

**MM**  
MELODY MAKER

Picture by TOM SHEEHAN

**MODERN**

**IAN**

**BOW**

**WOW**

**WOW**

**SIMPLE**

**MINDS**

**MICHAEL**

**SCHENKER**



## singles

|    |    |                                                           |
|----|----|-----------------------------------------------------------|
| 1  | 14 | PRINCE CHARMING<br>Adam and the Ants<br>CBS               |
| 2  | 1  | TAINTED LOVE<br>Soft Cell<br>Bizarre                      |
| 3  | 8  | WIRED FOR SOUND<br>Cliff Richard<br>EMI                   |
| 4  | 12 | SOUVENIR<br>Orchestral Manoeuvres In The Dark<br>Dindisc  |
| 5  | 6  | START ME UP<br>Rolling Stones<br>Rolling Stones           |
| 6  | 7  | HOLD ON TIGHT<br>Electric Light Orchestra<br>Jet          |
| 7  | 5  | JAPANESE BOY<br>Aneka<br>Hansa                            |
| 8  | 2  | LOVE ACTION<br>Human League<br>Virgin                     |
| 9  | 4  | ONE IN TEN<br>UB40<br>DEP Int.                            |
| 10 | 21 | HANDS UP (GIVE ME YOUR HEART)<br>Ottawan<br>Carriere      |
| 11 | 24 | SLOW HAND<br>Pointer Sisters<br>Planet                    |
| 12 | 10 | EVERYBODY SALSA<br>Modern Romance<br>WEA                  |
| 13 | 3  | SHE'S GOT CLAWS<br>Gary Numan<br>Beggars Banquet          |
| 14 | 11 | THIN WALL<br>Ultravox<br>Chrysalis                        |
| 15 | 9  | ABACAB<br>Genesis<br>Charisma                             |
| 16 | 29 | PRETEND<br>Alvin Stardust<br>Stiff                        |
| 17 | 19 | RAINY NIGHT IN GEORGIA<br>Randy Crawford<br>Warner Bros   |
| 18 | 22 | YOU'LL NEVER KNOW<br>Hi Gloss<br>Epic                     |
| 19 | 16 | CARIBBEAN DISCO<br>Lobo<br>Polydor                        |
| 20 | —  | ONE OF THOSE NIGHTS<br>Bucks Fizz<br>RCA                  |
| 21 | —  | IN AND OUT OF LOVE<br>Imagination<br>R&B                  |
| 22 | 13 | HOOKED ON CLASSICS<br>Royal Philharmonic Orchestra<br>RCA |
| 23 | 15 | GIRLS ON FILM<br>Duran Duran<br>EMI                       |
| 24 | —  | ENDLESS LOVE<br>Diana Ross and Lionel Richie<br>Motown    |
| 25 | 18 | CHEMISTRY<br>Nolans<br>Epic                               |
| 26 | —  | SO THIS IS ROMANCE<br>Linx<br>Chrysalis                   |
| 27 | —  | BIRDIE SONG<br>Tweets<br>PRT                              |
| 28 | 28 | HAND HELD IN BLACK AND WHITE<br>Dollar<br>WEA             |
| 29 | 20 | PASSIONATE FRIEND<br>Teardrop Explodes<br>Zoo             |
| 30 | 30 | HOLLIDAZE<br>Hollies<br>EMI                               |



Comsat Angels "Sleep No More" goes up to 15 in the albums. Pic: Tom Sheehan.

## INDEPENDENT

- 1 INCONVENIENCE 12 Inch  
Au Pairs, Human
- 2 FOUR MOVEMENTS 12 inch  
Thomas Leer, Cherry Red
- 3 PAPA'S GOT A BRAND NEW PIG BAG  
Pigbag, Y
- 4 I DON'T WANT TO LIVE WITH MONKEYS  
Higsons, Romans In Britain's
- 5 RISE AND SHINE  
Bunny Wailer, Solomon
- 6 KITCHEN PERSON 12 inch  
Associates, Situation 2
- 7 HOPELESSLY WITHOUT YOU  
Caroli Thompson, S&G
- 8 ONE IN TEN  
UB 40, DEP International
- 9 MOTORHEAD  
Hawthorn, Ricknife
- 10 CEREMONY 12 inch Remix  
New Order, Factory

Chart supplied by SONAPARTE RECORDS, 284 Pantowile Road, Kings Cross, London N1.

## HEAVY METAL

- 1 LET IT GO  
Daltrey, from "High and Dry", Vertigo
- 2 METROPOLIS  
Motorhead, from "No Sleep...", Bronze
- 3 RUNNING WILD  
Frank Marino, from "Power Of Rock 'n' Roll", CBS
- 4 MR CROWLEY  
Osby Osbourne, from "Blizzard Of Oz", Jet
- 5 POWER OF LOVE  
Rods, from "Rods", Arista import
- 6 MAIDEN JAPAN  
from Maiden, EMI
- 7 MUTUALLY ASSURED DESTRUCTION  
Gillan, Virgin
- 8 FUTURE FLASH  
Girlschool, from "Hit and Run", Bronze
- 9 I'M THE ONE THAT LOVES YOU  
A II Z, Polydor
- 10 GOOD MORNING  
Blackfoot, from "Marauder", Atco

Chart supplied by Nigel Grant, Radio Free London, 32FM Sundays 12-121, 148 George Lane, London SE13.

## SOUL

- 1 WALKING INTO SUNSHINE  
Central Line, Mercury
- 2 IN AND OUT OF LOVE  
Imagination, R&B
- 3 SO THIS IS ROMANCE  
Linx, Chrysalis
- 4 YOU'LL NEVER KNOW  
Hi Gloss, Epic
- 5 EVERYBODY SALSA  
Modern Romance, WEA
- 6 CARIBBEAN DISCO  
Lobo, Epic
- 7 AS TIME GOES BY  
Funkapolliten, London
- 8 YOU SURE LOOK GOOD TO ME  
Phyllis Hyman, Arista
- 9 LOVE HAS COME AROUND  
Donald Byrd, Polydor
- 10 LIFT YOUR VOICE AND SAY  
Love Unlimited Orchestra, Unlimited Gold

## FIVE YEARS AGO

- 1 DANCING QUEEN  
Aha, Epic
- 2 LET 'EM IN  
Wings, Parlophone
- 3 THE KILLING OF GEORGIE  
Rod Stewart, Riva
- 4 YOU DON'T HAVE TO GO  
Ch-Lites, Brunswick
- 5 CAN'T GET BY WITHOUT YOU  
Real Thing, Pye
- 6 YOU SHOULD BE DANCING  
Bee Gees, RSO
- 7 16 BARS  
Stylistics, H&L
- 8 (LIGHT OF EXPERIENCE) DOINA DE JALE  
Georgina Zambor, Epic
- 9 DON'T GO BREAKING MY HEART  
Elton John and Kiki Dee, Rocket
- 10 BLINDED BY THE LIGHT  
Manfred Mann's Earth Band, Bronze

## usa

## SINGLES

- 1 (1) ENDLESS LOVE  
Diana Ross and Lionel Richie, Motown
- 2 (2) QUEEN OF HEARTS  
Juice Newton, Capitol
- 3 (3) SLOW HAND  
Pointer Sisters, Planet
- 4 (4) STOP DRAGGIN' MY HEART AROUND  
Stevie Nicks and Tom Petty and the Heartbreakers, Modern
- 5 (5) URGENT  
Foreigner, Atlantic
- 6 (7) WHO'S CRYING NOW  
Journey, Columbia
- 7 (14) ARTHUR'S THEME (BEST THAT YOU CAN DO)  
Christopher Cross, Warner Bros
- 8 (10) THE BEACH BOYS MEDLEY  
Beach Boys, Capitol
- 9 (9) (THERE'S) NO GETTING OVER ME  
Ronnie Milsap, RCA
- 10 (12) HOLD ON TIGHT  
Electric Light Orchestra, Jet
- 11 (13) STEP BY STEP  
Eddie Rabbit, Elektra
- 12 (8) STARS ON 45  
Star Sound, Radio
- 13 (16) FOR YOUR EYES ONLY  
Sheena Easton, EMI America
- 14 (6) THEME FROM "THE GREATEST AMERICAN HERO"  
Joey Santbury, Elektra
- 15 (18) START ME UP  
Rolling Stones, Rolling Stones
- 16 (11) JESSIE'S GIRL  
Rick Springfield, RCA
- 17 (19) THE VOICE  
Moody Blues, Threshold
- 18 (17) COOL LOVE  
Pablo Cruise, A & M
- 19 (20) REALLY WANNA KNOW YOU  
Gary Wright, Warner Bros
- 20 (—) I COULD NEVER MISS YOU (MORE THAN I DO)  
Lulu, A&T

## ALBUMS

- 1 (1) ESCAPE  
Journey, Columbia
- 2 (2) BELLA DONNA  
Stevie Nicks, Modern
- 3 (3) 4  
Foreigner, Atlantic
- 4 (12) TATTOO YOU  
Rolling Stones, Rolling Stones
- 5 (5) ENDLESS LOVE  
Soundtrack, Mercury
- 6 (4) PRECIOUS TIME  
Pat Benatar, Chrysalis
- 7 (7) LONG DISTANCE VOYAGER  
Moody Blues, Threshold
- 8 (8) PIRATES  
Rickle Lee Jones, Warner Bros
- 9 (9) TIME  
Electric Light Orchestra, Jet
- 10 (6) INFIDELITY  
REO Speedwagon, Epic
- 11 (10) STREET SONGS  
Rick James, Gordy
- 12 (11) DON'T SAY NO  
Billy Squier, Capitol
- 13 (13) WORKING CLASS DOG  
Rick Springfield, RCA
- 14 (16) PRETENDERS II  
Pretenders, Sire
- 15 (17) HEAVY METAL  
Soundtrack, Full Moon
- 16 (14) SHARE YOUR LOVE  
Kenny Rogers, Liberty
- 17 (—) BREAKING AWAY  
Al Jareau, Warner Bros
- 18 (19) EL LOCO  
ZZ Top, Warner Bros
- 19 (18) BLACK AND WHITE  
Pointer Sisters, Planet
- 20 (15) IN THE POCKET  
Commodores, Motown

U.S. charts courtesy of Cashbox

## albums

|    |    |                                                       |
|----|----|-------------------------------------------------------|
| 1  | 13 | TATTOO YOU<br>Rolling Stones<br>Rolling Stones        |
| 2  | 18 | DEAD RINGER<br>Meat Loaf<br>Epic                      |
| 3  | 1  | TIME<br>Electric Light Orchestra<br>Jet               |
| 4  | 3  | SECRET COMBINATION<br>Randy Crawford<br>Warner Bros   |
| 5  | 2  | SHOT OF LOVE<br>Bob Dylan<br>CBS                      |
| 6  | 4  | PRETENDERS II<br>Pretenders<br>Real                   |
| 7  | 6  | PRESENT ARMS<br>UB40<br>DEP International             |
| 8  | 5  | DURAN DURAN<br>Duran Duran<br>EMI                     |
| 9  | 27 | DANCE<br>Gary Numan<br>Beggars Banquet                |
| 10 | 7  | LOVE SONGS<br>Cliff Richard<br>EMI                    |
| 11 | —  | WALK UNDER LADDERS<br>Joan Armatrading<br>A & M       |
| 12 | 8  | BELLA DONNA<br>Stevie Nicks<br>WEA                    |
| 13 | —  | SONS AND FASCINATION<br>Simple Minds<br>Virgin        |
| 14 | 20 | LEVEL 42<br>Level 42<br>Polydor                       |
| 15 | 23 | SLEEP NO MORE<br>Comsat Angels<br>Polydor             |
| 16 | —  | COVER PLUS<br>Hazel O'Connor<br>Albion                |
| 17 | 21 | HINFIDELITY<br>REO Speedwagon<br>Epic                 |
| 18 | 15 | ROCK CLASSICS<br>LSO/Royal Choral Society<br>K-Tel    |
| 19 | 22 | NEW TRADITIONALISTS<br>Devo<br>Virgin                 |
| 20 | 9  | KIM WILDE<br>Kim Wilde<br>RAK                         |
| 21 | 10 | HOTTER THAN JULY<br>Stevie Wonder<br>Motown           |
| 22 | 14 | CURED<br>Steve Hackett<br>Charisma                    |
| 23 | 11 | KOO KOO<br>Debbie Harry<br>Chrysalis                  |
| 24 | —  | RED MECCA<br>Cabaret Voltaire<br>Rough Trade          |
| 25 | 17 | PIRATES<br>Rickle Lee Jones<br>Warner Bros            |
| 26 | —  | BEATLE BALLADS<br>Beatles<br>Parlophone               |
| 27 | 18 | JU JU<br>Siouxsie and the Banshees<br>Polydor         |
| 28 | —  | BAT OUT OF HELL<br>Meat Loaf<br>Epic                  |
| 29 | 12 | THE OFFICIAL BBC ALBUM OF<br>THE ROYAL WEDDING<br>BBC |
| 30 | 29 | FACE VALUE<br>Phil Collins<br>Virgin                  |

# FAST FORWARD

**3 4 5**

## TWO SEVENS CLASH IN LONDON & PARIS

**T**HE CLASH are doing a remarkable seven nights of gigs at the London Lyceum towards the end of October as part of a British tour.

Before that the band will be doing a week at the Theatre Mogador in Paris from September 23 to 30 - after which the building will be demolished.

As special guests at the Parisian dates the Clash will be having the Red, Wah!, and New York profits supreme Futura 2000 who will be painting during the show. The paintings will then be sold to the French government, according to Clash spokesman Kosmo Vinyl.

The British dates, which follow a one-off in Vienna on October 2, are: Manchester Apollo (October 5 and 6), Glasgow Apollo (7 and 8), Bridlington Spa Royal Hall (10), St Austell Cornwall Coliseum (15), London Lyceum (18, 19, 20, 21, 22, 25 and 26).

Tickets for the Lyceum, St Austell and Bridlington dates are all £3.50. At the other two venues they're £3.50 and £3. Support acts for the tour will be revealed shortly. - BRIAN HARRIGAN

## GENESIS ADD AND ABACAB

**G**ENESIS, whose British tour in December was sold out within a couple of days - all 50,000-plus seats - have added another gig to the itinerary. It's at the Birmingham National Exhibition Centre International Arena (they're going to have to have a snappier name for that place) on December 23.

The show will kick off at 7.30pm and tickets, £6.50 and £5.50, are available only by post from Gentour, PO Box 51A, London W1A 4YA. Cheques and postal orders should be made payable to Sunderland Limited and applications should be accompanied by an a/c.

Meantime the band are rushing to release their new album 'Abacab'. It comes out on September 18 on Charisma and the album will be available in four different sleeves, each a different colour variation on the same abstract theme.

Track listing: Side 1: "Abacab", "No Reply At All", "Me And Sarah Jane", "Keep It Dark", Side 2: "Dodo", "Lurker", "Who Dunnit?", "Man On The Corner", "Like It Or Not", "Another Record". - BRIAN HARRIGAN

## TAXMAN NEARLY BLACKS BROWN

**F**OR a few hours it looked as though James Brown's impending visit to Britain was off, courtesy of the American tax authorities (IRS).

But Brown will be coming to the UK in October to play five dates, two of which are at London Hammersmith Odeon.

The IRS, claiming non-payment of back taxes, told agent Cyril Van Der Hemel that as soon as Brown set foot in this country he would be arrested and shipped back to the States to face the financial music.

However Van Der Hemel told MM on Monday afternoon that he had successfully applied, through his lawyers, to get the arrest warrant suspended. He told us: "James will definitely be here and he will definitely play all the concerts which have been lined up for him." So the dates for Brown are: Brighton Top Rank Suite (October 9), Manchester Apollo Theatre (11), Birmingham Odeon (12), London Hammersmith Odeon (13 and 14). - BRIAN HARRIGAN

## BOW WOW WOW EMBARK

**B**OW WOW WOW have finalised 15 dates on their upcoming British tour - although there's every chance that more will be added.

British dates: London Lyceum (October 8), Bristol Locarno (12), Brighton Corn Exchange (14), Nottingham Rock City (16), Hull Town Cinema (18), Birmingham Town Cinema (19), Hanley Victoria Hall (20), Cardiff Top Rank (21), Newcastle University (24), Edinburgh Valentinos (25), Glasgow Mayfair (26), Liverpool University (28), Sheffield University (29), Bath Pavilion (31). - BRIAN HARRIGAN

● Feature: page 25

## FULL RUSH SHOW FOR BRITAIN

**R**USH, who during the last year have metamorphosed into one of the biggest heavy metal bands in the world, play seven British dates in October. They'll be bringing with them, for the first time, their full American show and consequently there'll be no support band.

Dates are: Stafford New Bingley Hall (October 29 and 30), Deeside Leisure Centre (31), Brighton Centre (November 2), London Wembley Arena (4 and 5), Edinburgh Royal Highland Exhibition Hall (8).

To coincide with the tour Phonogram will be releasing a new live double album. It comes out on Mercury on October 18 but as yet remains untitled. - BRIAN HARRIGAN



## Adam sold down the river

**NEW YORK:** For his two concerts last week Adam Ant gave new meaning to the phrase "grand entrance".

Indulging his pirate fantasy to the hilt, he and his fellow Ants sailed up the Hudson River on a replica of the Revolutionary War sloop "Providence" - ironically, the first U.S. ship to fire on the British - and disembarked at the stage on the 48th Street Pier where he played to sold out houses.

The scheme, unfortunately, did not come without its problems. The first night, the ship was tossed and turned by a violent thunderstorm, although the U.S. Ant publicist said they all acted like "able seamen" and didn't get seasick.

Because of a power failure that blacked out most of lower Manhattan the next night, the band could not get down to the South Street Seaport to board their vessel. The ship sailed without them and they were forced to take automobiles to the show.

Adam's NY stay was capped, on September 10, with a private bash thrown for the band by promoter Ron Delsener at the Savoy, but the biggest thrill of his day was gratifying "a fetish of Robert De Niro", as he sings on the flip side of "Prince Charming", "Christian D'or". Adam paid the actor a visit on the Manhattan set of his latest film project. - DAVID FRICKE

## Rhapsody in blue

**C**LEANING his glasses and baring his soul, Elvis Costello on "Round Table" announced that his new C&W Album "Almost Blue" would be available in early October, preceded by a single, the old George Jones number "It's Been A Good Year For The Roses". The good of 'boy's plans to tour hinge upon the availability of pedal steel player John McPhee...

Quite a week for reunions - Beck and Clapton at the Amnesty show, and the almost original Hollies on "TOTP" last Thursday. Age shall not wither Tony Hicks, and Graham Nash looked a lot happier than with SC&N, Allan Clarke, well... But remarkable, bass player Eric Haydock looked like Wreckless Eric!... Abba flew specially in for the CBS Convention in Bournemouth last week, and spent some time chatting in their own respective languages to the man behind the Starsound. Other strange bedfellows were three Nolans, the Slits and Barbara Dickson... Penguin Books have laid

out £180,000 for Albert Goldman's biography of Elvis Presley, which is described as "Tell-all, no holds barred". Again?... The Go-Gos are holding a Guy Fawkes Is Innocent party at the Venue on November 5... La Rox vocalist Ian Mitchell is busy DJing weekly at the St Moritz Club, Wardour Street... New Gary Bonds single "It's Only Love" features a live version of "This Little Girl" on t'other side... On departing from the Monochrome Set, J. D. Haney is concentrating on "writing, working in areas of music more concerned with improvisation and generally preparing for a move to New York"... Erstwhile Fothergilly, Richard Thompson and McGarrigle drum person Gerry Conway have been rehearsing with Jethro Tull... HMV

are letting Ze Records acts like Was (Not Was), Kid Creole and the Coconuts and James Chance go for £2.99 until October 10... B.A. Robertson, co-writer of Cliff Richard's "Wind For Sound", has a new single "Hold Me" released on September 25. The old P. J. Proby number features Maggie Bell, Billy Bremner and Paul Jones. B.A. also presents a two part history of Scottish rock 'n' roll (two part?) called "Rock 'n' Roll" for screening in Scotland on December 6 and 13. And he's working with Lonnie Donegan and has written the theme for "Multi Coloured Swap Shop"... Inner City Limit (featuring the tattered remains of Hawkwind's Nik Turner) have a new single released this Friday, "Beer, Baccy, Bingo And Benidorm", featuring Max Wall as a bingo caller. They've also been playing such unlikely venues as Luton Airport... Shy, retiring Bob Geldof has been signed to play Pink in the Pink Floyd film of "The Wall".

## ROW OVER MARLEY LP

**I**SLAND and WEA are locked in battle over a Bob Marley compilation album called "Chances Are".

In a statement issued this week by Island, Marley's long-time record company, founder Chris Blackwell "disputed" WEA International's decision to release the album.

The statement ran: "The tracks on the album are a mixture of Marley's early material and song demos all of which have been recently overdubbed in New York. None of the Wailers, Bob's band, were involved in the overdubbing, which was done after Marley's death."

"The WEA album is being released against the wishes of Bob's widow, Rita Marley, and the rest of the family."

Freddie Hayven, WEA International senior vice president - who secured the rights to the Marley album - said: "I have nothing but the highest esteem for Chris Blackwell and Island Records for their development of Bob Marley."

"However, since Chris was one of the first people I spoke with when I began negotiating this deal, I am now highly shocked and extremely disappointed by his and Island's current reaction to this beautiful album which comes from one of Marley's most sensitive and creative periods as a songwriter."

WEA deny that the songs are demos, saying that they were full recordings made by Marley.

And, concerning Island's claim that Rita Marley's wish was that the album should not be released, WEA say: "WEA International is only aware, with regard to Marley's widow, Rita Marley, of her expressed desire to acquire the rights to distribute the 'Chances Are' album in Jamaica and the Caribbean." - BRIAN HARRIGAN

## MIME BAN BID

**L**ANDSCAPE's trombonist/percussionist Peter Thoms is trying to force the Musicians' Union to end an agreement with the BBC by which bands mime to records on "Top Of The Pops".

The deal, which started ten years ago, means that all the original musicians who played on the record have to re-record it before it's shown on TV. The object is to ensure that session musicians receive a transmission fee.

Says Thoms: "Bands have to spend three hours re-recording something they've spent weeks on... and it's inevitably inferior in quality." - BRIAN HARRIGAN

Published weekly by IPC Magazines Ltd.

© IPC Magazines Ltd.

FEATURES EDITOR: Colin Irwin

NEWS EDITOR: Brian Harrigan

CONTRIBUTING EDITOR: Ray Coleman

CHIEF SUB EDITOR: John Barton

TECHNICAL EDITOR: Paul Colbert

CHIEF PHOTOGRAPHER: Tom Sheehan

EDITORIAL STAFF: Max Jones

Brian Case

Paulo Hawitt

Patrick Humphries

Lynden Barber

Ian Pyle

Carol Clark

Paul Strange

Adam Sweeting

IN AMERICA

New York: Jeff Atterton;

David Fricke

Los Angeles: Harvey

Kubernik, Leonard Feather,

San Francisco: Joel Selvin

ADVERTISING

MANAGER: David Curtis

ASSISTANT

ADVERTISING MANAGER:

Jill Guthrie

Advertisement Address:

Berkshire House,

168/173 High Holborn,

London WC1V 7AU.

[01 379 3581]

Subscription inquiries and orders should be sent to IPC Distribution Ltd., Subscription Department, Oldfield House, Paycock Road, Harpenden, Herts. SG8 1JH.

Phone 0444 58188

Rate: one year £28

Overseas £50. USA (Air-speeded) 130 dollars.

Airmail subscription to USA

and Canada: \$152.70. Second

class postage paid at New York

NY, USA. Subscription mailing

agent: Expeditors of the Printed

Word Ltd, 527 Madison

Avenue, New York NY

New subscriptions normally

begin with the issue published

two weeks after the date of

arrival of the subscription order

at the publisher's office unless

otherwise requested. Printed

in Great Britain.

ISSN 0025 9012

VOL 56 Issue No 38

Berkshire House,  
168-173 High Holborn,  
London WC1V 7AU  
(01-379 3581)

ASSISTANT EDITOR:  
Allan Jones

EDITOR:  
Michael Oldfield

EDITOR:  
Michael Oldfield



**RCA**

**HEAVEN'S GATE**  
(Directed by Michael Cimino. Starring: Kris Kristofferson, Christopher Walken, Isabelle Huppert).

**REPORTEDLY** the most expensive flop in the history of the cinema, Cimino's epic cost 40 million dollars, five million of which went into panicky studio re-cuts which lopped an hour from the running time, including a hefty chunk of sequential sense and balance from the story.

As with Peckinpah's beached whale, "Major Dundee", we shall never know quite what the director intended.

Based on Wyoming's Johnson County War in the 1890s in which a cattlemen's association, with tacit government approval, drew up and implemented a death list upon the impoverished immigrant settler community, Cimino's script reaches beyond the traditional cattle baron v. sodbuster stuff of Westerns for those big capital letters like History, Nationhood and Justice.

Few of these reverberations now remain. The opening scenes of Graduation Day at Harvard contain a pivotal address from Joseph Cotton on the nature of virtue and the responsibilities of the elite. We skip 20 years on to find ex-graduate Kristofferson, now a Federal Marshall, way out West in defence of the motto of his Alma Mater.

Clearly, no-one else takes any of that stuff seriously, and even his old college chum, John Hurt, resurfaces on the side of the rich vigilantes: "I'm a victim of my class", he giggles weakly, waving a hip flask.

There are one or two other

indications of Cimino's political dissertation in statements like "It's getting dangerous to be poor in America", and the IWW outburst by one of the immigrants during a public meeting, but one can only assume that the missing hour contained footage that explored, for example, the conditions of the immigrant community.

As it stands, we only see them arriving on the roof of a train, rollerskating at a barn dance, and

dying — an idiosyncratic view of The American Experience even for Cimino, who had all of Vietnam spinning chambers in "The Deer Hunter" as if there were no Ho Tomorrows.

The sheer scale of the set pieces dwarfs the relationships. The crowds are great, but the stars look down. Neither Kristofferson v. Hurt nor Kristofferson v. Walken develops much tug, and the Botticellian Miss Huppert gets only one crack

at establishing intimacy in the scene where she pumps pie into the hero to fuel him between her sheets. As it stands, the film recalls Cocteau's classic comment on the wide screen:

"Great. Next time I write a poem I'll use a bigger sheet of paper."

Cimino's camera style, surely the most ambulatory since Max Ophüls, waltzes the audience like a giddy goat, slides the full length of all horizontals, and jams the collective hoater smack against

the neck of the extreme front. It's a visceral style all right, but emotional involvement eludes against the threadbare characterisations of a script that reads like a bluish writer's version of a Robert Penn Warren.

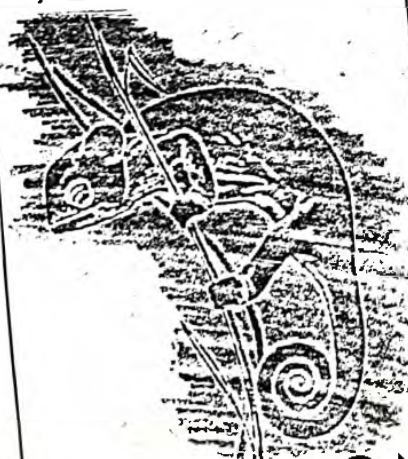
The millions show. Everything looks right, from the buttons in the following activity in the general store. Concomitant Vilmos Zsigmond — who also shot the magnificent "McCabe & Mrs. Miller" which this occasionally recalls in brooding and anecdote — unobtrusively presents the eye with the perfect angle, the perfect time of day. The killing of the stationmaster on the windy hillside is an animated Remington.

Oddly enough, the big battle scenes are boring, and if Cimino really did blow up horses and bleed animals for realistic goryness, one would hope that his next crap was a hedgehog. — BRIAN CASE

## A fistful of dollars



10 YEARS  
AND  
OVER 1½ MILLION  
ALBUMS LATER...



**CHAMELEON  
THE BEST OF  
CAMEL**

ECHOES, RHAYADER, RHAYADER GOES TO TOWN  
SONG WITHIN A SONG  
REMOTE ROMANCE, NUDE, DRAFTED, LIES  
SUPER TWISTER, UNEVEN SONG, RAINBOWS END

DECCA WEAVER

## Idle on parade

**STRIPES** (Directed by Ivan Reitman. Starring Bill Murray):

THE latest in a successful line of slick comedies from the National Lampoon stable is fast, facetious and sardonic. Bill Murray, who featured in "Caddyshack", the off-Broadway Lampoon Show, and "Meatballs", stars as John Winger, an unsuccessful photographer who loses his girl, his apartment and his job as a cab driver all in one disastrous day... basically because he is an inveterate slob.

Despairing of the fact that life owes him a living, yet refusing to pay, he inveigles his friend Russell Ziskey (Harold Ramis) into joining the US Army, where clothes, food and haircuts are supplied free.

Ziskey, an equally hopeless teacher of English to foreigners, concedes, and the pair find themselves subject to a long line of generous misunderstandings with leather-faced drill sergeant Hulka, played in total caricature by Warren Oates.

From completion of basic training, the plot becomes bizarre, featuring international silliness with the Czechoslovakians and the Russians, as Winger and his insane team "borrow" America's top secret "Urban Assault Vehicle" and utilise it for impromptu purposes.

Directed by Ivan Reitman, who produced "Animal House", directed "Meatballs" and has now completed "Heavy Metal", the film's brisk pace is supported hilariously by scriptwriters Len Blum, Dan Goldberg and Harold Ramis. Sardonic layabout Winger wins the day in true John Belushi/Alan Alda/Groucho Marx fashion, turning the US military brass upside down with his distorted approach to military life.

The laughs are hearty and frequent, allowing reality a very small part in the proceedings. Considering the fact that Winger's idiotic pal Ziskey resorted to teaching his immigrant class "Da Doo Ron Ron" out of boredom, it's a good thing he opted for enlistment.

See the movie. — LON GODDARD



THE ORIGINAL HEEBEEGEEBES  
**439**  
**GOLDEN GREATS**



つん世く起生し80  
話な紀てつれて年  
はわをたたた代  
スけ間まこもに

DAVID BOWIE

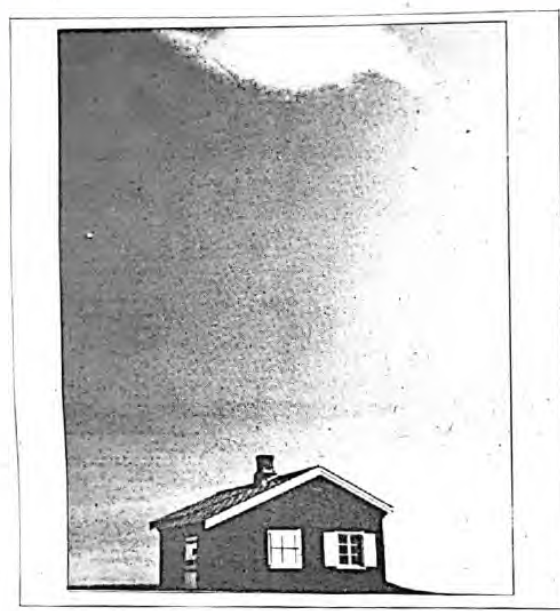
OUT **Hee Bee Gee Bees** NOW

Distributed by RCA

# J O H N M A R T Y N

## NEW ALBUM *GLORIOUS FOOL*

PRODUCED BY PHIL COLLINS



INCLUDES THE SINGLE  
"PLEASE FALL IN LOVE WITH ME"

### ON TOUR

#### OCTOBER

- 23/MANCHESTER·FREE TRADE HALL
- 24/LIVERPOOL·ROYAL COURT
- 25/EDINBURGH·PLAYHOUSE
- 26/GLASGOW·PAVILLION
- 27/LANCASTER·UNIVERSITY
- 28/NEWCASTLE·CITY HALL
- 30/POOLE·WESSEX HALL
- 31/AYLESBURY·FRIARS

#### NOVEMBER

- 1/LONDON·HAMMERSMITH ODEON
- 3/BRISTOL·COLSTON HALL
- 4/OXFORD·NEW THEATRE
- 5/GUILDFORD·CIVIC HALL
- 6/BIRMINGHAM·ODEON
- 7/SHEFFIELD·LYCEUM THEATRE

ALSO AVAILABLE ON CASSETTE  
**wea** K99178

## Steve Sutherland gets a hard dose of reality from SIMPLE MINDS

**S**OME curse it, even more encourage it, but there's no avoiding that physically cramped psychological chasm between the lip of the stage and the stalls' front row. Something happens there: something special, something weird, something wonderful, something worrying — something showbiz.

I'm sitting in an Edinburgh bar, Saturday lunchtime, discussing (dissecting!) last night's Simple Minds show with singer/songwriter Jim Kerr: "That bit when you stalked off stage after the first number and made that grand re-entrance mid-second song stripped of the old tweed jacket ... very effective."

concerned about their reputation, anxious over their power of influence, infuriated by the insurmountable gap between their intentions and their ability to (ever?) enact those intentions precisely, proud of their achievements, aware of their progression, obsessed with the need to improve.

"At one time in our interviews, we were always praising others, our influences, but at this stage, now, we really don't feel below any band at all."

Simple Minds' present priority is to reach more people accurately; to construct meticulous atmospheres capable of communicating on record, on stage, exactly the emotion intended while remaining oblique and none-too-obvious. Simple Minds seek new ways and the fact that I'm here, demanding answers, is painful proof that, despite that deep, dictatorial voice and insistent rhythm, despite that chilling confidence and mounting monotony, the perfectly honest performance

us although we didn't realize it or speak about it at the time. We never saw it as any double album kind of thing — that frightens me because straightaway you get an onslaught of music, of something ending up really out of focus — but once we'd done ten to 12 backing tracks, it was obvious it wouldn't all fit on one album yet no one could make up their minds which to leave out.

"I think we were subconsciously clearing everything out so that next time we go in to record, I'm sure — though I've no idea what it will be just now — it'll be on a totally different level altogether."

In the wake of "Empires And Dance", one of last year's finest, fiercest, most well-focused offerings, "SAFE/SFC" is something of a let down, a chip off the block too self-indulgent to communicate much beyond chaos — not slipped standards, more a pioneering promise unfulfilled by their many altered

who's gonna take it to the BBC because they should know best as to what stands the best chance. For a long time I thought of us as just an albums band because we'd never recorded isolated singles, they were always taken from albums.

"But, whereas a lot of the stuff we've done before has been subdued on the surface, I'd like to try things that are obviously attractive and have a bit of substance or backbone."

Simple Minds aren't about to be duped into satisfaction by "Love Song"'s certain commercial success. They see all too clearly that, important as these things are, all the trappings — proper promotion, careful control over packaging, value for money: all the things that should be taken for granted but are turned to marketable virtue by other, lesser bands — are no substitute for substance and integrity. For having something to say and saying it.

The Minds' message is ... "Message ... that's a horrible word — suggestions

surface and backgrounds and settings.

"I mean, I have to work that way. I couldn't go out and tell people what to think because I don't know — I'll make a decision, wake up in the morning and I've changed my mind. It's like none of us vote — that's terrible but we don't really know who to vote for, don't really know enough about it but we wouldn't want our right to vote taken away."

Simple Minds fully understand, yet struggle with, their dilemma. They continue to work within the creaking confines of popular music — the crassest medium, seldom capable of communicating anything beyond black-and-white — tired of, tormented by, yet tethered to all the tricks and angles.

"The thing is with us that in this day and age, when lots of bands are getting by on the strength of particular movements and becoming the leaders, like last year the Teardrops and Echo, this year the Postcard and Spandau

# The impossible dream

"Yeah. You know what happened? I had to throw up. I was so nervous and I didn't want to do it THERE, in front of the audience on that nice clean stage, so I rushed to the wings and ... bleuch!"

Some while — four lagers (me), two cokes (Jim) to be precise — later: "What about the intro to that new number? What's it?" "Seeing Out The Angel?" That bass and drum beat building up unaccompanied. How'd you plan that at such short notice?" "Oh, after 'Love Song' you mean? That was horrible. I looked round and Charlie and Michael were gone — they thought it was the end of the set as we always used to finish on that number."

"I just said to Derek 'for Christ's sake play something'. They were already in the dressing room when they heard the bass and had to hurry back on. There's gonna be a real post-mortem later ..."

He laughs. Simple Minds won't shrug that one off, won't take it in a fantasy, don't forget too easily. They're constantly careful over their set, worried about their audience's (especially last night's stilted) reaction,

is far from fruition.

Simple Minds dream the impossible dream — reality: "I want to achieve greatness I think," says Jim. "Greatness and something. I'd just like to do something that I know is great and, as yet, I haven't felt anywhere near it."

Chief cause of current frustration is the double "new" album set, "Sons And Fascination/Sister Feelings Call"; a satisfactory sample of Simple Minds now, an effort that should shame most bands stupid. It would reach a bigger, wider audience than any Minds' product ever before.

But that's not enough — it's a disappointment — it hardly begins to further their personal vision: "I'm pleased with it, yeah, but I feel it's a tiny bit one-paced and samey. A lot of the songs on this album, and the last album, have been based upon repetition as opposed to drama — bringing it up and bringing it down — and although I like that, we'll have to give it a bit more thought in terms of when we're actually taking it on tour."

"It's funny. We were talking about it last night and, subconsciously, I feel the new album's the end of a phase for

circumstances.

They left Arista recently because "they found us a really hard band to market — saw the Gary Numan thing and thought we should be in on it", and signed to Virgin where the atmosphere's more conducive — "DAF coming out of the offices instead of Barry Manilow". — They lost drummer Brian McGee to married bliss, hired ex-Zone Kenny Henslop on

"Impermanent terms" and, "just for change's sake", put all prejudice aside to record with hippie-hero-turned-popular-pro Steve Hillage ("we know we'd get a lot of snide remarks but we aren't concerned with that; we wanted a sound and Steve, with his mutual interest in Krautrock, really impressed us with his treatments"). ... After all that, the final vinyl statement seems a remarkably unadventurous affair.

Only "Love Song", the single, suggests any development towards a lighter, more accessible, more immediate sound although Jim remains remarkably candid:

"To tell the truth, Steve, when it comes to singles we just listen to the promotions department or whoever it is

going on's better. I think we've a lot of ambiguities going on. I'd like to think we're not the kinda band who are absorbed with the superficial world of just being in a band and doing what you do. I think we pay a lot of attention to ... I don't know ... newsworthy things. We do get caught up in it."

"Take 'Boys From Brazil': last year we spent a full year in Europe and when we came back, we'd got a totally different picture of Britain; found the attitudes, in Glasgow especially, really kinda frightening. All these new-Nazi movements and things, not really with depth but people getting involved from some romantic point of view."

"I'm sure that's where a lot of our lyrics came from. The verse at the end of that is so ambiguous; on one hand it's like a fairy story saying 'Not just a boy that's crying wolf/No, someone else is screaming up at your door', on the other hand, if that isn't heavy imagery ..."

"It's very easy for people to see us as just lost in big cities, hollow travellers naming exotic places to impress people, churning out pictures, but I like to think that's just the

thing, we've always been outsiders.

"It's good in a way because we're packing out big halls like we did last night but we feel we haven't had to cheapen our music to get vital airplay, we haven't had to do any arrangements that we didn't want to do or attach ourselves to any category or movement that was currently hip of fashionable or anything."

"People have been coming up to us and saying why haven't we quite broken through when people who are meant to be our contemporaries have, but this is our fourth album in two years and I still feel it's happened too quick."

"We're still really vulnerable I think; we dislike people who don't really like our music and yet don't believe people who really do like it — always want to know why ..."

Jim Kerr is, at present, far more articulate off stage than on; a better thinker and talker than artist or performer.

Two weeks ago he was 21. The astounding potential is that it's about the most optimistic idea that's occurred to me all year.

IAN DURY flexes his muscles for Patrick Humphries. Tom Sheehan gets out the old camera.

## THE SHAPE OF THINGS TO FUNK

**M**AYBE it's that one lager too many that finds you in that pleasant territory between congeniality and incoherence. Maybe it was the company.

More probably it was Ian Dury and the Blockheads roaring out a venomous "Sweet Gene Vincent" that strikes just the right note of everything being right with the world.

That makes you want to keep that moment somewhere forever. Like a character from "Brideshead Revisited" said: "To bury something precious in every place where I've been happy and then, when I was old and ugly and miserable, I could come back and dig it up ... and remember."

Remember the friends and the feeling of that moment, when the beat was rec complete.

Christmas last year found me and my aunt watching Ian Dury on the "Whistle Test" special live from the Dominion. My aunt couldn't quite cope with the Quilpish figure stalking round the stage. I explained it was probably something to do with his polio, and my aunt said: "Oh what a shame, couldn't he have found an easier job?"

Even in a world where the bizarre has virtually become a yardstick for the normals, Ian Dury still cuts an unlikely figure. Perhaps his nearest equivalent in rock is his hero, sweet Gene Vincent himself, the crippled leather-clad rocker who suffered such indignities in his career as having TV producer Jack Good screaming

"Limp, you bugger, limp" at him.

Dury's been hanging onto the rock'n'rollercoaster for over ten years now, and has been responsible for some of its most distinctive music.

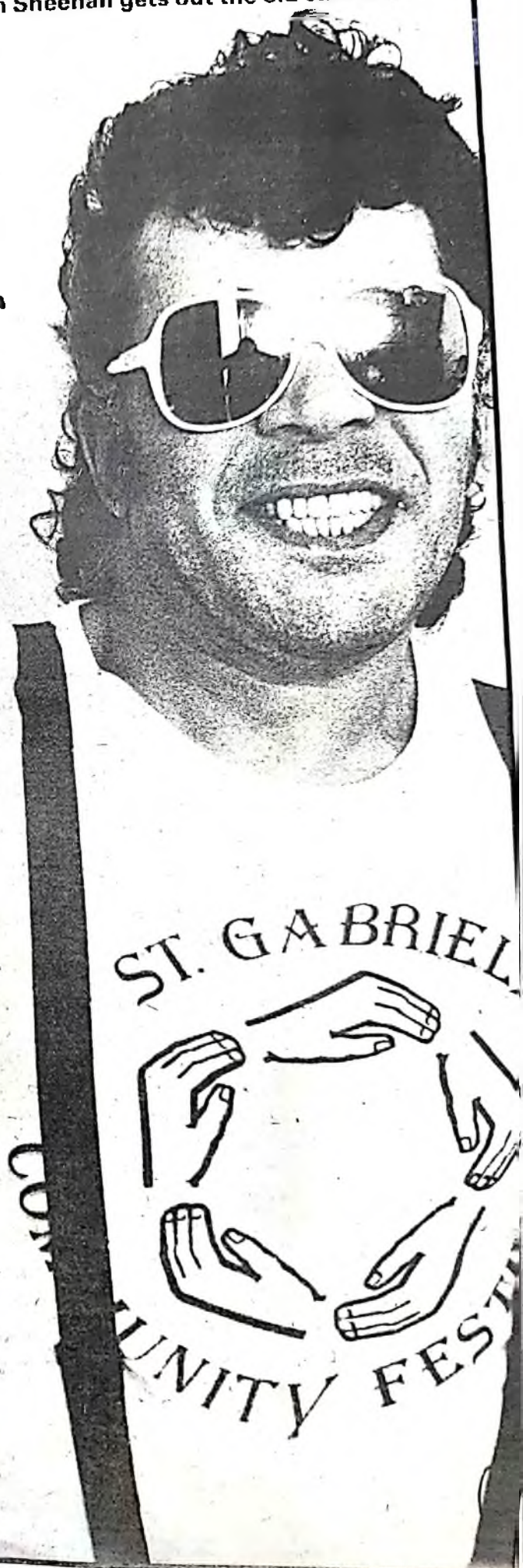
"New Boots And Panties" in 1977 seemed characteristic of a new honesty in rock, and its lyrical acuteness paved the way for a great many imitators. A series of rich and blindingly original singles followed and Dury's brand of Cockney 'n' roll seemed a permanent chart fixture, as confirmed by the 150,000 advance orders for his second album.

But that was when the cracks began to appear in the Blockhead facade. "Do It Yourself" contained a couple of classics, but was weighed down by a reliance on a disco beat and Dury's lack of lyrical focus.

**T**HE harsh dismissal of last year's "Laughter" overlooked the wealth of wit and inventiveness it contained, although Dury himself feels that the lyrics frequently obscured the music. For those who like their Dury sunny side up, with perky lyrics extolling the merits of "The Matchstick", Beacontree, his new album "Lord Upminster" will come as a disappointment.

It's definitely an Ian Dury album — the Blockheads only appear on "Spastikus Autisticus", and the remaining music comes courtesy of Chas Jankel, Sly Dunbar and Robbie Shakespeare. There are those

continued overleaf



# THE SHAPE OF THINGS TO FUNK

continued from previous page

who felt that Dury's reunion with Jankel would see the old magic rekindled, but "Lord Upminster" does little to imply it as it's "Funky Disco Pops" all down the line.

The eight tracks are unashamed dance music, with little of Dury's lyrical prowess in evidence. In fairness, it's what Dury calls his "holiday" album, and the lyrics are deliberately removed from the labyrinthine word play of "Laughter".

"They're supposed to be dance music," said Dury. "Only 'Lonely Town' and 'Spasticus' are the hard lyrics. . . I think the best thing on it is 'Body Song', and that took me six weeks to write. There's two couplets on there. . . The leg, a source of much delight which carries weight and governs height" and 'The flesh we've got beneath our skin' is what we keep our feelings in".

"Those are some of my good ones, if I may be bold enough to say so. That was easily the hardest song on there to write, and it doesn't look like it, and it doesn't sound like it, but it's not supposed to.

"Red Letter" was easy, just based on the Valentine Card trip in the papers. They're deliberate groovers, not deep. . . It just felt very natural, I didn't have any trouble writing the lyrics."

"That's what Rob Dylan's lyrics remind me of, more details than structures. Like the idea of being lightweight, it's not a challenge or any of that old bollocks, it's more relaxing for the music. . .

Primarily, that's the job of a lyric writer, to make it sound . . . open, bubbling, with a rhythm going through it that's natural. Then any meaning or content can come later."

Dury has in the past been criticised for his avoidance of direct commitment, although "Spasticus" does mark a more militant Dury. The plight of the disabled is obviously a subject he's interested in and aware of, and Dury wanted to do something in 1981 for the Year of the Disabled.

One project was a scratch band called Spastic and the Autistics, which eventually became the controversial new single. So was "Spasticus" Ian Dury's attempt at political commitment?

"It's not political, it's personal. . . It might be militant in its sound and appeal, but the words aren't, a bit droll if anything. . . I don't like specifying, I don't want to know if I'm a baddie or a goodie. You get set in your ways, you can't change your mind. . . My mum was very worried about 'Spasticus' upsetting the disabled, or rather, the mums of disabled

never seen any gig when Dave Payne wasn't blowing his arse off in ten years.

"You know when you're out there, working on stage with those geezers, they're all working as hard as you are. It works. We've never had any rucks - little spats, but you've got to let the kettle boil over.

"I can see a day, hopefully, when all of 'em are doing something completely away from the Blockheads, and that'll enable 'em to bung it back into the Blockheads again."

Blockheads are, of course, more than just the name of Ian Dury's band. The name has become synonymous with Dury's audience, who are renowned for giving the likes of Vivian Stanshall and Max Wall a hard time at gigs, although Dury did point out

chance, or I'll have to bring the queers back on!"

But didn't Dury feel that part of his act, and the "Blockheads" song in particular, glorified the bully boy element in his audience? Bollocks! My act is a bit thoughtful a bit proud, and the work that I put into my lyrics denies that I want to be stupid all the time.

"Lou Reed said 'I know why they're called blockheads, I spoke to one of them yesterday'. . . The song wasn't a celebration of stupidity. It's accepting it rather than encouraging it. . .

"The manager of the Hammersmith Odeon told me a couple of years ago that our's was the best behaved audience they'd had there, apart from BB King and Elton John. . . People asked us loads

have nots rather than the haves in any situation.

"What you're trying to give is what people want and what they don't know about. . . I don't think we encourage racism or vandalism."

DIDN'T he feel, though, that he had a responsibility towards his audience? "That's been thought about long before you get on stage or into the studio. It's the lyrics in my case, and my behaviour on stage is determined by my lyrics. . . Entertainment shouldn't be serious.

"If they want to think about it, that's a bonus. . . I like a cross section in our audiences, students, blockheads, and I'd like to think of the occasional university professor who's getting something out of it.

"If it's a song about blockheads, I like to think that someone who's into syntax will get something from it as well as someone who drives an orange Capri."

Dury obviously takes a great deal of pride in his work, and is planning to set aside November and December to write 50 lyrics for his (and the Blockheads) next album, and hopefully the work he plans to put into honing the lyrics will be reflected in the album.

"Like writing a book, the hard part is writing it, the rest of it is a joy, called collection."

"You can do that 20 times

. . . It's what painters call 'a happy accident', but it will only happen when you're working, like the way all major scientific discoveries are made by accident. It's the activity of going from A to any old B that'll get you all your E's and C's, a natural thing, where activity makes activity."

Although he'd only been to Billericay once ("Upminster" didn't rhyme with "Dickie"), Dury's best work is characterised by a distinctive type of Englishness in the writing, which only Ray Davies and Paul Weller have otherwise attained. Was that cocky Cockney bit at all

geezers." Around the time "Rhythm Stick" was number one, Dury did consider doing a Screaming Lord Sutch and standing for Parliament in Billericay, but jacked the idea in because he had no faith in the system.

"I'm sure that power does corrupt. Right from early on, every perfect I've ever met has been a chicken fucker. I've hated 'em. . . My political statement is you can only be an inspiration to other people with your work, either by winding 'em up or getting 'em happy."

On his new album, only the sombre "Lonely Town" and the jaunty "Red Letter" have, to me, the hallmarks of classic Dury. But it's obviously not meant to be an album you sit down and listen to - those things below your ankles are what "Lord Upminster" is aimed at!

Since 1977, Ian Dury and the Blockheads have been responsible for some of the most elatory moments of rock'n'roll it's ever been my pleasure to witness. Latterly that old magic seems to have been subjugated by a desire to immerse themselves in as many diverse musical styles as they can muster, with Dury manfully trying to plug any musical gaps with an abundance of lyrics.

The frustration with Dury and the Blocks is that you know the talent is there, in spades. I just hope that with his projected two month blitz Dury will have that luxury of time which produced his best work.

NOISE from the dog breeders next door, Charles Dickens and art were late arrivals as Dury waxed lyrical about rock'n'roll: "One role is to encourage other people to become artists, which is why someone like David Bowie or Andy Warhol has a hundred times more validity because of the encouragement they give to



NEEDED, that's how they sound. When Dury told me that "Sweet Gene Vincent" took six weeks to write, I could understand why. That song, indeed most of the "New Boots" songs, had an inbuilt structure and discipline rarely apparent in his later work.

"It's not so much discipline, as the luxury of having lots of time to allow the discipline. . . But I've never been able to do that since 'New Boots' came out. It's been non-stop activity really. The only thing I really do with any inner conviction is writing lyrics."

But that was one of Dury's distinctions, that innate ability to write touchingly specific songs, which could also be interpreted on a broader level. "I get embarrassed if I'm being too poetic," said Dury. "Like 'Fucking Ada', I wrote a bit of what I thought was over the top poetry, and was reading it back and thought 'Fucking Ada!', which fitted. . . Like, when I was 17, I did a drawing of a fish for my Intermediate Arts and Crafts, and I spent three days doing the scales."

kids. . . John Turnbull was telling me he met a girl who was severely spastic, who was very cross with me and said 'Well he ain't as bad as me'. Thought I was having a go because I can move around fairly easily, which is why I wrote an explanatory note on the cover of the single. . .

"Really, what 'Spasticus' is about is that people who are disabled can easily acknowledge their weaknesses, come to terms with them. But for people whose weaknesses are hidden it's more difficult."

"SPASTICUS" is the only song from the new album you're likely to find included live at any of the sporadic Blockheads gigs. Dury confessed he did find it "a bit laborious" making albums with the band, so did this indicate the parting of the ways, Blockheads to split shock horror?

"Not! I think you survive by having alternatives as healthy as the one you're pursuing at the moment. . . I mean, I've



that Wall got the same sort of reception on a Mott the Hoople tour a few years before.

"It's not that the audiences are bad, they're just fed up waiting. . . It's like that old story about this troupe of dancing boys who were getting a hard time from the audience, then Solomon Burke comes on, and the audience start giving him a hard time too. So the compare storms out and yells 'Listen you bastards, give the coon a

of times to do a Rock Against Racism gig, and I've said well we are an RAR gig every time we go out. I've never thought we've got to get a green drummer next week."

"If we do an RAR gig, it means the skinheads'll come with a brick in their hands instead of their mouths open. I'd rather they came with their mouths open. I want 'em to come to be mesmerised by us and not to whack anybody. . . I'll always identify with the



contrived?

"If rock'n'roll is relevant, my God, it should be about what excitement we can find around us and celebrating that. . . I can't understand that transposition of the dream, I think the dream should be a bit closer to home."

"With 'New Boots' all I was trying to do was not sing in American, and it's very difficult, because everyone does it - Elvis Presley did it so well - and you get across the long notes by drawing. I just tried not to do that."

DURY denies that fame has toughened him - "It's toughened me up a hell of a lot" - and disdains its trappings, claiming it's only the control he has over his life which he's grateful for: "From when I was a kid I wanted that control. . . My dad was a chauffeur, he got up and polished a Mercedes Benz every morning till the day he died."

"He died after waiting five hours at London Airport for his boss to come back from Belgium. He didn't need to do

other people.

"Their work is almost irrelevant. . . It's down to the melting pot of being inspired by it. That's what we should all be doing. Being an artist is a load of old bollocks. Rock'n'roll personifies that instantaneous quality, instant greatness."

"There's no doubt in my mind that Elvis Presley's only LP is as important and as great a work of art as anything that's been done by anybody. Beethoven, Charles Dickens, as worthy of study. His vowel sounds will probably be a syntax course at university. Bongo drumming on Friday mornings! Why the hell shouldn't it be? It's inspirational, and inspiration is more important than mathematics!"

Or, to put it in a crackpot: "You can bet your boots on your old pursuits/History is bunk/From Rosemary Clooney to Jerry Lee Looney/From Debussy to Theloniou Monk/The modern art in the human heart/The shape of things to funk." (Ian Dury, "Dance Of The Crackpots", 1980.)

# mailbag

Win an album: write to Mailbag, MM, Berkshire House, 168-173 High Holborn, London WC1V 7AV

WHEN did you last call your girlfriend "Baby"?

Can anyone tell me why to many British bands and performers still find it necessary to Americanise their songs?

Many English vocalists seem to adopt a false American accent

when they sing - just listen to their pronunciation of words like "dance" or "chance".

Bands endlessly sing about their "baby", which is not only the most over-used word in pop lyrics but just isn't in any way an English expression.

The worst cases are when you go and see some local band who have never been outside of Bromley passionately screaming clichéd lines like "I was crossin' down the highway with my baby". "I've been runnin' on empty for too long" or "I ain't got a dime for the phone".

It's not that I don't like American material, but I prefer to hear it sung by genuine US artists who can perform it with a bit of credibility.

Fortunately, things have been getting better recently.

People like Squeeze, Ian Dury and Madness are writing songs about the real world and aren't frightened of singing them in English.



MADNESS keep their minds on Penge High Street as they pose on Sunset Boulevard

accents.

But beware! Keep your ears open! There are still plenty of

others whose brains cruise down Sunset Boulevard while their bodies are cruising

down Penge High Street. — MELVIN RUTTER, Croft Road, Norbury, London.

## Get that funk outta my face

IT'S getting worse each week that passes. Ever since the media contrived to forecast funk as "this year's thang" (funk being just about the only form of music left unravaged by the weekly rags and therefore the only remaining possibility of exploitation by hip elitist fashion seekers like Paulo Hewitt), we now see a general tendency best described by a double metaphor: namely a "landslide on to the bandwagon".

Let's take a few glaring examples. Spandau Ballet previously succeeded in making themselves seem totally ludicrous via effete sartorial absurdities and producing three synthesizer noises resembling a bilious Dalek.

They regurgitate a discarded Kool And The Gang backing track and add a monotone vocal - and hey presto ain't we funky?

We also have a number one, a pile of cash floating in and the hacks exclaiming funk to be totally revitalised!

The hype continues, and we get Funkopoliten thrown up as the Messiahs of Thang Funky, yet they boast a rhythm section as nimble as an arthritic sumo wrestler, topped off by dyslexic vocals.

Then we have Howie Lewitt reporting Modern Romance (fresh from their earth-shattering soul success on "Get It Together" with their "Modern Romance" single, which was about as funky as the Osmonds and twice as lightweight) saying that instead of being a "normal, faceless funk band" (tell that to Clinton, Bootsy et al.), they have an image "which is not really contrived".

Sure, boys, anything you say. They also play "more straight funk than Latin" - pretty strong talk from the bunch of pretty-boy teen magazine cut-outs with a three-chord-trick. Listen, it takes more than five-minute fashion garb, an eye for praise from ignorant hacks who don't know their funk from disco, and overblown street-credibility pretensions to play funk.

At the moment any band whose bass player uses his thumb and whose drummer plays 4/4, one off-beat per song is being lumped together with guys whose credibility (not to mention feel, technique and imaginativeness) as "funky" has taken years of dedication to achieve.

Trumped up posteurs music to show off their clothes to just ain't funk.

Perhaps it's just another media "set 'em up and knock 'em down job" (of the funk-out fad of the mid-Seventies with A.W.B., Funkomo, F.B.I., Cado Bella etc.). Whatever it is, "keep yer hands off the funk!" — DOOF, G.P. Milner, Lorna Road, Ipswich, South Yorks.

● J.P. WINNER

### Bad language?

IT'S rather depressing to hear someone who's been around as long as Klaus Voorman churning out the same old myths about Germans being too inflexible for the rock medium.

One can only conclude that his prolonged sojourn in LA's laidback latitudes has over-accustomed him to the off-the-peg rhythm and intonation patterns of the American English used in most modern rock.

It's all the more surprising to read his comments when one considers that he recently played bass on some tracks on the latest album by Mariu-Müller-Westernhagen, a singer whose German lyrics demonstrate fairly well that you can knock out songs in a broad range of styles and still make the music good and the words entertaining.

Why one has to point out yet again that factors such as the over-evident and over-established dominance of English as the "rock language" and its consequent familiarity and accessibility are the ones that really matter is quite beyond me.

Or is it just that the xenophobes don't want to be put in the shoes of foreign audiences listening to English and American bands? Either that, it would seem, or an entrenched situation that's got out of hand. — STEVE EL-FORD, Rollintstraße, Frankfurt, West Germany.

### Gentleman Bill

FORTY-TWO years is a long time by any standards, but it is nowhere near long enough to erase the memory of Bill Coleman and the Harlem Rhythm Makers at the Monseigneur Club in Alexandria.

From then to his sad death, occasional meeting did nothing to dispel the belief that he was one of the best things that ever happened to jazz, and his records over the years testify to the incredible way he maintained as high standards.

Truly a giant in every way, particularly as a gentleman. — ARTHUR HENDERSON, Wade Avenue, London.

TRYIN' TO LIVE MY LIFE WITHOUT YOU  
YOU'LL ACCOMPANY ME  
THE FIRE DOWN BELOW  
HER STRUT  
FIRE LAKE

BETTY LOU'S GETTIN' OUT TONIGHT  
LET IT ROCK

FEEL LIKE A NUMBER  
ROCK AND ROLL NEVER FORGETS  
OLD TIME ROCK AND ROLL  
MAIN STREET

HOLLYWOOD NIGHTS  
WE'VE GOT TONIGHT  
AGAINST THE WIND  
NIGHT MOVES

THE LIVE ALBUM  
OF 1981 IS HERE!

# "NINE TONIGHT" BOB SEGER

AND THE SILVER BULLET BAND

BRAND NEW LIVE DOUBLE ALBUM  
16 NEW LIVE TRACKS  
RECORDED ON THE 1980 U.S. TOUR

ALBUM: ESTSP 23  
CASSETTE TC2/ESTSP 23



# THE ROAD TO

# SIAM

by Ian Pye  
Pic: Tony  
Mottram

**J**ACQUI BROOK is the heart and soul of Siam and a born survivor.

There's a delicate confidence in her every move - a message in her eyes that suggests she's seen a sneak preview of some benign destiny.

Certainly the future looks finer than the treadmill she found herself on little more than a year ago. It may sound like an old fashioned pop dream but it's true...

"Yes I confess," she said holding her head and laughing, "I was a computer operator!"

With the secret of her shameful past of blue days at the keyboards in the open, we both relaxed and the air was free to discuss her new role as a performer, a crucial word this, because it's the fine art of performance that gives Siam presence and style.

Their past singles for A&M don't begin to do justice to Jacqui's fiery stage alter ego and passionately strident singing. Live, Siam are almost a different group. "I know we haven't really got it right on record," she agrees, "but we're still growing as a band and learning. I'm sure it's just a matter of time before things come through."

It was an electronic group that went by the wildly imaginative name of Shox that brought her first relief from nine to five futility. "I'd always wanted to be a performer of some sort," she recalled.

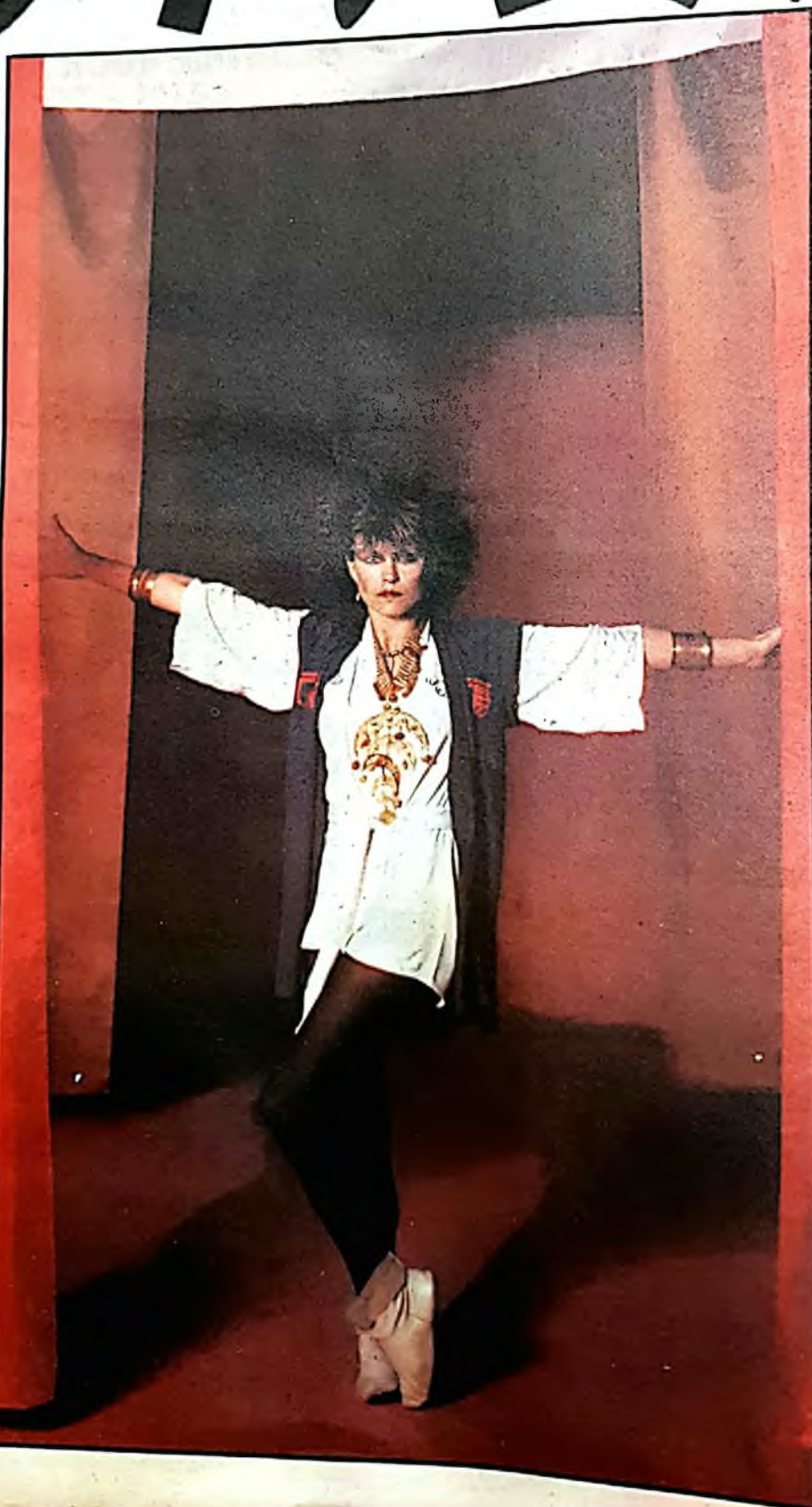
"But I'd never sung before. I just didn't have the push to go out and do it. Then someone actually asked me to sing on this single for Beggar's Banquet. After that I sang with Shox and then I formed Siam with Chris (Baylis, Guitar) and Alan (Hodgson, drums)."

When attempts at using a bass synthesizer only softened the group's sweeping pop punch, Peter Bartlett was drafted in to give their spacey, oriental arrangements some solid Western clout.

**H**APPY in their naivete of the business they played their first show at the Cedar Club in Birmingham, urged on by friends and about a dozen paying punters.

Inspired by Bowie, Jacqui developed her image to project the grandiose mysteries they hope the music evokes. "I always dug Bowie a lot. I thought 'yes that's what I want to do'. He was so into putting on spectacular shows, which is something I want to do with Siam."

But won't that leave them



wide open to accusations of reviving that old hag - glam rock - and besides, wasn't that side of Bowie's character based on an elitist mirage that presents the artist as uniquely aloof from the mere mortals watching?

"Well I'm definitely not into being self-indulgent and untouchable. I mean you saw me at the Marquee - they were pulling my bracelets off! I tend to get very involved with my audience. Honestly sometimes I wish I had these great long arms so I could just hug them all."

Considering the complexities of some of the stunning masks she creates for the stage, the average 45 minutes spent on their conception seems remarkably short. "I do find this a very awkward area actually," she admits. "I wouldn't like to get too side-tracked by make-up although I enjoy wearing it because it's a part of theatre."

Most of all, she says, "I don't want to appear as cold. The aim is to be mystic but with energy and asexuality. It's very hard because the last thing I want is to be seen as an object, a thing. It's something I have to sit down and think about very hard to avoid all the usual pitfalls for girls fronting a group."

**J**ACQUI's tenacity in crafting the attendant myths and fantasies she plans for Siam finds further expression in clothes design. Using the Eastern theme of the group as a starting point she wants to create a collection of individual outfits to give people something recognisable to relate to.

"I feel looking special is very important but I would never want to be thought of as some kind of singing clothes horse. To me clothes should be an extension of the group's general sensibility rather than a exercise in wrapping paper, though I do admire people like Chrissie Hynde who can just stand up there with jeans and a leather jacket on and still pull them in."

Though she openly admires a host of contemporary female singers she reckons none have really influenced her. "They're often too far in one direction for me. I mean Toyah is so showbiz, but on the other hand Siouxsie is too doomy and depressing."

Aiming between the polarities of tinsel town flash and sombre post punk, Jacqui has set a balance she feels is right for the moment.

Isn't there a danger though, that her timely creation of a fresh, but obviously marketable fantasy may eclipse the music it purports to reflect?

"No I don't think so," she replies confidently. "The image is a complement not a way of shrouding the music. I refuse to be another mannequin! The new Shona Easton I am not!"

# GO YOUR OWN WAY

Something new.  
Different.  
Component Car Stereo.  
From Pioneer.  
Real stereo.  
On wheels.



Separate playing units.  
Separate amplifiers.  
More power.



Up to 60 Watts max  
Per channel.  
Separates the men  
from the boys.  
More clarity.  
The new K8473

cassette/tuner.

Quartz phase locked  
loop tuning.

Digital readout.

Feathertouch logic  
control.

15-station electronic  
preselection.

Auto seek and scan.

Dolby Metal tape.

Auto-reverse.

Speakers.

Best in the world.

Sounds...unbelievable.

Pioneer Component Car  
Stereo. A world apart.



**PIONEER**  
*Component Car Stereo*

SHOWN HERE: KEX-73 ELECTRONIC CASSETTE/TUNER WITH REMOTE CONTROL; GM-4 AMPLIFIER (20W MAX./CHANNEL); TS-1600 CROSS-AXIAL SPEAKERS.  
PIONEER HIGH-FIDELITY (GB) LTD, THE RIDGEWAY, IVER, BUCKS SL9 4JL. TEL: 0723 562207. FIRE-RADIO IMPORT LTD, 41 FITZ WILLIAM STREET DUBLIN 2.

## singles

## It's a fair cop

## UNDER ARREST

**A FLOCK OF SEAGULLS:** "Telecommunication"

(Jive). Could settle on my hi-fi any hour of the day, steal my breath and give it back to me in short gasps. A superb single owing a lot of its wing power to Bill Nelson's hand at the helm. Birds they may be, but this grows around your ankles like a mischievous terrier.

It starts crisp and clipped over a metallic, clanking drum track; before you know it the one word chorus has crept up and run barefoot over the back of your head.

Great, you think, hear that again in a minute, but next time it's back with bloody great boots on. Everybody's racing and the guitarist is slumped over the accelerator. It's more of a picture than a record, you can see the whole song developing under your eyes until it trashes the canvas and rips it up in your face. So you put it on again.

**THE POLICE:** "Invisible Sun" (A&M). Well, you're in for a surprise. It took three long looks at the label to convince myself this was the Police. It must be their most radical departure to date and easily the least immediate single they've released.

It's slow, reflective, verging on the bleak in places and heavily supported by an underswell of synthesizers. Sting, in less than cheerful tones, is trying to make sense of a life in chains, wondering how to get through another bad day. During the night it's the invisible sun that keeps us going, whatever we choose it to be.

The Police signatures are still on the dotted line, such as the luring chorus that circles round a guitar riff, but this one takes time to grow, even if you water it with a half a dozen listens.

## ON SUSPICION

**H-INTENSION:** "We've Got The Funk" (EMI). Remember the kid you used to sit next to at school? Always turning round in class, never stopped fidgeting, kept putting his finger where only pens and handkerchiefs were supposed to go.

This is him. Ever busy, constantly shifting, makes you want to get up, go outside and dance in the playground. And you can never ignore him because he's either got a frog in his pocket, or a set of congas, a new marble, or some trumpets that go "wah" in the distance.

I bet he was the one who took my ruler. He'd do that.

**THOMAS DOLBY:** "Europa And The Pirie Twins" (EMI). Time after time the robotic synth-pop exponents miss out one important ingredient - character - and now this guy drives up with a lorry load and spell binds for a full three minutes and 17 seconds. This is so good you couldn't get a scalpel between the ideas, they're packed that tight. The sound isn't easy to pinpoint - everything from burping keyboards to a harmonica and all in a relay race, passing the baton down the song.

**NOVO COMBO:** "Up Periscope" (Polydor). Funny old word, isn't it?

That was rhetorical by the way, before Mailbag chokes on letters like "If Colbert doesn't like the word, why send him to review it?", or "What about the world's B side, eh?" But this week Novo Combo sound more like the Police than the new Police single does. The gloss isn't there, but I can think of Police fans who might prefer this to "Invisible Sun", even if the breaks and fills are from a more traditional rock age.

**BROTHERS JOHNSON:** "Dancin' Free" (A&M). Slick American disco/funk reminds me of those fences at the seaside that have fat ladies painted on them. You stick your boko through a hole in the wood and someone takes a Polaroid.

The background's already on site; lavish strings, a brass section running round like a headless chicken, and two great, short synth and bass guitar solos. The Brothers poke their faces into the gap,

sing another set of lyrics, repeat the title as often as possible in three minutes, then go down the beach. It's actually very good, but hardly fresh.

## GUILTY YOUR HONOUR

**SUDDEN SWAY:** "To You With Regard" (Chant). New psychedelia. It's strange. Such terms are old coats thrown on the ground so you can lie down with the rest but not get muddy.

The four tracks on this 12 inch are all sombre, spartan and have an arrangement you could walk through - roomy gaps between the echoey bass guitar and time keeping drums. They drift without excitement, there are few chords, everyone takes a piece of the harmony and goes their own way. Always an anti-climax, never the vital scene.

**DEAD KENNEDYS:** "Holiday In Cambodia" (Cherry Red). Re-released after an enforced vacation in the racks since 1980 and as hard, brittle and bitter as it was then. A macabre guitar and sinister vocals step up behind rich American kids and garotte them with a war fable.

**NEW MUSIK:** "The Planet Doesn't Mind" (GTO). On the strength of it what the planet doesn't need is another bunch of Computer Poperators. Where the Kennedys ram home the point till it gags, New Musik's woolly message of earth preservation is understated around a plush synth backdrop and a drum machine. Great sound but bounces along like lead long Johns.

**THE CROCODILES:** "New Wave Goodbye" (Aura). New Wave, New Tubes, New Zealand. The first is what they're talking about, the second how they're saying it, and the third is where they've come from to deliver the missile.

Brightly grinning, pokes fun at itself and a finger in your chest. Written with humour and panache, and apparently there's more like this down under.

**CEDRIC MYTON AND THE CONGOS:** "Can't Take It Away" (Go-Feet). What happens if you soften a music? Is it right because more people can enjoy the diluted version, or wrong because you've sabotaged the original?

This can't be bad. It's light, up market reggae, easy going

stuff, fun without the jah or the jab in the gut from a 1000W bass guitar. Nothing pure was ever much of a laugh, anyway.

**THE CRAMPS:** "The Crusher" (IRS). Grunt and groan music that owes more to wrestling than rock'n' roll. Ugly as a bucket of warts.

## MITIGATING CIRCUMSTANCES

**THE MICHAEL SCHENKER GROUP:** "Ready To Rock" (Chrysalis). One of the more interesting things about this single is that even though the guitarist only has to play about four notes in the chorus, he still succeeds in dropping a goolie.

Perhaps it was severed by the "Attack Of The Mad Axeman" which is the B side. Up to that point things had been going quite well - floppy hi-hats, bullet nosed bass playing and vocals screwed up until the top pops off.

After that it slipped downhill somewhat, rolling gently as it went.

**LOGIC:** "Domino Dance" (EMI). Do synthesizers rap, and if so what do they talk about? Wearing a man on their wrist to tell them the time, possibly? If you took the underpinning pulse of the "Wordy Rappinghood" and played it on a home organ with neuralgia, it might sound like this.

Or quite likely, better.

**JOHN MARTYN:** "Please Fall In Love With Me" (WEA). Fascination can run to a bright

light or as in John Martyn's case an obsidian, hypnotic darkness. Phil Collins is responsible for the production and most probably the lonely, striding timpani that raises their heads over Martyn's voice.

The intro could be music for battlements and a war on the horizon. The quiet backing, melody and substance are rarely explicit, usually suggested and are a hard spell to break.

**MASSARA:** "Margarita" (Champagne). Never stand in the way of a handwagon at full tilt. The press release claims that "heavy specialist playing" and "club reaction" forced the (timely) re-issue of this supposed Salsa number.

Personally I'm convinced it's the theme tune to "Wonder Woman" and I'm just as certain that a muted trumpet and Spanish accents don't make a song Salsa.

**BARRY MANILOW:** "Let's Hang On" (Arista). The man responsible for more bad rhymes than a Euston toilet wall goes on a rhinestone disco holiday with this oldie, taking a full backing of oohs, aahs, violins and schmaltz. Having a lovely time, the scenery's here, wish you were beautiful.

**KIRSTY MACCOLL:** "Sea That Girl" (Polydor). A disappointing second course to "Chip Shop", lacking its verve of daft lovability. This is closer to a ballad, ably performed by Kirsty, but her studio boss should be suspended in a vat of fish oil for several weeks.

By half-time the MacColl vocals have all but vanished in a wallowing sea of piano, drums and guitar which flop about and soon disperse interest.

**MORRISSEY MULLEN:** "Stay Awhile" (Beggars Banquet). This is how to make it work. A perfect example of how good, restrained instrumentalists can reinforce a voice without smothering it. From the first gliding line to the last silky riff it deserves to be a hit as the two M's jump in and out of breathy sax and guitar weaves, leaving Linda Taylor to stroll through the melody.

A cracker, I believe is the phrase.

## ... AND THROW AWAY THE KEY

**LIGHTNING RAIDERS:** "Criminal World" (Revenge). Fuzzed guitars, fuzzed bass, fuzzed solo, even the shape of the record was distorted. The edge pitched up and down like the singer's adam's apple which is a fruit of dubious purpose. Heavy metal cleaners move in well after the end of the punk party to pick up the scraps. All the best bits have gone.

NEXT WEEK IN SWELTERING COLOUR

From California...

THE GO-GO'S

AND IN SHIVERING BLACK AND WHITE

From Iceland...

THE FALL



# ON THE ROAD AGAIN!

Time Out's back in London, Thursday, September 17th.

Masses that find sound when it was broken! - Get it from the dealer, with a 2000 surplus and 1,000 LPs listed at incredible prices.

- Send a 50p to the dealer for the following list of records and LPs (all prices are in £/\$).
- 1000s of LP BARGAINS
  - OUR CATALOGUE OFFERS OVER 10,000 LPs - CASSETTES - SINGLES
  - ROCK/POP NEW WAVE/SCOTLAND/JAZZ/MORE ETC.
  - Unrealised Selection of Hard to Find Back Catalogue and Deleted Albums
  - LPs 50p-£2.75 EACH + VAT
  - Many Limited Ed. items also available at lowest prices
  - ALL ALBUMS FULLY GUARANTEED
  - Send for our full latest Catalogue

100 HIT SINGLES £1.10 (+ 18% overseas)

100 SOUL SINGLES £1.10 (+ 18% overseas)

100 PICTURE COVER SINGLES £1.10 (+ 18% overseas)

100 POP SINGLES £1.10 (+ 18% overseas)

100 REGGAE SINGLES £1.10 (+ 18% overseas)

**OLDIES UNLIMITED**  
DEPARTMENT M, TELFORD, SHROPSHIRE  
TF2 9NQ

**1,000s of LP BARGAINS**  
OUR CATALOGUE OFFERS OVER 10,000 LPs - CASSETTES - SINGLES  
ROCK/POP NEW WAVE/SCOTLAND/JAZZ/MORE ETC.  
Unrealised Selection of Hard to Find Back Catalogue and Deleted Albums  
LPs 50p-£2.75 EACH + VAT  
Many Limited Ed. items also available at lowest prices  
ALL ALBUMS FULLY GUARANTEED  
Send for our full latest Catalogue

**EXPORT** We offer an unbeatable Export Service to anywhere in the world. Send an IRC for our extensive catalogue listing 1,000s of bargains free from UK tax, many unavailable outside of Britain.

**GEMA RECORDS**  
P.O. BOX 54, CROCKHAMPTON ROAD, WOODLEY  
READING, BERKSHIRE, ENGLAND

**COB RECORDS**  
- The world's most complete record and tape service -

- All brand new records and tapes sold at discount. Regular special offer lists, items from £1.95. Inland and Export Service.
- Your unwanted good conditioned L.P.s, tapes and singles bought for cash or part-exchanged for ANY brand new ones of YOUR own choice. Send list to us for official offer.
- Thousands of quality guaranteed secondhand L.P.s and singles - all listed.

Write or telephone for free 25-page catalogue.

**COB RECORDS (MO), PORTHMADDOG, GWYNEDD**  
WALES (07661) 217073185

★ SHOPS AT PORTHMADDOG, BANGOR, WREXHAM ★

## albums

**SAN FRANCISCO BLUES FESTIVAL VOL 1, 2, 3 Various Artists (Solid Smoke 8009, 8010, 8011 (US import))**

**SOLID Smoke** - the move-  
rick San Francisco label  
that dusted off Johnny  
Dorsey Burnette's best sides,  
reissued James Brown's  
finest hour "Live At The  
Avalon", and gave ex-Flamingo  
Groovies singer Roy Loney a  
new home - has done it  
again.

Not once, not twice, but three times with these three separately available albums documenting highlights of the 1978 and '79 San Francisco Blues Festivals.

Volume 1 is the real attention-getter, with one side each devoted to the late Roy Brown and Bay Area based growler and axe murderer Lowell Fulson. Brown, who died earlier this year, was strutting down the comeback trail when this set was recorded in August '79 and when in "Love For Sale" he announces with an orgasmic howl that "Good Rockin' Brown is back in town!" the crowd gives him the conquering hero treatment.

He keeps his biggest hit "Good Rockin' Tonight" tucked up his sleeve but despite the limitations of a pick-up backing band (including ex-Butterfield Blues Band keyboard Mark Naftalin). Brown really gives the business to "Bad Luck With Women" and "Let the Four Winds Blow". He bails his love trap with croon, stepping out in a confident macho swagger, and raises the roof with a goddam yell in the same rich voice that once inspired James Brown. Clyde McPhatter, and Elvis Presley.

It's a tough act for Lowell Fulson (spelled here with an "n") to follow on Side II - still, there's no arguing with the sting of his guitar or the snap of his bluesy bark as he reprises his like "Reconsider Baby" and "Sinner's Prayer". An eclectic assortment of sounds and style sparks Volume II, ranging from the classic electric Chicago grind of Jimmy Rogers to the cool ivory touch of Cincinnati pianoman Big Joe Duskin.

Frisco kid Little Joe Blue and zydeco's answer to the Partridge Family, the Sam Brothers Five, bring Volume III to a rousing finish. However, it's the ladies - Big Mama Thornton and local blues belle Sugar Pie DeSanto - who really sing the blues here. Recorded the same day as Roy Brown, Thornton had only recently recovered from a serious auto accident but her black cat moan and feisty blowing on harmonica were up to full strength.

Solid Smoke certainly does you no wrong with this six-sided living-room blues fest. Too much of this stuff is never enough. (Write: Solid Smoke, PO Box 22372, San Francisco, Ca. 94121 - DAVID FRICKE

# Could this be Heaven?



Heaven 17 - the glittering conquistadors of electro-pop.

**HEAVEN 17: "Penthouse And Pavement" (Virgin, V2208).**

**STAND** and consider: in the ideological duel between the forces of music and grim depression, the options often seem oh-so-simple, The Pistol or The Blindfold.

Load your weapon and turn around and face the enemy; or place the eyepatch and break into a gallop in the opposite direction, lying down and gargling on a hedonistic drip-feed when all appears safe.

Neat and tidy, but over simplistic, of course. Somewhere between the pavement credibility of the realists and the penthouse aspirations of the romantic lies an alternative dance stance, and Heaven 17 have arrived to plug the gap, wielding the pick of both approaches into some of the most enjoyable, inspiring and intelligent music you're likely to hear this year.

It was this album's opening track ("We Don't Need This) Fascist Groove Thang" which set the tone when released as a BBC-baiting single several months ago, a sublime amphetamine rush that whisked the spectre of authoritarianism onto the disco floor and stomped joyously all over its hideous face.

Rather than continuing the overt experimentation started on "Stowaways", Martyn Ware and Ian Marsh have cleverly decided to apply the expertise they've gained through their left-field explorations to the melodic pop sensibility they originally developed as one half of the Human League, resulting in a record that sparkles with irresistible tunes.

And what tunes! "Penthouse And Pavement" marks no less an occasion than

the resurrection of the pop melody, spilling out tunes that twist, turn, writhe sideways and snake backwards like some souped-up funicular loco bumping and grinding along the rails of funkdom.

The "Penthouse Side" is ostensibly the dance half, featuring the beautifully lithe and gut-bucket spring bass of John Wilson, and the "Penthouse Side" is the "song" half, although both apply electric shock treatment to the feet and brain simultaneously.

Geisha Boys And Temple Girls" slyly delineates the gap between the idealised stereotype relationships depicted in mass culture and their imperfect counterparts in real life. "Let's All Make A Bomb" expresses the tension between the depressing threat of nuclear apocalypse and the simple need to have fun. "We're Going To Live For A Very Long Time" mocks the glib solutions offered by religion.

But perhaps the most intriguing song is the title track. According to the group it's a comment on the irony of middle-class people aspiring to street credibility while working-class people want the penthouse and cash, but it could equally be drawing parallels between gangsterism and big business.

Sounds heavy? Wait till you hear the exquisite vocal chorus by Josie James (very Diana Ross), and one of Stevie Wonder's backing singers...

Elsewhere Glenn Gregory takes the vocal credits. Although uncannily similar at times to Ware and Craig's old partner in the Human League, Gregory succeeds in avoiding Phil Oakey's tendency towards heavy-headedness and melodrama.

So far ahead of all the competition that it degrades them to be even mentioned in the same category. Heaven 17 occupy that rare space in contemporary pop reserved for true originals.

Heaven 17 are, quite simply, in the Superhuman League. - LYNDEN BARBER.

**BOB SEGER AND THE SILVER BULLET BAND: "Nine Tonight" (Capitol EST SP 23)**

**WHEN** bereft of ideas, the lounge around his million dollar mansion awaiting a visitation. Ever mindful of his responsibilities to his adoring regions, who daily clamour for his latest thoughts on the war in Angola, unemployment (theirs, not his) and George Boycott's position vis-à-vis Yorkshire Cricket Club, he makes a rare concession and gives his public what it wants, a double live album.

He then settles back by the side of his swimming pool, safe in the knowledge that his servants and the central heating bills will be paid by virtue of getting royalties twice for the same song - a being a prerequisite of a double live album that it be stuffed with old material.

Bob Seger's "Live Bullet" five years ago, however, was born more from frustration than idleness. After a succession of killer studio sets which had failed to percolate through to a dumb American public, he performed a selection of the best tracks before a partisan audience in his hometown of Detroit, and duly knocked them dead.

America was risen from the grave. But intervening years have seen a noticeable slackening in house calls by the muse: a mere three albums, and now this - a double live album.

First, he's done a lot of touring - but then he always did. So no excuses. And as the best of the oldies are already on "Live Bullet", "Nine Tonight" is bound to suffer by comparison.

But luckily, on my American copy at least, sides one and four are together on one album (are Americans too lazy to turn over records?) which means that the second album can be safely discarded, containing as it does (except for unsuitable, depending on your point of view) versions of songs on the last three albums.

The first side has two new numbers, the title track, an original vintage Seger beller plus a funky version of a Stevie Wonder "Tryin' To Live My Life Without You" and the highlight of "Stranger In Town", "Hollywood Nights", which gets such a thrashing that you can almost forget the embarrassing lyrics.

The final side is classic Seger hitting the buttseye of pure rock 'n' roll: crushing through "Night Moves", pounding out "Rock 'n' Roll Never Forgets", and then remembering with his derring treatment of Chuck Berry's "Let It Rock".

So it appeared on "Live Bullet". And on "Smokin' OP's". No muse is ever going to give him a song as good as this - MICHAEL OULFIELD

**ALICE COOPER: "Special Forces" (Warner Bros K 56927)**

**POOR** old Alice - done everything wrong. When "Special Forces" winged its weary way into the MM office to undergo surgery, there wasn't exactly blood shed over the privilege. Short straw job.

But what d'you expect for an ex-teenybop tart who wept crocodile tears over his drinking habits to an apathetic press, recently worked with Bernie Taupin, made public his passion for golf and died a million deaths on TV upstaged by the Muppets?

Hardly the stuff of which rock 'n' roll rebels are made (but, on second thoughts, maybe...)

Surprise then that, though hardly worth crossing the street to avoid, "Special Forces" should reveal a slight return to old form - a justifiable for all the right reasons. Set to singularly standard U.S. pose, paunchy raunch, Alice's latest bid to outrange the airwaves desperately trades off his ex-cheap theatrics: "Generation Landslide '81 (Live)" a blatant back-reference to bygone brutalities, and "Prettiest Cop On The Block" betraying his huge debt to pensionalist Zappa.

## Alice doesn't shock here anymore

Too inoffensive to turn many heads, only the ritual murder of Love's "Seven And Seven Is" really turns stomachs, though there's little wrong with "Special Forces" as a whole that a chainsaw and a half a dozen live chickens couldn't instantly cure.

How 'bout it Alice? - STEVE SUTHERLAND.

**MICHAEL SCHENKER GROUP: "MSG" (Chrysalis CHR 1336).**

**OH** WELL, I suppose everyone's got to own a George Washington and the newly-felled tree time. I honestly thought this was the band's first album when I first heard it and it was only through the good offices of Allan "Dick" Barton Jones my life believing that error.

It is of course their second but I've got to say - if only my own defence - that it still sounds like a competent but

unexciting first album by a band which hasn't been together for too long.

The band looks strong enough on paper - Chris Glen (bass), Paul Raymond (keyboards and guitar), Gary Barden (vocals), Schenker (guitar) and old caber-sticks himself Cozy Powell (very loud drums).

I still don't think they've gelled yet as a band. There are plenty of impressive performances by individuals here, but it's a rare occasion when they all happen at once.

It would appear that the main problem on "MSG" is inconsistent songwriting. The band sounds as though it hasn't given itself enough time to discover its own collective personality. Instead they come across still as terribly derivative.

Ready To Rock" for example - there's a heavy metal title if ever I heard one - shows distinct shades of Saxon and Whitesnake, particularly in Barden's vocals. It's a lively enough number with crisp and unfussy drumming from Powell but it's undisting-

uished and the lyric is a most laughably clichéd.

Words are also a bit of a let-down on "Attack Of The Mad Axeman", in which composers Schenker and Barden suggest that the hero of their tale is "only looking for fun".

Individually, Powell is easily the most consistent musician, keeping his contributions spare and straightforward, and Schenker lends to excess occasionally, but for the most part he too is dependable. Glen makes little impression, while Barden has yet to inject much of his own personality into what is a strong but unfortunately unmemorable voice. Raymond displays his usual technical skill on a wide variety of keyboards, but again much of it is predictable.

There's one track which proves to be a saving grace and is a strong indication that Schenker's band has the ability to eventually succeed as a front-rank heavy metal band. "Never Trust A Stranger" is a powerful ballad with a neatly turned lyric, excellent vocals, understated keyboards and finely crafted guitar melodies.

The band still show promise and still have potential - but they need to get a move on if they're to impress as a top-level band. - BRIAN HARRIGAN.

## RECORD & TAPE EXCHANGE

LPs, Tapes, Videocassettes  
Rarities Wanted

We pay 1p-£2.50 (or more) CASH or EXCHANGE VALUE for LPs, tapes, singles, videocassettes, rarities. ALL accepted in ANY condition - absolutely NONE refused!

Bring ANY quantity to one of our shops at

- 38 NOTTING HILL GATE, LONDON, W11 (727 3539)
- 28 PEMBROKE RD., NOTTING HILL GATE, W11 (727 3538)
- 90 GOLDHAWK RD., SHEPHERD'S BUSH, W12 (749 2930)

Or SEND any quantity by post with SAE for cash to Record & Tape Exchange, 38 Notting Hill Gate, London, W11. (Our price must be accepted - SAE for estimate if required)

All shops open daily 10 a.m.-8 p.m. for 1000s of cheap used records/tapes - new releases, deletions, dealers' bargains, etc. RARITIES are bought, sold, exchanged UPSTAIRS at 38 Notting Hill Gate, W11

# 'Walk Under Ladders.' A lucky find at £3.99\*

'Walk Under Ladders' is the latest powerful, individual sound from the very talented Joan Armatrading.  
It's also our latest Album of the Month. With ten original tracks including her recently released single 'I'm Lucky'.  
And right now you can be lucky too if you visit Boots. Because you can pick up the album or tape for just £3.99.



JOAN ARMATRADING  
WALK UNDER LADDERS



Look out for the Disc Deal  
Video Programme now  
showing in selected  
Boots Record  
Departments

Other albums and tapes  
at great Disc Deal prices  
include:

|                         | Boots<br>Price |
|-------------------------|----------------|
| E.L.O. Time             | £3.99          |
| Art Garfunkel           |                |
| Scissors Cut            | £3.99          |
| Debbie Harry Koo Koo    | £3.99          |
| Cliff Richard           |                |
| Wired For Sound         | £3.99          |
| Genesis Abacab          | £3.99          |
| Sheena Easton You Could |                |
| Have Been With Me       | £3.99          |
| Barry Manilow           |                |
| If I Should Love Again  | £4.25          |
| Shakin' Stevens Shake   | £4.25          |
| Ian Dury                |                |
| Everybody's Doing It    | £4.49          |

Prices and availability refer to Great Britain and may not  
apply in the Channel Islands and Northern Ireland.  
From Boots Record Departments subject to stock availability and  
release dates. \*Price applies to album and tape



for the Special Touch

# albums

**GRATEFUL DEAD: "Dead Set" (Arista DARTY III)**

**B**EFORE we get to grips with Chapter two of the Dead's amusing, if not downright miraculous '81 reassertion (note: NOT revival: they've done many crazy things in their time but they never ever went away), a chest-clearing pause seems in order. Friends call me crazy, acquaintances snigger, foes - I suppose - must crap themselves laughing and God knows even I'm beginning to suspect I must have a few lights out in the ol' pavilion but... not I'm not sorry I can't help it and nor do I want to! I love this band! To explain why would probably take upwards of ten pages and almost certainly read like sycophantic nostalgic drivel so I'll spare you that I'm not gonna attempt to defend them either, they're so little in common with today's preoccupations - dance, stance, sex, speed, politics, self assertion - that I'd wind up doing them scant justice lying. The Dead are the Dead, that's that. Take 'em or leave 'em, their crucial, converting days are over. They continue to play simply because it's all they know, all they ever want to. "Dead Set" unapologetically proves they can still tell a song from a stupor and, after nigh-on two decades, that's more than enough for me.

# Boys on the bus



JERRY GARCIA and friends plan a raid on the Lost Ark

Like "Reckoning", this year's acoustic twin, "Dead Set" is a (rather) live double that coasts on new recordings of past choice cuts, offers barely a clue to future direction and plucks far more heartstrings than it pumps out adrenalin. Electric by name if not always by nature, it's a splendid souvenir for all the aficionados who flocked to last Spring's Rainbow reaffirmation and a solid invitation to revisit next month. No more, no less than an obvious, unadventurous thank you to the faithful, "Dead Set" will mystify the outsider who's always considered the Dead Head (that's hep lingo for GD fan, you squares) as daft and docile as the band (she follows; as content to shell out on endless new versions of the same old songs as the Dead themselves seem satisfied to keep churning them out. Fact is, apart from '76's soporific "Steal Your Face", just about every live interpretation the Dead have committed to vinyl has been more or less vital; a further step (for better and, often, worse) in the evolution of a bright idea towards... I doubt even Jerry knows what, why or where. "Dead Set" continues this tradition: "Friend Of The Devil", "Candyman" and "Brokedown Palace" are more meticulously

mellow than their "American Beauty" originals and even the mediocre Biblical pseudo-parable "Samson And Delilah" is worth checking out for Garcia's lead alone - like some dog fresh unleashed; scampering, checking, nosing, then finally dribbling all over the song. Often capable of nudging the comatose, "Dead Set" presents the Dead in a less lethargic mood than on "Reckoning". Genuine magical moments - the freakout "Space" (suggestive of their triple's interstellar excursions) segueing into the slapdash samba of "Fire On The Mountain", Bob Weir's ball-buster vocals on "Little Red Rooster" and tooth-grating slide during "Passenger" - are as breathtakingly innovative as anything the Dead have ever done whereas, honest as usual, their legendary erratic excesses are all too obvious in the "Rhythm Devils" drum solo. If "Dead Set" proves anything at all it's that only a carelessly callous pop perspective could tar the Dead with the same brush of complacency, compromise and menapausal self-parody that taints their hitherto contemporaries. It's more a celebration of survival than a safe-playing sell-out; takes chances, still strives. If "Reckoning" marked a return to formula a not top form, "Dead Set" finds the ship of fools back on course and full steam ahead in a fashion unheard and unseen since "Blues For Allah". As Kesey once said: "You're either on the bus or you're off the bus". Welcome back aboard: it's well worth the ride. - STEVE SUTHERLAND.

**GARY U.S. BONDS: "Greatest Hits" (Ensign Records ENG506)**

**R**ESUSCITATED by his bludge with the hem of Bruce Springsteen's robe, Gary U.S. Bonds is undergoing a well-documented revival, what with a new album, European gigs and all. Ensign Records have duly followed the traditional ground-rules of marketing and banded out this collection of Bonds' elderly recordings. Spanning the years 1959-1963, "Greatest Hits" is a treasure collection of Bonds' scratchy, noisy songs, and is much more a testament to the incredible Healing Powers of Bruce than to anything Bonds had to offer. As far as I can make out,

Bonds' only real Greatest Hit was "New Orleans", which is placed rather obviously at the beginning of side one. "Quarter To Three" was apparently quite successful too, so that comes second. Neither is particularly spectacular, but they're certainly better than the rest of the stuff collected here. If you really feel your collection is incomplete without the turgid "Dear Lady Twist" or the sickly sub-tropical sounds of "School Is In" or "Twist Twist Senora", clearly this record was designed for you. But I think I can live without it. - ADAM SWEETING.

**JOHN MILES: "Miles High" (EMI EMC 3374)**

"**W**HATEVER became of John Miles?" asked

those of us who had been moaned the silence of his blazing talent during the last few years. A casualty of what might best be summarised as business problems, Miles has emerged from the shadows to confirm what many thought - that all his early promise with three fine albums, "Stranger In The City", "Zaragone", and "More Miles Per Hour", was just a start. A gritty, straight-ahead rock 'n' roller in the Chuck Berry tradition, Miles is back with strength and with the aid of his imaginative lyricist Bob Marshall, is staking a claim to a career that now will hopefully not be stopped in mid-stream. "Miles High" has one fundamental fault that has pla-

gued much of John's work: the similarity of texture, song to song, makes it hard to distinguish between the value of each track. Yet there's no denying his mind-boggling technique and pyrotechnics on guitar, and he brings even the most mundane tune to life. Vocally he is in splendid form, showing off a meaner style; indeed the aggressive confidence of the whole album is its greatest strength. "Turn Yourself Loose" and "Don't Stop Now" are pleasuring scene-setters, while Marshall shows himself capable just occasionally of writing words with emotional depth ("Don't Want The Same Things"). "Peaceful Waters" is a hard-edged ballad turned into a fe-

rocious rock 'n' roll track, with some insensitivity, by Miles' tough vocal. But overall, this is a triumphant return to the scene by a thoroughbred musician we could ill afford to lose. For all those who love timeless popular music. - RAY COLEMAN.

**THE ACTION: "The Ultimate Action" (EDGE ED 101)**

**L**AWRIE does lager, of "Enery" does aftershave - now Paul Weller does pop groups. More for love than money no doubt, but the ace-face should know better. Put his eager sleeve endorsements of longlost never-weres, The Action, down to a gigantic faux-passion of misplaced enthu-

siasm, or chalk them up as evidence of a monstrously muddled historical perspective? This compilation, disintegrated, pieced together and on sale now for God knows what whim or reason is split straight down the middle by the band's embarrassingly obvious indecision over direction and influence, gimmicks and goals. The Motown messengers are ungraciously mod mockeries, unsympathetic dabbings in misinterpreted style that fail not through any snobbish insistence of authenticity, but through their stubborn misunderstanding of the prime prerequisites of smooth-talking soul - all symptoms of sob or sexual suggestion sacrificed to an ungainly drive

for the dancefloor. The twee Beatisms are better, solely as nostalgic reminders of producer George Martin's now critically-de-nounced dictatorial classicism - quaint in retrospect, despite all the ECOs of this world, but ten a penny at the time. If "The Ultimate Action" is good for anything other than a humorous spin down memory lane, it's as an object lesson that style, for all its seemingly easy superficiality, was, and always will be the proud expression of individuality; something born, nurtured then taken for granted, not begged, borrowed or bought. You either got it or you ain't. The Action ain't. Looking for an insight into yesterday's in-crowd? Look elsewhere. - STEVE SUTHERLAND.

## The latest in a long line of quality tapes at W.H. Smith.

The Memorex C90 normal bias is the latest addition to our range of high quality tapes. You'd normally pay £1.10 for each tape so, at £1.99 for a special pack of two, they're right in line with the value you'd expect from W.H. Smith. So look out for the twin packs and stock up on top value cassettes. But a word of warning. At prices like this you may have to stand in line!

# W.H. SMITH

Prices correct at time of going to press. While stock of special packs last. Subject to...  
Normal prices relate to those which have been...

Also available  
Memorex C60  
Normal bias 95p each

## caught in the act

**ELVIN JONES JAZZ MACHINE**  
Ronnie Scott's, London.

It doesn't matter how often you see Elvin, you'll never outguess him. His rhythmic response to his soloists is often from left field, so that its relevancy only dawns upon the listener a little after the figure is completed, which means that delighted gins are breaking out in all the wrong places.

You may be late: Elvin ain't. His current Jazz Machine is not perhaps as exciting as its two saxophone forerunners, and the passages of greatest empathy occurred between the great drummer and pianist Fumio Kashiwagi. Elvin was playing a cymbal as if holding off a horde of the Cardinals' men before kicking in on the traps. There was one particularly rapt passage between them with the leader grinning out his enjoyment.

Ted Jordan, Wayne Armstrong sounds as if he has taken Wayne Shorter as his model, and is in consequence a rhythmically angular player who lacks staggering decrees, and his scolding line on the line on his phrases.

The style produced a peculiar "Body And Soul", unemotional and gothic as if the familiar cadences were to be avoided like the plague, and his scolding line on the line on his phrases.

The style produced a peculiar "Body And Soul", unemotional and gothic as if the familiar cadences were to be avoided like the plague, and his scolding line on the line on his phrases.

It's a far cry from "Skin Deep", and as compositional as one instrument can make it. — BRIAN CASE

# Talking in tongues

**RIP RIG AND PANIC, Action Space, London**

**PANIC**: as you tumble into a human swirl of diminishing bodies helplessly sliding into a spiral of sweat and funkling flesh.

Rip: the verb that best describes what this group do to the formulated currencies of popular music.

Rig: a 30 foot high mesh of scaffold behind the stage from which manic vocalist saxophonist Gareth Sager hectors the converted and the curious in some new language halfway between Spanish and Swahili.

The little warehouse room that is Action Space got so crammed with twitching hipsters — berets, goatees, the dawn of a new jazz age — that anything above ground was smothered before you could say Rag Tag And Bobtail.

In every way Rip and his pals are suddenly very hot stuff. Within an hour the show sold out — no surprise since their debut LP — discreetly titled "God" — has arrived on a wave of high praise and complimentary features.

Like the first single, "Go, Go, Go, This Is It!", "God" is an enthralling adventure: eclectic, exciting and ultimately undeniably. The structures are loose and improvised, the fluency pure and instinctive.

Carrying with them the vision they brought to The Pop Group, drummer Bruce Smith and the very up-front Gareth Sager are joined by Mark Springer on piano and Sean Oliver on bass. To this nucleus can be added almost anybody including grand master Flash on horns and Neneh Cherry (daughter of Don) on vocals.

The mix is usually delicious, and for once all the verbals about breaking down the barrier between performers and audience came true. Even when the crush was hard it was still warm, not a spark of aggression anywhere.

Inspired by Mark Springer's heady, classical piano they pulled off a series of breathtaking changes of mood and survived any hint of repetition on Bruce Smith's wonderfully fierce drumming and Sager's happy lunacy.

It's hard to talk about the versatility and excellence of their technique, which can be formidably impressive, because in the end they aim for shocks and fun just like anyone else. What makes Rip Rig And Panic unique is the gratifying truth that they really do innovate, but in a style that will never be copied or reproduced on the picture pages of a glossy magazine.

Remember the sound of music? — IAN PYE



Rip Rig, Pic: Tony Mottram.

**HAZEL O'CONNOR/HUMBLE AND THE BEEZ**  
Flora, Aylesbury.

"I MARIA tell you a story about the sort of person you can see on stage at Aylesbury, the sort of person who takes about a regulation but never do a thing."

I Maria tell you a story about the sort of person you can see on stage at Aylesbury, the sort of person who takes about a regulation but never do a thing. The sort of person who takes about a regulation but never do a thing. The sort of person who takes about a regulation but never do a thing.

The sort of person who takes about a regulation but never do a thing. The sort of person who takes about a regulation but never do a thing. The sort of person who takes about a regulation but never do a thing.

Yes dear, loved the way the backing boys played so tight and in-tune, loved the corny costume changes, loved the — them — interpretations of "Men Of Good Fortune" and "Hanging Around", loved the way you can round teasing and touching the outstretched hands. Yes love, I'm sure they all got value for money.

Slugging Hazel O'Connor is as pointless as trying to tell you how much better support band Humble And The Bees were than Megahype when no-one else in the whole damn hall seemed to like them. — STEVE SUTHERLAND

**COMSAT ANGELS**  
Paradiso, Amsterdam

IN TOWN for two hours, already out of order, and now watching the Comsats... it was all too much.

This was a warm-up date for the Comsats' UK tour with the Sound, and inevitably they'd drawn a packed house in England's capital city, and now watching the Comsats... it was all too much.

The sound was early responsible. Clear but poppy, it placed the Comsats in a distant, withdrawn perspective, allowing you to hear everything clearly but lacking the psychic hand-to-hand combat which makes this group such a compelling experience.

Still, there was much to admire: the unrelenting threat of the Comsats' spacious bass/drum rhythm mechanism, moving from steady menace to peaks of ruthless power. Stephen Fellows singing was expressive but a lot of the words were unclear. His guitar, on the other hand, etched clearly singing lines over the purposeful melencholy of "The Eye Dance" or the brooding expanses of "Sleep No More".

Throughout, Andy Peakie's keyboards supplied immaculate textures, sometimes floating and swirling, then darting in for the kill.

"We don't know any more", said Fellows after they'd been hauled back for a third encore. A good gig and an easy victory, but I was still waiting for the miracle. I'm sure I'll see it soon. — ADAM SWEETING.

**23 SKIDOO Action Space, London**

THIS could be a revival of the psychedelic revival's revival — that's what the light show and allusions to the Flower's "Saucerful Of Secrets" are trying to say.

But Skidoo are more of a mutant Santana — didn't anybody tell them to watch out

## Cut diamonds from Amsterdam

for the bad acid?

Eyes and ears home straight in to the centre of the action; Skidoo's drummer sweats and beats, raps and grunts, whines and grinds, shooting up a percussive fountain that topples over and falls into murky pools of oil.

Why do the others think it's such a grey day? I think their drummer's trying to tell them something. Revolving around the central pivot are clouds of cotton wool — maybe the PA's hiding a few cats from us — a mish mash of under-knuck funk and lusty neo-avant-gardery, an uncertain ratio of random pussyfooting to emotional purpose, and that should tell you the identity of one of the two records playing in the group van on the way to the gig.

Forget that bit about Santana — it was only a joke — and think back to Gareth Sager's comment in the MM a couple of weeks back: "I saw a lot of the Pop Group stuff coming back now, you know?"

As unsuccessful as much of The Pop Group's material may have been, at least they tried to stir a few souls into seeking new paths of musical glory. Skidoo are, in reality, not too new; having stolen the blueprints they've lost the secret coding, and are trying to create their own prototype, while the original crashed in public many moons ago.

Here's another quote: "Before you start getting loose you gotta get tight..." really tight. Skidoo could learn from that; there's too much directionless flotsam and jetsam cluttering up the works; too much carelessness and not enough determination. Their freedom in choice, but Skidoo don't discriminate, instead throwing all their ingredients in at once and hoping the guests won't notice.

I am, doubtless, being too harsh. Skidoo kicked up some

pleasant noise at times and held my attention for ten out of their set's 20 minutes.

They should sell their PA for scrap. — LYNDEN BARBER

**CRUSADERS/B.B. KING**  
Royal Festival Hall, London

THE PURISTS would have hated it, of course, but purists are always fighting yesterday's battles, and anyway I doubt if any of them were in the house.

But for my money, the time this point concert took off was when the Blues Boy, now a venerable grand old man within days of his 58th birthday, came back to join Sample, Felder and the rest of the Crusaders to raise it to enormous heights that hadn't even been hinted at previously.

King himself has always emphasised the continuity of the blues in what people like the Crusaders are doing, and this triumphant finish certainly proved his point, especially when they actually played the blues for their encore.

By then, we had had such oddities as BB's version of "Street Life" (reading the words from a music stand) and a really tremendous version of "The Thrill Is Gone", which would seem to prove that the Crusaders play his music better than he plays theirs.

Up to then, the excitement quotient had actually been fairly low, even during BB's opening set. I wouldn't like to accuse him of going through the motions, but it certainly didn't have the fire of his recent solo appearances in London.

He got the required standing ovation at the end, though, compared with which the audience response to the opening of the main act was

positively lukewarm.

In part, I suppose, this reflects the ambiguous position of the Crusaders in the current musical climate. With the eclipse of disco, it is no longer enough to be the thinking man's chic. And though the music was efficient enough, the band seemed to be coasting rather than roaring. — KARL DALLAS.

**THE BIRTHDAY PARTY/KING TRIGGER**  
The Venue, London

SECOND time around, the Birthday Party made a lot more sense.

My first sight of them at the Moonlight, I suspected, might have been some sort of punishment. There was mad singer Nick Cave, screaming and writhing like a wildly overdoing Magnus Pyke, surrounded by an amped-up quartet all playing in different time signatures.

However, this Venue appearance displayed lunacy tempered with cunning. Cave is still entirely barmy, but the other Partygoers seem to have developed an elastic tightness capable of containing him, while letting them unleash startling bursts of inventiveness.

Most of all, there's drummer Phil Calvert, who is simply magnificent. Tough but relaxed, aggressive but able to etch minute details into his elaborate patterns, Calvert occupies all essential ground while the other musicians are free to explore.

Name me another "rock" drummer who could hold the centwheeling 5/4 beat of "Release The Bats" with such aplomb, or who could keep any sort of grip in the bedlam of "A Dead One". Okay okay!

For the Birthday Party will never inspire love, not in me, at any rate. At their finest, it's a blind panic

and a bit of awe as they scream through the wacky crossfire of "Zoo Music Girl", all frenzied psychobop and lacerating scapels of guitar.

The evening's mayhem began with a loud little set from King Trigger. They're an impertinent four-piece whose skeletal rhythms are driven by trip-wire rhythm guitar in collusion with scurrious bass 'n' drums.

Watch this space! — ADAM SWEETING.

**BENNY WATERS: Pizza Express, London.**

THE urge to play, or in his words, "to work like hell", seems perpetual in the case of Benny Waters. The veteran American apparently undaunted by a demanding week-long engagement at the Edinburgh Jazz Festival, and fresh despite an all-day drive from Scotland, landed up in Soho last Friday, if not unfurled, then certainly fired up and ready to go.

He had acquired a new alto saxophone that very day and understandably it was on this instrument that he provided the substance of the night's music, with claret and tenor the also-rans this time.

Ben is less celebrated for alto than tenor, of course, but the small horn's flexibility certainly permits him to more thoroughly air his harmonic skills while indulging the card-shuffling runs that are another hallmark of his style.

Paul Sealey's trio were in support: the leader's guitar expertly complemented by bassist Harvey Weston and the tasteful John Cox on drums. Their heavy camping gave Benny ample space while Sealey's own performances reminded us how versatile and rewarding a soloist he can be.

Final honours to Benny though, this time on tenor as he gave us "Nuages", flowing sweetly, the epitome of swing. — PETER VACHER

## COMING ATTRACTION.

Time Out's back in London, Thursday, September 17th

# STRAINNN

your Brain against

## Mike Read's Rock and Pop Quiz Book

Stacks of questions featuring Whacky Top Tens, Song Links, Beat the Jock, Cryptic Beatles and much, much more.

Sphere £1.50

# folk



BATTLEFIELD BAND: European tour set

## Decameron reform

THE original line up of Decameron are reforming for a short autumn tour. Johnny Coppin, Dave Bell, Dik Cadbury, Al Fenn and Geoff March were originally scheduled for a one off charity show on behalf of Cheltenham Action For Peace, but demand for tickets was so strong

that they have scheduled four further dates.

Mike Candler joins them on drums for gigs at the Hermit Club, Brentwood (November 3), Kings Winford Football Club (4), Cherry Trees, Alcester (8) and the Crypt, Trafalgar Square (22).

Bob Pegg has a new book published this week "Rites And Riots: Folk Customs Of Britain And Europe" is published by the Blandford Press at £8.95 in hardback. It's a lavishly illustrated (many in colour) history of folk customs, and will be reviewed shortly.

The Chestnuts Folk Club of Snarebrook, London, E11 have started a newsletter, "Conkers", with details of forthcoming acts at the club, reviews and ads.

The Home Service's appearance on BBC1's "A Little Light Music" will now be shown on Monday September 21 at 11.10 pm.

Following their success as support to Mike Oldfield this year, the Battlefield Band have had a European tour organised for them by Oldfield's promoter. The tour, which begins in Hamburg on September 29, includes dates in Austria and Italy.

Perform is presenting a free folk concert at Wentworth Castle, Stainborough, Barnsley on Sunday September 27 at 6.30. It will feature Magna Carta, Pat Ryan, Bob Hazelwood and Brewers Droop, and follows the Barnsley Folk Festival which is being staged at the same venue from September 25-27.

The event will feature Tony Capstick, Tony Ross, the Doonan Family and the New Britannia Band. The Sunday show will be £1.00 for members who produce a Performcard instead of £1.75.

The Stonehouse Folk Club in Bristol has a strong final season, including appearances by Robin Dransfield and Derek Brimstone before the building is demolished later in the year.

Stagfolk are promoting an evening of Irish folk at the Farnham Maltings on Thursday September 24. Liam O'Flynn, Matt Molloy and Sean Keane are featured, the tickets are available for £2.80 in advance, from the Maltings box office and £3.00 on the night.

Definitely making their last appearance, at the Capitol Theatre, Horsham on September 27, are the GP's, featuring Ralph McTell, Richard Thompson, Dave Pegg and Dave Matlock.

Ian A. Anderson is organising a tour for the American traditional singer Debbie McClatchy but has been hit by a number of cancellations. Debbie, who has a number of solo albums, as well as one with the Red Clay Ramblers to her credit, has four free dates between November 9 and 12.

ONCE again, Rotterdam Folk Festival acted like a shot in the arm. For anyone tired of the insularity and lack of vision of the British folk scene, the sight of thousands of Dutch folk fans thronging the auditoria of Rotterdam's plush De Doelen concert complex, reacting with equal enthusiasm to scatological dialect songs from their own Brabant area by the phenomenal Dommelvalk, the contemporary lyrics of Allan Taylor, the rock-tinged folk pop of the McGarrigles, or the imaginative arrangements of Hungary's Vizonta, was to be plunged back into the exciting days when folk in Britain was just as exciting, creative and open-ended as this.

The other remarkable thing about Rotterdam was something the local press had seized upon as cause for criticism before the event, but which was amply vindicated by the larger-than-never attendance: no stars.

Despite their cult status among critics, and local chart success a few years ago with "Complainte Pour Ste-Catherine", the McGarrigles are hardly comparable with the sort of superstars likely to be booked for comparative events in England or Ireland in attempts to get into the rock festival league. In fact, seeing their cosmopolitan blend of old and new song styles, new and old instrumental techniques, electric and acoustic, their position as the finale of events on the festival's main stage seemed entirely appropriate.

But as director Huib van Dael said, it is now clear that Rotterdam has no need of what he called "Anglo-Saxon groups", which must be as cheering for the local music scene as it should be chilling for those Anglo-Saxons who have come to rely upon Continental appearances to make up for the shortcomings of the home scene.

Between them, van Dael and his two assistants, Leny Baartmans and Britain's own Pat Rush, put together a bill which was imaginative, stimulating and carefully and sensitively programmed, a literal *rishtafel* of different flavours, spiced by just enough controversy.

Actually, the Dutch folk scene has something of a reputation for being narrow-minded, and for all its positive aspects, there have been some surprising gaps in Rotterdam's programming over the past three or four years: no cajun or zydeco music, for instance, and the only blues being polite white reinterpretations by people like John Renbourn and Stefan Grossman, rather than the raunchy, contemporary original.

But when the audience quit the hall in droves as the noisy Breton band, Avel Nevez, took the stage, this wasn't so much a reaction to the volume of their electric sound - they weren't actually that loud, as a matter of fact - but, I felt, a valid thumbs-down to music imitative of Stivell at his heaviest.

But in over 30 hours of programming, this was the festival's only bummer, which is a pretty good success ratio.

The festival began on Thursday

# No stars, please - we're Dutch

Karl Dallas at the Rotterdam festival



VIZONTA from Hungary

with an interesting concert devoted to unusual instruments, ranging from the kantele - Finland's range of plucked zithers - to the virtuoso Jew's harp of our own John Wright.

Apart from the contrasts, like that between Ivan Lantos' free improvisation on the Bulgarian kaval, the other remarkable thing about this session was the similarities: between Matti Pokela's zither and Anne Osnowowycz's epinette des vosges, between the Finnish jouhikko fiddle and the crwth (the Welsh lyre reconstructed by Wright), and the similarity of the tunes played on them.

There were astonishing juxtapositions, too: a Finnish dance tune with pronounced Central European overtones, reminding us that the Finns and Hungarians share a common culture, though divided by huge masses of land and sea.

In this context, it was hardly surprising to hear Allan Taylor talking about trying to give his newer songs a more European dimension, for while politicians may have become born-again Europeans as a matter of political expediency, folk cultures have been crossing frontiers for years.

Scotland retained cultural links with the Continent far longer than the insular English, and the rapture with which Hom Bru were received can be taken as an indication that the term "Anglo-Saxon" is hardly likely to be applied to music from north of the border.

There was a time when Scottish or Irish names to get local attention, and the way the scene has matured can be gauged by the transition of German group Tramps and Hawkers to be re-named Liederjan, with a new repertoire

ranging over several centuries of German culture.

Liederjan were something of an exception, it seemed to me, in that their work a marked political dimension, despite the implicit nationalism in the music of minorities like the Bretons, the superb Rosina de Peira and Marti from the Occitane region of France and the Galician harpist, Emilio C. from Spain.

I was a little disappointed in Carlini partly because there are few hard-core South America whose music seems to have much to do with folk, but also because of the relationship between the original and traditional material very muddled.

On the other hand, Fanfare St. Juttemis lived up entirely to my expectations from their excellent album. Imagine a huge, jazz-like orchestra, with half a dozen saxophones, a tuba, a euphonium, a tenor horn, bagpipes, a young boy hitting a big bass drum, marching style, and a drummer standing before an assortment of snare and tom-toms, playing a music sounds like a blend between Mumfords and Home Service.

I would have loved to have heard them play with some of the other musicians from other parts of Europe.

This, in fact, would be my major criticism of the event, because a festival which doesn't have groups of musicians scattered around, making their own particular blend of music wherever they feel like it, still not fulfilling my recipe for a festival - which is more than just a series of concerts, however good. But things like that can't be made to happen, they just grow in the soil like sweet mushrooms.

Perhaps next year.



POKELA KANTELE GROUP cheer up the Continental music scene

## FUN LOVING SKIN SEEKS PUNKETTE INTO SPLUDGE AND MACROBIOTIC FOOD

—find your soul-mate through MM Classifieds. It's a cinch to advertise—just fill in this week's coupon, and we're cheaper than computer-dating (who wants to go steady with a computer anyway?)

# album jazz

**JAY McSHANN:** "Tuxedo Junction", "Tuxedo Junction", "One-Sided Love", "Robbins", "Froggy Bottom", "Baby Ain't It Good To You", "Do Nothing Till You Hear From Me", "Barrelhouse", "Boleto" (Sackville 3025 - Canadian Import).

McShann (p), Don Thompson (bs). Toronto - August 24, 1980.

OLD-TIMER McShann is becoming increasingly respected as a mature, talented, extroverted soloist; not just an ace blues player - which he certainly is - but an all-round swing pianist with an identity of his own and great joie de vivre.

McShann's blues creations have the convincing character of pieces which flow from someone who plays the blues naturally rather than plays at playing them. This is not a blues-loaded set, though almost everything of his is informed by deep blues feeling, and his form in the blues and boogie division is emphasized on "Froggy Bottom" and "Boleto", the rest being jazz standards.

"Froggy" is blithe, bounding medium blues which builds, after four choruses of Thompson's bass, to a lively, boogie-flavoured finish - Kansas City style. This is a worthy tribute to its originator, Mary Lou Williams. "Boleto" is driving uptempo blues, real jaunty stuff with some nice bass-walking by both participants to keep the spirit alive. Don Redman's ever-intriguing "Baby" - sort of a wistful blues song - gets satisfyingly pensive treatment with a good ringing keyboard sound.

And the long versions of "Tuxedo" and "Robbins" are both happy examples of that leisurely, loping, melodious kind of cafe-jazz piano which has all the time in the world to swing. I've heard Basie do this type of thing, and as McShann rocks along on "Tuxedo" we can hear more than hints of Garner in the approach. Garner swinging, and what could be much better than that?

Something of the Garner "concept" hangs over the pretty performance of "Love", but this is the way McShann plays in reflective mood. Though not a piano-alone record - you can try McShann's "Tribute To Fats Waller" or "Kansas City Hustle", both on Sackville, for that - this is piano jazz all the way, without even one of Jay's agreeable vocals. Thompson's string bass matches the main man's relaxed feel and time admirably.

It sounds as though the producers left them to get on with it. If so, the results amount to one of McShann's best sessions. - MAX JONES.

**JAZZ** in Eastern Europe has long thrived on absorbing American influence and building on it to create meaningful music.

With the hidden defiance of the jazz played in the Thirties in Czechoslovakia, the blossoming activity in Poland (until Makowicz, Namislawski and Stanko discovered America for real), the chomping of the music in the Polish "Jazz Forum" and the few players such as Hungarian Aladar Pege who've broken through to international renown, jazz has always been of enormous importance in countries where rock culture is not dominant.

This is very true in East Germany (DDR) where jazz has struggled between being a potential ideological weapon and the suspicions of the East German government anxious to create their own "people's culture" and fearful of American imperialist influence. In spite of, and perhaps because of these conflicts, a strong musical scene has developed. A small group of musicians have emancipated themselves from the American tradition and to a certain degree from the European free jazz, and have created something uniquely their own.

The Free Music Production record label in West Berlin has helped bring East German music over to the West. They released the first East German record in 1973 and after years of persistent applications, permits were granted for the East German musicians to play in the West in the 1978 FMP festival.

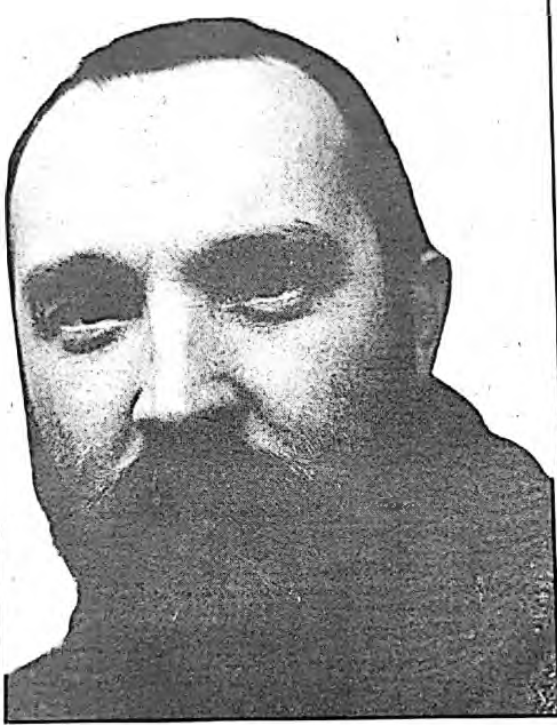
Free jazz from the East roared into the limelight; the Western press lined up with applause and enthusiasm and the DDR officials smiled proudly and eased up on regulations allowing musicians in and out of East Germany.

What was once one-way traffic - with numerous visits from German, British and American musicians into the East - has now become a more open route. FMP have now celebrated this history by producing a double album, "Snapshots", with a full documentation much along the

## Snapshots of East Germany

Hannah Charlton goes over The Wall with Gunter Sommer.

Pic: Jak Kilby



lines of the earlier "For Example" which illustrated the growth of the European Free music.

"Snapshots" features the large groups such as the Berlin Improvisation Group, the Ulrich Gumpert Workshop Band and the Hans Rempel Orchestra as well as Ernst Ludwig Petrowsky's Quartet and the Ulrich Gumpert-Gunter Sommer duo. The LP is a thorough tribute to the scale and variety of the East German free music.

ONE of the leading figures in this music is Gunter "Baby" Sommer who is a powerhouse of talent and imagination as a drummer and percussionist. Both in the forceful cut and thrust of free jazz and in the extended terrain of free improvising, he shows vitality and intelligence and a humorous, even quirky response. He's played in many different contexts - from the Peter Brötzmann trio to a trio with Leo Smith and Peter Kovald - and he's one of the few musicians from East Germany to have travelled extensively in Europe in the last few years.

While in London recently, he talked about free music in East Germany and explained that the response from younger people is much greater because there's no rock scene.

"The young people in our audience are not students but working class apprentices, between 16 and 18 years old, the same people who would listen to punk rock here. But there is a difference in East Germany, because I think there's a political meaning."

"They see in our music the possibility of escaping oppression - that's to say they have to go to school or go to work all day, it's all decided in advance exactly what they have to do all the time. We make a music which is open and free: as they can see, we don't play normally or conventionally, we do something different."

"These expansions are fascinating for the audience, they get a sense of life, of something out of the ordinary going on. And it works especially, if they are then inspired to go and do something themselves, anything... writing, publishing, playing."

"Just at least to say 'Hey,

what's this? I must do this myself.' This is the social or political aspect for me, because it's not just music that gets questioned."

The free music gigs also act as a communication point for people all over the country. Often at a gig in a small town, only a few locals will show up, but more than 600 people will take a train or hitch there, meeting up to share in the music.

This happens especially at the small festivals held several times a year in Peitz when many foreign musicians play alongside the East Germans. This is virtually the only chance to hear free music, because although the radio coverage is not bad, there are few record releases with only one or two coming in each month.

A further reason for the growth of free music is that amateur music is limited; in order to perform musicians have to go through a strict formal training, muscle a work permit and then find work in the available sectors of commercial music.

Having gone through the training, many musicians are attracted by the challenges of free jazz and improvisation, and begin playing. Sommer himself teaches and conducts workshops at the Hanns Eisler School of Music in East Berlin.

FOR Gunter Sommer there is now no tension in having one foot in the East and one in the West. With all the travelling he does it has become a way of life with its own particular equilibrium.

"The balance is that now I think our music is so international that I can play with a group in the West, but I can also bring that group to the DDR."

"There's not so much tension if I can make my music at home in my country. If my music were forbidden in the DDR then it would be tough, but now I play in Cologne and in Dresden I can play with Evan Parker or Paul Rutherford or Peter Brötzmann or Leo Smith there, or in East Germany."

"A large part of my life has been spent in the DDR. I have the people I am close to there - parents, family and most importantly the people with whom I developed my music. And lastly I have an audience who needs me. I have a purpose to fulfill at home."

## news

THIS year's Berlin Jazz Festival will take place between November 5 and November 8, and will concentrate mainly upon the themes of women in jazz, jazz in Japan, free-funk, and the guitar. Concerts will take place at the Philharmonie and the Metropol.

Bands appearing include: Ali Takase Trio, Dave Friedman Quartet, Hidehiko "Sleepy" Matsumoto Quintet, Maynard Ferguson Big Band, Contact Trio, Steve Kuhn Quartet featuring Sheila Jordan, Shanker-Hussain Duo, Sakata Orchestra, Wynton Marsalis Quintet, Marian McPartland Trio, Vienna Art Orchestra, Lounge Lizards, Anna Claudine Myers, Ira Sullivan-Rodney Quintet, Irene Schweizer Quartet, NDR Studio Big Band featuring Bonnie Wallace, Pepper Adams, Art Farmer, George Mraz and Dannie Richmond; Volker Kriegl and Friends, John Schofield Trio, Defunkt, Michael Gregory Jackson, James Blood Ulmer, Toto Blanke-Rudolf Dasek Duo, Salamander, Kazumi Watanabe-Nobuyoshi Inno Duo and Material featuring Sonny Sharrock and Billy Bang...

BUDDLE Arts Centre, North Road, Wallsend, near Newcastle upon Tyne, are presenting Thursday Blues Nights. National blues artists will be featured.

## Berlin Festival

turing Bonnie Wallace, Pepper Adams, Art Farmer, George Mraz and Dannie Richmond; Volker Kriegl and Friends, John Schofield Trio, Defunkt, Michael Gregory Jackson, James Blood Ulmer, Toto Blanke-Rudolf Dasek Duo, Salamander, Kazumi Watanabe-Nobuyoshi Inno Duo and Material featuring Sonny Sharrock and Billy Bang...

BUDDLE Arts Centre, North Road, Wallsend, near Newcastle upon Tyne, are presenting Thursday Blues Nights. National blues artists will be featured.

## Mel in London

MEL Torme is to make his first London appearance in five years at the Theatre Royal, Drury Lane on October 25 with the Maynard Ferguson Orchestra for Alexander Zivkovic Promotions.

In addition to their London appearance, Torme and Ferguson will be featured at this year's Chichester Festival on October 22, and also at the Cork Festival on October 23 at the Opera House.

Torme with George Shearing, is to be a guest on the Michael Parkinson Show on October 21, and will be recording a TV special with Maynard Ferguson for BBC TV in Birmingham on October 24.



## Cornet veterans for Derby

TWO jazz charity concerts, in aid of the Midlands Asthma & Allergy Research Association, are being presented in Derby by Tony Braxegirdle at the Crest Hotel in Pastures Hill, Littleover. Each concert stars a veteran U.S. cornetist.

The first, on Monday, September 21, features Wild Bill Davison with local band Tony's Cronies. The show begins at 8pm and tickets are priced at £1.50.

The second of the charity jazz concerts takes place on Monday, October 19, from

chestra at the Maidstone's Hazlett Theatre.

Future attractions are: Ian Carr's Nucleus, on October 4; the Dave Shepherd Quintet with Carole Allum (October 18); Belgian group WASO (November 15); Kathy Stobart's Quintet (November 15); Gordon Beck, Allen Holdsworth, J. F. Jenny Clarke, Aldo Romano (November 22); Chris Barber's Jazz & Blues Band (December 2); Terry Smith and the John Burch Trio (6); and Danny Moss Quartet (13).

## chart

- 1 ONE MO' TIME Original Cast
- 2 BIX AND BING Bix Beiderbecke and Bing Crosby
- 3 TROUBLE IN MIND Archie Shepp and Horace Parlan
- 4 WALK ON THE WATER Gerry Mulligan
- 5 THE COMPLETE ARTE SHAW Vol 5
- 6 THE CHOCOLATE CANDIES
- 7 TUBBS TOURS Tubby Hayes
- 8 WOODY HERMAN PRESENTS A JAM SESSION
- 9 LESTER YOUNG IN WASHINGTON Vol 3
- 10 MEXICAN GREEN Tubby Hayes

Chart supplied by: DOBELLS JAZZ/FOLK RECORDS, 21 Tower Street, London WC2

## ronnie scott's

47 Fndh Street, West One, Tel 439-0747  
Licensed until 2 am

Now appearing until Saturday, Sept. 19

## ELVIN JONES JAZZ MACHINE SUSANNAH McCORKLE

Supported by BOSE  
Fri 18 & Sat 19 Wed 23  
YOUNG REVELATION THE FLATS  
Mon 21 Fri 25 & Sat 25  
FLICKS BODY HEAT  
Tue 22  
EXCELLOS

Every Mon, Tues, Wed is Hack Night

Another Treasure for Music Lovers presents  
**JAZZ-FOLK HERO**  
**SONNY ROLLINS**  
And His Band  
IN CONCERT  
THEATRE ROYAL, DRURY LANE  
THURS. 22nd OCTOBER 1981 AT 7.30pm  
Tickets: £8.50 and £7.50 Stalls, £8.50 and £7.50 Dress Circle.  
£6.00 Upper Circle, £3.00 Balcony.  
from Box Office, 01 436 81081, Catherine Street, London WC2  
open 22nd September, and usual agents.

# Stranded in roll

# the rock 'n' jungle

**T**HE YEAR is 1974, the place Detroit airport. The plane's brakes squeak and out step the freaks — rock's reigning killer queens, the New York Dolls, are in town to lay waste to the Motor City's glitter populace.

Wobbling through the arrival lounge on their eight-inch stackheels, turning heads in their wake, the Dolls head for a station wagon that will take them to town.

Once inside, they turn on the car's AM radio, tuning in Top 40 powerhouse CKLW, blasting the hits from just across the border in Canada.

And all of a sudden, like an artillery strike on the station playlist, comes the rolling punky jungle thunder of the Dolls' rude, raucous adaptation of the Fifties R&B novelty number "Stranded in the Jungle", all bump "n' grind drumming and fake money and bird calls. Singer David Johansen is flipping out, trying to do carwhooles in the backseat. The Dolls are on AM radio!

But just as the record's intro builds to its first climax, just when the vocal comes in, an announcer comes busting in — "Come to Warner Brothers Jungle Habitat! Just thirty miles from..."

Eight years later, David Johansen — undergoing interrogation in a CBS conference room in New York, leisurely sipping a plastic cup of wine — is in hysterics.

"They are using our record for a fucking commercial! We're going crazy — 'Hey, man, we're really on the radio' — and they're using it for a commercial! Yeah, the New York Dolls were on AM radio for a few fleeting seconds."

**A**S A solo artist, a journeyman rocker with a great reputation and the promise of an even greater future, Johansen has only been on radio —

AM or otherwise — for only a few fleeting minutes at a time since then, unable to cash in either his rave press clips or his underground notoriety for a decent charts success.

Sure, his first solo LP, 1978's "David Johansen", stands as one of rock's finest hours, an H-bomb explosion of unflinching street verse and grinding mondo-Stones jiving climaxed by the cathartic "Frenchette". His second grab at the brass ring "In Style", for all its failings as a shotgun approach at a hit, at least demonstrated the astonishing range of Johansen's artistic group, from the Dolls-like punchout of "She", to the Four Tops rewrite "Melody", and the Van Morrison-style introspection of "Flamingo Road".

Two years later, Johansen looks like he's on the ropes. The same month Phonogram in the States reissued the two Dolls albums as part of their budget series, Johansen and his new band are off on a 50-city US tour opening for heavy metal siren Pat Benatar to drum up interest in his latest album "Here Comes The Night". It may be the only way he's gonna get any.

Released to mostly condescending reviews, "Here Comes The Night" shows Johansen giving his irrepressible Staten Island Jagger persona a good workout in the AOR ring coached by guitarist and songwriting collaborator Blondie Chaplin — latter-day Beach Boy — and refereed by co-producer Barry Mraz, who's done similar favours for people like Styx.

But if "My Obsession", "She Loves Strangers", and the ersatz Dolls raver "Bohemian Love Pad" (co-written with Syl Sylvain) are three of the best rockers in the Johansen catalogue, he often sounds boxed in by the album's gratuitous radio

**DAVID JOHANSEN comes clean to David Fricke in New York. Pic: Kate Simon**

"But it's not as calculated as all that. Every album is calculated in so much as every record I make I want to be a hit, believe it or not. And I try to do the best I can."

"But the way I make records, really, is I just come up with tunes and record them. It depends on the tunes I have at the time. I'm not really big on demographics. I work by the pot luck approach."

**L**UCK, for instance, brought him Blondie Chaplin. They met early last year through a mutual friend, a club owner in Los Angeles. Ironically, their first mutual interest was South Africa. Chaplin's birthplace.

Johansen was in what he calls "my 'Cry The Beloved Country' days" when he was doing a lot of reading on the history and politics of South Africa. He and Chaplin — who came to the Beach Boys in the early Seventies via a South African pop group called Flame who recorded for the Beach Boys' Brother label — finally started writing songs together last summer. One demo tape later, they were a team.

"I do make better songs when I write with other people. Or if somebody comes up to me with a really great song," he grins wickedly, like a card shark who's just spotted a couple of suckers, "I want to get in on it."

Considering the album's deliberate commercial gloss, it's worth noting that Johansen and Chaplin practically pulled some of these songs out of a hat. Chaplin sent a cassette with music to Johansen from California, he added the words, and they had "She Loves Strangers".

"Rollin' Job", a piece of sloppy but otherwise spirited ska, started life as a riff Blondie laid down between takes of another song during recording.

"We were sitting in the studio trying to get this one song together for the album. We were going at it like 16 times. Finally Blondie started playing this riff — the tape machine was on — and I just started singing it, just off the top of my head. And that's the song."

"We didn't do anything else to it, except for a few overdubs. 'My Obsession' was done practically the same way."

**I**T REMAINS to be seen if the airplay gamble of "Here Comes The Night" will pay off in a big way. Ironically, while most FM rock programmers in the States continue to look the other way when a David Johansen record crosses their desks, WBLS-FM in New York, the top-rated black station in the city, had added the album's most ethnic entree "Marquesa De Sade" (a vanilla salsa rave-up) to its playlist.

But one can't help but think that David is caught in a vice of his own unconscious devising — too "new wave" for the commercial FM goons, old hat to the fad-jumpers hitched (for the time being) to the funk and new psychedelia bandwagons.

"Even when I was in the Dolls — and I'm sure all the Dolls would say this — we considered ourselves classicists as far as rock 'n' roll was concerned. We had a sense of history."

"For a time, it was a fashionable thing to say 'I hate rhythm & blues'. And I love it. That's the fundamental difference. The Dolls did that stuff and we did it with a sense of history."

And how will history treat David Johansen? Aside from the New York Dolls, he at least has that first solo album going for him.

"Well, I'll just have to start writing sequels to those songs, like 'Spanishette'. Or how does this sound? 'Abbott and Costello Go Funky But Chic'."

touches — the assembly-line arrangement of the title song, the REO heavy melody treatment of "You Fool You".

**J**UST exactly what's at stake here is indicated by one CBS source who confided to me that if "Here Comes The Night" didn't break

Johansen's losing streak on the charts, it might be his last LP with the company. Johansen entertains no such worries.

"I believe it's my best record to date," he says with a smile, his face creasing up until his eyes are only two slightly Oriental slits. "It's got some good songs on it and my singing is good, but it's a bit on the muddy side, soundwise. This one's much crisper."

And what of the criticism that the songs simply aren't as good?

"You know why people are saying that? Because I'm not writing about junkies or any of that stuff now. It's not so obvious, that I'm saying 'I'm shooting up now'. I'm trying to make a body of work and I have to progress. I wrote 'Looking For A Kiss' already."

"Rock & roll is just rock & roll. It's not something to theorise about. I really get the close scrutiny every time I put out a record and I don't know why that is. Basically I'm a rocker and I make rock songs."

"There is some of that real life in there — it's not all love and parties — but it's not stuck right up in your face. In songs like 'Party Tonight' and 'Heart Of Gold', there's a sufficient amount of irony there."

Barry Mraz has certainly been a moderating influence on Johansen's rowdier instincts, although David disputes just how much he's bowed to commercial dictum. "I definitely want to be on the radio," he admits, "and I picked Barry to do it with me because he's had a lot of experience getting records on the radio."

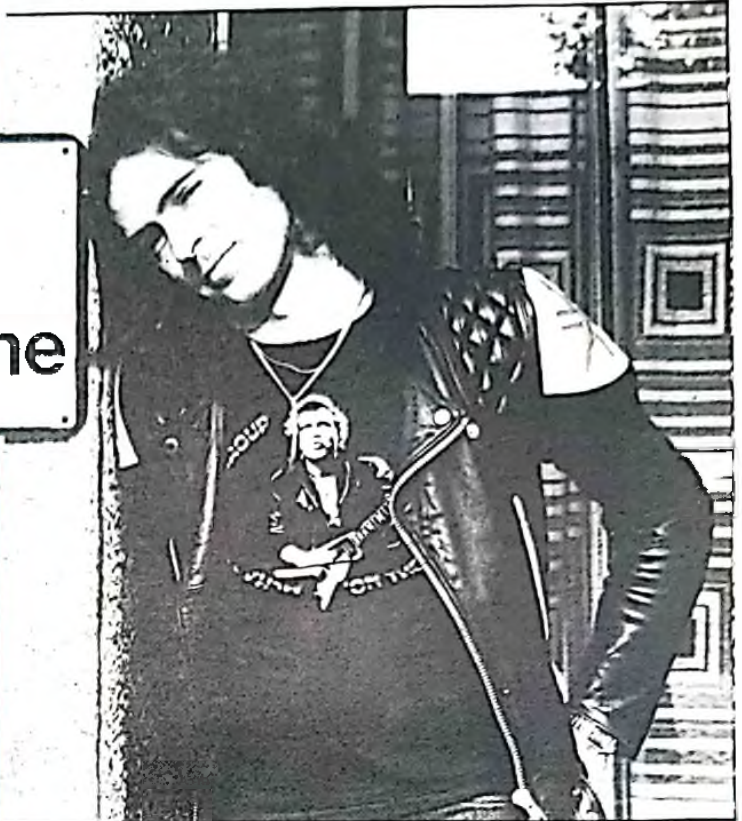


# Getting to the

At any time

# bottom of the Black Baron

Brian Harrigan gets blitzed, bombed and roasted by MICHAEL SCHENKER. Official war photographer: Jon Blackmore.



**J**UST visible through a forest of blue denim legs is a hunched looking figure in black leather. It has its bare feet on a coffee table, Dame Edna Everage shades perched on its nose and a bright red towel wrapped turban fashion round its head.

Michael Schenker is holding a midnight levee in the lounge of the Holiday Inn, Bristol. The blue denim legs belong to a clutch of fans paying court.

Without the towel turban and the shades Schenker looks like Manfred Von Richtofen should have. He's dressed in black — heavy metal, like Coco Chanel, has always believed that for a good basic look nothing is quite so effective as black.

His clothes accentuate his almost supernatural whiteness, his face is the colour of bleached parchment. His hair, the same colour, looks like he's just stepped from the open cockpit of a Fokker Triplane, having downed another couple of dozen British chaps.

As a matter of fact, he and the Flying Circus which goes by the name of the Michael Schenker Group, had just strafed, blitzed and razed about 2,000 British chaps in a large oven thinly disguised as Bristol Colston Hall.

It was a notable experience to see and hear MSG in full overdrive on stage — far more impressive than listening to their new album which, to be honest, is a disappointment.

I mentioned this, after Schenker had signed everything in sight for his clutch of fans at the hotel, and he agreed vehemently. This was something of a surprise since the general idea of interviews is to promote product.

But then Schenker has the reputation of being a starkly honest man. As he was expounding on the deficiencies of "MSG" — the album — lead singer Gary Barden whispered in my ear "There's not an ounce of bullshit in that guy, he couldn't lie to save his life."

**F**OR MY part the album was a let-down because the band didn't sound as though it had gelled as a band. In addition some of the songs lacked imagination, disappointingly clichéd for a band of the obvious ability of this one.

Schenker disagreed: "I feel embarrassed about the album, it took so long, too long. It could have been better than it is and finished in half the time. If we'd have been with a different producer..."

The producer of "MSG" is Ron Nevison and it was made abundantly clear that as far as disappointments go Mr Nevison ranked pretty high on the Schenker league table of let-downs.

"You know," he said, leaning forward confidently, "when we rehearsed the new songs we were all pretty sure that they were good — good strong songs that would sound good on an album."

"But the producer — agghh, he talks about wanting different chairs, he wants more air conditioning. Just when we're getting something going this man, this American, he says 'Hey guys, I gotta go to the bathroom' and then he comes back half an hour later."

"In the end I just had to keep my mouth shut. I'd been complaining and it was just making things worse. So I shut

my mouth and hoped that it would be finished quickly."

Why didn't Schenker himself take over the controls if the producer had been so alien to his desires?

"No, no," he shuddered "I would never produce my own album. I prefer to concentrate on doing my own part, the playing. Producing is not my job — although maybe in the future I'll get together with a young engineer and try something."

He leans back, rubs his temples and slumps into reflective thought for a moment and then springs forward in his chair again, eager that I should grasp precisely what he's driving at. "Everybody was so angry, you know," he practically whispered, "spending all this money, all this time in the studio. Next time we do an album" — his face brightens visibly — "the next time we will look at the producer and see how big his bottom is."

"From now on we will only work with producers who have thin bottoms — it's the only way to tell whether they're good or bad." Schenker, Barden and keyboard player Paul Raymond all collapse into fits of laughter and it's some time before normal service is resumed.

**E**ARLIER that night the concert had demonstrated that if Schenker has misgivings about the new album he need have no fears at all about the strength and future of his band. It was a powerful show

which provided complete proof that MSG is a tight and cohesive unit, capable of producing distinctive and distinguished hard rock.

The current line-up of MSG — Schenker, Barden, Raymond



(who doubles on guitar), Cozy Powell (drums) and Chris Glen (bass) — have only been together about a year. And during that time they haven't done an enormous amount of touring: the States, Japan and the UK once apiece, with just a festival over the last few months between the Japanese and the current British tour to their credit.

Well, they've either done a hell of a lot of rehearsing, or else they've managed to develop a five way telepathy which allows them to play like a band that's been together for ten years.

From the very start Glen planted himself in the centre of the stage, just in front of Powell's drum riser, looking solid as a rock. Behind him Powell remained hidden by his massive drum kit for all evening — bar ten minutes when he took the limelight for the most over-the-top drum solo I've heard in years.

It was towards the end of the show when Powell came into his own. To the taped backing of "633 Squadron" and the 1812 Overture Powell did a remarkable impersonation of the soundtrack to the Battle of the Somme. Amplification aside he has to be one of the loudest drummers God ever put on this planet.

To his credit, though, he displayed a remarkable restraint during the rest of the show, contenting himself with a simplistic style. That, allied to Glen's similar approach, allowed the majority to fall on the three front-runners — Schenker, Barden and Raymond — surely the prime functions of any rock rhythm section.

Barden, still the least experienced member of the band, demonstrated how much he has grown in confidence and stature during the last year. On "Cry For The Nations", "I Want More" and particularly the exquisite "Never Trust A Stranger", Barden gave prime performances.

**S**CHENKER was — well, Schenker was Schenker. He proved once again that he's one of the finest hard rock guitarists around, mercifully free of clichés and constantly inventive.

I once heard it said of Paul Kossoff that he took so many risks, harmonically and melodically, that it was astonishing that he ever got safely out of the other end of his solos. Schenker gave me the same feeling on "Ready To Rock", "Into The Arena" and "On And On".

Perhaps the revelation of the evening, though, was Raymond who played guitar and a mighty battery of keyboards with equal facility — even finding the time to add back up vocals, too.

He was at his best on his own "Never Trust A Stranger", tickling and stroking the keyboards with a deft touch. But he rocked well enough on "Attack Of The Mad Axeman".

It was a startling show — fresh, inventive and potent. Needless to say the audience agreed, shrieking approval with all the vociferousness of a pack of crazed hounds.

In the quiet of the hotel later, though, Schenker professed himself disappointed with the concert. "It was the venue," he said. "It was too small and too hot. It's always the same in England — the conditions are never too good. And the stage was too small as well. We need room. It was so different in Japan. It was cool and there was plenty of space to move around in."

MSG did a fortnight of gigs over in Nippon and the band was positively slaying to get back. "One reason," said Schenker "is because over there we get practically nothing but girls in the audience. Here in England it's always guys. Why is that? Do you know? No? Well, anyway it was a great tour."

Raymond suggested that this British tour was going pretty

well too and Schenker hurriedly concurred. "Don't get me wrong," he said "I might seem to be complaining but I'm not. I love Britain, the kids are incredible, they get off on the music so much."

**A**ND WHAT about the stature of the band at the moment? Is Schenker happy with what they've achieved in what is relatively a short time?

"I am never really happy with what I have achieved," he said with Teutonic precision. "The band is good now. We are understanding more and more how to play with each other — what each person is thinking."

"It's all so much better than a year ago. All of this, though, is a matter of time. There's no other way to get a band working well together than by playing together as much as you can."

And that raises another topic — the rumours that Cozy Powell was going to taking up his kit and depart. In fact, the rumours have been so prevalent that Raymond took it upon himself to discount them from the stage at Bristol. Raymond explained that since the audience had been reading about the supposed split it seemed only reasonable to announce in public that it wasn't so.

Schenker looked around quizzically. "What is this? What are you talking about? Cozy is not leaving the group — there is no reason for it. We are doing well now and we will do better. Cozy is a part of this group, an important part and there are no arguments and no problems. It's not like one of those other bands that I used to be in."

Could that be a reference to UFO? "UFO? UFO? I never mentioned this UFO. They are all in the past now," said Schenker, smiling. "I only want to talk about good bands and I'm in the best."

A color photograph of a man and a woman in a social setting, likely a bar or club. The man, on the left, is wearing a white shirt and a grey blazer, looking towards the woman. The woman, on the right, is wearing a white dress with a patterned bodice and is smiling and gesturing with her hand. In the foreground, on a light-colored table, are two bottles of Ricard aperitif. One bottle is clear glass with a red and white label, and the other is dark glass with a white label. There are also two tall glasses filled with a yellow liquid. A yellow box with the Ricard logo and a small stack of white cards are also on the table. The background is dark and out of focus, showing other people.

**RICARD**  
PASTIS  
PR  
FRANCE  
75° PROOF  
IMPORTE DE FRANCE  
LE VRAI PASTIS DE MARSEILLE

**N°1 in France**

# WOOFERS IN TWEETERS' CLOTHING

**BOW WOW WOW bark,  
Lynden Barber bites,  
Tom Sheehan snaps**

**"RIGHT UP YOURS..."**  
Walking out of the building and about to sigh with relief, the parting shot hit me like a bullet in the back.  
Half an hour later, I reached for the aspirins and remembered it had been an interview I'd never forget.

**LET'S FACE IT** — a phrase normally the property of the bar-room bore and the Daily Mail letter writer, but let's face it, the current Top 20 is in a bit of a rancid state.

As I write the top slots are occupied by limp flowerpots Soft Cell — the Archies of '81 — and the Human League's piece of tarted up vacuum, while the pop pundits apply a liberal spray of colour prose.

If we're talking about real colour then Bow Wow Wow's "Prince Of Darkness", a speedy mix of early Sixties all-girl pop, Shadows A-Go-Go and roomy percussion, at least deserves a look in.

I could have said this to action drummer Dave La Barbarossa when he asked, "Do you like the Bow Wows?"  
I could also have said that Bow Wow Wow's songs, taken one by one, are some of the brightest pieces of pop we've had recently; that taken as a whole their work loses freshness and impact due to a refusal to move away from strict formulas; that the ideological baggage

loaded on them by Malcolm McLaren is hindering rather than helping their progress; that their "fairground gig" at the Rainbow a few months ago was ruined by McLaren's determination to package musical fun as if it were the latest brand of Whizzo soap powder.

"Yes," I replied, diplomatically.  
The "child porn" scandal surrounding the aborted Chicken magazine project is well known, of course, but McLaren is still going red in the face trying to whip up some horror-shock-probes in the national press to help sell the group's debut album, snappily titled "C-Jungle, C-Jungle, Go Join Your Gang, Yeah, City All Over, Go Ape Crazy" (or so rumour has it).

The cover of the album was originally to be based on Manet's painting "Le Dejeuner Sur L'Herbe", showing a nude Annabella Lu-Win, but the idea was shelved after objections from Annabella's mother, and now the album's release date has been set back to October 19.

Annabella was, naturally, listening to a portable cassette player when we met at the headquarters of RCA, Bow Wow Wow's label since they left EMI several months ago. She was in a buoyant mood.

"I only bought it recently," she said, telling me about the delights of portable cassette, before moving on to describe the debut album as "more dancey".

"It was really funny, I went to a club the other night and they played 'C-30', right, and no-one could dance to that, you know? As soon as it came on everyone cleared the floor, it was really amazing."

"It's not difficult to dance to really, it's very rhythmic, but because of this new area of, I think they call it electro-

disco, they think they've got to dance to that kind of music, but of course, we're not that. I got on the floor with a friend of mine and we started dancing."

Pleasantries exchanged, the interview suddenly snapped in two. Dave La Barbarossa and guitarist Matthew Ashman walked through the door.

"Right, I'm the King Of Pop," bellowed Ashman. "Is your tape recorder going? Right, I'm the King Of Pop, I'm the hardest in the group, right? I ruck the most."

"He's a really strong bloke," La Barbarossa informed me. "And drunk." "I pissed in that," said the Brat, pointing at my beer can.

"Shift up, Annabella."

**THROWING** my list of questions concerning existential angst, the human condition and the Modern French Symbolists out the window I decided to pitch in with a musical teaser. Stuck for a line of inquiry in a Bow Wow Wow interview? Go for "The Burundi Beat — Was it Copied Note-For-Note?" option. Hardly a subtle opener, but it really couldn't fail.

The brat was about to interject when La Barbarossa decided to get serious: "No, let me answer this, I'm the fucking drummer! There's only one Burundi beat.... and that was on Burundi Black, that's the only one we

directly lifted.

"The rest are from our versions, rhythmically, of music from all over the world, Third World, like Haitian, Philippino, South American, African, North African, you know, Russian and all that."

"Are you smoking dope?" asked the Brat, with undue belligerence. It was Old Holborn, actually.  
"Ered' you like us, by the way?"

The swarthy La Barbarossa told him I did.  
"Oh, that's all right then, cos any reporter 'oo don't like us, like, you know..."  
I didn't know, and didn't particularly want to, either. Foolishly I decided to tell them that I didn't like their Rainbow gig and a confusion of mutters, why nots and mumbles rumbled forth.

There was no atmosphere, it was too cold, I told them.  
"I was really boiling, I dunno what's up wly yer," said the Brat. "Why do you smoke roll-ups? You an 'ippy or summing?"

Annabella seemed faintly amused by all of this, emitting the odd giggle. What other hands did I like, she asked.

The words "Echo and the Bunnymen" had barely left my lips before the Brat started vibrating my ear-drum with an awesome shriek. "AWWWW, THEY'RE SHIT! LEAVE IT OUT!"

La Barbarossa's response shone as the voice of reason: "They like us, one of their blokes likes us, I heard him on the radio. He said 'anything the Bow Wows do is good'. And he's dead right. I can't say I've ever heard a Echo and the Bunnymen record, but I'd like it if I did, 'cos he liked us."

**LENSMAN** Tom, who'd been witnessing all this with increasing horror, decided he'd had enough. "I'm clearing off," he said, before scarping for the door. Thanks a million, Tom! La Barbarossa started to tell me that he liked

"American music better; soul music, imports and stuff, reggae. Phil Spector and the Beach Boys. But I don't really like much of the sort of music you write about and all that. I don't listen to the radio."  
He turned to the Brat: "I'm going to be serious, 'cos you're drunk, and I'm normally fucking about." Showing this serious face, he continued: "It's not that I don't like it, it's just that 'that's good to dance to' and all that."

Annabella told me she liked Earth, Wind & Fire, Michael Jackson, and Motown, "all the soul groups." The Brat decided to try and peer at my notebook.  
"Are these your questions? What's this? 'Up your arse'. He's gay, the interviewer's a gay, what a queer!"  
Ignore the bastard. Yep, that was the obvious

strategy to go for. Ask them about Adam, the fact that he started using McLaren's ideas at roughly the same time as Bow Wow Wow.

"No, ideas from us." The Brat was clearly offended. "Why does everybody say Malcolm comes up with the ideas? Who wrote the music? Are you listening? We wrote the music, right? It's not from Malcolm. Malcolm writes a lot of the lyrics, that's for sure, but the music comes from us."

Still trying to ignore him, I tried to draw La Barbarossa's attention to the fact that Adam had achieved mass commercial success whereas, so far, Bow Wow Wow had failed despite the similarity of many of their ideas, but he was still a couple of questions behind.

"I like Iggy Pop. Used to like David Bowie, but I don't like 'im much now. I reckon his albums are a rip-off, they've got loads of things you can't decipher on 'em."

"You've got a nervous twitch, 'aven't you?" commented the Brat as I was half-way through repeating the question.

"So we would I talking to you," cut in La Barbarossa, I warned to him immediately, and decided to get tough with the Brat. Did he want to do this interview? Because if not.

"Yeah, I do. I've got hairy balls and I'm brilliant," he retorted, with characteristic intelligence and subtle wit. But at last... a serious answer from La Barb.

"Adam... what happened, we used to write songs together. No, Adam used to write all the numbers in the beginning, in the years before

Malcolm. Malcolm turned up and made us write the music, the tribal, kind of ethnic stuff, and Adam — he give 'im a lot of books to write the words. So Adam'll come down to rehearsals, after we'd written a load of music, and put the words on the songs."

"But the words weren't no good and he was looking a bit stafe. So, thinking about it, we decided to leave, so we threw him out... we didn't throw him out, we said 'We don't wanna pay you any more'. And then, what we stupidly did, was leave four or five rehearsal tapes of our music with Adam."

So did they resent Adam's success when they'd been left out in the cold commercially?

"Then again, we weren't really thinking of commercial things. Malcolm's side is all that. But we think we're a

continued overleaf





# datelines

TOUR NEWS/TOUR NEWS/TOUR NEWS/TOUR

**DENNIS** Bovell, whose second solo album for Phonogram was released last month, will be playing a one off date at the London Venue on September 25. Bovell will be supported by his own band on this occasion - but as yet the personnel is undecided. There are plans for him to play further dates round the country later this year. Rick Wakeman embarks on his first UK tour for over a year in November. Dates: Brighton Dome (November 15), Derby Assembly Rooms (16), Edinburgh Playhouse (19), Glasgow Apollo (14), Newcastle City Hall (15), Hanley Victoria Hall (17), Birmingham Odeon (18), Oxford New Theatre (19), Sheffield City Hall (21), London Hammermith Odeon (23), Manchester Apollo (24), Guildford Civic Hall (26), Southampton Gaumont (27), Ipswich New Theatre (28), London London where they're £4.50, £4 and £2 and Guildford where they're £4).

## Randy's dates

**RANDY** Crawford has added four more dates to her London concerts next month. She's now playing the Theatre Royal Drury Lane on October 16, 17, 19, and 20 in addition to the three previously announced shows on the 11th, 12th and 13th which sold out. Tickets are priced at £7.50, £6.50 and £5.50 and are available from Keith Prowse and all usual agents. Tickets are also available by post from Kiltorch, PO Box 281, London N15 5LW. Randy will be backed by a five piece band and a 20 piece orchestra. The band includes Jorge Dalto on keyboards, guitarist Kevin



Clarke, bass guitarist Steve Anderson, William Purse on keyboards and drummer Harold Lewis. Dalto will also be musical director for the Widen Orchestra. Crawford's most recent album, "Secret Combination", has been in the British charts for the past four months or more and her current single "Rainy Night in Georgia" is still in the Top Twenty.

## Wednesday

**LONDON** Clapham 101: Rye And The Quarter Boys  
**LONDON** Dingwells: Remipedes  
**LONDON** Hope And Anchor: Malt Bery Motor  
**LONDON** Marquee: Dirty Strangers  
**LONDON** Venue: Come Strip  
**LONDON** W. Hampstead: Moonlight Club, Jane Aire And The Belvedere + The Inevitable

### JAZZ

**BOURNE END** Friety: Wild Bill Davidson  
**KIDDERMINSTER** Gainsborough House Hotel: Zenith Hot Stompers  
**LONDON** Dean Street Pizza Express: Red Norvo-Tai Farlow

### FOLK

**BRAINTREE** Black Inn: Kitzkye Will Dorking Red Norvo-Tai Farlow  
**LONDON** Adams Arms, Conway Street: Matthews Brothers

## Thursday

**BIRMINGHAM** Odeon: Michael Schenker Group  
**HULL** City Hall: Nazareth  
**LONDON** Dingwells: Charlie Gracie  
**LONDON** Embassy Club: La Rex  
**LONDON** Euston Road The Pitts: Afield Of Mice  
**LONDON** Fulham: Greyhound: Night Doctor  
**LONDON** Gaiety's Rockin' Blues: Levi Dexter And The Rockers  
**LONDON** Hammermith: Clarendon Basement Bar: Pankie Burton  
**LONDON** Hammermith Odeon: Desperados  
**LONDON** Hope And Anchor: Bop Natives  
**LONDON** Lambeth Angel: Future Date + Silence  
**LONDON** Marquee: Grand Prix  
**LONDON** Venue: New Hormones  
**NEWCASTLE** City Hall: Hazel O'Connor  
**NEWCASTLE** Cooperage: 720

### JAZZ

**FARNHAM** Marquee: Preservation Hall Jazz Band  
**LONDON** Barnes Bulls Head: Sax-Lit  
**LONDON** Dean Street Pizza Express: Eddie Thompson Quartet  
**LONDON** Islington Pied Bull: Elton Dean Quartet  
**LONDON** Shepherd's Bush The Bush: Bob Burns Quintet  
**MANCHESTER** Band on the Wall: Dave Saul + Ron Matthews

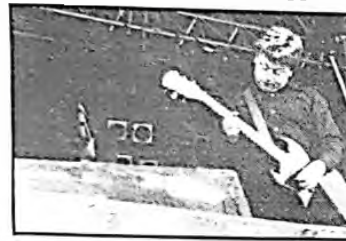
### FOLK

**LLANTRISANT** Town Hall: The Wagoners  
**LONDON** Oxford Circus Cock Tavern: Stan Gordon  
**ROYSTON** Old Inn: Bill Zorn  
**GUTTON** Red Lion: Matthews Brothers



Sad Among Strangers

## MM's SELECTIVE GUIDE TO FORTHCOMING GIGS



The Sound

## Friday

**COLWYN** Bay Oxideland: UK Players  
**COVENTRY** General Wolfe: Wreckless Eric  
**EDINBURGH** Aite Club: Comet Angels + The Sound  
**GLASGOW** Curzon Cinema: The Comic Strip  
**LIVERPOOL** Empire: Michael Schenker Group  
**LEEDS** Warehouse: 720  
**LONDON** Dingwells: The Hit Man + The Striders  
**LONDON** Fulham Greyhound: Alternative TV  
**LONDON** Herne Hill Half Moon: Royal: Preservation Hall Jazz Band  
**LONDON** Lambeth Angel: Telephone Bill And The Smooth Operators  
**LONDON** Marquee: Wild Horses  
**LONDON** Pinner Star And Garter: Isaac Guillory Band  
**LONDON** Rock Garden: The Flying Scotsman  
**LONDON** The Venue: Desperados + Tai Mahal + Viv Stannish  
**LONDON** W. Hampstead: Moonlight Club: The People + Really  
**NEWCASTLE** City Hall: Mervyn OXFORD Cowley Centre: Misty

### JAZZ

**LONDON** Barnes Bulls Head: Dan Randall  
**LONDON** Dean Street Pizza Express: Eddie Thompson Quartet  
**LONDON** 100: Joe Ann Kelly's Second Line  
**LONDON** Islington Pied Bull: John Taylor-Norma Wintone  
**LONDON** Royal Festival Hall: Preservation Hall Jazz Band  
**LONDON** Thornton Heath Prince of Wales: Kathy Stobart

### FOLK

**BRISTOL** Bunch Of Grapes, Bond Street: Stan Arnold  
**ROCHESTER** Kings Head: Arizona Smoke Review  
**ROTHERHAM** Rockingham Arms, Wentworth: Nic Jones  
**SOUTH SHIELDS** Adam and Eve: Ratcliffe Stone Band

## Saturday

**ABERDEEN** Victoria Hall: The Sound + Comet Angels  
**BIRMINGHAM** Odeon: Hazel O'Connor  
**BRADFORD** St George's Hall: Michael Schenker Group  
**COVENTRY** General Wolfe: OK Jive  
**EDINBURGH** Nite Club: The Comic Strip  
**GLASGOW** Odeon: Nazareth  
**GLASGOW** Apollo: Simple Minds  
**HUDDESFIELD** Cleopatra International: Misty  
**LONDON** Canning Town Bridge-house: La Rex + Gypsies  
**LONDON** Chadwell Heath Electric Stadium: Purple Hearts + The

## MOLD Theatre Cwyd: George Chisholm-Kath Smith's Hefty JAZZ SHEFFIELD Crucible: Preservation Hall Jazz Band SLOUGH Alexandra's Rockett 88

### FOLK

**CHILTERNHAM** Victory Club Trafalgar Street: Seel  
**LONDON** Chiswick Folk Club: Snaregrop: Leon Rosselson and Roy Bailey  
**NOTTINGHAM** Boulevard Hotel: Arizona Smoke Review  
**POYNTON** Folk Centre: Bernard Wrigley  
**ST ALBANS** The Goat Inn: Dead Sea Sunders  
**YNYSDDU** Hotel Gwent: Martin Carthy

## Monday

**LONDON** Clapham 101: The Blues + Kimbo  
**LONDON** Dingwells: Bumpers + Seaside Party + Montage Real Estate  
**LONDON** Euston Road The Pitts: Afield Of Mice  
**LONDON** Fulham: Greyhound: Night Doctor  
**LONDON** Gaiety's Rockin' Blues: Levi Dexter And The Rockers  
**LONDON** Hammermith: Clarendon Basement Bar: Pankie Burton  
**LONDON** Hammermith Odeon: Desperados  
**LONDON** Hope And Anchor: Bop Natives  
**LONDON** Lambeth Angel: Future Date + Silence  
**LONDON** Marquee: Grand Prix  
**LONDON** Venue: New Hormones  
**NEWCASTLE** City Hall: Hazel O'Connor  
**NEWCASTLE** Cooperage: 720

### JAZZ

**BURY ST EDMUNDS**: Theatre Royal: Preservation Hall Jazz Band  
**GLOSSOP** School: Humphrey Lyttelton  
**LONDON** Barnes Bulls Head: Harry Beckett-Stan Robinson  
**LONDON** Dean Street Pizza Express: Red Norvo-Tai Farlow  
**LONDON** Islington Pied Bull: George Chisholm-Brian Smith Quintet  
**LONDON** Thornton Heath Prince of Wales: Blind Riley

### FOLK

**DORKING** Dorking Hall: Arizona Smoke Review, Johnny Silvo and Dr Coghill  
**LONDON** Cecil Carr House: Garry Hallom  
**WALLINGFORD** Corn Exchange: The Watermans

## Sunday

**BRIGHTON** Sherry's: UK Players  
**GLASGOW** Apollo: Nazareth  
**IPSWICH** Gaumont: Hazel O'Connor  
**KIRKLEVENING** Country Club: Comet Angels + The Sound  
**LONDON** Chadwell Heath Electric Stadium: Drang Carlgan  
**LONDON** Clapham 101: Taiwan Pine + Sad Lovers And Giants  
**LONDON** Fulham Golden Lion: Chris Thompson and the Islands  
**LONDON** Marquee: The Snaz  
**LONDON** North Finchley Tooting: Johnny Mars  
**LONDON** Stoke Newington Pegasus: Ivory Coast  
**MANCHESTER** Apollo: Simple Minds  
**NEWCASTLE** City Hall: Michael Schenker Group  
**NEWCASTLE** Jeumont Cinema: The Comic Strip

### JAZZ

**BIRMINGHAM** Strathallan Hotel: Red Norvo-Tai Farlow  
**HAYWARDS** Heath Club Hall: Alan Collins Rhythm Aces  
**LONDON** Barnes Bulls Head: Don Walker  
**LONDON** Islington Pied Bull: Harry Beckett Quintet  
**LONDON** Thornton Heath Prince of Wales: (Lund) Jimmy Haslinges

## 100 CLUB

100 OXFORD ST. W.1 7.30 till late Membership not required

Thursday 17th in 10 min  
The Best in Live Reggae  
**UNITY**  
+ Support  
Friday 18th in 12.30  
JCS present Blues & Jazz  
**JO-ANN KELLY'S SECOND LINE**  
Featuring special guest TONY McPHEE  
Saturday 19th in 10 min  
**ALEX WELSH AND HIS BAND**  
Ken Sims, LUKIE KINGS  
Sunday 20th 7.30 - 10.15  
**HANK WANGFORD BAND**  
Monday 21st in 12  
JCS present  
**MIKE GARRICK QUARTET**  
Feat. John Etheridge + Tim Whitehead's Bordeline  
Tuesday 22nd in 12  
Ann Wave Night  
Featuring singing 9.15 9.30  
Wednesday 23rd in 12  
**KEN COLYER'S ALL-STAR JAZZ MEN**  
To join the 100 Club for one year send £3 to: The Secretary, 100 Club, 100 Oxford St. W.1 01-46 8977

### BULL'S HEAD

BARNES BRIDGE SW4 6Z41

Thurs 18th  
Feat. Jimmy Hastings John Barker  
Fri 19th  
DON RENDALL  
+ The Tony Lee Trio  
Sat 20th  
RON ROBINSON, HARRY BECKETT  
+ The Tony Lee Trio  
Sun 20th (Lunch)  
DON WELLS  
+ The Tony Lee Trio  
Even  
+ THE MARTIN GREG QUARTET  
Feat. John Etheridge + Dick Pearce  
Mon 21st  
THE TERRY SMITH BLUES BAND  
Feat. Terry Ashton + J.W. Housman  
Tue 22nd  
WOLFE SMITH WELLS  
+ The Tony Lee Trio  
Wed 23rd  
KATHY STOBART  
+ The Tony Lee Trio

### NELSONS

Reed of Opposite Public House 45 Osmund Rd. SW13 Tel: 945 4311

Thurs 18th  
Feat. TOMMY WHITTE (Tues Sat)  
with TOMMY WHITTE (Tues Sat)  
Friday 19th  
PINK AND BEAN HORSE RACING  
Shower 1 (10.00-12.00) 2 (12.00-2.00)  
Sat 20th  
Feat. Dave Day  
Sun 21st  
Feat. Dave Day  
Mon 22nd  
Feat. Dave Day  
Tue 23rd  
Feat. Dave Day  
Wed 24th  
Feat. Dave Day  
Thurs 25th  
Feat. Dave Day  
Fri 26th  
Feat. Dave Day  
Sat 27th  
Feat. Dave Day  
Sun 28th  
Feat. Dave Day  
Mon 29th  
Feat. Dave Day  
Tue 30th  
Feat. Dave Day  
Wed 31st  
Feat. Dave Day

### THE KENSINGTON

RUSSELL GARDENS, W14 6QZ 2445

Thursday 17th  
**THE CRYING SHAMES**  
Friday 18th  
**LONDON APACHE**  
Saturday 19th  
**BASILS BALLS UP BAND**  
Sunday 20th  
**THE MOTIVES**  
Monday 21st  
**WRECKLESS ERIC**  
Tuesday 22nd  
**THE HONKERS**  
Wednesday 23rd  
**THE CHAPS**

### FOLK

**BOSTON** Old Blacksmiths Arms: Arizona Smoke Review  
**NETTLEBOLD** Bull Hotel: Gannan Brothers  
**NEWLAND** Ferry Inn, Gwent: Martin Carthy  
**STAINES** The Phoenix, Church Street: Martin Simpson

### FOLK

**BRADFORD** St George's Hall: Nazareth  
**LIVERPOOL** Royal Court: Simple Minds  
**LONDON** Chadwell Heath Electric Stadium: Mood Elevators + The Chaps  
**LONDON** Clapham 101: Drama + Fish Turned Human  
**LONDON** Euston Road The Pitts: Radi + Questions  
**LONDON** Fulham Greyhound: Wharton + Tank  
**LONDON** Marquee: Vardis  
**LONDON** Stratford Green Men: Trimmer and Jenkins

### FOLK

**BRADFORD** St George's Hall: Nazareth  
**LIVERPOOL** Royal Court: Simple Minds  
**LONDON** Chadwell Heath Electric Stadium: Mood Elevators + The Chaps  
**LONDON** Clapham 101: Drama + Fish Turned Human  
**LONDON** Euston Road The Pitts: Radi + Questions  
**LONDON** Fulham Greyhound: Wharton + Tank  
**LONDON** Marquee: Vardis  
**LONDON** Stratford Green Men: Trimmer and Jenkins

### FOLK

**BRADFORD** St George's Hall: Nazareth  
**LIVERPOOL** Royal Court: Simple Minds  
**LONDON** Chadwell Heath Electric Stadium: Mood Elevators + The Chaps  
**LONDON** Clapham 101: Drama + Fish Turned Human  
**LONDON** Euston Road The Pitts: Radi + Questions  
**LONDON** Fulham Greyhound: Wharton + Tank  
**LONDON** Marquee: Vardis  
**LONDON** Stratford Green Men: Trimmer and Jenkins

### FOLK

**BRADFORD** St George's Hall: Nazareth  
**LIVERPOOL** Royal Court: Simple Minds  
**LONDON** Chadwell Heath Electric Stadium: Mood Elevators + The Chaps  
**LONDON** Clapham 101: Drama + Fish Turned Human  
**LONDON** Euston Road The Pitts: Radi + Questions  
**LONDON** Fulham Greyhound: Wharton + Tank  
**LONDON** Marquee: Vardis  
**LONDON** Stratford Green Men: Trimmer and Jenkins

### FOLK

**BRADFORD** St George's Hall: Nazareth  
**LIVERPOOL** Royal Court: Simple Minds  
**LONDON** Chadwell Heath Electric Stadium: Mood Elevators + The Chaps  
**LONDON** Clapham 101: Drama + Fish Turned Human  
**LONDON** Euston Road The Pitts: Radi + Questions  
**LONDON** Fulham Greyhound: Wharton + Tank  
**LONDON** Marquee: Vardis  
**LONDON** Stratford Green Men: Trimmer and Jenkins

### FOLK

**BRADFORD** St George's Hall: Nazareth  
**LIVERPOOL** Royal Court: Simple Minds  
**LONDON** Chadwell Heath Electric Stadium: Mood Elevators + The Chaps  
**LONDON** Clapham 101: Drama + Fish Turned Human  
**LONDON** Euston Road The Pitts: Radi + Questions  
**LONDON** Fulham Greyhound: Wharton + Tank  
**LONDON** Marquee: Vardis  
**LONDON** Stratford Green Men: Trimmer and Jenkins

## entertainment guide

**marquee**  
80 Wardour St., W.1 01-437 8803  
OPEN EVERY NIGHT 11.00 PM  
REDUCE ADMISSION FOR STUDENTS  
SOCIAL SECURITY CARD HOLDERS AND MEMBERS  
Thurs, Sept 17th (Mon) £2.50 Mon 21st (Wed) £1.50  
**GRAND PRIX** JACKIE LYNTON BAND  
Plus guests + Jerry Floyd  
Tues, Sept 22nd (Adm) £2.50  
**WILD HORSES** VARDIS  
Last Flight + Jerry Floyd  
Wed, Sept 23rd (Adm) £2.50  
**JOHNNY MARS** THE BYRON BAND  
Plus guests + Jerry Floyd  
Thurs, Sept 24th (Adm) £1.50  
**THE SNAKE** 720  
Streetfighter + Jerry Floyd  
HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

**GREYHOUND**  
Thursday, September 17th £1.50 Monday, September 21st £1.50  
**NIGHT-DOCTOR** PANIC  
+ UKRAINE Tuesday, September 22nd £1.50  
Friday, September 18th £1.50 **WEAPON**  
+ TANK  
Saturday, September 19th £1.50 Wed, September 23rd £1.50  
**SHEA RAMAH** GEORDIE  
+ DAN RUSSELL BAND  
175 FULHAM PALACE ROAD, W6  
01-385 0526

**ROY WEARD & THE LAST POST**  
SEPTEMBER  
12 Anthony Taylor Hot Rev  
20 John Carter, Tony Hall, Terry  
22 Ron Morris, Woodhouse  
24 Ron Morris, Woodhouse  
26 Ron Morris, Woodhouse  
28 Ron Morris, Woodhouse  
The Band's still coming in my head  
Contact in Glastonbury  
Eng. 01-87 8110

**HELLRAZER**  
WATCH OUT  
FORTHCOMING GIGS AT  
Wagon Wheelers, 18 Sept, 8.30  
Sun & Gander, Tynes Hall, Thurs, 11 Sept  
24 Ron Morris, Woodhouse  
26 Ron Morris, Woodhouse  
28 Ron Morris, Woodhouse  
Star & Gander, Tynes Hall, Thurs, 11 Sept  
Horsepower, Tottenham Ct. Road, West, 7.30  
Enquiries: 01-385 0526

**THE VENUE**  
160-162 VICTORIA STREET  
LONDON W1W 0LB  
Tel: 020 9461  
Opposite Victoria Tube Station  
**MAIN BAND**  
AT 9.30 p.m.  
OVER EIGHTEENS ONLY  
**THIS WEEK**  
Thursday, September 17th £2.00  
**NEW HORMONES BODY REPAIRS**  
with BITING TONGUES, LUDUS, ERIC RANDOM  
Friday, September 18th £4.00  
**THE DESPERADOES TAJ MAHAL VIVIAN STANSHALL**  
Saturday, September 19th  
**DEPECHE MODE**  
Under 16s p.m. 12.00  
Over 16s p.m. 13.00  
Monday, September 21st £2.00  
**NAKED LUNCH BLANCHMANGE TRAWLERMEN**  
Tuesday, September 22nd £3.00  
**NICO**  
+ FELT  
Wednesday, September 23rd £2.50  
**ALTERED IMAGES BLUE ORCHIDS**  
+ JEWEL SHINES DARKLY  
Thursday, September 24th £2.50  
**THE MEMBERS**  
+ MOTOR BOYS MOTOR

**COMING SOON**  
**THE INMATES** £3.00  
Saturday, September 26th  
**DENNIS BOVELLS DUB BAND** £3.00  
Thursday, October 1st  
**WASTED YOUTH** £2.00  
Friday, October 2nd  
**U.K. PLAYERS** £3.00  
Saturday, October 3rd  
**CARLENE CARTER** £3.50  
Monday, October 5th  
**STEVE GIBBONS BAND** 12.50  
Wednesday, October 7th  
**MORRISEY MULLEN BAND** £2.50  
Thursday, October 8th  
**KING CRIMSON** £4.00

**JO-ANN KELLY'S SECOND LINE**  
Featuring Special Guest: TONY McPHEE  
£1.50 JCS/100; £2.25 others  
MONDAY, SEPTEMBER 21st, 8 p.m.  
**MIKE GARRICK QUARTET**  
Feat: John Etheridge  
+ Tim Whitehead's Bordeline  
£1.50 JCS/£2.25 others  
35 GT. RUSSELL STREET  
W.C.1 0101 580 8532



# datelines

## RECORD NEWS/RECORD NEWS/RECORD NEWS/RECORD

TOYAH's follow up to "It's a Real Live Girl" is released on September 18, "Thunder In The Mountains". "It's a Real Live Girl" is out on Safari with another new song, "Street Addict". The new single "It's a Real Live Girl" is also being released on Polygram in early October, with "Tales From The Riverbank" on the B side. They are planning some gigs later in the year, augmented by a double EP by Siouxsie and the Banshees. The new single "It's a Real Live Girl" is released on September 25. Called "Wild Things By The Sea", it is strictly vocals and drums with no guitars. Following the success of "Memory", Elaine Page has signed to WEA. Her debut single for the label, "Far Side Of The Day", is released on September 25. "Play It Again" is the first single from Atomic Rooster for Polygram, again released on September 25. The first Bee Gees record in three years is the



Siouxsie

single "He's A Liar" on September 25. It's taken from their album "Living Eyes", scheduled for late October release. Secret Affair release a new single "Do You Know" on September 18.

THE Sound have a new single, "Sense Of Purpose", released on September 18 prior to their new Korean album "From The Lion's Mouth" due for mid October release. An unreleased Gary Glitter single from his Bell days surfaces on September 18. It's a re-working of

the old Crystals hit "Then She Kissed Me".

CHRISTOPHER Cross releases "Arthur's Theme (Best That You Can Do)" on September 25, the title song from the forthcoming Dudley Moore film. P.D. Favours the Can have a new compilation album "Incandescence", compiled by John Gill, released on Virgin on September 28. The all male Those French Girls release their debut single on Safari on October 9. Ray Parker Jr and Raydio release a single on Arista, "That Old Song", on September 18. Former Ultravoxist John Foxx releases his second solo album on September 25, "The Garden", released by Virgin, and follows his "Metamorphosis" album of January 1980. Nico releases a new single on Flicknife called "Sama" on September 25. Tank release their debut EP on Kamouflage on September 25.

BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
EDINBURGH Odeon: U2 (13.00)  
GLASGOW Odeon: Tangierine Dream (14.00, 13.50, 13.00)  
GLASGOW Odeon: Sad Cafe (14.00, 13.50, 13.00)  
GLASGOW Odeon: Johnny Cash (14.00, 13.50, 13.00)  
GLASGOW Odeon: Mantic (14.00, 13.50, 13.00)  
GLASGOW Odeon: Mantic (14.00, 13.50, 13.00)  
GLASGOW Odeon: Mantic (14.00, 13.50, 13.00)  
GLASGOW Odeon: Mantic (14.00, 13.50, 13.00)

OCTOBER 18  
BEZOR: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

OCTOBER 19  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

OCTOBER 20  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band

OCTOBER 21  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

OCTOBER 22  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band

OCTOBER 23  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

OCTOBER 24  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band

OCTOBER 25  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

OCTOBER 26  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs

OCTOBER 27  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs

OCTOBER 28  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band

OCTOBER 29  
CRAWLEY La Sore Centre: Pleg Late  
CRAWLEY La Sore Centre: Pleg Late  
CRAWLEY La Sore Centre: Pleg Late  
CRAWLEY La Sore Centre: Pleg Late  
CRAWLEY La Sore Centre: Pleg Late  
CRAWLEY La Sore Centre: Pleg Late  
CRAWLEY La Sore Centre: Pleg Late  
CRAWLEY La Sore Centre: Pleg Late

OCTOBER 30  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs

OCTOBER 31  
AYLESBURY Odeon: Balroom: Angelle Upstairs  
AYLESBURY Odeon: Balroom: Angelle Upstairs  
AYLESBURY Odeon: Balroom: Angelle Upstairs  
AYLESBURY Odeon: Balroom: Angelle Upstairs  
AYLESBURY Odeon: Balroom: Angelle Upstairs  
AYLESBURY Odeon: Balroom: Angelle Upstairs  
AYLESBURY Odeon: Balroom: Angelle Upstairs  
AYLESBURY Odeon: Balroom: Angelle Upstairs

NOVEMBER 1  
LONDON Hammermith Odeon: John Martyn (14.00, 13.50, 13.00)  
LONDON Hammermith Odeon: John Martyn (14.00, 13.50, 13.00)  
LONDON Hammermith Odeon: John Martyn (14.00, 13.50, 13.00)  
LONDON Hammermith Odeon: John Martyn (14.00, 13.50, 13.00)

NOVEMBER 2  
MANCHESTER Apollo: John Martyn (14.00, 13.50, 13.00)  
MANCHESTER Apollo: John Martyn (14.00, 13.50, 13.00)  
MANCHESTER Apollo: John Martyn (14.00, 13.50, 13.00)  
MANCHESTER Apollo: John Martyn (14.00, 13.50, 13.00)

NOVEMBER 3  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs

NOVEMBER 4  
LIVERPOOL Odeon: Balroom: Angelle Upstairs  
LIVERPOOL Odeon: Balroom: Angelle Upstairs  
LIVERPOOL Odeon: Balroom: Angelle Upstairs  
LIVERPOOL Odeon: Balroom: Angelle Upstairs  
LIVERPOOL Odeon: Balroom: Angelle Upstairs  
LIVERPOOL Odeon: Balroom: Angelle Upstairs  
LIVERPOOL Odeon: Balroom: Angelle Upstairs  
LIVERPOOL Odeon: Balroom: Angelle Upstairs

NOVEMBER 5  
GLoucestershire La Sore Centre: Pleg Late  
GLoucestershire La Sore Centre: Pleg Late  
GLoucestershire La Sore Centre: Pleg Late  
GLoucestershire La Sore Centre: Pleg Late  
GLoucestershire La Sore Centre: Pleg Late  
GLoucestershire La Sore Centre: Pleg Late  
GLoucestershire La Sore Centre: Pleg Late  
GLoucestershire La Sore Centre: Pleg Late

NOVEMBER 6  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

NOVEMBER 7  
EDINBURGH Odeon: Balroom: Angelle Upstairs  
EDINBURGH Odeon: Balroom: Angelle Upstairs  
EDINBURGH Odeon: Balroom: Angelle Upstairs  
EDINBURGH Odeon: Balroom: Angelle Upstairs  
EDINBURGH Odeon: Balroom: Angelle Upstairs  
EDINBURGH Odeon: Balroom: Angelle Upstairs  
EDINBURGH Odeon: Balroom: Angelle Upstairs  
EDINBURGH Odeon: Balroom: Angelle Upstairs

NOVEMBER 8  
GLASGOW Apollo: Balroom: Angelle Upstairs  
GLASGOW Apollo: Balroom: Angelle Upstairs  
GLASGOW Apollo: Balroom: Angelle Upstairs  
GLASGOW Apollo: Balroom: Angelle Upstairs  
GLASGOW Apollo: Balroom: Angelle Upstairs  
GLASGOW Apollo: Balroom: Angelle Upstairs  
GLASGOW Apollo: Balroom: Angelle Upstairs  
GLASGOW Apollo: Balroom: Angelle Upstairs

NOVEMBER 9  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs  
ABERDEEN Odeon: Balroom: Angelle Upstairs

NOVEMBER 10  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs  
BRISTOL Odeon: Balroom: Angelle Upstairs

NOVEMBER 11  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band  
CARDIFF Top Rank: Blues Band

NOVEMBER 12  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

NOVEMBER 13  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

NOVEMBER 14  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

NOVEMBER 15  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

NOVEMBER 16  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

NOVEMBER 17  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

NOVEMBER 18  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs  
BIRMINGHAM Odeon: Balroom: Angelle Upstairs

# entertainment guide

STRAIGHT MUSIC PRESENTS  
**DAZE OF FUTURE PAST**  
**QUEENS HALL, LEEDS**  
SAT. / SUN 26th / 27th SEPT. at 2-30

Saturday  
**ECHO & THE BUNNYMEN**  
**THE CRAMPS**  
**BAUHAUS**  
**THE THOMPSON TWINS**  
**THEATRE OF HATE**  
**WALL OF VOODOO**  
**WAY OF THE WEST**  
**ALTERED IMAGES**  
Sunday  
**MAJOR ACT TO BE ANNOUNCED!**  
**KILLING JOKE**  
**THE PROFESSIONALS**  
**THE REVILLOS**  
**INNER CITY UNIT**  
**O.K. JIVE**  
**MILES OVER MATTER**  
**ALTERNATIVE T.V.**

STRAIGHT MUSIC PRESENTS  
**STIFF**  
**LITTLE FINGERS**  
**the wall of voodoo**  
**LYCEUM**  
**THE DARK**  
SUNDAY 27th SEPTEMBER at 7-30

STRAIGHT MUSIC PRESENTS  
**PORTERHOUSE**  
20 CAROLGATE, RETFORD, NOTTS (TEL. 0777 704981)  
Fri. Sept. 18th Open 8pm-2am  
Upstairs natural night  
VICE SQUAD  
Plus support from 12  
Sat. Sept. 19th Open 8pm-2am  
Upstairs natural night  
WAY OF THE WEST  
Adm. £2  
Fri. Sept. 25th Open 8pm-10pm  
Upstairs natural night  
ALTERED IMAGES  
Plus WALL OF VOODOO  
Sat. Sept. 26th Open 8pm-2am  
Upstairs natural night  
DELTA 5  
Adm. £2

STRAIGHT MUSIC PRESENTS  
**DEAD KENNEDYS**  
**ANTI-NOWHERE LEAGUE**  
**LYCEUM**  
**SUNDAY 4th OCTOBER at 7-30**

STRAIGHT MUSIC PRESENTS  
**DEAD KENNEDYS**  
**ANTI-NOWHERE LEAGUE**  
**LYCEUM**  
**SUNDAY 4th OCTOBER at 7-30**

**DOMINION THEATRE**  
LONDON W1  
Derek Black presents  
**MATCHBOX**  
plus GUESTS  
SUNDAY 11th OCTOBER 7-30pm  
TICKETS £3.75 £3-25  
FROM BOX OFFICE 150 9500 LONDON THEATRE BOOKINGS. PREMIER BOX OFFICE & ALL USUAL PRINTS

**HAMMERSMITH ODEON**  
OUTLAW presents  
**STEVE HACKETT**  
SUN./MON. 11th/12th OCTOBER 8pm  
TICKETS £4.50, £4.00, £3.50  
FROM BOX OFFICE & USUAL BOOKING AGENTS (SUBJECT TO GOOD AND FILL)

**CIVIC HALL**  
**BOREHAMWOOD**  
HBC AND JME Present  
**CHAS AND DAVE**  
+ SPHINX  
TICKETS £3.50, £3 AND £2.50  
Tel: 01-953 9872 (10 a.m.-5 p.m.)  
THURSDAY, OCTOBER 1st, 8 p.m.

**BULL and GATE**  
380 KENTISH TOWN ROAD  
LONDON, N.W.5  
01-465-3338  
THURSDAY, SEPT. 17  
**HELICOPTERS R&B**  
FRIDAY, SEPT. 18  
**CRANNOG (Folk)**  
SATURDAY, SEPT. 19  
**HANK WANGFORD**  
SUNDAY, SEPT. 20  
**JUICE ON THE LOOSE**  
MONDAY, SEPT. 21  
**BIG CHIEF**  
TUESDAY, SEPT. 22  
**BRETT MARVIN**  
WEDNESDAY, SEPT. 23  
**DIZ & THE DOORMEN**

**Sunset JAZZ**  
3 North End Crescent, London, W14  
Tel. 01-893 7908  
No admission after 11 p.m.  
Thurs. 17th  
**TRES (Salsa)**  
Fri. 18th  
**THE BRIAN KNIGHT BAND**  
Sat. 19th  
**DIZ AND THE DOORMEN**  
Thurs. 24th  
**THE BLUES BLASTERS**  
Featuring DICK HECKSTALL SMITH  
Fri. 25th  
**DANNY ADLER AND THE DELUXE BLUES BAND**  
Sat. 26th  
**KEN COLVER'S ALL STAR JAZZ MEN**

**GOLDEN LION**  
Fulham Road, SW6. Tel. 385 3942  
Thurs. 17th  
**STREETWALKERS**  
Fri. 18th  
**BLUE CATS**  
Sat. 19th  
**DANCE BAND**  
Sun. 20th  
**CHRIS THOMPSON'S ISLAND**  
Mon. 21st  
**BOB KERR'S WHOOPEE BAND**  
Tues. 22nd  
**TALK LIKE THAT**  
Wed. 23rd  
**VAMPIRES**





Mit CamScanner gescannt

# musicians' world: guitars

OKAY memory man, a name test for you. Gibson... easy one and this week we've got an exclusive review of the top six string in their latest Victory line. Say a colourful hello to the MV10, the guitar with its fangs in Fender. Yes... not so simple, a legend from the past made new by Japan. The best six string and bass lay their reputations on the line. Yamaha... ah so, another star from the East. The good and not-so-good feature in a fresh electric and electro-acoustic. David Bourne... never heard of him. Well you soon will; one of the fastest rising acoustic guitar craftsmen in the land turns up with some examples of his labours. And what are the 39 steps? ... bang!

## Hand-built Bournes

Words: Paul Colbert  
Pix: Lesley Sly

**BOURNE ACOUSTICS:**  
approx £650

**M**AYBE it's an over-romantic image, but in some ways a well crafted, hand made guitar is a picture of the man who built it — a still frame of his feelings on woods, sounds and styles at the moment the last layer of lacquer went on.

Put enough of his instruments together and you could fashion a movie of his growing expertise over the years and while two acoustics aren't really enough for a full length feature of David Bourne, they're at least a short documentary.

The earliest of his pair is a dreadnaught about two years old, the other is a classical — bodied steel string barely aged a month, yet the difference between the two cover for more than their size and shape.

The dreadnaught is boomy and brash — an upstart youngster despite its later years. Loud and excitable, it bristles with youthful experiment in the form of elaborate inlays, chunky brass trimmings and prominent name plates.

The smaller follow-up has a reserve and a maturity which demonstrates how much David Bourne has learned in the ensuing time. Let's not get too deep and emotional about this, he's hardly a wizened old man hacking at his last piece of mahogany and the dreadnaught is a good instrument, not three bits of balsa Evosticked together before

bedtime. Still, the advances are obvious. Both feature a classical headstock with pegs driven by exposed Schaller gears rather than enclosed machine heads, but there the similarities end.

The classical style is deceptively heavy for its size, has a fine solid spruce top with an exceptionally tight grain towards the centre which helps keep the sound firm. The back is in four pieces, all a glowing rosewood with thin strips of sycamore keeping them apart.

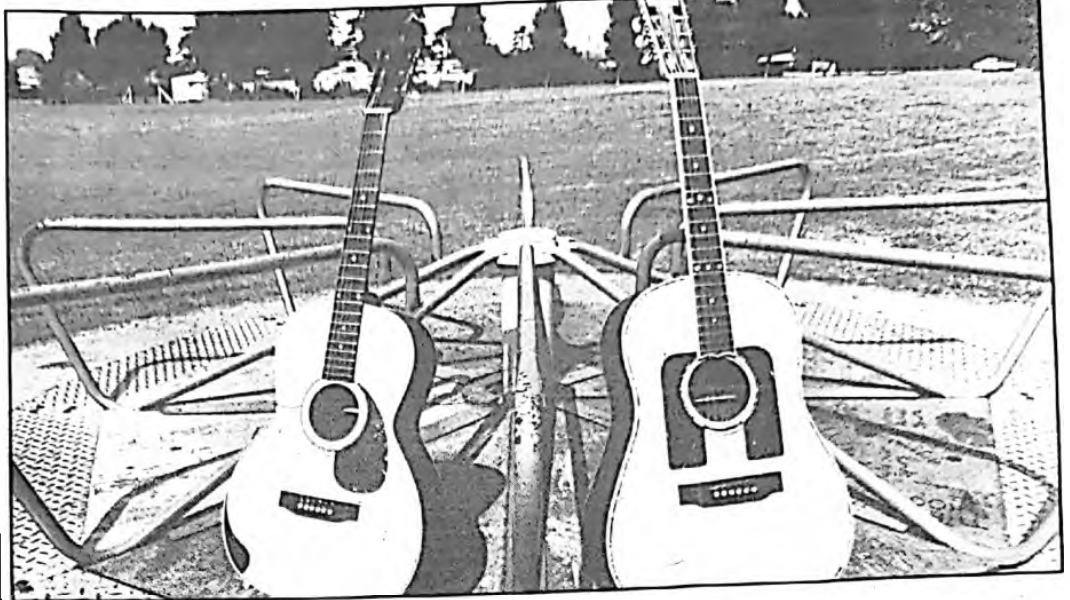
Otherwise the surface is plain, just a pure black ebony bridge — the decoration is all in the detail. The purfling round the body and sound hole is a delicate black and white herringbone of boxwood and sycamore and the bridge pins are inlaid with small dots of abalone.

Compare that to the "monster" — thick abalone circles running round body and soundhole, and an abalone star on the back that's almost a foot long and wouldn't be out of place on a Christmas tree. It certainly makes the guitar unique, but it also defines fresh limits for the term "over the top".

**T**WO years ago David Bourne was concerned with intonation and turned to a large, stepped brass saddle to keep the strings



The Dreadnaught Star



On the left, the small-bodied Bourne. On the right, the dreadnaught.

well tuned. Today he's using a beautifully elegant system of wedge-topped brass studs just in front of the bridge pins cutting out the unnecessary metal in the gaps between courses.

The same sophisticated simplicity applies to the name tag; no longer an inch long "Bourne" ringed by shell inlay at the top of the headstock, just a neat and underplayed script "B" in stained brass. The full name only appears once in tiny letters on a strut inside the guitar. Incidentally, the strutting is based on the familiar Martin but has one additional cross piece behind the bridge.

With all this careful attention to restrained, natural materials it's a shame he elected for a plastic scratchplate, but then genuine tortoiseshell is almost impossible to secure, most countries having banned exports.

The idea of adding one more teardrop plate on the top where the crook of your right arm rests, is a masterstroke. It's attractive, stylish and eminently practical, reducing wear.

The entire guitar bathes in a fine degree of finishing — no build up of lacquer around the French heel and the fret ends have been not only rounded but gently smoothed at every contour.

The neck itself is one-piece mahogany and has a slightly wedged profile.

David has given the ebony fretboard a gentle camber where the dreadnaught's was left totally flat, but the wood he's used still shows streaks of grain. It's almost as if the strings have worn a patch and I prefer ebony to be as black as midnight.

Colour aside it's wonderfully comfortable to play. The action is low and responsive but still presenting enough resistance to prove you've got a guitar in your hands. It had been set up to handle gentle picking or hardy plectrum strumming without complaint and at the moment this guitar needs a fairly bold attack to get the most out of it.

I say at the moment because the wood and the instrument are still very new. In particular the D and the G have yet to gain the plummy richness that

comes of age.

They sound marginally constrained and don't speak their full weight in chords. The B and E however are cleaner and brighter without being brittle, putting to shame their sisters on the dreadnaught which are less open in tone.

When the D and G eventually reach the authority of the lovely, ringing A, this guitar will be at its best but I'm not sure what will happen with the bottom E. The small body has stolen its "oomph" and the bass end is generally tight but low in power. The dreadnaught would nearly snuff out candles — it's got that

much resonating blast to it.

**T**HIS later acoustic reflects a mellowness and a soft spoken attitude from David Bourne. It also recalls his background. As a tool maker in earlier years he grew used to dealing in a high degree of precision, and that finds its way onto the meticulously lacquered body and the accurate inlays.

His initial luthier training came in America and was followed by two years back home at the London College of Furniture before branching out to form a guitar making partnership. The hard facts of self employed life knocked that on the head and David

now works on his own from a base in Wandsworth.

Apart from building acoustics he's also the man responsible for carrying out repair and guarantee work on Martin guitars living in the UK.

The decision to buy a privately made guitar is always a difficult one. You have to go on word of mouth and promise since few hard-up craftsmen can afford to hang on to one of their instruments to demonstrate how they mature and play after two, three or four years. They've got to sell the so and sos.

But at least you have the chance to say how you

want your guitar to look or sound, always bearing in mind the flavour that its creator will instill. This smaller acoustic is not meant to be thrashed in a folk club or set in competition against two singers and a drunken pianist. It will be too reserved and tame in character for certain players, though not for the guy who appreciates a subtle instrument that will mature under his care.

The one major drawback is price and £650 is a lot to pay for a guitar — perhaps too expensive for any except the serious collector or admirer.

Enquiries: David Bourne, 41 Geraldine Road, Wandsworth. Tel: 01-870 7142

## John Coghlan's status symbol.



John Coghlan plays Premier.

THE PREMIER DRUM CO LTD, LEICESTER, ENGLAND.



# musicians' world: guitars

## Strings from the East



**YAMAHA SBG500:**  
£340 inc VAT.

**T**HEY were never cheap. That was one of the major differences between Yamaha guitars and their other Japanese rivals. Aria and Ibanez kicked off with high standard but lower priced copies of famous electrics, established a reputation for reliable workmanship then pushed up market with their own designs. Yamaha seemed to jump in at the top around the £400 and £500 mark and have kept their SG's there ever since.

*Yamaha's SBG500 — a cheaper SG, for those who can't go the full wack.*

And while less reputable makers went after the public armed with coil taps, phase switches and active electronics, Yamaha if anything stripped the bridge bare so that the top model had the essentials of two humbucking pickups unaided but for two volumes and tones and a selector.

Yet they had, and still have, something about them that Aria and Ibanez can't quite capture. Excellent instruments though they are. There's a quiet confidence to a Yamaha guitar, almost as if it's seen other opposition come and go and knows its own family tree stretches back for generations.

Yea, that's it... somehow they feel old and experienced.

Thousands of guitarists obviously appreciated the difference, and the reputation grew so much that Yamaha are now in a way copying themselves

by producing this cheaper SG for someone who wants an SG but can't afford the top wack. It shares the same shape, three piece maple neck and Tune-O-Matic styled bridge but elsewhere economies have been made, and thus we shall relate.

**S**TANDING the 500 alongside a veteran SG1000 immediately reveals that the finish is not as deep and glossy, the pickups have been changed for exposed humbuckers in white, and the black scratchplate has gone on a permanent holiday.

A brief tiddle with the black plastic controls also proves this is without coil taps. The 1000, even though it's getting on, still has the best tap switch ever invented. Push down the tone controls and the humbucker is halved to a single coil, push again and it's back to normal — no extra toggles, levers or buttons required.

The body is lighter and slightly thinner with a carved maple top and the fingerboard is rosewood instead of ebony. The 500's frets don't share the same chunky fatness of the 1000's, but they're equally as well finished and rounded at the edges.

But enough of the "nits" — what about the "haves"?

It does have that SG sound, which while not remarkable nor steeped in unmistakable character is a determined basic tone you can work with. If you played the same solo on a hundred different guitars, then mixed the result, that boiled down, archetypal twang would be pretty close to the Yamaha.

The pickups on the 500 are a shade deeper and bassier than the 1000's, so lean more towards the Gibson camp, an attitude emphasised by the weight and feel of the guitar. The fingerboard has a gentle camber, ideal for high string bending and the scale is a 24 1/4" stretched over 22 frets.

The guitar and its predecessors actually bear scant resemblance to a real Gibson SG. The body is thicker and the twin horns much shallower, but it does hang in a similar manner. Because the top

strap button is fixed at the rear of the boned neck, body joint this gives you a lot of neck stretching away to the left. The octave fret and those higher up the scale are fast and convenient to reach and my right hand rested comfortably on the upper end of the bridge which is adjusted for height by two knurled wheels.

The first volume control is a little far back for bowing, but the pickup selector is well judged. When a switch like this is down in the bottom right hand corner of a guitar you can either make it too vulnerable and easy to hit accidentally, or site it awkwardly far away. The 500's falls just about right.

The tone controls are naff — rather than gradually bleeding off the treble, they make the guitar sound muffled. Similarly when you turn down the volume from 10 to 9 there's a sudden loss of top — a trait apparent in many guitars, but one which is especially prevalent in Yamahas.

The rosewood fingerboard is new, dry and not as fast as it could be, though some concentrated sweating or a drop of neck oil (not the saloon bar variety) should sort that. If anything the neck is marginally sweeter in the hand than the 1000 as it's been slimmed by about 1/16". That thickness is sustained from nut to body joint and helps smooth out fast rifting up and down the neck. The fingers don't have to contend with ever expanding acres of wood on the ascent.

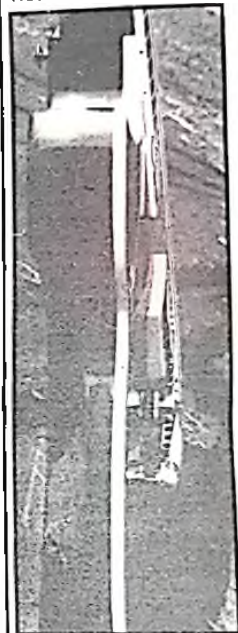
**A**CCESS to the highest frets is a cinch and the arrangement of stop bar tailpiece, bridge, plastic nut and well spaced machines makes string changing or intonation adjustments problem free.

The machines themselves are less praiseworthy. Coupled with a mass produced and mass cut nut they tend to stick so that strings suddenly jump by a quarter tone instead of winding evenly.

Still, my biggest criticism would be of the way the SBG500 arrived — adrift in intonation, action and set. Yamahas are capable of very low actions

indeed because of their sturdy construction, but this sample had left the distributors with a good half inch between strings and frets. The British HQ should amend this since if it appeared in a shop that way it could put off a potential customer.

That would be unfair since the SBG is a good guitar, perhaps not for the experienced player who's already decided on a sound and style which he can ONLY get on a pre-war brass layered Trouserbuster, but



*The SBG arrived poorly set up, but the action came down nicely.*

certainly for someone wanting to expand his technique and play several kinds of music.

Trouble is, it will be sharing the shop wall with many other Japanese guitars looking as good, costing less and offering a greater number of facilities. Against them the SBG is going to appear pricey and Yamaha will do themselves a favour if they can knock off a few bob.

● Enquiries: Kemble Yamaha, Mount Avenue, Blatchley, Bucks. Tel 0908 717771.



**new  
SM 85  
PRO TECH  
SOUND**

**brings a new dimension  
to a hand-held  
condenser microphone**

This new high technology Shure microphone will change the way people think of condenser microphones. The SM85 is designed especially for on-stage, hand-held use. Its sound is unique — far more tailored to the special needs of the vocalist: sizzling highs and a shaped mid-range for superb vocal reproduction, and a gentle bass roll-off that minimizes handling noise and "boominess" associated with close-up use. Ultra-low distortion electronics make the SM85 highly immune to stray hum fields. An integral, dual-density foam windscreen provides built-in pop protection.

What's more, the SM85 Condenser Microphone must pass the same ruggedness and dependability tests required of Shure dynamic microphones. As a result, the SM85 sets a new standard of reliability for hand-held condenser microphones.

The SM85 is extremely lightweight, beautifully balanced — it feels good, looks good on-stage, on-camera, on-tour. Ask your dealer for a demonstration of the new SM85 PRO TECH Sound, or write to us (ask for AL664) for full details.

**SM85**  
Cardioid Condenser  
Hand-Held  
Professional Microphone

The Sound of the Professionals

**SHURE**

Shure Electronics Limited Eccleston Road  
Maidstone ME15 6AU  
Telephone: Maidstone (0622) 59861

JOIN THE BIG NAMES!...

**Rainboto**  
**AGAM AND THE ANTS**  
**BLACK SABBATH**  
**IRON MAIDEN**  
...play **picato**

**STRINGS FOR THE SOUND OF SUCCESS**

| BASS GUITAR         | R.R.P.<br>inc VAT | ELECTRIC GUITAR        | R.R.P.<br>inc VAT |
|---------------------|-------------------|------------------------|-------------------|
| 735 Round Wound     | 8.10              | 5077 Extra Fine Gauge  | 2.96              |
| 736 Black Nylon     | 9.50              | XL77 Super Light Gauge | 2.96              |
| 738 Flat Wound      | 3.10              | UL77 Ultra Light Gauge | 3.34              |
| 739 Half Ground     | 11.75             | 77 Light Gauge         | 3.34              |
| 732 All Steel Wound | 9.10              | P750 Medium Gauge      | 3.47              |

GENERAL MUSIC STRINGS LTD, TREFOREST INDUSTRIAL ESTATE, NR. PONTYPRIDD,  
MID. GLAMORGAN CF37 6TY, G.T. BRITAIN  
Telephone: Treforest (044 385) 2571

## musicians' world: guitars



The three pots on the Yamaha nestle in the upper curve of the guitar's waist. Fast to reach - but a bit ugly.

# It likes to be beaten

Yamaha FG365SE: £219 inc VAT

**B**ACK to Earth with a bump hard enough to leave a crater the size of Wandsworth.

Y'see not all acoustics are as Sunday school tidy as the Bourne's and not all Yamaha's are as well constructed as the SBG500. This specimen is at the other end of the line and fronts up bearing some of the less pleasing aspects of Japanese workmanship.

Semi-electrics - i.e. acoustics with built-in contact mikes or additional pickups - are not my favourite type of guitar. They always seem like a cartoon, exaggerating the most obvious aspects of an acoustic sound in order to get the message across, but leaving behind the subtleties and character that a microphone can capture.

Course with an amp and few tone controls you can make up for the instrument's own weakness but it won't make a bad guitar good, and the Yamaha is essentially low on performance.

The top is at least solid spruce though not a wonderful example of its kind, and the bridge and fretboard are an open grained ebony. What's most upsetting is the standard of finishing which has left blobs of lacquer clustered around the neck and patches of glue squeezing out from under the scratchplate.

For example the slightly yellowed lacquer that has been applied to the neck has lifted the edges of the binding making it a dull cream. But since lacquering past the heel and up to the soundhole would be an extra task, they haven't bothered and the binding emerges into a patchy whiteness.

Any firm that doesn't have pride enough to fix its own name squarely on the headstock should be looked at asecond. The lettering wanders in three directions.

The interior electronics have been done well. The circuit is tucked out of view and trailing wires to the bug under the bass end of the bridge are kept to a minimum. The strap button at the bass is free of leads though it does make the Yamaha difficult to stand up with a jack plug in place.

**CAN'T** help thinking that the three brown controls look ugly. They nestle in the upper curve of the guitar's waist exposing unsightly lengths of potentiometer shaft, but on a practical

basis they are fast to reach. Most electro-acoustics tuck them by the neck - pretty, if less accessible.

The neck is thick, verging on loggy, and the fingerboard unresponsive but manageable. Changing the battery involves slackening every string and groping inside the soundhole - not a job to be done quickly. Because the machine heads have been sited with a lack of forethought, the strings bend back at sharp angles after the plastic nut in order to reach their destination.

Loosen them and they immediately pop from the nut and jump into slots next door giving you a crossed over tangle.

It's a brute. The sole saving grace is that it doesn't mind being treated as such, it will even thank you for it. This is a loud, folk singers instrument, meant to be beaten and sounding its best on six string chords. The action is better than many and however hard I bashed it, it wouldn't wander in tune or buzz and grumble.

The tone is flat and lifeless unless thoroughly thrashed. The bass end doinks and dies and the D is woefully underpowered, but at full tilt it somehow balances itself up and has enough topky projection to speak to the back of a hall.

But don't expect it to carry single line melodies or rags - it doesn't have the strength.

**AS FOR** the electric quality... like I said, a cartoon, a larger than life representation of the real thing providing more top and beefing up the bass. Unfortunately the middle stays as lacklustre as it was minus the volts.

In praise of the 365 it's a large lunged so-and-so surprisingly free of feedback. Occasionally the bass end would run away and if it didn't start howling it could at least summon up some unwanted resonances.

But considering I was sitting next to a 40W amp shouting at full volume with treble wound high, it behaved very well. I could lift my hands off the Yamaha and it stayed silent.

Perhaps I've just been spoilt by the Bourne's and by the SGB. I suppose if you've really got your heart set on an electro-acoustic and can't scrape together too much cash, then the 365 will get you out of a hole.

But my recommendation would be to save harder for a Washburn, possibly an Ovation, or simply spend the money on an ordinary acoustic, perhaps even another Yamaha since they can certainly do better than this.

Enquiries: Kamble Yamaha, Mount Avenue, Blotchley, Bucks. Tel 0908 71777.

The Yamaha FG365 SE - a bit of a brute.

PPG

THE FIRST NAME IN DIGITAL KEYBOARDS



The Wave 2 is the first keyboard synthesizer to make full use of state of the art digital electronic technology. Its library of nearly 2,000 waveforms to produce post-digital oscillators produce the crystal clear sounds that a generation of analogue synthesizers are simply not capable of. This compact unit with a range of features unmatched by any other synthesizer in its class makes the Wave 2 the most exciting keyboard yet available.

Within a few years all synthesizers will sound as good as the Wave 2. Why wait?

Please now for a personal demonstration  
DEGERT DISTRIBUTORS 01 767 4880

**FUN LOVING SKIN SEEKS PUNKETTE INTO SPODGE AND MACROBIOTIC FOOD**  
- Find your soul-mate through MM Classfads. It's a catch to advertise - just fill in this week's coupon, and we're cheaper than computer dating (who wants to go steady with a computer anyway?)



ELECTRONICS

PA:CE

LOOK NO FURTHER

All MM products are super reliable, fully compatible and sensibly priced.

They are built for a tough working life using the very latest technology and innovation.

Compare the sound and cost of these products at your MM dealer now - you'll be very impressed.

- ★ Expandable Mixers
- ★ Power Amplifiers
- ★ Electronic Crossovers
- ★ Compressor/Limiters
- ★ Fast Cut-off Filters
- ★ Graphic Equalisers
- ★ Direct Injection Boxes
- ★ Flightcase Systems
- ★ Microphones



For full details of this fine range of products, contact your MM dealer now or write direct to:

Pace Musical Equipment Limited  
63 Kneeworth Street, Royston  
Telephone: (0763) 45321

# A new smaller shell with a much bigger sound.



New Soundwave drums are like no other drums in the world. Premier have reduced the shell diameter to make the heads overhang. That's unique to Premier. And it gives you a big new sound. Our heavy brackets and natural wood finishes give Soundwave a great new look. Take a new look at Soundwave.

**Premier Soundwave Outfits**  
THE PREMIER DRUM CO LTD, LEICESTER, ENGLAND.



# musicians' world: guitars

VOX CUSTOM 25:  
£329 inc VAT

**W**HILE you don't actually need a licence to

jockey one of the new Vox electronics, at least run it round the block a couple of times before going out on the open road.

It may look like a six string equivalent of a Ford Capri but under the bonnet is the ticking engine of a Formula One — and it takes some driving.

Here at last is proof that guitars don't need a mass of knobs, buttons and circuits to produce an impressive array of tones. All the variations of tapped, humbucking, series and parallel windings are available in the Custom through one extra switch.

## Driving into the Eighties

— if you know how to use it.

When Rose-Morris relaunched Vox guitars a few weeks back they were calling up memories of a name and a tradition. Well the headstock survived but as far as the rest of the instrument goes there's barely any resemblance to the Teardrop Vox of the Sixties or its mates.

This is a guitar very much in the Eighties Japanese mould — not surprising since that is where it's being built.

Rose-Morris could find nowhere on home ground where this British old timer could be resurrected. The design and prototype work

was done in Blighty, mostly by expert and nifty circuit designer Adrian Legg, but the construction went east.

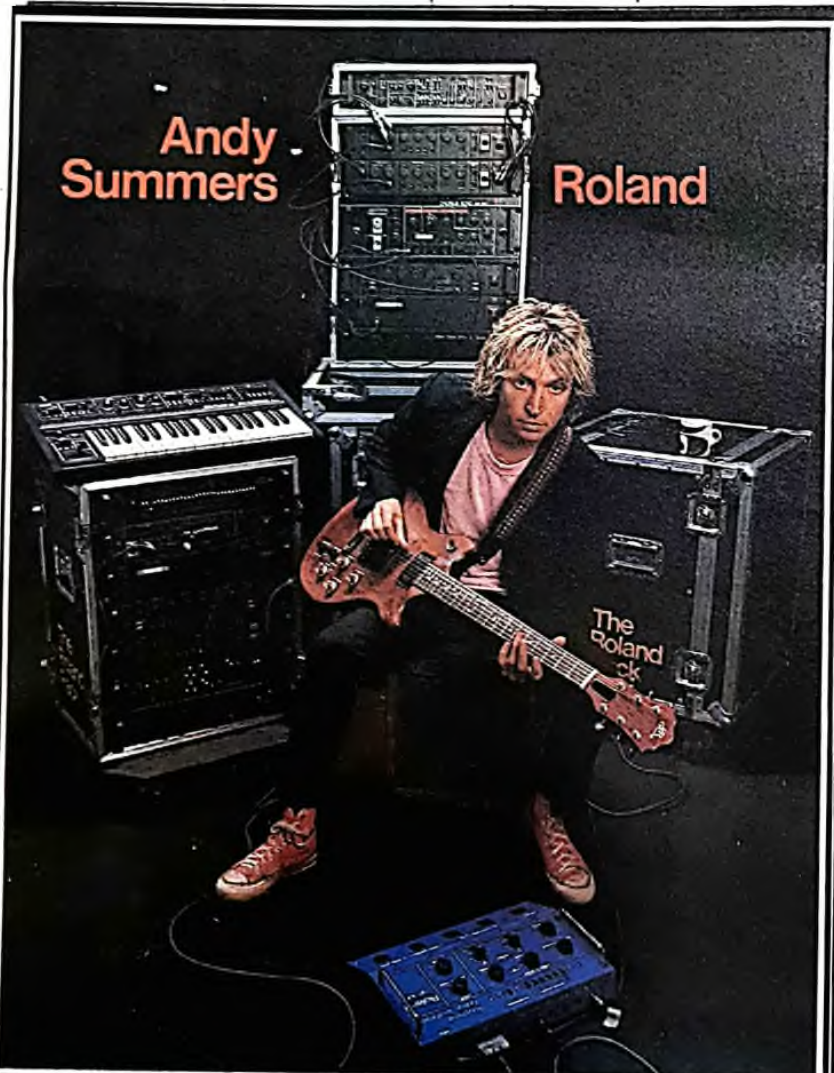
**W**HAT you've got on this top of range model is a three piece maple neck

with walnut inlays running through the body and being sandwiched by two maple sides stained a dark, sombre brown. Vox are offering scale lengths in the standard 24 3/4 or the extended 25 1/2 and in both cases the neck spans a full two octaves.

Before we get too far

into the nuts and bolts of yonder instrument, it would be wise to investigate the spirit underneath it. In short Adrian Legg was intent on capturing an out-of-phase Strat sound typified by Knopfler and Dire Straits, but on a guitar boasting humbuckers, in this case DiMarzio X2Ns.

And he's done it. This is one of the most remarkable impersonations I've heard. All that twangy mouthiness is there — better on some strings than others, but in a blindfolded listening test I'd put money on it looking a lot of people.



Items featured —

GR 300  
Polyphonic Guitar  
Synthesizer

GR 303  
Guitar Controller

SH2  
Synthesizer 2 osc. + sub.

CUBE 40  
40 Watt Combo Amplifier

ROLAND RACK —

SPV 355  
Pitch to voltage  
Synthesizer

SIP 300  
Guitar Pre-amp

SIP 301  
Bass Pre-amp

SRE 555  
Rack Mount Chorus Echo

SDD 320  
Dimension Decoder

SPA 240  
Power Amp

**Roland**

Great West Trading Estate  
983 Great West Road  
Brentford, Middx. TW8 9DN  
Tel: 01-568 4578, Telex: 934470

The Custom 25 is heavy and hangs comfortably enough with the neck angling towards you, presenting a broad view of the fretboard, and it is a maple fretboard fitted to a maple neck, not one piece of wood doing both jobs.

The parts are mostly brass. The bridge is a Strat type tremolo block so each string comes up through the back of the body and passes over a saddle that's adjusted for intonation by black Phillips-head screws, and for height by two Allen keyed grub screws.

The tremolo design is naff, the entire block hanging around six screws and tending to send the strings out of tune.

**T**HE machines are an intrusion of chrome that wind adequately but look unstylish, and the bold black

Vox legend may be okay for amps and effects but is too blunt for a guitar. After all, pedals are used; guitars are loved.

And this is an electric you could become very attached too. The maple neck is thin and responsive, possibly too heavily lacquered for players suffering from very sweaty hands. They could find themselves gliding across the medium sized frets faster than they preferred.

The heel is almost nonexistent, the maple having been slimmed right into the body, a fashion frequently found on Arias and one which promotes

naughty rock-type riffing. The Vox doesn't share the Strat's strongly cambered fretboard, its own profile being lower.

I found my fingers adapting to the Custom rapidly and without complaint and it seemed capable of a speedy, low action minus buzzes or a lot of setting up.

As for the sound, here's where it gets complex.

DiMarzio X2Ns are powerful pickups but they don't have to be played at full volume. They appear cleaner and sharper below 8 on the dial and to me tend to have a metallic percussiveness around the bottom strings.

At higher levels the X2Ns seem to lose their distinction and while that's okay if you want the extra power for distorted, sustained lines, it can confuse subtleties within chords.

Loudness shouldn't necessarily be equated with dirt and while there are guitars that would play shit-hot rock 'n' roll through a dustbin liner, the Custom needs encouragement in the way of kick-arse valve distortion.

Also the DiMarzios are bar pickups lacking individual pole pieces. While that can mean imbalance between string volumes — though none were present on this sample — it does markedly help pitch bending since wherever the string goes it's always over a magnet so there's no loss in level.

**T**HE pickup selector is a small chrome switch in the upper bout where I would have expected a larger one. Perhaps it reflects the feeling that the Custom is an instrument to be carefully set, not plugged in and thrashed.

A matching toggle down by the tone and volume controls covers both X2Ns and can give parallel coils which are still hum-cancelling but produce an extra bite, single coil taking out the one in the pair nearest the bridge, and series humbucking.

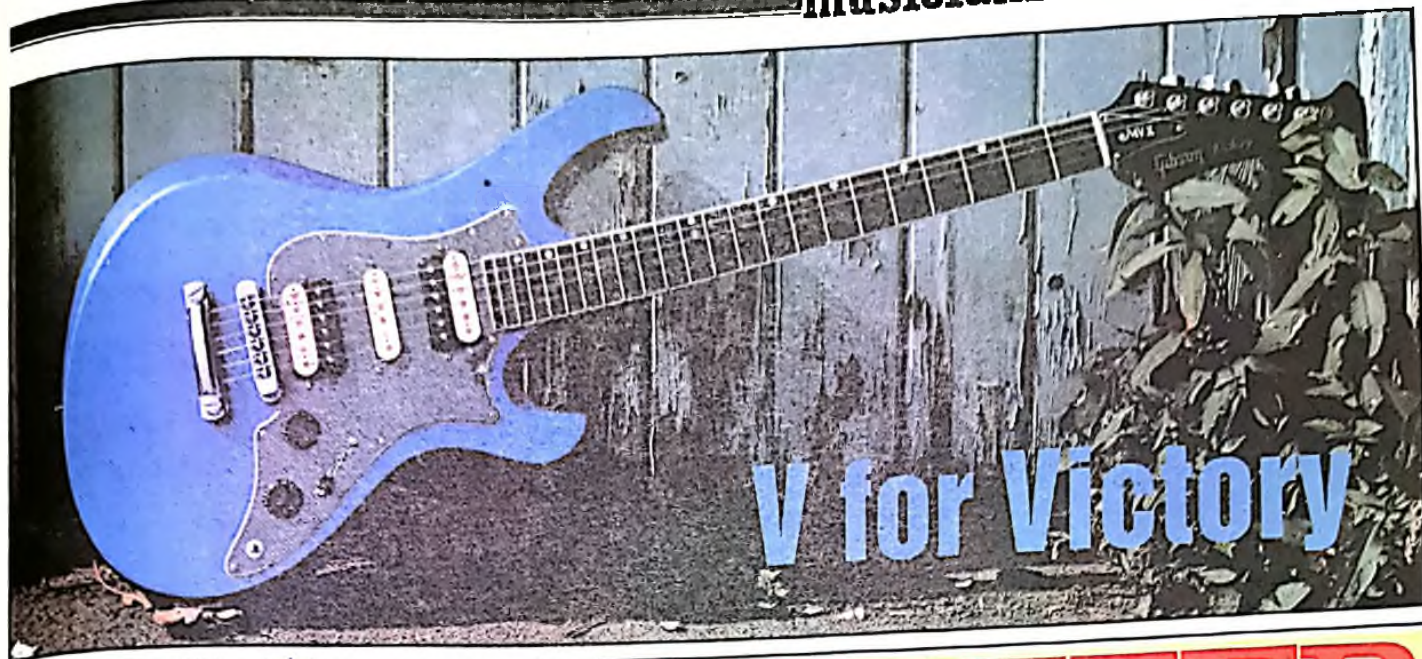
And now the secret. An additional partial tap exists on the coil nearest the bridge. When its tone control is between 0 and 9 the normal resilient series humbucking sound is heard, but between 9 and 10 the control acts as a switch bleeding off fixed and long researched frequencies so achieving the "state of Knopfler".

Another round of capacitor filters come into action when both X2Ns are selected and effectively combine the best of each — highs from the bridge, lows from the neck — maintaining a powerful wide spread tone.

In conclusion I think Rose-Morris are onto a winner. There are small points that could be improved, but after a long weekend's playing I still wasn't sure I'd got everything out of it.

● Enquiries: Rose-Morris, 32 Gordon House Road, London NWS, 01-267 5151

## musicians' world: guitars



GIBSON VICTORY MV10 six string: £765 inc VAT

**I**F YOU slumped into a flash restaurant and ordered a magnificent, wine-soaked T bone steak, you might be understandably surprised if it arrived tasting like Dover Sole.

If you then wandered down the High Street, coughed up £765 for a Gibson and found it sounded like a Fender, you'd be distinctly miffed. One man's meat is another man's poison, after all...

But what if it managed to behave like both of them? Be a good bargain, eh? Such is the scheming behind the Victory, the latest Gibson to spring from chief designer Bruce Bolen down in Kalamazoo. It's not the first time they've tried a two-in-one; the Marauder was a similar ploy but never won over the masses and now it's the turn of this rock maple-bodied, angular Strat-styled brainchild to have a go.

Before you get the wrong idea, it's not just as SG coming on like a Tele. Gibson have laboured to produce a new guitar and that means improving pickups, bridge, switching, etc. Without doubt the Victory retains that traditional thick, warm tone. What counts is whether there's been enough added to warrant its price, so claim, even its very existence.

**T**HE Victory comes in two versions - the two-pickup MV7 and this three-pickup MV10. The neck is 24 3/4" scale length and is permanently fixed to the body. The dot markers have been shifted towards the upper edge of the flat, ebony fingerboard and though, logically, that makes them easier to see it always reckon it gives a guitar a wonky look.

Now the pickups ARE different. The one in the centre is a stacked humbucker, ie two sets of coils one above the other, instead of side by side. There's an argument which says you cannot adequately impersonate the sound of a single coil pickup by disconnecting one coil from a pair of humbuckers. The magnets still exert their influence.

But site the second coil under the first and it should still collect enough signal through the pole pieces to prevent hum, but not get in the way of a single coil sound.

Even the humbuckers at the neck and bridge are not ordinary. They use something called "iron loaded magnets" which seems to mean that instead of one coil round all the pole pieces, each has its own, individual and electrically separate wrapping. Oddly enough, this is an idea lifted from guitar synths which need an isolated output for each string to run a bank of six oscillators.

And take a look at the bridge. Out goes the good old Tune-o-matic, in comes a top lock variety. The plastic saddles sit in a metal groove but gone are the intonation screws - instead you shift these about with your finger, then

tighten a screw on top to secure them. Once the intonation for your favourite strings is fixed you needn't touch it again, say Gibson. On the face of it, an excellent idea and it isn't difficult to push the saddles around while the strings are tensioned and in place. Unfortunately the top lock screw is so small that any concentrated tightening rapidly burs off the head.

**A**S A lure to Fender players, the Victory has thinner frets than most Gibsons. The neck's rear profile has likewise been altered. Think of a semi-circle that's been given a good thump so the top is squashed over to one side, the bass strings side, and you'll get some idea.

It may sound inelegant but in practice it's magical, because you can wrap your thumb over the fretboard without the edge of the neck digging into your hand or you can play with your thumb on the back.

The pickup selector is a five way slider (Strat again) offering neck/neck and middle/middle or tail/tail but not out-of-phase positions. One extra toggle taps the coils and the controls are the standard two volumes, two tones - stiff to begin with but likely to wear in.

But the vital question is, does it sound like a Fender?

Well, if you're looking for a perfect imitation, no; to be brutally honest it doesn't. It's a good Gibson, it's even a good Gibson/Fender combination, but the subtlety of tone which would let it pass off as a Strat isn't quite there.

Certainly it produces magnificent Strat type sounds - very toppy, clean and clanky, but Knopfler aficionados would know the difference. It was interesting to compare the new Vox Custom 25 alongside the Victory and that did come far closer, but alternatively it was bereft of the Victory's thrummy bass and warm, jazzy quality.

**T**HESE latest designs have introduced an extra high peakiness to the pickups. There's a fierce bite in the uppermost registers, bringing out all the harmonics and squeaks.

The stacked humbucker is a cracker; not so much on its own but when it's paired with the other two and then it straddles the Gibson/Fender barrier, one foot in a bluesy sweetness, the second in a countrified twang - mix 'n' match how you like.

The bridge pickup is a bit of a disappointment. It's very bright but underpowered alongside the others and a medium weight body reduces the sustain.

The true bonus of the Victory is that it can flick from fat sonority to bristling treble - many guitars are good at one extreme but not both. Still it begs the question, is that what you really want? I believe that if I was going to pay out for a new Gibson I'd want it to sound like a Gibson from top to bottom and not make a transformation half way.

If I wanted a Fender, I'd buy one.  
 Enquiries: Rosetti, 138 Old Street, London EC2. Tel 01-253 7294.

# CHATTER-BOXES SERVED HERE.



Realistic is the biggest name in Citizens Band Radio and accessories - and you will be able to buy the full range at Tandy - the world's largest retailer of CB equipment!

**REALISTIC®**  
**CB from Tandy**  
 WATCH PRESS FOR FORTHCOMING ANNOUNCEMENTS

# musicians' world: guitars

## Custom Bass Culture



Vox's Custom 25 guitar and matching bass

### VOX CUSTOM BASS: £329 inc VAT

**M**ERE pages ago the top honours in the new Vox range went through the mangle. In fact it's only one of four guitars and two basses so before pressing on for a closer look at the more expensive bass — the Honey Custom — a brief mopping up operation should take care of the rest of the family.

The reviewed six string is accompanied by another 25 1/2" scale length guitar, the Standard, available in black and with a rosewood or maple fretboard.

This is much nearer in look to a Stratocaster, carrying its three single coil pickups on a white scratchplate and

communicating with the outside world via an angled front panel jack socket. It is included by the two tones and single volume control.

For the shorter fingered among us, there are the 24 1/2" scale versions which have a slightly different shape, featuring more pointed horns and resembling the Westburies that Rose-Morris launched over a year ago.

The walnut-finished top model uses X2Ns but needs three extra switches to make the various phase and series circuits work. No tremolo unit here, just a stop bar tailpiece and bridge in chrome on the cheaper Standards and gold on the through-neck Custom 24.

The Custom bass is generally a simpler instrument than its matching six string, bass guitarists being inclined to be a fairly conservative lot.

Common features are the arrowed headstock, a three piece maple neck and fretboard that runs through the body, and brass fittings. This is a long instrument. It's a full 34" scale and the neck cruises up to an easily-accessible two octaves made even

smoother to reach by the heel which has been cut well into the body.

I prefer the colour to that of the Custom 25. It's a delicate golden honey shade, still showing the grain of the dense rock maple underneath. Japanese has become a by-word in finishing quality these days and the polyester lacquer is spread neatly and evenly over the entire guitar.

Rose-Morris have opted for DiMarzio pickups again, putting a P-bass in the neck position and a J-bass at the tail, obviously modelling their sounds on the Precision and Jazz basses of Fender. The budget alternative to the Custom is the black Standard and that has a single P-bass coil at the tail plus chrome fittings and a plastic nut.

The Custom rejoices in a solid brass bridge that smacks of a similar Washburn design. Each of the saddles has a large hole in the middle and the strings feed in from the back of the body, up through these holes and then onwards to the nut.

This should produce the maximum amount of sustain from the through-neck and in practice the

Vox does ring on for a long while — not just the whistler lower strings but the whole range, right up to the higher frets.

Each of the saddles has two Allen key adjusters for height and a brass backplate runs into a dovetail slot, and governs intonation. Since the strings are coming up out of the body they exert a downwards pressure on the saddles keeping them pressed into place and preventing rattles.

The body holes have been drilled not in a straight line but at an angle to coincide with the most likely spot where a saddle would rest to give accurate intonation. My only reservation here is that the strings suffer some sharp bends en route which can stretch the outer windings and reduce their life.

**T**HE medium sized frets have been finished to a fine standard but the pickups have been more or less dropped into place, exposing eighth-inch gaps between their cream covers and the surrounding wood. It was the only construction fault I could find. Elsewhere attention to detail is great, including felt pads for the strap buttons.

As on the six string, the machines are of untitled Japanese origin and are only just adequate for the job. A bass this size could have used something larger and sturdier.

Incidentally it may be big (and is certainly heavy) but it actually hangs pretty well. Long-scale basses often show an ill-disguised wish to act like a see-saw with the headstock pitching unerringly for the floor. The Vox stayed in place and though to me it seemed a long stretch out to the nut at least you knew it was going to stay there when you took your hand away.

The neck itself is slim and keeps the same depth from top to bottom, though the width — ie the distance across the frets — varies from a compact 1 1/2" at the bass nut to just under 2 1/4" at the octave. By the time it hits the two octave mark the maple fretboard has widened to 2 1/2" and a bit.

The neck shares the six string's heavy polyester

finish and this time it's a real bonus, especially for funk. Fast fill-in slides back and forward across two frets come effortlessly.

The sound is unremarkable — solid, dependable and with more than a few Fender traits to it but not a tone that will push back any frontiers. A toggle switch puts each of the pickups in series or parallel.

Series selection, particularly on the neck J-bass DiMarzio, is too woolly for distinct lines but doesn't have enough of the really low frequencies behind it to rumble away at ground-trembling velocity.

On parallel wiring it changes character drastically, becoming compact, clean and commanding. The DiMarzios still leave a faint metallic tang to the sound though not as pronounced as the Custom 25's X2Ns; neither are they as cold.

The true reverberant piano-like quality of the Vox doesn't poke out its head until you swap to the P-bass near the tail. In series it sings on chords or sustained single notes but in parallel the sound again tightens and begins to spit, most noticeably on the G.

This is the one for clipped percussive stuff and if you want to alternate between boomy bottom notes and snappy top string material then the Vox has one extra move to make.

When the toggle switch is in the centre it takes the G and D from the tail and the E and A from the neck so you can jump from drop of thunder to a high string crack across the speakers without a lot of eq or tugging the G until it's on the verge of snapping.

One problem, though — the pickup selector has to be in the middle. Move it accidentally either way without altering the toggle switch and you'll find you've only got two strings working. Fortunately they're not far from each other and are aligned in the same direction so you can do it in one sweep of your hand.

A success for jazz and the more polite forms of rock and funk but not an instrument inclined to using rude words.

● Enquiries: Rose-Morris, 32 Gordon House Road, London, NW5 Tel: 01-267 5151.

## ROCK SOLID

Let us introduce you to the sensational range of solid body guitars from a name almost as old as rock itself — VOX.

VOX guitars disappeared from production at the end of the 1960's, and a great name in musical innovation was stifled until 1980, when the newly formed VOX company decided that the time was right to put a totally new range of guitars back where the name of VOX has always belonged — on stage with the working musician.

Three ranges of guitars were designed and exhaustively tested by musicians and our electronic wizards.

First the Standards. Designed to provide the working musician with a professional instrument at an economical price. All three models have DiMarzio pickup specification. There is a choice of 24 1/2" and 25 1/2" scale lengths and construction is from the best quality timbers.



Custom 25 through neck

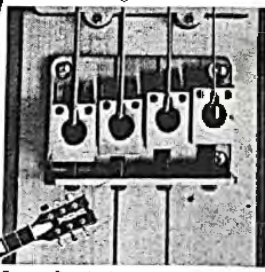
The Custom range of instruments were created for the performing artist whose line technique would recognise a unique guitar. The two models available, both crafted from the best Hard Rock Maple, are the Custom 24 and Custom 25. Both models are fitted with the fabulous new DiMarzio X2-N Power Plus



Custom 25 headstock



### THE SENSATIONAL NEW VOX GUITARS



Custom Bass bridge

Hard Rock Maple, has DiMarzio J and P-Bass pickups controlled by a unique mode switch. All the hardware, including tailpiece and bridge are mounted on an exceptionally wide through neck for the ultimate response.

Your local VOX dealer can arrange for you to experience the new range, or for more information, send now for the full colour catalogue.

**VOX Ltd**  
32-34 Gordon House Road  
London NW5 1NE  
Telephone 01-267 5151

Name \_\_\_\_\_

Address \_\_\_\_\_

# VOX

### Vox Guitar Stockists

- ENGLAND** London Rock Shop  
26, Chalk Farm Road  
London NW1  
Gosounds Ltd  
86-88, Mitcham Lane  
Streatham London SW6  
South Eastern Ent.  
375, Lewisham High St SE13  
Rose-Morris & Co Ltd  
81, Shaftesbury Avenue  
London W1  
Harmony Music  
24, College Road  
Harrow Middx.  
Broadway Music  
9, The Broadway  
Brighton Road  
Worthing W Sussex  
Rock Bottom  
74, London Road Croydon  
Bristol Guitar Workshop  
159, Saint Michael's Hill  
Redland Bristol  
Frank Hussy Ltd  
62, Stanley Street Liverpool  
Chas. J. Fox Ltd  
Couper's Terrace  
Doncaster Yorks  
Highway Music Ltd  
263, Deansgate Manchester  
Carlson Sound Centre Ltd  
182/4, Chesterfield Road North  
Mansfield Notts  
Music Plus  
133, High Road  
Bassett Notts  
Fret Music Ltd  
29, Church Street  
Shirley Southampton  
Earthshaker Music Store  
64, High St  
Hampton Hill Surrey  
Duck Son & Pinker  
52-56, Southgate Street  
Gloucester  
Honky Tonk Music  
300-302, London Road  
Huddersfield Essex  
Valley Music  
206 New Church Road  
Bacup Lancs  
Hardy Smith Music Centre  
24, Oakram Street  
Sutton in Ashfield  
**SCOTLAND** McCormacks Music Ltd  
33, Bath Street Glasgow  
Bradleys (Glasgow)  
69A W. Regent Street  
Glasgow  
Magnum Sound  
67, Stewarton Street  
Wishaw Lanarkshire  
**N. IRELAND** The Quaver  
31, Carlisle Road  
Derry City  
**S. IRELAND** M. Foley  
40, Sycamore Road  
Carlow Eire

## VOX

### Performing Effects



STRINGS AND THINGS LTD  
BRIGHTON (0273) 420704

01-379 3581

classifieds

01-379 3581

**ALASKA STUDIOS**  
C.H. + P.A.  
WATERLOO  
Tel: 01-928 2986

**ONE HUNDRED STUDIOS**  
100% of the studio  
...  
Tel: 01-379 3581

**REHEARSAL ROOMS**  
26p per word

**TUNE IN**  
Guitar Workshop  
...  
Tel: 01-379 3581

**BTW RECORDING STUDIOS**  
...  
Tel: 01-379 3581

**8 TRACK 1"**  
FULLY EQUIPPED  
LUXURY STUDIOS  
£6 hour  
£45 a day  
Tel: 01-379 3581

**ARIMA SOUNDS**  
...  
Tel: 01-379 3581

**Crystal sounds**  
...  
Tel: 01-379 3581

**VISION REHEARSAL STUDIO**  
...  
Tel: 01-379 3581

**BRIDGE REHEARSAL STUDIO**  
...  
Tel: 01-379 3581

**REHEARSAL ROOMS**  
...  
Tel: 01-379 3581

**SOUND SERVICE**  
...  
Tel: 01-379 3581

**STAGE ONE STUDIO**  
...  
Tel: 01-379 3581

**WIZARD SOUND STUDIOS**  
...  
Tel: 01-379 3581

**"SIMPLY THE BEST 8-TRACK IN LONDON"**  
...  
Tel: 01-379 3581

**SOUTH OF THE BORDER**  
...  
Tel: 01-379 3581

**STUDIO 77**  
...  
Tel: 01-379 3581

**MUSICIANS CORNER**  
...  
Tel: 01-379 3581

**REHEARSAL ROOMS**  
...  
Tel: 01-379 3581

**CHRIS BARRY SYSTEMS**  
...  
Tel: 01-379 3581

**BLUE COUNTRY (The Studio)**  
...  
Tel: 01-379 3581

**B-TRACK**  
...  
Tel: 01-379 3581

**MOUNT PLEASANT RECORDING STUDIO**  
...  
Tel: 01-379 3581

**STARFORCE 8 TRACK STUDIOS**  
...  
Tel: 01-379 3581

**SPACE TWICKENHAM**  
...  
Tel: 01-379 3581

**COLUMN STUDIOS S.E.1**  
...  
Tel: 01-379 3581

**ALLEYWAY STUDIOS**  
...  
Tel: 01-379 3581

**RECORDING STUDIOS**  
...  
Tel: 01-379 3581

**EARHOLE**  
...  
Tel: 01-379 3581

**CROW 8-TRACK**  
...  
Tel: 01-379 3581

**8-TRACK**  
...  
Tel: 01-379 3581

**WAVE STUDIOS 16-TR. £10 an hour**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581

**REHEARSAL STUDIOS**  
...  
Tel: 01-379 3581













01-379 3581

# UNISOUND

FOR QUALITY AND SERVICE SECOND TO NONE

ATTENTION! ALL BASS PLAYERS

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

3000 Bass Amp 250w

SPECIAL PRICE £179

## CARN 'N' CARRY SUPASTORE

BRITAIN'S LARGEST SUPPLIERS OF FENDER AND GIBSON GUITARS

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

Gibson Les Paul Standard

## Eric The Orchestra Leader MUSIC 'ALL

THE BIGGEST SUPER STORE IN LONDON!!

CELEBRATION OF 10 YEARS ON OFF

SUPERB NEW WESTONE GUITARS

THUNDER 'N' ACTIVE

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

## LUDWIG CENTRE

REMO ROTO TOMS - THE CHEAPEST DRUMS

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175

£175



Wouldn't you appreciate a little company next time you're making sweet music?



**maxell**



Next time you buy any Maxell tape, don't forget to take little Miss Redsocks home with you too—with our compliments.

After all, when you've bought a tape that will give you the cleanest, crispest reproduction money can buy, it's nice to have appreciative company on hand to share the results with.

**maxell**

Poster available from participating dealers while stocks last. Maxell (UK) Ltd, 1 Tyburn Lane, Harrow, Middlesex HA1 3AF. Tel: 01 423 0688. Maxell is not at the Post Office as a newspaper. Printed in Great Britain by DB Ltd, Sheepen Place, Colchester, and published by IPC Magazines Ltd. Copyright IPC Magazines Ltd, Kings Reach Tower, Stamford Street, London SE1 9LS. Selling price in £116 subject to exchange rate fluctuations and VAT.