophets**
 LONDON Kentish Town Bull And Gate (01-485 5358) **Menticide/Kill Ugly Pop/Red Letter Day/Fleur De Mal/Eg An Ice Cream Man**
 LONDON Hammersmith Clarendon Hotel (01-748 2471) **Portrait Room/The Conspiracy**
 LONDON Harlesden Mean Fiddler (01-961 5490) **Killer B's**
 LONDON Hoxton Square Bass Clef (01-729 2476) **George Coleman**
 LONDON Oval Cricketers (01-735 3059) **The Rapiers**
 NORTHAMPTON Old Five Bells **Black Market/Crystal Attic/Destiny**
 NORWICH Ritzy Sittin' **Pretty**
 NUTLEY Shelley Arms **Lucifer**
 READING Majestic **The Rain**



CLASSIFIEDS

01

387-6611

PERSONAL

FRIENDSHIP, LOVE or marriage. Dateline all ages, areas. Dateline, Dept (SOU) 25 Abingdon Road, London W8. 01-983 1011.

JANE SCOTT for genuine friends introduction to opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3 SOU, North Street, Quadrant, Brighton, Sussex BN1 3GS.

PENFRIENDS-USA Make lasting friendships through correspondence. Spend age and interests for free reply. Harmony, Box 37955, Phoenix, Arizona.

BORED OVER-Educated male, 25, likes Tull, Yes, B.B. Deluxe, BJH, Doors, seeks female for gigs, pubs. Exchange photo, letter. Merseyside/N.W. Box No 17344.

POLO CRUNCHER: Lovely day - thanks. Goodbye, good luck and God Bless. Take care, Love Chris.

AMERICAN MALE, 19 wishes to marry Englishwoman. Box No 17345

PENFRIENDS. U.K./ worldwide. SAE, (SS), 83 Elmcombe, Uley, Dursley, Glos.

IF GOTHIC I WANT YOU! OK, here's the deal. Wealthy attractive guy blue eye dark hair with Ferrari, Merc, country house, U.S. travel and all that success in arts but not punk wants gothic girlfriend to spoil outrageously. (This is not a wind up). Let's share our worlds. Let's meet! Write Johnny Box No 17346

PENFRIENDS WANTED by two guys into most groups likes singing playing the guitar. Travelling camping ALA Brian Morris & Jimmy Winter, 110 Allington Close, Taunton Somerset, TA1 1NF

MAKE FRIENDS with Heartlands dating agency. Details: Woodside, Hopton Nesscliffe, Shropshire (tel: 074 381 357)

DARK HAired spiky boy (23) in-band. Into Cure, Fall, Siouxsie, Sex-pistols, Vixcomics, W.Allen, etc. Seeks likewise girl for gigs, pubs, films London/anywhere. Byebye!! Box No 17347

FALL, BANSHIES, Almond, Joolz, Lydia Lunch fans. Write. Box No 17348

GUY 23 would like to meet female for fun and friendship Box No 17349

MALE 26 likes rock pubs etc seeks female to write meet W.Mids anywhere Box No 17350

SHY QUIET male Manchester obsessed with all rock music would like to write/meet similar girl initially just list likes/dislikes Box No 17351

GOTHIC MALE seeks gothettes for gigs, friendship sex Box No 17352

MALAYSIAN GIRLS wish correspondence marriage with Englishmen all ages welcome SAE to Liew Introductions PO Box 23 Clevedon Avon BS21 5LW

TWO BLACK clad females 23/24 seek weirdos for drinking, parties, gigs (Mindwarp, Cure, etc) London area. Photos appreciated Box No 17353

FEMALE CURE fan, age seventeen. Seeks a friend M/F into the same to write and to meet. Box No 17357

STRAIGHT LADY 32 North London seeks other females for pubs clubs concerts Box No 17358

PENPALS 153 countries. Free details (SAE) I.P.F. (S). PO Box 596 London SE25.

FRIENDS/MARRIAGE: Postal introductions all areas/Ages. Write: Orion, A6 Waltham, Grimsby

ARE YOU SEEKING occultists, witches, circles etc? Pen-friends in all areas and throughout USA/worldwide. Stamp to: Baraka Secretary, The Golden Wheel, Liverpool L15 3HT.

LEEDS BOY 24, into early punk Smiths Soup Dragons seeks girl with similar taste and good personality. Box No 17336

PINK SPIKEY female into GLJ etc wants similar to write meet Julia 45 Lawnsdown Road, Quarry Bank, Brierley Hill, Westmids DY5 2EW.

STRAIGHT GUY 27 into fast cars fast bikes likes Genesis, Gabriel straits, Oldfield requires lady to share interests Box No 17355

LONGHAIR MALE 23 seeks girl for rock gigs in London, Box No 17356

RECORDS FOR SALE

A BARGAIN pot luck assortment - send £25 for 100 used LP's and 12" singles or £20 for 500 used 7" singles (postage included; our selection). Music & Video Exchange, 28 Pembroke Road, London W11. Tel: 01-727 3538.

FANTASTIC RARITIES!!! Ultrarare Records - NEW CATALOGUE OUT NOW! - 10,000 collectors Promos, Radio Station Concerts. Test Pressings. White Labels. Picture Discs/Shapes. Japanese Deletions. Gary Numan, Kiss, AC/DC, Iron Maiden, Marillion, U2, Damned, Kate Bush, Pink Floyd, Zeppelin, Alarm, Ozzy, Queen, Siouxsie, Ramones, Pistols, Soft Cell, Quo, Stranglers, Sweet, Japan, Jam, Genesis, Bowie, Buzzcocks, Cramps. - Thousands More!!! Collectors Don't Miss this!

- All New Wave/Metal/Punk - All Big Names - All Big Records. Large SAE (Dept S) RS Records, 9 Silver Street, Wiveliscombe, Somerset.

ALL INDEPENDENT label releases, imports, punk/new wave rarities. SAE or 2 IRC's for latest catalogue. (New address). 'Rhythm' 194 Cromwell Road, Cambridge. (0223) 244018.

60'S - 80'S New/Secondhand records. September list now available, including hundreds of sale bargains. Send SAE/2IRC's to Rumble Records (Dept S) PO Box 24, Aberystwyth Dyfed

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QXX NEW single, Ltd edition of 529. Each cover forming one part of a giant painting using all covers. Explanation and 11" x 8" photo with each. Etching on b'side. £2.50 inc p&p. Tex-Axile Music & Art Ltd., 227 Portobello Road, London W.11 221 8669

THOUSANDS QUALITY secondhand singles, LP's, cassettes - oldies, rarities. Send stamp for huge FREE September list. (Overseas enquiries welcome). 'Stop Look & Listen' Hayle Cornwall

RECORDS WANTED

ABSOLUTELY ALL all your records, tapes, CD's videos and books bought/sold/exchanged/ - also ALL Hi-Fi, musical instruments, computers and cameras - NONE REFUSED!! Bring ANY quantity in ANY condition to Record Tape and Video Exchange, 38 Notting Hill Gate, London W11 (open 7 days 10am-8pm Tel: 01-243 8573). Or send them by post with SAE for cash (none returned - we decide price).

GARY NUMANI - All Records, Tour Programmes wanted. Send list/Price. (Dept WN) RS Records 9 Silver Street, Wiveliscombe, Somerset.

ALL RECORDS WANTED! - Also C.D. Cassettes. Tour Programmes. Picture Discs/Shapes, Promos. White Labels. Special Request for Kiss, Numan, Marillion, AC/DC, Maiden, Bowie, Kate Bush. All punk. New Wave. Pistols, Ramones, Buzzcocks. Send list/Price. (Dept W) RS Records, 9 Silver Street, Wiveliscombe, Somerset.

MONEY AVAILABLE for Records, tapes, in good condition. SAE for a top price quote or tel (0272) 564122. We can also collect large quantities free of charge. Contact Alan Records, 43 Westbourne Rd, Downend, Bristol.

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AC/DC - ALL Records wanted. Tour Programmes. (Dept SAC) RS Records, 9 Silver Street, Wiveliscombe, Somerset

IRON MAIDEN - ALL Records wanted. Tour programmes (Dept IM) RS Records 9 Silver Street, Wiveliscombe, Somerset.

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Hanoi Rocks	Hanoi Rocks
Hawkwind	Hawkwind
Jani	Jani
J. Morrison	J. Morrison
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Japan	Japan
Marillion	Marillion
B. Marley	B. Marley
Ramones	Ramones
S. Pistols	S. Pistols
S. Bananesh	S. Bananesh
S. Mercy	S. Mercy
S. Minds	S. Minds
Slaughter & Dog	Slaughter & Dog
S. Council	S. Council
T. Heads	T. Heads
S. Family	S. Family
Play Dead	Play Dead
Tangerine Dream	Tangerine Dream
Queen	Queen
F. Zappa	F. Zappa
D. Bowie	D. Bowie
D. Woods, P.O. Box 526, London NW1 6SW	Wholesale Enquiries Welcome

RECORD FAIRS

BOLTON SATURDAY 30th August. The Town Hall. 10.30am-4pm. Trans-Pennine 0532-892087

EDINBURGH - FRIDAY September 5th - Assembly Rooms, George Street. 11am-5pm 50p (10am-£1)

DUNDEE - SATURDAY September 6th - Marryat Hall, City Square. 11am-5pm 40p (10am-£1)

CLEETHORPES - Sunday 31st August (10-5) Winter Gardens, Kingsway Cleethorpes (seaford)

LEICESTER YMCA - 30th August. The big Midlands fair - run by V.I.P. Record Fairs - so it's worth a visit. Starts 9.30

PETERBOROUGH 6th September. Back at the Town Hall

SOUTHAMPTON, SATURDAY 6th September. Guildhall, Solent Suite 11-12noon £1., 12-4pm 40p

PERTH - SATURDAY August 30th - Lesser Hall, St. Johns Place 11am-5pm 40p (10am-£1).

GLASGOW - SUNDAY August 31st - McLellan Galleries, Sauchiehall Street, 11am-5pm 50p (10am-£1).

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PLEASE REMEMBER TO STATE YOUR SIZE !

BEATLES DAY MANCHESTER SUNDAY 31ST AUGUST. 11am-7pm Piccadilly Plaza Exhibition Hall, York Street. Guest celebrities videos shown. Twenty Stands buying, selling Beatles items. Jukebox. Cafe. Admission £1 Details 061-228 2947.

FARNBOROUGH SATURDAY 30th Aug. At Farnborough Community Centre. Admission £1. 11am 50p. 12-4pm.

PORTSMOUTH, SATURDAY 30th August, Wesley Hall Fratton Road, 11-12noon £1 12-4pm 40p.

60'S + BEATLES Fair. Sunday 31st August Shepherd Bush Village Hall, Nr. Shepherds Bush Tube. Entry £1 - 50 stalls of 60's + 15 stalls of Beatles Records rarities + memorabilia. Stalls enquiries 0734 599688.

BLACK MUSIC fair at St. Matthews Centre. Opposite Brixton Town Hall London, Sunday 21st Sept. 11am £1, 12-4pm 40p Stalls/enquiries 0734 599668.

TYNESIDE RECORD Fair Saturday August 30th Rutherford Hall, Ellison Place Newcastle (poly) 10am-4.30pm Enquiries 091 2610749.

CARLISLE CROWN & Mitre Hotel. English Street. Saturday 30th August 10am £1. 11am-4.30am 40p. Details 051 334 3156.

BEDFORD - SUNDAY 31 August Harpur Suite, Harpur Street, 10am-4.30pm Details (0692) 630046

ROMFORD - SATURDAY 30th August Wykeham Hall, Market Place, 10am-4.30pm

FAN CLUBS

UK SUBS AND CONDEMNED 84 SAE to Tuck Shop PO Box 513 London SW4 6HP.

PAUL SIMON Appreciation Society SAE, Ref 2. PO Box 32, Kendal, Cumbria LA97RP

SIMPLE MINDS Club - Send SAE to Simple Minds Club, PO Box 48, London N6 5RU

U2 World Service - Send SAE to U2 W.S. PO Box 48, London N6 5RU

ARMOURY SHOW Service - Send SAE to T.A.S.S., PO Box 107A, London N6 5RU

PHIL COLLINS News - Send SAE to Geninfo, PO Box 107, London N6 5RU

SCRITTI POLITTI - Send SAE to Scritti Crush Crew, PO Box 120, London NE1 0JD

THE WHO Official Club - SAE to Who Club PO Box 107A London N6 5RU

BIG AUDIO Dynamite - Send SAE to B.A.D. PO Box 48A London N6 5RU

GENESIS Official Club - Send SAE to Genesis Information, PO Box 107, London N6 5RU.

NEIL YOUNG APPRECIATION SOCIETY Sample magazine £1.40. SAE/IRC. For Details. 2A Llynfi Street, Bridgend, Mid Glamorgan. CF31 1SY

FANZINES

BACKS AGAINST THE WALL No.2. The top skinzine. Out now. 50p + SAE. Dudley, 86, Ninian Road, Roath, Cardiff, CF2 5EP

WANTED

VIRGIN PRUNES, GENE LOVES JEZEBEL VHS videos, live tapes, absolutely anything. Shaun, 99 Hillon Road, Mapperley, Nottingham NG3 6AQ

CLOCKWORK ORANGE video beta phone 0782 816928

THE SOUND Live Tapes, Rob, 12, Maclean Road, West Howe, Bournemouth, Dorset BH11 8EP

AC/DC INTERVIEWS/articles - music papers, magazines. Details - John, 45 Woodlands Drive, Thelwall, Warrington, Cheshire

DEPECHE MODE Radio/TV interviews, performances. (01) 603 7193 anytime

VHS VIDEO film "Caligula" (starring Malcolm McDowell) Tel 0792 843431

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SPECIAL NOTICES

THOUSANDS OF NAMES and addresses in the music business are contained in the 1985 edition of the Music Week Directory, including record companies, music publishers, recording studios, record producers and concert promoters. Price £10 from: Jeanne Henderson (Dept S), Music Week Directory, 40 Beresford Street, London SE18 6BO.

STAGE GEAR made to order. Anything unusual or outrageous. Reasonable prices. We can make our own patterns to your designs. Funfish Clothing Limited, 13 Lower Bond Street Hincley Leics Phone 0455 633566

MUSICAL SERVICES

ABSOLUTELY FREE 'Twenty, Songwriting Questions Answered' explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters Association, (Sounds), Limerick, Ireland.

PUBLICITY

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PUBLICATIONS

BOB DYLAN: See For Sale column

STARFIRE MAGAZINE of the New Aeon. Occult, magick, 93 tantra, tarot. Size A4, 52pp. £2.50 payable Michael Staley, 59 Freshwater House, Frogmore, Fareham, Hants.

CLASSIFIED

SOUNDS



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To: CLASSIFIED

THE GODFATHERS emerge from the villainy of East Dulwich and the ashes of The Sid Presley Experience with tales of torture chambers and The Great Train Robbery. **ANDY HURT** hears their confession. **Mugshot: STEVE DOUBLE**

PUBLIC RELATIONS

MY NAME was manure, apparently, when the bush telegraph brought word of my preference for an audience with no more than a couple of The Godfathers – a damn democratic bunch.

However, the *cordiale* element of this particular entente is established when the two elected representatives, guitarist Mike Gibson and singer Peter Coyne, discover they have a common interest in rock and roll (the real stuff) with their interrogator.

Unlike the bulk of theoretically hip bands, the perspective of The Godfathers extends back beyond last month's issue of *i-D*, past punk even (gasp – is this possible?), and – well, blow me – back as far as Gene Vincent.

You see, these people *love* music, and play it with the conviction of souls who live for little else.

"I love music," (told you so) confirms the elder of the band's two Coyne brothers.

"We all like buying records, collecting records and playing records. I like to be involved in the whole process; I've worked in record shops, been a DJ, and I've also written for music papers."

(Yikes – true! *Record Mirror* – now *RM* – and *Zig Zag*).

Rising from the ashes of The Sid Presley Experience, it at first seemed The Godfathers were hopelessly out of step with 'indie' requirements; but the developments of 1986 suggest that perhaps the Coyne brothers, Peter and Chris, were on the right track all along.

Mike Gibson: "Excitement's been low on the list of priorities for too long; music's been becoming almost 'progressive' (doesn't it make you feel good to hear that word again?), with people getting stuck into ethereal, echoing guitar sounds, rather than playing music they really enjoy."

These fellows are generally loathe to badmouth the inadequate efforts of others when there is so much to enthuse about; the Coyne brothers originate from a perennially fertile source of rock and roll bands, *Sahf London*.

"Music is one of the traditional outlets for working class people," advises Pete. "Well, there's music, football and villainy. (He omits boxing, but perhaps there are elements of pugilism in the other three disciplines.) So, you've got a choice of three... other than that you're a mug who goes on a YTS scheme."

"There's quite a tradition of villainy in East Dulwich, where I come from."

Like the notorious Richardson gang? (Notorious suggests a degree of glamour, but there was nothing particularly romantic about *this* business concern.)

"He used to have a torture chamber in Camberwell, didn't he? I reckon South London produces some real good villains! The Great Train Robbery was planned in the Cherry Tree pub in East Dulwich."

There is a touch of pride in Coyne's voice, and a sense of outrage akin to a member of British Heritage mourning

the demolition of a grade one listed building when Peter informs me that the Cherry Tree has been re-named, re-upholstered and – crime of crimes (nice turn of phrase, don't you think?) – converted into a poncey 'cocktail' bar with green neon 'open house' signs above the doors.

BUT LET'S get back to the music! The contribution of the working class to pop is well documented, but rock is by no means their exclusive domain.

Peter: "You can't *ignore* middle class input in music, otherwise you'd have to chuck Brian Jones straight out the window."

Well, unfortunate imagery, but point taken. And there's a rich ('rich' in this instance does not imply wealth) grammar school vein running through the band, which they do not regard as

being incompatible with their *humble origins* (OK, so I *do* want to work for *The Sun*).

Coyne: "If a working class person makes a lot of money, they've 'sold out', which is ridiculous, because everybody wants to make money, everybody wants to have a comfortable lifestyle."

From the first single 'This Damn Nation' to the new follow-up 'I Want Everything', The Godfathers express two faces of deprivation: not having when you need, for the sole purpose of day-to-day survival; and not having when you want, as in desire, the coveting of material things, BMWs and so on. (Heavy shit, eh? I think it is germane at this juncture to disclose that 'I Want Everything' is to be a double A-side with 'Sun Arise', Rolf Harris' classic song of urban unrest.)

Do you subscribe to the theory of 'two nations'?

Coyne: "I don't know about that. I've seen parts of South London that are a lot worse than places up north. I can't believe it – they talk about the division between north and south, but it's ridiculous, because they get the same dole money, cheaper beer, cheaper food and cheaper accommodation."

You sing about political issues, but you seem to manage to avoid preaching.

Gibson: "I had this bloody great ruck with this feller at North East London Poly. We played there, and as soon as we'd come offstage he was up onstage spouting politics before we'd had a chance for an encore or anything; then he came backstage and started giving us all this shit about Red Wedge, but I'm not interested in *telling* people what to do."

Peter Coyne's in total accord on this...

"There might be some compensatory factors if Labour were to be returned at the next election – like the NHS might be retained – but I'm not going to go out and say, Blah blah blah, the Labour Party is the best thing since sliced bread. You can't tell anybody what to do about sex, drugs or politics. Everybody has the right to choose; we believe in individual action."

And, like it or not, the music industry is about as *laissez-faire* as you can get.

"Exactly," acknowledges Coyne. "It's the music *business*; the music comes first and the business comes a close second, and if you don't keep a watch on both, you're f*****"

Pragmatic to the last. Harold Wilson would be proud of these boys; they want everything, and I wish 'em all the best in getting it. They've got balls, they've got spunk, so prick up your ears and listen.



THE GODFATHERS: crimes of passion

CHART

UK 50 SINGLES

- 1 2 I WANT TO WAKE UP WITH YOU Boris Gardiner Revue
- 2 1 THE LADY IN RED Chris De Burgh A&M
- 3 18 BROTHER LOUIE Modern Talking RCA
- 4 3 ANYONE CAN FALL IN LOVE Anita Dobson BBC
- 5 5 CALLING ALL THE HEROES It Bites Virgin
- 6 10 DANCING ON THE CEILING Lionel Richie Motown
- 7 7 AIN'T NOTHING GOIN' ON BUT THE RENT Gwen Guthrie Polydor
- 8 12 I CAN PROVE IT Phil Fearon Ensign
- 9 9 GIRLS AND BOYS Prince And The Revolution Paisley Park
- 10 35 GLORY OF LOVE Peter Cetera Warner Brothers
- 11 27 HUMAN Human League Virgin
- 12 21 WE DON'T HAVE TO... Jermaine Stewart 10
- 13 4 SO MACHO/CRUISING Sinitta Fanfare
- 14 16 THE WAY IT IS Bruce Hornsby & The Range RCA
- 15 6 CAMOUFLAGE Stan Ridgway IRS
- 16 14 BREAKING AWAY Jaki Graham EMI
- 17 20 WHEN I THINK OF YOU Janet Jackson A&M
- 18 8 PANIC The Smiths Rough Trade
- 19 11 PAPA DON'T PREACH Madonna Sire
- 20 22 ADORATIONS Killing Joke EG
- 21 31 A QUESTION OF TIME Depeche Mode Mute
- 22 — LOVE CAN'T TURN AROUND Farley 'Jackmaster' Funk And Jessie Saunders London
- 23 25 SHOUT Lulu And The Luvvers Decca
- 24 15 LET'S GO ALL THE WAY Sly Fox Capitol
- 25 13 FIND THE TIME Five Star Tent
- 26 — TYPICAL MALE Tina Turner Capitol
- 27 17 SHOUT Lulu Jive
- 28 23 CAN YOU FEEL THE FORCE? '86 REMIX Real Thing PRT
- 29 28 BURN Doctor & The Medics IRS
- 30 34 DREAMTIME Daryl Hall RCA
- 31 39 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 32 42 NICE IN NICE The Stranglers Epic
- 33 — DON'T LEAVE ME THIS WAY The Communards London
- 34 19 WHAT'S THE COLOUR OF MONEY? Hollywood Beyond WEA
- 35 26 OH PEOPLE Patti Labelle MCA
- 36 — IN TOO DEEP Genesis Charisma
- 37 41 MORE THAN PHYSICAL Bananarama London
- 38 37 COME ON HOME Everything But The Girl blanco y negro
- 39 24 FIGHT FOR OURSELVES Spandau Ballet Reformation
- 40 — STUCK WITH YOU Huey Lewis And The News Chrysalis
- 41 — ROCK 'N' ROLL MERCENARIES Meat Loaf With John Parr Arista
- 42 32 I DIDN'T MEAN TO TURN YOU ON Robert Palmer Island
- 43 — HAUNTED The Pogues MCA
- 44 — (I JUST) DIED IN YOUR ARMS Cutting Crew Siren
- 45 46 HEARTLAND The The Some Bizzare
- 46 29 RED SKY Status Quo Vertigo
- 47 — WORD UP Cameo Club
- 48 — TOKYO STORM WARNING Elvis Costello & The Attractions Imp
- 49 — YOU SHOOK ME ALL NIGHT AC/DC Atlantic
- 50 — I WANNA BE WITH YOU Maze Featuring Frankie Beverley Capitol

UK 50 ALBUMS

- 1 4 NOW THAT'S WHAT I CALL MUSIC VOLUME 7 Various EMI/Virgin
- 2 1 DANCING ON THE CEILING Lionel Richie Motown
- 3 2 TRUE BLUE Madonna Sire
- 4 5 A KIND OF MAGIC Queen EMI
- 5 3 INTO THE LIGHT Chris De Burgh A&M
- 6 3 THE FINAL Wham! Epic
- 7 — SILK AND STEEL Five Star Tent
- 8 7 PICTURE BOOK Simply Red Elektra
- 9 35 THE HEAT IS ON Various Portrait
- 10 11 BROTHERS IN ARMS Dire Straits Vertigo
- 11 9 RIPTIDE Robert Palmer Island
- 12 7 REVENGE Eurythmics RCA
- 13 13 THE ORIGINALS Various Towerbell
- 14 12 RAT IN THE KITCHEN UB40 DEP International
- 15 14 EVERY BEAT OF MY HEART Rod Stewart Warner Brothers
- 16 10 BACK IN THE HIGH LIFE Steve Winwood Island
- 17 16 QUEEN'S GREATEST HITS Queen EMI
- 18 — UP FRONT VOLUME 2 Various Serious
- 19 15 HUNTING HIGH AND LOW A-ha Warner Brothers
- 20 40 PARADE Prince And The Revolution Paisley Park
- 21 — RENDEZ-VOUZ Jean-Michel Jarre Dreyfus
- 22 21 THE QUEEN IS DEAD The Smiths Rough Trade
- 23 19 INVISIBLE TOUCH Genesis Charisma
- 24 45 THREE HEARTS IN THE HAPPY ENDING MACHINE Daryl Hall RCA
- 25 18 SO Peter Gabriel Charisma
- 26 25 THE PAVAROTTI COLLECTION Luciano Pavarotti Stylus
- 27 20 STREET LIFE Bryan Ferry And Roxy Music EG
- 28 28 COMMUNARDS The Communards London
- 29 29 WHITNEY HOUSTON Whitney Houston Arista
- 30 23 ONCE UPON A TIME Simple Minds Virgin
- 31 30 THE BRIDGE Billy Joel CBS
- 32 27 STANDING ON A BEACH The Cure Fiction
- 33 50 CONTROL Janet Jackson A&M
- 34 22 THE SEER Big Country Mercury
- 35 17 FLAUNT IT Sigue Sigue Sputnik Parlophone
- 36 — SUMMER DAYS, BOOGIE NIGHTS Various Portrait
- 37 32 WORLD MACHINE Level 42 Polydor
- 38 26 LIKE A VIRGIN Madonna Sire
- 39 43 NO JACKET REQUIRED Phil Collins Virgin
- 40 34 LONDON O HULL 4 The Housemartins Go! Discs
- 41 24 LOVE ZONE Billy Ocean Jive
- 42 42 PLEASE Pet Shop Boys Parlophone
- 43 44 RAPTURE Anita Baker Elektra
- 44 31 LUXURY OF LIFE Five Star Tent
- 45 38 DRIVE TIME USA Various K-tel
- 46 — THE VERY BEST OF CHRIS DE BURGH Chris De Burgh A&M
- 47 33 NOW — THE SUMMER ALBUM/TAPE Various EMI/Virgin
- 48 47 TOUCH ME Samantha Fox Jive
- 49 37 SUZANNE VEGA Suzanne Vega A&M
- 50 — KICKING AGAINST THE PRICKS Nick Cave Mute

Compiled by MRIB



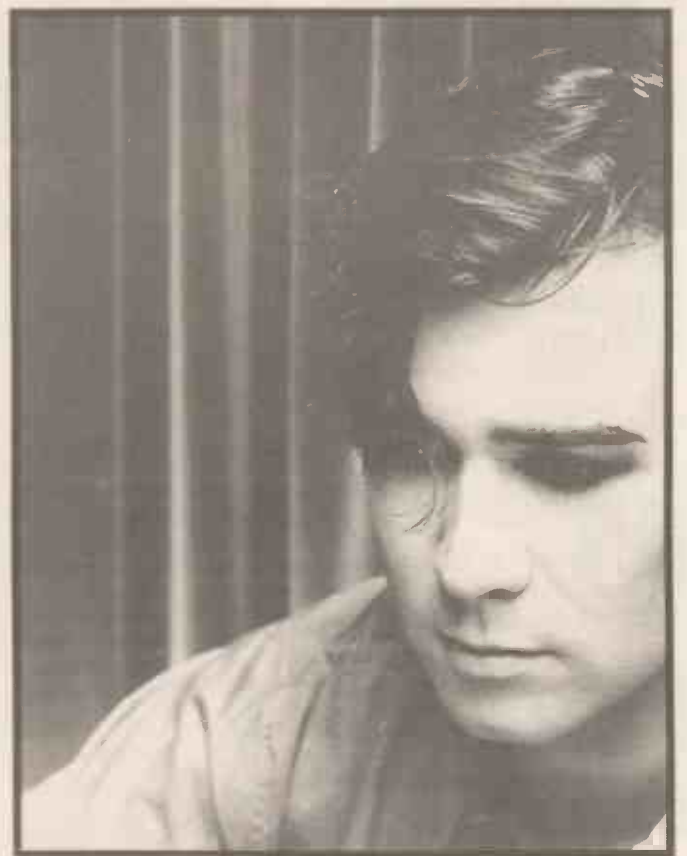
U-ROY gets bashful

- 9 AFRICAN SOLDIER U-Roy Tappa
- 10 UNITED AFRICA Johnny Scar Solomonic

ALBUMS

- 1 ROUGH AND RUGGED Shinehead African Love
- 2 HOLD TIGHT Dennis Brown Live And Learn
- 3 ALL I HAVE IS LOVE, LOVE, LOVE Gregory Isaacs Tads
- 4 CONFRONTATION Nitty Gritty/King Kong Jammys
- 5 UMOJA DUB Dennis Brown DEB
- 6 FIVE THE HARD WAY DJ Clash Of '86 Live And Love
- 7 IN A REGGAE DANCEHALL STYLE Sugar Minott Black Roots
- 8 ALL IN THE SAME BOAT Freddie McGregor RAS
- 9 TO THE TOP Aswad Simba
- 10 AT WORK Culture Blue Mountain

Compiled by Daddy Kool, 94 Dean Street, London W1



PHILIP OAKEY on the fringe of a comeback

SOUNDS TRACKS

Roger Holland

- THE OTHER SIDE OF YOU The Mighty Lemon Drop Explodes Blue Guitar
- PAPA DON'T PREACH Madonna Sire classic
- DEADLY NIGHTSHADE The Only Ones CBS priceless gem

Jack Barron

- THE BAMBI SLAM groovy hate demo tape
- BABY'S GOTTA GUN magnum demo tape
- DON'T FAKE IT Pleasureheads Molesworth Records 45

Angry Hurt

- BLOODY MARY Barrence Whitfield And The Savages Whizzo Rounder track
- BIG MAMOU Barrence Whitfield And The Savages Fabbo Rounder track
- THE OTHER TRACKS FROM 'DIG YOURSELF' Barrence Whitfield And The Savages Rounder

Chris Roberts

- GONE TO EARTH David Sylvian Transcendent Virgin masterpiece
- I CLOSE MY EYES AND COUNT TO TEN Dusty Springfield A real song
- UNTOUCHABLE Crime And The City Solution Irresistible force, immovable object

Ricky Kildare

- THIS BOY CAN WAIT The Wedding Present Reception from-the-heart 45
- SONG OF THE FISHERWOMAN The Doonicans Truly alive at the Clarendon
- THE OTHER SIDE OF YOU The Mighty Lemon Drops Blue Guitar with-you-any-moment-now 45

Richard Cook

- MIDNIGHT WEEPING BLUES Nellie Florence Matchbox track
- TEARS INSIDE Art Pepper Contemporary track
- THE HURT The Jacksons Epic track

Edwin Pouncey

- PLAN 9 FROM OUTER SPACE Original Soundtrack Hippo LP
- PEACE BY PIECE Quicksilver Capitol LP
- SURF CITY DRAG CITY Various Crazy People Capitol LP

Tony Mitchell

- FUTURISTA Ryuichi Sakamoto School/Midi import LP
- WHITE ROOM Cream Polydor LP track
- THIS IS POP XTC Virgin LP track

RAINBOW

- 1 I WAS SITTING ON IT ALL THE TIME Bungle
- 2 I WANT TO KNOW WHERE HE IS IN CASE I NEED HIM George
- 3 I WANT TO PLAY WITH MY BIG RUBBER RING Bungle
- 4 I KNOW I DROPPED ONE ROUND HERE SOMEWHERE Bungle
- 5 I WILL GET GEOFFREY AND GEORGE, THEN WE CAN ALL PLAY Bungle
- 6 CLOSE YOUR EYES AND COUNT TO TEN Geoffrey
- 7 WE ARE ALL EXCITED TODAY, BECAUSE WE ARE GOING TO HAVE FUN AND GAMES IN THE GARDEN Geoffrey
- 8 WE'VE BEEN SEEING HOW FAST WE CAN RUN IN THE GARDEN Rod, Jane, Freddy
- 9 GEORGE, I WILL BEAT YOU Zippy
- 10 BUNGE WON'T GET HIS BALLS INTO THE BUCKET Zippy

Compiled by George's flatmate, Boston

REGGAE TENS

PRE-RELEASE

- 1 HAND CART MAN Frankie Paul Red Man
- 2 OVER ME Coco-Tea Mello Sounds
- 3 SHE'S MY PRE RELEASE Rudi Thomas Mint
- 4 NO NO NO Marcia Griffiths Mountain Sound
- 5 SUKI YAKI Augustus Pablo Rockers
- 6 HAVE SOME MERCY Delroy Wilson White Label
- 7 AUTOBIOGRAPHY Josie Wales Black Solidarity
- 8 CARAVAN OF LOVE Earl 16 RT
- 9 COOL ME DOWN Lopez Walker 10 Roosevelt Avenue
- 10 ALL BECAUSE I'M LONELY Beres Hammond Harmony

DISCO

- 1 GREETINGS Half Pint Powerhouse
- 2 I WANT TO WAKE UP WITH YOU Boris Gardiner Revue
- 3 TROUBLEMAKER Errol Bellott Jah Tubbys
- 4 MISERABLE WOMAN Freddie McGregor Greensleeves
- 5 SHUBIN Frankie Paul Pioneer International
- 6 EVERYBODY RUDE NOW Keith McCarthy Money Disc
- 7 HARD DRUGS Gregory Isaacs Tads
- 8 HOW AM I GOING TO LIVE Bob Andy Success

A T T A C K

HOT METAL 60

SINGLES

- 1 1 YOU GIVE LOVE A BAD NAME Bon Jovi Vertigo
- 2 2 RED SKY Status Quo Vertigo
- 3 4 YANKEE ROSE David Lee Roth Warner Brothers
- 4 3 THE ULTIMATE SIN/LIGHTNING STRIKES Ozzy Osbourne Epic
- 5 9 DREAMS Van Halen Warner Brothers
- 6 8 AMERICAN GIRLS FM Portrait
- 7 5 LONELY NIGHT Magnum Polydor
- 8 13 WHY CAN'T THIS BE LOVE Van Halen Warner Brothers
- 9 14 WILD CHILD WASP Capitol
- 10 10 THE DIO EP Dio Vertigo
- 11 7 DEAF FOREVER Motorhead GWR
- 12 12 STRAIGHT FROM THE HEART Bryan Adams A&M
- 13 17 WHO MADE WHO AC/DC Atlantic
- 14 6 MAD HOUSE Anthrax Epic
- 15 11 WILD THING Jeff Beck Epic
- 16 20 TURN TO STONE Legs Diamond Music For Nations
- 17 16 NOTHIN' AT ALL Heart Capitol
- 18 15 WHEN THE HEART RULES THE MIND GWR Arista
- 19 18 SUZANNE Journey CBS
- 20 — SHE DON'T KNOW ME Bon Jovi Vertigo



MOTORHEAD: warts an' all

ALBUMS

- 1 1 ORGASMATRON Motorhead GWR
- 2 2 EAT 'EM AND SMILE David Lee Roth Warner Brothers
- 3 11 THE ULTIMATE SIN Ozzy Osbourne Epic
- 4 10 HEART Heart Capitol
- 5 3 RAGE FOR ORDER Queensrÿche EMI America
- 6 4 INTERMISSION Dio Vertigo
- 7 9 SPREADING THE DISEASE Anthrax Music For Nations
- 8 13 5150 Van Halen Warner Brothers
- 9 14 MASTER OF PUPPETS Metallica Music For Nations
- 10 5 QR III Quiet Riot Epic
- 11 6 GTR GTR Arista
- 12 8 WHO MADE WHO AC/DC Atlantic
- 13 15 RECKLESS Bryan Adams A&M
- 14 7 LIGHTNING STRIKES Loudness WEA International
- 15 20 ROCKIN' EVERY NIGHT (LIVE IN JAPAN) Gary Moore 10
- 16 23 UNDER LOCK AND KEY Dokken Elektra
- 17 12 AFTERBURNER ZZ Top Warner Brothers
- 18 16 ELIMINATOR ZZ Top Warner Brothers
- 19 — NIGHT SONGS Cinderella Mercury
- 20 21 ANIMAL MAN Rogue Male Music For Nations
- 21 25 TWELFTH NIGHT Twelfth Night Virgin
- 22 18 RAISED ON RADIO Journey CBS
- 23 26 ON A STORYTELLER'S NIGHT Magnum FM
- 24 17 THEATRE OF PAIN Mötley Crüe Elektra
- 25 19 MISPLACED CHILDHOOD Marillion EMI
- 26 22 RIDE THE LIGHTNING Metallica Music For Nations
- 27 27 THE FINAL FRONTIER Keel Vertigo
- 28 — SILK AND STEEL Giuffria MCA
- 29 — BLIZZARD OF OZZ Ozzy Osbourne Epic
- 30 28 KILL 'EM ALL Metallica Music For Nations

IMPORTS

- 1 — DANGEROUS GAMES Alcatraz Capitol
- 2 — SPORTS OF KINGS Triumph MCA
- 3 — I LIKE IT LOUD Illusion GHS
- 4 — DEATH AND INSANITY Hellow's Eve Metal Blade
- 5 — INDISCREET FM Portrait
- 6 — LOOK WHAT THE CAT DRAGGED IN Poison Enigma
- 7 3 SWEET SAVAGE Sweet Savage Sweet Savage
- 8 4 CONVICTED Cryptic Slaughter Death
- 9 1 METALISED Sword Aquarius
- 10 6 METAL OF HONOUR TT Quick Megaforce

Compiled by Spotlight Research



DEPECHE MODE fresh out of dimes

INDIE ALBUMS

- 1 1 THE QUEEN IS DEAD The Smiths Rough Trade
- 2 4 LONDON O HULL 4 The Housemartins Go! Discs
- 3 3 HIGH PRIEST OF LOVE Zodiac Mindwarp And The Love Reaction Food
- 4 2 GIFT The Sisterhood Merciful Release
- 5 6 GIANT The Woodentops Rough Trade
- 6 7 DISCOVER Gene Loves Jezebel Beggars Banquet
- 7 17 BEST BEFORE 1984 Crass Crass
- 8 5 STEP ON IT Bogshed Help Yourself
- 9 18 ONLY STUPID BASTARDS HELP EMI Conflict Model Army
- 10 22 EVOL Sonic Youth Blast First
- 11 15 BLACK CELEBRATION Depeche Mode Mute
- 12 8 BACK IN THE DHSS Half Man Half Biscuit Probe Plus
- 13 10 MANIC POP THRILL That Petrol Emotion Demon
- 14 12 CONTENDERS Easterhouse Rough Trade
- 15 13 RUM, SODOMY AND THE LASH The Pogues Stiff
- 16 — CLOCKWORK TOY Frenzy ID
- 17 14 BORN SANDY DEVOTIONAL The Triffids Hot
- 18 9 VICTORIALAND Cocteau Twins 4AD
- 19 11 A DATE WITH ELVIS The Cramps Big Beat
- 20 25 UNLIMITED GENOCIDE AOA & Oi Polloi Children Of The Revolution
- 21 21 SHOULD THE WORLD FAIL TO FALL APART Peter Murphy Beggars Banquet
- 22 16 OUT OF MY WAY Meat Puppets SST
- 23 19 LE MYSTERE DES VOIX BULGARES Various 4AD
- 24 20 UNCARVED BLOCK Flux One Little Indian
- 25 24 MEAT IS MURDER The Smiths Rough Trade
- 26 — WALKING THE GHOST BACK HOME Bible Backs
- 27 — TWO KAN GURU Big Flame Ron Johnson
- 28 29 DRUGS Bomb Party Abstract
- 29 — IN SICKNESS AND IN HEALTH Demented Are Go ID
- 30 27 WONDERLAND Erasure Mute

Compiled by Spotlight Research

GEORGE MICHAEL DISTURBING

- 1 HIT THE ROAD JACK Ray Charles
- 2 GONNA GET ALONG WITHOUT YOU NOW Viola Wills
- 3 DON'T STAND SO CLOSE The Police
- 4 FORGET ABOUT YOU The Motors
- 5 ME MYSELF I Joan Armatrading
- 6 GO BUDDY GO The Stranglers
- 7 CHEERS THEN Bananarama
- 8 CHANGING PARTNERS Bing Crosby
- 9 ARE YOU LONESOME TONIGHT? Elvis Presley
- 10 GOODBYE Mary Hopkin

Compiled by The Hanging DJ, Chesterfield

ANDREW RIDGELEY

- 1 CAN'T GET BY WITHOUT YOU The Real Thing
- 2 DON'T YOU WANT ME Human League
- 3 CAN'T GET USED TO LOSING YOU Andy Williams
- 4 DON'T GIVE UP ON US David Soul
- 5 DANCING WITH MYSELF Generation X
- 6 DON'T GO Yazoo
- 7 WHAT WILL I DO WITHOUT YOU Lene Lovich

Compiled by The Hanging DJ, Chesterfield

INDIE SINGLES

- 1 — A QUESTION OF TIME Depeche Mode Mute
- 2 1 PANIC The Smiths Rough Trade
- 3 2 LIKE A HURRICANE/GARDEN OF DELIGHT The Mission Chapter 22
- 4 3 SERPENTS KISS The Mission Chapter 22
- 5 12 WILD CHILD Zodiac Mindwarp And The Love Reaction Food
- 6 — HEARD IT ALL Bodines Creation
- 7 17 I'M ON FIRE Guana Batz ID
- 8 7 UNDERSTANDING JANE The Icicle Works Beggars Banquet
- 9 4 HAPPY HOUR The Housemartins Go! Discs
- 10 5 HEART FULL OF SOUL Ghost Dance Karbon
- 11 14 BETTER DEAD THAN WED Class War Mortarhate
- 12 10 BRILLIANT MIND Furniture Stiff
- 13 6 THIS BOY CAN WAIT The Wedding Present Reception
- 14 8 CRUMMY STUFF The Ramones Beggars Banquet
- 15 21 TRUMPTON RIOTS Half Man Half Biscuit Probe Plus
- 16 30 GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) Leather Nun Wire
- 17 25 BLUE MONDAY New Order Factory
- 18 18 BABY'S ON FIRE The Creepers With Marc Riley Intape
- 19 24 THE DRAIN TRAIN Cabaret Voltaire Doublevision
- 20 19 ALMOST PRAYED Weather Prophets Creation
- 21 27 WHOLE WIDE WORLD The Soup Dragons Subway
- 22 33 NEVER SAY DIE Broken Bones Fallout
- 23 28 CRYSTAL CRESCENT Primal Scream Creation
- 24 11 LIVING TOO LATE The Fall Beggars Banquet
- 25 13 MEXICO SUNDOWN BLUES James Ray And The Performance Merciful Release
- 26 38 RIVER OF NO RETURN Ghost Dance Karbon
- 27 29 THE SINGER Nick Cave And The Bad Seeds Mute
- 28 15 IS THERE ANYONE OUT THERE Mighty Mighty Girlie
- 29 23 MORNING SIR Bogshed Help Yourself
- 30 26 I SEE RED Frenzy ID
- 31 34 LIKE AN ANGEL The Mighty Lemon Drops Dreamworld
- 32 44 HEARTACHE Gene Loves Jezebel Beggars Banquet
- 33 9 1936 The Ex Ron Johnson
- 34 20 TRUCK TRAIN TRACTOR The Pastels Glass
- 35 16 GEORDIE'S GONE TO JAIL The Toy Dolls Volume
- 36 31 OI! AIN'T DEAD Condemned '84 RFB Recordings
- 37 37 BABY I LOVE YOU SO Colourbox 4AD
- 38 35 DRAG RACING Big Stick Blast First
- 39 48 HOLY HACK JACK Demented Are Go ID
- 40 42 WHITE NIGHTS (STARS SAY GO) Adult Net Beggars Banquet
- 41 32 E102/SAD? BMX Bandits 53rd & 3rd
- 42 — RUNAWAY Luis Cardenas Consolidated Allied
- 43 41 GODSTAR Psychic TV And The Angels Of Light Temple
- 44 46 KEYS TO THE CITY Peter And The Test Tube Babies Hairy Pie
- 45 36 NEW ROSE The Damned Stiff
- 46 39 OFFICIAL COLOURBOX WORLD CUP THEME Colourbox 4AD
- 47 45 BIGMOUTH STRIKES AGAIN The Smiths Rough Trade
- 48 47 THIS IS NOT LOVE Yeah Jazz Upright
- 49 40 BLUE HEART Peter Murphy Beggars Banquet
- 50 49 INSPIRATION Easterhouse Rough Trade

Compiled by Disturbed Of Heswall

- 8 DON'T LEAVE ME THIS WAY Harold Melvin
- 9 GIVE ME BACK MY MAN B-52s
- 10 GOT NO BRAINS Bad Manners
- 11 EMBARRASSMENT Madness



THE MIGHTY LEMON DROPS: pip squeaks

JUST ANOTHER BUNCH OF LEMONS

- OR THE FUTURE OF POP?

WHEN YOU mention success and ask The Mighty Lemon Drops if they're excited about what might soon happen, they say things like, "We get thrilled at the prospect of Christmas and things like that, but we don't normally think about what's around the corner..."

You inevitably believe them 100 per cent.

I'm not saying they're going to be popular or anything, but recently the group supported Julian Cope at the Boston Arms in London and they were magnificent, went down a storm.

People clapped for ages and some even yelled nice comments into the ears of friends, making serious vows to catch the Lemon Drops again, "And the sooner the better!"

It's those button-up leather jackets that get the crowds going. It's the jackets and it's the sight of these four blackly clad figures looking all bashful and young and clearly a bit embarrassed by it all, and equally it's this extravagantly thrusting but most of all pretty music.

Drives audiences crazy.

The band never appear happy, yet on a grey day their sweetly sung and sometimes steaming thump-thump approach can always be relied on to act as a tonic.

Poor Lemon Drops, time after time being compared to a) that legendary '60s group with the singer who invited us to come on and light his fire, and b) a band from Liverpool, currently floundering somewhat, who tenderly scratched the back of love in '81.

There are similarities, but in time these will become invisible, and eventually extinct. Even now, the two better known reference points are blurring around the edges, dissolving into newer, more clearly defined shapes. Not long now and the Drops will be hailed as sparkling and unique. Not long now.

LIKE AN Angel', the group's first single, was a bit of a classic, an arousing three minute ripple of cigarette smoke and saucy dreams - a voluptuous introduction to a music that soothes as much as it scorches.

And this is the nice thing about these smouldering Lemon Drops; they balance themselves on the fine line between all-out 'rock it baby' aggression and 'you're the sugar in my tea' mawkishness. The result is a spine-tingling tension - a happy medium, even.

They sing of love and related matters, but

not once do they grow tiresome or sick-making - quite the opposite, in fact. Their honesty and apparent absence of macho is refreshing and perhaps also encouraging.

Fact: if I were a girl I'd want to knit them all nice fluffy black mohair pullovers. Quite a cuddly band, you see, the Drops.

And now they've signed to a major label, and a second single, 'The Other Side Of You', comes out this week on Blue Guitar through Chrysalis. The debut LP is due for release in September and a big tour is lined up for the following month.

Has the Lemon Drops' wise abandonment of the dead end independent scene prompted any negative comments from ex indie brothers in arms?

"Nobody's said anything," claims Paul, the quietly spoken singer. "At least, not to our faces."

And Chrysalis, with its attractive red-butterfly-on-green-background label design - plus a roster which has included in its time both Generation X and Blondie - seems the perfect bright and zappy company choice for The Mighty Lemon Drops.

Have top brass at the label suggested that the group loosen up at all, smile more onstage and so on?

Tony (he plays bass): "No, we're in complete control."

He's telling the truth. But isn't it going to take a long time to shed the tag that says you're one of these Exciting Young Indie Acts?

"It's probably got something to do with the fact that we haven't actually been going that long, only 14 to 15 months or so. I mean, to a lot of people we're still a new band. But then you're always a new band to somebody, even when your single gets into the Top 50. Do you see what I mean?"

Has being part of this big and vague lump of new groups (*lumpy groups?*) been a blessing or a hindrance to the Drops?

Keith (he bangs the drums): "Well, being part of it meant we had our name mentioned in a few articles on the indie scene, but I really don't think it's either helped or hindered us."

Will there now be those who'll stick their noses up at the first signs of the band achieving more widespread recognition?

"There's always a few," Tony shrugs, "but I can't for the life of me understand it."

Dave (he gets his guitar to make lots of exciting noises): "Still, I can see why people get possessive about groups, it's like you discover a band in a club somewhere and then a couple of years later you see them at the Birmingham Odeon and there's loads of young girls with their parents, and it's not the same."

But surely you'd like it if mums and dads were to get into the Lemon Drops?

"My mother doesn't understand us at all, she hardly ever listens to us. I mean, she isn't really a young mum... but then she's never ever taken me seriously, she finds it ridiculous that I can make a living out of being in a pop group."

Keith: "But she knows only too well that Shakin' Stevens can."

Dave: "It's funny, isn't it?"

THE NAME, The Mighty Lemon Drops: 'Mighty' I understand, but 'Lemon Drops' I'm not at all sure about, to be honest.

"Perfect name for a pop group, Lemon Drops," Tony boasts.

Keith elucidates thus: "We just added the Mighty afterwards to explain our greatness... But it's not actually a reference to little lemon drops."

You mean you're not talking about those tiny sweets you get in those nice little tins?

"No, we're talking about the actual citrus fruit itself."

You mean a mighty lemon, dropping?

Tony: "That's right, yeah."

The band's shyness lends itself well to Rock Visuals. For instance, from an audience's point of view, what is in fact a fevered brow, or a trembling lip muscle, or an out of control knee, somehow translates into a mean sheen of sweat, a fearsome sneer, a sexually explosive grind of the hips.

Lesser artists would look ridiculous in so anxious a state but the Lemon Drops pull it off, and that's classy.

Has it ever occurred to them that their insecurity could prove useful if it were tapped and turned into means of concocting an air of adventure and mystique?

"Well, no," Tony assures me, again without doubt truthfully, "I mean, we never sit down and consider things like that, we never say, Let's use our shyness to whip up some mystique, or whatever."

"We're just naturally shy," adds Paul, who sings like a god but scarcely utters a word between tunes or during interviews.

Does having a touch of mystery about them hold no appeal for these bashful Drops?

"I suppose it does," Paul admits. "It means there's at least a difference between you and an audience, that gap."

Keith: "I don't think we're mysterious, the people we know don't think we're mysterious."

No no, obviously not... (tsk!)... I understand that even the blackness isn't contrived.

Dave: "Nothing we've ever done has been the result of a conscious decision."

You're just these four blokes who dig black things and you all got together and formed a group?

Keith: "The thing is, there's a lot of black about in Wolverhampton."

Whenever I think of Wolverhampton a kind of sandy colour always springs to mind, but that's probably down to the soccer club.

Dave (slightly emotional now): "It's the football strip..."

Tony: "... The gold and black!"

Oh yes, good old Wolves!

Dave: "Oh, it's so sad..."

WITH THEIR (black!) denims, their semi-moptops and those excellent button-up leathers, The Mighty Lemon Drops look every bit as good as their music sounds. Women Will Desire Them, yet sensuality isn't something one normally associates with Wolverhampton, which I think is quite interesting.

I'd imagine that if you were to have females approach you after a show, their motives would be a lot more wholesome than those of other groups. I mean, I'm sure if I were a girl I'd want to make a fuss and cook you meals and mother you all.

Keith (clearly needs someone nice to look after him): "That's alright, that's fine by me."

Tony: "There'll be girls coming backstage with sandwiches and stuff like that, sounds good."

So, spare time, boys, what do you do with your spare time?

"Go down the pub," recalls Dave with the slightest hint of longing in his voice. "Have a drink, game of darts..."

Do you ever worry about one day being unable to do this?

"It's really not like that where we live."

Keith: "We even see Noddy Holder down the pub."

Do you???

Dave: "He goes in the same pub as us, and I mean it's not Wolverhampton's rock 'n' roll pub by any means."

You mean he's just like an ordinary bloke?

"Oh God, yeah, actually it's dead weird because Noddy's the only famous person you ever see in Wolverhampton."

Keith: "Although you do see Roy Wood occasionally."

You lead a very sober existence, then?

"We live quietly, don't disturb anyone."

If I mentioned The Doors, would you break my legs?

Keith and Tony: "No, no..."

If I mentioned Echo And The Bunnymen would you crush my fingers?

All: "No no no..."

Eh?

Tony: "Well, they're still a good band!"

I thought you'd clam up.

Keith: "We'll talk about the Bunnymen all day if you want us to."

I thought at the very least you'd pretend not to like them.

"What's the point?"

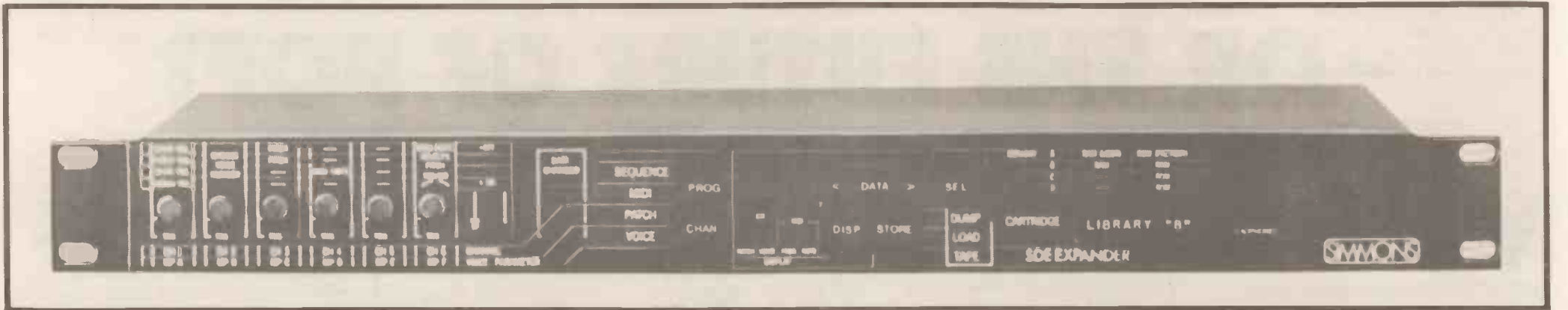
First Conclusion (as if by magic, suddenly it's Tony Hatch): Great young band, love the image, they're all good looking and the music's pretty hot too. I'll give them ten out of ten. Loud applause follows.

Second Conclusion: I've finally decided that if I were a girl I'd offer The Mighty Lemon Drops a deeply symbolic and meaningful gift comprised of four pairs of menacing black sunglasses, a can of fresh smelling Gillette Foamy shaving cream, and a bunch of red carnations.

Old enough to start a shake-up, young enough to survive the shakedown, THE MIGHTY LEMON DROPS come on with the sense to be sexy and shy. MR SPENCER asks them what their name means, RUSSELL YOUNG makes it snappy

IN - T E C H

EXPAND YOUR HORIZONS



SIMMONS DRUM EXPANDER: another tool to take the drummer well beyond just keeping the beat

SIMMONS SDE MIDI CONTROLLED PERCUSSION VOICE EXPANDER £449.99 QQQ VVV

HAVING INTRODUCED MIDI in their SDS 9, and having now produced the MTM and TMI interfaces that allow you to MIDI up any of the Simmons kits to a MIDI controlled voicing unit, Simmons have logically introduced an expander unit that produces a whole host of new and interesting sounds,

MIDI compatible of course. SDE stands for Simmons Drum Expander. It is capable of creating a vast amount of sounds ranging from conventional types of percussion to stranger African type sounds, as well as a whole range of tuned percussion such as marimba and vibraphone, plus other instrument and synth sounds such as bass. With the aid of this unit, the traditional drummer can now get into the realms of playing melody lines, chords or even sequences using equipment

such as the MTM (already reviewed in *Sounds*). The SDE, like the TMI (also reviewed recently) and SDS 1000, is a rackmountable unit in the now familiar Simmons finish. Front panel is made up of two sections. On the left are the six voice parameter controls to alter the sound of the voices, and underneath each is an LED which indicates a triggering of the sound or, in program mode, the selection of the channel to be programmed. On the right hand side of

the unit are the display sections plus the cartridge load and save facility. The rear panel features a cassette dump facility, the audio inputs and outputs and connection for a footswitch for selection of sounds. The SDE has 20 factory programmed sounds and 20 user operated sounds, and up to 80 sounds can be loaded via cartridge. The SDE actually uses digital synthesis, and allows control of such parameters as decay and attack. It's an eight channel unit and is quite

easily programmed. It is possible to have up to six different voices or pitches of sound spread throughout your kit. Some 50 patches can be stored; these can be programmed into sequences that can be selected by use of the footswitch. All the sounds on the SDE are excellent and more factory sounds will be available via sound cartridges. All the sounds are tuned to concert pitch but you can program the SDE to be sharp or flat from standard tuning to match up with other

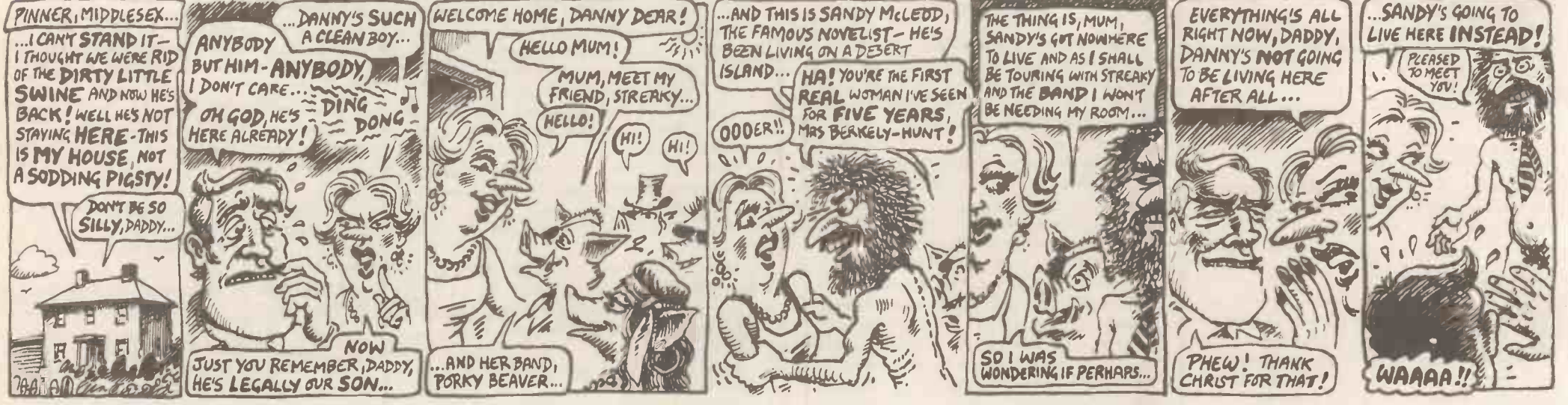
instruments. The SDE is a welcome addition and really comes to life when coupled to units such as the MTM, with its extra effects enabling you to do things like trigger a bass sequence and play along with it. All sounds are fully programmable so you can also create your own. Once again, Simmons have created a tool that takes the drummer well beyond his traditional role as keeper of the beat. **BOGDAN WICZLING**

RATINGS: QQQ - absolute perfection; QQ - good quality; Q - naff; VVV - a real bargain; VV - a fair price; V - definitely overpriced. Prices are full list unless otherwise stated

C A R T O O N S

Hot Pork Lunch (59)

© Dan Pearce '86



TALES FROM THE RUBBER ROOM
BY SIMON COOPER



LONDON RETAILERS Gigsounds have recently set up their own exclusive Roland Super JX Club.

While reflecting the importance of Roland's flagship Super JX (JX-10) synth, the club in fact confers automatic free membership on anyone buying any item of Roland or Boss equipment at the firm's two branches in Streatham and Catford.

Benefits include regular newsletters tying in with exclusive voucher offers on Roland and Boss gear, seminars and user meetings. Members will also get priority on demonstration and supply of new and high demand Roland products in the stores.

Club instigator Eric Lindsey also wants to encourage visits and outings, an example of which was the arrangement of guaranteed entry for 50 members into the oversubscribed Roland demo by members of Marillion at the British Music Fair.

For details of how to join the club, 12-page Roland colour brochure and the chance to get the Gigsounds Customer Folder which carries useful information such as an A-Z of studios, write to Eric Lindsey at Gigsounds, 86 Mitcham Lane, London SW16, or telephone 01-769 6496/5681.

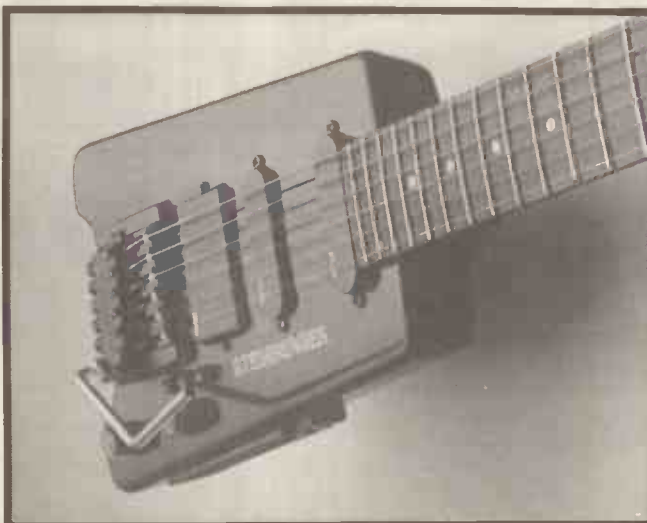
LEADS, ADAPTORS and plugs are featured in a new mini-catalogue from mail order guitar spares company Part & Parcel.

Bringing together, for the first time, products from Japan, Germany, the USA and the UK, the LAP List contains almost every length of lead from six inches to practically infinity, with every conceivable type of connector fitted. Plugs of every type are available, as well as cable-mounted sockets and link sockets, while cable itself can be supplied in lengths up to 100m.

The list is completed by cable testers, patch leads, crank jacks and even index labels.

Other lists from the same firm include Rickenbacker Parts, Guitar Screws, FX & Tuners and their main Replacement And Custom Guitar Hardware catalogue. Postage and packaging is free on orders over £10.

For the LAP List or any of the others, send an SAE stating your requirements to Part & Parcel, 217 Wood Street, Kettering, Northants NN16 9SD (telephone 0536 81219).



STEINBERGER have added a new pick-up configuration to their guitar line.

Designated the GL4T, it features two single-coil EMG pick-ups in the neck and middle positions, and one humbucker by the bridge. Each pick-up has its own on-off push-button, allowing for all possible combinations. A master volume and master tone complete the control system, with active EQ available as an option.

The GL4T (above) also comes with Steinberger's TransTrem transposing tremolo, and is available in black or white. Suggested retail price is £1,750.

For more information, contact Steinberger's UK distributors, Musimex, at 46A Marlborough Road, London N22 4NN (telephone 01-881 6060).

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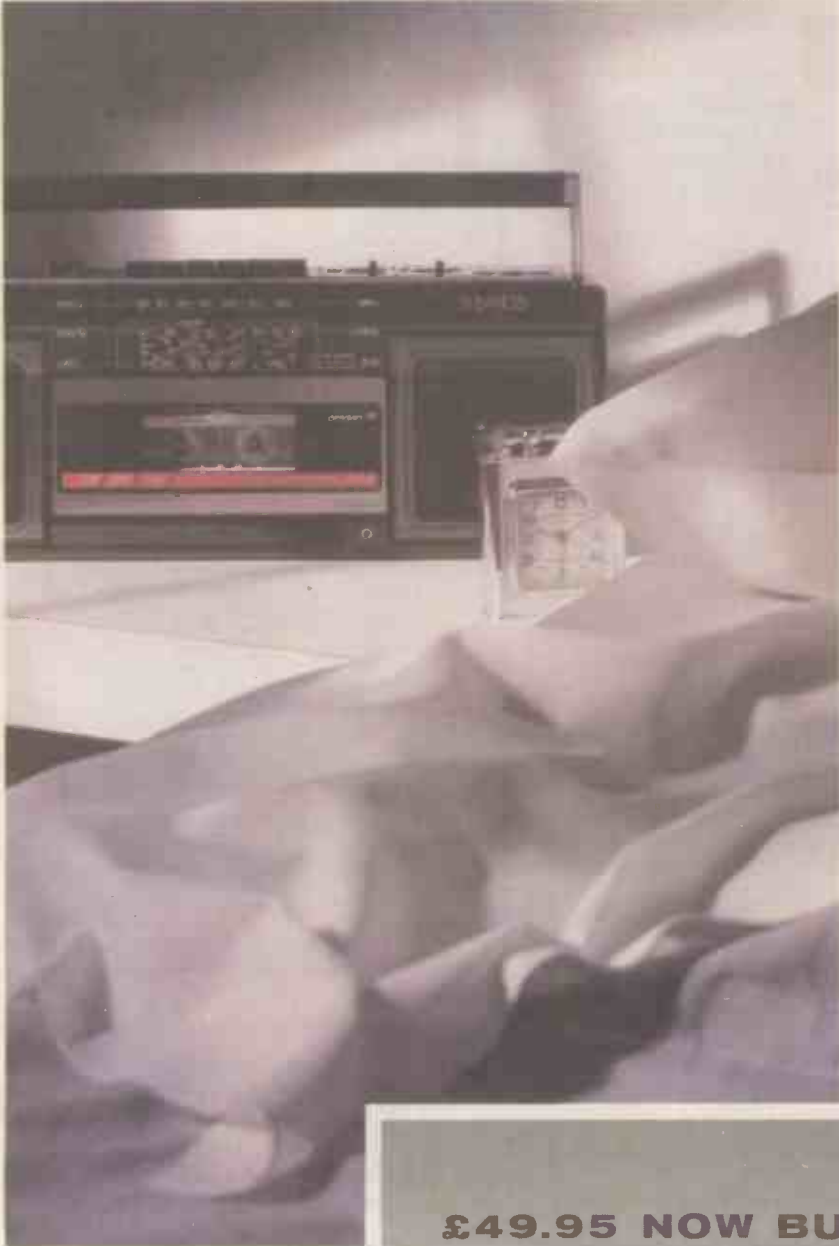
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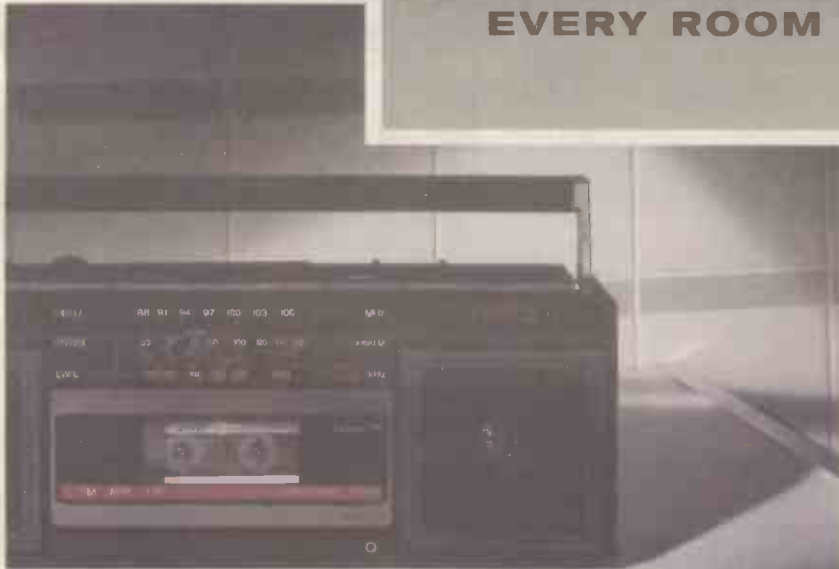
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