

**DEXYS-FASHION-BANANARAMA-UFO**

# sounds

LAURA, TINA  
and Lani of the  
Tom Tom Club:  
pic by Julie  
Madden

**CLUB FOR HEROES**

Tom Tom Club (plus Talking Heads), page 13



# The Great Synth Controversy is digitally delayed

A MORE rational 'solution' to the 'problem' of synthesisers is offered in a new motion which has just been passed by the Musicians' Union's Central London Branch.

It follows close on the heels of a hysterical anti-synthesiser motion proposed by MU member Neil Lancaster and passed by the branch which, if adopted as national policy, could mean either the end of electronic music in the UK, or the end of the MU.

The second motion, passed by the branch on July 7, was proposed by Keith Armstrong, a disabled synth player who says he welcomes high technology as an aid to musicians in his position.

His motion reads: "Recognising the need of unity within our own union in this time of crisis and recognising that all synthesiser players are musicians who are entitled to equal rights with all other union members, this Central London Branch requests the executive committee that synthesiser players should be allowed to work without impediment, providing that they are not being employed in preference to two or more musicians; and that a drum machine would be permissible providing that a member of the union is controlling the machine and playing no other instrument while the machine is in use. This branch reaffirms its policy of opposition to the use of backing

tapes to replace musicians."

Armstrong proposed this new motion because, he says, unemployment is a real problem and new technology "shouldn't be accepted without thinking about it first". However, no-one within the MU has yet presented proof that there are actually less musicians in work now than when the 'synthesiser revolution' began. The likelihood is in fact that there are many more, because the micro-chip and modern manufacturing methods have made it easier and cheaper to become involved in the creation of music.

The problem for those proposing motions to curb synthesisers seems to be that it is a different set of musicians who are benefitting from modern technology. But even this is not always the case. By the simple device of adding a Claptrap (a small electronic unit which simulates the sound of handclaps) to a medley of popular classics, the London Philharmonic Orchestra had a massive hit with 'Hooked On Classics' which, however crass in taste, earned substantial revenue for the orchestra and thus helped to keep a large number of traditional musicians in employment, playing the kind of music they want to play.

And in the case of modern groups, the choice of instrumentation is a conscious decision by the group from the

start. People do not generally start out with the idea of forming a group consisting of a vocalist, drummer, guitarist, bass player and 18-piece string section and then opt for a synthesiser player because they can't afford the string section. And it's pretty rare for anyone to sack their drummer and bring in a drum machine as a replacement, because within the realm of pop and rock this just isn't the reasoning behind the choice of personnel and equipment. And yet it is within these fields that the effect of any curbs would be most felt.

So, while Armstrong's motion is vastly more sensible than its

predecessor, it still seeks to impose restrictions. In its present form, it effectively dictates to groups that there must be a separate operator for any drum machine. In other words, if you want to create percussion sounds, you must have someone whose role is solely that of 'drummer', even if you don't use drums!

Sounds asked Brian Nunn, managing director of Roland UK who supply much of the equipment coming under fire, for his reactions to the latest motion. He felt that the motion would be properly amended if it stipulated no more than that the operator of

any drum machine should be a MU member. He endorsed the motion's point about equal rights and agreed with the clause about synths being used in preference to two or more musicians.

But as to the premise of the motion that this was a time of crisis, he said: "Crisis? What crisis? Britain is leading the world in the development of music in the popular field. There is no crisis. I'm sure if the MU had been around at the time the saxophone was invented, they would have reacted in the same way to that."

"The point is that the prime purpose of synthesisers is not to

simulate other instruments, that's what upsets the MU haven't they already taken same action against electro organs which specifically do to simulate other instruments have done for decades?

"Anyway, if Beethoven had access to synthesisers you can be sure this discussion wouldn't be taking place today. Armstrong's motion goes to the London District Council the MU and if accepted (or amended) is then submitted to the executive committee for consideration by delegates from all over the country."

TONY MITCHELL



## Getting their Rox off

ROX (above) finally prove they're not a figment of Sounds' imagination when they play their debut gig this coming Friday (July 23) at the Leeds Peel Hotel. Fronted by legendary vocalist Kevin Kozack, Mancunian shock rockers Rox promise a "wildly over the top show" with a custom-built drum riser and plenty of pyrotechnics.

More dates will follow, as will the release of a self-financed EP containing three 'ass-kickin' crazy kuts' — 'Luv Ya Like A Diamond', 'Do Ya Feel Like Lovin'' and the momentous 'Hot Love In The City'. The release date has yet to be finalised, but the EP should be available within the month.



## Taking the rap

J. WALTER NEGRO (above), the New York multi-media rapping artist, makes his first trip to Britain at the end of this month when he plays London's Venue on July 29 with his five-piece band Loose Joints. Support band will be Amazulu.

## Surgery for Dr Feelgood

LEE BRILLEAUX found himself the only original member of Dr Feelgood still in the band this week after the departure of Sparko and the Big Figure "for personal reasons".

They have been replaced by

Buzz Barwell on drums and Pat McMullion on bass, who played with current guitarist Johnny Guitar in the Count Bishops a while back. The new line-up won't be seen here until they tour in October, although they've got a lengthy European tour starting this month.

But the group's next album, due out in the autumn, will feature the departed duo of Big Figure and Sparko.

## No more heroes

THE JAM's Bruce Foxton has taken umbrage over the way the group's import single from Europe 'Just Who Is The Five O'Clock Hero?' has been regarded by the music press recently. He is concerned at attempts to describe it as an 'official' Jam single in Britain, which it isn't.

In a note to the papers Bruce says: "As anyone who follows us will be aware, we never release more than one single off each LP. This is obviously to give 'value for money' and to push the band to write new material."

"Just Who Is The Five O'Clock Hero?' is an import single and we have had nothing to do with its release here. Why are you and the radio stations stating that it's our 'new' release?"

"On the B-side of the single there are two songs, 'War' and 'The Great Depression'. Before going on tour in the States, we had intended to release an EP of cover versions but it didn't work.

One song, however, found its way onto the B-side of the European release.

"I just wanted to explain the situation as it gets on my nerves to get misquoted. We are working on a new single at the moment."

The news page is happy to confirm that 'Just Who Is The Five O'Clock Hero?' is not an official Jam release for Britain, but feels bound to point out that any Jam import release is likely to be of interest to their fans, particularly when it contains tracks not available in Britain. If the single in question had not contained previously unreleased material it would not have created such interest. Better still, if the Jam had been able to complete their EP of cover versions before their American tour then it is highly unlikely that any importer would have bothered to ship in copies of the European single. The news page will now get off Bruce Foxton's tits.

## Tyger trails

THE TYGERS OF PAN TANG will follow their Reading Festival appearance as special guests on August 28 with a British tour.

The band's new single 'Rendezvous' is already in the singles chart and their new album 'The Cage' will be released by MCA on August 20.

The tour starts at Newcastle

Mayfair on September 3 and continues at Sheffield City Hall 4, Hull City Hall 5, Chippenham Gold Diggers 8, Manchester Apollo 10, St Albans City Hall 11, London Hammersmith Odeon 12, Tunbridge Wells Assembly Hall 13, Oxford Apollo 14, Birmingham Odeon 15, Liverpool Empire 16, Middlesbrough Town Hall 17, Edinburgh Playhouse 18.

## Associates love-ins

THE ASSOCIATES release a double-A-sided single at the end of July and head out on a series of dates later in August. One side of the single is a new Mackenzie/Rankin song called '18 Carat Love Affair', while the other is a version of Diana Ross' 'Love Hangover'. And the 12-inch version features an extra track,

'Voluntary Wishes, Swapit Productions'. It's released on July 30.

The group will play dates at Edinburgh Festival Assembly Rooms August 19, 20, 21, Glasgow Ultratech 23-24, Manchester Hacienda 25, London Cambridge Theatre, 29, London Camden Palace 30.

## Subs up the Pole

THE UK SUBS become the first foreign rock band to tour Poland since martial law was declared last autumn. The band have been issued with visas and work permits for a tour starting this week, which includes a new wave open-air concert near Gdansk.

The tour signifies a liberalisation in the military government's attitude to young people, who've just had their 9pm curfew extended to

midnight. Even more surprising is that the Subs will be touring with Brygada Kryzys, who were previously banned from performing after staging Solidarity benefits.

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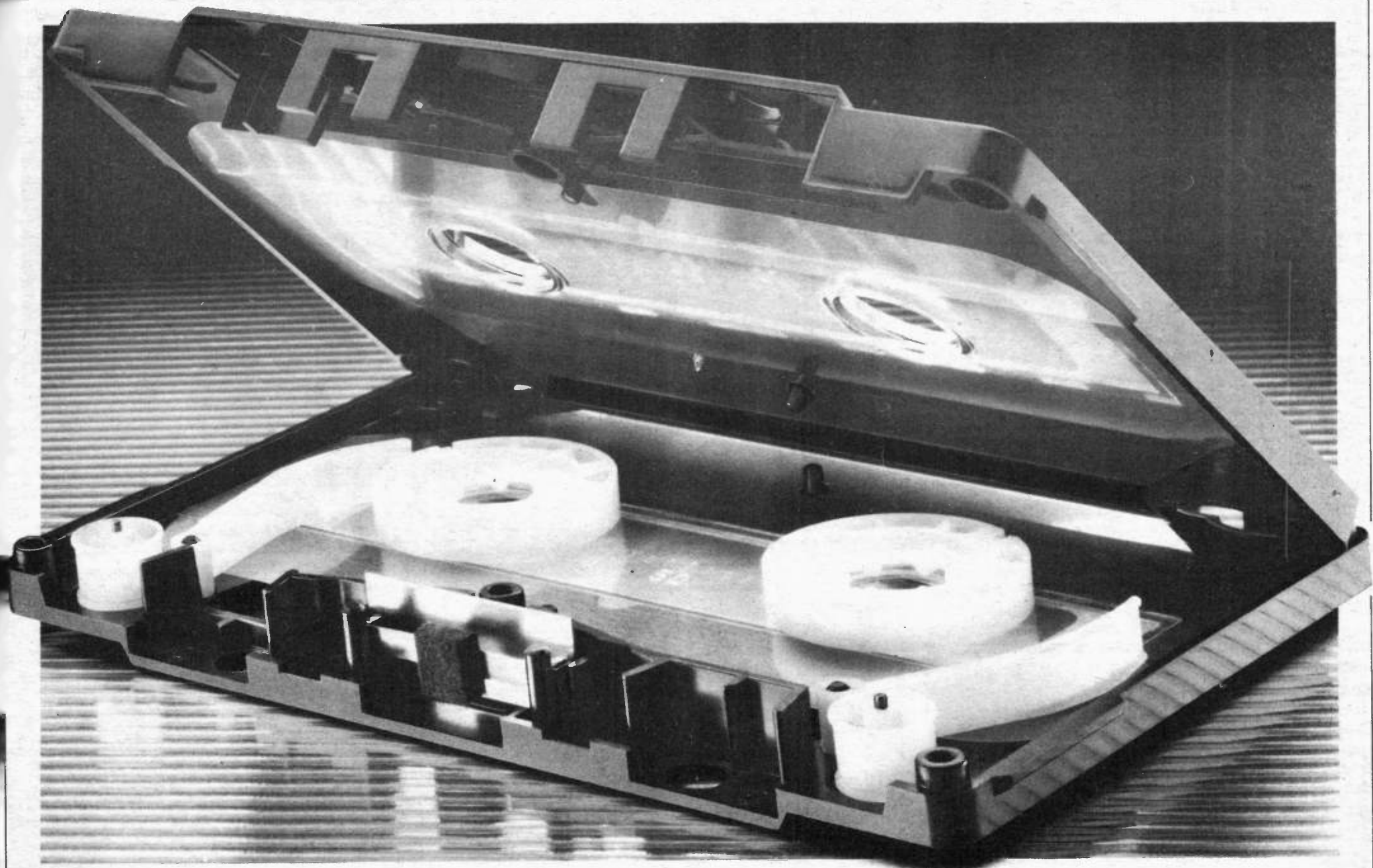
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# Don't look now, but someone's watching you

**THE COMSAT ANGELS** (right) have had to change their name in America after some heavy legal pressure from the Communication Satellite Corporation of America, who appear to have gained knowledge of the band's touring plans within minutes of the contracts being signed.

The Sheffield four-piece band, who've already released two albums on Polydor, originally chose their name from the short story *The Comsat Angels* by JG Ballard. A year ago the band's management received a letter from lawyers representing the Communication Satellite Corporation, who also do a lot of secret military work for the Pentagon, saying that the word Comsat was a registered trade mark in America and that the group had no authority to use the name.

The correspondence between

the group and the corporation lawyers continued for a couple of months before dying away, but last month the band began preparing their first American tour to begin in mid-July.

On Friday July 2 the final list of dates was telephoned and telexed from America to England and contracts for the whole tour were agreed at 5pm. At 5.30pm the group's manager received a telephone call from lawyers from the Communication Satellite Corporation saying that if the group used the name Comsat Angels they would injunct every single club where the band were due to play across America to prevent them playing. And just to prove they meant business, they reeled off the complete list of dates the band had agreed to half an hour earlier.

The band then took advice from Polydor's American lawyers,

who reckoned that they could win any court case but that it would cost up to 20,000 dollars to do so and they'd have to go to court in every state of America in which they were playing.

This was clearly impracticable from a financial point of view and so negotiations began over an alternative name which the band could use in America — they certainly have no intention of changing it in any other country. After the Cosmic Angels received a thumbs down from the band, they eventually agreed on CSA (formerly the Comsat Angels), although they'll only be able to use the brackets for this tour.

What's intriguing is how the Corporation managed to find out the complete group itinerary within minutes of it being finalised. Readers may like to ponder upon ways in which a leading communications satellite company specialising in military work might discover such information.

As part of the deal worked out between the band and the company, the band are only allowed to give an objective statement about the whole affair to any journalist who might ask. But *Sounds* can reveal that, personally, the members of the Comsat Angels are not amused.

## Fantasy Island

ISLAND RECORDS' 20-year history is the subject of a special programme on Capitol Radio on July 22 when **Charlie Gillet** interviews the company's founder **Chris Blackwell**.

Another new programme traces hit records from the original idea to the finished product called *Small Beginnings*.

# Clash down the pan

**THE CLASH** have also run into legal problems with American corporation lawyers as a result of a TV commercial soundtrack used in the background of the 'Inoculated City' song from their 'Combat Rock' album.

The commercial in question was made by Flushco Inc, manufacturers of a toilet bowl cleaner called Two Thousand Flushes, and they've taken out a lawsuit against The Clash and their American record label alleging that they have harmed the sales of Two Thousand Flushes. They claim the commercial soundtrack was used without permission and to the detriment of the product's

reputation.

In the lawsuit they allege that 'Combat Rock' is "highly anti-military in nature and calculated to bring the chain (no pun intended) of military command into contempt and disrepute".

Columbia Records have edited all trace of the commercial out of future copies of 'Combat Rock', but have not advised the 150,000 people who've already bought copies to flush them down the loo as yet.

Flushed by the success of their Brixton Fair Deal dates at the beginning of their British tour, The Clash have now added another at the Fair Deal on July 30.



## Plant life

**ROBERT PLANT**, **Ian Anderson**, **Kate Bush** and **Mick Karn** are the latest additions to the Prince's Charity Trust Gala at London's Dominion Theatre on July 21. Tickets for the event, headlined by **Madness** and including **Pete Townshend**, **Phil Collins** and **Joan Armatrading**, are available from **Keith Prowse** at Store Street WC1 at £10 and £25.

## Struck off

**NIGHTDOCTOR**, the ten-piece reggae band, have been forced to split up after "unremitting pressures" caused by lack of singles success and a record deal.

Formed in 1979, their first single was 'Music Like Dirt' and they later teamed up with **Race Records** and released 'Just Enough' and 'Romancin'' before biting the dust. They leave behind two live cassettes which are available for £3.50 from **Rough Trade**.

## Get it together

THE MUSICIANS COLLECTIVE idea has now spread to St Helens on Merseyside and the **Glassbridge Club** in Lord Street has been commandeered for three nights a week to put on local bands. The club holds around 400 people and lighting and PA equipment have been arranged.

Bands booked so far are **Red Line** and **Rhythm Squad** on July 21, **The Extreme**, **Homicide**, the **War Toys** and **Neglected 28**, **The System** and **ATA 30**. Any other local bands interested in playing should contact **Paul Wilson** at 26 Robinson Place, St Helens, Merseyside WA9 1BJ.

## Don't be fooled

THE HUMAN LEAGUE are somewhat disturbed that some shops are trying to sell their 'Love And Dancing' dub album for around a fiver when the 'suggested' price is no more than £3.00.

While a 'recommended retail price' cannot be enforced, the Human League only released the album on the understanding that it would sell for less than a normal album price.

**Phil Oakey** explained this week: "We only did 'Love And Dancing' as a bonus to fans who would like it. It's there if they want it, but it is supposed to be sold cheaply as a little extra and that's why we haven't advertised it or anything."

The band are now engaged on writing for their next 'real' album.

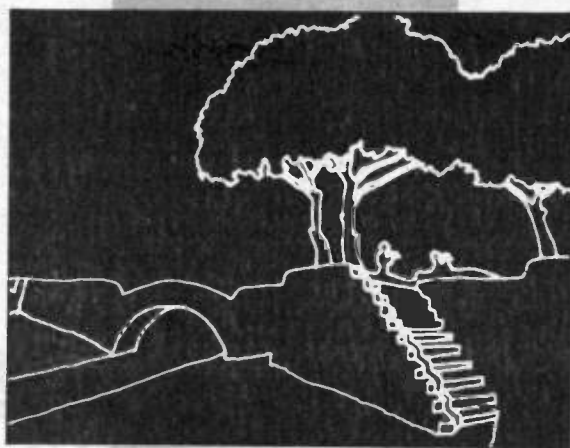
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## TOUR NEWS/DATES

**GEORGE BENSON** has added two more Wembley Arena shows to his itinerary and now plays there on October 23 and 24. He'll be backed by the Royal Philharmonic string section as well as his own band.

**STEVE MILLER** plays two more nights at London's Hammersmith Odeon, having sold out his first show there. He'll be appearing on July 22 and 23 and tickets are priced at £6.50, £5.50 and £4.50.

**THE THREE COURGETTES** and **Roman Holiday** are reopening the Jive Club at Soho Gossips on July 28.

**KELLY MARIE**, **Splashdown**, **Marsha Raven** and **Roy Hamilton**, who all have singles out on Red Bus, go out on a roadshow package with dates at Derby Romeo And Juliet's July 26, Sheffield/Doncaster Romeo And Juliet's 29, Oldham R&J's 30, Blackburn R&J's 31, London Leicester Square Empire August 2, Brighton Sherry's 3, Bristol R&J's 6, Rhyl Poppey's Country Club/Llandudno Speakeasy 7.

**THE AU PAIRS** play two gigs at Birmingham Mermaid July 24 and Lambeth Town Hall 29 before embarking on a European tour. Support bands are **Fast Relief** and **Androids Of Mu**.

**THE PENCILS**, who have a single out on The Next Records Company called 'Watching The Tears', play Oxford Penny Farthing July 24.

**IMAGINATION** have added a fourth night at London's Dominion Theatre on October 3 following ticket demand for the first three. There's also a second Ipswich date on their British tour on September 11.

**THE VARUKERS** have added another date to their British tour at Hanley The Vine July 21. Supporting them on all dates will be **Disorder**.

**THE UK PLAYERS** return from a European tour to make an appearance at London's Zig Zag Club on July 31.

**RE-FLEX**, a London band who will have a single out shortly, play Westbourne Park Zig Zag Club August 3.

**THE SEX GANG CHILDREN** take time off from visiting the *Sounds* office to play Putney White Lion on July 31.

**PARK AVENUE** have a Wednesday residency at the Marquee throughout July before they go into the studio to start recording new material.

**THE SHAKERS**, who have single out at the end of this month on Rambert called 'When Girls Get Together' There's Nothing But Talk, have gigs at Southend Maritime Bar July 23, Fulham Greyhound 31, Rayleigh Crocs August 20, Shoburyness The Cambridge 21, Southend Cliffs Pavilion 27, West Hampstead Moonlight Club 28.



**DUMPY'S RUSTY BOLTS** (above), who used to be known as *Dumpy's Rusty Nuts* until they realised that DJs couldn't bring themselves to pronounce the name on the radio, play dates at Southall Heads Club July 22, Victoria The Venue 23, Wimbledon Nelson's 28, Lee Green Old Tiger's Head 29, Kingston Grey Horse August 16, Oxford Penny Farthing 21, Camden Dingwalls 23, Carshalton Cottage Of Contempt September 4, Oxford Penny Farthing 23.

**A BIGGER SPLASH**, a London trio, play a 'temporary farewell' gig at Herne Hill Half Moon on July 30 before going into the recording studio with producer **Mike Chapman** as the first step to possible fame and fortune.

**THE PISTONS**, who claim to play "the best music to come out of Norwich since Rupert Holmes" (a somewhat dubious claim), head up to Lancashire for dates at Wallasey Shepherd's Rest July 22, Failsforth New Marlborough Club 24, Rochdale Lancashire Lass August 6.

**PLUTO** has dates this month at Chippenham Goldiggers July 21, Cambridge Sound Cellar 22, Hitchin Regal 23, Ballybunnion East End Club 24, Drumkeen Oyster Ballroom 25, Wakefield Pussycat 26-28, Leeds Bar-Celona 29-31.

**THE AEMOTII CRUI**, a "band of children from the North", have dates at Bradford Palm Cove July 23, Keighley Funhouse August 9.

**ROBIN WILLIAMSON**, founder member of the *Incredible String Band* and now resident in California, comes over for his annual British tour with dates at Powys Buith Wells Wyndeside Arts Centre July 21, Argyll Lochgilphead 23, Penzance Arts Centre 27, Norfolk Wells Centre August 6, Norwich Arts Centre 7, Skye Festival 10, Glasgow Third Eye Centre 20, Edinburgh Reid Concert Hall 26-28, Aberdeen Arts Centre 31.

**DAVE KELLY** takes the *Blue Band* minus **Paul Jones** out on the road while Paul is getting thespian and plays Putney Half Moon August 16 and 18, Theatre Royal Drury Lane 19, Fulham Golden Lion 20, Canning Town Bridge House 21, Finchley Torrington 22, Soho Marquee 23.

**ANY TROUBLE** prepare to record their next album by doing 'back to basics' gigs at Camden Dingwalls August 5, Fulham Golden Lion 6, Herne Hill Half Moon 7, West Hampstead Moonlight 9, Islington Hope And Anchor 10.

**MARILLION** continue their club tour with dates at Milton Keynes Starting Gate July 24, Southall Heads Club 29, London Marquee 12-13, Cambridge Rock Cellar 14, Liverpool Warehouse 26, Luton Technical College September 3.

**LIAISON**, who got misrepresented twice in last week's Tour News — they come from Harrow not Middlesbrough and they deny any heavy metal connotations — have additional gigs at Fulham Greyhound July 30, Southall Americas Club August 6, Kensington Ad Lib 13.

**PELLAS** continue their Scottish tour with dates at Kinghorn Cunzie Neuk July 31, Glasgow Dial Inn August 7, Irvine Amanda's Wishaw Heathery Club 14.

**ENGLISH ROGUES**, a London HM trio formed by former *Sledgehammer* bassist **Gerry Sherwin**, with ex-Duchess drummer **Pete Martin** and ex-Troubleshooter guitarist **Alex Dee**, play London Marquee July 26, Aylesham Ratling Club 30, London Marquee August 5, Folkestone Norfolk Club 6, Strood Stable 8, Horsham Hornbrook Club 11, Gravesend Red Lion 13, Chiddingfold Six Bells 14.

**SARACEN**, a Chesterfield progressive rock band, play Blackburn Bay Horse Inn July 25, Cambridge Cadet Club 29, Thetford Brecklands Centre 31, before returning to their hometown for a gig at Chesterfield Brimington Tavern August 4.

**THE JUNGLE**, who've just won the South Coast Battle Of The Bands, have lined up a London show at Camden Dingwalls on July 26.

**AVOCADO FIVE-O**, *Barefootin'*, *Speed Queens*, *Heligoland Tap Dancers* and the *Brickant Brick Ensemble* are all gathering for 'A Night Of Serious Fun' at the Hammersmith Clarendon on July 23.

**INNER CITY UNIT**, *Androids Of Mu*, *Foxes And Rats*, *Design For Living* and the *Newtown Neurotics* are among a plethora of bands performing at Alice And The Mad Hatters Rock Ball at Helston Trevellick Farm in Cornwall on July 24 and 25.

**DUTCH FEATHER**, currently climbing up the singles charts with 'Let's Fun Tonight', support *Light Of The World* at Hammersmith Odeon on July 31 and then play Hitchin Regal August 5, Manchester Unit Hall 7, Cardiff Top Rank September 3, Brighton Top Rank 10, London The Venue 11.

**SOLDIER**, still looking for that elusive record contract, console themselves with gigs at Heanor Miners Welfare July 29, Oxford Penny Farthing August 5, Leicester Windmill 12, Guildford Wooden Bridge 14, Birmingham Golden Eagle 19, Leeds Peel Hotel 20, Chesterfield Brimington Tavern 21, Thachams Silks Night Club 23, Corby Strathclyde Hotel 25.

**CONFLICT**, whose debut EP 'The House That Man Built' is still riding high in the Indie Chart, headline an Animal Liberation Front benefit at London's 100 Club on Tuesday July 27. There are two supports and admission is £1.75 on the door.

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# RECORD NEWS

THE PINK FLOYD will be releasing the soundtrack album to their film *The Wall* at the end of August when the film goes on general release. It's called 'The Final Cut' and features the new songs written by Roger Waters for the film as well as revised versions of tracks from 'The Wall' double album. A single called 'When The Tigers Broke Free' will be released next week on Harvest.

BOW WOW WOW, whose recording career has not been without the odd 'incident' so far (releasing cassette-only singles without B-sides is just the half of it), continue to weave a slightly eccentric course between EMI and RCA when they release an album called 'I Want Candy' on EMI next week.

The album not surprisingly contains their hit 'I Want Candy', which was released by RCA (without a B-side for a while). The rest of the track listing reveals several songs previously released by EMI, some of them on the 'Cassette Pet' package - 'Cowboy', 'Louis Quatorze', 'The Mile High Club', 'Work', 'Bow Wow Wow', 'Fools Rush In', 'I Want My Baby On Mars', 'Gold He Said', 'Sexy Eiffel Towers', 'Radio G-String', 'C30-C60-C90 Go', 'Sun Sea And Piracy', 'Uomo Sel Al Apache', 'Giant Sized Baby Thing', 'C30-C60-C90 Go' (Spanish version).

And just to confuse things still further, 'Louis Quatorze' will be released as a single this weekend... by RCA.

STING has a solo single called 'Spread A Little Happiness' released by A&M on August 6. Written by Vivian Ellis back in the Thirties, it's from the film soundtrack of *Brimstone And Treacle*, which will be coming out in September.

LONDON PX, the London punk band, release an eight-track cassette called 'Not Music' this month which you can get for £1.25 from Mitchell Wells, 7 Eaton Park Road, Palmers Green, London N13.

THE GRIP, a six-piece 'white reggae' band from Dundee, release their first single 'Keeping The Peace' on their own Greeting Youth label (through Fast Products) next month.

GEORDIE (featuring AC/DC's Brian Johnson), Girlschool, Krokus, Twisted Sister, Anvil, The Rods, Stampede, Starfighters, Praying Mantis and Lautrec are all featured on a heavy metal compilation called 'Steel Crazy', which is being released by Abstract next month.

'FLEX YOUR HEAD' is a compilation album featuring 11 bands from Washington DC on a total of thirty tracks in just over forty minutes. It's released here this month by Alternative Tentacles.

THE BLUE NOTE label, one of the finest jazz labels which began in the early Forties, are reissuing a series of 21 albums covering the Fifties and early Sixties and featuring Miles Davis, Bud Powell, Milt Jackson, Thelonius Monk, Art Blakey, Sonny Rollins, Herbie Hancock, McCoy Tyner and Cannonball Adderley. They are all released in original sleeves through Capitol.

THE MARCH VIOLETS have a four-track EP out on Merciful Release this month called 'Religious As Hell'.

RIOT SQUAD from Mansfield are the latest signing to Rondelet and have a three-track single called 'We Are Riot Squad' released this weekend.



THE MAU MAUS (above), who are featured on the indie hit album 'Wargasm', bring out an eight-track EP of their own called 'Society's Rejects' on Pax at the end of this month.

FELT have a new single out on Cherry Red at the end of this month. It's a double A-side titled 'Trails Of Colour Dissolve' / 'My Face Is On Fire'.

JOHN'S CHILDREN's legendary lost album 'Orgasm', originally released in America in 1967, is being reissued by Cherry Red this week. It also includes the band's first two singles 'Smashed, Blocked' and 'Just What You Want, Just What You'll Get'.

STEVE MIRO and ex members of No Mystery have an album out on 41 Degrees (through Rough Trade) this month called 'Open Heart'.

FREE STYLE, a Swedish band who for some reason have Rita Marley's sister on vocals, have a single called 'I Want You' released by Swift Records (through PRT) this month.

ALVIN STARDUST, who's been taking time out to portray Edmundo Ros in a Granada TV programme coming up soon, gets back into his leather gloves to release a single called 'I Want You Back In My Life Again' on Stiff this weekend.

LARRY GRAHAM, founder of Graham Central Station before striking out on his own, releases a new album called 'Sooner Or Later' on Warner Brothers this month.

EYE TO EYE, a duo featuring Julian Marshall (one half of Marshall Hain) and Deborah Berg, have a single called 'Nice Girls' released by Automatic (through WEA) this weekend.

HOLLY AND THE ITALIANS' 'Tell That Girl To Shut Up', which looked at the time as if it was going to be the start of a success story, is being reissued by Oval (through Pinnacle) who've grabbed it back from Virgin.

DONNA SUMMER has a new album called simply 'Donna Summer' released by Warner Brothers this week. Production is by Quincy Jones.

ROCKY SHARPE AND THE REPLAYS have their new album out this month on Chiswick called 'Shout Shout', which includes the hit of the same name plus 'Come On Let's Go' and 'Never Be Anyone Else But You', which both charted last year.

THE STROLLERS, formed out of Johnny And The Jailbirds and Gina And The Rockin' Rebels, have a new single out this month on Magnun Force, a reworking of the old Cliff Richard hit 'We Say Yeah'.

PLUNKY AND THE ONENESS OF JUJU, a cult band from Richmond Virginia (with a name like that you'd have to be a cult somewhere), release their first album on Buddah through Pye this month. It's called after their disco hit 'Every Way But Loose', but they prefer the description 'Afro-Americana' for their music.

CANDI STATON releases her first album for two years on Sugarhill this month called 'Suspicious Minds'.

D'ARC from Eastbourne launch The Flying Record Company 'who aim to crack the singles market' with a single called 'The Letter'.

SEARCH, a Philly funk band who had a disco hit earlier this year with 'Like The Way (You Funk With Me)', release their debut album called 'Search' this month.

HANOI ROCKS, Method Actors, Sex Gang Children, Half Japanese, and the Icelandic band Peyr are all featured on a compilation album 'to combat the summer depression' called 'Just When You Thought It Was Quiet', which is also the title of the organisation which is putting it out next month through the indies.

JACK LANCASTER, a multi-muso who's done time with Phil Collins, Rod Argent and Robin Lumley, has an album of his own called 'Skinningrove Bay' which features Phil Collins and Rod Argent (surprise surprise) plus Gary Moore and Clive Bunker (who he's also worked with previously). It's released this month by Kamera.

HOUSTON WE HAVE A PROBLEM, who hail from space control at St Albans and apparently fall somewhere between Altered Images and Kim Wilde(!), release a single called 'Another Bottle Of Wine' on PRT this weekend.

SQUIRE, who used to be Secret Affair's stablemates at I-Spy, have now moved to Hi-Lo and release a single called 'Girl On A Train' this weekend.

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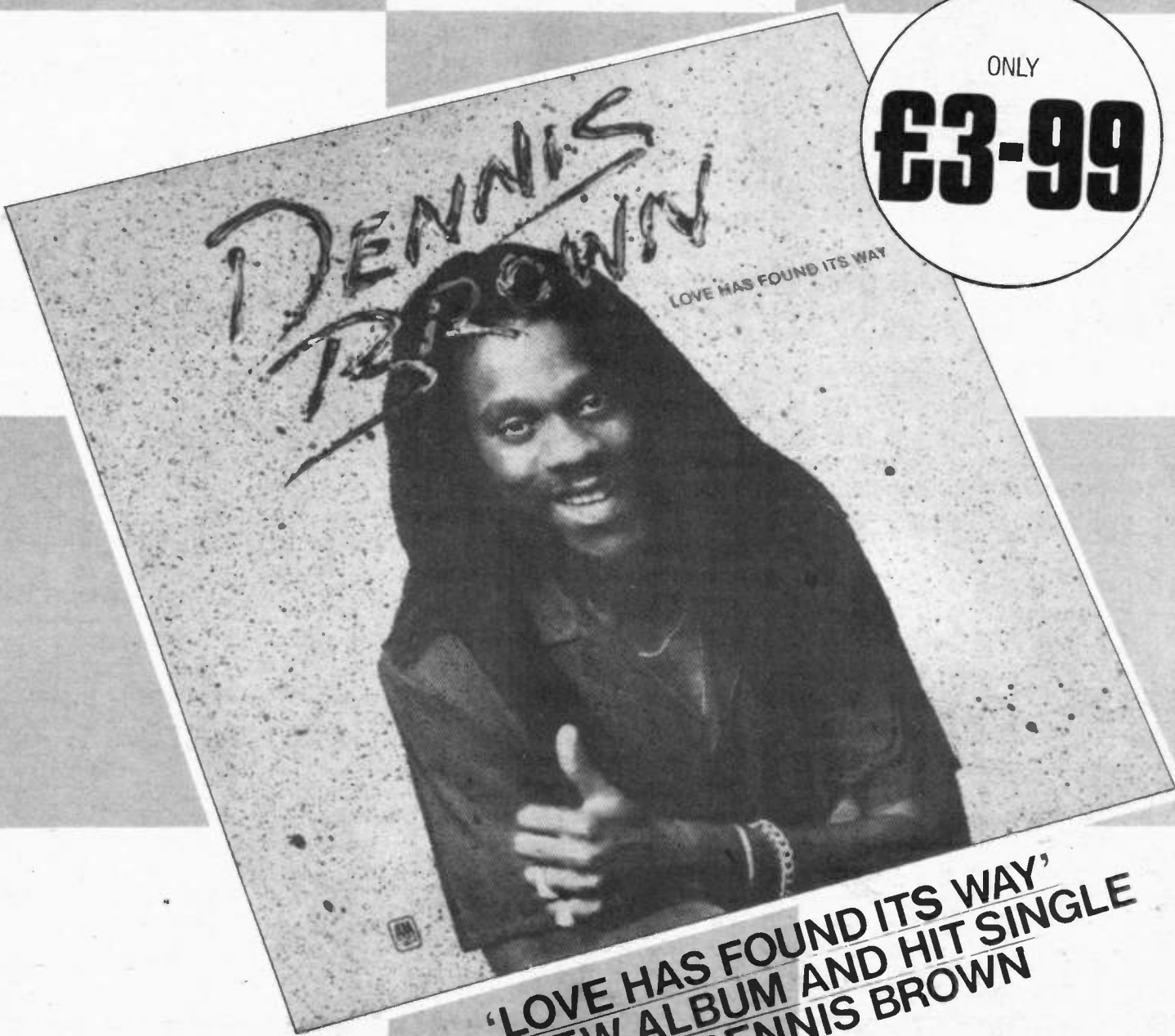


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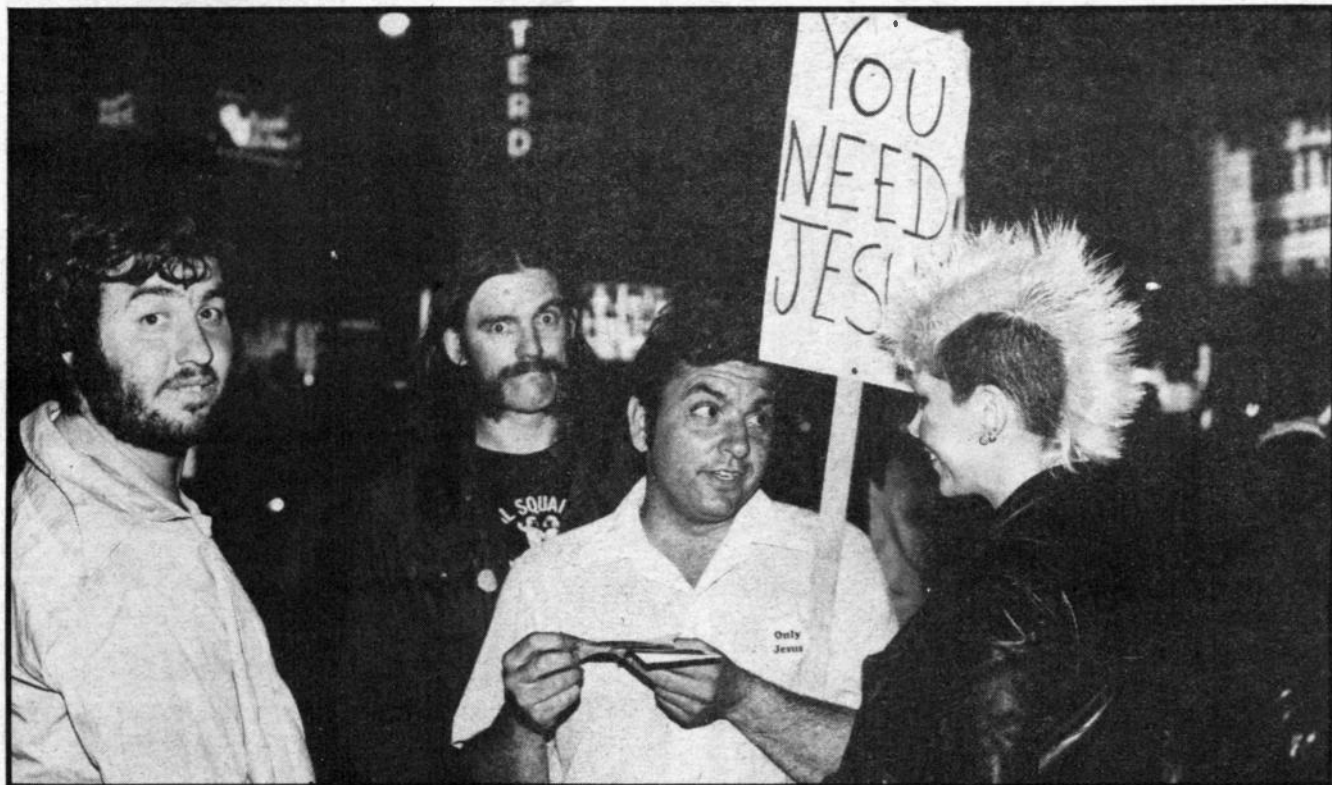
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# Heaven and hell

**NO RELIGION:** Fast Eddie ain't the only one to have got the hump with this here *Motorhead/Plasmatics* link-up.

Above, campaigning Children Of God picket the putrid pair Lemmy and Wendy WOW in Times Square.

While Lemmy fiddles with something disgusting, the God Squad regale Wendy with that old-time gospel work-out "You'll never get to heaven/With a mohican cut/Cos the Lord above/Hates Wattie's guts..." (Cont. *Your Hundred Best Hymns*).

# JAWS

## Let's Twist again

**SISTER SHAMBLES:** Pity poor Ross Halfin, blubbery photographer of this parish.

Last week he steamed all the way down to Hastings to photograph American sleaze-metal band *Twisted Sister* for a *Sounds* feature, only to find that the group weren't, er, quite ready for him.

The Sisters wanted to jazz themselves up in outrageous stage costumes for the session, which was fine and dandy... but the only trouble was that the band didn't have the right brand of make-up with 'em and so were unable to complete their image.

Twisted Sister, shy, self-effacing hunks that they are, use a special brand of make-up than can only be purchased in the States. And they were reluctant to visit a British branch of Boots to try to find a Max Factor-style substitute, "Because we woulda looked kinda stoopid tryin' everythin' out, y'know?"

So Halfin was sent packing and told only to return when the Twisted Ones had had their own personalised make-up kits flown in from the States. Or failing that, they're gonna borrow Geoff Barton's...

**PLAYERS PLEASE:** Fax on the 'unknown musicians' who play with Robert Plant on his recently-released solo LP,

'Pictures At Eleven'. The *Sounds* research team has discovered that axeman Robbie Blunt was a member of '16 And Savaged'-period *Silverhead*, plus he played with *Chicken Shack* for a while (and who hasn't). He also once gave Plant guitar lessons...

Meatimes bassist Paul Martinez usedta be in *Paice Ashton Lord*. So now you know.

**COMING SOON:** A new Def Leppard album called 'Pyromania'. And, as the title indicates, this could well herald the start of a whole new extreme shock rock direction for the Leps. "When we tour in September our stage show's gonna have loads 'n' loads of bombs," reports svelte vocalist Joe Elliott. "Silverwing"ll have nothing on us!" Not difficult...

**CLUB-A-GOGO:** The opening night of Birmingham's Duma Express Cabaret (announced in last week's *Jaws*) went so well that it is to be a regular weekly event, future happenings to include fashion demonstrations and a greater emphasis on local bands.

Among those enjoying the friendly, informal atmosphere and two pacey sets from the *Three Courgettes* were Fashion's Dik and Mulligan

(the latter accompanied by girlfriend designer Jane Sarrimond), also rival designer Patti Bell (of the famous Kahn and...) with husband Steve Gibbons, ex-UB40 producer Bob Lamb, Stoker of the Bureau, and the Au Pairs' Lesley Woods.

**FIXED:** Cy Curnin, lead singer of *The Fixx*, celebrated his band's feature in last week's *Sounds* by marrying actress Jo Thomas at Camden Registry office. Our own Karen Swayne was chief bridesmaid.

**CELL-OUT?:** Soft Cell's record company (well, Steve's, we s'pose) Some Bizarre has taken the plunge at last with their signing of *Psychic TV*!

In the London West End's trendy Trident Studios, ex-TG perv-ionaries Gen and Sleazy are hard at work with the help of some friends on a debut album which, according to our man's exclusive chat with the former, will contain "Lots of love songs and lots and lots of guitar!"

It certainly looks set to be a million miles away from *Throbbing Gristle's* aural terrorism (or even the naff computer-disco side of TG which the other half, Chris & Cozey, continue to recycle).

We shook our dazed correspondent on these matters to get some more sense out of him, but all he could remember was that Gen said the LP would be like "Leonard Cohen meets Ennio Morricone on the set of *Apocalypse Now*..."

It's also hoped to use real strings, possibly arranged by Paul Buckmaster (of Elton John and other megarockdom fame) who was apparently so moved by some of Gen's Tibetan thigh-bone trumpet blast stuff that he's attempting to fit PTV into his schedule. We have to admit: these men are anything but predictable...

**THE CARESS OF SILK AGAINST BRONZED THIGHS, ETC:** Martha Lady, blonde and beautiful ex-Muffin, is fast approaching the status of

homecoming.

Seems the ugly *Upstarts* singer went home to South Shields for the weekend and in the course of 48 hours was pulled up three times by the local constabulary and arrested twice although no charges were brought.

Mensi said: "I wuz jus' dreevin round, they wuz pulling us in fer nothing, man. If that's not harassment, ah don't know what is..."

**DOUBLE CHARGE:** Not content with reviewing *Infra-Riot's* album half a year early, last week divvy John Oppo's went and re-reviewed *Charge's* album half a year late. Gawd knows why, but Charge should worry....

**GILLAN 'SPLIT' — THE TRUTH:** Incensed by a *Bizarre* report in *The Sun* that he had split up with long-time girlfriend Zoe, Ian Gillan was only too happy to put the record straight when *Jaws* contacted him.

"There's absolutely no rift between Zoe and me — the only reason I've been sleeping down the studio is because I've been doing an album for the last six weeks.

"Zoe always comes on the road with me, and a lot of the fans know her — so they've been phoning the studio all week, really upset about the story."

But you were quoted as saying that your greed for other women — as well as a disagreement over whether to have children — caused the so-called 'split'.

"Well, they weren't even actual quotes, they were just thrown together from a thing I did a while ago. If I wasn't a rock singer, then Zoe and I would be delighted to have kids, but there are no plans at the moment.

"I mean, giving birth to new songs is bad enough! All I want to do at the moment is play some good rock'n'roll... see you all at Donington!"

**RONCO RUMBLE:** The latest compilation of chart hits from Ronco is entitled 'Overload' — exactly the same as the recently-released debut LP by *Drinking Electricity* on Survival Records, who are quite pleased at all the free publicity their album is receiving! Meanwhile, they're still considering taking legal action against the giant Ronco corporation. Expect more David and Goliath happenings soon!

**AC/AC!** While in the wake of *Boy Robertson's* excellent *Alister Crowley* feature

people hurriedly assemble lists of pop-Crowley references (*Ozzy*, *Pathetix*, *Blood And Roses*, *Golden Dawn* etc ad nauseam), the news comes that London's trendy Scala Cinema has scooped everyone by arranging showings of the AC-inspired flick, *Lucifer Rising*.

Turns out *Kenneth Anger* plans a further two segments if he can find the financial backing, pushing the film into its second decade of construction! Surely warrants *Guinness Book Of Records* status! What next, a back-from-the-dead appearance by big Al himself on *Russell Harty*?

**NEW VUH:** Rock fans may bemoan the absence of *Jagger* from *Herzog's* stunning newie *Fitzcarraldo* (available on video as well as at the movies) but obscurists should jog along because, at the last minute, the mad Kraut director got his old pal *Florian Fricks*, better known as the enigmatic *Popol Vuh* (exclusively interviewed here by *Sandy Robertson* a while back) to provide some ace tone-poems to complement the hero's diet of Caruso on the soundtrack.

**NO ICA-RUST:** The ICA goes full-blast with much'o rock videos plus their own videotheque where for 50p per half-hour you can watch stuff on a whole series of subjects. Best bet is an exclusive *Laurie Anderson* interview... Also on the videoscene comes news of two videomags (on tape), sort of *SFX-meets-Island's* 1-plus-1 idea. In any case, let the message be 'watch and wipe'. It was only a matter of time...

**GIVE US A CLUE:** Anagram Records, a sub-division of Cherry Red, is — according to ex-*Dark* vocalist *Phil Langham* who runs it — "The label for exciting new bands". And to prove it, he sez, up for imminent release are an LP ('*Punk And Disorderly Volume 2*' featuring the *Dark* — oh surely not! — *Vice Squad*, *GBH*, *Abrasive Wheels* and *The Wall*) and a single by *One Way System*.

But after that, they want lots more new bands, so contact Phil — enclosing a demo — at 53 Kensington Park Gardens, London W2 4BA.

**VAN RAID:** A van load of songs has been raided by *Dexy's* for their new elpee. The van was *Van Morrison* circa 'His Band And Street Choir'. Talk about rip-off, sorry that should read 'major influence', John... (See album review, page 30.)

**CROWN COURT:** Peter of those pissed-up pests the *Test-Tube Babies* apologises in advance for not playing *Keighley Gory Details Club* next Monday. Seems him and drummer *Oggins* star'd accused of nicking gear off *Mod* bands (which seems a bit better than *Wattie's* recipe for dealing with the mohair-suited little buggers).

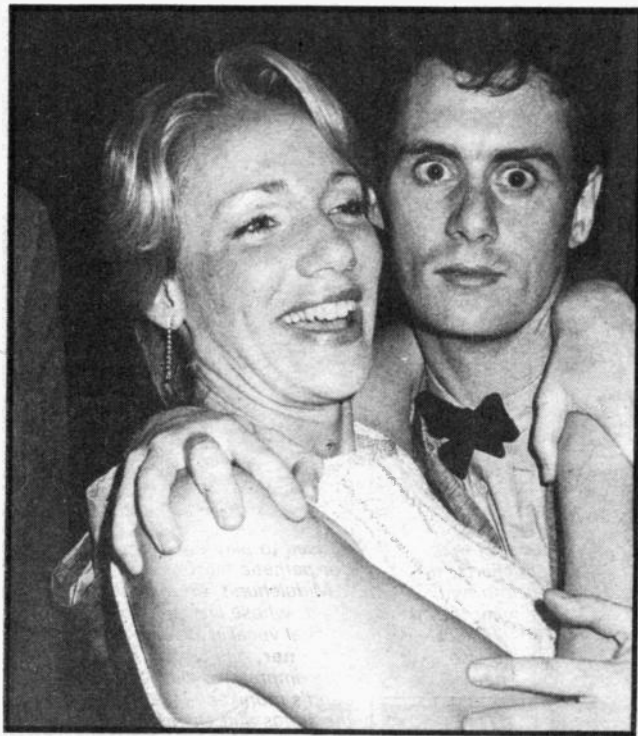
What with this, *Boozy Barker* banged up where they don't play Oi albums, and now *Colin* out of the legendary *Charlton* combo *Coming Blood* up at the Old Bailey on burglary charges, seems that before long the whole bloody street punk movement will be behind bars.

Who said best place for 'em?

**SWEET THURSDAY:** With square eyes, we were amused to see *John Hurt* looking bemused in *McCartney's* new video on *Top Of The Pops*. It was hardly *Elephant Man*; actually, we were waiting for *Linda* to burst out of Hurt's chest (à la *Alien*).

Better, but not much, was the later screening of a *Stones* documentary on *Beeb 2*. Fun memories by *Wyman*, *Gomelsky* and *Korner*, but not enough scandal or concert footage. And the acceptance at face value of *Keef's* assertion that he's given up smack was hardly *Robin Denselow's* finest investigative journalistic moment...

**KISS KISS:** Original *Duran* member *Steve Duffy* has re-emerged under the name of *Tin Tin*, and is issuing a single soon called 'Kiss Me With Your Mouth' which also features *Mulligan* and *Dik of Fashion* plus *Stoker of the Bureau*.



Steve Rapoport

## The Butler did it

**WE LOVE YOU (NOT):** Odd happenings at (Psychedelic) *Furs'* vocalist *Richard Butler's* solo performance last week at the Camden Palace (where, when it was the *Music Machine*, you used to fall over a row of empty lager bottles on entering the ladies... now it's a half-bottle of Napoleon Brandy!).

Looking like *Jagger* in baggy white trousers and moccasins, *Richard* crooned some new songs accompanied by backing tapes, but the highlight was when a bored female fan tried to grab the microphone lead and received a kick in the chest for her pains (ouch!).

She decided to gain revenge of a physical nature, but was restrained by a security guard, while the cowardly *Butler* taunted her from the relative safety of the stage and pouted "You shouldn't steal what isn't yours".

Meanwhile, in the audience were newlyweds *Hank B. Hive* (of *Mari Wilson's* group) and his wife, New York actress *Madeleine* (See pic above).







Steve Rapport

EKI BONDAGE in rehearsal for her upcoming acting debut

## Ad-Vice to young actresses

**WHIPPING YARNS (SLIGHT REPRISE):** Beki Bondage's new acting career is still in embryonic form and could very well stay that way, the vivacious Vice Squad singer revealed last week when I caught her unawares in the middle of intensive rehearsals for her thespian debut in a hazy rehearsal room off Great Portland Street.

The play in question is the **Wet Paint Theatre Company's** presentation of *Plastic Zion* by **Chris Ward** which opens to the public at Kensington's Finborough Theatre on 25 July for a limited two week period.

Ward, you may remember, was the shadowy figure behind last year's *Demonstration Of Affection*, the 'controversial' play which featured simulated sex scenes from **Richard Jobson** and **Honey Scubbers** Bane.

Scenes from that play have been taken round rock venues by the **Wet Painters** (did you catch it supporting **Charge** at the **Zig Zag** on 14 July, culture lovers?) It even went down well at the ultra-street **Skunx Club** in Islington, and that's all very central to Ward's ambition to "get across to kids who read

the music papers".

This was obviously the theory behind inviting the delightful Beki to take part in his new play. Beki herself isn't quite so sure.

"Give me singing any time," she moans over a cup of char round the nearest cafe. "I don't like acting, I'm very unprofessional. I keep losing interest. The Directoress walked out cos of me."

Chris on the other hand reckons she's a natural who makes the character she plays really believable. While those privileged few currently sharing her Vauxhall squat reckon she's memorising her lines like crazy — despite their heckling.

The character is a ligger (snigger) at the South Of France home of a fading rock star. The play describes itself as a 'nihilistic punk comedy about sexual politics amongst the young'. Beki guarantees it's better than *O! For England*. Not hard.

"I'm quite good," she modestly admits. "I could've played the rock star better than the ligger part."

But no way is she thinking of ditching singing for acting.

"Oh no," she giggles in that rich Bristol accent. "I'd never

give up singing for this. Acting is like drinking Pernod with your lager. It's just a sideline. The lager's the main thing.

"Besides I have to get up really early to do this. I'm up before noon!"

Oh the agony!

"And it's so uncivilised — there's no riders, no beer, no groupies. The music biz is much better for little perks. And the proper acting world is full of bitches, though the people in **Wet Paint** are all okay."

"No, give me **Vice Squad** any day. Even though we're not doing much, not charging much. I'm not changing much either. I'm still as big a bastard as I ever was."

"The only other new thing on the horizon is I'm thinking of doing a solo single with this **HM** band from Bristol. It'll be great cos I'll be able to go over the top without worrying about upsetting the band. And I've got this **Bondage** t-shirt out now too. All the proceeds are going to **Animal Aid**. Here, buy us a **Kit-Kat** Garry, I ain't getting no money for this y'know, go on, charge it to *Sounds*..."

What was all that about the glamorous world of pop?

GARRY BUSHELL

## Schizophrenic Insanity

**WHEN ARE THE INSANE NOT THE INSANE?:** This question, mes amis, is guaranteed to cause plenty of punch-ups in the **Wigan** area of this fair land, mostly because there are currently two versions of the band going by the same name. And it seems that only legal action will eventually sort out which one's which.

A pretty miserable state for any band to get into, especially one whose fine second single 'El Salvador' was a surprisingly big indie chart seller last month.

The problem seems to be that both bands are led by ex-original members — by the old drummer **Dave Ellesmere**, the other by the old guitarist **Simon 'Psycho' Middlehurst**.

The **Insane** originally formed in '79 and vanished without causing much of a fuss not long later.

**Ellesmere** departed for spells with **Discharge** and **Flux**, finally rejoining the **Insane** when they reformed in October last year. About six weeks ago,



ELLESMERE'S INSANE...



...AND MIDDLEHURST'S INSANE

with 'El Salvador' riding the heights of the indie charts, the reformed **Insane** split in two with both sides claiming they'd sacked the other for 'musical differences', **Ellesmere** also claiming that **Simon** had

refused to play **London's Skunx** "for pathetic reasons".

**Middlehurst**, on the other hand, whose line-up also boasts original vocalist **Barry Taberner**, has perhaps the most impressive claim to the band's moniker — he wrote all the songs and claims that **Ellesmere** only wants the **Insane** name because of the success of 'El Salvador'.

In the meantime both bands are playing the same songs at gigs. **Ellesmere** meanwhile reckons his combo are signed to **No Future** and will be bringing out a new single soon. But **No Future** are apparently and very diplomatically standing back and letting the feud take its course before taking sides.

Obviously the two bands can't carry on impersonating each other — but, boys, do you really need to bring the 'bourgeois' courts into it? What's wrong with an old fashioned punch-up?

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+ The Drill

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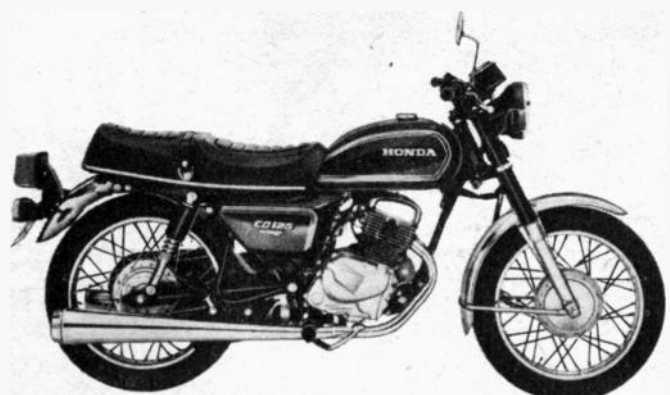
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## HOLLYWOOD HIGHS by Sylvie Simmons



GAL NUMAN: out of retirement and on the road again. (Shame — Ed).

**HOOTER YOU LOVE:** Stiv Bators and Jools Holland are packing their buckets and spades for a summer in California spent working on a movie. A Stardust sort of affair, it should star Ringo Starr — H. Highs has heard that Rod Stewart lost the role by a nose — and be nice wholesome entertainment.

Those anxious about the suitability of the rarely upstanding (or should that be standing up) Mr Bators after seeing his genius performance in Polyester, his movie debut, can rest assured that newlywed Stiv's getting 'cleaned up', so our sources tell us, "So as not to scare REO Speedwagon fans."

**SHIRLEY NOT:** Fear and Laverne in Los Angeles... Actress Penny Marshall from the Laverne And Shirley TV comedy prog was spotted trying to skank dance in a booth at the Whisky where bilious punks Fear were playing. Her escort for this fun Hollywood evening: Dan Akroyd of the Blues Brothers. His other half, the late John Belushi, whom they're tackily about to dig up again to check for drugs, was a loud and loyal fan of the band.

**MILES A PART:** Gary Numan's been in Hollywood's pretty sleazy Mars studio getting a fifth LP ready for late summer, when he takes his band (newly stocked with ex-Japan, ex-Vivabeat guitarist Rob Dean) out on an American tour. The reason why Miles Copeland (brother of Stewart, head of record companies etc) has been popping in and out so often is he's now managing Numan in the States.

**HEAT TO THE BEAT:** Vivabeat's 'House Is Burning' video just won first prize in UCLA's International Visual Music Festival. Their single was stuck on film by Derek Chang, a wise oriental, who managed to fund the whole thing with a special student grant.

**COP IT:** Punk metal band The Stepmothers had a recent suburban gig cancelled by police — part of their general campaign of harassment against the group and their fans, or 'undesirables' as they're known to the authorities, according to frontman Steve Jones, who reckons anyone in an LA punk band is asking for trouble for the boys in blue.

Seems he got pulled up in the street the other day, asked if he was a member of a punk band — which he denied — and was told by a cop, "If I see you in this town again you'll be spitting blood."

And officials at an LA beach

town refused to give a permit to a 'Punk For God' band to play a free concert on the sand. They went ahead and did it anyway. According to the vicar, these were once mean stud-spitting types who got born again and want to spread the word to fellow punks. Still, the music sounded more like dippy new wave to H. High's ears.

**STARS AND TRIPES:** Props Of the Week award goes to rock performance artist Johanna Went, headlining the Whisky for the second time. Somewhere amongst the music (supplied by new band members gleaned from local outfits Dred Scott and the JuJu Hounds) appeared cows' lips (the real things) on a clothes rack, a skinned goat's head complete with throbbing gristle and, stuffed in stockings, strange intestinal matter. "The butcher just called them cow guts. They were only 49 cents a pound."

**IF YOU KNEW SUSHI:** Greatest Hits Set Of The Week was performed by David Johansen at the Roxy, who's never played a bad gig yet. His record company threw a party to help plug his 'Live It Up' live album, but David wasn't indulging. The man's on a diet and only eating sushi (expensive raw fishy stuff).

**CRÜE CUT:** Mötley Crüe are back home where there's decent hairdressers after bailing out of their first Canadian club tour. Things got so bad towards the end that the band refused to go onstage, persuaded into musical action only by an appearance by Rudy Sarzo who popped in to check them out after doing a gig with Ozzy Osbourne at the Coliseum. The show went on with six Canadian cops for security. But Nikki Sixx still managed to have his hand cut open by a flying beer bottle.

**WAY TO GO!:** What's this? Motorway? We hear rumours that Pete Way is dissatisfied with UFO's current musical direction and planning to work with Fast Eddie Clarke on some heavy Foreigner type sounds. (See page 17.)

And talking of taste in music, an American mag got Phil Mogg to do a bunch of record reviews for them. After calling the Blasters "retard rock and roll" and diagnosing that Gino Vanelli "wasn't circumcised", they played him Van Halen's 'Pretty Woman' single. The Mogg critique: "It's like prostituting yourself. The vocalists reminds me of Frankie Vaughan, a famous singer in England who's like Tom Jones. Disgusting... That sums up Van Halen, yuk, the hookers of rock."



# TALKING TOM TOMS

by Mitchell goes boardwalking with TOM TOM CLUB and DAVID BYRNE

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intensely intimate, electric  
atmospheres? Why was no  
real attempt made to  
publicise the shows in good  
time? Why wasn't Tina doing  
interviews?

To avoid observers, the  
answers may have seemed  
glaringly obvious. We heard

that the Tom Toms wowed  
'em in Nippon to the Heads'  
detriment; we heard that the  
Heads' relationship with their  
record company was little  
better than Britain's with  
Argentina; we reckoned that  
the last LP — the inevitable

live set — reeked of being a  
desperate filler. The sum of  
these parts seemed to point  
to one big, fat conclusion:  
that Talking Heads were  
heading for Splitsville  
Arizona, with everybody  
doing their own thang, Tina

and David choosing pistols at  
dawn, and the poor old fans  
getting cold comfort with  
The Mega Gig, a swansong in  
disguise.

Reality, in the form of post-  
Wembley conversations with  
Byrne and Tom Tom Club,  
fortunately proved this rather  
neat, if cynical, prognosis to

be somewhat wide of the  
mark. The progeny and  
progenitors both appeared to  
be fighting fit. David Byrne,  
naturally, was Heads  
spokesperson; the Club was  
represented collectively by  
Chris Frantz plus Alex Weir,  
Steve Stanley and Tyrone  
Downie (three quarters of  
TTC's vital 'ethnic' element).

The conversations with  
both sides were conducted  
quite separately. That  
seemed entirely appropriate  
to the personalities involved,  
reinforcing the musical  
schizophrenia. But David  
remained The Enigma.

In his interview he talked a  
lot, but gave nothing away.  
Ironic, just as in the immortal  
words of 'Psychokiller':  
'You're talking a lot/But  
you're not saying  
anything...'

Milling with the humanity  
in the hotel lounge, the guys  
in The Club were on one of  
those natural highs that seem  
obligatory for Americans in  
the aftermath of The Good  
Gig. Chris Frantz, chubbier  
than his norm (out in  
sympathy?) was his usual  
relaxed, sardonic self.  
Guitarist Alex (ex Brothers  
Johnson) bubbled over with  
enthusiasm at being back in  
his fave foreign city. Steve  
and Tyrone, the percussive  
pair, were high-spirited if a  
little laid-back. The lack-of-  
Tina mystery situation had  
already been resolved: her  
royalty-like avoidance of  
the press was due to six  
months' worth of  
pregnancy.

Continues over



Tom CLUB L-R; Steve, Laura, Alex, Lani, Tina, Tyrone, Chris



# TOM TOMS

**S**ounds: What do you think is the main appeal of Tom Tom Club live?  
**Alex:** A lot of it has to do with the way you carry yourself. We go up on stage and think of ourselves as no different from the audience — our goal is to make them feel happy. We're doing a job and I think they feel that and don't get inhibited about getting up. We're really up there hoping they feel the same as we feel, as one, more or less. When you see somebody like David just up there working, he works his tail off, and when the eighth or tenth song of the show starts with the same drive and enthusiasm as the first song in the set, well you figure if this young man can sing and play guitar like that, then I'm out there to be just as on as he is throughout the show and I really feed off him.

Is it very different from playing in the Brothers Johnson?  
 Well it feels really natural for me — I haven't had to alter my style. David and I play a lot together off stage for fun, and we're getting to know what each other's gonna do almost before we do it. I feel really relaxed and when I leave the stage I feel I'm satisfied. It's like a hand in a glove for me. It's not really a strain playing in both bands. Chris and Tina are doing it too and any way I can be supportive I'll give my all. Tom Tom Club have a real fresh sound, they carry a lot of charisma. I felt the electricity from their records, and really felt I could be instrumental in bringing that through.

How do you as a guitarist find working with David and Jerry when they're both using guitar synthesisers?  
 I like it, I think it works fine for our situation. With David and Jerry changing guitars it changes the feeling, the chemistry is different. David and I, our adrenalin on stage is so heavy, it's like riding a horse which is trying to gallop — you have to really hold on to it. We're having so much fun up there that it can get really spiritual and emotional. You let the fun in but you have to control it.

How did you feel about playing Wembley?  
 Wembley is a very traditional house. If you're big you play there. We said man, we're gonna walk in the shadows of some giants. It was a big test and Gary Kurfist is a very supportive instrument in our organisation — he's like a manager in a World Series baseball game. We felt we could do it, it was like a shot in the dark and we had to rise to the occasion. I would have liked to have gone to Ireland and up North but this was a prestigious event for us. We could have played a lot more venues, played in front of everybody, but this was something that had to be done and we're really flushed with its success.

How do the rest of you feel about playing in two bands?  
**Chris:** It feels good.  
**Tyrone:** Tiring. But it's what you might call self-supporting.  
**Alex:** Even the guys in the Heads who are not up there with Tom Tom Club are up there spiritually. They're very supportive.  
**Tyrone:** There's no separation, I don't think you can really separate the two — it's a unity.

It must piss you off when you hear these stories about you being in earnest competition with the Heads.  
**Alex:** We're not competitive.  
**Chris:** It makes us laugh — it doesn't piss us off.  
**Tyrone:** It's good to see other points of view though. That's what's good about the media — you see what somebody else thinks. (Chuckles). Not that it means anything, though...

But it's true Tom Tom Club are more popular in Japan than Talking Heads, isn't it?  
**Chris:** Tom Tom Club did sell more records than Talking Heads but when it comes to performance they can't really compete. The first time Tom Tom Club played in this country was Wembley Arena, right? Give us a break! We never

really intended to be a live unit but we changed our minds. We got tired of saying no to all those offers to do tours, and after we have a second album we can do a whole show. The way we do it now is short and sweet.

When will the second album be completed?  
**Chris:** It's about half way there — it'll be out sometime in the new year.

And what about 'Under The Boardwalk'. It seemed an obvious choice for a single at Wembley, just right for the times here.  
**Chris:** I wish they'd already put it out. It was recorded in Nassau about a month ago. It's a real nice angle on the song, having female voices.

But there's the danger you'll be accused of bandwagon-jumping as cover versions are so popular here at the moment.  
**Chris:** Is that right? I didn't know that.

**Tyrone:** There's two ways to cover a song — one to cash in and one 'cos you like it. It's up to the people to feel which one we did it for.  
**Chris:** The girls were a little nervous about doing it at first. They thought people might think it a little shallow. They liked the original song and they were afraid they couldn't do it justice.  
**Steve:** It's very challenging to do a traditional tune. It takes a lot of guts.  
**Alex:** Takes a lot of balls in that situation...  
**Steve:** And they don't have them, so... (laughter).

In a way it's the last thing you'd expect to hear.  
**Tyrone:** Well isn't that what you guys have been saying about Talking Heads for the last few years?  
**So does that mean Tom Tom Club could spawn offshoots in the same way that the Heads have?**  
**Chris:** It's early days yet but I can see it happening. One of the girls is like ten years younger than me so it's conceivable that ten years after I'm gone (snigger), she could still be going!  
**Tyrone:** What's really funny is most of my friends thought Tom Tom Club was an all-black band.

David said there's a better reaction from Black radio stations than white in the States.  
**Chris:** That's right — it's weird.  
**Alex:** But what is good about Tom Tom Club is whether you're in a predominantly black club or a rock club you're gonna hear us. The different influences in the band mean we have a bit to offer no matter what you're looking for. We can touch you in some way.

**Steve:** I think what's happening today is the kids growing up now are not categorising music so much; it's becoming more universal. And it's the kids who are singing Tom Tom Club. I have nephews and nieces who know every word to 'Genius of Love' and 'Wordy Rappinghood'. And even I don't know all the words to them! The kids are coming up thinking universal and that's when you guys and the record companies are gonna have to stop saying this is black and this is white and this is this. This is just good music.

**Tyrone:** Nobody could ever have told me a group like Queen could sell one record in Jamaica, let alone 500,000 or whatever. Well, 'Another One Bites The Dust'... they don't know who it is, they just love the sound.  
**Steve:** I always tell people I'm affiliated with Tom Tom Club and they say get outta here, you're with Talking Heads, those are black guys from Jamaica, dey're Rastas, Tom Tom Club is Rastafari!

You must be aware of the fashion element in your music. I presume you're confident you can transcend it.  
**Chris:** It's nice to be fashionable

though, let's say it. Clearly we're not in it just because of fashion. It's nerve-racking though when you know you have this reputation to maintain! This reputation for being good and interesting. So every time you go somewhere you have to be more interesting and better than you were last time. But that's what keeps you going.

Chris, how do things as they are now compare with what was originally in your mind for Tom Tom Club?  
**Chris:** It's pretty much worked out exactly how I hoped — in fact it's worked out better. I didn't really foresee the immediate acceptance and all that, for the same reason that a lot of people were surprised when the record got to be as popular as it was. Let's face it, drummers and bass players don't have a reputation for being prime movers. I always knew that wasn't true but a lot of people feel that way, especially in the record business, so it's like we get the last laugh and everything is great!

Did the fact that things took off quicker than expected mean you had to revise your plans?

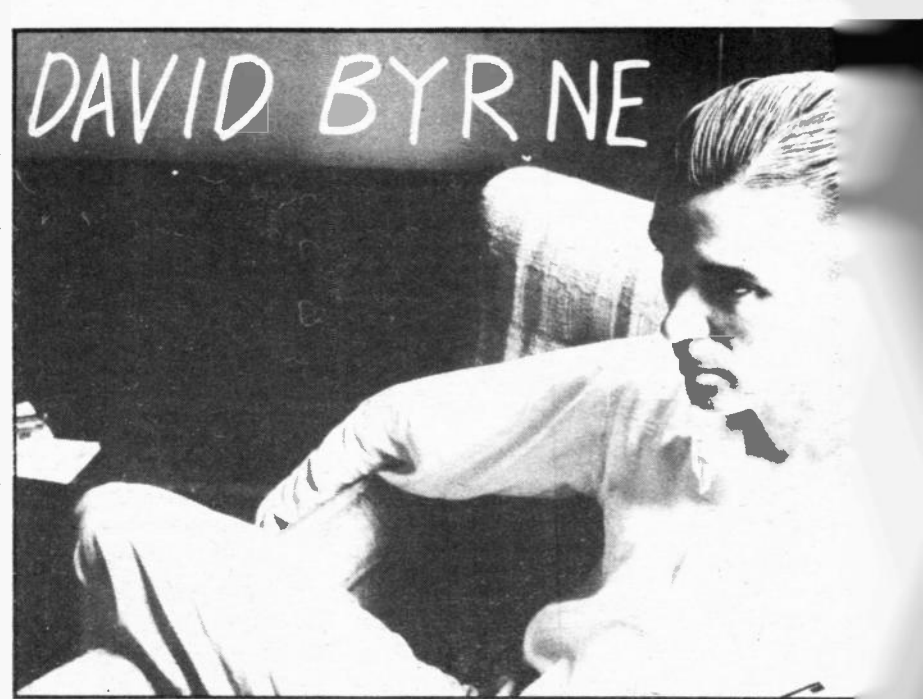
**Chris:** Well we still plan everything around Talking Heads, who're like the Mother Ship. But yeah, it means I have to do about twice as much every day as I used to. I used to get everything done with six phone calls — now it's 12 phone calls. But that's fine, as long as there's a phone.  
**Tyrone:** And now we have to take two changes of clothes instead of one.  
**Chris:** There was a time when Tina and I felt a lot of pressure coming down because we didn't originally see it as a touring unit — we thought we'd just make records. But demand got so great, so many offers came in it just seemed crazy not to give it a try.

What about these sarcastic comments I've been reading from Tina about David's various projects?  
**Chris:** Oh, they're always teasing each other, it's always been like that and I'm sure it'll continue to be like that. But actually I haven't seen them yell at each other for months now! (laughs).

How will you cope with Tina's impending motherhood?  
**Chris:** I'm preparing myself. I think it's gonna be pretty easy to take really. After Tina and I finish this American tour at the end of September we'll take a plane to the Bahamas and wait for this baby to be born and just stay there... maybe for ever!

What kind of a child do you think it will be?  
**Alex:** It'll be very rhythmic and have a lot of soul.  
**Steve:** What if it's a black child? We already went through that the other night...  
**Tyrone:** I don't think Tina's mother would like that!  
**Steve:** I asked Chris if he thought the child would have dreadlocks and Tina said "I don't think Chris would like that". Chris says "I hope not" and then I realised what I'd asked. I was just teasing — it was one of my best laughs all year.

Have you had any problems with not one but three girls in the band?  
**Chris:** No, they're real troupers, those two girls. They really love it you know. The first song they sung on was 'Air' by Talking Heads. Since then I think they've been dying to go the whole way.  
**Steve:** First of all they were always there when we performed and they were just as excited as we were — it's that family thing about us — and they've always wanted to become a part of that and now they have their opportunity, they're so happy.  
**Alex:** That's real important — they have a lot of aggression, they like what they're doing, they really get off on it, they do add a really important spark — that pure, aggressive, let's-go-for-it instinct and that's really instrumental in Tom Tom Club's sound.  
**Steve:** They're like little kids, they're brand new and fresh.  
**Alex:** They're raw. It's just raw talent. It's hard to stop that.



**S**OUNDS: Why did you come in out of the blue and play Wembley of all places? You must have been conscious of the reaction it would create.

**David Byrne:** Well I'm sure there are places which would sound a little better and aren't quite so huge, and we did work for ages trying to find other places. On some of them the GLC wouldn't come through with permission or something else fell through so we ended up with Wembley. We talked about it beforehand in the States. I asked myself, is this the right thing for us to be doing, can we sell a place that size and is it right for us? And I think as much as anything our manager and our agent felt like we should try to prove a point, I think mainly to the record company and the radio people, who have given us very limited support in this country in the past. And that's an understatement. To prove a point to them that we have to be taken as seriously as any group that might play Wembley.

So you decided to play here at this time even though you don't have an album to promote?  
 Yeah, realistically we had hoped to have a record coming out sooner, we had hoped it would be finished or at least at the mixing stage by now. A couple of the numbers are finished but unmixed, and all the music's recorded and most of the lyrics written. I just have to go in and sing the rest, do a little bit of overdubbing here and there. So it's well on the way to being finished. But it was postponed because we were offered a Japanese tour and there was only a limited slot where they could fit us in. We enjoy going there and playing so we took that and broke up the recording. It's okay — the record's going fine.

Mention of Japan reminds me of the stories coming out of that country about Tom Tom Club being more popular than the Heads there, and competition between the two elements being quite open.  
 Well it wasn't true on stage or anything like that but I think the press there made a lot out of it, almost as if we'd had equal billing because Tom Tom Club sold more records there. Part of it was my idea — to go out with Tom Tom Club — because I assumed in some places they would get a better response than Talking Heads. As it turns out the audience do overlap but they're different in a way as well so there isn't that much conflict. It makes it easier technically, for travel and all those kind of things, and it really makes it all sort of one show, instead of where so often you run into the problem that the support act gets ignored by the audience.

So you'd deny any suggestion that the rise of Tom Tom Club and various other solo projects means the imminent demise of Talking Heads?  
 Yeah, it can't be since we're well on the way to finishing another record and we're touring again. We just have to put up with that sort of thing until we put out another record and then it'll get forgotten. I have to admit there have been tensions at times within the band but they tend to be

smoothed out after a time. It blows over and most of it gets forgotten.

**W**HAT about your own solo projects? 'Catherine Wheel' turned up.

unannounced a while back and it really didn't work for me without visuals. Did they sell the cassette here at all? It's a little bone I have to pick with WEA. It was an album cassette that was about twice as long as the record. I released the album as an excerpt and then the cassette as the full score of 70 or 80 minutes. It was my way of responding to the whole cassette/home taping thing. It's the ideal way to present a long score. 'Course, the business people were in a bit of a muddle as to how they wanted to deal with that sort of thing, plus cassettes don't sound as good as albums yet. But there have been some recent technical developments which will maybe mean they can get some decent prerecorded cassettes soon.

I still don't really know what it was about. As far as I can tell it seemed to be a sort of paradise lost and regained again, a community drawn into chaos and then finding their way back again. But it's pretty vague and I'm sure between the stage production and shooting for TV some things'll get changed.

They're doing it for TV?  
 Yeah, they'll be shooting a little bit with the BBC in Manchester in August then I think they'll finish up some shooting in the US probably in September then I guess it'll be released for TV — sometime in the Fall.

How did you get involved in it?  
 The Twyla Tharp people approached me. It was a coincidence because I was in LA and Toni Basil took me to see them. I was interested in the idea of visual things that went along with music; I was concerned with things that hold up to repeated viewing, which most rock videos don't. And I thought dancing is a good thing. And then they called up and I thought here's the chance — try it out.

Are you still interested in making videos yourself?  
 Yeah, I want to do that again. I think I'll be working with the crew and director who shot the show at Wembley. The idea is just to use the show as the framework to fit a lot of other things into so it's really a well-rounded programme and not just a film of the concert. It'll be for the new network, Channel Four. I'll probably work with them sometimes later in the Fall. In a way I'm more interested in that than doing three minute promo videos. The problem with them is the same problem Toni has — making money from them. Promo videos tend to be seen as glorified ads for the record and with most of them, that's what they are — they don't stand up on their own. So TV shows expect to get them free, so everyone except the TV people loses money.

Can you see yourself in five or ten years time having moved completely out of music?  
 No. I see me getting fingers in

more pies. As something's happening now and different projects things less related then there's another Heads record or whatever.

Sounds like a pre world.  
 Yeah, sound like a sensible way to live could go on for quite a while it's not like being

**D**O you have projects for the future?  
 Yeah but I talk about them, they're really set. Will Jerry do another? Yeah I think so. And Tina's not talking about she's pregnant? Well it does tend to of your energy and need more sleep. She's doing real well, she's a real good spirit on stage a good time on stage

Talking of which, I 'marathon run' round Wembley surprised people (Byrne chuckles). seem to have developed more of a show now. Yeah, it's gone that suppose at some point like, who are we kidding you get on stage you ordinary people are involved in some ritual that is divorced from everyday reality are presenting a spectacle you're not up there just good job of playing which is a lot of what when the band starts should be a bit more without being silly about

And how about the material? Are you the Eno/Belew phase?  
 I think our new stuff again — it sounds a bit simpler and cleaner in than all that. And I think touring band shows that almost that the newer songs sounds more like we're doing live.

How much was the involvement of people and Belew a conscious to be new and how much unconscious natural development?  
 It wasn't a marketing or anything like that. I never tried to second-guess the audience, like "they'll like this" or "they'll like that". It was really things we were genuinely excited about and I still an extent although it's been driven into the group bit.

Have you found anything interests you in the electronic field, like computerised percussion? I noticed you having a lot of fun with synths on stage.  
 Well actually I find the rhythm machines really for understanding how music is constructed, but...

But you couldn't see you replacing your percussion with a Linn Drum?  
 No I don't think so. I'm interested in using computers a different way, using the interface between a human player and other instruments

Continued



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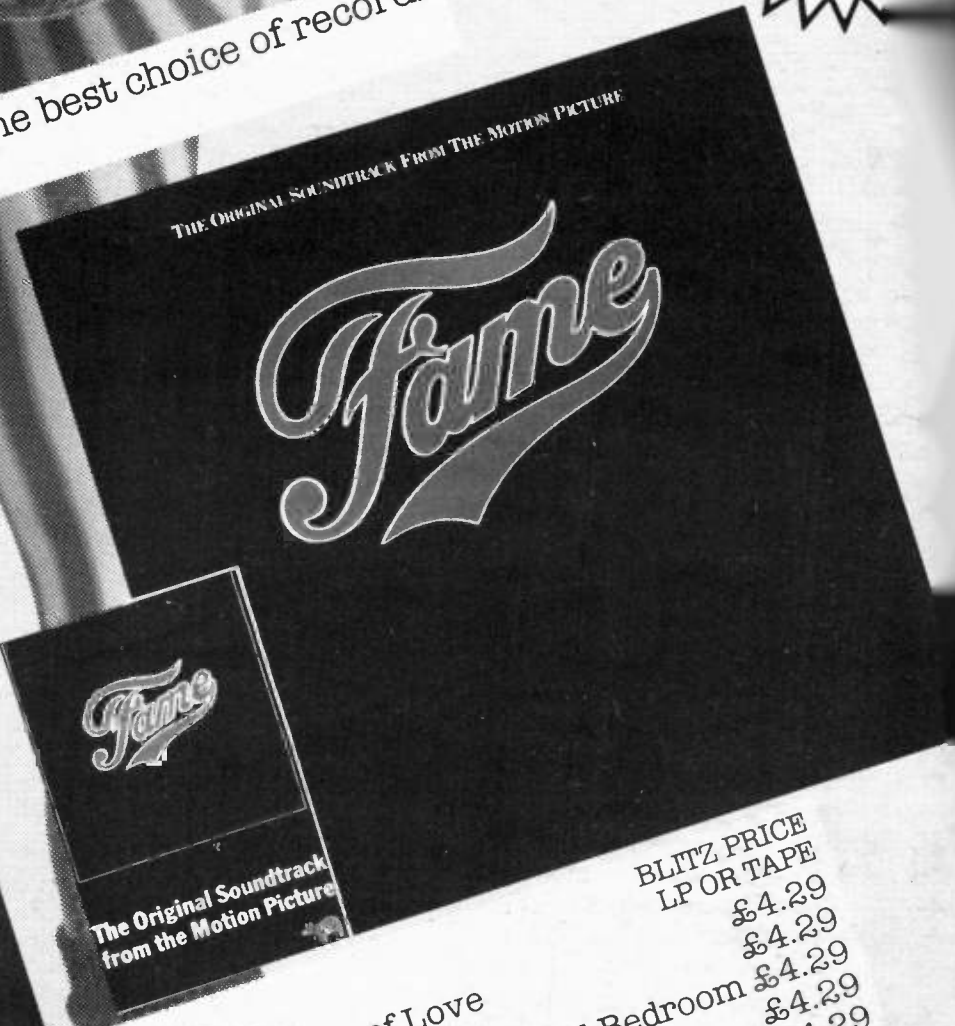
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# POWER PRODUCTION

## PETE WAY AND MICKY GEGGUS AT THE CONTROLS. BY GARRY BUSHELL

**L**EAVE IT out! Can't you take some serious pictures for a change?"

Do my ears deceive me? Or could this really be those irrepressible rock 'n' roll wild men Pete Way of UFO and Micky Geggus of the Cockney Rejects resisting the tireless efforts of fat fool photographer Halfin to cajole them into posing naked/drunk/v-signing etc ad nauseam?

"C'mon Ross, ferchrissakes," Micky moans, "can'tcha just get us normal?"

Normal. These two? That's about as likely as AC/DC playing the Bridge House, or Case playing at all.

But their current air of near sobriety, if perplexing, is at least a reflection of some serious and mightily important developments in their equally infamous careers.

Y'see, both men in their different ways are emerging as top notch producers, and the consequences of these deafening developments could be sending ripples, no, better make that tidal waves, up various charts for some years to come.

Way's debut in the production chair came with the exceptionally impressive new Rejects album 'The Wild Ones', an album that sensationally showcases the band's move from reckless street punk into rock of the raunchiest kind, and an achievement that has secured Way's current employment as recording ringmaster for the equally staggering late August released debut album from legendary New York tri-state shock rockers Twisted Sister.

Mick's visit to the HM hive of activity that Park Gate Studios near Hastings has become follows similar pilgrimages from the likes of Phil Mogg and Fast Eddie Clarke who came, saw, conked out, and were generally wiped out by the powerhouse proceedings.

But none more so than the participants themselves, as lofty but lovable Twisted crooner Dee Snider is quick to point out.

"Pete's great, really great," the big man enthuses. "If he ever leaves UFO he'd have a hundred bands queuing up for him to produce them 'cos he's got a perfect concept of what heavy metal should be. He's a heavy metal lunatic all the way. It's a shame Pete doesn't produce UFO like he produces us."

**A**ND SO say all of us. But it was actually a tape of the new Rejects album that convinced the Twisted ones to do it Pete's way.

"We'd heard other Rejects albums and thought, what the f\*\*\*'s this about," Dee confesses, "but when we listened to the new album we couldn't believe it. It's an excellent metal album and we loved the sound — it's so powerful. So we took a chance on Pete producing us and we're really happy with how things are turning out. Pete's gonna end up one of the biggest name producers in the business."

"From the first day down here he was busting his ass. We had an engineer who wasn't too good and now he's out. Pete wouldn't settle for anything less than perfect. We had some crappy hire equipment too, so Pete threw it out and asked the Rejects to bring theirs down. Thanks a lot guys."

Way also had the odd but successful idea of recording the album in a barn, complete with bales of hay as screens and cow pats on the floor.

"I wanted to get the band as live as possible," Way explains, "because Twisted Sister are a particularly good live act and rock and roll should be as live as it can be. Why make a straight studio album when the band are such an obviously strong live phenomenon?"

"By using the barn and a mobile we kept the sound as live as we could without losing the quality of the studio, and we kept the over-dubs we're doing now

to a minimum. It's gonna be LOUD, but with every bit of tone we can get. This is Twisted Sister as they should be heard. All their other recordings have been mellow."

Gulp! And a quick earhole of the already recorded backing tracks proves this is no hyperbole. They sound awesome — at last the vinyl realisation of their mind-blowing live sound, a sound I once described as "AC/DC meets Kiss in Rob Halford's back garden". Read all about it in a Dave Roberts' mega-feature soonest.

It was the Rejects album that marked Way's debut as a solo producer. Previously he'd only co-produced UFO's best ever studio album 'The Wild, The Willing And The Innocent' with Tonka and Moggy.

"To me the Rejects and Twisted Sister are two sides of the same coin," Pete expounds. "They're both very very good rock 'n' roll bands. I've had a lot of experience working with bands like UFO, Judas Priest and AC/DC and I think I can recognise talent and exceptional bands, and these are two of the most exciting new HM bands you're likely to find this decade."

"Twisted Sister will be a very big HM act and the Rejects deserve to be playing four nights at the Hammersmith Odeon. The Rejects are the best 'hidden' talent in this country, anyone who gives them a chance will be shocked by how good they are. The fact that Twisted Sister and stars of the calibre of Iron

Maiden's Steve Harris have been impressed by their album proves they've transcended their past."

**S**O COULD you see yourself giving up playing for producing for good?

"The most important thing in the world to me is playing, but if a band come along with talent I can help bring out, I'm into doing it."

You certainly seem more at home with this sort of music than you do with, say, UFO's 'Mechanix'.

Pete laughs. "The music I'm working on now is the sort of music that appeals to me."

But you are dissatisfied with UFO's apparent direction. And I know ex-Motorhead guitarist Eddie Clarke's been down, and I know he's looking for a band...

"Eddie came down and played some lead on one track. I'm thinking of asking Robin Trower if he'll put some haunting tones on another one. Eddie is asking me if I'll do an album with him and Topper Headon from the Clash, and I'm thinking about it. But we've got a new UFO album to do."

Pete seems a bit cagey about it all and won't be coaxed into discussing it further, which just might indicate that there could be a second part to this feature soon. That's just speculation on my part though, y'understand.

Meantimes, while Way has been merrily adding a veneer of metal professionalism to the Rejects' ever-improving

rock prowess, Rejects guitarist Micky Geggus has been doing the street-punk movement he left behind a similar service. His production work on the August 28 released fourth Oi album 'Ci Oi, That's Yer Lot' has made it the most powerful and most impressive of the series.

"I'm very pleased with that album," Mick announces. "It's not my sort of music but I think we've definitely come up with the best Oi album to date there. I liked the energy of the bands and the ones who were prepared to work and listen I think have certainly delivered the goods."

"And there's a good mixture. You've got Frankie And The Flames, who are very together, very entertaining, rock 'n' rollers who shit all over Chas And Dave incidentally, and you've also got excellent punk bands like Five-O who are very good and very imaginative."

"And of course the Business who I do tip to be the next Sham 69 or the next Cockney Rejects. Their song structures are very intelligent and they'll grow into something for sure. If you wanna talk about punk rock, the Business are the best doing the rounds at the moment. They're the ones I tip to take over our old crown."

Geggus aficionados might recall he also had a production role in the likes of 'We Are The Firm' and 'War On The Terraces', not to mention half of 'Total Noise' (nice songs, shame

about the cut). And what with the excellent job he's done on Oi 4, the obvious question is — why use Pete Way on your own album?

Micky looks momentarily incredulous. "He's the best of course," he says finally. "The man's got a real ear for rock 'n' roll. Whereas Pursey had a lot of mouth — and I'm not slagging him, he gave us a break — Pete can combine enthusiasm with real knowledge of rock 'n' roll. He's easy to work with, he's helped us, and he's brought everything out of us."

**H**OW DO you feel about today's bands who live in the old Rejects shadow?

"It's flattering, but why do something when it's been done before? My hero was always Billy Gibbons of ZZ Top, but I never went out of my way to copy him. The Rejects always had our own sound. We just done it, no excuses, no answers. And I don't think anyone's topped us in that field, though I do think there's bands there with a chance of coming through now."

So HM and punk fans rejoice/beware, the deadly duo of Way and Geggus are out to shape up the music you love and endow it with new bollocks, new attack, and new success.

The name of the game is Power Productions, and its importance will be measured in chart returns soon or I'll eat Ross Halfin's warts.



Ross Halfin



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**BARCLAYS**



**D**AVID SOUL wasn't there. To somebody like myself who has long admired the blond bombshell's languid, easy going style, this was a grave disappointment.

The girls from Bananarama agree with a round of gigles, as they sit perched on the edge of a quickly built 'stage', waiting to do their rehearsal for that night's LIVE! Pebble Mill *Six Fifty-Five* performance.

Sally James was there, and she soon came up and said something to us that none of us heard but which indicated that

Bananaramas were required on stage very soon.

They then mime through 'Shy Boy', Siobhan (the Bananarama who John Waller accurately describes as "The cutesie one with that itty bitsy divine little dimple on her chin; oh, she's lovelee!") the only one of the three showing any sign of life, winking at corners in such a skilful way that each time she did it, it actually made me scan the corner in question in search of a secret boyfriend lurking in the shadows. I was sort of jealous, I suppose.

Mime over, Sally James does a mock interview with somebody who *isn't* Alan 'The Famous Film Director And If I Were Him I'd Like A Round Of Applause' Parker, but who is from the studio and acts as a butt for Ms James' 'run through'. Which is glib and rather rude and not at all like it turned out at six fifty-five LIVE! on your TV screens.

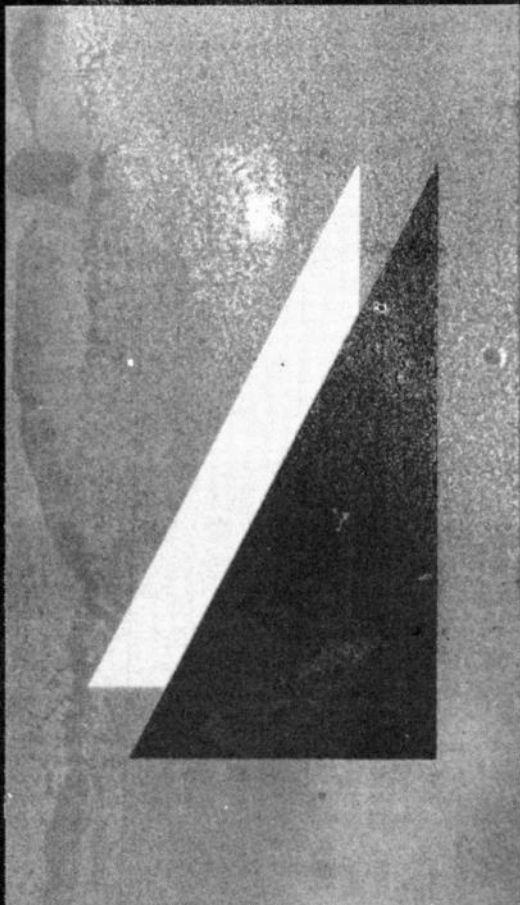
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# Shy Girls

Dave McCullough discovers the appeal of BANANARAMA



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# BANANARAMA

No, not much Soul of any variety about. We adjourn yawning to the quaintly freezing dressing room, Sarah signing an autograph for a red-faced man in a peaked cap as we turn the corridor corner.

**T**HINGS TO feel and know: Bananaramas are no where near as old as they look on the screen. They seem about 27 there, but in 'real life' they look about 18 to 19 year olds.

They are very small in height, something they share with Dollars, giving, I think, a charming puppet-like quality to the best, of which Bananarama certainly are part, of the 'new pop' whatever that is.

They are prettier than you might imagine too, although the odd spot is covered heftily with lotions (more 'real life' revelatory stuff!). Sarah, who you might think lanky and podgy but isn't, is given to picking her nose while on camera, something she did in Birmingham and which Slattery and I, wags to the last, laughed at with much guffawing.

Points to know and think about and realise:

The Bananarama story is a question. The central part of the question goes something like, 'Bananarama have appeal because...'

To fill in the dots is to get to the heart of the matter.

Bananarama, previously considered unfashionable in a world of ABC/Associates and the rest, have been part of a handful of singles now that NEED GOING INTO — they've been so good.

At the very least, in a world fixed between poles as far apart as Blondie and the Au Pairs (roughly speaking, the axis of 'Women In Rock', yeech) Bananarama are a smart little wift of reality.

Indefinable, apparently distinctionless (talentless? No, that's too cruel for Waller and me), unpredictable, detached, clumsy, 'wide-eyed' — Bananarama get past your categorising and enter your heart. This matters a great deal.

Above all, Bananarama's appeal lies in a kind of DIY-ness (a dry DIY. It's the huge gap between the stony old Tamla-type tunes the girls sing, and the rather loopy, failed-sophisticated and essentially indifferent way the girls who are Bananarama sing them — this is the gap you can't help falling in to. It shows that Bananaramas are essentially twisted, not quite what they should be.

Bananarama tunes are about contradictions. And to paraphrase Mao, contradictions are always healthy things, they set you working.

The Bananarama quest was like Slattery searching, madly, for 'Mr Smith's Garden', something that Pebble Mill also supposedly houses but which we couldn't seem to find for weeds and unkempt areas of grass.

And they could have done with some of the manure that was, verbally, in abundance inside the LIVE! five-to-seven set.

**"I** USED to think, 'Hey, it'd be great appearing on TV? But we've found it so cold and so disappointing...'

"Every time we go on I think, I'll go really wild this time, but once the camera starts closing in on you, you find you've no space to move in, even to sway to and fro in."

"And the interviews — they always ask the same things. The 'Are you working with the Fun Boy Three' question ALWAYS has to come. We just try to smile and answer politely."

The Bananaramas are doing enough press and general media 'work' to make their heads spin. I wonder if they're ever tempted to, Richard Strange-like, break down and start, on the air demanding to talk about... real matters?

Siobhan, who's a bit separate from the other two, and who's the definite spokes, er, PERSON: "I suppose we'd like to, and we should. Really... That would be... really saying something (sic)?"

Bananarama don't need to, because they get it across on their tunes in a way I've seen grown men go all soupy-eyed over. I don't THINK it's sexist, though certainly half the 'appeal' of Bananarama is... 'is because they're rather shy girls (sic sic etc).

I found this out (assumes Alan Wicker voice), to my cost:

**W**E ARE huddled in the BBC dressing room. I am rather disconcerted by being,

frankly, faced by three girls who I don't quite take up as SHY at this juncture, and so their private giggling kind of stitches me up. The first interview is a disaster.

Siobhan: "The reason we say we're not feminists is because we see feminists generally going in the extreme, opposite direction and hating men. That's as chauvinist as male chauvinism is!"

Sarah, the shyest but with-dry-wit-aplenty: "When they say we've 'girl next door appeal', that's even better than them saying we're feminists in our eyes, quite frankly."

Siobhan, beautiful when she's angry: "Just because we're three nice looking girls, THEY think we're playing on it. We've been called Wankerama, people think we're just titillating an audience. That sort of thing is such RUBBISH!"

They recount their lack of sophistication. Sarah says every time they try and get a dance routine going, it ends in hilarious disaster.

The Sarah-Keren relationship seems rather fortunate, or unfortunate, whichever way you see it. They've known each other since they were knee high (about six inches?) and Sarah says every time she glimpses out of the corner of her eye Keren singing... "I just can't stop myself giggling!"

They say they're aware they haven't great voices ("If we were solo singers we'd be walking disasters!") but agree that their combined effort is more than pleasing. But the dressing room interview ends in a pile of rubbish on the floor.

We are stuck in sexism/feminism/ chauvinism/ male pigism. Everything but George Chisholm, and HE was probably in the next dressing room. Exit all to Sally and her mob.

**I**T IS Siobhan finally herself who takes the chauvinist bull by the horns, and sits cosily opposite me in the BBC canteen, efficient and bright-eyed:

Your voices have a transcendental appeal to men. Don't laugh...

"When we started out it was really funny, cos we KNEW we were going to be successful. We'd such a complete lack of ability then, a year ago, and we sort of filled that gap up so soon we just knew things were going to happen."

"At the time, we were fed up with the doomy sounds around. Fed up with going to gigs too and seeing the same old thing. We loved American disco, and it's funny that that now too is in the charts alongside us."

"We used to just turn up and ask if we could play support at pub gigs. Nobody was ever prepared for us and that kind of GOT PAST people's critical faculties I suppose."

That's what you're good at.

"Yeah, but it's hideous to think we're really such shy girls! I used to physically shake before I'd appear at a pub gig. I still do a bit. That's half the fun. The adrenalin."

Perhaps it is sexist, but the 'appeal of Bananarama is... the appeal of shy girls.

"But WE think boys like us because we're raucous looking. don't they?"

I disagree. You look disinterested, clumsy, embarrassed...

"It's so interesting, isn't it? I think what IT is, is that people can't find anything to attack in us. And why the hell should they? When we're doing it cos we enjoy it so much?"

Exactly. You're feminine optimism. And these days males DO always go first for the negative points. Especially towards girls!

"None of us follow groups. Because we found that groups

let you down... keep our dista music business... so wrapped up seem to talk al else. I tell you, we've hit the r Dave! Other gr if you like, they ages trying to much so that ti with what peop "But we're li ourselves, we're way consumers else."

You must feel though. 'Really Something', tha more than could on a dozen Au F unfortunately.

"Yeah, but the probably don't kn the charts, they to the radio, they a lot and get flag wouldn't go to di probably can't eve

"We've had it s it must be diffic Women In Rock. easy as pie! The o is — that men, bo have been too coo song like 'Shy Boy

"People who are by us most are pec music business. Be keep our distance f and also cos we te shy, as you found meet people. We g huddle..."

Good IRISH wor bringing to light the there's a strong Oiri to Bananaramas, ex even to the fact that boyfriends are forme based Starjets to a n people who once de beat me up on Eusto half eight in the mor shy boys at all. Go o Siobhan...

"Hey, do you know second line in 'Boy T the phrase 'soapy bu That's Belfast slang f 'trouble', we just FEL for half an hour in tea we wrote that."

**T**HE OTHER two much still a tear appear. They immediately tuc healthy portions of frie chips and beans, Sarah the grease ("We really do a musical like *Grease*. Siobhan) with a paper from under her, admitte greasy egg. I will never that, for some reason.

Sarah was spotted in Shop' in London the oti She snarls:

"It was really embara was surrounded by these grinning TEENAGE SCH KIDS. And I was with m boyfriend too. 'Oo, that's out of Bananarama', the Then there's always this gaping silence, like they you to entertain them or something. Awful..."

But you do revel in it, c you?

A bean drips from Kere heavily made-up cheek.

"Course we do!"

**B**ANANARAMA HA performed their rou Sarah waves impist into the panning-of camera. Sally James and o Alan Parker have apparently fallen asleep.

We head back to A Roor after-telly drinkies (dreadful hard work, what what?), w snot covered 12 year old bo with moony faces are turne away with BBC pitchforks. all they want is Siobhan's autograph!

One of them sneaks into drinkie poo room though, a Siobhan, the angel, thrills m by leaning on my briefcase (Brent Cross reduction sale, price £14.99) like Calamity Jane, summing up so much Bananarama, to sign for him.

Suddenly a shout goes up. It's Slattery. He points out the opposite facing window and there, miracle-like, is a gleam green-house, a few plants and various shrubs looking in at u

It's 'Mr Smith's' very own patch of green. As Alan Parker tucks into another corned bee sandwich, we clamber over hi to get a better view.



# THE NEW WAVE OF BRITISH DREADLOCKS

Hair today or gone tomorrow?  
Karen Swayne investigates FASHION

Px: Steve Rapport

**"T**HE BIG problem with using so much electronic stuff is that it's easy to become too mechanical and unfeeling, rely too much on studio cleverness. It's very important to us that the music stays human, has a lot of emotion.

"We wanted something which would work on a dancefloor, but also on a very personal, intimate level. You know like when you've got a Sony Walkman on with two sets of headphones and you're screwing or something, which is a fairly common situation."

We're sitting outside the over-rated (and over-priced) Coconut Grove, and keyboard player Mulligan has just effectively killed the conversation.

I mean, how do you follow a statement like that? Maybe I'm mixing with the wrong people, or perhaps it's 'cos I haven't got a Sony, but it's a new one on me.

"You know what I mean though, there's very little music that works under that kind of stress. There aren't many people writing music for that kind of situation."

De: "It's a bit difficult to get the headphones on when you're wearing snorkles and goggles though. . . You ought to try it — free demonstrations in the toilet later!"

Bet you never thought of Fashion as being a sex'n'drugs and rock'n'roll band — they look far too cool for such down to earth pleasures, but appearances can be deceptive.

When I've recovered from my fit of giggles I enquire whether they think people have the wrong idea about them, murmurings of hype and pose have been heard.

De's the singer with the ponytail and chopsticks, he also writes most of the songs, along with bassist Martin Recci.

"Yeah, that's one of the really big problems, you don't get a chance to justify yourself to people. They look at the photos and go 'Oh, make-up, earrings, funny hairdos, must be a bunch of poseurs'."

Mulligan: "The thing is, how we look has come from a completely different direction to what you might imagine. It all comes from the gang thing basically, looking after one

another. It helps that we all look fairly similar, black hair and kind of emaciated, that's a result of the kind of lifestyle we lead."

De: "Walking around with a certain image is quite natural to us because we've been doing it for a long time, but you can get a lot of remarks in the street."

(This is true, even walking around London, where most things go unnoticed, we get more than our fair share of curious/dirty looks).

"Mulligan: "People don't usually bother us because we're quite happy to take care of ourselves — if anyone picks on us we'll flatten 'em! The important thing is to be prepared to back it up, if someone comes up to you and has a go you've got to be able to say 'if you're so f\*\*\*ing smart, how come you're dressed like a pleb?'"

De: "We'll never be able to get out of that I don't think. No group will ever be able to go their own way without people looking at them."

"The annoying thing is that people won't step over the line and talk to you, it's partly down to the record company being so hot on the image thing."

"You end up becoming split between that and the music, and obviously you want respect for the music."

Mulligan: "Yeah, you want people to say 'He's a good musician', not, 'Oh, he's the guy with the ponytail'."

**F**ASHION ARE good musicians, they're also very approachable, very funny and very honest.

De: "You read a lot of interviews and it's obvious that guys just say things for effect. What we want to do is given the bottom line, to tell the truth, 'cos you only fall on your arse if you tell lies."

Mulligan: "Yeah, it's so shallow. We might be very boring but we just talk reality."

Oh, come on, let's have some outrageous lies!

"It's the outrageous truth which worries us, it's going to catch up with us eventually. Our real big breakthrough was getting one of those things from a chemist which told us what all the drugs we were taking actually were."

Are you all into that kind of thing?

Mulligan: "Maybe I'm a little more experimental than the rest of the band — I just want to try everything, although I think one day I'll probably come unstuck."

De: "Now me, I'm clean-living, I run three miles every morning."

Continues over

FASHION: De, Martin, Dik, Mulligan



# FASHION



Mulligan: "Yeah, to get the coke!"  
 Hmm, perhaps we'd better not go into that, this is a family paper after all.  
 "Woah, that's pushing things a bit far, isn't it? *Sounds* a family paper?"  
 "Every other week you've got

some woman with her tits hanging out, and didn't you used to run *Wanger of the Week*?"

Before my time, mutters the embarrassed journalist, seeking solace in the bottle of wine.

Mulligan is getting into his stride now tho'.

"I think it's about time a band took a paper to task! Another thing about *Sounds* is that the crossword is diabolical. Clues like 'John Lennon's first name, four letters', and you sit there for hours thinking it must be some kind of anagram, but it never is!"

Okay, okay, point taken. How about talking about Fashion — their new album, 'Fabrique', produced by Zeus B. Held has just shot in the charts at number 12, after all.

It's a very cosmopolitan, sophisticated work, their undoubted style and talent shining through as they move from the dance-floor sound of their singles, 'Move On' and 'Streetplayer' to the slower, sensuous charm of new release 'Love Shadow' and 'Slow Blue'.

To my ears it's a classic work, heralding the start of new-found popularity but were they surprised by it's instant success?

Mulligan: "Yeah, it came out of the blue, it was a complete shock to us. It was no way a foregone conclusion, although we knew it would sell quite well, we had no idea how much interest there would be."

"It's quite satisfying to have a hit album, because then the people who buy it get the whole spectrum of the music, a clearer picture of the band, rather than just one hit single."

Dik (the drummer): "To say that we've a success now doesn't mean a lot though. We're musicians and to us this is a long term thing, you can go

on forever learning technique.

"It's all a learning process, especially with the advance of technology you have to improve on what you've done before."

"A lot of people have been saying that 'Fabrique' is nearly perfectly produced, but that's not f\*\*\*ing good enough — you've just got to go on."

De: "I think we've all learnt from past experiences, this time rather than just blast in and get a lot of money from the record company we sat and talked. There's a number of ways you can get advances, a group can go in and say 'I'll take £100,000' but then that's all you get and you have to pay for everything out of that."

"What we've done is much more open-ended, we got a small advance for ourselves and Arista pay the rest, what little we do get goes back into the business."

Dik: "You can't let money become so important that it stifles any creativity. We look on the whole thing as a craft — that's why the album took so long to do, over 12 months because it was very important to get it structured properly."

Were you happy with the final result?

Mulligan: "Yeah, definitely. This isn't what it's all about (gestures to the tape recorder lurking on the table), doing interviews isn't natural to us because up until now we've had really bad press. Nobody wanted to hear that a band liked sex and drugs and Jimi Hendrix."

I must admit to being *slightly* surprised by the Hendrix bit.

De: "I'll tell you what it is, it's back to the whole thing about what is hip and unhip to say. People just won't admit to things, but you've got to be your own person."

Dik: "The thing about Hendrix is that what he did was so timeless — that guy was one in a million."

Mulligan: "The people who slag it off just haven't listened to it, because it's brilliant — he was an absolute sound freak."

Dik: "You get these people who say 'I haven't got much to say about our influences because our music is going forward', but it *all* goes back, you can trace everything back to something else, nothing's new anymore."

Do you find it difficult to recreate the sound live though?

Mulligan: "No, not at all, we were a bit worried but it's turned out far better than we ever expected. We're not going to bullshit about it, because we *do* use a whole lot of computers, but we've found we can produce the sound onstage."

"It's the whole culture thing, we actually built the stage set ourselves so we can portray the music the way we want people to see it. We don't want to put out anything less than we have on record, we've realised out limitations, and we do use a lot of technology to get the sound we want."

"When you play live, people want to see a show, they want dynamics, this goes back to the thing about guitar heroes. I don't think there's anyone around who can touch De for his guitar playing, apart from the old established bands."

"In bands of our generation though, I don't think there's anyone with that kind of craftsmanship."

De: "The whole thing these days is strange. No-one comes out of, say, a Soft Cell gig and goes 'Pheew', they come out thinking, 'Well, that was okay, I kept my cool and I looked alright', really they've just been acting the whole time."

But don't you find that kind of attitude at your concerts?

De: "Oh yeah, but if they can burn up some energy at the same time."

Dik: "We're not ashamed of the fact that we want to appeal to a lot of people, we don't want to be part of a clique."

Mulligan: "It's good if you can alienate as few people as possible — at our gigs we get everyone from posers to gay gardeners." (*What's the difference?* — Ed)

How do you know they were...

"Because they wrote and told us! It's great because we get a real cross-section of people and even though we've only played 20 gigs we've always had a great response."

"It's not a conscious plot not to play live, it's just that the whole thing is quite fragile. It's not just the music but the ideas and images as well."

"To set dates up when you can do the whole show is very complicated because we like to try to make them different each time."

"I'd like to make a point about the Barracuda gig we did, because we got a real slagging over that. The thing is, we had no idea so many people would turn up, but when they did they had to turn loads of people away and those who did get in couldn't see us. As fast as we could we put in another London gig to try to rectify the situation."

De: "It's frustrating because although you try to keep control of things you can't do everything, there just isn't enough time in the day."

Are you bothered by bad reviews?

Mulligan: "Yeah, you do get upset, but you can't win because if you get a good review you think uh oh. We've got a lot to live up to now, everyone's going to be expecting a lot."

"If you get a bad one at least you know that you're better than they say you are and that people will turn up expecting the worst."

"It's good to have constructive criticism though, because sometimes being in the group you're too close, too involved to see things."

I had this idea of you as basically a club/dance band, but 'Fabrique' features more than it's share of sensual, romantic, subtle tracks. Did you make a conscious effort to

move away from the fairly basic funk stance of the singles?

Mulligan: "No, not at all, it's all down to the different elements within the band. I go to clubs practically every night of the week, so that's where I hear most music, but De hardly ever goes to those kind of places."

De: "We've all got different influences — I get a lot from American soul music (he was brought up in Los Angeles), but it's good not to get too swamped in that."

"Bands I was in before were doing just black funk, which is a lot of fun and I enjoyed doing it, but really it doesn't get anywhere, it's basically for the bands enjoyment."

**E**ARLIER SOMEONE has said, "This rock and roll thing is overblown, basically it means wear what you want to wear and have a good time. None of our songs are about anything more than having a good time".

It must be clear by now that Fashion's pleasures are of the hedonistic kind, but their songs don't seem to be too obviously about sex and drugs, apart from maybe 'White Stuff'.

Mulligan: "They're not obviously about those things, it's all in the beat and the rhythm. We've just recorded a new song called 'Play Dirty' which is going to be the B side of: 'Love Shadows' (their new single) and there's some fantastic emotional guitar playing on it — really emotive."

"I think it all boils down to personal things, I mean, I like drum rolls which blow your socks off. What I'd like to do is work with a name, say someone like Robert Plant, but do *our* music, take him away from what he's doing now."

De: "There's a lot of like dinosaur guys, boring old farts sitting around at the moment. They get slagged off when they get a band together, and in a way it's their own fault because they start playing music that's ten years old, stuff they were doing before. We've met a few of these guys though, and they're really into doing something new."

Mulligan: "The thing is, they haven't got the sensibility to have a go at it themselves, although they are intrigued by what other people are doing. It'd be great to get a good combination of technical ability and ideas it shouldn't be a case of 'he's not hip enough to work with'."

Dik: "I don't think we're really after the same kind of audience as Adam Ant or Duran Duran, although it's great if very young kids like it. It's just that we spent 12 months on the album and we'd like people to understand what went into it and appreciate it, against that you've got the image thing, people buying it because it's the latest thing."

De: "I think we've slipped by all that actually."

What about the NWBD (New Wave of British Dreadlocks)?

Mulligan: "We're certainly not going to change the way we look, the only thing that worried me slightly is that people might look at me and say 'Oh, he's just the same as...'"

"We've been doing it for ages but we were never famous enough for people to take notice of it."

De: "And now people will probably say we're jumping on the bandwagon!"

They tell me of the time in Glasgow when they were so bored Mulligan decided to take his dreadlocks out. De cackles hysterically at the memory.

"It was the funniest thing I've ever seen, he opened the door to our room and just stood there while me and Dik fell on the floor laughing. It was really long and straight — he looked like Maurice Gibb!"

This prompts a general bitching session on the authenticity of up and coming locks — "It really annoys me that people can just go and buy them and and get them sewn in".

Back to sex (again) and Mulligan enquires whether screwing in nightclubs is just a Birmingham craze "because you didn't get nowhere if you didn't have it away in the hallway of Barbarellas."

"That's basically because we're all slags up there!" adds De.

And I thought they were such nice boys.

## The Music Press called it '\*\*\*\*\* amazing' We just call it Casio Magic!

The 'it' they were referring to was the price of Casio's new digitalised synthesiser, the CT1000P. At £375 rrp it's to be expected that they were amazed, although, as Keyboards and Music Player commented: "...but then Casio has honed the art of cost effective design to such a degree that the price isn't really that surprising."

### Presets

So what is the CT1000P? In fact it is a 'cross between a preset and programmable machine' (International Musician). The Preset mode has ten voices which

casiotone 1000P  
 £375 r.r.p.



"if played correctly can give astounding simulations of their namesakes" (Home Organist).

To these presets you can add effects. Such as sustain, and light, heavy and delayed vibrato. Delayed vibrato operates independently for each voice — in other words, you can play and hold one note and the vibrato will gradually introduce itself, 'so a very nice subtlety here for the Casio — no cut corners' (Keyboards and Music Player).

### Programmes

The Programmable mode is shown in more detail here and whilst it would take too long to explain, briefly you can combine any of ten 'feet' with any of ten 'envelopes' and any of ten 'modulations', thus giving you a basic choice of 10 x 10 x 10 ie: 1000 sounds (thus the 1000P!).

When you've selected a combination you can load it and nine others into the CT1000P's memory in addition to the ten presets. As Musicians Weekly put it 'not bad, eh?'

### Split Keyboard

You can also split the 61 note, C to C keyboard, using the lower half for one preset and the upper half for a different preset.

### Arpeggio/Sequencer

One more feature unique to Casio is the programmable Arpeggiator. It can store up to 127 steps and 'can be more accurately described as a sequencer' (Home Organist).

The CT1000P also has a battery back up so that you can keep any of your programmed voices when the machine is switched off, a built in amplifier and speaker, a headphone socket for silent play, and an eight note polyphonic capability.

To sum up, we'll leave the last word to all the publications we've quoted from. 'An instrument and a half' International Musician. 'What an instrument, What a price!' Musicians Weekly. 'An incredible instrument' Home Organist. 'An amazing 10kg of instrument. What will they come up with next?' Keyboards and Music Player.

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## WISH YOU WERE HERE

**W**HEW! WHAT a scorcher. Arriving for a first-ever visit to Hamburg and anticipating a city ravaged to chilliness by vicious Northern winds and well-known for spending six months of the year ice-bound, we (myself: quantity of biros, note-pad, map. Paul Slattery: camera, phrasebook, goose-step) are welcomed with a dazzling, squint-prompting, sizzling sweat-jerker of a heatwave. The soaring mercury levels mark the highest temperatures recorded in the town in years.

The normally shivering populace line the streets in assorted states of advanced roasting and parade in sweltering circles around the Alster (a sailing lake plonk in the middle of this very green and seaside resort-ish place) and indulge their perspiring bodies in a collective feast of beer and wurst consumption.

Adding to the sunny carnival atmosphere are a motorbike tightrope riding duo performing regular breathtaking runs over the main square to celebrate the completion of the Town Hall's redecoration and after the 10.00pm sunset (double summer time in Germany - GMT+2hrs), a fireworks display of, er, Blitz-sized proportions.

Woody by the mysterious!/original! /new! German bands capturing increasing amounts of much-maligned John Peel's airwave time (and thereby suffering outrageous name mispronunciation), plus a handful of don't-understand-the-words-but-it's-a-great-racket Deutschland originated long players, your inquiring twosomes left behind the soft-centred phoneyism of everyday-a-new-banalities (I'm exaggerating slightly, but vast quotients of over-familiarity saps the enthusiasm and soon breeds loathing) London and winged it beyond the (usual) horizon.

This feature makes no heady claim to be the concise and up-to-the-minute guide to what is happening on the German music scene today. Neither is it intended to stupidly slonganeer 'The music of foreign lands!', it's what we all need! and be no more than a pitiful exercise in absurd trend mongering.

Simply, this is a reflection on six days spent in one town meeting people, bands, visiting clubs and generally forming an impression. Both Slattery and I were

genuinely surprised, excited, even inspired by what we encountered.

The new sounds emanating from the German Federal Republic are well worthy of attention. That is why we came. Full stop.

## A BRIEF HISTORICAL RESUMÉ

**I**N THE PAST the German charts have been choked up with a selection of international fare with almost all lyrics being English and the 'rock' music therein veering heavily to the staid. Barclay James Harvest, for example, are champion D-Mark spinners. The only homeland born offerings being the appalling doses of Schlager, a patriotic brand of MOR, mucho accordians and tales of Bavaria.

With this all-round proliferation of English vocals it merely went without question that nascent German bands would wail in this acceptable tongue and match the verbals with their own watery apeing of UK and USA rock music.

But... PUNK! Striking a big blow for individuality, spikey self-awareness crossed the North Sea and about three years ago a brace of Deutsch-voiced young groups emerged and shocked the narrow ears of their conservative countrymen by instigating a stirring new brand of wild and shocking music which mated perfectly with the language.

DAF and Der Plan in Dusseldorf, Abwärts in Hamburg and a few assorted Berlin ensembles were the pioneers. Thanks largely to their endeavours the German best selling leagues do now contain a fair amount of native dialogue.

HOWEVER, the currently successful (chartwise) bands such as Ideal, Spliff and Extrabreit are made up of ageing musicians who've been around since the Sixties and do no more than trot out a technically well-executed slight mutation of basic ordinary rock music.

Ironically this garbage is what has become known as Neue Deutsche Welle - New German Wave.

## A PAPAL ENCOUNTER

**T**HE ONE MAN most widely regarded as having a finger firmly on the racing pulse of the real German scene is one Alfred Hilsberg (now nicknamed the 'Punk Pope' of Hamburg).

At first meeting he appears a ramshackle, almost slovenly individual. His well-known lack of business sense is compensated by his infectious belief in the modestly-selling produce of his record company, Zick Zack, and by the way he continues to promote interesting gigs with callous disregard for his wallet.

A 35 year old, his background encompasses left-wing journalism, teaching in film school and putting together an exhibition detailing the history of rock and roll through visuals.

1976 found Hamburg in a numbing state of inactivity so Alfred headed for London and arrived in time for the 100 Club punk festival. Becoming matey with the Damned and the Vibrators, Hilsberg arranged gigs for them on his return to Hamburg. Initial reactions were aghast expressions and rigid disbelief, but by 1979 the Hamburg punk scene was underway.

For some reason a large section of the beleathered hordes embodied the more negative aspects of the movement.

Hamburg punks became much feared as a mad, ultra-violent breed with their own area of the city. As attacks on innocent passers-by became increasingly common place, the policiez waded in club-handed and literally battered the menace of the streets.

The original punks retreated into isolated seclusion. The only punkily regaled persons now seen on the streets are the suburb-dwelling Sid Vicious clones who stagger around the tourist areas in varying states of drunken obnoxiousness.

Alfred formed Zick Zack, the country's first (and still foremost) independent label, to realise a live envynilising of the last night at the biggest punk club.

"People said no-one could ever issue a record of that event, it would be unlistenable. That fired me to do it," said Herr Hilsberg as he summed up his enthusiasm uber saleability philosophy.

Over the past two years the number of Alfred-backed waxings has risen beyond the ton-up mark. Many artistes once with Zick Zack have moved on to bigger labels.

Last June's 'Leiber Zuviel Als Zuwenig' (Zick Zack Summer Hits '81) compilation included Saal 2, Palais Schaumburg, Abwärts and Wirtschaftswunder, all of whom now reside within large corporate concerns.

Featured too was Andreas Dorau, who recently scored a freak single smash with 'Fred Vom Jupiter' (licensed by Mute in the UK). The chirpy bubblegum ditty that causes extreme-music-minded Alfred to stare accusingly up at the heavens and shake his fists in despair.

## THE MIDDLING MEDIA

**T**HE RADIO situation is somewhat less than galvanising. Most intrepid listeners rely for aural nourishment on John Peel's BFBS broadcasts. The ridiculous situation of a British DJ spinning German music back to Germans.

The press also suffers from a lack of street-level direction. The two best-read papers, Musik Express and Sounds (no relation) hit the strasses only monthly and are generally preoccupied with visiting UK and USA acts, tending to neglect the blossoming treasures on their doorstep.

Sounds is based in Hamburg, so we took the opportunity of a parallel universe adventure and paid them a visit. The Editor is a scruffy young fellow sporting a pair of rotting plimsolls and famed for his (I'm told) entertaining though often meaningless, stream of consciousness reviews. His name is Diederich Diederichsen.

He cites the spirit of the new German music as stemming from an awareness of the German culture. Not the castles-in-Bavaria tradition but the Federal Republic culture which has, obviously, only developed since the end of the war and the East/West splitting of the country.

Just as about ten years ago the new wave of German cinema began to display a grasping of this cultural identity, so a similar social cognizance is occurring among young people in the emerging bands. It is this awareness, without necessarily being politically overt, that allows them to tickle and tease the nerve ends of the national psyche. Simultaneously celebrating and condemning their society in a way never before known.

Slattery and I confess to being overwhelmed/awed by the exciting and volatile state of the country's musical affairs. Diederich is unimpressed by our gushings and with a tired, seen-it-all-before air says that he reckons the kids are fed up with German music and it was just a passing fad. We're horrified!

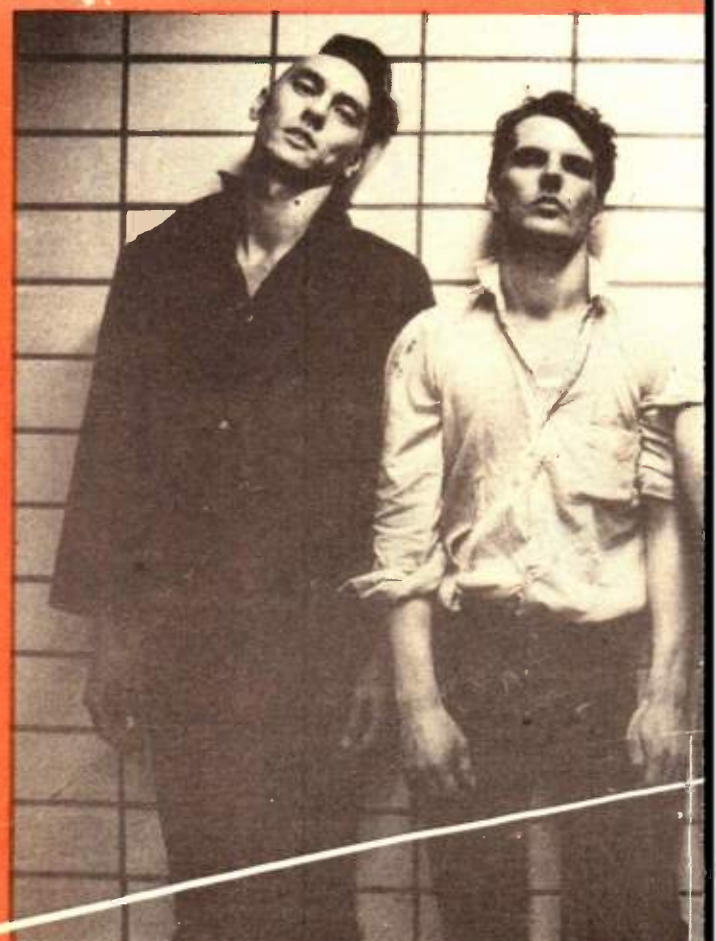
Diederich, despite his plimsolls, remains a journalist.

## HAMBURG

Deutscheland calls Mick Sinclair to meet Hamburg's



PALAIS SCHAMBOUR



ABWÄRTS



## CLUBS, VENUES, DIVES

**R**ATED AS the 'in' joint among the young Hamburg trendies is the sweaty and uncomfortable Madhouse.

Unfortunately it comes nowhere close to deserving its moniker. The musical fare is mainly wet British dance-floor fodder and the modicum of floor-space allocated to limb-motion is always inhumanely packed with struggling-to-twitch bodies.

Tastefully located in the lovely Planten un Blomen park — the countrified space flanked by the vast congress centre at one edge and the looming TV tower at the other — is a greenhouse lookalike cafe/bar distressingly inhabited by the children of the wealthy, whose idea of a jolly night out is staring at one another po-faced fashion while listening to the blandest selection of sounds imaginable.

Much more fun is the Mambo Jambo (which American-in-Hamburg and future-feature-star Chris Lunch immortalised in song on his 'Shark Bait' LP). A smallish establishment, but dance-action is assured with African music pumping from the turntables and a killer liqueur (the name of which escapes my hazy memory), a quid a go 'but worth it' we slurringly agreed.

Best night-joint of all was Alles Wird Gut. Situated in what was once a sausage factory (such places and disused war-time bunkers also provide the most common kind of band rehearsal facility) with the machines still present. Over-do the Schnapps and risk a fatal mincing.

The place has no centre of attention such as a live show or dance-floor but the patrons line the walls indulging in friendly party-style chatter amid a selection of video games, while there is a video watching room upstairs showing films and cartoons. Music is provided by a club user on an informal rotation system.

With greater live act orientation is Versuchfeld where a recent programme

included Theatre Of Hate, Blur, TV Personalities and a fair quota of German outfits. Although the place is open every night showing videos and movies, its setting in the unsalubrious and hard-to-get-to Altona district means crowds are sparse when there is no big draw. On the night of my visit about five people watched a bizarre 8mm film from Berlin.

The two most popular local combos, Palais Schaumburg and Abwärts, can command respectable attendances at the 1200 capacity Markthalle which also provides the main platform for visiting mid-sized UK groups to flaunt their wares.

There is a distinct lack of regular haunts catering for the lesser-known home-grown band and during our stay some of the smaller clubs were united in a manner of unofficial strike in protest at the grant given to the Markthalle, with its overseas leanings, by the Senate (the Hamburg council) while no funds have been forthcoming to aid and strengthen the local scene. Many of the now reasonably established bands grew from loose one-off gigs which, at one time, with plenty of suitable venues, were common place.

## THE HAMBURG BIG THREE

## PALAIS SCHAUMBURG

**F**ORMED TWO years ago by guitar and voice-man, Holger Hiller. He conceived the assemblage after a traumatic sortie to California. He began his stay in the sunny state with friend Chris Lunch but later found himself festering on the verge of insanity among a commune of crazies.

Retreating back to the safe ground of home-town Hamburg, forming Palais Schaumburg was a reaction to his experience, a kind of therapeutic relief.

He recruited Rolf Hertwig on drums, bassist Timo Blunck and Swiss-born synth and trumpet man, Thomas Fehlmann. They issued a couple of singles on Zick Zack and later incurred the wrath of their peers by signing with German Phonogram.

Since recording their self-titled LP (about to be issued here on Kamera), Holger has left the band and by all accounts become a hermit-like recluse. He receded gradually from public view as the reputation of the combo increased. His vocal place has been filled by Walter Thielisch, a long standing confidante and lyrical composer of 'Deutschland Kommt Gebraut Zurück', a track on side two of the album.

Timo: "Neue Deutsche Welle is the thing that is very successful here now, but I hate it! A lot of old musicians got the idea that they could be rich and famous by playing English rock music with German lyrics. Two years ago everybody was buying Barclay James Harvest and Genesis and only about 50 musicians in the country were playing real German music."

Thomas: "The start of this German music was with Der Plan and the early version of DAF. That was a major step forward in a new ideological direction. Kraftwerk had been the first band to sing in German and for them it seemed natural. But they were too involved in working in their studio and spending four years making their next LP to have any street-level effect."

"Kraftwerk led to all those synth albums by people like Popul Vuh, Edgar Froese and Cluster (deep yawns all round). I don't like any of them, but their records are collectors' items now."

"We are into the idea of making a German kind of music. We would never accept the suggestion of several record companies that we should do English lyrics. The lyrics we're doing and the kind of music we're doing fit together in a definite texture. Ours are not the kind of words you can translate. Actual words are easy to translate but you can't translate the sense."

Walter: "Because you are going into a different culture where words mean different things. Our lyrics go back to the art tradition of Dada" (Art! Dada! — An English band talking like this would be written off immediately. These huns have no fear!) "Dada lyrics don't tell stories, they are more associative. It is based on the idea that the stories are already in the heads of the listeners and you only have to put words to them."

Timo: "The listeners add their own story, we tilt them in certain directions. The four of us have our own different stories for each song."

The debut long player is produced by Thomas' mate David Cunningham.

"Although it was eighty per cent finished when he arrived" says Fehlmann, "we even engineered it ourselves which led to a lot of arguing over what knob should be where. David made a lot of good suggestions about how to make things clearer, leaving things out and only adding percussion."

Timo: "But we are more powerful live

than on the record. Our live sound mixer is from London, Melv Jeffersen, we depend on him to an extent."

The departure of their founder left the group guitarless but they are now being aided by a guest vibraphone player, Stefan Balier.

Thomas: "We got the vibes player in because we liked the sound, not because we are anti-guitars. A few years ago people would say 'Right! We sing in German and we have no guitar solos' but there is no need to stick to any rigid formula. You have to keep a continuous development. We don't mind not selling 100,000 LPs as long as we're able to make a second and third album."

The linking with Phonogram caused a certain backlash against the band from the more puritanical sections of the Hamburg underground. Previously casual one-off gigs had been the norm. Thomas spits angrily and declares:

"Some people call us arrogant but we wanted to go further than just one-off things. We still all do other things, outside this band anyway, and there are fewer venues to stage one-offs."

Indeed, Thomas' lungs have been bellowing with saxist Peter Gordon in New York and the fruits of this partnership are appearing as a Zick Zack 12" titled 'Westmusik'. Timo, meanwhile, is involved in a poppier combination called Die Zimmermann.

There is an interesting difference between the two most spokesman-like members. Thomas with his avant-garde likings, exposed brow and professor-ish spectacles, and the less experimentally inclined Timo with his American-ised taste in clothes and acceptance of commercial sounds. It is fascinating to observe Thomas' glasses steam over with an intellectual mist as Timo extols the virtues of ABC and Haircut 100.

## GEISTERFAHRER

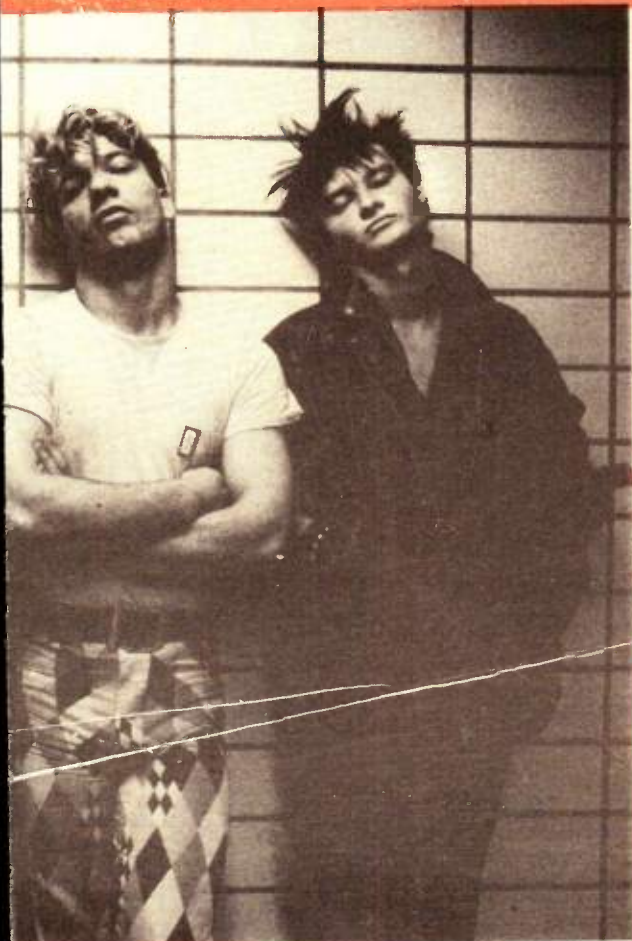
**T**HE ORIGINAL constituents, Michael Ruff, Matthias Schuster and Hans Keller, came together in 1979 to do the inevitable 'one-off' at a festival of German 'new wave' music.

Continues page 39

# BER KINGS

s big three bands

Photographie: Paul Slattery



GEISTERFAURER



# The return of Kevin Rowland. By Dave McCullough

ASKED the worst question I have ever asked in an interview. I mean, it wasn't even a 'question', it was more like a bumbling, nervous, anxious comment ... It was very me, very Eighties, ahem, rock journalism (at its very worst):

I suggested, like a *Time* Out writer walking across fresh laid socio-political eggs, that 'Come On Eileen' was SEXIST.

"What do you mean?" Kevin Rowland thundered back. But he didn't even thunder it. You see, he was playing games too. He sort of ... politely suggested what both he and I knew full well, that the humble scribe was talking rubbish.

Kevin Rowland, now in black and white as the mainstay of Dexys Runners, in every sense the John McEnroe of current rock and pop, is back doing interviews and, after an initial *NME* hiccup ("It was terrible, awful ... etc) he had decided on a change of plan. He is now given to Playing Games in his beloved interview situations.

"I tried too hard, I suppose, on that first interview. I tried in detail to explain every single thing and it didn't work. So now I'm going to be really simplistic!"

Oh goodie. He grinned cheerily at me. He's (surprisingly) about six foot tall, he was not the snivelling heap of tangled emotions that I'd perhaps expected. He was the very picture of maturity and settled-down confidence. I snarled at his play acting and he grinned even more cheerily back. The big ...

All through our weird little 'chat', which finally became real when I turned my tape machine off and we related tales of mutual friends, we maintained the kind of unreal surface of this new Dexys 'simplicity', only jabbing through it every other minute for a sarcastic remark to the effect that, "You KNOW you don't mean what you're saying. Bucks Fizz would put it that way!" Or, in Kevin's case: "I know I am talking on an infuriatingly simplistic level but ... that's the way it has to be!"

It was Connors vs. McEnroe in a five setter, with lots of bad line calls. On another level, it was the inevitable result of trying to talk 'soul' in a language debased (and the debasers didn't merit Dexys interviews for this long) and in a musical climate wherein 'soul' too has been highlighted to the extent where it's a kitsch, over self-conscious quantity.

We trod the same line that Dexys themselves balance on, somewhere between artificiality and a soulful revelation. Old and new — we were stuck in the present. Small wonder that Rowland's Dexys themselves are now forever more inextricably linked to The Interview Situation, Its Difficulties And Its Potential Benefits.

It must reflect some of the urgency, absurdity and over attentiveness that creating a soul music for the eighties itself involves. To that extent, the link's a good and an accurate one.

**"VAN MORRISON!** You think it sounds like Van Morrison? Does it?"

The big goof. Trouble is, it wasn't *done* that well. I've had Devoto do it, for instance, to perfection. There was too much of a 'cat that got the cream' look across his favourably unshaven face. He was also playing up a little at first to Helen O'Hara of the Emerald Express fiddle players, who sat in uncomfortably for a while on the Interview.

"Nah, it's just that ... (big confident grin) you tell somebody you're influenced by Van Morrison and they go away thinking, He's copying Van Morrison. Same with soul, mention soul and they take it badly up. I mean, Morrison is the only musician I've ever respected but ... he wasn't

enormous and there's something wrong there."

You could say the same of Dexys at the present. A mere cult status group ...

"True. (even bigger he'll-be-surprised-I'm-agreeing-with-him grin) ... In a way it's flattering having cult status like that. We've a very loyal audience; I actually like meeting them now! But the ultimate test comes now when we try to get a bigger audience."

Seeing as he is taking this one so weirdly, I turned to the 'topic' of interviews. I suggest that Dexys, by doing none, did in a way more press than anyone else. At least more effective press — they, rather smartly, albeit deservedly, built themselves up to the level of the (over-written about) Jam and Clash. Where they belong, ironically.

"I just felt it was so necessary at the time. It was important *not* to do them. I thought it would be fun too — fun-ny. I liked the idea as well of having a bad name right from the word go."

He is back to doing interviews now because Dexys are in a bit of a flap ('Eileen' at this stage was wavering chart-wise). Perhaps it was the stigma involved in reneging on the initial decision, but Kevin Rowland was determined to make the early decision as bland-seeming as possible.

'Just One Of Those Things! We've Seen The Error In It Now?'

"Just songs, just entertainments really. That's what we're doing now. Obviously I don't like what I see around me in the world, but I'd be a nervous wreck if I worried ..."

In 'I'll Show You' on the new LP the Rowland voicover goes: "Films, music, I don't know ... there has to be something better!" Now that's not what you'd expect from the Honest John Musician schtick you're giving me ...

"I'll Show You' is the sequel to 'Show Me'. It's two songs joined and made into one. No ... but I'm not writing about myself there! I'm talking about people I used to like and go to school with. People I'd look up to. I really went back to see them and I saw what a mess they'd made of their lives. A lot of them are nervous wrecks, one of them was done for child molesting. And like another just drinks all day long."

There's a great deal of respect for Dexys.

"Uh ... yes."

Does that make you feel a responsibility?

"Depends what you mean. If you mean a responsibility to entertain, to do my very best in what I do ..."

You sound like Bucks Fizz.

## SHOW ME

**"W**HAT IS it? What do you want to know?"

Your person ... comparisons with your music in terms of that. I want to basically check you out. While remembering I needn't bother at all, that the music is all that matters.

"I listen to all current music. And I don't like any of it. How is that? I don't think I like music very much at all."

A de-intensifying of Dexys somewhat taut (over-taut?) stance, this I'm sure is what Rowland's after these days. What he got moved about he realises now people saw as compulsiveness, an I-can't-live-without-music attitude. Which is totally contrary to what Rowland sees as the truth, that rock music is a fleeting but mightily uplifting experience. That it matters just because it's so obvious *does not* matter.

"I think this new LP is brilliant. But I thought that about the first. I mean, I annoyed the rest of the band, the old band so much by just continually, for about six months, playing that first album!"

"My mum's Irish. I was born over here, I don't see myself being Irish or anything. Though I did live in the West of Ireland for two years. And I still like, say, the Clancy Brothers or Tommy Makem."

"I don't know. I don't think 'Too-Rye-Aye' is that traditional Irish music influenced! It's not folk music. There's as much Van Morrison, Al Green there ..."

"I'm definitely the leader of the group now. It just happens that way, other people contribute but ... I'm bossy yes. But I think I'm a nice bloke myself actually."

"I met Helen at a bus stop one morning. I was going to practice, she was going to college. We got talking. It was a very long process, getting the Irish element into the group. It took about two years in all. We've been really underground for the past year. Hardly any records or anything. Sort of paddling our toes in the water."

Is the climate right now?

"Perfect."

Why?

"It's so bland."

Despite the much-revered presence of Human League, Associates, et al?

"There's lots of Bowies around, isn't there? He's had so much influence, that man! I always really liked that Bowie thing though. What amazes me is how long it's taken to come through. Like ten years! I myself was into that Roxy and Bowie thing around '74. I thought that would be the end of it, but they move so slowly! and it's come trickling back."

The Morrison-Bowie comparison is interesting. Dexys are certainly a rarity in being 'Morrisoned' — the Bowies androgyny, supra-musical appeal being, of course, easier to market and to fool people with. In the way they use image so singularly, so garishly, Dexys are as anti-image as Van Morrison himself.

"I think it's probably worse now, with this co-called lack of snobbery. Even worse than it was in the early Seventies when 'musicians' were respected whatever. 'It's crap but it's great'. That's crap ... It's okay though (Nice Kevin rising to the surface!) Dollar? Yeah they're okay."

It's a sign perhaps of the *bad state* music has come to, that the possibly most interesting thing a conditioned mind (mine, yours) could say about a song as genuinely inspiring as 'Come On Eileen' is that, oh dear oh dear oh dear — it's Sexist. What *does* this word mean?

Kev — 'I'm dedicated to the expression of feelings. I grew up with a girl who also came from an Irish background, our parents were close friends. Of course, once we got to 13, 14 sex had to come into it. That's 'Eileen', I think it's an honest song. Maybe I am like 'that' (sexist) in a sense, who cares? Helen's like 'that' (feminist) anyway ...

"To be totally honest with you, right now I'd prefer something really *new* (he points in seeming comparison to the 'Too-Rye-Aye' sleeve). But people making electronic noises, that to me is really Sixties-ish in attitude. I think to be sounding like Bowie *now* is really being traditional. I think *that* (the sleeve again) is a lot newer in comparison, I really do."

"It's all to do with time. It should relate to the times. 'Too-Rye-Aye' does that for me."

"I mean, somebody like Van Morrison is genuinely not interested in success. I met him lately and he asked me, 'What are you up to Kev?' I told him I was trying to get a single into the charts. He said, 'Aye I used to do that years ago but it's really not worth it, you end up getting your audience wanting to hear that same song in five years' time'. I said, 'I know that's a problem, but you're just as badly off getting people wanting to hear 'Caravan', an album track, ten years later'."

The mask reappears. "It's only music anyway! Maybe an 18 year old kid gets as much out of Dollar as you and I get out of Morrison, who knows. Don't you think so?"

## I'LL SHOW YOU

**"O**KAY, PEOPLE might think it outrageous for Kevin Rowland to say 'It's only music', but I've always thought that. I mean, I

# FRANKIE MILLER

## NEW ALBUM NEW CASSETTE STANDING ON THE EDGE

INCLUDES THE SINGLE  
TODREAMTHE DREAM







# THIS ONE WILL RUN AND RUN

KEVIN ROWLAND of Dexys Midnight Runners: pic by Paul Slattery

spend ages on these unimportant little details in the music that anybody else'd forget about. It is really important to me ... but then I go home and turn the TV on and something else inspires me. I don't know ...

"The idea with the first group was: We are going to be a success in the first year, hit single, hit album, then we'll do something the next year totally outside music, make a film that had us in it but nothing whatever to do with music. And then the third year we'd

blow up the Houses Of Parliament and go to jail. We were prepared for it. I think Big Jim Patterson and myself would have gone to jail. It was either that or start our own political party. You know, it was to be the group to end all groups.

"But now I think, for somebody who talks on and on about feelings, where was the feeling in all that? It's more instinctive now. We still have a big long term plan though. But, this instinctive approach, it seems so right for now! 'The Projected Passion Review', I

mean I can't even say that phrase this year, but it sounded right last. But 'Too-Rye-Aye' — that has this year's ring all right!

"Maybe it's a little enigmatic yeah. But it should be a little understated I think. It should tell you a bit about the contents as well. I was going to call it 'Those Endearing Young Charms' — but that would have been far too typical for Dexys. It's an unusual title for an LP, 'Too-Rye-Aye', and it's unusual also for Dexys. Good all round! "You still think I'm holding

back something? I'll try to be simple!

"I get, in fact, very little inspiration from music. I get more inspiration from the TV, or from feats of great courage ...

You need to go for the big things, the big climax — the Houses Of Parliament. Isn't there a streak of (macho) neurosis in this?

"I'm sure there is. It matters winning, getting in the charts. I mean, I was bitterly disappointed that 'Celtic Soul Brothers' wasn't a success. I'd

it all planned out — that single, then the album, then 'Come On Eileen'. In ruins! Yeah, I probably plan too much but I ... I JUST THINK OUR RECORDS ARE SO GREAT!"

That was definitely a streak of McEnroe — arguing over a bad line decision ...

I suggest: Dexys are very blatantly not in tune with the times.

"I wouldn't dream of doing funk. 'From now on this will be funky'. I meant that when I said it at the end of the first album, then about the same time all

these people started playing funk and I stopped it for obvious reasons. There again ... I think I do harmonise with the times!"

How serious was the 'young soul rebel' stance/image? "Deadly serious. It was also a great phrase though; and even 'rebel', that's a nice word, isn't it? Believe it or not, I honestly had no idea it would become a sort of cult stance with people going about saying 'We're young soul rebels?' I really did not even consider it, that's the honest truth ...

"I just like to constantly upset the apple cart."

Are you still upsetting them, do you think?

"Probably not. But I'd like to again! Like, you're talking about the Bowie thing now, I'd really like to make all that look old fashioned, show it's already been done to death. That's why I have no respect for musicians. Because once somebody gets an idea they all jump on it. I want 'Too-Rye-Aye' to cut through. I want it to sparkle on the radio."

Dexys' rebellion might be very strong, as strong as Jam or Clash indeed. But, with the crazy width of music and trends it's been easily swept up as Just Another Stance, missing the very singular excellence of the music.

"I think you're right. It initially was a problem. We knew people were saying, Oh the songs are great but what do they think they're into with those clothes, those hats? But I have never ever wanted to be a part of a movement."

"Like that Two Tone thing we got involved in, right? I hated it. Just *shit*, right? They wanted us to put a record out on Two Tone. No way!"

## TAKE OFF EVERYTHING!

"THERE'S ALWAYS cover-up. Always. Even this current 'things are really healthy man', that's a cover up too."

Would Dexys like to be a big group?

"Yeah!"

Rowland rattles on, getting warmer all the time. He speaks of the closeness of his relationship with Big Jimmy Patterson now, Big Jimmy truly proving a Clarence Clemens-like star of the new LP.

Kevin Rowland strikes me mostly as some one with a great sense of, not so much overt humour, as a great sense of fun. His face lights up often in complete contrast to the supposed angst-ridden hero of 'Geno' days. This guy has a bit of the 'boy' in his face still: there's no cop-out here yet.

He talks of the song 'Old', crucial to revamped Dexys' themes, about how he sees an old guy at the end of the road every morning, how he manages on cheap bus passes — how Rowland thinks old people are criminally treated.

And then he talks more personally about his travellings. Which stretch to off-the-tape tales where Kev in his youth was reduced to an almost tramp-like state for weeks.

(The ice melts to the extent that Rowland relates that one particular, free-form jazz break on the new LP was nearly abandoned because it sounded "So f\*\*\*in' close" to Van Morrison's 'Snow In San Anselmo': "We just all sort of stood back and said, Oh no, it can't be!")

Finally, try and prevent an (albeit second-hand) Irishman from talking about religion!

"Yeah, it's pure Catholicism a lot of the time with me. And it's there for life in me, the Catholic religion. I'll defend it against anybody. Anybody who does good, who collects money in pubs, I think that's great."

"I really do believe in God. There was a period when I stopped believing, but now I've gone back to believing again. I can't explain or say why or when it happened. It was no one day wonder ... I just feel something inside of me, I'm very conscious of my soul."

We ponder on whether Van Morrison believe in God. At first Kev doesn't think so, then he looks at me, I look at him and we both, giggling, look at the poor guy munching on the remains of his messy gooseberry tart — the effort is a joint one: "OF COURSE HE F\*\*\*IN' BELIEVES IN F\*\*\*IN' GOD!"



# SURVIVAL OF THE FITTEST

**F**ollow, follow, follow dis ya sound. Dis ya sound is the one going round!" — The pulsating drum'n'bass led chant shakes and quakes the stolid confines of Walthamstow Assembly Hall, and it's well . . . d-r-e-a-d.

The punters step out in right time as onstage Freddie McGregor, voice commanding and locks-a-flashing, cranks the Studio One Band into yet higher musical spheres.

"The Rolling Stones, huh! This lot piss on them from well above," laughs a friend with more than a hint of irony. A strange comparison, but an understandable one.

Freddie's fourth album, 'Big Ship', (much praised by *Sounds*man Edwin Pouncey a few weeks back), may be cruising in the top wave of the reggae charts, but tonight the warehouse-size hall is half empty.

An ignominious climax to the marble-voiced singer's first, problem beset, tour of these shores.

Mind you, some 2,000 or so people checked Freddie out last month at the Liverpool Empire. Unfortunately, most turned up 'cos they thought he was the Rolling Stones playing under a pseudonym (more of which later).

Which is a pity. Because the man's quality output on albums like 'Mr McGregor', 'Lovers Rock JA Style', and the magnificent 'Bobby Babylon' (belatedly issued by Coxsone on Studio One last year and one of the best reggae collections ever in my book) far outstrip anything Mick's old tarts have hacked out in recent time.

But who, I imagine you're asking, is this Freddie McGregor character?

Born in the district of Salem, Clarendon Parish, 26 years ago, Freddie McGregor first hit number one in the JA charts when he was only seven years old.

The single in question, 'Why Did You Do It', was recorded by the Clarendonians vocal trio of which he was a member and produced by Clement Dodd aka Coxsone (who figures a lot in Freddie's past).

Since those early years, Freddie has sung and been in the JA charts with many bands: the Generation Gap, Soul Syndicate and One Vibe (astute names!).

And he has frequently toured the good ol' US of A (cue the nukes) and represented Jamdown in this year's Caribbean Music Festival, in (Collieville) Columbia, where he drew 30,000 rabid Spanish speaking reggae fans.

I'm sitting in an immaculately kept Peckham flat where Freddie is crashing. Photographs of Selassie I are everywhere while, gasp, there isn't a drop of alcohol in evidence — a definite change from the normal music interview scene.

Orange juice is the drink of the day. You see, Freddie likes to keep fit. A track suit, a tam and training shoes are his sartorial requirements — very appropriate for the man who had a monster sound system hit with the stunning 'Jogging' disco 45 a couple of years ago.

In between sorrowfully watching Italy hammer Brazil, the Rasta raps.

So what happened in Liverpool?

"Well Liverpool it 'ad a whole 'eap of tension. The evening we arrive inna Liverpool there was ITV, BBC TV, and reporters from nearly every magazine wanting interview."

"But the main thing was they felt we spread the rumour that Mick Jagger was coming. We never knew anything! I don't 'ave the slightest idea 'ow it 'appen."

"Black Echoes magazine did carry a piece saying a guy from one of the radio stations (Radio City DJ, Phil Easton) spread the rumour. But I feel it was spread by those who buy ticket in bulk."

Ticket touts?

"Yeah. However, we 'ad a full house that night. And the people who come dere them-a-enjoy it. There were honestly a few who shout out fe Mick Jagger, but some also shout out fe Freddie McGregor."

Tell me, how was it that you got to record so young?

"Well, Ernie Wilson of dem Clarendonians used to go to same primary school as I. Him knew me becos' me-a-used to sing in school

concert every Thursday and 'im used to sing too. So Ernie and Peter Austin start come to my house inna evenings, we'd practice, they'd teach me harmony and we just jam together."

"Eventually they introduce me to Coxsone. So it wan' no problem fe me to get into the studio, even though at that time if you wanna record a song you 'ad to go through auditions."

"Me work with all the great musician from '63 onward, Jackie Mittoo, Don Drummond, an' I make many record. That's where I gain my experience being at Studio One."

Did you have any problems with producers?

"Chaa! That's where me 'ave most of my problem. Cos from youth me-a-always getting ripped off in business and music. Coxsone used the opportunity of me being after experience and he control my wealth and wages, which is like me paying him. It's weird and unfair."

Linval Thompson produced Big Ship, what's your

relationship like with him?

"Right now me and Linval work cool together cos both of us do production together. Him as an artist and musician, and me as an artist and musician, we understand 'ow it is to work and no get paid . . . So like me an 'im can really communicate 'pon a level we consider cool-cool."

Big Ship was recorded with the Radics, yet you're on tour with the Studio One Band, why?

"Well what we did, right, we recorded two sets of material at one time. And right now me 'ave a new album getting ready to be released in October/November depending on 'ow far Big Ship go by then."

"Even so, we're trying to get a major label for that album. So we're not really gonna release it hurriedly if we don't get a good enough deal. Part of it was recorded with Radics, part with Studio One."

So what made you settle with the Studio One Band?

"Well, there are musicians and musicians. Them-a-really know me . . . But you find

that those are a set of musicians that record most of my songs — even from childhood — mainly Pablove Black, keyboard maestro, and Earl 'Bagga' Walker on bass."

"I feel comfortable working with my bredren. Plus their musical ability is just exceptional."

You seem to get through a lot of bands and musicians.

"Well, in Jamaica, let me tell you the truth now. With the music business inna Jamaica you have fe really try and balance whatever you do. Because Jamaica's small and 'ave a whole 'eap of musician."

"And every musician and artist move good and everyone 'ave them talent or special ability. So like you might need a person for a particular song, so you use them — mix it up!"

Tell me about the inspiration behind Big Ship? "Big Ship a sailing' on de ocean, yaah! Big Ship really come inside me from Jah, if people check it they will see. I want to tell the honest truth, I myself never realise what Jah Jah put through

I-man then."

"Cos when we make music — I can only speak for myself — when I make music, most time it's not anyting I find myself, it's the Father that put the inspiration there."

"He use I man as a tool, or a vessel, to bring out his work. And my work within his kingdom is music, like another is a photographer-mon or carpenter."

"So Big Ship is . . . Linval Thompson inna Jamaica him-a-live 'pon a mountain top. And early one morning we-a-drive up and check him out — we 'ave a studio session later in the day at Channel One."

"So now, while we're up there boiling tea, playing guitar and reasoning, inspiration just come down on I. Me ya look across de ocean an' see a big ship full of cargo. And me-ya say 'Linval! Check dat ship dere boss. Big Ship Rasta sail 'pon dem ocean'."

"But at de time me just leave it at that, cos it's just a ship. So like when we are in the studio in the evening now, the rest was revealed. An' me just go over to the piano and say 'Gentleman we mek this tune now. So me work out the chord an chorus."

**A**t this point Freddie much to my enjoyment, bursts into song: "Big Ship sailing on de ocean. We don't need no commotion. When I'm ready you better hold on steady! We're moving off at lightning speed. . . ."

But you know, all I man thought and inspiration is always Africa. I look to Africa and the suffering of the poor people, the struggle in general. So all my music is really based 'pon dat even when I sing about love between man and woman."

The song 'Jogging' seems a pretty crucial part of Freddie McGregor. Tell me about the lyrical concept behind it.

"OK. Let me put it this way. I-man say 'In this time of confusion, you see, people are-a-preparing themselves for Armageddion. But without even knowing it they are keeping fit for the fire. However, some are only training for them physicals, not them spiritual side. "And it is evident that some o' them-a-wearing Adidas, some are wearing Puma, and some are wearing North Star. But I and I am preparing to leave ya which is our thought and deed behind jogging and keeping fit. It's to conquer creation."

So what do you think Armageddion is going to be. Or are we living it now?

"Yeah we-a-live it now, but it's gonna be worse still. I mean you look 'pon dem TV and see the Falkland war — you don't have to think twice about Armageddion, it's just there. . . ."

"Mankind get-a-too devious and evil, so the Lord God Almighty now is gonna wipe them out of creation. Cos Jah can mek you stand up and just let the sun get well hot so you burn to death. Ya k'yaan control it."

"Lightning can flash and just bust you in two. Earthquake can just groan and swallow you up. Them kinda judgement I-man envisage for Armageddion. Gunshot alone k'yaan do it, although it's part of Armageddion."

**M**eanwhile, apart from Armageddion, the record buying public, according to Freddie, can look forward in the near-ish future to an album of "special works which I-man have been working on for many years. It's altogether heavier than Jogging!"

People are you listening? Dis ya sound is the one going round. Quick before you miss it!

## Jack Barron jogs FREDDIE MCGREGOR's memory





# SINGLES

reviewed by DAVE LEWIS

*THIS IS only my second stretch in the dreaded singles cell block in nearly six years on Sounds, it pays to keep your nose clean and your head down, and the black-hearted figure of Fate must be cackling with cruel delight at the hand I've been dealt.*

*Why is it that there's always an Upstarts or Rejects record to foam on about whenever Garry Bushell is in these stocks. Yeah, and Dave McCullough lucked in with the Nightingales last week, so where's my AC/DC or Ry Cooder or Blackfoot or Saxon? I had forgotten the full implications of the term 'industry waste' until I found myself up to my neck in this ordeal of ordure, just waiting for someone to start yelling 'Heads down, tea-break's over!'*

*It's not just that most of this week's releases should have been strangled at birth they're so bland and pointless, but there seems to be an alarming trend these days for playing 'safe' with unimaginative reworking of hoary old chestnuts, as if it's in some way being 'zany' and jolly entertaining. Just look at the current charts with 'No Regrets', 'Happy Talk', 'I Second That Emotion' and 'Iko Iko' all in there. What's happened to all the original songwriters?*

*Fortunately, there are at least a (very) few diamonds in the dust, the brightest shining of which is undoubtedly...*

## SINGLE OF THE WEEK

**BLANCMANGE: 'Feel Me' (London)**

Utilising the same kind of intricate, crackling back-beat that makes Grace Jones and Talking Heads so hypnotically alluring, Blancmange stand out a mile as a life-saving raft of pure pop pizzazz on a dark sea of sludge. This is what good dance records are supposed to sound like, with talk/scream vocals David Byrne-style and great stabbing slabs of synth jutting in and out of the insistent percussive mantra that rattles away throughout.

Exhilarating and exciting stuff that would stir a dead man's soul. Which is nearly what could be said of...

## ALMOST THERE

**THE CRACK: 'Going Out' (RCA)**

This is much more rough and rumbustious of course, but the

Crack have taken that red-throated roar of boot-boy bumpituousness and made it seem fun instead of borish, vital instead of a dull parody and even musically polished instead of the all too frequent 'shouting-match-in-a-public-bar' row that makes a road drill seem blessed relief by comparison.

There's even a guitar solo slipped in here and, with the dubious distinction of being Battle Of The Bands winners behind them, the Crack have all the blunt instrument stun of a young and aggressive Slade, just so long as they can go on writing songs and not monosyllabic 'street' mouthings.

**RAGE: 'Woman' (Carrere)**

Though the pseudo-orgasmic pair of 'models' groping each other on the sleeve will have the weekend feminists frothing at mouth with indignation, it is only done as a joke — tasteless and unnecessary as it may be. Which is a shame really, since Rage have just the right mixture of American FM gloss and rough British rock roots and don't need all this macho onanism. Heavy rock isn't exactly traditional hit single fare, but with this arm-wrestling balance of guts and commerciality, Rage could have the last laugh on their knockers (geddit?).

**BOW WOW WOW: 'Louis Quatorze' (RCA)**

Never had much of a thing for schoolgirls myself, or the exploitation of their sexuality to sell music, but for all that I find cheap about their image, Bow Wow Wow are a consistently attractive pop band with their own clattering drums style. This will get played to death on the radio (in fact, already is) and will doubtless sell accordingly. Put another nickel in the music machine...

## NAUSEOUS NOSTALGIA

**FUN BOY THREE:**

'Summertime' (Chrysalis) Less Porgy and Bess, more phoney and mess. I don't understand why the brains that came up with something as haunting and memorable as 'Ghost Town' have become so vacant as to have to resort to exhuming rotting old corpses like 'It Ain't What You Do' and now Gershwin's Belafonte balderdash, regurgitated with all the flavourful essence of last night's curry. OK boys, 'I Love Paris In The Springtime' in the key of G, two, three, four...

**THE UNPLEASANT GOBLINS: 'In The Nude' (Observation)**

Just crazy enough to be enjoyable, provided you've got the sense of humour that thinks dressing up dead people, taking them to parties and then leaving without them is funny. If you're going to retread an ancient standard you might as well do it *really* weird like this nose-thumbing at Glenn Miller (are you listening Captain?) Lifts the squeaky toy to new heights of musical eminence.

**BAD MANNERS: 'My Girl Lollipop' (Magnet)**

Here we go again. There seem to be more repeats this week than a plateful of baked beans and spring onions. And they've all got the foul belch of stale ideas about them, so remember

what happened to Millie Small after she had the original hit with this, Buster. At least she had a nice pair of legs and looked good in that cute crocheted mini-dress (tell me more — J. Waller).

**AS SEEN ON TV: 'Summer Holiday' (Empire)**

Cliff Richard's old candyfloss croon apparently recorded by a bunch of 'celebs' who don't want their identity revealed. All I can say is I'm not surprised!

**TOM TOM CLUB: 'Under The Boardwalk' (Island)**

What is this? All these re-runs of well-known old songs is like being subjected to endless hours of 'The Best Of British' on TV. Can't Tina and friends write their own songs? Or is that supposed to be part of the whole 'fun' thing? It seems like a waste of time and talent to me — and the Drifters still did it better.

**SUN YAMA: 'Subterranean Homesick Blues' (Trans) See above.**

## THE REST

**HAZAN: 'Get A Little Closer' (EMI)**

'India's No. 1 Artists' brags the press release, but don't be fooled. Where Monsoon are full of imagination and progression, this brother and sister duo are full of nothing but turgid disco and tired regression. I threw this out of the window and it didn't even fly straight!

**TOM ROBINSON: 'Now Martin's Gone' (Panic)**

Never 'ad a brother like Martin, huh? And now he's gone, eh? Looks like he took your musical imagination with him, Tom. All together now, two four six eight go away!

**KATE BUSH: 'The Dreaming' (EMI)**

If there's one thing you can't accuse Kate Bush of, it's repetition. She's always looking to try new things in her music and seems to balance along that high-wire of artistic invention and contrived commerciality very nimbly. Unfortunately, her discovery of what sounds like the Aussie

aboriginal funeral march results in a churning, chundering chant that's soporific in the extreme. I threw this one out of the window too, but it came back!

**THE STRAPS: 'Brixton' (Donut)**

If there is any social 'message' to be garnered from this apart from the gratuitous use of a picture of last summer's riot on the cover, it's impossible to decipher from the yobbo row that passes for lyrics. This does for music what Sweeney Todd did for the tonsorial trade.

**CARLY SIMON: 'Why' (WEA)**

Why do people think roping in the Chic producers will hide their vacuous talent with mixing console gloss? Why is Carly dressed in jungle fatigues on the cover and trying (and failing) to look 'wild' and 'free'? Why did the chicken cross the road?

**POSITIVE NOISE: 'Waiting For The Seventh Man' (Statik)**

Empty, flaccid electro-pop, this is not a record to be tossed away lightly... it should be hurled with great force (thanks Dorothy). Music for the hard of hearing.

**ALABAMA: 'Take Me Down' (RCA)**

Despite the name and the Confederate flag emblazoned on the sleeve, this is to Southern boogie what Barry Manilow is to the blues. More like Dr Hook meets Johnny Mathis on a rainy Monday night in some dodgy bar in Charlottesville, crooning to the boozers slumped in the nogahide booths. I don't think flatulence would be too strong a word.

**AVERAGE WHITE BAND: 'You're My Number One' (RCA)**

This is what happens when you start listening to too much bad American radio. Dover soul. Well played, but shouldn't that be the Average White 'Bland'?

**PHILIP LYNOTT: 'Together' (Phonogram)**

Notice the Philip now? Touch of class that. Nice tailor he's going to now as well. And none

of that nasty rock stuff here, just the kind of anonomously clean synth sound that gets producer Midge Ure and co throwing shapes under the rope lights down t'disco. Something has gone seriously wrong here...

**SCRITTI POLITTI: 'Asylums In Jerusalem' (Jacques Derrida) (Rough Trade)**

Double-A side proclaims the sleeve, just to try and cover all the bases. But hang on a minute, this lot are supposed to be Hot Stuff, so why do they sound like bad Simon and Garfunkel on one song and tedious reggae/funk on the other? A band that covers the full spectrum of music from A to B.

**T. REX: 'Children Of The Revolution' (EMI)**

Nothing much to say here, except a stack-heeled classic from the Bopping Gnome, packaged up with 'Solid Gold Easy Action', also from '72, and 'London Boys' and 'I Love To Boogie', recorded four years later. Glam-rock at its best.

**10CC: 'Runaway' (Mercury)**

Icky, goopy romanticised barf that makes Liberace sound like a protesting anarchist by comparison. Like reading someone else's love letters, it's just full of embarrassing bullshit.

**DEMON: 'Have We Been Here Before?' (Carrere)**

The short answer is, YES! This whole schtick with heavy rock devil-worship is all very well, but if you're going to do it go right over the top with the satanism and the pentagram piffle. This is like knocking on the Gates Of Hell and asking to borrow a cup of sugar and makes *Jackanory* seem scary and threatening.

**SAMSON: 'Losing My Grip' (Polydor)**

When I saw Samson supporting Blackfoot on their recent tour I could never think of a more complementary word to use to describe them than 'average'. And the same applies to this record, with its predictable riffs and rock-songs-by-numbers clichés.



BLANCMANGE: criss-cross rhythms that explode with happiness...



THE CRACK: cum on feel the noize



\*\*\*\*Indispensable \*\*\*\*Worth buying \*\*\*Worth listening to \*\*Boring \*Junk

# ALBUMS

## Morrison at Midnight

### KEVIN ROWLAND AND DEXYS MIDNIGHT RUNNERS 'Too-Rye-Aye' (Mercury MERSC 5)\*\*\*\*\*

AN ECCENTRIC talent, is our Kev.

At the close of 'Too-Rye-Aye' (now *there's* an eccentric's LP title!) the feeling is wild and disparate — 'Too-Rye-Aye' uses a very broad canvas, while all the time seeming to give you the assurance that, yes, after all, Kev is giving us The Word. And that, concurrently, Dexys are undeniably really 'up there' with the Jam and the Clash. But it's a point you could argue over, and the point comes when you question the genuineness of Kev's plans.

For plans they are, despite the unkempt and frantically rushed (Midnight Runners, after all) and at times downright inscrutable series of ideas and bits of themes that our Kev pushes forward.

Simply put, the most remarkable, in a perverse and not so complimentary way, feature of 'Too-Rye-Aye' is how much it pinches from, the seemingly omnipresent these days, Van Morrison.

The sleeve is very much after the 'St Dominic's Preview', theatre-goer's type design (a list of 'players' et al); Kev uses an 'Emerald Express' of girly violins aka Van The Man's 'Caledonian Express' venture; 'Until I Believe In My Soul' slides into a hypnotic ending that is *blatantly* lifted from 'Autumn Song'.

Indeed whole pieces are 'lifted' from middle period Morrison in such an obvious way that anyone acquainted with the originator has to scratch their heads and ask,

is our Kev all there? And, is this Fan Worship like we've never seen it before (tiny exceptions granted)?

No need to be that cynical. 'Too-Rye-Aye', from whatever angle, is a fine album, one of the year's best — and just look at a song like 'Come On Eileen'!

'Eileen', following our theory in spirit if not in actual practice, matches up I feel with something as *great* as 'Here Comes The Night'. I swear I leapt a good three feet in a supermarket the other night when I heard that wicked fiddle intro.

This, 'Eileen's greatness, leads us on. Dexys are arrogantly (what else, Kev?) 'lifting' Van The Man and it's just the boldfacedness of it, the *cheek* of it that tells the tale.

Have Dexys soul? If they haven't, nobody else has. Kevin Rowland on 'Too-Rye-Aye' does the necessary job of lifting up the thread of a soul music that got lost somewhere between the Ruts and Depeche Mode.

Kev feels he has a *right* to echo and improve on Morrison. The amazing thing is, he has. Nobody else has even tried it, drenched as no doubt Morrison would himself have it in Fashion and Glamour as most of them are!

Dexys are working on a little plateau where 'soul music' (black singers singing their hearts out *naturally*) doesn't exist any more. It's a kind of zero point (whether to go forward or go back? Their refusal to do the former was why Dexys missed out, thankfully, on the awful ska train) and hence why Dexys frequently have sounded artificial, as if there's something *basic* missing from that otherwise rich and fruity soul mix in the past.

Why too perhaps, that there's nothing *substantial* said here. 'Are you open to suggestion?' is the key line from 'Liars A To E' here. Caught in a soul(less?) no man's land (a *Celtic twilight*?) Kev relies on a

frantic suggestiveness, the kind of sheer *liveliness* that Philip Roth has pointed out is a characteristic of modern authors (working too, remember, in a cultureless climate and the desperation connected with that...)

By the closing, magnificent (music can lift you!) 'Eileen', the effect of 'Too-Rye-Aye' is that of a JM Synge tour round Irish weirdos and freaks. There's great colour and comment going on — even to the extent of non-sequitur little 'talk overs' cropping up, as on 'I'll Show You' where a girl's voice splutters, wonderfully, something about 'When they stop talking to you, now that's the worst thing of all'.

All along, it has to be stressed, it's like Kevin is shadowing Morrison. He talks in 'Until I Believe In My Soul' about 'Getting the train from New Street to Euston' and eerily echoes Morrison's 'Getting the train from Dublin to Sandy Row' in 'Madame George'. Again,

though, the effect is of assuming responsibility, of revitalisation as much as that of ludicrousness (Dexys do stroke against burlesque — all those freaks Kev meets along the way).

There's a maturity to confound Kev's upstart plagiarism as well, the addition of the song 'Old' (about what it implies) stretching what Kev talks about (old juxtaposed with the usual 'young soul rebelling') to a remarkable, moving degree.

'Too-Rye-Aye', wildly eccentric, manically detailed, is a crushing indictment against synth pop and modern Production. It asks questions for once. Its very traditionalism, its obsessive-like interest in continuity, is worth a million one-week-wonder LPs.

As I said, if Dexys don't have soul, who has? That there is no guarantee that Kev and pals have soul is what makes the 'Midnight' of the name moot.

DAVE McCULLOUGH

## Accidents will happen . . .

### RUTS DC 'Rhythm Collision' (Bohemian BOLP 4) \*\*\*

IN THE wake of Soft Cell's 'Non Stop Ecstatic Dancing' and the similar bop opus from the League Unlimited Orchestra, comes yet another dance elpee — with a reggae undercurrent.

'Rhythm Collision' is the Ruts' answer to UB40's 'Present Arms In Dub' and Linton Kwesi Johnson's excellent dub platter. It *should* set the feet in a patter of enthusiastic motion; it *should* make the heart glow. Unfortunately, when compared to this fine duo of dance stance statements, 'Rhythm Collision' bites the dust.

It's not the medium that fails. Of all the punk bands to dabble in reggae, the Ruts probably produced the most accurate and relevant offering in 'Jah Wars' while their sensitive interpretation of the music was always a pleasure to encounter.

So a Ruts DC dub record promised plenty; sad that the final result doesn't justify the good intentions.

'Rhythm Collision' starts off with a hopeful aura. 'Whatever We Do', an instrumental version of the recent single, is an atmospheric slice of dub with Segs, Dave Ruffy and Paul Fox cleverly assisted by harmonica player Mitt. (Elsewhere, Secret Affair's Dave Winthrop floats in some superb sax work. 'Rhythm Collision' is not short on ideas, just the confidence to make them work convincingly.)

For example, after the build-up of 'Whatever We Do' comes the funkier angle of 'Militant' and 'Push Your Self — Make It Work', both fine in theory but in practice rather ordinary, rather . . . well, blunt.

And, while the title track pulls the reggae threads together again — even this is very similar in construction to 'Whatever' — and 'Accusation' breeze along quite smartly, much of side two suffers from a lack of intensity, a lack of absolute punch.

You see, dub albums are

strange animals and depend on a vital spark of inspiration, a spirit that is felt rather than heard. 'Rhythm Collision' doesn't glow with that spirit, doesn't really distinguish itself from the masses.

It's a brave project and courageous of Ruts DC to move straight into dub without an inbetween stage such as UB40 used with 'Present Arms'. Therefore, I'd like to encourage its existence. But there is no light and shade on 'Rhythm Collision'; at the same time, there is little cohesion. Perhaps, self-production was a *dubious* idea?

Nevertheless, I see the album as a learning stage for Ruts DC. There *are* moments of keen vision when the music hits a note that is more than just dub meddling and, if the remainder is somewhat ordinary, then it's still an achievement.

If Ruts DC stick to their guns and follow 'Rhythm Collision' with a second, more learned excursion into reggae (maybe straighter than dub), then *that* will be worth true recognition.

ROBBI MILLAR

### APRIL WINE 'Power Play' (Capitol EST 12218) \*\*\*

WHILST APRIL Wine have never seemed to care a damn about Britain and Europe (despite their visits), there was always an avowed intention to crack the States that was finally fulfilled with their last album 'The Nature Of The Beast'. This album therefore aims to consolidate their position and there's little surprise in the fact that it's cautious and unadventurous. Canadians aren't flawless you know!

The stylus worms its way into the opening 'Anything You Want, You Got It' and you find that what you really wanted hasn't been done since 'Harder Faster', two albums ago. Guts, drive, balls — where are they?

The track's a stomper that rips along quite efficiently, with drummer Jerry Mercer having a good old thump, but there's no real excitement.



RUTS DC: reggae got soul (but not much else)

For starters, Myles Goodwyn's voice is not a real rock weapon; it's melodic and expressive but attempts to raise the roof are strictly not on. And then, despite Mike Stone's presence, the triple guitars have no biting edge and for all the massive potential — they've shown in the past how much adrenalin they *can* generate — there's precious little to show for it.

Not that there's anything *bad* about 'Power Play', excepting the fact that not being particularly good has got to be considered bad. No, I'm fibbing actually — 'Tell Me Why' (a particularly turgid Lennon/McCartney ballad) and 'Doin' It Right' (rock and roll boogie from the pen of fellow Canadian Tom Lavin) are both awful, but elsewhere it's a case of chances missed rather than fundamental disasters.

'Runners In The Night' is basically a great song, growing in power from roots not a million miles away from the cool charm of Hall And Oates as the triple guitars interweave on the neatly textured arrangement, and the gutsy

chug of 'Waiting On A Miracle' has all the hallmarks of an excellent rocker but none of the distinguishing features.

The current stance isn't merely a clumsy forgery of the true April Wine — if the languid balladry of 'What If We Fall In Love' is anything to go by this is an alternative follow up to 'The Whole World's Going Crazy'. Its actual successor 'Second Glance' featured guts, drive and excitement whilst this alternative concoction mimics two and shuns the third, which may be one way of avoiding offending the mass of US record buyers, but won't cut much ice here I suspect.

PAUL SUTER

### POSITIVE NOISE 'Change Of Heart' (Statik STATLP 8) \*\*\*

THE DEFECTION of Ross Middleton to Leisure Process left Positive Noise as a rather faceless, nameless group of musicians and on this album

they seem to be struggling to establish their new identity but not quite succeeding.

The press pics suggest they've got the image sorted out — ties, braces and sleek hairdos à la BEF — acceptable but not particularly original, and the same goes for the music.

'Change Of Heart' has all the right ingredients but lacks the stamp of any individual style, they've yet to create their own personality. Still, it's not a *bad* album by any means, at times it's good enough to suggest great things to come but it does lack cohesion, it's all far too patchy.

Positive Noise have, along with every other band you'd care to mention, got into FUNK, the music aimed more at the feet than the heart (they're also into SYNTH in a big way).

Opening with 'Feel The Fear', they set the pattern. Oh-so-funky bass line, smooth powerful vocals, good harmonies, dance-floor beat, Haircut 100 guitar work and an almost Eastern swirl of keyboards. You've heard it all before of course; they don't

offer anything new but they do it well enough to get away with it — *just*.

'Get Up And Go' and 'Positive Negative' are standard disco funk, annoyingly repetitive but they redeem themselves on the compelling 'Hanging On' and the moodier rhythms of 'Obsession'. The craze for lots 'n' lots of synth takes them perilously into the area of New Psychodelia (you do remember, don't you?). 'Inhibition' is the worst offender, the echoing vocals and high, stringy keyboards recalling best forgotten memories of all things paisley.

This all sounds a bit negative (no pun intended!), and I must add that the LP closes on a very promising note. The title track and 'Tension' practically abandon all reference points (although I did detect shades of ABC in the latter) and the group sound as though they actually mean it.

More emotion and drama is what Pos Noise need, look what it's done for Martin Fry. Going through the emotions means going nowhere fast.

KAREN SWAYNE



# The Times they are a-changin'

## THE TIMES

### 'Pop Goes Art'

(Wham Records WHAAM LP 01) \*\*\*\*\*

ANOTHER MUSIC in a different kitchen; another convert from a different culture.

The name connected immediately, something to do with that New Psychedelia business. Cultism, revivalism, all highly dubious stuff and if we're going to have a Sixties revival, then let's have a nice uncomplicated Mod one. And then I put the record on.

Forty minutes later, I was sitting there, stunned. So I put it on again. And again.

Now, it's only occasionally that I listen to albums three times in a row when I first get them. It happened with the infamous Infa-Riot album, and it'll doubtless happen again when I get my claws on the new Dexys effort. But this... I couldn't believe it.

'Pop Goes Art' is fantastic. In its own twangy, trebly Sixties way, it's an album of the year, or the last twenty. Much better than the current efforts of old dinosaurs like the Who, and before you all start writing in and saying how dare I, you ought to get a copy and listen to it. I've got a recommendation to make: Start by putting on 'Miss London', because this is the summer song for 1982. On a hot day, with the windows wide open, it's the final touch for a perfect atmosphere.

The dreadful thing is, though, that in its own field this album is totally faultless. In the week I have had it in my possession, I would estimate that I have played it about three times a day. Even if I tire of it, the impression will remain indelible.

Every song is a classic, with a catchy chorus and clever instrumentation. Melodies all the way from the opener 'Picture Gallery' through New Arrangement' and the weird 'I Helped Patrick McGooohan Escape' to the Shadowy instrumental title track, the magnificent 'Miss London', the terminal twang of 'The Sun Never Sets' and the surrealistic closer, 'This Is Tomorrow'. Marvellous stuff!

I don't know much about New Psychedelia and I don't know anything about the Times (can anyone help me?). But what I do know is that I love this album.

I used to have a puzzling, sleeveless pop LP by someone called Vaughan Thomas(?) which I bought for ten pence in a jumble sale, loved, and played till it broke (very sad). 'Pop Goes Art' is better than that. Of course, you can't compare it with Infa Riot, Dexys etc — like comparing chalk with cheese — but in its own way, it stands alone.

JOHN OPPOSITION

## Grumble grumble

### TALK TALK

'The Party's Over'  
(EMI EMC 3413) \*\*

I HEARD demos of Talk Talk 'early on', and they were nice in a peculiarly old-fashioned sense. Perhaps it was Talk Talk's connections with Ed 'Eddie And The Hot Rods' Hollis, the Southend producer supremo who geared into Talk Talk, and particularly into his wee brother Mark, the leader of this bunch, a pleasantly rocky jarring effect that belied their would-be 'futurist'/Sons Of Duran Duran (is this medically possible?) links.

Unfortunately, scrub all that out, for 'The Party's Over' is a mess. Talk Talk have been reduced to a severe Limp Limp, with production and arrangement the central, crippling problems. Where was brother Ed when the lights went out?

Talk Talk try to go all twee Marc Almond, or wispy Duran or, now and then, they have a forsake-all stomp into ELO country. There's nothing to hang onto here at all, the sound is far too trebly in a production that is far too large for these meagre songs. Everything's a half measure in the end. They would go for that swirling 'Wuthering Heights' windy sound but they don't quite; they would go the whole hog and hug the Duran and teeny song possibilities but they never do. The compromises are endless.

Talk Talk are old-fashioned and they think sluggishly. They're living in a world where the Pleasers are household names. I feel they've got something distinctly better than a Classix Nouveaux, whom this pompous twaddle closely resembles in its sheer unlistenability and in its laughable pomposity. It's probably Marco Hollis himself who, on a 'Talk Talk' or a 'Mirror Man', hints at a grain of songwriting worth up there somewhere. But he has an awful degree of nonsense to get rid off before anything relevant would shine through.

It's meriting of an additional if not too further bruising a note, to add that Hollis's lyrics reflect a general half-heartedness in Talk Talk's debut debacle. They are just not up to scratch for summer '82, and I have to close by contradicting the pleasingly crass EMI handout and saying... this ain't worth much, um, Talk Talk (groan groan).

DAVE McCULLOUGH

### RICK JAMES

'Throwin' Down'  
(Motown STML 12167) \*\*\*½

IT'S A MASSIVE irony that Rick James should release such a comparatively lame album (when judged next to his stunning 'Street Songs' collection of last year) at the very time that he finally seems to be breaking in this country.

Perhaps it's just that his time has come, or that the flashes of genius encapsulated in 'Give It To Me' and the wheeling, squealing 'Super Freak' have laid enough groundwork... but whatever, his success on

THE TIMES' Ed and Dave: aren't you green with envy, girls? this side of the Atlantic is well over-due.

Problem is, does 'Throwin' Down' carry enough punch to sustain it?

See, judging from this latest LP, old Rick is running out of ideas — or at least the one idea he ever had (ie SEX) simply can't be expressed in any new ways. And so he seems to be repeating the formula which has made him such a huge star in America, and at least

two songs here seem to be rather close in melody-line to 'Super Freak' without ever hinting that this might be a deliberate, conceptual theme.

'Hard To Get', for instance, is a dead-ringer for that 'SF' rhythm, while reworking that lyrical pleading of 'Give It To Me' with lines such as "Don't be so hard to get — I will get you in the end/Keep your lovin' freaky — keep your lovin' soft

and wet".

Yeah, Rick is still the outrageous flirt, the ridiculous braggart, the self-centred chauvinist-cum-lothario, and it's virtually impossible to take the slower ballads ('Teardrops' and 'My Love') at all seriously.

The up-tempo, jive-talking disco cuts work better, but still lack a certain spark. Even the suggested sex isn't as sticky as it should be,


though he certainly tries hard with the delicious salaciousness of '69 Times' which extols the virtues of oral sex.

I dunno, being just a po' white boy, I find it difficult to identify with most of this, and really some sweet-eyed black girl should be here instead. Rick James is still a sexy dude, but it looks to me like a case of temporary impotence.


JOHNNY WALLER



Steve Rapoport



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## TRAMPOLIN 'Gonna Make It Alright' (CBS 85152)

TRAMPOLIN ARE leaden but competent metal-pop merchants who come from Holland, though they sound like they could quite easily hail from such HM hotbeds as Skegness, Exeter or Leamington Spa. Real Dutch music is the throbbing passion of Minny Pops and Nasmak, not this clogging slab of flat anonymous rock.

## GREG COPELAND 'Revenge Will Come' (Geffen GHS 2010)

ANY RELATION to the constabulary Copelands? Doubt it. Only famous name on show is

guest producer/guitarist Jackson Browne whose supposed hipness should be firmly negated by involvement with this sub-Brooooo, sleepwalkin' US AOR. Worst is when old Greg takes his geographical visions through the Customs into El Salvador and Jamaica's Trenchtown (on the title track). Haven't these people suffered enough?

## UK PLAYERS 'No Way Out' (A&M AMLH 68544)

SEEN AGAINST the ambiguous flash of Imagination, the light-hearted sophistication of Linx, the emotional blackmail of ABC, the wild jazz enthusiasm of Pigbag and the street-sussed style of the Sugarhill mob, how can this 'dance' message sound anything other than mild, mute and thoroughly mundane?

## THE LAST MAN IN EUROPE CORPORATION 'Songs From The Ark' (Situation 2 Situ 5)

HERE'S AN album that makes Suicide sound like a Butlins cabaret band. Plodding, mournful, minimal synths plus what appears to be the first example of a drum machine that doesn't keep time together ensure the same level of listening pleasure normally derived from a dripping tap. You wouldn't even play it at a funeral.

## THE DEEP FREEZE MICE 'The Gates Of Lunch' (Mole Embalming Records, Mole 3)

JUST WHAT the world needs — a 'wacky' backslide into acid-tab Sixties 'progression'. Horrid pop slop dominates side one, wimpier than a Larry Grayson/Marc Almond mud-wrestling match, and stuffed silly with unfunny nonsense words.

But it's side two where the poor man's Dada fixation comes into its own for an amazingly self-indulgent 23 minute

excursion into 'Number Nine' left-overs. John Lennon has got a lot to answer for.

## B A ROBERTSON 'R&BA' (Asylum K 52383)

MY FONDEST memory of B A Robertson is when he appeared as a 'mystery guest' on Swap Shop with a bucket over his head while a knee-slapping Noel Edmonds tried to coax tranced teenies into guessing his identity.

By the sound of it, B A must have forgotten to remove the bucket while recording this batch of pop slop that belches off a vile afterbreath of slick sincerity and bland professionalism aided by the dubious talents of such reliable, 'safe' bozos as Maggie Bell, Paul Jones and 'Born Again' Cliff who moan in the background in places. Betcha BA turns up like the inevitable bad penny he is on the very first Cheggers dominated 'wee Swappy' spin off to be screened this autumn.

## THE ROOM 'Indoor Fireworks' (Red Flame Records RF3)

TO DATE the Room have received full-blown features in two lesser music papers, a Peel session and a live review in Sounds. Their music inspires cloistered critics to concoct meaningless phrases such as 'Angular stuff' and 'Certainly serious, though only superficially grey'. This is, of course, utter clap-trap.

The plain truth is that the Room belong to the ever-burgeoning group of third-rate Joy Division impersonators. They have enjoyed an unwarranted amount of attention and have learnt to walk when they ought to crawl. Shut that door, keep it locked and throw away the key.

## CHICAGO 'Chicago 16' (Full Moon Records K 99235)

CHICAGO ARE so ordinary it's almost fascinating. 16 albums on from when they first drew breath has achieved nothing but a mindless blare of hot air. 'Chicago 16' is predictable almost to the point of caricature with the group blowing up slow, dreamy dirigibles, club-footed 'get down y'all' flavoured ditties, and tonal atrocities that should be admired for the lack of



B A ROBERTSON: bring back the bucket!

imagination that powers them. Chicago should really follow former geetarist Terry Kath's example and 'accidentally' shoot themselves.

## SWOLLEN MONKEYS 'After Birth Of The Cool' (Cachalot CA 128)

THIS IS simply a load of half-baked under-graduate 'humour' from a bunch of college idiots who probably think they're really 'wacky' and 'outrageous' with their 'shocking' disrespect for any musical conventions but who, in reality, sound so contrived in their attempts to be Zappa-style 'zany', they disappear up their own collective asshole in a puff of foul smelling smoke.

## THE NITWITZ 'The Scorched Earth Policy' (Vogelspin Records Big Bite 005)

THE NITWITZ appear to hail from Holland and this is a multi-track 45rpm offering. The idiotically-named group stab out short, sharp numbers with minimal musical competence, vaguely similar to early Wire (but with none of 'Pink Flag's brooding intensity). Best of this nine cut selection is 'Movie Screens', a succinct war-glorification critique which lasts a mercifully brief 49 seconds. The Nitwitz have a clumsy naiveté that some might find endearing, but they're generally pretty worthless.

## MILK FROM CHELTENHAM 'Triptych of Poisoners' (It's War Boys £3)

AT LAST! The completely unreviewable record! You may not believe your humble scribe, but it was a fearsome task merely to get 'Tripping Prisoners' as far as the playing position.

Firstly, there was no hole in the middle, which made the business in hand (reviewing the damned thing) interesting, to say the least. Secondly, the vinyl (a fetching shade of Coventry City blue) was warped and had a habit of making my needle do flip-flaps across the record. Thirdly, the music is unlistenable rub.

## KEVIN PEEK 'Life' And Other Games' (Ariola ARL 5067)

IF WE are to take J. Waller's suggestion that one cannot give an album five stars but have to 'down-grade' it to highlight its significance, then surely the opposite must also be true! So it would follow that any album which epitomises the 'absolute pits' (as McEnroe Junior is prone to put it) should receive the full five stars to highlight its grossness.

Listen to 'Life' And Other Games' and you'll see what I mean.

## LIGHT OF THE WORLD 'Check Us Out' (EMI EMC3410)

AFTER SEVERAL setbacks including a fatal road accident, Light Of The World come springing back with the sort of American-style disco that's tailor-made for playing in places like Top Shop, where assistants in rara skirts and fake tans sing along as if the words actually mean something. Can I help you, dear? No thanks, just looking.

## KEVIN McCORMICK AND DAVID HORRIDGE 'Light Patterns' (Sheet Records)

MUSIC TO embalm slugs to. Would-be atmospheric work-outs from two 'virtuoso' guitarists, roughly as soporific as Crossroads — The Movie. John Coltrane with his arm in a sling plays theme music for a Beeb documentary on stormy petrels. Deader than Mogadon, but much more effective and much longer lasting.

# the stranglers

## NEW SINGLE

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# ON THE ROAD

## The wonder of WOMAD

Report by Hugh Fielder and Andrea Miller



THE DRUMMERS of Burundi: more drum solos than Castle Donington

THERE WAS nothing wrong with WOMAD that another 15,000 people wouldn't have cured. It would have turned the festival from unrestrained fun into a legend and saved the organisers from a financial hiding.

Not that the place ever felt empty, but almost every other person seemed to be wearing a pass of some description which represented no income at all to the festival coffers. The sad truth is that the promoters' ambition in putting together an unrivalled feast of music and rhythm from four continents (only Australasia was missing) was matched only by their naivety in assuming that the sound of drums would be enough to draw the audience they needed to break even. Outside the South West you needed to be pretty sharp to know who was playing at the festival, let alone where and when it was on.

Nevertheless, the elder half of your reporting team would rank it as the most enjoyable three days of music he's had since he sat on a hillside above the site with 150,000 others 12 years ago shedding brain cells to the Pink Floyd, Jefferson Airplane, Led Zeppelin and countless more obscure heroes of the day.

THE BEAT were one of the most anticipated bands from Britain here and to a great extent this predictability ran through their set. Having few surprises in store was not a bad thing when you're blasted from all sides with wildly differing types of entertainment and the Beat's gentle undulating between ska, reggae and pop was warmly welcome. 'AKU 123' turned the stadium into sizzling calypso and added three new backing vocalists to the band — The Mortonettes, who are three little black boys, would have been embarrassingly coy anywhere else, but on this occasion they stole a lot of thunder from the stars.

With such a lot to pack in to a short space of time, inevitably the hit singles were trotted out and enthusiastically received. The Beat's own enthusiasm extended into bewilderment that they were actually there. As they put it: 'We never thought they'd get this thing to come off...'

THE DRUMMERS OF BURUNDI were the stars of the festival, not just for their much-vaunted rhythms but for the spectacle of their show and its emotional impact. They marched on with their hollowed out tree trunks on their heads, beating and bouncing as they came. The drums were so big it took two of them to get each one onto the floor, but the rhythm never faltered as a dozen drums were laboriously manhandled into position. Once in position, they raised the tempo to a crescendo that they held without erring for 20 minutes while they took it in turn to leap around a central painted drum in dances of greeting and celebration. The sheer physical strength of their performance was breathtaking and their ebony bodies gleamed with the effort.

Four drums kept up a continuous pounding while the other eight played cross rhythm melodies on top. Occasionally the pummeling would cease for a moment and they'd all drop to the floor, motionless and invisible behind their drums for a few seconds before leaping back into action once more. They boiled in a fervour of joy, shouting to each other as they swapped between dancing and playing. They left as they'd come and you could hear them playing long after they'd disappeared from view. And the echoes in your head went on even longer.

ECHO AND THE BUNNYMEN were probably responsible for bringing many of the younger audience who would otherwise have been put off by the 'cultural' implications of the festival.

They provided a safe but sure climax to Saturday night that leaned more on their recorded catalogue than on any forthcoming tracks from the album they're currently recording. The only new song came right at the beginning and was spoilt by a technical cock-up on the introductory tape and a duff sound that lost Mac's voice. But as soon as they got back to terra firma, they picked up speed and delivered a storming version of 'Back Of Love'.

They kept up the pace for 'Villiers Terrace' and then brought on one third of the Burundi drummers to bash along to 'Zimbo'. For a while the Burundimen seemed more at home with the song than the Bunnymen, but they'd reclaimed it by the end and were visibly enjoying the novelty of it. 'A Promise' was as good as ever, once they were back

on their own, but later on the swagger started to turn into a stagger, probably due to lack of match practise.

EKOME put a cosmopolitan flair into their African chants and dances that reflected the reality of their home of St Pauls in Bristol. It gave their show a twinkle that no one else at the festival was able to match, particularly when four of them formed a circle, grabbed each others' hips, bent over and waggled their bums.

They weren't afraid to resort to rock and roll trickery to get the audience going, but the carnival atmosphere disguised a disciplined lather of percussive effort that seemed to remain constant, whatever tempo they played. And with a front man who looked like Lenny Henry impersonating Gary Glitter, they couldn't really fail on any count.

THE ELECTRIC GUITARS were not at all as expected. The rather sterile gloss of their single 'Language Problems' didn't seem to immediately fit in with the theme of the weekend. In the open air and away from the obvious missing elements in the Rushent studio, Electric Guitars merged rhythm, spontaneity and passion, although they can waste their time being too intense about complete frivolities and the singer Neil won the 'Pretentious Performer Award' for his attempts at original dance.

Apart from that, the Electric Guitars had a lot of humour — like an ethnic B-52s — a startling array of good tunes.

ROBERT FRIPP flew over from America for the day to play his Frippertronics to 300 people in the Unigate Demonstration Theatre. As we were not amongst the elite few who got in — there was a queue two hours before the performance — we could only join the hundreds outside wondering just what he was actually doing in there...

PETER GABRIEL played his 'festival set' of new material — not that hard to do when you haven't played for two years — much of which is likely to be on his new album. The audience followed him devotedly through the unfamiliar numbers as he pursued the ideas used on 'Biko' into still more adventurous areas.

The most impressive song was 'The Rhythm Of The Heat', which floated low and lazily until it suddenly broke out into a frenzy towards the end. But Gabriel also revealed a softer lining on 'Lay Your Hands On Me' and 'I Have The Touch' that has been absent for some time.

He was lower profile than usual, spending much of the time playing keyboards, but his voice was in quite remarkable shape with a flexibility that never lost its grip on you. He brought on Ekome for another version of 'I Go Swimming', this time with black soul vocal feel, and kept them for the encore of 'Biko', which finally gave the audience something they knew. They were no more hesitant in their appreciation than Gabriel's band were in playing it.

If it wasn't a dramatic performance, it certainly wasn't a rehearsal either. However long he make take in the creative process, he never fails to deliver in the end.

JON HASSELL played only one number to a group of converts gathered for Evensong in the intense tent at stage number four. As it lasted 45 minutes no-one felt cheated, the joss sticks glowed and a deep meditation was had by all.

KING TRIGGER were only a hair's breadth away from menace and just this side of easy loading. Sam was strutting his stuff and baring his body to the sensual delight that the audience took in the show.

What a show — with the svelte black limbs of Trudi beating it out on drums, sharply aligning them with their fellow performers, and what we were all there for was that irresistible beat. The power fell neatly into place with their infectious dance to provide a demonic clarity taken to our hearts at once, and then insidiously worked its way deeper under our skins to the extent that King Trigger were demanded back to make the leap to a second gig in an open-air stadium. Both performances brought such a welcome breath of youthful exuberance that King Trigger were one of the real hits of the whole occasion, with the new single 'River' turning out to be the new hum on everyone's lips.

PIGBAG were eagerly awaited for that perfect blend of jazz and snappy danceability. Nonetheless, Pigbag are always Pigbag and we knew exactly what to expect from them, a delicious sense of how far to wander into improvisation and exactly how to bring the whole sound into focus again.

One new element is a small blonde bundle called Jane who made a brief appearance singing something quite inconsequential but fitting on one of the numbers.

Pigbag won't ever need vocals, but she made a pleasing change. She and the band did their everything to bring up the temperature of the cool evening, except do their best song, but now that Papa doesn't have a brand new Pigbag anymore and the song becomes jadedly successful for the band, we had to make do with 'The Big Ben' for frantic dance.

PRINCE NICO MBARGA came on looking every inch like the Nigerian rock star down to his white high-heeled boots and his ten-million selling hit, 'Sweet Mother', which was the highlight of his set, a marvellous piece of Afro-bubble gum that sticks to you like a burst bubble on your lips. But unfortunately his band didn't have the panache to carry off his milk-shake style of Buddy Holly/calypto and so he was left with just one jewel in his crown.

RICO presented the uncomplicated pleasure of just grooving around to that reggae beat without having to think too hard about it. He assumed authority over the meandering jams and stoically ignored the mad cow bell player who mumbled 'Rastafari — one art, one vibration' throughout the set.

Rico just laid back on his trombone and blew it cool for jazz, reggae and ska alike. Who couldn't dance to that on a mellow Sunday afternoon?

RIP RIG AND PANIC had the distinction of being the only band to sell out the intense tent (which meant they closed the tent flaps). They normally need no encouragement to dive in fully clothed at the deep end, but they seemed slightly more restrained and thoughtful than usual, which was no bad thing.

They still have a tendency to stubbornly persist in going up blind alleys until they run up against the brick wall at the end, which can sometimes waste time and energy on both sides of the spotlight, but after they hit a superb swing on the delightful 'Time Is A Trick Of The Mind' you could forgive them anything. After that Neneh led the ensemble in a fertility rite, rolling her burgeoning belly around with smug contentment.

SEETHING WELLS had the inevitable leftist tendencies of all alternative poets, but his best poem, 'The Tetley Bittermen', ironically slagged off the working class he defends. Close your eyes and he sounds like John Cooper Clarke; open them and you wondered what on earth he was doing there anyway.

SHANKAR/BILL LOVELADY were a curious hybrid who might even find themselves with a hit with the Indian pop anthem 'Himalaya', but the rest of their set attempted to blend Shankar's new violin technology (he was playing a double stereophonic violin specially built for him) with Bill Lovelady's songs and a pub rock backing band. But there was little communication between these strands and the results tended to be plain or blandly commercial.

SIMPLE MINDS were ideal in the echoing concrete and steel barn. Kerr was on astounding form this evening, performing to the crush of bodies with more passion, more action and more intensity than ever with his weaving and wandering mimes.

The hits (or the near misses) of the Minds tumbled out, 'Reel To Reel', 'Celebration', and they showed that they had no version aversion with yet another altered 'I Travel'. Their surprising hit 'Promised You A Miracle' was, as usual, disowned and abandoned to the middle of the set, but maybe they'll get over the frivolity of it one day and be able to perform it without such thinly disguised embarrassment.

THE TIANJIN SONG AND DANCE TROUPE OF CHINA stood out as a breathlessly delicate and precious performance compared to the frantically uninhibited gyrations of most of the other traditional performers. They are small-boned and proudly pretty, making striking montages of the folklore scenes that they depict in either music or dance.

We saw dancers and humorous mime, a bamboo flute solo, an 'imitation of fresco figures' by the beautiful dancer Wang Kun, a rather nasal tenor, a rich throated mezzo soprano and, one of the highlights, Yin Er-Wen playing a Chinese cornet.

Their lady narrator patiently explained the origins of each performance, but here the fairy-tale quality of Tianjin runs up against modern realism as they play songs from areas like 'the inner Mongolian Autonomous Region' about subjects like meeting at the Youth Brigade. The most thrilling section was the Red Silk Ribbon Dance, which is quite spectacular to watch as the ribbons stream around the stage with perfect control.

Tianjin may have been one of the less accessible performances, but they were one of the most refreshing.

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CHEETAH'S CHRISSIE and Lyndsay Hammond: perhaps they should re-distribute those 'curves'

# Whole lotta ropey

## Cheetah Venue

BOING, BOING, boing, boing...

Cor what a pair! I can't think of any other reason the predominantly red-blooded male contingent was here, though venerable Paul Suter would like it made known that he still rates the Hammond sisters' organs as magnificent — vocal organs, that is! Tygresses of tantalizing, prick-teasing smut, the two rock 'n' roll women spend the whole show indulging in saucy sex play, hips swinging like handlebars in a traffic jam.

It's widely expounded that one charm of Led Zeppelin was the connection Robert Plant exploited between rock and sex. Cheetah heed the link too. But they succeed in dragging it down to cheapo Benny Hill Show level.

Sure it's comical (Playboy, Mayfair, Knavel). In a song seemingly called 'Woman', a straight re-work of the SAHB's 'Framed' with new lyrics, the dishy duo prove their, uh, sense of rhythm when they feebly-mindedly get feverishly physical with their mike-stands.

In 'The Way That You Do It', the black-haired one (Lyndsay) plays Queen temptress wrapping her mike-cord around the rhythm guitarist's neck, with them eventually getting very near to doing it.

(Commendations to the puppy on the lead for remaining composed while half the audience were wetting themselves).

Throughout they stalk the boards, feminine predators, like Raquel Welch clones on oysters, mouths hung open blow-job style, jeans contour-hugging with eyesore tightness, sprawled limbs nymphomaniacally wild, eyes libidinally lusty. And it was embarrassing.

More embarrassing, there was nothing in the music to back it up.

Whuppa, whuppa, whuppa, whuppa went the drums. I don't know who the hell this backing band were, but the whole game was given away when after 'Bang Bang' started the set, the girls elected to cover AC/DC's 'Girls Got Rhythm' (with tweezy, table-turning paraphrase 'Boys Got Rhythm').

Deja vu. Because believe me, this guitarist had a very

severe whiplash infection of Angustorexia Nervosa. He held his SG Young-style, he twitched Young-style, he played Young-style, he stomped Young-style, he had a complete Angus Young complex! It was pathetic.

Virtually without exception, the set consisted of a mauled AC/DC blues bashaboogie. 'I'm Yours', 'Suffering Love' and the title track from the 'Rock And Roll Women' album, as well as other titles like 'Hard Road' and 'Kick Ass' (I think!) remashed the same formula over and over! And whether it was due to a rusty sound engineer or not, there was nothing special about the singing here.

What every exponent of this surging vein has omitted in the strugglings to ape the rise of AC/DC is that it wasn't only a hurricanous four/four force that carried the band through. It was Bon's communication and the humour.

Here the Hammond sisters condescended to speak to the crowd only twice.

There was no encore, one customer remarking that most of the crowd couldn't clap because they had one hand occupied.

No-one will convince me that Vanda and Young are not selling this product by Cheetah's sexuality until the music steps equally to the fore and someone starts designing LP covers which don't feature the band's bodily attributes.

PHIL BELL

## The Clash Fair Deal

THE PUNK party line is that the Clash died years ago with 'London Calling', a little while after John Rotten got shot down by disco-defectors Public Image. But now hear this: The punks are wrong.

The Clash now mean more than they ever did before. Then they were a minority interest specialising in garbled punk histrionics (that were never delivered half as hard live as they were on record). Now the Clash have arrived in the chart mainland, and garbled punk has been replaced by smash and grab rock energy.

They are not anything like something as horribly, rancidly geriatric as the Rolling Stones. They are the Clash and they are now, and

now means ditching the disastrous wrong turning of 'Sandinista' and re-writing their White Riot roots as rock 'n' roll bombshells.

'London Calling' kicked off proceedings, more stiffly urgent than ever. 'Janie Jones' followed, hard and basic then 'Working For The Clamdown' cemented the anti-authoritarian message.

'White Man In Hammersmith Palais' was as relevant as ever. 'All over people changing their votes along with their overcoats' sang the passionate mohican Strummer; now the enemy is cocktail funk instead of powerpop.

'Rocking The Casbah' was pretty horrible and dragging, but the best of the later material came through with flying colours, especially 'Know Your Rights' and 'Somebody Got Murdered'. Who said these boys had blanded out?

Surprise of the night was the sheer power-prowess of Tory Crimes. I'd assumed Topper's absence would have hurt them more but no, this Clash animal has never been harder or tighter.

It was too much to hope that they wouldn't do the tuneless 'Guns Of Brixton'. But when the Clash powered through 'Brand New Cadillac', the more important than ever 'Career Opportunities' and 'Garageland', you could have forgiven them anything.

Encores were, as they say, inevitable and the miniature Trevor Brooking inside of me didn't stop kicking till Sunday afternoon.

CHRISTINE COUSINS

## The Nightingales Zig Zag Club

A FOOTBALL gig in Madrid and the general lack of public hysteria over the Nightingales caused a disgustingly tiny turnout. Just some twenty or thirty hardy souls creeping around in the gaping spaces.

The Zig Zag Club has a sizable house PA and lighting rig which gives the illusion of walking into a record company sponsored date on a major promote-an-album tour. For the Nightingales, all this is a trifle incongruous. The garish blazing of the reds, blues and green does nothing to alter the tatty splendour of Robert Lloyd's

perennial jacket.

There is something extremely punky about the Nightingales. It's the kind of punkiness that the Subway Sect had in 1977 or that the Buzzcocks had when Garth was still with them. The usurping of the stage for a crack at individual expression rather than some bondage-uniformed tribalist sloganeering.

Five years on, we now have — save for the smallminded leather-wearing Punk circles — ABC, Human League, Soft Cell and all that golden-new-age-of-pop stuff. The 'poison in the system' becoming the new blood in the boardroom. Or, as Robert Lloyd succinctly observes, 'the big cocks still crow the loudest'.

His band thrash away. The two guitarists make tinny, scratching noises. The one with the baggiest trousers makes little looping runs around his corner of the stage. The bass player has a stoic countenance. The drummer is bare chested and working his butt off, like some US HM skin-beater — another lighting-assisted illusion. They make a crashing rattle and roll like a hundred dustbin lids being hit with broom handles.

Robert ambles backwards and forwards, opens bottles of Guinness and hands one to somebody at the front. He reels off these lyrics, exclaims! The Nightingales have the songs. A seemingly non-stop verbal action catalogue of poignant two-faced one-liners.

They are rapidly becoming my favourite group but I would hate them to be merely a critics' choice-of-the-day. 'I've always hated teachers pets' sings Robert. But they'll never be 'stars' either.

Firstly, they probably don't want to be. Secondly, they're too common. 1982 heralds the return of distance between performer and audience; the Nightingales are the kind of people you rub shoulders with at jumble sales. There is no cultivated and successfully exploited mystique.

At one point, Robert Lloyd turned his head sideways on to the observers and craftily began picking his nose, presumably hoping the act wouldn't be spotted. Afterwards he rolled the snout into a ball and put it in his pocket. Martin Fry, eat your heart out!

MICK SINCLAIR

## Electric Guitars Rock Garden

BRISTOL is responsible once again for straining the brain and stretching the muscles. Why has no-one been ranting and raving in tirades of tireless fervour about this band?

Their boring name belies their dynamic content. They exist unwaveringly in the present tense. Here and now but definitely not disposable. Yesterday and tomorrow fall into tedious irrelevance. Actuality reigns absolutely in their hands. Time stops and you capture the moments with Polaroid impact. They are instantaneous in their effects. You can't help reacting to their jagged stimulation.

They are smuggling their bounty from the same cargo as the Higsons and King Trigger and their piracy is paying off in plentiful dividends. Their sound is in fashion but it's not fashion conscious.

Like a group of crazed campus undergraduates, they jar and jerk and jump and thump. Their joy is manifested in manic exhilaration. It's boundless bounding. Dislocated, disjointed, diverse and funky, they pour out pandemonium and act as catalysts for enjoyment clichés.

Their music is rife with idiosyncrasy and intensity. It craves body-throwing in all directions. Primal screams take their revenge. They turn funk into an encounter group. They attack with non-stop mayhem.

The Electric Guitars explore sound with relentless energy. The lead singer pumps the motion with endless crazy steps in all directions. He leads the pack with tribal cries, yells, warrior shouts and strange chants. He screeches and sings. One minute they are a boy's choir and the next hungry wolves. The action is frenzied. Battering tins, bottles and sheets of metal, they thrash their way into your consciousness.

Spontaneity is their word. They thrive on bashing; it doesn't flow in zig-zags. Their eagerness to perform is exaggerated. Their song titles are eccentric; 'Food', 'Scrap That Car' and 'Sponge' fall into the general madness.

They are a scream and must be seen to be believed.

ROSE ROUSE

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# I shot the sheriff

**Marshall Crenshaw**  
New York

THE BOTTOM Line, a low key and adult sit-down showcase, is packed to the brim with poorly dressed and ugly old rock journalists. Can they really get *this* excited about a simpleton like Marshall Crenshaw? Apparently the answer is YES.

Journalists are writing about Crenshaw the way they were writing about Costello a couple of years ago, and Springsteen a couple of years before that. They've tried to create a readymade saviour of old time rock 'n' pop values.

But in reality, Marshall Crenshaw's got absolutely nothing to say and he says it with no panache whatsoever. He and his band (who include two of his brothers) play an hour's worth of rehearsed, preppy Merseybeat. Limp, gutless, riskless; it's music that alludes to music that has balls while having none at all. Every one of his songs are pop clichés of one sort or another (and pop clichés are so less amusing than punk clichés).

Part of their problem is that Crenshaw and his band have no edge at all. Even such derivative pop bands as the dB's or the Individuals have *some* sort of edge. Every minute of Crenshaw's show is fun for well-scrubbed wimps and upwardly mobile young professionals. What a load of useless bollocks!

Crenshaw isn't even calculated. He and his tinny guitars and nasal melodies are just *useless*. It all makes me honestly embarrassed to be an American.

The whole show is like *The Waltons* come to life in the form of a rock band; country-bred and corn-fed, wholesome, harmless paste, unconvincing and unrealistic. A good blast of Discharge is what Crenshaw and his supporters need; it would make them shit in their pants and see what unoriginal wimps they all are. It's plain pop for dull and easily impressed people, anti-punk pulp vilely masquerading as new music.

But in fact, Crenshaw has nothing at all to do with new music; to him, 1977 might just as well not have happened. He's not even that ugly, he's not even that bad, he's just *nothing*. Vacuous. At a total loss for anything to offer.

And the very last thing it is is music for kids; it's music for idiots and critics. Tired, tired, tired. And critics like Crenshaw so much because he's all American, because he plays the kind of sure-fire castrated pop critics have always liked. Plus: Rock critics have always liked bands that *look* like rock critics (hence the popularity of the dB's, who are liked by critics and no-one else), as Crenshaw and his band do.

Great North American bands like the Dils, DOA or the Neighborhoods live and die unnoticed, and big zeros like Crenshaw get the record contracts and the press. It just goes to prove that most Americans in any position of power in the music industry wouldn't know a good or *real* act if it chased them down the street — that goes for journalists and underground trendies, the whole lot. The whole thing leaves an ugly taste in your mouth.

For God's sake, America *does* have some decent, exciting, honest music to offer. Ignore rubbish like Marshall Crenshaw, and I'll try to ignore bands like Blue Rondo, Modern Romance, and Pigbag.

TIM SOMMER

## Touch me there

**Zeitgeist**  
Central School Of Art

A CLAUSTROPHOBIC setting. This event not advertised but held as an open-to-the-public 'private' party. The room is small and packed with steaming bodies. Zeitgeist seem able to thrive in the heat and humidity of such a sweaty environment as if the abundant perspiration can lubricate their rhythmic gears to a greater efficiency.

In case you don't know, (Zeitgeist gigs aren't that easy to stumble across) they have a drummer and a percussionist as well as a plentiful supply of hand-held struck-sound devices. Utilising these things, they rumble and roar into a big and beaty brand of earthquake-shake that threatens sufficient power to buckle the barrel of King Trigger and even muzzle the bark of Bow Wow Wow. Although the fearsome Zeitgeist barrage is closer in roots to Sandy Nelson than the Burundi tribe.

Over this bounteous backing swoop fuzzy-toned guitar pickings, something like an update of the Duane Eddy twang (Sandy and Duane both mentioned in the same review, strewff!) and an unfussy but effective line in three-note riffing.

It is this jagged-edged guitar sound that is missing from the current single, 'Stop'. Despite the instant vivacity prompted by the clever interaction of the two singers, the waxing treads uneasily close to the dodgy area of plain white funk. The rough-house rhythm energies fail to break through in the total way that they did on the long-ago but impressive and experimentally inclined 'Touch' disc.

Cynics might say that live, all Zeitgeist songs merge into one dense percussion-

heavy blur, the modicum of variation leading to set-long sameness and rapid listener fatigue.

But it is the very similarity of the whole operation and the sheer *strength* of the repetition that makes Zeitgeist something special. All they have to do now is convince the whole world.

MICK SINCLAIR

**Liaisons**  
**Dangereuses**  
**Manchester**

THE HACIENDA has warmed and is now relaxing and friendly, free from the smell of drying paint and, well, maybe a touch too respectable. The Hacienda project is however a work of permanence. One hopes it can stay young, stay warm.

Emerging in a mild stupor from the depths of the cocktail bar, I encounter Liaisons Dangereuses for the first time. They seem so perfectly Factory-minded, so effortlessly suited to this club that I'm immediately dismayed. Preferring a slight confrontation in tastes, this is far too safe.

Liaisons are boring. They take the comparative adventure of early Human League and wrap it in Soft Cell polythene, suffocating sharpness, turning a genuine spirit of radical pop into yet another underground conservatism. Two synths, a drum machine, a vocalist. Once the instruments of the experimentalists, now a cliché.

Trying to figure out which language the singer is employing, I immediately blame the cocktails but the failure of anyone around me to effectively answer this minor query confirms my suspicions about the quality of sound. Liaisons bump on, pleasantly dull, lacking the atmosphere which is essential for this type of show.

I blame *The Face*.  
MICK MIDDLES

## Talking Heads/Tom Tom Club

THE TALKING Heads may have put on one of the best shows of 1980 when they were last here but the buzz before their London dates last week was decidedly low.

As a band, they've provoked nothing new on record since (a live album scarcely counts), there were rumours passing among the faithful that the distance between Byrne and the rest was increasing and playing a barn like Wembley had uncomfortable undertones of art for art's sake and money for God's sake.

But there were no cracks visible, even from the close quarters your reporter was privileged to be granted. Talking Heads played a thoroughly invigorating rock show and nearly sold the place out twice, so honour is probably satisfied on any count.

You had to get in smartish to catch the Tom Tom Club (who are bigger in Japan than Talking Heads, you may be interested to learn). They

came on early and didn't hang around too long — short but sweet.

The sight of three Weymouth sisters in matching minis prancing around the stage and singing 'Under The Boardwalk' is the best first impression I've had from a gig for some time. Their backing was mainly percussive with Chris Frantz thumping and Tyrone Downie embellishing and as long as you only took it as seriously as they did, TTC couldn't fail. 'Wordy Rappinghood' was definitely the 'heaviest' number they played.

There was plenty of time to queue for beer, food and the toilets in the interval but when David Byrne, Jerry Harrison and Dolette McDonald came on to turn the Tom Tom Club into the Talking Heads, they picked up the pieces at once.

The set was similar to their last shows here — right down to the funk-up 'Psychokiller' as opening song — but any other resemblance ended with the running order. Slightly fewer black musicians and the loss of Adrian Belew meant that there was more straight ahead rock and roll in the music and fewer fill-ins to clutter up the edges.

Tina Weymouth, who'd started to look almost redundant on bass last time around with the presence of a second bassist (plus the fact that she spent a lot of time frittering away on keyboards and percussion) was back on her own again and looking very much in control. She wasn't ruffled by the tidal waves of funk that sometimes surrounded her and stuck firmly to her own guns. She even smiled sometimes.

Byrne, who'd come on looking like a cross between Ron Mael and Frank Zappa (even without the moustache), has graduated his stage persona to the extent that he now dispatches with his guitar halfway through the set and becomes a real frontman.

He shuffled around in taut, angular movements that reflected his singing perfectly. Once he knelt down and then leaned back until his head was touching the ground and stayed that way for nearly a minute until Dolette McDonald suddenly stopped what she was doing and went over and hauled him to his feet. Byrne being Byrne, it was impossible to tell from his face whether he'd actually got stuck or not.

Towards the end he suddenly started running in huge circles around the stage and behind the backline, leaping over monitors as he did so.

I guess the effort of being a rock star in front of 7,000 people leaves him with a lot of pent-up energy he needs to expend and he's not quite ready to go swinging out over them on a rope yet...

There were a couple of new songs (one of them might have been another old one reheated) to indicate that if Talking Heads can't finish their next studio album, they've at least been able to start it.

And the slimmed-down band not only cleared the sound into more definite elements but allowed them space to try out new tricks such as guitar synthesisers which subtly changed the atmosphere of several of their songs.

It's almost as if every member of the original band has now had time to reassess his/her role before getting stuck in again. They may have learnt to put on a rock show but there's no sign that they're getting stuck in their ways. If there were, I think I'd rather they did split up.

HUGH FIELDER

MARSHALL CRENSHAW: the Jon-Boy of clichéd American pop

Laura Levine



**M**USIC COMPUTERS aren't bleeping any more to betray their presence: they're making beautiful music and leading creative artists into new areas of sound and control. And it has all happened very, very quickly.

The first instrument successfully to combine computer power and musical versatility was the Prophet which Sequential Circuits launched in January 1977. This synth was a landmark, offering players the ability to programme control settings for later recall; but it was still an analogue synth.

Today there is a flood of micro-processor aided instruments, a stream of digital synths and a trickle of heavyweight music computers.

The personal computer packages are obviously separate in the milieu of computer music. These systems can be very flexible indeed — Alpha Syntauri is a good example — but the 'unit' nature of the package suggests it is happier in a fairly permanent situation than trucking from gig to gig across State lines every night. Alpha would rightly point out how easy the system is to set up (basically consisting of keyboard, computer and monitor), but musicians on the move will know what I mean.

Right on top of the pile are the 'dedicated' music computers. The main difference between these systems and the other systems outlined above is that in each a large-capacity computer is dedicated entirely to making music. The results are astonishing, as will be seen in this short review of wholly digital instruments.

The dedicated systems aren't really meant for life on the road, although they are capable of producing stunning performances. Their principle uses are as compositional and recording tools.

The page for musicians edited by TONY MITCHELL

# BAND AID

## PLAYING BY NUMBERS

A beginner's guide to the wonderful world of music computers by RAY HAMMOND

Dedicated music computers aren't cheap. You should expect to pay £10,000 to £20,000 for one, but it will probably be your final buying decision. The career-long process of flitting from instrument to instrument ends the day the system is in your home/studio. After that you'll just buy software updates.

The basic principle which applies to all dedicated systems is as follows: the heart of the system is a large micro-computer. In computer terms this is measured in RAM (random access memory) which is composed of individual elements or 'bytes' usually counted in thousands (kilobytes or 'k'), and the computers in this case are typically 64k to 128k.

These computers are then fitted with additional sound generation boards. These boards contain micro-processors to store the digital information which is the computer's interpretation of sound. The system outputs via a DAC — digital-to-analogue converter — which translates the digital output into analogue form that an external amplifier can understand. To allow humans to communicate with the system the computer is usually fitted with two standard items: a video screen (CRT) and a typewriter-style (alphanumeric) keyboard for inputs.

**C**OMPUTERS DEDICATED to music production will also have a second input system, a piano-style keyboard. The final part of the hardware chain is a system for storing information (sounds, sequences etc.). This is usually a floppy disc system.

The really clever part of the packages is the software. This is the manufacturer's programme which allows humans to control the computer for a particular use — in this case, for music creation. As in all computer fields, it is the software which makes the difference between one system and another, memory capacity assumed to be equal.

The software is inserted into the computer (usually by a floppy disc) when the system is switched on. How the operation of music making proceeds from there depends entirely upon the software. Without doubt the software which is easiest to use is that which is 'menu driven', ie the user is offered options at each stage of progress. On start-up, for example, the first menu shown on the screen might ask whether the user wishes to create a new piece of music, edit an old one or use the system for another purpose. If the user selects the 'create' function a second menu may appear that offers him options of how he wants to create it: using the musical keyboard or using the alphanumeric keyboard, for example.

The first commercially successful dedicated music computer was the CMI Fairlight. This Australian-produced system shocked the musical world when it was first introduced in 1980 and although it has made only modest inroads in the US, it has scored heavily in Europe and the rest of the world.

The Fairlight corresponds to the basic system description outlined above. The computer itself is custom built for the system and the musical keyboard input comes from two banked keyboards supplied with the system. The software is menu driven. Storage is by dual eight inch disc drives.

Like all truly dedicated music computers, the Fairlight has no sound of its own — it arrives with empty memories waiting for the player to create and store sounds (although CMI supply a disc full of sounds that may be loaded). The system allows the musician to play up to eight notes polyphonically or play eight different sounds simultaneously.

The player enters sound into the Fairlight's memory in one or all of several ways. He can 'sample' external sounds. A sound can be musical, say a note from a Steinway grand, or non-musical, say a chain saw. The Fairlight 'reads' these sounds (through a microphone, line input etc) at whatever pitch they are entered, measures the waveforms at a sample rate chosen by the user and enters the resulting measurements as numbers in its data storage banks. When the player wishes to recall the sound, it can be reproduced at any pitch (irrespective of what pitch the original recording was) and shaped into any envelope. Obviously one note well recorded from a good grand piano turns the Fairlight into a grand — not a second-generation recording, but a high quality replica.

**A** PLAYER MAY build his own sound in one of several ways. He may use additive synthesis, building up harmonics as he goes. Input for this may come from either the musical keyboards or the alphanumeric keyboard. He may 'visualise' his sound: Fairlight provide a light pen which will

'draw' an envelope on the VDU. It is a fascinating pursuit to sit before a screen and draw envelope shapes which may be instantly heard. It teaches more about the nature of sound and tone than any amount of text books. With these techniques a musician may design his own musical instrument, an instrument that has never been heard before.

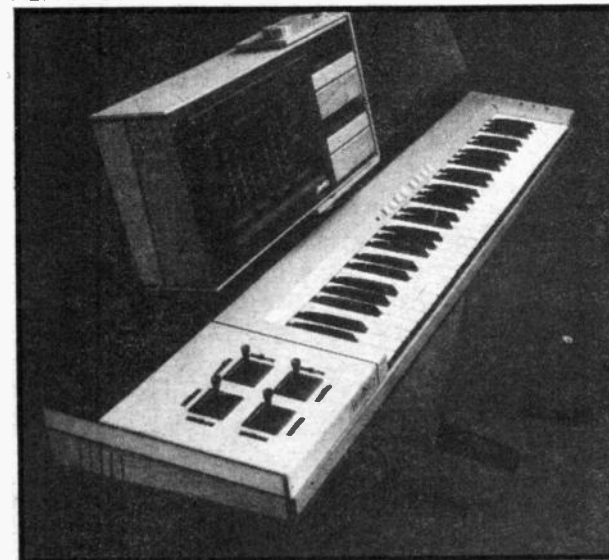
CMI have developed a software language for Fairlight composition called MCL (Musical Composition Language) although, annoyingly, this software is an optional extra. It turns the Fairlight into an extremely powerful compositional tool allowing the composer to enter notes either from the musical keyboard or from the typewriter keyboard. Interestingly, many

the software that controls the system (free for one year, in McLeyvier's case). Software is developed by a constant process of refinement and ten years down the line, the musician using a dedicated music computer is likely still to be purchasing improvements to software that draw more and more out of his hardware. Indeed, many of the software developments are likely to come from users.

The McLeyvier composition software has a facility for hard printing and with the system the composer can score an orchestration, have the system play it for him (using whatever voices for the parts he chooses) and provide his audience with a paper copy of the score! McLeyviers are priced to be competitive with Fairlights.



ALPHA SYNTAURI: flexible but doesn't travel well



ASI SYNTHIA: the most 'user friendly' machine

experienced Fairlight users finally opt for alphanumeric input, even though they may be excellent keyboard players.

Naturally the Fairlight, like all dedicated instruments, is a superb sequencer. Up to about 30 minutes of polyphonic playing (including information on keyboard velocity) may be edited, stored and recalled at will. To be fair to the Fairlight, CMI have produced adaptive systems to dispense with the video monitor for live performance. Although it couldn't really be considered as portable as a Rhodes, top marks should be given for adaptability. Price is around £20,000.

The Canadian McLeyvier system has many abilities in common with the Fairlight, but one major difference is that the styling of the instrument is far closer to that of a conventional musical instrument (only the VDU screen and the small alphanumeric keypad mounted in the keyboard betray its real nature).

In hardware terms the McLeyvier varies from the Fairlight in utilising hard disc drives (less space, far more information) and increased memory. In software terms it uses a different language, also menu driven and with a 'help' directory which can be screened at any time a user gets confused.

Like most dedicated music computers, the McLeyvier comes with a light pen which

Called the Synthia, the instrument is pivoted around a carefully styled musical keyboard. A VDU sits above it and a control unit is sited remotely. There is no alphanumeric keyboard and information is stored on digital cartridges (like the old eight-tracks) rather than discs.

The instrument's computer accepts input in a unique way: the screen of the VDU is interactive and touching it in a variety of locations issues commands.

The philosophy behind the Synthia's design is that musicians care about music, not about programming or computer systems. The entire system is designed to be as 'user friendly' as possible with every operation menu driven. All of the alternatives open to the musician are displayed on the VDU, the chosen one is touched and the screen passes the command to the computer. This system eliminates knobs, switches and patches. Special computer controls are built in, allowing a randomness to be inserted into electronic synthesis towards the aim of producing more realistic synthesised versions of acoustic and other instruments.

Three methods of programming the Synthia's sound allow the musician to create many unusual effects. One example would be to assign a saxophone sound to the lower part of the keyboard and a violin to the upper. As a run progresses up the keyboard the saxophone gradually becomes a violin.

**T**HE SYNTHIA has ultimate flexibility in the creation of certain sounds and is probably much easier to use than the 'unit' dedicated systems described above. Of the major computer instruments it is the only one to offer foreign language communication as an option but it suffers from the truncation of computer power that is necessary to make it so user friendly. Pricewise, Synthias fall into the same league as the big dedicated computers. An eight-voice integrated system costs \$28,600 before taxes and freight in the US. A UK price (which won't be a straight currency conversion because of shipping and distribution costs) hasn't been set yet.

The Prism synthesiser from the Kinetic Sound Corporation of Illinois is a superb combination performance instrument and computer, although some computer flexibility has been lost. This instrument is a high level digital synthesiser designed equally for stage, studio or compositional use. It has some of the real sound-shaping flexibility of the dedicated instruments, but it also has a speed of recall and ease of programming that make it suitable for every type of performance.

The Prism is supplied with a mass of pre-programmed sounds, all stored digitally. Unusually, the Prism uses a bubble memory for storage of sounds and programmes and this is self-reliant and does not require either external or internal power sources. Unfortunately, bubble memories have not proved popular storage devices (for cost reasons) and the Prism is out on its own in this respect.

The Prism is not yet distributed in Britain, but would likely work out around £8,000.

The Emulator, from E-Mu Systems in Santa Cruz, California, is a neat combination of computer and synthesiser technology. Sounds are loaded into the machine on a small floppy disc and sequences may be stored on to the same disc. The company has recently added a sequencer to the Emulator vastness of recording.

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- 6 SP2 full range 150 watt cabinet, £288
- 7 TRIFLEX pa system, £395
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- 9 HERITAGE 130 watt guitar combo, £393
- 10 TKO 40 watt bass combo, £160

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### PA EQUIPMENT

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- 2 SHURE SM57 microphone, around £75
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- 6 TURNER B502 340 watt per channel stereo amp, £534
- 7 TURNER B302 100 watt p.c. 100 volt line amp, £625
- 8 ROLAND RE-201 Space Echo, £265
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- 10 JBL bullets, 12 and 15 inch drivers, from £75 to £90

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### ROLAND PRODUCTS

- 1 JUNO-6 polyphonic synth, POA
- 2 EP-11 electronic piano, POA
- 3 HP-70 electronic piano, POA
- 4 JUPITER-8 polyphonic synth, POA
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# Rocky Horrorscope

by **NORTON FERRIS**

Otherwise there could be friction and arguments.

**CANCER (22nd June-22nd July)** Friday looks like turning out to be a lucky day for you as far as property matters go. So if you've been holding on to a pile of Chas And Dave original recordings (like because the dustmen were fussy about what they'd take away!) now could be a good time to off-load them. It'll be a good day for making any kind of deal, so keep your eyes open for some good opportunities. A Uranus/Mercury conjunction on Saturday will be putting you in a Devil's Advocate type mood.

**LEO (23rd July-23rd August)** It won't take much to put you in a good mood on Friday (amazing how much the planets can change your personality, isn't it?) With an optimistic Sun now in your own Sign harmonising nicely with Uranus, you'll be able to generate enthusiasm for the most mundane routines. Super shrewd mood prevails on Saturday — you'll be a wizard with your wallet then, sniffing out bargains up and down your High Street like you were a police dog checking out your bedroom.

**VIRGO (24th August-23rd September)** You might feel strangely disassociated from people around you on Friday. You could find yourself caught up in a crowd scene where nobody seems to be on your wavelength (looks like either you've been taking something or they have!) Your own company will turn out the best company then. Don't try and go too fast on Saturday. A powerful Mars conjunction will be speeding you up in everything you do, but it will also make you act a bit rashly

**LIBRA (24th September-23rd October)** Best day of the week for your social scene will be Friday. Friends will be in energetic and exuberant moods then and you could find people willing to splash out cash on entertainment that's a bit more up-market or expensive than you'd usually consider (had a dole increase lately?) Be wary of what you say to others on Saturday. Certain individuals close to you could be probing for information and it won't be in your best interests to reveal it.

**SCORPIO (24th October-22nd November)** Take care this Saturday that you don't lose your patience. You could find that friends are in mind-bogglingly boring moods and with your fiery Ruling Planet Pluto in conjunction with Mars you won't be feeling too tolerant of other people's inertia. But you'll achieve more by gentle persuasion than by threats of GBH. Sunday should turn out well more by good luck than good judgement.

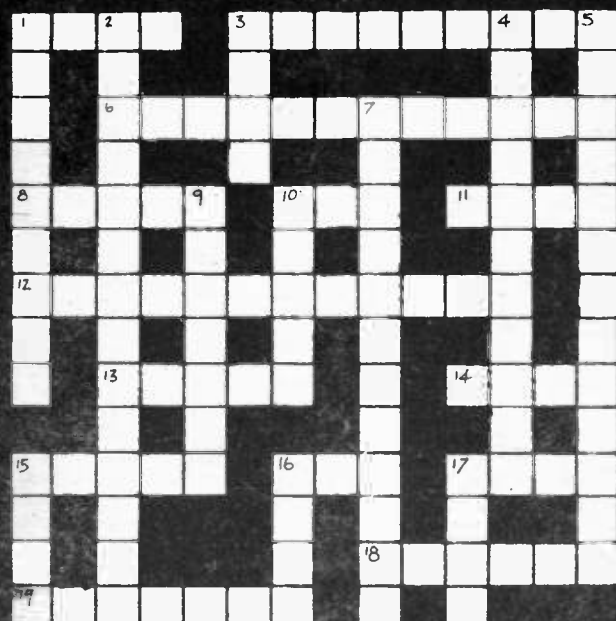
**SAGITTARIUS (23rd November-21st December)** With the Sun in a positive and harmonious trine with Uranus on Friday, you could be on the verge of achieving a long-time ambition in the entertainment field. Otherwise, you could always go and see Demon at the Middlesbrough Cavern! On Saturday, could be an old skeleton in your cupboard makes a brief appearance — looks like somebody will be asking some awkward questions. But forewarned is forearmed — just make sure you do all you can to improve the image others have of you.

**CAPRICORN (22nd December-20th January)** If you get the chance to snuggle

up cosily within the protective warmth, harmony and cuddliness of chez vous on Friday, rather than having to brave the harsh, cold reality of the nerve jangling outside world, then seize it with both mittens! You'll find that with a powerful Sun trine then, you'll prefer a bit of peace and quiet. Unlike Saturday when you'll be anything but quiet. Looks like you'll get a bee in your bonnet about something and proceed to make sure everyone knows exactly what you feel about it — whether they want to or not.

**AQUARIUS (21st January-19th February)** You should end Friday feeling distinctly happier than you begin it. People around you are going to be in particularly generous moods and, for some reason best known to themselves (which can't, I'm sure have any connection with your recent application for Hackney Rock Concert tickets!), they'll be saying some highly complimentary things. Saturday will be a hyper-active day for you. With Mars conjoining Pluto then, you'll be able to get a lot of things done that had previously had you stumped. But don't count on any help from people within your domestic circle.

**PISCES (20th February-20th March)** This Friday should bring a faint glimmer of light into your impecunious darkness. A positive Uranus trine will be making it a good time to latch onto some freebies, whether you find yourself freeloading on someone's drinks supply at a party, or just stuffing a couple of video machines under your coat at the local hi fi store! Over the weekend, others will be leading the way — you'll probably profit from taking a back seat, so resist any temptation to reassert your authority just for the sake of hogging the limelight



by **SUE BUCKLEY**

## ACROSS

1. Continental band (4)
3. The Mistresses' Oriental gateway (5,4)
6. What Angry wants to be? (3,2,3,4)
8. A chunk of Hagar's heart? (5)
10. Death disco dancers (1,1,1)
11. Which Heat for Gen X? (4)
12. Tank's soldier (5,7)
13. Adam's rulers of the wild frontier (5)
14. Love made their world go round (4)
15. 13 across liked German ones (5)
16. Ginger Baker's old force (3)
17. They held the line (4)
18. One who rode from Marakesh (6)
19. He raves about anarchy, chaos and Stanley Ogden (7)

## DOWN

1. They go from east to west (4,5)
2. What Joan said to the Blackhearts? (1,4,4,1,4)
3. Doubled portion of meat by Killing Joke (4)
4. Crass finding one more brave man (7,4)
5. A squeezed epic (4,4,5)
7. What Def Leppard said on landing at Kennedy Airport (5,7)
9. This Dave laid his tracks on wax (7)
10. It's one day away from the Mood (5)
15. Clash mounted 'em on the roof (4)
16. A hearty Wilson sister (4)
17. Ancient city for ex-Teardrop (4)

## LAST WEEK'S ANSWERS

ACROSS: 1. Chinese Eyes 5. Trees 8. Anti Nowhere 10. Edgar 11. Police 12. Drift 14. Vandellas 18. Ivy 19. Don Dokken 21. Echo Beach 22. Magic 24. No Doves Fly Here 26. Candy 27. Chess 28. Rat  
DOWN: 1. Charmed Lives 2. In The City 3. Edward Van Halen 4. Steel 6. Eric 7. Sir 9. ELP 13. Ted 15. Duke 16. Lie 17. Searchers 20. Golden 22. May 23. Geezer 24. Nick 25. Fast

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The top three winners will receive a Hot Shower album plus a complete set of seven albums by the artists featured on Hot Shower.

There are 50 runner-up prizes of Hot Shower albums to be won!

Just answer the following questions and the first three correct entries drawn out of the bag on the closing date will be sent the Hot Shower album plus the 7 album set. The next 50 get the Hot Shower album.



Cut out and send to **Sounds Hot Shower Competition, P.O. Box 16, Harlow, Essex CM17 0HE** to reach us by 7th August.

Hawkwind have had a hit single twice with a track that is widely regarded as a classic and is considered their 'magnum opus'. Name it?

Name the title of Budgie's most recent album?

Featured on "Hot

## ROCK ALMANAC

### Sunday July 25

- 1943 Birthday of Jim McCarty, drummer with the Yardbirds, in Liverpool.
- 1948 Birthday of singer/songwriter Steve Goodman, in Chicago.
- 1969 Neil Young joined Crosby, Stills And Nash.

### Monday July 6

- 1941 Birthday of Bobby Hebb, of 'Sunny' fame, in Nashville, Tennessee.
- 1943 Birthday of Mick Jagger, in Dartford, Kent.
- 1949 Birthday of Roger Taylor of Queen, in Kings Lynn, Norfolk.
- 1963 Bob Dylan made his Newport Folk Festival debut, where he sang 'Blowin' In The Wind'.

### Tuesday July 27

- 1942 Birthday of Kim Fowley, in Los Angeles.
- 1944 Birthday of Bobbie Gentry, of 'Ode To Billy Joe' fame, in Chickasaw County, Mississippi.
- 1974 Death of Missouri bluesman Lightnin' Slim.
- 1976 John Lennon was finally granted his 'Green Card' by the American immigration authorities, allowing him to move freely in and out of the USA.
- 1976 Death of Bill Fehilly, the manager of Nazareth and the Sensational Alex Harvey Band, in a plane crash.
- 1977 Robert Plant's young son Karac died of a virus infection. Zeppelin cancelled an in-progress American tour.

### Wednesday July 28

- 1945 Birthday of Rick Wright of the Pink Floyd, in London.
- 1949 Birthday of Steve Took, Marc Bolan's original partner in Tyrannosaurus Rex, in London.
- 1970 The world premiere in Australia of the film *Ned Kelly*, starring Mick Jagger as the famous Aussie outlaw.



**MAMA CASS: died this week**

- 1967 The UK release date of Van Morrison's first solo single 'Brown-Eyed Girl'.

### Thursday July 29

- 1965 The world premiere in London of the Beatles' film *Help*, attended by Princess Margaret and Lord Snowdon.
- 1966 Bob Dylan crashed his Triumph motorbike at Woodstock, New York, breaking his neck and beginning a lengthy enforced period of silence.
- 1974 Death of Mama Cass Elliott of the Mamas And The Papas, of heart failure in London.

### Friday July 30

- 1941 Birthday of 50s singer/songwriter Paul Anka, in Ottawa, Canada.
- 1946 Birthday of Jeffrey Hammond-Hammond of Jethro Tull, the subject of some of the band's early songs.
- 1971 David Bowie announced his intention to start live work again, after appearing at the Glastonbury Festival.
- 1976 Promoter Bill Graham of Fillmore fame cancelled a

'Greetings From San Francisco' gig at Wembley Stadium, due to feature Santana and the Grateful Dead. Upfront ticket sales were disastrous.

1977 The Beach Boys played at the UK CBS Records convention. The group had abandoned earlier plans to play Wembley that day.

### Saturday July 31

- 1947 Birthday of Karl Green of Herman's Hermits, in Salford, Lancs.
- 1964 Death of country superstar Jim Reeves, when his private plane crashed.
- 1967 At Mick Jagger and Keith Richards' appeal against drug sentences, Mick was given a conditional and Keith a full discharge by the Lord Chief Justice.
- 1968 The Apple Boutique in London closed down, with remaining stocks being given away to customers. Meanwhile, the Beatles were at Abbey Road recording 'Hey Jude'.
- 1975 Several members of the Irish group the Miami Showband were murdered by Protestant terrorists in an ambush near Newry.

**BARRY LAZEL**



# HAMBURG

From centre pages

loose approach, the antithesis of the archetype old-fashioned German band who would rehearse themselves into sterility. As Matthias indicates, the first album 'Schatten Voraus', buried much of its originality in a sombre mooded Joy Div terrain. This gloominess is virtually eradicated by the time of the second outing, 'Fest Der Vielen Sinne', which is full of Teutonic tribal rhythms and steamy jungle soundscapes.

Michael: "People said the first LP was too dark and depressing, but we never plan what happens in the studio, there is no fixed idea, just the spirit. The spirit for us in 1980 was very dark. Hans wrote depressing lyrics although as a person he was the biggest joker. But he was the depressing influence. He was very into Nico and stuff. Hans was not involved in the second album. Twixt platters he uprooted to his dream town of New York where he still resides and scrapes together a living as the Sounds (of Germany) rap correspondent(!). In a former bedroom in the house of Matthias' parents in a well-to-do residential district of Hamburg is the incredibly compact eight track recording set-up where Giesterfaher originate and evolve their ideas. Eventually the many tapes they make

are scanned for the best segments and certain parts re-done in a 24 track studio. Michael: "It is a very strange experience to listen to new German music now. All the old bands from ten years ago who played rock and roll are playing their version of German new wave, it's ridiculous! It's terrible! They think Giesterfaher is too weird. We don't fit in anywhere."

"Would you fit in in England?"

Michael: "I'd like to do an English language version of the next album" (cries of "Traitor" from Slattery). "Not a translation, but done in a way that the words still sound good with the music and the same meaning is brought across."

"We did a single with Red Crayola" (Mayo Thompson plays some guitar on 'Fest Der Vielen Sinne') "which we translated but it just sounded totally weird in German, especially as the lyrics were real heavy stuff about Sigmund Freud."

ABWARTS

ABWARTS, IN searing contrast to Palais Schaumburg's musical mental processes and Giesterfaher's studio-bound fusions, sizzle with the heat of the street and aim their savage

loose approach, the antithesis of the archetype old-fashioned German band who would rehearse themselves into sterility. As Matthias indicates, the first album 'Schatten Voraus', buried much of its originality in a sombre mooded Joy Div terrain. This gloominess is virtually eradicated by the time of the second outing, 'Fest Der Vielen Sinne', which is full of Teutonic tribal rhythms and steamy jungle soundscapes.

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assault with a killer accuracy straight to the pit of the stomach. In a word... PHYSICAL.

Of all the Hamburg bands they are the most immediately striking as individuals. Collectively they seem to carry an omnipotent threat of violence. Percussion and synth man, F.M. Einheit (who also helps wield a grievous battery of menace with Berlin curios Einsturzende Neubauten), is pictured on the inside sleeve of their 'Der Westen Ist Einsam' LP gleefully mutilating himself with a screw driver.

Our interview starts dodgily. Abwärts, having been misrepresented in the German press, now have scant regard for the journalistic profession.

Marc Chung, the mohican-ish trimmed bass player, speaks thus: "The press has been very important in changing what has happened in Germany. They have been largely responsible for bringing in 'fun' music. I don't mind fun records at all but at the moment that is all that is selling and all that is being promoted."

Frank Z (guitarist): "We have less of an audience now because of Neue Deutsche Welle (ignore across table). Our music is difficult to that so it is harder for us. Two years ago we were one of the few German

bands singing in German."

F.M.: "If we hadn't happened then there would be no Neue Deutsche Welle because before us and three or four bands in Dusseldorf and a couple in Berlin, there was no German scene."

Axel (captain of the crushing drum barrage): "We were the first band that played a kind of punk. We did a tour of little clubs with a tiny P.A. and it was new for people to hear this kind of music. Most of the music in Germany is a kind of cheap pop music."

"We haven't played live for a year until this (May) tour. In that time the scene has really changed. Sometimes we get trouble with audiences who read that we are a new wave band and they wait to hear pop songs. We confuse them!"

Marc: "We've got the best German lyrics. Even people in Germany don't understand them! They are humorous but nobody laughs."

"We would never record songs with English lyrics. We have no desire to break into the English market at all costs. It is difficult for a German band like us to play in England."

But live (where they're much better than their turgid LP) Abwärts generate

pulverising crescendos of hypnotic raw energy that easily transcend language barriers, believe me.

Marc: "I think we'd go down better in America. It seems easier for a German band to go there, the audiences find it interesting and weird. We don't know much about England anyway."

AND FINALLY...

ALL THE strange tongue-twisting names and the initially odd, brain scrambling (a firm ditching of hoary rock and roll traditions) records may grate irritatingly in your alien and unaccustomed mind. But it is important to be aware of in-built musical bigotry, the kind of thing that can sweepingly dismiss any overseas offering as 'tuneless foreign music'.

Equally, of course, one must guard against the mysterious lure-of-the-exotic and a wide-eyed embrace of anything 'different' regardless of true worth.

The effect of new Deutsche (Elbe/Rhine) Beat on the whole wide world is open to lengthy debate and speculation. I'm making no predictions... BUT DON'T SAY YOU WERENT WARNED!

## STEPPIN' OUT TO ADVERTISE ON THIS PAGE RING 01-836 1522

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**MIME — ROCK**  
Dingwalls, 24th July  
Cartoon, Croydon, 9th Aug  
**WATCH THIS PAGE FOR MORE GIG INFO.**

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Steel an' Skin  
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SUNDAY 25th JULY 7.30 pm  
**CLIENTELLE**  
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Saturday July 24  
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Tel. No. 0777 704981  
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Saturday 31st July 8-2  
**THE SWINGING LAURELS**  
Adm £2.50

**DUMPY'S RUSTY BOLTS**  
See Dumpy's Rusty Bolts (formerly Nuts) this week at the Venue — Friday 23rd — Saturday 24th July (with the blues band).  
Hear his great motorbike record Just For Kicks, on Cool King Records (CNK006).  
Other forthcoming gigs  
Thursday 22nd July  
White Hart, Southall  
July 28th  
Nelsons  
July 29th  
Old Tiger's Head



# STEPPIN' OUT

By SUSANNE GARRETT  
and DEE PILGRIM

The information here is correct at time of going to press but may be subject to change. Please check with the venue concerned.

A star denotes a gig of special interest or importance (even if it's only good for a laugh or posing or a drink after closing time).

## WEDNESDAY

JULY 21

ABERDEEN, Valhallas, Alone Again Or  
BOGNOR REGIS, The Pier, (820531), Incognito/Cell Mates  
BRENTFORD, Red Lion, (01-560 6181), Hey Day  
BRIGHTON, Cabin, (28439), Shakedown  
CROYDON, The Cartoon, London Road, (01-688 4500), Tilt  
CROYDON, The Star, London Road, (01-684 1360), Avenue  
DARLINGTON, Rumours, Basking Sharks  
DUDLEY, Prole Club, Crown, (79164), Nightingales/Seething Wells  
DUNDEE, Gennas, The Grip  
DUNSTABLE, Queensway Hall, (603326), Samson/SOS  
GRAVESEND, Red Lion, Crete Hall Road, (66127), The Hamsters  
HARROW WEALD, Middlesex And Herts Country Club, Brooks Hill, (01-954 7577), Osibisa  
HEXHAM, Fandango, (603974), Warrior  
HITCHIN, The Regal, (54482), The Great Divide  
ILFORD, Cranbrook, (01-554 8659), Loose Talk  
LEAMINGTON SPA, Hinton's, (37231), Hollow  
LIVERPOOL, Warehouse, Fleet Street, (051-709 1530), Lords Of The New Church/Straight To The Point  
LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Zeitgeist/Ghost  
LONDON, Barracuda, Baker Street, (01-486 2724), Positive Noise  
LONDON, The Basement, Shelton Street, Covent Garden, Kronstadt Uprising/Hagar The Womb/Autumn Poison  
LONDON, Batcave Club, The Gargoyle, Dean Street, (01-437 0399), The Specimen/Lizzy  
LONDON, Bishops Park Theatre, Hammersmith, (01-741 3696), Legendary Luton Kippers/Free Hand/Cokones/Silence PS/The Hat  
LONDON, Boston Arms, Archway, (01-272 3411), Shakers  
LONDON, Bridge House, Canning Town, (01-476 2889), Claire Hamill's Transporter/Siren  
LONDON, Bull And Gate, Kentish Town, (01-485 5358), Diz And The Doormen  
LONDON, Club Melodia, Sol Y Sombre, Charlotte Street, (01-580 7719), Peking Opera/Little Brother  
LONDON, Cricketers, Oval, (01-735 3059), Ramsden And Marsden Band  
LONDON, Dingwalls, Camden Lock, (01-267 4947), Freddie McGregor



PETE TOWNSHEND

LONDON, Dominion, Tottenham Court Road, (01-580 9562), Madness/Pete Townshend/Phil Collins/Joan Armatrading/Midge Ure/Mick Karn/Kate Bush/Robert Plant/Ian Anderson (Prince Charles Fund Benefit)  
LONDON, Dublin Castle, Camden, (01-485 1773), Excellos  
LONDON, Embassy, Old Bond Street, (01-499 5974), Bella Donna  
LONDON, Golden Lion, Fulham, (01-385 3942), Idle Flowers  
LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-385 0526), Tank  
LONDON, Grove Tavern, Hammersmith Grove, (01-741 4031), John Dowie  
LONDON, Hammersmith Odeon, (01-748 4081), Steve Miller  
LONDON, Hare And Hounds, Upper Street, Islington, (01-226 2992), Swamp Creatures  
LONDON, Hogs Grunt, Production Village, Cricklewood, (01-550 8969), Varied Works  
LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), Judi And The Shades  
LONDON, King's Head, Fulham, (01-736 1413), Basil's Ballsup Band  
LONDON, Kings Head, Islington, (01-226 1916), Lee Fardon  
LONDON, Marquee, Wardour Street, (01-437 6603), Park Avenue  
LONDON, Nelsons, Wimbledon, (01-946 3111), Jackie Lynton  
LONDON, Old Queens Head, Stockwell, (01-276 536), Juice On The Loose  
LONDON, 101 Club, Clapham, (01-223 8309), Matinee Idols/Paladin Head  
LONDON, Pegasus, Stoke Newington, (01-226 5930), Big Jay Monque'd  
LONDON, Pied Bull, Liverpool Road, (01-837 3218), Screaming Bongos  
LONDON, Rock Garden, Covent Garden, (01-240 3961), Go-Betweens  
LONDON, Sir George Robey, Seven Sisters Road, The Lookas  
LONDON, Stapleton Hall Tavern, Crouch Hill, (01-272 7619), Silent Running  
LONDON, Tramshed, Woolwich, (01-855 3373), Utopian  
LONDON, Spacelines Cosmic Cabaret

LONDON, Venue, Victoria Street, (01-828 9441), Electric Guitars  
LONDON, Wellington, Shepherd's Bush, (01-743 4671), Blue Max  
LONDON, Zig Zag, Great Western Road, (01-289 6008), Midnight Oil/Exposure/Renegade  
MANCHESTER, Band On The Wall, (061-832 6625), Yessir  
MANCHESTER, Drifters, Peter And The Test-Tube Babies  
NEWCASTLE-UPON-TYNE, The Cooperage, (328286), 21 Strangers  
PONTLLANFRAITH, Greyhound, (223182), Midas  
SHEFFIELD, The Royal, (550894), Really Big Boys  
SOUTHAMPTON, Canute Hotel, (24188), Look Back In Anger  
SOUTHAMPTON, Gaumont, (29772), Average White Band  
STIRLING, Avant-Garde, (813456), Those French Girls  
WORTHING, Assembly Hall, (202221), The Jungle/Where's The W/The Legendary Ten Foot Mothers Little Helpers (Rock Against The Bomb - Worthing Youth CND Benefit)  
YEOVIL, Rainbow Club, Accumulative Poison

## THURSDAY

JULY 22

BIRMINGHAM, Pelican Hotel, (021-554 6721), Headbolt



SOUTHERN DEATH CULT

BRIGHTON, Xtreams, New Regent, (27800), Southern Death Cult  
CAMBERLEY, Lakeside Country Club, (5939), Ray Charles  
CAMBRIDGE, Sound Cellar, (69933), Pluto/Your Dinner  
EASTCOTE, Bottom Line, Clay Pigeon Hotel, (01-866 5358), Juvescence  
HARROW, Headstone, 007  
HEANOR, Miners Welfare, (833007), Hell  
HEMEL HEMPSTEAD, Cellar Rock Club, (42827), Stop Band  
HIGH WYCOMBE, Nag's Head, (21758), Howard Jones  
IRVINE, Magnum Leisure Centre, (78381), The Clash  
KENDAL, Brewery Arts Centre, (25133), Sidewinder  
LEEDS, Phonographique, (33688), V-C-O  
LEIGH, Moonraker, (01-643 6317), The Relatives  
LIVERPOOL, Kirklands, Baltimore Rooms, (051-708 8303), French Lessons  
LIVERPOOL, Pyramid Club, (051-236 8941), Modernaires/Bedlam Prod/Rebel De Fé  
LIVERPOOL, Warehouse, Fleet Street, (051-709 1530), Blue Vein/Skeptic  
LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), The Flips/Private Cut  
LONDON, Bridge House, Canning Town, (01-476 2889), Tony McPhee  
LONDON, Clarendon Hotel, Hammersmith, (01-748 1454), New Model Army  
LONDON, Club Foot, Clarendon Hotel, Hammersmith, (01-748 1454), Wasted Youth/Danse Society  
LONDON, Dingwalls, Camden Lock, (01-267 4967), Stevie Ray Vaughan/Double Trouble  
LONDON, Dublin Castle, Camden, (01-485 1773), Chicago Sunsets  
LONDON, Embassy, Old Bond Street, (01-499 5974), Drama  
LONDON, Golden Lion, Fulham Road, (01-385 3942), Hollywood Killers  
LONDON, Greyhound, Fulham Palace Road, (01-889 9615), SVT/Top Secret  
LONDON, Grove Tavern, Hammersmith Grove, (01-741 4031), John Dowie  
LONDON, Gullivers, Electric Ballroom, (01-499 0760), Haze/Nick Malhen  
LONDON, Hammersmith Odeon, (01-748 4081), Steve Miller Band  
LONDON, Heads, White Hart, Uxbridge Road, LA  
Hooker/Dumpys Rusty Nuts  
LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), The Deadbeats  
LONDON, Le Beat Route, (01-734 1470), Beatroots  
LONDON, Marquee, Wardour Street, (01-437 6603), SOS/Jerry Floyd  
LONDON, Moonlight, West Hampstead, (01-624 7611), The Red And The Black/Airbridge  
LONDON, Old Queens Head, Stockwell, (01-276 5360), Midnight Movies  
LONDON, Old Tigers Head, Lee High Road, (01-852 2493), The Dragons  
LONDON, 100 Club, Oxford Street, (01-636 0933), Prince Hammer/Undivided Roots  
LONDON, 101 Club, Clapham, (01-223 8309), Any Anxious Colour/Street Aliens  
LONDON, Pegasus, Green Lanes, (01-226 5930), Hank Wangford  
LONDON, Pied Bull, Liverpool Road, (01-837 3218), The Shakers  
LONDON, Pub Club, Fair Deal, Brixton, (01-274 5242), Saracen  
LONDON, Torrington, Finchley, (01-445 4710), Dave Kelly Band  
LONDON, Two Brewers, Clapham, (01-622 3621), Big Country  
LONDON, The Venue, Victoria, (01-828 9441), Talk Talk/Roy White And Steve Torch  
LONDON, White Lion, Putney High Street, (01-788 1540), The Adicts  
LONDON, Zig Zag, Great Western Road, (01-289 6008), Maximum Joy/Go-Betweens/Restriction  
MANCHESTER, Hacienda, White North Street West, (061-236 5051), The Birthday Party  
NEWCASTLE-UPON-TYNE, Bierkeller  
Warrior/Turek/Alphas

NEWCASTLE-UPON-TYNE, Mayfair, (323109), Samson/SOS  
NOTTINGHAM, Palais, (51075), Incognito/Cell Mates  
OXFORD, Pennyfarthing, St Ebbs Street, (46007), VHF  
PRESTON, Warehouse, (53216), Peter And The Test-Tube Babies/UK Decay  
RAMSGATE, Flowing Bowl, The Flyboys  
ST HELENS, Royal Raven, (22509), Cliché  
WOKINGHAM, Angie's, (789912), Trimmer And Jenkins  
WORTHING, Balmoral, (36232), Custer's Last Band

## FRIDAY

JULY 23

ALFRETON, George Hotel, (833007), Hell  
BIRMINGHAM, Carlton Cinema, Moseley Road, (021-449 0861), Handsome Beasts  
BIRMINGHAM, Odeon, (021-643 6101), Average White Band  
BRADFORD, Palm Cove Club, (499895), Emotii Crie  
BRIGHTON, Conference Centre, (203131), Ray Charles  
CANVEY ISLAND, Goldmine, (683153), Talk Talk  
CASTLE DOUGLAS, Barlochan Hotel, (287), Heroes  
CHELMSFORD, YMCA, (355677), Asylum  
DUNDEE, Marryat Hall, (22399), Mafia/The Grip  
DUNFERMLINE, Chimes, (32498), Jap Desert/22 Beeches  
DURHAM, Castle, (63887), Stingrays  
EDINBURGH, Nite Club, Significant Zeros  
EDINBURGH, Playhouse, (031-665 2064), The Clash  
EXETER, Tiffanys, (55679), Forty Blue Fingers  
FORTWILLIAM, Milton Hotel, RB's  
GATESHEAD, Honeysuckle, (781273), Toy Dolls  
GLASGOW, Nightmoves, Sauchiehall Street, (041-332 5883), Lords Of The New Church  
GRAVESEND, Red Lion, (66127), Dirty Bertie  
GRIMSBY, Community Hall, (55796), Peter And The Test-Tube Babies  
HASTINGS, Falaize Hall, (435504), Flowers Of The Past/Dicemen/Dance In Apathy/Carnage  
HASTINGS, Pier, (522566), Incognito/Cell Mates  
HINDLEY Red Cat, (46255), Cliché  
HITCHIN, Regal, (54332), Berlin Blondes  
HULL, City Hall, (20123), Bucks Fizz  
KINGHORN, Cuinzie Neuk, (830247), The Horrible Sexy Vampires  
LEEDS, The Peel, Boar Lane, (455128), Rex  
LIVERPOOL, Warehouse, Fleet Street, (051-709 1530), Birthday Party  
LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Liaison/Mean Machine  
LONDON, Bridge House, Canning Town, (01-476 2889), John Cooper Clarke  
LONDON, Broadway, Clarendon, Hammersmith, (01-748 1454), Avocado Five/O/The Bazookas  
LONDON, Bull And Gate, Kentish Town, (01-485 5358), Mickey Jupp Band  
LONDON, City University, Northampton Square, (01-250 0955), Hank Wangford  
LONDON, Dingwalls, Camden Lock, (01 267 4967), Electric Bluebirds/Pink Umbrellas  
LONDON, Dublin Castle, Camden, (01-485 1773), Laverne Brown  
LONDON, George And Dragon, Acton High Street, Chilli And The Dills (CND Benefit)  
LONDON, Greyhound, Fulham Palace Road, (01-889 9615), No Dice/Tripwire  
LONDON, Grosvenor Rooms, Walm Lane, (01-450 0066), Carl Gibson, George Moody And The Country Squires  
LONDON, Grove Tavern, Hammersmith Grove, (01-741 4031), John Dowie  
LONDON, Half Moon, Herne Hill, (01-737 4580), The Great Divide  
LONDON, Hope And Anchor, Islington, (01-359 4510), Berlin Blondes  
LONDON, King's Head, Fulham, (01-736 1413), 45's  
LONDON, Landor Hotel, Clapham, Dragons  
LONDON, Marquee, Wardour Street, (01-437 6603), Dave Kelly Band



WRATHCHILD

LONDON, Moonlight, West Hampstead, (01-624 7611), Wrathchild  
LONDON, New Golden Lion, Fulham Road, (01-385 3942), Chuck Farley  
LONDON, Norfolk Park Hospital Social Club, (01-864 5311), Tilt  
LONDON, 101 Club, St John's Hill, Clapham, (01-223 8309), King Kurt  
LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), Wild Wax Show  
LONDON, Ship, Plumstead, Third Door From The Left  
LONDON, Tramshed, Woolwich, (01-855 3371), Fundation  
LONDON, Two Brewers, Clapham, (01-622 3621), Into The Blue/Tampa Red  
LONDON, The Venue, Victoria Street, (01-828 9441), Blues Band  
LONDON, Wellington, Shepherds Bush, (01-743 4671), L A Hooker  
LONDON, White Lion, Putney High Street, (01-788 1540), Sam Mitchell Band  
LONDON, Zig Zag Club, Great Western Road, (01-289 6008), Blue Zoo/Miles Over Matter  
MANCHESTER, Band On The Wall, (061-832 6625), Negus Nyahbyngi  
MANCHESTER, Gallery, (061-832 3597), Apocalypse Choir/Nick Toczek  
MIDDLESBROUGH, Rock Garden, (241995), Demon  
NORTHWICH, Memorial Hall, (41430), Minotaur  
NORTHWICH, Pillar Of Salt, (45975), Fireclown

OXFORD, Pennyfarthing, (46007), Truffle  
RAMSGATE, Flowing Bowl, (51084), Naughty Thoughts  
SALISBURY, Art Centre, (6272), Pookiesnackburger  
SALISBURY, Cathedral Hall, (20144), Crossfire  
SOUTHEND, Zero 6 Club, (546344), Light Of The World  
THETFORD, St George's Hall, Methwold, Inner Vision  
WEST KIRBY, Black Horse, French Lessons  
WOKINGHAM, Angie's, (789912), Ground Zero/Hieronymous Bosch  
WORTHING, Balmoral, (36232), Custers Last Band  
YEOVIL, Rainbow Club, Larry Miller

## SATURDAY

JULY 24

ALDERSHOT, West End Centre, (21588), The Stills/Martia/The Erection Set/The Ballistics  
ASHBY DE LA ZOUCHE, Hole In The Wall, (412872), Manitou  
ASHFORD, Centrepiece, (31906), 007  
BIRMINGHAM, Star Club, Essex Street, (021-692 1765), M's Telegram  
BRADFORD, University Campus, (307136), New Model Army/Harlem Spirit/Line-Up/Boys From The East/Chronic/Prowlers/Wisboro All-Stars/Seething Wells/Little Brother/Nick Toczek/Joolz/Wild Willi Beckett (Bradford Unemployment Centre Benefit - afternoon open air)  
CAMBRIDGE, Sea Cadet Hall, (353172), What Noise/Self Destruct



ANNETTE PEACOCK

CAMBRIDGE, Sound Cellar, (69933), Annette Peacock  
CARTERTON, The Osprey, Trixta  
CHESTERFIELD, Birmingham Tavern, (32344), Demon  
CUMNOCK, Tap Inn, Heroes  
DUBLIN, Staine Castle, Rolling Stones/J Geils Band  
FAREHAM, Technical College, (235631), Dirt/Polemic  
FARNWORTH, Golden Lion, (71659), Cliche  
FELTHAM, Assembly Hall, (01-751 2807/01-890 6979), The Meteors/Screaming Lord Sutch/The Ricochets  
GRAVESEND, Red Lion, (66127), Truffle  
GRAVESEND, Woodville Halls, (4244), Light Of The World  
HUDDERSFIELD, Town Hall, (22133), Bucks Fizz  
ILFORD, Three Rabbits, Romford Road, Manor Park, (01-478 0660), Mouse And The Underdog  
INVERNESS, Ice Rink, (35711), The Clash  
KINGHORN, Cuinzie Neuk, (830247), RB's  
KNEBWORTH, Capital Jazz Festival, (01-338 1288), Ray Charles  
LEEDS, Compton Club, Saracen  
LEEDS, Royal Park Hotel, (785076), Utang Tumblers  
LEICESTER, Folk Festival, Dave Swarbrick/Simon Nicol/John Kirkpatrick/Battlefield Band  
LONDON, Broadway, Clarendon, Hammersmith, (01-748 1454), The High Tide/Hunger Project  
LONDON, Burnell Arms, East Ham, (01-472 0833), Dragons  
LONDON, Cornet Of Horse, Lavender Hill, Battersea, (01-228 3744), Karan Dash  
LONDON, Dingwalls, Camden, (01-267 4967), Caners  
LONDON, Dublin Castle, Camden, (01-485 1773), Dana Gillespie/Diz And The Doormen  
LONDON, Greyhound, Fulham Palace Road, (01-889 9615), The Dance Band/Naughty Thoughts  
LONDON, Grove Tavern, Hammersmith Grove, (01-741 4031), John Dowie  
LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), Barracudas  
LONDON, King's Head, Fulham, (01-736 1413), Red Beans And Rice  
LONDON, Latchmere, (01-437 5782), Extraordinaires  
LONDON, Marquee, Wardour Street, (01-437 6603), Rock Goddess  
LONDON, New Golden Lion, Fulham Road, (01-385 3942), Mickey Jupp  
LONDON, Ship, Plumstead Common, Jump Squad/Weeping Wall  
LONDON, Sir George Robey, Seven Sisters Road, Straightedge  
LONDON, Tramshed, Woolwich, (01-855 3371), Fundation  
LONDON, Two Brewers, Clapham, (01-622 3621), Any Anxious Colour  
LONDON, The Venue, Victoria Street, (01-828 9441), The Blues Band  
LYTCHETT MALTRIVERS, Chequers, (622215), Crossfire  
MANCHESTER, Band On The Wall, (01-832 6625), PMT  
MIDDLESBROUGH, Cavern, UK Decay  
MIDHURST, Grange Centre, Bepton Road, (6841), Human Beings/Secret Seven  
MILDENHALL, Speedway Track, East Anglian Rock Festival, (715784), Saxon/Samson/SOS/Hawkwind/Stampede  
MILTON KEYNES, Starting Gate, (679555), Marillion  
NOTTINGHAM, Union Rowing Club, (863848), Chelsea/Peter And The Test-Tube Babies  
OXFORD, Pennyfarthing, (46007), The Pencils  
SHOREHAM, Community Centre, Pond Road, (61787), Crazy Cavan  
SOUTHAMPTON, Canute Hotel, (24188), Crossfire (lunch)  
WARRINGTON, Lion Hotel, (30047), Fireclown  
WOKINGHAM, Angies, (789912), Licks 'n' Vixen  
WREXHAM, Football Club, (262129), Motorhead/Budgie/Tank/Raven/Shoot The Moon/Rampant Antics/Twisted Sister  
YEOVIL, Rainbow Club, Taron

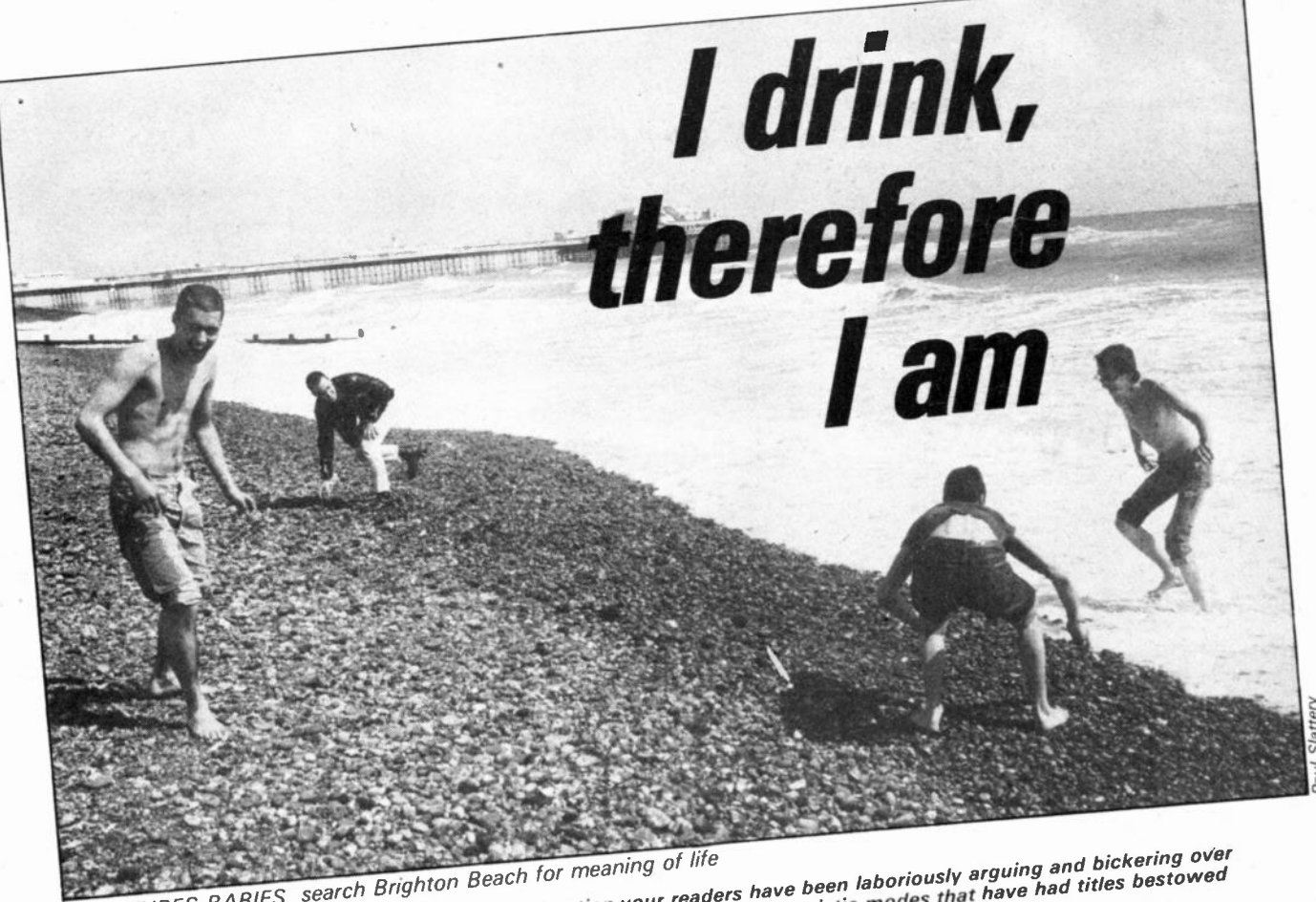


WRITE TO SOUNDS, 40 LONG ACRE, LONDON WC2

# LETTERS

Special  
Waller-approved  
militant  
edition!

*I drink,  
therefore  
I am*



TEST TUBES BABIES search Brighton Beach for meaning of life

WE CANNOT recollect for what measure of duration your readers have been laboriously arguing and bickering over the systems of belief and fundamental laws relating to musical characteristic modes that have had titles bestowed upon them.

Numerous bodies of musicians have been classified under various musical styles without uttering an articulate sound expressing an image of any nature. After philosophically exercising the faculty of reason we believe we possess the solution that will make any continuing disagreements antiquated.

The answer lies in Merrydown Vintage Dry Cider. Halfway through bottle number two and the problem gradually disappears. — Peter And The Test-Tube Babies, Anarchy Ranch, Brighton.

## STAMP OUT SEXISM!

IN AN age where women's bodies are plastered on every street corner and every TV ad is 'objects' that simply sell products, I wish to offer my disgust and anger at the blatantly sexist cover of the latest album which *Sounds* followed a full page spread of last week. It merely follows in the footsteps of the Scorpions' 'Virgin Killers' cover.

Rage's pathetic sexist views and obviously commercialised cock tripe make me sick. And why, as Paul Suter put it, do you have to be a 'feminist' to be appalled by the record cover? Do these people realise what this kind of crap causes? Do they care? Probably not, as they are the pounds roll in.

It would be naive to centre all criticisms of sexism on one particular heavy rock band, as a lot of sexist divisions and sexist attitudes are infiltrated by the ruling establishment through the media, education, and TV. And like Rage are just parasites on the 'no use' attitude which the system puts it towards women.

It would be refreshing for a rock band, or any band, to criticise sexism and what it causes. There are undeniably a lot of talented rock lyricists and artists around but all too many of them get caught up in the commercialised and stereotyped 'heavy metal' label. The only band as yet to criticise the evils of sexism are J.F. They sum up the agonies of rape suffered not by the rock band, but by the attitudes which caused the attack: See *Self in houseproud* / *Gatefold Miss World*, *Page ree/Hits and Misses/I do, I will/Love and Kisses/Yours hell*.

As soon as someone starts blathering on about rape, sexism, and pornography, too many people automatically assume that you're a 'women's libber', 'a feminist', 'anti-men', 'libian', 'sexist' or 'the other y'. Don't they see that it's the establishment which makes them see it this way? I am not a feminist. I believe that sticking a label on anything is the system's method of losing non-conformist elements in society.

The question is this, "Why should a woman, or anyone, be afraid to walk the streets at night? Why should women be treated like objects?" The answer lies deep in the economical role of women. If money can be made out of a particular sex to keep the capitalist system going, then any method is acceptable.

In our shitty society, a lot of emphasis is placed on 'class', only a 'decent' working class woman gets married, has kids, lives, dies. Middle class women can be students, teachers or anything else they can afford to be. There are clear divisions in attitudes towards women's backgrounds.

As long as these divisions exist, sexism as a 'joke' and 'a bit of harmless fun' will continue. Parasites spring up here, there and everywhere and you, *Sounds*, are one of them. Photos of 'sexy leather girls' (last year) and countless photos of Wendy O'Williams' boobs with little joke captions underneath.

Can't you do anything constructive with your time, money and cameras? Couldn't you think for a while and then refuse to print album ads which exploit women? But no, I doubt it, for there is money to be made. After all, money makes the world go round, don't it? It also kills you know. Kills. Tut tut. — Jane a realist, not a feminist, somewhere in an unemployment black spot, Yorkshire.

## STAMP OUT WALLER!

DOES JOHNNY Waller realise that he is a big hypocrite? Probably not. In his review of the first night of the Zig Zag Club's punk festival he says that the Adicts are unoriginal. Yet he starts off the article with one of the most unoriginal, hyper-hackneyed phrases of the last few years. "So Punk's not dead eh?"

Can't people just accept that Punk music is the most vital youth movement of today's Britain? There may be a lot of rubbish housed under the name 'Punk' but what Johnny Waller doesn't seem to realise is that the Adicts are not one of these groups.

Why doesn't Johnny Waller stop trying to prove that he has

an open mind and stick to writing about the kind of music that he is 'into'? Or failing that, he should come down to Ipswich on a Saturday night and watch the Adicts. I went to see them for the fourth time last Saturday at the Y.M.C.A. in Ipswich and they were, as always, brilliant.

Right from the start, and Pete Davison's "This makes a change from the World Cup doesn't it?", until the encore of 'You'll Never Walk Alone' the 200 or so crowd never stopped dancing. That's some tribute when you take into account the sweltering heat and lack of bar! 'Wally' Waller should also get his facts right. The song he mentioned is called — 'Joker In The Pack' not 'The Joker'. I also don't see any heavy metal in any of the Adict's music. If in 1992 someone says/writes in a music paper that a certain group has obvious roots in early 80's music it will be considered a rather broad statement. How can a group sound like all groups from another period of time? It's like saying that the Adicts sound like Uriah Heep and Smokey Robinson rolled into one.

Anyway, if Waller still hasn't changed his mind after seeing the Adicts here in Ipswich, then long live Bushell and maybe Johnny Waller's real name is Steve Arrogant! — Ed Wenn, Ipswich.

P.S. This is my 4th letter to *Sounds*. If, like on the last three occasions, you don't print this letter, then at least give it to Johnny Waller. Or better, give him the sack.

## STAMP OUT DICK!

I CANNOT believe that this perverted goon Dick of the Campaign Against Women At Rock Concerts truly means what he has written, and strongly suspect that he simply wished to cause a riot in the letters page and wrote that load of crap just so he could have half a page of print devoted to himself.

If, incredibly, he wrote in full sincerity, then I can only assume that his unnatural attitude to the female sex is the lasting effect of the poor boy having been born minus his namesake. If this is indeed the case, Dick, I would strongly advise you to write to 'Cathy and Claire' of Jackie fame.

They will willingly send you a

sympathetic and helpful leaflet which will help you make the best of your problem that, in the recent major developments in transplants, need not be a lasting one. Hope I've been of some help Dick, and remember, everyone has some problem, however big or small or not at all. — No. 1 Member of S.H.I.T.

## STAMP OUT SEXIST METAL!

HOWDEEDOOOEE, I must write to inquire, where the hell you dig up some of the Heavy Metal bands you feature. Every week you seem to feature at least one in a full page splash. It amazes me that these young chaps are able to breathe, considering they can drink 4 barrels of beer, screw 10 girls and drop 15 acid tabs all in one night.

Jesus, they must be supernatural human beings (cue Superman to form heavy metal band).

You might have noticed that I have a dislike for heavy 'scrap' metal. Good grief, what gave you that idea?

I know some people like it, whoopee for them, everyone to their own thing, but what I really want to say is why don't you do more articles on such ace and funny artists such as Frank Zappa, The Grand Mothers, Flo and Eddie, Captain Beefheart, Wild Man Fisher, Ivor Cutler and many more wonderful people?

I do feel that in these times of unemployment, Thatcherism, and Raygunism (who has more bombs than brains), there is nothing more helpful than a good laugh to wash away your blues or greens.

So come on clowns . . . I mean *Sounds*, do more stuff on rock/comedy musicians. How about an article on the Infamous Zeek and Giz, the best thing since Bert Weedon? — Yours idiotically, Zeek Catweazle (of the Infamous Zeek and Giz), Holland.

P.S. Hello, to all the members of the RAVING LUNATIC PENPAL CLUB, the new B.U.M.S. (number4) will be out very soon. Hello Dundee.

## STAMP OUT SILLY ADS!

LOOKING at your issue dated June 26, 1982 I nearly had heart failure. I am of course talking about an advert for Boots on page 22.

Why put one (or was it two) really ace female, yes, female, headbangers in the ad and then advertise dog-bile like Soft Cell LP's and ABC LP's eh?!

And I thought you knew better. Ta for the laugh we all had at you! — Pete, c/o Graffiti (Haulers), Sheffield and Workshop.

P.S. Please print this 'coz no one else had noticed your mistake. Or had they?

## STAMP OUT SILLY CHARTS!

I MUST admit I'm mighty peeved at being called a mindless moron by a Michael Bruce lookalike. I presume he knows me well enough to come to such an assumption, but for the life of me I can't seem to place him.

He passes the comment that 'Total Noise' is "the crap that bands like the Exploited and such like turn out". This raises the vital question, WHAT IS TOTAL NOISE? A question as unanswerable as 'What is a Herbert'?

As for my inclusion of Alice Cooper and such other supposed non-Total Noise bands as Otway and Barrett, Pat Travers and The Birthday Party, amongst others, well, over the weeks I'd noticed that rarely a Total Noise chart came to light without Motorhead, AC/DC, Rejects, Rose Tattoo and The Exploited taking up the major part of it. And I decided that Total Noise meant a little more than a weekly 10 punk, 10 HM tracks chart, the sort that has abounded in past weeks.

So I rounded up a few pals, moseyed through our record collections, and came up with the effort printed in the 12/6/82 edition. I thought I'd come up with something for everyone. In fact, I so far know no one else who's heard of every track. And I didn't include songs on tape from my brother's band!

The Perfect TN chart I thought, everyone will love it. But there's always one. I agree that musically Alice Cooper is superior to the Exploited, in fact personally I dislike them intensely, but it doesn't mean I

think they're crap. And it doesn't mean thousands don't think they're the best thing going.

People seem to have this strange speech defect that makes them say, "I think they're shit" when they really mean "I don't rate them an awful lot". Everyone's got it, but I digress. I can't see why Mancunian Mick's lookalike was horrified at seeing my placing of '7 + 7' at No. 14. Maybe he thought it should've been at No. 1, I dunno, but he should know that Total Noise knows no boundaries.

I could go on for months on this subject but I might get a little more boring. I hope the rainy city moaner now understands a little more about Total Noise, but I doubt it. And I hope the Total Noise chart gets a little more varied from the Hardcore/HM crossover in the future.

Many thanks to the guy who came up with the moniker 'Total Noise' which doesn't try to define the undefineable, and to any bands who knowingly or unknowingly contribute a song to the Total Noise Spectrum, and most of all, thank you for your time. — The Person Who's Trying To Make Sunninghill Famous.

## STAMP OUT GOBBING!

I'M WRITING to ask all the punk rockers in the UK why the majority of them spit at each other and the bands during gigs?

I went to see Theatre Of Hate recently at The Fusion in Aberdeen. During their performance they were spat at continuously. The singer exclaimed after the first track that he and the band didn't need a wash, but maybe they did later as this hint didn't stop the gobbers.

I personally cannot see the justification behind this unhygienic behaviour. Perhaps then can. — Colin Baxter, Aberdeen.

PS Who were the support band? They were brilliant.



**the Body Shape** THE INTELLIGENT WIMP

CHARACTERISED BY A TALL, GANGLING FRAME; THIN, WASTED LEGS; SLIGHT STOOP AND WEAK, BESPECTACLED EYES SET IN THE MOST STRIKING FEATURE - A BALD OVERLARGE HEAD; THE **WIMP** CAN CARRY A LOT OF WEIGHT IN GOVERNMENT CIRCLES AS AN ADVISOR. THIS MEANS TOP BRASS GO TO HIM RATHER THAN anyone else IF THEY WISH TO KNOW THE TIME OR THE HALF-LIFE OF **PLUTONIUM** AS HIS ANSWERS ARE ASSUMED TO BE THE CORRECT ONES. **WIMPS** ARE GENERALLY CLEVER ENOUGH TO AMASS **VAST** FORTUNES FOR THEMSELVES OR OTHERS AND TO CRUSH ANYONE WHO IS LESS THAN A **GENIUS** WITH DEVASTATING **WIT** AND **LOGIC** (WHO DOES NOT APPLY TO THE MASSES WHO DO NOT KNOW WHAT WIT AND LOGIC ARE . . . )

ONE PERK IS THAT **BRATLESS** BEAUTIES TEND TO MARRY THIS BODY SHAPE FOR **INTELLECTUAL CREDIBILITY**

**NB. A BIG BRAIN IS ESSENTIAL WITH THIS BODY SHAPE AS WITHOUT IT ONE MERELY BECOMES A **WIMP** WHICH IS THE NEXT STEP UP FROM homosexuality WHICH IS VERY DODGY GROUND.**

(SEE BLACKMAIL)

by the RECKLESS PEN



# Sounds competition winner!



CREAMING IN all its glory is a set of the latest National Panasonic Hi-Fi equipment, in this case being presented to Nigel Turley, winner of the Sounds/CBS 'Sounds From The Far East' competition. Pictured (from left) in the photo above are Frank Brunger (CBS/Epic Records), Sue Ash (Sounds promotions), Nigel Turley (competition winner), Avril Peyton (Sounds promotions) and Geoff Barton (Editor, Sounds).

**MOROCCAN TOP £5.90 + 45p P&P**  
Keep cool in this cotton/viscose top all the way from Morocco. Self coloured embroidery. Size 32" to 40" chest/bust. Colours: White, Pink, Blue, Wine, Orange (28" long). Please state an alternative colour and your size.

**CHEESECLOTH KURTA only £2.90 + 40p P&P**  
A white natural cheesecloth Kurta with same colour embroidery. Chest sizes 28" to 42". Hens 28" to 42". Please state your chest/bust measurement.

**COLOURED EMBROIDERED KURTA £2.95 + 40p P&P**  
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# DAVID BYRNE

From page 14

because the computer has the ability to respond and analyse things very quickly so instead of using the computer to programme the whole thing it would be good if the computer were used to make the keyboard or whatever really responsive to the human touch, to human needs and feelings. I feel that computers could be used in the opposite way to how you think they'd be used. They have the possibility of actually making the sound more human but I think that's a ways off. The attitude still tends to be treating them as colossal adding machines.

**ARE you interested in the new electronic stuff from Japan? Do you know any of the Japanese technopop bands?** Yeah I know YMO, and Sandii & The Sunsets and The Plastics. Some things I like and some I don't. What I really feel about the Japanese thing — and I think those people would agree with me — is that there are the more traditional pop

singers, the Enka singers (the comparison in Britain would be someone like Shirley Bassey) who sing Japanese songs with melodies closer to Japanese melodies and they project an incredible intensity of emotion, real heart-wrenching stuff. I feel that the pop people should look in their own backyard and see what's going on. I think if they can get some of that in there, then it might mean nothing to people over here but it'll be great over there. Steve did some stuff with Sandii & The Sunsets and Makoto worked on that record. And there's a group called Hikashu who're very young but doing some interesting things.

**How much of an effect has British electronic music had on aware people in the States?** Well the Human League have done well in discos in the State but the market it hits for the most part isn't aware of it as any sort of movement, isn't aware of what they look like — it's just a good sound. And a lot of that market in the States go out and buy the single, probably the 12 inch extended version, and ignore the album, ignore everything else the

group's done and just buy the one song. Many times they're justified in ignoring the rest and sometimes they're not but in the States more than here I think, they tend to be aware just of songs and singles and that's it, rather than of anything really happening.

**Perhaps it's fairer to judge things like that, on face value. It works both ways. America relies on the radio so much for what gets across and radio is so constricted there, much more than it used to be.**

**How do you fare?** Not very well at all. We're almost in the same boat as Tom Tom Club. We get played on the black stations along with Tom Tom Club but the white stations won't touch us. Funny, there's more segregation on radio than ever before, and it's only the black stations that seem willing to open up and play all kinds of other things and do the equivalent of dub mixes — sort of a cross between dub mixes and DJ mixes like a 'Bush Of Ghosts' kind of thing where they put one vocal on top of another song. It's real creative stuff for a radio station.

**Finally, how difficult will it be to cope with having a mother in the band?** We'll work our schedule around it, I think it'll be okay — it's been done before. There'll be a period when she'll be taking care of the little... bassplayer or whatever (chuckles). There've been some jokes about it already, like the baby coming out yelling "more vocal, more vocal in the monitor!"

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**CRASS TOYAH** Bootlegs tapes rarities, interviews, photos anything. John 8 Cavalry Crescent, Eastbourne, Sussex (good prices paid).

**JUDIE TZUKE** photos (Hammersmith last tour), also Zappa rarities. Ring 0203 333214.

**QUEEN MEATLOAF** Videos, promos, tapes, etc. Ron Briscoe, 40 Harford Avenue, Liverpool L9 3BW.

**ORCHESTRAL MANOEUVRES** promos, rarities, bootlegs, etc. Anything considered. Contact David. Skipton 69214.

## Special Notices

**QUEEN FANS** Names/addresses needed for petition to Broadcast BBC's Hammersmith 1975 video. Write to Ian, 27 Falconhall Rd, Liverpool L9 6DP Thanks.

**SCOTTISH HEADBANGING** Championships on 2 Aug — (Edinburgh Jam 82) — At the Nite Club featuring Grand Prix/Pallas/Chainsaw/Snakebite/Ricky Martins 666 — tickets £2.25 adv, £2.75 night, no age limit! Be there 194 Radio North.

**MALCOLM OWEN**, H-Eyes shine on. Naj.

**ENGLISH DOGS** punk cassette £1, plus SAE. 'New Mania', 32 Archer Rd, Folkestone Kent.

**CATCH-22 ZINE.** Issue 7 Just send two 15p stamps. Kevin, 124 Bath Rd, Cheltenham, Glos.

**MEL HARLOW** Derby contact. Nick Bicster Phone 42461.

**DUNCAN HAPPY** Birthday. All my love. Sally.

**BANDS! OVER 600** contacts — gigs, agencies, managers — compiled by musicians, for musicians Send £3.50 + 14p P. & P. to: P Walker, 6 Westmorland Avenue, Blackpool, Lancs.

**MOTOR CARAVAN.** Converted 23' long coach. Sleeps 4/5. Shower, toilet, fridge, cooker, water-heater, central heating, MOT 12 months. Bedford 3 litre petrol. £3950 ono. Tel 0934 832193.

**GANG OF FOUR** U.S.A. rarities 01-450-0307.

**IMPORTANT ANNOUNCEMENT.** Into 'Suicide'. 'Joy Division', etc? Now Try The Heaviest Underground Sound Around. 'Suburban Storm Troopers', Stereo cassette album 'Sance' now available. Send £1.80 to P. Blackledge, Ashbank Rudheath Northwich, Cheshire.

**STOLEN.** FENDER Telecaster pink paisley finish. Serial No 240897. Reddish rainbow flight case. Stolen. Hamer special, blackberry colour. Serial No 01945. Stolen 1960 Les Paul Junior. Bad arse tail piece, fluted ivory nut. Steve 223 5855.

**BEATLES CONVENTION** 28/29 August. Liverpool. Dealers available. SAE details, C/O 18 Mathew Street, Merseyside. L2 6RE.

**BEATLES CONVENTION** Hotel Liverpool, 28/29 August. Cavern Mecca, 18 Mathew Street, Liverpool L2 6RE.

## Records Wanted

**JETHRO TULL** rare recordings wanted. Jerome Ryan, 165 Spring Garden Avenue, Willowdale, Ontario, Canada M2N 3G6.

**WHO BOOTLEGS** albums only. State details, prices etc. Box No 13308.

**STRANGLERS RARITIES** especially London Ladies LP will pay good price or will swap for other Stranglers rarities Phone 01-854-2942 After 7 pm.

**MARIANNE FAITHFULL** 'North Country Maid' LP willing to pay top rates Tel. 01-593 2455 (Turner).

**WANTED ANTS.** Bootlegs, photos, etc. Pre 1980 line up. Also Peel sessions interview LP Ligotage Tour posters. Pistols bootlegs J. Stray, 44 Sqn B.F.P.O. 31.

**ABSOLUTELY ALL** your LPs, singles & cassettes (pre-recorded or used blanks) bought or exchanged. 1p-£2.50 each paid (more for video-cassettes & rarities) **NONE REFUSED!!** Bring ANY quantity in ANY condition to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (shop open 7 days, 10-8; tel. 01-727-3539). Or **SEND** any quantity by post with SAE for cash (none returned once sent — we decide fair price; list + SAE for estimate if required).

**MONEY AVAILABLE** for good quality records and tapes. S.A.E. to Alans Records, 43 Westbourne Rd, Downend Bristol or Tel 0272-564122. Large Quantities **CAN BE COLLECTED** within 50 mile radius.

**TO PRICES** paid for L.P.'s/cassettes. Any quantity. Send details plus S.A.E. for quotation — Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

**CATAPILLA RECORDS** will buy your records and cassettes. Send list plus SAE for estimate. CATAPILLA, North. Street, Exeter, Devon.

## Video

**'RAINBOW. ESSEN.** West German Concert 1981, taken by the fan club. Available in VHS and Betamax. Send £31 which covers packing and recorded delivery charge to Rainbow Fan Club, P.O. Box, 7 Prescot, Merseyside.

**PROMOTE YOURSELF** on REAL TIME: Indie sampler tape with NATION-WIDE ADVERTISING. 3 mins on August issue can be yours for £5. SAE for details: Unlikely Records, 42 Haven Close, Felixstowe IP11 8LF.

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# VINYL SCORE

## INDIE ALBUMS

- |    |    |   |
|----|----|---|
| 1  | 2  | 2 x 45, Cabaret Voltaire, Rough Trade ROUGH 42                            |
| 2  | 3  | THERMO-NUCLEAR SWEAT, Defunkt, Hannibal HNBL 1311                         |
| 3  | 5  | THE CHANGELING, Toyah, Safari VOOR 9                                      |
| 4  | 1  | WE ARE ... THE LEAGUE, Anti-Nowhere League, WXYZ LMNOP 1                  |
| 5  | 4  | DEGENERATES, Passage, Cherry Red B RED 29                                 |
| 6  | 8  | DR. HECKLE AND MR. JIVE, Pigbag, Y Y17                                    |
| 7  | 14 | CAUTION TO THE WIND, Anti-Pasti, Rondelet ABOUT 7                         |
| 8  | 7  | HE WHO DARES WINS (LIVE IN BERLIN), Theatre Of Hate, Burning Rome SSSSS 2 |
| 9  | 12 | SPEAK AND SPELL, Depeche Mode, Mute S UMM 8                               |
| 10 | 16 | MOVEMENT, New Order, Factory FACT 50                                      |
| 11 | 6  | WARGASM, Various, Pax PAX 4   |
| 12 | 11 | PUNK AND DISORDERLY, Various, Abstract AABT 100                           |
| 13 | 9  | RIOTOUS ASSEMBLY, Various, Riot City ASSEMBLY                             |
| 14 | 10 | HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3            |
| 15 | 13 | FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2                        |
| 16 | 18 | IN THE FLAT FIELD, Bauhaus, 4AD CAD 13                                    |
| 17 | 27 | SIGNING OFF, UB40, Graduate GRADLP 2                                      |
| 18 | 22 | SEVEN SONGS, 23 Skidoo, Fetish SM 2006                                    |
| 19 | 25 | TWO BAD DJ, General Saint And Clint Eastwood, Greensleeves GREL 24        |
| 20 | 24 | UNKNOWN PLEASURES, Joy Division, Factory FACT 10                          |
| 21 | 26 | BEST OF THE DAMNED, Damned, Big Beat DAM 1                                |
| 22 | 30 | CHILDREN OF RARN, Marc Bolan, Marc A BOLAN 2                              |
| 23 | 17 | GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36                          |
| 24 | -  | JUNKYARD, Birthday Party, 4AD CAD 207                                     |
| 25 | 15 | SCIENTIST WINS THE WORLD CUP, Scientist, Greensleeves GREL 37             |
| 26 | 21 | CHANGE OF HEART, Positive Noise, Statik STATLP 8                          |
| 27 | -  | THE LORDS OF THE NEW CHURCH, Lords Of The New Church, Illegal ILP 009     |
| 28 | -  | HEX ENDUCTION HOUR, Fall, Kamera KAM 1                                    |
| 29 | 29 | STILL, Joy Division, Factory FACT 40                                      |
| 30 | 20 | LIVE AT GOSSIPS, UK Subs, Chaos Tapes LIYE 009                            |

## INDIE SINGLES

- |    |   |
|----|---|
| 1  | DON'T GO, Yazoo, Mute YAZ 001   |
| 2  | WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4  |
| 3  | THE BIG BEAN, Pigbag, Y Y24   |
| 4  | 17 YEARS OF HELL (EP), Pigbag, Y Y24  |
| 5  | THE HOUSE THAT MAN, Pigbag, Y Y24   |
| 6  | 3 WAIT FOR THE BLACKOUT, Statik, Statik (P) 77  |
| 4  | TEMPTATION, New Order, Factory FAC 63(12)   |
| 8  | 10 WILD SUN, 999, Albion ION 1033   |
| 9  | 12 LOUD PROUD AND PUNK (EP), Business Blitz, Gonads, Dead Generation, Total Noise TOT 1 |
| 10 | 7 FARCE (EP), Rudimentary Peni, Crass 221984/2  |
| 11 | 25 TAKE NO PRISONERS (EP), Red Alert, No Future OI 13                                   |
| 12 | 9 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2                                     |
| 13 | 14 ONLY YOU, Yazoo, Mute 7MUTE (12 MUTE) 020  |
| 14 | 8 SICK BOY, GBH, Clay CLAY 11   |
| 15 | 16 LET'S BREAK THE LAW/I HATE ... PEOPLE, Anti-Nowhere League, WXYZ ABCD 2              |

## UK ALBUMS

- |    |    |  |
|----|----|--|
| 1  | 1  | LEXICON OF LOVE, ABC, Neutron                                      |
| 2  | 23 | LOVE AND DANCING, League Unlimited Orchestra, Virgin               |
| 3  | 10 | FAME, Original Soundtrac, RSO                                      |
| 4  | 2  | AVALON, Roxy Music, EG   |
| 5  | 5  | MIRAGE, Fleetwood Mac, Warner Bros                                 |
| 6  | 4  | PICTURES AT ELEVEN, Robert Plant, Swan Song                        |
| 7  | 7  | IMPERIAL BEDROOM, Elvis Costello, F. Beat                          |
| 8  | 3  | STILL LIFE (AMERICAN CONCERT 1981), Rolling Stones, Rolling Stones |
| 9  | 6  | TROPICAL GANGSTERS, Kid Creole And The Coconuts, Ze                |
| 10 | 8  | COMPLETE MADNESS, Madness, Stiff                                   |
| 11 | 9  | ABRACADABRA, Steve Miller Band, Mercury                            |
| 12 | 11 | RIO, Duran Duran, EMI  |
| 13 | 12 | OVERLOAD, Various, Ronco   |



Laura Leane

## UK SINGLES

- |    |    |  |
|----|----|--|
| 1  | 2  | FAME, Irene Cara, RSO                      |
| 2  | 4  | ABRACADABRA, Steve Miller Band, Mercury    |
| 3  | 3  | INSIDE OUT, Odyssey, RCA                   |
| 4  | 1  | HAPPY TALK, Captain Sensible, A&M          |
| 5  | 6  | A NIGHT TO REMEMBER, Shalamar, Solar       |
| 6  | 5  | MUSIC AND LIGHT, Imagination, R&B          |
| 7  | 25 | DA DA DA, Trio, Mobile Suit Corp           |
| 8  | 13 | IKO IKO, Natasha, Towerbell                |
| 9  | 11 | NOW THOSE DAYS ARE GONE, Bucks Fizz, RCA   |
| 10 | 22 | SHY BOY, Bananarama, Deram                 |
| 11 | 35 | IT STARTED WITH A KISS, Hot Chocolate, RAK |
| 12 | 8  | NO REGRETS, Midge Ure, Chrysalis           |



- |    |    |  |
|----|----|--|
| 13 | 26 | I SECOND THAT EMOTION, Japan, Hansa/Ariola               |
| 14 | 17 | NIGHT TRAIN, Visage, Polydor                             |
| 15 | 12 | BEATLES MOVIE MEDLEY, Beatles, Parlophone                |
| 16 | 9  | WORK THAT BODY, Diana Ross, Capitol                      |
| 17 | 32 | ME AND MY GIRL (NIGHTCLUBBING), David Essex, Mercury     |
| 18 | 27 | VIDEOTEQUE, Dollar, WEA                                  |
| 19 | 7  | JUST WHO'S THE FIVE O'CLOCK HERO?, The Jam, Polydor      |
| 20 | 10 | I'VE NEVER BEEN TO ME, Charlene, Motown                  |
| 21 | 58 | DON'T GO, Yazoo, Mute                                    |
| 22 | 14 | MURPHY'S LAW, Cheri, 21/Polydor                          |
| 23 | 21 | HEART (STOP BEATING IN TIME), Leo Sayer, Chrysalis       |
| 24 | 19 | FREEBIRD, Lynyrd Skynyrd, MCA                            |
| 25 | 23 | LAS PALABRAS DE AMOR, Queen, EMI                         |
| 26 | 15 | HUNGRY LIKE THE WOLF, Duran Duran, EMI                   |
| 27 | 18 | FOR THOSE ABOUT TO ROCK (WE SALUTE YOU), AC/DC, Atlantic |

- |    |    |   |
|----|----|---|
| 28 | -  | DRIVING IN MY CAR, Madness, Stiff                                     |
| 29 | 33 | TAKE IT AWAY, Paul McCartney, Parlophone                              |
| 30 | 16 | (I'M A WONDERFUL THING) BABY, Kid Creole And The Coconuts, Ze         |
| 31 | 49 | COME ON EILEEN, Dexy's Midnight Runners And Emerald Express, Mercury  |
| 32 | 20 | TORCH, Soft Cell, Some Bizzare  |
| 33 | 34 | ROCK THE CASBAH, Clash, CBS   |
| 34 | 70 | THE ONLY WAY OUT, Cliff Richard, EMI                                  |
| 35 | 31 | DO I DO, Stevie Wonder, Motown  |
| 36 | 38 | ONLY YOU, Yazoo, Mute   |
| 37 | 29 | GOODY TWO SHOES, Adam Ant, CBS  |
| 38 | 24 | THE LOOK OF LOVE, ABC, Neutron  |
| 39 | 28 | AVALON, Roxy Music, EG  |
| 40 | 56 | THE BIG BEAN, Pigbag, Y   |
| 41 | 42 | LOVELY MONEY, Damned, Bronze  |
| 42 | 59 | TOO LATE, Junior, Mercury   |
| 43 | 37 | STREET WALKIN', Shakatak, Polydor                                     |
| 44 | 72 | I WAS TIRED OF BEING ALONE, Patrice Rushen, Elektra                   |
| 45 | 30 | I WANT CANDY, Bow Wow Wow, RCA  |
| 46 | 55 | CHALK DUST (THE UMPIRE STRIKES BACK), Brat, Har                       |
| 47 | 68 | LOVE IS IN CONTROL (FINGER ON THE TRIGGER), Donna Summer, Warner Bros |

- |    |    |   |
|----|----|---|
| 48 | -  | STRANGE LITTLE GIRL, Stranglers, Liberty                    |
| 49 | 41 | WE TAKE MYSTERY (TO BED), Gary Numan, Beggars Banquet       |
| 50 | 40 | LOVE HAS FOUND ITS WAY, Dennis Brown, A&M                   |
| 51 | 71 | HURRY HOME, Wavelength, Ariola                              |
| 52 | 61 | ARTHUR DALEY 'E'S ALRIGHT, The Firm, Stiff                  |
| 53 | 39 | GOING TO A GO-GO, Rolling Stones, Rolling Stones            |
| 54 | 45 | SOONER OR LATER, Larry Graham, Warner Bros                  |
| 55 | 65 | PLAYTHING, Linx, Chrysalis                                  |
| 56 | 54 | HEAT OF THE MOMENT, Asia, Geffen                            |
| 57 | 50 | SENSITIVE, Mick Karn, Virgin                                |
| 58 | -  | WARCHILD, Blondie, Chrysalis                                |
| 59 | 75 | RENDEZVOUS, Tygers Of Pan Tang, MCA                         |
| 60 | -  | THE CLAPPING SONG, Belle Stars, Stiff                       |
| 61 | 79 | POSTMAN PAT (THEME FROM BBC SERIES), Ken Barrie, Post Music |
| 62 | -  | STOOL PIGEON, Kid Creole And The Coconuts, Ze               |
| 63 | 63 | MATADOR, Jeff Wayne, CBS                                    |
| 64 | 46 | SPIRIT, Bauhaus, Beggars Banquet                            |
| 65 | 57 | LET'S FUNK TONIGHT, Blue Feathers, Mercury                  |
| 66 | 76 | BBC WORLD CUP GRANDSTAND, Royal Philharmonic Orchestra, BBC |

- |    |    |   |
|----|----|---|
| 67 | 67 | MARGATE, Chas And Dave, Rockney                         |
| 68 | 77 | CRIMSON AND CLOVER, Joan Jett And The Blackhearts, Epic |
| 69 | 43 | SPACE AGE LOVE SONG, A Flock Of Seagulls, Jive          |
| 70 | -  | NIGHTS IN WHITE SATIN, Elkie Brooks, A&M                |
| 71 | 93 | CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, EP          |
| 72 | 36 | HOUSE OF FUN, Madness, Stiff                            |
| 73 | 64 | DANCE WIT' ME, Rick James, Motown                       |
| 74 | 47 | FAMILY MAN, Mike Oldfield, Virgin                       |
| 75 | 78 | NO GETTING OVER YOU, Paris, RCA                         |
| 76 | 80 | ALWAYS ON MY MIND, Willie Nelson, CBS                   |
| 77 | 51 | BRAVE NEW WORLD, Toyah, Safari                          |
| 78 | 69 | TINY CHILDREN, Teardrop Explodes, Mercury               |
| 79 | 44 | MAMA USED TO SAY, Junior, Mercury                       |
| 80 | 62 | WOMAN, Anti-Nowhere League, WXYZ                        |
| 81 | -  | THE HANGING GARDEN, Cure, Fiction                       |
| 82 | 90 | I'M AFRAID OF ME, Culture Club, Virgin                  |
| 83 | 88 | TODAY, Talk Talk, EMI                                   |
| 84 | -  | IEVA, Toyah, Safari                                     |
| 85 | 96 | STAR, Second Image, Polydor                             |
| 86 | 82 | WAIT FOR THE BLACKOUT, Damned, Big Boat                 |
| 87 | -  | THANKS TO YOU, Sinnamon, Beckett                        |
| 88 | 95 | KEEP ON, D. Train, Epic                                 |
| 89 | 53 | FANTASY ISLAND, Tight Fit, Jive                         |
| 90 | 74 | SHE DON'T FOOL ME, Status Quo, Vertigo                  |
| 91 | 48 | THE BACK OF LOVE, Echo And The Bunnymen, Korov          |
| 92 | -  | HAPPY HOUR, Deodato, Warner Bros                        |
| 93 | 89 | 17 YEARS OF HELL (EP), Partisans, No Future             |
| 94 | -  | LET IT WHIP, Dazz Band, Motown                          |
| -  | -  | CAN'T LIVE WITHOUT YOU, Scorpions, Harvest              |
| -  | -  | IF YOU WANT MY LOVE, Cheap Trick, Epic                  |
| -  | -  | JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Rega          |
| -  | -  | 3 (EP), Genesis, Charisma                               |
| -  | -  | WILD SUN, 999, Albion                                   |
| -  | -  | BUT ME, Randy Edelman, Rocket                           |

Compiled by RB Research

## SOUNDS PLAYLIST

Geoff Barton  
POWER PLAY, April Wine, Capitol  
JACK AND DIANE, John Cougar, Riva album track  
LIVE AT THE INFERNO, Raven, Neat

Garry Bushell  
WARRIORS, Blitz, tape  
MINDLESS VIOLENCE, Newtown Neurotics, CNT  
COME ON EILEEN, Dexy's Midnight Runners, Mercury

Hugh Fielder  
IMPERIAL BEDROOM, Elvis Costello, F-Beat  
MUSIC AND RHYTHM, Various Artists, WEA  
NO REGRETS, Midge Ure, Chrysalis

David Lewis  
WILD DOGS, The Rods, Arista  
ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, Atco  
NO REGRETS, Willie Finlayson, pre-Midge Ure tape

Dave McCullough  
COME ON EILEEN, Kevin Rowland And Dexy's Midnight Runners, Mercury  
OLD, Kevin Rowland And Dexy's Midnight Runners, Mercury  
THE PEEL SESSION, Nightingales, Cherry Red



## HEAVY METAL

Once again, to send you blind as well as deaf, we bring you Britain's only OFFICIAL HM chart, compiled from returns from 50 shops around the country.

## SINGLES

- 1 1 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- 2 2 FREEBIRD, Lynyrd Skynyrd, MCA
- 3 3 RENDEZVOUS, Tygers Of Pan Tang, MCA
- 4 10 CAN'T LIVE WITHOUT YOU, Scorpions, Harvest
- 5 4 HEAT OF THE MOMENT, Asia, Geffen
- 6 16 LOSING MY GRIP, Samson, Polydor
- 7 20 EYE OF THE TIGER, Survivor, Scotti Bros
- 8 6 YOU KEEP ME HANGIN' ON, Rods, Arista



David Wainwright

- 9 5 CRIMSON AND CLOVER, Joan Jett And The Blackhearts, Epic
- 10 17 PARANOID, Black Sabbath, NEMS 12"
- 11 19 WHO'S GONNA WIN THE WAR?, Hawklords, Flickknife
- 12 15 IF YOU WANT MY LOVE, Cheap Trick, CBS
- 13 8 SITTING PRETTY, Silverwing, Mayhem
- 14 7 THE NUMBER OF THE BEAST, Iron Maiden, EMI
- 15 12 SHE DON'T FOOL ME, Status Quo, Vertigo
- 16 9 ENOUGH IS ENOUGH, April Wine, Capitol
- 17 11 BIG GUNS, Rory Gallagher, Chrysalis
- 18 — KEEP THE FIRE BURNING, REO Speedwagon, Epic
- 19 — MONY MONY, Gaskin, Rondelet
- 20 14 FANTASY, Aldo Nova, CBS

## ALBUMS

- 1 1 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 2 7 SCREAMING FOR VENGEANCE, Judas Priest, CBS
- 3 3 NUGENT, Ted Nugent, Atlantic
- 4 20 WILD DOGS, Rods, Arista
- 5 2 KILLERS, Kiss, Polygram
- 6 8 GOOD TROUBLE, REO Speedwagon, CBS
- 7 6 ALDO NOVA, Aldo Nova, CBS
- 8 4 TURN OUT THE LIGHTS, Bernie Tormé, CBS
- 9 9 THE NUMBER OF THE BEAST, Iron Maiden, EMI
- 10 5 WIPED OUT, Raven, Neat
- 11 17 VINYL CONFESSIONS, Kansas, Kirshner
- 12 — THE UNEXPECTED GUEST, Demon, Carrere
- 13 10 ASIA, Asia, Geffen
- 14 12 METAL ON METAL, Anvil, Attic
- 15 21 EYE OF THE TIGER, Survivor, Scotti Bros import
- 16 14 THE EAGLE HAS LANDED, Saxon, Carrere
- 17 11 TOO FAST FOR LOVE, Mötley Crüe, Leathür import
- 18 13 NICE 'N' DIRTY, Rage, Carrere
- 19 15 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- 20 23 BEFORE I FORGET, Jon Lord, EMI
- 21 18 SPECIAL FORCES, .38 Special, A&M
- 22 16 RESTLESS BREED, Riot, WEA
- 23 19 PRIVATE AUDIENCE, Heart, Portrait
- 24 25 REVENGE, Mayday, A&M import
- 25 24 BLACKOUT, Scorpions, Harvest
- 26 26 SCREAMING BLUE MURDER, Girlschool, Bronze
- 27 22 POWERPLAY, April Wine, Capitol
- 28 30 BATTLE HYMNS, Manowar, Liberty import
- 29 — PREDATOR, Bitches Sin, Heavy Metal
- 30 28 BREAKING THE CHAINS, Don Dokken, Carrere

## IMPORTS

- EYE OF THE TIGER, Survivor, Scotti Bros  
TOO FAST FOR LOVE, Mötley Crüe, Leathür  
REVENGE, Mayday, A&M  
BATTLEHYMNS, Manowar, Liberty  
BOLD AS BRASS, Bodine, Rhinoceros  
THRILL OF THE KILL, Hunt, Passport  
STRANGER, Stranger, Epic  
MEGAFORCE, 707, Boardwalk  
CAN'T WAIT, Piper, A&M  
ONE FALSE MOVE, Harlequin, CBS

Compiled by Luke Crampton/MRIB

## PSYCHEDELIC

- REQUIEM, Killing Joke, Malicious Damage  
I HEARD HER CALL MY NAME, Velvet Underground, MGM LP track  
PSYCHEDELIC JUNGLE, Random Valancy, WMT tape  
FLAMING, Pink Floyd, Harvest LP track  
PSSYCHE, Killing Joke, Malicious Damage  
REEL TO REEL, Simple Minds, Zoom LP track  
ASH, Psychedelic Furs, CBS B-side  
MANIA, Vibrators, Epic LP track  
NOW I KNOW, Comsat Angels, Polydor B-side  
TWO YEARS TOO LATE, Epileptics, Spiderleg EP track  
VENUS IN FURS, Velvet Underground, MGM LP track  
COUSIN HAMSTER, EX F Explains, WMT tape  
DEAD MEN TELL NO TALES, Motorhead, Bronze LP track  
MADNESS, Killing Joke, Malicious Damage  
PARASITES, Subhumans, Spiderleg EP track  
CHAPTER 24, Pink Floyd, Harvest LP track  
FREEFALL, A127 To Chelmsford, Rasquap tape  
SPLIT PART IV, Groundhogs, UA LP track  
1982, Vice Squad, Peel Session tape  
THE END, The Doors, Elektra LP track

Compiled by Blind Faith fanzine

## AMERICAN ALBUMS

- 1 1 ASIA, Asia, Geffen
- 2 2 ALWAYS ON MY MIND, Willie Nelson, CBS
- 3 3 DARE, The Human League, A&M
- 4 4 TOTO IV, Toto, CBS
- 5 5 STILL LIFE, Rolling Stones, Rolling Stones
- 6 7 AMERICAN FOOL, John Cougar, Polygram
- 7 10 EYE OF THE TIGER, Survivor, Scotti Bros
- 8 9 GET LUCKY, Loverboy, Columbia
- 9 6 TUG OF WAR, Paul McCartney, Columbia
- 10 11 SPECIAL FORCES, .38 Special, A&M
- 11 8 DIVER DOWN, Van Halen, Warner Bros
- 12 12 STEVIE WONDER'S ORIGINAL MUSIQUARIUM 1, Stevie Wonder, Motown
- 13 13 THROWIN' DOWN, Rick James, Motown
- 14 14 KEEP IT ALIVE, Dazz Band, Motown
- 15 20 GOOD TROUBLE, REO Speedwagon, Epic
- 16 17 VINYL CONFESSIONS, Kansas, Epic
- 17 18 ESCAPE, Journey, Columbia
- 18 — ABRACADABRA, Steve Miller Band, Capitol
- 19 22 ALL FOUR ONE, The Motels, Capitol
- 20 21 QUIET LIES, Juice Newton, Capitol
- 21 23 DREAMGIRLS, Original Cast, WEA
- 22 24 COMBAT ROCK, The Clash, Epic
- 23 27 GAP BAND IV, Gap Band, Polygram
- 24 26 NON-STOP EROTIC CABARET, Soft Cell, Warner Bros
- 25 30 EYE IN THE SKY, Alan Parsons Project, Arista
- 26 28 BLACKOUT, Scorpions, Polygram
- 27 15 ALDO NOVA, Aldo Nova, Epic
- 28 — HOOKED ON SWING, Larry Elgart And His Manhattan Swing Orchestra, RCA
- 29 — THREE SIDES LIVE, Genesis, Atlantic
- 30 31 MOUNTAIN MUSIC, Alabama, RCA

Compiled by Billboard

## AMERICAN SINGLES

- 1 DON'T YOU WANT ME?, The Human League, A&M
- 2 ROSANNA, Toto, Columbia
- 3 HURTS SO GOOD, John Cougar, Polygram
- 4 5 EYE OF THE TIGER, Survivor, Scotti Bros
- 5 6 LET IT WHIP, Dazz Band, Motown
- 6 12 HOLD ME, Fleetwood Mac, Warner Bros
- 7 7 LOVE'S BEEN A LITTLE HARD ON ME, Juice Newton, Capitol
- 8 9 TAINTED LOVE, Soft Cell, Warner Bros
- 9 11 ONLY THE LONELY, The Motels, Capitol
- 10 10 CAUGHT UP IN YOU, .38 Special, A&M
- 11 15 ABRACADABRA, Steve Miller Band, Capitol
- 12 16 KEEP THE FIRE BURNIN', REO Speedwagon, Epic
- 13 13 DO I DO, Stevie Wonder, Motown
- 14 14 ANY DAY NOW, Ronnie Milsap, RCA
- 15 26 HARD TO SAY I'M SORRY, Chicago, Warner Bros
- 16 24 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 17 17 PLAY THE GAME TONIGHT, Kansas, Epic
- 18 18 TAKE ME DOWN, Alabama, RCA
- 19 20 STILL THEY RIDE, Journey, Columbia
- 20 25 WASTED ON THE WAY, Crosby Stills And Nash, Atlantic
- 21 21 WHAT KIND OF FOOL AM I?, Rick Springfield, RCA
- 22 22 PERSONALLY, Karla Bonoff, Columbia
- 23 23 FORGET ME NOTS, Patrice Rushen, Elektra
- 24 4 HEAT OF THE MOMENT, Asia, Geffen
- 25 27 GOING TO A GO-GO, Rolling Stones, Rolling Stones
- 26 28 EARLY IN THE MORNING, Gap Band, Polygram
- 27 8 EBONY AND IVORY, Paul McCartney And Stevie Wonder, Columbia
- 28 19 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 29 29 CRIMSON AND CLOVER, Joan Jett And The Blackhearts, Broadwalk
- 30 — YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista

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## BUBBLEGUM

- 1 THE GOATS ARE TRYING TO KILL ME, Doctor And The Medics, forthcoming 45
- 2 MODESTY BLAISE, The Direct Hits, forthcoming 45
- 3 I THINK OF YOU, The Daytrippers, forthcoming 12"
- 4 HEAVENS ABOVE!, The Pastels, forthcoming 45"
- 5 PAINTING BY NUMBERS, Gifted Children, Whaam!
- 6 BIG CITY BRIGHT LIGHTS, Missing Scientists, Rough Trade
- 7 BILLY DON'T BE A HERO, Paper Lace, Bus Stop
- 8 IT'S MAGIC, Pilot, EMI
- 9 I KNOW WHERE SYD BARRET LIVES, TV Personalities, Rough Trade
- 10 FANCY PANTS, Kenny, RAK
- 11 S-S-S-S-SINGLE BED, Fox, GTO
- 12 PART-TIME PUNKS, TV Personalities, Rough Trade
- 13 JILTED JOHN, Jilted John, EMI



- 14 THE TEARS I CRIED, Glitter Band, Bell
- 15 NEW YORK CITY, T. Rex, EMI
- 16 SMASHING TIME, TV Personalities, Rough Trade
- 17 EGYPTIAN REGGAE, Johnathan Richman, Beserkely
- 18 TEENAGE RAMPAGE, The Sweet, RCA
- 19 TERRY, Twinkle, Decca
- 20 UM UM UM UM UM UM, Montana, EMI

Compiled by

## REGGAE

## PRE-RELEASE 45

- 1 PAIN, Brigadier Jerry, Jwyanza
- 2 LOVE IN THE MORNING, Leroy Sibbles, Gorgon
- 3 WINSOME, Alton Ellis, Volcano
- 4 IN THE ARMY, Peter Metro and Zu Zu, Dynamite
- 5 HIGHWAY ROBBERY, Israel Vibration, Volcano
- 6 JOYCIE GWAN, Ranking Toyan, Gorgon
- 7 WINE UP YOUR HIP, Eek-A-Mouse, Thompson Sounds
- 8 HEARTBREAKER, Triston Palma, Midnight Rock
- 9 PRETTY LITTLE GIRL, Lynval Thompson, Gorgon
- 10 TELL IT TO THE NATION, Ranking Devon, Afro Eagle

## DISCO 45

- 1 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M
- 2 LOVELIGHT, Dennis Brown, Yvonne's Special
- 3 I'LL NEVER FALL IN LOVE AGAIN, Techniques, Black Joy
- 4 BET CHA BY GOLLA WOW, Errol Dunkley, Black Roots
- 5 BIG SHIP, Freddie McGregor, Greensleeves
- 6 KEY TO THE WORLD, Ruddy Thomas, Hawkeye
- 7 OPERATION RADICATION, Yellowman, Pama
- 8 SWEETIE COME BRUSH ME, John Holt, Creole
- 9 HEY LOVE, Jimmy Riley, Island 10"
- 10 SECRET ADMIRER, The Ovations, Live And Love

## ALBUMS

- 1 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M
- 2 BIG SHIP, Freddie McGregor, Greensleeves
- 3 WIDE AWAKE IN A DREAM, Barry Biggs, Afrik
- 4 SCIENTIST WINS THE WORLD CUP, Scientist, Greensleeves
- 5 CHILL OUT, Black Uhuru, Island
- 6 DUB DUEL, Crucial Bunny v Scientist, Hawkeye
- 7 NEVER STOP FIGHTING, Johnny Osbourne, Greensleeves
- 8 FAROVER, Burning Spear, Radic
- 9 NEW CHAPTER OF DUB, Aswad, Simba
- 10 LOVE AND ONLY LOVE, Fred Locks, Regal

Compiled by Jerry at Hawkeye, 2a Craven Park Road, NW10

## WEST AFRICAN

- 1 JUJU MUSIC, King Sunny Ade And His African Beats, Island
- 2 MA BORI OTA MI, I.K. Dairo, Soundpoint
- 3 EMINI RASCALITY, Ayinde Barrister, Siky Oluyole
- 4 MA COCO, Pablo Lubadika Porthos, Salsa Musique
- 5 KEBA NIA MATRAQUE, Le Prince Youlou, Edipop
- 6 EN COLEGE VOL 1, Franco Et Le TPOK Jazz, Fran
- 7 LORDS PRAYER, Super Sweet Talks, Ofori Bros
- 8 WHAT GOD HAS JOINED TOGETHER, Ebenezer Obey, Obey
- 9 SWEET MOTHER, Prince Nico Mbarga, Rogers All Stars
- 10 MA-DIS-LE-MOI, Melongo-Kare, Azen
- 11 AFRO EUROPEAN TOUR, Franco-Luamo Makiadi Et Le TPOK Jazz, African
- 12 ARIYA SPECIAL, King Sunny Ade And His African Beats, Sunny Alade
- 13 HIGHLIFE SAFARI, Eric Ageyman, Apogee
- 14 VOLUMES 1 & 2, Fela Aniklapo Kuti, EMI-Pathe
- 15 TOLOU BADOU NDIAYE, Etoile De Dakar, ET
- 16 LE DESTIN, Domingo Salsero, Salsa Musique
- 17 LISASO, Rochereau 'Tabu Ley', African
- 18 UHURU YENZU, Ebo Taylor, Essiebons
- 19 DEDE PRISCILLA, Lea Lignanzi, Salsa Musique
- 20 NA TITI MBONJI, Nfon Emanuelle, Salsa Musique

Compiled by Sterns West African Record Centre, 126 Tottenham Court Road, London W1.

## PUNK

- 1 DAME TO BLAME, Slaughter And The Dogs, Decca



- 2 BRUTALITY, The Defects, WXYZ
- 3 EVACUATE, Chelsea, Step Forward
- 4 PANIC BUTTON, Johnny Moped, Chiswick
- 5 WARS KILL, Seizure, tape
- 6 FIRST TIME, The Boys, NEMS
- 7 BOMBSITE BOYS, The Adverts, Bright
- 8 LET'S FACE IT, 999, United Artists
- 9 RAZORS IN THE NIGHT, Blitz, No Future
- 10 WHERE WERE YOU?, The Mekons, Fast
- 11 EMPIRE SONG, Killing Joke, Malicious Damage
- 12 SON OF A COPPER, The Exploited, Secret
- 13 LONDON GIRLS, The Vibrators, Epic
- 14 SILLY THING, Sex Pistols, Virgin
- 15 BONE IDOL, Drones, Valer
- 16 YOUR OLD MAN, Cyanide, Pinnacle
- 17 MACHINES IN MOTION, Redbeat, Malicious Damage
- 18 GANGLAND, The Violators, No Future
- 19 TOMAHAWK CRUISE, TV Smith, Big Beat
- 20 DEAD BODY, Seizure, tape

Compiled by The Thirsk punks

## ROCKABILLY

- 1 APPLE OF MY EYE, Nappy Brown, Savoy
- 2 MAGIC ROCKER, Magic Sam, Flywright
- 3 BOOGIE AT MIDNITE, Roy Brown, King
- 4 SHE, THE MOST, The Five Keys, Capitol
- 5 TAKE FIVE, Hounddog Taylor, Sonet
- 6 DIGGIN' MY POTATOES, Washboard Sam, Pye
- 7 WILD ABOUT MY BABY, Slim Harpo, Blues Unlimited
- 8 CRAZY LOUNGE BLUES, Kid Thomas, JSP
- 9 CUSTARD PIE BLUES, Sonny Terry, Folkways
- 10 WILDCAT TAMER, Tarheel Slim Charly
- 11 ITCHY, Sonny Burgess, Sun
- 12 LUCKY LIPS, Ruth Brown, Atlantic
- 13 SHOUT SISTER SHOUT, Arthur Crudup, Island
- 14 WALKIN' THE CHALK LINE, Tiny Bradshaw, Gusto
- 15 RUB A LITTLE BOOGIE, Champion Jack Dupree, Krazy Kat
- 16 TWO HEARTS, Otis Williams, King
- 17 GOODY GOODY, Franky Lymon, tape
- 18 IT AIN'T YOUR BUSINESS, Slim Harpo, Flywright
- 19 MY MAN, Dolly Cooper, Ace
- 20 DON'T BE ANGRY, Nappy Brown, Savoy

Compiled by Wully and Tintin, DJ's of Red Hot And Blue, Hotel 1 Grangemouth



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