

UK DATES FOR ALMOND, JUNE BRIDES, VENOM & THE ALARM

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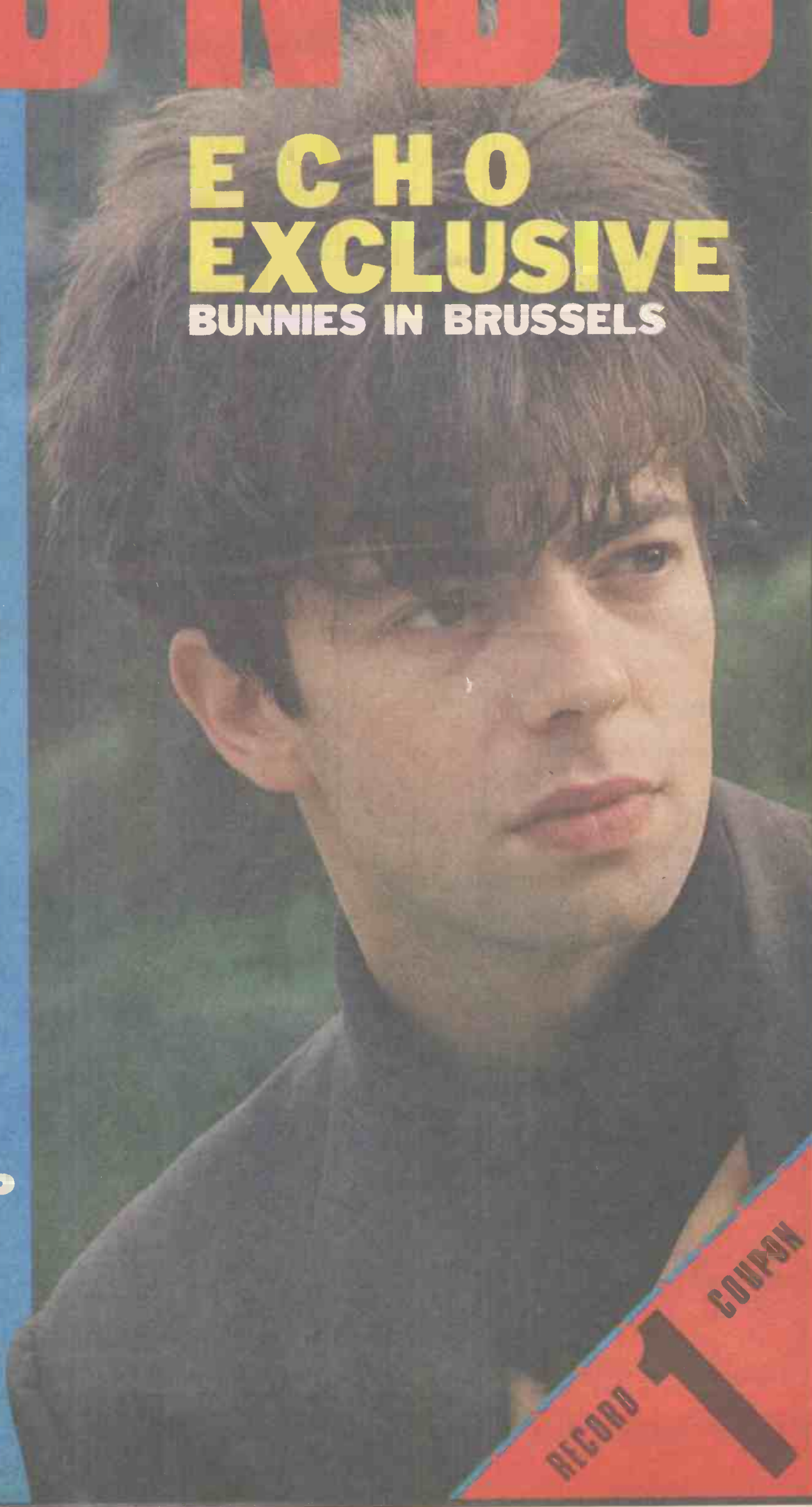
**ZODIAC MINDWARP**

**DR & THE MEDICS**

**VENOM**

**ECHO  
EXCLUSIVE**

**BUNNIES IN BRUSSELS**



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

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# MORE MAJOR



**MARC ALMOND** (left), who wasn't going to tour again this year after some London gigs in the summer, has changed his mind and will be sinning around Britain through the whole of October and early November.

This may or may not have something to do with his 'Stories Of Johnny' single currently in the charts, or the imminent release of his album.

Whatever the reasons, the gigs are at Chippenham Goldiggers October 2, Crawley Leisure Centre 4, Croydon Fairfield Halls 6, Coventry Polytechnic 7, Birmingham Powerhouse 8, Derby Assembly Rooms 10, Colchester Essex University 11, Aylesbury Maxwell Hall 12,

Worthing Assembly Rooms 14, Reading University 15, Sheffield University 19, Northampton Derngate Centre 21, Newcastle Mayfair 24, Edinburgh Coasters 25, Glasgow Queen Margaret Union 26, Blackburn King Georges Hall 28, Manchester Ritz 29, Lancaster University November 1, Loughborough University 2, London Hammersmith Palas 4, London Dominion Theatre 5.

Tickets are already on sale and a few more dates will probably be added.

**VENOM**, the heavy metal trio who've sold a million records round the world while remaining fiercely independent, play their first British tour later

this month.

The band, whose only previous British appearance was at Hammersmith Odeon last year as part of their Seven Dates Of Hell European tour, have lined up ten gigs at which they'll be spending £1,000 a night on pyrotechnics alone.

They've just released a new single on Neat called 'Nightmare' and the 12-inch contains an additional track called 'FOAD' which, subtly translated, means 'F\*\*k Off And Die'.

Using a gold Rolls Royce as a tour bus, the band play Ipswich Gaumont September 25, Nottingham Royal Centre 26, Newcastle Mayfair 27, Sheffield City Hall 29, Edinburgh Playhouse 30, Cardiff St Davids

## LONG NIGHTS

### THE LONG RYDERS

come in for a 16-date British tour next month.

The West Coast quintet, who recently moved to Island after establishing their credentials on Zippo, have a single out next week called 'Looking For Lewis And Clarke' to be followed by an album in mid-October.

The tour starts at Aberdeen Victoria on October 4 and continues at Glasgow Queen Margaret Union 5, Edinburgh Queens Hall 6, Nottingham Rock City 7, Sheffield University 8, Manchester International 11, Birmingham Powerhouse 14, Liverpool University 16, Leeds University 17, Newcastle University 19, Bristol Studio 20, Brighton Top Rank 21, Leicester Polytechnic 23, Guildford Civic Hall 28, Norwich East Anglia University 30, London Hammersmith Palas 31.

**THE FALL's** tour announced last week was incomplete due to production gremlins. They are playing Birmingham Powerhouse on October 20 (and not the Town Hall), plus Stoke Shelleys 22 and Bournemouth Town Hall 23.

Their Hammersmith Palas gig at the end of the tour is now scheduled for mid-November, though the precise date was not confirmed at press time.

**1000 MEXICANS** return from Spain to play a few dates this month before getting down to some serious touring in October.

The band, who are now down to a trio of Andrew Hobday, Michael Harding and Pete Griffin, play Brighton Old Vic September 11, Hastings Crypt 12, London Wag Club 18, Bath Moles Club 19, Herne Hill Half Moon 25.

**ADAM ANT** has clipped 11 dates off his British tour planned for this month, leaving just London Hammersmith Odeon September 25, Manchester Apollo 27 (moved from 13) and Birmingham Odeon 28.

The reason given is 'production difficulties' which haven't been specified although *Sounds* understands that Adam was repeatedly falling 20 feet off a precarious bridge during rehearsals, so a new set and a safer bridge are hurriedly being rebuilt!

Tickets for the cancelled shows are refundable at the appropriate box offices and Manchester tickets are valid for the new date.

Adam has promised to reschedule the tour early next year after his American dates.

## COZY PUTS THE



*Deep Purple did it to pay their hair clinic bills, Crosby, Stills & Nash and The Who did it for charity. Now ELP are the latest 70s supergroup to play the reformation game...*

**ELP** took their first step back along the rock and roll trail last month with an unpublicised low-key gig at Chiddingfold Six Bells in Sussex.

The new line-up of Keith Emerson, Greg Lake and Cozy Powell – who replaces Carl Palmer, presumably still Asia-bound – have been working on a come-back album.

Like most superstar reunions, this one is being kept firmly under wraps. There's no release date set for the album and even details of the label haven't yet been revealed. ELP's last studio album was 'Love Beach' back in 1978 although they did release a live

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**DISTRIBUTION:** 1 BENWELL ROAD, LONDON N7 7AX TELEPHONE 01-607 6411  
**TYPESET** BY TABLOID FOTASET, 3 WOODBRIDGE HOUSE, WOODBRIDGE STREET, LONDON EC1  
**PRINTED** BY LSG PRINT DIVISION, THE NEWSPAPER CENTRE, ST MARY'S STREET, LINCOLN LN5 7JA

REGISTERED AT THE POST OFFICE AS A NEWSPAPER



# TOURS

Hall October 2, Hanley Victoria Halls 3, Manchester Apollo 5, Birmingham Odeon 6, London Hammersmith Odeon 8.

These dates are part of the second leg of their World Possession Tour which has already covered America and then moves on to Europe. The band will return to Britain in November to record a new album for release next year.

**GARY NUMAN** sets out on a 17-city tour of Britain next week to coincide with the release of his new album, 'The Fury' which is released on Numa Records on September 20.

With a single taken from it this week called 'Call Out The

Dogs', Gary opens his Fury Tour – complete with his most extravagant light show to date – at Oxford Apollo on September 20 followed by Nottingham Royal Concert Hall 21, Cardiff St Davids Hall 22, Newcastle City Hall 24, Sheffield City Hall 25, Southampton Gaumont 26, Guildford Civic Hall 27, Leicester De Montfort Hall 28, Liverpool Empire 29, London Hammersmith Odeon October 1-2, St Austell Coliseum 3, Ipswich Gaumont 5, Bristol Colston Hall 6, Birmingham Odeon 7, Hanley Theatre Royal 8, Manchester Apollo 9. Guest artists on the tour are Grey Parade who release their first single on Numa Records this week called 'Asleep'.

**SADE** (right) plays a major British tour in November to coincide with her new album.

She has a single called 'Sweetest Taboo' out on Epic on September 30.

The dates, which mark the start of a World tour lasting well into 1986, begin at Aberdeen Her Majesty's Theatre on November 4 and continue at Edinburgh Playhouse 6, Blackpool Opera House 9, Harrogate Centre 10-11, Brighton Centre 13, Bristol Centre 15, Bournemouth International Centre 17, St Austell Coliseum 18, Cardiff St Davids Hall 20, Birmingham Odeon 22, Liverpool Empire 25, Hull City Hall 26, Manchester Apollo 28, London Royal Albert Hall December 1-2.

Tickets for London are all £8.50 by post only from Sade Concerts (to whom cheques and postal orders should be payable), PO Box 141, London SW6 5AS. Add 50p per ticket booking fee.



## JUNE TUNES SOON

**THE JUNE BRIDES**, the latest favourites of the music press, head out on tour next week following the release of their 'There Are Eight Million Stories...' mini-album on Pink (through Rough Trade).

They start at Newcastle Riverside on September 16 and then play Edinburgh Brando's 18, Carlisle Stars And Stripes 20, Glasgow Splash 1 22, Manchester Polytechnic 23, Romford Rezz 25, Plymouth Ziggy's 26, Bath Moles 27, Bristol Hope Centre 28, London University College October 5.

Further dates are being organised in October.

**DOA**, the Vancouver harsh rockers, fly in for gigs this week to tie in with the release of their new album on Alternative Tentacles. Called 'Let's Wreck The Party', the album covers such diversities as 'Race Riot' and 'Singing In The Rain' produced by Brian 'Too Loud' MacLeod.

They start at Leeds Adam And Eves September 11 followed by Uxbridge Brunel University 13, Sunderland Bunker 15, London 100 Club 17.

Joey 'Shithead' Keighley (right) and chums will be playing with fellow Tentacles stablemates Amebix on all dates except for Brunel University where they are appearing with Conflict.

DOA will be back in November after European dates for more British gigs.



**THE BEACH BOYS'** seventh annual convention is being held at Harrow Leisure Centre on September 14.

Running from noon to 6pm, there will be videos, quizzes, raffles, auctions and 'live entertainment' though none of the band will be putting in an appearance. Tickets are £4.

**THE IDIOT BALLROOM** announce their *Summer Rave Up* at Kensington's Meanwhile Gardens on September 14.

Here And Now will be making their eighth annual appearance at the festival, together with three other bands that have sprung from their loins – World Domination Enterprises, the Nomadiks and Blue Midnight. It runs from noon to 6pm and you can also hear the Yantettes, The Everything, Double Take and The New Zulus.

**GUADALCANAL DIARY** have switched the London date on their tour and now play Hammersmith Clarendon on September 23.

**CONFLICT** are unsurprisingly not playing Doncaster Conservative Club on September 15 as they tried to kid us last week. They are in fact playing Doncaster Co-Op Hall instead.

They have another two dates on their tour at Middlesborough Town Hall September 17 and Dudley Sugar Hill Club 18. And they'd like to make it clear that they are not playing any gigs with Cumbawumba despite allusions to the contrary.

**TOM MORLEY**, co-founder of Scritti Politti with Green, releases his first solo single next week on Zarjazz, called 'Who Broke That Love'.

A member of Scritti Politti from its inception until the first album, 'Song To Remember', Tom has spent much of the last year in Westside Studios with Madness and their producers, Langer/Winstanley 'contributing' to the new Madness album.

His own single was produced with Simon Gillham and Brian Pugsley and uses Scritti backing singers Lorenza Johnson and Mae McKenna as well as Gary Barnacle on sax.

The seven and 12-inch versions of the single offer a total of four different mixes.

## From Strength to Strength...



**THE ALARM's** second album, titled 'Strength', will be released by IRS (through MCA) on October 14. And the band will be playing their promised British tour in December.

The album's title track is released as a single next week. It was written by the band although all the other tracks on the album are by Mike Peters and Eddie MacDonald.

The band have lined up tours of Europe and America during November and will start their British tour at Liverpool Royal Court on December 8 followed by Leicester De Montford Hall 9, Sheffield City Hall 10, Birmingham Odeon 12, Newcastle City Hall 13, London Hammersmith Odeon 15-16, Southampton Gaumont 18, Cardiff St Davids Hall 19, Manchester Apollo 20, Edinburgh Playhouse 22, Glasgow Barrowlands 23.

Tickets are priced between £4 and £5 and are on sale at the box offices now.

# 'P' BACK IN ELP

album the following year. Since then nothing has been heard of keyboard player Keith Emerson apart from a soundtrack album, 'Inferno', in 1980, although there have been several rumours of various projects with other musicians, none of which have come to fruition.

Bassist Greg Lake released a couple of solo albums in the early '80s on Chrysalis and then briefly joined Asia for one gig – televised live from Japan around the world – last year.

Drummer Cozy Powell (opposite) – whose name neatly ensures that the band's logo is unaffected (would you believe that second in line for the job was allegedly Simon Phillips?) – is one of rock's most travelled journeymen.

Both Keith and Greg slipped away into the shadows at the approach of *Sounds'* progressive sleuth but Cozy was not so quick on his feet. "Things weren't working

out at Whitesnake for various reasons. Keith heard I was on the musical transfer list and asked me to come down and play," he explained.

"There were three or four bands I could have joined, some of which would have meant more money and might have been seen as more 'in vogue', but this is a challenge. The chance to play with Keith and Greg was so good, I'd have been a fool not to take it."

Cozy describe the group's sound so far as "very powerful – sort of Led Zeppelin meets The Nice." It certainly seems a lot heavier than the old ELP with more beef and aggression.

"Keith has written most of the music and Greg has done a lot of the lyrics. And we've been working in a converted barn using a Fleetwood mobile, as my style of playing is geared very much towards a live sound and we wanted to get completely away from the studio drum sound which can

be so dead."

Indeed, Cozy predicts the demise of the electronic drum sound which has pervaded so many hits over the last few years.

"There's a lot of bands who've been getting hits due to a good producer rather than good musicians.

"I think the public are waking up to the fact that there is something beyond well-produced bands. Kids are being conned a lot of the time when they go to see a band live and don't hear the sound they think they should be hearing. I really think the electronic drum sound is a thing of the past!"

ELP's reformation was engineered by Phil Carson, the man reportedly behind attempts to reform Led Zeppelin, which have cooled off in recent weeks. However, Carson is now reported to be working on Bad Company as an alternative disinterment.

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**THE MEN THEY COULDN'T HANG**, whose 'Night Of A Thousand Candles' debut album went to the top of the indie charts, start a six-week headlining tour of Britain at the end of the month.

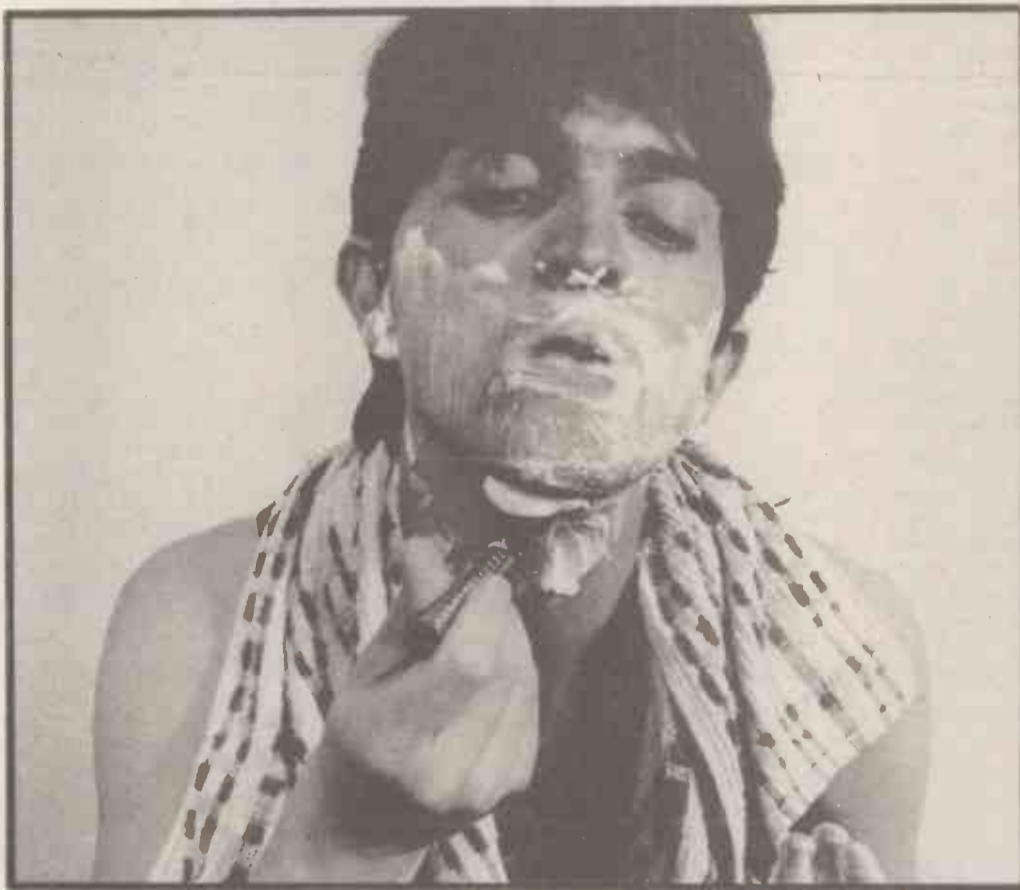
With a new single planned to coincide - details to follow - they'll be appearing at Hertford College September 27, Liverpool Polytechnic 28, Bath University 30, Uxbridge Brunel University October 1, Bristol Bierkeller 2, Manchester University 3, Stoke North Staffs Polytechnic 4, Nottingham Trent Polytechnic 5, Oxford Polytechnic 7, Edinburgh Coasters 9, Aberdeen Ritz 10, Glasgow Queen Margaret Union 11, Leeds University 15, Norwich East Anglia University 16, Camden Electric Ballroom 17, Colchester Essex University 18, Leicester Polytechnic 19, Chester Rendezvous 21, Sheffield Limit Club 22, Huddersfield Polytechnic 23, Manchester International 24, Birmingham University 25, Salisbury Arts Centre 26, Brighton Coasters 28, Cardiff New Ocean Club 29, Dublin University College 31, Limerick Savoy November 1, Belfast Queens 3.

**THE TRIFFIDS** headline a Hot Records night at the Hammersmith Clarendon on September 20 - twice!

They'll be appearing first at Lawson's Square Infirmary, a country offshoot, before topping the bill in their own right later.

Also on the bill are the Lighthouse Keepers, the Aussie band who'll be playing more dates in the wake of their 'Tales Of The Unexpected' album, jazz band the Benders and British-based Afro-musician Gasper Lawal who has an album due out shortly on Hot called 'Abio Summi'.

# SPROUT OUT



**PREFAB SPROUT** celebrate the removal of Paddy's beard (by popular demand!) with a lengthy British tour starting in mid-October.

They start at Aberdeen Ritz on October 17, continuing at Dundee University 18, Glasgow Queen Margaret Union 19, Edinburgh Coasters 21, Newcastle City Hall 22, Nottingham Rock City 23, Leicester University 24, Salford University 26, Liverpool University 27, Birmingham Powerhouse 28, Sheffield

University 29, Hanley Roxy 30, Warwick University 31, Leeds University November 2, Norwich East Anglia University 3, Oxford Apollo 4, Portsmouth Guildhall 6, Cardiff University 7, Gloucester Arts College 8, Colchester Essex University 9, Brighton Top Rank 11, Bristol Studio 12, Exeter University 13, St Austell Coliseum 14, Reading University 16, London Hammersmith Palais 18.

**BILLY CONNOLLY**, the well-known raconteur, sets out on his 1985 British tour this month under the title Wreck On Tour (ouch).

His two-hour audio-visual assault will begin with two nights at Plymouth Theatre Royal September 20-21 followed by Bristol Hippodrome 22, Bournemouth Pavilion 23, Brighton Dome 29, Crawley Leisure Centre 30, Oxford Apollo October 5, Cardiff St David's Hall 6-7, Birmingham Odeon 8, Warrington Spectrum 11, Sheffield City Hall 12, Stratford-Upon-Avon Royal Shakespeare Theatre 13, Hanley Victoria Halls 14, Buxton Opera House 16, Bradford St Georges Hall 18, Lincoln Ritz Theatre 19, Nottingham Royal Concert Hall 21-22, Croydon Fairfield Halls 23-24, Manchester Apollo 26, Middlesbrough Town Hall 27-28, Newcastle City Hall 30, Edinburgh Playhouse 31, Aberdeen Capitol November 1-2, Dundee Caird Hall 4, Glasgow Centre 6-8, London Palladium 11-23.

Ticket prices are between £8 and £4 outside London and from £10.50 to £6.00 for his two-week stint at the Palladium.

**AL DIMEOLA**, the highly rated jazz-rock guitarist who won the Best Jazz Guitarist award in *Guitar Player* magazine for five consecutive years, comes over with his band for two British concerts this month.

It's the first time he's toured with his band in three years although he's been seen in the company of other guitar giants like John McLaughlin and Paco De Lucia at the recent Capital Music Festival.

Backed by a line-up of Airtio Moreira percussion, Phil Markowitz keyboards and Danny Gottlieb drums, he'll be appearing at Manchester Apollo September 28 and London Hammersmith Odeon 29.

Manchester tickets are £6.50, £5.50 and £4.50 while Hammersmith tickets are £8.50, £7.50, £6.50 and £5.50.

**DR AND THE MEDICS** have lined up a string of dates around the release of their new single on IRS (through MCA) next month.

The single is called 'The Miracle Of The Age' and has been produced by born-again hippy Andy Partridge. And the picture sleeve will apparently 'blow your mind'.

The gigs begin at Manchester Polytechnic September 26 and carry on at Liverpool Sizzlers 27, Middlesbrough Teeside Polytechnic 28, Leeds University 30, Leicester University October 1, Birmingham Aston University 2, Uxbridge Brunel University 4, Bristol University 5, Portsmouth Polytechnic 10, Sheffield Leadmill 12, Hull Tower Ballroom 15, Newcastle Riverside 17, Nottingham Trent Polytechnic/Keele University (double date) 18, Rayleigh Pink Toothbrush 24, Central London Polytechnic 25, Brighton Escape Club 27, Southampton University 30, Woolwich Thames Polytechnic November 1.

**THE FAITH BROTHERS** and **The Icicle Works** headline a three-night binge at London's Electric Screen in Portobello Road from September 26-28, organised by *Jamming!* magazine.

Under the banner *Jamming! Til The Break Of Dawn*, there'll be a couple of bands, a comic or poet plus a feature film running through from 11pm to dawn each night.

The Icicle Works and Wet Wet Wet from Glasgow plus compere Eddy Zibin are lined up for September 26. Then Jerico plus headline band and Porky The Poet are set for the 27th and the Faith Brothers, The Fire from Liverpool and compere John Irwin round off on the 28th.

Tickets are £4 and are available from the box office or by post from Mainline Pictures Ltd (to whom cheques and postal orders should be payable), 191 Portobello Road, London W11.

**THE ARMOURY SHOW**, whose debut album 'Waiting For The Floods' is finally out on Parlophone this week, have organised a tour next month to celebrate.

They play Walthamstow Town Hall October 4, Manchester University 5, Wolverhampton Polytechnic 7, Leeds Warehouse 8, Edinburgh Coasters 10, Aberdeen Venue 11, Glasgow University 12, Dundee Dance Factory 13, Newcastle Riverside 14, Birmingham Triangle 16, London Kentish Town Forum 17.

**STANLEY CLARKE** and George Duke warm up for their joint appearance at London's Black Music Festival on September 27 with a couple of gigs at Edinburgh Playhouse September 25 and Manchester Apollo 26.

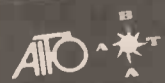
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**GLORIA GAYNOR** arrives in Britain for a tour this month. And as if by magic, Polydor re-release 'I Will Survive' backed by 'Never Can Say Goodbye' as a single.

Sharpen your creases and let out your lapels at Northampton Dergate Centre September 11, Lincoln Theatre Royal 13, Wigan Mill On The Pier 14, Basildon Towngate Theatre 17, Margate Winter Gardens 19, Stockport Quaffers 21, Dartford Orchard 22, Newquay The Hendra 28, Norwich Springfields International October 1, Chesterfield Aquarius 2, Hastings Pavilion 3, Camberley Lakeside Country Club 4-5.

## A FRESH ALTERNATIVE



**ALTERNATIVE TV** are returning after an absence of nearly four years.

"I got bored with my job and I felt like doing something exciting," the laconic Mark Perry told *Sounds* this week.

This time he's been joined by Karl Blake from Shock Headed Peters on guitar, Steve

Cannell on bass and Allison Phillips drums (above).

After a warm-up gig last weekend the band have dates confirmed at New Cross Amersham Arms (with Your Heterosexual Violence and Five Go Down To The Sea) September 12, Manchester Free Trade Hall (with the

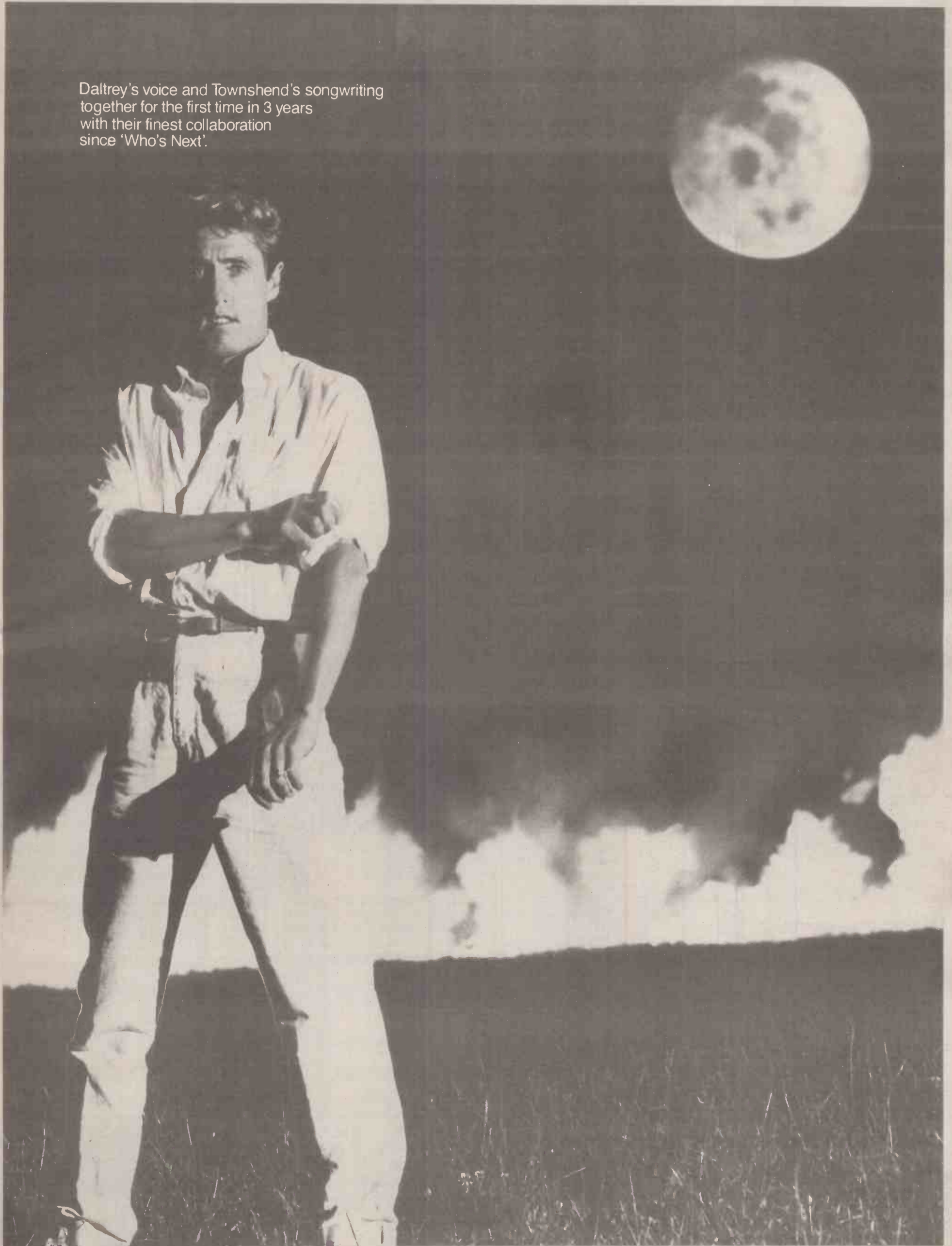
Chameleons and the Membranes) 13, London Chalk Farm Enterprise 28.

More dates are being lined up for October and they plan to record later in the autumn. Meanwhile, Mark has a couple of songs on the 'Communicate - Live At Thames Polytechnic' double album out this month.



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# RECORD NEWS

**MICHAEL SEMBELLO**, former Stevie Wonder guitarist who had a hit with 'Maniac' from Flashdance, has a single out on A&M this week called 'Gravity' which comes from the new movie Cocoon.

**RIO**, a duo of Steve Rodford and Jon Neil who were previously known as Bombay, have an album out on Music For Nations this week called 'Borderland'.

**JOE SAMPLE**, one-time Crusader, releases his fifth solo album this week on MCA called 'Oasis'.

**HELLS BELLES** have a single called 'Barricades' coming out on Raw Power this weekend, followed by a self-titled album at the end of the month.

**BIG FLAME**, who have a 'healthy disregard for the '60s', release a three-track EP called 'Tough' on Ron Johnson (through the Cartel) this weekend.

**THE WEATHER GIRLS**, who are currently on tour in America with Joan Rivers (!), release their second album on CBS this week called 'Big Girls Don't Cry'.

**HERBIE HANCOCK**, Ron Carter, Tony Williams, McCoy Tyner, Jack DeJohnette, Art Blakey, Freddie Hubbard, Jimmy Smith, Grover Washington and Charles Lloyd are among the jazz legends featured on the four-album box set 'One Night With Blue Note' which is taken from this February's historic New York concert and released by EMI this month.

**THE OPPOSITION**, who've been playing various benefit gigs during the summer, get back to vinyl with a single called 'Someone To Talk To' on Charisma this week.

**WINSTON GROOVY** releases a single this week on Jive called 'Rock Me Tonight (For Old Times Sake)'.

**CRIME AND THE CITY SOLUTION**, featuring singer Simon Bonney with Mick Harvey and Roland S Howard from The Birthday Party, and Epic Soundtracks from Swell Maps and Red Crayola, have a six-track mini-album called 'Just South Of Heaven' out on Mute this week.

**STEPHANIE MILLS** releases a new single on MCA this week called 'Bit By Bit', written and produced by chart-topping Harold Faltermeyer.

**LEVEL 42** release their first studio recording in nearly a year this weekend on Polydor, a single called 'Something About You'.

**FREEEZ**, who've just recruited former VoxPop singer Ian Johns, have an album out this weekend on Beggars Banquet called 'Idle Vice'.

**THE OLD MEN**, a trio of Patrick Mooney, Aidrian Freedman and Ted Barton (from Jane And Barton) who've got together for exactly one year to purge their souls of rock and roll, release an EP called 'Sack' this week on Black Lagoon (through Red Rhino).

**THE SENSIBLE JERSEYS** release their second single on Virgin this week called 'Two Way Radio'.

**PINK RHYTHM**, yet another alter ego for Johnny Rocca, have an EP out on Beggars Banquet this weekend called 'India'.

**BIG SELF**, a Belfast band now based in Brixton, have their first album out this week on Reekus (through Nine Mile) called 'Stateless'.



**JIMMY THE HOOVER** return from a two-year absence with a single called 'Bandana Street' on MCA this week.

**LOVE AND ROCKETS**, featuring Daniel Ash, David J and Kevin Haskins, all from Bauhaus, release their second single this weekend on Beggars Banquet called 'If There's A Heaven Above'.

**THE JUNE BRIDES**, with two singles and a Janice Long session under their belt, release a mini-album on Pink (through the Cartel) this month called 'There Are Eight Million Stories'.

**THE LOVELESS**, a psychobilly band, have an EP out on Fragile (through Red Rhino) this week called 'Kiss That Crazy Corpse'.

**MUSLIMGAUZE** have an album called 'Blinded Horses' featuring Iranian folk songs, Marrakesh muleteers' chants and Indian mantra loops, available for £4 from Bryn Jones, 447 Chorley Road, Swinton, Manchester.

**THE DETROIT SPINNERS** condense the last decade of their 25-year career into an album called 'Golden Greats' on Atlantic this week.

**SIMPLY RED**, the Manchester soul aggregate, follow their 'Money's Too Tight (To Mention)' hit with a new single on Elektra this week called 'Come To My Aid'.



**SUNSET GUN**, the Scottish combo, have their first album out this week on CBS called 'In An Ideal World'. The trio are currently putting a band together for British dates in the autumn.

**THE DEAD KENNEDYS** give the compact disc scene a shot in the arm by putting out their 'Fresh Fruit For Rotting Vegetables' album from 1980 on compact disc through Cherry Red this month.

**EDDIE AND THE HOT RODS**, back in all their reformed splendour, have a live mini-album called 'One Story Town' released by Waterfront this month. Also on Waterfront is an album from Essex skiffle hillbillies The Famous Potatoes called 'It Was Good For My Old Mother'.

**THE DISRUPTERS**, the Norwich punk band, have a six-track 12-inch out this month on Radical Change called 'Alive In The Electric Chair'.

**FAIRPORT CONVENTION** follow their annual reunion with their annual album. It's called 'Gladys' Leap' and is released on Woodworm through Making Waves. Making Waves stick to their folkie guns by also issuing a double album from John Renbourn and Stefan Grossman called 'Live... In Concert'.

**GOGMAGOG**, a project put together by media megastar Jonathan King earlier this year featuring Paul Dianno, Jannic Gers, Neil Murray and Pete Willis, release three tracks written by Russ Ballard on an EP this weekend on Food For Thought (through Pinnacle) called simply 'Gogmagog'.

**A FLUX OF PINK INDIANS** have a live tape of their miners benefit gig at London's Conway Hall last year with Chumbawamba released as a cassette by Acid Rain Rain Products, PO Box 90, Worthing, West Sussex BN11 3JZ. Cheques and postal orders payable to B Foster please.

**WILDERNESS**, a Reading quartet, have signed to EMI and release their first single this week called 'True Life'.

**THE SPIKES**, Australian indie maestros and patrons of the 'one-take principle', have a six-track mini-album called 'Six Sharp Cuts' issued by Hybrid (through Pinnacle) this week.

**GUADALCANAL DIARY**, the Georgia band who are over playing a selection of London dates, release a single on Elektra this week called 'Watusi Rodeo'.

**ZINGARI**, fronted by Gary Hutchins and Dave Morris with the Fabulous Wan Sisters (daughters of a Chinese restaurant owner), have a single out on PRT this week called 'Halcyon Days', written and produced by Dave Motion.

**THE WAYWARD SOULS** from Stockholm continue their own brand of '60s revivalism with an album called 'Painted Dreams' on Hybrid (through Pinnacle) this week.

**FIVE STAR**, the Romford rockers who've just returned from their first American tour, release a new single on their own Tent label (through RCA) this week called 'Love Take Over'.

**JON WAYNE**, who've come flailing out of Texas with Silvertone guitars strapped to their saddles, have an album out this month on Hybrid (through Pinnacle) called 'Texas Funeral'.

**CLYDIE KING**, Tina Turner, Irma Thomas, Baby Washington and Timi Yuro are among the gals featured on the compilation from the Liberty label in the '60s called 'Liberty Belles'. It's on EMI's revived Stateside label which is also putting out a Lou Rawls collection called 'Soul Serenade'.

**THE CURE** have a new single out on Fiction this week called 'Close To Me'. The B-side, 'A Man Inside My Mouth' is previously unreleased.

**NONA HENDRYX** has a new album released by RCA next week called 'The Heat' which includes her single 'If Looks Could Kill (DOA)' and features Keith Richards on one track called 'Rock This House'.

**GRUPO IRAKERE** are among the Cuban bands featured on a compilation called 'Vival El Ritmo' released by Earthworks International.

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	18th SAXON	28th R.E.M.
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	20th NICURAGUAN APPEAL WITH WORKING WEEK	30th/31st/Nov 1st GEORGE BENSON
	20th DIANA ROSS (7.30)	30th/31st/Nov 4th UB40
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	12th RESTLESS	30th UFO
	13th THE CHIEFTAINS	3rd/4th HAWKWIND
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	17th MEN THEY COULDN'T HANG	11-13th ELTON JOHN
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	18th/19th/21st/22nd TOM WAITS	13th MARILLION
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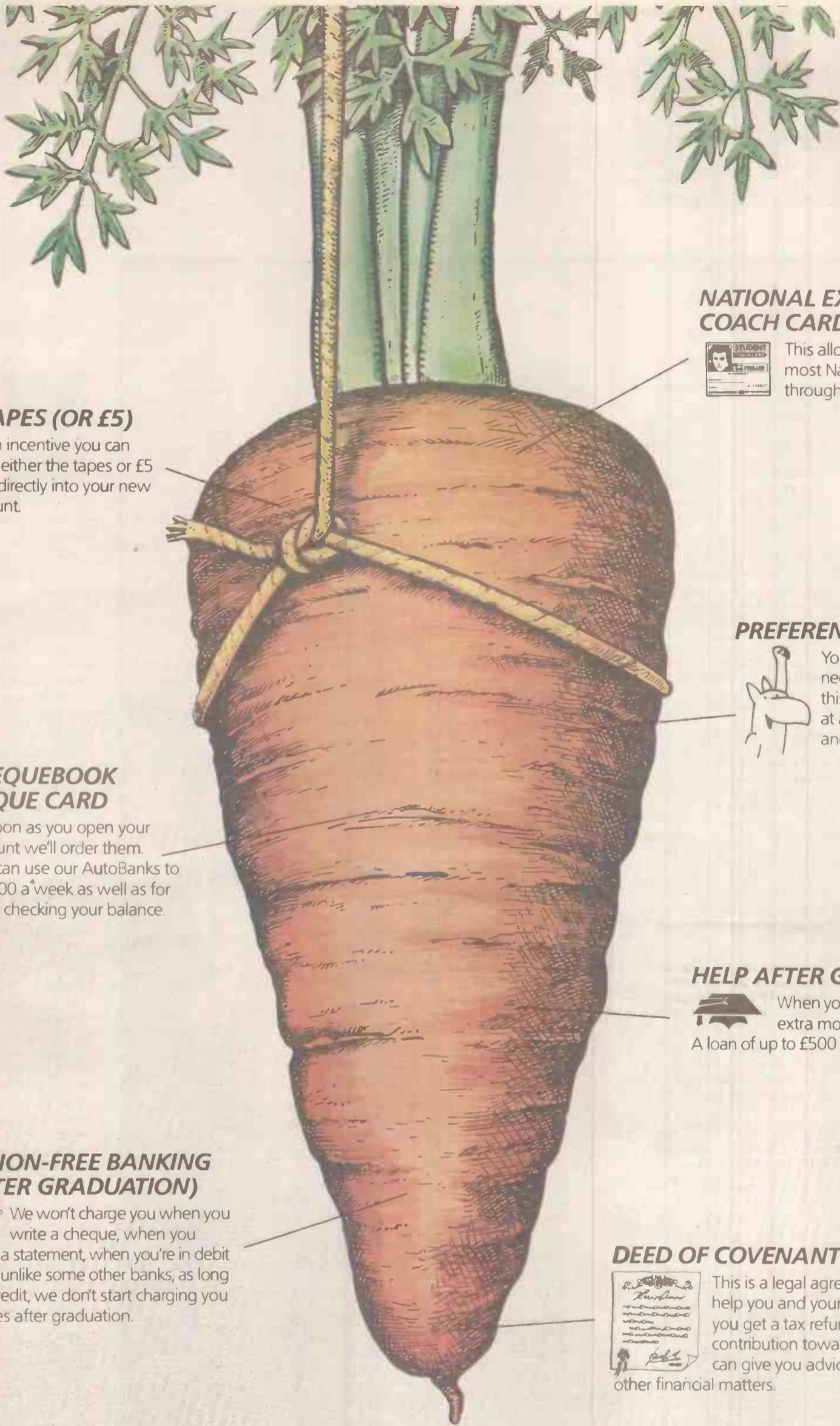
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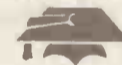
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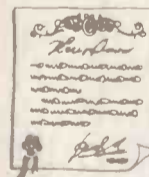
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# BUNNYY



**W**E SAT down earlier this year and decided it would be nice to be millionaires."

McCulloch of Merseyside is now sat in his favourite cafe in Brussels, slurping Guinness and filling the tape recorder with gems.

Though he might on occasions pretend otherwise, he enjoys doing both and probably knew damn well I'd use that opening quote. Y'see, whether it's spoken or sung the classic line is Mac's gift to the world, and one could hardly imagine an interview or a song in which he didn't press his gift into our sweaty palms.

He's here in Brussels, along with the rest of the Bunnymen—Les, Pete and Will—to prepare for millionairehood by recording two singles with crack producer Laurie Latham. The first (title still undecided, but probably either 'Jimmy Brown' or 'Brittle Heart') is due to be released early next month, and it will be followed by a singles album—yes, a *singles album*—in November.

If the album is going to unleash a barrage of accusations and death predictions, the single is going to raise eyebrows. It's a slick electro kaleidoscope carrying a big sign saying "synthetic".

"I'm not saying it's like New Order," says Mac. "It's not as raw as New Order. But it's got that same danceability to it."

It's as smooth as a baby's bum.

"Smooth? . . . I don't think it is. I want it to be, but I don't think it is. I think as soon as I sing on something it stops being smooth . . . But we did want to try something different and I wanted to start tongues wagging. I think it's really funny that we got live reviews from Glastonbury and people were saying that we sounded like a punk band, which we did. But it was probably more of a New York punk sound than The Sex Pistols. And it's funny to go from that to this thing we're doing now. I mean, it's just one song that sounds . . . electronic. We wanted to do it because it's a bit different and people might hate it or mums and dads might like it. I just want to see what happens. I don't think it matters, particularly, who likes it and who doesn't—I mean, hopefully all the people who've always liked us will like it because it is us. I mean, I don't even think it sounds that different."

**O**VER THE last year or so you've done some fairly odd things. You've played in the Hebrides, you did cover sets in small clubs in Scandinavia and you organized Crystal Day in Liverpool. The Bunnymen seem to like wandering off the beaten track. You don't do the conventional 'rock' things, do you?

Pete: "I think it was partially the combination of Bill Drummond managing us "(he no longer does)" and what we wanted from playing live. When we first went out to play in Europe there was a special feeling when you went into the theatres. But when we started doing, like,



# M O N E Y

## guess who wants to be a millionaire?

'proper' type tours we seemed to lose that and it reached a point where we became bored with touring. And when you reach that, you want to do something different."

I get the impression that you did those things more to please yourselves than anything else.

Pete: "It reaches the point where it's hard to do things... like... your audience is so big you're trying to think of who you're trying to please. There's the fan element which is very strong, I suppose, from when we began — it's like the 'Bunnymen Following'. And I suppose you thought of your audience as that following, always being there and sort of always conscious of what you were doing. Whereas when you break into the *Top Of the Pops*, 'commercial' market where people are just buying your records because they like them... er... it becomes different. You have to think, I suppose, about the people who would just like to see you, who aren't so much fans. At that point you think perhaps the best ideas are the ones that we'll enjoy, which means that we will play well and the audience will then enjoy it."

You seem fairly committed to that wider audience now.

Pete: "I think at this point, where we've been going for a long time and we've done the weird concerts and annoyed people, you start to think perhaps it would be nice for more people who were interested in you or *could be* interested in you but just haven't heard you, to be able to hear you and know that there is something else."

Will: "So we've decided to be a bit more co-operative lately."

Were you deliberately unco-operative before?

"Yeah."

And why have you decided to be more co-operative?

"Because... erm..." (pause) "... we're getting worried..." (long pause) "... you get worried, don't you, and you start thinking this is crap, it doesn't mean anything, it's just rubbish."

So now you're going to take the money and run?

"Yeah... what it is, you see, I think our records so far could have been a lot more acceptable to people if they'd been, I don't know, pushed or whatever. Y'know, we're not Throbbing Gristle, we do write fairly poppy songs sometimes. But, like, the *Psychedellic Furs* are bigger than us, y'know what I mean. It's just, like, a bit of a shock. So we've told the record company that we'll co-operate if they get behind us. It's a very crappy thing to have to say but it's the truth."

Will: "Well, sort of, yeah. I don't particularly want to be in a band when I'm getting on a bit, y'know." (Will is 27.) "You'd feel a bit of a plank, wouldn't you? And it's not as though I've been brought up with the guitar and sang with it or something, like John Miles or whatever his name is. I'm afraid I'm not like that. Like, I never have a guitar at home in my flat, ever. I don't sit around tinkering tunes."

"Really, I wouldn't mind getting into something else soon. I've always fancied owning a bar or something like that, but people might... imagine when you were 40 and opening this bar... people would just think you were some old tosser. You can imagine one of *The Searchers* doing it. Everyone would just think you were a prat. So I'll probably do something else, like make pottery."

You sound a bit pissed off, Will.

"It's a weird thing to do, you know, be in a group. You never seem to get settled. I feel weird all the time, unsettled and not at ease. Just..." (thinks) "... you know when you've lived in a house for years and you feel great when you get in after a really shitty day and you just sit down? Well, you can't seem to get into that. Like, I'd really like to be able to have that. It's a bit like that when I get back to my flat, but it doesn't last very long and it's still a bit weird. It's not secure enough."

"But it works the other way as well. Like, when you get home, you get really pissed off and restless all the time. I think we all need psychiatric help. You know all those weirdo 'rock' people? Well, we're turning into them. We'll be walking round with plastic bags on our heads and fish down our jumpers soon..."

"But what you were saying before about taking the money and running, it's not going to be like that... like, we're still basically going to be the same but we're just going to bend a little bit, not much. We're not all of a sudden going to pounce around on stage or anything like that. It's going to be exactly the same, only we might say in America, Do you want to do this interview when we'd normally say, No, tell them to f\*\*k off or something. We'll do it this time. More interviews, more photo sessions. That's all it boils down to, really. We'll still be writing the songs that we like or whatever. It's not going to be any major shift."

**T**HERE HAS been speculation over the last year that the Bunnymen had split up. There was also speculation that the covers set you took to Scandinavia and then to Glastonbury was a cover for the fact that you hadn't written any new material.

Pete: "Ha ha! I think we've probably speculated along those lines a fair amount ourselves. I mean in a way it came to us after we'd done 'Heaven Up Here', when we came to do 'Porcupine'. It took us over a year to get it done when we'd, like, always written fairly quickly and recorded fairly quickly. And all of a sudden we were going into the studio with these 'sort-of' songs and not coming out with anything we were happy with. But then 'Ocean Rain' happened, and that was back to what we really wanted, it was natural and easily done."

"But since 'Ocean Rain'... everyone did get fed up with doing it and didn't desire enough to write songs and, like, there wasn't the feeling there for doing it. I think that comes from flogging an album or a load of material. And you need to be able to create some space for yourself to decide whether you want to do it any more. I think the covers set was that more than anything, it was, like, Do we enjoy being in the band? Doing the covers made it easier to get back together and think about writing new songs."

Somebody even said you'd dried up, Mac.

"Are we 'avin' another bevvy? ... Dried up? ... Well you can't write 'Villiers Terrace' and 'All That Jazz'... you write them when you're 19 or 20. I think 'My Kingdom' has probably got a lot more bite than 'Villiers Terrace', there's a lot of venom in it which you would normally associate with youth. I don't think I've lost any of that bite, but people probably don't understand that. They think... they've got so many preconceptions."

It's a cliché, but you do change as you get older and you've said you've changed since you've been married.

"Only my underpants, ha ha! But I think all the important things about being young centre on the ability to have that bite and venom and I don't think you lose that, because it's part of what you are. You don't become a different person unless you go mad or something."

What I like most about the Bunnymen's songs is that they are full of simple lines you can pick up and hum and churn over in your head. That almost allows you to take possession of the song.

Pete: "Well, I think that's the way Mac started to write, and he said recently that he used to think everything he wrote actually meant something, it's just that he doesn't know yet what he meant. But he decided recently that, because he still hadn't worked out what a lot of the things meant, he didn't really know at all. They just sounded good as phrases, which I think is fine. I think that's as important in a lyric — how it sounds as a string of words — as what it means."

What do you think, Mac?

"I agree, I think that's the most important thing, what they sound like. And, going back to what you said about taking possession of the song, that's why I like Leonard Cohen and certain people, Bowie even, because their song was always *my* song and when I listened to a record it was being sung to me. I think that's true even when people buy a Wham! record, and the people who buy their records think the same..."

Well no, not really. Your songs are a string of reference points rather than a narrative or a story with a beginning, middle and end. The song gets opened up to allow a lot of different possible 'meanings' — but it's also condensed at the same time. Wham! don't do that.

"What I think, Billy, is that you should ask the questions and then come and sit over here, because you're saying it better than I ever could. It's a nice night tonight, isn't it, ha ha! To answer your question, I think that's the art of a great song — what you've just said —" (laughs) "even a narrative type song. Leonard Cohen does things like that. It's like people's stories sometimes, but it's a very subtle use of simple words that he's good at."

"I like to use simple words in a subtle way — for example, *"the killing moon"*. Everyone can understand the words *the* and *moon* and *killing*, but that phrase is a bit different. Sometimes you don't know what it means or what I want it to mean. And I think that's, like, the crucial thing in the words you write and the way you sing them. It takes a lot to sing, or even to say a line convincingly, and I think it is that ability to sound convincing that's important in music."

**I** THINK it's about time you said something, Les. People have said some fairly intellectual things about the Bunnymen, haven't they?

"I don't know. I think they were probably just exercising their literate minds and fingers, but they're a bit like people who walk into an art gallery and say, This painting is about this and it's about that, y'know what I mean?"

Mac says he thinks you are intellectually superior, though I don't think he meant it to sound as snotty as it does.

"I definitely think I am." (Reluctant smile.)

"No, that's like an ego thing, isn't it? I just think I can understand people when they go on about intellectual things."

Are you (the band) as clever as people have made out in the past?

"Yeah, I think so" (smiles) "but when people ask Mac, What's that song about? and he says something, it's only what he's thought about in the last week, y'know. In a song he'll say words that just sound good, and then after he'll get a picture of what it is. I think that's where people probably get confused and they, like, think it's intellectual. It's like Tony Hancock in *The Rebel*, where he got mistaken for a great artist — y'know what I mean? It's like that."

Will was saying before that he thinks your songs could have been more acceptable, and I think they haven't been given the recognition they've deserved.

"I think they have, but it all depends on what level. If you want the *Sunday Times* to say that they're great records, that's OK, that will satisfy your mum. But if someone comes up to you in a club or when you're at the end of a bus queue and he's on the dole or something and he says, I spent my last dole money on that single and I think it's fantastic, and says why he liked it, well, that's more."

"I'd hate to be like Duran Duran or whatever — you get looked at, and constant shit like always having to be worried about what you look like. We've only had a little glimpse of that and I hate it. Like going to America and doing ten interviews in an hour, y'know, and then you go to Japan and you have 15 photo sessions in one day. You look back and think that's what being in a band is about. But it's nothing, it's no life. It's like, you get so f\*\*ked up about what you're thinking... it's as if, like, a ghost comes out of you when you're asleep. You've got this 'public figure' and you've got what's left after that's been taken out."

Do you find it difficult to be honest with yourself under such circumstances?

"That's the thing, you get confused. With interviews — and this one is good because I haven't done one for so long — but when you do them over and over again, the questions are just generally the same, y'know? So you naturally try to answer them differently because you don't want it to become a job. And, like, the answers become so different and diverse that in the end you're just talking a load of shit. You don't know what's right and what's wrong and you go home and you don't know whether you're being honest with yourself of what. It's like one big, very subtle brainwash and a lot of it is to do with the fact that there's no music around that I really like."

I suspect you feel pretty much the same way, Will?

"Yeah, it's all cracked up to be something sacred but it doesn't mean anything in the real world. It's like a painting, people can either look at it or walk past. And that's the way it is. You could be doing a painting and thinking, This is brilliant, this is going to change mankind, and it will end up on a chocolate box. Like, do you think there's going to be anyone in ten years' time who's going to say, Remember that LP by the Bunnymen? They're not going to say that, are they? We're just gonna be Greenslade or something. Nobody says, Remember that LP by Greenslade!"

**Some people want fame, and some famous people just want to own a bar. And Bunnies in Brussels don't want fish down their jumpers. BILLY MANN takes the money, CAROLE SEGAL opens the box**



# J A W S

EDITED BY CAROLE LINFIELD

## PRINCE ON THE THRONE



THE LATEST in the comic rock (and we use the term lightly) line up is **Heebeegbees**, who are set to make the **Barron Knights** sound like . . . well, the **Barron Knights**. Put out by the usually tasteful **10 Records**, the Heebeegbees include **Philip Pope**, **Angus Deayton** and **Mike Fenton-Stevens** in their ranks, who've all got impressive track records on the likes of *Spitting Image*, *Who Dares Wins* and *Not The Nine O'Clock News* (which also shows their age somewhat).

Their first single is titled 'Ponce (Purple Pants)', which doesn't sound overly imaginative, despite the alluring pic above. But we at *Jaws* do like the sound of the B-side, fetchingly entitled 'Frankle Goes To The Bank - (When) Two Songs (Sound The Same)' . . .

See *Singles* on page 20 for the lowdown on this laugh a minute stuff.

### Rue morgue?

One of the most trite college campus slogans of the past 15 years has been 'Troops Out Of Ireland' - a desirable state of affairs, naturally, but how and when? A recall now would be as idealistically sound as

withdrawing the police from a Chelsea/United cup match. **Ruefrefx**, who are living with the problems of Ulster, are swimming against the tide of 'aware' opinion formed across the Irish Sea. Their platter 'The Wild

Colonial Boy' focuses attention on the far from constructive funding of violence in the six counties by descendants of the **John Wayne/The Quiet Man** stereotype. **Paul Burgess**, drummer of **Ruefrefx** reasons that "it's alright to be naive and recklessly romantic, but when it manifests itself in bombs and bullets, it's a different ball game altogether."

"All Catholics aren't Republicans, and all Protestants aren't Loyalists - there's a middle ground of feeling that says there has to be another way," voices Burgess.

**Ruefrefx** are determined to break down denominational barriers by promoting rigidly non-sectarian gigs, and 'The Wild Colonial Boy' is intended to provoke people into thinking just a little longer and harder about the consequences of **NORAI**D's nose-poking in Northern Ireland.

There has to be an alternative to the highest unemployment rate in Europe, and there has to be an alternative to the bizarre state of affairs which sees a terrorist convicted of reducing a town hall to rubble being elected to sit on the self-same council.

And so **Ruefrefx** have put their various heads on the block. Burgess realises it's "much better to say something and leave yourself open to criticism than bury your head in the sand and say nothing". The very best of Irish to them . . .

### Get your kicks:

Anyone who's spent time cruising the sunny streets of Los Angeles will have seen **Dave Lee Roth** at some time or another breezing through the streets in a cherry red Mercury '51 low-rider, which clears the ground by a whole inch and has had the roof completely removed for, er, better visibility.

His manager, **Ted Templeman**, is obviously confident of its lack of serious roadworthiness, 'cos he's bet the chauvinistic one that he can't drive it from California in



"THIS HERE is an eyeball," explains **Chrissie Hynde**, who's obviously been spending a little too long in the nursery lately . . .

time for the MTV video awards in **Noo Yawk**.

The arrival, or non-arrival as the case might be, will be shown live on MTV on September (Friday!) 13.

### Visa control:

Slapped wrists for the person who sent out **Marillion's** tour dates recently. The phone number they quoted for those wishing to buy tickets on credit card for the gig at **Brixton Academy** on December 13 meant that a couple of distressed pensioners were inundated with requests for tickets. The correct number to call is, they assure us, (01) 741 8989.

### Cake walk:

Watch out for **Channel 4's Bliss** coming your way September 13. **Rat Scabies** and **Billy Bragg** were invited to be agony aunts on the programme, yet because **Rat** had been out "on the razzle" (whatever that means), the night before, he was a bit slow on the uptake. In an effort to shut **Billy** up, he resorted to shoving a cream cake in his face, and consequently the pair ended up tussling on the floor in a good natured wrestling match. Unedited highlights are promised.

### Hissing Sid:

Legendary **Gram Parsons** biographer **Sid Griffin** has been seen around London lately, notably at the **Rock Garden**, where he was seen gigging with **Tyne & Wear** band **New Age**. No, he hasn't left the **Long Ryders**, and the song he joined the band on stage with was merely a **Lou Reed** cover. How original.



**MARTIN CHAMBERS**, **Billy Bremner** and **Pete Townshend** make a poor attempt at looking sober (Pics: Andy Phillips)

## Lord WAISTREL

MY RECENT foray into the nail-biting twilight world of blackmail proved so entertaining that I've decided to have another bash at it this week. And who better to centre the crime around than melodist **Kate Bush**?

Oh calamity, **Kate!** Your sordid secret is out! Years before your career blossomed you had a torrid fling with a young newshound who is now one of the biggest names in pop gossip!

And that, **Kate** and chums, is your starter for ten bottles of **Lafitte Rothschild**. Either they arrive by courier before opening time, or the full names will be spelt out in next week's soaraway *Crimewatch Waistrel!*

Meantimes, more mundane matters - ain't it amazing the way the odious **Oi Polloi** keep popping up all over the shop? First we had **Reject Riordan**, **Bow Disco Groover Carlton Leach** and **East End Badoe Skully** all clearly visible in commercial TV's latest plug for that misunderstood minority - the soccer hooligan. And then last week we were treated to a number one exposé of **Big Col**.

'What A Drip' screamed the headline to this sorry story about how **Col** had walked out on his blushing bride mere days after their honeymoon to go back home to his mummy, who was pictured on their wedding day giving the cameraman a look that could have turned milk



## WHAT IS LIFE?

**Chris Roberts** gets philosophical over **Life**. Metaphysical incarnation by **Gavin Watson**

THERE ARE four people sitting on the floor and I guess they represent **Life**. We mumble at each other, then I get one of my recurring social blackouts, which is a shame. Clearly, we need to go to the emptiest room in the world. This we do.

It's a wonderful, inspirational room - 12 feet by four, whiter than white, and containing absolutely nothing except one ashtray. We flop down and when I produce a tape recorder so does **Andy**. I ask him if he thinks this will make anything go "bleep bleep bleep" and he quite astutely doesn't know what the hell I'm on about. He is the

person who founded the Manchester group **Life**, and he hopes that a year from now they will be interviewed in even better rooms.

I have to try not to tell too many lies today because of **Andy's** tape, but I have changed the order of things around because I really think I'm so bloody clever, don't I? **Graham** has sewn his trouser legs to his socks and **Rita** is a sophisticated and charming person. **Terry** is a jolly fellow, **New Order's** tour manager, the one who does all the work (like finding one chair) while the artists make monumental throbbing records such as the current single of the century, 'Optimism', and its hip flip 'Better'.

There are two other names on the **Factory** sleeve, **Steve** and **Gillian**. So let's squash these **New Order** split rumours that

were on the front page of the *Sunday Times* so very recently. What exactly are **Life's** links with the highly low ones?

**Graham**: "Well, if we see **Steve** we say Hello **Steve**."

**Andy**: "We'd decided to use a **Factory** stable producer and **Steve's** as experienced as any. Also we wanted a drummer, cos we don't have one. If we did we'd have to get a permanent bass player, and that would be five. The best groups are always four at the most. Three if possible. We like keeping it small."

**Life** began about two years ago when **Andy**, a drum-machine/sequencer dabbler and vocalist, recruited **Graham**, who "sleeps all the time, but he's an excellent guitarist", and **Rita**, a scintillating voice.

What did you think of their songs then, **Rita**?

"Well - they didn't really have any."

**Andy's** flat "got robbed", which somehow meant he could buy much cheap

equipment. Their debut single 'Tell Me' pre-empted **Colourbox**, and although "our live performances haven't been too clever", their ideas and "electronic **Phil Spector**" execution are among the most arresting things to emerge from the undergrowth this year.

What are you saying to me?

"Well, what do you think 'Optimism' is about?"

Oh. Um. I think it's genuinely optimistic but presented with irony and detachment.

**Andy**: "Yeah, a funny apathetic sort of optimism. What can you do anyway?"

Are you going to have a really very enigmatic image?

**Graham**: "I put these trousers on specially, come on. I want them in the photographs."

You could stand on your head.

"Or have a caption with an arrow pointing to them."

You have a neat economy of sound.

**Rita**: "Pure. It's easy to





MARTIN CHAMBERS discovers the page where Martina Navratilova bares all

## CHAMBERS MUSIC

**PRETENDERS' DRUMMER** Martin Chambers was more than a little surprised when he arrived at a chic Camden restaurant last Wednesday. After all, he thought that he was just going to have a quiet birthday meal with his wife Tracey. But no, a surprise party had been organised and as usual drink was drunk and drunks were drinking.

Imbibers included Pete Townshend, Billy Bremner, (Rockpile's skinsman), and of course Chrissie Hynde/Kerr sans hubby and sprogs.

Jaws mole on the scene asked many relevant, nay pertinent questions to all assembled, but got so drunk he can't remember the revelatory answers, except Pete Townshend's reply when asked where he was during the recent anti-heroin bash at Crystal Palace. "On holiday," he replied. There's commitment for you.

sour.

Why, the only reason I didn't ring Sandra straight away and offer her a position (on my staff, of course, you evil-minded swine) was because I was temporarily racked with self-doubt over another gutter press report, this one revealing that fashionable young men no longer wear anything under their trousers! "No one wears Y-fronts any more," so-called 'sexy salesgirl Deana' revealed.

"These days they either wear boxer shorts or nothing at all." What? NOTHING? My God, we really have become a race of savages. Will cutlery and sanitation be the next to go in the name of progress, socialism and comprehensive education?

And anyway, what pray tell of long-johns? Especially those some we nobler folk may be sporting with tasteful gold embroidery around the waist

band and a discreet Harrods motif circling the groin?

Confused, I decided to ask my pal Janice Long her advice. However when I came through on her private line, an ill-mannered go-fer abruptly informed me that she couldn't come to the phone as "she is so husky she could pull a sledge".

I was about to thrash him within an inch of his life for implying Janice was of some canine-like inclination, when the blighter revealed that the BBC had banned all their DJs from kissing or even mixing with normal humans. They say it is to stop flu spreading. But such drastic measures confirm my worst suspicions - Radio One is trying to play down the early stages of an AIDS epidemic! The pop papers will be next, starting with the atrocious NME, you mark my words.

Toodle pip!

disguise a band's sound with lots of added bibbly bits, but I think we stand up on our own."

I do like the word "bibbly". Is there anything you're dissatisfied with? That you want to change?

Andy: "I'd like to be able to play, actually, but we'll get over that. If you're talking politics, talk to Rita - she's aware."

Hi Rita.

"I dislike sexism intensely and I think there's a lot of it in the music business, behind the scenes. It's difficult to fight, mentioning no names."

Terry: "I'm not sexist. I've never had anyone cook a meal for me. Ever."

Rita: "It has been suggested . . ."

Terry: ". . . that you might smarten yourself up . . ."

Rita: ". . . which is fair enough. But I've never been forced into that heavy make-up/short skirts/high heels thing, which I'm grateful for. Well no, I shouldn't be grateful for it. No!"

Terry: "She's easily upset."

Rita: "No I'm not, I'm not! You see this is one of the things. If I take a stand on anything then I'm automatically hysterical or belligerent or a nag, whereas I'm just making my point of view on an issue known."

Look, are you anything at all to do with art?

Andy: "Do you think we are?"

OOOH, yes, I love it.

Graham: "We enjoy a good book or a film, just like anyone else."

Rita: "A glass of wine."

Graham: "The odd chat with our friends."

The room is full of laughter.

Rita: "Discuss the fundamentals of Marxism. No, we're not arty at all."

Surely your name will be read as deeply meaningful?

Andy: "Oh yes. The group that does everything."

Rita: "I disagree because of the anti-abortion thing."

Are you afraid of death?

**Pseuds on pseud:**

'S funny, we thought we recognised the *Sounds* excerpt which cropped up in *Private Eye's Pseuds Corner* the other day. Yep, there were the words, lifted from a *Woodentops* feature . . . but who is this esoteric writer *Jack Barrow*? Shurely shome mishtake . . .

**Little red right-left:**

Can these reports from the USA really be true? Has Prince really underlined his admiration for *Mohammad Ali* by snapping up the film rights to the once mighty one's autobiography? And if so surely, surely, surely the purple pain can't really be planning to portray the premiere pugilist *personally*!?!



"ER . . . WHO are we?" (Pic: Kass)

**Hurt Me:**

Confusion reigns after *Johnny Thunders'* (non-)appearance in *Jaws* last week. Are *Johnny Thunders* and *Stiv Bator* the same person? (Probably not, but then again, when was the last time you saw a photo of the two of them together?) Then why was *Stiv* masquerading as *Johnny* in our photo? And why was a certain singer called *Elka Brandt* accused of being *Thunders'* girlfriend when she is in fact supposed to be *Stiv's* girlfriend? Confused? Well, that is the general idea.

Meanwhile, in a completely un-related incident in Stockholm, *Johnny Thunders* (the real one this time) has broken three fingers of his fret hand in a car accident. A so-called *friend* shut his hand in the door as *Johnny* was trying to get out of it.

Consequently, his first American tour since the iron age has had to be postponed. His new album - now likely to be entitled '*Hurt Me II*', luckily completed before the accident occurred - is expected to be released in the meantime. As is the '*Crawfish*' single - a duet between *Johnny* and *Patti Palladin*, which also features *Billy Rath*, *Jerry Nolan* and *John Perry*. All go or what?

Andy: "Premature death, yes."

Rita: "It's always premature."

Andy: "I'll have a re-appraisal when I'm 60 or 70."

Graham: "I stay in bed all day to avoid death."

Is there any existentialism behind your thinking?

Graham: "Define existentialism."

OK, you win.

Is there anything welling up inside you that you're desperate to release?

Graham: "You can feel there's something there, right in your bowels, that's going to come up. Or out."

Rita: "Oh why your bowels, Graham?"

Graham: "That's the term used by most 18th century literary giants. The bowels. Yeah, there's something there. But we'll be dead before we know what it is."

Andy: "Not necessarily."

Graham: "Ha! An optimist."

New ways of looking at things.

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## PIP SQUEAKS

**Tony Mitchell finds strange fruit from foreign places, and pronounces Japan's Melon most refreshing**

IN THE early '80s, Britain's burgeoning electropop scene found an echo in the East that was both strong on originality and compelling in its Oriental charm. Bands like Yellow Magic Orchestra, Ippu Do, Sandii & The Sunsetz; artists like Akiko Yano and Susan... these were names never far from the painted lips of that era's foremost style-setters.

Despite skilful media surgery, the technopop graft didn't take and, in the West, most of these names are now just echoes from the past.

But one band, at least, recognised that to mutate was to survive. The Plastics, fronted by art/fashion duo Chica Sato and Toshio Nakanishi and with one Island album and a wacky reputation under their belts, had already evolved into Melon by the time the main technopop labels Alfa and CBS/Sony began their concerted assault on the UK.

Melon, again fronted by Chica and Toshi, continued the Plastics' tradition of humour and self-parody where their compatriots had often been presented as serious and inscrutable. They became stars of the infamous 'Snakeman Show' series of pisstake albums and even developed an alter ego, Water Melon, specialising in versions of classics like 'Fly Me To The Moon' rendered far too rude for family consumption.

The fact that it has taken Melon some five years to achieve their UK debut — and then to have that debut overshadowed by the frustration and disappointment of flying 10,000 miles primarily to appear on the cancelled *Big Tube* programme — is indicative of the problems still facing Japanese bands who want to make it big in the West.

But Chica and Toshi seem cheerful enough when I remake their acquaintance in Camden's sole Japanese restaurant, shortly before their first UK gig at the nearby Palace. Chica looks cute in her jodhpurs, while Toshi, sartorially satirical as ever in trousers about four sizes too big, looks like the man who's just won the Slimmer Of The Year contest. Melon are astute, wiry people; what they lack in English idiom, they more than make up for in sharpness.

Their first single for 10 Records, 'Serious Japan', is a major reworking of an early Plastics favourite 'Diamond Head' — a Tokyo hip-hop scratch-mix Emulator extravaganza liberally sprinkled with expletives which may or may not be bleeped out, depending on which version you're listening to.

Its irresistible combination of outrageous lyrics and deft digital production even earned it *Single Of The Week* in *Sounds* from Sandy Robertson, a man not known for his espousal of either electronic or Oriental causes. Quality crosses all boundaries.

So, I ask Toshi, does this mean that hip-hop, which has long since lost its novel sheen over here, is, er, big in Japan?

"Not much," comes the reply. "Not too much dancing — dance club scene very small compared with London. Hip-hop not so popular. But still really fresh in New York. Kiss FM station really creating something every week. These days albums not so interesting for me — what I hear on the radio is much more exciting. Different mixes, DJ mastermix, dub mix, recreating... I think that's good."

Does he hear it on the radio in Tokyo too?

"No... Tokyo radio is... no music, talk too much! Plus Chica says our style of band, using beatbox on stage, using DJ editing on stage, is unusual. Not too many bands doing this, even in New York. Doing it

live is very rare and individual."

Chica is still involved in fashion and one of the few places she has had time to visit on Melon's brief British stopover is Kensington's Hyper Hyper market, whose eclectic 'classy young designer' image has much in common with Tokyo's famous Laforet store. Chica liked Hyper Hyper — but she liked Kensington's Safeway even more!

"Always go to food store in different country," she explains. "Learn so much about people and place from going to supermarket."

But what about 'Serious Japan'? What are Japanese music fans serious about at the moment?

"Prince!" laughs Toshi. "And Madonna. And microcomputers. Kids really maniac about knowing things. They go to school and they have to show their knowledge about things. New camera — have to know that. New video games — have to know them. Have to be very professional."

And where will Melon fit into all this? With a new album, maybe?

"Mmm," Toshi hesitates as his food arrives. "We're going to do sushi business. Not rock and roll business!"

"For album we need a lot of money and time," adds Chica. "Also, albums boring. We need hit song — maybe two or three more singles first."

The *Big Tube* would probably have handed them their first UK hit on a plate. With their stunning use of ultra-violet lighting and Dayglo decor, they would probably have charted on visual impact alone. That and Chica doing her Egyptian dances across the nation's TV screens to deliver such admonishments as "Oh, you BASTARD! Come here by my side! Pretty honey, pretty baby! Don't be so f\*\*\*ing SERIOUS!"

Oh well, maybe next time. There will be a next time, won't there, 10? I wouldn't like to think I've got to wait another five years to have this much fun again.

# LEAN TIMES



**What is the secret of the Red Box? Sign language and a hatred of Howard Jones, says Jane Simon**

I HAD my doubts about Red Box. All over London, people were pressing copies of 'Lean On Me (Ah-li-ayo)' into my hand and saying, "It's going to be a hit."

But how did they know? Red Box's last two singles 'Chenko' and 'Saskatchewan' got stacks of radio play as well and they weren't hits — so why should this be different? And who cared anyway? One pop hit more or less didn't seem worth losing sleep over.

But then I found out they'd been cancelled from Jonathan King's show because Jonathan King hated the song. And it occurred to me that maybe I'd been wrong about Red Box all along. After all, I've never agreed with Jonathan King before, and why start now?

So, I asked Simon and Julian of Red Box, just how do WEA know that 'Lean On Me' is going to be a hit?

"I don't think they do know," said Julian looking truly horrified. "I think it's just bravado. It's tempting fate, really."

"If I read that the record company says it's going to be a hit, I wouldn't buy it," says Simon. "I just wouldn't want to be associated with that kind of war effort."

Well, I'm afraid you already are.

"When 'Chenko' came out on Cherry Red, a lot of people said, this is great, and it's so unusual that it must be a hit. And having had two records that people have said that about, when the third comes out and people can see that it's more easily saleable..."

And pronounceable.

"Look, don't you start! We get enough of that here! Come on, lads, you can't call it 'Ah-li-ayo'. It took them a week to learn to say 'Saskatchewan'. They had enough trouble with 'Chenko' and they didn't even release that. 'Lie Down I Think I Love You' — that's the sort of title they like around here. The Howie hit — 'I'd Like To Get To Know You Really Well'."

Don't you think your video's got a touch of the Howard Joneses about it? All that whole-world-is-our-friend type of stuff?

"Didn't he go round shaking hands with people?"

Julian: "It was taken from the words of the song — 'From the very very young to the very very old... from the centre of the earth to the corner of the globe'. It wasn't just a wacky, trendy thing to do. We're not as nice as Howard Jones."

Could anyone be as nice as Howard Jones?

Simon: "I think he goes on courses."

Julian: "Bless his cotton socks — he probably earned the money to pay for our video anyway."

Because the 'Lean On Me' video spells out the lyrics in sign language for the deaf, it was considered news-worthy enough to be shown on BBC2's *Newsweek*.

"That's the news for deaf fascists," Julian explains.

But why the sign language? Is that Red Box's target audience — music for the deaf?

"The whole song is about words spoken and written and we thought it was another way of tying that in visually. I know deaf people don't listen to music — obviously — but there's a lot of pop videos on TV and I wonder what they make of them. At least it's three and

a half minutes where they'll know what's going on."

What about your own performances in it?

"We definitely wanted to make it look like we were having a good time," says Simon doubtfully.

"Actually, the more I watch it, the more I can come to terms with seeing myself as a moving picture," says Julian. "I was devastatingly unhappy at first. You know how you have a picture of what you look like, and it's slightly more glamorous than reality? If you see a photograph, you can say, oh that's just a bad shot, but when it's a complete repetition, that has to be how you really are. And you should look better than normal on video, with the make-up and everything. So you see that, and you think — oh dear."

Simon: "Next time I'll know and I'll have my one good look on all the time."

Tell me the story about Red Box and Fleet Street.

"Well, when we left college we did a bit of wheeling and dealing, and we bought and sold a boat among other things — just a little rubber diving boat, no big deal. And the *Standard* bloke wanted a story, so as soon as we said we'd sold a boat, he goes, What? A trawler? He was quite prepared to make it up."

"It's like Madonna — she's on WEA too, so we know she doesn't do interviews — all of these front page stories are just lie after lie. I could've written it!"

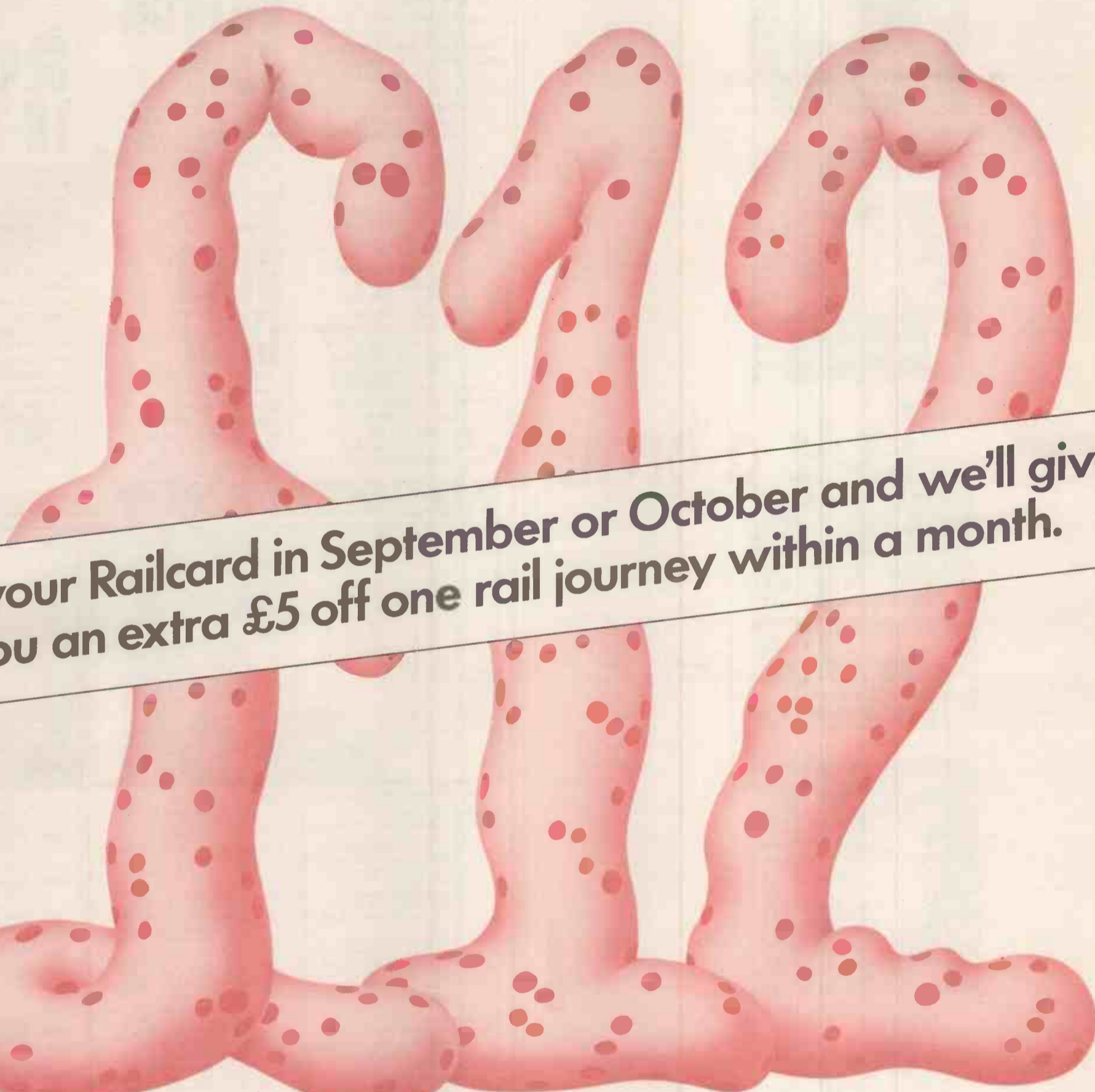
Well, you be Madonna and I'll interview you.

"No, I want to be Prince — he can be Madonna."

In less than half an hour, Red Box had managed to trash most, if not all, of WEA's hit-makers. I think they're going to be all right.



# A Young Person's Railcard gives you half-price travel all year. What does it cost?



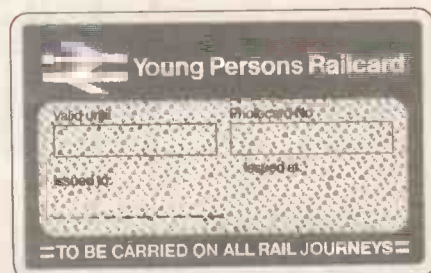
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 We're getting there



# The Damned



## Is it a dream

Seven.  
c/w Street of Dreams \*

And five track twelve.  
c/w Street of Dreams\*, Curtain Call\*,  
Pretty Vacant\*, Wild Thing\*

\* Recorded live at Woolwich Coronet  
July 11 1985

Now the nightmare begins.

mca

**BEEN DONE** over? Ripped off? Or think you're going to be? If you need some information and advice, press the *Panic Button*. We'll investigate. Write to: Dee Pilgrim, *Panic Button*, *Sounds*, Greater London House, Hampstead Road, London NW1 7QZ. This is a free service. Please enclose an SAE to ensure a personal reply.

# PANIC BUTTON

## BASS TIPS

CAN YOU tell me what make of bass and the model that Les Pattinson of Echo And The Bunnymen uses and its price. Also, are there any cheaper models with a similar sound and action as I am interested in learning to play bass? P Robinson, Harwood, Bolton

LES PLAYS a Fender Precision bass and prices will vary depending on whether you buy it new or second-hand. Soho Soundhouse of 18a Soho Square, London W1V (tel 01-434 1365) have new, '62 pre-issue Fender Precisions (the original model) for just under £400. However they do stock second-hand ones for around £250. Vince at Wisher, 77-79 Osmaston Road, Derby (tel 0332 48156) says they have some second-hand Fender Precisions in good nick for about £285 and that the cheapest you can expect to pay for a new one is £325. However, Fender also make

the Squier Precision, which is exactly the same as the Fender, except it is made in Japan instead of America and you can pick up one of these for about £200.

## BUTTON HOLD

THE *PANIC Button* will be taking a late summer break as of next week and will not be appearing in *Sounds* again until late October. If you are prepared to wait for a reply, please keep writing in and your letters will be processed as quickly as possible.

## HEAD CASE

I WAS at the Motorhead tenth anniversary concert at Hammersmith and wondered if there are any T-shirts or posters left over, as I did not get a chance to buy one on the night. Robert, Reigate, Surrey

ALL OF Motorhead's merchandising is handled by Holy T-Shirts of 15 Great Western Road, London W9. If you would like to write to them enclosing a SAE they will send you details of all Motorhead goods available.

## SLADE TO LOVE

*PANIC BUTTON* has received a letter from Dave Jewell, who, along with two other Slade fans, will be running a new, official Slade fan club. The cost of joining will provisionally be £6 and will get you a regular newsletter, an enquiry service and good deals on merchandising. Dave tells me that the band are currently in Germany but will have a new single out in this country soon and a Christmas party album which will be advertised on TV.

If you are interested in joining the club, drop a line with a SAE to Dave at Slade International Fan Club, PO Box 4YD, London W1A 4YD.

## MEMORY BANK

Compiled by Barry Lazell



LEONARD COHEN in typical birthday mood

**Sunday September 15**  
1969 Deep Purple performed Jon Lord's 'Concerto For Rock Band And Orchestra' live at the Royal Albert Hall with the Royal Philharmonic Orchestra.  
1974 Uriah Heep's bass player Gary Thain suffered a severe electric shock on stage in Dallas.  
1978 Bob Dylan started his longest-ever North American tour, encompassing 62 US and Canadian cities.  
1979 Los Angeles declared 'Peter Frampton Day'!

**Monday September 16**  
1925 Birthday of B B King (Riley King), in Indianola, Mississippi  
1948 Birthday of Kenney Jones of The Who and The Faces, in London.  
1977 Death of Marc Bolan, aged 29, when the car driven by his girlfriend Gloria Jones left the road and hit a tree on Barnes Common, South London.  
1978 The Grateful Dead played a concert in Egypt at the foot of the Great Pyramid.  
1979 Don Arden, ELO's manager and boss of Jet Records, issued a writ against Radio 4 reporter Roger Cook, following an allegedly defamatory broadcast about him.

**Tuesday September 17**  
1950 Birthday of Fee Waybill of The Tubes, in Omaha, Nebraska.  
1976 Trevor Boulder, formerly with David Bowie's Spiders From Mars, joined Uriah Heep on bass. A look at *Sounds* for W/E September 17 of that year: A two-page article was titled 'Whatever happened to the Buzzcocks?', and described their recent deal with UA: "Manchester's likely lads sign on the dotted line". Pete Shelley was quoted: "Our songs are bisexual."  
On the 7th anniversary of Jimi

Hendrix' death, there was an extensive consumer guide to Jimi Hendrix on vinyl, put together by Tony Mitchell with the help of the Holland-based Hendrix Information Service.  
The Tubes were shown onstage in the US as The Horrid Pears: "their idea of what's happening over in wacky ol' England".  
Singles of the week (as reviewed by Alan Lewis) were 'Japan' by Be-Bop Deluxe and Dr Feelgood's 'She's A Windup'.  
The paper also carried an ad which was to cause a lot of controversy, plugging the Motors' first album on Virgin, and featuring late actress Jayne Mansfield saying "I lost my head over the Motors". Problem was that Ms Mansfield had died from decapitation in a car crash...  
**Wednesday September 18**  
1952 Birthday of Dee Dee Ramone (Douglas Colvin) in Fort Lee, Virginia.  
1962 Birthday of Joanne Catherall of Human League, in Sheffield.  
1970 Death of Jimi Hendrix, aged 27, after choking on his own vomit in his sleep at his London home.  
1980 The 10th Anniversary of Hendrix' death was commemorated by a two-day tribute programme at the Paradiso Club in Amsterdam, attended by hundreds of fans plus Noel Redding and Mitch Mitchell of the Experience.  
1983 Kiss appeared without their make-up for the first time, on MTV in the States.  
**Thursday September 19**  
1946 Birthday of John Coughlan, former drummer of Status Quo, in London.  
1947 Birthday of Lol Creme of Godley & Creme, in Manchester.

1957 Birthday of Rusty Egan, in London.  
1973 Death of Gram Parsons, aged 26, of heart failure due to drug abuse, in Joshua Tree, California.  
1979 Bruce Springsteen headed the bill of a four-night series of MUSE (Musicians For Safe Energy) concerts at Madison Square Garden, New York.  
1981 Simon & Garfunkel reunited after 11 years for a concert in New York's Central Park in front of 400,000 people.  
**Friday September 20**  
1959 Birthday of Alannah Currie of the Thompson Twins, in Auckland, New Zealand.  
1969 ATV Music bought the Beatles' Northern Songs publishing company for £1 million.  
1970 Jim Morrison of The Doors was found guilty of indecent exposure and profanity (though acquitted of lewd and lascivious behaviour) by a Miami court, following his cock-flashing-on-stage episode.  
1973 Death of Jim Croce, aged 30, in a plane crash en route to Sherman, Texas.  
1983 The ARMS concerts for multiple sclerosis research, dedicated to Ronnie Lane, were held at the Royal Albert Hall, featuring Eric Clapton, Jimmy Page, Jeff Beck, Bill Wyman, Charlie Watts, Steve Winwood and many others, including Lane himself.  
**Saturday September 21**  
1934 Birthday of Leonard Cohen, in Montreal, Canada.  
1954 Birthday of Phil Taylor, formerly of Motorhead, in Chesterfield.  
1966 Jimi Hendrix first arrived in London with manager Chas Chandler, to carve out the career which made him a superstar.



# ON THE GROOVER



BOLAN: THE 20th Century Boy

WITH THE eighth anniversary of the untimely death of Marc Bolan in just a few days' time, it's probably an appropriate time to feature the man in this column, since I don't recall having covered much of his output from *Tyrannosaurus Rex* and onwards in the past. Two relevant enquiries have come in during the last couple of weeks, the first being from Dave Keegan of Stalybridge, Cheshire:

"This may not prove an overwhelmingly difficult task, but could you please print an up-to-date Marc Bolan & T.Rex (including *Tyrannosaurus Rex* and *John's Children*) discography? I'm sure

that such information would be appreciated by *Info Riot* readers, in light of recent renewed interest in Bolan."

Similarly, Graham (no surname given) of Halewood, Liverpool, says: "Recently I bought the new T.Rex/Marc Bolan compilation 'Best Of The 20th Century Boy', and was amazed by the man's brilliance. Could you print a full list of all his records - most importantly, the ones which I've the greatest chance of getting hold of?"

Well, the Bolan output has been prodigious - as much since his death as before, as the vaults from various periods of his career were dug ever deeper into, and the erstwhile hits, B-sides, etc. compiled in ever more detail. What follows is hopefully all singles and albums, including reissues, released in this country - but bearing in mind the numbers of different labels involved, and the switching around of material between them, I apologise in advance for anything missing. Although the mid-60s solo singles and the *John's Children* material have had detailed *Info Riot* coverage in the past, it seems fitting to include them again here with the main body of Bolan's work.

Singles first, then:

**Decca F 12288** 'The Wizard'/'Beyond The Rising Sun' (Nov 1965)

**Decca F12413** 'The Third Degree'/'San Francisco Poet' (Jun 1966)

**Parlophone F 5539** 'Hippy Gumbo'/'Misfit' (Nov 1966)

(The above three were all credited to Marc Bolan solo. All seven-inch, of course, and no pic sleeves. Original copies in perfect nick could knock you back something approaching £100 each nowadays.)

**Track 604 003** 'Desdemona'/'Remember Thomas A Beckett' (May 1967)

**Track 604 005** 'Come And Play With Me In The Garden'/'Sara Crazy Child' (Jul 1967)

**Track 604 010** 'Go-Go Girl'/'Jagged Time Lapse' (Oct 1967)

The above three were the *John's Children* singles on which Bolan featured. **Track 604 005** was originally to have had 'Midsummer Night's Scene' as the A-side; just a handful of demos of this exist in the world. Even the ordinary releases sell well into double figure prices nowadays.

# INFO RIOT

EDITED BY BARRY LAZELL

The next handful are the original *Tyrannosaurus Rex* singles, which featured Bolan with the (also late) **Steve Peregrine Took**:

**Regal Zonophone RZ 3008** 'Deborah'/'Child Star' (Apr 1968)

**Regal Zonophone RZ 3011** 'One-Inch Rock'/'Salamanda Palaganda' (Aug 1968)

**Regal Zonophone RZ 3016** 'Pewter Suitor'/'Warlords Of The Royal Crocodiles' (Jan 1969)

**Regal Zonophone RZ 3022** 'King Of The Rumbling Spires'/'Do You Remember' (Jul 1969)

**Regal Zonophone RZ 3025** 'By The Light Of The Magical Moon'/'Find A Little Word' (Jan 1970)

The first two and fourth of these had pic sleeves on the first pressings; you're not likely to find them nowadays. Again, these originals in A1 condition sell for between £10 and £20.

From here on, it's T.Rex, which was basically Bolan and

**Mickey Finn**:

**Fly BUG 1** 'Ride A White Swan'/'Is It Love'/'Summertime Blues' (Oct 1970)

**Fly BUG 6** 'Hot Love'/'King Of The Mountain Cometh'/'Woodland Rock' (Feb 1971)

**Fly BUG 10** 'Get It On'/'There Was A Time'/'Raw Ramp' (Jul 1971)

**PART II CONTINUES NEXT WEEK**



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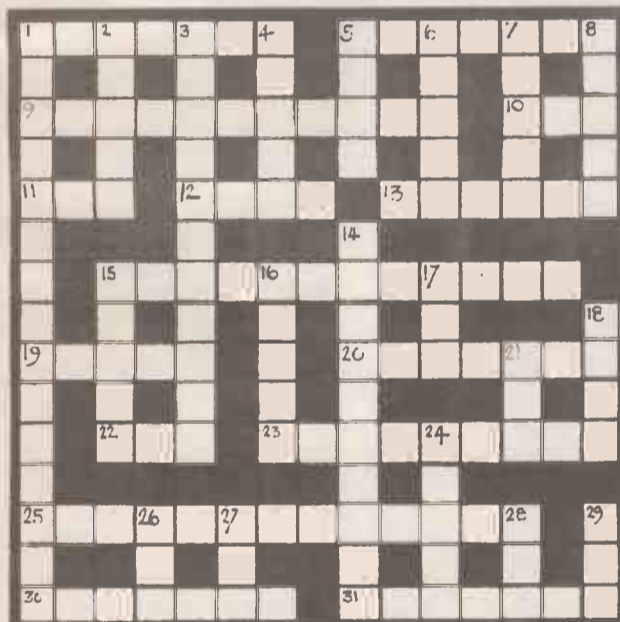


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## X WORD



By Sue Buckley

**ACROSS**

1. Our lives are in their hands (7) 5. Lovesmith/Heseltine/(7) 9. 13 across are now, but weren't in the '60s! (11) 10. Could be in place of Gramm? (3) 11. Aaron's jeans? (3) 12. The Jam has all the mod ones (4) 13. The archetypal ROCK group? (6) 15. This certainly isn't Maggie's fave Angelic Upstarts' record (8.4) 19. Robert the shipbuilder; Earp the marshal (5) 20. State of jumper for Zep? (7) 22. Spots/Day/Paper/'Paper'? (3) 23. When do you ring 999 in a girls-school? (9) 25. He was deaf . . . dumb . . . blind . . . had a supple wrist . . . but despite all these handicaps he always won a replay! (7.6) 30. They were down to earth (7) 31. Just one that said so much to 4(3.4)

**DOWN**

1. Does George ever let this slip about Andy? (8.7) 2. Whole lotta woman for AC/DC(5) 3. His tarts are feudalistic. . . though he wanted to be a big star (4.7) 4. John emerges from the belt on his pants! (5) 5. Grape/White Whale (4) 6. He ripped off the Clash (5) 7. Leppard Rik (5) 8. Fourteenth French Monarch for Bow Wow Wow (5) 14. Their record's made of fire and chrome (4.6) 15. Chrissie had this band in her pocket (5) 16. George woke up with it on fire! (5) 17. The Hollies' stop (3) 18. Visage fade to Dobie (4) 21. One O'War sing battle hymns (3) 24. A funk railroad/Alfred/Alexander (5) 26. Ratty film theme for Michael J. (3) 27. Sayer/Lion (3) 28. Once an elf and the last in line (3) 29. Four Seasons' famous doll (3)

**LAST WEEK'S ANSWERS**

**ACROSS**

1. Rock 'n' Roll Children 10. Ramones 11. War 12. ABC 13. Are You 14. Iron 15. You 16. Run 18. Geordie 19. Ann Wilson 21. Roses 23. Boots 24. Lola 25. Your Back Door 26. Snow 29. Meat 30. Got Me 32. Border 35. Versa 37. Dave Edmunds 38. Really 39. Searchers

**DOWN**

1. Rory 2. Camera Obscura 3. Nancy 4. Obscured By Clouds 5. Love In A Void 6. How Soon Is Now 7. Lord 8. Ready 9. Nocturne 17. Billy 18. Gordy 20. Silent Dance 22. Sobs 27. Works 28. Room 29. Mover 31. Vera 23. Hall 34. Vera 36.RCA



FILM·TV·VIDEO·BOOKS

# SCANNERS

EDITED BY TONY MITCHELL

# WIN WITH SOUNDS!

# 25 'BODY DOUBLE' VIDEOS

## FEATURING FRANKIE GOES TO HOLLYWOOD

### MUST BE WON IN OUR £1,250 COMPETITION!

**BODY DOUBLE**, released on video next week by RCA/Columbia, stars Craig Wasson, Gregg Henry and Melanie Griffith.

Director Brian De Palma got the idea for the plot when he was casting a double for Angie Dickinson in *Dressed To Kill*, and the result is another De Palma classic combination of suspense, sleaze and sex, with the bonus of a new version of 'Relax' thrown in for good measure.

Read Sandy Robertson's review below, check out the entry details and get your coupon off to us without delay for your chance to win your own copy of this movie, worth £50!

**BODY DOUBLE** is exactly the kind of neo-Hitchcock sex'n'blood thriller one has come to expect from the twisted talent of Brian (Carrie, Scarface) De Palma. And then some...

The tale of claustrophobia-plagued horror movie star Jake (Craig Wasson) being fooled into providing an alibi for a sadistic killer is replete with a cringe-making scene of driller-killing and an appearance by Frankie Goes To Hollywood in an ersatz porn video shoot for the most outrageous rehash of 'Relax' you never want to see! More?

A hero who's into retrieving discarded panties from trashcans and who's apt to fluff his 'cum shot' when making his porno debut? A leading gal called Holly Body? A maniac who resembles EC Comix' Old Crypt Keeper? Heck - *Body Double* even has ol' JR's current flame from *Dallas* writhing across the screen! Double fun!

**SANDY ROBERTSON**



**PORN STAR Holly Body (Melanie Griffith) is lectured by Jake Scully (Craig Wasson) on the virtues of voyeurism**

**HOW TO ENTER:** Below is a coupon with three simple questions. When you've got the answers, fill in the coupon, adding your name, address and the format of your video recorder, and post to **SOUNDS/BODY DOUBLE COMPETITION, Unit 5, Seagar Buildings, Brookmill Road, London SE8 4JT** to arrive not later than first post on Monday September 30. Winners will be the first 25 correct entries out of the hat. Normal Spotlight rules apply.

### SOUNDS/BODY DOUBLE COMPETITION

Answer the three questions below:

1. In De Palma's *Dressed To Kill*, which well known British actor played the murderous transvestite psychiatrist?

2. In which De Palma movie did Cissy Spacek play the title role?

3. On what British TV programme did Frankie Goes To Hollywood make their small-screen debut?

NAME .....

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JERRY GREENBERG MERIDA RANDOM  
STEPHEN H. RURUM ROBERT J. AVRECH  
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BRIAN DE PALMA

## IDENTITY CRISIS

ALL THE misplaced or manufactured Madonna mania in the world can't disguise the fact that *Desperately Seeking Susan*, in which our vested virgin plays the title character, is actually a highly enjoyable movie.

Shot in an around Manhattan, it's a thrilling comedy-of-errors which employs a just-believable series of misunderstandings and near-misses to provide the laughs and build up tension.

Madonna's Susan is a streetwise drifter who lives by her wits as much as by her looks, and keeps in touch with her musician boyfriend Jim via occasional ads placed in the personal columns. When Jim's not around, she takes whatever's going, but things start hotting up when her latest conquest, a hoodlum implicated in a recent museum robbery, ends up splattered on the sidewalk below his hotel window only minutes after Susan has hopped it with the booty - a pair of ornate Egyptian earrings - as a souvenir of their brief time together.

Unbeknown to Susan, bored middle class housewife Roberta Glass (Rosanna Arquette, in the lead role) has been getting vicarious thrills out of monitoring Susan's paper romance with Jim. She decides to spy on their next meeting, and becomes so intrigued by Susan that she even goes as far as buying a sequined jacket which Susan has traded in at a thrift store for a pair of boots.

From then on, Roberta is a marked woman, because the villain who stifled Susan's bedmate wants the booty back, reckons Susan must have it, and has only one means of recognising her. Yes, you guessed it - by the fancy jacket.

The final element in the unwitting deception occurs when Roberta, in a scuffle with the villain, knocks herself out on a passing lamp-post and wakes up with amnesia. From then on, she, as well as everyone else, thinks she's Susan.

I wonder how Rambo-raving US audiences coped with such complexity in the first reel without explanatory subtitles. I mean, there's Roberta's developing love affair with Jim's best buddy, her accidental employment as an illusionist's assistant and her wrongful arrest on prostitution charges all yet to come! Plus some wry digs at American middle-class life.

When Roberta's Jacuzzi-salesman hubbie realises his wife is missing, he turns to food for consolation. "Your wife's gone missing and you're eating?" demands his sister. "I'm nervous," he explains. "Well if you're nervous," she retorts, "take a valium like a normal person."

The characterisations here are far from the one-dimensional cardboard cut-outs usually created around 'rock star' performances, and Madonna's acting is sufficiently credible for you to forget that, since she made this film, she's become rather better known in another line of business. I suspect director Susan Seidelman deserves much of the credit for this, as well as for the generally astute and sympathetic treatment of the plot's female protagonists.

The final scene of *Desperately Seeking Susan*, taking place in the magic club where Roberta, in blond wig and tu-tu, is being sawn in half in front the principal players, provides a fitting climax to this complex but clever farce. And it doesn't even boast the normally inevitable disco soundtrack; that in itself must rank as a major achievement.

**TONY MITCHELL**



# Lloyds Bank makes University less of a challenge.



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All in all, they add up to bonuses that no other bank can offer.

For starters, call in at your local Lloyds Bank branch.



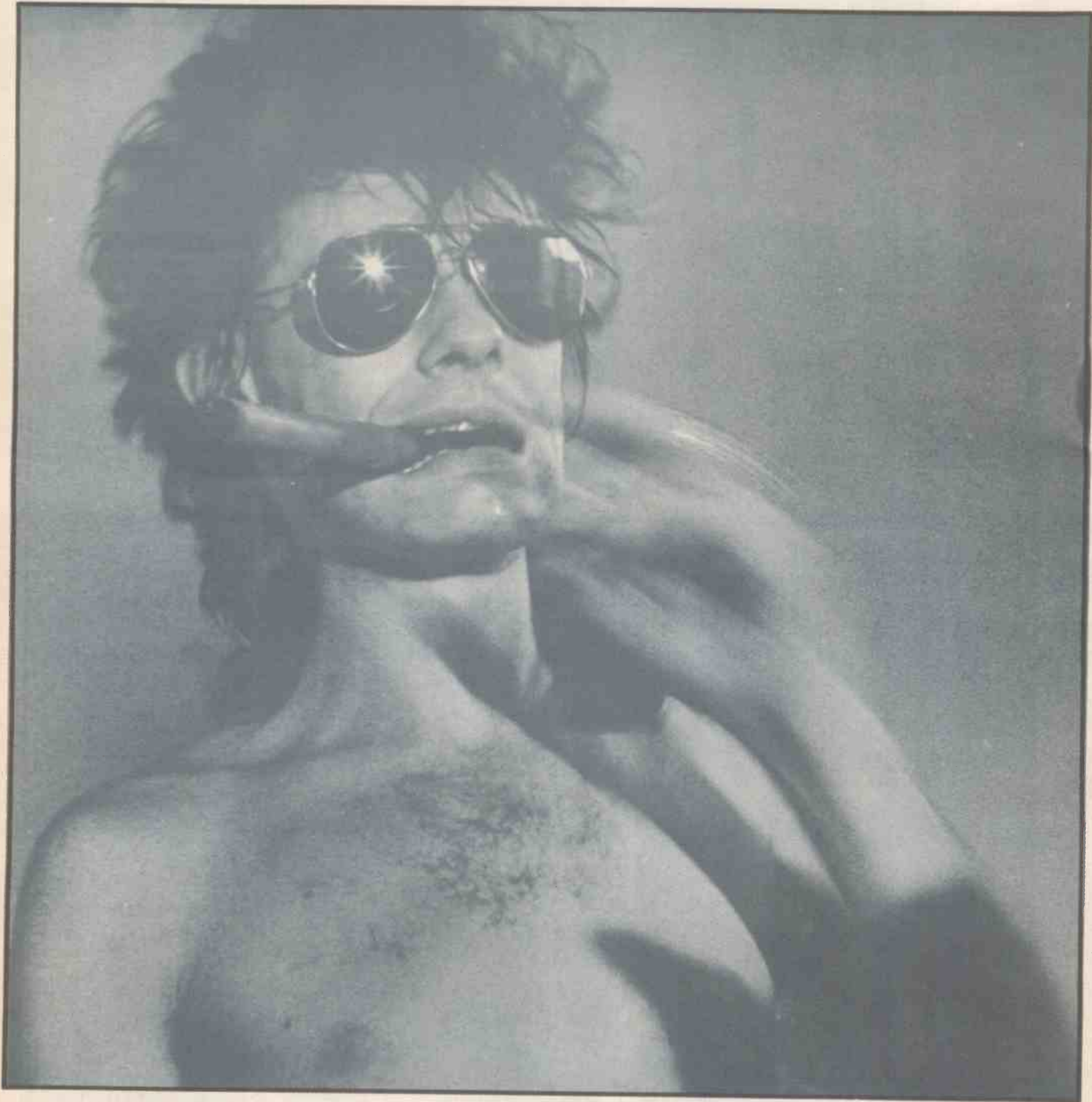
**A thoroughbred amongst banks**



# PIGBLOO

## hard as nails

CLINT: A ruin of a man



**From A to Z and never again, JACK BARRON decides to take alphabet soup with the man inside the Foetus, CLINT RUIN. Porky scratchings by PETER ANDERSON.**



# DBLUES

**T**O HAMMER the point home precisely, Clint Ruin is about to unleash his criminal record on a world which isn't equipped to take the shock.

The work in question is an album called 'Nail'. Performed by his Scraping Foetus Off The Wheel project, the vinyl seethes with a mad population of sadists, murderers, rapists, shit-eaters and general perverts.

And if you're fed up to the back teeth with the prevailing bad taste of pop abortions, I'd suggest you put 'Nail' between the sandwich of your ears pronto.

Clint, who has been known to use the assumed name of Jim Thirwell, is of course no stranger to controversy. Last year, for instance, pictures of him being crucified — which were used to promote the SFOTW album 'Hole' — were banned by many music magazines. I cannot think why since the same sort of gig did Jesus' reputation no harm.

In the public's imagination Clint remains something of a monster: a drug-crazed, orgiastic, child-molesting blasphemer. Yet on those rare occasions I've noticed him socialising, with or without his friend Lydia Lunch, he's seemed very quiet and retiring: a man happy to observe the chaos surrounding him instead of adding to it.

And today in the Some Bizzare office that impression is intact as we go through the alphabet of being a Foetus...

**A**THEISM: "It doesn't mean much to me because it suggests a wilful rejection of religion, but I don't feel strongly enough about it to reject it. I use it more for a springboard and something I use for analogy. So maybe the 'A' we should concentrate on is for analogy, which I do use a lot in terms of utilising extremes to express what I think. These extremes don't necessarily reflect my lifestyle literally, they are transposed onto my lifestyle. For example the idea in 'Hole' of using heaven and hell imagery might be clichéd, and is not the result of being a frustrated Catholic, but it illuminates earthly existence."

**BULLSHIT:** "I wouldn't want to persuade people I'm not full of bullshit, I don't care. The only person I have to please is myself. I feel honest and pure to myself and I don't feel the need to succumb to other people's interpretations of myself. I know what I'm saying and I think I've said it very clearly and concisely. That's it."

**C**LICHÉS: "These don't crop up because I'm short of lyrics or melodies. The musical clichés or lyrical proverbs appear because people already have a lot of associations with them. I then twist these clichés around,

put them in a strange context, so I can drive a point home or be disorientating.

"For example the surf clichés on 'Satan's Place'." (This is a 'Hole' song which rattles the bones of Beach Boys style vocals with lyrics like "I'm gonna ride the wild surf in the bowels of the earth/I'm hanging ten on the final tidal wave in hell"). "As soon as you hear that surf sound, it unleashes a thousand associations from the past. I like to plumb into that to evoke an unusual atmosphere. The whole thing enhances the irony content, which isn't jokey or comic but humorous."

**'DESCENT INTO THE INFERNO':** "That song on the album 'Nail' is about when I was staying in LA — hah, this sounds like Graham Nash or something — which was late '83. It was like one of the worst periods of my life, absolutely disgusting. I spent a lot of time in the house, pacing back and forth, tearing my hair out and watching MTV. It was like an extreme culture shock, like being sent to the moon.

"A lot of the lyrics were taken from screwed up bits of paper which I found on the floor after being totally oblivious to writing them the night before. The words deal both with LA and my reactions to it, for example 'An obscene sprawling landscape of nothing/And nothing is its middle name/Meet you on the corner of nothing and nowhere... where in hell is that?'"

**ECSTASY:** "It's hard to dissociate ecstasy from the drug Ecstasy, not that I'm druggy or anything. Ecstasy as a state is not within my realm of experience, I've never felt the total awareness which I imagine ecstasy is..."

"Enter The Exterminator' on 'Nail' on the other hand is about the oppression of an environment expressed through a scenario not unlike, say, a South American jail or a concentration camp. The reaction I was trying to capture was the phenomenon where Jews in the camps and death factories entered the state of mind where they totally embraced their death and didn't put up any resistance. They were called Muslims."

**F**LAGELLATION: "Nah, I'm not really into it, but you've made quite an interesting observation that on a personal or social level, I am fairly shy and reserved-ish most times. My music allows me to purge certain parts of my personality which don't rear their heads in social situations. Because I can articulate negative emotions on record it makes me a calmer person, it stops me from going out and shooting people."

"I don't think I wallow in self pity on the songs, though to a certain extent it's like putting myself on the psychiatrist's couch and doing a public analysis of myself. This is why the songs require a rigorous self-editing process, to tear out the flippant elements and get down to the raw material."

**GRIEF:** "Grief is a tough word, though I like grief because as a concept it's challenging. What does that make the phrase 'good grief' as opposed to 'bad grief'? If we say it 50 times maybe it will lose its meaning, which is alright because I can't associate it with any personal experience anyway."

**HAIRSTYLE:** "When I started out I invented a complex mythology about the origin of the various Foetus

permutations, so when I went to music papers I could say I represented Self Immolation rather than a particular artist. I also did this because it detracted from the stigma of having a central focal key because I think that does demean one's work.

"People tend to assume that because you've got a certain hairstyle, you will sound like this or that. That's why a Foetus doesn't wear its haircut on a record sleeve and why I don't have my face on them. I like to propagate confusion by having different names. The names and forms allow me to have vehicles to make different sorts of statements. I don't want Foetus to be open because it'd become boring. Pictures and interviews are vacuous and have nothing to do with the creative process."

**IDOL/IDLE:** "I hate being idle. As for idols I don't have any. There are people whose music I respect, but you know what The Stranglers said about no more heroes. Pop stars are like confetti trodden into the ground, they're just there. They have nothing to do with creativity or movement in music. If they're treated as idols/idles, that's their problem, not mine."

**JIM THIRWELL:** "Who? Will he and the foetuses ever come out of the womb? I don't know really. I'll pass on both of those."

**K**ILLING: "The characters in my songs have been created to a certain extent because I'm trying to make a point about something I don't necessarily condone. Take 'Pigswill' on the new album as an example.

"The character in 'Pigswill' is touring up and down the West Coast of America with his girlfriend. They're picking up hitch-hikers, f\*\*\*\*\* them, killing them and then burying them in shallow graves and stuff."

"They check into this hotel and Pigswill gets this brainstorm and screams Destroy all girls! So he turns on his girlfriend and kills her brutally. He discovers she's menstruating and he goes wild and smears her blood all over the walls. Then he goes up this hill, Black Boot Hill, and runs her bloody clothes up a flagpole."

"Obviously I'm not condoning that sort of activity, rather I'm reporting it as something that could happen, and the use of characters helps in that process... But you see it's not like I swoop into alter-ego modes as Clint Ruin or whoever. The performers of the songs aren't alternative personalities, just different aspects of the same person being manifested."

**LYDIA LUNCH:** "I'll pass on that one as well; after all, it's none of your business."

**MANSON:** "Yeah, there's a song on 'Nail' which deals with the subject of Charles Manson. It's called 'DI-1-9026' which was the telephone number of the Spahn Ranch. I'm not glorifying Manson at all, but I do respect the power he wielded and his personal charisma. Also within the scope of that song I'm kinda taking the piss a bit with lines like 'If you wanna get some kicks phone DI-1-9026'. That's because I can't stand people leaning on and glorifying Manson for what he did."

"Nevertheless, I've a great fascination for his charisma and power, like I said. There are very few people who have that sort of power, Hitler

and Reagan are examples. It's not the acts that those people motivate that I'm interested in *per se* but the enigma that allows them to persuade others to indulge in brutality.

"If you think about Hitler, it's quite devastating. He motivated an entire war of incredible scope and down to him, there was a sequence of incredible events. Manson was the '60s version of that to a certain extent, albeit on a much smaller level. But I must add I dislike people who prod Manson's corpse thinking that sort of power will rub off on them; you know, Charlie's fan club."

**'NAIL':** "In the simplest, clearest terms the whole of 'Nail' is about oppression and the inter-relationship between oppression and power. The question there is: who holds the power? Plus there is the concept of Pigdome Come which is like this mythical heaven place."

**ORAL SEX:** "There's a blowjob scene in the film (*The Right Side Of My Brain*) between me and Lydia. Because of the nature of the film, which is Lydia's, it necessitated the blowjob scene. The film itemises different experiences that this girl, portrayed by Lydia, goes through, which are self-destructive. It's about a girl searching for a thrill through violence. Oral sex is not really relevant. I'm in that movie, that's all I'm saying."

**PIGDOME COME** (an instrumental overture where maybe Holst meets Ed Gein): "It's hard for me to express Pigdome Come succinctly. It's a mythical place of Foetus invention which is supposed to be an escape from all the oppression, hedonism and power itemised throughout 'Nail'."

"It's like a mythical Garden Of Eden place but it's not said whether this is on earth or in the pseudo-heavens above. I've portrayed it in a Disney schmaltz mode but at the same time its stirring. I certainly believe in it as a piece of music but at the same time it's not my debt to classical music. Parts of it remind me of knights in shining armour and Red Indians. I guess it's a travelogue through different moods, a break from the power and repression."

**RESTRICTIONS:** "So far as music goes, the only restrictions that I perceive come from the fact that I can only deal with one adventure in one song. And funnily enough it's that which partly makes me feel like carrying on in music. But so far as restrictions go in terms of subjects or personally, well I don't feel any really. So let's scratch the idea of restrictions."

**SUPERCALAFRAGALISTICASDOMASOCHISM:** "Hey we're going back a bit here! That's from the song 'Wash It All Off' which is a tension song about a relationship, but it's neither a hate nor love song. That phrase kinda sums it up. How does sado-masochism relate to my personal life? Well I don't think people should have any idea what I'm about personally. I don't think I owe anyone anything. If they buy my records, it doesn't mean I have to be nice to them; they got a bargain in the first place."

**'THE THRONE OF AGONY':** "In line with the rest of 'Nail', this particular song deals with oppression but of the personal sort. By that I mean

the form of oppression which is self-inflicted. I often notice in retrospect that when making a record, I take the path of the most possible resistance, the whole Wiseblood phenomenon of grinding one's body into the ground unnecessarily. I hate the idea that people can only write when they're miserable. A lot of people, including myself sometimes, wallow in their own depression. I think that's absurd."

**URINARY TRACT INFECTIONS:** "No I've never had one myself, though I did have a friend who had an infection of the urinary tract. I thought it was a good analogy so I used it in a song. It's something girls get. We're really plumbing the depths now."

**VIRGIN (RECORDS):** "How did you know about that? It's true that I used to work for Virgin. When I first got to England from Australia in 1978, I hung loose for a couple of months, just checking what was happening. Then I did temping at department stores, picking up garbage, shit like that. After that I got a job at Virgin working behind the singles counter in a shop and was eventually promoted to ordering independent records for the chain. It taught me a lot about what not to do and financed studio time, but then I got laid-off. Richard Branson isn't my best friend."

**WISEBLOOD:** "As far as the group of that name is concerned, ie me and Roli Mosimann, who was with Swans, we're still functioning and there's probably going to be a mini-album soon. I don't know whether you're familiar with either the book or the film of *Wiseblood*?"

"The book is by Flannery O'Connor and the main character in the story founds a religion called The Church Of Christ Without Christ as a reaction against all the phoney preachers he's encountering. Eventually the whole thing gets twisted and he enacts the parts by initially doing away with Christ and then placing certain restrictions on himself."

"These restrictions take the form of wrapping himself in barbed wire and filling his shoes with stones. He's not doing it to be a martyr or draw attention to himself but because he feels the need for that sort of torture. In retrospect I think I work a little like that, in terms of base things like imposing punishing recording schedules on myself to achieve my aims. Also, I once founded a church as well. It was called The Church Of The Immaculate Preconception, but that's another story."

**X:** This marks the spot where a brain cell died from over-activity.

**YOUTH:** "I believe in that old cornball crap that youth is a state of mind. I know useful 60-year-olds and useless 17-year-olds. I don't feel the need to retain youth, I'll have it for as long as necessary. I certainly don't believe in youth power."

**ZE (RECORDS):** "They put out 'Hole' in America and as a result, I am no admirer of their methods of business."

In an artistic sense Clint Ruin says what he means and nobody says it meaner. Forget the burnt bacon of pop's porkers, fry a Foetus for breakfast today. You won't get over the taste quickly.



## Reviewed by Jane Simon



**THE ALARM 'Strength' (IRS)** It would appear that The Alarm have now entered what we might call their Mick Jones phase and have released a single it is possible to listen to without laughing. It is – cough – quite reasonable. No, really, I'll be all right. I'm just going to sit here with my head between my knees for a few days and by then, perhaps, the shock will have worn off. A glass of water? Oh, thank you.

**THE BOLSHOI 'Happy Boy' (Situation Two)** If you could press all the right buttons in your brain, every moment of your life could apparently be recalled in glorious, technicolour detail. 'Happy Boy' is a remarkable description of what would happen if the index-cards for your brain were left in the back pocket of your Levis when they went to the launderette. "Such a happy boy today/blew my family clean away/going to university." All the happy and sad has run together, all the Stephen King novels you've ever read are all tangled up with the weather forecast on TV-AM, and somebody else's sock has wrapped itself around all the ones you got wrong playing *Name That Tune*. An artist's impression of a life frayed at the edges and still tumbling on 'Hot' in the middle. This week's best dressed award goes to The Bolshoi, modelling one of those nifty little white jackets with the sleeves that tie up at the back.

**DEAD OR ALIVE 'My Heart Goes Bang (Get Me To The Doctor)' (Epic)** Physical attraction as a terminal affliction – a doctor's casebook, part 107. Pop's waiting room is filled with the likes of Pete Burns – pallid individuals with an Elastoplast on their lust, aching for a hit, and trying to get their metaphors on the NHS.

Really, Pete, hypochondria does not become you. When you threw your pride out the window and screamed 'Lover Come Back To Me', blotchy and red-eyed, night clubs around the country cried with you because they have no shame either. Better to sing from the heart than from the strained ligament and the dark patch on the X-ray. If you think you need a second opinion, it's probably not love, anyway.

**THE DAMNED 'Is It A Dream' (MCA)** There's nothing sadder than a tom kitten after it comes home from the vet. Afterwards, they just lollop about, staying in to watch the *Brookside* omnibus edition when they could be out turning over trash cans and yowling suggestively. There's nothing more unnatural than a wild animal grown dozy and domesticated. The same

could be said, I suppose, of The Damned.

**MADONNA 'Angel' (Sire)** How long, asks Disco's answer to Susan George, as she paints on her mole and prepares once again for the world to use her belly button as an ashtray. How long before I get fat and uncool? How long before some brand new floozy – some nice Polish girl from the suburbs, maybe – comes along and kicks me out? How long before I have to top myself to prove to everyone that I really am as nuts as Marilyn? How long before they run out of singles from 'Like A Virgin'? Let her get on with it, I say. Any priest will tell you they don't have angels where she's going.

**TORMÉ 'All Around The World' (Zebra Records)** Great. The air-raid sirens howl to let you know that there's global conflict going down in the immediate vicinity and that great urgency and running of feet are what is needed now, but I think I'll just hang round here a while longer and spin this a few more times. Huge rock 'n' war noises crashing and booming like windows surrendering. And in a blown-up building across the street, Phil Lewis says "You're a tearaway" in a very cross voice, as if he'd been expecting the Avon lady. Crash, splinter, chaos colliding with loud gasps of panic – and that's just the left speaker! Wonderful. When the three-minute warning comes, Tormé will probably soft-boil an egg. That cool.

**DIANA ROSS 'Eaten Alive' (Capitol)** As a child you were taught that some things were sacred, beyond the reach of mere mortals, and this seemed like a very good system at the time. Then you grow up and what happens? You find Queen Diana messing about with *The Bee Gees*, three of the merest mortals ever to draw breath. To complete this gruesome menagerie, Michael Jackson turns up, surprise, surprise, having co-written this millstone of good taste. Jacko does his Diana impersonation, Di does her Jacko impersonation – and for what? "I don't want to get eaten alive," they bleat stupidly, as if this was a real danger in downtown LA these days. It's certainly not the kind of thing that keeps me lying awake in fright. The Bee Gees bit comes at the end with the horrible sound of jaws closing down on bone. Imagine, all those Bee Gee teeth chomping away at once. No wonder Di and Michael sound so scared.

**THE HEEBEGEEBES 'Purple Pants' (by Ponce) b/w 'Frankie Goes To The Bank' – (When) Two Songs (Sound The Same)' (10)** "If

you have a Frankie T-shirt, do not go outside your home. Keep the windows firmly shut. If you are caught wearing one in the open, start a nuclear war." So? Sounds perfectly reasonable to me. I thought they said this was a comedy record.

**MICHAEL MCDONALD 'No Looking Back' (Warner Brothers)** Hmmm, nice photo on front, an armchair, an open door, looks pretty innerestin' – think I'll just mosey on over here to the ol' record machine, and let's just see what's on the other – Aaaaaaargh! It's a man with a beard! FLLLLIIINGG! You'd think they'd put a warning label on it or something. I mean, a child could have picked this up. It should state quite clearly on the label, DANGER: contains ex-Doobie brothers singer. Not to be taken internally.

**RICK SPRINGFIELD 'State Of The Heart' (RCA)** "I know your name/I told you mine..." No, seriously, where Ricky Baby comes from, this is a pretty heavy commitment.

**MIDGE URE 'If I Was' (Chrysalis) JOHN FOX 'Enter The Angel' (Virgin)** Inevitably he will be asked: "So Midge, why did you feel the need to get away from Ultravox and make a solo album?" To which he will reply: "Well, have you ever met the other three?"

'If I Was' comes dangerously close to genuine soul-searching on the part of Ultravox's token normal person and, while I admire the integrity of any man prepared to have his mid-life crisis on record, that air-brushed sweeping glide of gadgetry in the background just sounds like so much high-tech hoovering to these Philistine ears. It's not as if he hasn't got the odd guitar or two knocking about the joint.

Two things puzzle me: "If I was a kinder man," he asks himself, "dishing out love to a hungry world/would that appease her?" Surely he's not hinting that the entire Band Aid circus was staged just to impress some girl? And when he covers the fabulous Lulu smash 'Man Who Sold The World' – just who is he referring to?

As for John Foxx, he seems happy enough making impenetrable omelettes like 'Enter The Angel' and, for a man with no sense of humour, this is quite an achievement.

**THE COMMITTEE 'Open Your Eyes' (Fire) LEN LIGGINS 'A Remedy For Bad Nerves EP' (Aaz Records)** The growth of miserablism can be seen to coincide with rising unemployment (a social worker writes). There are now millions of people in this country with unlimited time

## SINGLE OF THE WEEK

**EXECUTIVE SLACKS 'Electric Blue' b/w 'In And Out' (Fundamental)** Executive: One who executes. A killer. Slacks: Not tight, loose (pl). What a vocabulary – Jimi Hendrix, Gary Glitter, Central Line – The Executive Slacks are killers on the loose (pl) pulling ugly faces at fashions overtaking them in the outside lane. Pah! Eat my dust, fashion, say The Executive Slacks. 'In And Out' uses electro-wizardry like an ancient Aztec ritual and sounds like it was made by banging rocks together under a full moon. 'Electric Blue' cuts up meaner – means nothing, but looks pretty. Filthy is such an over-used word. And there's a rock-out section in the middle where you can clap along with your hands above your head – but you're liable to be mistaken for a hostage if you do, so I wouldn't recommend it. I once overheard a conversation in a pick-up joint in San Francisco. One boy said to the other boy: "My spiritual colour is electric blue." Now I know what he meant. The colour of the inside of a vein. The Executive Slacks know this too. If you play the last two lines backwards it says, "We must have lunch sometime."

on their hands in which to think about themselves. This is never a good idea and if practised for long periods (more than two minutes at a time) will invariably lead to uncontrollable miserablism.

People like Mr Liggins find eventually that all the questions tearing at civilisation have come to rest on their own young shoulders, and they feel compelled to make depressing records to give back to the world in retribution. Instead, they should try and solve some imponderable a little closer to home – such as why all fanzine writers are incapable of pronouncing their r's.

The Committee have progressed to a state of advanced positive miserablism – they now feel in control of their own destinies but haven't decided what to do about this yet. They will either undergo a complete remission, or enrol in evening classes before the year is out.

"And after all, this is just entertainment/we can't change the world/or stop a war or feed the poor/we wish we could. /This is just our way of saying no/of showing how we feel/ and maybe, just maybe, /making some people think/ about what's going on/ and what's really important." Compare this with "I am the anti-Christ/ I am the enemy" and you'll see that advanced positive miserablism has done sod all to advance the course of song-writing. The committee themselves seem to have forgotten what they were writing about in the first place.

**VENOM 'Nightmare' (Neat Records) ALEXEI SAYLE 'Didn't You Kill My Brother?' (CBS)** I'd like to say something nice about Venom because I like their slogan, "Home Taping is killing music and so are Venom." Their present album apparently cost £22,000 to record. £2,000 for the studio and £20,000 for catering. Like I said, I'd like to say something nice about them, because I think this sort of thing shows the right attitude – it's just a question of finding a word we can both agree on. Diabolical? Yes, I think they'd like that.

Alexei, bless him, is heavier than Krona, Agamemnon and Xenon, but not as funny. Perhaps he should try telling jokes. Just a thought.

**SCREAMIN' TONY BAXTER 'Get Up Offa That Thing (Godfather II) A Tribute To James Brown' (FAB) BILLY PAUL 'Sexual Therapy' (Total Experience) EQ 'Goodbye Love' (Atlantic) STARPOINT 'Emotions' (Elektra) LAID BACK 'One Life' (Sire)** A weekly series in which black music is sighed over, scolded, prodded, pilloried, lambasted,

heated gently over a low flame and generally made to feel pretty small potatoes indeed for being such a trivial parody of its former self. After all, if black music doesn't come up with something pretty clever and real soon, rock's gonna have nothing to rip off. So start paying attention.

While I'm sure James Brown is touched, honoured and delighted at Screamin' Tony Baxter's tribute, I'm also sure he'd be even more humbled, overwhelmed and tearful if you were to go out and buy the original instead.

Likewise 'Sexual Therapy' – a tune you already know and love, 'Sexual Healing' with the 'healing' crossed out and 'therapy' written over the top in blue pencil. Unfortunately 'therapy' calls to mind white-coated attendants plugging in electrodes, whacking limbs into position and taking notes on a clipboard. "Faster, Mr Smith! We're not getting any read-out at all!" May Marvin Gaye haunt your bedroom slippers for ever, Mr Paul.

Starpunt, Laid Back, EQ and others too tedious to mention specialise in dance music for people waiting for an excuse to sit down again. (There's a huge market for this kind of thing.) Laid Back will probably be hearing from Knopfler And Sons very soon, wanting their song back, while EQ are so dumb they're under the impression that Benny Hill's version of 'Für Elise' is the original.

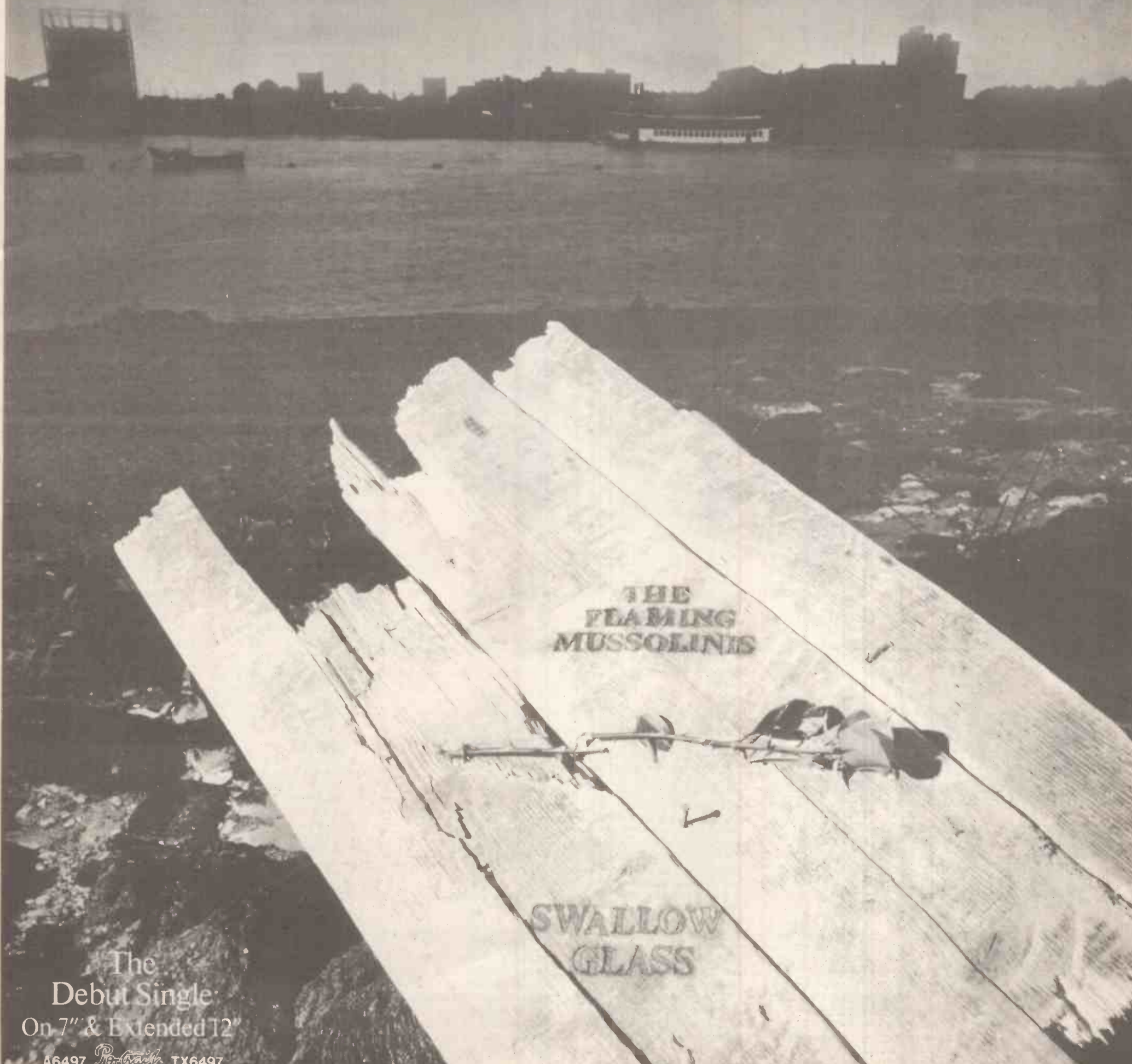
**ALEX BROWN 'Come On Shout' (Mercury)** A weekly series in which black music is plied with free champagne, smothered in kisses and taken home to meet your parents. Normally we would bring you a wide selection of dance tracks to die for, but this week's offering is rather limited. It's three and a half seconds long and it consists of a scream towards the end of this record. I expect Alex Brown is a girl, but it's all rather distressing.

**THE FUZZTONES 'She's Wicked' (ABC) THE REMAYNS 'The Remayns First EP' (Ram Caruso) THE INFIDELS 'Mad About The Girl' (Jim's Records)** "Said my baby's evil/Said my baby's bad/ Gypsies stole my baby/From her mom and dad." Poetry is its own reward for The Fuzztones, which is just as well really, because bands as giddily gifted as this seldom get rich. You might like to compare this record with the wealthier Cliff Richard's 'Devil Woman'.

The Remayns First EP has been pressed on psychedelic plastic and I recommend looking at it in preference to playing it, and even then only for a limited period. The Infidels check in from Youngstown, Ohio which has the advantage of being a suitably remote location to stage a Rubinoos revival. . .



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# LETTERS

Last f\*\*\*\*\* week in the f\*\*\*\*\* letters page of your f\*\*\*\*\* rag, you had some f\*\*\*\*\* foulmouthed c\*\*\* who went by the f\*\*\*\*\* pseudonym 'someone with different opinions', Huddersfield. His f\*\*\*\*\* letter consisted of nothing but f\*\*\*\*\* swearwords. I think this is f\*\*\*\*\* outrageous. I am a f\*\*\*\*\* caring parent with two beautiful children. I don't want the poor little f\*\*\*\*\* to open your f\*\*\*\*\* magazine and be f\*\*\*\*\* confronted with all that f\*\*\*\*\* filth spread over your f\*\*\*\*\* pages. What are you f\*\*\*\*\* thinking of printing such f\*\*\*\*\* obscenities? I shall f\*\*\*\*\* cancel it. Do you f\*\*\*\*\* understand me yo f\*\*\*\*\* bastards?

steady on dearest...



## ASTERISK: THE GALL

DEAR F\*\*\*\*\* Sounds, Last f\*\*\*\*\* week in the f\*\*\*\*\* Letters page of your f\*\*\*\*\* rag, you had some f\*\*\*\*\* foulmouthed c\*\*\* who went by the f\*\*\*\*\* pseudonym 'someone with different opinions', Huddersfield. His f\*\*\*\*\* letter consisted of nothing but f\*\*\*\*\* swearwords. I think this is f\*\*\*\*\* outrageous. I am a f\*\*\*\*\* caring parent with two beautiful children. I don't want the poor little f\*\*\*\*\* to open your f\*\*\*\*\* magazine and be f\*\*\*\*\* confronted with all that f\*\*\*\*\* filth spread over your f\*\*\*\*\* pages. What are you f\*\*\*\*\* thinking of, printing such f\*\*\*\*\* obscenities? If the f\*\*\*\*\* swearing in your f\*\*\*\*\* magazine carries on I shall f\*\*\*\*\* cancel it. Do you f\*\*\*\*\* understand me, you f\*\*\*\*\* bastards? You have been f\*\*\*\*\* warned! Yours sincerely, a f\*\*\*\*\* concerned parent  
PS: F\*\*\* off!!

**MISSING PUNK**  
IT'S BEEN three years since I first bought *Sounds* and I've rarely missed a copy. In the three years 1982-85, *Sounds* has fallen in standard from me looking forward to buying it every Wednesday, to now hoping that it may feature an

article that interests me. *Sounds* now completely ignores punk bands - why is this so, with such excellent bands as ADX (Adicts), Toy Dolls, Accident, Resistance 77 and Abrasive Wheels to name but a few? I remember sometime in 1983 when

*Sounds* had two interviews with punk bands in the same issue (Toy Dolls and One Way System). What luxury! But in the last year to my knowledge Accident has been the only interview to appear (half page!).  
By the way, I agree with the

lad from Huddersfield who said *Sounds* now looks like the *NME*. I would like to end by saying that I'm not a gluebag thrash kid, I'm just someone who wants to see *Sounds* and punk back where they belong: at the top. - Stephen, Dover, Kent

### BUSH WACKERS

IN RESPONSE to the letter from Antony Jakymyn (17th August) I would add that while the grapevine may run long and deep it doesn't appear to run very accurately. Despite being neither middle-aged nor a smart arse I can state quite categorically that EMI Records have never stopped any intended release by Kate Bush, nor have we attempted to influence the content or style of any album. Kate has taken over a year to complete this album simply because it has taken that long! The single has been scheduled and cancelled three times in recent months for the simple reason that the artist was not satisfied with the recording. At no time have EMI interfered with Kate's recording skills or schedules, preferring to pursue the philosophy suggested by Mr Jakymyn that Kate is without doubt the person best qualified to make the decisions regarding her recording career. Kate's new album is now finished (released 16th September), it's brilliant and hopefully Mr Jakymyn will enjoy it safe in the knowledge that it is exactly as Kate wanted it to be.  
Yours sincerely Brian Southall, EMI Records (UK)

I AM finding it worrying that some people are comparing Kate Bush with Madonna! There is no comparison! Just for the record though, Kate is easily the more talented. She writes, plays, sings, dances, she's British, and far prettier than Madonna! (Who?) - D H, London

### HORROR STORIES

I'M WRITING to thank you for the Clive Barker interview (*Sounds*, August 31st). It's nice to see you talking to a writer of genuine talent. Barker's six volumes of the 'Books Of Blood' show what a talented bloke he is, and much more worthy of people's time than alternative pap from the likes of James Herbert. Take Herbert's 'Shrine', which is about as close to King's 'Carrie' as you can get without the lawyers of Mr King becoming interested! Barker's work is very imaginative and very 'ordinary', set as much in the housing estates and abandoned buildings in the hearts of big cities as in the haunted mansions on the hill. Very rarely is the outcome pleasant, in much the same way as the films of David Cronenberg. Now you've found Barker, go out after the works of Robert McCammon (the thinking man's Herbert) and Michael McDowell, two other excellent horror writers. Let's put these talented men where they deserve to be and stop giving respect to pulp tripe like James Herbert! - Gerald Houghton, Irthlingborough, Northants

### COMPANY CADS

I WOULD like to reveal to the world a scandal of monstrous proportions. I am referring to the antics of those supposedly talent seeking A&R men. Don't they understand that it is they and not home taping that is killing music? Why do they ignore all the real artists

and creators of good heartfelt music, and sign up those hollow and insensible creatures that plague *Top Of The Pops*? Most music in the charts at the moment is hollow and its only social function is to line the pockets of some fat company chairman or buy him a boat that sinks after only a few months. Basically, the art is leaving music and is being replaced by the greed and avarice of money-spinners. You, the music press, would be left reviewing either the old and dying order of art, such as Kate Bush, Peter Gabriel, Marc Almond and Neil Young, or the new order of socially acceptable rebels and purveyors of shit such as Stephen 'Arsehole' Duffy and those two complete egg suckers, George and Andy from Wham! Such soulless garbage is mere potty and trainer bra music and cannot be enjoyed by anybody with a brain capacity greater than a small rabbit dropping. - D Canning, Stockport, Cheshire

### CASTLE BLAME

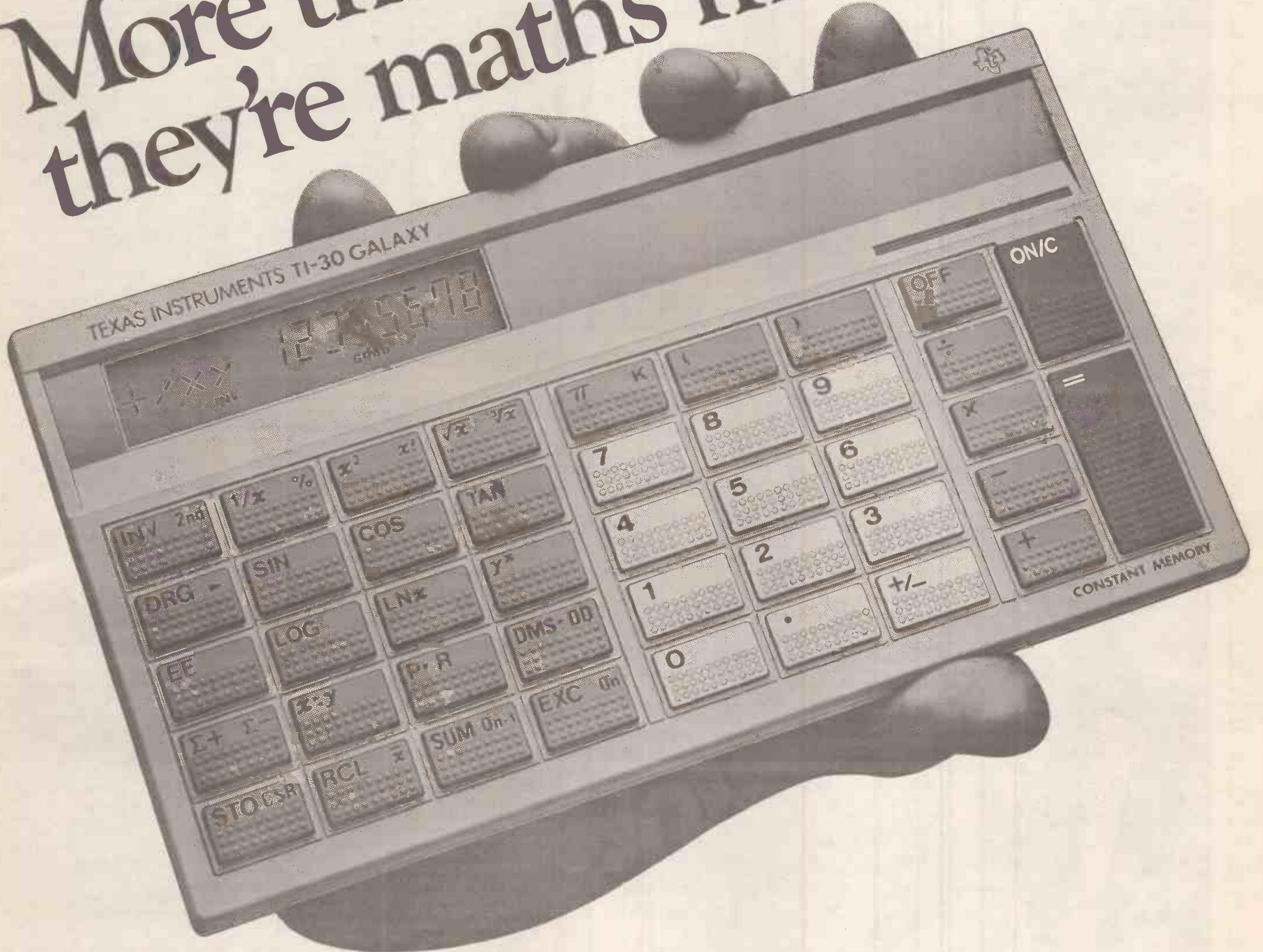
JUST ONE question. Why didn't Mary Anne Hobbs review the Donington festival? Us poor rock fans have already had to suffer childish, comic book drivel in the shape of Steffan Chirazi's Knebworth review and then, God, I could hardly believe it, Donington is reviewed by some pretentious, self-important arsehole who sees fit to demean and belittle the most important UK rock event of the year. It's obvious that Chris 'Creep' Roberts knows absolutely f\*\*\* all about rock 'n' roll, let alone writing, and is a very selfish and narrow minded idiot. It sickens me to think that your paper, which was once so dedicated to the cause, now finds it acceptable and amusing to maliciously take the piss out of great rock 'n' roll. You should have sent Mary Anne Hobbs. Her reviews are always astute, keen, constructive, appreciative and humorous. It's too bloody late now, the space has already been wasted, but let me tell you that your attitude has to change or I for one, although I'm sure I speak for countless others, won't be looking to *Sounds* as a premier rock 'n' roll flag bearer any longer. - Mark X (an angry reader)

### MEAL TICKET

I DON'T know, some people. So we know you chaps have trouble with your eating habits, simply because of the high flying life-style you lead - no time for a proper meal - cornflakes at midnight - that sort of thing, but BEEF GOULASH \*\*\*\*\* Really! You come down to Abbey Road for a bit(e) to watch (Some) Belouis and all you can do is to get the dish wrong - Beef Goulash indeed! When's the last time you saw a white Goulash? Well, that's Stroganoff of that I think, we'd better walk away now before our imagination gets the better of us and we make a right meal out of the whole liggering thing. Regards, - Catering Managers, Abbey Road Restaurant



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# ALBUMS

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## GOD HEADZ



MALICE in Wonderland

### MALICE 'In The Beginning'

(Atlantic 7 812509-1) \*\*\*\*  
IT'S INTERESTING to note that although this is indeed a debut album release for LA thunder godz Malice, the outfit appeared on an early '80s compilation album titled 'Metal Massacre 1' alongside Ratt and Metallica, both of whom have since 'made good'. Consider Malice success story number 3. Co-produced by Michael Wagener (responsible for their original demos) and Ashley Howe (noted for his recent work on Ted Nugent's 'Penetrator' album), 'In The Beginning' opens magnificently with 'Rockin' With You' featuring the anthemic and almost regal riffs of Jay Reynolds and Mick Zane. In

cool contrast, James Neal's tempered vocals colour a subtle slice of balladry, 'No Haven For The Raven', whilst the raunchy, rompin' 'Squeeze It Dry' and 'Tarot Dealer' boast generous lashings of KR's crooning lead guitar.

Appropriately enough for a debut, a couple of cuts remain somewhat unadventurous. 'Stellar Masters' and the 'The Unwanted', although gloriously gutsy, do teeter on the safe, statutory heavy metal fence. However, 'Godz Of Thunder' (undisputed) their jubilant finale anthem, closes chapter one of what will undoubtedly be a ferocious rock 'n' roll future.

MARY ANNE HOBBS

### THE ARMOURY SHOW 'Waiting For The Floods'

(Parlophone EJ 240359 1) \*\*  
THE SUN is shining, funnily enough. 'Waiting For The Floods' is spoiling it. Its very normality is irritating in the extreme, every note another nail in the coffin of excitement. But then, this is a musician's album: they tell you whether the bass is fretless or not, how many types of drums the drummer is half-heartedly tickling and, a rock and roll first here I think, a mention for the Ministry Of Defence for providing the land for the cover photo.

Well, that's all jolly super, chaps. A pity so much attention wasn't lavished on the music. All of the band's three singles are included and, with the rest of the material, make up a soggy collection of would-be anthems, dripping with mock nobility.

Jobson's vocals are nothing but a Skid-mark, weak and squeaky-clean, while McGeoch, Doyle and Webb wander about looking for that grail full of emotion. They drift, they float, but they never really do it.

Sod it. It's raining again.  
NEIL PERRY

### CRIME AND THE CITY SOLUTION 'Just South Of Heaven'

(Mute Records STUMM 22) \*\*\*\*  
THE LIGHTS just went out. Sounds good. Sounds like obvious blues. Sounds like not a very sociable record, like an uncheap Tom Waits, like an unshambolic B Party, like just what you'd expect, only more so. Somebody has invented acoustic guitars and

mellifluous pianos and I can hardly hear it but instinct over (under) material surroundings tells me it sounds great.

It's difficult to be a pretentious git sitting between a Sellotape dispenser and a plastic cup full of wet ash, but a random book (a history of popular music, as it happens - how relevant can you get?) has just been randomly opened at a random page and it shows two men baptising a third man in a river. There is a truck on the riverbank behind his head which if you screw your eyes up appears to be a gun at his throat. So if he is in danger, it's only of getting religion. The link - Rowland S Howard and cohorts have a death wish.

Simon Bonney's voice is just grisly and gothic enough, and there is doubtless a place in the market for some new Messiahs who can play, especially on a six-track budget-price mini-album. 'Rose Blue' is quite beautifully understated (in an overstated medium) and while 'The Coal Train' speeds, 'Stolen And Stealing' licks its own salted wounds. 'Five Stone Walls' again displays a growing reverence for structure and if side two drives into a predictable rut the essence is exoteric beyond the call of the wild. More than worthy of your most festive angst. Just north of too dark.

CHRIS ROBERTS

### QUESTION MARK AND THE MYSTERIONS 'The Dallas Reunion Tapes '84'

(ROIR A-137)\*\*\*\*  
MOTHER NATURE is a funny old bird, isn't she? No sooner do the Paisley Underground surface full blown with their

Woodstock-without-the-mess schtick than the original perpetrators of punk rock file out from the crypt, standards (as in '96 Tears') held high, seeking reinstatement. And, say the sentimental, why the heck not?

Field reports speak of The Shadows Of Knight and The Remains returning to life and now the seminal Question Mark piles into the phone booth with the rest. In his message to the fans Rudy Martinez, aka ?, waxes mystical about the magical night this tape copies when, against the laws of physics and probability, this group once again, etc etc etc. And nothing has been lost in time-space transition, except that quality of sound recording that makes '60s garage records so dirty. What challenges the listener with a psychology degree is how grown men do this at all and, far weirder, how can ? announce his "second single" with utterly solid conviction 20 years after its release? What kind of universe is this, anyhow?

Conjecture aside, the music is garage punk with a capital 'G', Texan and as perfect in its timeless tease as possible. ? is a great soul-punk singer and that greasy Farfisa still sounds dumb and beautiful. Every track is virtually the same, making this band no different from U2 or Big Country and, arguably, far more sincere. When groups like ? and The Mysterions lived this music it was religious and fantastic in a way rock music won't be again. So what? I don't know... We know too much and Question Mark, bless him, has learned nothing. Long may he cry 96 tears.

RALPH TRAITOR

### LOUNGE LIZARDS 'Live 79-81'

(ROIR Cassette A-136)\*\*\*\*  
IT WAS a dark day indeed when some scoundrel purloined my copy of the Lounge Lizards debut album. Bugged me ever since and, though I never replaced it, nor did I ever forget it. How strange it was, in the midst of that who-knows-which fragment of the wave of newness, to hear jazz music - particularly strange for someone who had never heard jazz music before. Yet it had all the essential power and careless swagger of punk, albeit with a dogged nodding to influences too esoteric to relate to. And it was good to have my conditioning peeled off; mystery loves company.

Lounge Lizards never had much time for categories, their blood was bright red and ran in the grooves of least resistance wherever they got played. I never saw them but, listening to this trenchant surge of raw power, I can imagine the appreciative audiences quite taken, if not always enraptured. If you have never entertained the idea of listening to jazz then buy this tape, because one of life's cardinal pleasures is sensory surprise. Lounge Lizards had integrity and intellect in abundance but this only

underlined and never dominated their sense of adventure, of blackened eyes unafraid to be punched again. The ghetto syntax of conflicting attraction-repulsion that pulls apart every song, only to resurrect it for closing time, is compelling in a truly anarchic way that rock music, constrained by lyrical imagery and ingrained tradition, has been only in brief, misunderstood flashes. This is chain-gang lightning and about as close to feeling afraid of the dark as you can come in broad daylight. Its only limitation is your imagination.

RALPH TRAITOR

### THE WANKTONES

'Have A Ball Y'all' (Midnight MIR LP 108) \*\*\*\*  
MOD FUN '90 Wardour Street' (Midnight MIR LP 110) \*\*\*1/2  
DEJA VOODOO 'Too Cool To Live, Too Smart To Die' (Midnight MIR LP 112) \*\*\*3/4  
LUCKY 7 '!' (Midnight MIR LP 113) \*\*\*\*

THOSE NICE people at Midnight Records have come up with a way for us Limeys to pick up their releases at a price several notches below a king's ransom. The secret? Nothing fancy. All of these critters have been pressed in France and thus they can

infiltrate our emporia from within. A few details on each of them, then...

The Wanktones are hot. This album is an extension of their original five song EP released last year and it delivers a solid rockabilly punch more than admirably. The party season is just around the corner so stick this in your Tesco's bag and watch your cohorts smoke; Farley Emmet Wank's boys are here to stay.

Mod Fun's beat is well intentioned. The matrix message of "I think I'll get my washing done" will make cynics snigger, but for what it's worth yours truly would rather catch the odd blast of this than 90 per cent of the Jam's output. Ain't I the controversial one?

You people ready for Sludgeability? Those registering a Yes should let Candian duo Deja Voodoo roll their steam roller over that seemingly miserable existence. You've heard it before and you'll hear it again. Probably not like this, tho'.

Lucky 7 include Mink De Ville's keyboard player in their ranks. This down home cajun/rock 'n' roll crossover is commonplace these days and addicts of the genre will not be disappointed. The inclusion of 'You Never Can Tell' suckered me.

## MASTER MIND

### JOHN CALE 'Artificial Intelligence'

(Beggars Banquet BEGA 68) \*\*\*  
IS HISTORY the yoke around the neck of the musician or the critic's tool? John Cale must wonder about this sometimes, too. Being hamstrung by an illustrious past can't be fun, the iron hand in the Velvet's glove... and so on. From the marvellous inception of 'Paris 1919', Cale solo has produced moments of sporadic charm and torment. Now, though, he appears to be a cynical skeleton draped in sour flesh.

That's not necessarily a bad quality at all and, having been dragged through the barbed wire of stardom only to be left in the doss-house of popular indifference, Cale speaks with a certain amount of authority on the subject. "If you wanna be the heart of midnight/You've gotta be either cynical or dead/All those you hold in estimation/You can no longer count amongst your friends," he sings on 'Everytime The Dogs Bark'.

The tone is dour but not bitter, the keyboards are ghostly, and 'Artificial Intelligence' depressed

everyone in the office when it was spun. I actually like that vicarious pleasure of listening to Cale give slow release to the tensions and confusions which are writ large across this LP.

In his hands and voice love, the subject of most of the songs, lies limp with huge bruises around its mendacious throat. There is a certain purity in that sort of perception which is hard to deny. Unfortunately, Cale has also included a couple of the worst songs he's ever written. That's dumb.

JACK BARRON

## JOKERS WILD



CLINTON: a pointer in the right direction



Roots orientated? Maybe. Raw and Basic? Certainly. That's entertainment.

LINDSAY HUTTON

### THE RAPIERS 'Straight To The Point'

(Offbeat WIK 40) \*\*\*\*½ TWELVE ESPRESSOS, and make it snappy, dad! The Rapiers readily oblige, serving up a dozen doses of clean-cut, pre-swinging '60s pop. Although on a superficial level the balance of 'Straight To The Point' tilts marginally towards 'vocal' rather than instrumental numbers, the *sound* is all important. Crisp snare, walking bass and echo-bound guitar course through familiar humalongs like 'I'm A Moody Guy', 'Do You Really Love Me Too', 'Baby Sittin'' and a further quartet of voice-overs.

My partisan loyalty to the instrumental cause is split five ways – two decent tunes from the plectrum of Colin 'Cadillac' Pryce-Hones, a decent stab at 'Out Of This World', a decent cover of The Saints' (no, not *those* Saints) 'Husky Team', and a decent interpretation of mighty twangsters The Fleerekkers' 'Green Jeans', itself a version of Henry VIII's dance-floor smash 'Greensleeves'. All in all, pretty decent, really!

ANDY HURT

**SMACK 'On You'** (Pink Dust/Enigma 72060-1) \*\*\*\*½ ONE THING I could never understand was what even the silliest could find to adore in the pasty foundation and ninth hand Ron Woodisms which were the most mediocre Hanoi Rocks. Smack, yet more Finnish trash-heads, are actually much closer to a realisation of that curious dream wherein the New York Dolls bump into the Boys at a party round at the Dead Boys' penthouse swamp, and having played a couple of old Stooges' albums they all go off to make a fortune.

Another thing I could never understand was just why all the young punks were so obsessed with multi-coloured vinyl. If pressing their album in blood red really was the nearest they could get to offering a "new wave alternative" then they really shouldn't have bothered. Smack, fall into the trap we have come to know as The Limited Edition Clear Vinyl Pressing. This reveals them to be unutterably stupid and hopelessly superficial. Happily enough, this is precisely what is required to produce some middling unwholesome, guitar-bashing, chest-beating trash-metal.

ROGER HOLLAND

# SCURF'S UP!



BUTTHOLE SURFERS: finger flickin' good

Keri Pickett

### BUTTHOLE SURFERS 'Psychic . . . Powerless . . . Another Man's Sac'

(Fundamental SAVE 5) \*\*\*\*\* SMOKE ANUS Presley's toenails too often – as the Butthole Surfers have admitted on vinyl that they do – and this is the kind of frightening thing that can happen: the spontaneous combustion of a form of music so sharp it'll lance the pus in your ears, put a broad crap-spitting smile on your face, and make you feel the world is a wonderful place. Or . . .

'Psychic . . .' will definitely make your neighbours complain – the Buttholes are a very raucous troupe.

But it's the screams that really get to people. Ahhh, the quality of the screams is stunning. When the Butts' vocalist, Gibby, wails through a megaphone, it's like listening to the only man in a gas chamber when the Zyklon B drops. Everything stops in awe and the Pope's turds turn pale.

Hey, but I'm being un-Christian here, so let me tell you a little about the Surfers before attempting to describe why they are unbearably exciting and funny. Naturally enough, they come from San Antonio, Texas. Yep, that's the US of Assholes, but this isn't just another band.

In the name of hyperbole via put-downs, there's been a vast amount of steaming garbage flung at Uncle Sin's country of late. Most of this has been hurled by English bands who aren't fit to rim the Butts'. Of course, nationality

is totally irrelevant; what matters is the state of the noise.

Mind you, there are times when 'Psychic . . .' seems to be performed by space-mutants, it's so unearthly. This might have something to do with the fact that the Butts' have said in the past that they like to ingest sizeable quantities of LSD when they play.

Hah, but I don't want you to run off with the wrong impression – the sensation created is one of the most demented hardcore wrecking I've ever come across. The Butts' make the Membranes seem as tame as pussycats. Dead ones.

The real thrill, however, is that the Surfers' abandon is so precise and *musical*. In Paul Walthall they have the most berserkly brilliant guitarist since Zoot Horn Rolo.

As for Gibby, well, with his megaphone strapped on it's virtually impossible to decipher what he's singing about, but it sounds right. This could only work to the Butts' advantage, for they could be passing on some very nasty messages.

If I tell you that one of the finest songs in the universe has choruses of spitting, belching, spewing, whistling and the other finer points of life, you'd never believe me. Buy 'Psychic . . .' to discover the truth and hold on to your rootyootydo. Abandoned.

JACK BARRON



CALE: a big head

### GEORGE CLINTON 'Some Of My Best Jokes Are Friends'

(Capitol Records ST-12417) \*\*\*\*

"THE WORLD is equal proportions of bull's-eyes and bullshit," intimates the non-conformist Confucius of funk terrorism, cracked captain Clinton, on the title cut. As usual, the protector of the remaining brain-cells of America is bang on target. Welcome to the last-gasp disco before Armageddon . . . unless . . .

Some of his best friends probably thought George was a joke at the turn of the '80s. His P-Funk acid vision, through which the previous decade had dissolved straight dance floors into whirlpools of sensory deception, had shuddered to a halt. And the cap'n himself was belted into the tightest straightjacket known to man – legal proceedings.

While the funktional pretenders were cleaning up, George blipped with electronic toys and made a conceptual connection. That 'Atomic Dog', from the album 'Computer Games', topped Mike Jackson's 'Billy Jean' in the US charts was cause to bark. The old hound was back, having the last laugh, a maniac in the service of truth through mirth.

The thang is, like all court jesters, George has some serious knowledge to impart to the attentive. Though mercilessly danceable, 1984's 'You Shouldn't Nuf Bit Fish!' betrayed lyrical confusion. However, the main point of his latest funk-attack explodes clearly: 'Some Of My Best Jokes Are Friends' is a *protest* album, or at least part of it.

Aided by the usual committed crew – Bootsy and the brothers, plus Thomas Dolby – George lays down the law on war and thangs nuclear. Of course, sensualist that he is, Clinton hasn't totally ignored his libido. 'Pleasures Of Exhaustion (Do It Till I Drop)' speaks for itself: unfortunately, it's disposable.

But when the cap'n deals with the sickest gag of the lot, the potential boomshakalacka of Armageddon, he could be the sanest atom-heart-mutha around on the eve of destruction.

This album is uneven but, as George stresses on the characteristically wonderful cover, "You gotta choice! It's between me an' the bargain bin! Dance!" I know what I'd do.

JACK BARRON

### THE GOLDEN HORDE AND ROBERT ANTON WILSON 'The Chocolate Biscuit Conspiracy'

Irish Import (Hotwire HWLP 8502) \*\*\*\*\*

WHAT ARE you going to do with people who sing 'Everybody's Talkin'' 'Bout The Chocolate Biscuit' with conviction; is there justification for mentioning the Marx Brothers, Lee Harvey Oswald and the Easter Bunny with apparent significance? Don't ask me, I just work here!

But in my spare time I have seen the creepy-crawly career of The Golden Horde, trash stigmata of the Endtime, go from here to there and now, with the release of this concept LP, the whole civilised world (wherever that is!) will rue the day destiny threw their names into the same routing channel.

'The Chocolate Biscuit Conspiracy' is the tool for music fans to whom *The News Of The World* and Revelations and the prophecies of Nostradamus are synonymous. It chain-reacts ancient surf and garage knowledge with the otherness of Robert Anton Wilson to deliver the Tarot KO a generation of pragmatic materialists secretly yearn for. It is spiritual hedonism at its most culturally integrated, a sing-song canker on the consciousness of our bland

acceptance. Just hear the title tract, a blatant cop of the Beach Boys' seminal 'Car Crazy Cutie' and overlaid with the silliest mock-mystical lyrics conceivable, and you know that popular music is about to end. The Golden Horde are the trash group to break all the rules, owing allegiance to none, sworn to weirdness and quite determined to steal every idea that ain't tied down.

'Young and Happy' is the classic and the rest of this reprobate reality is inestimably brilliant. Materialise it today in your own home.

RALPH TRAITOR

### THE VIBES 'What's Inside?'

(Chainsaw ATEX 6) \*\*\*\*½

THE VIBES – wildcat haircuts and whereabouts shrouded in mystery – stomp it with a triumphant primal LP. And whatever uncharted hinterlands they're patrolling, 'What's Inside?' is a more than adequate statement from a surging, urgent beat combo.

Having stumbled upon a bull fiddle car boot sale along with The Sting-Rays ('What's Inside?' includes thanx to 'Ray idols The Ledge and Hasil Adkins, the children of the punk revolution pick up a few battered psychedelic artefacts from the love

generation, hammering malleable Nuggets into shape in the privacy of some long-suffering bedroom, a garage being beyond the means and wildest dreams of a scratching, highly irregular outfit.

This is great! A well-into-it Gaz Voola rips into 'Loosing My Mind' with "I canfeetha woomacrawly uppadanma SPIIIINE" – you can make out the lyrics if you listen carefully, but who gives a toss – this is raw power of the kind that's in all too short supply in the age of the slick video. Here's the helter-skelter of 'Inside Out (See All)', the staccato of 'Ballad of J-D', and a valuable bash at 'What 'Cha Gonna Do About It?'. Rip-roaring stuff, so it's bloody typical I should pounce on the funereal 'Footsteps' for the accolade of best track. Crank it up real high and blow your mind.

ANDY HURT

### THE BAND OF BLACKY RANCHETTE 'The Band Of Blacky Ranchette'

(New Rose ROSE 62) \*\*\*\*

ROUGH RIDING INTO the wan sunsets of reconstructed history and diggin' the spurs in with relish are Blacky Ranchette and his ilk. Time was when folk could sit back and get an earful of the Gun Club who, though they had a penchant for the

unwholesome, had a respect for the old ways. Now you have all these young 'uns runnin' riot over tradition like a cattle run through your front room.

Now, I'm not sayin' that these hyperactive hoedown-merchants mean to do no harm, but it's gettin' so you ain't got room to swing a cat without hitting some wiseass kid raised on *Lone Ranger* re-runs, waxing poetic about the range and such. And there's this here Howe Gelb; who ever heard of a country singer called 'Howe Gelb' – I mean, just try it. It don't work!

Still, one must be civilised and give Howe and his Gelb-hands their due, albeit grudgingly. 'Heartland' is alright, even has a sort of saccharine charm to it, like a plastic popgun. Neil Young has his 'Revolution Blues' branded right enough, while 'One More Should Do It' recalls Jerry Lee's country pinnacles, and that's somethin' to chew on and spit out. 'Play An Old Guitar' kind of sounds like Lou Reed circa 'Berlin' playing Marty Robbins, if you can swallow that admittedly grotesque metaphor. It just ain't natural. Reckon these overgrown babies think they're right clever, especially pretending to be Gun Club on 'Evil' (well, that's a giveaway!). It almost works, too. Almost.

RALPH TRAITOR



**THE DETROIT SPINNERS 'Golden Greats'** (Atlantic 781 627-1)\*\*\*\*

YOU MAY have been too busy asking your mates to ask her mates to ask her, or lying quite outrageously in your attempts to get served at the bar, or simply ganging together in defence of the honour of the estate or the school. But whatever you were doing, whenever you were doing it, it's all but a certainty that in your very early soulboyo disco teens, you were much too busy just being to properly appreciate some very fine soul music.

One of those groups who were never really marked down as Great were the somewhat anonymous Detroit Spinners. I can't remember anybody really noticing at the time, but songs such as 'Could It Be I'm Falling In Love' and 'Ghetto Child' did possess a rich but delicate, soft and lasting beauty, while those like 'The Rubberband Man' did dance with a taut and bouncy insistence. More often wispy and fragile than funky and pumping, this record is a souvenir full of sweet and soulful dance music. Highly recommended to all but the most bigotedly rockist.

ROGER HOLLAND

**STYLISTICS 'Some Things Never Change'** (Virgin V2348)\*\*\*

BLACK PATENT leather slip-ons. Is there a great big hunk of really crass symbolism to be divined here? Probably not — the Philadelphia foursome, after 17 years treading jewel-encrusted boards, are quite content to let the agency do the thinking, and if they wanna get some guys called Arthur Baker and Maurice Starr in to "modernise" the sound for "the kids", then that's just swell too. Even so, they're allowed the indulgence of a fair few snail-pace ballads in the vein of 'You Make Me Feel Brand New', and they're not all putrid. If 'The Girl In Yellow' is bananas and cream, the current single, 'Love Is Not The Answer' is a hand

# PLEASANT DREAMS

**ALAN VEGA 'Just a Million Dreams'** (Electra 9 — 60434) US Import:\*\*\*\*\*

OVER THE years, many lesser talents have taken chapter and verse out of the Vega book, and who can blame them? Not me. However, in the festering wilderness of Pop 1985 we must learn to consult the organ grinder, not one of his monkey's cousin's fleas. Alan Vega quit acting like a cult moons ago and, to prove this once and for all, he's made a record that will ultimately touch the lives of ordinary people who don't give a toss about how many stars it got in *Sounds*. 'Just A Million Dreams' possesses all of the qualities Veg-addicts can never take for granted, slabs of radiant beauty steeped in passion and desire. Technology and this standard of production should not be able to create music this emotional. Mr V is shooting for radio play and Tears For Fears won't bleedin' know what's hit them.

Despite the sheer commerciality of this piece of plastic, Alan Vega's integrity remains intact. He hasn't sold his butt to the jackals. There are at least three hit singles here, and the opining strut of 'On the Run' sets the pace, while 'Wild Heart' contains the characteristic reference to UFOs and blows those Sputnik chappies into oblivion: the latest Star Wars hardware probably couldn't do a better job. The wispy 'Creation' is the cut that'll break most hearts to eat yours out, Byron Ferrari. 'Just a Million Dreams' will make headlines, and don't trust anybody who tells you different.

LINDSAY HUTTON



VEGA: a born dreamer

grenade dressed as a pomegranate. Nobody is quite sure whether The Stylistics are hip or not at the moment, so let's give them the benefit of the doubt. If we regret it later, we regret it later.

CHRIS ROBERTS

**VARIOUS ARTISTS 'Jive Rap Attack'** (Jive HOP211)\*\*\*\*3/4

**ORIGINAL MOTION PICTURE SOUNDTRACK 'Rappin''** (Atlantic 781 252-1)\*\*\*

I SAID ho, yawll... Rap lost its gusto many melody moons ago, and consequently 'Rap Attack' is rather like putting a piece of chewed gum in your mouth after it's hardened on your bedpost overnight. Madonna is malignant and the once innovative rap has evolved into crap. Like Grandmaster Flash's 'White Lines', Jazzy Jeff's 'King Heroin' and

Whodini's 'Friends', both conform to the advice-troubled-teens tradition — boring, wrap it up.

Scratchin', Breakin' and now Rappin' — when will this musical and linguistic abuse end? 'Rappin'' is yet another soundtrack to yet another pseudo *West Side Story* movie, and 'Flame In The Fire', sung by the castrated Warren Mills, was written and produced by Billy Ocean — it's frightening what some people will do for a dollar bill

MONICA CADY

**SUNSET GUN 'In An Ideal World'** (CBS 26584)\*\*

IF THE likes of Sunset Gun, Animal Nightlife and Working Weak (sic) are something new and exciting, then my grandad's faster than Cram and music venues usually have air conditioning. The Rutkowski sisters have a glorious name and a musical mainstay, Ross Campbell,

who gets his clothes at Clock House. Deirdre and Louise (I'm not making this up) indeed have fine, pure voices but...well, the whole thing, from the glacially slick musicianship and plush arrangements to the "'80s soul" titles like 'Face Up To What Is True' and 'Life Of The Freeman' (Weller has a lot to answer for) is just so conservative and unprovocative. Pete Wingfield produces like a man who thinks sleeping pills are glucose tablets, and the ladies treat the transcendent 'How Can You Mend A Broken Heart' with more reverence towards The Bee Gees than Our Father Al Green. Ugly ugly ugly. In an ideal world CBS would sign a half-decent group once in a while. Twilight water-pistol.

CHRIS ROBERTS

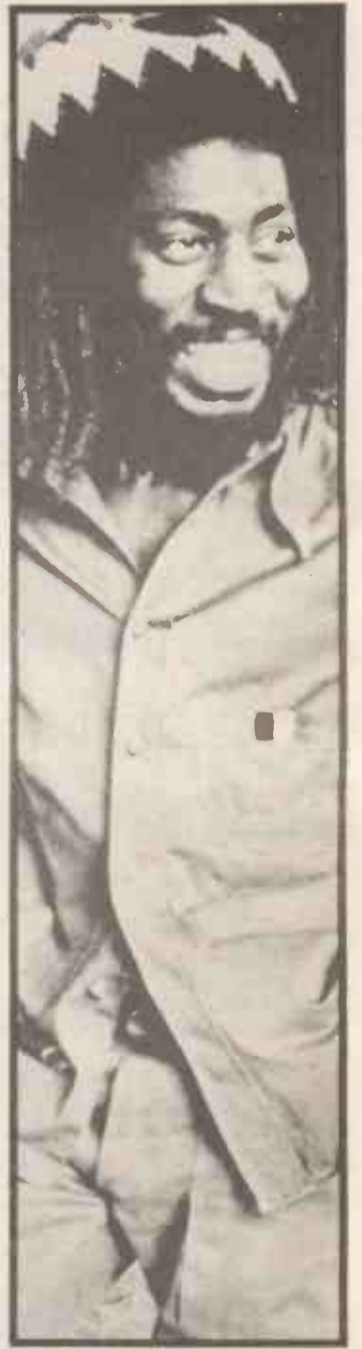
**VARIOUS ARTISTS 'Reggae Greats: Strictly For Rockers'** (Island Reggae Greats IRG 16)\*\*\*

I'VE NOT been keeping an exact count but, as our glorious summer begins to drift into an altogether warmer autumn, this summer long Reggae Greats series would appear to be drawing to a close. And a largely fine collection it has proved to be.

Latest — perchance last — in line is an assortment of purportedly 'Rockers' tracks. But I can't detect any particular rhythmical blueprint here and would prefer to accept an alternative definition of 'militant' reggae.

While 'King Tubby Meets The Rockers Uptown' does demand our attention with a most specific martial dub, most tracks here offer us less 'rock' and more lifting, soulful beauty. From the wide-eyed melodies and somehow relaxed intensity of Bunny Wailer's wonderful 'Battering Down Sentence' through Culture's splendid if happily inaccurate apocalyptic prophecy 'Two Sevens Clash' to the swing and sway of Freddie McGregor's 'Jogging', the true highlights of this fine compilation arise wherever the artists, who also include Ijahman, Leroy Smart and Desi Roots, forget specifics and simply sweep us along in the warm flow of their convictions.

ROGER HOLLAND



BUNNY: sentenced

# AND SURF'S DOWN

**SURFIN' LUNGS 'Cowabunga!'** (Big Beat WIKM 41)\*\*\*7/8

IRRELEVANT QUESTION: do the Surfin' Lungs surf? Well, they look like they might, despite one openly flaunted pair of socks and shoes on the sleeve. But much more important, they manage to capture in the grooves a feeling of being effortlessly enveloped in an eternal morning of their collective

life. Vernal.

But what does it sound like? Well...surf music. Harmonies — more than passably attractive, though no 'Good Vibrations' yet — and an organ that sounds gloriously like an organ, and pop songs with titles like 'Pray For Sun' and 'Quasimodo A Go Go' (an excellent synopsis of love's hot shivers), and memorable choruses (essential). It all

sounds ridiculously spirited — only once, on 'Surfin' Chinese', does it become merely ridiculous — and affectionately authentic, too. But okay, be honest, when were you last down at the 'B' Club...?

Sentimental bastards, surfers. And actually, at their most sentimental, they're quite capable of transcending their genre, and coming up classic. The

slightly less frenetic 'Last Beach Party' is simply a minor pop masterpiece, in or out of the surf.

But, classic or kitsch? Well, what does it matter? The Lungs know their place — the beach, and its attendant concepts — and they stick there. Which is fine by me. 'Cowabunga!', incidentally, is what you shout.

ROBIN GIBSON

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SITUATION TWO



NEWS EXTRA

BALAAM AND THE ANGEL, who release their third and final indie single next week on their own Chapter 22 label called 'Day And Night', start a month-long British tour in late September.

The Cannock trio, who are talking to major labels and expect to sign a deal shortly, have confirmed gigs at Edinburgh La Sorbonne September 26, Glasgow Strutz 27, Aberdeen Venue 28, Dundee Dance Factory 29, Manchester Ritz 30, Leeds Warehouse October 2, Liverpool Sizzlers 3, Preston Clouds 4, Retford Porterhouse 5, Hull Tower Ballroom 6, Leicester Princess Charlotte 10, Dudley JB's 11, Manchester University 12, Stevenage Bowes Lyon House 13, Coventry Polytechnic 16, Keighley Fun House 17, Birmingham Triangle 23, Croydon Underground 24, Brighton Escape Club 27.

More dates, including a London headliner, will be announced soon.

THE THOMPSON TWINS' new album, 'Here's To Future Days' comes out on Arista on September 20.

Produced by Tom Bailey with Nile Rodgers, it has nine band songs, including the single, plus a cover of the Beatles' 'Revolution'.

The first pressing of the album will include a free album of five remixes by Jay Mark. They will also be a permanent feature of the cassette.

The band are now in Ireland, rehearsing for their world tour which comes to Britain in October.

KATE BUSH, who's back in the charts with 'Running Up That Hill', releases her fifth album on EMI next week called 'Hounds Of Love'.

While the five songs on side one deal with a variety of themes, side two is a conceptual piece called 'The Ninth Wave' which tells the story of 'someone who has been alone in the water for some time and is in danger of drowning'.

There is no news of any touring plans - even around the major swimming pools of Britain.

DAVID BYRNE, prime mover of The Talking Heads, has a solo album released by EMI next week.

Called 'Music For The Knee Plays', it's a series of vignettes designed to be performed between the scenes of Robert Wilson's epic opera 'The Civil Wars: A Tree Is Best Measured When It Is Down' (what did you expect, an album of rock and roll covers?).

THE WATERBOYS release their third album next week on Ensign (through Island), called 'This Is The Sea'. A British tour is being lined up for October although Mike Scott still hasn't got a permanent rhythm section together yet.

SAXON have added two more dates to their British tour this month - at Oxford Apollo September 16 and Leicester De Montfort Hall 19.

It includes their first single, 'Life In A Northern Town', and was produced by Nick Laird-Clowes with a variety of collaborators, including Dave Gilmour, Gary Langan and Alan Tarney.

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# CASUAL

## songs of the zodiac

**T**HIS IS how you get into Zodiac Mansions, man.

Climb up the wall to the first floor because Zodiac has lost his key, then go down to let in reporter chick who has come to feast her eyes on the Zodiac Love Nest. Stick my arm through the letter box and let us both in.

Oh no, man. Some heartbroken fingernail has scratched 'PIG' on the Zodiac front door. Reporter chick is asking if Zodiac is irresistible to women. Tell her I have my suspicions, but am far too modest to divulge such secrets. Hey, good answer man.

Reporter chick looks impressed.

Better than other newspaper cat who said my 'Wild Child' record was juvenile. I met him once — that D\*n W\*ts\*n — and he reminded me perfectly of the kind of kid I used to bully at school. The best thing I ever did was, I hanged somebody. That was really good, but kind of a mistake — we pulled the rope up a little bit too high and it got stuck and this kid was turning blue and rapidly dying until we got him down. And he was in maths class and the teacher noticed this mark around his neck. "How did you get that, Smithers Junior?"

Squeeze us past the washing machine in the hall. Oh no, man. Reporter chick has found my secret Zodiac fan-mail from Japan and Alaska.

"Dearest Zodiac... I hope you are big well... signed your groovy Eskimo chick."

Reporter chick looking at me like I'm a sex beast. I could tell her line for line what 'Wild Child' meant to me if I could remember. Weird thing, the creative process, man. When 'Wild Child' was coming about, my lovely dirty little nursery rhymes, all these words and all this poetry — it was all very meaningful and very symbolic of something, but now I haven't got a f\*\*kin' clue what it means. Hey, look out, man! Don't drop my very valuable plastic shrunken head!

**T**IME TO get out of here. Back out into the street with the trees and the sky and the bums dying in the gutter. I'd like to get all those noises on a record, man. I met that Foetus once and asked him how he got his drum sound, so he told me and I didn't understand what he was on about. It was all about tape loops and machines with lots of letters in it and putting it through the reverb. I hate all this muso shit anyway, although I do like to do 15-minute guitar solos.

Leaving Zodiac Mansions now. Out past my painting of me and my friend Youth on the wall having a very bad trip together that I painted one night. I have really bad insomnia, man. Well, not insomnia, I just can't sleep. Youth is my Love Reaction bass player. We went to Spain together and smoked lots of Spanish grass and tried to do breakdancing and I had my big nervous breakdown collapse doo-lally crazy time.

Oh no, nosy reporter chick is sticking her head in my bathroom, man. Tell her about taking the plug out and staying in the bath. And all the water drains out and feeling really heavy because before the water was holding you up. And sitting there feeling this feeling of being pulled down and thinking like wow. Gravity. I am feeling gravity.

Reporter chick is saying what's your favourite colour. Invisible, baby. I could answer questions like that all day. But first I must get reporter chick to buy me another drink, and I know a nice quiet table on the side of an unbelievably busy road.

And now she is admiring the Zodiac tattoos — especially my Aztec wrist designs which I found in a book, and the scorpion crawling up my neck. I think Scorpio rising is something very weird. The reporter chick tells me I am a Taurus and I remember a good quote about bulls — "200 pounds of stamping, quaking horniness" — and the reporter chick thinks I am talking about myself again.

Reporter chick is asking what will I do when lots of kids have smuggled my record home under their jumpers so their parents won't see it and Zodiac Mindwarp And The Love Reaction are big stars, and I say I'd like to go visit all the places I've read about. Oh no, man. I sound like Miss World. This is your first interview, Zodiac. Don't blow it, man.



MR MINDWARP: obviously a Virgo

**P**LEASE BEAR with me: a short history lesson is needed.

Two years ago, although I didn't realise it at the time, I saw Doctor And The Medics.

They wore late '60s reject togs, played a chaotic brand of tripped-out punk (typical title — 'Love, Peace And Bananas') and were fronted by a long-haired, bespectacled beanpole known simply as The Doctor.

Their wildly devoted fans soaked everyone with fire extinguishers.

I thought they were all mad.

Ever since that momentous event, the name has cropped up all over the shop — in the press, on posters, sprayed on walls. Always mentioned in the same sentence as the oft-talked about but almost non-existent 'Psychedelic Revival', the Medics obviously weren't a damp squib in the pan.

Then, earlier this year, the Medics popped into my field of vision once again, supporting Killing Joke at the old Hammy Pally.

Receiving as much adoration as the fearsome headliners, The Medics were sharper and tighter than before, an enjoyable experience. As to why... well, I never quite worked that one out.

A single, 'The Druids Are Here' was cut early on, with 'The Goats Are Trying To Kill Me' as a B-side, but it faded away into the collectors' lists. This year the band signed to IRS, releasing the rather duff 'Happy But Twisted' EP and, to bring this little lecture to a close, I can tell you that Doctor And The Medics played their biggest gig to date in this non-summer of '85 at the Anti-Heroine benefit, Crystal Palace bowl. Who are these people? I think we should be told...

**A**ND SO it is that I find myself in the cosy but beautiful town of Bath, where Doctor And The Medics have been creating their third, and what definitely sounds like their most invigorating, vinyl experiment 'Miracle Of The Age'. XTC's Andy 'Rubber Shark' Partridge is in charge of proceedings, channelling The Medics' ramshackle genius into some sort of order.

Four sixths of the band and I make our way to the nearest pub, just a hop away from the recording studio. Seated in front of me is the good Doctor himself, otherwise known as Clive, and with us are Steve 'Magnificent' Maguire (pink Paisley patterned guitar, stripy hat), 'Legendary' Richard Searle (bass, corkscrew hair) and Vom (drums, small but perfectly formed). Backing vocalists the Anadin Brothers, or Wendi and Sue, are unfortunately stuck in the studio, doing their bit for the single.

Right. You are Doctor And The Medics and I want to know why people like you.

"We haven't got a clue!" proclaims Clive, jubilantly. "Since three years ago, when we were playing to 17 people at the Ad Lib, we thought, Well, why are there 17 people here? There shouldn't even be one!"

Ho hum. I didn't get far with that. One of the reasons for The Medics gaining interest has been the presence of

those, erm, those things. Flared trousers. (You can hear the screams as civilization as we know it crumbles around us.)

Clive: "It's our attempt at a joke on the over-serious side of fashion. All these people take the whole thing so seriously, it's our joke and they're fallen for it. I don't expect people who come to see us to wear flares, but if they do, then great! Having a lot of people getting seriously worried about flared trousers is quite funny. As long as they appreciate that the flared trouser is the least practical thing you can put on your legs. They're useless for going up telegraph poles."

Quite. I think Clive wishes the damn things had never been invented. I promise never to mention them again, ever. Clive is six foot five inches tall, a superb story teller and the proud possessor of a truly warped, eccentric sense of humour which, as I found out later, is shared by all the band.

Describe The Medics in one or two words, please.

Steve: "The Medics!"

Clive: "Trevor Gibson. He was a kid I went to school with before I was eleven, I didn't know whether he had long shorts or short longs. He was always the kid who was five minutes late with a reasonably good excuse. I think Trevor Gibson sums up The Medics."

It was at this point that the laughter started and didn't stop until we were all asleep in our beds but, as they say, you had to be there. The way The Medics go through life reminds me of lines I once had to write when I was at school — 'I must try harder, I must try harder'. Whatever happens to the band, they treat it with the same good-natured cheer that they apply to nearly everything, and have another stab. They lose money, they have accidents — only six months ago the band was involved in a car crash in Paris, which sent The Doctor through the windscreens. This leads us nicely into a subject that both bemuses and amuses the band, something known as 'The Medics Curse'.

Clive explains: "We've had loads of strange incidents around this band. We shot a video for 'The Goats Are Trying To Kill Me', and the guys who filmed it phoned me and said the video's wiped itself out. Then I got another call a bit later and they said they'd checked it, it was blank, and then they wound it back and watched it re-materialise on the screen. And photo sessions! Either the camera jams, or the flash won't work. On the last single, 30,000 pounds' worth of tape recorder broke down. Then one track in the mix disappeared. Finally, when Andy Partridge walked into the studio for the first time his back suddenly started hurting, and he's never had backache before."

Phew! So something, somewhere, doesn't approve of what The Medics are doing?

"We're not going to say there's another force, but if there is I wish it would f\*\*k off, because it's costing us a fortune!"

How did you get hold of Andy Partridge?

Clive: "It's very difficult, especially when he's covered in mud. It was The Dukes Of Stratosphere album that sparked it off. We thought, here's a guy

who's got imagination. We could have picked a safe producer who thought, OK, rock and roll, drums, bass, guitar, a bit of keyboards..."

"And so far" cuts in Steve, very seriously, "he's done the drums, bass guitar and a bit of keyboards."

"His favourite phrase is 'wobbling pork fat'," continues Clive. "I would like to see us as one of the bands responsible for getting good music back on *Top Of The Pops*. There is a lot of wobbling pork fat in the charts, and I'd like The Medics to be the clever that slices it all off."

Richard peers up slowly from his pint glass.

"And I'd like us to be the cleavage in the dress that appears on... um... I'll just get on with my drink."

"You see, not many people know who Doctor And The Medics are," asserts Steve, a fact that I would dispute. So do the rest of the band.

"The following we've got now is brilliant!" argues Clive. "Newcastle for example, Manchester, Leeds. We've had skinheads up there, punching the air shouting, Play that, play this. I mean, I haven't been to a gig recently where everyone's been abadugs."

Pardon?

"Or been to an ooblah gig where everyone's been ooblahs. There's been adadugs and ooblahs together."

Yes, that's been my experience as well.

**N**OT SURPRISINGLY, considering Clive's effervescent personality, people tend to concentrate on just The Doctor. It struck me that The Medics are very much a family, six wild, separate factors that somehow, beyond the laws of nature, cling together to form a whole. I think Clive's going to answer this one...

"You haven't seen inside our underpants. I think that the image is dying now, actually, it's not realistic, we are a working unit. I mean, outside of the band we all provide Steve with drinks, lifts and food, but we all realise that the success of most groups is longevity, and the essential thing is that we're us and we're together."

Vom and Richard, while joining in the hearty laughter, have been sensibly concentrating on their drinks. I follow suit: perhaps there lies the path to the dark secret of The Medics, who reduced me to a state of helpless giggling many a time. How serious a business is it, being funny?

Clive: "We're not trying to be a comedy act" (you don't have to) "but our strength lies in our ability to stick together in situations. When you break down in January in a van that you've just bought the day before and you're being towed in the freezing cold and you're all dying together, you could all get cheesed off and split up, but, honestly, when that happened, the jokes were flying thick and fast."

I believe him. We stagger back to the studio and, while we wait for the girls to finish recording, all but Clive race off to the local club. The Anadin Brothers protest that they have nothing to contribute, but they're not getting off that lightly. Is it a happy life as a Medic?

Wendi (huge eyes, wonderful Sarfend accent): "Yeah, we're treated quite well,

**Wild and wacky, that old cliché? In a way. In the Emergency Ward 10 of pop, NEIL PERRY trips over a flare or two and performs some subtle brain salad surgery on DR & THE MEDICS. RONNIE RANDALL takes X-rays. JANE SIMON, meanwhile, goes into MINDWARP (left)**



# TYDEPT

## nurse, the screen!

really."

Sue (permanent cold, strange feet): "God, we sound like battered children!"

"We can't complain," laughs Wendi, "we get our food. We have to cook theirs but we get ours."

"Wendi and Sue are a bit of an enigma," chips in Clive. "I'd like to think that, when the group finished, people will say about them, Nobody knows who they were, or what they were doing."

**I**N THE morning, I found an anonymous message on my tape recorder. The Anadin Brothers, it says, like cats, peanut butter, postboxes and flowers. Their main ambition is to have two pairs of stage boots.

The shy and retiring Vom and I returned to the pub for a spot of lunch. Perhaps *he* could let me in on that secret Medics Ingredient.

"We go on and have a good time, we don't give a shit what people think of us. I've been doing live work for two years, and that's what I enjoy most. I get all my feedback from seeing an audience enjoying themselves."

"We just wanna have fun' may be the battle cry of a thousand and one outfits, but with The Medics it's an unwritten philosophy. They don't offer an alternative, and they're not asking for anything else. The previous evening we'd watched videos into the wee small hours, including, perhaps most tellingly, *Spinal Tap*, the ultimate rock spoof and a Medics fave. Is that what the band are doing, laughing at the whole silly game?"

"Hmm...well," considers Clive, who has just joined us, "the one thing we don't do is take the piss out of the audience, but we do throw in every rock cliché in the book."

Do you care if people are laughing with you or at you?

"Not if they're having a good time. I do get a bit worried, though, when a lot of people don't laugh at all! As for the secret ingredient, it's luck, it's all down to luck. I don't want to get heavy about it, but I believe in fate — the fact that we met who we met when we were forming the group, and who it consists of. That is the magic, the individuals involved, simple as that. We all know what we want, though we don't know how to get it!"

And what *do* you want?

"To keep doing this, because we don't want to do anything else. Obviously, we'd like to be massive and earn lots of money and drive about in 1964 Ford Cortinas, but we've just started up the long, winding road. There's a method to our madness! We really fall flat on our faces a lot, and we know it every time, but we're prepared to say, Oh well..."

There you have it, folks. I think I'd been expecting to strip away the wild, wacky Medics exterior and find serious meat inside; instead, I got bopped on the nose by one of those boxing gloves on a spring, while a huge coloured neon sign flashed up 'FUN!' behind it. Doctor And The Medics would dearly like to inject a little of that precious substance into your life. If they can do that, I figure they will be *truly* happy.





# LIVES



HÜSKER DÜ's Bob Mould sweats it out

Tony Mottram

## HÜSKER DON'T

**HÜSKER DÜ**  
London/Marquee

THE CURRENT hippest thing on six legs scrambles onto the stage and plugs itself in. BRRRAANNNGGG!!! Oh boy! This is going to be good. Those of us in the audience who had already had a sacred earful earlier in the year at the Camden Palace were expecting even greater musical miracles to take place tonight. The rest of the audience just wanted to hear a high velocity rock band go bang. The latter was precisely what we got, thanks to a sound that was almost impenetrable, a concrete noise that, for the most part, kept the audience and the band apart, each doing their own thing. Oh, for a glimpse of subtlety to hang onto in this swirling quagmire before we go down for the third time, images of a more magnificent Hüsker Dü performance flashing past (but

not on this stage, buddy!).

Disappointment is a big and bitter pill to swallow but somehow I eventually get it down. At one point things improve dramatically – the new single 'Makes No Sense At All' and 'I Apologise' make up for a whole clutch of sins, both songs showing that Hüsker Dü are meant for greater, nay global, importance. These two flashes of brilliance lighten an otherwise inaudible heavy load. By the time the encores have been demanded, however, the Swamp Thing has lumbered back, speeding the climax of the show to a final elephantine death spasm, for which there were many mourners amongst the audience. Luckily I believe in reincarnation – in Hüsker Dü's case, anyway. When it comes, that resurrection will be worth watching.

EDWIN POUNCEY

**DE STIJL**  
Birmingham

EVER HAVE one of those nightmares where everything you loathe about someone or something is displayed before you – and you can't escape? Watching De Stijl with fascinated horror, that feeling of powerless disgust crept up and took control. It's not that they're particularly

awful as musicians, you understand. On the contrary, they're actually quite passable. It's just that they're so incredibly crass.

Imagine this: the vocalist is dressed like Holly Johnson, right down to the slicked back hair and playful eyes, but he lacks the voice to go with the image. The rest of the band are torn between following

his lead and ripping off the Frankies, or going their own way and ripping off Duran Duran. Either way, the result is the coldest, most callous example I've yet seen of a band's desire to make it big outstripping their desire to make original music. They don't even have the decency to attempt to cover their tracks. Ugh! No class at all.

GEOFFREY S KENT

**THE WOODENTOPS**  
Wag Club

PLENTY SMILES and plenty frowns. The Woodentops were dancing on the feet of salesmen and women tonight, stubbing their toes but keeping their shoes clean and flashing a quick heel in the name of *movement*.

Rolo wears black pumps with elasticated sides, these are central to his leadership of the band. The Woodentops prior to this gig had the sort of pre-publicity most groups would kill their roadies for: in most entertainment mags this showcase was touted as the event of the week, and Rolo sorely needed those sneakers to keep a firm footing on the curves. The Woodentops, you see, can trip into chaos on occasions.

And tonight, as a Morrissey on a T-shirt leered from the chest of a young girl, the guitars wouldn't go into tune and Rolo didn't really have much to say when a few lucid words would have helped. Instead 'Well Well Well' was given the perfunctory treatment it didn't deserve because the audience was ruining the atmosphere at this point.

But then... those black sneakers started skipping, Alice collapsed her keyboard kerfuffles, Benny's drumsticks galloped and The Woodentops skidded into that secret valley of vibrant music few bands ever locate.

The men and women dropped their sales pitches as Rolo ran around their expectations and the group erupted with gutted popadelic exhortations for *movement* (an important word). The Woodentops had finally cut away the strings of bad nerves and the black sneakers became stained with joyful sweat.

A half-right gig doesn't make me half wrong. The Woodentops are to be checked out immediately before they enter – as they will in time – the puppet state of chart pop. Yeah, plenty smiles and frowns, but never indifference.

JACK BARRON

**GENERAL PUBLIC**  
Birmingham

"WE'RE POP stars in America, y'know," says Dave Wakelin at one point in the night's proceedings. The home crowd roar back in an indignant swell of approval, inarticulately demanding of no-one in particular exactly why General Public haven't achieved that same level of success on this side of the Atlantic. One part of the reason must be that American audiences can still find something fresh in the concept of pop mixed so blatantly with politics. In the UK, we're a little more relaxed about that sort of thing. It's no longer very surprising to find a message in your music, lurking like a plastic toy in your cornflakes.

Another reason is that General Public have never really left behind the ghost of The Beat. At times, you feel that you're watching archive film of that glorious band's last glorious days, when their talent was still burning bright, though the flame's not so hot these days. In the very English environment of a pub's spare room, they look a little dated, a little out of sync, a little tired.

Don't order the gravestone yet, though – songs like 'General Public' still hit as hard as ever. Roger's still rankin' good. And they can still make a crowded room dance until the sweat runs in rivers. The trouble is that, now, they have to work – very hard – to produce that effect.

Significantly, the high point of the gig was when the PA fused just as they took the

stage for the encore. The crowd joined in an acapella version of 'Stand Down Margaret'; Saxa played a hesitant but beguiling solo; the band relaxed for the first time. Suddenly, they weren't pop stars any more, not even former pop stars, just musicians out to have a good gig with whatever equipment was available. They should try it more often, they might even get to like it.

GEOFFREY S KENT

**EINSTURZENDE**  
NEUBAUTEN  
Heaven

"LET ME through, I'm a pregnant fireman!" It worked wonders. Jumping the queue we alighted beyond the pearly gates and entered a Christopher Isherwood novel which Bob made a Fosse about. "Gimme the drills," I hollered. "Lock the doors and punish us with noise." But this is '85 and Blixa and the Bad Time Boogie Band are civilised constructivists now, who call a stage a stage and don't smash it up. Safe as houses.

Not that I'm *housist*, you understand. There were some warmly chilling two-note shrieks, something which sounded a bit like a waltz (although I'm prepared to plead insanity on that one), and some three-quarter-hearted mashing and gnashing from Mufti. Boy Bargeld, whose eyes were stolen from an ocelot's corpse, wants to be a Rock Star. Most of us grow out of this; he's grown *into* it and oh, how dem ledder trousers Cave in at the knees. Alice Cooper rather than Maria Callas – hence not very decadent, dahlings.

The tactics – a short set. A long gap. An encore as long, with some stabbing staccato guitar. I leave to get my life irrevocably changed, only to be informed the next day (there's always a next day) that Ian Starsign and the New Bartenders came back yet again after about four years (touch of Bauhaus imagery, there) to play/work some more. Whew! Art! Sure beats tropical fish into a hole on the nineteenth green.

CHRIS ROBERTS

**GUADALCANAL**  
DIARY  
Dingwalls

I HAD thought Guadalcanal Diary might be slightly less prone to trad US rock-out procedures than the constant stream of imports who've preceded their arrival. I had thought... until, that is, they played 'Johnny B Goode'. But, I hear you clamour,

Guadalcanal Diary play 'Johnny B Goode' as if it was a *Wire* song! Well, really, it makes no difference at all. It still manages to rock out, twanging and blustering horribly.

Guadalcanal Diary are an odd affair: awkwardly guitar-orientated, and boasting an inspired (incongruous?) post-punk demon of a drummer. When they lunge gracefully into, say, 'Trail Of Tears', slung bewitchingly between the Gun Club's flailing charge and REM's reserved flutter, they're genuinely palatable.

But only occasionally. Elsewhere, they swerve unashamedly into a cover of 'Little Girl' (remember the Banned? Talk about seminal... ). They play flimsy, jokey pop numbers about incest and animal sex ('Cattle Prod' was distinctly lacking on the wit front). And, worst, they ramble distressingly vaguely through some of their strongest songs, adding neither abrasion nor depth to the vinyl accounts. In the end, they're messy and indecisive and play for too long. They win out thanks to the slavish hysteria of the crowd (who'd waited for this, don't forget).

Oh, and whatever you might associate with 'Kumbayah', I still hallucinate in terms of camp fires and odious youth organisations. Though, perhaps, that one's my problem.

ROBIN GIBSON

**THE SOUND**  
Marquee

REGRETTABLY, GOOD ol' British Rail saw to it that I didn't sample much more than an hour or so of The Sound's stirring set but, despite having never encountered them before, I was left wholly impressed by the performance.

Their songs are guitar-driven and rafter-rattling in the best of rock 'n' roll traditions, even veering close to pop territory at times, yet the odd Joy Division trait also crops up here and there to shrug off any associations with melodic rock mediocrity. Keyboards uplift rather than soften, and an occasional second guitar lends The Sound helpful flexibility.

It's rock stripped clean of metal's macho trappings, given free rein to take in a variety of influences and, whereas the almost stern, teeth-gritting band personalities won't demand of an audience as much as a Freddie Mercury-style entertainer, the rousing, moody qualities of their songs are nevertheless

LLOYD COLE: things look black

Tony Mottram





enough to generate a warm rapport with the crowd.

Apparently the gig was taped for live album purposes, a prospect I look forward to, if only to hear those songs which followed my (enforced) early exit.

PAUL ELLIOTT

### CHRISTIAN DEATH 100 Club

AH SUSPENSE, now there's a trick to grab attentions. A synthetic drone here, a significant slide there, with a big dash of Max Factor. Golly, it's 'mystery' and I didn't realise.

The tribal drums roll with doom, enforcing apathetic minds to focus and they are met with a sub-Virgin Prune nasal whine that gurgles and foams with 'evil'. I think it's all very funny but I know it wasn't meant to be; Christian Death are another goth band who take themselves too seriously. Creatures from the black lagoon in the drought season, with bad acid lyrics about guilt complexes over wet dreams and dirty nappies. The issue of death isn't an issue here, just a melodramatic tool to capitalise on morbid fascinations. All really weird, man? About as weird as anal productions and a lot less interesting.

RON-ROM

### RIK MAYALL AND BEN ELTON

Edinburgh Playhouse ALTERNATIVE HUMOUR seems to have reached an important crossroads. After several years of TV exposure, the underground laughter makers are now accepted as the comics for the '80s. Still, that's their problem, not ours: whatever, I'd say they're the funniest people around now.

Ben Elton, co-writer for *The Young Ones*, didn't forget the most vital rule of stand-up humour - if you're going to ridicule the world and everything in it, don't forget to include yourself. He took the piss out of the audience and himself. And out of the whole trendy liberal Edinburgh Fringe Festival ethos.

Targets that were pulverised under the Elton hammer were varied and topical. Dogs fouling the pavements, alcohol, fast food, the BBC - "If MI5 have been vetting people, how the hell did Little and Large slip through?" - and my personal favourite, bouncers. "The human race has descended from bouncers, you know. Ever since the first one crawled out of the Neanderthal slime and

socked a Brontosaurus for wearing jeans."

His routine was sprinkled with healthy stabs at Thatcher, and here lies my only criticism. What about the other lot? I refuse to believe that life will be any better under Kinnock and Co until it happens. Ben Elton finished his slot with a clenched fist salute and shouted "Support The Guards!" A pity that personal politics left a sour taste after so much laughter. Still, he did come out with the most relevant point of the whole evening: "Heroin may be a life sentence, but so's unemployment and that's why a lot of kids do it."

Rik Mayall, introduced by Elton as "the funniest man in the world", played three roles: Rik, Kevin Turvey, and a short slot at the end as himself. Kevin Turvey was the highlight of the performance for me - the ridiculous rambling monologue is pure comic genius, and it's impossible to tell whether it's rehearsed or made up as he goes along.

Mayall's comedy seems to revolve largely around his bottom, but at least he's getting his anal fixation out of his system. This man is surreal, to say the least. When he was called back for an encore, he muttered "Hey, I've never has an encore before. I hope my knob doesn't explode or anything like that." Guess what happened...

NEIL PERRY

### SEE YOU IN VEGAS Pied Bull

AFTER THE cremation of Morrissey, See You In Vegas rise from the ashes of The Smiths, jangling droll lyrics and warbling merry guitar melodies. Emma, the definitively petite singer, exudes restrained confidence and muted charm - she could ooze, but evidently all trappings of showbiz are taboo. Emma keeps both feet firmly on terra firma, splayed duckwards, her lifeline being an instinctive grip on the mikestand, the spare mitt despatching the occasional nonchalant David Essex gesticulation - for Emma performing is as simple as falling off a log and she doesn't want to slip.

Emma's comrades are a congenitally cabaret-ish bassist, an *Another Country* extra on a sadly barely-discernible 12-string, and an audience-shy drummer with a high-hat fixation, producing a sound akin to the bleeding of half a dozen radiators.

Depending on your viewpoint, the Vegas hard

line is either highly commendable or a cop-out. They are destined for superstardom, but strictly within the confines of the *City Limits*, and they must surely look beyond Creche City if they are to find the audience their wit and commitment merits.

ANDY HURT

### THE BOATI MEN Birmingham

PULL UP a chair. Relax. I'll put the coffee on the stove while you put The Boati Men on the stereo. Ah, if only it were possible. Late, late nights were made for the sweet, sweet music that flows from this strangely-named threesome. With soft, high-pitched vocals, sensual bass, playful guitar and the thrusting drums of former Fashion man Dik Davies, they tempt, tease and ultimately seduce you. The effect is like trying to hold the lid down on a pan that's boiling with potential - the flavours bubble, the pressure grows and threatens to explode. And you're left in no doubt about the power of what you're handling.

Yet they haven't even got a record contract, never mind a record to act as the safety valve for their talent.

Live, they're not a band who can easily whip up a storm. All their strength is in their music and their music requires them to be still on stage, as if in reverence to the gentleness of their songs. Lacking a focal point, the crowd divides itself into two camps - those who listen and those who don't. The ones who listen are well-rewarded for their attention. By the end of the night, the listeners far outnumber the deaf.

It's the sort of gig you jot down immediately and instinctively in your mental notebook. "Of course," you can hear yourself say, "I saw this lot when they were still playing pubs in Birmingham."

They will be huge, mark my words.

GEOFFREY S KENT

### INNER CITY UNIT The Riverside, Newcastle

QUESTION: WHAT EVER happened to Nik Turner, the man who put the wind into Hawkwind?

Answer: Nothing! The psychedelic sax supremo is still alive and kicking and with the present incarnation of the Unit offering a two-hour (if you can last the pace) brainstorm, that's more acid pantomime than rock and roll.

After all, who else would have the nerve to arrive on stage amid swirling electronic storms bedecked in human bones, trumpets, black cloak and the *Helmet of Annwn*? I hardly had time to stop laughing before the band (an unlikely looking bunch of Stonehenge types) launched into a super-fast psycho thrash, taking in their own demented compositions such as 'Forbidden Planet' and 'Space Invaders', as well as a nod to the '60s with a wild version of 'The Crusher' (featuring on-stage grappling with an unfortunate member of the audience) and a doubtlessly heartfelt 'I Wanna Come Back (From The World Of LSD)'.

Despite a dry, half-empty venue such weirdness was eagerly lapped up by the appreciative crowd of hippies, skins and sundry leather-coated minds, all attracted by the smell of a genuine psychedelic experience. At an ICU concert only one thing is certain: this band will never grace the stage on *Top Of The Pops*.

IAIN SMITH

# CUCKOO CLOCK



THREE O'CLOCK: seconds out!

Steve Double

### THE THREE O'CLOCK Dingwalls

ANY GROUP who have to change their name from The Salvation Army because the real Sally Squaddies complain and decide to plump for 'The Three O'Clock' instead can't be all bad, even if they are Americans with guitars making a long-awaited UK debut beset with technical hitches. This foursome are different, fleetingly a visionary mess. The impudent frontman is a bizarre focal point. His body small, his voice intriguingly feminine, it seems odd that the imp has enough sweat to make his bri-nylon shirt transparent. He hops up and down on the plywood running board of a shabby pink Caddy. A star is sawn in half.

Tonight they're too concise to be deemed "psychedelia" - a less safe Squeeze, a less poetic Only Ones. 'Girl With A Guitar' is ritzy folk, 'Spun Like Gold' a harmonious fling.

The Threes (?) are perhaps Simon And Garfunkel before they left their balls at the pawnbroker's. They have individual characters, just like the real people you see on telly. The guitarist wants to be a Keef but a) is too good-looking and b) can't play rhythm. The keyboard dude gets more stuck in than is plausible on such an instrument and the drummer is *Animalesque*. They close a brisk set with 'Sorry' and 'Jetfighter', epic shallow pop songs both. At midnight they're still warming up, wanna have fun, and reel out such dowdy crowdpleasers as 'It's All Too Much', 'Paperback Writer', and 'No Matter What'. I was in a good mood and so couldn't give a Rambo. Certainly more vivid than the bulk of the ha ha ha ha invasion. The trouble with these whichever-Coast-it-is bands is they make you write such boring interviews.

CHRIS ROBERTS

# COLE BORED

### LLOYD COLE AND THE COMMOTIONS Hammersmith Palais

"SHE'S GOT cheekbones like geometry" may be quite a good line. 'Forest Fire' may be quite a good, if simple, metaphor. And 'Rattlesnakes' may well be a cunning construction of fine moments. But Lloyd Cole and his Commotions have little to offer above and beyond a certain precious design. They are all guile and no guts.

Lloyd, a chubby little Elvis, leads from above the neck, rather than from below the waist, and his recorded works reveal the precise lines of an architect's plans rather than the bold, sweeping strokes of an artist. They rise high and distant, cool and clinical, like some calculating, impersonal skyscraper, instead of being warm and round like a sculpture. And he belongs between Alison Moyet and Paul Young in the collections of those who want something just a little bit rock, a little bit subversive, a little bit 'beat'. An intelligent man, to be sure, Lloyd Cole designs music to live with, but not music I could ever love.

Live, he falls even shorter of the greatness he surely aspires to. Even the interest of those silly young things who scream and bounce about at each announcement of a favourite number fades away into merely polite applause. The noise of chattering and *Space Invaders* at the back of the hall grows louder and louder: a damning indictment upon a would-be messiah.

ROGER HOLLAND

### THE DAVE HOWARD SINGERS The Fringe

SOME THINGS I'd like to know. Why was the Fridge empty tonight? Where did Dave Howard get his antiquated Ace Tone keyboards from (and why are they so wobbly)? Why has Dave Howard no singers bar himself? Why is his beatbox so unreliable? Why does someone who can sing like Dave Howard (that is, very well) act so damned irresponsible and depraved? Why did someone present

Dave Howard with a *Full-O-Meat* sausage tonight? Is Nick Smash - irreproachable percussionist, ex of the late Rent Boys Inc - a permanent member of the Dave Howard Singers? How can Dave Howard spend so much of his set making hideous, vitally inspiring sub-Suicide grunge-noise on his Ace Tone and then turn in a beautiful beat ballad called 'Rainy Afternoon' that Burt Bacharach would kill for?

Is Dave Howard really jealous of Darren from *Bewitched*? Does he spend a lot of time thinking about

Scott Walker, or practising being Bluto from *Animal House*? Does he really think Camberwell is worth writing a sweet song about? Why do the Dave Howard Singers think they'll engender more sympathy in London than in Toronto? How can Dave Howard sleep easy at night? And is he an idiot, or a genius?

This last, particularly, may never be answered. But there is one thing I know already. Dave Howard behaves like a star because, in essence, he is one. Surreal revolutionary.

ROBIN GIBSON



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 Tickets: £5.00

Available from B/O Tel: 01-274 1525, LTB, Premier,  
 Keith Prowse (Credit Cards 01-741 8989), Albemarle and Stargreen.  
 Subject to a booking fee. UB40 discount at Box Office only.  
 Or by post: UB40 - Brixton, PO Box 161, London SW6 5AS  
 Booking fee 30p per ticket, cheque/postal order made out to  
 MCP Ltd. please make application with S.A.E.

BRIGHTON CENTRE  
**SUNDAY 3rd NOVEMBER 7.30 p.m.**  
 Tickets: £6.00, £5.00

Available from B/O Tel: 0273 202881 and usual agents.

WEMBLEY ARENA  
**MONDAY 4th NOVEMBER 7.30 p.m.**  
 Tickets: £7.00, £6.00

Available from B/O, LTB, Premier,  
 Keith Prowse (Credit Cards 01-741 8989), Albemarle and Stargreen.  
 Subject to a booking fee. UB40 discount at Box Office only.  
 Or by post: UB40 - Wembley, PO Box 161, London SW6 5AS  
 Booking fee 30p per ticket, cheque/postal order made out to  
 MCP Ltd. please make application with S.A.E.



### ALTERNATIVE ALLDAYER

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 4 CAME HOME  
 + Surprise Guests! @here's Da Beach?

SAVOY BALLROOM - TUFNELL PARK  
**SUNDAY 22ND SEPTEMBER**  
 1.30 TILL 11.30 £3.50

thrashing doves

live at the  
 MARQUEE

Sept 17th £2.50

# MORE ADS ON PAGE 37



# NIGHT

That 'Lavender' hill mob Marillion are on the loose with gigs at Hammersmith Odeon (Wednesday, Thursday, Friday) and on into the valley with dates at Cardiff (Sunday and Monday) and Nottingham (Tuesday). The Cure bring a smile to Wembley (Thursday), Brighton (Saturday) and Whiteley Bay (Monday). The indie chart topping Pogues lash up a series of dates, starting in Glasgow (Wednesday), Newcastle (Thursday), Blackburn (Friday), Reading (Saturday), Bristol (Sunday) and Birmingham (Tuesday).

By Dee Pilgrim. Write to Sounds at Greater London House, London NW1 7QZ or telephone 01-387 6611

## WEDNESDAY 11

BRENTFORD Red Lion (01-560 6181) The Amazing Hot Shots  
 BRIGHTON Old Vic (24744) 1000 Mexicans  
 BRIGHTON Richmond (603974) The Astronauts/Loving Kind  
 CARDIFF Inn On The River No Mean Feet  
 CHESHAM Whispers (774757) Fall From Grace/The Rainbirds/Satanic Lust/Pram Service  
 CHESTERFIELD Fascination Nitespot (79988) Zoot And the Roots  
 CROYDON Cartoon (01-688 4500) Heltter Skeltter  
 CROYDON Underground (01-760 0833) Gene Loves Jezebel  
 DUBLIN Olympia (754027) Loudon Wainwright 111  
 DUNSTABLE Wheatheaf (62571) Stranger Station  
 EDINBURGH Playhouse (031-557 2590) Diana Ross  
 GLASGOW Barrowlands (041-552 4601) The Pogues  
 HUDDERSFIELD White Lion (22407) Ik  
 LEEDS Adam And Eves (456724) DOA/The Dicks  
 LEEDS Upstairs Downstairs Vandals In Africa  
 LEICESTER Princess Charlotte (553956) No Idea  
 LIVERPOOL Pickwicks (051-207 4605) Change To The East  
 LONDON Camden Lock Dingwalls (01-267 4967) Dogs D'amour/Marionette  
 LONDON Covent Garden Rock Garden (01-240 3961) Calender Crowd/Flower In The Desert  
 LONDON East Sheen The Bulls (01-876 2345) Sam The Firefly/Staring Into Space/Vital Eyes  
 LONDON Finsbury Park Sir George Robey (01-263 4581) Alvin Crow  
 LONDON Fulham Greyhound Fulham Palace Road (01-385 0526) Rouen  
 LONDON Fulham Kings Head (01-736 1454) Red Gum  
 LONDON Greenwich Tunnel Mitre (01-858 0895) World Affair  
 LONDON Hammersmith Odeon (01-748 4081) Marillion/Beltane Fire  
 LONDON Harlesden Mean Fiddler (01-961 5490) The Moodists/Who Shot Sam  
 LONDON Herne Hill Half Moon (01-274 2733) Easter And The Totem/Screen Gems  
 LONDON Oval Cricketers (01-735 3059) Big Self  
 LONDON Soho Batcave Gossips (01-930 6986) Moscow State Circus  
 LONDON Soho Marquee (01-437 6603) The Larks  
 LONDON Soho Wag (01-437 5534) Zeke Manyika And Dr Love  
 LONDON South Bank Purcell Rooms (01-928 3002) Gail Thompson  
 LONDON South Bank Royal Festival Hall (01-928 3191) Jean Carne  
 LONDON Stockwell Plough (01-274 3879) Legal Action  
 LONDON Walthamstow Wah 17 (01-521 7111) The Boothill Foot-Tappers/The Blubbery Hellbellies  
 LONDON West End Embassy (01-499 4793) Stone Roses/Chiefs Of Relief  
 LONDON West End 100 Club (01-636 0933) Diz Disley  
 MANCHESTER Band On The Wall (061-832 6625) Adrian Legg  
 MANCHESTER Gallery (061-832 3597) Cliff Hanger Band  
 MANCHESTER International (061-224 5050) Animal Nightlife  
 NORTHAMPTON Derrigate Centre (24811) Gloria Gaynor  
 NOTTINGHAM Admiral Duncan (502727) The Breeding House  
 NOTTINGHAM Royal Centre (472328) Saxon  
 NOTTINGHAM Yorker (42739) Haze  
 OXFORD Old Fire Station (722115) The Loved One/The 4 Corners  
 PRESTON Clouds (57473) King Kurt  
 RAYLEIGH Pink Toothbrush (770003) Sigue Sigue Sputnik  
 RUGBY O'Malleys (4007) Hard Times  
 SCARBOROUGH Lemon Tree (369326) The Edge  
 SUNDERLAND Royalty Pub Chester Road (659930) Duck Baker



THE CURE: lipsmackinthirstquenching etc etc

LONDON Peckham Walmer Castle (01-703 4639) Phil Ellis  
 LONDON Putney Half Moon (01-788 2387) Rent Party  
 LONDON Soho Marquee (01-437 6603) Moho Pack  
 LONDON Soho Wag (01-437 5534) Desmond Dekker  
 LONDON South Bank Purcell Rooms (01-928 3002) Phil Wachsmann/Fred Van Hove/Coherents  
 LONDON Streatham Kitchen Sink Chaplins (01-769 3300) Bell And The Ocean  
 LONDON Wembley Arena (01-902 1234) The Cure  
 LONDON West End 100 Club (01-636 0933) The Rage  
 LONDON West End Embassy (01-499 4793) Here's Johnny  
 MANCHESTER Band On The Wall (061-832 6625) Blues And The Roots  
 MANCHESTER Corbieres Wine Tavern (061-832 7132) Mistique Moves  
 MANCHESTER Gallery (061-832 3597) Black And White Lovers  
 MANCHESTER International (061-224 5050) Womack And Womack  
 MANCHESTER Jilys (061-236 9971) Seducer  
 NEWCASTLE-UPON-TYNE Broken Doll (321047) Slaughterhaus  
 NEWCASTLE-UPON-TYNE Corries Ik  
 NEWCASTLE-UPON-TYNE Mayfair (323109) The Pogues  
 NEWCASTLE-UPON-TYNE Station Seize The Infidels/Reality Control/Rhombus Of Doom  
 NORTHAMPTON Racehorse (31997) Haze  
 NOTTINGHAM Mardi Gras (862368) Onslaught  
 NOTTINGHAM Newhouse The Breeding House  
 OXFORD Apollo Theatre (44544) Harvey And The Wallbangers  
 OXFORD Pennyfarthing (246007) Scavenger  
 RAYLEIGH Pink Toothbrush (770003) Exploited  
 SOUTHEAST Cliffs Pavilion (351135) The Trogs/Swinging Blue Jeans/Black Cat  
 STOCKTON-ON-TEES Arches Disco (559139) Ivory Tower  
 STOCKTON-ON-TEES Dovecot Arts Centre (611625) The Housemartins/Icy Eye  
 STOKE Shelleys (32209) Three Degrees  
 WEST BROMWICH Coach And Horses (021-588 2136) Trevor Burton Band  
 WISHAW Shambles (372613) External Menace  
 WOKINGHAM Angies Cantley House Hotel (789912) Pendragon  
 WOLVERHAMPTON Woodhays (732413) Rouen  
 YORK Spotted Cow (23134) The Edge

LEICESTER Princess Charlotte (553956) Chrome Molly  
 LINCOLN Theatre Royal (25555) Gloria Gaynor  
 LLANHILETH Institute Dumpys Rusty Nuts  
 LONDON Angel Road Community Centre Thursdays Child  
 LONDON Brixton Fringe (01-326 5100) Blubbery Hellbellies/Helen And The Horns  
 LONDON Brixton Loughborough Hotel One Way Craze/The Jangletties  
 LONDON Brooksbys Walk Chats Palace (01-986 6714) The Case Family/Section/One Style  
 LONDON Camden Lock Dingwalls (01-267 4967) The King Snakes/Roddy Radiation And The Tearjerkers  
 LONDON Covent Garden Rock Garden (01-240 3961) Jazawaki  
 LONDON Dalston Junction Crown And Castle (01-254 3678) Fred Van Hove/Paul Wachsmann/Hugh Metcalfe  
 LONDON East Ham Ruskin Arms (01-472 0377) Desolation Angels  
 LONDON East Sheen The Bull (01-876 2345) Folk Devils/Tea House Camp  
 LONDON Finchley Torrington (01-445 4710) Morrissey Mullen  
 LONDON Finsbury Park Sir George Robey (01-263 4581) Rent Party  
 LONDON Fulham Kings Head (01-736 1413) Jackie Lynton  
 LONDON Greenwich Tunnel Mitre (01-858 0895) Guana Batz/Outer Limits  
 LONDON Hammersmith Broadway Clarendon (01-748 1454) Chelsea/Vibrators/Gunslingers/Voodoo Child  
 LONDON Hammersmith Odeon (01-748 4081) Marillion/Beltane Fire  
 LONDON Harlesden Mean Fiddler (01-961 5490) Electric Bluebirds  
 LONDON Herne Hill Half Moon (01-274 2733) Buddy Curtess And The Grasshoppers/The Donuts  
 LONDON Kentish Town Bull And Gate (01-485 5358) Brett Carrero Band  
 LONDON Lambeth The Sportsman The Breaknecks/Radio Satellites  
 LONDON Lee Green Old Tigers Head (01-852 9708) The Unholy Trinity/Forest Hillbillies  
 LONDON Munster Square M&M Jazz Bar (01-354 2614) Gail Thompson And Mario Castronari/Lyn Dobson And Pete Nu/Magie De Son  
 LONDON Oval Cricketers (01-735 3059) Eddie And The Hotrods  
 LONDON Peckham Walmer Castle (01-703 4639) Paz  
 LONDON Portobello Road Electric Screen (01-229 3694) The Wanderers  
 LONDON Putney Half Moon (01-788 2387) British Blues Corporation  
 LONDON Soho Marquee (01-437 6603) Spider/So What!  
 LONDON South Bank Purcell Rooms (01-928 3002) Overflow/Howard Riley/Elton Dean/Han Bennink/Peter Brotzmann/Johannes Bauer  
 LONDON Walthamstow Royal Standard (01-527 1966) Onslaught  
 LUTON Pink Elephant (51357) Womack And Womack  
 MANCHESTER Band On The Wall (061-832 6625) Black Symbol  
 MANCHESTER Free Trade Hall (061-834 0943) The Chameleons/Alternative TV/The Membranes/Frank Sidebottom  
 MANCHESTER Gallery (061-832 3597) Pendragon  
 MANCHESTER International (061-224 5050) Dislocation Dance/Devil Fish Horn Club  
 MELBOURN Rock Club (61010) Ugly  
 NORTHWICH Red Lion (74817) Engine  
 NORTHAMPTON Roadmenders (21408) The Bomb Party  
 OXFORD Jericho Tavern (54502) Toñi Emul Esto/Peter Hall And Rod Poole/John Stevens  
 OXFORD Pegasus Theatre (243878) Frank Chickens  
 OXFORD Pennyfarthing (246007) Explorer  
 READING Paradise (56847) The Crum Pets/The Crazyed  
 SLOUGH Dorney Willage Hall Tribal Gathering/Toytown Gabblers/Hello Revolv'n' Horse/Doc Sausage And The Blowoffs  
 SOUTHALL Northcote Arms Eddie Vincent  
 SOUTHAMPTON Polygon Club (26401) Riff Raff/Paul Hopkins/Bob Steel And The Blackline Blues Band  
 STOCKTON-ON-TEES Dovecot Arts Centre (611625) The Stems  
 UXBRIDGE Brunel University (39125) DOA/Lost Cherries/Exit Stance/Liberty/Conflict  
 WASHINGTON Arts Centre (4166440) The Groundhogs  
 WEST BROMWICH Coach And Horses (021-588 2136) Ken Wood And The Mixers  
 WOLVERHAMPTON Polytechnic (28521) Primal Trash

## THURSDAY 12

ABERDARE Dekkars Club Samurai  
 BATH Moles (333423) The Glee Club  
 BRACKNELL South Hill Park Arts Centre (483232) Thin Line  
 BRADFORD Wheatheaf (724163) Engine  
 BRENTFORD Red Lion (01-560 6181) Hershey And The 12 Bars  
 BRIGHTON Richmond (603974) Jazz Butcher/The Orchids  
 BRISTOL Kings Arms (550113) Seconds Of Pleasure  
 CARDIFF Bogeys (26168) Ran Nelson/Tokio Rose/Tiger Tail/Human Touch/Mad Dog  
 CARDIFF New Ocean Club (485600) Zeke Manyika And Dr Love  
 CROYDON Cartoon (01-688 4500) Look Book  
 FETCHAM Riverside (375113) The Bomb Party/Hunters Club  
 GLASGOW Ultratech (041-333 0493) Animal Nightlife  
 GUILDFORD Royal (575173) Dumpys Rusty Nuts  
 HASTINGS Crypt (444675) 1000 Mexicans  
 HEREFORD Market Tavern (56325) Dead Wired  
 HIGH WYCOMBE Nags Head (21758) Episode 4/The Choir  
 HINCKLEY Carns Wine Bar Dream Factory  
 KEIGHLEY Funhouse (603796) The Meteors  
 LEAMINGTON SPA The Hod Carrier (29361) Lonesome Pines/The Pioneers  
 LEICESTER Princess Charlotte (553956) The DT's  
 LONDON Camden Lock Dingwalls (01-267 4967) Time UK/The New Breed  
 LONDON Covent Garden Rock Garden (01-240 3961) Seventh Seance  
 LONDON Finsbury Park Sir George Robey (01-263 4581) Morrissey Mullen  
 LONDON Fulham Kings Head (01-736 1413) Trudy  
 LONDON Greenwich Tunnel Mitre (01-858 0895) Final Episode/Pet Cemetery  
 LONDON Hammersmith Odeon (01-748 4081) Marillion/Beltane Fire  
 LONDON Harlesden Mean Fiddler (01-961 5490) Red Gum  
 LONDON Herne Hill Half Moon (01-274 2733) Chalk Circle/Fear Of Flying  
 LONDON Kentish Town Bull And Gate (01-485 5358) Jamie Wednesday/Feely Bros  
 LONDON Kings Cross New Merlins Cave (01-837 2097) The Tearjerkers/Ad-Lib  
 LONDON Leicester Square Hippodrome (01-437 4311) Moscow State Circus  
 LONDON Oval Cricketers (01-735 3059) Bill Hurley

## FRIDAY 13

ABERDEEN Venue (22255) Days Of 29  
 ACTON Bumbles (01-992 3308) Bad Karma  
 ALDRERSHOT West End Centre (21158) Bud Shank/Jigs Wigham/Tony Lee Trio  
 BATH Moles (333423) Academy  
 BIRMINGHAM Mermaid (021-772 0217) Flowers In The Dustbin/Innocent  
 BIRMINGHAM National Exhibition Centre (021-780 4141) Diana Ross  
 BLACKBURN King Georges Hall (582579) The Pogues  
 BRENTFORD Red Lion (01-560 6181) Blue Russia  
 CARDIFF Bogeys (26168) Haze  
 CARDIFF St Davids Hall (426111) Saxon  
 CARLISLE Twisted Wheel (20335) Ik  
 COLCHESTER Woods Leisure Centre (47151) King Kurt  
 CROYDON Cartoon (01-688 4500) NATO  
 CUMBERNAULD Town Hall (22131) Rough Charm  
 DARLINGTON Arts Centre (483271) Instigators/The Sears/Dan  
 DONCASTER Co-op Hall (27441) Conflict/Chumbawamba/Declaration  
 DOVER Louis Armstrong (204759) Vigilante  
 DUDLEY Sugarhill Club (235958) The Breeding House  
 EDINBURGH Coasters (031-228 3252) Animal Nightlife  
 FETCHAM Riverside (375113) The Stingrays/The Gorehounds  
 HARROW Roxborough (01-427 1084) Carriage/State Hate/Zero Point  
 HEREFORD Market Tavern (56325) Steve Gibbons Band  
 HITCHIN The George (32779) Hard Times



## S H I F T

SATURDAY

14

**ABERDEEN** Venue (22255) Animal Nightlife  
**ASHTON** King William IV President Zog  
**AYLESBURY** Civic Centre OTF Club (86009) John Otway/Feckin Ejits/Mad Dog/Degeneration  
**BATH** Moles (333423) Cool Running  
**BELLSHILL** YMCA (748822) External Menace/Scrapheap/Rough Charm (all-dayer)  
**BIRMINGHAM** National Exhibition Centre (021-780 4141) Diana Ross  
**BIRMINGHAM** Northfield Old Mill (021-475 1337) Ken Wood And The Mixers  
**BRENTFORD** Red Lion (01-560 6181) Juvescence  
**BRIGHTON** Centre (203131) The Cure  
**BRIGHTON** Richmond (603974) Number One Son/Intimate Breed  
**BRISTOL** Hippodrome (299444) Saxon  
**BRISTOL** Hollybush Inn (771790) Mothers Ruin  
**CAMBRIDGE** The Trolley Shop (323434) Mac & White  
**CHATHAM** Churchills (Medway 42952) Radical Sheiks  
**CONSETT** Mount Pleasant (502526) Skintite Savage  
**COVENTRY** Freemasons Tavern Doc Mustard  
**CROYDON** Cartoon (01-688 4500) The Donuts  
**FETCHAM** Riverside (375713) April 16th  
**GLASGOW** Barrowlands (041-552 4601) Gary Moore  
**GLOUCESTER** British Flag (22793) Scavenger  
**GLOUCESTER** Nelson (24743) The Breeding House  
**GRAVESEND** Red Lion (66127) Dagaband  
**GUILDFORD** Royal (575173) The Bomb Party  
**HAMILTON** Town Hall (282323) Fruits Of Passion/Chewy Raccoon/The Week Of Wonders/Sideways Look/Ra Ra Groovy/Rough Charm  
**HEREFORD** Market Tavern (56325) Sensible Jerseys  
**HIGH WYCOME** Nags Head (21758) Cherry Black Dawn/The Key  
**KINGS LYN** Blue And Gold (62146) Seducer/Hard Road  
**LONDON** Brixton Friede (01-326 5100) The Friday Club/Esposito  
**LONDON** Brooksbys Walk Chats Palace (01-986 6714) The Off Beat Womens Big Band/Baby Priya/Angel Mars/Vala  
**LONDON** Camden Lock Dingwalls (01-267 4967) Scarey Thieves  
**LONDON** Clerkenwell Close The Horseshoe (01-253 6068) Janice Perry/Joolz/lan McPherson/Jackie Kay  
**LONDON** Covent Garden Rock Garden (01-240 3961) Motivators  
**LONDON** Covent Garden Rock Garden (01-240 3961) Between The Lines  
**LONDON** Dover Street Wine Bar (01-629 9813) Different Dimensions  
**LONDON** East Sheen The Bull (01-876 2345) Buddy Curtess And The Grasshoppers/Major Flood  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) Geno Washington/Walk A Thin Line  
**LONDON** Fulham Greyhound (01-385 0526) The Opposition/Summer House  
**LONDON** Fulham Kings Head (01-736 1413) Sam Mitchell  
**LONDON** Greenwich Tunnel Mitre (01-858 0895) Mari Wilson/Dutch Kitchen Bounce/Inspite Of All That  
**LONDON** Harlesden Mean Fiddler (01-961 5490) Vegas  
**LONDON** Herne Hill Half Moon (01-274 2733) Blue Russia/lan Fox/All For Mother  
**LONDON** Oval Cricketers (01-735 3059) Rent Party  
**LONDON** Peckham Walmer Castle (01-703 4639) Stan Tracey Quartet  
**LONDON** Putney Half Moon (01-788 2387) R Cajun And The Zydeco Blues Band/Balham Alligators  
**LONDON** Royal College Street Black Horse Tony Rose  
**LONDON** Russell Gardens Kensington Ad Lib (01-603 3245) Indecent Exposure/Public Enemy/Section 5  
**LONDON** Soho Marquee (01-437 6603) Spider/So What!  
**LONDON** West End Dominion (01-580 9562) Womack And Womack  
**MANCHESTER** Band On The Wall (061-832 6625) Victor Brox  
**MANCHESTER** Castlefield Festival (061-236 1676) The Stems  
**MANCHESTER** Gallery (061-832 3597) Perspex Spangles/Personal Touch  
**MANCHESTER** International (061-224 5050) The Mint Juleps  
**MERCIA** Rock Festival Zeke Manyika And Dr Love  
**NORTH WEMBLEY** The Flag Black  
**NOTTINGHAM** Royal (472328) Bucks Fizz  
**OXFORD** College Of Further Education (46318) Here And Now/The Cardiacs  
**OXFORD** Pennyfarthing (246007) Vagabond  
**OXFORD** St Pauls District 6  
**PANGBOURNE** College (2101) Harvey And The Wallbangers  
**PORTSMOUTH** Grannies (824728) King Kurt  
**PORTSMOUTH** Rock Garden (21992) Dumpys Rusty Nuts  
**READING** Hexagon Theatre (591591) The Pogues  
**REDRUTH** London Inn (215591) Samurai  
**SHEFFIELD** Leadmill (754500) These Tender Virtues  
**SHEFFIELD** St Marys Community Centre Bracknell Lane (25596) Conflict/Chumbawamba/Systematic Annex  
**SHREWSBURY** The Music Hall (52019) Nick Toczek/Benjamin Zephaniah/Leo Aylen  
**SOUTHAMPTON** Joiners Arms (25612) Abandon city  
**STEVENAGE** Codicote The Bell (820278) Little Sister  
**ST ALBANS** Civic Hall (64511) Groundhogs  
**SUNDERLAND** Bunker (650020) Insigators/The Sears  
**TONYPANDY** Rock Club (432068) Haze  
**WARRINGTON** Lion (30047) Nightwing

**WEST BROMWICH** Coach And Horses (021-588 2136) FBI  
**WIGAN** Mill On The Pier (30769) Gloria Gaynor  
**WILLINGTON** Spectrum Leisure Complex The Edge  
**YORK** Windmill (489223) The Vixen

SUNDAY

15

**WOLVERHAMPTON** Grand Theatre (29212) Gloria Gaynor  
**BEDFORD** Gordon Arms Pink On Pink  
**BELFAST** Ulster Hall (221341) Loudon Wainwright 111  
**BIRMINGHAM** National Exhibition Centre (021-780 4141) Diana Ross  
**BIRMINGHAM** Odeon (021-643 6101) Saxon  
**BLACKPOOL** GPO Damacles  
**BRENTFORD** Red Lion (01-560 6181) Footloose (lunchtime) Throw The Dice (evening)  
**BRIGHTON** Escape (594469) Double O Zeros  
**BRIGHTON** Richmond (603974) The Krewmen  
**BRISTOL** Studio (25069) The Pogues  
**CARDIFF** St Davids Hall (426111) Marillion  
**CREWE** Lyceum Theatre (211149) Harvey And The Wallbangers  
**CROYDON** Cartoon (01-688 4500) Hollywood (lunchtime) Smokestack Lightning (evening)  
**DONCASTER** Conversative Club (49083) Conflict  
**DUNDEE** Fat Sams (26836) Animal Nightlife  
**EDINBURGH** Playhouse (031-557 2590) Gary Moore  
**FARNHAM** Duke Of Cambridge (716584) The Gorehounds  
**FOLKESTONE** Leas Cliff Hall (53193) Acapulco/Taxi/Exit/Rush To Start/White Diamond/Sleazy Beats/Stay/Rhodes/Red Hot/Gizmo/Innocent Victims  
**GLASGOW** Mayfiar (041-332 3872) Tony O'Neill/Ad Rem/Henry Rhymer  
**GLASGOW** Strutz Rough Charm  
**LEICESTER** De Montfort Hall (544444) Yeah Yeah Noh/New Sweet/Loveless/Chrome Molly/Rising Stars/Live Style/Hunters Club  
**LEICESTER** Princess Charlotte (553956) Maurice Colman (lunchtime) Joy Co. (evening)  
**LIVERPOOL** Everyman Bistro (051-709 4776) Animated Classics  
**LLANRHAN** Rugby Football Club (222209) Haze  
**LONDON** Battersea Arts Centre (01-223 8413) Pete Smith And His Dixieland Jazz Band (lunchtime)  
**LONDON** Covent Garden Fortune Theatre (01-836 2238) Angie Gold  
**LONDON** Covent Garden Rock Garden (01-240 3961) Louder Than Words/The Verse  
**LONDON** Finchley Torrington (01-445 4710) Rent Party  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) The Funghetties (lunchtime) Hank Wangford (evening)  
**LONDON** Fulham Kings Head (01-736 1413) Armistice  
**LONDON** Harlesden Mean Fiddler (01-961 5490) Shanty/Dam/Living Daylites  
**LONDON** Kentish Town Bull And Gate (01-485 5358) The Splendid Boats/The Popular Front  
**LONDON** Leytonstone Plough And Harrow The Axis  
**LONDON** Oval Cricketers (01-735 3059) The Raving Jeckylls (lunchtime) Morrissey Mullen (evening)  
**LONDON** Peckham Walmer Castle (01-703 4639) Terry Smiths Blues Band  
**LONDON** Putney Half Moon (01-788 2387) Breakfast Band  
**LONDON** Soho Marquee (01-437 6603) The Knives  
**MILTON KEYNES** Bowl (604441) Different Dimensions  
**NORTHAMPTON** Old Five Bells Desolation Angels  
**NOTTINGHAM** Royal (472328) Bucks Fizz  
**OXFORD** Rosehill Park Hondo  
**OXFORD** St Pauls Overflow  
**PAISLEY** Paris Disco (041-887 8531) External Menace  
**SOUTH SHIELDS** Laceys (545022) The Troubleshooters  
**STEVENAGE** Bowes-Lyon House (353175) King Kurt/Harold Beaver  
**SWAFFHAM** Labour Club Picture Frame Seduction  
**SWINDON** Town Gardens Bandstand Can-The-Panda  
**WATFORD** Pumpouse (01-907 5072) Hoggies Jump Band  
**WEST BROMWICH** Coach And Horses (021-588 2136) Myriad (lunchtime) Cut Throat Jake (evening)  
**WINDSOR** Arts Centre (59336) Pendragon  
**WINSFORD** Youth Centre Nixon Drive (3724) Instigators

MONDAY

16

**ARDWICK** Bulls Head President Zog  
**BRENTFORD** Red Lion (01-560 6181) The Support Band  
**CARDIFF** St Davids Hall (426111) Marillion  
**CROYDON** Cartoon (01-688 4500) Four Design  
**DERBY** Old Bell Hotel (43701) The Breeding House  
**DUNSTABLE** Wheatshaf (62521) The Film

**EAST KILBRIDE** Peaches Bar (32188) Scrapheap  
**IPSWICH** Gaumont (53641) The Commodores  
**KINGS LYN** Fermoy Centre Harvey And The Wallbangers  
**LEEDS** Adam And Eves (456724) King Kurt/Chicken Ranch  
**LEICESTER** Princess Charlotte (553956) Roger Thompson  
**LONDON** Camden Lock Dingwalls (01-267 4967) B-Team/Eric Goes Fishing/Characters  
**LONDON** Covent Garden Rock Garden (01-240 3961) Heartland/Two Moons  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) The Tearjerkers  
**LONDON** Fulham Kings Head (01-736 1413) The Rave/Monday After All  
**LONDON** Greenwich Tunnel Mitre (01-858 0895) Shaman/Promise Her Anything  
**LONDON** Hammersmith Broadway Clarendon (01-748 1454) Evil I  
**LONDON** Harlesden Mean Fiddler (01-961 5490) XS  
**LONDON** Herne Hill Half Moon (01-274 2733) Josi Without Colours  
**LONDON** Putney Half Moon (01-788 2387) Red Gum  
**LONDON** Oval Cricketers (01-735 3059) Blues And Trouble  
**LONDON** Soho Le Beat Route (01-734 1470) Sam The Firefly/QAX/Montellas  
**LONDON** Soho Marquee (01-437 6603) B-Movie  
**LONDON** Soho Wag (01-437 5534) Eposito  
**LONDON** West End Embassy (01-499 4793) Heroes/Disjunct/Partisan Grey/Sky West And Crooked  
**LONDON** West End 100 Club (01-636 0933) Alvin Crow And The Pleasant Valley Boys  
**MANCHESTER** Band On The Wall (061-832 6625) Kenny Baker  
**MANCHESTER** Jillys (061-236 9971) Conflict  
**NEWCASTLE-UPON-TYNE** City Hall (320007) Gary Moore  
**NEWCASTLE-UPON-TYNE** Riverside (614386) The Daintees/June Brides/Great Outdoors  
**NEWCASTLE-UPON-TYNE** Tiffans (612526) The Edge  
**RUGBY** O'Malleys (4007) Amazones Hound  
**SHEFFIELD** City Hall (735295) Bucks Fizz  
**STOKE** Bowler Hat Burslem (814911) Picture Frame Seduction/Swapping Bogseats  
**STOKE** Shelleys (32209) Wrathchild  
**WEST BROMWICH** Coach And Horses (021-588 2136) Uncle Sam  
**WHITLEY BAY** Ice Rink (091-253 0121) The Cure  
**WORTHING** Assembly Hall (202221) Incantation

TUESDAY

17

**BASILDON** Towngate Theatre (23953) Gloria Gaynor  
**BIRMINGHAM** Powerhouse (021-643 4715) The Pogues  
**BOLTON** Dance Factory (25209) The Presidents Men  
**BRENTFORD** Red Lion (01-560 6181) Stormy Monday  
**BRIGHTON** Escape (606906) Friday Club/Esposito  
**CARDIFF** PC's No Mean Feet  
**CHESTERFIELD** Gotham City Fascination (79988) Kiss Me Deadly  
**CROYDON** Cartoon (01-688 4500) Buzzard  
**GLASGOW** Fixx (041-248 2859) Rhythm Section  
**HORSHAM** Champagnes (66294) Vagabond  
**IPSWICH** Gaumont (53641) Saxon  
**LEICESTER** Princess Charlotte (553956) Rockin' Ronnie And The Bendy Ruperts  
**LONDON** Camden Lock Dingwalls (01-267 4967) Friends Of Gavin  
**LONDON** Covent Garden Rock Garden (01-240 3961) 49 Scream/It  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) Red Gum  
**LONDON** Fulham Greyhound (01-385 0526) The Wanderers/Y  
**LONDON** Fulham Kings Head (01-736 1413) Candy Bites Honey  
**LONDON** Greenwich Tunnel Mitre (01-858 0895) Corporal Henshawe/Cut The Wire  
**LONDON** Hammersmith Odeon (01-748 4081) The Commodores  
**LONDON** Harlesden Mean Fiddler (01-961 5490) Victor/Love Republic  
**LONDON** Islington Pied Bull (01-837 3218) Seconds Of Pleasure  
**LONDON** Kensington Russell Gardens Ad Lib (01-603 3245) Fear Of Flying  
**LONDON** Oval Cricketers (01-735 3059) The Tearjerkers  
**LONDON** Putney Half Moon (01-788 2387) Morrissey Mullen  
**LONDON** Soho Embassy (01-499 4793) Come In Tokyo/Seven Winds/Big House  
**LONDON** Soho Gossips Jamie Wednesday  
**LONDON** Stoke Newington Three Crowns Snap! Cabinet  
**LONDON** West End 100 Club (01-636 0933) DOA/The Dicks  
**MANCHESTER** Apollo (061-273 3775) The Cure  
**MANCHESTER** Band On The Wall (061-832 6625) Dislocation Dance  
**MANCHESTER** International (061-224 5050) Boothill Foot-Tappers  
**MANCHESTER** Mulberrys (061-434 4624) The Stems  
**MIDDLESBROUGH** Ozzies (813465) President  
**NOTTINGHAM** Theatre Royal (472328) Marillion  
**OSMOTHERLEY** Queen Catherine Hotel (209) Ivory Tower  
**OXFORD** Town Hall (249811) Aberjaber/The Nigel Co sort  
**READING** New Yorker (4424) In Berlin  
**ROCHDALE** Youth Centre Smith Street (525498) Picture Frame Seduction  
**ROSYTH** Lion Hotel Haze  
**STOKE** Shelleys (32209) Meteors  
**STOKE** Trentham Gardens (657341) Bucks Fizz  
**STOCKTON-ON-TEES** Dovecot Arts Centre (611625) Wake The Giant

**MORE ADS  
ON PAGES  
34 & 35**

ELIXIR

**FRIDAY 20TH SEPTEMBER  
RUSKIN ARMS, EAST HAM  
"TREACHERY" - THE SINGLE  
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MEGAMETAL**

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Wed 11 Sept: THE INFLATABLES + Sweetie  
Thurs 12 Sept: JAVA + Armed Forces  
Sat 14 Sept: INDECENT EXPOSURE + Section  
Enemy  
Mon 16 Sept: HELTERSKELETER + Camouflage  
Tues 17 Sept: FEAR OF FLYING + Subrosa

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THE LONG RY

PLUS THAT PETRO

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PALAIS

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TWO DAYS OF FUN MON 16 SEPT. FROM NORWAY: STENGSE DORER  
WED 18 SEPT. KING KURT + Chicken Ranch  
25 = External Menace + Political Asylum + Oi Poloi  
20st: Peter + Testies  
20st: Legendary Just Stargazers + STING RAYS  
INFO: NICK ON 0274-721867

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Guests  
Scientists

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Please bring charge sheets

Sat 14th Sept  
SHEFFIELD, Community Centre,  
Brammel Lane

Sun 15th Sept  
DONCASTER Co-op Hall

Mon 16th Sept  
MANCHESTER Jillys

Tues 17th Sept  
MIDDLESBOROUGH  
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**ALL GIGS £1.50**  
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Records For Sale

A BARGAIN pot luck assortment of 500 used 7" singles or 100 LP's and 12" singles for £15.00 (numbers approx - our selection). Music & Video Exchange, 28 Pambridge Rd, London W.11 (01-727 3538). RING 0273 696380 NOW! singles from, 29p - LP's from 99p. 40's - 80's, Free catalogue. SAE: Back-track, Baker Street, Brighton. Callers welcome. ALBUM HIRE, widest choice, excellent condition, SAE, Taw Records, Calver, Sheffield. ALBUM FINDING SERVICE Elusive albums found. Send wants list Rock Revelations. PO Box 151, Kingston Surrey. RECORD FINDING SERVICE. Having trouble finding that record? Try us. Send enquiries with SAE to "Groove Finders", 59 Rockall, Southend-On-Sea Essex. Personal, efficient service. NOW OPEN, LIZARD RECORDS, newest and biggest collectors records shop in Norwich. All types music from 1960 - 1985. Also mail order specialists. SAE for lists. Outside U.K. 3 IRC's. Lizard Records Lower Goat Lane, Norwich. MILDENHALL RECORD sale - Friday 13th September, White Horse Hotel, High Street, 12 noon - 7pm. REGGAE + DUB Records + Tapes for sale! For the largest selection of old new + very rare reggae records to be found send £1 + a very large S.A.E. for my latest updated 50 pages lists. Donald Roberts, 205 Church Street Stoke Newington London N.16. BUNNYMEN PICTURES 7" Zoo, Haven 12", Street LP, Smiths Barbarism 1-sided 12", N. Order vinyls all £8 ea. 7's Cure Primay, Curtis Pic Disc, Banshees Spellbound, GenX Rocker Orange, Pistols Holidays Damned P. Child, Stranglers Something, Grip, Choosy, Duchess, Bear Cage, World all originals. £3 ea. Costello Amsterdam Black Rim pic disc, Cramps female Box Set, X-Mal Incubus 12" German, Stranglers Fan Club 7" Some Bizzare 1st Comp £6 ea. All Ex Con All have pics SAE 54 Tagwell Road, Droitwich, Worcs.

ALL INDEPENDENT Label releases, imports, punk/new wave rarities. SAE or 2 IRC's for September catalogue. 'Rhythm' 74 Lisson Grove Mutley, Plymouth. 0752 266798. SURPLUS STOCK clearance records/cassettes, heavy metal, rock and pop. Some very low prices (including several at cost price). For lists send large SAE to:- J.B.T. Records (S72), 57 Park Lane East, Hull HU4 6TW. PUNK, NEW Wave records, S.A.E. for list, Alan, 32 Valley Park Drive, Clonfield, Hampshire PO80PB. GREGS RECORDS & TAPES, 126, Magdalen Street, Norwich. For all types music from 1960-1985. Pop in Shop or send large SAE for lists. DEEP SECT 9 TRACK TAPE "BIG CLINKER BLOW JOBS AND CUSTARD CREAMS" SEND £1.25 TO 176 HARLAXTON ROAD, GRANTHAM Lincs. RECORD FINDING SERVICE. & Auction listing Punk, new wave, H.M. 2 x 13p stamps or IRC's: Eliasta Records, 157 Common Rise, Hitchin Herts. FANTASTIC!!-RARE RECORDS!! - New Lists OUT NOW!! 10,000 Collectors Items!!! - Promos, White Labels, Rare Shaped Discs. Promo Only Picture Discs. Test Pressings. US Radio Concerts. Autographed Records. Interview Pic Discs. Video. Concert Programmes. + Much Much More!! - ALL Big Names. U2. Springsteen. Gary Numan. Queen. Bowie. Siouxsie. Ramones. Pistols. Clash. Cure. Zeppelin. Purple. Floyd. Tears for Fears. AC/DC. Maiden. Big Country. Genesis. Stranglers. + Thousands More - Collectors - Dont Miss this!!! - Large SAE - (Dept S) R.S. Records, 9 Silver Street, Wiveliscombe, Somerset. RARITIES, DELETIONS, obscurities, 60s/70s LPs. Great list available now. SAE Scorpion Records, 110 Oxford Road, High Wycombe, Bucks. Guaranteed efficient mail order service.

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Record Fairs

SOUTHAMPTON-SATURDAY 14.9.85, Guildhall Solent Suite. Pre-entury £1 11am 12-4pm 40p. SWANSEA - SATURDAY September 14th Dolphin Hotel, Whitewalls 11am-5pm 40p (10am-£1). CARDIFF - FRIDAY September 13th Central Hotel, St. Mary Street 11am - 6pm 40p (10am - £1). NORTHERN INTERNATIONAL Record Collectors Record Fair Manchester Sat 14th Sept (10-5) at New Century Hall Corporation St. Manchester City Centre (opp. Victoria rail station) adm 50p. LIVE IN SHROPSHIRE? Come along to the area top fair. Belmont Hall, Wellington Telford. Sat 14th September. All the leading dealers. Bargains deletions, rarities. Starts 9.30. LEICESTER YMCA SAT 28TH SEPT MONSTER CAMDEN FAIR. Electric Ballroom. Camden High St. Established as the major regular London event. Up to 100 stalls. Bargains, Deletions, rarities from 1950s up to the rarest of contemporary items. If you want to really see what London can offer V.I.P. Fairs (0533) 704090. TYNESIDE SATURDAY September 21st Rutherford Hall, Ellison Place, Newcastle enquiries 091-414-2765. TEESIDE RETURNS on Saturday September 28th Don't Miss It!! NEW WAVE Record Fair Sunday 22.9.85. Hammersmith Clarendon, London (Hammersmith Tube) 11-4pm admission £1 stalls enquiries 0734 588070 (75 stall holders) New wave records only! EASTBOURNE SATURDAY Sept. 21st at the Congress Theatre admission £1 11am 50p 12-4pm NEXT MANCHESTER RECORD FAIR SATURDAY OCTOBER 12TH. PICCADILLY PLAZA EXHIBITION HALL, YORK STREET. STALLS. FULLY BOOKED. CAMBRIDGE - KELSEY Kerridge Sports Hall, Gonville Place - Saturday 14th September, 9.30am - 4.30pm. RECORD REVIVAL FAIRS SAT SEPT 14th Cambridge - Kelsey Kerridge, Sports Hall, Gonville Place 9.30am-4.30pm SAT SEPT 21st Southend - Balmoral Community Centre, Salisbury Avenue 10am-4.30pm SAT OCT 5th Colchester Labour Club, Chapel Street, (BT Tesco's) 9.30am-4.30pm ENQUIRIES (0692) 630046 (24HRS SERVICE) WIMBLEDON RECORD COLLECTORS FAIR Sunday 15th Sept, 1985 at the Dog & Fox, High Street, Wimbledon Hill, SW19 South Wimbledon, Wimbledon BR & District Line stations. Bus stops outside. Refreshments all day, bar 12.00-2.00. Early preview 10.30-12.00. £1.50 or £1 with this ad. 12.00-5.00 - 50p. Accompanied children free. WIMBLEDON RECORD COLLECTORS FAIR - SUNDAY 6th OCTOBER, 1985 CANCELLED NEXT FAIR: CROYDON AT THE AERODROME HOTEL, PURLEY WAY, CROYDON on Sunday 13th October, 1985 VISIT THE ORIGINAL COLLECTORS RECORD FAIRS Now held at the famous Guildhall in Portsmouth Sunday September 15th from 10.00am Admission £1.00 Students & OAPs 50p with pass. Thousands of collectors from all over the world have visited our Collectors Record Fairs (as featured on Southern TV) always lots of rare records, cassettes & lots more plus Bar & Snacks available. Details ring 01-659 7065. ITS THE FAIR YOU CAN'T COMPARE!

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Record Fairs

SOUTHAMPTON-SATURDAY 14.9.85, Guildhall Solent Suite. Pre-entury £1 11am 12-4pm 40p. SWANSEA - SATURDAY September 14th Dolphin Hotel, Whitewalls 11am-5pm 40p (10am-£1). CARDIFF - FRIDAY September 13th Central Hotel, St. Mary Street 11am - 6pm 40p (10am - £1). NORTHERN INTERNATIONAL Record Collectors Record Fair Manchester Sat 14th Sept (10-5) at New Century Hall Corporation St. Manchester City Centre (opp. Victoria rail station) adm 50p. LIVE IN SHROPSHIRE? Come along to the area top fair. Belmont Hall, Wellington Telford. Sat 14th September. All the leading dealers. Bargains deletions, rarities. Starts 9.30. LEICESTER YMCA SAT 28TH SEPT MONSTER CAMDEN FAIR. Electric Ballroom. Camden High St. Established as the major regular London event. Up to 100 stalls. Bargains, Deletions, rarities from 1950s up to the rarest of contemporary items. If you want to really see what London can offer V.I.P. Fairs (0533) 704090. TYNESIDE SATURDAY September 21st Rutherford Hall, Ellison Place, Newcastle enquiries 091-414-2765. TEESIDE RETURNS on Saturday September 28th Don't Miss It!! NEW WAVE Record Fair Sunday 22.9.85. Hammersmith Clarendon, London (Hammersmith Tube) 11-4pm admission £1 stalls enquiries 0734 588070 (75 stall holders) New wave records only! EASTBOURNE SATURDAY Sept. 21st at the Congress Theatre admission £1 11am 50p 12-4pm NEXT MANCHESTER RECORD FAIR SATURDAY OCTOBER 12TH. PICCADILLY PLAZA EXHIBITION HALL, YORK STREET. STALLS. FULLY BOOKED. CAMBRIDGE - KELSEY Kerridge Sports Hall, Gonville Place - Saturday 14th September, 9.30am - 4.30pm. RECORD REVIVAL FAIRS SAT SEPT 14th Cambridge - Kelsey Kerridge, Sports Hall, Gonville Place 9.30am-4.30pm SAT SEPT 21st Southend - Balmoral Community Centre, Salisbury Avenue 10am-4.30pm SAT OCT 5th Colchester Labour Club, Chapel Street, (BT Tesco's) 9.30am-4.30pm ENQUIRIES (0692) 630046 (24HRS SERVICE) WIMBLEDON RECORD COLLECTORS FAIR Sunday 15th Sept, 1985 at the Dog & Fox, High Street, Wimbledon Hill, SW19 South Wimbledon, Wimbledon BR & District Line stations. Bus stops outside. Refreshments all day, bar 12.00-2.00. Early preview 10.30-12.00. £1.50 or £1 with this ad. 12.00-5.00 - 50p. Accompanied children free. WIMBLEDON RECORD COLLECTORS FAIR - SUNDAY 6th OCTOBER, 1985 CANCELLED NEXT FAIR: CROYDON AT THE AERODROME HOTEL, PURLEY WAY, CROYDON on Sunday 13th October, 1985 VISIT THE ORIGINAL COLLECTORS RECORD FAIRS Now held at the famous Guildhall in Portsmouth Sunday September 15th from 10.00am Admission £1.00 Students & OAPs 50p with pass. Thousands of collectors from all over the world have visited our Collectors Record Fairs (as featured on Southern TV) always lots of rare records, cassettes & lots more plus Bar & Snacks available. Details ring 01-659 7065. ITS THE FAIR YOU CAN'T COMPARE!

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SCREEN PRINTED T-SHIRTS... BLACK COMBAT TOUR SHIRTS... THE ALARM 85 COMBAT £11.95... KILLING JOKE COMBAT £11.95... SISTERS OF MERCY COMBAT £11.95... U2 FIRE COMBAT £12.75... U2 WAR SLEEVELESS SHIRT £10.45... 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. ROUSKA PROMOTIONS: Tape copying, stickers, printing, badges, 19 Stansfeld Chambers, Great George Street, Leeds 448579. Situations Vacant... JOBS GALORE OVERSEAS. Enjoy a new and exciting lifestyle. Send 2 x 16p stamps for FREE Brochure. Direct Business Publications (SNDS 8), 9 Selborne Avenue, Harefield, Southampton. LYRIC WRITERS required by Recording Company. Details SAE Robert Noakes, 30 Sneyd Hill Road, Bloxwich, Walsall, Midlands. Fan Clubs... WHITESNAKE - Official Fan Club Snakebite for details. Send SAE to Snakebite, 166-189 Liverpool Road, London N1. THE TERRAPLANE CLUB, (S)82 Erlanger Road, London SE14 5TH. Please send SAE for details. U2 OFFICIAL Info Service - Send SAE to U2 Info, PO Box 48, London N6 5RU. ARMOURY SHOW Service - Send SAE to T.A.S.S. PO Box 107A, London N6 5RU. SCRITTI POLITTI - Send SAE to Scritti Crush Crew, PO Box 120, London NW1 0JD. SIMPLE MINDS Club - Send SAE to Simple Minds Club, PO Box 48, London N6 5RU. GENESIS OFFICIAL Club - Send SAE to Genesis Information, PO Box 107 London N6 5RU. DUMPYS RUSTY NUTS. Nut Club/merchandise SAE to 46 Blenheim Rd, London SW20 9BB. "CHANGE" BY Sparks 7" 12" London Records - Sparks Fan Club C/O Roy 33 Waterworks St. Gainsborough Lincs DN211LA Secretary Mary Martin. PAUL SIMON Appreciation Society SAE Ref 2 PO Box 32, Kendal, Cumbria LA9 7RP. HAZE INFO, SAE to 25 Fir Street, Sheffield. CHRIS FARLOWE Official (worldwide) Appreciation Society details S.A.E. 60 Babbacombe Road, Bromley Kent. Fanzines... CONCRETE JUNGLE, The Ultimate Oil fanzine, issue 2 out now, 40p plus medium SAE to Ian, 2 Millsborough Road, Cowley, Oxford OX4 3SL. The new street Punk explosion starts here. ACRYLIC DAZE? issue 3 Easterhouse, Prefab Sprout, Stone Roses, Pleasure in Pain 30p + S.A.E. 38 Westward Road, Wilmslow SK9 5LE. ROY HARPER magazine "Hors d'oeuvres" issue four. Peter Jenner interview, Harper, pages photos, reviews etc. 90p + 20p P&P. From The Rectory Golborne Warrington Lancs. 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 £8 from: Jeanne Henderson (Dept S), Music Week Directory, 40 Beresford Street, London SE18 6BO. MOURNBLADE ALBUM "Time's Running Out" available Virgin + Shades. Publicity... 1" BADGES made £65.00 for 1,000 Tel 546 2298. BADGES MADE. Quick, cheap, tel: 01-674 8971 SAE to: Sunrise Badges, 16 Hathersley House, Tulse Hill, London SW2 2EN. Videos... PUNK VIDEOS for sale send SAE list Box No 16700.

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# TOUR NEWS

**JOE PUBLIC**, featuring the 'youthful' Cindy Jackson, have a series of gigs to follow their EP at the end of this month. They'll be playing Acton Bumbles September 28, Birmingham Peacocks 29, Rayleigh Pink Toothbrush October 2, Hastings Crypt 3, Basingstoke Pig And Whistle 5, Luton Cotters 6, Whitstable Harbour Lights 7, Swindon Level Three 10, Camden Dingwalls 21.

**RENT PARTY** jump and jive their way around Putney Half Moon September 12, Finsbury Park George Robey 13, Oval Cricketers 14, Finchley Torrington 15, Manchester International 18, Colchester Institute Of Higher Education 19, Camden Dublin Castle 22-23, Bristol University 24, Reading University October 2.

**POPULAR FRONT** have added more dates to their tour at Kentish Town Earthmovers September 15, Camden Dingwalls 27, Hertford Polytechnic October 10.

**THE ULTIMATE**, a one-man rock band from Essex who has a single called 'Burnt Fingers', play Brentwood Hermit Club September 26.

**THE UNHOLY TRINITY**, who include Kevin Murphy and Del Bartle from the Sid Presley Experience, have gigs at Lee Green Old Tigers Head September 13, Southampton Riverside 17, Penzance Demelzas 20, Bristol Old Profanity 21, Kensington Ad Lib 25, Manchester Cloud 9 29.

**RUE MORGUE**, the London trash punks, venture out to St Albans Pineapple for a gig on September 14.

**THE ZARJAZ**, 'the original garage baroqueabilly groupe', play a one-off gig at Bayswater Porchester Hall on September 26 which they say is in aid of the victims of the Great Fire Of London in 1666 (!).

**JAKI GRAHAM** has added another date to her forthcoming tour at Ipswich Gaumont on September 28.

**THE LARKS** emerge from recording sessions with producer Vic Maile to play a gig at London's Marquee on September 11.

**DEALER**, a heavy metal band from Swindon, have a gig at Exeter St Georges Hall on September 20, supported by Gypsy.



**FLOYD**, seen here with accomplice Louise Newman, has a 12-inch EP called 'Mona' out on Compact. He takes his self-styled blues and soul to Brighton New Cave Rock September 12, Highgate Jackson Lane Community Centre 13, Finsbury Park Sir George Robey 15, Archway Tavern 16.

**PICTURE FRAME SEDUCTION**, the South Wales punks, set out to promote their 'Hand Of The Rider' album at Swaffham Labour Club September 15, Stoke Bowler Hat 16, Rochdale Youth Centre 17, Liverpool Brady's 18, Ferryhill Kings Head 19, Sunderland Bunker 20, Gateshead Station 21, Gravesend Red Lion 22, Fulham Greyhound 23, Chesterfield White Swan 24, Birmingham Peacock 25.

**IK**, who have just re-pressed their 'When The Rivers Break' single, play Huddersfield White Lion September 11, Newcastle Corrie's 12, Carlisle Twisted Wheel 13.

**THE TOY DOLLS**, who have a new single called 'James Bond (Lives Down Our Street)' out on Volume, play Leeds Adam And Eves September 18, Carlisle Stars And Stripes 19, Hammersmith Clarendon 21, Brighton Pavilion 22, Stoke Shelley's 24, Edinburgh La Sorbonne 25, Aberdeen Ritzy 26, Fife Metro 26, Sunderland YMCA 28, Stevenage Bowes Lyon House 29.

**FM**, the quintet formed last year from ex-members of Wildlife and Samson, will be supporting Gary Moore on his British tour this month before releasing their first single on Portrait in October.

**SILENT RUNNING**, who have a new single out on EMI this weekend called 'No Faith Is Blind', play half a dozen dates around the UK at Glasgow Night Moves September 20, Aberdeen Venue 21, London Marquee 24, Cork (venue to be confirmed) 26, Dublin McGonagles 27, Belfast Queens University 28.

**TALLBOYS**, whose 'Final Kick' single made the indie Top Ten, support The Pogues at Reading September 14, Bristol 15, Birmingham 17, Folkestone 21 and Hammersmith Palais 22. A new single called 'Brand New Gun' is due out next month.

**THE OUTER LIMITS** come in close enough to play Greenwich Tunnel Club September 13, and Southend Strand Hotel 22.

**THE BRILLIANT CORNERS**, who've spent the summer recording a mini-album, have a hometown gig at Bristol Hope Centre (with the June Brides) on September 28.

**THE MANN ACT** appear at Mayfair Embassy September 17 and Sheen The Bull 18.

**THE UNKNOWN COLOURS** from South London, play Lee Green Old Tigers Head September 11, Deptford Albany 22, New Cross Amersham Arms 26.



**FRANK CHICKENS**, who have a new single called 'Blue Canary' coming out on Kaz at the end of this month, go pecking at Oxford Pegasus Theatre September 13, Manchester Town Hall 19, Greenwich Borough Hall 21.

**ROY WHITE**, previously with White And Torch, returns with a solo single on CBS called 'Lest We Forget' and a gig at Kensington The Gardens on September 18 before setting out on the Spear Of Destiny tour as their special guest.

**JAMIE WEDNESDAY** prepare the world for their first single next month with gigs at Kentish Town Bull And Gate September 12, Paddington Pyramid Club 17, Carlisle Stars And Stripes (with The June Brides) 20, Whitehaven Cleator Moor Civic Hall (with The June Brides) 21, London Hammersmith Clarendon 23, Fulham Greyhound 26, Roehampton Digby Stewart College 28.

**THE KREWEN**, a Hampshire blues/rockabilly band, have two more dates on their tour promoting their 'Roll Dem Bones' 12-inch at Brighton Richmond Hotel September 15 and Merthyr Tydfil Kirkhouse 27.

## HOT PORK LUNCH A DRAIN PIG ADVENTURE No. 17

**I MUST SEE HIM!**  
HEY NOW LADY - YOU CAN'T SEE WAYNE - HE'S RESTING...

**OH, THAT'S WHAT HE CALLS ME - SILLY LITTLE PIG! YOU CAN CALL ME DORIS...**

**TAKE OFF YOUR GLASSES CARLOS...**

**IS THERE SOMEWHERE WE CAN BE... ALONE?**

**PARDON ME BUT WE GOT A FATALITY OUTSIDE, SIR - AN EX-MOTORCYCLIST... KNOW ANYTHING ABOUT IT?**

**AHA! FOUND YOU, DORIS! GRRR...GRRR!**

**TAKE YOUR FILTHY HANDS OFF MY WIFE YOU GREASY WOP!!**

**AREN'T YOU MRS BERKELY-HUNT? DANNY'S MOTHER?**

**AND I... AM CARLOS...**

**BUT YOU'RE SO... HANDSOME...**

**AHEM! EXCUSE ME, SIR...**

**OH GOD - I'D FORGOTTEN ABOUT POOR WILLY!**

**OH NO! DADDY!**

© Dan Pearce '85

## RODNEY: The Premonition II (THE ASTOUNDING AUTOBIOGRAPHY OF THE MAN WHO HAS JUST BLOWN UP THE WORLD!!!)

When I was four I cut Ralph my pet snake in half.

One Christmas when my stepfather killed the Christmas turkey -

They say a dead shark will swim on for several miles -

They were ALL just going through the motions

LAST WEEK I BLEW UP THE WORLD!! - YOU, reader - you're still going through the motions -

Charlie Trumper © 85



# CHART

## UK 50 SINGLES

- 1 — DANCING IN THE STREET David Bowie And Mick Jagger EMI America
- 2 2 TARZAN BOY Baltimora Columbia
- 3 1 I GOT YOU BABE UB40 & Chrissie Hynde DEP International
- 4 8 INTO THE GROOVE Madonna Sire
- 5 3 HOLDING OUT FOR A HERO Bonnie Tyler CBS
- 6 4 RUNNING UP THAT HILL Kate Bush EMI
- 7 7 SAY I'M YOUR NUMBER ONE Princess Supreme
- 8 10 DRIVE Cars Elektra
- 9 29 I CAN DREAM ABOUT YOU Dan Hartman MCA
- 10 5 PART TIME LOVER Stevie Wonder Motown
- 11 12 DON'T MESS WITH DOCTOR DREAM Thompson Twins Arista
- 12 9 LAVENDER Marillion EMI
- 13 39 ALONE WITHOUT YOU King CBS
- 14 6 HOLIDAY Madonna Sire
- 15 18 YESTERDAY'S MEN Madness Zarjaz
- 16 19 I WONDER IF I TAKE YOU HOME Lisa Lisa & Cult Jam CBS
- 17 11 DON'T STOP THE DANCE Bryan Ferry EG
- 18 15 BODY AND SOUL Mai Tai Virgin
- 19 33 KNOCK ON WOOD/LIGHT MY FIRE Amii Stewart Sediton
- 20 22 THE SHOW Rebecca Storm Towerbell
- 21 34 MONEY FOR NOTHING Dire Straits Vertigo
- 22 13 YOU'RE THE ONE FOR ME D Train Prelude
- 23 26 WHITE WEDDING Billy Idol Chrysalis
- 24 14 WE DON'T NEED ANOTHER HERO Tina Turner Capitol
- 25 17 TAKES A LITTLE TIME Total Contrast London
- 26 48 POWER OF LOVE Huey Lewis And The News Chrysalis
- 27 20 BODY ROCK Maria Vidal EMI America
- 28 — ROCK 'N' ROLL CHILDREN Dio Vertigo
- 29 16 STORIES OF JOHNNY Marc Almond Virgin
- 30 — WHAT'S YOUR PROBLEM Blancmange London
- 31 24 TAKE ME HOME Phil Collins Virgin
- 32 43 LEAN ON ME Red Box Sire
- 33 31 DO NOT DISTURB Bananarama London
- 34 25 DON QUIXOTE Nik Kershaw MCA
- 35 21 EXCITABLE Amazulu Island
- 36 — SHE'S SO BEAUTIFUL Cliff Richard EMI
- 37 37 CHERISH Kool And The Gang De-Lite
- 38 38 LIVE IS LIFE Opus Polydor
- 39 — THERE MUST BE AN ANGEL Eurythmics MCA
- 40 27 REBEL YELL Billy Idol Chrysalis
- 41 44 IF I WAS Midge Ure Chrysalis
- 42 23 YOU DID CUT ME China Crisis Virgin
- 43 30 IN BETWEEN DAYS The Cure Fiction
- 44 41 I'LL BE GOOD Rene And Angela Club
- 45 — RASPBERRY BERET Prince And The Revolution Warner Brothers
- 46 46 HEAVEN KNOWS Jaki Graham EMI
- 47 28 LOVE IS THE SEVENTH WAVE Sting A&M
- 48 — DANCIN' ON THE JAGGED EDGE Sister Sledge Atlantic
- 49 — SUFFER THE CHILDREN Tears For Fears Mercury
- 50 — PERFECT WAY Scritti Politti Virgin

## UK 50 ALBUMS

- 1 1 NOW THAT'S WHAT I CALL MUSIC VOLUME 5 Various EMI/Virgin
- 2 2 LIKE A VIRGIN Madonna Sire
- 3 3 BROTHERS IN ARMS Dire Straits Vertigo
- 4 — BAGGARIDDIM UB40 DEP International
- 5 6 SONGS FROM THE BIG CHAIR Tears For Fears Mercury
- 6 8 THE KENNY ROGERS STORY Kenny Rogers Liberty
- 7 4 NO JACKET REQUIRED Phil Collins Virgin
- 8 5 MADONNA Madonna Sire
- 9 7 THE HEAD ON THE DOOR The Cure Fiction
- 10 9 BORN IN THE USA Bruce Springsteen CBS
- 11 10 THE UNFORGETTABLE FIRE U2 Island
- 12 20 SACRED HEART Dio Vertigo
- 13 13 BE YOURSELF TONIGHT Eurythmics RCA
- 14 — RUN FOR COVER Gary Moore 10
- 15 18 MISPLACED CHILDHOOD Marillion EMI
- 16 11 PRIVATE DANCER Tina Turner Capitol
- 17 12 LIVE UNDER A BLOOD RED SKY U2 Island
- 18 21 QUEEN'S GREATEST HITS Queen EMI
- 19 26 BOYS AND GIRLS Bryan Ferry EG
- 20 16 THE DREAM OF THE BLUE TURTLES Sting A&M
- 21 33 WORLD SERVICE Spear Of Destiny Epic
- 22 14 THE GREATEST HITS VOLUME I AND II Billy Joel CBS
- 23 17 THE SECRET OF ASSOCIATION Paul Young CBS
- 24 35 COSI FAN TUTTI FRUTTI Squeeze A&M
- 25 15 RUM SODOMY AND THE LASH The Pogues Stiff
- 26 24 MAKE IT BIG Wham! CBS
- 27 19 GO WEST Go West Chrysalis
- 28 — LEAVE THE BEST TO LAST James Last Polydor
- 29 22 NIGHT BEAT Various Stylus
- 30 31 HEARTBEAT CITY Cars Elektra
- 31 28 RECKLESS Bryan Adams A&M
- 32 29 CUPID AND PSYCHE '85 Scritti Politti Virgin
- 33 25 VITAL IDOL Billy Idol Chrysalis
- 34 27 DISCO BEACH PARTY Various Stylus
- 35 23 ELIMINATOR ZZ Top Warner Brothers
- 36 — PIECES Julian Lloyd Webber Polydor
- 37 30 DIAMOND LIFE Sade Epic
- 38 32 ALL THROUGH THE NIGHT Aled Jones BBC
- 39 34 WAR U2 Island
- 40 39 FACE VALUE Phil Collins Virgin
- 41 — INNOCENCE IS NO EXCUSE Saxon Parlophone
- 42 — SO MANY RIVERS Bobby Womack MCA
- 43 — OLD WAYS Neil Young Geffen
- 44 37 STREETSOUNDS EDITION 13 Various Streetsounds
- 45 38 SUDDENLY Billy Ocean Jive
- 46 36 ALF Alison Moyet CBS
- 47 55 ALCHEMY LIVE Dire Straits Vertigo
- 48 42 THE RIDDLE Nik Kershaw MCA
- 49 40 VOICES FROM THE HOLY LAND BBC Welsh Choir BBC
- 50 45 AMERICAN DREAMS Various Starblend

Compiled by MRIB



BOWIE: street cred

## SOUNDSTRACKS

**Tony Stewart**  
 CRUISERS CREEK The Fall 12 inch tape  
 MAKES NO SENSE AT ALL Hüsker Dü SST 45  
 SPEEDBOAT Lloyd Cole & The Commotions 12 inch live version

**Edwin Pouncey**  
 THIS NATION'S SAVING GRACE The Fall forthcoming Beggars Banquet LP  
 MAKES NO SENSE AT ALL Hüsker Dü SST fab 45  
 SAFE AT HOME Gram Parsons' International Submarine Band Statik LP

**Kevin Murphy**  
 BROTHERS DAF Illuminated  
 MELTING DOWN ON MOTOR ANGEL The Flowerpot Men Compost  
 NEW YORK CITY SOUL Various Kent LP

**Glyn Brown**  
 NEW YORK CITY SOUL Various Kent LP  
 JUST SOUTH OF HEAVEN Crime And The City Solution Mute-LP  
 SO MANY RIVERS Bobby Womack MCA LP

**Tony Mitchell**  
 WHEN IT'S OVER Adele Bertel Chrysalis 12 inch  
 PONCE-(PURPLE PANTS)/FRANKIE GOES TO THE BANK - (WHEN) TWO SONGS (SOUND THE SAME) The Heebeegbees 10 45  
 POLICE WOMAN, Lorna Wright Innervation tape

**Neil Perry**  
 FAST AND LOOSE Motorhead Bronze LP track  
 LA RAIN The Rose of Avalanche Lil 12 inch  
 NO EASY WAY DOWN Rain Parade Zippo LP Track

**Hugh Fielder**  
 LET ME HOLD YOU CLOSER (DON'T FIGHT IT) Jamaica Boys Cooltempo  
 CROSSCUT SAW Albert King album track Edsel  
 MONA Floyd Compact Organisation 12-inch

**Carole Linfield**  
 HUNDREDS AND THOUSANDS Bronski Beat London LP  
 MAKES NO SENSE AT ALL Hüsker Dü SST  
 THE NEW MESSIAH Bomb Party Abstract

## REGGAE TENS

### PRE-RELEASES

- 1 NOT EVERYTHING GLITTER Charlie Chaplin Crown
- 2 RING THE ALARM Tenor Saw Techniques
- 3 CRY FOR THE APE Wilton Irie Prince Jammy
- 4 TRANQUILLISER Horace Ferguson Ujama
- 5 HORSE A GALLOP Brigadier Jerry Powerhouse
- 6 CHARMAINE Leroy Smart WW
- 7 LINE UP AND COME Junior Brammer Mr Topsy
- 8 WATERMELON MAN Horace Martin Mr Topsy
- 9 PLAYGIRL Don Carlos Kingston II
- 10 MAGIC MOMENTS King Kong Scorpio

### DISCO

- 1 HOG IN A MINTY Nitty Gritty Greensleeves
- 2 GOLDEN HEN Tenor Saw Uptempo
- 3 DAY IN DAY OUT Mighty Diamonds Blue Trek
- 4 BUBBLING Aswad Simba
- 5 RAINBOW COUNTRY Bob Marley Daddy Kool
- 6 TENEMENT YARD Gregory Isaacs Tads
- 7 RUN COME Sugar Minott Hawkeye
- 8 I DO Ijahman And Madge Jahmani
- 9 REAL THING Barrington Levy Time
- 10 PURE WORRIES Dixie Peach Jah Tubby



ASWAD'S BRINSLEY: bubbling under

### ALBUMS

- 1 PRIVATE BEACH PARTY Gregory Isaacs Greensleeves
- 2 FULL UP (BEST OF STUDIO 1 VOLUME TWO) Various Heartbeat
- 3 MR SONNY Black Crucial Jammys
- 4 MARKET PLACE Bunny Wailer Solomonica
- 5 LILLY OF MY VALLEY Ijahman Jahmani
- 6 RESISTANCE Burning Spear Heartbeat
- 7 SWEET SWEET Coco-Tea RM
- 8 STRICTLY FOR LOVERS Various Artists Island
- 9 YOU'RE SAFE Maxi Priest 10
- 10 ROOTS AND CULTURE Barry Brown And Willy Williams Uptempo

Compiled by Daddy Kool, 94 Dean Street, London W1

## BUDGIE

- 1 DON'T WORRY I COLLECT LONG WORDS, I GET TWO QUID A TON FOR 'EM DOWN LEATHER LANE Budgie
- 2 ALRIGHT LET'S NOT MUCK ABOUT, LET'S MAKE IT WELL WORTH YOUR WHILE Charlie Endell
- 3 DON'T YOU SIT THERE LIKE PETER O BLEEDING TOOLE PLAYING GOODBYE MR CHIPS Charlie Endell
- 4 TWIT Charlie Endell
- 5 WELL DON'T MAKE A FILM OUT OF IT, GAWD BLIMEY I'M NOT CRIPPEN YOU KNOW, I WAS ONLY IN FOR NICKING Budgie
- 6 BENT HE MAY BE, BUT HE TAKES HIS HOLIDAYS IN BOGNOR REGIS WITH HIS MOTHER Charlie Endell
- 7 NOW LOOK, I'VE GOT TWENTY FIVE DODGY BOOKS HERE. NOW THIS IS ALL GOOD BACK ROOM GEAR Budgie
- 8 DON'T MAKE ME LAUGH BUDGIE BOY, I'VE GOT CRACKED LIPS Charlie Endell
- 9 SO YOU'RE IN THE RUBBER DUB, SO WHAT? Budgie
- 10 A BABY - THERE YOU ARE, A MASCOT FOR THE FAMILY ALLOWANCE Budgie

Compiled by Fat Dodd, The Norton Brum



# A T T A C K

## HOT METAL 60

### SINGLES

- 1 1 LAVENDER Marillion EMI
- 2 2 WHITE WEDDING Billy Idol Chrysalis
- 3 — ROCK 'N' ROLL CHILDREN Dio Vertigo
- 4 3 SUMMER OF '69 Bryan Adams A&M
- 5 4 EMPTY ROOMS Gary Moore 10
- 6 5 HARDEST PART IS THE NIGHT Bon Jovi Vertigo/Phonogram
- 7 — BACK ON THE STREETS Saxon Parlophone
- 8 7 SMOKIN' IN THE BOY'S ROOM Mötley Crüe Elektra
- 9 6 LITTLE BY LITTLE Robert Plant Es Paranza
- 10 9 KAYLEIGH Marillion EMI
- 11 8 LAY IT DOWN Ratt Atlantic
- 12 11 BARELY HOLDING ON Lee Aaron Attic/Roadrunner
- 13 — DANGER AC/DC Atlantic
- 14 10 THE ZZ TOP SUMMER HOLIDAY EP ZZ Top Warner Brothers
- 15 12 OUT IN THE FIELDS Gary Moore And Phil Lynott 10
- 16 17 REBEL YELL Billy Idol Chrysalis
- 17 15 ROCK ME ALL OVER Lee Aaron Attic/Roadrunner
- 18 16 I CAN'T LIVE WITHOUT YOUR LOVE Terraplane Epic
- 19 14 DON'T TURN AWAY Robin George Bronze
- 20 13 ANIMAL (F\*\*\* LIKE A BEAST) WASP Music For Nations



MARILLION: flower power

### ALBUMS

- 1 4 SACRED HEART Dio Vertigo/Phonogram
- 2 1 MISPLACED CHILDHOOD Marillion EMI
- 3 5 RECKLESS Bryan Adams A&M
- 4 2 VITAL IDOL Billy Idol Chrysalis
- 5 9 THEATRE OF PAIN Mötley Crüe Elektra
- 6 3 ELIMINATOR ZZ Top Warner Brothers
- 7 6 INVASION OF YOUR PRIVACY Ratt Atlantic
- 8 7 7800° FARENHEIT Bon Jovi Vertigo
- 9 10 WORLD WIDE LIVE Scorpions Harvest
- 10 — MARCHING OUT Yngwie Malmsteen Polydor
- 11 14 CALL OF THE WILD Lee Aaron Roadrunner
- 12 20 OPEN FIRE Y&T A&M
- 13 12 REAL TO REEL Marillion EMI
- 14 15 FUGAZI Marillion EMI
- 15 24 THE JEWEL Pendragon Elusive
- 16 13 FLASH Jeff Beck Epic
- 17 11 SCRIPT FOR A JESTER'S TEAR Marillion EMI
- 18 16 HITS OUT OF HELL Meat Loaf Cleveland International
- 19 17 ON A STORYTELLER'S NIGHT Magnum FM
- 20 21 SCREAMIN' 'N' BLEEDIN' Angelwitch Killerwatt
- 21 19 ROUGH JUSTICE Tytan Razor
- 22 8 FLY ON THE WALL AC/DC Atlantic
- 23 25 SHOUT AT THE DEVIL Mötley Crüe Elektra
- 24 23 DISTURBING THE PEACE Alcatraz Capitol
- 25 27 KERRANG! KOMPILATION Various EMI/Virgin
- 26 22 RIDE THE LIGHTNING Metallica Music For Nations
- 27 26 POWERSLAVE Iron Maiden EMI
- 28 — PERFECT STRANGERS Iron Maiden EMI
- 29 18 BAT OUT OF HELL Meat Loaf Cleveland International
- 30 30 THE WAKE IQ Sahara

### IMPORTS

- 1 1 WHEN MIDNIGHT COMES Surgin Capitol
- 2 — ERIC MARTIN Eric Martin Capitol
- 3 — V Nantucket Executive
- 4 5 BEHAVIOUR Saga Portrait
- 5 10 IN THE BEGINNING Malice Atlantic
- 6 7 SOLDIERS UNDER COMMAND Strper Enigma
- 7 — OVERKILL EP Overkill Metalstorm
- 8 — ONE LOOK Day One Day One
- 9 — BOYSTOWN Van Wilks Band Aliibi
- 10 — ROCK THE NIGHT AWAY Sugar Creek Ripete

Compiled by Spotlight Research



THE POGUES: rum bandits

## INDIE ALBUMS

- 1 2 RUM, SODOMY AND THE LASH The Pogues Stiff
- 2 2 COLOURBOX Colourbox 4AD
- 3 5 NIGHT OF A THOUSAND CANDLES The Men They Couldn't Hang Imp/Demon
- 4 3 HELD DOWN TO VINYL ... AT LAST! The Guana Batz 4AD
- 5 — RED ROSES FOR ME The Pogues Stiff
- 6 4 LOW-LIFE New Order Factory
- 7 7 LIVE The Original Pistols Receiver
- 8 23 GAS FOOD LODGING Green On Red Zippo/Demon
- 9 6 DREAMTIME The Cult Beggars Banquet
- 10 14 SMELL OF FEMALE The Cramps Big Beat
- 11 10 MEAT IS MURDER The Smiths Rough Trade
- 12 9 HATFUL OF HOLLOW The Smiths Rough Trade
- 13 11 WILD CHILD The Untouchables Stiff
- 14 8 LIVE WORLDWIDE The Sex Pistols Konexion
- 15 18 BAD INFLUENCE The Robert Cray Band Demon
- 16 17 OFF THE BONE The Cramps Illegal
- 17 12 TREASURE Cocteau Twins 4AD
- 18 22 THE MINI ALBUM The Sex Pistols Chaos
- 19 19 WHAT DOES ANYTHING MEAN? BASICALLY The Chameleons Statik
- 20 16 NATIVE SONS The Long Ryders Zippo/Demon
- 21 — WHAT'S INSIDE The Vibes Chainsaw
- 22 25 IT'LL END IN TEARS This Mortal Coil 4AD
- 23 20 FORWARD INTO BATTLE English Dogs Rot
- 24 13 UNKNOWN PLEASURES Joy Division Factory
- 25 24 LIQUID HEAD IN TOKYO Alien Sex Fiend Anagram/Cherry Red

Compiled by Spotlight Research

## SOCCER

- 1 THE MEDAL SONG Kevin Moran
- 2 MONEY'S TOO TIGHT TO MENTION Wolves
- 3 AFRICAN AND WHITE Burce Grobbelar
- 4 BRASS IN POCKET Lawrie McMenemy
- 5 WHAT A WASTE! Justin Fashanu, Steve Daly, Ian Wallace and Kevin Reeves
- 6 WE DON'T NEED ANOTHER HERO Mark Hateley to Kerry Dixon
- 7 FIRST CUT IS THE DEEPEST Alan Devonshire
- 8 DON'T DRIVE DRUNK Arsenal FC
- 9 SOLID (AS A ROCK) Terry Butcher
- 10 DON'T YOU WANT ME Jack Charlton (to Newcastle FC)

Compiled by WEB a Sunday Knight in the Dog back bar

## CRICKET

- 1 HELLO JOHNNERS Tony Lewis
- 2 I MOWED THE LAWN YESTERDAY, WHAT DID YOU DO? Brian Johnson
- 3 WHAT DID YOU HAVE FOR LUNCH TODAY FRED? Henry Blofeld
- 4 DO YOU REMEMBER WHEN ... Everyone
- 5 AND THERE'S A LARGE AIRCRAFT OVERHEAD Henry Blofeld
- 6 THANKS TO MRS WILLIAMS FOR THE CHOCOLATE CAKE Brian Johnson

## INDIE SINGLES

- 1 2 DIRTY OLD TOWN The Pogues Stiff
- 2 1 SHE SELLS SANCTUARY The Cult Beggars Banquet
- 3 — THE ROAD TO RACK AND RUIN King Kurt Stiff
- 4 4 WELL, WELL, WELL The Woodentops Rough Trade
- 5 12 THE PEOPLE'S LIMOUSINE The Coward Brothers Imp/Demon
- 6 — ALL DAY LONG The Shop Assistants Subway Organization
- 7 8 LUXURY Frank Tovey Mute
- 8 3 BLUE MONDAY New Order Factory
- 9 — BLOOD AND BONE Nik Turner's Inner City Unit Jettisoundz
- 10 13 ROTTING IN THE FART SACK Peter And The Test Tube Babies Jungle
- 11 19 UPSIDE DOWN The Jesus And Mary Chain Creation
- 12 7 THE MOON IS BLUE Colourbox 4AD
- 13 6 IRONMASTERS The Men They Couldn't Hang Imp/Demon
- 14 — BUBBLING Aswad Simba
- 15 9 SINGING RULE BRITANNIA The Chameleons Statik
- 16 10 SPIRITWALKER The Cult Situation Two
- 17 16 SEVEN HORSES Icicle Works Beggars Banquet
- 18 25 THE GREEN FIELDS OF FRANCE The Men They Couldn't Hang Imp/Demon
- 19 14 RESURRECTION JOE The Cult Beggars Banquet
- 20 17 TUPELO Nick Cave And The Bad Seeds Mute
- 21 — DON'T SLIP UP Meat Whiplash Creation
- 22 5 VILLAGE FIRE James Factory
- 23 18 THE PERFECT KISS New Order Factory
- 24 30 MOVE ME The Woodentops Rough Trade
- 25 42 THE NEW MESSIAH The Bomb Party Abstract
- 26 37 I WISH THE WHOLE DAMN WORLD WAS IN A BOTTLE Gee Mr Tracy Backs
- 27 — BRIGHTON BOMB Angelic Upstarts Gas
- 28 47 BONZO GOES TO BITBURG The Ramones Beggars Banquet
- 29 — DON'T BREAK DOWN The Stingrays Big Beat
- 30 — THE PRICE New Model Army Abstract
- 31 28 FORTUNE STREET Jake Burns And The Big Wheel Rigid Digits/Survival
- 32 41 HAPPY BUT TWISTED Doctor And The Medics Illegal
- 33 34 THAT JOKE ISN'T FUNNY ANYMORE The Smiths Rough Trade
- 34 44 YOU DON'T MISS YOUR WATER The Triffids Hot
- 35 22 UP THE HILL AND DOWN THE SLOPE The Loft Creation
- 36 — BALL OF CONFUSION Love And Rockets Beggars Banquet
- 37 11 BANKING ON SIMON Terry And Gerry Intape
- 38 27 SEEING THROUGH MY EYES Broken Bones Fallout
- 39 26 IGNORE THE MACHINE Alien Sex Fiend Anagram/Cherry Red
- 40 39 I'M JUST BEGINNING TO LIVE Jonathan Richman And The Modern Lovers Rough Trade
- 41 40 KEEN That Petrol Emotion The Pink Label
- 42 35 LOVE ME Balaam And The Angel Chapter 22
- 43 43 CHICKEN STEW The Janitors Intape
- 44 — SAD IN MY HEART The Man Upstairs Sideline
- 45 — I'M DOING TIME IN A MAXIMUM SECURITY TWILIGHT HOME Alien Sex Fiend Anagram/Cherry Red
- 46 21 AIKEA-GUINEA Cocteau Twins 4AD
- 47 31 ROLLIN' DANY/COULDN'T GET AHEAD The Fall Beggars Banquet
- 48 36 MOVIN' 400 Blows Illuminated
- 49 20 THIS CHARMING MAN The Smiths Rough Trade
- 50 15 PEARLY DEWDROPS' DROPS Cocteau Twins 4AD

- 7 AND THAT'S THE LONGEST INNINGS OF A NUMBER FOUR ENGLAND BATSMAN IN ENGLAND VERSUS AUSTRALIA MATCHES, AT EDGBASTON, SINCE THE WAR Bearded Wonder
- 8 THERE GOES THE CHESTER FLYER Henry Blofeld
- 9 AND THE COVERS ARE COMING ON AGAIN Brian Johnson
- 10 THAT'S THE FIRST WASP OF THE DAY Henry Blofeld

### TV QUOTE:

THE AUSTRALIANS ARE A WELL BALANCED LOT: THEY'VE A CHIP ON BOTH SHOULDERS Fred Truman

Compiled by Richie Benaud's big toe

## DONINGTON

- 1 OUR KEYBOARDS AND GUITARS ARE ABOUT AS SAFE AS SIMON LE BON'S YACHT Marillion
- 2 I'VE NEVER SEEN ANYTHING AS BIG AS THIS BEFORE Jon Bon Jovi
- 3 BANG! Fireworks
- 4 \*\*\*\* Stephen Pearcy during PA screw up
- 5 OH LOOK, SOMEONE'S THROWN HIS BRAIN ON STAGE Fish
- 6 F\*\*\* ME, THESE T-SHIRTS ARE EXPENSIVE Anyone
- 7 LET'S HAVE A LITTLE GROUP PHOTO HERE Fish
- 8 NNYEEEE OOOOOWWW! Climbing Boeing 737
- 9 WE WERE ABSOLUTELY SCARED F\*\*\*ING SHITLESS BEFORE WE CAME ON STAGE Fish
- 10 TOMMY IS A W\*\*\*ER Crowd

Compiled by the Cosham HSB Appreciation Society



# BEWIT

VENOM get tied up . . .



**V**ENOM ARE, whether they like it or not, the figureheads of a disturbing new trend in heavy metal.

The genre's equivalent of punk, see, is the rash of furiously riffing bands with no respect for clever solos or the conventions of HM classicism.

They've taken the Hammer Films imagery of Black Sabbath and the worst-band-in-the-world nuances of early Motorhead and amplified the cocktail into a barely recognisable pustule of pseudo-evil noise, and Venom are the champions of this international independent label disease: they make the supposed iconoclasm of the old New Wave Of British Heavy Metal groups such as Iron Maiden seem positively passé.

Via Britain's tiny Neat label they've issued a string of beautifully vile, badly-produced albums that are manna from hell to devotees and anathema to everyone else.

The lyrics are indecipherable for the most part, but what comes through is a somewhat dodgy preoccupation with ghouls and ghosties. Sneered at for their punkoid tendency to foul everything up (they tried to go Stateside without proper visas and ended up touring with stand-in members playing) Venom bumble doggedly through on the strength of din, pyro and bravado. I mean, you have to have some admiration for three guys who could flog tons of elpees with only a handful of shows to their name. They moved 15,000 copies in Holland, Frinstance, after a festival gig they did sans gear. They just shouted at the crowd.

Much as I admire Venom's Newcastle *chutzpah* in making enough out of all this to afford a gold Rolls Royce as a tour bus this time out, their ethics bother me. Call it black-metal, call it thrash-metal, what I am keen to check out is just where the spells stop and the selling begins.

Do Venom know what they're talking about? Lemme explain . . .

**A**S AN occult bibliophile with a lamentably lengthy background in "the music biz", my perspective on the current upsurge of what fans term "black metal" is naturally a little different to that of the punter in the street. What I wanna know, when confronted by a mouldy skull, an upturned crucifix and an off-key power chord, is whether I'm being conned or not; am I hearing the real thing, or the musical equivalent of one of those fake Black Masses put on for tourists in Paris at 20 quid a head? For instance, when I see Venom I'm not *innarested* in pyro, spittle and Spandex. Just tell me - is it Stork or is it unchristened baby fat?

Cronos, Abaddon and Mantas (or



# C H E D !

## but bewildered...

Conrad, Tony and Jeff to their bank managers) don't exactly come across like Men Of Power when we ooze into a W1 hostelry. They seem more like Geordie Motorhead fans which, in fact, is exactly what grimacing vocalist/bassist Cronos admits to being, while spacey blond guitarist Mantas observes a vow of silence and Abaddon (the drummer, and the only one who looks cleft of chin enough to be a star) babbles agreeably. Lunching secretaries offer quick, sidelong glances and shudder into their salads.

Since Satan is supposed to grant all worldly success and luxury, it's somewhat surprising to find arch-fiends like Venom always apparently stumbling from one ineptly-handled crisis to another, though their 'out' seems to be a what-me-worry pose of revelling in the demonic chaos of it all. Er, right lads?

"It's just the way we like the press to look at it, y'know?" shrugs Cronos, unconvincingly. And suddenly I remember why I'm here. I'm not just indulging my penchant for arcane research, I'm doing a *Sounds* HM interview and I'm not even Steffan Chirazi! Ah, but I am (almost) Montague Summers.

Venom, on the other claw, are mere Dennis Wheatley.

"We've always said from the very beginning that we dive into anything head-first," sneers Cronos cheerfully, wriggling his eyebrows for effect. "We don't know that you need a certain form to go from one state to the other. We don't know that you can't take girls under 16 across the state line, so obviously we're gonna run into trouble!"

And did they?

"Yes, but we got away with it. We let 'em use our tour bus, and . . ."

Abaddon: "The Canadian Police bonk little girls! The Canadian Police are horny perverts!"

Cronos nods pedantically. "The Canadian Police had *sloppy seconds!*"

Mounties, presumably. Just the usual tales of metalgroping, and here was I thinking that masters of the power zones like Venom would treat sex as a sacrament rather than mere porridge-stirring. We love 'n' learn.

As do Venom. Or at least their PR, if the latest handout is any indication. It turns the fact that Venom have yet to be picked up by a major label to the band's advantage, by juxtaposing lists of their indie advances and personal extravagances with details of low recording costs and scams lately pulled: the debut 'Welcome To Hell' took three days to record, the follow-up 'Black Metal' six days, and the next 'At War With Satan' allegedly was done free, since the studio was offered gratis. And 'Possessed', the last album? Well, 22 grand, but most of that was down to the posh French chefs and the stately home, see, 'cause . . .

Venom are rich. That's the latest. And no biggie could afford 'em, we're assured. So why don't more acts work this way?

"Simply because you have to work through smaller labels, and there isn't the massive amount of money there. Like, Neat Records in England are really reliant on us

because we've taken so much money from them . . . If we go down, the company goes down. The same with Combat in the States - they gave us so much money they had to pawn their cars and get rid of their mortgages to pay for the last album, just for one territory . . . It's the rock 'n' roll swindle part two," nods Abaddon. "Basically, a lot of these companies aren't that good and we don't use them a second time, because they go bust! If we were signed to Combat for 50,000 years that'd be no good, but they came up with the right amount of money at the right time. One album and that's it, they've got no future hold on us."

No denying that it sounds like the indie ethic taken to a logical end. How 'bout the whole "thrash" ethos, though?

"Thrash? I thought you said *thrush!* No, thrash is what we were doing five years ago!" snorts Abaddon.

"Four years ago," butts in Cronos.

"Four then," agrees Abaddon.

"Well, three and a half," deadpans Cronos.

Abaddon: "In fact, we're *still* doing it. Yeah, we're a thrash band! . . . See, there's only X amount of thrash fans worldwide, which is no good. We've got to cross over to the Iron Maiden fans and the Dio fans, maybe the Def Leppard fans. I'm not saying we'll ever play their style of music, but we'll try to get them in, through us comin' up with better production, better covers, more thought going into the live act. . ."

So how do you react when people say Venom can't play music?

"It's true, we can't play shite. Basically, to play heavy metal you've only got to have the brains of a f\*\*\*\*\* panda! Even bands like Motorhead don't use that much volume onstage, and they don't go that over the top, and they don't go for it the way we do. That's what we're about. It's not playin' yer instrument any more, it's creating something new."

Cronos agrees: "The rules of music had to be broken," he grins as if he's just turned into John Cage.

True - it does make a change from axe heroism. Abaddon agrees. "To play music is easy, but," he says, indicating the impassively zomboid Mantas, "he will never be better than Blackmore. In my book no-one will be better than Blackmore or Brian May or Eddie Van Halen, so what's the point in trying? You can be faster - so then you're Yngwie Malmsteen, but you can't go past what those people are doing. We put on a *show*, the whole thing is geared towards a show. Even Blackmore - see, Blackmore is Mr Up-To-Date but he's still playing Beethoven's stuff. Things get synthesised, but you can never be better than things that've been."

**W**HATEVER YOU think of it, this is certainly a new opinion in rock: the assertively negative, not just in the music but in the very philosophy behind the act of putting fingers on strings. Of course, the ultimate manifestation is impossible to observe, because that would entail not bothering to form a group at all. And you can't make money that way. At

least - not yet. But this crosses over to the negativity of madder 'n' madder punx, like the Hüsker Dü bands of this world. Venom get kids with mohawks at their gigs, y'see. And that's not all. . .

I mean, Venom wanna get the *work* over as quickly as poss.

"We just did another session for Radio One. We ran through the song and the producer didn't take it, so we went, Yah f\*\*\*\*\* twat! So we did it again, listened to it and said, right, next! He was like, Whaaaat? He's used to all these bands doin' like 400 takes. F\*\*\* that fer a lark!"

Abaddon: "We've actually recorded five Radio One sessions to be used in the future, to save us the bother of comin' down from Newcastle in future years. We've done songs that aren't even on albums yet!" It's hard to guess just when these boys are kidding, such is their blank style. It might be true.

The nitty-gritty for me, though, is just how into the *outré* subject of the occult Venom really are. I'm not in favour of banning the Satanic hype that seems to spawn a new brace of gorehounds each week (though if such a ban meant the demise of dorks like Mercyful Fate then it might be a fine thing indeed), but I really would like to know just how much groups like our buddies do know about what they push as an image. For it would seem terminally unfair that groups of the Venom ilk get occultism a bad name if they're just using it without having earned the right through the rigorous, serious and lengthy study the subject requires of the adept.

So?

"It's an interest that the band's had from the very beginning," says Cronos behind shifty eyes. "It's definitely the most interesting subject ever. You can never know it all, never read it all. Throughout your life you learn something new about it every day, from white witchcraft right the way through to people tearing each other up in rituals and that, African rituals."

Cronos goes on to say that one can only go so far with a 'nice' image and love songs. It's all been done, he says, by oodles of groups. But isn't that also true of the Devil-rock stance?

"We can't say we're the first band to do it," agrees Abaddon, "but we're the band that went the most into the subject and the most over-the-top. A lot of bands since then have started doing it, so we fight shy of that image a little bit now. People try to lump us in with all that crap."

**V**ENOM MAY claim to be getting away from the graveyard shift, but they know which side their communion bread's buttered on, make no mistake about that. Before the next tour, to be followed by a new LP, comes the just-out 45 'Nightmare' and an accompanying video package, both of which still use the dark side of nature as a focus. The single boasts an amazing (for Venom) amount of light 'n' shade and powerdrive production that makes earlier efforts by the trio sound (quite rightly) shabby. There's no doubting

that Venom do have a lot of something going for 'em - for an indie outfit to have a group of the standing of Blackfoot support them (albeit in some obscure Euro gaff) takes some kind of pizzazz.

The video promises dream imagery open to individual interpretation and hot production values, and it should be out about now. But let's separate what the team do in public from their private values, if that's at all feasible. What do they think about those who say that occult dabbling is a danger to kids?

"It is," agrees Cronos. "There's so many loonies now, you don't need any more!"

And would he want to see it play more of a role in his life, I wonder?

"If I wasn't in the band I'd probably join a coven," he nods, apparently serious.

They refuse, however, to be saddled with the blame for kids who get caught up in ouija-wobbles.

"A lot of the trouble is brought on by drug abuse," says Abaddon. "That's where kids get badly involved. I don't think there's 47,000 kids all over the world calling up demons every five minutes, but if you're tripping you might *think* you are."

Cronos agrees: "Venom is just a record on a shelf, just like a channel on TV. If you don't like it, all you have to do is flick the knob and you've got *Coronation Street* instead." Venom are betting their gold Roller you won't.

But it's finally the garrulous Abaddon who destroys my faith in Venom as possible students of the magickal arts - not just due to their blank stares when I mention kundalini or Margaret Murray's witchcraft theories, but because of the complete lack of knowledge they display about the death of Aleister Crowley, the man whom many hold to have been the foremost magickal adept of this century. It begins when they propose that to indulge in drugs one must of needs be insane, in itself a dodgy premise at best.

I refuse to agree. They counter, "Look at Crowley, who wrote a lot of his diaries when he was out of his skull. He was doing all these things while stoned, saying if you take *this* and do *this* you'll see *that!* His books have been published and kids can read them and take a tab of acid and maybe see the same things through auto-suggestion. . ."

Comparing the years of study and training required of a real occultist with some spotty herbert dropping LSD shows a total lack of understanding about what Crowley was about, whatever you finally think of his ethics. Worse is to come.

Cronos: "Crowley died in an asylum, though, didn't he?"

No - he passed on quietly, an old man in a boarding house in Hastings.

"But didn't he and his son go mad trying to conjure up the devil?"

No - that's the commonest apocryphal lie told about the man, usually perpetrated by people whose only experience of the occult is a tatty copy of *The Devil Rides Out*. Cronos seems puzzled, laughs to himself and starts trying to look up a girl's skirt.

Ah, well - it's what he does best. . .

**The Satanic aural equivalent of a Dennis Wheatley novel, VENOM reckon they're gonna set demon rock audiences on fire. Yet hell hath no fury like master of the occult SANDY ROBERTSON. CAROLE SEGAL finds herself a captive audience**



# BAND AID

## Hohner: Pushing up the old SP

**Hohner aren't best known for their amps, but we're betting their new combos will soon change that**

### Hohner SP75 COMBO £275 QVVV

WHEN YOU need to wake a heavy sleeper, you normally try a number of things such as an alarm call, a telephone call, a thud to the head, or the playing of any new Bucks Fizz release at an excruciating volume, right? Wrong. In fact very wrong. What you must do is practise Bob Dylan's '115th Dream' harmonica riff on any Hohner blues harp. This is guaranteed to awaken the most sleepy of night owls and is both highly convenient and comfortably affordable.

The moral of all this being that if you are in doubt, get yourself a Hohner alarm harp. Come to that, get yourself a

Hohner anything, if only for this reliability, 'cause whatever it is they put out, you can rest assured it's good stuff. From blues harps to blues amps, which is what the SP75 strikes me as, Hohner have the market of mass dependability sown up. So, on with the review.

The Hohner SP75 is a 75 watt combo of a robust and durable nature that should calm the temperament of many an obtuse musician. Visually, it's a purposeful and very simple looking combo with the obligatory black vinyl making its mark throughout.

The speaker cover leaves something to be desired in that it's a reinforced woven material as opposed to plastic coated or metal, both of

which I find more reassuring. Check out any number of Alligators or the Roland Cube for example.

There are no controls or connections on the back panel, just a mere cut-out from the bottom of the sealed panel which holds the mains cable. Meanwhile, the boys down at the Hohner ensemble must surely be engaged in some sort of constant battle cry of simplicity verses efficiency.

The front panel is just that, simple and efficient. No unnecessary fun, games, frolics, lighthouses or toasters. Just the basic essentials, and a good job 'n' all. There's nothing worse than seeing an amp that resembles Leicester Square

that doesn't have a decent sound in its head. Still, so far as the SP75 is concerned, far from it.

The aforementioned simplicity comes in the form of twin jack sockets (Overdrive and Normal) with an optional on/off switch for brightness. This is followed by reasonably large and easy to grip controls that comprise Overdrive, Volume, Bass, Middle, Treble, Reverb, and Master Volume.

Beneath these are two further jack sockets for effects pedals plus a Line Out socket for additional amplification and an Ext Speaker socket for additional speakers, should you really want to annoy your Glaswegian neighbours. Moreover, one of the most

pleasing aspects of the combo is the headphone socket which is neatly situated next to the Master Volume. A little something I found terribly enticing if only for its capabilities! Well it certainly eliminates the 'you can stop being creative now 'cause your fish fingers are on the table and when you've eaten them we're watching telly' syndrome!

So far as actual sound is concerned, well there's a never ending range of possibilities available on the SP75, depending of course on what it is you're after. All in all though, I'd suggest playing with the Bright switch turned on, otherwise you're in for a drier sound than the Kalahari Desert.

Country guitarists should play through the Normal channel as this will enable them to govern an overall clean NATO sound with a choice of relentless reverb, which reminds me... I bet Hank Marvin wishes these were around in his day. Y'know, an amp with built-in, no-nonsense reverb, without the snap, crackle and electric shocks of many of today's other devices.

Having said that, the reverb does fall into the non-eventful/non-sparkling category, but then for £275 one can't expect technological brilliance at its versatile best. Or can one?

Suffice to say the overdrive channel is the most versatile. After a bit of interfering with

PRICES QUOTED in Sounds reviews are full list prices unless otherwise stated. All prices include VAT. REVIEW RATINGS are as follows: QQQ — absolute perfection; QQ — good quality; Q — naff; VVV — a real bargain; VV — a fair price; V — definitely overpriced.

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