

# UNDERGROUND



£1

SHARP + PRECISE for the Alternative Listener

ACTIVE April 1987

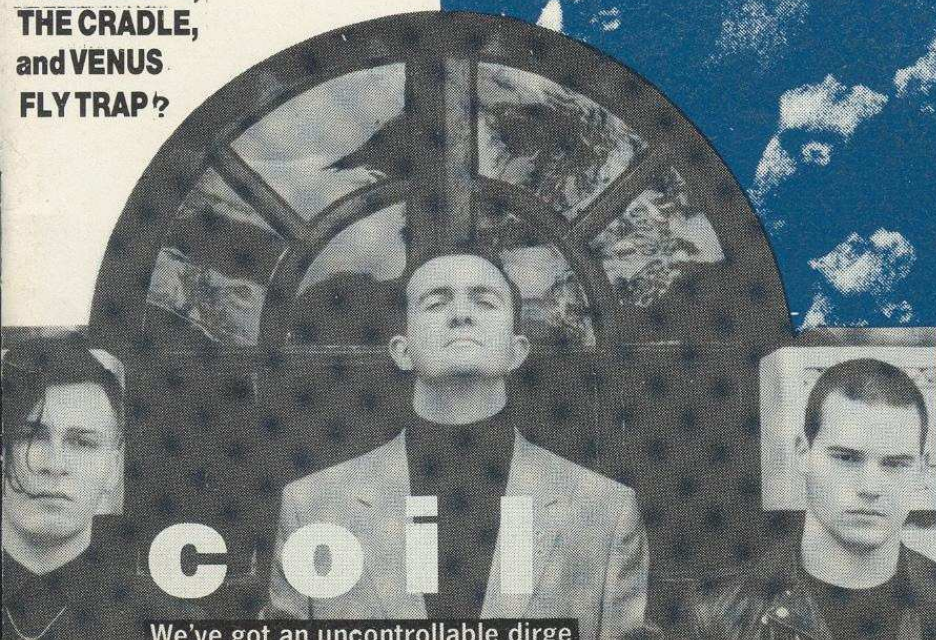
- ★ **AUSGANG A-GO-GO**  
emerge from the punk maelstrom
- ★ **BIG BLACK**  
we hate the audience
- ★ **BUTTHOLE SURFERS**  
unleash momentous album
- ★ **CRAZYHEAD**  
spit out their earplugs
- ★ **NYAH FEARTIES**  
go for total hangover
- ★ **ROSE OF AVALANCHE**  
lift the covers
- ★ **THROWING MUSES**  
send critic into awegasm
- ★ **GLOBESTYLE RECORDS**  
under the magnifying glass
- ★ **20 Things You Never Wanted To Know About HURRAH!**
- ★ **How come BESERKLEY Records is back?**

**skin**



Lush, brittle, nasty but nice

and, who the hell are  
**THE THREE WISE MEN,**  
**PHIL WILSON,**  
**THE CRADLE,**  
 and **VENUS**  
**FLYTRAP?**



**COIL**

We've got an uncontrollable dirge



**SLAB**

Cement mixers in funky jazz showdown





*The Railway Children*

*Reunion Wilderness*

The mini album  
available on LP, cassette & CD  
Out Friday 27th March

A Factory Production  
FACT 185



# Hey there little insect! whatever happened to Beserkley Records?

Julian Henry scours the streets of West London trying to find out what *did* happen to Beserkley

And here we go with our first comp this ish . . . All you've got to do is answer one question and send it on a postcard to *Underground*, Spotlight Publications, Greater London House, Hampstead, Road, London NW1 7QZ to arrive no later than April 13 and you could win a 20 track collection of the best of Jonathan Richman's material on CD. So, here it is, it's easy, so there's no excuses. Which record label has Jonathan most recently recorded for?

Beserkley is back! The American West Coast record label who first introduced the world to Jonathan Richman, The Rubinoos and Greg Kihn is set to return to the fray with an ambitious schedule which will see all of their back catalogue (some 28 titles) re-issued. And, the label returns under the control of its original mentor John Doucas, who is based in London. In addition to re-issuing old material, Beserkley is actively seeking to unearth new UK talent, and immediate releases are already scheduled.

The first new signing is Mrs Green, a west coast American guitar combo, and a sneak preview of their debut album was enough to alert various *Underground* ears. In early May they're set to visit the UK for the first time, so watch this space for further details . . .

The Beserkley re-launch comes five years after their last UK release. John Doucas explains: "After our initial success with Jonathan Richman we found ourselves based in the States, and we fell out of touch with what was happening over here. When the Rubinoos single came out and failed to make the chart we were all completely demoralised."

"We've restarted the label with the idea of keeping Beserkley very much on its original path. We're not interested in working with major labels as in the past — we've done deals with a big company and they've given us lots of money without really understanding us. All the new releases are being distributed through Counterpoint, who will hopefully get our records into places like newsagents and petrol stations (as well as record stores), and we'll be able to do a few unusual things, too."

The peak of Beserkley's success in the '70s came with Egyptian Reggae by Jonathan Richman, which sold over 300,000 copies. Can they top that, or do they plan to re-release it in some format?

"We've had plenty of requests to re-issue the single, both in its original form and with various re-mixes and edits," says Doucas. "The thing they don't understand is that it was recorded in the CBS women's toilets using four microphones, so we haven't really got the capacity to change it too much."

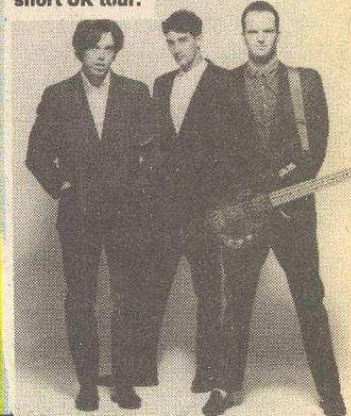
Doucas' partner Brian Leafe continues: "We're looking for new acts to sign and develop on a worldwide basis. It's important, though, that they fit in with the corporate Beserkley feel — we don't necessarily want jugglers and buskers hanging around outside the office trying to bowl us over, but anything that's unusual we'll take a good look at."

In addition to Mrs Green, Beserkley has also signed Eleven Bloody Men and Johnny Gun, two new American acts that Doucas says will be "right for certain territories, but maybe not the UK."

A compilation of the Best Of Beserkley is planned for the tail end of 1987, and the first chance that we'll have to check out the new school of talent from Doucas and Leafe will be in May when the Mrs Green LP arrives.

Meanwhile, any interested parties can contact John Doucas or Brian Leafe at 29 Beethoven Street, London W10 4LG.

New Beserkley boys Mrs Green: Richard Charlesworth (left) sings, plays guitar and writes the songs, Sam Floyd (centre) drums and David Curtis (right) plays bass and sings. The group's debut album is unveiled in May followed by a short UK tour.





**ALL THE STUFF THAT'S FIT TO PRINT (AND SOME THAT'S NOT)  
UG! ONE: Spesh four letter ish with S L A B , S K I N a n d C O I L**

**5 FACT**  
Pretty pix of all the names whose 'phones were engaged. *Rumblefish* meet *The Dave Howard Singers* in a Telecom disaster.

**5/6 FICTION**  
Stuff and nonsense... and where's *Wreckless Eric*?

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Pulp nasties from the Underground. *Anthony Burgess* and fanzines.

**8 SLAB**  
A feature on churning cement mixers and frilly jazz couplets. Toot!

**11-23 REVOLUTION**  
*Marx V Lenin*. Thirteen pages of reviews; albums, singles, tapes and CDs. All lovingly rated, with catalogue numbers and distribution details.

**24 SUB-CULTURE**  
All the stuff you need for life. Computer games, comics about fish, *Erasure* cheapo CDs.

**26 THROWING MUSES**  
The band that Martin Aston has pinned to his wall, release a new record. Aston cleans their shoes.

**27-30 LISTOMANIA**  
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Loud and annoying feature about Yanks in London. Bleeeah!

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focus on HDH's CD featuring *Invictus* and *Hot Wax* material. Brrrrrr.

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A downbeat trip to Cornwall for *Marc Issue* to meet two fifths of *Swans*.

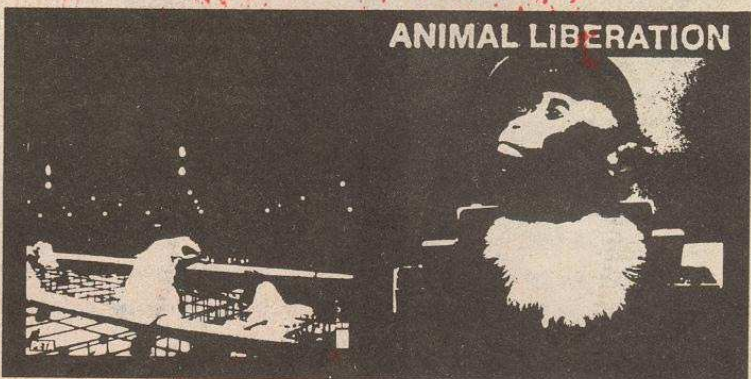
**51 EYEBALL ON THE WORLD**  
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Live shows talked about, demo tapes reviewed in our very own search for... something to listen to.

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Our intrepid reporter tracks down the former *Mott*.

**PLUS...** A message from *Camper Van Beethoven*.



**SPECIAL LOU GRANT "Stop Press... Hold The Front Page" (well page 4)** The absolutely wildly successful *Strange Fruit* label add yet another bolt to their crossbow and launch themselves headlong into the tape-only game. The first of their **Indie Top 20** tapes will feature charters from the independent sector with 20 originals from the original artists.

Retailing at 4.99 a piece, the C70s will be available through *Revolver* and the *Cartel* and volume one will feature *Erasure's Sometimes*, *Ciccone Youth's Into The Groovy*, *Talulah Gosh's Beatnik Boy*, *The BMX Bandits' The Day Before Tomorrow*, *Half Man Half Biscuit's Dickie Davies' Eyes*, plus contributions from the *Joy Division* and *New Order Peel Session* records and tracks from *The Soup Dragons*, *Mighty Mighty*, *1,000 Violins* and yet more. Phew!

Out April 13. Get it. That's all.

*Wax Trax Records* will release a special *Animal Liberation* album around April 20 with wide-ranging contributions from *Nina Hagen* and *Lene Lovich*, *Attrition*, *Siouxsie & The Banshees*, *Chris And Cosey*, *Colourfield*, *Luc Van Acker*, *Shriekback*, *Howard Jones* and *The Smiths*. UK distribution will be by the *Cartel* ● A neat package, it's a poignant reminder of the *Animal Liberation* cause and it should raise more than a few eyebrows (and hopefully sell more than a bag full). All tracks deal lyrically with related subjects and the delay in release has occurred due to finalising the *Banshees'* track, *Skin*, and also because of the odd duff test pressing. Any problems in locating the album should be referred to *Wax Trax*, PO Box 59, London N22.



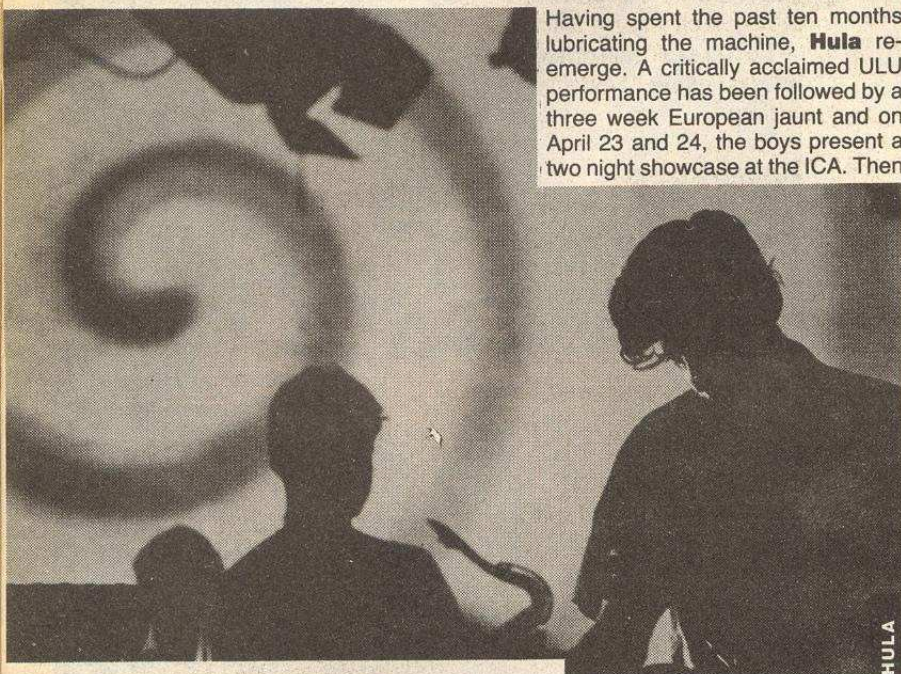
# RIZSHORT details ON of the rope of eurapa STON TON IGH 1974 of a dimension

## fact

## fiction

education, education, not only was **Sting** a teacher, but **Long Tall Texans** person, **Mark** (of the big quiff) taught maths until he got Razored and made **Sod-busters** . . . The next **Chakk** 45, to follow the excellent **Timebomb** (now available in 12 versions, plus one with extra **Mozarella**), should be **Years I Worked**, **FCN** boss **Amrik Rai** rumoured to be melting down an overstock of **Age Of Chance** **Crush Collision's** to reuse the vinyl for it . . . Latest **Beehive (Voice Of)** big deal news sees the gals dining Japanese with infamous balloonists **Richo Branson** at the Kensington Hilton . . . **The Beastie Boys** claim to *not* know which of their live US dates they're doing so as to get exclusive interviews with **Smash Hits** and **Melody Maker(?)** . . . And, nouveau skateboard fadists will thrill to hear that **The Stupids** have been holding out for (and look set to get) a **SHits** int . . . So, what's happened to **Wreckless Eric**? Ex-**Last Few Days** person **Stan Bingo** spotted releasing a vid through Ikon with former **23 Skidoo** vision chap **Richard Heslop**. Mr Bingo also to be seen very soon in **Kubrick's Full Metal Jacket** as an extra GI . . . Nottingham club **The Spontaneous Underground** plan to release a comp tape of the best bands who've played there and that includes **Living In Texas**, **The Shamen**, **Gaye Bykers On Acid**, **The Battish Boys** and more (contact them at **Laburnum Cottage**, Main St, **Thrumpton**, Nottingham) . . . And for discerning new agers, the old age **Tangerine Dream** plan their only date this year as a freebie in Berlin on August 1 to celebrate the 200 year anniversary of the founding of the group, sorry, the city . . . **Jools Holland** made an impromptu appearance at the **Prince Of Orange** in South London a couple of weeks back in a vain attempt to keep up his mortgage payments now that he's joined the **Bill Grundy** club of unemployable TV presenters . . . And, **Sweet** are to reform (wow) with **Ritchie Blackmore** writing songs for them (wow) . . . Then, still, rumour is rife that **Dennis Greaves** is working on a new incarnation of **The Truth** (oh, no, publisher collapses) and they allegedly sound like a cross between **David Coverdale** and **Nine Below Zero** . . . Come back **Larry Wallis** all is nearly forgiven. Hot tips from All The Madmen include a new album from **Blyth Power**, **Thatcher On Acid's** **Curdled LP** and **Paranoid Visions'** **Schizophrenia** album . . . Meanwhile, in London, **Network 21** continue to broadcast in a strictly evocative eye patch manner on 89.6 FM at weekends . . . Arg, **Nocturnal Emissions** remixing all their material to compile a box set, and ex **Noccy**, **Caroline K**, who was recently involved in public

UNDERGROUND



Having spent the past ten months lubricating the machine, **Hula** re-emerge. A critically acclaimed ULU performance has been followed by a three week European jaunt and on April 23 and 24, the boys present a two night showcase at the ICA. Then

they're off Stateside to Boston's Institute of Contemporary Art. Add to that a **Tube** slot, and two film soundtracks — **Mark Knowles's A Safe Bet** currently touring the fleapits with **Nic Roeg's Castaway**, and **Security**, a Steel Bank Film for Channel 4 — and you can see that the order book for **Hula's** brand of mechanised funk is full. **Poison**, the **Daniel Miller** — produced single, promises to be their biggest yet and April also sees the release of the **Voice** album and a second new single • New boys **Justin Bennett** (percussion) and **Daryll De Silva** (sax) have been welded on to replace all action drummer **Nort** who is now promoted to commander of vision, while yet another former **Hula** metal basher **Al Fisch** becomes master of the mix.

HULA

**Heads On Sticks** deny internal band strife by squeezing together after releasing a new cassette only thang called, oh, check reviews page for name and details.



**Test Dept** make strange hand held construction to herald their return from never never land. The unacceptable face of popism scratches its furrowed brow.



When **Minutemen** mainman **D Boon** was tragically killed last year the band went into a state of total distraughtophobia. Some time on the two remaining Minutes, **George Hurley** and **Mike Watt**, unleash **Firehose** with the aid and assistance of madly mad Minutemen fan **Ed** (from Ohio). In the US people have been going barnpot over them. Expect more of the same here real soon.



Rumblefish release their greatest pop opus to date, the wonderfully pink and grey Tug Boat Line.



RUMBLEFISH

The **Dave Howard Singers** have a track on **Funky Alternative II**, a compo on **Concrete** set for April release with other bits by **Communards**, **Three Wise Men**, **Stump**, the fab **Cabs** and **Chakk**. Why, I do believe that'll be through **Revolver**.



DAVE HOWARD



FIELDS OF NEPH

**Fields of Nephilim** are still looking for someone to fix their dry ice machine.

Who are **Von Magnet** and what is their **Sculptured Record** all about? It's good and here's an arty pic that came with it.



SCULPTURED RECORD CO.



FIREHOSE



press popular **Class War**, has a new album of pagan soundtracks set for release... **Reuben of Head Of David**, a man who reads *Kerang*, *Viz* and *Razzle* (but not simultaneously) claims his current fave discs include *Play That Funky Music White Boy* by **Wild Cherry** and *Skateboard Rampage* by **The Carvels**... New CDs on their way include brain scrapers from **The Cramps** and **The Lords Of The New Church** (both on Illegal)... and for 'puter boffins, there'll soon be a *Star Trek* game where the characters actually speak to you. **TECHNO.**

American label **Twin/Tone**, which at one time brought the world **The Replacements**, and has four new releases reviewed on import in this very ish, should firm up a UK deal with **Rough Trade** soon... **Lydia Lunch** working up a box set for imminent release on **Widowspeak**... **Josef K** to reform rumours scotched, eventhough previously unreleased material is still surfacing on **Supreme** through **Fast Forward**... **ROIR** Tapes soon to be available in UK and Europe for cheaper prices and the launch of the label will be augmented by a hard vinyl collection of the best from the label so far. Final clearance being sought to include **Suicide**, **MC5**, **Prince Far I**, **Alfonia Tims**, **Television** and a load more... First **ROIR** UK releases will include NY compilations with tracks from early **Beastie Boys** and **Bad Brains** among others. And a closing thought for the month... Who are **Dead Marilyn**? And who cares?

## A SECOND BITE OF THE ORANGE

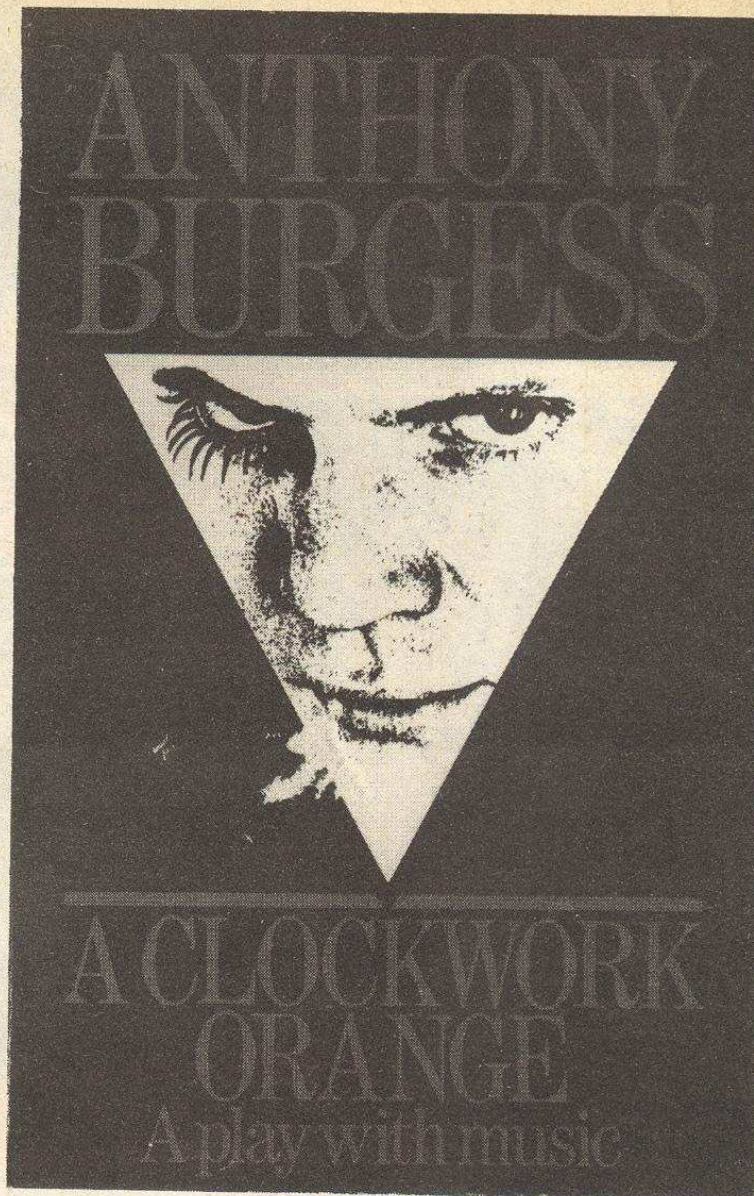
A CLOCKWORK ORANGE — A PLAY WITH MUSIC.  
Anthony Burgess.  
(Hutchinson, £5.95 paperback)

It's been no secret that Anthony Burgess, author of that infamous novella *A Clockwork Orange*, has been less than impressed with the continuing cult status of his brainchild. So it comes as something of a surprise that he's resurrected it in play form. ● Aside from denying any references that he was the Godfather of the punk generation, the prologue by Burgess himself also reveals his objections to Kubrick's adaptation of his work in now banned film form. Basically, Burgess felt that the literary implications vital to the understanding of *A Clockwork Orange* were left too much to visual bluntness. And, to help rectify his misgivings and redress the balance, he has produced this one and only official script. ● All those theatre groups in upstairs pub rooms the country over may not welcome this new, approved script, however. Many have been performing a bootleg version more closely akin to the film version, and may be loath to encompass a script in which the hooligan hero "is growing up, falling in love, proposing a decent bourgeois life with a wife and family, and consoling us with the doctrine that aggression is an aspect of adolescence which maturity rejects". ● Other themes of the book remain intact, though the characters do undergo "further development", and there is also a 'guest performance' from a character rather akin to Kubrick himself. ● Whatever, I doubt the more activist sectors who've elevated this tale of Beethoven and bladderwracks into legendary status will applaud it. **Carole Linfield**

## PULP NASTIES FROM THE UNDERGROUND

### IN THE CROWD

Ever since the days of *Maximum Speed*, the leading mod fanzines have always exuded professionalism and obsession for detail seldom seen in other youth subculture publications (see *Roadrunner*, *Extraordinary Sensations* and *Twist* for confirmation), Guernsey's *In The Crowd* is no exception. From the *Spock* cover through 28 pages of packed enthusiasm, there's even a free showcase flexi that introduces two bands new to the mod scene, *The Offbeats* and *The Pictures*. Plenty of interesting letters, articles and interviews with *Makin' Time* and *The Pictures*. A must for any budding young stylists. £1.20 from 4 Rue du Pre, St Peter Port, Guernsey. C.I. (that includes p&p).



9 UNDERGROUND



NEW L.P.

*The Celibate Rifles*  
*Kiss Kiss Bang Bang*

THE  
CELIBATE  
RIFLES:  
'KISS KISS  
BANG  
BANG'

NEW L.P. (GOES ON 8)

LIVE AT C.B.G.B'S NEW YORK CAPTURES RIFLES AT THEIR WILDEST & LOUDEST MORE BAZOOKA GUITARS RIFLES UK TOUR STARTS 20TH APRIL (see music press for details)

ALL STAR AUSSIE BAND (GURUS, LIME SPIDERS, SCREAMING TRIBESMEN) fronted by ROB YOUNGER (EX-RADIO BIRDMAN). INC. 'Born Out Of Time' THE REAL STUFF!!

WHAT GOES ON RECORDS  
Distributed in the UK by the Cartel  
Manufactured by Shigaku Trading

NEW 12" EP



THE NEW  
CHRISTS:  
'DETRITUS'

NEW 12" EP (WHAT GOES 9T)



# CHILDREN OF A LESSER GOD

'GOD LIKE RECORDS  
FROM GOD LIKE SHOPS'  
DISTRIBUTED BY PINNACLE



THE RAILWAY CHILDREN  
'REUNION WILDERNESS'  
(FACT185, FACT185C, FACD185)

THE BELOVED  
'HAPPY NOW'  
(HARP 5T)

BOBBY SUTLIFF  
'ANOTHER JANGLY MESS'  
(URINE 2)



# SLAB


8


UNDERGROUND

**You know those old incredible-but-true stories about pet alligators and turtles who get dropped down American suburban toilets and then feed on the sewerage and dumped toxic waste happily floating downstream before ripping through the pavements as axe-wielding homicidal maniacs? Of course you do. Now relocate to heavenly springs landmark in the Midlands Leamington Spa and break into the homes of Steve Bray and Bill Davies to see what they're breeding. These two have had the demented idea to drop modern funk, freeform jazz and punk-white noise strategies down the bowl of no return and then feed it film fantasies, urban and sci-fi-prophecy paranoia and personal insight. And why? Just for the hell of making music with a wholly different kind of tension that collars head and body, which attempts to turn convention on its pointed, little head. That's all.**

**Mutant marauders! Mad scientists! Hybrid hijackers! Category killers! Slab!**

**There are many people in Slab! Many faces full of expression trying to, er, well, express themselves. Arty bastards? Techno wizz kids? Stylists with soul roots? Or, maybe Slab! are just the tip of an upcoming resurgence in music that utilises all areas and stays faithful to none.** Martin Aston **speculates over their life and times.** Ronnie Randall **huddles them all into a cupboard for a mug-shot**

 "It sounds very po-faced and this is talking off the top of my head," squirms founder, singer and saxophonist Steve, "but I do like to challenge people. Why just like modern jazz? Why just like Boyd Rice, or Sonic Youth and The Swans? Is it not possible to like all things and forge ahead, building something new out of it? Why be so staid? Why not mutate the whole bloody thing and make the most godawful sound that you can, because if you go forward and create this huge sound, you can still strip it out and write an odd pop song or do things like Tom Waits has done." It's been a while since we had some new sensations. You can get too used to what's always getting served up for dinner. Five Slab!'s sit around six cups of tea, poverty-stricken and cheerful, anxious that people should be invigorated by their attempts to be innovative, a touch pissed off that people are snailheads, so unresponsive to a change in the climate. Like when it snows, everything falls apart. When Slab! the beast comes to town, people will be confused. "The aim is to unsettle people, to challenge them from what we feel is their conservative attitude toward music. Everybody's got to go forward and try something. Otherwise you might as well be a pop band." ● Still, Slab! realise that when white boys hunger after the black beat, it's only a matter of time. "When we become SPANDAU BALLET..." ● As I said, it's been a while.

 "The bands around today are still in the song-writing rut," says totally-untrained guitarist Paul Jarvis. "They're still searching for that three-minute perfection whereas we'd rather get up on stage and play awesome music that

you'd notice rather than pretend to be great songwriters." Slab!'s steamrolling fusion will take some stopping. Not only does the beast chew up pop before it's had a chance to eat itself but it embarrasses the rigid boundaries of the funk fraternity. As they carve out SLABS (had to happen once...) of locomotive funk patterns, cowbells clang, guitars feed back, tapes feed in, brass lines heap in unison piercing, swinging TV-themeland fills (remember 'Mission Impossible?') while a growling muskateer of a bass straddles the surge of drums, voice and sax fighting for the right to party... "I wouldn't be opposed to incorporating another couple of brass players as well, or different kinds of instruments..." The beast marches on. Between the two singles, 1986's Mars On Ice and the new Parallax Avenue, the original six had already mutated into eight: alongside Steve, Paul and bassist Bill, there's Robin's drums, Neill's trombone, Hugh's trumpet and now Dave on almost-normal-guitar-but-not-quite and Margaret on tapes. Six, eight, or an orchestra of crazed hybrid warriors, it initially made no difference; only Red Flame's Dave Kitson recognised Slab!'s reasoning, gleefully releasing the group on his offshoot label Ink. Lucky, because the other demos landed up with the it's-not-what-we're-doing-at-the-moment brigade.

 "I know Ron Johnson had one because they're a fairly local label," Steve remembers, "but honestly it's not a Ron Johnson sound. That's fair enough, people run their own labels and release what they like." But Slab! aren't really that magnanimous. "It was bloody hard getting gigs. It would have been easier if we'd been a shambling band. We spent two years doing nothing because we couldn't get gigs, especially in the Midlands. It's a hellhole to play. We were under pressure to present ourselves in a certain manner to get on, and we don't ever intend to do that."

 These days Slab! are following early supports to A Certain Ratio and Hula with their own spotlights while enjoying the patronage of John Peel (two sessions already under the belt). All eight heads and 16 legs of Slab! wish it to be known that the 'Industrial Funk' signpost can be dropped alongside pop politics' twitching torso. Dismissing the obvious comparisons with ACR, Hula, Chakk and 23 Skidoo, Slab! say they'd rather talk about Ronald Shannon Jackson, James Blood Ulmer and Bill Laswell's Material, all New York pioneers who expanded funk's frontiers, injecting harmolodics and fusing jazz sensibilities to funk's primal workout. Or the jazz masters themselves — Ornette Colman, Albert Ayler, Coltrane, the men who became innovators, changers of musical composition and technique. But at least Slab! talk in the humblest of terms. Steve: "We're saying, yes we like the ideas and the attitude but Ornette's been playing for 40 years and you



# SLAB'S ten fave LPs

1 ASCENSION John Coltrane

2 BARBEQUE DOG Ronald Shannon Jackson

3 A SCREW Swans

4 LAST EXIT Last Exit

5 OUT TO LUNCH Eric Dolphy

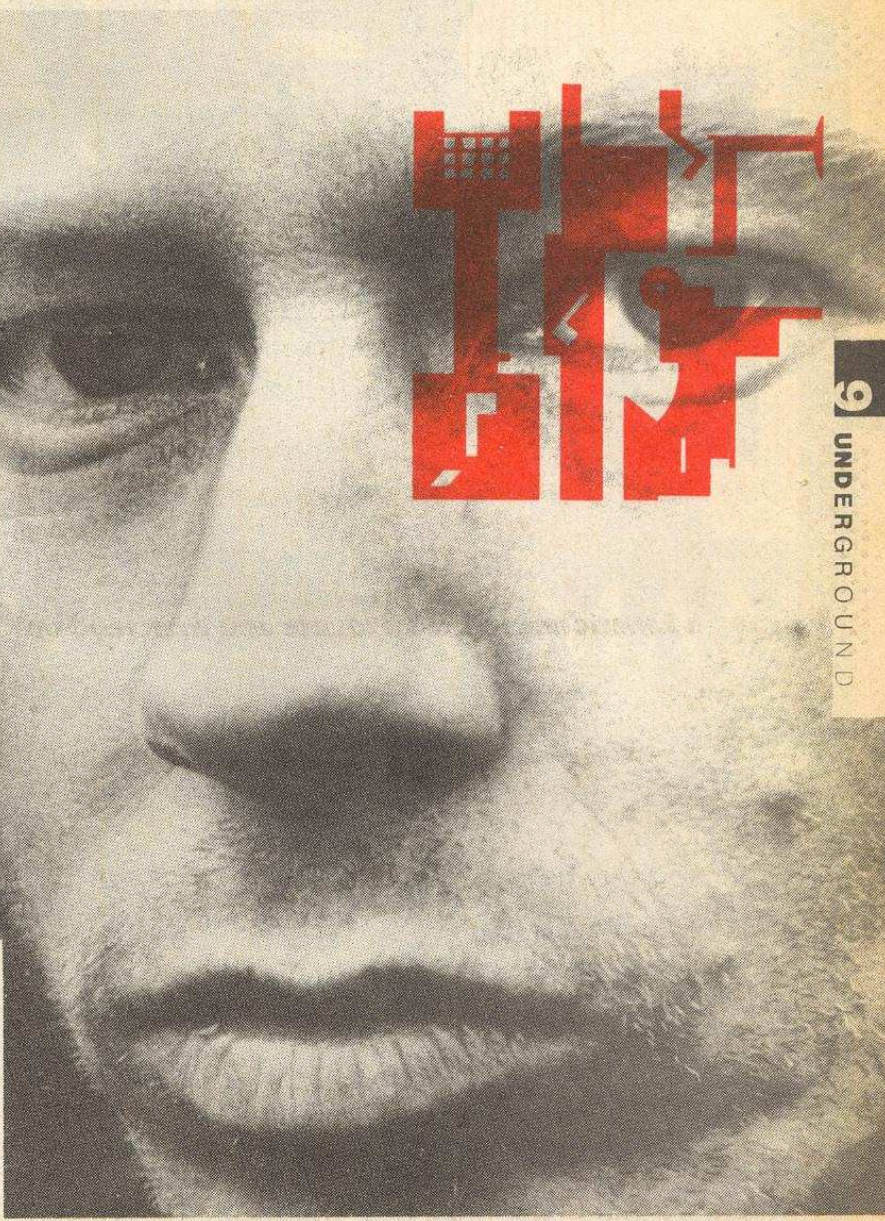
6 RITES OF SPRING Stravinsky

7 OF HUMAN FEELING Ornette Colman

8 TIJUANA MOODS Charlie Mingus

9 THE THIRD DECADE Art Ensemble Of Chicago

10 LIVE 69 The Velvet Underground



can't expect us to live up to that yet. But in terms of our music, we're going to go so much further. I still think something like Ornette, James Blood Ulmer and The Swans would be goddamn..." ● An adjective was still to be found as I left the Slab! lab an hour later but Steve had no trouble with one to describe his opinion of rock in the '80s.

"I think it's an incredibly redundant avenue — people have been saying for years that rock is dead. There are few stunning 'rock' bands who are really extreme. I have a fair amount of time for the Mary Chain although they're too limited. Most rock records seem to be more and more rehashes of The Stooges circa 1970, without the humour of the flares. What is jazz doesn't limit itself to a certain fashion and to a certain audience. I also feel that there is more feeling in black music." Bill: "Certainly rhythm's body feeling is what's lacking in independent music, or nearly all music in this country." But you disrupt the fluidity of jazz and funk with tapped tape interference and guitar drones, essentially white cultural weapons. Where's the body feeling there? Earlier Slab! had complained that the likes of giants Ornette Coleman and Evan Parker weren't brutal enough — why noise? Why brutality? Steve: "I think that's possible because we're white and we're grown up in a rock environment which is as inherent to us as jazz and gospel and blues was to Ornette in the 1950s. We've all grown up hearing pop songs and

played on electric guitars. We want to take that rock element to the extreme and make it do things that it was never theoretically designed to do, to totally abandon the principles of guitar playing in that sense. We called in Paul because we wanted somebody who could play noise, who wouldn't play the guitar in a technically cliched manner." Dave: "Paul plays things that I would never have thought of because he's not stuck in the same patterns I've been learning for years. I'm now trying to de-learn my guitar." Meanwhile Paul, who can't unlearn what he's never been taught, does things like stick knitting needles (size five) under the frets (cries of "we were using them before Sonic Youth got any publicity!"). So before you think Slab! are snotty jazz purists, so hip they can only hop to Blue Note reissues, remember that jazz and funk breed technical proficiency but Slab! prove you can live it without having to learn it. "Anybody can do it!" they chuckle. Remember punk's point? "Noise annoys," Slab! exclaim. Behind the noise is, er, noise. Margaret's noise. She's not saying where the tape noise escapes from but sometimes the rest of Slab! don't know either. Paul: "On Parallax Avenue we used tapes of mosquitos and me and Dave were looking at each other and thinking, Christ, am I feeding back?" Steve: "No, it was the tape of the animals. The most important thing to say about the tapes is that they're not used in the usual cliched fashion, just to have voices and American preachers flitting around the mix.

The tapes are alongside the guitars as noise and hopefully adding different textures of sound. Mars On Ice had children singing on it but we tend to avoid voices as people have done it quite well." But not submarine radar, divebombers, animals and high-pitched, whining insect invasions, so Slab! are safe to move on.

The presence of strangely strange but oddly normal diversions doesn't just stop at the sound, but infiltrates the lyrics as well. You wouldn't by now expect Slab! to follow orders or even give any. Rejecting the choice to be directly political — "It's by and large preaching to the converted" — Slab! instead want to reach out at root level, scorching the imagination. Paul writes the words — "So I'm not even your conventional frontman," says Steve "which is deliberate" — which show definitive stains left behind by a film and literature degree course. Brainscan the boy and you'll find a library of short story Twilight Zone-paranoia episodes rooted in present-day settings — a bizarre amalgam of potential coincidences and ambiguous conclusions ...

lyrics inspired by Reggie Perrin and Marc Bolan ("Oedipus T. Rex") or films like *Man Of Flowers*, *Lolita* and *The Passenger* ... lyrics that tell of unsettling people unsettling other people. A good example is Mars On Ice. "It was written deliberately, an attempt to write a short story narrative in 16 lines. It was when Voyager II took pictures of the blind side of Mars and found a huge contour of a human face that couldn't be explained away by erosion. Was it a communication to Earth? The story was reported in a small column in the *Daily Mirror* — odd when it could be potential world news! There's this man in bed reading the news who gets really scared when he ties in the story with the possibility that a handshake with a stranger earlier that day might have transferred a space virus. I have this thing about handshakes, you see ..." An everyday story, right? Everything is possible ... Which is Slab! all over. They slap the brain and shake the body, the irresistible force against the immovable object of the rest of musical youth, leading us into temptation. Incredible but true. Which is where we came in.



# REVOLUTIONS

Distribution initials are as follows:

- B** Backs | **C** Cartel | **Ch** Charly | **FF** Fast Forward | **Ja** Jetstar
- J** Jungle | **NM** Nine Mile | **P** Pinnacle | **PR** Probe | **Re** Revolver
- RR** Red Rhino | **RT** Rough Trade | **Sh** Shigaku | **SP** Spartan

Each album title is followed by label/catalogue number and UK distributors in black bars (If there is no UK distributor, an address is included.)

**■** available by mail from Lotus Records, 14-20 Brunswick St, Hanley, Stoke-on-Trent, Staffs  
**RTS** available by mail from Rough Trade Shop, 130 Talbot Rd, London W11

- **Desert island necessity** only trade it for an ice cold Bud
- **Almost but not quite** filch this one if you can
- **Getting doomy** opt to trade it in the classifieds
- No bullets!** deny its existence

TOP SPEEDS ATTAINED HERE!  
MAXIMUM REVOLUTIONS

10 UNDERGROUND

## RODNEY ALLEN

### Happysad

Subway Records SUBORG 002

**Re C** ●●

Imagine an 18 year old Billy Bragg, and you'll be close to Rodney Allen. He's already clocked up over 100 live dates at which he has taken the stage naked (metaphorically speaking) except for his Rickenbacker guitar. The songs on his debut LP are about things like beer, unemployment, cups of tea, discos — you know . . . familiar territory to anyone who ever bought The Jam's *That's Entertainment* — but he churns them out with a freshness that is hard to resist. Happysad is a promising start for Rodney Allen, and it'll be interesting to see if he has the commitment and character to develop a more concrete style of his own. For the moment he passes stage one with flying colours. **Julian Henry**

## ALTER NATIVES

### Hold Your Tongue

SST SST 075

(US import from PO Box 1, Lawndale, CA 90260, USA) ●●●

Wow! Er, wow! This is a *shocker*. An instrumental album that never plummets to the depths of self indulgence and easily transcends the tunefulness of extinct odd bods like the Shads *et al*. Alter Natives play hard and fast instrumental fare geared tunefully by a mean, acidic guitar interplay and essential upfront rhythms. Wow! Need I say more? And, put it on again. **Dave Henderson**

## ALWAYS AUGUST

### Black Pyramid

SST SST 078

(US import from PO Box 1, Lawndale, CA 90260, USA)

●●

I really warmed to this one. The AA's history of the avant-garde left field variety, gives little away and after a brief spell it's really hard to relate the kind of tangents these guys are hitting off at against the accepted preconception of music as we know it. In there I heard everything from the good (New Order, Coltrane, A Certain Ratio, Hüsker Dü) to the bad (Chicago, Colosseum). But each tickle of interest made me want to play it again.

Black Pyramid is a compulsive listen, a *deja vu* of past fun and fears, and Always August seem destined to grow into something bigger and better than a triple Big Mac. Ciao! **Dave Henderson**

## THE BEVIS FROND

### Miasma

Woronzow W003

**B C**

Any high court judge would deem all this calculated '60s revivalism proof positive that rock music had no new direction to go. Black cap would be placed

on skull, and a pronouncement of execution made.

That would be a mistake of course. The all conquering age of the computer is about to unleash a quantum leap in possibilities. But in the meantime who would blame him when boring old muso's like The Bevis Frond keep leading us up dead ends. Miasma has doomy organs, screeching plastic guitars, drum solos, harpsichords and titles like *The Earl of Waltham's Flower*. Nuff said. **Ronnie Randall**

## BLYTH POWER

### Wicked Women, Wicked Men and Wicket Keepers

All The Madmen MAD LP 006

**RT C** ●●

Namechecks for Carlisle, Middlesborough and Hammersmith Broadway here as Blyth Power take you on a journey across Britain's fading, still-feudal countryside. From Cromwell to Caligula to The Bricklayer's Arms, singer and drummer Josef's wordsworth of agitated ideas and gnarled ironies have been underrated, probably because Blyth Power have been hoverers around the independent beehive rather than committed over-workers. They're in a siding all their own, plugging a chugging, basic rock-folk, close to the early Undertones, fronted by a terse, medieval punk jester. Don't expect anything epic and Blyth Power won't expect you to pay for the ride. Fair exchange, squire. **Martin Aston**

## BOURBONESE QUALK

### Bourbonese Qualk

New International Recordings NIR 871

**RR C** ●●

Bourbonese Qualk have been subverting the minions for some years now. Working in 'art' and video, 'experimenting' with sound — get the habit? Here that sound becomes almost acceptable, even rhythmic. But with 15 tracks on the album, most of which follow the practice of 'spontaneous noise', it seems they still rely on the ethic of short, sharp, shock excitement. **Mark Balmer**

## THE BOYS NEXT DOOR

### Hee Haw

Missing Link ING 008

**RTS** ●●●

A dislocation dance, both musically and vocally, mostly through the corridors of early Pere Ubu and early Birthday Party, Hee Haw provides the missing link (ha ha). This five-track bumps, squeals and slithers underneath nagging guitars and saxes, as restless and swaying as a see-saw or the sea. There's no information included bar the song titles and four scraped messages in the corners of the album cover; "Papal Narves", "Chanson La Porte/Mechanic", "Moaning Messages" and "Indistinct Fantasticism of the . . ." I suppose it all means "*We Are Great*", and they are. **Martin Aston**

FIVE DRINKS MENTIONED BY THE BEASTIE BOYS 1 Budweiser  
2 White Castle 3 Heineken 4 Crucial Brew (Red Stripe) 5 Brass Monkey

< THIS MONTH'S CATCHPHRASE : *I've always liked cricket* >



# FIELDS OF THE NEPHILIM



# PREACHER MAN

**MARCH**

13	TOTTENHAM	Middx. Poly	21	RET FORD	Porterhouse
15	CROYDON	Underground	22	NORTHAMPTON	Old Five Bells
16	WOOLWICH	Thames Polytechnic	24	BRISTOL	Tropic Club
17	PETERBOROUGH	Tropicana	25	LEEDS	Warehouse
18	LONDON	Dingwalls	26	LEICESTER	Princess Charlotte
20	SWINDON	Brunel Rooms	27	DUDLEY	JR's

28	BIRKENHEAD	Hard Rock Cafe
29	MANCHESTER	Boardwalk
31	STOKE	Shelleys
<b>APRIL</b>		
1	POOLE	Mr. C's
3	LONDON	Marquee
4	LONDON	Marquee

**NEW SINGLE**  
ON 7" AND 12"

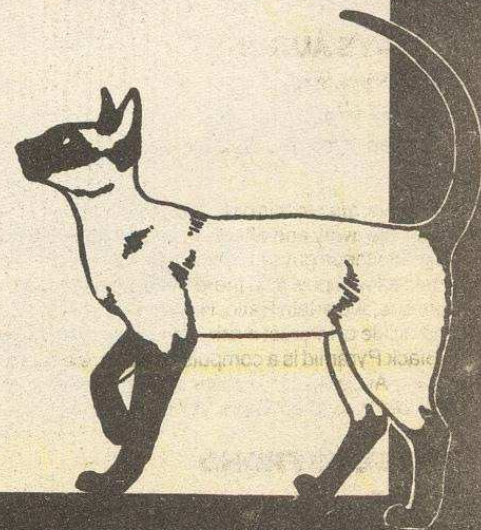


PRODUCED BY BILL BUCHANAN

# FRESH FOR LULLU

# SIAMESE TWIST

**NEW SINGLE ON 7" AND 12"**



BEGGARS © BANQUET



**BREAKING CIRCUS**

**The Ice Machine**

Homestead HMS 075



Labelmates with Big Black in America, but more in line with a pick axe than a hammer. Breaking Circus thrash a path through 12 fatal accidents of which two, Gun Shy and Deadly China Doll, may go down in the obituary listings. Nasty, but not nasty enough. **Mark Balmer**



**BUTTHOLE SURFERS**

**Locust Abortion Technician**

Blast First BFFP 15



Oh my God! There's a book to be written about this band and their "music". If you've caught them live and seen Gibby setting fire to amused punters and generally abusing his body you've got a sketchy outline of what they're about.

If you freaked with Rembrandt Pussy Horse — their last album — and thought that had set them apart from their more straightforward "rock" roots, then Locust Abortion Technician will totally finish you off.

Now the Surfers have gone even further from the road of normal song construction. Hardcore explosions, mutant scratchings, phone messages, slowed tapes, orchestras, sampled(?) voices, tape loops, it's all here in a magnificent noise that builds to the point of orgasm through some mighty interludes. There are no easy reference points here, for a split second it sounded like Throbbing Gristle playing with Flipper, then again it was Captain Beefheart backed by The Vandals, or was it The Temptations circa Psychedelic Shack being headbutted by some greasy oiks?

This is a disturbing album at times, emotive, powerful and full of wit. If you buy one thing this month it should be this. **Dave Henderson**

**CAMERA OBSCURA**

**Camera Obscura**

Originalton West 006

(from Lotus Records, 14-20 Brunswick St, Hanley, Stoke-on-Trent, Staffs)



Four serious garlic jugglers stare from the back of this austere sleeve. Orchestrations without orchestras, broken up barrages of chorale effects, the rain dribbling down an adjacent drain, it all goes to make a fitting soundtrack for a film that flickers only in the underworld. Pretentious? No. Enjoyable? Well, yes, actually. The Cam's give new age muzak a good name without really highlighting the boundaries too much. Relaxing, unstructured but reasonably well directed. **Dave Henderson**

**THE CANNIBALS V THE SURFADELICS**

**Run Chicken Run**

Hit CHICKEN 1



What a good marketing ploy. On one side The Cannibals, flip it over and you've got The Surfadelics, and that goes for the full colour sleeve too. The bands, if you're not familiar with them, are two of the leading lights on the garage circuit. The Cannibals, whose first record came out in 1977, have moved on from their days of hardcore trash to a twilight land known as Pebbles. This is their best recorded work to date, you'll throb along from the dreamy Magic Carpet Ride to the bizarre Twilight Zone.

The Surfadelics have changed quite a bit since I last encountered them. A much meaner sound, the added attraction of keyboards, and a few years of experience has made them a very hot property. The lyric end of their songwriting could do with some work, though. Their finest moment here is a surprisingly refreshing version of the much abused Troggs ditty Wild Thing, closely followed by the instrumental Surfadelic Affair. **Snakey G**

^ FULL DISCOGRAPHY OF SLABI: A 12 inch on Red Flame called, er... ^

**WHO BROUGHT YOU SONIC YOUTH, HEAD OF DAVID, BIG BLACK AND CICCONE YOUTH? CAN YOU EVER FORGIVE THEM? DO YOU WANT MORE?**

It was Blast First and, even though one of their initial ten releases has been deleted, the label who like to "boogie" and "pick splinters out of their foreheads" offer their ten most fave discs to you if you can get one measly question right. We have begged and pleaded, but they've still given us six sets of their filthy product and it can be yours if you know who Ciccone Youth were parodying with their Into The Groovy 45. (Question is extra easy so that we can clear some space in our office.)

**AH! THE PRODUCT!**

- BFFP 1 BAD MOON RISING Sonic Youth
- BFFP 2 DEATH VALLEY '69 Sonic Youth with Lydia Lunch
- BFFP 4 EVOL Sonic Youth
- BFFP 5 HEAD OF DAVID MINI LP (this is the one that's deleted)
- BFFP 6 DRAG RACING Big Stick
- BFFP 7 STAR POWER Sonic Youth
- BFFP 8 INTO THE GROOVY Ciccone Youth
- BFFP 9 TEN LOCKED GROOVES Lee Ranaldo
- BFFP 10 GODBREATH/DOGBREATH Head Of David
- BFFP 11 ATOMIZER Big Black (the one that'll replace the one that's deleted)

**AH! THE ADDRESS TO SEND THE ANSWER TO ...**

Send your answer on a postcard to Blast First/Underground, Spotlight Publications, Greater London House, London NW1 7QZ to arrive no later than Friday the THIRTEENTH of April. Aha.

**Sonic thrust trust!**



**Youth workers from the States enthuse over Ug!**

UNDERGROUND



## CARDIACS

### Big Ship

Alphabet Records ALPH 004

P.

Cardiacs look to be a rather wacky set of people. You know, they like 'having fun'. Live, they're said to pull in enthusiastic crowds, and looking at their curiously ugly faces, I can see why. I mean, why do people stop and stare at car-crashes? Why do people go to see Cardiacs? The Big Ship doesn't quite live up to their visual appearance unfortunately, but it is clever, humorous in a jolly titter-titter way and it runs at 45 rpm. There is a difficulty in understanding the LP because there's something "theatrical" about Cardiacs and whatever appalling pranks they get up to on stage, it sounds a bit constipated on record. **Julian Henry**

## CHRIS AND COSEY

### Take Five

Licensed LD 874

RRG.

If you like lengthy electro-pop tracks then this is a vinyl paradise. Personally, I find this just a little too sterile. A bit of dirt smeared across music sets the soul on fire and this is clinically tested and germ-free. There are some worthy songs on Take Five, namely Love Cuts, which will be receiving overplay treatment in clubland. The synthesis is only sometimes off-set by a compensating passion in the vocal and it is at those points that Chris And Cosey flourish into grandeur. Send The Magic Down is one such peak; an enigmatic movement with atmosphere enough to prove that what this medium creates can be real. **Alex Kadis**

## JAY CLARKSON

### Mini LP

Flying Nun FN 054

RTG..

The renaissance of modern singer/songwriters continues with top New Zealand indie label Flying Nun adding the sensitive and sentimental outpourings of Jay Clarkson to the rest of the folksy minstrels in post-Suzanne Vega boomtown. Her strong voice is effectively supported by the mainly acoustic, sparse

arrangements but her real full potential is only realised in one of these eight ballads, the harrowing Some Kind Of Haunting, with the rest passing by in a pleasant enough, low profile manner without leaving any lasting impression. Giving her the benefit of the doubt, it's an engaging enough initial invite that should attract further exploration. **Jerry Smith**

## THE CLEANERS FROM VENUS

### Going To England

Ammunition Communications Clean LP1

P..

The opening track shows us where these extra-terrestrials are at; "I'm going to England, but this ain't the '60s..." Oh! but it is, totally. What we have here from Martin Newell and Giles Smith is an old fashioned form of sampling known as *imitation*. At times uncannily reminiscent of the beat age Beatles, choc-a-bloc with distant echoing harmonies, strumming guitars and constant period namedrops like Emma Peel, Profumo, Ilya Kuriyakin and the like. It's Swingin' London, King's Road Chelsea and all. The only thing missing is mono. Forget your Fab Four CD's, *Going To England* is period perfect... and it's new! Marvellous. **Ronnie Randall**

## COURAGE OF LASSIE

### The Temptation To Exist

Amok Records AMOK 506

(Amok Records, 12-6 Beechwood Ave, Ottawa, Ontario, Canada K1L 8E4)

...

An excellent import from this Canadian group, well produced and veering largely towards the darker side of currently in-vogue folk. Not afraid of openly displaying their influences (The Rose and Hopes & Fears are dedicated to Mr Leonard Cohen), there is also enough originality in Ron Nelson and Mady Schenkel's songwriting to make this a collection well worth getting to know. For trendy sceptics perhaps put off by the band's name, don't be... the feel of this album isn't a million miles removed from much of This Mortal Coil's recent output. I wonder how many of the songs on this record will get rediscovered in 15 years time? **Alex Bastedo**

^ RUMOUR OF THE MONTH: The BMX Bandits are really The Soup Dragons ^

13 UNDERGROUND

# THE WEATHER PROPHETS



SHE COMES FROM THE RAIN

ON 7" AND 12"  
AND

LIMITED EDITION SPECIAL PRICED 4 TRACK 12"





# MARCHING ON!

WITH

# DOJO RECORDS



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DOJOLP 52

**A CERTAIN RATIO - LIVE IN AMERICA**  
DOJOLP 47

**PETER & THE TEST TUBE BABIES**  
SOBERPHOBIA/DOJOLP 49

**TOM ROBINSON & CREW (LIVE)**  
MIDNIGHT AT THE FRINGE/DOJOLP 51

**NICO IN TOKYO**  
DOJOLP 50

CASTLE COMMUNICATIONS PLC, UNIT 7, 271 MERTON RD., LONDON SW18 5JS

## THE REVOLUTION GOES ON + ON + ON

### THE DELTAS

**Mad For It**

ID NOSE 11

**G** ...

This mob have been going since 1982 without really getting anywhere, but their fortunes turned last year when ex-Polecat Boz Boorer (guitar-sax) decided to muscle in. He moved vocalist Bongo from behind his drums, placing him at the front of the sage and wheeled in Ricochet Ray to fill the vacant position. A whole host of other musicians turn up and play now and again — piano, harmonica, accordian, etc — the line ups are never the same twice. The changes have added a bluesy feel to the old, but still lurking rockabilly style.

Gimme The Drugs is the best track by far, with Bongo coming on like Baloo the bear from *Jungle Book*, with Whip It Up and the down home Sex Therapy in joint second place. **Snakey G**

41

### THE DOCTOR'S CHILDREN

**King Buffalo**

Upright Records UPLP 11

**M R T C** ...

The Doctor's Children have come of age, and this six-track mini-LP is the proof. Nodding appreciatively to Peter Perrett, Tom Verlaine and Mike Scott *en route*, King Buffalo is a rare sort of rock record; it has all the components of a mainstream rock mega-hit, but it shambles rather than runs. Singer Paul Smith also happens to be a great songwriter and his vocal melodies trip across an unstartling rhythm section in a fashion that is both devastatingly simple and impressively effective. As a live outfit they can be inconsistent, but on record they've got it right. Next stop for The Doctor's Children? The Big League. **Julian Henry**

### DREAMS SO REAL

**Father's House**

Twin/Tone TTC 8688

**RTS** ..

A second generation Athens, Georgia, band produced by REM's Peter Buck, but the buck stops there. Dreams So Real aren't drawn to REM's light like empty-headed 12-string moths but are instead fit to plough a lush Merseybeat grazing-ground of ringing guitars, harmonies and multiplying moments of light and shade. It's heavily Byrds-derived but Father's House is also a Southern paradise found. Dream on. **Martin Aston**

### DUM DUM SCORE

**Audio Sheep**

NMW 003

**RR C** ..

My copy came with a plastic wraparound sheet thinly disguising a dodgy Bon Jovi sleeve. Inside the story got even cloudier through 14 excerpts of Calesque monotone drone punctuated with truncated rhythm, disjointed noise and the occasional blippy outburst. DDS are from the top right hand corner of England and play as if they're waiting for their moment to come. This is a rock renegade, a casualty of society, and pretty damn good at that. **Dave Henderson**

### ENGLAND'S GLORY

**Legendary Lost Recordings**

Five Hours Back TOCK 004

**RR C** ..

Peter Perrett was — and still will be, if he can maintain his recent post-junk recovery after six bad years' addiction — one of our most distinctive singers and songwriters, whose mastery of the crumpled ballad and adrenalin rocker meant that The Only Ones were England's real new wave glory. Out of the archives of oblivion comes the unreleased debut album from Perrett's pre-Only Ones' group England's Glory, recorded in 1973.

Perrett's great debt to The Velvets (especially Loaded) in his adenoidal drawl and affected, world-weary delivery was suitably tempered by an individuality as marked as a Syd Barrett or Bowie; the songs were already strong, if still naive and unrealised (Perrett was only 18) — hear this languid version of City Of Fun compared to The Only Ones' rivetting 1978 album reading — but that's not the point. For fans, this is indispensable, and for others, an opportunity to hear a particularly English school of fatalistic song. **Martin Aston**

< **MYSTERY NOISE OF THE MONTH**: *The Hafner Trio's*

*Brain Song LP on Touch. Selected track: Buggy Whip Flings.* >

DATE FOR YOUR DIARY: January 19, Johnny Marr buys a guitar string >



## EYELESS IN GAZA

### Kodak Ghosts Run Amok (Chronological Singles, Etc)

Cherry Red BRED 73

**P** ● ●

A singles and classic album tracks compilation that is definitely one for the nostalgia buffs to go all gooey-eyed over, recalling those wonderful teenage lager days and John Peel nights at the turn of the decade.

Always producing melodic yet primitive slices of angry young pop that oozed charm but ultimately lacked 'chart' ambition, Martyn Bates and Pete Becker seemed happier in concert, staging their own versions of the Nights Of The Long Macs for the massed ranks of 'angst in their pants' student brigades.

With another nail in the vinyl coffin, the cassette version of this album also includes the hard to find 1981 Caught In Flux LP, completely free for your further listening pleasure. **Alex Bastedo**

## FIGURES

### The Gateway

Twin/Tone TTR 8690

**RTS** ●

For the Figures' third release, Twin/Tone have hired ex-Feelie/Golden Palomino Anton Fier to pull Figures into shape, but in tightening up Jeff Wayne's guitar musing, The Gateway only lights a small fire. Anyway, I reckon it's the songs really; pockets of adrenalin confidence surge in and out but it feels too AOR and limited to swoon over. Hardly a bad record, but disappointing. **Martin Aston**

## FLIPPER

### Public Flipper Limited

Fundamental SAVE 15/16

**RR C** ● ●

Double set from West Coast madmen who spent the majority of their time arguing between themselves and the audience. Live cuts from '80 to '85, featuring tunes which have appeared here and there (mainly on Subterranean in the States) on singles and on their much touted albums Generic and Gone Fishin'.

The double makes for intriguing listening but it's beer sodden, jack the lad style never builds until the latter tunes and fails to reach the clinical tenacity that their studio stuff maintained. Flipper have since split but threaten to reform (they're still arguing about it). **Dave Henderson**

## JEREMY GLUCK WITH NIKKI SUDDEN & ROWLAND S. HOWARD

### I Knew Buffalo Bill

Flickknife SHARP 037

**S** ● ●

Take singing Barracuda, two former Swell Maps, an ex-Birthday Party and a founder Gun Clubber and you get this rambling collection of haunting, dust blown tales and mutated rock 'n' roll ballads. Its loose format makes for a rather hit or miss affair with the good points — Jeffrey Lee Pierce and Rowland S. Howard's howling slide guitars, the wild thrashing acoustics and Jeremy Gluck's lonesome moan — set against the long self indulgent arrangements and a general lack of diversity in the material. One to satisfy those that heed the melancholy call of the wide open prairies, from Flickknife's idea of the first indie 'supergroup'! **Jerry Smith**

## HEADS ON STICKS

### The Eyes Of The Company

C-O-N Records Con18

(88 Camden High St, London NW1 0LT) ● ●

Rarely is music so emotive that it becomes frightening. This is. A perfect soundtrack for the next *Halloween* movie, The Eyes Of The Company is a hellish wash of synth and bile. Black As Sea halts abruptly and kickstarts again as Shadows, Slowworms and Chinese Walls, each a sinister construction which chills the air and raises the hairs at the base of the spine. Very powerful. Very virulent. Don't listen to this when you're alone at night . . . **Alex Kadis**

## STEVE KILBEY

### Unearthed

Red Eye RED LP 1

**RTS** ● ●

The Church vocalist celebrates the group's dismissal from EMI by releasing a 14 track home demo (4, 8-track) collection amassed over the past five years. Milder and more wistful than the usual Church chime, Unearthed is at worst

evidence that Kilbey kept all his best Peter Perrett songs to himself and at best, some charming, relaxed songs recorded under the summer sun. Not just for fans only either. NB — no paisley shirts in sight. **Martin Aston**



## LAIBACH

### Opus Dei

Mute Records STUMM 44

**RT C SP** ● ● ●

This is a rare type of record. The marriage of thundering metallic percussion, classical orchestration and melodies, and a vile Germanic vocal might at first appear absurd, but this strange record not only works as an original idea, but it also demonstrates huge commercial potential. You could even imagine Geburt Einer Nation picking up Radio One airplay, for God's sake!

Laibach are Yugoslavian and it's a good thing — it would be hard to imagine a British group performing with this sort of freedom and aggression without sounding contrived and self-conscious. Laibach steal from every source imaginable and the result is impressively modern. Give me more of this. **Julian Henry**

## LOOK BLUE GO PURPLE

### LBGPEP2

Flying Nun Records LPGP002

**C** ● ●

More guitar pop from Flying Nun's import series from down under. The all girl LBGP put CND symbols and hearts all over their product. Very Hackney/Islington, N1, but the sound is remarkable down home country USA. More's the surprise they're from Auckland, NZ.

I don't want to get you too hot and bothered, but if I were to say The Bangles meet the Mamas and the Papas I wouldn't be far off the mark. There's a real '60s West Coast pop sensibility to LBGP with plenty of attractive jangly rhythms and fine vocal harmonies, if occasionally crammed too tightly with lyrical content. **Ronnie Randall**

## MARS

### Seventy-Eight

Widowspeak WSP10

**RT C**

Seventy-Eight is an album of studio and live recordings made in '77 and '78 in New York and recently reworked by Jim 'Foetus' Thirwell. Eleven tracks of painful cacophony best left well alone by anyone with a delicate disposition. This music certainly has aged well, being as abrasive and tortuous as when first performed. Don't go looking for tunes here — there are no easy melodies in this infernal region, more the sound of a damned soul being torn limb from limb. Especially good on The Immediate Stages Of The Erotic, a screeching, toe-curling little number. Rum doings indeed. **Liz Evans**

## THE MEKONS

### Honky Tonkin'

Sin/Cooking Vinyl SIN 006

**RR C** ● ● ●

This is simply a brilliant country 'n' western album, make no mistake. It's profoundly arresting, both in its musical excellence but even more in its declining, misery-gin atmosphere that carries the best C&W tradition. The Mekons have never been to Nashville but would probably only want to go to see the shrine that sunk a thousand heroes. Their adoption of country, polka and bar-room manners is perfect for their dislocated, vivid commentary on a sinking Britain. Please Don't Make Me Love You and Gin Palace had me taking an early bath but always coming back for more. Oh, and you get a book list that inspired and accompanied each lyric. Gram Parsons and EP Thompson united — three cheers and a double, no ice, for Mekons. **Martin Aston**

THE FIRST MONTHLY UNDERGROUND RECORD TITLE OF STYLE AND IMPORTANCE AWARD goes to The Claim, and Trick Bag Records (through Red Rhino and the Cartel), for their *This Pencil Was Obviously Sharpened By A Left Handed Indian Knife Thrower*.







## JOHNNY THUNDERS

### Stations Of The Cross

Roir A-46

RR C ...

Oww!! Rock 'n' Roll baby!! Recorded in '82 at NYC's infamous Mudd club for the Lech Kawolski film of the same name this is pure, unadulterated rock at its sweatiest. This recording captures perfectly that night of candescent activity. Thunders slaps down his audience only to pick them up again and again. Making savage love and desperately needing a fix, Thunders blunders through several cover versions — of particular note the old Surfadelics/Ventures gem Wipeout. High spots include the ever excellent and classic Chinese Rocks. Torturing song after song, Thunders staggers through to the end. **Alex Kadis**

## VARIOUS ARTISTS

### Beauty

Pink PINKY 15

RT C ..

Pink's pop approach has always been satisfyingly off-centre and consequently more durable (see Subway comp). The June Brides have been and gone, and then there's the eclectic, broody Wolfhounds, the jumbled-up brass and brassiness of Jamie Wednesday and the bloodrushing pop swelter of McCarthy. Add That Petrol Emotion's first single Keen and The Ringing's scraping Caprice and you have a pile of dodgy adjectives, a rugby scrum of Boy's Own experiences and a compilation you should own. Beauty is a convenient self-promotion but it's going for the price of a 12". It's worth £3.29 for The Wolfhounds' Another Hazy Day On The Lazy 'A' alone, one of last year's most dazzling atmospheres. **Martin Aston**

## VARIOUS ARTISTS

### Imminent 5

Food BITE 5

RT C ...

The compilation album has been a much abused and much maligned format but Food Records have managed to come up with a high quality series of the best indie talent around with Imminent 5 carrying on the tradition in fine style. Providing 17 vibrant and diverse tracks from the brightest up and coming stars of the moment, it places the wild and exhilarating Jack Rubies and the haun-

tingly psychedelic Shamen along side the ever playful BMX Bandits, the eccentric Stitched-Back Foot Airman and even the spirited chartbound rush of the ever wonderful Primitives. In fact every one has its merits, all deserving a mention as future saviours of the nation's charts in an imaginative compilation that, dare I say, could well prove to be the C86 for '87. **Jerry Smith**

## VARIOUS ARTISTS

### Seeds 1: Pop

Cherry Red Records BRED 74

P ...

This is the first album in a series of compilations aimed at showcasing some of the best independent singles released between 1977 and 1984, and the result is surprisingly good. From Fantastic Something's heavenly summer sweetener If She Doesn't Smile (originally on Cherry Red) to Protex's punky pop driver Don't Ring Me Up (on Rough Trade after a spell on Good Vibrations), which is every bit as good as anything their Irish contemporaries, including The Undertones ever produced, this album contains several symphonies of sheer magic. The Sinatras, Hurrah and The TV Personalities are also included and emerge with honours. It ends with The Distractions' Time Goes By So Slow (a long lost classic from Factory) leaves you wondering how only one of these groups, The Marine Girls, went on to spawn a major chart contender in the guide of Everything But The Girl. **Julian Henry**

### Live Hypnobeat Live

Rough Trade RT117

RT C ...

Is there anyone in the world who doesn't like The Woodentops? I can't believe it possible. In addition to the talents of their singer Rolo McGinty, a man with a smile so disarming it could avert a nuclear war, they perform as a group with the kind of demented vigour you can only stand back and admire. Plus, they even have decent songs! It's almost too good to be true.

Anyhow, this live album was recorded last year in America, and collects together almost all the band's singles on one piece of vinyl. It works well, and will serve to satisfy past converts and the uninitiated, despite travelling over the speed limit at times. More importantly it captures the band at a crucial moment in their career — a hit single seems to be just inches away and Live Hypnobeat Live points the way forward for The Woodentops. Children's television never sounded this good. **Julian Henry**

UG! FASTER FASTER, KILL KILL

UNDERGROUND

# IRON JOHNSON RECORDS COMPILATION

THE EX

JACKDAW WITH CROWBAR

THE NOSEFLUTES

Mac KENZIES

TWANG

STUMP

BIG FLAME

THE GREAT LEAP FORWARD

SPLAT

THE SHRUBS

A WITNESS

## THE FIRST AFTER EPIPHANY



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2 TRACK 7" + 4 TRACK 12"

MAY 11th

### POP WILL EAT ITSELF 'LOVE MISSILE F1-11'

(FEATURING ORGONE ACCUMULATOR)

2 TRACK 7" + 4 TRACK 12"

JUNE 11th

### THE WILD FLOWERS 'DUST'

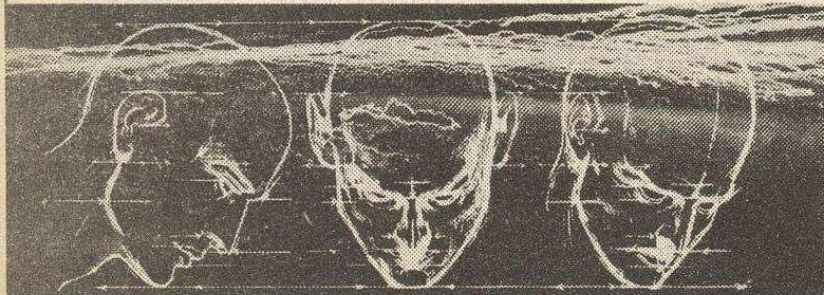
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month's vital vinyl held

and massaged...

81

**A HOUSE** Kick Me Again  
Jesus Rip Records **RR C**

After blazing a trail across the Irish music scene it looks as if A House are finally fit to set light to our own eardrums with this, their catchiest song yet. Kick Me Again Jesus is uncluttered and tuneful. Combining just the right amount of jingle-jangle with a clarity of melodic vision, A House produce something which is far superior to their many contemporary influences. **AK**

**ALWAYS** Metroland **el P**

The title song and Arcade are a rain of atmospheric colours accompanying an alienated hitch under the harsh yellow glare of the streetlamps lining the road from London to Brighton. Or something. Always' second single has that tugging pop feel that sounds like *Absolute Beginners* true soundtrack — adventure and disillusionment. Wonderful. **MA**

**AUTOMATIC DLAMINI** I  
Don't Know You But... D  
for Drum **Re C**

Follow up to their Crazy Supper EP of last summer, and the Auto's take time to produce a compulsive strumalong that bounces close to pop cred and a place on the radio. There's something very catchy and enjoyable about this disc and its directness. Search it out. **DH**

**THE BATFISH BOYS** The  
Bomb Song Batfish Inc  
**RR C**

Loud snotty guitar music that braces its shoulders, scratches its whiskers and kicks Zod Mindwreck up the bum. Loud and obnoxious, and produced by Vic Maile. **TT**

**BEST WAY TO WALK**  
Unbelievable Two Bad Reds  
**C R**

Remember pop music? Well, it's back — with a sprained

vengeance! Best Way To Walk encapsulate elegiac vocals within the folds of a pert, bubbly sound. Subliminal chord play undercuts an endearing vocal and implores you to give this a go. **AK**

**BIG BLACK** Headache  
E.P. Blast First **RR C**

Unsurpassed noise from America's hardest. For those of us who grew out of hair and denim at 13, then grew into high impact explosives by 14: Kill for it. **MB**

**BOGSLED** Tried And  
Tested Public Speaker  
Shelfish Records **B C**

Six tracks of gritty northern beat, originally recorded for the Peel show, adorn this 12 inch. A mixture of throbbing, jogging rhythm and a bleating voice which rolls those words around and spits them out with plenty of spleen and bile. All this plus a bonus pin-up pic of the boys. A bargain buy. **LE**

**THE BUGS** Leavin' Here Hit  
**P**

This ten eyed, ten legged entymological monster delivers a venomous bite in the form of sizzling, psychedelic rockabilly that positively leaps from the beetle green grooves of this offering. Somehow I don't think Holland/Dozier will recognise this garageland thrash as one of their own, distinctly mauled tunes. **JS**

**CAMBERWELL NOW**  
Greenfingers EP **INK**  
**NM C**

Considering the Camberwell Now were born from the decomposing flesh of This Heat in 1983, you wouldn't expect them to be using such an aggravating beat box throughout this conceptually perfect gardener's ritual. **MB**

**C CAT TRANCE** Ishta Bil  
Habulink **NM C**

Ah, yes, the C-Cat's. This is very good, probably their best to date. As the contagious all-enveloping rhythm ingests your humble brain tissue, the off beat guitar spirals off and the weirdo snake charmer bit does all the magic. A boom boom plus with dancefloor potential and big marks for listenability. **DH**

**EPISODE FOUR** Strike Up  
Matches Lenin & McCarthy  
Records **C**

Four nice old-fashioned pop songs about adolescent angst from four nice boys called Episode — er — Four. Straying



well into Smiths territory, but then who doesn't these days, it's harmless, jangly pop for Morris Minor drivers everywhere. **AK**

**THE FIELDS OF NEPHILIM**

Preacher Man Beggars  
Banquet

Heads down deep throat sex rock from chaps and ale toting cowpokes. Slide guitars slither, heads turn askew. Neat and nasty with added venom. **DH**

**THE FLATMATES** Happy

All The Time Subway **Re C**

A fast and furious perky pop song lashed along by Debbie's belting vocals and endowed with enough catchy hooks to tug on the heart-strings. The 12 inch has the added bonus of The Flatmates getting their teeth into The Ramones' I Don't Care, and munching it up with gusto. **LE**

**THE FLORENTINES** Man

Of Mine **el P**

el turn to luxuriously melodic supperclub cabaret that crosses the great divide between MOR and sophisticated *chanteuse* song — not torch, but hip and kitsch. The Florentines tackle a wide range of vocal textures as that elusive, minty female voice waits for the inevitable invite for the Saturday night entertainment slot. **MA**

**THE FLOWERPOT MEN**

Alligator Bait EP Compost **P**

Ben Watkins and Adam Peters might only manage one single a year on average but they are always real gems. For Alligator Bait they have transformed the brittle brilliance that marked Walk On Gilded Splinters into a blisteringly intense blend of beat and stylishly dramatic warble that could only have been resurrected from the soul of Marc Bolan. Prudent use of feed-back scream sees them walk atop a dynamic wall of sound that's guaranteed to bring the walls tumbling down. **JS**

**14 ICED BEARS** Like A

Dolphin Backs Records **B C**  
As you might expect, 14 Iced

Bears are a strange bunch, and spend most of this four-track in frenzied early Jam impersonations. But, just when you decide to break their snivelling, shockingly-produced record into tiny pieces, they casually throw in a hook which, in all fairness, can't be ignored. **NS**

**DR FRESH** Is This The American Dream? Rhythm King **Rt C**

Poignant anthem thrown between neat girl chorus line and rapping lead, over an infective dancebeat. Specialised street stuff that's got more clout than most of today's bundle of second hand punk stuff. **DH**

**JESSE GARON & THE DESPERADOES** The Rain Fell Down Narodnik **EE C**

The sound of young Scotland exuberantly bursts forth from these two in effervescent tales of Glasgow under the stars and lovers in the rain, bringing to mind the thought that North of the border, they have a monopoly on bands with delicious rinky dink guitars and heart wrenchingly moving vocals. A double A-sided pop gem that's not to be missed. **JS**

**THE GROOVE FARM** Sore Heads and Happy Hearts EP Raving Pop Blast **Re C**

Cheerful little beast this, loud, clean guitars and that authentic 'recorded in the garage' sound. Just dripping with enthusiasm. Play loud. **FA**

**HALO OF FLIES** M.D. 20/20 Amphetamine Reptile Records **RTS**

Squidgily interesting mewling infant-punk types being rather demented as they wobble about their rockin' ways. Putting the riff back into scarred midribs. **PN**

**THE HEART THROBS** Toy In Tape **RR C**

Debut single from the Throbers who tell tales of northern soapiness with the aid of a tacky Pete Shelley guitar. Subsequent tracks rather enhance proceedings with some very annoying feedback. **DH**

**HOME AND GARDEN**

Melville After Hours (14821 Lakeshore Blvd, Cleveland, Ohio 44110, USA)

Classy release for one LP and two maxi single old group who grew from the ashes of Pere Ubu to develop a neat rock based guitar sound that's, wait for it, *different* from the REM children. Neat line in melody and maximum on the humm-o-meter. **DH**

**HULA** Poison Red Rhino **RR C**

Another quarterly message from Sheffield. Hula are alive and well, their new single was directed by Daniel Miller and features a pop mix that's likely to stimulate interest and a club mix that's as hard as you'll get. Stalwarts will be obsessed, new converts won't be disappointed. **DH**

**IN THE NURSERY** Elegy Sweatbox **Rt C**

Sheffield brothers opt for a Rad Three soundtrack of orchestral magnitude. Overdone French patter and patois make for a tactile ear massage not dissimilar from one of those red triangle films that everyone talks about. Neotericism says our arts correspondent. **DH**



**THE KING OF LUXEMBOURG** Picture Of Dorian Grey **el P**

The royal maverick continues to colour his blank canvasses of pop with inventiveness and

daring. Two covers, The TV Personalities' Dorian Grey and the Go-Betweens' Lee Remick — pure arch-pop, hit parade stuff — and two Mediterranean instrumentals alternate, kissing off with the wild card of Where Are The Prawns? Majestic, esoteric pop. **MA**

**LAIBACH** One Vision Mute **Rt C Sp**

Brilliant. The slothful twee-ness of Eastern Bloc-ers Laibach does the biz on Queen's One Vision and it all comes up smelling humorously sweet and direct. Imagine a string quartet playing psychedelic nonsense mixed with the *News At Ten* theme. Magnif. **DH**

**MIAOW** When It All Comes Down Factory **P C**

So, what the hell, it's been out for ages (couple of weeks mebs), the press adulation has maybe subsided a bit, but it's still a great 45. Don't miss it. **DH**

**THE MOFFS** Flowers Citadel **RTS**

Gormless looking bunch of bleeders, with hair long enough to tie traffic wardens up in, make foppily beautiful tune which has me gasping at my own gullibility. It must be crap, surely? They look like Neil Young on a bad day, but sound dead smart. **PN**

**MOMUS** Murders The Hope Of Women Creation **Rt C**

Sounds a bit like Andy White. Dreamy acoustic guitars and a potent vocal delivery from Nick Currie, who happens to be an ex-members of Happy Family and a scottish presbyterian obsessed with religion and sex, to boot. This is his first single on Creation after a spell on el. Interesting footnote: The guitar on this record is played by one Paul Inder, the son of Lemmy. **JH**

**KENNY MORRIS** La Main Mort Temple **Rt C**

The original deserting drummer from the Banshees appears from his hiding place in Paris with this very arty and

**NON U?**

**WIN OUT! THE FALL LYRICS BOOK(S)** ● Haven't you ever marvelled over the wit and wisdom of Mark E Smith? Or maybe you've been a little unsure of what he's been going on about under the chainsaw guitar of The Fall. ● Well, in Germany they weren't sure at all and to solve the prob they got Mark's lyrics, translated them, then reproduced them in a book imaginatively called *The Fall Lyrics*. Only available in Germany it also features songs and notettes in English from the early *Live At The Witch Trials* album to last year's *CREEP* single. And we've got three autographed copies of this tome to give away. All you've got to do is answer this question (and get it right) and send it to Mark E Comp, Underground, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ. Then we'll draw out three winners and three people will be happy! So, here's the question . . .

Which is the odd label out for The Fall, is it a Step Forward b Rough Trade c Kamera d Situation 2 e Mute f Beggars Banquet?



# THE REVOLUTION GOES ON + ON + ON

well ambient film soundtrack. A charming French accent intones a haunting tale over free form percussion and a meandering piano — all very nice and sensitive and ultimately very dull. Music to wallpaper your bedroom to! **JS**

## THE PASTELS *Crawl* Babies Glass **NM C**

Not as immediately immediate as their lusciously multifaceted *Up For A Bit* album, but *The Pastels* strumalong sound will create all the right early evening airplay without really gaining them big league status. Now, where is that album? **DH**

## PERENNIAL DIVIDE *Bee* Head Sweatbox SOX 020 **RT C**

New 12 inch from Swindon train enthusiasts with a little prod cred for XTC guiding Andy Partridge. And, there it

was, the secret of pumping, pulsating pop brought out in an unshaven frenzy. The Peren's play frantic music, shakey, hesitant, and uncontrollably alluring. **Hot. DH**

## LOUIS PHILIPPE *You* Mary You **el C**

More garden party melodies lovingly dreamt up in the bed-sitter: food by Bacharach and David, drink by Love, dreamt by Louis, weather by The Everly Brothers. All four songs are gift-wrapped in strings, choruses and moments in love. Get seduced by a Campari-and-song. **MA**

## PSYCHE *Unveiling The* Secret *New Rose Records* **RT C**

Taken from the LP of the same title, Canada's Psyche are described as 'electro-dirty' in their press release. But this record sounds like it was made in a fridge, and their primitive synth work-outs are at best robotically frozen. Somebody plug them in. **JH**

## THE RAJ QUARTET *Whoops! What A Palaver* **el C**

Bid's Monochrome Set shuts up shop and The Raj Quartet opens a new takeaway in its place. Apart from Whoops!... which invites Charlie Drake and Noel Coward for dinner, the other three songs usurp Bid's Indian heritage and shove it into bed with the man's pukker-English eccentricity. East meets West in a plainly daft, charming, irreverent, clever pop format. **MA**

## THE REACTION *Make Up* *Your Mind Waterloo Sunset* **B**

Have Byrds guitar will travel! Endearing debut with a mid '60s feel. Charming in its simplicity. **FA**

## RENEGADE SOUND WAVE *Kray Twins Rhythm King* **RT C**

Debut sounds from South London's computerised dance zone as perpetrated by an ex-Jackal (single on Criminal Damage last year). This is one step beyond, throwing hip hop back to the States with an edge all Brit through and through. Superb. **DH**

## THE ROSEHIPS *Room In* *Your Heart Subway* **Re C**

A jolly, skipping little ditty from this Stoke-On-Trend band, with breathless, girly

singing and tingling tambourines. The Rosehips add a bit of thrash, albeit well-scrubbed, to their other numbers, yet the overall effect lacks bite. One for all those who have to be back home before 10pm. **LE**

## ROSE OF AVALANCHE *Always There Blaze* **NM C**

Easily their best moment since the blissful *LA Rain* debut, and what a turnaround: a lilting melody, busy but breezy guitars, a nod and a wink to Merseybeat (someone over my shoulder whispers *Flamin' Groovies*...) such restraint! Life after grimy grebo rockism shock! **MA**

## RUMBLEFISH *Tug Boat* *Line Pink* **RT C**

Tastefully packaged and presented pop that makes you wonder (yet again) why these superb tunes aren't busting from the radio at any God-given moment. Rumblefish write extremely good pop songs and this is no exception. **DH**

## SCREAM *Walking By* *Myself Jungle Hop* **RT C**

Nasty Americans take punk and twist it around their extended index finger. Loud raucous stuff with a solo that'll interest many a dandruff sufferer. **DH**

## SCREAMING DIZBUSTERS *This Ain't The Summer* *Of Love Amigo Music (Box* 6058, 10231 Stockholm, Sweden)

Bjorn... bjorn to be wild! (I've been saving that up for some time, no?) A scurvy rustling rawk tune that slips unexpectedly into a captivatingly fluffy chorus out of darkly juicy menace. **PN**

## SHREW KINGS *Green* *Eyed Kid Thin Sliced* **TSR 12** **RT C**

Mean and meaningful nouveau balladeering that plucks a heartstring and unleashes an unsightly truth or two as it spirals to completion. Already with an LP to their cred, The Shrew Kings deserve attention and a warm comfy sock drawer. **DH**

## SIGLO XX *Till The End Of* *The Night Play It Again* **Sam** **RT C**

Dutch dilettantes Siglo XX have certainly stepped up a gear on this maxi assault which goes beyond the doomy Joy Division roots and introduces a sparked metallic sound to a percussive explosion similar in make up to

best period Die Kruups (early). Look out for these dudes. **DH**

## SIRENS OF 7TH AVE *Shine On New Rose* **RT C**

Despite its penetrating baseline this could almost be classified as easy-going, but far superior is the caustic accompanying track *Set Yourself Free*. With its unconditional certainty and secluded melodies it shimmies across the surface of reticent rock and never really stops. **AK**

## SKIN SIDE OUT *To Hell* *With The Carnival Lost* *Moment* **RT C**

Just to show that anthemic rock, when intelligently and inventively performed, can be used creatively, *Skin Side Out* break out with this dark, tempestuous tale, proudly displaying the mark of Shriekback as they wrap their garrulous mutant blues in sparkling guitars and a rivetting big beat **JS**

## SON OF SAM *1 K BPM* *Rouska* **RR C**

Scratched-out disco beats with terror inducing lyricism let free at moments. While *Age Of Chance* and *Front 242* show just how angry they are, *Son Of Sam* just pops off the listener with some haunting, pulsating music. **DH**

## THE SPIKES *A Bloody* *Mess Greasy Pop Records* **RTS**

A 'real' band, with a fan club! Whatever are these review pages coming to? Slow, acceptably intense emotional rock, even if it does slide towards boredom city. They'll fail to dent, like they should, so long as they sound like Mick Jagger's testicles being dusted with pepper. **PN**

## SURF DRUMS *Walkaway* *Kaleidoscope* **RT C**

With a gush of soaraway guitars and an urgent drum thrash this hits you between the ears and travels voraciously downwards. "Tell the world I'm coming through, tell your friends I'm here" they sing. Irresistibly instant, this second single from Birmingham based Surf Drums is loud, proud and alive. The strength of solidity of Surf Drums is here to make its impact. Now! **AK**

## SWIMMING IN SAND *Happy Sad Strand* **RT**

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20 UNDERGROUND



and love every minute of it! Don't stop to think or you'll miss it. This single would sell better in your local confectioners than it would in Our Price. Fast, furious and sporadic, Happy Sad will never make the charts but it has to be a classic in any serious record collection! **AK**

**THE JAMES TAYLOR QUARTET** Blow Up Re-Elect The President **BC**

No relation to the You've Got A Friend JT, but rather a smash-and-grab '60s beat outfit consisting of ex-Prisoners and ex-Daggersmen. Blow Up is a Herbie Hancock song torn apart by a quite ruthless Hammond organ work out, and is just the sort of thing you slap on the turntable when morale starts to flag and people start complaining about the current state of music. The Jimmy Smith revival starts here. **JH**

**THINK TANK** Home Sweet Zoo Chapter 1 (through Simon Bennie, 171 Farringdon Rd, London EC1R)

Polite pop that makes no excuses as it meanders through a verse chorus run in of charming proportions. Zoo suggests that there's a lot more to this crew but this slack production fails to bring it out. **TT**

**1,000 VIOLINS**

Ungrateful Bastard Constrictor (import from AM Heedbrink 13, 46000 Dortmund 30, West Germany)

The swearing starts here. Check the Violins sound and soulful delivery which has previously been bracketed with The Smiths and early Orange Juice. On this limited ed 45, they're far more precise... still pop, and just as satisfying. **DH**

**TOY PLANETS** Zama Is A Footstool Nebular Trevor **C**

Title of the month, hands down. Toy Planets play splurgy-riffy-sax-wave 'n' stuff, kinda like X-Ray Spex, that'll give you a hernia if you try and dance to it. Wrap ear-trumpets around the weird-out 2000AD words; yes, Toy Planets do it in space. All together now... "we are all footstools". **MA**

**TREEBOUND STORY** My Life's Example **FON RT C**

Wayward guitar, a chorus, a verse, a drum machine,

another week and another FON record. Keeping the customer satisfied too, this newbie from the Tree people has a well intriguing guitar line holding it all together. These boys are going to be big. **DH**

**VAZZ** Feverpitch CRV Records **EE C**

Vazz are a Glaswegian duo who have made a rather nice 12 inch of gentle guitar noises accompanied by a young lady singing. Ummm. What else can I say about it? Er, nothing really. **JH**

**VOICE OF AMERICA** I Will Tell Ammunition Communication **P**

Well balanced and well structured tunes from an outfit who, with the right hair gel, are bound to adorn the teeny weeklies before long. A radio-primed tune with a chorus in tow. **DH**

**VON MAGNET** Untitled Sculptured Record **RS**

The good old days of hand numbered limited editions are back, and you're advised to grab this one before everyone else does. Obscure for sure, but a beaty dance track that owes as much to SPK as Ultravox. Nice and doomy with a back stabbing delivery. **DH**

**THE WEATHER** PROPHETS She Comes From The Rain Elevation

The third single from Pet Astor's mob and it's a goodie. One of these guitar-toting groups are going to come bursting through into mainstream chartland sooner or later, and with Astor's naggingly commercial pen behind them, I'd say the Prophets stand a better chance than most. **JH**

**WEBCORE** The Captain's Table Jungle **RT C**

Webcore are a warped band, who sound so frantic that you fear that they are about to explode any second, and a sense of relief comes over you when they get through to the end without any major accidents. A mystical, mysterious and ingenious single. Make contact with it. **BR**

**WE THREE KINGS** Oceans DDT **EE C**

It's a different celtic kettle of whiskey from The Pogues but this is high-octane folk, ripe

for hootenanny time, dragged along by its shirt-tails by a rousing violin and stomp-beat. Scotland's We Three Kings sound real to me, which is the right place to start sprouting from. **MA**

**KEVIN WHITE** Commuters Dance Primitive Records **RT C**

"This is the sound of the bedroom", proclaims the gushy press release of young Kevin's vinyl debut. Kevin's bedroom must be fairly large, judging from the banks of synthesisers and drum machines he keeps up there. This song was presumably inspired by his days busking in the Tube, and, while accomplished in a Numan-esque way, is as anonymous and pedestrian as the luckless lemmings of the title. **NS**

**WHIRLPOOL GUEST** HOUSE The Changing Face Summerhouse Records **RR C**

Two boy/girl duets can be tiresome. Ditto for bands with funny names like Whirlpool Guest House. Surprise, surprise, therefore, to spot feet tapping along to this appealing little number; it sort of sounds like a weedy Orange Juice, but the B-side proves to be a lot more manly. **JH**

**THE WISEACRES** David Cherry Red **ES**

They sound American, but are in fact Scottish. David promises to burst into something spectacular, but doesn't quite deliver, despite a rather nice vocal from 18 year old Sharon Bain. A bit too 1979 in a way, but shows strong potential nevertheless. **JH**

**WORLD DOMINATION** ENTERPRISES A Hotsy Product Inc **RT C**

Third single from WDE, conspirators of Asbestos Lead Asbestos early last year. Almost rock, perhaps slam, but far from their throbbing live solidity. Yeah, yeah, yeah. **MB**

**THE YOUNG GODS** Did You Miss Me? Product Inc **RT C**

Insane Gal Glit cover by the Swedish group who gave us 3 minutes of sadistic ecstasy named Envoye last year. Produced by Rolo of Swans, on new label 'in association with Mute', surefire hit. Gazza Glitter gets fatter, again. **MB**



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**DH** (Dave Henderson), **JH** (Julian Henry), **AK** (Alex Kadis), **PN** (Pratninja), **TT** (Triv Tel), **MB** (Martin Balmer),

**NS** (Nick Sur) and **JS** (Jerry Smith).



# REVE

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## THE PAUL BUTTERFIELD BLUES BAND

East West  
EDEL ED 212

**P** Variations on a blues theme. East West is their second album, released on Elektra in '66 and on it the Band combine elements of rock, soul, jazz and blues in the way the late lamented Graham Bond did so well. Traditional numbers, like Adderley's jazz classic The Work Song, are dusted down and given the Butterfield once over. A great harp sound with some wicked guitar licks. Check the 13 minute title track for some authentic mid-'60s self indulgence and it's none the worse for it. A real diamond! **Felix Adler**

## COUNTRY JOE MACDONALD

Collector's Items: The First Three Eps

Decal/Rag Baby Records LIK 8

**Ch** The demo song bites back. With the apparent popularity last year of ex-Shockabilly Eugene Chadbourne and his covers of Country Joe, and other thorns in the side of Americana, it's good to hear these three original CJ EPs revitalised and set out on one album. Spanning '65 to '71, the material never loses its impertinent potency and still rings true (pose-wise) in these days of similar strife. Next up Barry McGuire's Eve Of Destruction, for sure. **Dave Henderson**

## BOBBY DAY

Rockin' Robin

Ace CH 200

**P** Must admit, I've never been keen on the title track, I find it too commercial for my tastes in rock 'n' roll. But there's no getting away from the fact that he had a great voice and was also a Jim Dandy songwriter. Born in Texas, he moved to LA in his mid teens where he and his group The Hollywood Flames played the night club circuit with fake mustaches from burnt matchsticks to make themselves look old enough. Sadly Day's composition Buzz Buzz Buzz isn't included here as he didn't sing lead vocal on it, but his other classics are from Over And Over to Little Bitty Pretty One, demonstrating his power to belt out up-tempo pop-rock 'n' roll. Still, he was equally at home with a ballad, as his version of When The Swallows Come Back To Capistrano goes to show. **Snakey G.**

## EARTH OPERA

The Great American Eagle

Tragedy

EDEL ED215

**P** I'm afraid this Earth Opera album has not worn too well. Beneath the psychedelic facade and whimsy, Earth Opera aren't much more than sub Byrds folk rock but without the melody or same assurance. Superficially pretty, mostly their music is of a dreary sameness and lacks any vital distinguishing spark or depth. **Evelyn Court**

## THE FUGS

Golden Filth

EDEL ED 217

**P** For the uninitiated, The Fugs' eccentric wordplay and left-field protest material was pretty hep way back, but today it sounds like hippie dross. Golden Filth *hasn't* aged well, it's a live album that never gives the feeling of the show in its true sweaty and socially precise meaning. Still, that's r'n'r, and although the The Fabby Fug Bros' hearts were probably in the right places at the right time, in '87 this is as caustic as a Fairports album at the wrong speed. **Dave Henderson**

## THE GRATEFUL DEAD

The Grateful Dead

EDEL ED 221

**P** The Grateful Dead, before they turned on to excess, money, drugs, guns, Indian-influenced day-long raga-excursions and hair, were another racy '60s R&B pop sike-adelic band, as fresh as the morning dew, pioneers in a musical explosion. Yippies, not Hippies. Perhaps if people got to hear this, their debut album, then their peer-group pressured opinions might change. Mine did. Fascinating. **Martin "Dead Head" Aston**

## KALEIDOSCOPE

Faintly Blowing

Five Hours Back

Re C

This is the second album from Harrow's psychedelic heroes. Their gentle, blurred music conjours up images of Hammer Horror rural rides in a land of continual autumn mists, the girls are blonde and beautiful, the men strong dreamers with torn white shirts and excessive facial hair. Don't be surprised to find poets riding on dragons as minstrels strum their lyres... It's fabulous English music, completely unnecessary and achingly lovely, seek it out. **Hoxton Leonid**

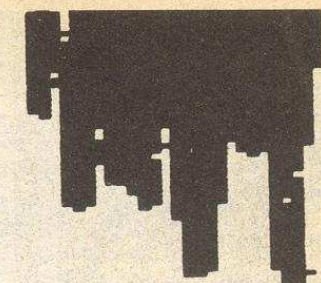
## KALEIDOSCOPE

Tangerine Dream

Five Hours Back

Re C

Originally released in November 1967, this is their debut album and generally reckoned to be the equal of



early Floyd or Soft Machine. A first listen isn't convincing but by the third time you know all the melodies and harmonies and you're hooked. Sure it's dreamy, hazy stuff. Listen to The Sky Children or Dive Into Yesterday and you know it's something special. If you like your guitars phased backwards and your lyrics full of childish wonder and fear then this record should be yours. **Hoxton Leonid**

## JERRY LEE LEWIS

Kickin' Up A Storm

Sun LP 1045

Ch

The last couple of years have seen Little Richard become hip all over again after ten years or so on the scrapheap. Sadly, Jerry Lee has been there with him, but here's hoping that 1987 will see him in vogue again. New York upmarket fanzine *Kicks* and London's Charly Records are leading the way to this end, and *Underground's* rockin' department is right behind 'em.

The latest Sun/Charly offering comprises a batch of usually overlooked recordings from the tail end of the 1950s, the era of the pretty boys of pop, when the old school of rockers were ignored by the music industry. Presley was in the army, Little Richard a preacher, Chuck Berry in jail, and Jerry Lee's records banned because he married a 13 year old girl (quite legal in his part of the country). The best known cuts on this 15 track platter are Big Blon' Baby, Lovin' Up A Storm, Bonny B and the instrumental he cut for Phillips Int. under the name of The Hawk, In The Mood. **Snakey G**

## LIGHTNIN' HOPKINS

Move On Out

Charly CRB 1147

Ch

The collection of tracks on this album come from a very odd chapter in the life of one of the true blues greats. Lightnin' recorded records for jukeboxes in black bars at a time when he was being hailed as one of the great contemporary folk artists by the honky's up in the North. He'd be touring Europe or playing a folk set at Carnegie Hall to "the smart white supper club set of middle class America" (to quote Alan Balfour's sleeve note) one minute, then, he'd be on a plane back to Houston to record the likes of the included tracks for the down home folks of the South who knew what he was talkin' 'bout.

The time is 1965 to '69 when he was with Jewel Records, having spent a good part of the early '60s owing back rent in slum apartments and moving from one bar to the next

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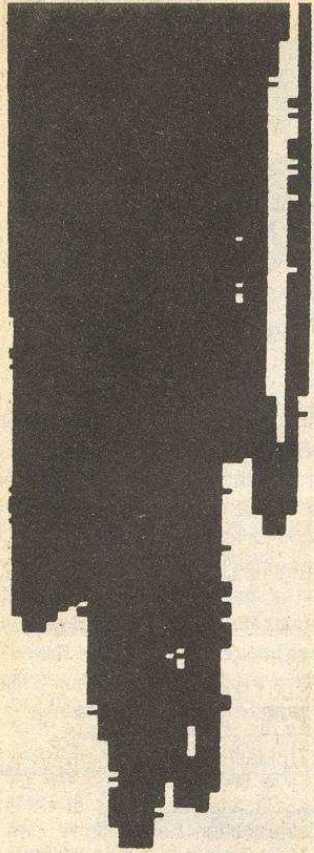
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in Houston's Dowling Street section. The recordings are very clear, with occasional piano, drums and harmonica accompaniment. A bit heavy going if you're not into the blues, but you could do a lot worse than this if you were looking for somewhere to start. **Snakey G**

## LOVE

### Love

Edsel ED218



Reissue of the debut Love album from 1966, and it's a set of material which has managed to retain its freshness over the years. Although this garage surf punk is still some distance removed from the baroque completeness of Forever Changes, those same fragile uncertainties that were characterised with the liaison of Arthur Lee and Bryan McLean on the second Love set Da Capo, are already present here. **Evelyn Court**

## QUICKSILVER MESSENGER SERVICE

### Shady Groves

Edsel XED 208



Quicksilver's third and last album still stands as a state-of-the-art acid-rock record but the silver-lined guitar alchemy that rubbed off their classic Happy Trails album (a Marquee Moon for the '60s) had given way to a more florid, frayed mood, smelling of psychedelic tendencies. By this time, QMS were on the way out. But Shady Groves has enough vivid moments when John Cippolina's guitar and the psychedelic flashes grab hold by both labels and jerk out electricity. Worth hearing. **Martin Aston**

## Re-releases, re-issues, remixed, revitalised . . .

### JONATHAN RICHMAN AND THE MODERN LOVERS

#### Mega 20 Track Album

Beserkley BZCD007

With the re-release of Richman's most sought after material on album, this CD set of his mid to later period stuff makes for fine time gear for nouveau populists who's noo racking system has CD. Clarity too and songs to match as Richo goes through his Rockin' Rockin' Leprechauns and pals phase. A great collection that makes New Jersey a holiday attraction once again. Fine stuff. **Dave Henderson**

### ANN SEXTON

#### Love Trails

Charly CRB 1143



I must admit I'm a bit out of my depth here. We're talking Southern deep soul from the early to mid '70s from the labels Sound Stage 7 and Seventy Seven. All I know about the lady concerned is that she has a beautiful voice, slightly reminiscent of Gladys Knight, and has been touted as "sounding like a cross between Bettye Swann and Margie Joseph". How she never achieved any commercial success is beyond me. The way she tackles a ballad is enough to melt butter while it's still in the fridge.

Just one listen to You're Letting Me Down, Keep On Holding On or the more uptempo sound of I Had A Fight With Love, and you'll understand what I'm getting at. **Snakey G**

### THE SHIRELLES

#### Lost And Found

Impact



The Shirelles were the first girl group to make the top in the States, and influenced the early Beatles to such an extent that they (and several lesser Mersey combos) covered a selection of their material. An awesome pedigree, but I can't help feeling that Lost And Found is missing that special something. It's not a dancer, more a collection of unreleased tracks and studio out-takes, so expect no hits. Nevertheless both smoochers and the odd swinger are delivered with the panache and (dare I say it?) soul that one would expect from the pioneers of the girl vocal-group. **Felix Adler**

### SOFT MACHINE

#### The Soft Machine

Big Beat WIK 57



Released in the UK for the first time, it shows the early origins of ultra hip

Robert Wyatt (vocalist/drummer) and currently not so hip Kevin Ayers (guitar) — the third and final member being Michael Ratledge (organ). Art Rock is the name of the game, owing much to free-form jazz and, in places, The Doors. Occasionally Hendrix comes to mind but that's probably down to ex-Animals-come-Hendrix-manager Chas Chandler co-producing this. **Snakey G**

### STRAWBERRY ALARM CLOCK

#### Strawberries Mean Love

Big Beat WIK 56



It's very rare that a modern cover version manages to better a '50s or '60s original. In this case. The Adult Net's 1985 treatment of Incense And Peppermints (the song Strawberry Alarm Clock are most well known for) is the better.

The best track here is their earliest recording, the raw edged The Birdman Of Alkatraz — originally the 'A', then the 'B' side to their US No 1 Incense And Peppermints. Rainy Day Mushroom Pillow and Black Butter Present are very pleasant in a dreamy sort of way, the latter being the most psychedelic track included. On the whole though, most of the tracks are a bit of a let down.

The band split up in the early '70s, and original guitarist Ed King went on to join Lynyrd Skynyrd, whose two claims to fame were the hippy anthem Freebird and being wiped out in a plane crash. **Deke Wanger**

### TINA TURNER

#### The Ike and Tina Turner

#### Sessions

Kent



Ike and Tina plough on at the same monotonous level, becoming vaguely annoying half way through side one . . . All the respect I had for Tina Turner disappeared the moment I saw that painful Pepsi cinema advert, although faith is temporarily restored here with the magnificent I Can't Believe What You Say. A real footstomper and the high point of the album. **Felix Adler**

### VARIOUS ARTISTS

#### Get Primitive! Vol 1, The

#### Originals! The Best Of

#### Pebbles

Hit UBIK



Some of the best of the mid '60s US garage punk — the cream of the Pebbles series on one album.

The material bands such as The Cramps, The Fuzztones and The Sting-rays have been taking inspiration from here. There's Green Fuzz by Randy Alvey & Green Fuzz, Primitive by The Groupies, You're Gonna

Miss Me by The Spades, and Action Woman by The Electras — the song which was a high point of The Tall Boys set. Other gems are Five Years Ahead Of My Time by The Third Bardo and the stinging I'm A Living Sickness by The Calico Wall.

I haven't offered any historic titbits on any of the bands, you and the sleeve notes can get acquainted after you've obtained a copy. Which is what I suggest you do, pronto. **Deke Wanger**

### VARIOUS ARTISTS

#### Kent Stop Dancing — The

#### Sequel

Kent KENT 066



Starting in the mid '60s garage arena with Ski Storm by The Snowmen (Kim Fowley) and the brilliant Every Night A New Surprise by The Moving Sidewalks (featuring a Z.Z. Top person), before lapsing into the expected '60s soul dance party music, just pop that pill, chew that gum, you're at an allnighter and nothing else matters. Apart from the classic unknowns, ole Horace (the compiler) has slipped in vintage stuff from household names, to boot. There's the marvy Shake A Tail Feather by the pre-gross Ike & Tina Turner and the big band sound of Jackie Wilson on Baby Workout. The Platters and Major Lance are also included here. But while on the subject of Jackie Wilson, there's an interesting version of his Higher And Higher by Erma Franklin who has a sensational voice. **Snakey G**

### VARIOUS ARTISTS

#### 20 Cruising Favourites

#### Volume One and Volume Two

Cascade Drop 1015



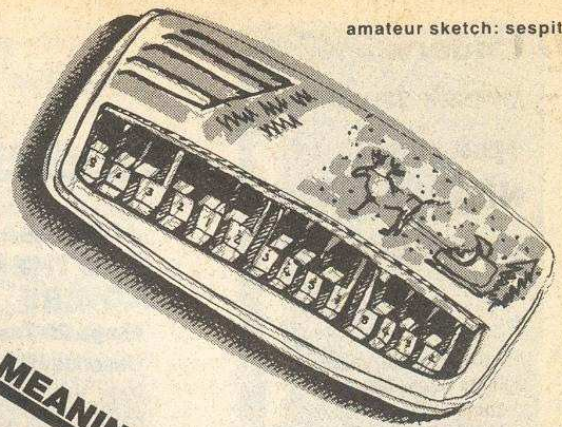
Picture it. You've spent an hour Brill-creaming your da, slipped on your television-advertised Levi jeans and donned your American high school jacket. The Saturday nite ritual completed, it's time to get in the mini-metro and go bird-doggin' chicks — or hunks if you're a man-eating mama. For this hugely popular pastime, the only accessories needed are a six pack, some gum and these two platters blaring out of the little speakers either side of your nodding dog.

Late '50s and early '60s pop rock 'n' roll at its best. Excellent value at full price, but when you consider these are budget albums you know you're onto a good thing. For an example of material; Volume One contains the likes of the Everly Brothers, Dion, Sam Cooke, Little Richard, Johnny Tillotson and two classic instrumentals in Nut Rocker by B. Bumble & The Stingers and In The Mood by The Ernie Fields Orchestra. Volume Two, which kicks off with Dion's The Wanderer, also contains numbers by Larry Williams, Bobby Day, The Chiffons and The Big Bopper. Excellent value, need I say more? **Snakey G**



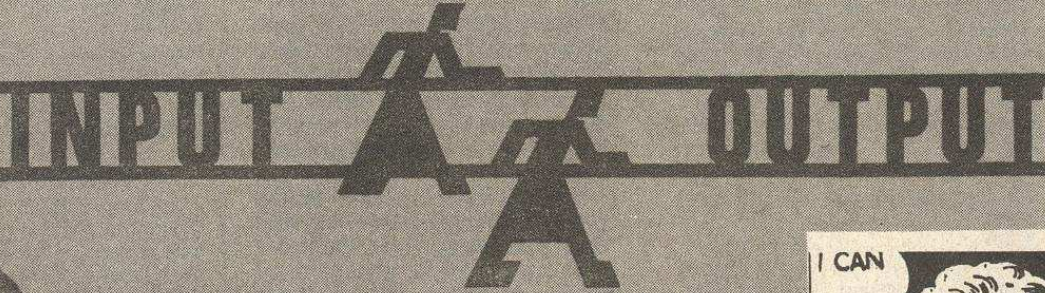
# SUB culture

THE STYLE OF MEANING



amateur sketch: sespit

Forget the mucho cheap new Yamaha sampler for under a hundred notes. Don't bother getting the cheapo credit card Casio version either. For a mere £2.99 (or less with a touch of bartering), the Mini Piano II (HC-05) can be snapped up. A keyboard that sounds like a bad watch replete with a song book including We Are The World, a rhythm unit that sounds like Trio and a nice pic of Santa on it. Don't miss out, the pocket size orchestra starts here. **Dave Henderson**



For all you groovy f\*\*\*ers who are into trendy 1920s Soviet imagery and slogans, here's a line in designer wear especially for you

**INPUT OUTPUT** have been in operation for almost a year, manufacturing quality clothing for all seasons — strikingly designed T-shirts and vests containing your favourite Constructivist image or logo, hats, leggings and zip-up polo neck jumpers in a variety of colours, complete with tasteful sewn on patch. Personal endorsements on stage and TV have trickled in from the good, the bad, and the ugly — **Frankie Goes To Hollywood, Big Audio Dynamite and Billy Bragg** — so there should be something in the **INPUT OUTPUT** collection for everyone (well, almost). If you have problems locating any of Input Output's products, write to them at 100A Clapham Park Road, London SW4 for a catalogue. **ALEX BASTEDO**

**When the 12-inch single** was introduced — and eventually developed with remixes, special remixes, ten inch cuts and yet more remixes — it was the perfect marketing tool to push successful 45s even further up the chart. Now, for around the price of a 12 inch, Mute have just launched the first independent CD to further enhance the popularity of **Erasure** and their *It Doesn't Have To Be* single. What's more, you get an extra six tracks including the last single, *Sometimes*, and their cover of **Abba's Gimme Gimme Gimme**. Neat. **Dave Henderson**



Ronnie Randall rabbits on about the pros and cons of 'puting '80s style

I CAN



*Home computers will become the essential piece of entertainment hardware. They're the missing link that will allow all media to converge. In a few years everything will be on compact disc which will allow hi-fi sound and video visuals to be mix 'n' matched to suit your own fantasies.*

*Text based interactive fiction, or "adventure" games are the*

kind of thing where you type in responses to a given situation or problem. Your progress depends on your mental inventiveness rather than the deftness of your wrist action. Such ideas have been around for years but the recent boost in possibilities is allowing ever denser and detailed creations to emerge. One of the best and funniest is Infocom's *Leather Goddesses Of Phobos*, a hilarious '30s pulp sci-fi sex comedy spoof which can be played in any of three modes — tame, suggestive or lewd. *You play Lane Mastodon, lone warrior in the fight to prevent the Goddesses from turning all earthlings into sex slaves.*

THE  
LAME

OK, so you're bored with the 50 features that people have inked about the **Band Of Holy Joy**. Well, we haven't bothered to write one. Instead, we thought we'd let the group express themselves properly on some photographs of their good selves as shot by **Ronnie Randall**. So, what do you think? Comment enough. **Holy? Joy?**



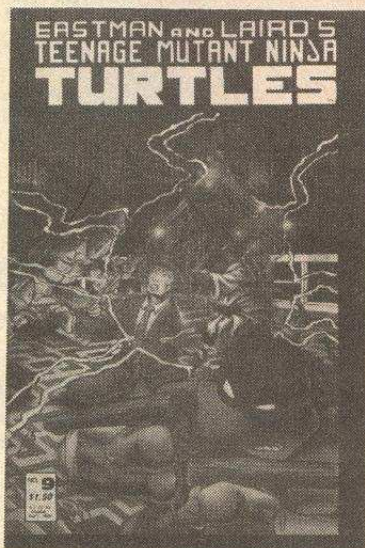


**SUB** Underworld  
breakdancing  
spikey-topped  
Ninja slam dancers  
from Venus

Animal, mineral, vegetarian! Pratinja selects some late night scanning and recommends we fully support the wonderful work of The Fish Police. Glug!

■ Ever since *Teenage Mutant Ninja Turtles* came to enliven, direct and infuriate the black and white market, there have been many imitators, some good, some positively diabolical, many even worse. A whole bundle of them are chafing my knees even as I type.

■ But first, as you were probably hoping, to those Turtles. Every now and again there appears on Mirage Tales an issue of TMNT, by the crafty Eastman and Laird pairing. These dolts even release one issue mini-series of the four Turtles (Michaelangelo, Raphael,

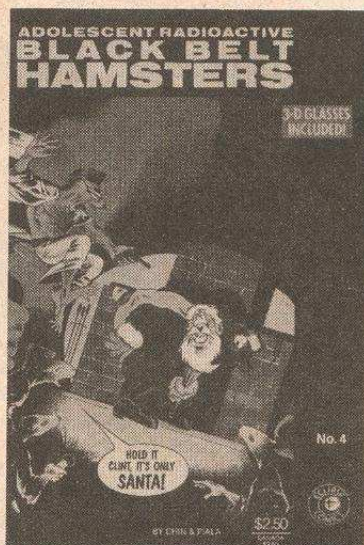


Donatello and Leonardo). They fight for right.

■ Their adventures ooze style and humour with the strangely clumsy characters cunningly manipulated to appear energised in this bleakly drawn series.

■ Limping precociously along in the background is another Eclipse title, the self-declared parody of the Turtles, *Adolescent Radioactive Blackbelt Hamsters*. A stringier effort this, it nevertheless, features Hamster Clint, who has also made two appearances so far in *Dark Knight* (the classic future Batman series by Frank Miller and Klaus Jansen) parodies. Spikily, often poorly drawn, these creatures do at least exude some charm among their spotty stories. Generally, though, you'd have to be genuinely psychotic to fall for this.

■ Lee Marr's *Pre-Teen Dirty-Gene Kung-Fu Kangaroos*, on



Blackthorne Publishing, is only half-successful. The action is bad, the jokes are somewhat addled but the kangaroos are pretty cute. The main problem with any of these irredeemably short-lived ideas is... that the joke soon wears as thin as thin can be.

■ Bypassing Eclipse's much dink-

ier *Adventures of Guerrilla Groundhog*, lest you get too anxious, and setting fire to my appalling copy of the ugly *Cyborg Gerbils*, an ineffectual UK effort from Trigon comics, we begin to actually find some REAL quality! Mouth-wateringly so.

■ *Fish Police*, on Fishwarp, is one of the finest things around. Steve Moncuse's characters just bleep with life in this alternative cop series; the heroes are heroic,

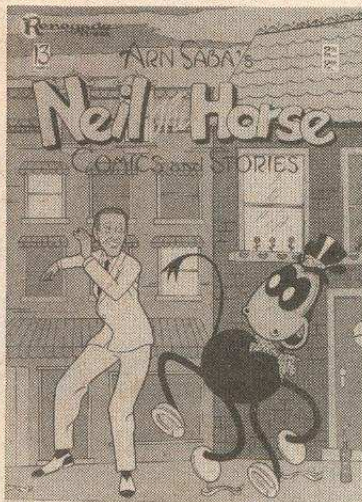


the predatory oafs that would threaten his breed, is a real delight. Deviously simplistic it has you gaping in suspicion at one moment, cracked down the middle the next.

■ *Dinosaur Rex*, from the Upshot publishers, is hardly an animal comic, even if there is an upright talking dinosaur accompanying Hempsted Wallop and Cousin Flavia. Duubadah, an elegant dinosaur if ever there was one, is all set to help them recover their family fortune. One of the more glorious experiences in the current comic crop, the coyly trim figures and the sumptuous colours rage upon the eye for some time after the initial reading. Quick reminding peeks are the order of the day.

■ So far, I'm being gentle with you. Virtually all of these comics will provide more lasting refreshment than a brace of poorly baked indie singles. Perhaps I shouldn't be saying that (*not if you value your reading specz — ed*). . . but we're talking about exotic quality here, with a four dimensional pull on the mind (wow!). We're talking. . .

● All comics are available from Forbidden Planet, 23 Denmark Street, London WC2. Send a large sae for their lists.



FRED ASTAIRE tribute part two

the humour fiercely sublime, the artwork IMMACULATE!

■ *Neil The Horse* (Renegade Press) has part two of its Fred Astaire tribute on parade, even if it is nine months late. A thoroughly bizarre comic, this ink-blot-come-horsey wanders through extraordinary hep-cat sequences out on da street, and there literally are cats, dancing girls, sheet music and verse. Plus old Fred of course, but who gives a toss about him? Renegade are a perverse company at the best of time, usually providing the best of times. Quite what we're to make of this, however, I've no idea!

■ Best to just scoot onto *Samurai Penguin* and forget about it. This artie sentinel who battles against





Strange Fruit

# THE LATEST RELEASE OF PEEL SESSIONS

Siouxsie and the Banshees

LOVE IN A VOID

MIRAGE

METAL POSTCARD

SUBURBAN RELAPSE

29.11.77

SFPS012

THE SPECIALS

GANGSTERS

TOO MUCH TOO YOUNG

CONCRETE JUNGLE

MONKEY MAN

23.5.79

SFPS018

STUMP

DOWN ON  
THE KITCHEN TABLE

ORGASM WAY

GRAB HANDS

BUFFALO

26.1.86

SFPS019

BIRTHDAY PARTY

RELEASE THE BATS

ROWLAND AROUND  
IN THAT STUFF

(SOMETIMES) PLEASURE  
HEADS MUST BURN

LOOSE

10.9.80

SFPS020

THE SLITS

LOVE AND ROMANCE

VINDICTIVE

NEW TOWN

SHOPLIFTING

19.9.77

SFPS021

SPIZZ OIL

COLD CITY

6000 CRAZY

PURE NOISE/  
ALIEN LANGUAGE/  
PROTECT FROM HEAT

PLATFORM 3/  
SWITCHED OFF

1.8.78

SFPS022

Each session is released  
with the approval of the artists  
on a 12" EP complete  
as it was originally recorded  
and broadcast

Around £3 RRP

## THROW

IT  
ON  
OVER  
HERE  
SUGAR  
POP



The Muse is the message

92 UNDERGROUND

### Martin Aston goes ga ga over Throwing Muses

→ After the eruption, does the volcano still look spectacular? When the party's over, do you still want to be friends with your guests? Or put another way; when the furore over what was voted best debut album of '86 died down, did the record still sound as startling?

→ Of course it does, if not even better; Throwing Muses' eponymous album is still throwing up sparks six months later. This three girl, one guy group — step forward *Kristen Hersh*, *Tanya Donnelly*, *Leslie Langston* and *David Narcizo* — from America's North-East coastline (Boston and Newport actually) are sincerely humble but know what we know now.

→ "We always trusted the music," says a demure *Kristen*, singer, writer, guitarist as well as graduate of philosophy, psychology and motherhood (she's 20), "but we weren't sure if other people would. We thought it might have been just our stories or our band."

→ It was Throwing Muses' American-only, self-produced cassette (unavailable, natch, with five extra tracks than the album) that instigated 4AD mentor *Ivo* to take the group as his first American signing. *David*: "He said he liked the fact that he never knew which direction we were going to turn. That always kept him excited." Maybe it was just the extraordinary mesh of folk-rock, post-punk feminism and uncanny tempo changes that did it.

→ Were Throwing Muses excited enough with the album itself?

→ *David*: "I felt that it was going to be rawer than it turned out but then I realised it was perfect as it was because I think we could have alienated some of the audience that we have now who wouldn't have been able to relate to it."

→ The most integral facet to the album was *Kristen's* personal, cathartic expressions of guilt, claustrophobia and struggle for independence and sensitivity in a society that ordered role-playing and administered exploitative pressures. It was an emotionally committed 40 minutes. A lot of people related to *Kristen* in the same manner others did to *Morrissey*. Such exorcisms can be fascinating; Throwing Muses was brilliantly fascinating.

→ *Kristen*: "I think I look for honesty in music which entails a lot of mystery too because if you're completely honest then there are bound to be a lot of things which you don't quite understand." Does she find it hard talking about such personal songs? "It depends. I think the songs are not me, they're very much beyond me, so sometimes I forget about them, so the songs talk about themselves a lot better than I do."

→ Has the baby helped (*Dylan* is nine months old)?

→ "Yes, it was very life-affirming. If I hadn't done the album, I couldn't have let the baby into all the garbage that was going on, but since we did release it, it was a complete catharsis. I think it's a very joyous album because of that."

→ The new EP *Chains Changed* — a big clue — has two pre-*Dylan* songs — *Snailhead* and *Cry Baby Cry* — and two post-*Dylan* — *Reel and Finished*. Have the songs changed since the baby? "Yes, they seem to be more 'rites of passage' things. I don't have too much dirgeness to leak out any more. It's less personal... it's like looking at things now, which in a sense makes it a lot easier to look at what is *in* right now. *Dylan's* one of the very best things that ever happened to me. Everyone should have a little squish!"

→ What records have given the feeling that your album has given to others?

→ "I like *The Violent Femmes'* first album, *X's Under The Big Black Sun*, *The Beatles' White Album*... I don't like much music."

→ But you'll love Throwing Muses. MARTIN ASTON



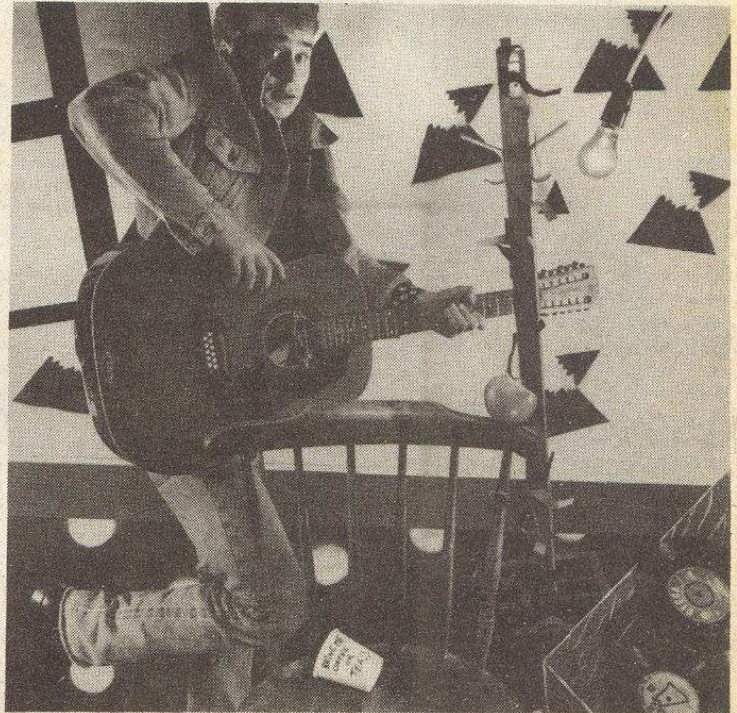


Ronnie Randall

Stump in 'trousers off' celebration as their Peel Session platter begins to surface in the Singles chart and Quirk Out still hovers in the Albums zone

**The UGTAL chart as used by the people who know!**

Pre-The The success pic of Matt Johnson showing that chart placings and mucho travel haven't aged the lad. Did you know he did a solo LP on 4AD called Burning Blue Soul and potted about for ages before he got Infected? Betcha didn't!



**SINGLES**

- 1 LOVE REMOVAL MACHINE The Cult Beggars Banquet
- 2 IT DOESN'T HAVE TO BE Erasure Mute
- 3 FIGHT FOR YOUR RIGHT (TO PARTY) The Beastie Boys Def Jam/CBS
- 4 WHO IS IT? Mantronix 10
- 5 I LOVE MY RADIO Taffy Trans Global
- 6 V THIRTEEN BAD CBS
- 7 FUTURE'S SO BRIGHT Timbuk 3 IRS/MCA
- 8 TOWN TO TOWN Microdisney Virgin
- 9 STOP KILLING ME The Primitives Lazy
- 10 EVANGELINE The Icicle Works Beggars Banquet
- 11 POISON STREET New Model Army EMI
- 12 RIGHT THERE The Go-Betweens Beggars Banquet
- 13 STRANGERS IN OUR TOWN Spear Of Destiny 10
- 14 GRACELAND The Bible Chrysalis
- 15 KISS Age Of Chance FON
- 16 SHOPLIFTERS OF THE WORLD UNITE The Smiths Rough Trade
- 17 WASTELAND The Mission Mercury
- 18 YOU BE ILLIN' Run DMC London
- 19 SWEET SWEET PIE Pop Will Eat Itself Chapter 22
- 20 BRIGHTER The Railway Children Factory

**THE NEXT TEN BIG THINGS**

- ROPE It's Immaterial Siren
- MY FAVOURITE DRESS The Wedding Present Reception
- LOVE IS DEAD The Godfathers Corporate Image
- PEEL SESSION Siouxsie And The Banshees Strange Fruit
- HEAD GONE ASTRAY The Soup Dragons Raw TV
- ZULU BEAT King Kurt Thin Sliced
- WE'LL BE RIGHT BACK Steinski & Mass Media 4th & Broadway
- PEEL SESSION The Birthday Party Strange Fruit
- POPPIE COCK Pop Will Eat Itself Chapter 22
- PEEL SESSION Stump Strange Fruit

**ALBUMS**

- 1 THE WORLD WON'T LISTEN The Smiths Rough Trade
- 2 LICENSE TO ILL The Beastie Boys Def Jam/CBS
- 3 INFECTED The The Some Bizzare/Epic
- 4 BACK IN THE DHSS AGAIN Half Man Half Biscuit Probe Plus
- 5 LONDON O HULL 4 The Housemartins Go Discs
- 6 GODS OWN MEDICINE The Mission Mercury
- 7 GREETINGS FROM TIMBUK 3 Timbuk 3 IRS/MCA
- 8 NO 10 UPPING STREET BAD CBS
- 9 HATFUL OF HOLLOW The Smiths Rough Trade
- 10 VIVA X Mal Deutschland Xile/Polygram
- 11 WONDERLAND Erasure Mute
- 12 SOUL MINING The The Some Bizzare/Epic
- 13 THIS IS BIG AUDIO DYNAMITE BAD CBS
- 14 WAREHOUSE: SONGS AND STORIES Husker Du WEA
- 15 LOVE The Cult Beggars Banquet
- 16 ROCK THE HOUSE DJ Jazzy Jeff & Fresh Prince Champion
- 17 TELL GOD I'M HERE Hurrah! Kitchenware/Arista
- 18 RAISING HELL Run DMC London
- 19 THE QUEEN IS DEAD The Smiths Rough Trade
- 20 THE SINGLES ALBUM Soft Cell Some Bizzare/Polygram

**THE NEXT TEN BIG THINGS**

- MASTER OF PUPPETS Metallica Music For Nations
- THE CROOKED MILE Microdisney Virgin
- UP FOR A BIT WITH THE PASTELS The Pastels Glass
- SHABINI The Bhundu Boys Discafrique
- UNSTOPPABLE FORCE Agent Steel Music For Nations
- VARIOUS Crucial Electro 3 Streetsounds
- TEXAS CAMPFIRE TAPES Michelle-Shocked Cooking Vinyl
- DIRTDISH Wiseblood Some Bizzare
- HORSE ROTOVATOR Coil Some Bizzare
- QUIRK OUT Stump Stuff


Charts compiled from record sales from the last four weeks at selected specialist independent and high street outlets



**B** Backs | **C** Cartel | **Ch** Charly | **FF** Fast Forward | **Je** Jetstar | **J** Jungle | **NM** Nine Mile | **P** Pinnacle | **PR** Probe


**Re** Revolver | **PR** Probe | **Re** Revolver | **RR** Red Rhino | **RT** Rough Trade | **Sh** Shigaku | **SP** Spartan

### STRICTLY INDEPENDENT SINGLES COLLECTION

THE UNDERGROUND	1	IT DOESN'T HAVE TO BE	Erasure	Mute CRT SP	
	2	STOP KILLING ME	The Primitives	Lazy CRT	
	3	MY FAVOURITE DRESS	Wedding Present	Reception C RR	
	4	SHOPLIFTERS OF THE WORLD UNITE	The Smiths	Rough Trade CRT	
	5	SWEET SWEET PIE	Pop Will Eat Itself	Chapter 22 C NM	
	6	BRIGHTER	The Railway Children	Factory CRT P	
	7	LOVE IS DEAD	The Godfathers	Corporate Image C RR	
	8	PEEL SESSION	Siouxsie And The Banshees	Strange Fruit P	
	9	KISS	Age Of Chance	FON CRT	
	10	HEAD GONE ASTRAY	The Soup Dragons	Subway CRT	
	11	BAMP-BAMP	Bambi Slam	Product Inc CRT	
	12	EVERYTHANG'S GROOVY	Gaye Bykers On Acid	In Tape C RR	
	13	PEEL SESSION	Stump	Strange Fruit P	
	14	PEEL SESSION	The Slits	Strange Fruit P	
	15	BLUE MONDAY	New Order	Factory CRT P	
	16	INTO THE GROOVY	Ciccone Youth	Blast First CRT	
	17	REALLY STUPID	The Primitives	Lazy CRT	
	18	POPPIECOCK	Pop Will Eat Itself	Chapter 22 C NM	
	19	TRIED AND TESTED PUBLIC SPEAKER	Bogshed	Shellfish C B	
	20	MAHALIA	The Bible!	Backs C B	
	21	SIXTEEN DREAMS	Loop	Head CRE	
	22	IN A LONELY PLACE	The Smithereens	Enigma CRT	
	23	HURRICANE FIGHTER PLANE	Allen Sex Fiend	Anagram/Cherry Red P	
	24	PEEL SESSION	Birthday Party	Strange Fruit P	
	25	BLUE CHAIR	Elvis Costello	Imp/Demon P	
	26	SERPENTS KISS	The Mission	Chapter 22 C NM	
	27	GREY SKIES BLUE	The Submarines	Head CRE	
	28	YOU OFTEN FORGET	Revolting Cocks	Wax Trax CRT	
	29	THE WHOLE WORLD'S TURNING BROUCHARD	Biff Bang Pow	Creation C RT	
	30	PEEL SESSION	Joy Division	Strange Fruit P	
	FIVE NEXT BIG THINGS				
	31	PAIN IN THE NECK	The Larks	Exaltation P	
	32	PARALLAX AVENUE	Slab	Ink C NM	
	33	WAITING FOR A CHANGE	Phil Wilson	Creation CRT	
	34	STEAMING TRAIN	Talulah Gosh	53rd & 3rd C FF	
35	PEEL SESSION	The Specials	Strange Fruit P		

Compiled by Spotlight Research

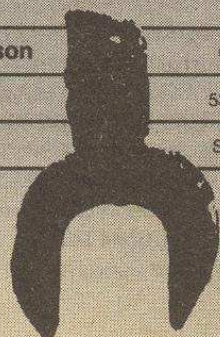
### STRICTLY INDEPENDENT ALBUMS COLLECTION

THE UNDERGROUND	1	THE WORLD WON'T LISTEN	The Smiths	Rough Trade RT C	
	2	BACK AGAIN IN THE DHSS	Half Man Half Biscuit	Probe Plus C PR	
	3	UP FOR A BIT WITH THE PASTELS	The Pastels	Glass C NM	
	4	SHABINI	Bhundu Boys	Discatrique C RE STERNS	
	5	THE TEXAS CAMPFIRE TAPES	Michelle-Shocked	Cooking Vinyl C NM	
	6	DIRTDISH	Wiseblood	Some Bizzare CRT	
	7	HORSE ROTOVATOR	Coil	Some Bizzare CRT	
	8	QUIRK OUT	Stump	Stuff CRT	
	9	ESPECIALLY FOR YOU	The Smithereens	Enigma CRT	
	10	BEDTIME FOR DEMOCRACY	The Dead Kennedys	Alternative Tentacles CRT	
	11	NME C86	Various	Rough Trade CRT	
	12	WONDERLAND	Erasure	Mute CRT SP	
	13	PICTURES OF STARVING CHILDREN	Chumbawamba	Agil Prop C RR	
	14	WALKING THE GHOST BACK HOME	The Bible!	Backs C B	
	15	THE QUEEN IS DEAD	The Smiths	Rough Trade CRT	
	16	HIT BY HIT	The Godfathers	Corporate Image C RR	
	17	YOUR FUNERAL, MY TRIAL	Nick Cave & The Bad Seeds	Mute CRT SP	
	18	IN THE PINES	The Triffids	Hot CRT	
	19	BROTHERHOOD	New Order	Factory CRT P	
	20	BLOOD AND CHOCOLATE	Elvis Costello & The Attractions	Imp/Demon P	
	21	ATOMIZER	Big Black	Blast First CRT	
	22	ON THE BOARDWALK	Ted Hawkins	American Activities C RR	
	23	WATCH YOUR STEP	Ted Hawkins	Gull P	
	24	THE MOON AND THE MELODIES	Budd/Fraser/Guthrie/Raymond	4AD CRT P	
	25	WHAT'S IN A WORD	The Brilliant Corners	SS20 CRE	
	26	THE GIRL WHO RUNS THE BEAT HOTEL	Biff Bang Pow	Creation CRT	
	27	IDEAL GUEST HOUSE	Various	Shelter C B	
	28	LIVE IN AMERICA	A Certain Ratio	Dojo C NM	
	29	VICTORIALAND	Cocteau Twins	4AD CRT P	
	30	TAKE THE SUBWAY TO YOUR SUBURB	Various	Subway CRE	
	FIVE NEXT BIG THINGS				
	31	SKAG HEAVEN	Squirrel Bait	Homestead CRT	
	32	LIVE IN PARIS	Psychic TV	Temple CRT P	
	33	PHOENIX	Instigators	Blurg C	
	34	BESERKER	Scratch Acid	Fundamental C RR	
35	FILIGREE AND SHADOW	This Mortal Coil	4AD CRT P		

Compiled by Spotlight Research

28 UNDERGROUND

SP





## NINE MILE EXPORT 5

- 1 THE MISSION *Serpents Kiss* Chapter 22 (12) CHAP 6
- 2 THE MISSION *Garden Of Delight* Chapter 22 (12) CHAP 7
- 3 THE PASTELS *Up For A Bit* Glass GLALP 021
- 4 ANNE CLARKE *Our Darkness* Ink INK 125 LP
- 5 JANSEN & BARBIERI *World In A Small Room* Pan East NEWLP 105

## MIDLANDS REGIONAL CHART

- 1 POP WILL EAT ITSELF *Sweet Sweet Pie* (12) CHAP 11
- 2 POP WILL EAT ITSELF *Poppiecock* (12) CHAP 9
- 3 MIGHTY MIGHTY *Throwaway* (12) CHAP 10
- 4 THE VERY THINGS *Motortown* (12) DOL 1
- 5 SPACEMEN 3 *Walking With Jesus* GLAFP 105 LP

## ROUGH TRADE EXPORT 5

- 1 COIL *Horse Rotovator* Force & Form ROTA 1
- 2 PSYCHIC TV *Live In Paris* Temple TOPY 14
- 3 CIGGONE YOUTH *Into The Groovy* Blast Fist BFFP 8T
- 4 NEW ORDER *Temptation* Factory FAC 63T
- 5 AGE OF CHANCE *Kiss (Remix)* FON AGE L5

## ROUGH TRADE SOUTH REGIONAL CHART (SINGLES)

- 1 ERASURE *It Doesn't Have To Be* Mute MUTE 56
- 2 PRIMITIVES *Stop Killing Me* Lazy LAZY 3
- 3 MOMUS *Murderers* Creation CRE 37T
- 4 CHAKK *Timebomb/Time After Time* FON FON 6
- 5 SMITHEREENS *In A Lovely Place* Enigma ENIG 1

## BACKS RECORDS EXPORT 5

- 1 NITZER EBB *Let Your Body Learn* Power Of Voice NEP 3
- 2 SEX PISTOLS *Mini Album* Chaos APOCA 3
- 3 VARIOUS ARTISTS *Get Primitive: The Best Of Pebbles* Ubik TAKE 1
- 4 VENUS IN FURS *Real Moral Fibre* Backs NCHLP 12
- 5 NITZER EBB *Warsaw Ghetto* Power Of Voice NEP 2

## TOP EAST ANGLIAN INDEPENDENT RELEASES

- 1 THE BIBLE!
- 2 GEE MR TRACY
- 3 NITZER EBB
- 4 THE AVONS
- 5 TENDER LUQUERS

## RED RHINO EXPORT 5

- 1 THE GODFATHERS *Love Is Dead* Corporate Image GFTR 040(T)
- 2 THE WEDDING PRESENT *My Favourite Dress* Reception REC 5(12)
- 3 THE VAYNES *Mr Fixit* Vanity VAN 1(T)
- 4 4,000,000 TELEPHONES *French Girls* Summerhouse SUMS 2(T)
- 5 VARIOUS *Music From The Dead Zone* DMC DMC DZ 01

## NORTH & NORTH EAST REGIONAL CHART

- 1 THE WEDDING PRESENT *My Favourite Dress* Reception REC 5(12)
- 2 CHUMBAWAMBA *Pictures Of Starving Children* Agit Prop PROP 1
- 3 THE VAYNES *Mr Fixit* Vanity VAN 1(T)
- 4 BRENDAN CROKER *Thats The Way All My Money Goes* Unamerican Activities  
SIUX 1
- 5 THE HOLLOW MEN *Tales From The Riverbank* DMC DMC 015

## REVOLVER EXPORT 5

- 1 THE BRILLIANT CORNERS *What's In A Word* SS20 SS26 LP
- 2 VARIOUS *Take The Subway To Your Suburb* Bam Caruso KIRI 065 LP
- 3 VARIOUS *The House of Lords* Bam Caruso KIRI 065
- 4 THE BHUNDU BOYS *Shabina* Discarique AFRILP 02 LP
- 5 CRASH *I Feel Fine* The Remorse Label REMLP 2 LP

## SOUTH WEST & WALES REGIONAL CHART

- 1 THE BRILLIANT CORNERS *What's In A Word* SS20 LP
- 2 THE CHESTERFIELDS *Completely & Utterly* Subway
- 3 VARIOUS *Take The Subway To Your Suburb* Subway LP
- 4 THE FLATMATES *I Could Be In Heaven* Subway
- 5 CHAOS UK & EXTREME NOISE TERROR *Earslaughter* Manic Ears LP

**LISTED IN THE YELLOW PAGES AS LOUD**

## ETHEREAL CHART

- 1 VALUABLE PASSAGES (cassette) Durutti Column **Factory**
- 2 IN FLAGRANTE DELICTO (12) SPK **Side Effects**
- 3 PINK ORANGE RED (12) Cocteau Twins **4AD**
- 4 SPLEEN AND IDEAL (LP) Dead Can Dance **4AD**
- 5 FROM GARDENS WHERE WE FEEL SECURE (LP) Virginia Astley **4AD**
- 6 ULTRAMARINE (LP) A Primary Industry **Sweatbox**
- 7 JUST TALK (12) AC Marias **Mute**
- 8 FILIGREE AND SHADOW (LP) This Mortal Coil **4AD**
- 9 GLASSWORKS (LP) Philip Glass **CBS**
- 10 LE MYSTERE DES VOIX BULGARES (LP) Various **4AD**

Compiled by Dave at Listen Records in Reading, from sales over February

## REAL GROOVY RE-ISSUES

- 1 LEGENDARY 1956 DEMOS Charlie Feathers **Zu Zazz**
- 2 FRENZY Screaming Jay Hawkins **Demon**
- 3 THE CADETS MEET THE JACKS The Cadets/The Jacks **Ace**
- 4 SIN ALLEY Various Artists **Big Daddy**
- 5 ROCKABILLY SHAKEOUT Various Artists **Ace**
- 6 BACK FROM THE GRAVE VOL ONE Various Artists **Crypt**
- 7 20 CLASSIC CUTS Little Richard **Ace**
- 8 HIS GREATEST SIDES VOL ONE Bo Diddley **Chess**
- 9 GARAGE PUNK UNKNOWN Various Artists **Stone Age**
- 10 STRUMMIN' MENTAL Various Artists **Link**

Compiled by Rock On Record Shop, Camden Town, London

## FRANCE IN THE YEARS 1980-1985

- 1 MEKANIK DESTRUKTIV KOMMANDOH Magma **Celluloid**
- 2 SOME DEATHS TAKE FOREVER Bernard Szajner **Initial**
- 3 CROSSING THE LINE Asia Minor **WAM**
- 4 BETWEEN FLESH AND DIVINE Asia Minor **WAM**
- 5 RHIZOSPHERE Richard Pinhas **Cobra**
- 6 STAND BY Heldon **Egg**
- 7 BEBE GODZILLA Patrick Gauthier **CY**
- 8 DRONES Jean Phillippe Goude **Polyder**



- 9 2'Urban Sax **Celluloid**
- 10 PHASE 4 Art Zoyd **Madrigal**

Most popular mostly deleted items compiled by Lotus Records

## FOLKY FEELING/NEOFOLK/INDIEFOLK

- 1 THE TEXAS CAMPFIRE TAPES Michelle Shocked **Cooking Vinyl**
- 2 ON THE BOARDWALK Ted Hawkins **American Activities**
- 3 KING OF AMERICA The Costello Show **Imp/Demon**
- 4 WATCH YOUR STEP Ted Hawkins **Gull**
- 5 HOME AND AWAY Clive Gregson & Christine Collister **Cooking Vinyl**
- 6 STEP OUTSIDE The Oyster Band **Cooking Vinyl**
- 7 TALKING TO THE TAXMAN ABOUT POETRY Billy Bragg **Go! Discs**
- 8 UNITED KINGDOM OF AMERICA Attaco Decente **All Or Nothing**
- 9 MORE LOVE SONGS Loudon Wainwright III **Demon**
- 10 FOLK IN HELL Gone To Earth **Probe Plus**

Compiled by Spotlight Research from sales throughout February

FIVE UNHEARD BANDS WORTH SAYING YOU'VE LIKED FOR YEARS 1 BABY AMPHETAMINE, connections with Creation 2 POCKET ROCKETS, BAD supporters 3 HOUSE OF LOVE, yet more from the house of Creation 4 PLANET WILSON, half of the Red Guitars 5 CULTURE CLASH DANCE PARTY, get up and do it mixmasters



**ENGLISH WEATHER PSYCHEDELIC STORE CHART**

- |    |                                  |                           |
|----|----------------------------------|---------------------------|
| 1  | FAINTLY BLOWING Kaleidoscope     | Citador Australian Import |
| 2  | TANGERINE DREAM Kaleidoscope     | Five Hours Back           |
| 3  | MOONHEAD Thin White Rope         | Zippo                     |
| 4  | THE MOFFS The Moff's             | Citador Australian Import |
| 5  | EVER AFTER Three O'Clock         | IRS                       |
| 6  | ADVENTURES IN THE MIST Various   | Bam Caruso                |
| 7  | MONTAGE Montage                  | Bam Caruso                |
| 8  | LONG DAYS FLIGHT Electric Prunes | Edsel                     |
| 9  | CLOUDS HAVE GROOVY FACES Various | Bam Caruso                |
| 10 | SIX DAYS OF SOUND Lord John      | Bomp US Import            |

Compiled by Steve at English Weather Records, 12 Park Road, London N8

**TOP TEN FANZINES/MAGS**

- |    |  |           |
|----|--|-----------|
| 1  | PULSEBEAT (inc free hard copy Celibate Rifles track) | US        |
| 2  | BUCKETFULL OF BRAINS 19 (flexi from Roky Erikson)    | UK        |
| 3  | SPLENDID (flexi from Stems)                          | Germany   |
| 4  | FORCED EXPOSURE 11                                   | US        |
| 5  | BOB (flexi from Mojo Nixon)                          | US        |
| 6  | NEXT BIG THING 22                                    | UK        |
| 7  | SNIFFIN' ROCK 3 (flexi from Birhouse)                | UK        |
| 8  | OPTION   | US        |
| 9  | B-SIDE 19  | Australia |
| 10 | KICKS 5  | US        |

Compiled by Shigaku Trading

**THE WEDDING PRESENT'S FIVE FAVE ALL-TIME LEEDS BANDS** 1 Girls! At Our Best 2 Gang Of Four 3 Three Johns 4 (early) Mekons 5 Delta 5

**FIVE INGREDIENTS TO SWIZZELS' SOCCER SHIELDS** 1 Sugar 2 Tartaric Acid E334 3 Sodium Bicarbonate 4 Slearic Acid 5 Anti Caking Agent

**FIVE HIT PARADE SINGLES JSH** 1 Forever JSH 2 My Favourite Girl JSH 3 The Sun Shines In Gerrards Cross JSH 4 You Didn't Love Me Then JSH 5 See You In Havana

**RHYTHM RECORDS STORE CHART: ALBUMS**

- |    |   |                       |
|----|---|-----------------------|
| 1  | THE TEXAS CAMPFIRE TAPES Michelle-Shocked | Cooking Vinyl         |
| 2  | DIRTYDISH Wiseblood                       | Some Bizzare          |
| 3  | WATCH YOUR STEP Ted Hawkins               | Window On The World   |
| 4  | I THINK OF DEMONS Roky Erikson            | Edsel                 |
| 5  | SHABINI The Bhundu Boys                   | Discafrique           |
| 6  | BEDTIME FOR DEMOCRACY The Dead Kennedys   | Alternative Tentacles |
| 7  | QUIRK OUT Stump                           | Stuff                 |
| 8  | LOAN SHARKS The Guana Batz                | ID                    |
| 9  | SOBERPHOBIA Peter & The Test Tube Babies  | Dojo                  |
| 10 | THE QUEEN IS DEAD The Smiths              | Rough Trade           |

**SELECTADISC RECORDS STORE CHART 33s**

- |    |  |                 |
|----|--|-----------------|
| 1  | THE WORLD WON'T LISTEN The Smiths            | Rough Trade     |
| 2  | THE TEXAS CAMPFIRE TAPES Michelle-Shocked    | Cooking Vinyl   |
| 3  | BACK AGAIN IN THE DHSS Half Man Half Biscuit | Probe Plus      |
| 4  | UP FOR A BIT WITH THE PASTELS The Pastels    | Glass           |
| 5  | QUIRK OUT Stump                              | Stuff           |
| 6  | HUMUNGOUS FUNGUS AMONGUS Adrenalin OD        | Rough Justice   |
| 7  | REIGN IN BLOOD Slayer                        | Def Jam Import  |
| 8  | IMMACULATE DECEPTION Ludichrist              | Combat Import   |
| 9  | SHABINI The Bhundu Boys                      | Discafrique     |
| 10 | HIT BY HIT The Godfathers                    | Corporate Image |

**RHYTHM RECORDS STORE CHART: SINGLES**

- |    |   |               |
|----|---|---------------|
| 1  | BAMP BAMP Bambi Slam                      | Product Inc   |
| 2  | INTO THE GROOVY Ciccone Youth             | Blast First   |
| 3  | SHOPLIFTERS OF THE WORLD UNITE The Smiths | Rough Trade   |
| 4  | PEEL SESSIONS Stump                       | Strange Fruit |
| 5  | SWEET SWEET PIE Pop Will Eat Itself       | Chapter 22    |
| 6  | BRIGHTER The Railway Children             | Factory       |
| 7  | PEEL SESSION Siouxsie & The Banshees      | Strange Fruit |
| 8  | HEAD GONE ASTRAY The Soup Dragons         | Raw TV        |
| 9  | EVERYTHANG'S GROOVY Gaye Bykers On Acid   | In Tape       |
| 10 | BEYOND THE BEHIND The Stingrays           | Kaleidoscope  |

**SELECTADISC RECORDS STORE CHART 45s**

- |    |   |                    |
|----|---|--------------------|
| 1  | SHOPLIFTERS OF THE WORLD UNITE The Smiths | Rough Trade        |
| 2  | EVERYTHANG'S GROOVY Gaye Bykers On Acid   | In Tape            |
| 3  | STOP KILLING ME The Primitives            | Lazy               |
| 4  | SWEET SWEET PIE Pop Will Eat Itself       | Chapter 22         |
| 5  | KISS Age Of Chance                        | FON                |
| 6  | BLUE CHAIR Elvis Costello                 | Imp/Demon          |
| 7  | SATURDAY NIGHT Schoolly D                 | Flame              |
| 8  | ME AND YOU Egg Hunt                       | Dischord           |
| 9  | VIOLENT PACIFICATION DRI                  | Really Radical     |
| 10 | HURRICANE FIGHTER PILOT Alien Sex Fiend   | Anagram/Cherry Red |

Compiled by Ali, Rhythm, Camden Town, London from sales for February

Compiled by Jim, Dickie & Legs, at Selectadisc in Nottingham, from sales over February.

**EDWYN COLLINS, last five LPs bought:** 1 David Bowie, Aladdin Sane (Japan Import) 2 Johnny Cash, Live At San Quentin 3 Rolling Stones, Let It Bleed 4 Billy Idol, Whiplash Smile 5 The Temptations, Greatest Hits

**FIVE dB'S SINGLES ON ALBION RECORDS** 1 Judy 2 Big Brown Eyes 3 Black & White 4 Neverland 5 Dynamite

**FIVE KIRKS** 1 Kirk Brandon 2 Kirk Stevens 3 Captain Kirk 4 Rudi van de Kirkof (I'll come back to you on this one, Dave) 5 Kierkegaard (Nice try - Ed.)

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SPRING COLLECTION FROM RED FLAME AND INK**

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(FOR RELEASE IN EARLY APRIL)

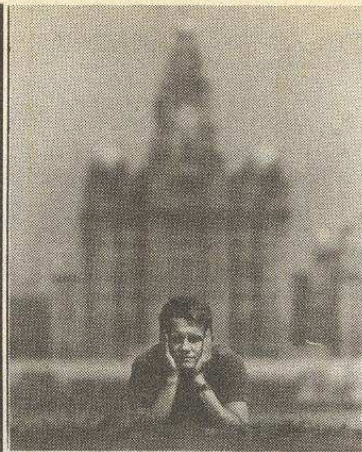
RED FLAME AND INK ARE DISTRIBUTED IN THE UK BY NINE MILE AND THE CARTEL Tel: 0926-881292/3

03 UNDERGROUND





Formed in Northampton in mid-86 from the remains of several minor cult bands, Venus Fly Trap consist of Alex Novak (vocals), Tony Booker (guitar), Chris Evans (bass) and Dave Freak (percussion, keyboards) • They have gigged frequently around the Midlands and in London over the past six months, supporting the likes of Dave Howard Singers, Guana Batz and The Jazz Butcher • For those who like their music dressed in fashionable black with winklepickers, there is a live tape available on Evermore Music to bear out inevitable comparisons with the Velvets, the Sisters, The Stooges and Joy Division. Groove to The Catalyst, swing to Morphine... ALEX BASTEDO



Ronnie Randall

Duck! Quick! Jegs is back. Last year's sharp toothed Winebars And Werewolves album is finally accompanied by the debut 12 inch and, true to form, Jegsy Dodd And The Sons Of Harry Cross display their sharp Scouse humour, ripping into many a helpless victim on five grub-stained tracks • The Birkenhead bard goes back to poetic basics on Psycho Nazi Police Cadet In 'Where's Your Muzzy' Shock, and Twist In The Tale Of The Grab-A-Granny Night before letting it all hang out on the full frontal assault of They're A Funny F\*\*\*in' Crowd Them Student Types, Nightmare At Norman's, and the Liverpool anthem Always The Bridesmaid, Never The Bride. Few are destined for Radio One airplay, and there can be no finer recommendation than that • If the ultimate destiny of their Probe Plus label-mates Half Man, Half Biscuit was to die young, Jegs and the boy's more serious concerns point to a real future as the thorn in the side of today's squeaky clean, government-approved pop business • Asked about the follow up album our boy-genius explains that he just needs a few more nights in with the telly switched off to sort out the Last Of The Summer Winos. RONNIE RANDALL

- The hand that rocks The Cradle is pulling pints behind the bar of The Trafalgar pub in Manchester. Tucked away in a dimly lit alcove, far from the maddening crowd of lunchtime revellers, are five noisy conspirators seated around a large rickety wooden table.
- For nigh on two years this has been the regular watering hole of politico popsters Easterhouse — a place where scores have been settled, tosses have been argued and the world boisterously set to rights. Lead pontificator Andy Perry often engaged in turbulent conversations, nay *debates*, denouncing political parties right, left and centre and spitting contempt for so-called "political" bands who were never, in his opinion, true to their cause.
- When Easterhouse records failed to translate their hard-earned indie success into chart placings, Andy P tried to moderate the music. The reality is there was never anything wrong with the music.

Ivor Perry could see it coming. Being the musical mastermind behind Easterhouse he knew he didn't need his brother to survive. So now The Cradle rocks and Andy Perry falls on deaf ears.

- Along with Ivor is Gary Rostock (the original drummer in Easterhouse), Lee Bennett (bass player from Soil), Andy Rousley (singer) and Craig Gannon (late of Aztec Camera, The Colourfield, The Bluebells and more recently, the scurrilous Smiths). A unit, I'm assured, that is destined to inflict "tuneful violence" on an unsuspecting public.

● Strewn across the table are three of this week's music press, all of which include a statement from Andy Perry pointing the finger. "A number of members have left Easterhouse after being informed that their personal performance and objectives were no longer compatible with the aims of the band."

- And so, The Cradle is born. The name has no particularly mindboggling connotations and although the band expressed their doubts after seeing it in print for the first time, they defend it by saying it's only a matter of time before the music takes over and the name pales into insignificance.

● The group intend to do their fair share of rocking out (*what? — ed*), and Gary describes them as the ultimate "classic rock band". Hope that doesn't mean long curly perm wigs and spray-on purple lycra pants. But what will they actually be like?

"The Cradle are going to be a great musical band, not some kind of socialist mega-pop. We're talking tuneful violence here," blurts Ivor. And, of course, It's Too High, their debut 45 for Rough Trade, is the classic rock single. Expect no easy Easterhouse comparisons here, this thunders along ferociously making even Motorhead sound demure. Still, find out for yourselves. The single is due out at the beginning of April.

CARLA MARX



THE CRADLE

# total

# N A M E D R O P



SLEEP BY DAY \* BOOGIE BY NIGHT \* ROCKERS BY CHOICE \* CULT CHILDREN



THE CULT



ELECTRIC

NEW ALBUM \* CASSETTE \* CD  
PRODUCED BY RICK RUBIN

RELEASED APRIL 6TH

FEATURES THE SINGLES  
LOVE REMOVAL MACHINE \* LIL' DEVIL





With the threat of yet another country rock revival looming over us, we at *Underground* were rather interested when the splendid STARS OF HEAVEN 12 inch dropped through the letterbox (they're so good, they've already headed off from the limited country in the '80s stance). Deciding it was time for a showdown, I attempted to phone Stephen in his hometown of Dublin. Only one problem; no one appears to be at home! Oh well, let's give their new single Never Saw You another spin. Melancholy tunes and softly yearning vocals blend to create real feel and an aching passion — truly a song to make you sigh and so, sighing, I tried Stephen's number again. Ah, that familiar bleep at the end of the line. Unfortunately it wasn't Stephen but his mother was available for comment: "Stephen's gone to the station to collect his girlfriend!". Never mind. Another time eh? (Our intrepid team will try again next month, buy the single while we wait). Alex Kadis



## BEAT POETS

The BEAT POETS are a young five piece band from Edinburgh who have made one of the best demo tapes I've heard for years. It consists of four instrumental songs that send my heart racing while my shirt develops strange Hawaiian patterns. The Beat Poets play instrumental surf melodies of their own composition, drenched in an ocean of feedback guitars, galloping drums and a wailing nearly-out-of-control saxophone. If you ever loved the Raybeats, the FleshTones or thought the Ventures a bit safe, try and catch these boys. My tip for 1987. Hoxton Leonid

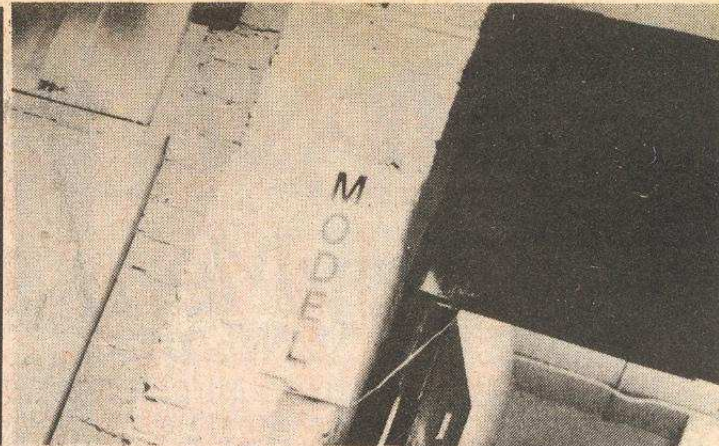
la June Bride spikey pop-style — you know, the post-Buzzcocks school of thought that's been exaggerated and ruined by the likes of The Soup Dragons and Talulah Gosh. Two yers later, Phil makes the decision to change his future and divorce The June Brides, a move he'd been waiting for as he felt that his ramshackle days were now behind him. As a conscious move away from the group sound, Phil chose the excellent, melancholy Waiting For A Change as his debut solo single for Creation, back in its original form. Didn't you realise the pertinence of that lyric, Phil? The change you'd been waiting for? "No, I hadn't thought of it actually." It's a good thing I told him then. Martin Aston

# a

## NAMEDROP



Never underestimate the charm of serendipity. Three years ago PHIL WILSON wrote the country & western ramble Waiting For A Change for his group The June Brides. Too boring, they said; and so the song was rewritten a



"In my pipe and slippers, do I look like Jack The Ripper?" . . . MOMUS lets loose the final part of his sex-and-socialisation trilogy with Murderers, The Hope Of Women on Creation during March.

From The Happy Family with Dave Weddell of Josef K in Edinburgh to solitary confinement in London. Momus, aka Nick Currie, has moved from The Beast With Three Backs and middle-class anxiety, to Biblical tales on the Circus Maximus album, ending with marriage and masks in Murderers . . . pausing only for an EP of three Jacques Brel covers. On his journey. Momus has married acoustic bliss with lyrical brilliance in a series of wickedly brooding, emotional masterpieces that are "willing to go to any lengths to penetrate the heart and to deal with any



subject." Murderers . . . together with its B-sides What Will Death Be Like? and Eleven Executioners considers death at face value, following his choice of Brel covers which were written in the Belgian's final, aching moments in the throes of cancer. Passionate and intellectual, the very best combination, Momus is presently without peers. Martin Aston



## OYUKI CONJUGATE

Now you certainly won't find this bunch of unlikely lads courting Pepsi & Shirlie down at the Limelight club . . . O YUKI CONJUGATE, a loose collective from darkest Leeds (whose second LP, Into Dark Water, was recently released on Final Image Records through Red Rhino and the Cartel) would rather sit at home with a mug of tea creating their own brew of hypnotic, atmospheric backing tracks for your every mood. From Morricone to moribund, it's well worth sampling (sic) Alex Bastedo



## A HOUSE

A HOUSE are a vibrant Dublin combo who are about to make a big noise. Ireland recently saw them appearing on the much acclaimed Debris compilation with That's Not The Truth — a scathing tale about journalists and the porkies that we tell.

A House have produced some of the most exhilarating and intelligent music to have emerged from this mess. Their new single Call Me Blue due for release this month on Rough Trade is no exception. It cries out above the prevailing mediocrity with its uplifting riff and plaintive vocal. Watch out for A House here in April — well worth a butchers and that IS the truth! Alex Kadis

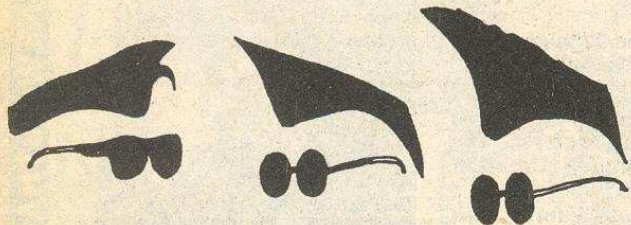


# TORMENT

## The Mystery Men

### EP

12 Nep 004

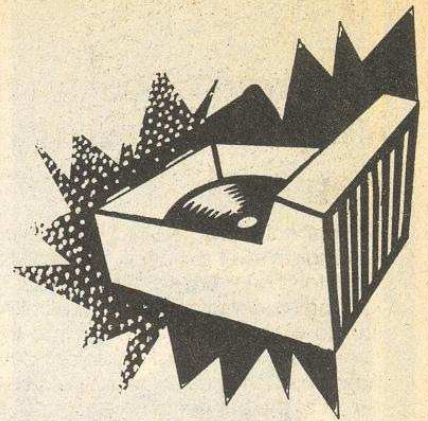


Four NEW songs



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34 UNDERGROUND



**MASSIVE EDUCATION PROGRAM IN ONE CHAMP SIZED BOX** So, you wanna find out about the Sun label? You want to be able to hold your head up in the rock 'n' roll pubs of the world and tell people who Sonny Burgess was? Well, you need this simple survival kit, Sun, The Rocking Years, a box set containing a mere 12 albums. But first, let Snakey G explain what's in it for you...

Being handed this 12 LP bumper issue box set to review was a pretty daunting task, made harder by the fact I didn't get to keep it at the end of the day! Going through it track by track, and artist by artist, would make it kinda dull reading for anyone but die-hard rockabilly collectors who'd probably know everything here already. So, let's talk about me.

I discovered Sam Phillips' Sun label in 1975, when I was a 14 year old teddy boy, and heard Billy Riley's Flying Saucers Rock 'n' Roll for the first time (a version of this is included here). It blew me away, and I've been collecting the label ever since.

Everything recorded at the Sun Studios at 107 Union Avenue, Memphis, has such a clear, beautiful sound impossible to describe. One time Sun living legend, Charlie Feathers described Sun studio thus, "Moving from Sun to other labels was going from a Cadillac to a Ford," but sadly mainman Feathers isn't represented here. Most of the rockabilly material he recorded at Sun was either taped over or was done at private sessions with Feathers keeping the masters.

Although Charly have made the majority of the Sun catalogue available over the last umpteen years, with this set there is a staggering 82 unissued tracks. There are 51 alternate versions and the remainder previously unissued in any form. As well as the big boys, Carl Perkins, Roy Orbison, Jerry Lee Lewis, Warren Smith, and Charlie Rich, there's a whole host of lesser known hep cats such as Jack Earls, Rudy Grayzell, Malcolm Yelvington and the magnificent Johnny Carroll. To just skim the surface, my personal fave tracks, on the rock 'n' roll side, are After The Hop by Bill Pinkey (originally a Phillips Int. disc), That's The Way I Love by Johnny Carrol (again Phillips Int.),

Flatfoot Sam by Tommy Blake, and Rosco Gordon's Sally Jo and Cheese And Crackers.

As for the out and out rockabilly; Dixie Fried by Carl Perkins, We Wanna Boogie by Sonny Burgess, Red Hot by Billy Riley and the equally frantic Come On Little Mama by Ray Harris (included here in two versions). As for what's missing, I found it strange that Johnny Cash's Get Rhythm and Luther Played The Boogie were left off, also Be Mine, All Mine by Johnny Powers, Tootsie by Carl McVoy and Whirlwind by Charlie Rich, all being rather brilliant, but still, there is so much material to compile from.

Side seven is devoted to an, unknown to me, Kenny Parchman. I just don't know how his music has avoided me all these years. His Love Crazy Baby nearly shot my socks off! None of his seven tracks were issued in the '50s, a big mistake to say the least. Another pleasant surprise was Hey Bo Diddly, an instrumental tribute to the squidly one by in-house drummer Jimmy Van Eaton and friends.

I'd be giving you if I was to say every track was a rock boppin' scorcher. This set has its share of turkeys, but in general it's a fine collection and well worth owning. Oh yes, the 52 page booklet is excellent, many newly unearthed photographs and sacks full of information. Compilers Martin Hawkins and Colin Escott spent a long time over this one.

Hold out. The reason Snakey can't prop up his other Sun specials with this tasteful box, is that we're offering it up for a lucky person who can answer three convoluted questions. Just slap it all on a postcard and send it off to Underground/Rockabilly, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

# VINYL EXPERIENCE

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Bogshed - Public Speaker.....	£2.99
Wedding Present - Favourite Dress.....	7" £1.60 12" £2.99
Stomach Mouths - Something Weird LP.....	£4.99
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Mission - Severine 12" poster sleeve.....	£3.29

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---	------------

### CANADIAN IMPORTS

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Damned - Damned Damned (Green).....	£5.99
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PIL - Metal Box.....	£14
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R.E.M. - Radio Free Europe Hibrone.....	£20
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**?** 1. Which member of Roy Orbison's backing band, The Teen Kings, released the single Cast Iron Arm on Brunswick?  
2. Name one of the three artists who had EPs released on Sun.  
3. What was the name of Billy Riley's backing band?



## Snakey G checks the mirror, shakes the grease and lets the cats into the bag . . .

Naughty old **King Kurt** (ahem) were back in the tabloids at the end of last month after a groupie allegedly bonked a 15 year old virgin and then went for singer **Smiley** (oooo-er). The band and the girlie denied it, the kid and students present at the college gig said "Yes, it happened". The journo we sent out to check into this interviewed a number of reliable eye-witnesses, he even tracked down a tea-total type. All said "Yes, it happened, they did it". Another said "It was terrible, one minute she was drunk at the bar going on about VD, the next she was up on stage on top of this little fella humping away!" Another big fuss about nothin'.

Last year was a good one for ABC and ID Records, with releases from the likes of **The Guana Batz**, **Demented Are Go** and **The Fuzztones** all scoring indie chart hits. 1987 kicks off with an album by **The Deltas** called *Mad For It* on ID. ABC spring into action with the compilation LP *The Magnificent Seven* featuring seven of their bands, past and present, namely **The Guana Batz**, **The Meteors**, **Demented Are Go**, **The Deltas**, **The Sting-rays** and **Frenzy**. This will be followed by an album of new recordings by '70s rock heroes **The Flamin' Groovies**.

Due to circumstances beyond the label's control, the past five Media Burn releases were so late they got lost in the Christmas wasteland. So to quickly re-cap, you may have missed albums by **Nigel Lewis**, **Bad Karma Beckons**, **The Surfadelics**, **The Locomotives** and ex-Creation signings **The X-Men**. Media Burn's first release of the year will be a mini album by the very mysterious **Ug And The Cavemen**, a group the label is going very tight-lipped about.

Big Beat, once the leading label for current garage/psycho/rockabilly bands, were very quiet last year devoting all their energies to **The Cramps** and re-issue projects. But 1987, we're informed, will see the label creeping back onto the scene. First new act looks like being **Living In Texas**, who've previously worked with Chainsaw through Red Rhino.



Nyah Fearties are not a folk band, they are not caricature drunken Scots, they are not punks, and they are not part of any roots revival. On the other hand, they are all of the above. Live they use an acoustic five string guitar (this will be explained later), an acoustic bass and a dustbin. Stephen shouts and hits the bass harder than anyone, while David shouts at his guitar as if trying to prevent it from climbing up him . . .

The sound they create is extraordinary, it's chaotic, it's loud and it seems to be deliberate. To support this theory they've just released their debut album, and it captures the passionate mania of their live performances. The LP was recorded in a cowshed to be precise, on a small farm in Lugton. It took two days to complete and they are rightly quite proud of it.

# QUIPHOLA

Middlesex's Nervous Records has had a quiet start to the year so far but all that's changing with the release of a 12 inch EP from **Torment** entitled *Mystery Man*, to be closely followed by an album from Southampton's finest rockabilly combo **Get Smart**. We here have just found out that Nervous act **The Sidewinders** feature among their number the son of **Tony Sheridan** who used **The Beatles** as a backing band on record and at The Star Club, Hamburg in 1961. So now you know.

Scottish duo **Nyah Fearties**, a band **The Pogues** took under their wing last year, have their first record out this month on LYT Records. It's entitled *A Tasty Heidfu* and it was recorded in a barn in their home town of Lugton (that's in Scotland).

There's a new 12 inch just out from Bam Caruso's resident genius, **Nick Haeffner**, entitled *Back In Time For Tea*. Equally as interesting is *From The House Of Lords*, a compilation of new psych groups. We here are glad to see the label, known more for its re-issue projects, are putting money into current artists inspired by the heady daze of the late '60s.

Milkshakes Records' latest offering is the incredible *Acropolis Now* LP by those Chatham terrors **Thee Mighty Caesars**. Thee Caesars feature ex-members of the now defunct **Milkshakes** and **Prisoners** with some backing vocals from **The Delmonas** for good measure. Thee Caesars follow this up with another album, *Wiseblood*, on newly formed **Ambassador Records** (through Pinnacle).

Hit Records are now coming up to their tenth anniversary. With all the experience they've gained over the years, they are one of the few small time labels who know how to package their product in full colour sleeves and still make big profits. The first release in 1987 is *Run Chicken Run Vol. 1* — **The Cannibals Vs The Surfadelics**, a side each from two of the biggest noises on the garage scene. Also just out is a three track seven inch from newcomers **The Bigs** entitled *Leavin' Here*.

## GANGO FEVER OVER LUGTON

Nyah Fearties indoctrinate Hoxton Leonid into the genteel art of garbage disposal

♦ And, it all has quite a rural feel to it. Did they intend this as a homage or acknowledgement of their Celtic origins?

♦ "No, no. We were planning to put some chicken noises on, but a fox broke into the hen house and killed them all. What was that about Celtic?"

♦ No, not the football team. I meant as part of a traditional Scottish heritage . . .

♦ "Oh, I see. No, not really. I suppose we heard all that sort of stuff as kids, but we're more into reggae, Hank Williams, The Clash, Gid Tanner And His Skillet Lickers . . ."

♦ Who?

♦ "You don't know him? He was brilliant, it was a sort of 1920s country medicine show . . ."

♦ I had to ask David about his guitar or 'ganjo' as he insists on calling it. Why does it only have five strings, and isn't it in danger of falling totally to pieces?

♦ "Oh yes, it's practically in bits now. I don't know what'll happen then."

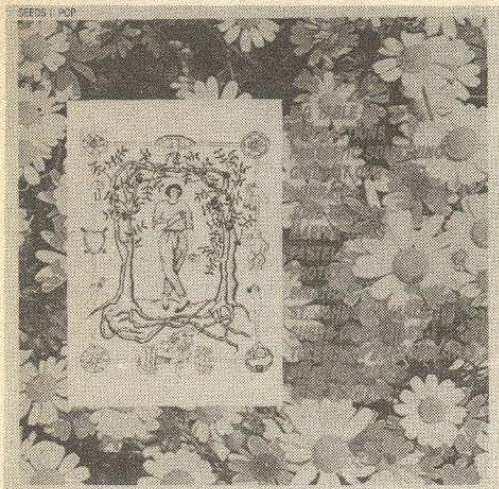
♦ Buy a new one?

♦ "No, I don't think I'd go that far. One of the machine heads fell off when I got it, so I tuned the strings to a banjo tuning . . . I really think it sounds better like that. Especially when I play slide."

♦ Of course, the dreaded slide playing. Nyah Fearties don't sound like any other band I've ever heard. They're raucous, passionate and quite unsullied.

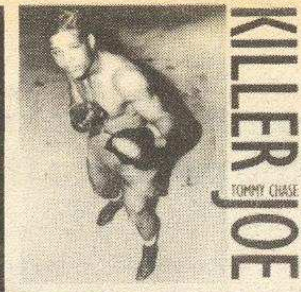
♦ We should treasure bands like this.





# RED SEEDS IN THE SPRING-TIME

# GET SMART



**KILLER JOE**  
TOMMY CHASE  
Felix Adler checks his reflection and punches out...

So, what have **The June Brides, Fantastic Something, The Pastels, The Suede Crocodiles, Vital Disorders, Protex, Hurrah!, Girls At Our Best, Television Personalities, The Sinatras, St John's Alliance, Marine Girls, The Wild Flowers, Big Table** and **The Distractions** all got in common? Apart from having been part and parcel of a pop lineage which brought together diverse labels from the primal independent boom time, they're all featured on the new Cherry Red compilation series **Seeds** (and that's 'Volume One, Pop). Pop concentrates on these pouting pop prima-donnas or pretties, and you can win one of ten copies of the album if you get these two questions right and are one of the first ten to be drawn out of an upturned waste paper basket on April 13 (unlucky for some). If proof of the gargantuan greatness of this platter were needed, just check out the *raving* rave review elsewhere in this ish, then let your mind boggle on ...

**1** Which label did Protex later sign for (it begins with P)? + **2** The *Marine Girls* split in two with Tracey Thorn becoming an *Everything But The Girl*. What happened to the rest of the group (clue — think of fish)?

So, they're pretty easy. Send your answers on a postcard to Underground/Seeds, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

PS: Those wonderful Cherry Red persons are still searching for copyright owners of tracks for future parts of this wondrous series, so, if you are in contact with **AED, Ana Hausen, Bet Lynch's Legs, Boo Hooray, Future Toys, Gods Toys, Grow Up, Greenfield Leisure, Johnny Curious, Steve Miro, Out On Blue Six, Pete Best Beatles, Smack, Suburban Studs, Tarzan 5, Tours, Viletones, Wild Giraffes** or **Zeitgeist**... then get in touch with Cherry Red (sharpish). Bit like *Surprise, Surprise*, isn't it?

Veteran hard-bop drummer **Tommy Chase** and his **Quartet** follow up their noo Stiff 45, **Killer Joe**, with a compact disc long player. Called **The Groovemaster**, it sees the unlikely collaboration of Tom with **Trevor Horn** at the production helm — with no adverse effects, surprisingly — let's hope it opens the floodgates...

Former **Prisoner** **Jamie Taylor** re-enters the fray with a rather enterprising new single. **Blow Up** is a **Jimmy Smith**-type jazz-tinged blaster taken from the '60s cult film of the same name starring **David Hemmings** (written by **Herbie Hancock** and performed in the film by **The Yardbirds!**). An album from the amusingly named **James Taylor Quartet**, titled **Mission Impossible** is due next month... That other former **Prisoner**, **Graham Day** has been equally industrious building a new empire with **The Mighty Caesars** who've scheduled a rather ambitious five LP's in the next six months, the first of which, **Wiseblood**, is out on **Ambassador** this month... **The Kick**, East London's exalted Garage/Modsters, have had the audacity to split this month, in spite of finally securing an Indie album deal. It seems that vocalist **Richard Brimmacombe** and guitarist **Rob Adams** prefer the life of the street busker, while drummer **Chris White** has joined **The Palaminos**...

...Just in case you haven't heard (and you bloody well ought to have!) the new frequency to set that FM dial in London is 94.9... Shock horror! cries of "leave it out, I'm under 30!". Yes, I know, it's Radio London, home of **Tony Blackburn**, but on Tuesdays (ten to midnight) the enigmatic **Giles Peterson** spins the hottest jazz waxes you ever

did hear on his *Mad On Jazz* show. Check it out... The **Blues Brothers Rhythm And Blues** review, or is it **The Boogie Brothers Blues Band** (or even **The Good Ole Boys?**) well, whoever it is, their **Time** single is at last being released through the **Cartel** for national distribution (on **Unicorn**). They've already got through 3,000 copies at gigs in the last three months alone... Sad to hear about **Topper Headon's** arrest recently, that's the first thing we've heard from him since the brilliant **Leave It To Luck** last year. Meanwhile, his ex-vocalist, **Jimmy Helms** has been searching through various old soul collections for a new project, as well as recording some demos with songwriter **Steve Lironi**... Ironic that it may be the recent spate of old Atlantic, and **Jackie Wilson** singles, that have found themselves in the UK top ten after 20 odd years in the wilderness is a sad reflection on the state of the British 'Music Industry'. I mean, as '60s soul goes they're pretty boring examples. Save the expensive hyped videos and pointless remixes for the plebs. For some real wicked soul check out the latest **Harboro'** Horace production **Kent Stop Dancing: The Sequel** which at last throws some light on the legendary **Ski Storm Part 1** by **The Snowmen**.

Guaranteed to enliven the most boring of parties... **The Key**, that LA christian mod band whose 'religion is reflected in our music' release their debut LP this month, titled (appropriately enough) **The Golden Age** (on **Unicorn**)... Issue 23 of the country's top selling, and certainly most professional modzine, **In The Crowd** is now available with a limited edition flexi featuring **The Offbeats** and **The Pictures**, as well as countless features, articles and interviews for the mod minded punter (£1.20 inc p & p from 4, Rue Du Pre, St. Peter Port, Guernsey)... **Makin' Time**, the hippest thing to come out of the Midlands since **The Wanderers** (*wot? — ed*) a hundred odd years ago, are rumoured to be releasing a live 'epitaph' following their split last December... It seems they've turned up an early live performance at London's 100 Club, which will be released as a mini-LP costing a meagre £3.99 under the possible title **Time, Trouble And Money**... More on that *next* month... That just about wraps it up from me chaps, so I'll love ya and leave ya with this one: Just who was **Maxwell Smart** and what car did he drive...? Answers on a postcard, and the first one'll receive the album of his choice from li'll ole **Felix**...

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**1** The three members of Hurrah!, Paul, Taffy and Dave, have known each other since they were at school! "When we were 19 or 20 we formed the band, and played in pubs and colleges. Then, four years ago, we released four independent singles on Kitch-ware."

**2** Hurrah! signed to Arista on the strength of the tracks which have been recently released as their album, *Tell God I'm Here!* "Originally, the album was recorded on a low budget, and some of the songs are two or three years old," says Paul.

**3** Hurrah! are no strangers to the rigours of life on the road! "We've done numerous support tours," they sigh, "and we're shortly going to be on tour as support with The Stranglers."

**4** Their previous single, *Sweet Sanity*, was not originally recorded as a single! "So we were over the moon when it got to number 75 in the charts," they say. "It's about getting old, and the paranoia you go through, which we all seem to be going through right now. After all, we're 25 now..."

**5** Hurrah!, for those who don't know, are a gee-tar band in the finest tradition! "My guitar hero has always been Jimi Hendrix," says Paul, "ever since I was a little kid, though I don't know whether that shows in the music."

**6** Hurrah!'s music is rock 'n' roll 'n' melody! "Musically, I couldn't say what our influences are. We never try and analyse what we do, because we don't want to spoil the intrigue for ourselves. We just want to let it develop by itself."

**7** Their latest single is the excellent *If Love Could Kill*, and it's about infidelity! "We write our songs from personal experience," says Paul, but adds that he's "not at liberty to divulge exactly what that was all about, because certain girlfriends are still in the dark about it all".

**8** Their songs have a common theme! "Most of the songs are about honesty and dishonesty, and the contradictions between good and bad."

**9** Hurrah! are Newcastle bonnie lads, and proud of it! "Because we don't live in London, we've developed without any sense of what's hip. We actually live in a small pit village north of Newcastle, so we're kept very down to earth — nobody there would stand for any of that big headed rock 'n' roll shit. We'd never move away from the village, not if we could help it. It's a cliched thing, but the people are more friendly, and they have more fun, even if they are all on the dole. But it is bleak, because there is nothing there, and musically it's a dump."

**10** Hurrah! loved *Auf Weidersehen, Pet!* "It hit home, and it showed the Geordie sense of humour brilliantly," they say.

**11** But Paul says he no longer gets time to watch the soaps, his favourite being *Brookside!* "Though I never got to grips with *Coronation Street*, I'm afraid."

**12** Hurrah! aren't big on the ambition front! "Our ambition's al-

ways been just to be in a position to record what we want. Obviously, the record company want some commercial success, but that's not our goal. It's only an aim insofar as we need some success in order to keep them happy."

**13** Outside Hurrah!, Paul's personal ambitions are "absolutely nil"! He's a pretty singular minded chap — he also says he has no other outside interests. How does he spend his spare time? "Writing songs."

**14** Hurrah!'s mams and dads aren't too sure what their lads are up to! "They've been a little bit confused as to what we're doing with our lives. I think they're just beginning to understand what it's all about."

**15** Hurrah! say Red Wedge, no thanks! "I find the left wing groups very unsatisfactory. In theory I agree with Red Wedge, but in practice it lacks appeal. It's so depressing, it should be called *Grey Wedge*. It needs a few more superficial bands in it to liven it up."

**16** No, they're not anti-religion, despite the album's title! They called the album *Tell God I'm Here* because "it's taken so

long to get this far that it feels as if we must have died and gone to heaven, and we've been doing purgatory for the past five years."

**17** Hurrah! say they don't read their press cuttings! "We don't pay any attention to bad reviews, so we feel if we have a good review we should treat it the same way." And yet they could be the biggest thing since, um, Dire Straits... "We don't think about it. We'd hate that if it spoils the group."

**18** They don't think they're the most accomplished of groups, which is part of their charm. "Hopefully our music's got a human element to it — four people f\*\*\*ing up a lot, trying to avoid being professional without being contrived. The records are always flawed, and we always f\*\*\* up a lot live."

**19** Hurrah! do have their doubts about supporting The Stranglers! After all, Cornwell's mob have been around a bit. "So we've been putting '1977 meets 1987' on our press releases. But they were the first live band I saw. And I like the way they've stayed outside of it all and continued their own way despite trends. I have no idea what the Stranglers' audience will be like, though."

**20** Hurrah! want to go Stateside! "We've always thought we'd be better appreciated in the States. About 18 months ago when we were at our lowest ebb, we thought about selling up and going out there to see what happened. Luckily we made a last ditch effort here, but we should be going over there soon to play. Yeah, I know stadium rock is a worrying term, but I think American audiences are more open minded. I think everywhere outside Britain is — we supported Prefab Sprout in Italy and the audiences were much more natural. Over here it's too dependent on things other than the music."





# There are five 3 Wise Men.

Can you count? "Sarf Landen" they cry at the outset of their Refresh single. Can't they spell? Ask about the music and Fil Chill admits to programming it all on a home computer. They don't play instruments? Well, apparently no, no and no, but who cares when the resultant sound is meaty, beefy, big and bouncy? Hard hip-hop from an inner city hell. The message is serious, not for them the fashionable macho man image so dominant on the rap scene. The Wise Men have a conscience and with it create the hardest hitting home grown hit-hop yet. The sound and subject may be gruff and gritty, but the method is distinctly hi-tech. The computer is the future, they claim. A new musical revolution is breaking, one with byte, threatening to chew up all existing forms of melody making. This is the sound of the suburbs — '87 style. A vicious blending of new technology and old time vocal chords. Fil is the Atari ST buff, while Jemski forms the rhythmic foundation. "We're into technology, it's the new frontier. A Synclavier costs \$50,000 yet you can do all the tricks and much more on an Atari with all the extras for a couple of grand. Anyone with a home micro can have a 24 track." The 3 Wise Men are self taught, and limited to existing software, but computer literates will be able to create their own programs, not to mention recording, producing, marketing, distributing, designing, artwork, typesetting, video animation and all the other tricks you can get up to. The bedroom record company will never be the same. "We lay all the sounds into the ST then chop 'em up, slow 'em down, turn 'em upside down, back to front, whatever... We don't manually edit anything, everything is digital — sampled sound apart from the vocals. Drum sounds might be slam-

ming doors, broken glass — the sounds of urban life. You can change any individual note at will. It's user friendly, a computer tells you when you make a mistake. Non musicians will become musically creative, the possibilities are staggering, total musical freedom." People love the animation, the graphics, the games. Now they want a music to suit and they're starting to create it themselves. London will cease to be so dominant in this brave new world of technology and simplicity. The punk slate will be wiped clean. 24 track studios will become obsolete, bugged, mere editing suites. Really cheap personal systems are arriving by the day, opening up the possibilities to everyone. Firebird produce a passable drum synthesizer for \$1.99! And the 3 Wise Men? Peckham? South London? — "We're not angry young men, we're just making a statement about our lives, echoing the opinions of those around us. Computer music isn't cold Kraftwerk anymore, we're programming in real feel and dynamics. Refresh is a combination of everything we stand for. We are a real band, a human sound. We just employ the best and cheapest method of proving it." RONNIE RANDALL



COMPUTER

## SOFTWARE/HARDWARE RECOMMENDED BY THE 3 WISE MEN

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  - 2 SIMMONS FDX DRUM MACHINE. (Hard)
  - 3 AKAI S900. (Hard). Sampler.
  - 4 SONY PCM VIDEO. (Hard). Used for music.
  - 5 YAMAHA MIXING CONSOLE. (Hard).
- Totally digital sound mixing.



Who remembers the hard rap 'n' rhythmic attack of Basement 5's classic **Silicone Chip** or **Last White Christmas**? A band ahead of their time I hear you cry, and you'd be right. Well, welcome back into the fray their founder and mentor Dennis Morris, a man also known for his skill as a lensman, with more fresh, urban rhythms, four sharp haircuts and a penchant for cycling gear (the pedalling kind) collectively known as **Boss**. The Boss beat is well wicked, the Boss vibes hard, and the Boss groove a sure fire cure for static feet! Watch out for the Boss party appearing on a dance-floor near you very soon. Jerry Smith

# Wildman DJ Paul Howard surveys the latest dance beats from both sides of the Atlantic and, with the demise of Streetwave, tries to explain where all those def sounds are going to come from

This month, I'm pleased to say, what's really moving is entirely British. The best groove so far this year is from Scotland and it shows London and New York exactly how it should be done, a one sided, one track 12 inch (it doesn't need any dub or instrumentals). All You Need Is Love by The JAMS is more than rife with a bit of The Beatles (with a dash of MC5 and Samantha Fox). It seems to be anti AIDS, but as I know nothing about the band it could easily be a piss take.

Either way this is a superb jam, if you can find it, buy it (it's so dodgily constructed in legal terms that no distributor info is given).

Moving on, look out for the Wild Bunch's The Avenue and The Look Of Love on Fourth And Broadway. And another crew set to take some red hot coals back to NY are Renegade Sound Waves (formerly The Jackal). Their track due out on Rhythm King in late April is called The Kray Twins and is about everybody's favourite *Eastenders*. This track is destined to be very large.

Three demos doing the rounds that look promising. First one is from the Cookie Crew And Beatmaster and it's called Rock The House. It's a raw house track that reminds you just how good all the early TRAX things really were.

Adrian Sherwood's World records are currently hawking around a tape with both Tackhead and Fats Comet on it, Tackhead with vocals by Ronnie and Maggie over crashing guitar and Walk On sung by the Kop. The Fats Comet track is their strongest yet called My One And Only One and it drags Wolfman Jack screaming into the '80s over a backing of Chiffons' type harmonies and power drums.

The last tape is from Newtrament who did London Bridge Is Falling Down, Britain's first real hip hop record way back on Jive. Newtrament himself was so pleased with the way that Jive handled the rumoured 400,000 sales worldwide that they gave up in disgust, but, three years later he's back with some new and very strong material, that surprisingly may not be handled by Jive. Meanwhile, in New York it's war again. As the Zulu nation falls apart, New Jersey and the Bronx are as busy as can be shooting each other in record stores and clubs. Why? Well apparently the New Jersey boys have taken offence to The Bridge Is Over by Scott La Rock (on South Bronx), the track being the latest in the Bridge South Bronx saga.

On import at the moment and well worth shelling out for are Scott La Rocks' The Bridge Is Over on South Bronx Records and The Storm by Double Image on Aleem's NIA label (which manages to make the Monkees' theme sound threatening — I love this record but no one seems to be playing it, so you'll have to search it out for yourself).

Also worth checking is The Fly Boys, on Beastie Records, with The New Style (Fly Style). Unbelievably grubby and not for the sensitive.

Over here Flame Records have recently released Schooly D's Saturday Night, so if you didn't get the import get this now. The same goes for Toney Rome's immensely underrated Rock This Way on the ever vigilant Rhythm King label.

# MASTERMIX





# Big Black assume the position, rip up their guest list and tell Martin Aston about the secret art of audience taunting

Steve Albini, bad wolf journo for Chicago's *Forced Exposure*, never went out of his way to win friends. Big Black, punk-brutal guitar-metal trio from the same windy city, starring Albini and cohorts Dave Riley and Santiago Durango, aren't the types to invite all the A&R men in for free. On a return visit to London to record their follow-up to 1986's white-hot *Atomizer*, a quick gig saw their record company Blast First compile a guest list of 227. Albini whips out a fan letter that's just turned up: inside, a girl who announces she's already tongue-lashed Albini in print starts accusing Steve the journo of being a "dancer-on-other-people's-graves" before ordering a place as No 228. Hmmm . . .

Steve: "When you're a secret, then the only people that come to see you are those who honestly have got some idea of what's going on, and now there's this *hip* element that's really repulsive."

So what's your ideal audience?

Steve: "Just guys, just *people*. Imagine the calibre of the people who come to see us now! A lot of haircuts, a lot of beards, even *worse!* I also hate those people who show up in their dyed black cheesecloth from head to toe

# BIG AND LOUD



San Francisco must have been good then.

Steve: "We decided to make the show as much of a bummer as possible for the love children."

Dave: "It was the first time we had tomatoes thrown at us. Broken bottles and glasses too."

*Headache* is BB's new 4 track EP on Blast First. It's still fast-ball metal noise 'n' stuff, and Steve and Sant still wield their guitars like filed-down baseball bats, but it doesn't hang out on the precipice like Big Black can.

Steve: "It's mostly pretty good but I don't think it rages enough. It's not as melodic but it's really noisy and aggressive. *Atomizer* was more songs."

Dave: "We went to a different studio to write and put *Headache* together under different circumstances, so that might have contributed to the end thing."

Steve: "When we were working on *Atomizer* there were different ways to build a density in sound. One of them is everybody playing the same thing all the time at maximum velocity. This time each song has got a different approach to volume. Some we tried to make intricate and some we kept simple. All of our records are basically shots in the dark. The record we're working on now kicks the shit out of *Atomizer* and *Headache*.

What do you want people to feel when exposed to Big Black?

Steve: "In a perfect world, it would make the same impression as it makes on us. When I put the needle down on one of our records, I just want to be enveloped by it. Whatever the mood or the sensibility, I want it to be all-encompassing, to knock people over."

*Atomizer* flattens you; Big Black's first two EPs, *Lungs* (Albini solo plus a drumbox-with-a-filthy-temper from Dec '82) and *Bulldozer* (Dec '83) have been released together as *The Hammer Party on Homestead*. *Lungs* pushes in comparison, *Bulldozer*, er, bludgeons.

Big Black's records are fine guitar noise, coiled up in all the right places. They are records you can dance to till you drop.



**NEW BIG BLACK PRODUCTS IN A THREATENING POSITION NEAR YOU SOON.** This month Blast First spread rumours of a CD release, April should see the band's new album out and, if you say your prayers right, Albini and the boys might come over to your house and gig out in your garage.

with some satanic tattoo on their foreheads who think they're really in tune with you."

After *Atomizer*'s exhilarating protest-and-survive onslaught — with child-molesting, wife-beating, pyromania, abattoirs, and kerosene as a solution — are Big Black getting distracted?

Steve: "Lately we're just protesting about the kind of audience we're getting. We cultivate it into our set."

Sant: "We get up there pretty disgusted which infuses us with a sort of *disgusted energy*."



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say "When we do cover versions, there's a lot more energy behind them. It may not look like it on stage but it's there in our souls and in our hearts."  
Alex Kadis **takes their blood pressure.**  
The Rose Of Avalanche have suffered a series of indignities where press representation has been concerned. Charged with harking back to an age where 'hippy' wasn't a dirty word there have been pointed allegations of plagiarism. Nevertheless, they have soldiered on disregarding the relentless onslaught of those who like to categorise. They've notched up three covers to date, the latest of which being The Doors' Waiting For The Sun. Deciding it was time to sort out the Roses from The Doors I met vocalist Phil and guitarist Glen and endeavoured to reveal the true identity of The Rose Of Avalanche.

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07 UNDERGROUND

The band are steeped in musical history. Phil, a dead cert for John Lennon, explains: "I don't mind that people say that I look like John Lennon 'cause he's OK. The Beatles were the reason I wanted to be in a band. They touched me somehow. I always felt that I was different to other kids. I know why now — it was because I was shy. The Beatles tied in with that. I wanted to get famous and rich and overcome that feeling."  
Glen further clarifies where their hearts lie: "We do go on about '60s music a lot because we all happen to think that even the pop songs in those days were good songs. They were arranged and presented in a way that made them accessible to a lot of people but they were good. Whereas nowadays the top ten singles are just naff songs with great production. It is production and videos is important and last on the list is music."

Not a visual band, their interest lies within the music although they aren't totally opposed to making videos as long as it remains 'a bit of a giggle'. Phil doesn't mind that journalists have picked up on the band's influences. What he does object to is the fact that they have failed to recognise how those influences are working for the band.  
"Of course we have influences, The Doors, The Stones, Jimi Hendrix — he's a good guitar 'ero. But they influence nearly every rock 'n' roll band. You know, these bands that say they are totally original are talking rubbish. You can't listen to them 'cause they're so bad. And they're liars if they say they don't have influences."  
Glen, agrees, adding, "It's not that they're bad, it's that it isn't music anymore."  
ROA were genuinely shocked when I suggested that their own music is so much better than the

songs they cover. Still, these covers haven't worked to the detriment of the band and neither have their influences. The Rose Of Avalanche have proved their versatility. They range from the deep melody of LA Rain, with its lilting sadness and its portrayal of a futile existence to the powerful rockiness of Too Many Castles In The Sky.  
They have finally surpassed even their own talent with their latest single, Always There. Originally to have been the B-side of Velveten, the brains at Fire Records felt that the song was good enough to claim its status as a future single. Always There is a realisation of the talents of The Rose Of Avalanche, pulling their collective soul out of its latent form to manifest a fine masterpiece... and possibly a future classic.

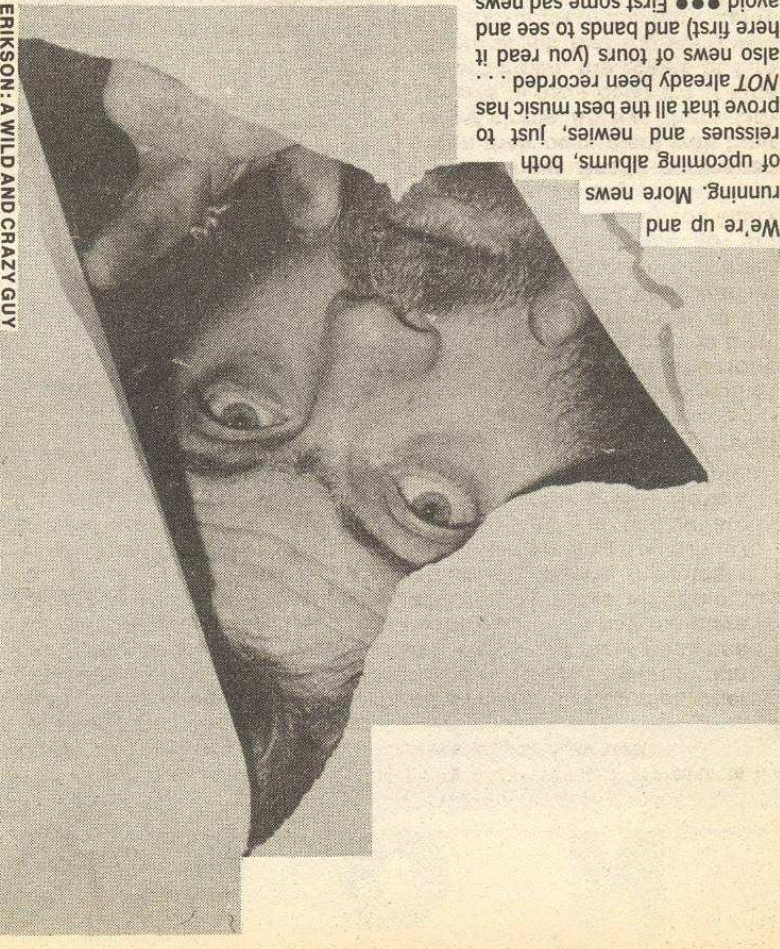
ROSE OF AVALANCHE







ERIKSON: A WILD AND CRAZY GUY



Get yer shades and highly patterned shirt out of the tumble dryer... Hoxton Leonid is going to take you down the cobbled back rooms of your mind...

ing, I was listening to more ethnic things, especially country music." Ah, country music. There are definite elements of that in Buffalo Bill. Was that deliberate? "Up to a point. It's more influenced by the *ideas* and *methods* of country. I mean, things like the telling of stories, they don't have to be true — in fact most of them aren't, are they? Take the Bible, for example, it has to be the best book ever written. People base their whole lives on it, but is it true?" So, who actually wrote the songs for Buffalo Bill, was it a joint effort? "Mostly, I wrote music and Rowland, Epic and Jeffrey added what they wanted to add. I think it worked out really well, I'd love to do it again." The album isn't quite what you'd expect from any of the individuals involved. It's acoustically based, and harks back to a time of gunfights, dust and wide-open spaces. Jeremy Rowland has made a classic album, it's been a long time coming, but it's well worth the wait.

Ex-Barracuda Jeremy Gluck meets up with hip slinging Hoxton Leonid for a jaw about his tie up with Nikki Sudden and the rest of the gang

Question: When is a country album not a country album? Answer: When it's made by ex-Barracuda Jeremy Gluck and ex-Swell Map Nikki Sudden. The album in question is I Knew Buffalo Bill, out this very minute on Flicknife. I was impressed, not only by the personnel on the record. We arranged to meet and all was revealed. It turns out that Jeremy and Nikki had been in touch since the late '70s and by 1983 had decided to make an album of some sort. The next stage was getting someone to put up the money and then, with other projects, finding the time. Finally it all came together and the pair found themselves in Fairport Convention's Woodworm studios in Banbury. The line up for the sessions featured guitarist-extraordinaire Rowland Howard and fellow person Epic Soundtracks on drums, and that was only the half of it. While the tracks were being mixed ex-Gun Clubber Jeffrey Lee Pierce was in town and was roped in to add some of his spine-chilling slide guitar work. So, Jeremy, what was it like working with these people? "I'd always admired Rowland's playing, he's a very emotional performer and I knew he would be just right. We purposefully didn't agonise over the songs, and I think that's why it sounds so fresh. And, of course, getting Jeffrey was a real bonus, his playing was the icing on the cake." With Jeremy on a year's sabbatical from writing and playing prior to the LP, did he think this was a factor in what is a drastic change from his Barracudas' days? "Yes, definitely, I think I'd achieved all I set out to do with The Barracudas. In retrospect, they were important, they influenced a lot of bands, but things like that only stay interesting for so long. For me, there has to be something original going on, and my musical tastes at that time were changing, it's been a long time coming, but it's well worth the wait."

GLUCK: A MAN WITH A VISION



Shoot Out At Gluck Creek

We're up and running. More news of upcoming albums, both reissues and newies, just to prove that all the best music has NOT already been recorded... also news of tours (you read it here first) and bands to see and avoid... First some sad news for surf fans. LA's finest surf revival band **Jon And The Nightriders** have called it a day. Those not familiar with them should try and obtain any of their three albums on the Rockhouse label, also the semi-legendary Splashback 12 inch theme in existence... talking of John Barry I hear rumours that those archivist pranksters at Barn Caruso have tapes of a JB style soundtrack from an epic spy B-movie banned by the CIA for drug references, we await with interest... Good to see that arch nutter **Roky Erikson** has two albums just out on Demon and



# STATION

## Following the Boops banter of last year a new set of question and answer chatter surrounds a set of top sides. Evelyn Court traces the story

★ There is a standing tradition of thematic bias in much reggae music and never more so than at present. Only last year saw the long running One Dance saga set to the classic Pressure And Slide rhythm and this was followed by the Boops controversy with a score or more artists passing comment, the majority of them over a reworking of the rock steady Whip rhythm. More recently has seen a good deal of dissertation of Echo Minott's exposition of marital strife What The Hell... and now the latest subject to occasion remark centres around the apparently unwanted pregnancy of a sister named Sharon, who looks set to be mythologised in reggae in much the same way as was Hank Ballard's Annie according to R&B lore. The original theme was voiced by one **Screwdriver** on a tune entitled Don't Hide It (Sunset pre) and this has been answered in recent weeks by such as **Little John** with Yes Mama (Live & Love LLDIS 0030), toaster **Peter Metro** with Yes Daddy (Powerhouse pre), as well as a follow up from Screwdriver again called No Mama (Volcano pre). A tune out this week from **Lovindeer** — who incidentally provided the definitive What The Hell... rejoinder with Babylon Boops — now claims Me Do That (The Sound of Jamaica disco). In addition to the latest Little John title mentioned above, there is a slew of new discomix issued on the recently revived Live & Love label, all Jammy productions put out by Count Shelley via his newly

Considering just how long it has been established in this country, reggae has continued to remain ill served by the media here, with information regarding the music scant and sketchy at best. On the other side of the Atlantic, however, where reggae is still a relatively new phenomenon, the situation is quite different and there are already a number of periodicals wholly devoted to the subject.

The best of these is the Canadian 24-page glossy **Reggae Quarterly**, which provides probably the most in-depth read on the contemporary dancehall scene. The latest edition #7 is touted as a "special raggamuffin issue" and features a cover story on the 'Greetings' man Half Pint, interviews with singer Michael Prophet, producer Winston "Techniques" Riley and veterans Clancy Eccles and Larry Marshall. In addition there is a piece on the King Sturmar sound system stars Nicodemus, Super Cat and Danny Dread, plus profiles on Youthman Posse acolytes Chris Wayne, Casseyman and Lloyd Hemmings and

upcoming artists such as Don Angelo, Ken Bob... and more. Also new is Vol No 1 of the more eclectic **The Reggae & African Beat** out of Los Angeles, a 52-page glossy with articles on Sugar Minott, Frankie Paul and The Twinkle Brothers, as well as African artists Youssou N'Dour and Fela Kuti and the usual sprinkling of esoterica such as 'The Magic Music Of The French Antilles', 'Nyabingi' Drums Against Apartheid' and excerpts from a Haile Selassie I speech. Also still available is the special 76-page double issue of the same publication featuring pieces on Leroy Sibbles, Joe Higgs, Half Pint and much else.



Both **Reggae Quarterly** and **The Reggae & African Beat** are £2 each and £3 for the double issue of the latter and are available, along with back issues and other reggae literature from **Muzik Tree, PO Box 11, London E16 3UA**. Enclose SAE for full catalogue. EVELYN COURT

opened one stop in Harlesden: **Coco Tea**, Come Again (LLDIS 0028); **Pad Anthony**, Dangerous System (LLDIS 0027); **Admiral Baily**, Punanny (LLDIS 0031) and **Cornell Campbell**, Nothing Don't Come Easy c/w **Super Black**, Bad Boys (LLDIS 0022). And there is also a Super Black LP circulating on the same label, We Ready Fe

Them (LALP 008). Other new reggae discomix include two titles on the C&E label: **Michael Prophet** with Loving You (CED 110), produced by Denzil Bowford; and **Horace Ferguson**, Touch The General (CED 111), a Prince Jazzbo production. While on Jah Shaka label, **Vivian Jones** inveighs with Red Eyes c/w Got A Light (859).

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H A V I N G

Ro Newton train spotting with The Railway Children

"We'd like to reach a lot of people without becoming a *Blue Jeans* pin-up," states Gary Newby of the Railway Children flatly. We're sat in a rare cultural corner of Manchester surrounded by hordes of flattopped studenty types wearing black anoraks and polo necks, sipping cappuccinos with their heads buried in this month's copy of *The Face*. Gary Newby doesn't really fit in. Then again he doesn't look that much out of place either. Having never seen a picture of The Railway Children (a deceptive Factory marketing ploy) I was curious. And surprised. This railway child sitting before me shows no evidence of being a fashion victim. He looks like the proverbial boy next door, in a mischievous sort of way, and funnily enough, would probably make a rather attractive *Blue Jeans* pin-up.

The Railway Children aren't interested in selling out to the masses, although I'm sure they wouldn't object to mass appeal but inevitably, on their own terms. Signing to Factory and avoiding the majors like the plague seems to have suited them well.

"We were on the verge of signing to Ten Records at one time," explains Gary, "but we just didn't have any control. We were 19 and they wanted to mould us into a pop band. They had no idea what we could do. Eventually we signed a publishing deal with them. When Factory started taking an interest I couldn't have been more surprised. Our music didn't exactly fit in with their corporate image but they seem to be breaking away from that. The good thing about Factory is they're easy to communicate with and they don't push you into things like having your picture splashed across the cover of your record."

Which is all very fine and dandy but what happens if you want to start reaching more people than simply the student fraternity of inner Manchester? Factory's policy of not over-promoting bands but leaving them to "evolve" often results in the band going nowhere very slowly. But than again, it depends on where you want to go.

"We plan to get noticed but through the right channels. New Order are an example we'd like to follow if we had the chance. I think sometimes if the music's good, people are interested in that alone and not in the *Smash Hits* media side. If you're not immediately in the limelight you can make mistakes, experiment and do your own thing to a certain extent. Swing Out Sister are a classic example of what might've happened to us and what still might. Trouble is once you've had a Breakout you need to keep following it up or people just ignore you."

At the moment the Railway Children are going through their teething stages. They've had two singles out on Factory. The first, *A Gentle Sound*, was precisely that and seemed far too delicate to grab the ears of the discerning public. Their second offering *Brighter* is a decidedly more jaunty affair with some feverish bursts of percussion and a sturdy tune.

"Our music may not be that wild," muses Gary, "but we've made big jumps between our singles. After a while you start to lose your inhibitions and become more adventurous. The music in the charts at the moment just leaves me cold. It's just watered down rubbish."

"Tony Wilson was saying the other day how some bands absorb influences and just regurgitate them. Others, though, are able to digest them and make them their own. I think this applies to us. Maybe the sounds of traditional guitar, bass and drums doesn't differ much, just the feel. I'm interested in rhythm and being more experimental although still sticking with a good tune."

Top Of The Pops doesn't yet beckon The Railway Children but Gary's unperturbed. He's got plenty on his plate at the moment. Besides being the singer and driving force of The Railways, he's also doing a degree course in graphics at Stoke Poly and has to juggle his time accordingly.

"I'm constantly up and down the motorway but I really enjoy it. Other people have tried to persuade me to jack the course in but I won't. I don't like starting something I can't finish. I suppose I am holding us back though, by doing it."

The Railway Children are a band who want to offer music lovers of their own age something to fall in love with. They chose their name because it was "cute and meaningless" and they (supposedly) weren't. They hate the fact that everyone and his dog are making records — "Nick Berry just makes life miserable". They detest the ageold "rock and roll lifestyle" adopted by many bands including fellow Mancunians The Bodines ("to the point of parody") although will admit to delving in and out of it themselves. They hate having their pictures taken and prefer to look at artwork rather than smiling popstars on the bedroom wall. In fact, *Blue Jeans* would probably love them.



Doctor's Children: herd it through the grapevine

After the success of last year's *Rose Cottage EP*, The Doctor's Children re-emerge with yet more in the way of popular popisms. Julian Henry ponders over King Buffalo while searching for what makes rock into pop

For those who declare that rock music is a lifeless beast, The Doctor's Children are the perfect anecdote. After the fleeting affection loosely thrown towards their debut *Tomorrow I'll Die*, the glorious exultations heaped on last year's exquisite *Rose Cottage EP*, it's hardly surprising that their new mini album, *King Buffalo*, has been greeted with such enthusiastic shouts of glee ● A journo was heard to shout: "The Children are the greatest band in England... only death by drowning can stop them" ● Only a strait-jacket ended his outburst ● So, will this new release enhance the Doc's reputation enough to boom them into the artistically/intellectually acceptable market? A beefy John Leckie production has given the songs the perfect platform from where the band can bear down on the listener. It could be an album to put the group on the map too (but, which map might that be?). A map of difficult to explain rock structures, perhaps. But is it rock? I mean, how seriously do The Doctor's Children take rock? ● "Not at all seriously," claims Paul singer/songwriter/Doc's Chillun person Smith. "The titles on the record, like *Rock 'n' Roll Jesus* and *Born To Wander*, are just piss-takes. How can anyone take rock music seriously? ● "I've always hated Pete Townshend," he continues in an off-the-cuff quip, "But I've always wanted to play rock 'n' roll. I haven't stooped to

the level of writing a song that says "Oooooooh baby", but there's still time." ● Next stage for The Doctor's Children is to do a short support tour with *Green On Red*, while their company, Upright, put the final touches to international deals in West Germany and France. As ever, it seems that the UK is going to be one of the last places for people to turn on to one of our homegrown talents. But, still, we can always say we told you so. . .

CHILD STAR FOCUS SPECIAL SIMON TURNER:

Yes, the former *The The* and *Jeremy's Secret* person, and latter day composer of *Derek Jarman's Caravaggio* soundtrack, began life in *Tom Brown's Schooldays*, eventually playing opposite *Robert Mitchum* in *The Big Sleep*. One of the early victims of cheque book journalism due to an "affair" with *Britt Ekland*, Turner also had several near hits in the '70s as part of *Jonathon King's* UK stable. Most notable was a cover of *David Bowie's Prettiest Star*. Salute the prince of pop!



The Railway Children: next stop *Blue Jeans*



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44 UNDERGROUND

Are your ears bleeding? Are there spots in front of your eyes? Can you dance when the music is so loud that it makes the speakers fall off the table? If your answer to any of these questions is yes, read on, and let Whiplash tell you the why's and wherefore's of whatever.



VERY



IF

we're talking very loud, then what about this month's top 40? With Anthrax and The Beastie Boys both charting, does this mean the nation has opened its ears to noise?

■ While we Brits are slowly getting things together, it's from the US of A that the real racket is being made, such as the new album from Agent Steel, Unstoppable Force (Music For Nations), and the capital is still reeling from recent visits from Anthrax and Megadeth. ■ Watch out for hardest-of-the-hard Slayer, due over here in the next two months — their Rick Rubin produced album Reign In Blood (on Def Jam in the US) still has no release over here, but rumour has it that London Records are taking the risk... ■ The Cult's Electric album (Beggars Banquet) is due out in April, while Leicester loonies Crazyhead have their first single released now and are undertaking a nationwide tour — including three support slots at London's Town And Country Club in eight days (Pink Fairies, Tom Verlaine, X Mal Deutschland). Cow-punks The Straw Dogs mix harmonica with prime metal riffing to make their LP We Are Not Amused (Rough Trade) an essential loud purchase (thrash country and western, anyone?) while Swedish biker-vikings The Leather Nun have a new 45, I Can Smell Your Thoughts out soon on Wire. ■ New York hardcore outfit Crumbsuckers had to turn down the offer of a support slot to Megadeth's London show be-

You lot are bloody weird!



Alex Kadis shares a pint of chips with Crazyhead Crazyhead? Errr... I'm not sure, actually. Crazy mouth? Yes. Crazy attitude? Yes.

One of the few bands to go through with the ICA Dotted Line affair recently, Crazyhead are far too shrewd to lose their minds. An interview was going down, and amused and excited they congregated with friends, roadies and manager to make as much noise as is humanly possible.

Crazyhead are Anderson, Pork Beast, Vom, Super Fast Blind Dick and, somewhat incongruously, Kev. After ten months of suffering each others company they have just released their first record — an irregular sort of ditty entitled, What Gives You The Idea You're So Amazing Baby?

Vom: "It's good and sexist."

Dick: "It's not sexist. It's the type of record you could listen to and really get down to things — you know — THINGS."

Kev: "I wrote the lyrics and it's completely unsexist."

So, are you addressing anyone in particular?

Kev: "Yeah, me mother."

I'll refrain from going into this any further but needless to say there was a well timed plea from Vom to do this properly. He is the most communicative member of the band.

Vom: "It's not sexist. It's sexy. Our sex appeal isn't contrived.

Sex is all to do with excitement and I don't think there's a lot of that around. There's very few bands that actually get up on stage and sweat nowadays."

There may just be substance to this feeling.

During their live act Crazyhead show off an incredible machismo. As they swear and gesticulate, Anderson's cute little bottom peeks seductively out of a strategic hole in his well worn leather togs. If they're not demanding that you buy them a drink they are spraying you with beer and showering you with abuse. Is this all there is to these maladjusted acid-rockers?

Vom: "We're not harking back to the heavy rock attitudes of the old days but I think it's necessary to have a bit of venom. We're breaking away from the tried and trusted formula."

Sure, there's a lot to that but, while trying to flog me a knocked off sweat shirt, Pork talks about philosophy and religion. On stage he is a wild animal. Anderson, shy and serious in conversation, becomes antagonistic and magnificent.

Essentially, Crazyhead are an intelligent group who have standards both morally and musically. So where do they really stand?

And: "We're into getting on stage, working hard and giving a good show!"

Vom: "At the same time we want people to think. We want to put shivers up your spine — that never happens to me at a gig anymore. OK, our music is saying something but why can't people just enjoy it? Why can't something be serious and yet still be entertaining?"

No reason. That's all.

cause they couldn't get time off school. Have they never heard of *skiving*? ■ There are dark mutterings about a new Zodiac Mindwarp release, but who knows what's going through the great man's mind? ■ Back to Music For Nations, and British thrash hopes Onslaught have a double album due in a few months, and in the meantime, the Bristol based band are supporting Motorhead on their European tour, the latter having regained their former insane

drummer Philthy Animal Taylor. Last mention goes to the Yanks again, and an album called Skate For The Devil by The Boneless Ones (on Boner, of course). Their motto is apparently 'It is said that when one crosses heavy metal with skateboarding, the resulting unholy union is something only the Devil could love'. *Very Loud* agrees wholeheartedly, and until next time, as Metallica would put it, Bang That Head That Doesn't Bang...



With their self-produced second album *Horse Rotovator* now out, and possible live action beckoning, ex-PTV boys Peter Christopherson and John Balance look set for another spell in the upper echelons of the independent chart.

So how does John Balance see the new LP in comparison with their Scatology debut of 1985?

"We prefer to think of it as the second in a series of continuous steps. We like working with recurring themes that can be linked together from record to record."

With *Horse Rotovator* they have chosen to home in on mankind's death trip and lead us on a morbid metaphysical journey down history's cruel staircase of despair, in a search for whatever it is that lurks in the cellar.

There isn't a lot of fun to be had in listening to Coil's music. But then the films of Ingmar Bergman weren't much fun either (*uh? — ed*). Like Bergman, Coil at least manage to supply creative values to balance the dark fears their powerful images set loose.

In these days of the third (or is it the fourth?) coming of austere industrialism, only The Anti-Group (featuring ex-Clock DVA front man Adi Newtin) among the current crop of pretenders have their attitude and aims as well thought out as Coil's. It comes as no surprise therefore to learn that the two plan to work together at some point in the future.

"It's really surprised me how much our ideas have meshed, especially just recently. It seems to me that we are both moving towards the same ends, the nihilistic truth at the centre of the cosmic ball, or whatever."

Coil as dark angels searching out their own heart of darkness? Listen and decide for yourself.

Klangtime music

Coil's progression from murky waters to orchestrated melodic sounds still seems to be shrouded in depressive veils. Whether they intend to elevate their status to the press hungry industrialists of old is in doubt, but their recent album has increased the possibility of imminent success. John Balance from Coil called our very own Alex

Bastardo



Latest Coil incarnation with Peter Christopherson (front), John Balance (right) and Steven Thrower

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AUSGANG the story so far...

**THE TEACHINGS OF WEB** Criminal Damage 12 inch CR112109, 1984

**SOLID GLASS SPINE/STRIP ME DOWN** Criminal Damage 7 inch CR1112, 1984

**HEAD ON** Criminal Damage 12 inch CR112124, 1984

**WEIGHT** track on Criminal Damage compilation Backlash, 1985

**HUNT YA DOWN** Heavy Metal FM 12 inch, 12VHF21, 1985

**MANIPULATE** Heavy Metal FM album WKFM LP52, 1985

**HERE IT COMES/LET ME SAY** tracks on Iguana label compilation Motor City Nine VYKLP11, 1985

**KING HELL** Shakedown 12 inch AUS12001, 1986

**LOS DESCAMISADOS** Shakedown mini-LP AUSMLP002, 1987

**BAD HAND** Fourth Dimension flexi given away with *Grim Humour* fanzine. LYN17784, 1986

DEATH DISCO

Briefly, the current story of Ausgang A-Go-Go is told by three survivors, Max (vocals), Matthew (guitar/flower arranging) and Stu (bass). Ibo (drums) has sloped off.

Clearly the most obvious question revolves shakily around the name-change.

"There's a song called *Itchy Fingers-A-Go-Go*," Matthew informs, "and a friend of ours puts Ausgang-A-Go-Go on the back of his jacket for some reason and that was the first thing. We thought we'd use this because we've got this feeling that a lot of people in the media get hold of records by us, see the name and refuse to listen to them because someone told them three years ago that Ausgang were a Gothic band."

The audaciously bright challenge to such foggy notions comes with a new record, following on from the slick vigour of their baking *King Hell* single. Six songs at 33 1/3 and one at 45 tell a new tale of disco-bend.

In truth, you can almost feel yourself rebelling over the chintzily obvious *Tumbleweed*, feel your neighbour's pulse during the static rampant attack of *Wasted Land*, with its haemorrhaging guitar, and feel like a *Tube* presenter on an IQ test as *Iron And Clay* rams a hot iron down your throat.

But are record companies interested? I mean, they can sell ANYTHING. That's their job. Ausgang have been nine years in this biz, three actually as Ausgang (now Go-Go-ing, but not gone) and not a penny to show for it! Not in it for the money, but man or woman cannot live by dole alone.

"Oh sure, we're in complete control at the moment," he shrieks in torment, "but all that means is that we have 100% of NOTHING. Maybe 10% of SOMETHING wouldn't go admiss."

So, can the Go-Boys be big, Big, BIG in '87 or ... well, who can say? Should be, though.

Ausgang go go go for it ● *Pratninja* gets all arty and theoretical about it all

FIVE BASTARDISED BEATLES 1 *TICKET TO RIDE* Husker Du, Hendring live video 2 *I'M DOWN* The Beastie Boys, banned LP track 3 *MICHELLE* Doug E Fresh, The Show brief encounter 4 *I AM THE WALRUS* Joe Pop-O-Pies, Subterranean deep cut 5 *ALL YOU NEED IS LOVE JAMS*, a vitriolic white label

**ILLYA KURYAKIN LOOKED AT ME**

THE CLEANERS FROM VENUS

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12" includes extra track

The Cleaners From Venus  
7" And 12"

VOA

VOICE OF AMERICA

Ammunition Communications distributed by Pinnacle



# Heartstr

Pope Alex Batsedo raises his dismal brow and tries to answer some of the confusing questions on his O level paper in new pop. Like, how come Cardiacs wear such crazy clothes, what is Sir Henry At Rawlinson End, who the hell knows the secret of the little black book? All this and more . . .

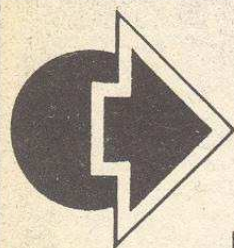
Something weird, wonderful and smelly has emerged over the past few months from downtown Kingston-upon-Thames, something that I'm still having trouble in understanding • After years in gleeful obscurity, a series of packed, sweaty Marquee gigs has served to increase Cardiacs' small but committed following. Now, with a new mini longplayer, *Big Ship*, and a full British tour to back it up, they are ready to burst into the national consciousness •



Cardiacs have just released their long awaited, very plastic mini album *Big Ship* on Alphabet

dod ob sbu

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## FAST FORWARD

21a Alva Street, Edinburgh

NEW RELEASES: APRIL

**BEN VAUGHN COMBO** 7" MY FIRST BAND  
53rd and 3rd AGARR 7

**WE FREE KINGS** 12" EP OCEANS, WIPE OUT GANG,  
DEATH OF THE WILD COLONIAL BOY/LOVE IS IN THE AIR  
DDT DISP 7T

**LIP MACHINE** 12" OUR WORLD  
DDT DISP 3

**LOCOMOTOVE LATE NIGHT** 12" OUT OF RANGE  
KDY RECORDS KDY 2T

**BABY LEMONADE** 7" THE SECRET GOLDFISH  
NARODNIK NRK 004

**JOSEF K** LP ENDLESS SOUL (THE COLLECTION)  
SUPREME INTERNATIONAL EDITION 87-6

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# REWIND

Back from the dead, risen from the grave, and here to haunt you. Snakey G rips the lid off the latest re-releases and explains just why these cobweb covered masters have been dusted off.

The Ace group of companies have an extremely varied batch of albums for us this month. Starting with the Ace label itself, there's *The Memphis Label Story*, '50s r 'n' r and rockabilly; plus a white-boy doo wop compilation from the Laurie catalogue titled *Street Corner Memories*. Now on Ace CD is *The Ike & Tina Turner Sessions* and *Three Hours Past Midnight* from *Johnny Guitar Watson*. The budget label Cascade, which has given us some great blues, rockabilly and country compilations over the past few years, zaps us with two volumes of *20 Great Cruisin' Favourites* — for people with Cadillacs (it says here), a good selection of '50s pop r 'n' r. It will be available in cassette form as well as disc, so you can play it in the motor. *Big Beat* steam in with *Soft Machine* Vol. 1, the record's first UK release featuring *Robert Wyatt* and *Kevin Ayers*. There's a best of *Strawberry Alarm Clock* entitled *Strawberries Mean Love* to add to the already issued *Big Star* LPs No. 1 Album and *Radio City*. On the Northern Soul front, Kent Records offer the compilation *Kent Stop Dancing* — *The Sequel* and finally, Contemporary issue the bluesy jazz *Ain't Nobody's Business* by *Helen Humes*.

Over at Charly Records, a busy January saw fine r&b releases from the Jewel/Paula/Ronn labels with material from *Little Joe Blue*, *Jerry McCain*, *Lightnin' Hopkins* and a compilation titled *Rough Dried Blues*. In contrast they have also released LPs by *Milton Brown & The Brownies* (*Western Swing 1935-36*), *Wayne Raney* (*Country Boogie 1947-53*), *Jimmy Donley* (*Swamp Pop '57-'60*), *Ann Sexton* and *Roscoe Shelton* (both early '70s Deep South Soul). Plans for March continue in *Deep Soul* with an *Ella Washington* LP and a compilation *Testifying*, featuring great unknowns *Charles Smith*, *Charles Armstrong* and *Ted Ford*. Plus, girl group fans will be over the moon to hear, there's a double LP set, *The Red Bird Story*, on the horizon which will feature *The Shangri-Las*, *Dixie Cups*, et al.

Those charming people at Edsel Records are releasing the soundtrack which *The Electric Flag* did for the Roger Corman film *The Trip*, so let's get the medicine cabinet open! In addition there's waxings from *Commander Cody*, *Cody Returns From Outer Space*, *John Fahey Rivers And Religion*, *Otis Rush Right Place*, *Wrong Time* and *The Flying Burrito Brothers Dim Lights*, *Thick Smoke* and *Loud Loud Music*.

Detour release two new authentic tri-centre singles this month in extremely tacky printed wrapping paper bags. Representing r&b there's *Crawfishin'/Route 90* by *Clarence Garlow*, two hot Flair recordings from 1956. T'other is *Be-boppin' Daddy* by *Les Cole & The Echoes/You Gotta Pay* by *Benny Barnes & The Echoes*, both being great rockabilly from the Starday/'D' stable. The label's motto is *Detour* don't have time for 'B' sides — each one a winner!. Get the picture? (Distribution by Backs/Cartel).

Undoubtedly the best release of '50s recorded material last year was *The Legendary 1956 Demo Session* by *Charlie Feathers*, a wondrous disc that we played day and night, and still keep close to the record player in case of an emergency. The label was *Zu Zazz Records* (distributed through Charly), and they inform us that their second release is *Don't Put No Headstone On My Grave* by *Charlie Rich*. As well as the un-issued title track, the rest of the LP is made up of publishing demos and re-mixes of original Phillips Int. master tapes. No additives, but all the overdubbed clutter of girl choruses and string arrangements have been removed so it's as Rich originally intended it to sound.

'The World's leading psychedelic label', Bam Caruso have another batch of hallucinogenic inspired '60s paisley platter compilations. *Staircase To Nowhere* (1967-9), *The Electric Crayon Set* (more stupidly rare 45s), *Adventures In The Mist* (yet more rare 45s), *The Clouds Have Groovy Faces* (soft sike at its best). Then there's ex-*Left Banker Mick Brown's* '69 band *Montage*, titled rather strangely *Montage*, plus '68/'69 Detroit acid guitar group *SRC* have a self-titled album issued.

If your reading glasses are back from the opticians you're in luck. There are some good publications about just now, too. From the USA, the fifth issue of *Kicks* has arrived, one hundred pages thick, mixing the best of the '50s and '60s sounds with black humour and plenty of photos and period ads. Main features include *Hasil Adkins*, *The Rivas*, *Jerry Lee Lewis*, *Dale Hawkins*, *The Pyramids* and *Joe Clay*.

On the horizon, believe it or not, is a new edition of *New Kommotion* in new A5 size, more on that next month. And let's not forget *Now Dig This*, the most regular rock 'n' roll fanzine of all time. February's issue featured articles on *Carl Perkins*, *Jerry Byrne*, and *Ricky Nelson* to name but three. The Compendium Bookshop in Camden High Street, London, stock all three, and most good specialist record shops around the country should do so also.



# Don't miss it!

The May issue of *Underground* is out Friday April 24 with all

your fave bits plus chat and chatter with Kirk Brandon, Wire recount-

ing their misspent childhood, the great journo debate... Miaow Vs The Hit Parade, Pulp, Laibach, tuna, cheese, two slices of apple pie and a tea no sugar. Yep, yep, it's all here, plus mega reviews, news, gossip, scandal, 'n' everything new... and some other things. **Don't miss it!**



The Holland, Dozier, Holland axis of songwriters who fuelled and fired the Motown stable in their earlier years went on to unleash an even more colourful, glitter-studded, bare-chested-medallion-toting sound with Invictus and The Chairmen Of The Board. The story was further enhanced with Freda Payne and associate label Hot Wax's emergence onto the scene with an even wilder selection of flares and brightly coloured crimplene. Some years later, HDH Presents, an Edsel/Demon associate, have come up with a catchall CD package covering both labels' greatest cuts. Carole Linfield sinks down on the sofa and recalls the past . . .

## HDH PRESENTS THE HITS OF HOT WAX AND INVICTUS RECORDS

(HDH CD 502)

Indie CD soul? You bet! This is a rundown of the Hot Wax and Invictus labels who set out to compete with Motown, and all comes complete with an informative booklet. Set up by legendary writing team Lamont Dozier and Eddie and Brian Holland after their acrimonious exit from Berry Gordy's stable, these sister labels illustrate another dimension of the Detroit story; of motor city soul sensations now often confined to the rarity rack • Best known track, in the UK, is Freda Payne's tale of wedding night impotency, Band Of Gold, but it's more than matched by the less obvious entries. Glass House's Crumbs Off The Table is a tale of sexual infrequency, too, while Honey Cone pre-empt much of the Three Degrees' tack. Other lesser knowns include the intriguingly named 100 Proof (full moniker, 100 Proof Aged In Soul), whose Somebody's Been Sleeping In My Bed is a vigorous, brass laden stomper • But the icing on the cake must be the inclusion of six Chairmen Of The Board tracks, all of which seem to ooze sweet '70s nostalgia. Give Me Just A Little More Time deserves Levi's inspired immortality, even though it would mean a return to 20 inch flares, denim waistcoats and three foot high Afro haircuts (owners of which, way back when, inevitably chose to sit in front of me at the Harrow ABC).

But who could imagine the sweet memories of their gospel inspired I'm On My Way To A Better Place, which at the time severely flunked in the charts?

Well, you can relive it all, thanks to laser technology. And before you can reach the first compulsive chorus the waft of musk oil will be with you again.

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### SWEATBOX

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SEX010

**THE ANTIGROUP** • SHIT mini lp

SAXCCD012

• DIGITARIA lp, cass, cd

SOX011

• BIG SEX • THE OCEAN 7&12 single

SOX019

**IN THE NURSERY** • TRINITY 12 single

SAX016

**PERENNIAL DIVIDE** • PURGE lp (re-issue)

SOX020

• BEE HEAD 12 single

B-SHARP





# GLOBESTYLE RECORDS → WORLDWIDE YOUR

## GUIDE

Paul Simon's exploits reap mucho press, expose new forms of music to a wider audience and gain attention for styles and sounds previously unheard. Ben Mandelshon and Roger Armstrong of Globestyle release a compilation album, *Worldwide Your Guide*, which showcases the wide ranging music that the label has so far unearthed. John Lewis tries to find out more, gets enthusiastic and generally enthuses ...

This introduction to the Columbian compilation album *Fiesta Vallenata* is an appropriate manifesto for Globestyle Records, an Ace subsidiary, run by Ben Mandelshon, a man acclaimed as "a very good friend of 3 Mustaphas 3". Partner in tune Roger Armstrong explained some of the Globestyle activities which have led up to this exquisite compilation, activities which have centred around the release of a steady series of pop records from the world direct to the discerning living room. It's been a slow but brave project given what Roger describes as "the xenophobia of the Brits," which enlarged reveals that "if they hear a foreign language they just don't want to listen."

Globestyle are happier with their progress in Europe outside of the UK, and the US West Coast and attribute that to the fact that 'worldbeat' or 'ethnobeat' is an established concept in other countries.

"In this country, people are too used to assuming that the best music comes from this country," reckons Roger, and as ragtime, swing, blues, latin, jazz, rock, reggae and soul all have African elements, this is a fair criticism. But this suburbia of the inner ear which afflicts the British is a classic complaint.

Things improve though. Roger says he receives more mail (interest and encouragement) about Globestyle records than anything else released under Ace auspices and over its first two years it has proved itself viable with the current catalogue of about 20 including *Ofra Haza*, whose 12 inch Galbi also gained wider commercial appeal. Galbi has turned more than a few ears (as well it should), and a few more may be turned by this new Globestyle compilation, *Worldwide Your Guide*, their modest slogan.

The album starts with state-of-the-art New York rumba from Cuban *Virgilio Marti* and dances swiftly across the Atlantic to the Yemen. *Ofra*

First of all, this is *not* difficult music. It is not just for ethno-musicologists, or for those who take pride in the obscurity of their musical tastes ... this is pop. That means songs of love, partying and social comment; of local heroes and histories. Most of all this music is about *dancing*.

*Haza's* voice is one of those that make you shiver. *Puseletso Seema* and *Tau Ea Linare* from Lesotho follow with that elastic bass and stomping accordion (a little weakness of Ben) which really makes *Paul Simon's Boy In The Bubble*. This is the real thing and the vocals are just a bit harder.

*Dissidenten*, from Berlin and *Lem Chaheb* from Morocco share a track. *Inshalle-Kif Kif*, from their *Sahara Elektrik* LP. Little of the dust and bells of a berber festival is lost in the translation. From Mali, *The Super Rail Band Of The Buffet Hotel De La Gare De Bamako* present tumbling guitar and rumbling vocals and are a near relative of Manding Kora music, one of the most elegant musical forms on one of the most bulbous instruments. For the last track from the African mainland, from Zaire, there's the glittering, irresistible, hypnotic soukous from *Kanda Bongo Man*. Back across the Atlantic *Come Back*, from the Lesser Antilles, have the most uptempo track on the compilation with a musical diversion which is one of the many multi-influenced musics with audible Spanish, Latin and West African elements.

Two more tracks represent the two albums of Madagas-

can music which have graced Globestyle, and these hold a special place in Roger's affection as he and Ben went over and recorded the sessions themselves. They are hoping to return and record more, including the wealth of politically suppressed music in Madagascar.

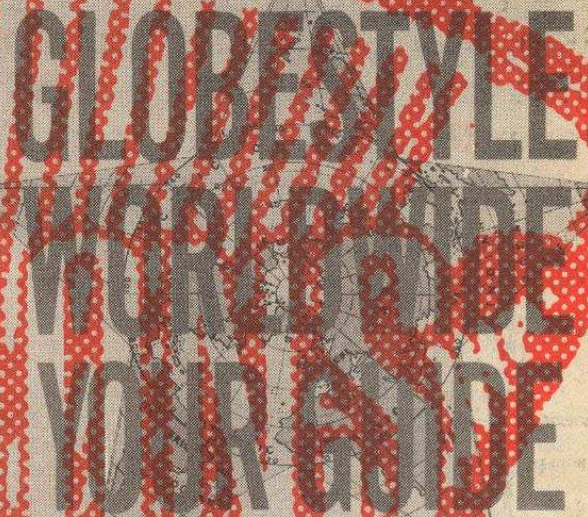
The Globestyle train picks up speed again and future releases which are mooted include *Francisco Alloo* "very hip in certain parts of Columbia", then the G boys are hoping to head East.

"Eventually we would like a catalogue with a reasonable representation of world music," claims Armstrong the adventurer. An impossible task, he acknowledges, but they'll try.

The criterion for selection is "taste based, a mixture of crass taste, mine, and knowledgeable taste, which is Ben's."

But, most important, the music in each case is vibrant. They don't mind putting a bit of information on sleeves, even a map, but they refuse to have a "museum attitude". No dry academicism here. Now that's a good attitude.

Hamdoul'lah. May he speed the camels of their distributors.



If you want to sample some of this tasty music, *Underground* has nabbed ten copies of the *Worldwide Your Guide* album from the vaults at Globestyle. All you've got to do to win one of these is answer this 'O' level Geogers question and send it on a postcard to *Underground/Globestyle*, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ ● And here's the question ●●● In which continent is Lesotho (home of *Puseletso Seema & Tau Ea Linare*)?

Go to it adventurers!!

### GLOBESTYLE ● THE DISCOGRAPHY (SO FAR)

- ORB 001 THE SUPER RAIL BAND OF THE BUFFET HOTEL DE LA GARE DE BAMAKO, MALI *New Dimensions In Rail Culture*
- ORB 002 VARIOUS ARTISTS *Dance Cadence*
- ORB 003 PUSELETSO SEEMA & TAU EA LINARE *He O Oe Oe*
- ORB 004 DISSIDENTEN & LEM CHAHEB *Sahara Elektrik*
- ORB 005 KANDA BONGO MAN *Non Stop Non Stop*
- ORB 006 OFRA HAZA *Yemenite Songs*
- ORB 007 TCHICO ET LES OFFICIERS OF AFRICAN MUSIC *Full Steam Ahead*
- ORB 008 PABLO LUBADJKA PORTHOS *Pablo! Pablo! Pablo!*
- ORB 009 CHOC STARS *Choc = Shoc = Choc*
- ORB 010 CHOC STARS *Ava Et Ben*
- ORB 011 VARIOUS ARTISTS *Fiesta Vallenata*
- ORB 012 MADAGASIKARA 1) *Traditional Music Of Madagascar*
- ORB 013 MADAGASIKARA 2) *Pop Music Of Madagascar*
- ORB 014 VARIOUS ARTISTS *Oye Listen*
- ORB 015 SONORA DE BARU *Ritmo Tropical*
- ORB 016 VIRGILO MARTI *Solundando A Los Rumberos*
- ORB 017 VARIOUS ARTISTS *Super All Stars*
- ORB 018 VARIOUS ARTISTS *Worldwide Your Guide*

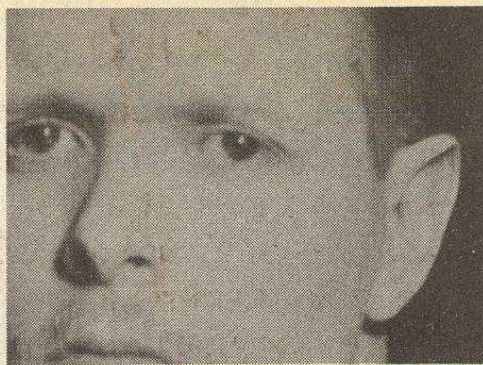
If you would like to hear more about Globestyle but can't find their records in your store (and you've vehemently told the man with his hand on the till that they're distributed by Pinnacle), you can reach the label direct at 48-50 Steele Rd, London NW10 7AS.

# THE SOUND OF A DISTANT ACCORDION

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**Michael Gira** and **Jarboe** of Swans are in Cornwall. They are about to enter a thousand living rooms and personal hi-fis in the guise of Skin. *Marc Issue* donned his sports shirt and roller skates and headed down there too. His notebook and dog eared Filofax at the ready, he heads deep down into the lowlife



**It may surprise you to**

learn that it is more economically feasible to ship the entire Swans organisation over here and out into the wilds of Cornwall to a splendidly isolated residential studio for a month than it is for them to stay home and record their new (double) album in New York. This probably speaks volumes for the economic significance of the Thatcher-Reagan "special relationship", but for the moment the Swans are not complaining, and neither, for the moment, is your reporter as he trudges, one chill March afternoon, down a railway track on the banks of a Cornish fjord.

**Last November and**

December Mike and Jarboe, two fifths of Swans, recorded a prodigious quantity of music which will be released over a fairly short space of time, starting now. *Blood Women And Roses* is an album featuring Jarboe as singer, and *Shame Humility And Revenge* features Michael. The first release, a vast and unfolding 12 inch titled *One Thousand Years* is from Jarboe's album. This more intimate musical association goes under the title *Skin*.

**We find our American**

in high spirits, full of the fresh beauty of the place, well-versed in local history and mythology, and working hard.

**We get down to it.**

**WHERE DOES SKIN MUSIC COME FROM?**

**Michael:** "I don't know what to say to that! My heart? Whatever I say would be a cliché. From the guitar, from the cliché, from the keyboard, where does it come from, Jarboe?"

**Jarboe:** "Musically? Is that what you mean?"

**PARTLY, IN A SENSE, BUT PRINCIPALLY: WHY DOES IT HAPPEN?**

**Michael:** "Basically, you know we set out to write simple songs, albeit not pedestrian, but simple songs. That was the impetus, and the approach was to do songs that you could remember a melody to, that you could remember a line from, after you'd shut it off, so that it wasn't based just on sound but with certain melodic ideas and a certain insistence on us as singers."

**ABOUT THE COVER VERSIONS. WHY CRY ME A RIVER? PLEASE DON'T JUST SAY IT'S A BEAUTIFUL SONG.**

**Michael:** "But it is, it's a beautiful song! Such an incredibly sad song!"

**Jarboe:** "I know it sounds like a cliché, but I see my album as the different emotions of a woman, of what a woman feels. And for me, every song is touching on a particular character that I've thought about or read about or felt myself, they're all sides of that, and that particular song represents a very pure and deep emotion, and I tried to interpret that song rather than do a copy version of it. Which is to say that I was *gripped* by her crying rather than the coy kind of attitudes with which it's been interpreted before."

**Listeners may care**

to note the sobbing musical arrangements on this recording. *Skin* makes the gentle music peep out from Swans' armour. But more to the point, Mike and Jarboe are making a different kind of poetry, and tension here. There is controversy over the next cover version, though.

**THE MAN I LOVE ...**

**Jarboe:** "That was written by George Gershwin."

**LYRICS BY IRA?**

**Jarboe:** "That's right."  
**WAS IT AN INTENTIONALLY IRONIC DELIVERY?**

**Jarboe:** "No, not for me."

I sang every song with total sincerity. It's perfect for me, because that's one fantasy which comes on the record after another fantasy, among the top three to five sexual fantasies of all women, which is to have sex with another female, so the two songs sort of go together for me. One is the ivory tower woman, with the man taking care of her and building a home for her, and the other is a savage kind of song about lust. The two seemed to go together. Musically I've always liked the song. The piano playing is over the top, but that was great, very Rachmaninov at the end ..."

**Michael, standing at**

the window, watching the water outside, adds that one of the reasons they wanted to do the song was because of the strong melody. Irony retreats to the depths.

**Skin are a significant**

departure, operating within a narrative melodic structure — a structure with a lot of time invested in it, in all sorts of senses. Accordingly, *Skin* need time invested in them, to appreciate the intricacy and subtlety of what is put in.

**So far as accessibility**

is concerned, *Skin* signifies a step sideways into a music which is superficially 'easier', but which requires some application before it yields its undoubted rewards. In this respect *One Thousand Years*, the first of the many *Skin* releases that will rain down on us over the next few months, is an intriguing, but not ideal, taster. It is one of the sparser specimens of the crop, with recognisable Swans' atmospherics churning fitfully in the background when things start to liven up a bit.

**Strong though it is, One**

*Thousand Years* tells only a fraction of the *Skin* story.

tales from the skin

**FIVE NASTY DISEASES THAT CAN AFFLICT YOUR SKIN**

1 Psoriasis — *The Singing Detective* got all crusty about this one. Sufferers get varying degrees of scaling skin and it can be disfiguring. On the other hand (or rather scalp) it can disguise itself as dandruff.

2 Ichthyosis — You get born with this, and basically it's a malfunction of the oil and sweat producing glands. Sufferers' skin is all dry and scaly, like that of a fish (hence the name). The only remedy is

to scrape the scales off every so often and lather up in Vaseline Intensive Care lotion.

3 Scabies — *Rat's* inspiration; in fact, it's caused by mites which burrow under the skin, particularly on the hands and wrists, and itch like hell. You have to paint yourself with a lotion and disinfect everything. Similarly with lice, who particularly like hiding out in the seams of clothes and passing on typhus fever. All that scratching making you itch? Well, the jumble sale will never have the same attraction ...

4 Rosacea — Also known as boozer's nose, although the red blotches can be brought on by too much tea as well as alcohol, much to the horror of maiden aunts everywhere.

5 Penphigus — *Debbie Harry's* boyfriend *Chris Stein* got this rare complaint, which makes your skin dissolve. It can be fatal, but treatment with steroids led to his slow recovery.

UNDERGROUND



# CLASSIFIEDS

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## PERSONAL

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**60's/80's** New/secondhand records, rarities, deletions, cheapies. For current list send SAE/2IRC's to: Rumble Records, (Dept U), PO Box 24, Aberystwyth, Dyfed. **U6**

**PUNK NEW-WAVE** Oldies from 25p. Current releases 1.60. Mod list also available. SAE: H. Jackman 32 Whitehead Crescent, Wootton, I.O.W. PO33 4JF. **U7**

**JOSEF K/POSTCARD RARITIES.** SAE for list: "Postcard", PO Box 615, London SE1 1YS. **U8**

**FUNHOUSE RECORDS** specialize in sixties and early seventies rarities, eighties psych, punk and garage, rare shows, compilations. Thousands of tasty titles, most comprehensive bi-monthly collectors catalogue - get yours now - Large SAE - 24 Cecil Square, Margate, Kent. **U10**

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**MISSION, SISTERS,** Cramps, Cult etc. - rarities, promos, deletions. SAE Underground Records, 76 Causeway End Road, Lisburn, County Antrim.

## FOR SALE

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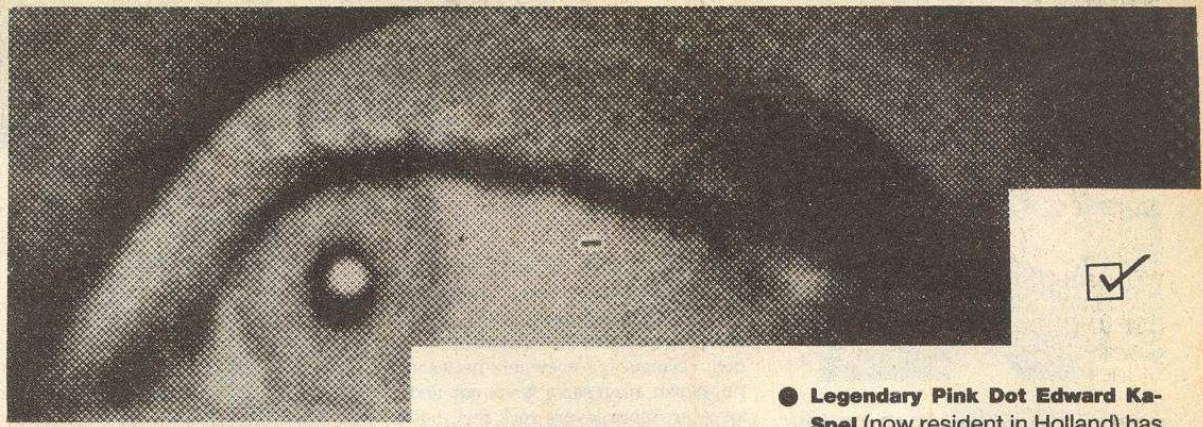
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Collated by Dave Henderson



**d**ie Todliche Doris threaten the world with a set of 44 pictures thinly disguised as a book object (more details from Verlag der Georg Buchner, Buchhandlung, Lauteschlagelstr 18, D-6100 Darmstadt) . . . Red Rhino plan to distribute the Dossier and Atonal catalogues in the UK, making

available releases from diverse bods like **Chrome**, **Minimal Man**, **The Art Barbeque**, **Controlled Bleeding**, **Elliott Sharp**, **La Loora**, **My Bloody Valentine**, **Psychic TV**, **The Anti Group** and some other chaps . . . American label Fun Music (171 South Park, San Francisco, CA 94107, USA), have in the past wandered through the avant-garde ozones with releases from **David Ocker**, **'Blue' Gene Tyranny** and **Scott Fraser**. Their latest two cassette-only things come from **Philip Perkins** who gets explorative with a megaphone and some reverb effects on *The Rosetta*

Stone and *The Flame Of Ambition* . . . Great names spotted in the Radio WJUL chart list from Lowell, Mass, USA. Who are **Screaming Broccoli**, **Lemonheads** and **Gas Babies**? Good to see **The Hafler Trio** up at number one in the experimental chart there too . . . Much talk and phrases like, "a cross between **Human Sexual Response**, **Throbbing Gristle** and Metal Box **PIL**" about US combo **Children In Adult Jails**, an all-girl outfit whose debut album can be found on Buy Our Records, PO Box 363, Vauxhall, NJ 07088, USA. Meanwhile, did Swedish band **All That Jazz** (from the Wire stable) impress enough Virgin staffers to get a deal from their two London shows recently?



Descendents get pensive about Monkees and Beatles references

March sees the release of what promises to be a mighty album from the SST roster. After dishing out the **Meat Puppets**, **Hüsker Dü**, the late lamented **Minutemen** and much more, the pop rock and post-punk fraternity will thrill to the sound of **Descendents** on their debut album, *All*, which will be out by the time you scan this paragraph. • Neat assaults on the nerve ends that count, melody lines that really move and songs that're close to **The Beatles/Monkees** axis while retaining the aggression that's necessary to last out today's debacles. • Similar in assault, but more rocky (perhaps), **Crazy Backwards Alphabet** also have plans with SST, including a version of **ZZ Top's** *La Grange* sung in Russian which has been touted as the absolute antedote to the dodgy US TV spectacular *Amerika*, which us Euros have heard so much about recently. Anyway, plans for the album are being finalised and band members include **Henry Kaiser** (who's collaborated with everyone from **The Golden Palominos** to **Herbie Hancock** in the past) and part time drummer **John French**, who has seen time, as it were, with **Cap'n Beefheart**. • SST can be found at PO Box 1, Lawndale, CA 90260, USA.

• Play It Again Sam, from Belgium, will have a **Skinny Puppy** CD (they're from Canada and have recently toured Europe to good response), and there's a new **Trisomie 21** 12 inch on PIAS plus a 12 from fellow Belgian label Antler by **Poesi Noir** . . . And then there was **The Chadbourne's**, featuring ex-**Shockabilly Eugene Chadbourne** plus his wife and kids. They'll have a double called *LSD CNW* on Fundamental soon and around the same time Euge teams up for a vinyl clam bake with **Evan Johns** called *Vermin Of The Blues* . . . Yet more news from Fundamental says that **Savage Republic** (those original independent pioneers) will have their *Savage Republic* and *Ceremonial* albums released, while there's a mini album from **Shock Therapy** called, remarkably enough, *Shock Therapy* . . . Last up, Norwegian maestro's **Holy Toy** release a new album (we thought they'd disappeared, but obviously not)!

• **Legendary Pink Dot Edward Kaspel** (now resident in Holland) has his two *China Doll* albums jumbled together on CD through Torso (with extra added tracks too) . . . And, in the States, at After Hours, **Ceilings Below** release their debut self-titled album which is acclaimed as a real spine-tingler: You can get hold of it through After Hours at 14821 Lakeshore Blvd, Cleveland, OH 44110, USA. They'll also be handling **The Sharkbites'** album *Nowhere Fast* on *Minor Details* which is lauded for "never sacrificing raw energy for a high gloss finish." Wah! . . . And, then we went to Germany. **Matador**, featuring ex-members of **Malaria** have a mini-LP scheduled on *What's So Funny About?* (that'll be available here through Red Rhino), and on the same label you'll also be able to get a new album from **Kastrierte Philosophen** entitled *Between Shootings* . . . On Red Rhino's own *Ediesta* label, Belgians **Eton Crop** offer the comment *A Bundle Of Bucks For A Dead Dog Is A Bargain* and West Germans **FSK** opt for *Continental Breakfast* . . . Also coming soon from *Ediesta* is the new LP from New York popularists **The Silos**, following last year's classy import-only gem *About Her Steps*. The new album is called *Cuba* . . . And, from *Fundamental*, **JFA** (which stands for **The Jodie Foster Army**) have an album called *Valley Of The Yakes* and **Black Flag** front person and lead tattoo exponent **Henry Rollins** has an album called *House Animal Machine* . . . Spaghetti. Bolognese. And, Italia! **The Birdman Of Alcatraz** have a mini album called *Gliding Off* on *Electric Eye* due, while **Sick Rose** have an album called *Faces* scheduled. Still on the land of learning towers, *Materiali Sonori* have an LP called *Africa* from **Embryo** (who feature band members of **Dissidenten** who caused a flurry last year with their eastern-ethnic meets western-techno music).

SST UNDERGROUND



# WHITELINE

MUSIC VIDEO PRODUCTION

52 UNDERGROUND

**THE WHITELINE** vid company from Leeds have garnered mucho support and praise for their ideas about bands sharing costs and facilities in putting together quality videos for broadcast. In the past they've worked under a variety of problematic situations with **Red Lorry Yellow Lorry** (the band weren't actually there so they had to edit stock live footage to use on a song that the group weren't actually singing), **Age Of Chance** (they had about ten minutes to actually get a TV quality promo together) and **The Mission** (it was cold).

Further enhancing their reputation, they now plan to compile a series of clips from various bands and put them together as a series of 30 minute spectaculars. The first of these little treasures features **Brendan Crocker And The Five O'Clock Shadows**, **The Mekons**, **The Moodists**, the **Lorries**, **Sally Timms**, **The Batfish Boys** and **O Yuki Conjugate**. Interested parties can get further details of the product and services available from Whiteline at The Colosseum Production Centre, Portland Gate, Leeds LS2 3AW. (vid price is £12.50 incl p&p.)

But for five lucky *Underground* readers, there's a chance here and now to win a copy of Whiteline's first 30 minute compilation, and all you've got to do is answer the following question correctly, and mail your answer to Whiteline/*Underground*, Spotlight Publications, Greater London House, Hampstead Rd, London NW1 to arrive no later than April 13.

So, here's the question ...

**Red Lorry, Yellow Lorry** released an album entitled **Paint Your Wagon** on **Red Rhino** last year. They took the title from a film starring **Lee Marvin** and ol' **Lee** had a bit of a hit with a tune from the film, that your ma and pa may recall (it went to number one). **What was it called?**



**VISION** (Flat 8, 386-388 Park View Mansions, Green Lanes, London W4)

A sultry blend of down tempo reggae from a new outfit based in South London. Changes is somewhere between a full-blown aggressive work out and a sweeter, more lovers rock feel, but it stands as an impressive debut nevertheless; apparently it will be available as a single in the not too distant future, place your orders at **Daddy Kool** ASAP.

7 8 7 8

**THE UNEVEN PLANET** (Tel: 0602 830798)

They look a bit, er, odd on the cassette sleeve. Who are these long haired people and what do they want? One vexed member of the reviewing team was heard to mumble "a psychedelic U2" as the tape progressed. Then it all started to get more and more '60s, so we got spaced out just to get in the mood (man!). Unfortunately life goes forwards rather than backwards so we can only wonder at what fate has in store for **The Uneven Planet**.

6 5 7 7

**SAM SAM SAM** (Tel: 01-881 4864)

Popsox, this group's first song, runs along at a "jolly" pace. They seem to be trying to lift the mood. They don't really succeed but it's interesting enough to keep your attention. Then, suddenly, completely without warning, something strange happened — we started arguing among ourselves as to the magnitude or failings of this combo. We couldn't reach an agreed corporate opinion, which must mean *something*. Competent, clean pop with a little more (or less) than is needed to succeed, depending on your viewpoint.

6 8 7 8

**THE MIRACLE MILE** (c/o Trevor Jones, North London Squash Club, Muswell Hill, London N10)

Ah! A tune! A melody! These people must have been busy practising because they actually sound like they know what they're doing. Who remembers **Al Stewart**? **The Miracle Mile** do, although they may not want to admit it in public, but they don't seem too embarrassed to pull out their guitars and strum away in a most impressive fashion. Have they got a record deal yet? This wins the coveted 'Tape Of The Week' award (have we got one? — ed).

8 7 9 8

Edited by Julian Henry • each month in *Underground* we'll be wading through the box of demos and threatening letters in an attempt to see who is coming up, who the A&R men are being subjected to, and who are going to be worth watching. Each month a panel of guest reviewers, featuring journalists, DJs, producers, A&R men and the like, will be assembled around an unsuspecting tape deck and their reactions will be systematically taken down and rated. The numbered system after each review refers to marks out of ten for content, delivery, presentation and potential.

## d e m o s

**WONDERS OF THE DEEP** (c/o Notion Pictures, 38 Park Road, Coventry CV1 2LD)

Only a four track demo, but there are some expensive ideas rumbling around here. Have these people been off to the Canary Islands for their holidays, or have they just been listening to **Club Tropicana** for the past few weeks? Whatever, she sings nicely, and the band motor in a relaxed fashion. Give them an enormous record deal someone.

6 8 8 7

**THE DUBIOUS BROTHERS** (c/o FFY Music, tel: 07373 55990)

Why did they have to call themselves **The Dubious Brothers**? I mean, we've already got the **Reverb**, **Everly**, **Faith**, **Warner**, **Pontiac** and hundreds of other brothers. Unfortunately the music demonstrates a similar lack of imagination. It's what some people would call 'pop', but it's hard to imagine this getting much further than the starting post.

4 5 3 3

**THE ONAN BROTHERS** (c/o The Blue Room, tel: 01-724 7435)

Didn't these people hear what we said in the last review? Change your name boys. Do something radical. The music was good, yes we like it fast, the way it runs about like **The Woodentops**. Gets a bit close to the headless chicken at times, but what the hell? Best song is **Mice & Men**.

6 7 5 7

**ROBERT POSS** (c/o True Elements Records, 72 East 4th Street, Suite 11D, New York, NY 10009)

Warning: This tape arrived in a rather nicely presented cassette case; it looks professional. We are suspicious. Rather pleasing therefore to discover some primitive guitars and drums grinding away in a fashion that is neither boring nor unapproachable. In fact this cassette opened its arms and welcomed us to such a degree that one *Underground* person was immediately despatched to NY to find out more about **Robert Poss** and what exactly he's up to (well, he was allowed to call Robert on the 'phone).

8 8 7 8

**VIRTUE** (c/o The Lodge Studio, Clare Hall Farm, Near Clare, Suffolk)

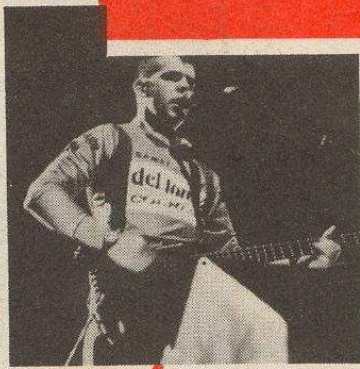
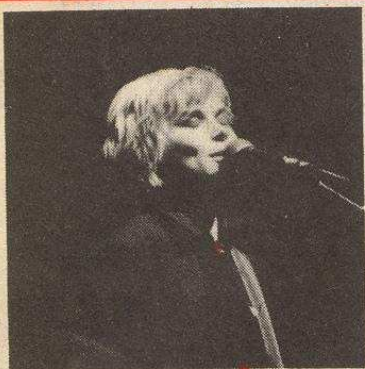
Thank God! Some bloody good, non-nonsense hard-rockin' metal! **Blimey!** Alright, so they worship the devil. OK, so some of them beat themselves up. And there's no telling what they get up to with all those chains ... but let's face it, at least you know where you are with good old fashion cock 'n' roll. This cassette ended up in the dustbin.

4 2 4 3

So, if you want your demo tapes given the attention that they no doubt deserve, send them along to *Underground*, Spotlight Publications, Greater London House, Hampstead Rd, London NW1.



# SHEET



The Astoria in London suddenly becomes a rather good place to be on a Friday night. First it was **Voice Of The Beehive**, **The Wishing Stones** and **Microdisney**, and then another trio of new(ish) talent parading their wares. Unfortunately not many people were present to witness **The Wallflowers** jangling and posing moodily around the stage, though their cover of **The dB's** Big Brown Eyes was enough to raise a few eyebrows. **Miaow** were, well, Miaow. They've sprouted another guitar player since the last sighting, and also have an ex-**Higson** blowing what looked to be a clarinet or oboe or something; are they becoming a bit Latin, or is it my imagination? **Age Of Chance** appeared in an enormous explosion of colour (decked out in customary biking gear) and noise. They're aggressive, confident, and definitely 1987's answer to **The Glitter Band**. People will buy their records.

At the IGloo in West London the mood is different. So what's the IGloo about?

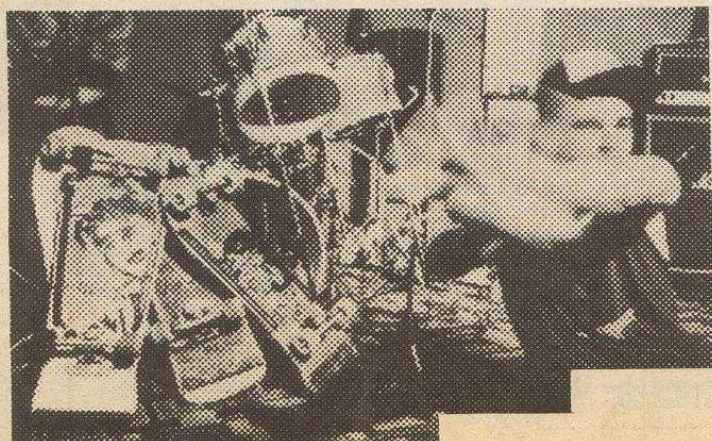
*"A kindred spirit. It's the music and attitude we care about, not individual bands."*

Indeed, individuality seems at a premium inside the club. Apart from the uniformed punk punters, all three groups on this (or any) night are expected to provide two, 15 minute sets in strict rotation and using the same basic equipment. Fast and furious is the aim, hardcore punk is the game.

There's a decaying scruffiness about the atmosphere, and yes, that is **Peel** and **Walters** quietly sipping lagers in the corner. A French girl catches my ear.

**Tommy**, **The Stupids'** drummer ambles over clad in a **Beastie Boys'** T-shirt, skateboard firmly clamped under a sweaty armpit. A hip-hop look, yet a hardcore sound?

*"It's a New York aggressiveness, we're not ashamed to be called punk rock. I'm against labels and fashion."*



**WHAT'S HAPPENING** to the live circuit these days? Our scribes went in their best togs to see **Miaow**, **Age Of Chance**, **The Wallflowers** and **The Stupids**, and also recommended a whole lot more that they thought were worth seeing. Have you got any better ideas? Write us at *Underground* . . .

Around and about on the old live circuit there're tips and touts pointing fingers at all sorts of dishevelled music ● For instance, **Toxic Kangaroo Babies** have been impressing all and sundry with their poppy quasi-psychedelic sound riddled with great tunes. What's more, they're very young ● More loud and threatening are Scots outfit **The Hook 'n' Pull Gang** who centre around a hollering girl drummer-come-vocalist who puts **Phil Collins** to shame. It's an aggressive shlock-rock sound that's fearsome and really *not* the kind of stuff you want looming behind you down a dark alley ● Meanwhile, up in Birmingham something stirs; they're called **Wonderstuff** and apparently they're a 'band of long-hairs who play short-haired music' with someone who sounds like **Pete Shelley** on vocals. Several major labels are reportedly sniffing around ● New York hot-shooters **The Smithereens** fly in to the UK for an appearance on Saturday Live and a solitary gig at the Mean Fiddler on 23.3.87, though they make the trip without **Suzanne Vega** who sang on their last single ● Rough Traders **The Apartment** scored an impressive showing supporting **The Weather Prophets** at London's Kings College recently — on the same night, mob warfare was breaking out at The Astoria as thousands clamoured for admittance to **BAD's** second London show. **Rusty Egan** was one of the unlucky ones who unsuccessfully tried to blag a free entrance. And, the entire staff of Virgin Records are rumoured to have turned out to see their new singing, **All That Jazz**, at their date supporting **Berlin** at The Town & Country Club ● What are the odds on Scandinavia being this year's Sheffield/Liverpool/Glasgow? Apart from the Jazz, there's **The Leather Nun**, **Gangway**, **The Water Melon Men** ● When will it end? And what's this we hear about **The Primitives** going 'round record companies asking for a £200,000 advance and 19 per cent of their record sales? ● **We've Got A Fuzzbox** look to be trying to do something different — their repertoire at The Camden Palace included accapella versions of How Much Is That Doggie In The Window and Tutti Frutti ● One time **High Bees** person **Ollie** seen resurfacing at the Albany Empire with a new seven piece combo **O-Oh Chongo** — they're reported as being 'sort of Postcardy' and feature two young ladies blowing clarinets ● London's most determined live act, **The Larks** are finally beginning to encounter the taste of fame and fortune — their latest acquisition is a huge Mercedes van in which they travel the length and breadth of the country carrying fans, roadies, band members and other assorted well-wishers. Other hot tips include **Boss** (whose recent Delirium show featured go-go dancers, *Apocalypse Now*) and **Breathless**, featuring **This Mortal Coil's** **Dominic Appleby**, who certainly wowed them with a cram packed soiree above a pizza house. Several A&R men were seen to collapse from the heat and the collected weight of their wallets. Till next month, *salut*, and happy slam dancing.

## GREAT MOMENTS IN ROCK 'N' ROLL HISTORY NUMERO UNO



Oh yes, oh yes, oh no. Grrrrrrreat momentos in *la histoire* rock 'n' roll . . . Witness here, the, yes *the* **The**

**The Person** **Matt Johnson** beating hell out of an unsuspecting tin sink with the aid of **Clint Ruin** (also of **Foetus Uber Frisco**, **Wiseblood**, **You've Got Foetus On Your Breath**, **FAT**, **Foetus Foetus Madrid** etc etc). This epic metal meets drumstick barrage took place a couple of years back when Matt presented the "history of rock 'n' roll" at the Marquee. Other guests included a **King Of Luxembourg**, a **Marc Almond**, a **Weatherman**, a **Colin Lloyd Tucker** and other strange people.



# MOTOMOUTH

## A MESSAGE FROM OUR PATRONS 1 CAMPER VAN BEETHOVEN

54 UNDERGROUND



**David Van Beethoven was forcefully cajoled into writing this missive as the Campers entered the UK for their first ever visit. You want to get the original, framed? Then for all you fact fans, noting that the group have just had their classic Take The Skinheads Bowling single re-released, which band, who originally dressed as skinheads, later went on to get really old and boring before having a hit with Merry Xmas Everybody? Answers on a postcard to Beethoven/Underground, Spotlight Publications, Greater London House, Hampstead Rd, London NW1 7QZ, to arrive no later than April 13.**

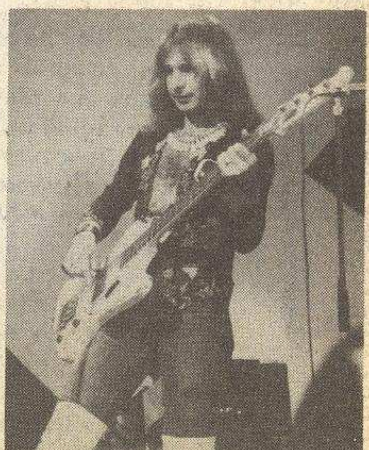
**The scribble on the pic sez: Hello, greetings to readers of Underground from top wrestling championship & Roller Derby band "Camper Van Beethoven". We are very excited about being here in the UK and look forward to playing for the cheering masses here as we do from time to time in the USA. Victor and Jonathan are particularly excited about being here as they want to watch the pagan ritual you call cricket and have spent many afternoons wearing fezzes in the hope of getting true and pure feelings and because it helps to keep the plague of flying saucers in check — David.**

**UNDERGROUND:** loud and nasty  
**ISSUE ONE:** Bang zoom special!  
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The place where all roads end, the place where everyone gets a chance to have their say. • This month *Sudden Sway* give us their first paragraph of, er, **Story of the Theory of 622 Worlds (In 622 Words)**  
**Papkids!** Here comes a pap-kid, only 622 words in his mouth & is that a theory about worlds tangled up in his nuts & bowels? It is.  
 "Worlds" it goes — well that's one word for them (Belief-space is another two) "Everyone's got ONE small private one while the world's got ONE big public one". All very well pap-kid but as with any theory, either people can't see its 'applications' yet — like that bloke who invented the computer 150 yrs too early — or else they get phased & retreat back into that private world.  
 "Your world is always the easiest" you see "its demands are the same as your expectations" you dig?

• Meanwhile, back in the libel courts, *Slaughter Joe* attempts to expose the world and its shortcomings with mentions of *Dan Treacy*, creative accounting, men in suits, scabby moustaches, business lawyers and suchlike. We might have been able to print it if we could have afforded a million dollar defence budget for ourselves. Still, that's journal roll and this column is for you to tell us why you think. . . oh, you know.

**Overend Watts**, the semi-mythical figure who laid down the bass-lines for *Mott The Hoople* during the '70s, has been out of the spotlight for some years now. Until the *Underground* research team unearthed him in West London, that is. We leave no Stone (sorry, Mott) uncovered ••• Now known as Peter Watts, Overend spends his time running a second hand shop — *The Duke Of Bedford Park* — in Southfields Road, Chiswick. Customers can rifle through scores of second hand and/or rare records, Star Wars toys, old wireless sets and other such collectables. And, there's more • Hidden in the back room lie objets d'art. One such is the huge hand-made 'silver bird' bass guitar that he would manhandle throughout *All The Way To Memphis*, not to mention a pair of six-inch platform boots that rise to the hip (sorry, I *didn't* mean to mention them) • Nouveau celeb *Billy Bragg*, who lives nearby, is a regular caller to Overend's emporium where ambitious schemes to build a studio on the premises, and numerous fishing expeditions around the UK, are discussed in demanding detail. **JULIAN HENRY**



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# Some *Bizzare*

YOU ALWAYS BECOME THE THING YOU FIGHT THE MOST

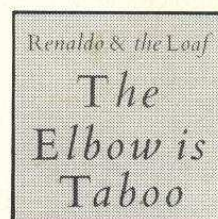
V A R I E T Y



**COIL:**  
HORSE ROTORVATOR  
SCATOLOGY



**TEST DEPT. ALBUMS;**  
THE UNACCEPTABLE FACE OF FREEDOM  
SHOULDER TO SHOULDER  
BEATING THE RETREAT  
VIDEO: PROGRAM FOR PROGRESS



**RENALDO & THE LOAF:**  
THE ELBOW IS TABOO



**PSYCHICTV:**  
DREAMS LESS SWEET  
FORCE THE HAND OF CHANCE



**EINSTÜRZENDE NEUBAUTEN, ALBUMS:**  
MENSCH  
DRAWINGS OF PATIENT O.T.  
VIDEO: MENSCH



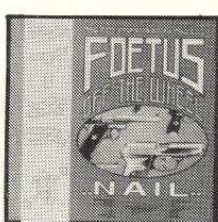
**SWANS, ALBUMS:**  
GREED  
HOLY MONEY  
VIDEO: A LONG SLOW SCREW



**WISEBLOOD:**  
DIRT DISH



**THE THE:**  
INFECTED  
SOUL MINDING  
VIDEO: THE THE INFECTED



**SCRAPING FOETUS OFF THE WHEEL:**  
NAIL  
HOLE



**SOFT CELL:**  
THE ART OF FALLING APART  
THIS NIGHT IN SODOM  
NON STOP EROTIC CABARET  
NON STOP ECSTATIC DANCING  
VIDEO: NON STOP EXOTIC VIDEO SHOW



**MARC ALMOND:**  
MOTHER FIST  
STORIES OF JOHNY  
VERMIN IN ERMINE  
MARC AND THE MAMBAS:  
UNTITLED  
TORMENT AND TOREROS



**CABARET VOLTAIRE, ALBUMS:**  
THE COVENANT, THE SWORD  
AND THE ARM OF THE LORD  
MICROPHONIES  
CRACK DOWN  
VIDEO: GASOLINE IN YOUR EYE