ASSOCIATES - SWINGING LAURELS - INFA-RIOT NEWTOWN NEUROTICS - 10 PAGES OF GUITARS



This man is
Neal Schon.
He is a
member of
Journey, an
American
mega-band
who don't
mean a thing
in the UK.
However
this
situation
is about to
change . . .

See page 16

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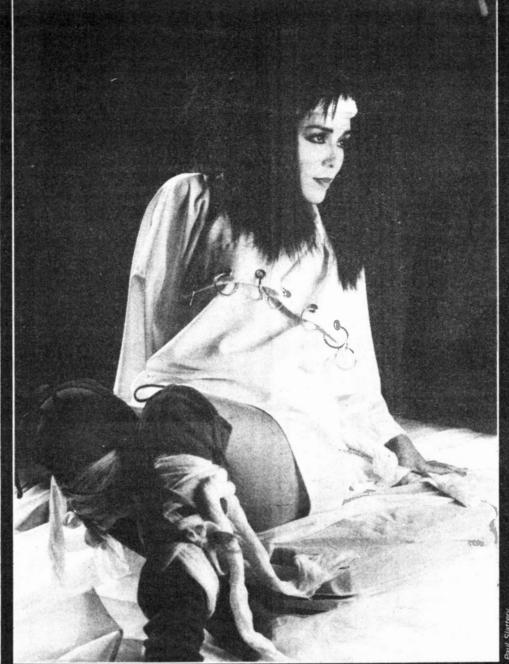
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The rising Sunsetz

SANDII (above) AND THE SUNSETZ, premier Japanese technopop outfit and spearhead of the recent CBS campaign to break the Alfa label in the UK, are to tour Britain this autumn. The band have secured the prestigious support slot on the Japan tour, which runs for three

months from October to December, dates for which have already been announced in Sounds. In addition, they will play several headlining dates in their own right.

The second Sandii And The Sunsetz album is meanwhile nearing completion. With 'guest appearances' by several Western musicians including percussionist Steve Stanley from Tom Club, it is now at the final mixing stage and is scheduled for late summer/early autumn release to coincide with the tour.

In the Beat of the night

THE BEAT have a warm-up gig for their Gateshead Stadium date with The Police at Chester Deeside Leisure Centre on July 30. It's a special concert to mark ten years of Radio One, which will be broadcast on August 6.

The band are now mixing the tracks for their next album and a British tour is planned later in the

WOMAD into liquidation

THE WOMAD Festival, which was staged over three days at the Bath Showground near Shepton Mallet on July 16-18, has

officially gone bankrupt.
The festival, which brought in acts from four continents of the world as well as a host of British rock acts, was way below the break-even attendance figures required and the board of directors (who include the people who ran the Bristol Recorder and Peter Gabriel) of Music Arts And Dance Expo Ltd resolved to go into liquidation on the day after the festival "due to an inability to pay its debts"

Web of intrigue

SPIDER, a Merseyside HM four-piece, have signed to RCA and will have a single called 'Rock And Roll Forever Will Last' released to coincide with their Reading Festival appearance. The first 10,000 copies will include a free EP that features an 11-minute version of their 'Amazin' Grace Bloos' medlev

The band warm up for Reading with dates at Blackpool JR's July 30-31, London Marquee August 4 and 11, Oxford Penny Farthing 13, Bristol Granary 14, London Marquee 18, Gravesend Red Lion



errv workers stril

ROXY MUSIC (above) have confirmed their first British dates for two years in the latter part of September. It follows their highly successful 'Avalon' album and forms part of a European tour.

The band, now down to a trio of Bryan Ferry, Phil Manzanera and Andy Mackay, will be backed by Neil Hubbard guitar, Alan Spenner bass, Andy Newmark drums, Jimmy Maelen percussion and Guy Fletcher keyboards. The vocal back-up trio of Fonzi Thornton, Michelle Cobbs and Tawatha Agee have been 'borrowed' from

The tour, which is 'sponsored' by Levis, starts at Limerick Savoy Theatre on August 12 (tickets 9 Punts and 8 Punts) followed by Dublin Royal Dublin Society 14 and 15 (tickets 9, 8 and 7 Punts).

After European dates the group come to Britain and play Wembley Arena September 24 and 25, Birmingham National Exhibition Centre 27, Brighton Centre 28, Glasgow Apollo 30, Edinburgh Playhouse October 1. Wembley tickets are £7.50 and

£6.50 and are available by personal application only at the Arena box office on August 7

Birmingham tickets are £7.50, £6.50 and £5.50 available by post only from Roxy Music Concerts, National Exhibition Centre, Birmingham B40 1NT. Cheques and postal orders should be made payable to 'NEC Ltd (Roxy Music)' and you should include

Brighton and Glasgow tickets are £7.50, £6.50 and £5.50 and are on sale from this weekend.

Edinburgh tickets are all £7.50 from this weekend.

A few Bob

BOB JAMES, one of the leading jazz-funk exponents, makes his first visit to Britain in September.

"He'll be playing Birmingham Odeon September 23, London Hammersmith Odeon 24 and 25, and tickets, price £5.50, £4.50 and £3.50 for Birmingham and £6.60, £5.50 and £4.50 for Hammersmith, are now on sale.

He hasn't yet announced his backing band, but Steve Gadd, Eric Gale and Mark Golby are all being tipped to appear with him. He recently had a new album released on CBS called 'Hands Down', which followed his widely acclaimed live album 'All Around The Town'.

Genesis in exodus GENESIS have announced a series of British gigs for September which so far do not include any London dates. The group, who recently released their live double album 'Three

Sides Live', begin a series of American dates this weekend and are lining up some European concerts before returning to Britain to play St Austell Cornwall Coliseum September 18, Shepton Mallet Showering Pavilion 19, Birmingham National Exhibition Centre 20-21, Chester Deeside Leisure Centre 22, Edinburgh Ingliston Royal Highland

Exhibition Hall 24-25.

All tickets for all venues will be priced at £7.50. Tickets for St Austell are now on sale at the box office by personal application only. Shepton Mallet Showering Pavilion (which is in the Bath Showground and was used by the recent WOMAD Festival) are available by post only. Some Birmingham tickets went on sale at the box office last weekend and the rest are available by post only. The Chester Deeside Leisure Centre tickets are available by post only. Some tickets for Edinburgh will go on sale at Edinburgh Playhouse on August 1 and Glasgow Apollo August 2. The remainder will be available by post

All the postal applications for all venues are being handled by Gentour (to whom cheques and postal orders should be made payable), PO Box 4YA, London W1 4YA. You should enclose an sae and state your first and second preference of dates. You should also allow a month for processing.

The three members of Genesis have been busy pursuing individual projects after putting the live album together. Tony Banks and Mike Rutherford have been working on solo albums and Phil Collins has been producing a solo album by Abba's Annifrid, as well as preparing material for his own solo album.

Fallen Angels

THE COMSAT ANGELS' illfated American tour ground to a halt last weekend after bassist Kevin Bacon went down with severe appendicitis.

As exclusively revealed in last week's Sounds, the band had to change their name in America to CSA (formerly the Comsat Angels) after heavy legal threats from the Communication Satellite

But less than a week after they

started the tour, Kevin Bacon was rushed to hospital in Ann Arbor, Michigan, to have his appendix removed. The rest of the dates were cancelled and the other three members of the band flew home at the beginning of this week, leaving Kevin to return later in the week after he's recovered from the operation.

The Comsat Angels' new album is due out next month on Polydor. It's called 'Fiction'.

Going to the dogs

UNDAUNTED by the current depression on the live circuit, three more London clubs are opening up to give bands more

opportunities to play.

In Battersea, the Pavilion
(opposite the Dogs Home) opens on August 5 with the Electric Bluebirds, who recently released an EP called 'The Jukebox Mix'. 24 Hours are set for the 6th and

Moontier will play on the 7th. The Hammersmith Clarendon Basement Bar is staging a hard

rock night on Thursdays with Stampede getting the venture off the ground on August 5. Bands interested in playing should send demos to Dean at 6 New Broadway, Ealing, London

And the Bombay Rock Club has opened up at the Cornet Of Horse pub in Lavender Hill and operates every Wednesday Panic play on July 28 and Civilization on August 4.

Wing ding

SILVERWING, riding high in the Sounds HM charts with their Sitting Pretty' single on Mayhem, break out of Macclesfield and head to London for a series of dates during the first half of August.
They kick off at the Marquee

on August 2 and then play Westbourne Park Zig Zag Club 4, Catford Saxon Tavern 6, West Hampstead Moonlight 8, Covent Garden Rock Garden 9 Canning Town Bridge House 11, Kensington Ad Lib 14.

Hardy Laurels

THE SWINGING LAURELS. the Leicester quartet who backed the Fun Boy Three on their 'The Telephone Always Rings' single, have signed to WEA and will have a single out at the end of August, although there's no title available yet. (See feature on page 12.) The band have lined up a series

of gigs under the banner of 'The Lex and Savoy Rodeo Show with Tom from Scritti Politti helping out on percussion. They play Retford Porterhouse July 31, Birmingham Holy City Zoo August 2, Swindon Brunel Rooms 3, Sheffield Romeo And Juliet's 4, Canvey Island Goldmine 6, Dudley JB's 7, Deltford Albany Empire 27.

Final candle

THE BIRTHDAY PARTY, whose 'Junkyard' album is nestling at the top of the indie charts, play their last gig for the foreseeable future at London's Venue on August 5.

Drummer Phil Calvert is leaving the group to start his own career and the other four members are going to take up residence in Berlin "to find a more conducive atmosphere in which to work". They'll be recording an EP for release in September.

Double dose of shock treatment

TWISTED SISTER, the New York shock-rock band who made their British debut at the weekend when they appeared with Motorhead at Wrexham (see review on page 37), play London's Marquee on August 2

They have a single out on Secret, a four-track 12-inch

Don't Know', 'Shoot 'Em Down', 'Under The Blade' and 'Leader Of The Pack' (see Singles reviews). They are currently working on their debut album with Pete Way of UFO producing and are expected to play more dates before they return to their



rans-Fixxed

THE FIXX (above), who are recording their next album for release in the autumn, have lost bassist Charlie Barrett. They've replaced him with Alfie Agius (pictured second left), the 27-yearold Maltese who was previously with the Teardrop Explodes and Haysi Fantayzee. He'll be seen in action when the band head off on a British tour in October to coincide with the release of the album. Meanwhile, the band are nudging the singles charts with

Lofgren joins Young tour

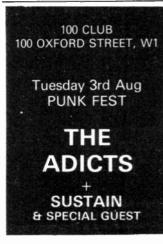
NEIL YOUNG will be coming over to Britain at the end of September for his first concerts here for six and a half years. Without apparently even informing his record label WEA, although there are reports that he may be on his way to Geffen Records, he's fixed up three shows at Birmingham National Exhibition Centre on September 24 and Wembley Arena 26 and

And his band line-up reunites him with former Crazy Horse guitarist and pianist Nils Lofgren, who left in the mid-Seventies to begin his solo career. The rest of the band consists of Crazy Horse drummer Ralph Molina, former Manassas and Crosby Stills Nash And Young percussionist Joe Lala, ex-Moby Grape bassist Bob Mosely and Ben Keith on pedal steel.

Blowing in

HAWKWIND have announced the dates for their 1982 British tour, which will run from mid-October to mid-November. The line-up of the band is the same as for their 1981 tour — Dave Brock, Huw Lloyd-Langton, Martin Griffin and Harvey Bainbridge - but there will be guest appearances from former members such as Bob Calvert and Nik Turner at various dates

They start at Hitchin Regal on October 14-15 and then play Manchester Apollo 16, Preston Guildhall 17. Liverpool Empire 18. Glasgow Apollo 19, Edinburgh 'laynouse 21, 22, Newcastle City Hall 23, Bradford St George's Hall 24, Sheffield City Hall 25, Birmingham Odeon 27, St Albans Civic Hall 30, Bristol Colston Hall 31, Southampton Gaumont November 1, Stoke Hanley Victoria Hall 3, Dunstable Queensway Hall 4, Norwich East Anglia University 5, Ipswich



Tickets for Birmingham are priced at £8, £7 and £6 and are available by post from: Neil Young Concert, PO Box 4, Altrincham, Cheshire WA1 2JQ (make postal orders only payable to 'Kennedy Street Enterprises' and enclose an sae) or in person from the NEC box office, Birmingham Cyclops Sounds, Manchester Piccadilly Records, Stoke Mike Lloyd shops, Coventry, Leicester and Wolverhampton HMV and Leeds

Wembley tickets are £8.50 and £7.50 (plus 30p booking fee per ticket) and are available by post from Mac promotions (to whom postal orders only should be payable), PO Box 2BZ. Don't forget the sae. You can also get them in person from Premier Box Office, London Theatre Bookings and the Albermarle Booking

Cavendish Travel

Gaumont 6. Leicester De Montfort Hall 7, Tunbridge Wells Assembly Rooms 9, Folkestone Leas Cliffe Hall 10. Guildford Civic Hall 11, London Hammersmith Odeon 12-13, Oxford Apollo 14.

Mooch about

'THE JOY OF MOOCHING' have now confirmed the line-up for their "one-night club scene" at London's ICA from August 6. Twenty bands will unite in the "jazz ethic" with "evocative Manhattan decor" and surprise guests

August 6 CP Lee Albertos performs 'M'Lords. Ladies, Lord Buckley', his one man show on the life and times of pre-Lenny Bruce hipster comedian Lord Buckley. With him will be Drinksville Quartet, formed by ex-Pigbag Roger Freeman, Scream And Dance, a Bristol beat combo, and Peking Opera.

August 7 features Animal Nightlife, the Three Courgettes and Luke Lanelli, Weekend, Flying Pickets and French Impresionists appear on the 10th, Zila, Swamp Children and The Republic 11, Allez Allez, Hermine Demoriane and Agro Toshiba 12, Animal Magic, Kray Brothers and Da Gamba 13, Eric Random, Biting Tongues and Household Name

Hurry up Hari

LENA LOVICH takes a break from her singing career to play the title role in *Mata Hari*, a new musical she has written (with **Les** Channell and Chris Judge Smith) which opens at the Hammersmith Lyric Theatre in October.



AUGUST DARNELL in his Kid Creole persona

Typically tropical

KID CREOLE (above) AND THE COCONUTS follow up their highly successful British tour with another batch of dates in October.

The dozen sell-out dates and TV concert they played during May and early June put the band's debut album 'Tropical Gangsters' and single 'I'm A Wonderful Thing (Baby)' in the Top Five and their new single 'Stool Pigeon has jumped into the Top Thirty after one week's release.

The band will be rehearsing a new stage show to present on the tour, which starts at

London's Lyceum Bailroom on October 11 and continues at London Hammersmith Odeon 12, Newcastle City Hall 13, Leicester De Montfort Hall 14, Manchester Apollo 15, Edinburgh Playhouse 17, Glasgow Apollo 18, Liverpool Empire 19, Birmingham Odeon 21, Brighton Conference Centre 22, St Austell Cornwall Coliseum 23, Southampton Gaumont 24, Pool Arts Centre 25.

Tickets are £5 and £4, except Hammersmith Odeon which is £6.50, £5.50 and £4.50, and St Austell and Poole which are £4.50.

Moore on

GARY MOORE, who is working on his solo album for Virgin, plays three warm-up dates for his Reading Festival appearance on

With a band that consists of Charlie Huhn vocals, Neil Murray bass, Ian Paice drums and Tommy Eyre keyboards, he plays Chippenham Goldiggers August 24 and London's Marquee on the 25th and 26th.

Folk heroes

FAIRPORT CONVENTION stage their annual reunion at Copredy Home Farm near Banbury on August 13 and 14. The concert on the 13th features the band playing 'Babbacombe Lee', the story of 'the man they could not hang' which was the title of one of their albums back

in the early Seventies.
On the 14th the band line-up consists of Dave Swarbrick, Dave Pegg, Dave Mattacks, Simon Nicol, Bruce Rowland and Judy Dyble, their original vocalist before Sandy Denny who was featured on their first album, Ex-members Jerry **Donahue and Trevor Lucas** have also been invited from Los Angeles and Melbourne

respectively. Other bands on display will include Dan Ar Bras, Knackers Yard, the Maddy Prior Band and Captain Coco's Country Dance Band. Theakstons are providing the ale. Tickets are £7.50 for the weekend, £3.50 for the 13th and £5.00 for the 14th and are available by post from Woodworm Records (to whom cheques should be made payable), PO Box 37, Banbury,

Last year's Fairport performance will be available in the form of an album which is available for £4.50 called 'Moat On The Ledge'.

Sun shine

999, who seem to be virtually resident in America these days with constant tours, make a rare British appearance when they headline London's Lyceum on August 8. They'll be supported by Tenpole Tudor, Weapon Of Peace and Stolen Pets.

Despite their lack of activity in this country, their latest single on

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Albion 'Wild_Sun' is hovering just outside the Top 75. They've also been recording tracks for their fifth album with producer Vic Maile and are planning a British tour in the autumn

'School broadcast

GIRLSCHOOL, who recently completed a major British tour, are featured on Radio One's In Concert series on July 31 at 6.30pm.

Hold the

PRETENDERS guitarist James Honeyman-Scott died of heart failure caused by taking cocaine, a Westminster inquest was told last week.

Coroner Dr Paul Knapman said: "Let this be a warning that cocaine is not a safe drug. James Honeyman-Scott led a typical rock star's life taking drugs and booze." He was found dead in a

Kensington flat last month aged 25, soon after the Pretenders had finished a world tour. It's believed to be the first time that cocaine, not a physically addictive drug, has been singled out as the cause of death.

A verdict of misadventure was recorded. There has been no official announcement regarding the future of the Pretenders, who are now down to Chryssie Hynde and drummer Martin Chambers, but they are currently recording a new single with ex-Rockpile guitarist Billy Bremner and are looking round for permanent replacement members.

From SAHB to MSG

THE MICHAEL SCHENKER GROUP have announced their new drummer to replace Cozy Powell, who left in May. He is Ted McKenna, who previously played with the Sensational
Alex Harvey Band, along with MSG bassist Chris Glenn, and with Rory Gallagher.
The line-up of Schenker,

Glenn, McKenna and new vocalist Graham Bonnet are now shuffling between the Chateau Studios near Paris and the Musicland Studios in Munich recording their next album.

They'll be making their first public appearance together at the Reading Festival on August 29 and a British tour is being lined up for the autumn.

Nightclubbers

DAVID ESSEX will be playing a British tour which opens at Bridlington Spa Hall August 15 and continues at Newcastle City Hall 16, Edinburgh Usher Hall 17, Dundee Caird Hall 18. Carlisle Assembly Rooms 19, Blackpool Winter Gardens 20, Derby Assembly Rooms 21, Stratford Royal Shakespeare Theatre 22, Birmingham Odeon 23, Poole Arts Centre 25 Brighton Dome 26, Southampton Gaumont 27, Oxford New Theatre 28, Ipswich Gaumont 29, Margate Winter Gardens 30, Manchester Palace September 1, Sheffield City Hall 2, Reading Hexagon 3, Bristol Hippodrome 4, London Hammersmith Odeon 5-6, Leeds Grand Theatre 7, Middlesbrough Town Hall 8.

AFTER A VOCALIST?

page 49

Harvey Goldsmith Entertainments presents

THE RADIO 1 BEACH PARTY

Deeside Leisure Centre - Friday 30th July Radio 1 D.J. Simon Bates + GÚEST BAND

Carlisle Market Hall - Friday 6th August Radio 1 D.J. Steve Wright + GUEST BAND

Tiffany's, Great Yarmouth - Friday 13th August Radio 1 D.J. Dave Lee Travis + GUEST BAND

Doors open: 7.00 pm Show: 7.30 pm Tickets £3.50 in advance £4.00 at the door. Tickets available at usual outlets

TOUR NEWS/DATES

BAUHAUS who are currently recording their third album for release in September, break off to make an appearance at the Edinburg. Festival when they play the Coasters Club on August 16. They warm up for this artistic showcase with gigs at Derby Assembly Rooms on the 14th and Glasgow Tiffany's on the 15th.

THE TOY DOLLS from Sunderland, who've just signed to EMI but have a single still to come out on Secret called 'I've Got Asthma', play Sunderland Heroes July 29, Westlea Club 31, Durham Fowlers Yard Coffee Bar August 14 (a benefit with

STEVE HOOKER'S SHAKERS have dates lined up at Fulham Greyhound July 31, Islington Pied Bull August 8, Shoeburyness The Cambridge 21, Southend Cliffs Pavilion 27, West Hampstead Moonlight Club 28.

WASTED YOUTH, Red Shift, Jimmy Riddle And The Pisspots, the Sperm Whales and Design For Living will all be appearing at the Waltham Forest CND festival at Leytonstone Bush House on August 7.

HANK WANGFORD, who has just been brought back after a 'walkabout' by his manager Peter "Where does a middle aged socially sincere country star stand in today's filter tip music business?" Jenner in time for his Cambridge Folk Festival spots on July 31 and August 1, will be forced to keep his hands out of his pockets for gigs at Stoke Newington Pegasus August 5, Kentish Town Bull And Gate 7, London Duke Of York Theatre 8.

GEDDES AXE, Sheffield mettalica specialists who have a new single on Stee City coming shortly, play Sheffield Penguin July 29 and London Zig Zag Club

MARILLION have added dates to their tour at Southend Zero Six August 16, Middlesbrough Cavern 20, Liverpool Warehouse 26.

CROSS, a German HM quartet with female vocalist Eveline Eckert, play Harfield Polytechnic August 1.



JAGUAR (above), who've just signed to Neat and have a single out called 'Axe Crazy', play dates at Mansfield Leisure Centre July 31, London Zig Zag Club



THE INMATES (above) come out for a breath of fetid summer club air with dates at Soho Marquee August 1, Fulham Greyhound 7, Battersea Big Top 9.

PLAN B, fronted by Nottingham singer/songwriter Martyn Watson, play their first London date at Camden Dingwalls on July supporting Ronnie Lan

THE BIG JOBS from Gravesend, whose career has been in suspension for the past year while their vocalist was a guest of Her Majesty, get back into action with a gig at Gravesend Red Lion on August 3.

ALTON ELLIS, Mystical Thirteen, Coxsone Sound and Quaker City are all appearing at a reggae night at Nottingham Sherwood Rooms August 17

THE WORRIED PARACHUTES have forthcoming London dates at Baker Street Barracuda Club July 28, Hammersmith Clarendon August 2, Islington Hope And Anchor 3, Covent Garden Rock Garden 4, Victoria The Venue 5, Herne Hill Half

TOUCHSTONE, a heavy rock band, will be aiming to make Jimmy Page "eat his heart out" at East Ham's Ruskin Arms on July 29.

BEAT DEM BONGOS, an eleven-piece fun/funk/cabaret band from York, promote their new single 'Messy Growing Thing Baby' on Daze Craze with a gig at York I&L Club on July 30.

THE BLUES BAND will terminate their vigorous individual activities in mid-August for a series of gigs at Putney Half Moon August 16-18, Camden Dingwalls 19, Fulham Golden Lion 20, Canning Town Bridge House 21, Finchley Torrington 22, Soho Marquee 23, Fulham Golden Lion 27.

ROOTS AND BRANCHES, who recently had a coachload of fans to follow them to their first London gig, play a triumphant homecoming concert at Cardiff Nero's on August 6.

SONS OF JAH, whose 'Universal Message' album on Natty Congo is featuring in the reggae charts, have a gig at Deptford Albany Theatre on August 6.

STUDIO TWO, an "all-action duo from Deptford" who released a single called 'Devil And The Deep Blue Sea' on Albion last month, have gigs at Islington Hope And Anchor July 28, Plumpstead Prince Rupert 30, Camden Dingwalls 31, Malvern Winter Gardens August 6, Gloucester Leisure Centre 7, Fulham Greyhound 8, Woolwich Tramshed 14.

BLANCMANGE, last week's singles band of the week, have added another date to their British tour at London Beat Route on August 5.

BLURT, who've recently released an album on Red Flame, warm up for a European trip with dates at Cheltenham Arts Centre July 31, London The Venue

Rock Club 12, Blackpool JR's 14, Sheffield Penguin 19, Doncaster Hawthorne Club 22, Heanor Miners Welfare 26, Chesterfield Brimington Tavern 27, Blackburn Bay Horse New Inns 29, Shirebrook Village Hall September 3, Mansfield Miners Institute 5, Darley Dale 12, Wigan Riverside Club 19

THE ACADEMIC HAMILTONS promote their demo tape with gigs at Covent Garden Rock Garden August 10, West Hampstead Moonlight Club 15

THE IMPOSSIBLE DREAMERS, an eight-piece Exeter 'hard dance rhythms and harmony vocals" band, have come up to London to promote their 'Life On Earth', single and play dates at Fulham Golden Lion July 28, Covent Garden Rock Garden August 1, Brixton Fair Deal 2.

THE PSYCHOTICS and The Outskirts have organised a benefit for the Friends Of Irish Youth at the Brixton Old White Horse on July 30.

THE RED BANNER, a four-piece London band who play music "somewhere between the Comsat Angels and the Everly Brothers" (which leaves them plenty of room), appear at Clapham 101 Club August 1 and West Hampstead Moonlight Club 7.

ENGLISH ROGUES, a London heavy metal trio who came to the rescue of Samson and Angelwitch when they lent them their PA for a gig at Gravesend earlier this month, have more dates at London Marquee August 5, Gravesend Red Lion 13, Chiddingly Six Bells 14, Tottenham The Spurs 20.

THE AU PAIRS play a benefit gig for *The Leveller* at Lambeth Town Hall on July 29 supported by the Androids of Mu.

COME IN TOKYO, a Liverpool band featuring vocalist Phil Wylie (brother of Peter of Wahl), will be supporting The Beat at Chester Deeside Leisure Centre

TRANZZAM, an Oxford based heavy metal band, have dates coming up at Oxford Penny Farthing July 30, London Marquee 31.

THE MONOCHROME SET have added an extra date to their tour at Folkestone Marine Pavilion on August 7.

THE GRIP, a six-piece 'white reggae' band from Dundee, head out to promote Inc. Grir, a six-piece white reggae band from Dundee, head out to promote their first single "Keeping The Peace" at Aberdeen Valhalla's August 4, Dundee Tayside Bar 5, Fort William Milton Hotel 6, Aviemore Osprey Rooms 7, Banff Fife Lodge Hotel 8, Dundee Genna's 11, Crieff Glenburn Hotel 12, Greenock Victorian Carriage 13, Leven The Golf Tavern 14, Glenrothes Rothes Arms 15, Bannockburn Tamdhu 16, London Woolwich Tramshed 17, Clapham Two Brewers 18, Clapham 101 Club 21, Glasgow Dial Inn 24, Edinburgh Buccaneer 27, Kilmarnock Hunting Lodge 28, Avy Way Inn 29 Lodge 28, Ayr Way Inn 29.



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No 7

GENESIS

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*Good Hotel * Cross-Channel Ferry *£20.00 deposit per person secures place. SKIPPER £42.00 (Skipper does not include Hotel)

No 8

UB40

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No 6 No 1

ROXY MUSIC Live in Paris

September 10th

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PAUL McCARTNEY TUG OF WAR

VANGELIS CHARIOTS OF FIRE

FELICITY KENDALL SHAPE UP AND DAM

A FLOCK OF SEAGULLS

JUNIOR GISCOMBE

KING SUNNY ADE

IMAGINATION BODY TALK

THE CRUSADERS ROYAL JAM

BOBBY WOMACK

RY COODER THE SLIDE AREA BUCKS FIZZ ARE YOU READY

TOYAH THE CHANGELING

BLACK UHURU CHILL OUT

BLONDIE THE HUNTER

STEELY DAN GOLD

THE CLASH COMBAT ROCK

HAIRCUT 100

JAPAN TIN DRUM

KING CRIMSON

JEAN-MICHEL JARRE CONCERTS IN CHINA

BILL NELSON THE LOVE THAT WHIRLS

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RICK JAMES THROWIN OUT

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RICHMOND ROMFORD
SHEFHERDS BUSH SLOUGH
SCUTHGATE ST ALBANS
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NOW OPEN

A NEW OUR PRICE RECORD SHOP

ILFORD AND IN

'TOP MAN'-WATFORD

THE DEAD KENNEDYS have the new single Bleed For Me released in 7 and 12-inch forms by Statik early in August. There's a new album in the pipeline and a tour being set up for

UB40 will be releasing a brand new single on August 16 on their own Dep International label (through Spartan) called 'So Here I Am'. Their next album will be out in the autumn.

RICHARD BONE, "a vagrant musician from the planet Tharg" musician bune, "a vagrant musician from the planet Tharg", releases an earthly single on Survival (through Pinnacle) this week called 'The Beat Is Elite'.

JAMES GRIFFIN from Bread and ex-Hollie Terry Sylvester have teamed up to make an album called 'Griffin And Sylvester', which is released by

THE WAVES, formed by former Soft Boy Kimberly Rew, release a single on Albion this month called 'Brown Eved Son'

ADRIAN LEE, former Toyah keyboard player, releases his first album on DJM on August 6 called 'The Magician' with a limited edition as a picture disc.

LUNATIC FRINGE, a Bristol punk band, have a three-track EP called 'Who's In Control?' released by

SLY CABELL's single 'Feelin' Fine', which is currently the toast of New York's hippest niteries, is released by Virgin this weekend in 7 and 12-inch

JUNE LODGE and Prince Mohammed have done a reggae version of Charley Pride's 'Someone Loves You Honey', which is released by Arista this week

DAVE EDMUNDS releases the Bruce Springsteen-written 'From Small Things, Big Things Come' as his next single on Arista this week.

THE QUADS, who nearly had a hit three years ago with 'There Must Be Thousands', have now signed to Rebound and have a new single out this month called 'Still Moment In Time'



SYLVIA AND THE SAPPHIRES (above), the latest trio to sign to Stiff, release their first single this weekend called 'Shopping Around' and the first pressing will be a picture disc.

FAITH GLOBAL, featuring former Ultravox guitarist Stevie Shears, have signed to Survival and release a three-track 12-inch EP called 'Earth Report' this month

GREGORY ISAACS has two early albums 'In Person' and 'All I Have Is Love' re-released by Trojan this month. They've also put out their 'Club Reggae' compilation again featuring tracks from Tinga Stewart, Marcia Griffiths and Johnny

THE DRIFTERS, with Ben E King now back in the line-up, have a single released by Warner Brothers this month. It's a version of the Andrew Alexander classic 'You Better Move On

DAVID O'LIST, one time member of The Nice, has a single called 'Fallout

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COLLED OF 1100

Love' released by Underground Music (through Pinnacle) this month. The label also has singles coming up by Rue De Remarx, Exhibit A and Creatures Of Habit.

THE KORGIS, now consisting of James Warren and Maggie
Stewart, attempt to recapture the form that brought them two minor hits at the end of the '70's with a single on London this month 'Don't Look Back'

SHRIEKBACK would like to point out that their 'Tench' mini-album on Y Records has a recommended retail price of £3 and fans should evade shops who try and sell it for more

CAPTAIN BEEFHEART has now finished work on his twelfth album called 'Ice Cream For Crow', which will be released by Virgin in September. An EP containing sampler tracks will be released beforehand

DIANA ROSS has a single originally recorded in 1973 but never released until now called 'Old Funky Rolls' issued by Motown next weekend.

GEORGIE FAME pays a tribute to Alex Higgins with his new single called 'The Hurricane', which is released on Avatar. Funny, we thought Bob Dylan and Neil Young got there first .

HIGH INERGY, a female trio, release their second album called 'So Right' on Motown next weekend.

BLUE RONDO A LA TURK, fresh from their New York debut, release a new single called 'The Heavens Are Crying' on their own Diable Noir lable (through Virgin) next weekend. Their debut album should be out in September

TWISTED NERVE, the Edinburgh four-piece band (not to be confused with the similar sounding Liverpool band), have an EP called 'Caught In Session' featuring John Peel session tracks released by Playlist (through Fast Products) this month.

BUDDY GUY has a new album called 'DJ Play My Blues' released by JSP this month and will be coming over to teach BA Robertson how to play the blues on his TV show on August 2.

FRACTURE, a London trio who've been influenced by Siouxsie, Joy Division and The Cure, release their first single called 'A Sign' on Shock this month.

ORCHESTRA MAKASSY, a Kenyan band who vary between 14 and 20 members during their shows, will be releasing their first British album called 'Agwaya' on Virgin at the end of

QUEEN, who are now on an American tour following their European dates, have a new single called 'Back Chat' released by EMI

NANCY NOVA follows her 'Made In-Japan' hit with a self-penned single on EMI called 'No No No' this weekend.

SHOOTING STAR, a Kansas heavy metal band, release their third album called 'III Wishes' on Virgin this week

LIEVEL a London trio consisting of Duncan Bridgeman, Sam Jones and Joe Dworniak (which gives them connections with John Foxx, Brimstone and Shake Shake), have signed to Virgin and release their first single called 'Give Me' this weekend.

THE PERFECT ZEBRAS, the "zoo music" band who recently signed with Focus, have a single called 'Touching My Heart Again' released this weekend

ALPHONSE MOUZON, jazz rock bassist who has played with Weather Report and Larry Coryell, has a solo album called 'Step Into The Funk' released through Import Music Services this month. Among the other musicians are Herbie Hancock, Stanley Clarke, Lee Ritenour, Larry Williams and Michael Brecker.

SHEENA EASTON releases her first single of the year on EMI this week called 'Machinery'. The lady is currently between American tours with trips to Japan and the Far East already being lined up, so she's unlikely to play any British gigs this year.

SCHLEIMER K, featuring ex-Psychedelic Fur Dominic Brethes, have a self-titled four-track EP released by Glass this weekend.



MARIETTA (above), wife of Rick Parfitt of Status Quo, returns to her former ambition this weekend when she releases a solo single on Polydor a version of 'Do You Wanna Dance

TWISTED NERVEZ, a Liverpool band, have a three track package under the title of 'The Return Of Faith, Hope And Charity' released this month on Troubadour Records. Details from Mark Nunnen, 34 Suburban Road, Antield, Liverpool.

PREFAB SPROUT release their first single called 'Lions In My Own Garden' on Candle Records this month. They reveal no other details about distribution or a contact address unfortunately.

FLOWMOTION are now officially re-releasing all the industrial cassettes by Throbbing Gristle. They are available for £2.00 each from Gordon Hope (to whom cheques and postal orders should be made payable), Flowmotion, Flat One, 40 Ash Grove, Leeds LS6 1AY. You can also get a catalogue by sending an sae.

THE FARMER'S BOYS, Popular Voice, The Disrupters, Ikon AD and Section A, who all hail from Norfolk, have singles out this month on Backs Records through the indie distributors.

SHEET RECORDS will be releasing a new single from Thomas Fehlman and Peter Gordon called 'Westmusik' early next month and are lining up a new single from The Deadbeats called 'New Girl'. There's also an album from Kevin McCormack and David Horrige coming out this month called 'Light Patterns'.

CHAOTIK DISCHORD, a hard-core Swindon punk band who were featured on the 'Riotous Assembly compilation, have their first single engagingly called 'F*** The World' released by Riot City.

BOYS WHITE TEETH, a seven-piece band from Hampshire previously known as Funktion, release a single on the newly formed TW Records this week called 'Prices (Will Be Quoted)'. Also coming out is a single from Slow Fade, formerly known as Stiff All Stars, called 'Running Away (Never Looking Back)'.

AMEBIX, a Bristol punk band, release a four-track EP this week on Spiderleg Head (through Rough Trade) called 'Carnage'

DON HENLEY is the latest Eagle to put his solo album out. Called 'I Can't Stand Still', it's released by Asylum on August 6 and features Andrew Gold, Warren Zevon, Bill Withers, Garth Hudson, Joe Walsh, Tim Schmidt nd Paddy Maloney of The Chieftains.

There's been no official confirmation of an Eagles split but apparently Don and Glenn Fry aren't talking to each other "ever again"

THE TECHNO TWINS, made up of Steve Farnie and Bev Sage, launch the new wave of 'techno-nostalgia' with a single this week called 'Swing Together (I Wanna Be Loved By You)', which is released by Pye and features a heady mixture of Glenn Miller and Marilyn Monroe combining them into "romantic mood music and swirling electronic backbeats".



ANVIL

TOMMY VANCE DONINGTON PARK SATURDAY 21st AUGUST Tickets are now available from the following outlets:

JGH: William Stadium

STIRLING: Other Record Shap SUNDERLAND: Spinning Disk SWANSEA: Derrick's Records SWINDON: Rempsters Music Shap WAREFIELD: Record Bar WOLVERMAMPTON: Gould's T.V YORK: Sound Effects

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London National Travel
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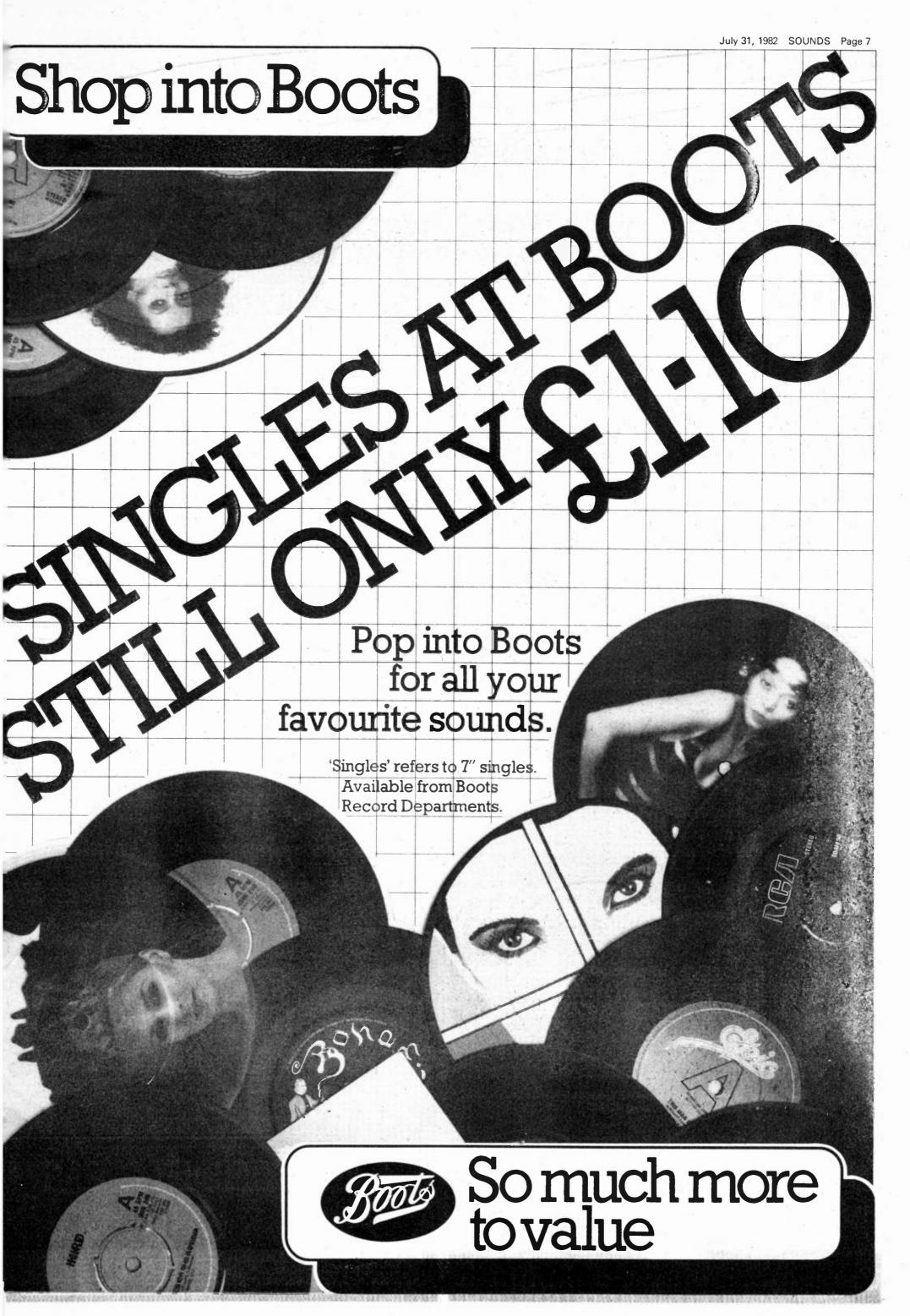
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D Virgin Records
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O Lolus Records Tickets are also available by post from . Wooltare Limited, PO Box 123, Walsalf WSS 400 Enclose Postal Orders or Chegors made payable to Wooltare Limited, and S.A.E. Tickets are £10.00 advance inclusive of VAT. £11.90 on the day. (People sending chegues should all up 21 days to creatance)

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T0 THE BAT CAVE

HOLY NIGHTCLUBS, BATMAN: No sign of either the Masked Marauder or Boy-Wonder Robin, but all the latest glam-rock tribe were out in . . the Bat Cave is a new club (another one!) situated in the Gargoyle Club/Comedy Store in Dean Street on

Wednesday nights. Its pre-publicity promised mud-wrestling and fire-eating, but on the first night, the only wrestling was for attention! Apparently the stage has to be strengthened for the other kind Kiss take-offs Specimen did a horrible set downstairs - their loins clad in very little, but still it wasn't titillating.

The organisers admitted it didn't live up to expectations, but nevertheless the club was packed. Predictably, Marc Almond was there; less predictably the Clash's Mick Jones was also present in a sober suit. Least predictable of all - and looking distinctly out

of place — was the Passions' Barbara Gogan in her denims. Meanwhile upstairs :the Haddocks were entertaining everyone with their very fishy brand of cabaret — eating fish fingers and mackerel off each other's bodies. Now we're

DIRECTORY ENQUIRIES: Yet another attempt is being made to form an exhaustive directory of independent labels and releases, to include cassette labels too. Any bands wishing to be included should send all available details, including song titles, band members, contact addresses etc to: Mark, Apocalypse Now Indie directory, c/o 4 Barton Road, Wheathampstead, Herts AL4

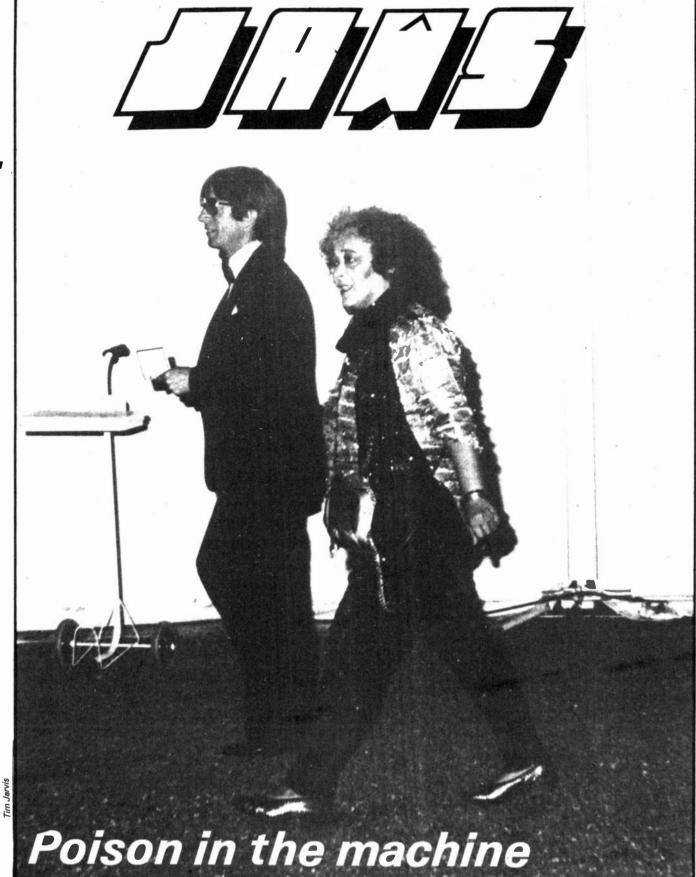
NEWS FROM THE FRONT: Just received at the Stiff HQ is an urgent request from the only record shop in the Falklands,

asking for fresh supplies since "We haven't a cassette in stock, the Argies stole quite a few and having thousands of troops around, the demand is quite high"! They've ordered six of everything (literally) — presumably including the horrendous patriotic rant 'England's Glory' by Max Wall.

DON'T BE VAGUE, ASK FOR

... Paul Haig, former Josef K front-man now turned pop contender, follows up his Masterbag-flexi 'Blue For You' (featuring the adorable Giles and Sam from Hey! Elastica) with a new single 'Justice', the song raved about in these very pages by young Waller months

Meanwhile Hey! Elastica themselves continue to confirm their status as 'hot new property' and 'a good name to drop' by signing a publishing deal with Virgin for a vast, undisclosed fee. After recording impressive demos at the Barge, they're being pursued by numerous anxious record companies - expect more news soon in these pages!



GAME FOR A LAUGH: Yes, we were game for a laugh; you had to be to survive the Berkley Square Ball last Monday. Sounds at the Hooray's annual office party, we hear you gasp.

But in shameless ligging fashion, joined by such faded luminaries as George Best, Vidal

Sassoon and Mark Thatcher — how come he didn't get lost en route? — we quaffed the best champers, puffed the finest ciggies and thrilled to the sight of A Thousand Stars.

As one would imagine, most of the 'entertainment' consisted of a procession of haggard old Sixties has-beens but a verititable highlight was a dazzling display by ex-Amazon singer Lori Chacko. In typical Halfin style, she managed to almost decapitate Anita Harris with a champagne bottle, sorely abuse a wilting Dave Dee and prove that the obnoxious Jeremy Beadle was definitely not Game For A Laugh.

I dunno, balls ain't what they used to be but there's always next year. John Opposition can't wait.

Meanwhile, unwittingly caught by our photographer at the opulent Berkely Square Ball (Lonnie Donnegan and Mood Six on stage, Princess Margaret in the audience) was Vi Subversa of the Poison Girls (above), surely the last person you'd expect to attend such a disgustingly extravagant affair.

Later she explained she'd been asked by actor Andre Ray (son of comedian Ted) to escort her after he'd been sent a pair of tickets, since he'd promised to play a small part in the proceedings. "In the end, he decided not to, but we both decided to go out of curiosity anyway" adds

"It was funny to see everyone who had paid £75 for their tickets looking for starts who

weren't there!
"Anyway, it seemed quite appropriate to go with Andrew (also pictured above) since he
"Anyway, it seemed quite appropriate to go with Andrew (also pictured above) since he was last seen in the West End playing the part of King George VI in Crown Matrimonial, so at least I can say I was with royalty.

But the main purpose was to hand out leaflets protesting about Rio Tinto Zinc, the company that kills hundreds a year but earns millions for share-holders in this country. "So I'd made up leaflets that had lyrical excerpts from our song 'Rio Disco Stink' and Andrew helped me to distribute them. But the ball was a disgusting event — I left about

CHARLIE HARPERS URBAN DOGS + Intensive Care RUMOURS The Drill DEAD WRETCHED + Asylum STRIKE + T.D.A. ACTIFED + Satelites + Chaos VICIOUS RUN SUN 8 FRI 6 SAT 7 AUGUST AUGUST AUGUST SUN 1 SAT 31 JULY BITE CON BOY 415 CHY ROAD I CL VSGLL TUBE AUGUST FRI 30 JULY

SARTORIAL SISTERS: Gentile (cough) Jay Jay French, guitarist and business man with New York Ioonies Twisted Sister, has been

telling Jaws his worries about young Gal Bushwacked. Said Jay Jay: "When I first met him in New York he looked like he was in the parachute regiment, now he looks like a cross between Fidel Castro and JR Ewing. Can't you get him to shave that beard off and wear fatigues again instead of Farahs?

Sticking on a military theme, seems the Sisters new song 'Shoot 'Em Down' on the sooper 'Ruff Cutts' EP was written by the Twisted Ones for British forces fighting foul Argy air planes in the Falklands. .

SHOOTING STAR SPOTTED SHOCK: Ashen-faced astronomers described themselves as "sick as parrot" after a brief glimpse of the legendary Max Splodge near The Ship constellation in Wardour Street.

The Splodge star was prominent in all the best astronomical charts two years back but has recently disappeared from sight stoking fears that it had exploded super-nova style.

Though not spotted long enough for adequate study, star-spotters reckoned the

Splodge had drastically increased in size (the dire consequence of too many shouts of 'Two Pints of Lager And A Packet of Crisps' and was claiming to be an A+R man for new indie Razor

ANL "I LIKE PEOPLE" SHOCK: Much fun and frivolity down at Pantiles Wine Bar in homely Tunbridge Wells, where the Anti-Nowhere League's Winston was celebrating his 25th birthday in the company of the rest of the band, their wives, Animal's two gorgeous sisters, Nic Austin of Chelsea ot the **Meteors**. Despite demolishing several bottles of champagne and getting disgustingly drunk, our informant reports it was "a very respectable affair". Such nice lads, too!

BOUQUET OF: Barbed Choir, a new Northampton group, had hoped they might be able to support the Clash recently after Strummer's reported intention of helping the "new savages", but when this fell through (although, to be fair, the exhilirating Southern Death Cult played support at Stoke) the band decided to go to the Clash gig in Leicester anyway. After the "bloody amazing"

show Barbed Choir returned to their Volkswagen Estate (that's a car, not a country retreat) to find it had been broken into and amongst the items missing were some stage clothes, but more importantly, a master tape of a live gig which they were about to release as their debut single. The return of this tape is essential, and anyone having information should phone Dave on (0604) 31129, no questions

asked, small reward offered.

ME NO SYNTH-I: Screams to that effect in last week Hamburg opus by Mick Sinclair — German bozos Palais Schaumburg seemed curiously uninformed about fellow-countrymen Popol Vuh.
"Kraftwerk led to all those synth albums by people like
Popol Vuh, etc etc "they
babbled, lumping PV in with
Cluster and Edgar Froese.
But as anyone who had read

the Sounds Vuh interview/feature would surely know, PV's Florian Fricke owned one of the very first synths in Germany and then abandoned it because it was too inhuman.

The numerous acclaimed PV albums since have all featured choirs and/or non-electric instruments; but the main point is that Popol Vuh were not 'led to' by Kraftwerk, they were yonks before them! Popol Vuh remain alone at the outer limits and can hardly be crucified along with T. Dream and cohorts, since they openly despise synth garf as much as P. Schaumburg do. Be cruel, but be precise.

FRESH MENACE: Comes in the shape of a brand new distribution service run by Charlie Casey (ex-Menace). Designed primarily for new independent labels, the service will arrange retail distribution by telephone in much the same way as a broker organises insurance, rather than through storage and direct sales. The cost of this new service will be 4% of the dealer price, which Charlie ensures "is much cheaper than Rough Trade" Any interested bands/labels should contact Casey at 33A Colville Road, London W11 2BT. Tel: 01-221-5936.

Meanwhile Terminal Music, leading Manchester cassette distributors, have taken over the Graveyard Studio (where A Certain Ratio, among others, have recorded) and are now able to provide what they envisage as a complete, unique service to bands wishing to make cassette releases. They will record, master, manufacture, distribute and promote the recordings for an all-inclusive fee. Further details from Terminal Music, 28 Church Lane, Prestwich, Manchester M25 5AJ.

NEW SCOTS HYPE: The much raved about Bluebells, whose first feature ever was in Sounds a year and a half ago (others are now closing in) have signed to Decca. They are said to be still "like big kids" rummaging through the Decca oldies collection in search of something fashionably dated to say they were influenced by in the future. .

FYFFE ALIVE: Those wunnerful girls Bananarama's fave group of all time is Soft Cell, and whispers emanating from last week's interview suggest that, hey ho, you never know there may be a Fyffe alive one-off single in the near future. "We'd like to do other partnerships, yeah, "the girls enthused last week. What about the Associates?

And did you know the girl on the cover of the Dexys single is Siobhan's sister?

MORE SILK, MORE THIGHS: the intimate secrets of Martha Ladly's hosiery draw last week, Jaws got its own knickers in a bit of a twist.

The famous shiny black leotard appearance was with the Associates; for her gig with Roxy she wore an Anthony Price dress (Brian Ferry also being a big Anthony Price fan) and a mask. The mask was apparently at Ferry's insistence, so that the mystery blonde would not be recognised as the Associates' floozie. Some disguise.

CALLING ALL BRUCE BRUCE CLONES: Did you audition for Samson last September? Are you from Newcastle? did you send an orange coloured demo tape down to the group's management? If you can answer yes to all these questions then phone Jo Julian on (01) 609-0808 and you'll find yourself winged to London for a top secret recording session that could lead to fame, fortune or a return ride to Newcastle.

(NOT) ABSOLUTE MADNESS: As a warm-up for their performance in front of **Prince** Charles last week, Madness played a secret gig at the Buil And Gate hostelry in Kentish Town. Playing most of their hit singles plus a selection of tracks from the '7' album, there was a minimum of on-stage movement, in keeping with their new restrained attempt to get away from their 'nutty image. The place was, naturally, packed out, but with family friends and invited guests

VIVA LA REVOLUTION: But in the meantime, a message from our sponsors — "The Adicts would like to apologise to all those unfortunate people who could not have their money refunded after we did not perform at Marham near Kings Lynn last Saturday. The reason we didn't play is because some idiots damaged the PA and drum kit to such an extent it was impossible to perform. Contrary to rumours, the Adicts did not get paid."

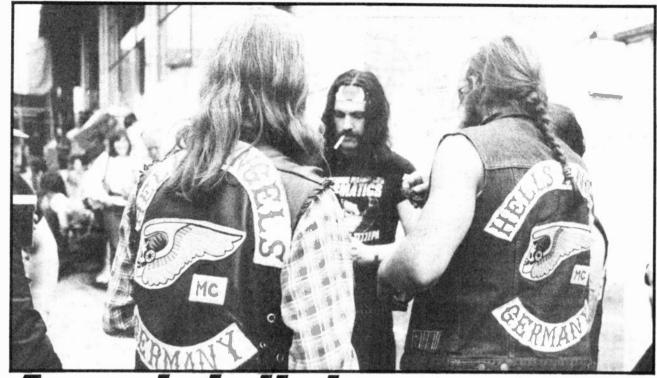
RUDER THAN THE REST: As the paint drips on the typewriters of the new improved Jaws office, a set of so-called lyrics arrives from a group of vulgar reprobates calling themselves the Macc Lads. Said lyrics from Macclesfield's finest are hereby instantly forwarded by us for the Prince Charles 'John Betjeman Of The Year Award' Samples of their magic include 'Beunos Aires' which starts 'There's a load of bloody fairies in Beunos Airies' and goes on to reveal 'Costa Mendez lives in fear of real men who can hold their beer'. All a bit late now, lads, and as for the rest of your material, unfortunately most of it is unprintable.

GEGGUS AT THE CONTROLS: 'Metal' Micky Geggus, while busy leading his own band into the realms of 'real' rock'n'roll, is also merrily emerging as Oi! — The Producer. Following on from last week's feature on the merits of the Geggus-produced 'Oi-4', Mick's been busy producing the next 4-Skins ep

Please note:

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ANGELS WITH DIRTY FACES: Seen here backstage at the Hackney Speedway Stadium bash, Motorhead's Lemmy counts out his share of the takings in empty Duckhams cans and gold teeth (previous owners not specified). They don't call the Hell's Angels 'One Percenters' for nothing y'know! Not normally renowned for their shyness, the organising Angels made it clear to our lensman that they'd had enough of snide captions like this under exploitive photographs of their chapter brothers, so perhaps we'd better not mention that this surreptitious snap was taken by Patrick Lichfield, who lives at . . .

'Low Life'/'Bread Or Blood' which all agree is the finest 4-Skins vinyl since 'One Law', Meantime Mick's other production plans include the Business album, the Red Alert album, and maybe the Blitz album too.

END OF AN EARACHE: It is with great sadness that Jaws has to report the official end of Terry Adams's pioneering Sunday night Oi! disco at the Ancient Brit in Poplar. This Sunday will be the last ever Punk night in the pub so you can bet your best Farah it'll be a good'un. But seems the

IN ADVANCE ONLY

Ancient's demise doesn't spell the end of Oi! in the East End. Now Big Tel plans to hold a similar disco night every Wednesday in the Royal Duchess, Commercial Road

STEVE'S STRANGE YEN: Steve Strange has just completed a commercial for Japanese TV extolling the virtues of TDK tapes. The ad is to be screened ten times a day, with a repeat fee of £60 making its way into the Strange coffers each time. Seeing as the campaign is planned for a three-month duration, Jaws calculates that Steve should be

£54,000 richer . . . mine's a triple Tia Maria and see you at the Palace!

GETTING HIS PHIL: is young Philip Lynott, who is also venturing into the world of advertising, making a commercial for Maxell tapes in Ireland. He has also been asked to do a Paris fashion show, a bizarre proposal which he is at present considering while working on new material for the next Thin Lizzy album. Meanwhile he has his solo record 'The Philip Lynott Album' released at the end of

WREXHAM WALLIES: Not much fun in Wrexham last weekend cos some twat built the stage 25 foot up, sloping into the audience and at the wrong end of the ground! So the PA was facing a hospital and this of course meant things had to finish early, about 9.30 to be exact. Trouble was, the brand new Motorhead line-up hadn't finished crunching craniums to their satisfaction and they had the plugs pulled on them at 9.40. Incensed, the lovely Lemming urged punters to "tear up the pitch" and a hail of cans and bottles proceeded to shower the security men (see review, page

JUST ANOTHER TEENAGE REBEL: Hello and welcome to the wonderfully wacky world of frantic fanziner Ross Bannatyne, a 14 year old Livi punk debuting to the Xerox world with *Cult*. Ish One (25p plus large SAE from 49 Muirfield Way, Deans, Livingstone, West Lothian) is

stuffed silly with the likes of Flux, Conflict, The Sinyx and smaller bits on Court Martial, Blitzkrieg, The Mob etc. Readers worried by the distinct Crass influence should be pleased to learn the next ish features Blitz, Red Alert, Violators, the Insane (Which one? - Ed) and absolutely no mention of the bloody Gonads.

CONGRATULATIONS: to Dave McCullough, who celebrated his stirring performance in the Sounds football team (see next item) by at last marrying long-time girlfriend Claire in a quiet ceremony at Burnk Oak register office, to which Sounds staffers were notably uninvited. Afraid he might have to buy a round, no doubt.

WE WUZ ROBBED: A tightlipped ashen-faced non-playing manager Garry Bushell is "sick as a parrot, John" after the controversial defeat his brave Sounds team suffered at the hands of the unscrupulous Cherry Red squad. A clearly distraught Bushell, who spent the entire match in the pub around the corner, said later
"you know, football's a funny
game, Brian . . ." Star
performers for Sounds included
editor Geoff Barton, plus Hugh Fielder, Dave Lewis, sweeper Dave McCullough and side-kick Johnny Waller. Scorer of the Sounds goal in a narrow, undeserved 2-1 defeat was Steve Rapport, finally proving that when it comes to soccer he's not all mouth.

WEEKEND O'BOOZE: The shocking affair of the Tank/Business Drinking Contest has had an honourable end at last. Sickened by the lilly-livered bottling out on both sides, band champions **G**. Bushwacked (for the Biz) and Jenny Torring (for Tank) stepped in and had a drinking contest for them. Bushell won hands down on lager top, was pipped at the post on VATs, was thoroughly trounced on brandy, but pulled through magnificently on neat scotch. Result: a draw, and hangovers the size of Hattie Jacques. (Fascinating - Ed).



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HOLLYWOOD HIGHS

BREAK AN EGG: Edith

Massey, famous as the Egg Lady in 'Pink Flamingos' and

lead singer of the occasional

and tiara at a double-bill of

single, 'Punks Get Off The

Club Lingerie.

John Waters films in LA and sang both sides of her new

Grass' b/w a remake of 'Big Girls Don't Cry'. Edie's also booked in for a — God help us

whole evening at the chic

MATERIAL EVIDENCE: Two

females played Hollywood on

Maureen Tucker was down

swinging singles have to dress as vampires and slime to get

Richard Hell's first night at the

Whisky petered out so badly

Attendance was poor and the

that his second night was

RUSH JOB: The Seattle

Science Centre's massive

Laserium, 'Laser Images', has

devoted its new show entirely

played with their beams to just

one artist was when they did a

Jimi Hendrix show ten years

to see this one so much that

film, 'Exit Stage Left', is blowing little cosmic minds all

around America, having been

snapped for cable TV. Fans with bad eyesight got to see it

at the Country Club on a giant

AUTO SUGGESTION: Their

In between working with Bad Brains, Ric Ocaseck's

recording solo album. So's

Hey, it's like Kiss all over

single may be dropping but the Cars themselves aren't.

Greg Hawkes. So's Benjamin Orr. So's David Robinson.

again.
Elliot Easton's been working

on a very worthwhile project

producing Jules Shear, formerly head of LA's best and

ere along the lines

least-known band Jules And

The Polar Bears. And

all got together to do the

soundtrack for a South American new wave film,

Chapter X.

TV screen.

they're taking it out on the

ago. People have been rushing

road. Meanwhile Rush's concert

to Rush. The last time they

cancelled completely.

band was poorer.

the road at the Lingerie for their

the same night last week. Nico

ex Velvet Underground

was headlining a couple of nights at the Whisky, and

Horror Night (clientele and

HELL HATH NO FURY:

punk cabaret act, Edie And The Eggs, turned up in sequins

SOMEWHERE OVER THE RIMBAUD: Spotted outside Mann's Chinese Theatre trying to fit his dainty toes into Judy Garland's autographed footprints, Marc Almond was spending his time off amongst Hollywood's rich and famous. Soft Cell look like joining

Soft Cell look like joining them, what with making two national television appearances in recent weeks. They just taped the American Top Of The Pops fiasco, Solid Gold, and were nicely outrageous on the Merv Griffin show, Merv being a geriatric Russell Harty type.

WAITING IS THE HARDEST PART: The '80s answer to the Partridge Family, the Waitresses, have been given their own TV comedy show, starting in the Autumn. So far the band has appeared just in the pilot of Norman Lear's new Square Pegs programme, and written and played the theme song.

GULL EVER TRAVELS: Two packed shows at an LA amusement park — Magic Mountain — were part of an almost 100-date tour for Flock Of Seagulls that's been going wonderfully. When the band opened for Squeeze at the open-air Greek Theatre in LA, they got as loud a response as the headliners, and their record is just about to hit the top thirty in the American charts.

SPECIAL OFF-ER: .38
Special, who've been touring behind their first big hit record, had to cancel their LA appearance. The record company said Donnie Van Zant was sick. Donnie, looking bright and chipper, said the drummer had a stomach bug. And the promoters reckoned the tickets just weren't selling on the west coast.

UNOITED STATES: This month sees the release of Invasion Records' hardcore compilation album, 'American Youth Report'. The LP (distributed by Bomp) features 16 tracks by the likes of locals Bad Religion, Modern Warfare, Legal Weapon, the Adolescents, TSOL, the Flesh Eaters, Shattered Faith, the Minuteman and kiddie hardcore trash rockers Red Kross (they used to spell it with 'C' till the people who're always after your blood threatened to take them to court). Invasion Records already planning Volume Two which will feature hardcore stuff from around the country instead of just LA.

CRÜE CÜT: The retouched version of Mötley Crüe's 'Too Fast For Love' debut album is being released by its new label, Elektra, first week in August.

JETT PROPELLED: Joan Jett's big success has led to a breakthrough in Polygram's amnesia. They've finally remembered the Runaways were on the label, and are releasing a Best Of album.

LEADER OF THE
PAPERBACK: The definitive
book on girl groups (The
Shangri-Las and the likes as
opposed to the Slits and the
GoGos) has just been released
as a paperback full of pictures
by Delilah Books. The excellent
Girl Groups — The Story Of A
Sound was written by Shake
Records and New York Rocker
founder Alan Betrock.

RUSTICS NEVER SLEEP:
Bryan Ferry flew into Los
Angeles for the day to run
through a marathon of local
interviews before flying straight
home again the next morning.
The trip reminded Ferry why
Roxy Music doesn't tour much
— he doesn't enjoy high-speed
travelling. He reckoned he was
happiest when he was at home
in his house in the English
countryside.

RAISING THE DEAD: The Dead Kennedys are all set to play Southern California once again, around Independence Day. Opening acts at their Barn appearances (in an obscure part of the LA area) include two visiting hard-core punk bands — Minor Threat from Washington and the Zero Boys from Chicago — with locals 100 Flowers (formerly known as the Urinals) and Bad Religion, famed for their Epitaph Records release, 'How Could Hell Be Any Worse'.

BUSH WHACKED: The Bush Tetras were in town for two shows at the Lingerie. Having survived such traumas as Cynthia waltzing offstage and on to her nose, they got a pretty good reception even though they seemed quite out of it. Jeffrey Lee Pierce aka 'Marilyn Monroe from Hell' of the Gun Club joined them onstage in a rousing (as in rousing people out of their seats and sending them towards the door) encore of 'Wild Thing'.

The Gun Club will be doing

their own date at Club Lingerie this weekend, their last in LA before you get your first chance to check them out. They're heading off on their first European tour this month. New bass player Patricia Rainone — best know as Pat Bag of one of LA's earliest hardcore punk bands The Bags — replaces Bob Ritter who was working part-time with 45 Grave. Gun Club will be releasing their next album on Debbie Harry and Chris Stein's new Animal label.

SIGN OF THE FLESH: Gun Club's former labelmates the Flesh Eaters spent an afternoon at Vinyl Fetish record store, autographing copies of their fine new album (though a dab more mainstream than their last one) 'Forever Came Today'. The band will soon head off on their first east coast and midwest tour.

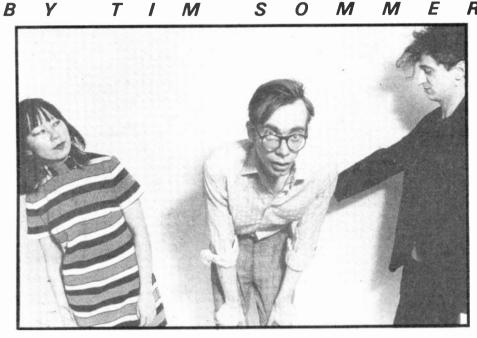
IT'S A LONG WAY TO TAPE A RARIE: IRS Records has released the new GoGos 45, 'Vacation', as its first cassingle — a sing'e stuck on a tape. The company reckoned a song slated to be a summer hit over the beach with their Walkmans. If the cassingle idea catches on over here — no other record company has thought it would — the label plans to release some of its more eclectic stuff in the same form.

here should reach the people on

SCREEN GEMS: Always said the lad ought to be in pictures... A video crew turned up at David Johansen's second night at the Roxy to capture the last part of the show on film. Should come out as a promotional video for the new live album.

BLACKSNAKE?: A new Deep Purple-ish Heavy Metal band has been doing the rounds, spotted playing at Madame Wongs West. One thing that makes Sound Barrier stand out from the rest of the competition in Hollywood is that they're all black musicians.

NEW YORK NOOS



OKAY, HERE'S THE WEEKLY BAD BRAINS REPORT:
Contrary to Gal Bushell's recent prediction that the Bad Brains probably wouldn't record any new material, the Dark And Holy Ones have just returned from Boston, where they recorded their debut LP with the Cars' Ric Ocasek

producing, at his own well-

equipped studio.

And I have little doubt that Gal will be overjoyed to be proved wrong; Brains manager Dave Hahn played me some (very) rough mixes of the sessions, and they're totally terrific — they reveal a whole side of the band unseen in their earlier releases and live performance, and it blows their great ROIR cassette to bits believe it or not (there will be about a two-thirds overlap in material).

Basic recording is finished, but Ocasek will be travelling down to North Carolina, home of Brians' vocalist R.R., to complete his end of the work. It seems that R.R. is living apart (500 miles apart!) from the rest of the band (still NYC based), and only showed up in Boston for one day of the week-plus recording sessions. . . all of which casts further shadows on the Bad Brains' constantly uncertain future! But there will most definitely be new vinyl from the Bad Brains.

TODAY'S PIL: Meanwhile, the Peppermint Lounge's recent ads list PIL as one of the bands set to play the club soon — sources confirm this, and say it'll happen sometime in August. PIL are currently finishing up work on a new album, to be released in America on Stiff, of all places. Personnel wise, PIL have dumped Ken Lockie, who had

earned a name as the most thoroughly obnoxious man in New York, and re-enlisted (at least temporarily) Brian Brain's Martin Atkins on drums.

And speaking of the Pepermint Lounge, the Pep's manager Tom Goodkind, who's a long standing NY scene-watcher since the early CBGB's and Max's days and booked Irving Plaza in its '78-80 heyday, has put together a compilation cassette for ROIR, home of the Bad Brians cassette and my own 'NY Thrash' NY Punk compilation. Tombo's comp is called the 'NY Indie Scene: 1974-78' (or something like that), and focuses on the little heralded mid-'70's NY-area small-label boom.

Included on the C-45 will be Patti Smith, Richard Hell And The Voidoids, Television, the Marbles, the Speedies, U.S. Ape, the Revelons, the Mumps, Come On and others.

The compilation took over a year to put together and Tom stresses that every band on the cassette is 100% certified split up. Some of it's real good, some of it is garbage, but I'm glad it's coming out.

COVER BOYS: Funny — very funny — to see Bauhaus encoring their Ritz shows with a pretty faithful version of Bowie's 'Ziggy Stardust'.

CLUB NEWS: All-around nice person Ruth Polsky, who did quite a nice job booking the very-missed Hurrah club a couple of years back, is now booking Danceteria, replacing the ubiquitous Jim Fouratt.

ART FOR ARTO'S SAKE: Notorious NY noisy artmakers (or is it arty noisemakers?) DNA have breathed their last, or so a series of farewell gigs at CBGB's would lead us to believe. Highlights included a version of Zep's 'Whole Lotta Love', which had all the downtown trendies coiffurebanging, witnesses report.

OFF THE BOAT: Following the conclusion of the Professionals' American tour, guitar hero Steve Jones stayed on in New York City, where he took up residence at the famous Chelsea Hotel and went club-hopping to all hours, often in the company of Kraut's own guitar hero, Doug Holland.

Jones has been working with Kraut (whom I can't rave about enough, and therefore won't even try) on their debut LP, tentatively titled 'An Adjustment To Society'. It should be out some-time in the fall, and Jones lends his guitar work to about five tracks. This LP should be an absolute killer, and hopefully will make folks think twice before saying that Black Flag, the Kennedys, or the Bad Brains are the be-all and end-all of American ounk.

But back to Steve Jones.
While boozing around with
Doug Kraut, the duo showed
up early one morning at the
Lower East Side apartment of
Even Worse drummer Jack
Rabid. Rabid briefed Jones at
length on current American
punk, and then Jones met
Rabid's roommates, guitarist
Gary and drummer Earl of the
Bad Brains. Reportedly, Jones
was quite suprised as he had no
idea the Brains were black!

While in the city, Jones also recorded a few tracks with the ageing Iggy Pop, and showed up on stage at the Peppermint Lounge with the slowly deteriorating Johnny Thunders.

EXILE FILE: Additional recent New York emigres include **Buzzcocks** bassist Steve Garvey, currently living in Greenwich Village and putting together a new band called Motivation (said to be suprisingly straightforward) J.D. Haney, former Monochrome Set/Art Attacks drummer, is also living uptown and working with a new group; Haney says they're made up 'mostly of Japanese guys" and they're "vocal oriented - three part harmonies and that sort of thing.

KISS OFF: Despite recently published reports, my sources tell me that drummer Eric Carr has not left Kiss, repeat has not, but these same sources had earlier denied that Ace Frehley was leaving Kiss, so much for credibility — but this report seems a bit more reliable.









øys.Keep Swingi

ON'T JUST stand there smile, dance, do anything, but for Christ's sake LOOK AS THOUGH YOU ARE ENJOYING YOURSELF!

So hissed a voice in my ear as I stood trapped at the front of the stage gazing blankly at an act miming its way through its latest dirge. You can tell those of us who've never been to Top of the Pops before.

While the ever increasing mob of simpering blonds boogie professionally on camera we first-timers get mown down. dug in the ribs and generally herded around between the few tiny stages.

But with ABC, Fun Boy Three, Echo And The Bunnymen milling around and spotting David Bellamy (starstruck, me?!) in the Beeb canteen any minor irritations were soon forgotten, and anyway, there was always the fabulous Swinging Laurels. . .

The Laurels are at TOTP as guests of the Fun Boy Three, I'm there for the ride and a chat before they get too famous to talk to me. For famous they will

If you're fed up with hearing about the 'next big thing' put aside those prejudices for a while, for this band are not about to disappear into instant obscurity.

With a newly signed record deal and a host of potential hit singles they look set to take the charts by storm with their summertime sound.

Gary Birtles, Mark O'Hara, Dean Sargent and John Barrow all hail from Leicester, and their marvellously shambolic performances should endear them to all but the most miserable

With collapsing back-drops, dodgy tape machines and an easy relaxed approach The Laurels' gigs are Entertainment, but their music is the important thing about that stands up in its' own right.

In my recent review compared the style and simplicity of their songs to Soft Cell, which is true, and if you add to that a natural charm á la Madness you've got a winning combination, sax and trumpet blend tunefully with skilfull keyboard with added grace and charm provided by Gary's smooth vocals, an irresistable combination designed to move you, body and soul.

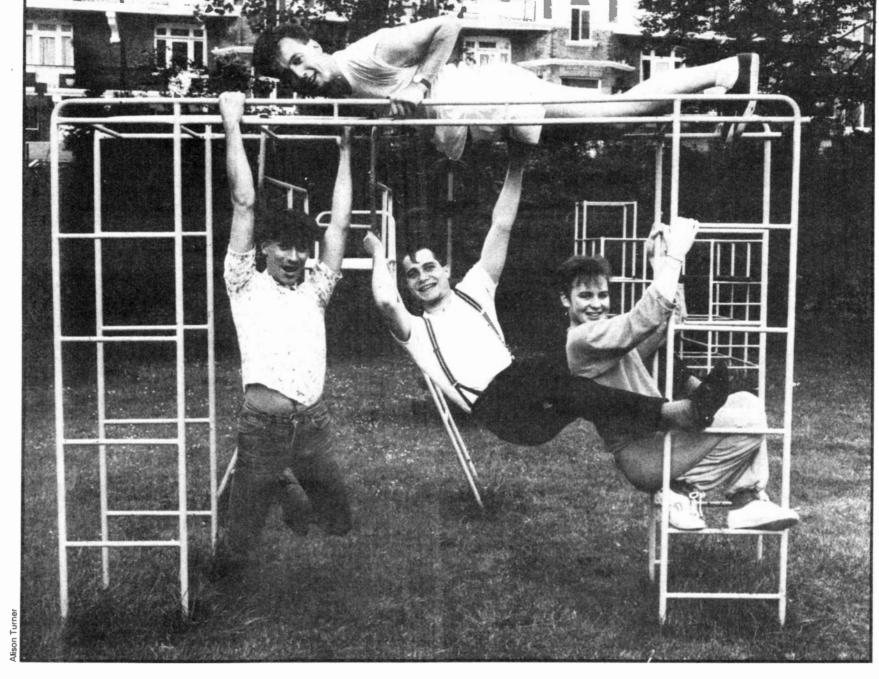
E FIRST meet when they are recording a John Peel session and after a hysterical chaotic time in the nearby playground having their piccies taken we adjorn to a

nearby pub to recover Mark and Dean are the two newest members. Both sporting cute haircuts and even cuter arins they fill me in on their history prior to The Laurels.

It turns out that Dean has a shady past, and, resplendent in powder blue track suit he admits that he used to be in band called Black Gorilla who had a novelty hit a few years

He describes that time, and the disco/soul bands he used to play in with John as "Very embarrassing", and for a time gave up music altogether when he became involved with a girl 'The two definitely don't

"I soon came to my senses though," he adds. "Not that I don't like girls, but the



Karen Swayne swings along to the SWINGING LAURELS

important thing now is to establish ourselves, get a single out and see what the reaction

Mark became involved when he heard through friends that a keyboard player was needed. He'd previously messed around with a local punk band then taken off abroad to see the world, getting to about ten countries before returning to join The Swinging Laurels.

The band are being kept busy at the moment, because apart from playing in their own right there's the work with the FB3 and sessions on the new Musical Youth and

Volkswagons single Are they worried that they might lose their own identity by working with so many other people

Mark: "Not at all, because what is really important is our aim as The Swinging Laurels other things we do don't matter that much

Dean: "We've used sessions to get our name across, and obviously the Fun Boy Three record has helped a lot. Although Mark hasn't been involved he realises that it's doing the band a lot of good. anyway, I don't think we'll be doing any more because we'll be too busy with our own

You seem to be very much a live band.

Mark: "Yeah, I think it does

come over better live."

Dean: "A lot of synth bands can be disappointing live, but we always get a good reaction. We didn't deliberately go out to get a wacky image, but I s'pose you could get people saying

we're trying to copy Madness."

Mark: "We're not though, it's just that so many things go

wrong onstage."

Dean: "I think that people realise at gigs that we are just having a good time. Like when you're doing a serious song and the props keep falling down, you can't keep a straight face when that's happening."

'The only thing we decided to do was have unusual hairstyles, we want to work around a theme, but we haven't

decided what it is yet!"
Mark: "Gary will be the one who gets the limelight, but there's never any friction - it's amazing how it's all worked out. He's a great frontman, but we've all got our own

characters."
Dean: "We all like a drink before we go onstage, it helps us to get in the right frame of mind and we never get nervous.

Mark: "Dean keeps getting drunk tho' and starting to strip. He's always eating as well our token fatty (bitch!).

"I'm trying to get the others interested in astral travel at the moment. Anvone can do it if they have someone to help them get in the right frame of mind

Dean, obviously unmoved by such spiritual matters, mumbles something about making sure he's back in time for the gig. A wholesome lad, he confides that some of the bands biggest fans are his kid sister and her friends.

"We get a lot of young people at our concerts which is great, the bulk of the record buying public are between 12 and 18, so if you can please

them you've got it made.

"We go home and play a tape to see what the rection is, our mums and dads are really into it as well - it'd be nice if we could get across-the-board

Mark: "I think we'll get a lot of Radio 2 play."

Dean: "We really want to

crack Radio 4 though!'

ACK TO TOTP, one of those infrequent 'live' shows which has everyone concerned scurrying to and fro in a desperate attempt to keep the whole thing flowing smoothly.

Mark, the only Laurel not playing, remains resolutely aloof, a static observer as Gary leaps and cavorts in the audience, finally ending up on camera at the side of David Jenson (if you get close up you can see why he dropped the

The bands 'cool' rating is blown further when Dean drops part of his trumpet and his ineffectual attempts to kick it, unnoticed, to the side are broadcast across the country.

Gaz is the most extrovert onstage, a tall, striking figure with a neat goatee beard who along with John, (the most normal) formed the nucleus of The Swinging Laurels.

John: "We've known each other since we both worked for the Gas Board ages ago, and we always used to say that we'd form a band one day.'
Gary: "Yeah, we used to

skive off and write songs.

John: "Hide amongst boxes and make up names for bands. but then we kind of went our separate ways. I was in these awful bands playing pop and

Gary (chuckling to himself): "Did Dean tell you about the Black Gorillas. Well, I didn't do anything like that. John was in them, but he also used to play

occasionally with a band I was in called The Newmatics, who were sort of new wave pop

"Anyway, me and John decided to do something which was just brass, well, just sax originally.

John: "And we hired a studio to do a demo tape - we didn't really have any set numbers, just ideas, but it turned out really well.

"We sent out the tape to people like Rough Trade and Cherry Red, but they sent it back saying they didn't know who would listen to it.

Gaz: "Rough Trade said it was too diverse, asked us what sort of market it would appeal

John: "It wasn't that different to what we are doing now. There was one called 'Swinging Laurels Are Go' which just had sax and Pir and Perky kind of vocals. It was a bit weird I suppose. We still do a lot of experimental stuff which is so obscure you can't even listen to it. We really like mournful stuff, I'd like to put

out that kind of thing as well." Gaz: "Yeah, muzak, that's what we love best.'

But most of your songs have a simple direct appeal, where does that come into all this?

"It's when I write on keyboards, I can only play the white notes, which means that things turn out really dinky. It's very basic stuff - anyone could do it."

How about the lyrics, are they important?

"Not really. None of us listen to lyrics, I could probably sing a song straight through and still not know what it means. I don't expect people to listen to our lyrics and think we're saying something, 'cos we're not. I do think that we will progress though, but really it's just music, isn't it?"

N THE EARLY days Gary and John had planned to go out and play with just a backing tape. They'd written 'Peace Of Mind' and 'Swing The Cat' (which eventually appeared as a one-off single with Albion) and had had a positive reaction from Dave

Good. Gaz: "But then he got involved with 'Some Bizarre' and the whole thing was shelved while that album was put together, which meant we were hanging around for a while.

John: "We couldn't really think how to do it with just the two of us anyway - we were terrified by the thought of

having to play live.
"I think Mark has made a big difference, even tho' originally we didn't want to have a lot of synth because we didn't want to turn into just another synth

Gary: "I don't think of us that way at all, I wouldn't class us as electronic. I think now we've got to the stage where we need a percussionist, but not really on a permanent basis, just for when we are touring.

The Laurels are touring at the moment and having a great

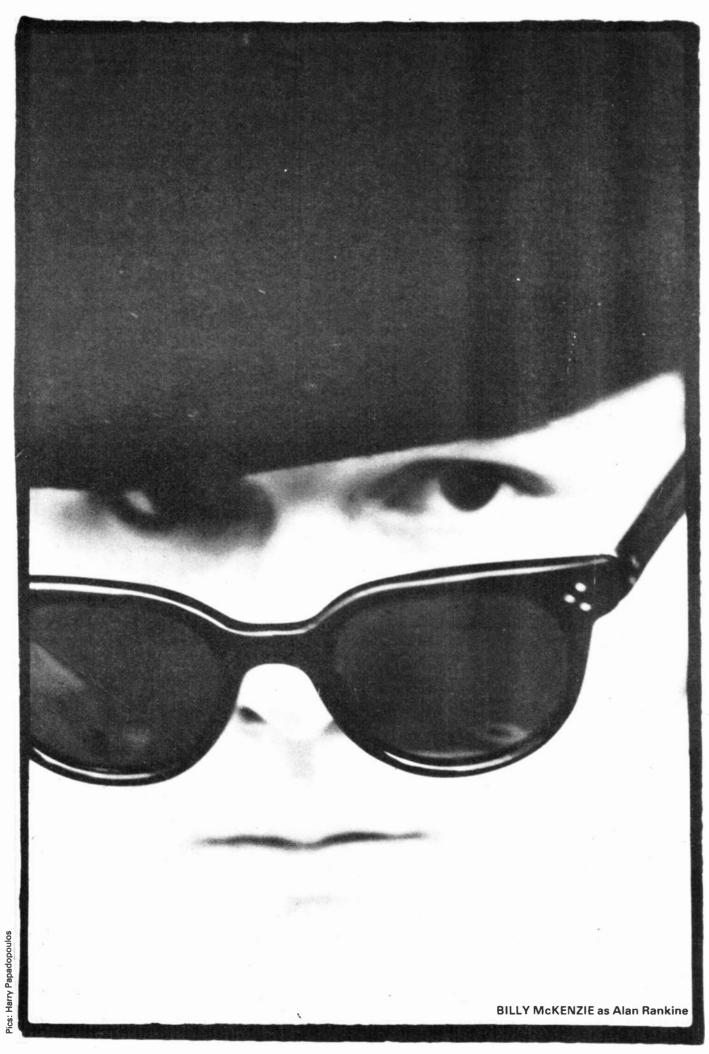
Gary: "We've been lucky that we haven't had to play for years before we got noticed, and I suppose some people who are briliant musicians could slag us off for not having done our apprenticeship or whatever, but we've just got more push than people who are content to just play small clubs. We want to make it. I've always thought I'd do something with music and be famous, that's why I've never been able to stick at a job."

Four level-headed lads who see their work with the Fun Boy Three as "a nice diversion which keeps us off the streets" there'll be no resting on their laurels (sorry, couldn't resist it!) for them.

WANT A SONGWRITER?

THESMILE THESULK

Dave McCullough cheers up THE ASSOCIATES



T WAS A peculiar day and I'll try to explain why it was peculiar. We stepped through Ladbroke Grove, a downbeat area of London in search of Basing Street Studios, the place where the Associates were hanging out, chiefly it seemed to re-mix their first album and work ahead as only the Associates can work ahead to set in motion songs for several albums

We got stopped more than once by black men offering us "Ash, you want any ash man?", enough to make us worried and anxious until we found the studio in question, the trendy building being set oddly among ragged old ruins of houses.

ahead.

It was a hot clammy day, and when we climbed down a set of stairs sure enough there were Rankine and Bill slumped across a series of chairs and cushions watching TV blindly while several, unexplained black men were in varying degrees of slouching around with them, or, at a bar behind the telly, rustling up some bacon and eggs. The smell was foul.

This wasn't very Associates at all. Though their soon evident hangovers might have fitted the would-be decadent bill better. They moaned as I told them I accepted their idea of interviewing them separately while, and here's the catch, Bill pretended to be Alan, and vice versa.

It's better this way! or it might have been at any rate. It wasn't as promising an idea as, their long-ago postponed plan of us all, dressed to the nines, having the most expensive lunch we could find in the poshest hotel in London.

I even bought a tie for it and that was, like several other planned 'Associations' cancelled at the last moment because the 'boys didn't think they'd anything to say right now

mean, neither did I, but I could've done with the meal. Anyway, they now raise eyebrows (which is pretty hard behind McKenzie's thick black shades) at what I say. McKenzie — "Oh THAT, I

only said that to get him (PR man) off the phone!'

Great. Like I say, that meal would have suited me fine. Eventually they get themselves together and get set for the charade of Alter Egos. I

was so tired I was ready for anything. The Associates, on their part, I think were wishing they were 'back home' in Dundee.

Still, lodged in a silent empty studio upstairs, McKenzie adapted VERY QUICKLY to being Rankine. He could have been acting before, he was certainly doing it now. And doing it awfully well. I could have sworn, if you got me drunk enough, that they'd completely switched identities.

But, like I said, it was a peculiar sorta day

ACT ONE:

Billy McKenzie plays Alan Rankine. He's a terrible old actor anyway at the best of times, but now, hands twitching, suitably inarticulate, a bashful smile, quivering vowels - he was taking it terribly seriously, breaking it only once when he said

"Semolina" out of the blue. I replied "Concertina", it emed the thing to do.

You find you need to have something to say before doing an interview?

"Well, that was demonstration school you see It was a little bit strange and it left me with funny attitudes towards different situations."

What was demonstration school? "It was kind of um.

intellectual guinea pigs." It sounds faintly fascist. "It WAS that a bit yeah. Only the rewards were . INVITING! What were they? Oh, good job nice house. Yes, it was a school I attended, they took the brainiest and separated them into their own 'stream' Edwyn of Orange Juice went there. Quite a few people did."

Explain about it more . . . 'Well, when you're intellectually superior you need strength through numbers. So all children with an IQ over 140 went there. It's like a harnassing of superior intellects. Like Mensa, yeah, that sort of thing.

Did you find you were emotionally superior as well? "Oh, I'm still finding out about that!"

Do you, or Billy do you think, ever have dreams of monsters or wild beasts?

"Well that Billy IS a beast some of the time! He's a little primitive where intellect's concerned. Pagan-like. He manages though, he copes as long as there's nothing distracting him. His body can't cope too well with outside bombardments. Physically and mentally, he needs an outside harmony to work in. Whereas with my intellect, I've overcome that obstacle."

What do you think of Bill's mental state?

"As I say, that all depends – he doesn't like letting people down and that puts him in a nervous state now and again. I've overcome that of course.
Though we're both emotional

wrecks in a sense. And Billy's been a wonderful crutch for me in a way. On the emotional side I think I need that."

What's your biggest weakness, Alan?

"I suppose I'm a bit of a snob really . . . I WOULD Like to be a rebelly type. Rebel types have always drawn me in towards them. I love the word 'rebel'

'I suppose there's this Stoic quality in me. Marble-like that's the Danish background, you wouldn't think it would you? Being so dark and that, which, yes, girls find so, attractive.

What does 'Style' mean to

you?
"Better ask Bill, he's allencompassed in it. I'm a slob, I couldn't quite carry being stylish through to its finish."
Do you get violent?

"Bill brings that out in me sometimes. I feel then like smashing him over the head He annoys me. Much for his own amusement I should imagine. Digging fun at me at my Stoic marble-likeness. It's

st . . . provoking." Why do you, musically, get

on well with Bill?
"He just KNOWS. . there's this kind of knowing this between us. I couldn't do the same things with anybody else. What keeps us together? Oh it's money with me. Definitely. No wait, not quite.

Is structure important to the

Associates' songs?
"It's a steadiness I think. It's linear. Linear in its shape. If Bill and I saw a building we could say, Oh that's a 'No' building, or a 'Bap de le Bap' building.

What would the new single look like? '18 Carat Love Affair'

would look like Harrods. Yes very Harrods-like

That seems to reflect a political stream I see in . Associates. A decadence. an aloofness - Harrods indeed!

'Nothing bores the pants off Bill and I more than politics. But I know HE has an inkling towards it. If he was going to vote, and I don't think he'd get around to it, he'd vote Scottish National Party. Me? I don't need to vote!"

Aren't you interested in how human beings organise themselves?

"They've been so cruel to each other down the ages it hardly seems to matter. They surely aren't going to change now, Dave.

Do you think you might be something other than human? "I don't know, you do get

certain strange feelings out of existence." Are Associates a 'street'

band?

"Definitely. It all goes back to our Scottish background. It's a lovely country, it's got lovely

Continues over



music. That stays a source of inspiration to us. We don't talk in terms of music as ROCK. We like a lot of fifteenth century music. Music's timeless, we don't put it into 'streets' or anything.

Ever feel you're denigrating yourself by being in transient

"Not at all. Pop's going through a Harrod's-like stage. We're pleased to be involved in

Not everyone can shop at Harrod's.

"They have that choice." It's not a choice if you

"Then let them steal, pinch I

HAT'S THE worst thing could happen to you? "To have my

hands cut off. You see, I'm not invovled in music. Music is involved in me."

That sounds extraterrestial again.

'Well, it's like sight. Where do you get your sight from?' How do you both write together

'We write on the phone a lot. Bill'Il phone up my house and go da da da da . how 'Party Fears Two' was written. We do a lot of

telephone songs." You agree there's an element

of insanity in the Associates? "Definitely. It doesn't bother me at all. It doesn't bother me at all. It doesn't bother our parents or anything."

Do Billy's lyrics embarass you? His extravagances

"His rantings and ravings? Well, that's that little nervous state he's got. When he's not looking after himself - THEN he'll go smashing cups, phoning his brother up.

Have you a mental image of yourself?

"I must admit I have. It's of a man with goggles riding a motor scooter. You know, one of those deformed men who think they have to look like that. With humps on their backs and things. Slightly deformed.'

A child molester? "No."

Have you a strong moral

sense?
"Very much so . . . You see, I'm that rare type: the completely contented type. It was that school I suppose. Have you met the perfect

love match? 'Well! .

Too shy perhaps?

"There is that yes . . ." ACT TWO:

(McKenzie waddles off looking a rehearsed mess. Rankine shoots in, wild-eyed, arms and limbs, bits of him flying here and there. He is sippling Fanta and paffawing at the idea of him being

NicKenzie. At least, I think that was it. That extraterrestrial glimmer in his eyes

"Am I Bill? (Pronounced "BULL") Ha ha ha! Okay: I'm as im-pulsive as hell. Compulsive, im-pulsive, every-pulsive you can think of. Though I'm getting a bit better Rankine tries to slow me down but that only makes me worse. He's a stabilising influence, but I don't want to be stabilised.'
You share Bill's insanity?

other in that way. Hey, are you talking about our music being insane? Hold on a minute there

What's 'Party Fears Two' about?

"It's just everyday. It's as everyday as any other song you'll hear — only it's done in a different way . . . The new different way . . The new single's like a Crossroads script, it's very direct lyrically. But 'Club Country' had a bit of a storyline to it, whereas 'Party' really didn't have any. So .

we're eventually getting there!" I got a political element out of 'Club Country'

"Only the obvious thing, it was a bit of a jibe at the TR7 crowd, but not very serious even then.

"I mean, I'm political in the sense I'm patriotic but I'm only patriotic in the sense that, after about two weeks in London. we get the screamers. Got to go home immediately! That's the only reason I'm patriotic you walk round Earl's Court, there's just so many creeds and things, black and white, not

that I'm colour prejudiced." You find you have to turn

off . . .
"I turn off all the time! I think
"Talazu cos I like probably that I'm lazy cos I like to sit in ma bed for about five hours after I've slept the normal seven. I just lie there and think of lyrics while everybody thinks I'm still sleeping. I like that hot dozy state."

Not like the demonstration

schooled Alan.

"I think if he hadn't gone to that school Alan'd have been even more staid. It livened him up a bit because he didn't like it. I mean I go out with him and people'll ask, Who's this silent big ****? who's this big face of stone you've brought wiv you?"

Who do you like to be with? 'Girls. Male company's okay, it's necessary in a way, but, it's not even sexual! Girls are just better fun."

Is there, even on a subconscious level do you think, a homosexual relationship between you and young Bill? "Hum and me? You mean

GAWD NO! EEECH!

Do you see yourself as a Dylan Thomas-like figure, prone to excess and revelry

"No, the excess with Alan and me just comes from stupidity. We just can't carry it through, again. Others do it more, and they can carry it through, the decadent life-style, but we can't and we moan about it a lot.

"People always think we're a moody pair of ****s but we're not at all. I mean, I get depressed about three times a year. Alan's the same. Only, Alan can't be in a bad mood because he's always in the same mood!"

How would you describe '18 Carat Love Affair'; Alan says it's like Harrod's.

"Harrod's! I'd say it was more like Crossroads. No wait. a posher Crossroads: Dynasty! Only a bit more truthful. It's a real change for us I suppose. Different lyrics . . . My lyrics are about real life. It's just that, you know, there's a set plan about how you should 'go about writing pop lyrics'. It's like the teeny love magazines, it's that kind of set thing.

"But with me, I like the

inbetweenie bits that people don't usually mention. Like, boy meets girl, but you don't often hear he gives her a black eye, or that she's into violent sex and they had a really good time because of that in making love.

The inbetweenie bits OUGHT to be mentioned I feel. But not even in a 'dark' sense - it's in the sense that the result is funny as well" A black humour .

That's right. That 'White Car in Germany', that song's a wee jibe at that mob who go to Berlin looking for the decadent lifestyle; oh, and they have to

be androgynous as well! Nothing serious in it though." I would have thought Associates were part of that Bowie schtick.

"Ah, that's pure coincidence though — us lying in a pool of water, all that. No, I think people are going to see a big change in us from now on. We'll still be the nucleus of us two, but when we play live it'll change people's ideas of us. It'll be based on the strength of the songs and the way it'll be done

More simplistic? 'More dancey, more poppy. More . . . smiling?'

Is this the price of your popularity now? Don't think so. All these songs were written years ago, I mean these three successful singles, and I'm including '18 Carat Love Affair' as the third of them, were written from six to three to two years ago. We felt the need to muck about and experiment.

'It's good now, playing with people who're better players than you are, because it isn't a struggle any more. There again, Alan might decide to play bass a bit on the new album, you can never tell things like that.

"We've got the next two albums completed. They're sitting now in a skeletal form and demo-ed. It's sort of free form with us now, you can go in and change a song round if you want. We're not as frequently disappointed as we used to be - when we'd really hate a song once it was out and completed. We'd want to change it.

"Now, in this frozen state as the songs are, we can swop

choruses from one song to another, even swop titles whole verses.

'Like, our songs definitely are arranged into stables. 'Party' and 'Club' come from one particular stable, while 'Nude Spoons' and 'Bap de la Bap' belong to another. If we rehearse all night, say, we'll generally emerge with five new songs which will fit into probably two stables.

" 'Nothing In Something Particular' and 'Arrogance Gave Him Up' on 'SULK' were like that. We did those both to sort of say, Right this could be either the Nationwide theme tune or it could be something

Yes did years ago . . ." Why was 'SULK' put in capitals?

"Becuase it looked good in print. The fact that it was hidden in silver on the LP sleeve reportedly lost us a lot of sales. Oh yes, and we're even changing the American version of the album. 'Nude Spoons' and 'Bap' are going, they'd be too much for the yanks to

HAT'S THIS decision on smiling?
"I don't know yet myself. Something will come out of it though. It's not smiling at the audiences, it'll be Bill and me smiling at each other. Because we're getting good at what we're supposed to be good at I suppose! - producing and writing songs. It'll be good too playing with a big band, instead of struggling with a four piece like in '80''.

Do you like the way you look, Bill?

'Generally no. 20% of the time I do, but 80% of the time I really hate the way I look. I spend ages getting ready before I go out. I look in a mirror not twice but about twenty times. mostly because I enjoy doing it.

"Sometimes we'll see a photo of ourselves and I'll go. Look at those lugs! . . .

Lugs? "Ears."

Are you close friends? "We keep just enough from one another to stay individuals. There again, we give a lot to one another too.

Are you going bald?

"I thought I was two years (laughter starts) ago but it's all right now!" (Rankine, the real Rankine now falls to floor together with not so humble scribe in a dual Heap Of Crying Laughter. Three minutes later

Rankine lifts himself up . . .) "It's not really ma hair, it's more ma hair-LINE that gives the effect it does. It lets ma do ma Simon Templar eyebrows ya

How do you fit in with the rest of the, ahem, 'new pop' do you think?

'I think they're probably quite . . . not JEALOUS of us but almost that. In awe maybe, no not that either. But a band like ABC are only on their first album while we're starting our fifth. It must phase them a bit. I mean, even the Human League, they've only done three albums

where it seems like millions.' One final comment Bill . . 'Did ya see Rankine on the 'SULK' sleeve? I mean, you're asking earlier do we consciously jibe at what we're supposed to be. Rankine on 'SULK' looks like a RAMPANT POOFTAH. And there's me with a face like

an ordinance survey map. "I asked Rankine what he wanted to look like and ya know what he said? 'I just want to look OUT OF THIS WORLD!' And here's me, me with ma posh Polish peasant

More laughter, more tears.

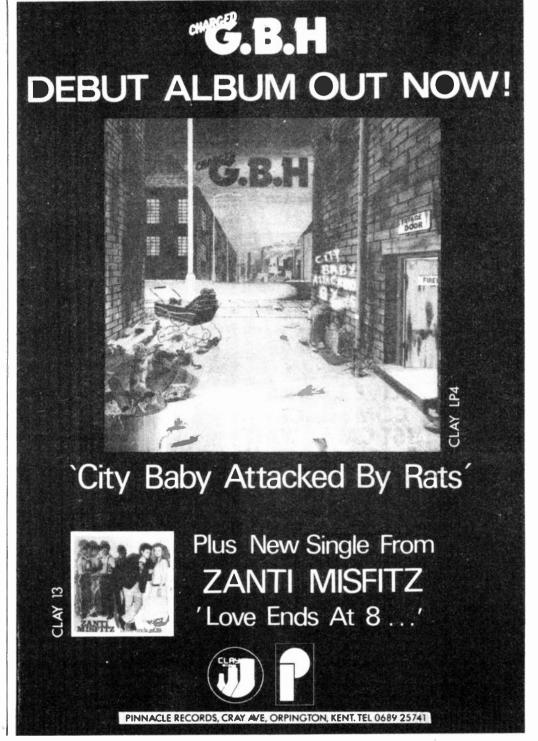
ACT THREE: DENOUEMENT?

Back downstairs McKenzie is looking worried (is STILL looking Rankineish???) while Rankine himself is still bobbing around like . . . like Oor Bill. Did I mention 'extraterrestrial' back there? or 'peculiar'?

I mention that the 'demonstration school' did sound like something out of Alien. Are Associates really of this planet?

Rankine-turned-McKenzie laughs. "Put it this way Jimmeh, you're not gonna knock ma head off and get milk pouring out of me!"

McKenzie-turned-Rankine sits looking none too sure. Maybe he knows something in particular I don't.



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EMI

THE JUSTIFICATION OF

By Pete Makowski

JOURNEY

curiosity burning in her

NEAL SCHON: "I'm spending my money like crazy"

a lonely world She took a midnight train goin'

HAT'S REALLY nice," said the lady with hyperdiscerning taste buds.

"Who is it?" she enquired, lips half-curled in a mock grin, as if to suggest that anything worthy enough to capture her priceless attention must be of first class pedigree, having the necessary roots and heritage to suit the astronomic level of her journalistic integrity. The sheer quality and class of this song had the coals of

"It's Journey, love," came my deliberately

disinterested-sounding reply. The answer seemed to strike her like a lightning bolt from the heavens above. It was as if someone had turned a flame thrower on to her ice cream cone of credibility.

It was as if I'd found out about one of her nasty habits, pulled up her sheets of critical respectability and caught her with the

Didn't y'know that Journey aren't cool, man?

"Oh the movie never ends. It goes on and on and on and

O SAY that Journey are a much maligned and misunderstood band would be like suggesting that Ross Halfin is slightly lacking in the manners dept or saying that your humble scribe is slightly disorganised (in other words, prime understatements of the

The fact is that the majority of people who enjoy putting the group down do so with a sickening self righteous/opinionated zeal of authority.

99.9% of the pompous assholes who criticise Journey haven't even heard the band and are just hardcore advocates of the familiar 'build 'em up and knock 'em down' syndrome, which I'm sure stems from a deep rooted jealousy of

I challenge you to show me one constructive, relevant putdown of Journey without constant references to money and seiling out. If you can, then I'll surely tip

my hat to you. Till then, the future will be filled with a lot of encounters similar to the one related in the opening passage (a true story) or examples of blatant printed persecution from rags like Rolling Stone, a paper that seems to have a personal vendetta against the band and let's face it, currently isn't in a fit state to use as toilet paper.

"Rolling Stone has done its best to destroy bands like us, or REO Speedwagon or Foreigner. But rather than taking seriously what everybody says about me, I'm laughing all the way to the bank. Some people are afraid of having a lot of money, they're afraid of it taking a hold of them and ruling their lives. But I'm spending my money like crazy and not worrying about where the next dollar's coming from. But I don't think money when I write music." - Neil Schon (guitarist with Journey).

"Y'know, with all due respect to yourselves, I don't read the papers, I won't even read your article. I've just become shell-shocked, too jaded, too many opinions have too much paper power. I think once anybody becomes successful they're automatically set up to be chewed on. The industry always favours the underdog, just because they the kingpin fall Steve Perry (vocalist with

Oh God! Let's face it, it's so easy to slag anybody who's made it. And to be quite honest, a couple of weeks ago I was one of those mindless hypocrites who would've condemned Journey without looking further than one of their 'conceptual' album sleeves.

Now I find myself in the commited fan stakes, and no chaps, it wasn't the lure of a three day trip to Texas that swayed my opinion, that kind of water just rolls of this duck of a hack's back

At one time I used to think of Journey as one of the many faceless wallets of corporate rockdom, reaping their riches off the Midwest like some AM/FM vampire of anonymous rock lumbering musical dinosaur engaged in a constant ritual which involves stadiums full of people, sound and light.

But Journey have in fact

got the necessary musical pedigree to make them one of the finest rock and roll bands around.

When it comes to the rock/pop exercise in supply and demand, Journey come second only to the Rolling Stones as leaders in the field and have suitably demonstrated what riches are to be made in this booming entertainment

industry. (Oh, by the way, the recession is only affecting the people who just aren't making it...)

Watching Journey function, on every level, is a crystal clear picture of total dedication/professionalism and sheer conviction in action. Including a cast of hundreds, the group have reached a zenith in their career with the release of their latest album 'Escape'

The LP features the band in their most successful incarnation so far, including Neal Schon (guitar/vocals), Steve Perry (lead vocals), Ross Valory (drums), Steve Smith (drums) and latest addition Jonathan Cain (keyboards/guitar/vocals). Pretty much a great part of the history of the music in the San Francisco Bay Area

Seeing the band command an audience of 180,000 people in two days at the Texas Jam was an awesome sight. They created an intimate atmosphere embracing their audience with a big sound and some intense arrangements.

With a new number called 'Separate Ways' pointing an exciting new direction for the band (think of Led Zeppelin and all the best qualities of technocrat new wave), this was a quite breathtaking performance. innovative in every way.

To think that so many people regard this lot as a non-existent entity, or some musical business conglomeratel

NE OF the main reasons I like Journey a whole lot is because they seriously believe in improving the state of the art. They're not a regressive force sitting around in a haze of coked-out grandeur,

philosophising line after line. The fact is that this group could have retired a few times over, but they still have a burning yearnin' to be musicians and are eager for progress.

You don't have to be an aficionado to realise that 'Escape' is a damn fine album full of excellent songs, both on a technical and soulful level. If need be, try and forget who recorded it and, like the girl in the intro, you'll be surprised by the quality of the material that you hear.

Yes folks! This story is called The Justification Of Journey and features, along with the group, a portly gent by the name of Herbie Herbert. Some people refer to him as the band's manager, but he really must be regarded as the sixth member of the group. It would be quite safe to say that, without this man, there probably would be no Journey story.

A conversation with Herbie is a neat way of learning the band's history (apart from putting an end to my trail of deep and meaningless thoughts).

"When I talk about Journey I like to talk about their pedigree. When I talk about pedigree, it's more of a matter of fact. In a form of discussion I'd say, here's some Iron Maiden, it's exciting, it's raw, it has energy, it's got good sounds, there's some tonal qualities. If you took an Iron Maiden composition and gave it to Journey, Journey would rock it and sock it and sing it and lay it amazingly. But if you gave a Journey song to Iron Maiden, they'd be

hopelessly lost."
When it comes to managers/mentors there's no doubt in my mind that Herbie Herbert is one of the finest, in fact he totally redefines the role by becoming an extra limb attached to the group's structure. Herbert's sentences are punctuated by the dull thud of his fist beating against his thigh he speaks with a hypnotising determination that makes you love the band once you get out of the grips of his rap. In salesman terms the guy could sell ice cream to an eskimo

Herbert has undoubtedly transferred the philosophy of managing athletes into rock and roll, as the man

expounds: 'l didn't want to work with anybody who didn't have the common goal that we could all share, and our common denominator was this - we wanted to make a contribution to the state of the art on every level. We wanted to be the best songwriters, best players, best singers, best entertainers... we wanted to have the best sound, the best lights, best production, best crew, best personnel, best staging, we wanted to have the best sounding records and the best packaged records. We wanted to do everything right! And not miss a trick And that's what we applied ourselves to from the first

These are not the ravings of some rank psychopath (although it would be safe to say that Herbert is a megalomaniac to the hilt) but the philosophy of a man who has proved his theory actually works. Right from the start he was tailor made for the job, as he found out in his 'umble beginning as a drummer with a group called the Long Greens.

"I organised the gigs and booked for them, and then one day we were going to do an audition for a record company, the guitarist got drunk and missed it. I thought 'Hey, it's no good, I'm one of the guys in the band, I can organise everything but when it comes to the final analysis! can't control them!' It was then I decided that I should just be the guy who controls the group — I should be the manager. So I decided to stop playing and I went and asked a band that I admired if I could be their manager and they accepted.

HE GROUP in question was the Mystics, featuring bass player Ross Valory. Herbie stuck with the Mystics through various incarnations (with far-out names like Frumious Bandersnatch) until they broke up. He then went on to work with Santana, which is where he first came across Neal Schon and a keyboard player by the name of Greg Rolle.
"At 21, I saw the world

with Santana. We did a black Woodstock in Africa. We went straight to the top and over the top - mentally. When they broke up I was still a young kid, so I thought, I'm gonna do it again

'But I said to Journey, if success comes our way again, it's not going to be a luck out - this time you're gonna absolutely earn it. absolutely deserve it and you're gonna have to work real hard for it."

Herbert also feels that there wasn't any real competition around in the decaying era the band were entering

'When we started, think about the biggest groups in the Seventies, who were they? Three Dog Night, Chicago - if I never hear them again, it'll be too soon. Novel bands like Kiss make me wanna slit my wrists, they make me wanna get out of the business.

"We're in the Eighties and we still feel that we're competing with things from the Sixties. We don't think that the Seventies yielded anything that was really important, and in years from now we'll be looking to the Seventies as an unimportant era. I know that Journey are lumped in with the likes of Styx and Foreigner, but we truly rise above that... and there's only one way to do that - work!"

Since Herbie teamed up with Neal Schon and Greg Rolle to form Journey, the group went from strength to strength with a series of line



NEWEST RECRUIT Jonathan Cain



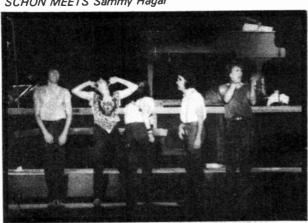
FOUNDER MEMBER Ross Valory



JUST A small town gig



SCHON MEETS Sammy Hagar



"GOODNIGHT PEOPLE, wherever you are " And several

up changes bringing in Steve Perry which took them from being regarded as a mini-Mahavishnu playing long winded instrumentals to the present day incarnation. playing shorter, snappier

The final big transition came with the departure of one of the key members, Greg Rolie, who left for a family way of life and was replaced by former keyboards player with the much mistreated Babys (eh Geoff?) Jonathan Cain, who has proved to be one of the biggest contributors to the group's new sound and a major catalyst in their change of direction.

"Each move that I've engineered," announced Herbert with a cherubic but devious smile, "has been to

achieve our goal."
Cain, a mild-mannered, soft-spoken Chicago-ite who spent his formative musical years training in LA, admits that he is much more comfortable since joining Journey, but in now way has he allowed the band to cloud his musical ideals.

'Success hasn't changed me, it's just made things a bit easier. I sat down a couple of years ago and figured out that I hadn't made a goddamn cent out of what I was doing, all that I got from it was the joy of writing songs. It's a horrible feeling to be going at something for 20 years and not being able to make a living out of it. When you get acknowledged for your talent, it gives you the freedom to do the other things as well. Success should allow you the freedom to say, sit down, read a book and think about

AIN ALSO declines the tag of responsibility of turning Journey into an acceptable band for the airwaves. But before the discussion continues I must introduce two more members into the proceedings. I suppose !

should apologise in advance for this story becoming a relevance of Journey debate, but I feel with all the blind bias flying around attaching this band, a case for their defence and an explanation of their importance is a worthy piece of work.

First we have Neal Schon, former title holder of the Italian Stallion title and current champion rock dog, a vital, energetic person who also happens to be one of the finest and most underrated guitarists in the world. Take a bow pal, you deserve all the credit you can get.

Next we have vocalist Steve Perry who, as opposed to Schon's relaxed attitude, is more of a March Hare, twitching and shuffling.

Perry is a prime time cynic when it comes to media, which is understandable when you take into account that he is the main focus of critical attack from the

Perry: "It seems that people always have a bag for you, it's the age of categorisation. When we wrote 'Escape' we didn't consciously sit around and write an album full of hit

singles. Cain: "We did the album before I had a chance to stand on stage with the band, so I didn't get a chance to feel what it was like to be in Journey, which was crazy. There was no time to look over my shoulder and think, 'Oh my God, what am I doing? I'm in one of the world's biggest bands!' I just wanted to get the thing over and done with, then have a good time. The fact remains that we have the autonomy and the freedom to play what we want. In the end we decide what goes on the record, so if it's commercial then it's our fault.

Schon: "As far as radio's concerned, I'm into whatever they want to play, because if you don't get played you don't get heard. I wanna be heard, I don't care what you call it, copping out or whatever. The truth of the matter is, we changed our musical direction before Steve Perry joined us. We decided if we were gonna break through to a bigger audience we would have to simplify the songs by making them singalong songs, because the majority of your people are average everyday people driving around in their cars and they like to sing along. You can't play exactly what you want to play to be heard on radio. The 'Escape' album turned out exactly like we wanted it to — the fire is there, so's the sensitivity.

And the press? Perry: "With Journey you're not talking about a solo artist just trying to design his success, you're talking about individual musicians that have solo frustrations and are trying to meet in the middle, it's like a tug of war moving in one direction. I'm pleased right now, if it stopped tomorrow I'd be quite satisfied at what I've done in spite of the bad press. I don't care about the press, 'cause it's these people here that have come to see the show and they invited us to come and that's all I have an obligation to. I'm not going to sing to a journalist to prove to him that I can sing. I would respect a criticism if it also said what the crowd thought, but they never do that, and it's supposed to be an opinion.'

OK, so here's an opinion probably as jaded and biased as the opposing view. Journey are a bloody hot band with an even bigger future ahead of them. They are already planning to move to a more heavy side of musicdom which will begin with the next album.

Cain: "I'm really confident that the we're going to come up with some extraordinary music. We're going to become innovators. I hope our music becomes cinematic, like a new soundtrack. We're more than a rock and roll band.

And the movie goes on and on and on..



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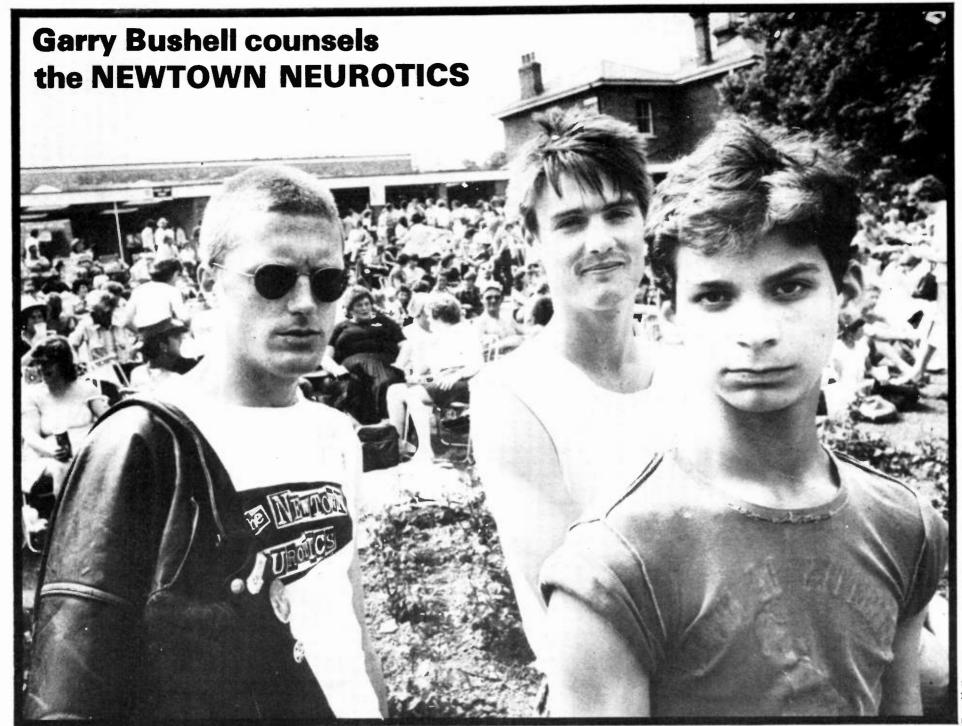
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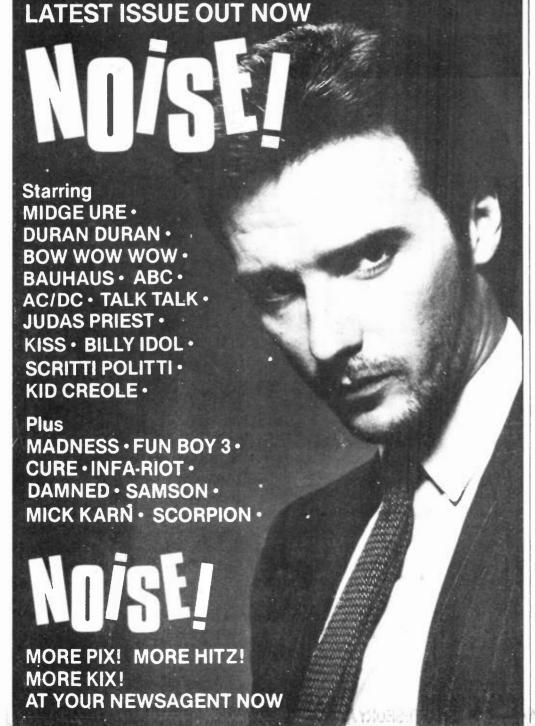
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NEWTOWN NEUROTICS (from left): Steve, Colin, Simon



ATOWN GALLED

These people round here wear beaten-down eyes/Sunk-in, smoke-dried faces/They're so resigned to what their fate is/But not us, not us/We are far too young and clever . ('Come On Eileen', Dexys idniaht Runners

HOPE you told McCullough that we're not disillusioned students," be-shaded Steve Drewett, the skinny, shaven-headed singer/songwriter/guitarist with Harlow's own Newtown Neurotics, half-grins, half-growls over a pint of lager-topfree best bitter.

He's referring to the surprise rave review Div Mac afforded the band's recently released 'Kick Out The Tories'/'Mindless Violence' CNT label single, a diamond double act with punch power and passion enough to penetrate even McCullough's ivory tower. But no ads, paltry airplay

and small-time distribution deals have restricted its further progress to guerilla raids into the Indie Chart's nether regions. And that's bad. That's criminal. That makes you feel like ringing Peter Powell/Maurice Oberstein/Anne Nightingale's collective necks!

If you signed to No Future, I muse in idle conversation. at least you'd make the Indie

Top Ten.
"No," says Steve, "we should sign to a label called Our Future because we're a positive band. There is a future if people are prepared to fight for it. There doesn't have to be three million unemployed, bad housing, dead end jobs. We have got the power to change the future. We don't have to wallow in negativity."

Noble sentiments indeed, and especially surprising emanating from a living ghost-town like Harlow, the Essex newtown graveyard where most ambitions are smothered at birth and kids are old before they're twenty, the life drained out of them by the mind-numbing inhuman hopelessness which is all Thatcher's Britain sees fit to offer its people.

Yeah, the Neurotics are rare and vital, with their roots in punk's volcanic past and their eyes on a new tomorrow. They see themselves becoming part of a mass movement for change, for justice, youth and hope. "We're not interested in

too high ideals", Steve says, self-effacingly. "We just wanna stop the rot. Freedom's going down the drain at the moment, there's so much pressure on working class kids and working class people as a whole.

"What we're most concerned about is the disgusting stench of apathy from people. People are brow beaten, they don't realise the power they've got!

"The manifesto of this band is to have fun but also to realise the forces that manipulate all of us from day to day. Youth culture can be tremendously powerful. The way society is structured is to crush life out of youth because the establishment is frightened of it."

"They wanna keep kids down," peroxide bassist Colin Masters adds. "Stamp out initiative and force people into a Pavlov's Dog

has minored and two thermald an

mentality - 'You will obey your elders without question." Socialism is the only common sense alternative to

Hard pop and socialism and some Jam comparisons from yours truly.

'NO!" shout Steve and

Colin as one.
"A lot of people connect us with the Jam," Colin muses, 'because we're trying to get across intelligent, aggressive lyrics with powerful music and good tunes. But it's not really logical. The first Clash album had power and tunes, I'd prefer to be compared to them. It's a pretty sorry state of affairs for punk when the only band we can be compared to is the Jam. I think musically we're closer to the first Buzzcocks LP . . .

Steve: "I dunno ... we wanna make music you can dance to and have a good time with and feel emotionally strengthened to go out into the world after the gig and fight instead of wallowing in apathy. We wanna make music that

makes your spine tingle.
"I like the Jam but I don't

Γ WAS the power and tunes of the best early punk that inspired the Neurotics into being in the first place.

I heard the first Ramones album and the first Clash album and that was it," Colin admits. "The atmosphere at the time was so overwhelming. We felt if they

can do it so can we."
He moved from St Albans home to Harlow to find people with like minds. And found Steve.

"76/77 really struck me hard," Steve recalls. "It was like a blast of fresh air, a new

honesty." Then 23 and 21 respectively, Steve and Colin formed the Neurotics in '78 as a 'Ramones-orientated fun-punk band'. Their original drummer was sacked last year for encroaching alcoholism and Steve Stwange sympathies instilled by an anti-punk girlfriend. Third Neurotic, 16 year old and very silent Simon O'Brien joined this February, making the current line-up a cannonball hard pop unit of two dole boys and a gardener.

The interceding years, far from the inactive desert lack of music press limelight might suggest, were chock-a-block with mucho hectic happenings, from playing with singing grannies and magicians in this country to becoming the centre of the Riot Police's attention in beautiful downtown Brussels.

The then Belgium-based Attila The Stockbroker (John Opposition) invited them over to gig in 1979, muttering dark warnings about the riotous activities in Brussels at the

Steve laughed it all off. "We said, 'We don't care about riots - we're the Newtown Neurotics, what time do the pubs open?

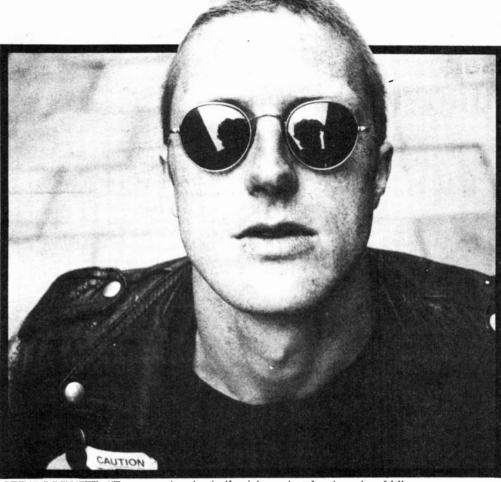
Famous last words. They got there just as the government banned all live music following excess dope clouds spotted at a Peter Tosh concert. The Neurotics' first gig was under siege riot police before the soundcheck. The Belgium Old Bill nailed up the exit door from the outside and prepared for a bloody batonwielding full frontal assault.

They really thought the gig was a base for anarchists," Steve explains, real anarchists, violent people. And actually, though we didn't know it at the time, it was! The upstairs was filled with molotov cocktails.

Thankfully for everyone, the journalist organiser who'd already been nicked used his one phone call to contact the mayor of Brussels, who surprisingly stepped in to let

the gig go ahead.
"All the kids in Brussels
flooded in," Steve recalls. "It was brilliant, a real celebration of freedom. Here we were in Belgium and this was the only gig on a Saturday night in the whole

This was when it occurred to us that rock 'n' roll wasn't as burned out as people said.



STEVE DREWETT: "Too many bands glorify violence just for the sake of it"

And that's when we decided to make music with overt political messages.

HEY RETURNED to Belgium a year later and had their Ardennes gig broken up by local

"All these thing were happening to us," Steve laughs, "and no-one over here had heard of us. Who needed publicity? We were having the time of our lives!"

But Steve admits the press blank was largely their own

'We were too idealistic. We just thought you'd gig and the music press would see you in the gig guide and come and review you. So we were just having fun and getting pissed. And when it came to getting a record out we didn't bother with big labels, we set our own one up — No Wonder, a small dig at Small Wonder who'd lost interest in us after picking up 'something really exciting and new' name of Crass."

'Hypocrite' was their little known first single in 79. Their second single 'When The Oil Runs Out' was geared for bigger things. Peel was playing it and everyone who heard it enthused about it ('cept our Robbi who dismissed 'em as SLF soundalikes). But something funny was happening. None of their fans could buy the record. Eventually Steve ordered it himself, and nothing came through. Turned out the distributors had 'lost' the record at their warehouse. By the time it came out the buzz had died

"We're still in debt for that record now," Steve says. "It taught us that we needed

And the current liaison with Leeds-based CNT Records eventually resulted from that lesson. When 'Kick Out The Tories' came out last month, it was on CNT/No Wonder, with a 50/50 split of profits.

"People knock that single for being 'political," says drummer Simon in a rare outburst of verbals, "and sure, it is, but politics is there. You can't ignore it. Politics is life. Politics is why he's on the dole and he's in a

"You're copping out if you don't acknowledge that," Steve says decisively. "If you don't fight for your rights you won't have any left."

Don't you think half the reason people are apathetic is that there doesn't seem to be any viable political alternative? The Labour Party is in a real mess.

"Of course there's no alternative," Steve gets passionate. "And of course all politicians sell you out but that's no excuse for not doing anything. Too many punk bands say 'all politicians are shit' and use that as an excuse to cop out.

Or just as bad, they follow the 'Anarchy And Peace' route. I'll tell you now, the

party of 'Anarchy And Peace' is the SDP of youth. The Crass philosophy is as bad as Rastafarianism, it's a dream world. Create your own perfect environment and forget about the real world -

it achieves nothing."

HE NEUROTICS, on the other hand, do what all last year's street punk conferences only ever voted to do - backing up

their protest lyrics with a string of benefits longer than a Bernie Tormé after dinner speech.

Half the problem with today's punk, I reckon, is it's turned in on itself. It's just another cult with dress rules and behaviour rules, and too much defeated/defeatist talk.

Colin: "The first rule of punk is there's no rules. It amazes me that all these bands say they're against this and that, but they never say what they're for.

'It makes me laugh," adds Steve, "they say they're anti-Thatcher and anti-bomb and anti-politicians - but they're not political!

'We're not commies, we're socialists not communists, and what we're saying is let's get some real resistance going.

Cue a song: 'Let's kick out the Tories/The rulers of this land/Cos they are the enemies of the British working man/And it shows, when that bastard's in unemployment grows/And it shows, in the hospitals, factories and the schools that they close' (Kick Out The

But if that showcases the hard sloganeering side of the band, its double A-side sibling 'Mindless Violence displays much more depth. thought and ability. It's a song, not a slogan, augering well for further releases which are planned, but only tentatively.

"Too much many bands just seem to glorify violence for the sake of it," Steve

says. "We're saying think about it. The words go 'Mindless violence/What does it prove?/It proves you don't know the people who are shitting on you'. It's like I was saying, let's get positive

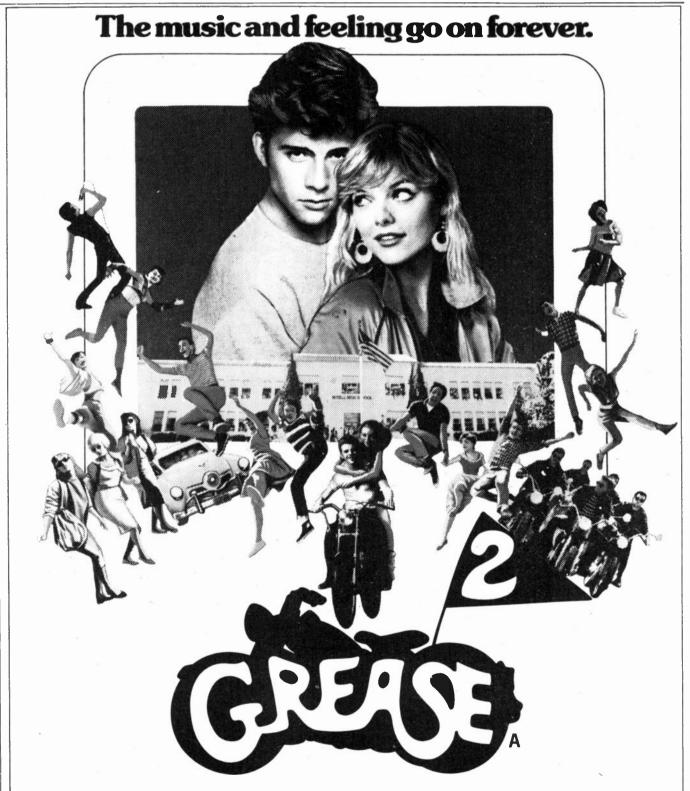
'That's why the Angelic Upstarts are so great, they've got so much to say. We just wanna get our message across to as many people as possible.

"Some people slagged us off for being in *Noise*." says Colin, "they said it was just a pop paper. But we thought that was great. We've got nothing against Noise or Top Of The Pops - if you've got a message, what better way to communicate it? There's no use just selling 'Kick Out The Tories' to our mates in Harlow.

The only danger is the danger of making the same mistakes as the Upstarts who got so desperate to get across that they blanded out.

Steve: "Yeah, but as soon as I heard that I realised that wasn't the way. It doesn't help if you make the music bland, the charts are such a jungle that you only get there by luck, hype or trends. We've been around so long we've learnt from everyone else's mistakes. No record company will push us where we don't wanna go. The **Newtown Neurotics are** never gonna bland out to get a message across. And we're never gonna drop the message either.

Of that you can be certain.



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Starring MAXWELL CAULFIELD • MICHELLE PFEIFFER • ADRIAN ZMED • LORNA LUFT and DIDI CONN as Frenchy • Special Guest Appearances by EVE ARDEN • SID CAESAR • DODY GOODMAN • TAB HUNTER • CONNIE STEVENS • Choreography by PATRICIA BIRCH • Executive Producer BILL OAKES · Written by KEN FINKLEMAN · Produced by ROBERT STIGWOOD and ALLAN CARR · Directed by PATRICIA BIRCH

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┓ LASGOW WAS just I expected. Made up of grimy tenements and high-rise flats, it's the archetypal industrial city which has never recovered from a period of exploitation over a century ago.

The housing policies of wet liberals with an overbearing social conscience during the Swinging Sixties has worsened the effect.

Some streets are flanked on one side by workers' houses and on the other by the employers' 'villas'. Read into that

what you will.

And it rained. The rain wasn't heavy, just that continuous fine drizzle which soaks you to the skin and gives

everything a depressed look.

But the intrepid explorer that I am, I refused to be put off by such minor difficulties, plus the fact that Mr Barton was holding a gun at my head in his usual persuasive way. With notebook in hand I went in search of some Heavy

Pettin', and did indeed find what I came for (cough!). This is in fact the name of an up-and-coming heavy metal/hard rock (decide for yourselves) band flying the Scottish flag in lone defiance against the image of the country's latest pop/rock exports. You've tried Altered Images, Orange Juice and The Exploited, now look out for. . . Heavy

The band first came to my notice at the end of last year when I discovered a demo tape of theirs featuring three songs, 'Love xs Love', 'Speed Kills' and the anthemic 'Hell Is Beautiful'. There were signs in this short sampler pointing to the fact that Heavy Pettin' could have a bright future on the HM scene.

The first track was my favourite, boasting a 'dedringer for Kiss' opening guitar riff and an undeniably strong commercial potential.

By the time you read this the group's first single, 'Roll The Dice', with a B-side of 'Love xs Love', should be on the streets (or preferably in the shops) courtesy of Neat Records, Britain's first and finest indy HM label. You may also recently have heard four songs blasting

over the airwaves of national Radio One via a much-acclaimed session for Tommy Vance's Friday fraces. A fine effort it was too, putting most guest bands to shame from the opening powerchord to the final drum beat.

O TO Milngavie Town Hall, the venue for tonight's gig. Set in a Glaswegian suburb, it's not exactly Madison Square Garden, but it's a useful starting point for a band in search of better things.

Decked in the obligatory black spandex, apart from drummer Gary Moat who prefers to stick to the literally bare essentials by wearing his undewear and nowt else, the five-man team launched into a version of their new vinyl release that sounded like it was being played at 78 rpm.

Moat's double bass drum work propelled the band through the song like a pneumatic drill. Moving faster than Bonnie Prince Charlie in flight from those barbarian sassenach marauders, the song finished all too soon.

Besides the aforementioned Gary, Heavy Pettin' consist of Stevie Hayman on lead vocals, bassist Brain Waugh, axeman Gordon Bonnar, and last but not least fellow guitarist Punky Mendoza. With a name like that the guy has to be kidding, but he wouldn't let on that it was a pseudonym inspired by the infamous Punky Meadows of those butch boys Angel. When Frank Zappa writes a 'Punky's Whips' for this particular guitar hero, we'll know that he's on the right tracks.

Sounding not unlike a Judas Priest/Iron Maiden blend when they're playing full steam ahead, Heavy Pettin' also have their subtler moments. Take 'Dead Of Night' f'rinstance, which features a quiet first verse before again attacking the senses, but this time in a more refined

manner reminding me of a youthful UFO or Thin Lizzy.

A sole cover version, Girl's 'Ny Number', was played as the original was recorded, but with an added touch of verve. The set climaxed with 'Hell Is Beautiful', highlighting the talents of the twin guitarists as they swopped licks at lightning speed.

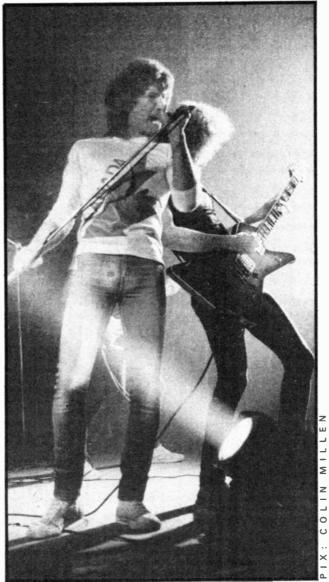
The chorus of this particular song has to be heard to be believed. An exercise in crassness, it features a wonderfully dumb chant of:

"Hell's a bad place DEPENDS ON WHO YOU ARE!"

I'm not sure if it's deliberately tongue in cheek because most of what the band do is to be taken relatively seriously, but the way it's delivered certainly sounds amusing to these ears.

Despite a disappointing response from a sparse crowd, Heavy Pettin' have showed their metal by winding up the gig on a high note.

FUMBLIN IN THE DARK



HEAVY PETTIN': a legend in their own youth club

DAVE ROBERTS indulges in some HEAVY PETTIN'

well. The performance was basically very static which was surprising for a band in their position with everything to

The other problem is that Heavy Pettin's music is not totally original. As I've already pointed out, when they're playing at full speed they sound like Iron Maiden and wher. they hold back the pace they sound like UFO. Two good bands to use as a base admittedly, but originality would be a much better starting point.

F THEY can sort out these problems I'm sure that they'll be able to hold their own in a competitive field. It only needs a band identity and some consideration of their live show and Heavy Pettin' will be well on their way. Having only formed in June last year there's plenty of time for development, particularly as the average age of the band members is still only twenty. Gordon Bonnar relates the story: "The nucleus of the

band was originally Brian, myself and Gary, and we came from an outfit called Weeper. It was just a pub band playing around until we got Hayman and Punky to form Heavy Pettin'."

Having forgotten my Star Trek multi-lingual translator I only managed to understand about one word in ten coming from the mouths of my interviewees. Their broad Scottish accents were thicker than a bowl of porridge, but I succeeded, dear readers, in deciphering a few sentences for your delectation.

I had planned to bring you this interview in the relevant dialect, but thought it better if those south of the border were taken into consideration, so if you'd like to adopt a

Were taken into consideration, so it you a like to adopt a 'Gregory's Girl' accent for a couple of minutes, here goes. Gordon: "Our main objective is the music and songwriting, not an image, as long as we look good. We listen to more of the newer bands like Saxon and Def Leppard rather than Black Sabbath and Deep Purple. We've players here into heavy mostal starting off with Thin Linux." always been into heavy metal, starting off with Thin Lizzy.

In some of their songs I've noticed a leaning towards American HM and its more refined and commercial sound. This influence appears to come from the Mendoza/Hayman

Stevie: "I started off listening to the American side of things, like Aerosmith. It's more melodic and I like the way the bands look." Brian agrees by qualifying, "We don't really like the blatant and fast heavy metal that's coming

There haven't exactly been a great number of heavy metal bands emerging from north of Hadrian's Wall since the example set by Nazareth over a decade ago. You'd expect the atmosphere of a place like Glasgee to throw up more HM recruits, but recent Scottish exports have been confined to other spheres such as Altered Images, The Exploited and B.A. Robertson.

"The Exploited have a good laugh, and good luck to them all", states Gary, "but it's not our kind of music so we're not really interested." Brian is more condemning, claiming

not really interested. Brian is more condemning, claiming that "they're all rubbish", but I shan't quote him on that. Gary insists that bands like these are preventing rock groups getting gigs in clubs and pubs. "The best way to get gigs here is to put them on yourselves and do all the promotion and everything. These fashions hopefully won't last much longer.

Stevie: "We prefer playing to younger kids who can't get in to pubs, because they go out to enjoy it. Older people are scared to get into the music because they're worried about what their mates will think."

Punky preferred to play in England, where they've played a few gigs in the North: "We were really suprised about it. We didn't expect anything but we went down really well, getting encores and everything."

LL OF THE band would like to play in America to test reactions there, but they're conscious of not wanting to do a Leppard-style sell-out. "Hopefully we could keep a happy medium. If people like us we don't care what country they live in. If we can do well in the States, that's great, but if we can do well here, that's just as good.

Going back to their first ever gig as Heavy Pettin', the band told me of their now legendary appearance at Glasgow's Virgin Megastore with the Cuban Heels. "The PA and lighting people were late setting up," relates Brian, "so there wasn't enough time for both bands to play. We were all standing round in a circle ready to butt the Cubic Seals, when one of them said, 'If you'se go on, we canna go on', so we just walked on and played, and that was



Who the hell is it?

- "... one of the finest LPs to emerge this century" (Steve Gett-Kerrang!)
- "...a classic...play it until your head cracks and your ears turn to water"
 (Robin Smith Record Mirror)
- "...what hard rock with real bottle is all about" (Brian Harrigan Melody Maker)
- "...tour-nado de force...spark spitting...burns like a Dalek laser and screams at you like a hungry and carnivorous pterodacty!" (Philip Bell-Sounds)
- "... consistent, exciting evidence of Priest's long-term talent" (Tommy Vance-Radio One)

'A Killer' (Steve Gett – Kerrang!)

The word is out on 'Screaming For Vengeance'. The chart stormer.

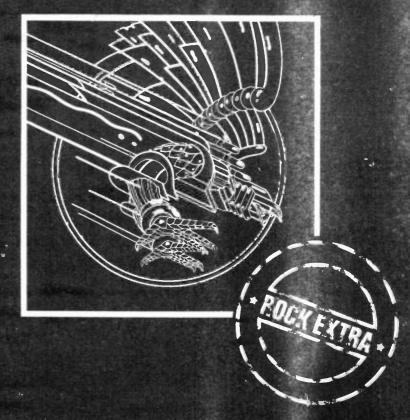
Vinyl revenge from heavy metal's meanest—Judas Priest.

From the album comes the single—'You've Got Another Thing Comin'.

'You've Got Another Thing Comin' New single out this week in picture bag.

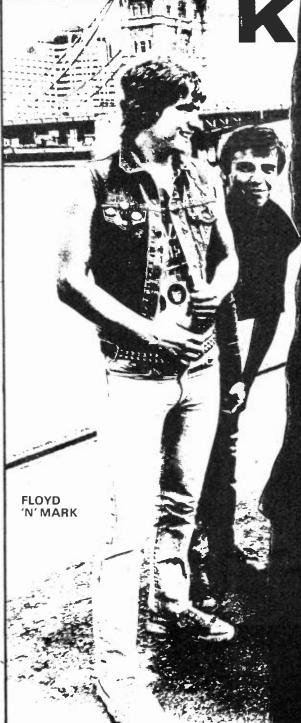


Single: CBS A2611 Album 'Screaming For Vengeance': CBS 85941



AN INCHES

KNOW YOUR RIOTS



O IT'S eyes down for the identikit feature with the New Added Punk Ingredient and the Dave McCullough Lager Top Stereotype. Except that it's not like that, and especially not this week, 'cos here we've got something different, a new ingredient indeed.

Welcome to the Infa Riot Feature — and the Lee Wilson Interview.

Like most people with half an ear for what's going on, the name Infa-Riot permeated my consciousness a good while ago. I never got round to seeing them live, though, and until recently my knowledge of their music was limited to 'Power' their contribution to the 'Wargasm' LP, and the recent single 'The Winner', both of which were excellent. Then came the saga of the tape.

both of which were excellent. Then came the saga of the tape.

When offered this feature I accepted readily; not being one to attempt an interview with a band without being thoroughly familiar with their material, I phoned Lee and requested a tape or two.

The next day he turned up at the Sounds office with what purported to be a tape of their new album, and for the next few days it rarely left my cassette player;

magic.
When I raved about it to recently-installed Reviews Editor Robbi she immediately said 'Right! Review it — review it!' So review it I did, a spanking five stars it got, and then I heard that what I had was only a tape of the rough mix and a couple of tracks were still to be added.
To say the least, I was

rather taken aback. If that s a rough mix — ten star reviews, anyone? And the good news is that the prematurely reviewed masterpiece, entitled 'Still Out Of Order' and featuring the two extra tracks, will be released on leth 29th.

released on July 29th.

The main section of this article comes in two parts;
Part One is the Infa Riot
Feature and Part Two the Lee Wilson Interview. The reasons for such a division will soon become apparent.

Having familiarised myself with their material, I met the band in a West End pub, hoping for some general information and communication, some insights into their ideas and attitudes and a few of the other ingredients from which interviews are constructed

and written.

What actually happened was that I spent two hours in almost uninterrupted conversation with singer Lee while the other three members of the band, Barry (guitar), Lee's brother Floyd (bass) and Mark (drums) sat impassively, obviously content to let their articulate and enthusiastic front man do the talking for them.

I asked them whether they

I asked them whether they minded being so much in the background and it soon became obvious that they didn't; it appeared to be mutually agreed that, both on stage and off, Lee was the man to get the Infas' message across.

Their elected representative, if you like.

OR THOSE of you who don't already know, Infa Riot formed approximately two years ago and came to prominence in a relatively short space of time through well-publicised support tours with the Upstarts and the Exploited.

They're all under twenty, Lee and Mark being 19 and Barry and Floyd.17 their first nationwide tour was undertaken when the two younger members were not yet sixteen and they're quick to point out that not many people get opportunities like that!

Like many bands, they have had problems with drummers — a breed much in demand — and Mark (ex Long Tall Shorty, incidentally) is their third; Lee states confidently that he feels the present line-up to be a more secure unit than it's ever been before.

And that's the thing about Lee Wilson; he states most things confidently. Not arrogantly or big-headed, mind, but with the assurance and articulacy of a man who is pleased with the way his band's fortunes are going, aware of the responsibility of his position and always on his toes looking for new opportunities.

and always on his toes looking for new opportunities.

Many excellent performers and songwriters turn out to be inarticulate clams in face-to-face conversation, but not Lee; I was sufficiently impressed at our first meeting to ask him for another interview on his own a couple of weeks later.

own a couple of weeks later.
It was then that I obtained most of the information documented below.

EE AND brother Floyd hail originally from the Davenport area of Plymouth, a dockland area where the main choices for a school-leaver are the docks or the dole. Many of my own relatives live in the Plymouth area and I visit it regularly; I can endorse Lee's description of the local music scene as 'virtually non-existent' although things do seem to have been looking up a bit of late.

One of the problems of

One of the problems of living in a place like Plymouth (or anywhere, really, that isn't near

London) is that it is considerably more difficult for bands to get coverage in the national music press, and more difficult to make the contacts to get a band together.

together.
So it was really no surprise to learn that Lee's desire to be in a band didn't really materialise until he moved with his family to Wood Green, North London, in

Having quit school at 16, just before leaving the West Country, he spent a few months on the dole in London and did the usual variety of short-term dead-

variety of short-term deadend jobs.

Then the band got under way and things really began to happen, right from their first gig which, astonishingly, was supporting the Upstarts at the Lordship Tavern.

Lee is the first to admit that they were incredibly fortunate to get such an opportunity so early; while

Lee is the first to admit that they were incredibly fortunate to get such an opportunity so early; while countless excellent bands spend months and sometimes years plugging away unnoticed in obscure venues, the Infas were on a winner (no pun intended) from the word go.

Let me chronicle, for a moment, the activities and

Let me chronicle, for a moment, the activities and achievements of Infa-Riot's energetic vocalist. He writes the band's

He writes the band's songs, deals personally with most of the publicity and acts as front man and manager for the band. He negotiated their record deal (with Secret Records) and publishing deal ('I just got hold of the various contracts which we were offered, decided what I wanted, read them through and decided which was the best one').

He looks after the band's financial affairs ("So many bands just sign and think oh, great, and then when they get a five thousand pound tax bill a couple of years later they don't know what

SHOOTING STAR Kansas' heavy metal band release their third album III WISHES on July 30th INCLUDES LIMITED EDITION FREE SINGLE: Flesh & Blood 5/w Hang on to Your Love



John Opposition gets the latest infa-mation from INFA RIOT

to do").
All this on top of the usual round of gigs, tours and recording — and interviews like this one.

Lee stresses that there's no way he wants to be seen as (or is) some kind of single handed hero or super businessman, and his message to other bands is that it is eminently possible for everyone to run much of their affairs themselves and to achieve a fair deal of autonomy.
"Everyone complains

about rip-off managers and dodgy record and publishing deals, but in the end it's down to you to make sure you don't get ripped off. If you get done, you've no one to blame but yourself.

"And in this day and age it's very hip to sign a deal and then spend half the time slagging off your record company, saying what a bunch of tossers they are.

"I don't agree with that at all; I signed to Secret because I was in agreement." because I was in agreement with the deal they offered us, and because I knew I could talk to the people there. I think it's stupid to sign if you're not sure, and then spend hours

complaining about it."
It does seem to me that there is often a massive conspiracy between record companies (who churn out long, incomprehensible contracts often containing rip-off clauses), lawyers (who ask hugely inflated fees to decipher them for youl and managers (who promise the earth with an Albanian tour thrown in for 25% gross). How good it is therefore

to meet someone who, at the age of nineteen and with little or no formal legal education (Lee claims CSE's in Art and English) is prepared to do the necessary groundwork to take on the wide boys at their own game. It just goes to show that O

and A Levels are no real

judge of ability and often mean very little in the real world, and that determination, belief and passion count for a hell of a

- HE ORGANISED way in which Lee approaches his various tasks as general motivator of Infa-Riot is testimony to the fact that both his feet are planted firmly on the ground, and that there is no way that a certain success has changed his basic attitude to life.

"Leaving school at sixteen and experiencing life on the dole and in the working world has given me a strong sense of how privileged and lucky I am to be able to earn a reasonable living doing something which I really enjoy, especially in the present situation-where so many kids are either on the dole or doing boring, low-

paid jobs.
"So many bands become really blasé about touring, recording or whatever 'Oh, no, another tour, another album' — and I think that's really disgusting, 'cos they don't realise how lucky they are to be doing

what they do.

"It's like at our gigs. The
most fantastic feeling in the
world for me is when I look
out of the window and see all those kids queueing up and I think 'Christ, they're coming to see me, they're coming to see our band' — I feel really flattered. "I think it's really terrible

when bands start to take all that for granted, and as far as I can see nobody who has ever worked in some dead end job and then got the chance to live from playing music could ever feel like that.

And hov: I agree with Lee when he says that — I feel it too. All of us uoing jobs we really enjoy are really lucky in Thatcher Britain '82; we

should never take it for granted. Lee is so involved with and committed to his work with the band that when I ask him about interests outside music his answer is quite simple;

"All this satisfies me so much I don't look for much outside of Infa-Riot. I've got loads to do and I love working under pressure."

His musical tastes are mostly punk, but he also likes Alice Cooper, T. Rex and the first Dexy's album (another fan!)

He gets sent loads of tapes by up-and-coming bands and lists The Expelled as one of his favourites at the

moment.
As for influences and helpers; Mensi and the Upstarts of course, and his dad ("He's a real rebel, he's in his sixtieth job — he's more out of order than most of the punks are!")

And a special mention for our own Bushwacked.
"He's made sure we kept our feet on the ground; a bit ago, when things started to go well, we got a bit snooty and full of ourselves and Bushell saw it and put something about it in the paper. I read that and thought — he's right. It made me think. Gal's done far more than anyone else for punk over the years.

O WHAT'S the movitation behind Infa-Riot?

'Well, it's a youth rebellion thing I suppose, and I'm a kind of political commentator — I look at a situation and write about it, without taking sides (I'm not too sure about the 'not taking sides' bit Lee — what taking sides' bit, Lee — what about 'You Ain't Seen

Nothing Yet'?).
"And there's something else I'd like to say; none of this group have got a criminal record.

The mere fact that he feels

is a sad testimony to the attitudes of some bands (mentioning no names?) who think that the ultimate test of street credibility — whatever that is — is the number of convictions you've got, and how nasty you look on your LP cover. Bloody ridiculous if you

general mayhem, not a bed partner as some people seem to think. Lee is also at pains to stress that he doesn't touch drugs (same here) and never drinks more than three pints a night (can't agree with him on that

His ambitions; to tour the States, which is in the can ("I've never been abroad indeed, I've never had a proper holiday in my life") and generally to see the band rise to still greater heights. Which I'm sure they will, although he'll never have his head in the clouds.

And this is an important

And this is an important point. Lee Wilson is a very intelligent, articulate and clearsighted bloke, and he is nearing the position where he could conceivably be elevated to the position of spokesman for a generation or some other such pompous rubbish — the kind of thing that happened to

lan Page or Jimmy Pursey But Lee sees the pitfalls ahead and is determined to avoid them.
"At the moment I want to

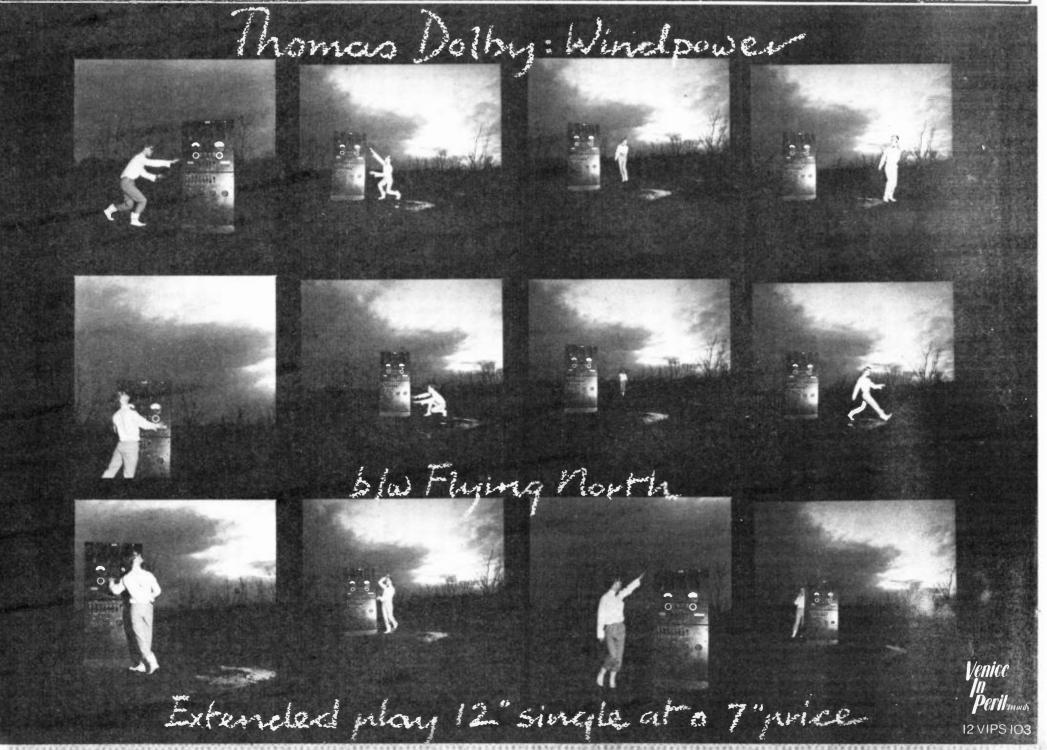
see how the album goes, and then make further plans

I'm very pleased and
flattered by what's
happened, but I've got it all in perspective.

And so I ask him what he thinks he'll be doing when he's fifty.

"Running my own record company, I expect."
Ambition and foresight. You bet he will.







TWISTED SISTER Dee Snider: Beasty and . .

DAY AND BOM Cat No SPEED 1000 15 TRACKS – 15 HITS My Baby Jive • Are You Ready To Rock • Oh What A Shame ite Brigade • Forever • I Can Hear The Grass Grow • OTT Hackberry Way • Angel Fingers • We're On The Road Again Flowers In The Rain • Green Glass Windows • Keep Your Hands On The Wheel Rock&Roll Winter This Is The Story Of My Love (Baby) SPEED RECORDS LIMITED

Reviewed by EDWIN POUNCEY

SINGLE OF THE WEEK

VENOM 'Blood Lust' (Neat) The minute Geoff Barton gleefully handed this hellish surprise to me in the week that I was alloted to do the singles had an ominous feeling tinged with a perverse pleasure that Venom were going to score over all the rest.

It's not great music you understand, but the raw, rabid spirit of the thing that leaps out at you in the dark and seizes you by the throat is convincing and necessary, especially in a week where the competition comprises a virtual wheelbarrow full of electro-synthetics cooked up by a myriad of hopeless young hopefuls.

'Blood Lust' is the almost too

perfect hell brew spew lader magnum opus that leaves nothing to the imagination. It's about as subtle as Driller Killer and is performed in exactly the same spirit, get ready for Horror Metal personified.

It's loud and ugly, it's violent and sprawling, it's trying to be as evil and demented as inhumanly possible and it's

It's a peep-hole into the fiery furnace of an Old Testament Hell, a place where souls are cast to eternal torment and where Venom pay homage on the B side with 'In Nomine Satanas'

On both tracks the band crank out a demonic blast of twisted metallic distortion that's been brutally kicked into shape and razored down to the bone to produce a sound that screams like a flayed hyena.

Over this the singer squirts out a hacking demonstration of his individual vocal prowess by sounding like someone who's just had his throat slit (with a dirty blade) after first downing a bottle of paint stripper.
The one thing that continues

to grow and impress with this record is that the cacophony takes your breath away. Venom have gone into a studio and made a real heavy metal single that hurts to listen to but demands your attention at the same time. You come away from it stunned, thinking Bloody Hell, what was that?"

None of the other records this week had that much of an effect on me. It's got the guts and the anarchial temperament to make it, only as an independent alas for you'll never hear it on the radio.

It's too ugly a record for the likes of Peter Powell et al to consider, if they knew that music like this existed they'd probably die of shock.

The sugar spun world of new pop' is the main crucifix holding back the likes of Venom from taking over and giving the music world the thrashing it

Most music, HM included, deserves a good shake up and for all its ridiculous, somewhat dated satanic bleatings this could be one 45 to do it.

Definitely not for the faint

SINGLES OF THE WEEK

TWISTED SISTER 'Ruff Cutts' (Secret) Another (I can't believe I'm writing this) pleasant surprise. With the poise and physical resemblance of Cinderella's ugly sisters New York's very own Twisted Sister, a band that dress like women, act like men and play like motherf****ers (or so I am told by a reliable, in house source) commence to put on a pantomime in four acts that is remarkably entertaining.

Although it's a basic diet of hard rock supplemented by the expected bouts of macho puffing and panting, screaming and velling etc etc the showmanship present gives you a pretty clear idea of just how much fun a night out with the Twisted Sisters could be.

Lead singer Dee Snider

possesses the same kind of enigmatic charisma that Alice Cooper used to boast during his 'Killer' days and with all the grace of an elephant balancing on a birthday cake Dee opens

up and lets rip on all four cutts. The curtain raiser 'What You Don't Know' is a furious, fun to listen to opener that's teaming with theatrics while 'Shoot 'Em Down' and 'Under The Blade' spotlight the Sisters more twisted side

The record closes with their ridiculous rendition of 'Leader Of The Pack' that's been over done to perfection and wins this week's 'Version Of The Week' slot, no contest.

Incidentally 'Ruff Cutts' are only demos released as a taster for the album to come, so God knows what that will sound like when it finally arrives if this is anything to go by.

Pretty phenomenal I would

THE ASSOCIATES '18 Carat Love Affair/Voluntary Wishes Swapit' (Situation 2) Dave's piece on Bill McKenzie and Alan Rankine in this week's ish paints a pretty surreal picture and '18 Carat Love Affair' is about as close to an aural Dali as you're ever going

I hated this record at first, it just fell through my grasp like water but after continual perusal I have begun to appreciate the depth and care that makes this record the true cracker it is, whole landscapes have been allowed to open up on these grooves and the sightseer is amply rewarded. '18 Carat' is the instrumental

closer on side two of 'SULK' reinvigorated by adding Billy's whooping operatics while 'Voluntary Wishes Swapit' takes an electric stroll through a black forest inhabited by Jabberwocks.

The flip lets the full glory down though with a bland, uncomfortable sounding run through of Diana Dross' 'Love Hangover' that ultimately smacks of last minute decision and, let's fact it, desperation.

That said I'd still feel proud to have '18 Carat' coming out of my radio of a morning

SYLVIAN AND SAKAMOTO 'Bamboo Houses/Bamboo Music' (Virgin)

The teaming of Japan's David Sylvian and Yellow Magic Orchestra's Riuichi Sakamoto has produced a delightful albeit predictable result with a record that oozes with rich quality and inscrutable oriental ingenuity.

'Bamboo Music/Houses' follows a similar road to the one already travelled on 'Ghosts' but flashes of wind chime percussion and chopstick rhythm drive push it still further into a realm where elegant tradition meets modern day technology.

It's clear to bear that the trial partnership is a success, they obviously both respond to and enjoy working with one another as each shifts delicate ideas into the framework of the songs to construct a design that is not just pretty background music

All this meticulous effort is apparently screwed up, I am informed, by Branson's mob who have stuck the labels on the wrong sides.

And I naively thought that only happened with reggae pre-

THOMAS DOLBY Windpower' (Venice In Peril)

In which Thomas puts down his chemistry set to take to the air

and ride the forces of nature. 'Windpower' is a gale force dance stormer that successfully

blows the listener along with it. The 'power' comes from a sturdy synth pounding that is softened in places by a cool breeze of horns and illustrated by snatches of Radio 4 meteorological shipping forecast read outs for added atmosphere.

You guessed it, Tommy Boy's in his element here.

ELVIS COSTELLO AND THE ATTRACTIONS 'Man Out Of Time' (F Beat)

Three tracks of wonderfully composed, almost shockingly impressive music that have been terminally tarnished by the slack jawed, nanny goat braying

of the big E himself.
'Man Out Of Time', 'Town Cryer' and especially 'Imperial Bedroom' are exciting motions forward that make me wish that Elvis would employ someone with the vocal ability to take them even higher while he steps down to occupy himself

more with composing.

It'll never happen of course but that's ego for you, always the despoiler of true art and ambition.

THE BEAUTIFUL AMERICANS 'Beautiful Americans Pts 1 And 2 (Compact)

Brilliantly cruel, yet accurate portrayal of America's ridiculous inhabitants as viewed by the tongue in cheek monikered Beautiful Americans as though they were some unexplainable, quaint life form from another planet which in

one sense they are.
The one gorgeous thing about American society is that the thin mask of 'Land Of Plenty' schtick is rarely ever allowed to drop lest it exposes the gaping rot going on underneath.

The majority of Americans are weirdos who are terrified to admit it look at Charlie Manson, Mark Chapman or Ronald Reagan for example, the ones that do admit to it are usually the very foundation stones of sanity and level headed thinking.

America breeds the wildest sub-culture in the Western world and the effect is ultimately both disastrous and hilarious.

This record hints at these things with a scented handkerchief pressed close to its face to ward off the stink of corruption wafting off the subject matter.

Its got a ring to it the size of the Liberty Bell and it's just as cracked.

Heartily recommended.

GRANDMASTER FLASH AND THE FURIOUS FIVE The Message' (Sugarhill import)

AFRIKA BAMBAATAA AND THE SOUL SONIC FORCE 'Planet Rock' (Tommy Boy Already written about in rival publications but well worth

another mention here to remind

you of their greatness 'The Message' is Grandmaster Flash at his most dynamic and aggressive. The party's seemingly over and

someone's kicked the trough

over good and proper. In through the back door has sneaked Corruption with his pals Poverty and Death to wreak vengeance on all the good times that once went

MUSICIANS AVAILABLE?

Then turn to

page 49

The street spews out its guts and leaves its wide eyed, down at heel young to pick through the rancid carnage while still trying to hang on to the thin thread of sanity and self respect.

A mofo of a sound that claws angrily into your heart. Expensive but essential.

'Planet Rock' you should already know about and is soon to be released, hopefully before the summer peters out, although rumours from New York tell of the Kraftwerk concern suing Afrika Bambaataa and the Soul Sonics for filching the crucial rhythms that run like bionic rats down a sewer pipe on this willldd paarrtty monster which once heard is never forgotten.

CLINT EASTWOOD AND GENERAL SAINT 'Matty

Gunga Walk' (Greensleeves) More familiar territory for me I guess. Greensleeves 100th 12" disco 45 is celebrated by the return of the dynamic DJ duo and their follow up to 'Another One Bits The Dust'.

Although much in the same mould, minus oinks and sounding slightly flat it takes a couple of spins to really get into the swing of 'Matty Gunga Walk'.

I felt kind of cheated at first until I stepped out into the sunshine and heard it blaring from a car cassette recorder, it then suddenly made perfect sense.

This is a sound to take out into the open and give an airing. Indoors isn't big enough for this one.

THE RAINCOATS 'No-ones' Little Girl' (Rough Trade) Just goes to show how times change.

remember The Raincoats as being one of the worst musical experiences of my entire life when I witnessed them playing a gig in the run down confines of the Acklam Hall at the beginning of their career.

So horrific was that memory that I have since avoided anything to do with them like the plague, but this has cured my blight if only temporarily.

Here the re-working of one of their songs laid down originally in 1977 is full of fire and new promise leaving me feeling slightly ashamed for dismissing them so carelessly in the first place.

What other gems may I have been missing? Not many I suspect but keep on rolling them out like this girls.

SINGLES OF THE WEAK

GO-GO'S 'Vacation' (IRS) Holidays? I hate going on holiday, there's never anything to do apart from get drunk in strange bars.

Likely as not you'll be sitting there bored when some lummox puts a song like 'Vacation' on the jukebox.

You finish your drink and go upstairs to wash your hands before dinner.

SYLVIA AND THE SAPPHIRES 'Shopping Around' (Stiff)

Around' (Stiff)
Sounds like Stiff have been shopping around and come back with all the wrong groceries.

Basically a foul girl group reenactment of Sixties feel soul that verges on the parasitic.

MARIETTA 'Do You Wanna Dance?' (Polydor)

Not with you dear you're not my type, too skinny for one thing and I don't like the company you keep.

Rick Parfitt, that 'nice' Cliff Richard and slobby Kevin Godley too.

What a crew, no I think I'll have an early night.

LOOSE TALK 'Dan Dare'

The new picto-fiction Eagle comic is a shambles and so, unsurprisingly, is this crap.

I never quite fully understand

I never quite fully understand the nervous energy wasted on reminiscing over the original publication anyway. When it was first around any decent kid was reading horror comics or war books leaving the antics of Dan Dare and his podgy sidekick Digby to the likes of dad along with the train set he bought 'you' for Christmas.

'Dan Dare' the record is just the kind of greedy cop out aimed at the pocket money market of today's modern space brat.

Lose Talk and the entire balding Eagle project should disappear up their own black hole soonest.

ALLEZ ALLEZ 'African Queen' (Kamera) Belgian pseudo Afro stinker that apes Grace Jones and

almost gets away with it.
The 'ethnic' thunderstorm,
monkey chatter and native
tongue sound collage in the
middle brews up a certain
atmospheric charge I guess but
not enough to save it from
falling into the quicksaud: and
being sucked down by its real
lack of anything.

ELLIE WARREN 'Primitive Love' (Jet)

More tribalisms, this time worked out on a hot bed of sex.

A Red Indian horny drum beat is set pounding along with a deep breathing male chorus line over which Ellie, the slut, pleads for a portion of passion.

"I'm only flesh and blood" she coyly reminds us as the beat goes on and on and on.

Yeah but sex isn't everything Ellie, er read any good books lately?

PHILIP JAP 'Save Us' (A&M) And save us from David Essex show winner Philip Jap.

All that Bruce Lee inspired posturing set to a Bowie-Spandau back beat goes to make up the penultimate mixture of cop out style.

You could be fooled into thinking Jap's a true original but that's just what he's hoping you've been programmed to accept.

Save yourself, reject this and be proud of your own individuality.

PETE TOWNSHEND 'Uniforms' (Atlantic)

Frank Zappa has already covered this entire subject with one simple closing sentence on his 'Burnt Weeny Sandwich' album when he explained to an exasperated punter who was suffering under the hands of security staff, "Everyone's wearing a uniform and don't you forget it".

Old mod Pete forgot or he wasn't listening at the time, here he insists on reminding those of us who were. It's enough to make you want to burn your parka, Peter.

TIGHTFIT 'Secret Heart'

TIGHTFIT 'Secret Heart'
(Jive)
Glamour pop, if you don't look good you're no good. Tightfit look good, or that's what

they've been told by some geek behind a desk. If glamorous Steve Grant was any sort of person at all he'd surely rather choke on his own bile than force his vocal

words that make up 'Secret Heart'. It's gonna sella million though and if you hurry your copy will come to you in a heart shaped

chords into producing the

Mine didn't but maybe I don't make the grade, I mean why waste heart shaped sleeves on reviewers that don't make the grade ferchrissakes?

PINK FLOYD 'When The Tigers Broke Free' (Harvest) Goodness only knows what rich piggy Roger Walters has got to moan about still, but one thing's for sure we've certainly not heard the last of it.

The cutting room floor of the film *The Wall* has apparently provided enough material to put together another Walters . . . whoops . . . Floyd album of which this is a pathetic

To be brutally frank if you went out and paid over good money to own this over-packaged piece of gratuitous exploitation, Floyd fan or not I'd say you were being taken

I feel ripped and I didn't even have to pay for the pleasure, Roger Walters ought to be walled up.

ASSOCIATE Billy McKenzie: The Beaut

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Y INTEREST in reggae dulled somewhat after the punky reggae excursions of '77. I'd picked up on Junior Murvin, Culture's 'Two Sevens Clash' (inevitably), various chapters of African Dub and had adored The Gladiators' 'Trench Town Mix Up'

Following these came a welter of JA/Brit sounds, the sheer volume of which frightened me off further investigation.

Various reggae waxings making chart splashings hadn't exactly impressed me either (aside from the fact that they were actually there).

So, after admitting only cursory listens to both 'New Chapter', the first Aswad LP for CBS and the new 'Not Satisfied' collection (although I've had 'New Chapter Of Dub' for a time and rate it highly if not agreeing that it is the meisterwerk that Edwin Pouncey proclaimed it to bel, I'm here in Soho Square with most vocal Aswad-ers, Drummie Zeb and Brinsely

Firstly, some people might say reggae should only be available through independent labels and not multi-national capitalist

corporations?
Drummie: "We see our music as being international. We don't see it as being a minority music as some people do. We want to go international and the way to go international is to be with an international record label.

Brinsley: "It is not the organisation, it's the people in it that are important. Three or four years ago we couldn't have been here. To further our music we need the distribution, reggae is

not a minority music. "Those years ago they wouldn't have had us and we probably wouldn't have wanted to come. We were on our own for a long time without a label. It was a time of sorting out what we were doing.

We know why we are at CBS even if they don't. We are here to spread our music, everyone must have a chance to hear it."

O MY ears, 'Not Satisfied' starts promisingly. Side one is full of melodic, biting, hard-hitting songs from 'Oh Jah' right through to 'African Children (Part

But by the time the second side is explored all the later tunes have become lightweight and sugary, bland even. A similar thing occurred on 'New Chapter' but to a much lesser extent. Drummie: "I say we want

our music to go international and it is good that certain people will prefer the second side to the first or vice versa. But one day they'll play the side they don't like and hear something there.

"There are different ways of saving things, the message has to be brought over subtly sometimes. If you try forcefully it doesn't always work."

But the message can get so subtle as to be impossible to find. Most of side two sounds samey and merely polite. It washes over me. Brinsley: "You say it's

samey but I say you have to listen to it. It's melody, rhythm and harmony, when you listen you hear what Aswad is saying. Like you said, the first side is hardhitting, it's sound system style, it hits you straight away. On side two the lyrics may not be what they appear to be at first."

Drummie: "You might

think 'No More Living A Lie' (actually one of the better cuts on side two) is a funky sounding subtle song. But if you listen to the lyrics you know it's not subtle at all.

Brinsley: "We're living in a system which is unfair, ther are no ifs and buts about that. To get your music heard sometimes you can't just jump up and start shouting at people, they won't listen they'll just turn away.

Drummie: "Most of the tunes that have got into the charts have not been that musically great. And there's bands who've been playing great music and getting nowhere. It seems like people just want to listen to

"We as a set of musicians want to play good music bu it's hard. Plus we're black and we're Rasta. People only hear the stuff that gets fed to them.

Brinsley: "But having said that, it doesn't mean we're going to water our music down, that's not it. We have a little more freedom, we go into the studio and we have more time to concentrate on the sounds we really want to put out. We're able to do that and it is part of the growth

HE SINGLE from the album, 'Girl's Got To Know', is a laboured attack on female vanity. I'm not totally enamoured by it to say the

Drummie: "Girl's Got To Know' is the kind of thing that gets played on sound systems now. I read articles on reggae and all the critics want is (sneers) 'All the way Rastal'. We're musicians trying to

make a living, we've been trying for a long time, we've done good music and it's got us nowhere. We're struggling so we continue to experiment."

The CBS press biog calls you "leading spokespersons for black youth".

Brinsley: "We're black youth and we sing about our experiences. We sing about what the black youths on the street want to say. Drummie: "Because

there's no way they're acina to get a chance to say it."
Brinsley: "We experience

our liberty through the grace of Rastafari — anything that gives us a vibration we sing Stop! What I meant was that the quote and the

collection of clichés in the biog present you as being a 'typical' reggae band. A stereotype.
Drummie (annoyed): "I
didn't write the press

release, man.

But it's written about you. "It's just a record company thing, man. We haven't even seen it. You're a journalist, you know how

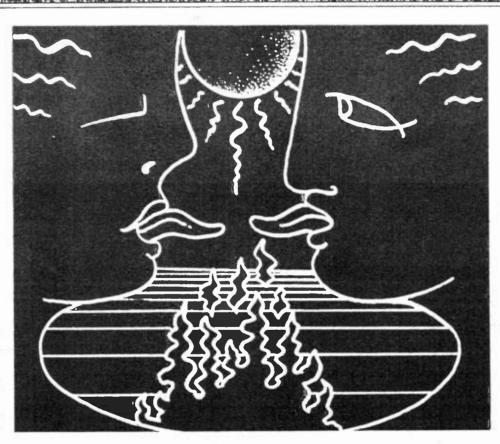
Exactly, I do know how 'that' works. How a record company can shape and mould something into being what they want it to be. Creating a saleable commodity.

Brinsley "Okay, CBS may want us as a token reggae band but like I said three years ago we couldn't have come to CBS. I'm not saying we'll change the minds of all the people in a day but as a band we will try our best. What we're asking is that the chance to do their music and get treated seriously."

SWAD WANTING to get themselves and reggae eccepted/absorbed into the mainstream, get sold in Boots and Woolworths, is a fine idea on the face of it. They've certainly struggled and deserve wider recognition. But they're in danger of over diluting their vigour and letting their message become easy-listening pap.

Another irony is that most musicians I know (admittedly white, nonreggae) who have become ensconced into mass-market viability have suffered the slings and arrows of commercial considerations and economic requirements to such an extent that they're trying to get out. So it goes?





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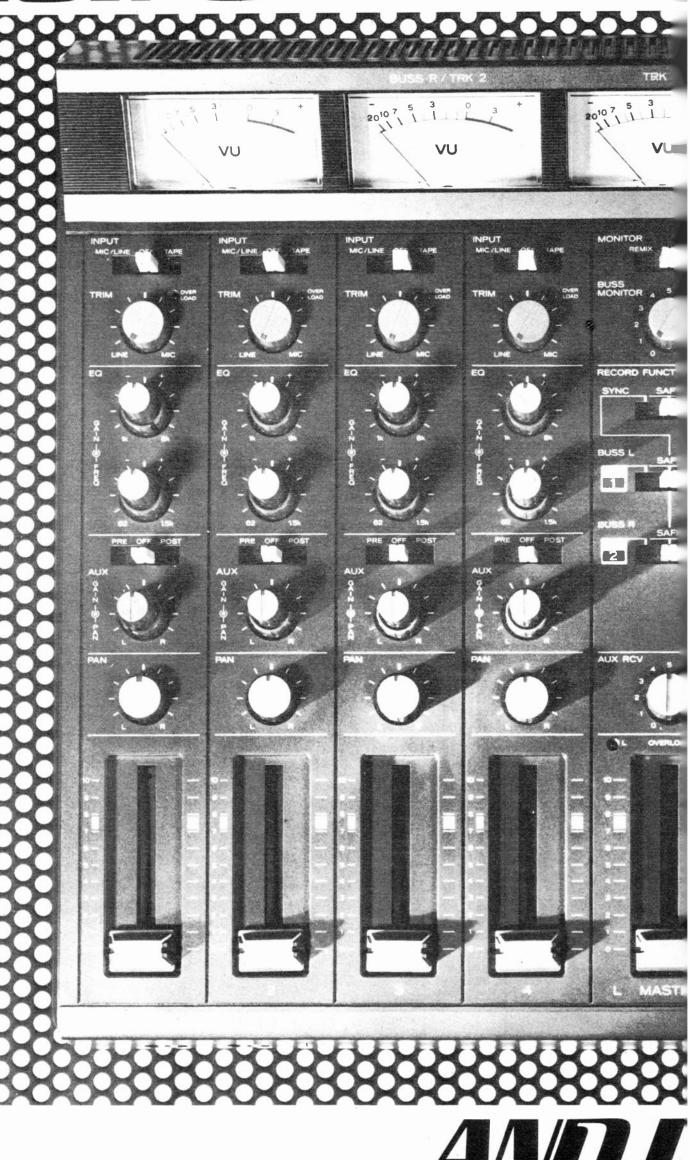
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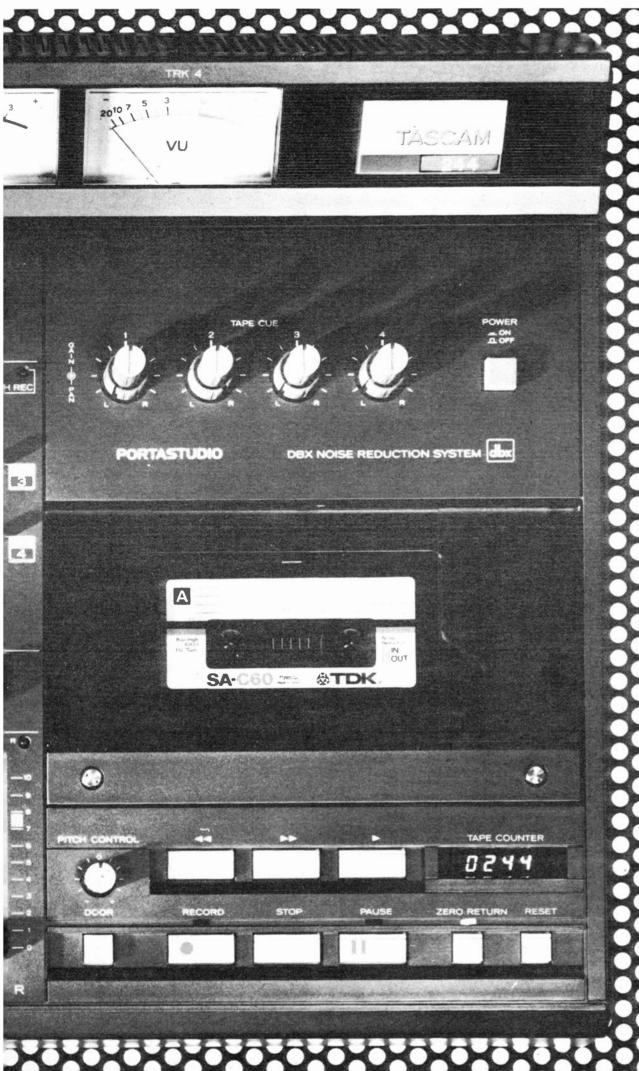
The new Model 244 Portastudio isn't just a tarted up version of the Model 144 – it embodies a number of new features which make it even more flexible and easy to use. For example, the Model 244 now lets you record on all four channels simultaneously with full mix and overdub facilities including a two band parametric equaliser on each channel.

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NERVOUS COMPLAIN'

HERE'S NO golden rule that decrees personalities of stage, screen and the John Peel Show must be blessed with the eloquence of Sir Laurence Olivier, the raconteur's knack of Michael Caine or the satirical sting of Clive James, but surely it's not asking too much for bands to display a little passion when discussing their music?

If I regard a band as worth a second glance, a second listen, or a second of my time, I expect them to grab the moment before it fleetingly expires, to seize the chance for glory, for publicity, for conversation. Why don't they scream at passers-by just how brilliant their talent is, and why aren't their eyes burning with desire? Why can't the band I

meet in pubs, clubs and assorted living-rooms be so consumed with love for their work that they shine — the way in which Bob Paisley does when he's asked about his beloved Liverpool FC or Martin Scorcese when in full flight about his films.

Why — and this is the real point — can't Twisted Nerve articulate their feelings as accurately when I'm interviewing them as they can when writing songs, why can't they get as worked up about explaining away their music as they can actually playing it? I'm tempted to suggest they're momentarily in awe of my presence, but more likely (as guitarist Billy later suggests) it's the lack of alcohol. Oh well.

But flick on the cassette toy at any stage, take a random question-and-answer segment and be appalled/dismayed at the band's lack of enthusiasm, optimism and determination. Oh, and alcohol.

Extract one.

Q: What are Twisted Nerve

Bassist Niggle: "Entertaining people — or trying to!"

Billy: "About having a good

time!'

But that just makes you sound like an Oi band, doesn't

Singer Gogs: "That's what I just thought — but we're not."
So how would you describe Twisted Nerve?

Gogs: "We're not an Oi band, that's for sure. Billy: "Not a punk band, either."

Gogs: "We're playing punk

music, but we're not a punk band." Manager Alistair: "It's punk

with style!"
Niggle: "We're an alternative punk band."

Oh yeah — alternative to what?

Billy: "Alternative to the Exploited — we're the thinking man's punk." Extract two.

Q: Do Twisted Nerve want to remain independent?

Alistair: "I think they should sign to a major, because there's not much else I can do for them on Playlist Records.

Gogs: "I'd like to sign up because I want to reach as

many people as possible.' Billy: "But we couldn't match a major's demands, like you know how long it takes us to get things together - it takes

ages to get new songs."

Gogs: "I don't think we put enough into it."

Billy: "I don't think we're capable of writing any new songs - we'll just have to keep boring people with the old ones!

Gogs: "We'll blame it on the recession, we're just going through an artistic drought. Our recent practices have been really bad - we'll just be there for three hours making a hell of a racket."

Cut! They insist they don't sound like any other band whatsoever, and Billy challenges me to name any other band who do sound similar — and I can't! But that's no divine claim to being original or unique, and to me Twisted Nerve still sound rather like the Buzzcocks playing the first Clash LP; all frantic rushes of desperation and disgust, splashing out in a raw, fiery muddle that only

really sorts itself out for the arresting chorus lines.

Maybe they lack the sardonic wit of Devoto or the coy impishness of Shelley, but TN definitely have the driving intensity of early punk without the laborious adherence to the new street-macho brutalism of

So what was it that attracted Alistair to the band and made him think they could make great records?

Well, I was into punk music and I thought they were the best of a whole bunch of local bands like Bad Weeks and the

"But we were a lot different from them," interrupts Niggle, "they all wanted to play gigs

together, like Crass do."
Weren't you attracted to the Exploited, Alistair?

No. I thought Twisted Nerve were better.

HILE I'M not about to make any Exploited/Twisted Nerve comparisons, the most recent TN single, 'Indecision', is an excellent song, one taken from the already-mentioned Peel session. Often, it seems, getting

slender life-line most bands have, it rescues them from total obscurity to give them a chance of at least (in the words of another TN song) "five minutes

"We just sent him a tape after we met him in a pub and bought him a pint," shrugs Niggle, mysteriously adding, 'he's a close friend of

In fact the connection concerns Meadowbank Thistle FC, that well-known struggling Edinburgh football team of whom Peel has become an honorary, but dedicated, supporter (and, incidentally, whose top scorer is John

Jobson, brother of Richard). When the session was first broadcast, Peel also announced a couple of gigs the band were playing — "At Gogarburn Hospital with the Scroteez now there's a pretty name — as support, then Bathgate Taj Mahal, which sounds like an Indian restaurant . . . I should like to know more about that, but I suspect I won't discover

anything."
Well, if you're reading this
John, all will be revealed! The gig at Gogarburn Hospital was as strange a concert setting as I've ever witnessed, since it was held in the recreation hall of a remedial home for the mentally handicapped. Like an outtake from One Flew Over The Cuckoo's Nest, patients for whom the 'real world' (whatever that may be) is already a dislocated kaleidoscope of confusion, were further disorientated by the pop-thrash of the amazingly rough-edged Scroteez, then the sparkling buzz of Twisted Nerve - and in their child-like wonderment they loved it!

Middle-aged women danced with each other and screeched with joy, only occasionally breaking off for a petulant fit of irrational jealousy, while sad-eyed old men huddled in corners, talking to themselves and giggling at unknown delights inside their heads

"It was great," said Billy afterwards, "it was for a good cause and a lot of people enjoyed it; it made their night."

By contrast, the proposed gig at the Bathgate Taj Mahal, which is indeed an Indian restaurant, fell through at the last moment.

ND SO the interview continues, one inconsequential one-liner after another, only stopping occasionally for another coffee. And still no alcohol! Even asking singer Gogs about the songs leads up a (virtual) blind alley . . "I really don't know," he admits. "Billy writes all the lyrics to the songs - everything I try to write always seems so

pretentious. Billy puts down his cup and summons up an explanation: "The lyrics are basically a reflection of how I feel at the time, whether I'm drunk or

But surely not all your songs are written while on drugs or alcohol?

'Oh ave - what I used to do was put on 'Vibing Up The Senile Man' by ATV, then have a joint and write a song. That is pretty tough going and I find it helps me to concentrate.

That seems like an odd album to be an inspiration

'Well, I supposed Mark Perry's always been an inspiration for me" (here the interview flies off at a tangent as Billy and I wildly break into babbling appreciation of 'Action Time Vision', 'How Much Longer' and other classics) "as well as Mark Smith and Lou Reed - probably you can detect them as influences in my songs . . . well, / can detect them, I don't know if anyone else can!"

The burst of enthusiasm doesn't last long and a sense of resignation returns. For a band who originally formed through assertive self-determination 'We used to see so many bands and just thought, 'If they can do it, so can we', especially that 'Farewell To The Roxy' tour, some of those bands were iust so dreadful" - Twisted Nerve almost seem to have had all of the nerve twisted out of them.



DON'T WALK THE PIRATE'S PLANK

I'M SERIOUSLY considering recording future concerts that I see and selling these recordings, probably through music paper advertising. Could you explain any problems I might run into when selling these tapes? - Keith, Wokingham

NO CHANCE. Both making this kind of recording and selling it, or even swapping for other tapes, is classified as piracy pure 'n' simple. And the anti-piracy squad of the British Phonographic Industry Ltd, the UK organisation representing the interests of legitimate tape and record companies, would be down on you like a ton of bricks.

Recording and selling material without permission is a breach of copyright law. You'd be stealing earnings from the people who own the songs you record, including composers, the band themselves and the record company and publishing company. The BPI anti-piracy squad regularly scans the small ad columns of the music papers for the few pirate and bootleg tapes which slip through; and the immediate result of recording and selling or even attempting to sell recordings of live concerts would be a hefty fine and confiscation of your illicit material. The squad can acquire a warrant to search your premises too which could be a hairy and upsetting experience.

Many would-be pirates don't even get that far. Most venues refuse to allow tape recorders onto the premises, and many tickets for major gigs also have this kind of veto in the small print. Theatre, club and concert

friends and myself put out an audio magazine called Index.

We used the main independent

distributors, Rough Trade, Probe, Backs, all of whom paid

£1.10 each on a sale or return

personally to Charles Casey at Fresh in mid-March and we

But a statement promised for the end of April didn't arrive

have a signed invoice from him.

and Casey was always either "out", "at lunch" or "busy" on

the numerous occasions we've

basis. These were delivered

us, and Red Rhino/Fresh

who've refused to pay up. Fresh took 25 cassettes at Need some advice or a helping hand? Write to SUSANNE GARRETT at Fair Deal, Sounds, 40 Long Acre, London WC2. Or phone on 01-836 0142



THE STONES at Wembley - a case of long-distance love

addressed envelope. Mark your envelope Rolling Stones Merchandise

A Rolling Stones T-shirt, large size, bought at a recent concert is enormous and much too big for me, although I generally take a large T-shirt size. Is there any way I could send it back for exchange to a medium shirt? - Bryan Jones, Guildford

PARCEL UP the shirt carefully and return it, recorded delivery and explaining about the size factor, to Arena Manufacturing, 42 Molyneux Street, London W1. They'll replace. Anyone else who wants to check out the après-tour merchandising left over, drop a line to Arena, enclosing a stamped

the right to confiscate equipment until the end of the performance, but who's

there may still be some out

there who haven't claimed,

who are registered for VAT,

calculating what they're owed including VAT payable on this

amount and they'll qualify for a refund of this percentage.

breakdown of who's owed what

Back at Index, we're asking

the agent selling off remaining

stock to salvage any remaining tapes if this is possible. So keep

As for slow-moving Red

Rhino, they'd like yet another

before parting with the sixteen smakers plus they clearly owe you. What happened to your

first one is anyone's guess. Send a duplicate to Martin

Hird, Red Rhino, 9 Gillygate

York, who'll hopefully manage

Tape magazine collectors can send for details of Index to Paul

Horsfall, Index audio magazine,

10 Ashfield Close, Barrowford,

Nelson, Lancs BB9 6DJ.

Claims and requests for a full

Wardrobe Place, Carter Lane,

to Booth White And Co, 1

St Paul's, London EC4.

your fingers crossed.

copy of your invoice

to hoof it up a bit.

should send an invoice

Fresh went rotten

be there when you go to retrieve it? Is it really worth

NOTHING **UP HIS SLEEVES**

CAN YOU tell me where I can obtain cardboard envelopes for sending singles and albums through the post? — Iain McLellan, Glasgow

THE ALBUM and singles envelope manufacturers sell 'em in bulk and if you only need a handful there's no point in investing in 200 or so superfluous cardboard mailers. Some record shops may be willing to sell the sleeves, but people interested in small-time buying mail-order should write for details of price, with the usual sae, to West 4 Tapes And Records, 94 Sandy Lane South, Wallington, Surrey SM6

Alternatively, check out stationers for 14" x 20" unlined utility jiffy bags. Lined with a cardboard stiffener, these bags are ideal for record mail-out.

FREE ROUND AT THE BAR

LAST CHRISTMAS, I bought an excellent Hohner MS-35W (white Strat copy) guitar. But, someone pinched my tremelo bar and, as I use the device a lot, the gaping hole in the bridge really annoys me.

The shop where I bought the guitar doesn't seem to understand what I mean. Can you help me replace the trem bar? — M. Watford, Rotherham

YOUR DEALER should have known where to track down that essential spare part but, as he didn't, just to prove there are some switched-on people in the world, Hohner are sending you a free tremelo bar to make up for

the long wait.
Any more blankety-blank retailers out there? You can keep the customer satisfied by ordering Hohner spares direct from M. Hohner Ltd, 39/45 Coldharbour Lane, London SE5 (tel: 01-733 4411).

FLASH IN ANYONE WHO ordered

tickets for the up 'n' coming

FEELING FRANTIC

TWO MONTHS ago, I sent an order for albums to Frantic Records, but it was sent back intact. Can you help as I still have a £16.00 credit note still to be cashed? — J J Quinn, Dumbarton

NOW THAT the market for rock back catalogue has crashed, Frantic Records, white offered an excellent mail-order service for many years, has ceased trading. But Mike Webster of Frantic will refund on any outstanding credit notes.

Keep a copy of your note and send the original marked for th personal attention of Mike Webster to Frantic, 51 Willow Road, Bromsgrove, West Midlands.

Anyone else with outstadnin credit notes do the same, and keep us in touch.

RAINING IN **YOUR ART**

I RETURNED, soaked to the skin, from the Glasonbury CND festival with my official programme completely ruined

As I've collected a programme for every concert and festival so far, could you publish an address where I could send for a Glastonbury prog? — D. Brack, Northampton

SURE THING. For your copy of the souvenir programme, included in the CND magazine Sanity, send a postal order for 40p, payable to Campaign For Nuclear Disarmament, to CND, 227 Seven Sisters Road, London



Japan concerts this autumn,

has long since been cleared,

necessary to go through the

but hasn't had them yet, even though your cheque

ring the following hotline number: 01-734 0672.

If at first you don't

succeed, it might be

operator.

JAPAN'S MICK Karn and his favourite portrait of his dad

tried to make contact. Even a letter threatening legal action failed to elicit any response. Red Rhino bought 15 cassettes, which were ordered and despatched on March 4. They owe us £16.50, but despite numerous telephone calls and letters, including another threatening legal action, we've still not been paid. - Paul Horsfall, Index

FRESH WENT sour on you and a galaxy of music business names, including Albion Records, Clay, Cherry Red, Do-It, EMI, Faulty Products, Graduate, New Hormones, Polygram, Rough Trade and Small Wonder.

audio magazine, Nelson

Like you, as unsecured creditors, they've all lost out following the liquidation of Fresh Records early last month with debts totalling £144.806. Band and label distributed royalties owed make up £10,000 of the debts that won't be paid.

Only preferential creditors like the taxman and employees hanging on in there for outstanding wages (owed £20,000 in all) are likely to see a share of the £16,000 expected to be raised from the sale of Fresh fixtures and fittings, existing stock of tapes and records, a van, and from money due to Frash. That's the way it goes every time a limited company bites the dust.
If you're not VAT

registered you can't claim a penny back. People out of pocket through Fresh, and

NEW DOUBLE A SINGLE DISTRIBUTED BY STAGE ONE OUT NOW ON SOMEONE ELSES MUSIC THIS TED NEW YELL OF GOOD, KEEN MIRRIE ELLY

•••••Indispensable ••••Worth buying •••Worth listening to ••Boring •Junk JBUMS



Not afraid of mice

CHARGED GBH 'City Baby Attacked By Rats' (Clay CLAY LP

NO APOLOGIES to Waller for the 'extravagant' five star rating. Any lover of Noise, and I do mean Total Noise, will find this outrageously over the top collection of bludgeon bop a joy to t'estroy brain cells to

No doubt about it, GBH are the punk's answer to Motorhead. No pretentions, no niceties - this is headsdown no nonsense mindless cacophony from the word

Punk? HM? Nothing so tidy. Taken to their extremes the difference is only a haircut. It's like discussing the finer points of different makes of land mines. The end result is the same, and don't this office know it!

"God what a horrible ghastly din," sneers La Belle Millar, whout as much fun as subbing a Don Dokken feature." While Big Dave Lewis covers his

ears and pronounces it "just a row, musical subtitles for the

Translation: Thirteen tracks of high-energy hardcore racket. Sometimes numbers start with a gutsy quitar figure, sometimes with a pounding drum, sometimes with a stomping build-up and once with a ticking time bomb. Sometimes the chorus goes "Slut", sometimes "Maniac" Always the song ends up a raging 100mph "Yeeearghh". Or, in the case of the twice as long piece-de-resistance 'Bellend Bop',

Yeeceaaarrrggh".
This is the sort of music the pogo was invented for, and one thing you won't be able to do to it is sit down to it. You'll either hurl yourself around the room, throw things at the turntable or run

True connoisseurs of GBH's crude clarion calls will know already that the band's roots lie more with the musical riots of early Damned and Slaughter than the less chaotic though equally skull-crushing rear of the Lemming (a small but important distinction). This album is Slaughter cranked up even higher, and GBH acknowledge their roots of the demonic Dogs' 'Boston Babies'.

Like their predecessors, our bludgeoning Brummie heroes also maintain a neat sense of humour. Check out 'Sick Boy' (the only previously available track here, and even this is a new, better version), 'Passenger On The Menu' or the elongated romp 'Bellend Bop' which is littered with tearaway guitar and just doesn't want to stop.

And when it does it segues into a rather odd singsong of "I wish I had a willie" which is the Prime Minister's thought in Attila's outrageous 'Willie Whitelaw's Willie', but I digress ...

My only regret about this whole aural overkill avalanche is the absence of the band's anthem and manifesto 'Big Women', though when I manage to decipher the lyrics of Heavy Discipline', I don't reckon I'll be disappointed. Hit me with yeehaw.

GARRY BUSHELL

CARAVAN 'Back To Front' (Kingdom KVS 5011)**

WHAT THE title is trying to tell you is that Caravan reverted to their very first line-up for the recording of this album though it was apparently more by accident than design.

Knocking this album will only produce more letters of the 'Who the hell does Hugh Fielder think he is?' kind that followed a recent Camel review so I won't bother. Anyway, Caravan have always defied such simple buttonholing. It's as out of line as it ever was and never reliant on fashionable whimsy.

Which is why I am amused to find the occasional spontaneous connection with Orange Juice, particularly on Richard Sinclair's songs. You can decide for yourselves if that's a compliment.

, , , HUGH FIELDER

House of

CRAZY HOUSE 'They Dance Like This From As Far Off As The Crazy House (TW Records TW Prop 2)****

LIKE LIFE-affirming flowers in the spring, these good new acts keep pushing their heads through the murky undergrowth, totally unexpected. Like, where the hell do they all come from, these restorers of my faith in the true r'n'r spirit; the Crazy Youses, the Kaz Products, the March Violets, the Pale Fountains? I mean, there's millions of

them and they're all great! Crazy House aren't millions, they're only two (David Luckhurst on vocals, guitar and keyboards plus Peter Parsons on synths and strings) and together they mix a curious blend of musics that seem to borrow influences from Soft Cell, the Cure, Ultravox and Wire wound into a hypnotic,

flowing tide of sensual, melodic synth-pop.

By being unafraid to try different styles, to reach for the empathy of the heart, Crazy House can seem rather mixed-up, almost as though they have so much to say and so many ways of saying it, they fall over themselves in their own excitement.

But this is good. It shows they've yet to learn the cool detached approach that will see their third LP disappear in to a morass of stale cliches yet go platinum while I stand in the background sadly shaking my head. Meanwhile, Crazy House allow themselves to get excited.

And mellow. And angry. And content. And reflective. In short, they're an emotional kaleidoscope matched by a soothing-then-scathing musical panorama.

That songs like 'Come On Down No 1' and 'Honeymoon' capture a naive enthusiasm lays Crazy House nakedly vulnerable to jibes of plagiarism but such is the strength of character (not to mention the classic tunes — 'The First Time' is mesmeric in its simplicity and irresistible in its pathos) throughout the record that 'They Dance ...' is an album of wide, chancy strokes, risking critical damnation

as often as it brushes with ecstatic glory.

At the core of this open heart is an unashamed love. half-shattered through crazy neglect and frustrating deceit, but always pumping with renewed desire. Crazy House have enough love to create this confused, confusing album and still use their energy in a productive way that combines

introspection and reflection.

I mean, this could so easily have been a pathetic bedsitter-land dose of self-pity. Instead, it's a genuinely emotional collection of moods that continually overlap while gradually altering, highlighted by the use of reprise cuts at the end of each side.

Crazy House is an asylum of refuge for the emotionally battered, seeking an hour of solace, rejuvenation and optimism. Don't stand out in the cold, there's still plenty more room and the key's under the mat. I'll be waiting for

JOHNNY WALLER

Feel like a clog

MINNY POPS Sparks In A Dark Room' (Factory Benelux FAC BN 15)****

LAUGH AT me and I'll simply smile inwardly, pretending to know more than I'm prepared to reveal but . . . Minny Pops can be MAJOR POP. You laughed! But — and you know this is true — if Human League, Japan and Simple Minds can smash into the charts, then just watch these Pops go pop!

They certainly have the nuscle dynamic arrangement and the gift for melodic appeal but as yet they're not allied to that feather-light caress of commer-

cial magic that spells HIT.

Song titles like 'Night Visit',
'Dream', 'Mountain' and 'A
Feeling' betray the vastness of this LP with its grand sweeping textures of synth and keyboards. Drawling majestically alongside is Wally's voice, a langourous intonation with the deadpan delivery barely masking the fierce passion of "I wanted to apologise / I wanted you to know / That I love you /-But time ran out" on 'A Feel-

At times, their direction is too predetermined and they can become a trifle predictable, providing stout-hearted but too typical Euro-disco heartbeat inigoration.

Their sense of discipline tends to override what would be a more welcome dash of surprising looseness, even if it colleads to an erratic type of unconformity. As it is, they always seem to be holding themselves in check, almost afraid of the terrible power that may be unleashed should they really let go.

But Minny Pops should be

brave, concentrate more on writing actual songs and team up with a young, visionary producer . . . and maybe the look of love will shine from their

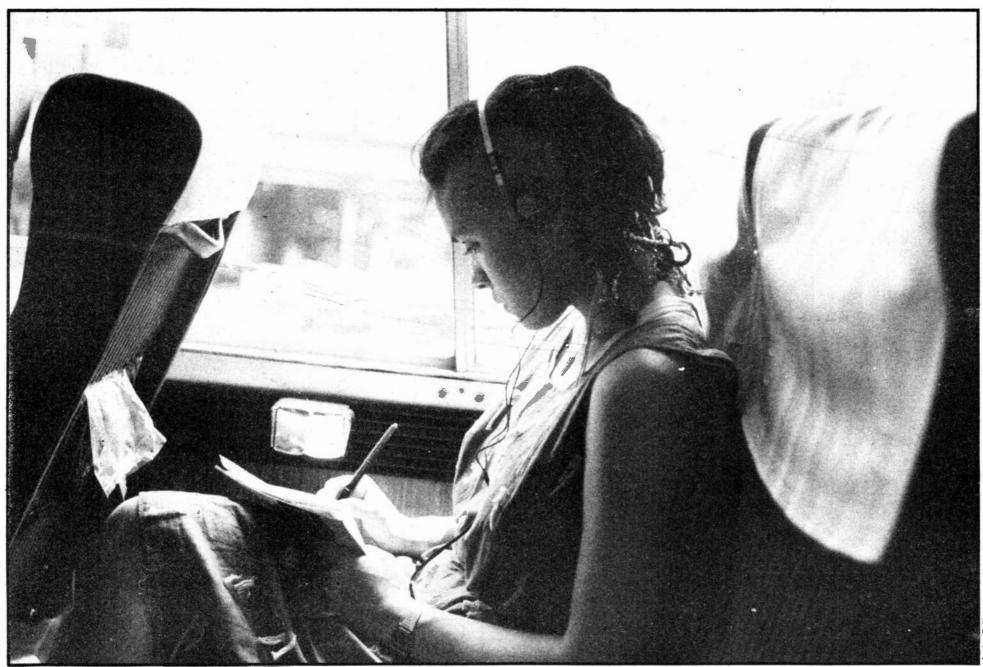
JOHNNY WALLER

STEVE MILLER **BAND** 'Abracadabra (Mercury 6302)***1/2

YOU HAVE to admire Steve Miller's style. Every four or five years he ambles forth from his Omaha ranch, lays down a couple of albums, invariably containing at least one smash hit, tours a little and then waddles back to his lair. He makes it all seem so ridiculously

He doesn't even try to make it sound too fashionable either. Where others would be drenching the sound in airplay-grabbing techniques, Steve just sticks down the basics, adds a telling dash of sparkle at the right moment and leaves it.

These days he doesn't ever bother too much with writing the songs. He's composed only two tracks (one of them the title track), but you scarcely notice the difference with the rest of the album as his own personality stamp is sufficient to turn every song his way.



ANNABELLA LWIN: more a case of C30 C60 C90 Stop!

Sweet but sour

BOW WOW WOW 'I Want Candy' (EMI EMC 3416)***

WONDERFUL, DEPENDABLE, predictable music biz. Anything consumable can be produced and any punter's whim provided for. Just give it time.

Commodity packaged and repackaged, this way and that way but always after the fury and excitement of the actual event. Tape the energy of the moment then store it away until it can be re-peddled as a piece of nostalgia, a look-back, a retrospective alimpse into a time and place where we once

Do You Remember When. or In The Beginning or Once Upon A Time there was this mischievously grinning and winking pied-piper character setting up the second part of a Great Swindle.

He blew a tune of sun, sea and piracy and led copy-hungry hacks into paroxysms of gleeful reportage. He filled his swag bag and sailed off towards the horizon leaving the besuited and befuddled minds of Big Corporation dealings splashing around in his wake, wondering what happened to their gold sovereigns and how they could get them back

That Malcy Svengali guy kept himself in pieces-of-eight by devious dabbling and cunning exploitation of pliable record company meat-heads.

Among many other things, the BWW debut being a cassette aided exposure of the Industry's fumbling inability to cope with quickly developing technology. The short-sighted but sizeable investments into record pressing plants is the reason you can master the frame-winning art of video snooker but can only hear most music from a spiraling pivot in a bumpy lump of plastic. 'C30 C60 C90 Go!' being

cassette was no big deal but the fact of it only being available as a cassette was. The Dansette is dead! The Sony

BWW's early music was void

of meaning, sense and logic. The ferocious foursome powerplayed with a near-revolutionary fervour of fun, gloriously celebrating their utter worthlessness, Which, of course, made their material priceless and vital and in possible to be rational

That it was likely all of McLaren manufacture didn't matter. That all the backing tracks were identical didn't matter. In a cautious and staid world, we suddenly had the vivacious sparks of a youthful combustion which bypassed accepted biz standards and transcended regular criticism

"A bim bam boogie and a booga rooga. . . A blinga a blanga a bippity bop"

It was a heady momentary flash. And then the snappy bark started growing into a band. They were using their muscle on the 'See Jungle' LP, flexing themselves into a more (vinyl) acceptable form (ie regular album length) and stretching into a wider scope for commerciality.

It was still great, effervescent hot-throb pop. They'd even learnt new ways of making rhythms! But it was no longer instant quick-fire stabs of helter-skelter sound blessed with the surreal superficiality of a possible novelty and/or hype.

The tasteless tackiness of this compilation's cover reminds me of my Monkees hits collection. (Matthew Ashman has the mohican where Mike Nesmith had the one-sided fringe and woolly cap; they both play(ed) Gretsch guitars). The band are snapped TV-miming before a junior-aged audience. Instead of being the youth, BWW are being marketed back to the youth as another photogenic rock band.

This album gives you 'Sexy Eiffel Towers', 'Radio G-String', 'W.O.R.K.' and more dashing golden moments from the past. But it opens with the contemporary and devastatingly ghastly 'I Want Candy'.

These Woof-ters have been

MICK SINCLAIR

VARIOUS ARTISTS The Indipop Compilasian Allum' (Virgin VM5)**

FRESH ON the heels of Monsoon's success comes a whole album of exciting, invigorating pop music from the undiscovered talents of Britain's Asian community. And my name's Mahatma Ghandi.

In reality, unfortunately (because it would be nice to think Monsoon are just the tip of an iceberg) this is nowt but another Virgin cash-in job which has not so much jumped on the Indipop bandwagon as pole-vaulted clean over it.

The bait on this 13-track midpriced sampler is the first two tracks — 'Mirror Of Your Mind' and 'Shout (Till You're Heard) culled from Monsoon's original and now allegedly rare Indipop debut EP. They're pleasant enough tunes, the undeniable charm of Sheila Chandra's voice making the fact that both borrow rather liberally from 60s pop numbers almost forgivable.

But as for the rest, it takes an extremely dubious route from straight ethnic folk stuff through to piss-weak Monsoon copyism, stopping at a number of curry and kebab houses along the way.

My own personal favourites, chiefly for their lyrical content, are 'Snake Dance Raja' by Thika, containing the immortal lines "Show me some snake dance oh mystery raja/So I will know", and Sons of Arga's 'Soul To Save' - "If you have a soul/If you have a soul to save/Save one for me/Save one for me". And if you haven't, a nice piece of haddock'll do?

Leave it out - who do they think they're kidding? Just because David Claridge is off on his world travels doesn't mean there isn't anyone left to put this in its correct perspective.

Which is: That this is decidedly not what the appeal of Monsoon is all about. They have achieved a very attractive — to contemporary British ears crossover, a pleasing blend of Western and Asian influences with obvious parallels

in Japanese technopop. Whatever this album is, it is not the vanguard of a whole new Anglo-Asian pop movement. So best save your money for the Monsoon album and give this one the (curried?) elbow.
TONY MITCHELL

JOHN OTWAY 'All Balls And No Willy (Empire HAM LP

AAH THE enigma that is John Otway. If the amount of warmth and affection he invokes live were to be matched by record sales, he'd be shifting more units than McCartney and

Adam Ant put together. But, sadly, John has never managed to come up with studio material to live up to the uniquely entertaining experience of seeing him on stage. Records, unfortunately, can't do summersaults on the deck, swing from overhanging scaffolding or tear open their shirts in an explosion of buttons and white boney flesh, and no amount of studio trickery can enhance a song quite like the vision of Otway's gargoyle expression of mock desolation and the way it suddenly cracks into that boyish grin of innocent

Still, the encouraging thing for Otway must be that, while his bank balance may not exactly be booming as vinyl riches continue to tantalisingly elude him, the musical (as opposed to theatrical) strength of his albums continues to

In this respect, more than a little credit for this album must go to the Europeans, who have coped with Otway's notoriously idiosynchratic approach to pitch and timing with great aplomb and considerable panache and have complemented his oddball musical talent far more successfully on this album than anyone else to date (sorry about that Willy!).

It's a wonderful album title, of course, but more than just a funny play on words. It's actually true in that, in Wild Willy Barrett's absence, Otway has used the Europeans to give his songs a far harder and pugnacious quality than in the

In fact, if he'd produced tracks like 'Nothing's Gone', 'Mass Communication' (epidemically catchy with its buzz-saw guitar from Colin Woore and tootling synth by Steve Hogarth) and his delightful transformation of Roy Orbison's old weepy 'In Dreams' into a snorting rocker back in the heady days of '77,

he might not be dismissed so off-handedly now as just an eccentric jester.

Other memorable moments on this album include the fast and furious 'Too Much Air Not Enough Oxygen', which contains such stirring and epic lines as "Too many presidents, not enough government/Too many armpits, not enough deoderant", a couple of typically poignant love ballads in 'Montreal' and, especially, 'Middle Of Winter' with its stark and atmospheric piano backdrop, a sprinkling of (in tune!) sax solos from Otway himself, a bizarre and almost psychedelic instrumental called

'Turn Off Your Dream' and the very polished 'Telex'. This may not be the 'big one for Otway' just yet, but it's definitely getting closer to it. DAVID LEWIS

VARIOUS ARTISTS (Editions EG EGED15)***

THE COMPLETE catalogue of thirty EG albums has just been re-issued (why?) and this fifteen track sampler is presumably intended as a beginner's guide/potential consumer temptation into the complete range of produce.

EG have always consciously

aimed their output at the aural sophistocat if not egg-head, the denizen of the rarefied 'upper' strata of 'rock' music appreciation.

Some of the material has been highly commendable, some of it deadly dull but it is absolutely nauseating to see a press release which proclaims a 'new label for intelligent ears'. An unfortunate phrase that typifies the grey-matter-uberalles approach where so often fine on-paper theories result in music that can only be,

fittingly, described as academic. Even allowing for my dunce's cap/inverted snobbery/degree in coarse (as opposed to fine) art, there is no denying the abject dullness of Jon Hassell's 'Courage' or Robert Fripp's 'Under Heavy Manners' away

from their own LP contexts, Conversely, there is no need to pretend that the Penguin Cafe Orchestra's woddling sea-bird adventure 'Walk Don't Run' is anything more cerebral than a pleasing romp with unusual tools, that the pulsating high-life sounds of Edinkanko is intelligent music for the feet or that the Lounge Lizards' fakejazz is anything othe than a black (tie, white shirts) humour and deliberate pose. (Their version of 'Harlem Nocturne' is a right oozer, sleaze incarnate.)

Doting fans of Brian-the-brain Eno will have a (intelligent) field day with the Ambient and Obscure series being wei represented plus that gleaming craniumed man's comparatively rare work with Snatch on 'R.A.F.' and with David Byrne on 'Very Hungry' lifted from the 'Jezebel Spirit' twelve incher.

Tread warily through the 'Danger! Pseuds At Work' signs and you'll encounter a fair quota of worth noises. Who's for difficult fun?
MICK SINCLAIR

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ONTHE ROAD

Grin and beer it

East Anglia Rock Festival Mildenhall

FOR A SUMMER that is rich in the number of open-air festivals, there are going to be some very poor promoters and backers around when it comes to balancing the books.

to balancing the books.

What with the organisers of the previous week's WOMAD bash going into liquidation and the advance ticket sales for the following day's Hackney hoedown reportedly so meagre that rumours abounded of its impending cancellation (though this proved hastily pessimistic), the 2000 or so bikers and 'bangers who turned up at this isolated speedway track would hardly have sent anyone sneaking off on the next plane to Switzerland with their pockets bulging.

In fact, considering the lack of public transport or adequate signposters, it was amazing even that feeble figure showed up. Still, it meant everyone could comfortably stroll around and wander down the front whenever they wanted to and nor was it too hard to get a drink at the bar, the consequences of which would take their toll later . . .

The opening power chords of the day were struck by a short succession of local bands, but the first serious contenders to step into the ring were Stampede, led by a badly hobbling Reuben Archer, whose pencil-thin leg is still in need of a supportive crutch after that much-publicised accident.

Unfortunately, the early part of their set was bedeviled by sound gremlins and they seemed like a band badly short of real match practice. Archer's got a strong vocal delivery it's true, but the songs rarely rose above the standard rock routine and guitarist Laurance Archer should learn that all the wild posturing in the book doesn't necessarily make for exciting music.

Next up were Angel Witch, who displayed all the subtle panache of a musical symposium between Vardis and Budgie with their lead singer/guitarist quarrying out his rock balderdash with the lithe dexterity of Sylvester Stallone at crochet classes. The bludgeoning bass and drums, shrieking guitar and shout/scream vocals on songs like 'Angel Of Death' and the eponymous 'Angel Witch', the day's first encore, provoked plenty of jiggling craniums down the front but much of the guitarist's supposed virtuosity was little more than facile flash showmanship, relying on the decibels to cover up for his slovenly slashing about on the frets.

It was last afternoon by now and the alcoholic revellers were just about reaching their frothy peak, which was just dandy for Bernie Marsden and his new band SOS who regaled the blearily bubbling throng with by far the best set so far.

Where his machine headbutting predecessors had been crude and ham-fisted in their attempts to pistol-whip the crowd with clenched-fist clichés, Marsden, with all his years of experience in bands like Babe Ruth and Whitesnake, slyly set his phasers first on stun and then obliterate as he used the sturdy drumming of Clive Edwards as a springboard for his own fluid but fiery fretwork.

Considering this was their first major appearance, the band gelled remarkably well and Marsden's face took on the look of an exceedingly pleased tortoise who's just found a particularly juicy lettuce leaf as

he led the band through the day's first really structured set, balancing granite chiselled rockers like 'SOS' and 'So Long' with the soulful shiver of 'Walking In The Shadow Of The Blues' and Millie Jackson's 'If Loving You Is Wrong'. This gave his aggressive Scots vocalist, with his broken-bottle fighter's commitment, the chance to prove how much more effective he is when given the room to really put expression into his voice rather than just roaring away as he did on the concluding pair of overplayed rock rages

overplayed rock rages.
By now the seething sea of denim (or perhaps small lake would be more accurate) was beginning to wash up more and more frazzled flotsam and jetsam and the drunken walking wounded were out on their early evening constitutionals, tripping over the growing piles of empty cans and discarded bodies. All of which marked, for me, the low point of the festival with some pretty lacklustre stuff from first Samson, then Magnum.

For all that their vocalist throws the full weight of his enormous bulk behind every song he launches into, no amount of gritty growling and foaming at the mouth, nor haphazard histrionics from guitarist Paul Samson, can gloss over the sadly threadbare HM meanderings of Samson's material.

While Magnum, with their keyboards-dominated wimp rock and overly-convoluted arrangements, dished up the very kind of warmed-over Yes and Argent-style rubbish that should have been flushed down the drain in the early Seventies. All pomp and no circumstance, they were to exciting rock music what the bedraggled piece of cod I picked up at the venue's stomach-churning fish shop was to haute cuisine.

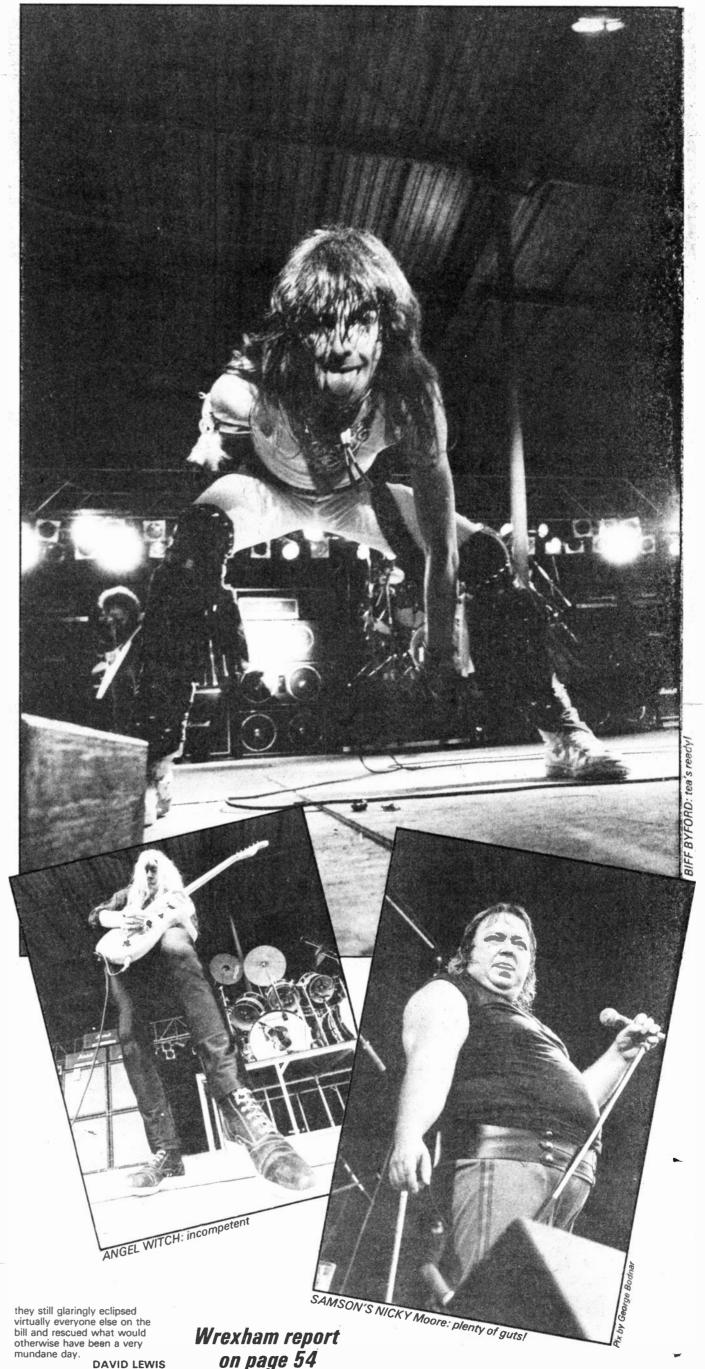
Which at last brings us to the real stars of this otherwise rather turgid affair, Saxon — playing their first British gig for almost six months as a result of their determined drive to crack the American market.

And how that testing time in the States has sharpened them up, guitarist Paul Quinn in particular cavorting around the stage with unusually theatrical eyeball-rolling grimaces and lasciviously licking his tongue out Gene Simmons-style at the revived and ecstatic audience.

Where others blustered and blathered about, Saxon produced pure rock power, Graham Oliver proving what a fast-fingered master of the frets he is with solo after sparkling solo on chest-beating cheer-leaders like 'Motorcycle Man', 'Strong Arm', 'Dallas Ipm', 'Princess Of The Night' which ended in a cataclysmic crescendo of notes with Quinn doing his spinning guitar trick and Oliver head-butting the face of his idol Jimi Hendrix that's emblazoned on his white Gibson, and 'Play It Loud', always one of their most sense engulfing of numbers that had Biff Byford bouncing and dancing about before concluding with a snatch of 'Star Spangled Banner' from Graham.

There was some flaming drumstick-juggling by Nigel Glockler during the intro of 'Hungry Years', and a dash of dry ice and, of course, the eagle put in a blinding appearance, though its enforced positioning side-stage meant it often distracted from rather than enhanced the show's visuals.

But Saxon are saving their real surprises for the autumn tour, so this was little more than a rugged, muscle-toning work-out for them — even if





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Examples

INSIDE OUT



"Haircut 100's latest, going for a song!" Laugh? Council have Di-ed

Prince's Trust Royal Gala Dominion

FOUR WEEKS of are they/aren't they speculation about who was actually going to play this exclusive charity do didn't apparently help to sell tickets to the glitterati.

The remainder, Lord preserve us, had to be sold to the public at large and a good thing too. Instead of portly executives and self-absorbed 'celebrities', it was peopled mainly by music lovers and that rather than the presence of HRH, is what flavoured the

That, and the fact of having a selection of the very best of British musicians under one roof made it quite a unique occasion. Madness kicked off with a party version of the national anthem, and weren't all that inspiring. HRH didn't think so either and spent the time peering at the TV monitor, scratching his left ear, and smiling wanly.

Maybe he was trying to remember the carefully rehearsed speech he was going to deliver about the winners of the Trust Fund music competition, Brummie reggae outfit Unity who, despite the fawning adjectives laid at their door, were quite acceptable. Who's to bet that they won't be allowed to slip back into obscurity!

Formalities over, we were refreshed by the all too brief appearance of Joan Armatrading and, you know, it gives me a kick still to see an audience held captive by the basic power of one guitar and the impact of a voice. The hell with techno-rock and electro-bop, gimme emotion in simplicity anytime. 'Love & Emotion' was imbued with more pathos than can **ever** be reproduced on vinyl.

And from the sublime to . . . ? Britain's most famous fish-farmer bedecked in tam o'shanter and tights with a bulge that'd put

Nureyev to shame?

Jethro Tull of course, and for ten minutes we were transported to the excesses of the Wembley Arena with flash lighting, the whole works and Ian Anderson weaving abut the stage like a drunken morris dancer. Maybe he imagined he was dodging snipers. I heard he'd arrived early afternoon to personally check out the stage for suspect devices although the grotesqueries of the previous day had us all covertly looking under our seats. Phil Collins was guesting in the percussion hotseat which he

then vacated to render a disappointingly dull version of 'In The Air Tonight'. We were then 'entertained' by the Masai Dance Company, muscular black guys in shorts with an embarassingly unco-ordinated routine - an obvious filler.

But the climax was worth the wait. To see Townshend , Ure, Karn, Collins, Brooker, Plant and Bush onstage at once was third degree culture shock! Everyone did their party piece, the highlights being a superbly textured version of 'No Regrets' with Townshend adding backing vocals, a nostalgic blast from Brooker et al with 'Whiter Shade of Pale' and an intriguingly poignant song from Townshend seeing him forsake guitar for piano. Shamefully, I've no idea of its origins but I intend to find them

Kate Bush made a brief but well received appearance especially well received when her straps broke and she had to make a sidestage exit clutching modestly to her bosom! And then Robert Plant joined the party, and disorientation gave way to

I mean, see Mick Karn shuffling little pirouettes around Robert Plant and Pete Townshend does little to imbue you with a great sense of reality!

The grand finale was a grossly top-heavy version of 'Gonna Take You Higher' with Masai Dancers and pelvic thrusts in wild abundance. Even HRH seemed to be in the groove! And the evening wasn't even marred by Kid Jensen's cloying attempt at being MC.

HELEN FITZGERALD

when it's available at **Taste with the Devil**

Demon Marquee

WOE BETIDE wicked, wayward sinners who dabble in the paranormal, who scum their souls with festering references to the anti-Christ and probe the half-dead inhabitants of nowhere.

As if warning enough has not been tendered by the misfortune of many-an-act in eve saw the wickedest imps of Hades busy niggling. The target was Mal Spooner, rhythm guitarist with mysteriously shrouded men of Stoke Demon, making their debut London headliner.

After only two songs he wriggled, spluttered, and curled up in the same manner as instilled by Damien in his brother in 'Omen II' and was carried off for an early bath. Except here the cause was a paralysing food poisoning infection; Satan moves in

mighty mysterious ways. Still, Demon acquitted themselves well, pummelling the set-back into insignificance with a spangling crusher of a show.

Blunderbuss metal flew thick and fast in the blasting form of songs from both their 'Night Of The Demon and new 'The Unexpected Guest' vinyl slices, enhanced by the murky theatrics of frontman Dave Hill and two looming Persil-white

crosses.
For 'All The Work Of The Devil', 'Into The Nightmare', and throughout the outset, Hill is embellished in his drippy-fleshed Demon costume, lookin like a sunbather caught holidaying in Hiroshima with hideous consequence, eyes horribly reddened in a ghost-white face like some insecure

For 'Father Of Time' and 'Decisions' he swaps into a toga wrap and warped. wrinkled, worn-faced mask as seen on 'TUG' gatefold. And later he manifests the second troll seen on said sleeve in 'Liar', showing a flame-licked torso as proof of his damnation visa.

It's a top-hole spectacle for this pit-hole level! Even the make-up on surviving hairy guitarist Les Hunt's arms, blood trickling from his multiple punctures, is shudderingly realistic.

However the sounds, a somehow mustered guitar kick of colossal beefy proportions being the pivot of songs causing more headshaking than a Trevor Brooking cross, were more denim 'n' leather, tassles 'n' tequila than the image implies.

Demon, in numbers like the Schenker-esque 'Sign Of A Madman' and 'Total



Possession', the muscular pounding 'Victim Of Fortune' and 'One Helluva Night', purveyed mountain-moving high-grade metal (from the furnaces below) with inimitable melodic craftsmanship, burying their fans by bringing down the Marquee in a torrent of

volume. Crazy curses to silence death, cymbal crashes to solo flashes, eardrums bust to sonic thrust, forever and ever, amen.

PS: After seeing my note that this band are the 'thinking man's Venom' in the recent album review. Neat Records have revealed Cronos' plan to strike back. In retaliation, they're

going to eat Demon. distasteful, what with all this food poisoning about.
PHILIP BELL



I THOUGHT I knew what to expect from Jackson Browne and it finally turned out that way, but there were a couple of adjustments to be made.

He came on to the kind of wired-up audience response that only the hippest American rock and roll legends can get over here but his band soon dispelled any notions that we were in for a jovial nightclub evening. The light-fingered, spacious feel I'd expected was replaced by a heavy, majestic sound that reverberated round and filled you up, rather like Dylan's recent bands.

Jackson's band played faultlessly and with plenty of skill to dramatise the twists and turns of the arrangements but there was always enough gilt-edged professionalism to remind you that this was the Jackson Browne Show, not

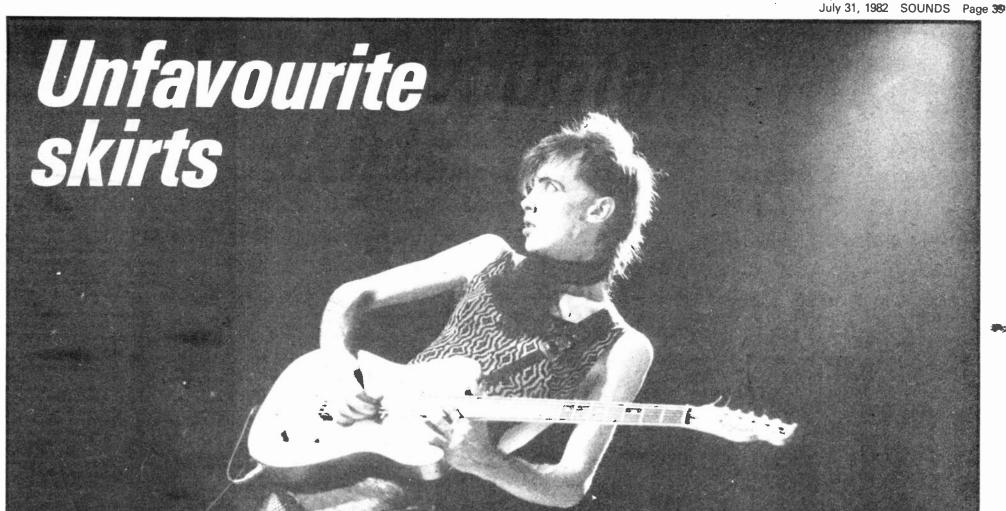
Jackson Browne In Concert. He only departed from this formula once, bringing on Paddy Maloney of the Chieftains to blow his pipes on the old CND protest song from the Sixties called 'The Crow And The Cradle'. With just acoustic guitar and keyboards to accompany Paddy's pipes, the sound seemed to roll back the years until the presence Donovan came psychically close. At the end Jackson shivered audibly before getting back to the safety of his songbook.

HUGH F!ELDER





KATE BUSH seen moments before the strain proved too much: Robert Plant thumps away regardless



CHARGE'S STU P. Didiot models Beki Bondage's old fishnet tights (drool-GB)

Charge/Wet Paint Theatre Company Zig Zag Club

IT WAS a Monday night and that may have had something to do with the fact that apathy rather than anarchy held sway at the Zig Zag Club.

Three hundred or so people and a subdued atmosphere which was suddenly enlivened for Your Humble Narrator by a vision of magnificent and unlikely pop hero Captain Sensible sporting his unmistakable red beret.

Someone announced 'Demonstrations Of Affection' by the Wet Paint Theatre Company. Yes, you've got it, a theatre group at a rock gig. Novel and brave, I must confess to having had a few qualms about how they would fare, but there was no need.

A manic rifle-toting punk stormed on stage snarling at his girlfriend and singing 'Memphis Tennessee' strictly John Cale-style. There followed twenty minutes of striking, if slightly confusing urban guerilla/Clash imagery and political ranting, combined with a very serious existential/soul searching 'Where are we all

going?' message. Sort of punk Jean-Paul Sartre. I found it enjoyable and judging by the applause, so did many others in the sparse audience.

Next Charge! Or rather, on

tonight's showing, retreat! A couple of weeks ago I got hold of 'Caged And Staged', a less than new Charge live album and due to mix-ups and misunderstandings, a review was published which never should have been; my silly fault, and hearty apologies to thee and thine for that. 'Caged And Staged' and the band's excellent single 'Fashion' nevertheless convinced me that I was in

But it never came. Sure. they were powerful and singer lain and 'Man In Frock' guitarist Stu are certainly great performers; the sound quality was good and in truth they had everything going for them. The problem was quite

for a treat tonight.

simple. Charge didn't play

one decent song all evening. They threw out 'Fashion', 'Alone at Midnight' and countless other greats and in their place gave us a series of meandering and instantly forgettable negatives devoid of rhythm and melody.

Now I'm not saying that a band has to carry on for years and years playing the same material. Charge have been around for a bit and of course their set is going to change. But why the hell aren't they writing good material anymore or, if they are, why aren't they playing it live? A band who have written songs as excellent as some of Charge's and who serve up this garbage are

simply insulting their fans. And here's the sticking point. Don't get the idea that I was one dissenting voice in a responsive audience. Far from it, the rest of those present were as unimpressed as myself and by the halfway point in Charge's set, the majority of them were sitting at the back of the hall, presumably waiting for main band Chelsea. The whole performance was a massive disappointment and when I played 'Fashion' the next day, I found it hard to believe that the band on that record was the same lot I had seen the previous

JOHN OPPOSITION

Boys At Sea Glasgow

SOMEHOW I'VE seen that face before. An extraordinary face, intense, a body wierdly garbed and Cleopatra flashing eyes that can rivet you to the ground at five paces with just a

passing glance.
The face belongs to the lead girl, the only girl in 'Boys At Sea' and the main attraction of the band belongs to her, regardless of the sex of the name. Janice is better known for being the unassuming bass player in an all-female band called Strawberry Switchblade, but in Boys At Sea she comes into her own with shocking force.

The band are all in secondhand chic, with sparse but mesmeric emotion carrying them through the discreet background to Janice's

sparkling delivery. They are shiny new, still shyly wet behind the ears as far as performing goes, but if this is what they are like at the beginning then I can hardly wait for their rapidly growing experience to take

The songs fall clearly into two categories; one delicious pop with disjointed quirky-beat and the other papering the walls with stark and doleful melody and sadness. Janice lends her voice — and joy — to the pop songs with a Grogan cuteness but also a warmth of tone that adds the sincerity to make for excitement instead of pretentiousness.

Such are the delights of songs like 'Dream Jungle with its blim blam keyboards, the ambiguity of 'The Twist' and the sentimentality of 'Moving Furniture'. The guitarist Graham vocalises the mesmeric melodrama of the title song 'Boys At Sea', 'Animal Heaven' and 'Love Life' and reminds me of Ross Middleton, another Glaswegian who has now made good.

The melodrama is as catchy, if not so attractive, as the pop and all the material is immediately memorable.

Something that is also memorable is the drummer, reasons. The drummer, bless his little cotton socks, has only got it together on one number, 'Love Life' in which his drumming is reasonable. Unfortunately, during the rest of the set he sounds as though he has just escaped from a Boy's Brigade parade or is practising on a sofa. The incessant boom shish of the drums becomes distracting to say the least, but we can forgive the band this misdemeanor for the moment and hope that he either learns to drum or they get a replacement posthaste!

Boys at Sea are a fragile pleasure and generate fondness rather than fanaticism for their music. They are twisting and opening, blossoming quickly. And when they find their identity the rest of Scotland, at a modest estimate, had better watch **ANDREA MILLER**

Ideal Venue

A DEBUT for a German band who are adamant about singing in German.

Ideal are part of the Berlin brigade who are gradually seeping through the miniscule cracks in xenophobic record business and media infrastructure.

What does this mean? Have A & R men finally got tired of waving cheque books in Scotland and made it to Europe? At last, German bands are

becoming arrogant about their own creative capacity and are not just apeing ours. Their musical inferiority complex is starting to

Ideal are a strange brew. They evoke a severe case of love-hate within me. I hate some of the heavy guitar playing and the overloading of the gloom/doom bag. Some of the guitar riffs should have been left on the HM ark.

I love some of their eccentric, mysterious and totally odd intrusions on this nightmare. A few songs rise like oases of hope amongst the blur and intensity of their other heavy rock clichés. They make a good job of the bad tracks but fail to realise they are cul-de

Three men and a girl, they stand in a mish-mash of military uniforms but they are more Mao than SS. A corrugated iron backdrop fills in for the alienation of the Berlin wall and the desperation of an urban landscape.

The guitarists snarl in unison at distant targets. It's cabaret warfare. They are playing a game with the medium but falling into it at the same time. The ranting and raving of 'Schwein' is a tongue-in-cheek take-off of chauvinist rock but other numbers sound just the same.

Then there are flashes, flashes of lightening. 'Fauarzaug' ('Lighter') takes us to more intriguing waters. The guitars are wailing for a change, the vocals are husky and the voodoo chant oozes mystery and imagination. 'Sex In Der Wuste' ('Sex In The Desert') is another water hole, refreshing in this

The electric bass and drums disappear, cymbals and double bass appear. It's a lusty sensual send-up of sexual fantasies with Casbah clashes. My love is restored

for a little while. Ideal are interesting. They're mixing their bitter with lemonade. I want more lemonade.

ROSE ROUSE

The Cannibals/ The Stingrays/ The Milkshakes Dingwalls

IF THERE ever was a line dividing garage (as in 'punk') from garbage (as in 'junk'), then there sure ain't now, because in one gracelessly executed coup, The Night of Trash package comprised of the Cannibals and their salubrious cohorts the Stingrays and the Milkshakes, erased it at Dingwalls once and for all.

I don't know where you're living but where I'm coming from, only one thing beats tar out of garage and that is garbage: Bad guitars played badly, voices redeemable only by salvage operations in the six figure region and songs, known, unknown and and covered, multilated mercilessly into a mangled mess of distortion.

Darn it, when I traipsed in on the Milkshakes sounding like the Flamin' Groovies surfin' on bad acid. I knew I was experiencing life at its degraded best. Nonsense, rubbish and crud, the bad, the worse and the ugly, rumbledried and rehydrated by sweat into a melange of mudslinging, cantankerous

noise. Yes, it's rock 'n' roll, and it ain't dead.

It isn't well, but it isn't

Ah, how can I describe the Stingrays? I guess garage-a-billy puts a point on it. Yep, they were the most, utterly awash in a glorious quiff rinse of Fifties and Sixties two and three chord classics. Imagine the Cramps pushed down a lift shaft in wheelchairs hitting bottom and no more need be said. It's hard to believe that in

this day and age youngsters have the wherewithall and faith to dredge up garage punk classics, then backdate and destroy them in a mock-a-billy frame. This is song assassination of the first order, blatant abuse, real spirit.

The Cannibals topped the bill with a long set that got progressively louder, more 1: discordant and chaotic, hammering out one r'n'b token after another and flattening each one 'til it was thin and hard as a new

penny. Unlikely looking lot, the Cannibals, unfashionable and coarse and, naturally, terrific. Led by the charmless, gormless Mike Spencer, a gum-slinging caterwauler of rare excellence, the Cannibals butchered and savaged their material and that of their heroes in a systematic rampage ot uni careless fury, full of doubleshot leads that cost me at least ten per cent of my hearing. It ended too soon. The

Night of Trash is a bargain debasement extravaganza not to be missed by rockin roll fans. The Cannibals, the Stingrays and the Milkshakes can play at my parties anytime; I'll pay for the damages. Gladly.

RALPH TRAITOR

AFTER SOME DRUMS?

NIGHT OF THE VANDIRE

Ten pages of terrifying transistors and venomous valves to get your teeth into — edited by TONY MITCHELL

THIS WEEK'S bloodcurdling issue brings you the best of what's new in instrument amplification, with a healthy contribution from British manufacturers heavily outnumbering the Americans and the Japanese. And that's very fitting because over the next week much of this new product will be on show to retailers for the first time at the London Music Trade Fair. Another trade show, you ask? Yes — unbelievable though it may seem — we just can't seem to have enough of them this year. Unfortunately (for the majority of Sounds readers) this one is a Trade-only

event, marking a return to the hallowed halls of the various Russell Square hotels which housed the old trade show for so many years, and cocking something of a snook at the attempts by the more progressive elements of the industry to replace it with the public British Music Fair (to be held in Brimingham again next year, it has just been confirmed).

But not only does this feature showcase some of the best new amps at the show. It also marks the introduction of an important new Sounds service for musicians — Band Aid

Classifieds. This new classified ad section, which will appear every week right next to the Band Aid pages, offers Sounds' growing musician reade; ship the chance to reach like minded

people and to buy and sell gear for substantially less outlay than elsewhere. You can find all the details on page 49. Starting on this page you

can read reviews of over a dozen new products, each of which have been given quality and value ratings that work as follows:QQQ — faultless quality;
QQ — a good product;
Q — a bit shoddy;
VVV — a real bargain;

V — definitely overpriced; So read on now — to ignore these reviews could have the most grave consequences!

VV - a fair price;

SOUNDS scoops Britain's first low cost, high quality mail order amp range for review

'GATOR COUNTRY

ALLIGATOR ALL-PURPOSE RANGE (prices and ratings in text)

PARTLY HIDDEN behind the scenes of the instrument industry (deliberately kept from the public, of course!) there's quite a lot of tension between equipment manufacturers and distributors. The relationship between the two has never been all that easy but, like everything else these days, a lot more bad blood has been circulating recently, as both sides of the business suffer from the recession. Mark-ups, payments, discounts and stock levels are currently very hot potatoes.

Without getting into the politics or the argument (and it's not anywhere near as cut and dried as either side would have you believe) there's no doubt that equipment could be a lot cheaper if it wasn't sold through retailers. That's nothing new, of course, and it's as true of washing machines and televisions as it is of guitar

amps.
Nonetheless, a major move is under way right now to get gear prices down with the introduction of a brand new line of amplification called Alligator. You won't be able to mistake it if you get to see any — each product in the range is identified by green covering material and bears the

distinctive mark of a very smug looking alligator with more than a passing resemblance to the Croc in Peter Pan. That should

stir a few childhood memories!

But odd looks aside, the most distinctive aspect of Alligator amps is that they're on offer exclusively via mail-order. The prices reflect that fact by being way below what you'd expect. The real bonus lies in the technical department in that the designers have junked all the old concepts behind amplification — ie one type for bass, another for keyboards and another for guitar. What they've come up with is an all-purpose range, amps, cabs and slaves which they say will suit every type of instrument.

Combine the production savings of making just one circuit design with the reduction of margins commensurate with dealing direct with the public and the pricing level of this new brand becomes self explanatory. I mention all this so that you understand that the prices I'll quote do not imply any failings of technical quality or component strength — far

from it, in fact.

The basic idea of the
Alligator Series is a building
block approach. There's one all
purpose 150 watt tranny head,
(£149.90), a standard 2 ×
10inch ported cab (£99.50), a
150 watt 2 × 10inch combo
(£249), a 150 watt slave top
(£139) and (a novel idea, this) a
slave combo (£216). Given
these prices, you can see for
yourselves that Alligator means

To get you hands on this gear, it has to be ordered direct from the makers, and there is a set Securicor delivery charge for anywhere in the country of £9.00 — which must also be very much below the current

odds!
The examples of the range I sampled comprised the All-Purpose 150 watt head, the 150 watt Slave Combo, and the hilariously named KGB speaker cab! (Actually it stands for Keyboard, Guitar and Bass they have a sense of humour down there!) The instrument combo is reviewed elsewhere in this feature.

The amp head has the same pre-amp section as the combo, so for all practical purposes you can treat these as the same. At last, then, what's it all about?

ALL PURPOSE HEAD (QQQ

To kick-off, the 'All Purpose Head' is surprisingly light. But

that's not due to bad manufacture. The circuitry looks neat and sensible and the pre-amp and power-amp boards are joined by a plug-in system which offers very rapid

servicing.

The Alligator offers a single input for a jack plug from your instrument plus one for the footswitch which brings in the boost' function. This latter also has a metal switch which can be used instead of the footswitch if you prefer. Boost 'on' is shown by an LED. Next off comes pre-amp gain, marked to show the distortion onset point, as per H/H gear. Then comes what must be one of the best equalisation sections of any amp currently on the market, and the factor which earns the title of 'all purpose' well and truly. You have fairly normal bass and treble pots, then a superb graphic section comprising low, twin mids, and high. Finally you have a master volume control and then a standby switch. Yes, I did say standby, and there's just as much reason for it on a tranny

amp as on a valve unit.
Round at the back the
Alligator offers a standard IEC
plug-in mains socket, on/off
switch, anti-surge fuse, twin
speaker jack outs, send and
return for an effects loop and
an output jack for a lead off to
your mixer.

Sound? Just one word should do — superb! The Alligator has a really fine sound which seems to be there from the moment you plug your instrument in. I tried my sample with both active and passive basses, as well as a sold bodied Gibson and Aria electric and it never failed to sound anything less than really impressive. I'm not sure the tit would appeal to the real dyed-in-the-wool valve freak, but the balance between the pre and power amps is close to a valve sound and bringing in the 'boost' circuit does seem to lift the sound even closer towards that holy grail. More impressive than that, however, is the tremendous tonal flexibility.

You can fine tune your sound (making special use of that excellent mid-range system) to get some amazingly wide ranging sounds from a treble click on bass to a deep string bass sound and from a whistleclean country guitar sound to a power-chord metal mayhem merchant's wail. Verdict? Well, this head is superb!

ALL PURPOSE CAB (QQ%

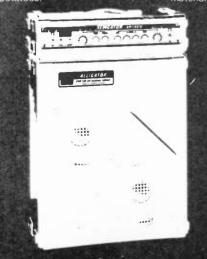
The basic cab (the KGB) is also impressive. Some bass players (in particular) might be put off by the thought of having just two 10inch speakers to handle their 150 watts of bass power — especially with all that excellent bass lift on tap. Well; the cabinet is both well built and well designed and will deliver a sound which most players would fine more than acceptable. Two corner reflex ports enable the speaker to shift just about the right amount of air to cope with the power and the frequencies but I'm not totally convinced it would satisfy all bassists. There are a few bass sounds for which the KGB cab did not seem ideal and it might be that, ultimately, Alligator might have to re-think their current belief that these two albeit excellent speakers can do every job. I'd go most of the way with them and say that they seem capable of doing almost every job.

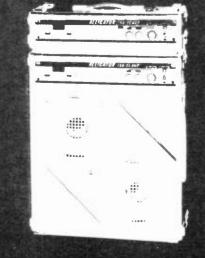
Guitar, however, is a different matter from bass. Here the natural tendency of some 10inch speakers to 'squeak' or 'honk' is overcome by the excellent reflex porting and the fine quality of the amp's equalisation. I doubt if a guitarist could find much to fault with this cab design, whatever the pernickity bassist in his band might mumble into his soup.

POWERED SLAVE COMBO

(QQQ VVV)
Taking both the head and the cab as excellent, the system expands by the addition of the powered slave combo — a clever idea in that it closely resembles the basic cab but has the power amp section from the all-purpose head built into it with a small pre-amp to enable emergency use if you find, for example, you've arrived at a gig with the wrong cab!

Add this slave cab and you get another power section, matching in shape and size with the rest of the gear so that it all stacks together to give a really powerful sound on stage. The player who owns a complete





ALLIGATORS: AP150W atop KGB 120 (left); 150 slave atop 150 slave cab (right)

Alligator rig can then, of course, take just those components which he needs for

each type of gig.

So, the price intrigues you, the sound that I've tried to describe intrigues you (I mean what a great spare one of these amps would be!) but how do you know that they won't fall to bits in six months? Well, Alligator have thought that one out and each product is fully guaranteed for five years!

That's what I call confidence.

Alligator gear is revolutionary, cheap (silly cheap bearing in mind the quality) and worthy of almost anyone's investment. Why hang around waiting? This must be the opportunity of a lifetime!

GARY COOPER

ALLIGATOR AP150W combo RRP £249 inc VAT QQQ VVV

NORMALLY I would have hogged a new range like the Alligators all for myself but I didn't on this occasion because I have to declare a slight interest. I've know the designer, Dave Mann, for more years than I care to remember and, three years ago when Pete Tulett, who was MD of Gigsville (the Aria people) at the time asked me if I knew anyone who could design him a range of amps for manufacture in Britain, I put him in touch with Dave. In those three years a lot of ideas and formats were kicked around and there were, as is usual with any products being developed from scratch, numerous setbacks. But the end result is now with us and the wait has been worthwhile i

Having offloaded most of the review samples on to Gary Cooper, though, I couldn't resist keeping one item for review myself and I chose the AP150W all purpose combo. If you've read Gary's reviews of the rest of the range, you'll know that this combo consists of the all purpose 150 watt head (as reviewed by GC) slotted into the all-purpose cab (as reviewed by GC). I therefore don't need to go into much descriptive detail since in effect it has mostly been already covered.

There are a few points worth making however. As a combo, this unit is an unusual shape due to the two 10 inch speakers being mounted on the diagonal with two ports set in the remaining two corners. This makes it taller than a conventional 2 × 10 or 2 × 12 but narrower, the width in fact being such as just to accommodate the 19 inch width of the amp section, which, as smarties out there will already have sussed, is not just a dimension plucked out of the air but is indicative of the fact that the amp itself can be rackmounted.

Another point about the construction is that, with the diagonal horn flares in two corners, the cabinet is more rigid for its weight and size than any other cabinet design on the market. How heavy is it? Light enough to lift by its single carrying strap — though because of its extra height perhaps a little more awkward and thus improvable by the

fitting of castors. Without castors, however, it's possible to take full advantage of the stackability of the design since the chunky plastic corner mouldings on all the units have a tongue-and-groove feature which enables any Alligator item to be locked instantly in place on top of any other.

As to performance of the combo, I find myself wholeheartedly endorsing Gary's opinions about its separate components [phewl-what a relief]. I tried it first with a variety of guitars and then with a Juno 6 synth and I can't remember the last time I was so impressed by the tonal versatility of one amplifier.

If you're a valve-loving axeperson the only feature of the distortion sound likely to reveal the truth about this amp is that it has more usable tones than were ever dreamt of in mere valve designs! The four band graphic section is amazingly sensitive (though not so sensitive as to be impossible to set the same sound up twice!) and it really can do wonders for average or good guitar alike, greatly reducing the need to change instruments to create specific sounds — a boon in the studio if not on stage where changing guitars is often part of the pose (but

vinyl dust-covers supplied.

Don't I have any reservations at all? Well, yes I do. I'm not totally convinced by the layout of controls on the front panel — specifically the mounting of the footswitch jack next to the input jack and the mounting of standby switch on the front but mains switch on the back. Both can cause irritation and, under difficult conditions, possible embarrassment!

And I'm afraid I'm going to have to be pretty hard on the front panel cosmetics which make an otherwise extremely modern design look dated. Park green paint silk screened onto alumnium and the cartoon Alligator logo are things that, I'm afraid, belong to the 50s rather than the 80s. Of course it doesn't make any different to the performance and of course it helps to keep the price down, but the price is so incredibly low anyway that I really think a few more pounds could have been justifiably spent on some more contemporary cosmetics. The green covering of the cabinet itself is distinctive enough without going to these extremes!

This leaves me with just one question: can you sell a totally new amp range, albeit of excellent quality, albeit wonderfully priced, by mail

Witchell VA Mitchell

ALLIGATOR AP150W combo: a stunner

usually makes little difference to the sound).

As a keyboard amp the AP150W is almost daunting because it's so easy to let the eq on the amp take over and use that to shape the sound rather than the filters on the synth itself. With a synth, good bass end handling is essential and I'm pleased to report that this combo delivered as much hard punching bass as I've ever wanted out of a synth, and with none of the booming usually associated with lowboost on small-speakered combos — thanks no doubt to the ported, sealed back enclosure.

Without a doubt this is a combo that offers many pleasurable hours of experimentation and easy access to a wealth of good sounds.

And from a purely practical point of view it's nice to see that plenty of space has been provided for storing leads etc—both within the units themselves and in the big zippered pockets on the front of the loose-fitting

order alone? Will punters actually part with hard-earned cash just on the say-so of rave reviews and advertising, without the chance to try for themselves (other than on a 'full refund if not delighted' basis? In my view the product does justify the risk, but then to call the British amp market already saturated would be a gross understatement. Okay — Pete Tulett and Dave Mann have built a better mousetrap and now they're trusting that the world really will beat a path to their door. I hope it does.

TONY MITCHELL

IF YOU want to know more about this range or wish to place an order, contact Alligator Amplification Ltd direct at 176B, Field End Road, Eastcote, Middlesex. They will arrange for you to try equipment there if you phone first on 01-866 7414. There is a charge of £9 per item for nationwide Securicor delivery; allow 21 days for delivery and return undamaged within seven days for full refund.



MORE GUITAR IN MY MONITOR

DOOBIE 'MY MONITOR' headphone amp with 'phones RRP £29.05 inc VAT QQ VVV

THIS IS just about the smallest headphone amp on the market but it packs quite a lot into its tiny frame. About the same size as a Japanese cigarette pack (even they're smaller, you know) and with a name indicating the strange Japanese obsession with thi English possessive pronoun, the My Monitor clips on to your belt, guitar strap etc; or can be suspended from any convenient book, nail or piece of string.

hook, nail or piece of string.
It comes with bass, treble
and volume controls in minislider format, and crammed
onto the top edge are a
standard jack input, external DC
input and two mini jack outputs

for headphones and whatever else you want to feed it into, eg cassette machine, stereu amp etc. Of course for this latter purpose there's little point in having a mini lack since the only things that use them are stereo headphones to in practice to use this second output you'd need an adaptor. But I warrant the unit's main use will be for private portable guitar playing and no more, so this isn't too much of a problem.

I was quite impressed by the quality of this tiny amplifier. Both treble and bass siders are effective, giving you a full, round sound not always found in headphone amps, not to mention a venomous hiss with the treble full up. There's enough gain to drive high impedance 'phones and with the cans provided (which are quite comfortable), setting the

volume at 5 on a scale of 10 was more than adequate. Sadly there's no distortion except when you overdrive the little speakers in the phones, but that involves overdriving your ears as well and you'd soon be swapping the My Monitor for a hearing aid if you tried that!

Construction of the amp is

Construction of the amp is rugged, with a heavy bright yellow metal case, but on my sample, the soldering on the internal connections to the headphone socket was evidently dodgy, resulting in some crackling and contact-breaking when the jack plug

was waggled.

Apart from this, I can only sigh in relief that the test sample came with battery fitted since the back plate resisted all attempts to remove it. It only clips in but so solidly that it could fool some people into thinking you're supposed to throw the whole thing away when the battery runs out!

The amps and phones come in a plastic carrying case which is about 20 times the size of the amp so that the headphones fit in it as well, which almost seems to defeat the object of having the amp so tiny in the first place. Perhaps folding 'phones are the answer? I hope the production models come with instructions explaining what size jemmy you need to get the back off, plus a warning about not running the amp above half volume to protect your hearing.

your hearing.

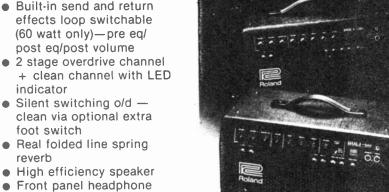
All this said, the My Monitor isn't a bad little gadget. There are, after all, not dissimilar units on the market selling for the same sort of price without the headphones. On the other hand, everyone's got a pair of headphones these days, haven't they, so perhaps it would be an idea also to offer it without them?

TONY MITCHELL



MY MONITOR: yes, the 'phones do come with foam pads





and the second s

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Roland

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NIGHT OF THE VAMPIRE

THE SOUND OF AN ENGLISH

AXENT



CUSTOM SOUND 723: advanced engineering

CUSTOM SOUND 723 combo RRP £298.42 inc VAT QQ½ VVV

I MIGHT as well start this review by admitting that I'm something of a fan of Custom Sound's gear. It's quite a reasonable prejudice, though, born of the fact that I've never found any of their amps less than really good value for money. And that's what Custom Sound's gear seems to be about to me.

Right, here's one of the latest Custom Sound offerings to hit the market, a 2 × 10 75/100 watt combo, really chunky looking, very toughly made and ideally priced for the player struggling to get a decent sound out of an amp when his bank manager is pressing him beyond the point of endurance. Sounds like you? Me too — so read on.

The 723 is quite a small combo, easy to shift on its integral castors and not requiring a truss with every

sample to move around. The overall level of manufacturing quality seems excellent and is the sort of unit which inspires confidence from the first eyeball contact.

Facilities on the 723 are rather nicely planned for the money too. On the back panel you've got the usual IEC mains lead in, mains fuse, output fuse, socket for extension speaker (the 723 delivers 75 watts into its own speakers and 100 watts into 4 ohm units), pre-amp output (for slaves, Dis etc) and a headphone output for 8 ohm units — ideal for practice, of course.

Round at the business end you'll find a single channel amp with high and low inputs, preamp gain control, bass, mid and treble pots, master volume control, socket for a remote footswitch (for the on-board reverb and 'Axent' effects), reverb contro, Axent control and on/off switch.

and on/off switch.

Overall the 723 is really nicely presented and seems very strongly made indeed. The two 10inch speakers seem well protected by modern kick-proof individual grilles and the whole amp looks like it will withstand the average semi-pro onslaught.

Sound of the 723 is nice and toppy — just about perfect for the guitar player in search of a modern rhythm or lead sound. The on-board Accutronics spring reverb functions considerably better than most applications of this design in that at higher settings it doesn't go mushy and begin splashing. This, I understand, is due to a rather neat form of constant level driving of the springs — another example of Custom

Sound advanced engineering at budget price. When you hit the footswitch marked reverb, the spring repties with a really good deep reverb.

good, deep, reverb.

'Axent' is a distortion/sustain effect separate from that induced by setting high preamp gain. The idea is that you play away with your normal sound and then punch the Axent button on the footswitch which, far from being simply a built-in fuzz box, brings in a respectably warm harmonic distortion effect, variable by the front panel pot. There's no point my pretending that it's a true valve sound but, let's face it, the whole combo only costs a shade under the £300 mark and a valve combo of similar power would set you back considerably more than that!

What Custom Sound are offering here is just the right sort of amp for the hard old times we live in. It's honestly loud, honestly well made and with a very contemporary zingy treble sound, courtesy of those two nice 10in speakers. The reverb works very well indeed and the Axent effect, carefully used with the pre-amp/power amp gain controls, will deliver a sustained solo distortion that would sound very satisfactory indeed in most bands.

Once more I find myself surprised by the sheer value for money of yet another excellent Custom Sound combo. The 723 has a really good firey sound and unless I've grown cloth ears overnight, I reckon that most guitarists in the price bracket it's aimed at would love one.

GARY COOPER



CUSTOM SOUND 710 bass: top seller

STEADY PRESSURE

CUSTOM SOUND 710 bass combo RRP £22.24 QQ½ VVV

NOT EVERY bass player wants to have an up-front heavily forward sort of sound and it's rather revealing that this 100 want bass combo from British manufacturer Custom Sound is, so hey tell me, possibly their single best-selling product. I say it's revealing because

this bass amp is certainly not a real rock and roll bassist's dream machine. In fact it's a typical sturdy club and pubbass combo with few pretentions and sticking religiously to the Custom Sound basic value for money ethos.

For a 100 watt bass combo the 710 is actually rather on the small side, so much so that you'd be forgiven (as I hope I'd be!) for expecting a distinct case of the bass farts when wound-up towards full.

I've said before in these pages that small bass combos are almost always a compromise in that some low frequency and volume handling is usually sacrificed in favour of portability. Strange as it may seem this isn't really the case here. Small it may be but the power it can deliver before the 15 inch speaker begins to get short of air is surprisingly

impressive.
The 710 is a relatively simple unit by today's bass amp standards, although it certainly isn't lacking in facilities. The back of the amp features mains input, fuses, socket for extension speaker (100 watts into any 4 ohm load, 75 watts



PE/IRL\

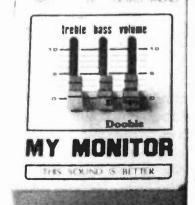
ANALOG AD 33



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 into its own on-board 15in unit), pre-amp output and headphone output — yet again, a very welcome regular Custom Sound 'extra'.

The front end offers you high and low inputs, volume, bass, middle and treble pots and that's about the lot in the way of rotary controls. Spartan they may seem but they work well enough, enabling a pretty nice range of plain sounds to be obtained - nothing earthshaking you understand, just good, simple bass sound without the frills (which are always what cost the money, of course!)

However, there's more to the 710 than just these three pots because there is also a three position switch marked 'normal', 'sharp' and 'blunt'. It's always hard trying to explain sounds in words (and I ain't kidding!) but 'normal' is, more or less, whatever you've set-up on the three tone controls, 'sharp' is a fairly clangy sort of cutting attack which could be interesting to use with a bass which is normally over-biased towards the bottom-end frequencies, and 'blunt' is a really warm, almost stand-up bass sound which isn't the sort of tone most rock players would go for, but one which you might be eternally grateful for if you ever need to play a wedding gig for the bread. With the 'blunt' sound you won't be scaring the vultures away!

The best things going for the 710 are its portability and considerable robustness and the fact that it will actually deliver quite a high sound pressure level before the bass frequencies start to squeeze the tonal sense out of the speaker. In this respect it's very good value for money in terms of sheer loudness per pound.

Given that all bass combos seem to be very much a compromise then this one is less of one than many others on the market these days. It will fart like a blue whale after a night on the lager if you wind it up too high, but it'll be delivering a good, steady bass volume long after most others have given up the ghost and it'll keep on doing it until you press

GARY COOPER

SESSION SESSIONETTE 75 RRP £119.95 inc VAT QQ% VV%

THE SESSIONETTE 75 is a very compact amp measuring around 17 × 14 × 9 inches, and reminds me of a smaller Mesa Boogie. Basic construction is % inch of what I presume to be plywood and it's covered in black vinyl. Why are most amps really boring to look at? I for one would appreciate a few more red amps, anything to get away from the traditional black. There are no push/pulls on this combo and neither is it valve. Once again a manufacturer has plumped for a circuit that's been copied from a valve amp; whether it works or not we'll

find out in a tick.

The back of the amp reveals an enclosed speaker design and at the very bottom of the amp, a small recess in which to shove the 61/2 odd feet of mains - this is a very bright idea. There are two other plusses on the Sessionette 75. One is the mains fuse which is located at the top of the amplifier, very useful for a rapid changeover in an emergency. The other is the labelling which faces the player, handy uses you favour the anonymous approach of playing behind your amp. Standard features include a carrying handle on top and eight metal corners. The cover of this amp is a real wheeze, owing more to prophylactics, ie disease protection, than amp protecting

The 12 inch driver develops 75 watts rms according to its manufacturers who happen to be British for a change. It is a refreshing change to review British product and I for one hope that they will be successful in convincing you punters to part with your money. Axess Electronics, the UK manufacturers of the Sessionette 75, spent months researching what you the general public wanted from a combo, what you wanted to pay for it and then set their engineers to work on the project. This man has 20 years experience under his belt and he's also a guitarist, so

SESSION SINGER



SESSIONETTE 75: the amp you designed



anticipation is already running

high. Checking to see if all three gain controls are set to zero I switch on and am immediately rewarded by said switch lighting

There is only one input on this amp, the main reason for this being that it induces less hiss in the circuit. Another element here in the suppression of noise if the use of a toroidal low hum transformer which delivers what it promises Looking across the control panel from left to right we discover reverb, bass, middle treble, Gain B which is the clean channel, filter, and Gain 1 & 2 which is the overdrive channel. Below this is the channel selector rocker switch and beside it the eq mode lector which is also a rocker wintch.

At the rear of the amplifier are extension speaker socket for the addition of an extra speaker cabinet, headphone socket, and a din socket for footswitch connection. Effects return and send are provided and can be used to drive any professional rack mounted units. There is also a separate monitor control with its own output lack which can be used to drive foldback or for connecting another external amplifier. I like it, these boys seems to have the field well covered.

Okay, I'm going to start experimenting with the clean channel, Setting the channel selector to B, I add a dash of bass, a splash of mid and oddles of treble. The effect is pleasing and each pot appears to perform the way it was intended. Overall the amp is very quiet, much quieter than a Mesa Boogie for instance, and a lot simpler to understand, and therefore desirable. On some amplifiers you'll get a definite increase in background noise when you start fiddling with the reverb control. This is not the case with the Sessionette 75.

The manufacturers have installed an Accutronics reverb unit that employs three different delay springs and the effect is delightful. My only real objection to the tone here is that it still sounds a trifle clanky and it reminds me that I'm

using a tranny amp and not a

Undeterred I flick the channel rocker switch to A, and hope for the best. Incidentally, if you choose to use a footswitch with the Sessionette 75 then the channel selector switch is placed in the midway position and all future selections are made from the footswitch. The footswitch is an extra, and due to popular demand Session will have a cheaper version on the market, thus proving that they are willing to react to public demand.

The A channel is the dirty or overdrive channel with two gains and an harmonic filter that can only be used in the A position. When I first tried the amp I'd made up my mind to give it a jolly good slagging because I couldn't get any treble from A channel. Imagine my delight when I fully rotated the filter pot and got all the treble that was missing. As far as I can see the filter switch performs in a similar way to Dolby B, ie it serves only to clip the top frequencies. I certainly didn't hear much filtering going on so therefore I regard the addition of the filter as a complete waste of time.

Channel A offers a great degree of control over the basic overdrive sound. It is not a cheap and nasty sound which I admit I expected from a transistorised amplifier that retails for a few coppers under £200, but a full blooded raunch that borders on the choked valve sound.

Further flexibility, as if it were needed, is provided by the second rocker switch on the amp enabling you to choose your own eq, which you've already set, or a preset tone band that is narrower in response but a quality sound nevertheless

This is an amp produced in Britain by the British for the British, Use it!

A big thankyou once more to those staunch degenerates at the London Rock Shop for loaning me the stuff again. Go cheer the buggers up and buy one.

MAX KAY





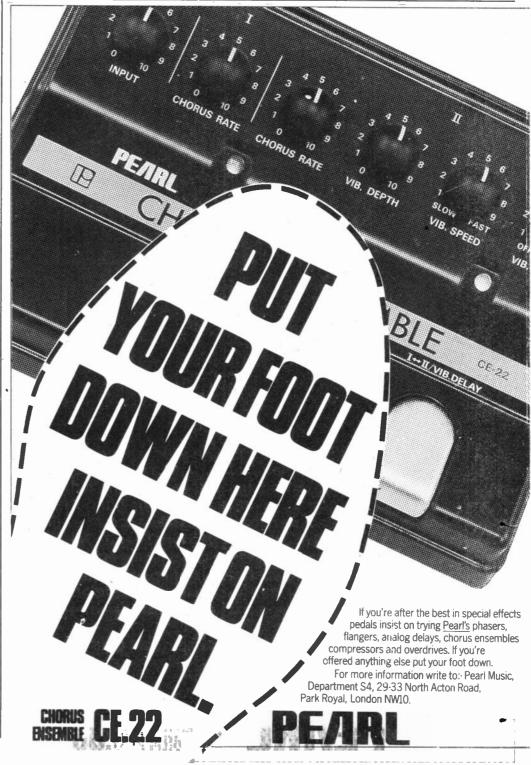
Fashion's recent hit 'Streetplayer' was a masterpiece of style. The band have developed a unique 'technology of emotion', integrating high-tech electronics with material that's immediate and compelling. Dik's insistent drumming is performed on electronic drums: to catch the highs and the lows Yamaha EM-150 11 (Powered Mixer) and S4115H Bins are 'Fab'. Frontman Dave is a modern man. There was really only one guitar for him.

'I have found the SG2000 the most versatile of all the guitars I've used live, but most of all it's ideal for the studio because it will give the 'heavier' sounds that usually can only be created in a stage setting. It's Fab.'

New album 'Fabrique' makes the point better than words can. In fact, with Yamaha's help, that too is 'Fab'.



Mount Avenue. Bletchley, Milton Keynes MK1 1JE, Bucks.



MCHTORTHE

BABY POW(D)ER



BASS BABY: at 150 watts, it's not exactly in the kindergarten class

H/H BASS BABY head RRP £304.80 inc VAT QQ½ VV

CLEAN, FLEXIBLE high-power amps have always been the bass player's ideal. For this

reason many of the bass combos on the market, whatever their other advantages may be, are a distinct disappointment. Usually the aim of the manufacturer is to offer portability as the prime object

and cutting down the size of the speaker enclosure to enable him to do that results, too often, in a series of acoustic compromises so that, however tonally variable the combo may be, it is rarely clean enough at

anything above 50 watts.
A few of the good bass combos admit the essential size compromise and make up for it by being a bit on the giant size — in which case what's the point of having a combo at all? A head/cab set-up is usually more manageable than these massive integral stacks.

So, deciding that a combo isn't really the ideal for your bass sound (which many players have), where do you look for a decent head which meets the criteria I began with?

Well, power — that means in excess of 100 watts. Tonal flexibility - that means a parametric or graphic eq system, while cleanliness in the tone implies transistors.

Step forward H/H who fit the

bill rather neatly with their Bass Baby head, derived from the Bass Baby Combo. Some baby — this head delivers 150 watts!

Those readers who know the combo version of this head won't find many surprises. Graphically and structurally it excels as does all H/H equipment. It's strongly made, with those superb side mouldings and a good sturdy wooden case. Looks like it'll take a hard life on the road, this

Back panel facilities begin with the usual IEC mains

connector, two speaker outs and the usual fuses etc

Round at the front end the Bass Baby offers two channels, the first with compressor, volume, bass and treble controls, the second with volume, bass, middle and treble pots. In between the inputs for each channel is a red-ringed lack socket which enables you to jack into both channels and then switch between them via one of those excellent H/H foot switches.

Midway along the front panel we find a five band graphic which offers ±12dB across 70Hz, 125Hz, 350Hz, 820Hz and 2kHz. The graphic can be switched in via a small plasticcapped flick switch, but there is no provision for putting it in circuit via the footswitch

Finally we have the usual master volume pot and a large illuminated mains switch.

H/H have always excelled at presentation and when you switch the Bass Baby on you realise they've done it again -not just the mains switch but also the large red H/H log lights up, to leave your audience in no doubt about what brand head you're using!

Sound from the head is, of course, very dependent upon which configuration cab you use it with. H/H offer several designs but you could easily make your own or use a particular type which you admire from another maker's range.

I tried my sample with several different speakers, 15 and 12inch sizes, Fanes and Celestions, some cabs reflex types, others very plain sealed enclosures. It would be pointless to offer suggestions as to which sounded best with the H/H as it's very much a matter of taste. Try as many different types of cab and speaker brand

AKG

as you can if you're considering buying any bass head as the influence they can have on your sound is remarkable.

Because of the influence of the cabs, it's hard to decide what actual characteristic sound this head has on its own. What I can say, however, is that used according to the graduations which surround the volume pots (warning where distortion will set in) the Bass Baby is superbly clean and yet has a very pleasing warmth in its sound (even when run near full treble) which is probably attributable to the MOS FET

transistors used in it.
The compressor on Channel One is a very good one, used either to control the overall sound from shooting into distortion on plucked transients or deliberately wound-up full to deliver that smooth 'clickyness' with a barely suppressed power which can sound so good with some playing styles. The flexibility of the basic

tone controls is about average by the standards of many of today's amps but switch in the graphic and, of course, you're immediately into a massive range of extra tonal control.

Undoubtedly, for a plain head rated at 150 watts, the retail price of just over £300 is a bit high, but the Bass Baby Head is finely made and has a tremendous flexibility of sound which will never lost its inherent cleanliness unless you deliberately remove it.

There are one or two minor features on this head which, just maybe, could be improved. It'd be nice to have the graphic switchable from the footpedal, and it might be useful to have compression on both channels, so that it could be varied midnumber. Otherwise the Bass Baby is an excellent piece of



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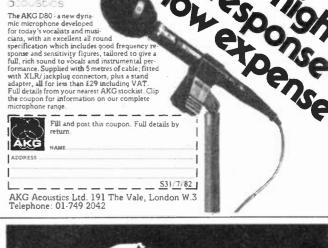
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PEAVEY VTX SERIES HERITAGE 212 combo RRP £531.88 inc VAT aga vv

UNLIKE SO many amp firms which really only seem able to make minor cosmetic improvements to their products, Peavey is a manufacturer which really does seem hell bent on a constant programme of revising and uprating. Comments from musicians, results of prolonged testing in their R&D departments - even, perhaps criticisms in the odd review all seem to get fed back into the designs with an efficiency normally believed to be the sole prerogative of the Japanese

Thus we have arrived at the VTX Series, of which the Heritage 2 × 12 combo is a leading example. The hallmark of Peavey manufacture is immediately recognisable massive weight due to use of valves plus heavy duty speakers (their own Scorpions in this case) and solid cabinet construction, the distinctive all-black finish with aluminium trim and muted front-panel graphics - and the instant impression is that of professional

purposefulness and reliability. Open-backed, the combo offers a single chunky strap to support its weight, substantial plated cornerpieces and smart black mesh type kick-proof grille through which the frontmounted Scorpion chassis are clearly visible. Controls are in a single array above the speaker grille with graphics white on black background and chunky ribbed plastic knobs tastefully colour coded for easier identification: white for 'pre' gain, blue for 'post' gain, light grey for eq, dark grey for FX and pink for a girl (whoops,

sorry!). Two channels are fed by single high and low gain inputs, high being recommended for most instruments but low available at 6dB less to avoid premature distortion from extra hot pick-ups. Both lead and normal channels have separate (and different) gain and eq 'blocks' (to use Peavey's registered term) and the master section offers phase and reverb on both channels. Power comes in through a captive mains lead

Making history



VTX HERITAGE: heavy duty in all departments

and two small black rocker switches on the front, tasteful to the point almost of invisibility. One rocker is a simple on/off and lights a red LED, while the other is a three way standby switch with standby in the mid-position and two power modes - high (full) power or low (quarter) power, the latter delivering half volume for use in practice or recording lighting a green LED.

Peavey are obviously very proud of their lead channel because they spend hundreds of words of small type describing just how wonderful it is in the operating guide supplied. Basically the gain block consists of pre and post gain pots which function as a master volume system, plus a saturation control which synthesises the effect of valves in the pre-amp stage, to make up for the fact that there aren't any (only the power amp section uses valves). At low volumes you need more saturation, at high volumes, where the power amp valves starts overloading, you need less. Clever, huh?

Equalisation on this channel consists of passive low mid and high controls (as preferred,

Peavey tells us, by many guitarists), plus an active presence control which is extremely effective for introducing extra zing. However, to overcome the problem of too much zing making distortion sound harsh and raspy at certain settings, the 'high' pot doubles as a 'thick' control.

Pull out this knob and it instantly fattens up the sound by whacking in so much extra upper mid that it virtually overrides the rest of your eq, and it's aptly called 'thick' since even the most stupid guitarist should get a reasonably good sound just from this single control alone. Additional brightness is available on this channel by pulling out the pre-amp gain knob; only wish it was that easy with some musicians!

On the normal channel we lose the saturation feature but gain a three band eq with parametric mid section comprising a very neat concentric pot arrangement with a brown-tipped knob just to be different. The outer knob is for frequency selection and the inner for boosting or cutting the chosen frequency band by

pretty good reverb - a bit splashy at extreme settings but who ever uses those settings, except when they want the sound to be a bit splashy? and a phaser with depth and range (speed) controls. Now as an improvement on the traditional built-in tremelo unit. phasing is not to be sniffed at, except that flanging/chorus is so much better than both that guitarists (that I know of, anyway) rarely use anything else these days. Still, as a phaser this one's reasonably quiet anyway, and it has a neat little gimmick in the form of a 'pull set' feature on the range control which allows you to halt the sweep and use the phaser as an active filter for very interesting tonal variations. As a

up to ± 15dB of grain.

Master section comprises a

regular phaser, however, this one suffers from the same fault as a lot of the cheaper units on the market, in that miniscule rotation of the speed knob produces massive changes in the sweep rate in exactly the critical moderate speed region where great sensitivity is needed. Not the amp's best feature, this.

Back panel carries the usual array of fuses, speaker and line outputs and FX loop jacks, plus a five-pin din socket into which plugs the Automix footswitch. This switch allows you to remotely switch in reverb and phasing to select channel one or two (instantly, noiselessly and LED indicated, I might add), or to combine both channels for some really fine control over your sound plus the ability to create 'unnatural' envelopes which can sound more real than the real thing for example setting up a very clean, hard attack on one channel and a soft sustaining distortion on the other for a sort of 'compressed' sound without the disadvantages of compression.

At a rated 130 watts, this combo is no wimp, and with its complex and versatile gain and eq sections, it offers professional facilities right along the line, which makes it a bit easier to live with that £530 price tag

TONY MITCHELL

STAR QUALITY?

JHS POPSTAR outfit: TT3W combo and UD52 microphone RRP £35 inc VAT Q½ VVV

THE TT3W is an injectionmoulded plastic practice amp with a four inch speaker; it can be mains powered through its 9-12 volt DC input or battery-powered by a single PP9. This input is mounted on the front panel along with bright and normal jack inputs, volume and tone controls and a headphone output.

The microphone is an obviously cheap but, for a kid, quite professional looking item in black and chrome, with on-off switch and good length of cable ending in a moulded jackplug.
The TT3W Tom Thumb

performs quite well as a guitar practice amp, for which I should say it is primarily intended. Its two watt rms output is not going to take any prizes but for solo practising that can be

control seems to function more as a second gain control than a tone filter and with both controls full up a very transitory but not unpleasant distortion results. Of course that's just what you don't want if you're using the microphone and thus for this purpose you're obliged to keep things in

The bright channel isn't really suitable for mic at all, but through the normal jack, with tone full up, you get a volume which, if not actually superior to that effected by simply speaking loudly, can at least match that activity.

It will function as a basic bedroom practice amp for anyone who has a minimum 🕳 amount of money left after they've bought their first electric guitar or Casio keyboard, while as a 'PA amp' with the microphone suppled it's a nice little toy for siblings or offspring who have developed pre-teen Lena Zavarone tendencies

TONY MITCHELL



Guitar/Amp Token

*This token can only be used when purchasing goods as stated above worth over £150. One token only may be used for each purchase. Not exchangeable for cash.



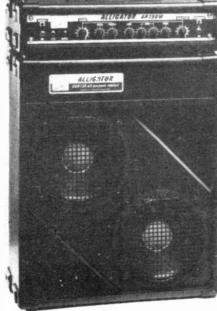
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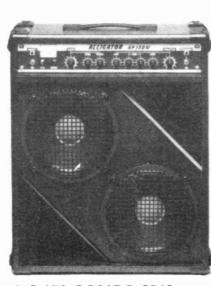


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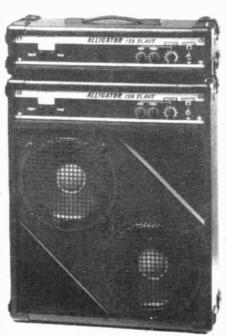
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NIGHT OF THE VANDERE

YAMAHA PRODUCER SERIES MA10 headphone amplifer RRP £79 inc VAT QQQ V½ MM10 portable mixer RRP £75 inc VAT QQ½ V½ MH10 stereo headphones RRP £25 inc VAT QQ V½

WHILE YAMAHA haven't been quite as quick as some instrument manufacturers to respond to the growing needs of the home recording market, their response, now that it has finally come, is a very stylish one. Some time ago we reviewed the superb little CS-01 monophonic synth — first product in the new compact Producer Series — and now it's the turn of the synth's stablemates — the MA10, MM10 and MH10.

Both the headphone amp and mixer are housed in basically identical metallic grey plastic boxes roughly the size of a pre-Walkman portable cassette recorder but much lighter. They are battery powered with external DC power option and look extremely smart with tasteful silver and blue graphics and small but good quality knobs. Each has a tiny LED to indicate power on and in each case the power switch is a discrete slider set in a recess on the right hand side of the box next to the 9 volt DC input socket.

Taking the MA10 headphone amp first — this has its main controls in line along a narrow recess stretching the full width of the case. A single input jack is on the far left; on the far right, two headphone outputs (standard stereo jack).

In between are volume, master volume, treble, bass and

PSYCHO KILLERS



PROD UCERS, left to right: MM10 mixer, MA10 headphone amp and MH10 cans

headphone level knobs. Here then is everything you need to use the amp in its simplest form as a personal practice amp, and on plugging in and donning your cans, you'll immediately discover some features that put it in a class above others on the market. Most novel, without doubt, is the synthesised stereo effect which appears to spread any mono signal such as that from a guitar across the stereo spectrum, giving it depth and a sense of spatial presence which is far more 'realistic' than the sterile effect you get from simply feeding a mono signal into stereo 'phones'. The art of doing this is called psychoacoustics and it makes a real difference to the 'liveness' of the perceived sound.

Second feature bound to appeal to guitarists is the very good quality distortion which is available by running the volume progressively higher against lower master volume settings. A surprisingly wide range of usable distortion sounds is available by varying these two volume controls and of course, because you have a separate

headphone volume control, you can have the distortion you want at comfortable volume all the time, unlike some primitive devices which only distort when they get too loud for comfort.

they get too loud for comfort. A more subtle effect is in the eq which is biased toward guitar. The variable eg gives a fair range of tonalities in addition to this and once again the synthesised stereo effect removes some of the 'dryness' often associated with solid state circuitry. The eq bias does mean that if you use the input for a vocal mike (great fun with that ole synth'd stereo) you'll perceive some colouration of the sound but I'm inclined to view this as another positive feature, since most voices benefit from a bit of 'treatment' anyway.

Now if that was all you got for your £80, you'd undoubtedly think you'd been shortchanged. However, turn the unit around and you'll find a back panel bristling with additional inputs, outputs and gain controls. There are two pairs of standard jacks labelled monitor 'in' and 'out', the input side having its

own miniature gain controls.
There are also two stereo pairs
of phono sockets labelled 'aux
in' and 'line out', the inputs
having a single (stereo) volume

Between them these extra facilities greatly expand the applications of the MA10 and the choice of connectors has been very carefully thought out to let you get the best out of domestic hi fi, additional sound sources of all kinds and home recording equipment. The excellent user manual which comes with the MA10 illustrates some of the numerous applications, from recording your guitar on cassette while monitoring with headphones, playing along with a drum machine and feeding chosen amounts of signal to a delay for other FX) unit, to putting three MA10s together for use by three musicians who can then play together 'silently', each with the desired amount of signal from the other two being fed in via the monitor connections and mixed with his own sound.

In between these are a

variety of applications which are bound to find favour with owners of even the most sophisticated home recording set-ups (the perceived noise level of this unit is extremely low, incidentally) but if you just want a practice amp, have only a home stereo and would like to make a lot of noise through it playing along to your favourite records and tapes you can do that as well without massive investment in extra leads or vast knowledge of the behaviour of electrons.

At its full recommended retail

At its full recommended retail price the MA 10 is still not exactly bargain of the year but I feel there will be many people who'll find the extra investment worthwhile in terms of the extra facilities provided.

facilities provided.

The MM10 mixer is unfortunately not quite so stunning. Although it has the same aesthetic appeal as its sister unit and again is quite nicely supplied with inputs and outputs, it isn't really breaking any new ground and is (at least my sample was) unfortunately rather on the noisy side for serious recording.

Basically it's a four into two design, which means you have four separate input channels and a stereo output. Each input channel has a separate standard jack socket on the back panel, plus three associated controls on the top — level, pan pot and mic/line selector (to match input impedance with the type of signal you're feeding in). The pan pot of course means you can place each mono input signal anywhere in the stereo spectrum.

Two additional auxiliary inputs can be used to feed in a signal from such as a cassette deck or another mixer, and this input is provided with just its own volume control, and phono rather than jack sockets. There are two stereo pairs of output sockets — 'line out' phonos for connection to cassette deck, stereo amp etc, and 'program

out' jacks for running directly into a power amp. The latter signal level is controlled by the master volume knob on the far right of the 'board', the line out signal being unaffected.

signal being unaffected.
Once again the connectors fitted make the unit ideally suited for use with mics, instruments and domestic stereo and there are numerous applications as there are of course for any mixer, again well illustrated in the user manual.

Like most small mixers it has limitations, not the least of which is the absence of any eq facility, and if you can afford the sort of noise reduction equipment that would eliminate the level of hiss this device puts out, you would probably want to opt for a more sophisticated mixer anyway. In countries where people have more money to spend on hobbies, the MM10 would probably be seen as quite an acceptable addition to the home hi-fi for the recording buff who isn't in the Tascam/Fostex league, but at £75 in the UK it seems to fall a little awkwardly between two stools.

Finally the MH10 stereo headphones. These are in the Sony lightweight league but fitted with a standard rather than mini stereo jack. In respect of quality they are certainly par for the course but priced at between £5 and £10 more than most lightweights, they are surely going to appeal to a very limited market, ie those who are so desperate for matching accessories that money is no object, or those who just fancy the pose value of the Yamaha logo to distinguish them from the ordinary Walkman user (in which case a standard-to-mini jack converter will be needed.

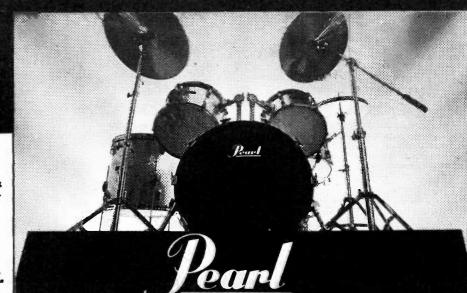
The range so far shows considerable promise but Yamaha's pricing may keep the units out of the very hands for which they are primarily designed.

TONY MITCHELL

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McGREGOR BASSMAN: enough comph to knock down houses

DEMOLITION MAN

BASSMAN COMBO RRP £330 inc VAT QQ1/2 VVV

McGREGGOR - NOT another new amp maker? Well, that just betrays my Southern bias you see because this line of amps and extras comes out of Liverpool and is, I'm assured, quite well known in the North of England.

The Bassman is a big one, I'll give it that for sure. It contains a heavy duty 15" McKenzie speaker in a large well designed ported reflex cab, on top of which lives the combo's amp section. Cosmetically the McGreggor is rather average looking, perhaps giving away the fact that it's makers are a bit on the small side by looking just a shade unsure of itself. But, who cares what it looks like?

The output of the McGreggor is, however, nothing to be shy about. It's a big beefy 200 watt MOS-FET job.

Facilities on offer are fairly good, even by today's rather luxurious standards. The back panel has an IEC mains input, outputs for extra speakers (two) and a large

aluminium (I think) cooling fin for the power amp

On the front panel (which is a plain, no nonsense affair) there are twin inputs (high and low) plus pre-amp gain, bass, middle and treble pots and then a push-button switch for the six band graphic. After that comes another push button switch for presence on or off and, finally a master volume pot mixer out jack and on/off

There's nothing at all extraordinary looking about the McGreggor, but it does manage to visually convey the impression of its sound very well. It's obviously a well made amp, with its metal domed 15in speaker covered by a sturdy kickproof grille.

Plug in your bass, switch the amp on and you'll soon feel the basic nature of its sound. I deliberately say feel' because it's one of those bass combos, you see a beast of a machine which delivers such a true bass that it almost physically assaults the back of your legs if you stand in front of it with the bass turned even moderately high. Not that the sound is all bass, of course. The graphic allo

you to switch in a fair amount of treble but that speaker and the huge ported cab always ensure a round, almost string bass, response

It's quite odd really, especially after having tried so many bass combos during the past year or so where this almost contra-bass 'feel' was absent. Now I've finally found a reasonably priced combo that's got that sound to it, I'm not sure that it doesn't sound just a shade old-fashioned! No, I'm sure I'm being unfair really. What this combo has is a cleaner and truer bass response than most of its competitors seem capable of and it's quite a long while since I came across a combo with such qualities.

Overall the McGreggor Bassman seems to be a very well made amp indeed. The casing seems sturdy and there are nice recessed handles enabling it to be lifted and carried with relative ease (it's a bit too much for one person alone though). To that end I think it may even deserve locking castors as a permanent fitment because it's a bit of a handful without them

For lovers of a really physical bass sound, this must represent a very interesting potential buy. It's no stunning good looker, but the graphic is mercifully quiet, as are the rest of the electronics, and the whole machine seems to be ideal for being carted round through a hard working life.

If really pushed (like if I were expected to put my own money down!) I'd probably have to admit that the distinctive roundness and purity of the sound of the McGreggor isn't really my favourite type of bass tone. But if what you are after is that amazing zhoomph! effect as soon as you touch a string (the sort of sound you could use to knock down houses with) then you'd have to go one heck of a long way to better this. Added to which, there aren't that many 200 watt bass combos on the market, and this one's asking price is very attractive indeed!

GARY COOPER

AMP CHARTS SPECIAL - SEE **PAGE 49**



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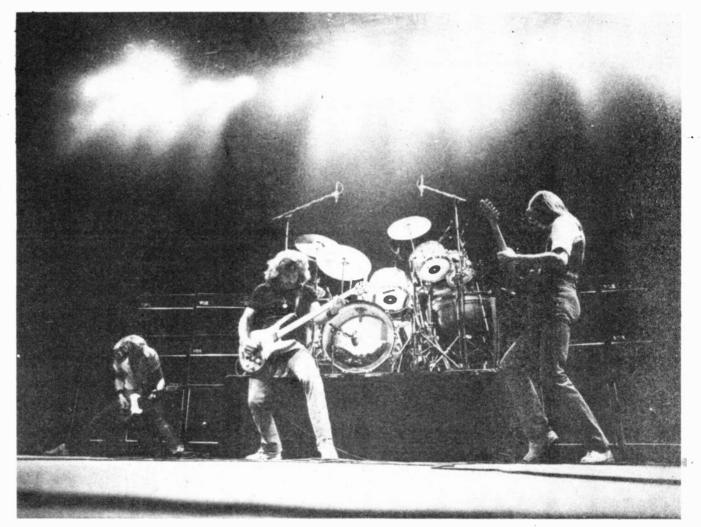
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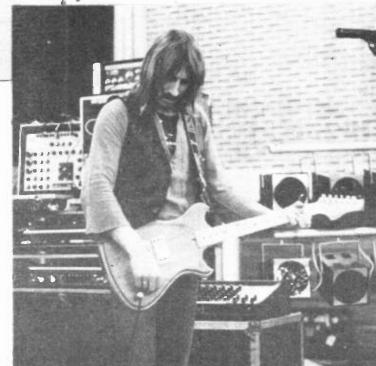
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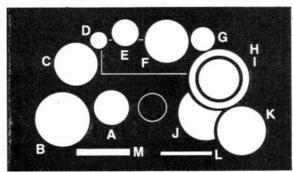
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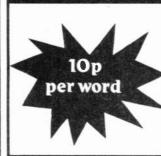
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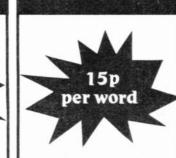
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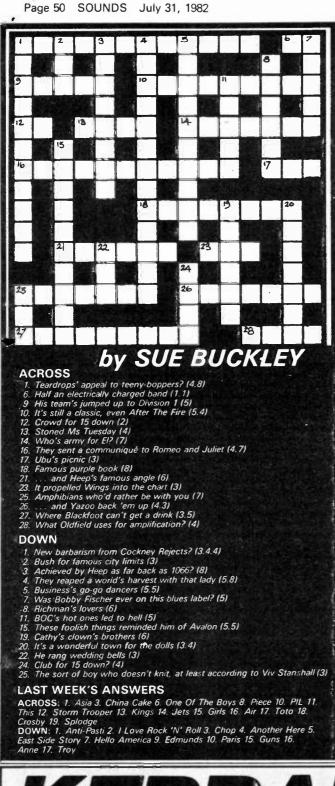
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Rocky Horrorscope

ARIES (21st March - 20th April) If you're involved in any kind of work where your earnings are directly related to how much you get done (NB these jobs fast becoming obsolete in Britain) then the last few days of the month will be the highest earnings ones too Your productivity potential will be at a high then, with the Moon making some excellent transits. You'll probably soon be feeling so flush with cash that you'll be able to buy Jam's Transglobal video without pawning yer mum's jewellery! Take care if out on the roads on Saturday breakdowns are likely.

TAURUS (21st April - 21st May) Great week for Taureans who are either in love or who are wanting to be in love. Now if you want to lock yourself away in your room listing to 'Da Da Da' all day that's up to you. But to cut a long story short, if you take my advice you'll head out for where members of the opposite sex are to be found cos you should find your luck is in. Keep a careful eye on your money and possessions on Saturday though — something of yours could get lost or nicked.

GEMINI (22nd May - 21st June) You like to think you are totally self-sufficient, a power unto yourself, unreliant on anyone. But, although you are one of the most independent Signs of the Zodiac, that doesn't mean to say that you should ignore everyone's advice. It will be worth your while considering tips from someone with a lot more experience than you, rather then just dismissing them out of hand. Think things out carefully on Saturday rather than rushing into anything (like is it really worth the trip all the way to Gateshead Stadium to see The Police when you could be down your local fleepit watching Star



by NORTON FERRIS

Due to unforeseen circumstances Rocky Horrorscope is being terminated after this week

CANCER (22nd June - 22nd July) Looks like you could be meeting up with someone you haven't seen for ages on Thursday - if so you'll be surprised by how much they've changed. Best day of the week for you though is Friday when the Sun trines the Moon in your own Sign. This promises good things, especially on the social scene, but more importantly it should safeguard you from any bad vibes. You'll find that if any cloud does appear on the horizon it'll have some sort of silver lining. Be careful to think before you speak on Saturday otherwise you could blurt out something you'll later regret.

LEO (23rd July - 23rd August) Excellent opportunity for you on Thursday to crystalise your ambitions and embark on a new long-term plan. Best keep your ideas to yourself though, 'cos friends, without necessarily being malicious, are likely to be no help to you at all in boosting your enthusiasm and commitment. Watch your cashflow on Saturday - you could end up spending far more than you'd bargained for as a result of unexpected problems.

VIRGO (24th August - 23rd September) You'll be in one of your most positive and exuberant moods on both Thursday and Friday. Others will find you excellent company to be with - you'll be feeling so optimistic, you'll probably even start believing all the rumours going around about the early retirement of Marc Almond! Take what people say to you on Saturday with a sack of salt - it's unlikely they're going to have much respect for the unembroidered truth. Double-check all your facts before taking any action

LIBRA (24th September -23rd October) Everything looks like going like clockwork for you over the next couple of days. Your powers of organisation will seem unparalleled on both Thursday and Friday. Don't let your imagination get the better of you on Saturday though - an unexpected event that you can't immediately explain will have a perfectly innocent explanation rather than the devious and involved one you'll be thinking up. Most fun day of your week though will be next Monday

SCORPIO (24th October -22nd November) In a strangely concerned and untypically caring mood on both Thursday and Friday, you'll be keen to take up the opportunity to help a friend out. Seems you'll be well aware of their problems and consider yourself the right person to lend a hand. Over the weekend rely on nobody but yourself. With Neptune conjoining the Moon, you could be tempted to leave some of the organisation to someone who should be well-known to you as 'erratic'. But don't cut corners if you really want to succeed. If a job's worth doing, seems like you've gotta bleedin' well do it yourself

SAGITTARIUS (23rd November — 21st December) If you're rapidly losing patience with the boring way you have to go about saving money (standing in the dole queue each week trying to read other people's copies of Sounds over their shoulders 'cos your too skint to buy your own etc) then you could make some interesting moves on Thursday and Friday. Whether you're already working or not, keep your eyes open for that lucky break - people in positions of influence will be in a strangely positive and benevolent mood then.

CAPRICORN (22nd December - 20th January) Thursday will be a great day for putting ideas into action effectively, turning vague concepts into constructive and realistic organisation (could now be the time to shake off your trepidations and brave the Wrath Of Khan?!) Take care over the weekend if you're handling anything electrical 'cos Neptune will be going through a dangerous eclipse. So if you've smuggled an electric blanket into your bed lately (says a lot for the British summer!) make sure it's working properly - 'cos you wouldn't want to wake up at your own cremation, now

would you?

AQUARIUS (21st January -19th February) You'll benefit over the next couple of days from assuming a deeper sense of personal responsibility. You may sometimes think that the only way to get through life with your sanity intact is to take nothing seriously. This is quite correct, of course. But not everyone thinks so. Between now and the end of August the people who matter are going to be easily impressed by you adopting an apparently more mature and sensible attitude. Don't jump to conclusions too quickly on Saturday concerning the feelings of someone you'd like to get to know rather more intimately — you'll only be seeing half the picture.

PISCES (20th February -20th March) Seems like you could be doing a lot of talking over the next few days, rambling on to anyone who'll listen about your plans for the future. Luckily for you, you should find that not all your words fall on deaf ears. In fact, you're likely to find that some people are very much on your wavelength and are in a position to boost your enthusiasm for the future if not actually provide some inspiration. Best not to stage any of your social action at your place over the weekend, even just a late-night coffee session. You could be put in a difficult or embarrassing

LATEST ISSUE OF BRITAIN'S LOUDEST **ROCK MAG OUT NOW!**

Full colour pics of: KISS! OZZY! AC/DC! PRIEST!

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AT ALL NEWSAGENTS EVERY FORTNIGHT!

Sunday August 1

1920 Birthday of songwriter Lionel Bart, just off Petticoat Lane in London. Among other things, he wrote Cliff Richard's first number one 'Living Doll'

1943 Birthday of Dennis Payton, sax player with the legendary Dave Clark Five,

in Tottenham. 1946 Birthday of Bobby Kreiger, guitarist and songwriter with The Doors, in Los Angeles.
1970 The premiere of the film

Performance, in which Mick Jagger had a major acting role and also sang Memo From Turner

Monday August 2 1937 Birthday of Garth Hudson of The Band, in Canada. 1944 Birthday of Jim Capaldi, in

Evesham, Worcestershire. 1957 The first Official British Elvis Presley Fan Club

opened for membership. 1972 Death of Brian Cole, former member of The Association (of 'Along Comes Mary' and 'Cherish' fame), in Los Angeles, of an apparent heroin

1976 Death of Peter Watts, former Pink Floyd road manager, in a Notting Hill house owned by the Floyd. Again, a heroin overdose did it.

Tuesday August 3 1963 The final appearance of The Beatles at Liverpol's Cavern Club, topping a special August Bank Holiday bill. (It was at the beginning of the month

1966 Death in Los Angeles of comedian Lenny Bruce of an overdose of morphine.

1979 The Police finished



LEGENDARY rock 'n' roller Johnny Burnett

Regatta De

Wednesday August 4 1940 Birthday of 50s rocker Frankie Ford (original recorder of 'Sea Cruise').

r Fretna, Louisiana. 1969 Rock promoter Bill Graham announced the end of his association with San Francisco's Fillmore **Auditorium**

1977 The Mont De Marson punk festival in the South of France. The bill was pretty well all British and incuded The Clash, The Jam, Dr Feelgood, The Damned, Eddie And The Hot Rods, The Boys and The Police The last-named group were well down the bill, and it was their final gig as a four-piece including Henri Padovani.

Thursday August 5 1942 Birthday of Rick Huxley, another legendary Dave Clark Fiver (on guitar), in Dartford, Kent.

1947 Birthday of Rich Zehringe originally of the McCoys ('Hang On Sloopy') and then a soloist as Rick Derringer, in Celina, Ohio 1966 Release of The Beatles' 'Revolver' album in the UK plus its attendant

single 'Yellow Submarine'/'Eleanor 1967 UK release of the Pink Floyd's first album 'Piper At The Gates Of Dawn'

Friday August 6 1938 Birthday of soul music's 'Black Moses', Isaac Hayes, in Covington,

1940 Birthday of Mike Sarne (Mike Scheur) in London. He topped the chart in duetting with Wendy Richard (now in *Are You* Being Served?)

1965 UK release date of The Beatles' 'Help' soundtrack album.

1973 Stevie Wonder was involved in a car crash in North Carolina, which hospitalised him with bad injuries for a while

Saturday August 7 1925 Birthday of songwriter

Felice Bryant in Milwaukee, Wisconsin Along with husband Bordleaux, she wrote many of the Everly Brothers' classics like 'Wake Up Little Susie' and 'All I Have To Do Is Dream'

1926 Birthday of comedian Stan. Freberg, in Los Angeles. He had several big hits in

the 50s taking the mickey out of rock 'n' roll. 1952 Birthday of Andy Fraser, still best remembered as the bass player with Free.

BARRY LAZELL



MALE VS. Female: who will win?

SEX WAR! (The mass debate

I AM glad to see that a few enlightened souls are beginning to realise that it is high time that women were put in their proper place. Frankly Great Britain is in a sorry state. We must return to the old values of a male dominated society. May I suggest the following manifesto?

1 Women will not be permitted to do anything without the permission of males.

2 Women will not be allowed to hold jobs, except for washing dishes and mopping the floors. This will leave more jobs open for we males. Let's face it, we're more important, even women realise this.

3 Every male will receive a woman for his sixteenth birthday.

4 All feminists and womens rights campaigners will be exiled to Tierra del Fuego unless any men fancy them.

5 No women may vote. 6 Women will have to wear mini skirts, black stockings and suspenders at

all times.
7 The cry of "Get them off" will be obeyed

immediately.

8 All old fogeys objecting to any of this will be exiled with the feminists. — Neil McCorkindale

METAL FOR MOTHERS

I AM a regular reader of Sounds as well as a regular attender at rock concerts. What makes me different from a lot of you is that I am also a mother of two teenage daughters both into heavy metal.

I have been incensed by the narrow minded attitudes expressed by male rock fans towards girls that attend rock concerts!

I did hope that the friendly lot of kids I mixed with were just a small example of a new generation of tolerant, open-minded and 'thinking' individuals.

How wrong I was!!
Comprehensive and mixed schooling must have completely failed if there are still blokes around that actually make comments ('Ugly Bug', 17/7/82) about girls' looks and seem to ignore the possibility that they can all share together a love for the same music.

I would like to say this to 'Fussy gig goer', ('Ugly Bug', 17/7/82): sonny... you may have a pretty face but there's nothing so ugly as your present state of mind! — Heavy Metal Mum

FEMME FATALE

CONTINUING THE saga of women at rock concerts, don't you stupid bigotted men realise we don't go to listen to the music? No, we can do that at home, we go to ogle and leer at the bands, with their tight lycra and leather — shibh

and leather — ahhhh.

If you lot who are doing all the moaning looked like Rob Halford or KK Downing we wouldn't go to concerts but would stay at home chained to the stove in suspenders and the like and wait

patiently for you to return from your male dominated gigs and we would be

perfectly contented.

But as this will never be you can all piss off and leave us female freaks alone to enjoy seeing and hearing the bands. OK? — The Leather Queen

WENDY WALLOPS BACK

SO THE toothless Press Council has rapped your knuckles for being salacious and utterly depraved. The Plasmatics say congratulations!

congratulations!
We loved Sylvie Simmons'
review and thought Chris
Walter's photo was great!
Each of them will soon be
receiving a special pair of
Wendy clothes pins for their
nipples — or anywhere else
they'd like to wear them.

In the four years (our anniversary is July 26) since we became the shock troops in the war on complacency, we've met more than our share of ignorant, narrow-minded people who'd like to censor freedom of expression. We laugh in the face of their hypocritical, flaccid thrusts.

We hate repression. We believe in taking chances if it means finding out the truth. When we stop offending the status quo, it'll be time for us to move to the suburbs.

By the way, what is salacious and depraved in a world where nuclear arsenals are multiplying and governments boast of bombs that will kill people and leave real estate intact? Wars, assassinations, terrorist bombings and random violence blend into the evening news like sports results and the weather. Come on Press Council — we're just playing rock and

And we'll keep playing it.
Sylvie said in her article that
the fountain of Plasmatics
creativity still hasn't run dry.
Count on us to keep
spurting! — Wendy O'Williams

BAN THE YANK

I WOULD like to disagree with your reader from USA. He is just a dumb yank who doesn't

know what he's talking about.
I'd like to think the US had
more to offer than jokes like
Kiss, Alice Cooper, REO, Joan
Jett and they hyped Bruce
Springsteen.

Springsteen.

But no if the world has any love for music they should get the Musicians Union to ban the use of instruments by yanks. — Bone a concerned Englishman.

HAIR TODAY (1)

HAVING RECENTLY attended numerous heavy metal concerts, I have been utterly appalled at the length of young men's hair. It is unwashed and uncombed and — I mean — the amount of disease and infection that must be transmitted during "headbanging"!

Also mother and father agree strongly with me on this point, and when attending a concert mother, father and myself keep away from these "hippy-dippies".

Also I think that demin should not be worn at these theatre halls. Why can't the management of these establishments show more authority in admitting these type of people.

More Heavy Metal bands

More Heavy Metal bands should adopt the approach of Hank Marvin and the Shadows, as I am sure this would influence the audience's dress sense.

So watch out, all of you big girls blouses, the next one I see of your type I will duff up. — Eileen Finch, Bishops Stortford, Herts.

HAIR TODAY (2)

HAVE YOU noticed how long punk haircuts are getting nowadays? Back in '77 everyone except the Ramones, who were American and didn't know better, had nice short spikes. Now punk hair is HM length except it sticks out at stupid angles. Which just goes to prove there ARE to many hippy punks about. I thank you.

- Billy The Barber, Kidbrooke, London

ALEISTER CROWLEY COCK-UP

SANDY ROBERTSON does both himself and his readers a profound disservice when he so uncritically considers the life and activities of Aleister Crowley (*Sounds* July 17).

It is too simplistic to assume that since the self-styled 'Great Beast' has largely been vilified in the popular press then he must, like some forerunner of John Rotten, necessarily have really been a 'good guy' who was just 'winding them up'. Nor is it enough for Robertson to pass so lightly over the many truly obscene and wholly negative aspects of Crowley's so-called 'High Magick Art': The nearest we get to any explanation of the 'magician's' crass

doctrines is when we are told that Crowley's slogan — 'Do what thou wilt shall be the whole of the Law' (a phrase borrowed from Rabelais who uses it satirically; Crowley, crudely, takes it literally) — does not simply provide licence for absolute hedonism or despotism. The fascist overtones disappear, apparently, because 'the Law' is 'love'. Unfortunately, 'love' is a slippery word, as readily applied, as justification, to acts of personal aggression as to acts of genuine selfless caring.

Sadly for Robertson, a rational and objective view of the

Sadly for Robertson, a rational and objective view of the evidence we have regarding his (anti)-hero's practices suggests that the 'magician' actually was the 'psycho the hacks still portray him as to this day'. Even hacks get it right sometimes even if for the wrong reasons. Nowadays there is little doubt in informed circles that Crowley suffered from a severe and baneful condition of psychosis.

Not that this makes his writings less interesting. But surely this is so only if we take care to remember the tragic condition of the mind we find expressed in those writings and the tragic end which befell both Crowley himself and so many of his followers?

Robertson suggests that we should keenly await the appearance of a film which, he tells us eagerly, originally starred such a notable person as a friend (in fact a close associate) of Charles Manson — a friend who, and we are to thrill to the credential, 'ended up in jail for murder'. Is this really supposed to be a commendation?

We are told, too, to look out for recordings of Crowley (his master's voice?), soon to be made available, we are given to understand, through the good auspices of OTO, the 'still-thriving recording to the master.

organisation' founded by the master.

Perhaps Robertson is unaware of the association between Charles Manson's 'family' and OTO — the animal sacrifices (at least), and the drinking of blood; and perhaps he has not heard of the various crimes, including criminal child abuse, for which many members of the cult have been brought to trial, and convicted, by the F.B.I. This bunch makes the Moonies look like a kindergarten.

Listen: the Crowley way is the Manson way is the Jim Jones

Listen: the Crowley way is the Manson way is the Jim Jones way. There are enough false, crass messiahs to deal with amongst the living. We don't need to resurrect the baneful corpse of the one who believed, in his arrogance, that he was the greatest of them all.

Study him if you will, but only in order to know what to avoid.

— Conrad S. Marlow, West Norwood

HALFWIT CORNER

CAN SOMEONE tell me what is so good about Ross Halfin's photographs? Surely it doesn't take that much "skill" to persuade brainless HM acts to drop their trousers and get drunk, or clench their fists and make V-signs at people?

their fists and make V-signs at people?
All that does is show up how stupid the BANDS arel If you want to see tasteful, intelligent rock photography check out the work of Simon Fowler or Harry Papadopoulous. But Halfin? Forget it. — Bertie "Wilf" Dwight, Hull



MEASURE OF YOUR SUCCESS BEING COUNTED ON THE CHINS OF TOUR FRCE.

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MEASURE OF YOUR SUCCESS BEING COUNTED ON THE CHINS OF TOUR FRCE.

CARE ANYMORE ABOUT BNYTHING.

SHAPE ONLY COUNTS OFFER SUCCESS

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by the RECKLESS PEN



page 49

NEED AN AMP?

Then turn to

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

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).

ABERDEEN, Valhalla's, Segue



THE POLICE

*AYLESBURY, Friar's, Maxwell Hall, (88948), The Police BIRKENHEAD, Sir James Club, (051-647 8282), Body/Toxic Moth BIRMINGHAM, Mercat Cross, (021-622 3281), Born

BIRMINGHAM, Nite Out, (021-622 2233), Chas And

BIRMINGHAM, Railway Hotel, (021-359 3491), Ezra BOURNEMOUTH, Pinecliffe Bars, (426312), Crossfire

BRENTFORD, Red Lion, High Street, (01-560 6181), Hevday BRIGHTON, Cabin, (28439), The Ammonites/Cold

BRISTOL, Bridge Inn, (214206), Spot The Dog

CARDIFF. Central Hotel, (396455) Midas
CARDIFF. Top Rank Suite, (2653), Light Of The World
CHELTENHAM, Plough Inn, (22087), Roadsters
CORBY, Rafters Bar, Solstice
CROYDON, The Star, London Road, (01-684 1360),

Avenue
DUDLEY, Prole Club, The Crown, (79164), Spontaneous
Human Combustion/Endless Bob Brown
GLASGOW, Doune Castle, (041-649 2745), Technicians
HARROW WEALD, Middlesex And Herts Country Club,

(3647), Hot Gossip
HEREFORD, Market Tavern, (56325), Railroad
HUDDERSFIELD, White Lion, (22407), Satanic Rites
LONDON, Ad Lib, Kensington, Russell Gardens, (01-603
3245), Hothouse Species/Double Vision

LONDON, Albany Empire, Deptford, (01-691 3333), B Sharps/Hamsters/Christians In Search Of Filth LONDON, Barracuda, Baker Street, (01-486 2724), Worried Parachutes

Worried Parachutes
LONDON, Battersea Arts Centre, Lavender Hill, (01-223
8413), Noel Murphy/The Fyfe Brothers
LONDON, Bombay Rock Club, Cornet of Horse,
Lavender Gardens, Battersea, (01-228 3744), Panic
LONDON, Boston Arms, Junction Road, (01-272 3411),
Dave Bitelli's Onward Internationals
LONDON, Bridge House, Canning Town, (01-476 2889),
The Pope/Manufactured Romance
LONDON Bull And Gate Keptish Town Road (01-485

LONDON, Bull And Gate, Kentish Town Road (01-485

5358), Diz And The Doormen LONDON, Dingwalls, Camden Lock, (01-267 4967),

LONDON, Dover Street Wine Bar, (01-629 9813), Dana

Gillespie

LONDON, Dublin Castle, Camden, (01-485 1773),

Striding Benny And The Strutters

LONDON, Grandelphs Cove, King Street, Hammersmith, (01-748 7678), Blood Brothers

LONDON, Greyhound, Fulham Palace Road, (01-889 9615), Shea Ramah/Bella Donna

LONDON, Hare And Hounds, Upper Street, Islington, (01-226 2992), Canal Zone
LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), Studio 2

LONDON, Jive Dive, Gossips, Dean Street, (01-437 4484), The Three Courgettes/Roman Holliday LONDON, King's Head, Fulham, (01-736 1413), Basil's

Ballsup Band Head, Upper Street, Islington, (01-226) 1916), Lee Fardon

LONDON, Marquee, Wardour Street, (01-437 6603), Park LONDON, Maunkberrys, Jermyn Street, (01-499 4623),

Creamies
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), Naughty Thoughts
LONDON, Nelson's, Wimbledon, (01-946 6311), Dumpy's Rusty Bolts
LONDON, New Golden Lion, Fulham Road, (01-835

3942), Impossible Dreamers LONDON, Old Queen's Head, Stockwell, (01-274 9536),

askondon Apaches LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), Oxy And The Morons/Spare Tyre Theatre Co (Norwich Rape Crisis Centre Benefit)

LONDON, Pindar Of Wakefield, Grays Inn Road, (01-837) 1735), Red Herring
LONDON, Rock Garden, Covent Garden, (01-240 3961),

LONDON, St Georges Theatre, Tufnell Park, Jaime

LONDON, The Ship, Plumstead Common, The Coastguard/Zoawent

LONDON, Tramshed, Woolwich, (01-855 3371), Utopian Spacelines Cosmic Cabaret LONDON, Tricycle Theatre, Kilburn, (01-328 8628),

Hying Pickets/John Dowie
*LONDON, Venue, Victoria Street, (01-824 9441), Sun Ra Arkestra

Ra Arkestra
MANCHESTER, Drifters, Duckenfield, Red Alert
MANCHESTER, Hacienda, (061-236 5221), Buzzz
MANCHESTER, John Bull, (061-832 3621), Cliché
MINCHESTER, Shades, Ashton, (061-303 1434), The

Politicians
MARGATE, The Ship, (20894), Fokker Triplane,
MARGATE, Winter Gardens, (21346), Morrisey-Mullen

For free listing, write early to Sounds at 40 Long Acre, London WC2, or phone 01-836 0142

MIDDLESBROUGH, The Cavern, (241995), Geordie NEWCASTLE-UPON-TYNE, Cooperage, (328266),

NEWCASTLE-UPON-TYNE, Cooperage, (328266), Tokyo Reds NEW ROMNEY, Seahorse, (2016), Another Language *NOTTINGHAM, Rock City, (412544), Joe Jackson *PORTSMOUTH, Guildhall, (24355), The Clash PORT TALBOT, Troubador, (77968), The Beatroots RYDE (IoW), The Carousel, (62730), GBH/Peter And The Test-Tube Bables/Urgh ST HELENS, Glassbridge Club, Lord Street, (23324), War

Toys/The Neglected SCUNTHORPE, Tiffany's, Doncaster Road, (2645),

Negatives In Colour

Negatives in Colour SHEFFIELD, George IV, (344922), The Relatives SHEFFIELD, Romeo And Julier's, (24519), Mezzoforte SOUTHAMPTON, Canute Hotel, (24188), Batmen SOUTHEND, Cliffs Pavilion, (351135), Average White

*STIRLING, Avante Garde, (813456), King Trigger/French Impressionists
STOKE ON TRENT, Bowler Hat, (814911), Cairo *WAKEFIELD, Pussycat, Pluto WORCESTER, Swan Theatre, (27322), Dancing Did YEOVIL, Rainbow Club, (Charlton Mackrell 3750), D Notice/Static Activity/Manslaughter

THURSDAY

BASILDON, Double Six, (20140), Bullet Blues Band BIRMINGHAM, Bournebrook, (01-472 0416), Katu

BIRMINGHAM, Bournebrook, 01-4/2 04-16, Katu BIRMINGHAM, Fighting Cocks, Moseley, (021-449 2554), Willie And The Poor Boys BIRMINGHAM, Mercat Cross, (021-622 3281), Cryer BLETCHLEY, Pumpers Club, Disorder/Varukers BRENTFORD, Red Lion, High Street, (01-560 6181),

Rodeo
BRADFORD, The Packhorse, (26597), Spiral
BRIGHTON, Dome, (682127), Average White Band
BRIGHTON, Xtreems, New Regent, (27800), Lords Of
The New Church/Carved To Annoy
BRISTOL, Lansdowne, Spot The Dog
BURY-ST-EDMUNDS, Griffin, (3617), Augustus
Lagiron

Legiron
CAMBRIDGE, Cadet Club, (353172), Saracen
CHADWELL HEATH, Electric Stadium, Greyhound, High
Road, (01-599 1533), 007
CHATHAM, Old Ash Tree, (50766), Silent Rooms
CHRISTCHURCH, Jumpers Tavern, (5819), Crossfire
CROYDON, The Star, London Road, (01-684 1360),

DONCASTER, Romeo And Juliet's, (27858), Kelly Marie/Splashdown/Marsha Raven/Roy Hamilton EASTCOTE, Bottom Line, Clay Pigeon Hotel, (01-866 5358), Gonzales/25th Street EDINBURGH, Buster Browns, (031-226 4224), Dans

LONDON, Sol Y Sombra, Charlotte Street, Eddie And Sunshine LONDON, Stapleton Hall Tavern, Crouch End, (01-272

2108), Loose Talk

LONDON, Tramshed, Woolwich, (01-855 3371), Karno's Kabaret LONDON, Tricycle Theatre, Kilburn High Road, (01-624

5330), Survivors Of The Limpopo
*LONDON, The Venue, Victoria Street, (01-828 9441), J
Walter Negro And The Loose Joints/Amazulu LONDON, White Lion, Putney High Street, (01-799 1540), Sex Gang Children

*MANCHESTER, Royal Northern College Of Music, (061-273 4504), Sun Ra Arkestra MANCHESTER, The Unity, (061-205 3451), Light Of

NEWCASTLE-UPON-TYNE, Cooperage, (328286), Posh

Monkeys
OXFORD, Pennyfarthing, (46007), Liar
ROTHERHAM, Dickens, (65899), Haze
ROYTON, The Railway, (6242793), Marauders
ST GERMANS, Elephant Fayre, Port Eliot, (30816), Chas
And Dave/Diz And The Doormen
SALFORD, Willows Club, (061-736 8541), The

SHEFFIELD, Hallamshire Hotel, (29787), Deadly

Embrace SOUTHAMPTON, Canute Hotel, (24188), Pewter Grey SUNDERLAND, Fusion, (59548), The Greatest Show

SUNDERLAND, Hero's Club, Toy Dolls SWANSEA, Dublin Arms, (55044), Moira And The

Mice
WALLASEY, Dale Inn, (051-639 9847), Paxi Anni
WELLINGBOROUGH, British Rail Sports And Social
Club, (225278), The Phantoms
LIVERPOOL, Chequers, (58304), Hot Air
WHITNEY, Whitney Football Club, Truffle
WOKINGHAM, Angie's, (789912), Naughty Thoughts
WORTHING, Balmoral Bar, (36232), Ammonites

IN THE festival frontline this week, SIOUXSIE AND THE BANSHEES play a rare headliner at the Elephant Fayre in St Germans, Cornwall (Saturday) and THE POLICE are out in force at Gateshead International Stadium (Saturday), with strong support from THE BEAT, U2, GANG OF FOUR and LORDS OF THE NEW CHURCH, following a surprise warm up at Aylesbury Friar's (Wednesday).

Meanwhile, JOE JACKSON kicks off a nationwide tour at Nottingham Rock City (Wednesday), moving to Aylesbury Friar's (Saturday), Southport Theatre (Sunday) and Manchester Apollo (Tuesday); and THE CLASH bow out of their summer season with dates at Portsmouth Guildhall (Wednesday) and London Fair Deal, Brixton (Friday).

Imported talent includes a flying visit from graffiti specialist and king of the New York rapping cult, J WALTER NEGRO, hitting London's Venue (Thursday) and Manchester Hacienda (Friday); plus more bookings for the SUN RA ARKESTRA, continuing their first British dates at Manchester Royal Northern College Of Music (Thursday) and Glasgow Mitchell Theatre (Friday).

EDINBURGH, Hoochie Coochie Club, (031-225 1654), Bermuda Triangle/Coasters GATESHEAD, Honeysuckle, (781273), Ray Stubbs R&B

GLASGOW, Doune Castle, (041-649 2745), Caribbean

Sea
*GLASGOW, Night Moves, Sauchiehall Street, (041-332

*GLASGOW, Night Moves, Sauchiehall Street, (041-332 5883), King Trigger
HEANOR, Miners Welfare, (833007), Shywolf
HITCHIN, Regal, (54332), Exit 45/Brother Louis
ILFORD, The Cauliflower, (01-478 0627), Mankiller
*LEEDS, Bar-celona, (758622), Pluto
LEEDS, Peel Hotel, (455128), Little Boy Soldiers
LIVERPOOL, Kirklands, (051-708 8383), No Exit
LIVERPOOL, Pyramid Club, (051-236 8947), Joker/The
Utter Nutters
LONDON, Ad Lib, Kensington, Russell Gardens, (01-603

LONDON, Ad Lib, Kensington, Russell Gardens, (01-603

3245), Strange Days/The Shames
LONDON, Bouncing Ball, Peckham, (01-703 3347), LA

LONDON, Bridge House, Canning Town, (01-476 2889), Fallen Angels LONDON, Broadway, Clarendon Hotel, Hammersmith

(01-602 6351), Furniture/Stygian Eels
LONDON, Club Foot, Clarendon, Hammersmith, (01-748

1454), Southern Death Cult/Erazerhead/Mulion

LONDON, Dingwalls, Camden Lock, (01-267 4967), Ronnie Lane/Plan B LONDON, Dublin Castle, Camden, (01-485 1773),

LONDON, Grevhound, Fulham Palace Road Hammersmith, (01-385 0526), Straight 8/The Almost Brothers

LONDON, Heads, Southall, (42260), Marillion/Static LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), ABA/Seething Wells LONDON, Lambeth Town Hall, Acre Lane, Brixton Tube,

(01-274 2288/8), Au Pairs/Androids Of Mu (Leveller

LONDON, Le Beat Route, Greek Street, (01-734 1470), Sylvain Sylvain LONDON, Marquee, Wardour Street, (01-437 6603),

Pride/Jerry Floyd
LONDON, Musicians Collective, Gloucester Avenue, The Quintet/Talk Story Show LONDON, New Golden Lion, Fulham Road, (01-385 3942), The 45's

LONDON, Old Queen's Head, Stockwell, (01-274 9536), Drama/Volcanoes
LONDON, Old Tiger's Head, Lee Green, (01-2/4 5036)

Dumpy's Rusty Bolts

LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Hank Wangford

LONDON, Pied Bull, Upper Street, Islington, (01-837 3218), Design For Living/Talkover

LONDON, Rock Garden, Covent Garden, (01-240 3961), The Group/Brayer Face.

The Group/Brave Face LONDON, Seven Dials, Shelton Street, Covent Garden, (01-240 0443), Stinky Winkles

JULY 30

ABERAERON, Feathers Hotel, (570214), Extres ALFRETON, George Hotel, (2015), Sparta/Geddes Axe AYLSHAM, Ratting Club, (840212), English Rogues BIRMINGHAM, Bournebrook, (021-472 0416), Eclipse BIRMINGHAM, Mercat Cross, (021-622 3281),

BIRMINGHAM, Mercat Cross, (UZ1-042-3201), Scorched Earth
BLACKBURN, Regent Hotel, (50839), Cliché
BLACKPOOL, JR's, Victoria Street, (26101), Spider
BOLTON, Cotton Tree, (20237), Deadly Embrace
BOURNEMOUTH, Midnight Express, Mighty Strypes
BRADFORD, Palm Grove Club, (499895), Volume II
BRENTFORD, Red Lion, High Street, (01-560-6181), Kim Beacon Band BURTON-ON-TRENT, Libra Club, (61037), Addiction

CAMBRIDGE, Folk Festival, Cherry Hinton, (358977 484). Lindisfarne/Taj Mahal/Waso Figery Duff/ Old Swan Band/Bully Wee/Stu Luckley/Alex Atterson/Martin Simpson/Johnny Silvo/Mitch Greenhill/Mayne Smith
*CHESTER, Deeside Leisure Centre, (812311), The

Beat/Come In Tokio (Radio One Beach Party) CHESTERFIELD, Brimington Tavern, (32344), Desolation Angels COLWYN BAY, Dixieland, (2594), Phantom Flan

Flinger Show
CROYDON, The Star, London Road, (01-684 1360),
Naughty Thoughts/The Coup
DUNFERMLINE, Chimes, (32498), So You Think You're

A Cowboy

GLASGOW, Burns Howff, (041-332 1813), Chasar GLASGOW, Doune Castle, (041-649 2745), Jack Easy GOSPORT, John Peel, (281895), Shaftesbury GRAVESEND, Prince Of Wales, Denton, (65482), Loose

GRAVESEND, Red Lion, Crete Hall Road, (66127), Warhorse GRIMSBY, Community Centre, (55796),

Disorder/Verukers

HEREFORD, Market Tavern, (56325), Singapore HITCHIN, Regal, Bancroft, (54332), Light Of The World ILFORD, Cauliflower, (01-478 0627), Ruffnecks KINGHORN, Cuinzie Neuk, (830247), Henry Gorman

LEEDS, Peel Hotel, (455128), Fireclown LEEDS, Royal Park Hotel, White Eagles LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Rye And The Quarterboys/Box 33 LONDON, Africa Centre, King Street, (01-580 5404), Jazira (Southern Africa Freedom Benefit)

LONDON, Broadway, Clarendon Hotel, Hammersmith, (01-602 6351), Outbarsqueak/Beasts In Suits LONDON, Bull And Gate, Kentish Town Road, (01-485 5358), The Zodiacs

LONDON, Dingwalls, Camden Lock, (01-267 4967), The Red And The Black

LONDON, Dublin Castle, Camden, (01-485 1773), Tex

Axile And Los Incognitos
*LONDON, Fair Deal, Brixton, (01-274 5242), The Clash
LONDON, Fridge, Brixton, (01-737 1477), Shooga

Shooga LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-385 0526), Dirty Strangers/Liaison LONDON, Half Moon, Herne Hill, (01-737 4580), A

Bigger Splash LONDON, Hammersmith Odeon, (01-748 4081), Bucks

Fizz LONDON, King's Head, Fulham, (01-736 1413), Snorkels LONDON, New Golden Lion, Fulham Road, (01-385 3942), Chickenshack

LONDON, Old Queen's Head, Stockwell. (01-274 9536). Talkover
LONDON, Pied Bull, Upper Street, Islington, (01-837

3218), Wild Wax Show LONDON, Prince Rupert, Plumstead, Studio 2 *LONDON, Rock Garden, Covent Garden, (01-240 3961),

Blue Orchids/Pink Umbrellas LONDON, Ruskin Arms, East Ham, (01-472 0372), Deep

Machine LONDON, Skunx, Blue Coat Boy, Angel, (01-837 1348), Dead Wretched/Asylum LONDON, Southern Stars, New Cross Road, Deptford, (01-691 4166), Karran Dash LONDON, Tricycle Theatre, Kilburn High Road, (01-624



ASWAD

*LONDON, Venue, Victoria Street, (01-828 9441),

LONDON, White Lion, Putney High Street, (01-788 1540), Idle Flowers/Norman Lovett/Hazardous Pets LONDON, Zig Zag, Great Western Road, (01-289 6008), I/The Group LUTON, Technical College, (30035), Dying Sun/Mapel

*MANCHESTER, Hacienda, (061-236 5221), J. Walter

MIDDLESBROUGH, The Cavern, (241995), Limelight NOTTINGHAM, Hearty Good Fellow, (42257), White Diamond

Diamond
OLDHAM, RJ's, (061-652 8421), Kelly Marie/
Splashdown/Marsha Raven/Roy Hamilton
OXFORD, Penny Farthing, (46007), Tranzzam
POOLE, Sloop Hotel, (740302), Crossfire
RETFORD, Porterhouse, (704981), Demon ST HELENS, Glassbridge Club, Lord Street, (23324), The

ST HELENS, Glassbridge Club, Lord Street, (23324), The System/ATA SOUTHAMPTON, Canute Hotel, (24188), Flipout SOUTHAMPTON, Joiner's Arms, (25612), Roxoff SWANSEA, Dublin Arms, (55044), Chorky TONYPANDY, Naval Club, (432068), Handsome Beasts WALLASEY, Dale Inn, (051-639 9847), Receiver WEST BROMWICH, Coach And Horses, Eleventh Hour WORTHING, Balmoral Bar, (36232), Ammonites YEOVIL, Rainbow Club, (Charlton Mackrell 3750),

SATURDAY

JULY 31

ASHTON-UNDER-LYME, Spread Eagle Hotel, (5732), Deadly Embrace



JOE JACKSON

*AYLESBURY, Friar's, Maxwell Hall, (88948), Joe

BIRMINGHAM, Mercat Cross, Hill Street, (021-622

3281), Surface
BLACKBURN, RJ's, (662662), Kelly Marie/
Splashdown/Marsha Raven/Roy Hamilton
BLACKPOOL, JR's, Victoria Street, (26101), Spider
BRENTFORD, Red Lion, High Street, (01-560 6181), Fast

Buck
*BRIGHTON, Centre, (203131), The Clash
'BRISTOL, Bridge Inn, (214206), Spot The
Dog/Misdemeanor
BRISTOL, Granery, (28272), Cheetah
BURNHAM, Village Hall, Strange Brew/Dragon Band
CAMBRIDGE, Folk Festival, Cherry Hinton Site, (358977 Bromberg/David Lindisfarne/Pentangle/David

Stocktons Wing CHELTENHAM, Arts Centre, Blurt CHESTER, Deeside Leisure Centre, (812311), Average White Band

CLEOBURY MORTIMER, Talbot Hotel, (270205),

Desolation Angels
DUDLEY, JB's, (53597), Demon
*GATESHEAD, Athletics Stadium, (781687), Police/
U2/The Beat/Gang Of Four/Lords Of The New
Church GILLINGHAM, King Charles Theatre, (48351),

GLASGOW, Burns Howff, (041-332 1813), Chaser GLASGOW, Doune Castle, (041-849 2745), Jack Easy GRAVESEND, Red Lion, (661227), Larry Miller Band

HARROW, Headstone Hotel, (01-427 3321), Stopband

HEREFORD, Market Tavern, (56325), Fire Down Below ILFORD, Cauliflower, (01-478 0627), Ruffnecks KINGHORN, Cuinzie Neuk, (830247), Pellas *LEEDS, Bar-celona, (758622), Pluto LEEDS, Royal Park Hotel, (757494), Salem LEICESTER, Abbey Park, DT's (lunchtime)

LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Lazlo And The Leopards/Backhander LONDON, Bridge House, Canning Town, (01-476 2889), **Wasted Youth**

LONDON, Broadway, Clarendon Hotel, Hammersmith, (01-602 6351), Rudi/Naughty Thoughts LONDON, Bull And Gate, Kentish Town Road, (01-485 5358), JJ And The Jealous Guys LONDON, Chateris Road Festival, N4, Shakers (afternoon)

LONDON, Conservative Hall, Tottenham Lane, (01-602 6523), Jet Power/Papa T Hi-Fi LONDON, Cornet Of Horse, Battersea, (01-228 3744),

Karran Dash
LONDON, Covent Garden Community Centre, Shelton
Street, (01-723 7663), Pookiesnackenburger/Tim

Bat/Chip Shop Show (Community Centre Building LONDON, Dublin Castle, Parkway, Camden, (01-485

1773), Dana Gillespie

*LONDON, Fridge, Brixton, (01-737 1477), Carmel
LONDON, Frontline Theatre, Railton Road, Brixton, Creamies (midnight to 3.00am)

LONDON, George Canning, Effra Road, Brixton,
Creamies (until 11.00pm)

LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-385 0526), Mickey Jupp/Steve

Hooker's Shakers LONDON, Half Moon, Herne Hill, (01-737 4580), Berlin

LONDON, Hammersmith Odeon, (01-748 4081), Light Of

The World/Blue Feather
LONDON, Hope And Anchor, Upper Street, Islington,
(01-359 4510), Beatroots

LONDON, Latchmere, Battersea Park Road, (01-437 5782), Extraordinaires LONDON, Le Beat Route, Greek Street, (01-734 1470),

LONDON, Marquee, Wardour Street, (01-437 6603),

Chinatown/Tranzzam LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), Miles Over Matter/Bad Detectives LONDON, New Golden Lion, Fulham Road, (01-385 3942), Main Squeeze LONDON, Rock Garden, Covent Garden, (01-240 3961),

The Decorators/British Intelligence
LONDON, Skunx, Blue Coat Boy, Angel, (01-837 1348),
Actified/The Satellites/Chaos LONDON, Tricycle Theatre, Kilburn, (01-624 5330), Steel

And Skin
LONDON, Two Brewers, Clapham, (01-622 3621), Pink

LONDON, Uplands Tavern, Crystal Palace, (01-693 2662), *LONDON, Venue, Victoria Street, (01-828 9441),

Aswad
LONDON, Zig Zag, Great Western Road, (01-289
7001/3), UK Players
MANCHESTER, Gallery, (061-832 3597), Mezzoforte
MEIR, Wagon And Horses, (313127), Noizegate
*MIDDLESBROUGH, The Cavern, (241995), Angelic

Upstarts/Amazing Space Frogs
MILTON KEYNES, Starting Gate, (679555), Solstice
NOTTINGHAM, Union Rowing Club, (863548),
Southern Death Cult

OXFORD, Pennyfarthing, (46007), The Pencils PETERBOROUGH, Cresset, (265705), Augustus Legiron
PORTOBELLO, Town Hall, (031-669 1819), Fruit

READING, Target, (585887), Tumbling Dice RETFORD, Porterhouse, (704981), Swinging Laurels

Urban Mix SALFORD, The Willows, (061-736 8541), The SOUTHAMPTON, Canute Hotel, (24188), Crossfire SOUTHAMPTON, Joiner's Arms, (25612), Unicorn SOUTHAMPTON, Park Hotel, (21169), Truffle THETFORD, Brecklands Centre, (3110), Sara TWICKENHAM, Black Dog, London Road, (01-892 4308), Short Stories WALLASEY, Dale Inn, (051-639 9847), Heartbreaker *WARRINGTON, Lion, (3004), Rage WELLINGBOROUGH, Swallow, (58304), Take Three WOKINGHAM, Angie's, (789912), KK Khan YEOVIL, Rainbow Club, (Charlton Mackrell 3750), Rhythm Section

AUGUST 1

ALTRINCHAM, Unicorn Hotel, (061-928 1436), Beau

SIOUXSIE

*ST GERMANS, Elepnant Fayre, Port Eliot, (30816), Siouxsie And The Banshees/John Cooper Clark SALTLEY, Adderley Park, (021-328 1954), Steve Gibbons Band/Echo Base/Kokuma Dance Co/

BIRMINGHAM, Bournebrook, (021-472 0416), True Destinations
BIRMINGHAM, Fighting Cocks, Moseley, (021-449)

2554), Travelling Riverside Blues Band BLACKBURN, Bay Horse New Inns, Rishton, (48443),

BOLTON, Swan Hotel, (27021), Cliché BRENTFORD, Red Lion, High Street, (01-560 6181),

CAMBRIDGE, Folk Festival, Cherry Hinton Site, (358977 ext 484), Pentagle/David Bromberg/David Lindley/Taj Mahal/Chas And Dave CROYDON, The Star, London Road, (01-684 1360), Ivor Biggun And The Red Nosed Burglars CROYDON, Warehouse, (01-690 4060), Masked

DARLEY DALE, Northwood Club, (3557), Heartbreaker DUDLEY, Prole Club, The Crown, (79164), Desolation

Angels EDINBURGH, Playhouse, (031-665 2065), Average GLASGOW, Kelvin Grove Park, Shoot The Moon/Pretty Boy Floyd/Scheme (open-air —

GLASGOW, Night Moves, Sauchiehall Street, (041-332 GLENROTHES, Rothes Arms, (753701), Henry Gorman

Band HANLEY, The Star, (24108), Fireclown HANLEY, The Star, (24108), Fireclown HASTINGS, White Rock Pavilion, (436607), Bucks Fizz HATFIELD, Polytechnic, Elephant House, (68343), Cross HUDDERSFIELD, White Lion (22407), Utang Tumblers LEEDS, Royal Park, (757494), Jazz Roots LONDON, Albany Empire, Douglas Way, Deptford, (01.69), 33331, Incognitio Cone Forces.

(01-691 3333), Incognito/One Force LONDON, Broadway, Clarendon Hotel, Hammersmith, (01-602 6351), Duffo/Fracture LONDON, Bull And Gate, Kentish Town, (01-485 5358),

Short Stories
LONDON, Fortune Theatre, Russell Street, (01-836 6260),

Morrissey-Mullen LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-385 0526), Hieronymous

Bosch/Perry And The Gook
LONDON, New Golden Lion, Fulham Road, (01-385
3942), Dana Gillespie
LONDON, 101 Club, St John's Hill, Clapham, (01-223
8309), Red Banner/Beaver Pie LONDON, Pied Bull, Liverpool Road, Islington, (01-837

LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), Ramsden Marsden
LONDON, Rock Garden, Covent Garden, (01-240 3961), Impossible Dreamers/ETA/Spot The Dog
LONDON, Skunx, Biue Coat Boy, Angel, (01-837 1348), Vicious Rumours/The Drill
LONDON, Sunset Club, North End Crescent, Kensington, (01-603 7006), Push
LONDON, Torrington, Lodge Lane, Finchley, (01-445 4710), Juice On The Loose
LONDON, Upland Tayern, Crystal Palace Road, (01-693

LONDON, Upland Tavern, Crystal Palace Road, (01-693 2662), Stevie Waller's Big Band (lunchtime) NEWCASTLE-UPON-TYNE, The Mitre, Benwell,

(781449), 21 Strangers PETERBOROUGH, Raffles, (49523), Augustus Legiron ST GERMANS, Elephant Fayre, Port Eliot, (30816),

Vaudeville Spectacular SOUTHAMPTON, Canute Hotel, (24188), Peter Pope And Friends (lunchtime) Cobra (evening) SOUTHAMPTON, Joiner's Arms, (25612), Blue Jam *SOUTHPORT, Theatre, (40404), Joe Jackson SWANSEA, Dublin Arms, (55044), TV Eye TAUNTON, 400 Club, (28103), Modern Romance WALLASEY, Dale Inn, (051-639 9847), The Chase WELLINGBOROUGH, Chequers, (58304), Mixed Bag

AUGUST2

ALTRINCHAM, Unicorn Hotel, (061-928 1436), Evelids/Summerhouse BANNOCKBURN, Tamdhu, (8134567), The Dolphins BATHGATE, Green Tree, (56128), Zoe And The Zebras BIRMINGHAM, Bournebrook, (021472 0416), Clinic Q BIRMINGHAM, Holy City Zoo, (021-233 1266)

Swinging Laurels
BIRMINGHAM, Junction Inn, Harbourne, Pinkies/Laissez Faire
BRENTFORD, Red Lion, High Street, (01-560 6181), 45's
*BRISTOL, Locarno, (276193), The Clash
DONCASTER, Coach And Horses, IKI
GATESHEAD, Honeysuckle, (781273), Lucifer
GLASGOW, Burns Howff, (041 332 1813), Smokey
Barrs

HARROW, Roxborough, (01-427 1084), Ritual KEIGHLEY, Funhouse, Gory Details, (603796), Basking Sharks/UV Pop LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Midas/One Track Mind

LONDON, Barracuda, Baker Street, (01-486 2724), Dolly

Mixture
LONDON, Broadway, Clarendon Hotel, Hammersmith,
(01-602 6351), Worried Parachutes/The Perfect Gift
LONDON, Empire, Leicester Square, (01-437 1234), Kelly
Marie/Splashdown/Marsha Raven/Roy Hamilton
LONDON, Fair Deal, Brixton, (01-274 5242), The

Impossible Dreamers
LONDON, Greyhound, Fulham Palace Road,
Hammersmith, (01-385 0526), 24 Hours/British Intelligence

LONDON, New Golden Lion, Fulham Road, (01-385) LONDON, Pegasus, Green Lanes, Stoke Newington,

(01-226 5930), Juice On The Loose LONDON, Rock Garden, Covent Garden, (01-240 3961), The Critica/Sanity Clause

LONDON, The Venue, Victoria Street, (01-828 9441), Orchestra Jazira

Orchestra Jazira

"MANCHESTER, Apollo (061-273 1112), Joe Jackson
MARGATE, Winter Gardens, (Thanet 21348), Bucks Fizz
MIDDLESBROUGH, The Cavern, (241995), Straw Dogs
MORECAMBE, Battery Hotel, (418300), Marauders
SHEFFIELD, Penguin, (385897), Deadly Embrace
SOUTHAMPTON, Canute, (24188), Fret Music Jam
Seesion

SOUTHEND, Zero 6 Club, (546344), DT's STOKE, Wagon And Horses, (313127), Desolation

TUESDAY

AUGUST 3

AYR, Pavilion, (65489), Grand Prix BLACKBURN, Bayhorse New Inns, Rishton, (48443), Desolation Angels

BOLTON, Railway Hotel, (54192), Deadly Embrace BRADFORD, Palm Cove, (499895), The Destructors/Industrial Action/The Herberts

,BRENTFORD, Red Lion, High Street, (01-560 6181), Idle

BRIGHTON, Sherrys, (21628), Kelly Marie/Splashdown/Marsha Raven/Roy Hamilton *BRISTOL, Locarno, (276193), The Clash BURY, Derby, Market Street, (061-761 7107), White

Lightning CHIPPENHAM, Golddiggers, (56444), Bucks Fizz COLCHESTER, Affair, (76621), Hiroshima CROYDON, Sheriffs Wine Bar, Street Aliens GLASGOW, Doune Castle, (041-649 2745), Double F 20 GLENROTHES, Rothes Arms, (753701), Little Wolves GRAVESEND, Red Lion, Crete Hall Road (66127), The

Big Jobs/Anfrex
LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Chilli And The Dills
LONDON, Broadway, Clarendon Hotel, Hammersmith, (01-602 6351), Idiot Ballroom Beach Party

LONDON, Dover Street Wine Bar, (01-629 9813), Dana

LONDON, Greyhound, Fulham Palace Road Hammersmith, (01-385 0526), Vane/RSVP
LONDON, Hope And Anchor, Upper Street, Islington (01-359 4510), Worried Parachutes

LONDON, Rock Garden, Covent Garden, (01-240 3961), Marie Celeste/Major Minor LONDON, Tramshed, Woolwich, (01-855 3371), Jackie

Lynton/Escort LONDON, Upstairs At Ronnie's, Frith Street, (01-439 0747), Influence/Toulouse

SHEFFIELD, Limit Club, (730940), Negatives In

Colour/Steve Lear SWINDON, Brunel Rooms, (31384), Swinging Laurels WATFORD, Verulam Arms, (21034), Fine Helmet

Limp-fisted Cont. from page 37

MOTORHEAD'S LEMMY: 'suffering from terminal over-exposure'

Wrexham Festival

WREXHAM FC's Racecourse Ground has been a familiar place to me over the last couple of seasons, particularly memorable for Alan Devonshire scoring the goal of a lifetime to snatch a point from the Welsh Warriors.

Now this Hallowed Turf was being desecrated by pop fans of the Heavy Metal variety. Is this sacrilege or what?

A pitiful turn-out gave substance to the theory that Motorhead have reached their peak in Britain in terms of popularity, that they're suffering from terminal over-exposure and that the supporting bill on

this particular day did not contain any major attractions I'm afraid I missed Moby Dick and Shoot The Moon for reasons beyond my control. My first encounter was with Orion, a group that I know

absolutely nothing about.

They were the kind of band you can see weekly in the local pub, with a dated HM style and

Catweazle. How the promoter expected to sell tickets with three obscuros opening the festival is beyond me. The proceedings didn't really

a vocalist who looked like

become interesting until Raven cranked up the volume and launched into their 'Faster Than The Speed Of Light' all-out attack. You may remember that I slated their 'Wiped Out' album a while ago but the reason I criticised them on vinyl is the same reason I enjoyed them This is where Raven are in

their element, bounding around the stage with the greatest of ease. The brothers Gallagher vied for attention against a backdrop of energetic drums from Rob Hunter. 'Rock Until You Drop' featured the inevitable clapalong section and some Rob Halfordesque vocals. An unnecessary drum solo preceded 'Fire Power' which subsequently went into the golden oldie 'Don't Need Your Money', itself containing a bass solo and a climatic tremelo guitar extravangaza.

On to Tank, who I must admit I'm not particularly familiar with. They do inde look/sound like a young Motorhead down to the rough 'n' ready vocals. 'Filth Hounds of Hades' was certainly in the M'head tradition — so when do they appear on a Total Noise EP? There finally was, of course, 'She Fell In Love With a Stormtrooper'. It's funny how every band seems to have a potential classic in their midst, while the rest of their songs remain nondescript.

The next act was the one that many people were interested in checking out, if only to discover what all the fuss is about. Having had the pleasure of seeing Twisted Sister once already, I knew what to expect from the band but not from the audience.

"We're Twisted F***in'
Sister!" Shock, total shock was the initial reaction.
Steaming into 'What You
Don't Know', this cultural

extreme from New York hit hard where it hurts. Their anthem, 'Bad Boys (Of Rock 'n' Roll)' was greeted with familiarity by those who know but it was 'Destroyer' that

completely won over the crowd for the first time that day. A mean, lumbering but most of all heeeaaavy number driven along by A J Pero's drums, it convinced the uncommitted that despite the make-up, this is one helluva heavy metal band.

Dee Snider and J J French stirred the audience into a total frenzy with their music and raps, culminating in a reworking of the Stones' 'It's Only Rock 'n' Roll'. I wasn't sure how well they'd go down in front of a British audience, but there's obviously nothing to worry about at all.

Motorhead were going to be interesting if nothing else, as this was the debut performance of Fast Eddie's replacement Brian Robertson on lead quitar. The visual difference was acute, with the Pretty Boy looking slightly out of place next to Lemmy and Phil Taylor.

The difference in the playing

was also noticeable, with the riffs coming through as riffs instead of just a noise. 'Bite The Bullet' and 'I Don't Need Reliaion' sounded like songs rather than Olympic sprints. But with Taylor's drums and

Lemmy's bass sound (!?) and growl, they couldn't really be much different. 'Go To Hell' was 'dedicated to Eddie Clarke', and 'Overkill' closed the set with flashbombs and dry ice. There was no chance of an encore as things were running overtime, so the whole affair closed with something of a whimper.

A shoddy light show, archeapskate support bill (even Budgie pulled out) and local council volume restrictions combined to make the majority of the day less than memorable, probably put together for less than the price on a Wrexham player on the transfer market **DAVE ROBERTS**

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- 12 6
- 13 15
- 14 HEAR NOTHING SEE NOTHING SAY NOTHING, 14
- Discharge, Clay CLAYLP 3
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- 13 10
- 18 23 20
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 MOVEMENT, New Order, Factory FACT 50
 SEVEN SONGS, 23 Skidoo, Fetish SM 2006
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 FLIPPER, Flipper, Subterranean 18 19 20 21 22 21 22
- 23 24 25
- 19
- FLIPPER, Flipper, Subterranean
 EVACUATE, Chelsea, Step Forward STEPLP 7
 SHOOT OUT THE LIGHTS, Richard And Linda Thompson, 27 28
- 29 Hannibal HMDC 1303
- AFTER THE SNOW, Modern English, 4AD CAD 206 30

INDIE SINGLES

- DON'T GO, Yazoo, Mute YAZ 001 RUN LIKE HELL, Peter And The Test-Tube Babies, No
- Future OI 15
- THE BIG BEAN, Pigbag, Y Y24
 17 YEARS OF HELL (EP), Partisans, No Future OI 12
 WOMAN, Anti-Nowhere League, WXYZ ABCD (P) 4
 THE HOUSE THAT MAN BUILT (EP), Conflict, Crass
- 5
- 11
- Z21984/1
 TAKE NO PRISONERS (EP), Red Alert, No Future OI 13
 ONLY YOU, Yazoo, Mute 7MUTE (12MUTE) 020
 FARCE (14 TRACK EP), Rudimentary Peni, Crass 221984/2
 PAST MEETS PRESENT, Weekend, Rough Trade RT 107
 WAIT FOR THE BLACKOUT/JET BOY JET GIRL, 10 16
- 11 Damned/Captain Sensible, Big Beat NS(P) 77 LOUD PROUD AND PUNK (EP), 12
- Business/Blitz/Gonads/Dead Generation, Total Noise TOT 13 22
- SIX MORE SHORT SONGS (EP), Six Minute War, Six Minute War SMW 1
- 14 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 16 17 19
- TEMPTATION, New Order, Factory FAC 63(12) WILD SUN, 999, Albion ION 1033 IEYA, Toyah, Safari SAFE(P) 28 XOYO, Passage, Cherry Red (12) CHERRY 35 18
- NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37



- RUB ME OUT, Cravats, Crass 221984/4
 FAITHLESS, Scritti Politti, Rough Trade RT 101 (T)
- SICK BOY, GBH, Clay CLAY 11
 EL SALVADOR (EP), Insane, No Future OI 10
 GUESS WHO, A Certain Radio, Factory Benefux FBN 17
 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y(12)Y10
 F*** THE WORLD (EP), Chaotic Discord, Riot City RIOT 22 23 24 25 26
- DON'T WANNA BE A VICTIM, Varukers, Inferno HELL 4
 LOUD POLITICAL AND UNCOMPROMISING, Chaos 27 30
- 29 46 WHO'S GONNA WIN THE WAR?, Hawklords, Flicknife
- FLS 209 30
- CAGED, 1919, Red Rhino RED 14
 VIVA LA REVOLUTION, Adicts, Fall Out FALL 002
 TEARING UP THE PLANS, 23 Skidoo, Fetish FP 20
- 31 32 I THINK WE NEED HELP, Farmer's Boys, Waap WAAP 3 LET'S BREAK THE LAW/I HATE ... PEOPLE, 33 34
- Anti-Nowhere League, WXYZ ABCD 2 **3**5
- 36 25 24
- THIS DIRTY TOWN, Lurkers, Clay CLAY 12
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- 40
- NO SOLUTION (EP), Court Martial, Riot City RIOT 11 SMASH IT UP, Damned, Big Beat NS 76 THE SIX MINUTE WAR (EP), Six Minute War, SG SGS 41 36 42
- A VIEW FROM HER ROOM, Weekend, Rough Trade RT 43 35
- I'VE GOT A GUN, Channel 3, No Future OI 11 44
- 45
- DEAD HERO, Samples, No Future OI 14
 BRIXTON, Straps, Donut DONUT 3
 1000 MARCHING FEET, Xpozez, Red Rhino RED 15
 THE BAD BRAINS (EP), Bad Brains, Alternative 48
- Tentacles VIRUS 13 OPEN YOUR EYES, Lords Of The New Church, Illegal ILS 49
- 0030 32 BRAVE NEW WORLD, Toyah, Safari SAFE(P) 45

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- FAME, Original Soundtrack, RSO THE LEXICON OF LOVE, ABC, Neutron
- LOVE AND DANCING, League Unlimited Orchestra,
- Virgin AVALON, Roxy Music, EG
- MIRAGE, Fleetwood Mac, Warner Bros PICTURES AT ELEVEN, Robert Plant, Swan Song SCREAMING FOR VENGEANCE, Judas Priest, CBS STILL LIFE (AMERICAN CONCERT 1981), Rolling Stones,
- Rolling Stones
 IMPERIAL BEDROOM, Elvis Costello, F. Beat
 CONCERT IN CENTRAL PARK, Simon And Garfunkel, 10 23
- Geffen COMPLETE MADNESS, Madness, Stiff 11
- RIO, Duran Duran, EMI 16
- 13 14
- 15
- ASIA, Asia, Geffen
 THE KIDS FROM FAME, Various, BBC
 OVERLOAD, Various, Ronco
 TROPICAL GANGSTERS, Kid Creole And The Coconuts, 16
- ABRACADABRA, Steve Miller Band, Mercury HAPPY TOGETHER, Odyssey, RCA THREE SIDES LIVE, Genesis, Charisma 17
- 18 15
- 19 FABRIQUE, Fashion, Arista
- FRIENDS, Shalamar, Solar NON-STOP ECSTATIC DANCING, Soft Cell, Some 21 22 30 19
- Bizzare
- 23 24 25
- 36 24 33 35 25 26 27
- 28
- Bizzare
 NIGHT BIRDS, Shakatak, Polydor
 DARE, Human League, Virgin
 ARE YOU READY?, Bucks Fizz, RCA
 BODY TALK, Imagination, R&B
 GOOD TROUBLE, REO Speedwagon, Epic
 THE CHANGELING, Toyah, Safari
 WINDSONG, Randy Crawford, Warner Bros
 STEVIE WONDER'S ORIGINAL MUSIQUARIUM 1,
 Stevie Wonder, Motown
 THE LOVE THAT WHIRLS (DIARY OF A THINKING
 HEART), Bill Nelson, Mercury 30
- 31
- 32
- HEART), Bill Nelson, Mercury
 NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare
 CHARIOTS OF FIRE, Vangelis, Polydor
 SWITCHED ON SWING, Kings Of Swing Orchestra, K-tel
- 34 35 38 31 HOT SPACE, Queen, EMI
- TURBO TRAX, Various, K-tel ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete
- 37 Townshend, Atco
- TUG OF WAR, Paul McCartney, Parlophone LOVE SONGS, Barbra Streisand, CBS 41
- 42 43
- THE ANVIL, Visage, Polydor
 I'VE NEVER BEEN TO ME, Charlene, Motown
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 STAGE STRUCK, David Essex, Mercury
 SULK, Associates, Associates
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 And Garfunkel, CBS
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 LOVE SONGS, Shirley Bassey, K-tel
 TROOPS OF TOMORROW, Exploited, Secret
 TIN DRUM, Japan, Virgin
 JI, Junior, Mercury 44 45
- 46 47 48
- 39
- 50 51 59
- 52 53 54 40
- JI, Junior, Mercury GOLD, Steely Dan, MCA NIGHT AND DAY, Joe Jackson, A&M
- ON THE LINE, Gary US Bonds, EMI America
 PELICAN WEST, Haircut One Hundred, Arista-Clip
 1982, Status Quo, Vertigo
- 57
- SONG AND DANCE, Marti Webb, Polydor
- PEARLS, Elkie Brooks, A&M
 DONNA SUMMER, Donna Summer, Warner Bros
 - Compiled by RB Research

SOUNDS PLAYLIST

Geoff Barton ROCK THE CITY DOWN, Wrathchild, tape DO YA FEEL LIKE LOVIN', Rox, tape SHOOT 'EM DOWN, Twisted Sister, Secret EP track

Gerry Bushell GOING OUT, The Crack, RCA BLOOD LUST, Venom, Neat RUFF CUTS, Twisted Sister, Secret

MUSIC AND RHYTHM, Various Artists, WEA ABRACADABRA, Steve Miller, Mercury TOO RYE AYE, Dexy's Midnight Runners, Mercury

RUFF CUTS, Twisted Sister, Secret
BACK WITH A VENGEANCE, Fist, Neat THE EAGLE HAS LANDED, Saxon, Carrere

Dave McCullough
18 CARAT LOVE AFFAIR, Associates, Situation 2 45
LET'S MAKE THIS PRECIOUS, Kevin Rowland And Dexy's Midnight Runners, Mercury LP track
BOY TROUBLE, Bananarama, Decca 45 B-side

Edwin Pouncey
REVELATION SONG, Jackie Mittoo And Willie Williams, Stine Jac 10" 45
THIS IS OUR MUSIC, The Ornett Coleman Quartet, Atlantic LP GO BANG, Dinosaur L, Sleeping Bag Records 45

BAMBOO HOUSES, David Sylvian and Riuichi Sakamoto, Virgin 12" FLAMING DESIRE, Bill Nelson, Mercury 7" FLYING NORTH, Tom Dolby, EMI album track Johnny Waller
TRY OUT, KaS Rroduct, RCA France LP
THE FIRST TIME, Crazy House, TW-45
TEMPTATION, New Order, Factory 45

UK SINGLES

- FAME, Irene Cara, RSO
 DA DA DA, Trio, Mobile Suit Corp
 ABRACADABRA, Steve Miller, Mercury
 IT STARTED WITH A KISS, Hot Chocolate, RAK
 DON'T GO, Yazoo, Mute
 COME ON EILEEN, Dexy's Midnight Runners, Mercury
 SHY BOY, Bananarama, Deram
 DRIVING IN MY CAR, Madness, Stiff
 A NIGHT TO REMEMBER, Shalamar, Solar
 INSIDE OUT, Odyssey, RCA
 I SECOND THAT EMOTION, Japan, Hansa/Ariola
 IKO IKO. Natàsha. Towerbell

- 13
- 15 16
- ISECOND THAT EMOTION, Japan, Hansa/Ariola
 IKO IKO, Natasha, Towerbell
 NIGHT TRAIN, Visage, Polydor
 NOW THOSE DAYS ARE GONE, Bucks Fizz, RCA
 MUSIC AND LIGHT, Imagination, R&B
 HAPPY TALK, Captain Sensible, A&M
 NO REGRETS, Midge Ure, Chrysalis
 ME AND MY GIRL (NIGHTCLUBBING), David Essex,
 Mercury 18 Mercury
- 19 34 22 29 THE ONLY WAY OUT, Cliff Richard, EMI
- MURPHY'S LAW, Cheri, 21/Polydor
 TAKE IT AWAY, Paul McCartney, Parlophone
 STOOL PIGEON, Kid Creole And The Coconuts, Ze
 HEART (STOP BEATING IN TIME), Leo Sayer, Chrysalis
 STRANGE LITTLE GIRL, Stranglers, Liberty 20 21
- 22 23 24 25 26 27
- VIDEOTEQUE, Dollar, WEA
 FREEBIRD, Lynyrd Skynyrd, MCA
 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU),
- AC/DC, Atlantic
 LOVE IS IN CONTROL (FINGER ON THE TRIGGER),
 Donna Summer, Warner Bros
 WORK THAT BODY, Diana Ross, Capitol
 THE HANGING GARDEN, Cure, Fiction
 CHALK DUST (THE UMPIRE STRIKES BACK), Brat, 28 29
- 30 31
- ROCK THE CASBAH, Clash, CBS
 TOO LATE, Junior, Mercury
 BEATLES MOVIE MEDLEY, Beatles, Parlophone 32 33
- I WAS TIRED OF BEING ALONE, Patrice Rushen, Elektra THE CLAPPING SONG, Belle Stars, Stiff 35 36
 - NIGHTS IN WHITE SATIN, Elkie Brooks, A&M LAS PALABRAS DE AMOR, Queen, EMI HUNGRY LIKE THE WOLF, Duran Duran, EMI 38 39 JUST WHO'S THE FIVE O'CLOCK HERO?, The Jam, 40
 - Polydor I'VE NEVER BEEN TO ME, Charlene, Motown
 - LOVELY MONEY, Damned, Bronze
 ARTHUR DALEY 'E'S ALRIGHT, Firm, Stiff
 (I'M A WONDERFUL THING) BABY, Kid Creole And The 42 43 44
 - 45
 - 46 47 48 49
 - 50 51
 - 53 61

 - 55 56 57 58 59 60 61 62 45 54 55 37 53 59
- ARTHUR DALEY 'E'S ALRIGHT, Firm, Stiff
 (I'M A WONDERFUL THING) BABY, Kid Creole And The
 Coconuts, Ze
 WAR CHILD, Blondie, Chrysalis
 THE BIG BEAN, Pigbag, Y
 HURRY HOME, Wavelength, Ariola
 THE LOOK OF LOVE, ABC, Neutron
 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M
 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC
 LOVE MY WAY, Psychedelic Furs, CBS
 MARGATE, Chas And Dave, Rockney
 POSTMAN PAT (THEME FROM BBC SERIES), Ken
 Barrie, Post Music
 HEAT OF THE MOMENT, Asia, Geffen
 AVALON, Roxy Music, EG
 TORCH, Soft Cell, Some Bizzare
 I WANT CANDY, Bow Wow Wow, RCA
 SOONER OR LATER, Larry Graham, Warner Bros
 PLAYTHING, Linx, Chrysalis
 GOODY TWO SHOES, Adam Ant, CBS
 GOING TO A GO-GO, Rolling Stones, Rolling Stones
 RENDEZVOUS, Tygers Of Pan Tang, MCA
 CAN'T LIVE WITHOUT YOU, Scorpions, Harvest
 SENSITIVE, Mick Karn, Virgin
 IEYA, Toyah, Safari
 TODAY, Talk Talk, EMI
 ALWAYS ON MY MIND, Willie Nelson, CBS
 CRIMSON AND CLOVER, Joan Jett And The Blackhearts,
 Epic
 GOODY TWO SHOES, Adam Ant, CBS 67 68 GOODY TWO SHOES, Adam Ant, CBS
- RED SKIES, Fixx, Mute
 DO I DO, Stevie Wonder, Motown
 TAINTED LOVE, Soft Cell, Some Bizzare
 STREET WALKIN', Shakatak, Polydor
 HAPPY HOUR, Deodato, Warner Bros
 RUN LIKE HELL, Peter And The Test-Tube Babies, No 70 71 72 73 74 75

69 36

93 94

- 43 92
- EYE OF THE TIGER (THEME FROM ROCKY III), Survivor, Scotti Bros 76 JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard 77
- TINY CHILDREN, Teardrop Explodes, Mercury
 SPACE AGE LOVE SONG, A Flock Of Seagulls, Jive
 DANCE WIT' ME, Rick James, Motown
 MAMA USED TO SAY, Junior, Mercury
 LET'S FUNK TONIGHT, Blue Feathers, Mercury 78 79
- SPIRIT, Bauhaus, Beggars Banquet
 MACHINERY, Sheena Easton, EMI
 MATADOR, Jeff Wayne, CBS
 KEEP ON, D. Train, Epic 83 84
- 87 LET IT WHIP, Dazz Band, Motown 89
- I'M AFRAID OF ME, Culture Club, Virgin
 IF YOU KNEW SOUZA (PART 1), Louis Clarke And The
 Royal Philharmonic Orchestra, RCA 90
- LOVE ON A SUMMER NIGHT, McCrarys, Capitol LOSING MY GRIP, Samson, Polydor STAR, Second Image, Polydor SOUL DEEP, Gary US Bonds, EMI America 17 YEARS OF HELL (EP), Partisans, No Future 91



FANTASY ISLAND, Tight Fit, Jive
IF YOU WANT MY LOVE, Cheap Trick, Epic
FAMILY MAN, Mike Oldfield, Virgin

96 97 NIGHT AND DAY, Everything But The Girl, Cherry Red WOMAN, Anti-Nowhere League, WXYZ (1701) (1) WAIT FOR THE BLACKOUT, Damned, Big Beat 99

Compiled by RB Research

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

FOR THOSE ABOUT TO ROCK (WE SALUTE YOU),



FREEBIRD, Lynyrd Skynyrd, MCA
EYE OF THE TIGER, Survivor, Scotti Bros
LOSING MY GRIP, Samson, Polydor
RENDEZVOUS, Tygers Of Pan Tang, MCA
CAN'T LIVE WITHOUT YOU, Scorpions, Harvest
HEAT OF THE MOMENT, Asia, Geffen
YOU KEEP ME HANGIN' ON, Rods, Arista
CRIMSON AND CLOVER, Joan Jett And The Blackhearts,
Enic Epic
PARANOID, Black Sabbath, NEMS 12"
WHO'S GONNA WIN THE WAR?, Hawklords, Flicknife
KEEP THE FIRE BURNING, REO Spedwagon, Epic
SITTING PRETTY, Silverwing, Mayhem
THE NUMBER OF THE BEAST, Iron Maiden, EMI
AMERICAN WOMAN, Krokus, Arista
IF YOU WANT MY LOVE, Cheap Trick, CBS
ROUGH CUTS (EP), Twisted Sister, Secret
NO POINT IN RUNNING, Black Rose, Teesbeat
MONY MONY, Gaskin, Rondelet
BIG GUNS, Rory Gallagher, Chrysalis 18 12

ALBUMS PICTURES AT ELEVEN, Robert Plant, Swan Song SCREAMING FOR VENGEANCE, Judas Priest, CBS WILD DOGS, Rods, Arista THE UNEXPECTED GUEST, Demon, Carrere NUGENT, Ted Nugent, Atlantic GOOD TROUBLE, REO Speedwagon, CBS VINYL CONFESSIONS, Kansas, Kirschner KILLERS, Kiss, Casablanca
ALDO NOVA, Aldo Nova, CBS
EYE OF THE TIGER, Survivor, Scotti Bros import
THE NUMBER OF THE BEAST, Iron Maiden, EMI
TURN OUT THE LIGHTS, Bernie Tormé, Kamaflage 13 ASIA, Asia, Geffen
BEFORE I FORGET, Jon Lord, EMI
TOO FAST FOR LOVE, Mötley Crüe, Leathür import
GOLD AND PLATINUM, — THE BEST OF LYNYRD
SKYNYRD, Lynyrd Skynyrd, MCA
POWERPLAY, April Wine, Capitol import
WIPED OUT, Raven, Neat
SPECIAL FORCES, .38 Special, A&M
NICE 'N' DIRTY, Rage, Carrere
BATTLE HYMNS, Manowar, Liberty import
METAL ON METAL, Anvil, Attic
ONE ON ONE, Cheap Trick, CBS
BREAKING THE CHAINS, Don Dokken, Carrere
FOR THOSE ABOUT TO ROCK (WE SALUTE YOU),
AC/DC, Atlantic ASIA, Asia, Geffen 15 16 17 27 18 19 28 14 23 24 25

IMPORTS

30 19

EYE OF THE TIGER, Survivor, Scotti Bros TOO FAST FOR LOVE, Mötley Crüe, Leathür POWERPLAY, April Wine, Capitol BATTLE HYMNS, Manowar, Liberty BOLD AS BRASS, Bodine, Rhinoceros BEER DRINKERS, Motorhead, Milan REVENGE, Mayday, A&M LIGHTNING TO THE NATIONS, Diamond Head, Wolf DEATH IN THE NURSERY, Legend, Workshop

STRANGER, Stranger, Epic

Compiled by Luke Crampton/MRIB

AC/DC, Atlantic
THE EAGLE HAS LANDED, Saxon, Carrere
EXTRATERRESTRIAL LIVE, Blue Oyster Cult, CBS

NO WAY OUT, Gaskin, Rondelet BOLD AS BRASS, Bodine, Rhinoceros import BEER DRINKERS, Motorhead, Milan import

ELECTRO-SYNTHESISER

GRAND CANYON, Isao Tomita, RCA sensible, AUM

THE CONCERTS IN CHINA, Jean Michel Jarre, Polydor MANHATTAN BOOGIE-WOOGIE, Landscape, RCA

SOLO 1974-1979, Edgar Froese, Virgin THE LOVE THAT WHIRLS, Bill Nelson, Mercury

DON'T GO/WINTER KILLS, Yazoo, Mute
SILK ROAD 1/2, Kitaro, Kuckuck
LOVE AND DANCING (DARE DUB), The League Unlimited

Orchestra, Virgin
PRISMS, Michael Garrison, Ariola
WHITE EAGLE, Tangerine Dream, Virgin
THE ELECTRONIC ORCHESTRA, Mychael Danna, FHM

OASIS, Kitaro, Kuckkuck
TECHNODELIC, Yellow Magic Orchestra, Alfa
SPEAK AND SPELL, Depeche Mode, Mute
OPERA ELECTRONICA, Data, Illuminated
MIND-BODY-SPIRIT, Francis Monkman, tape

AUDION, Synergy/Larry Fast, Logo THE VISITOR, Nueronium, Neuronium LUXIKON II/ECHOSPACE, Gil Trythall, Pandora-Synth

TRANCE, Chris And Cosey, Rough Trade
RAINBOWS IN SPACE, Tim Blake, tape
REFLEXIONEN, Tyndall, Sky
HAVEN'T WE MET SOMEWHERE BEFORE?, Telex, Interdisc **DESCENDING MOONSHINE DERVISHES, Terry Riley,**

Kuckuck CYCLES, Wolfgang Bock, tape RADIANCE, Malcolm Cecil, Unity SWITCHED ON BRANDENBURG, Wendy Carlos, CBS

ECLIPSE, Adelbert Von Deyen, Sky
COUNTRY MOOG, Gil Trythall, Pandora-Synth

Compiled by Electronic Synthesizer Sound Promotion

AMERICAN ALBUMS

ASIA, Asia, Geffen ALWAYS ON MY MIND, Willie Nelson, CBS

DARE, The Human League, A&M TOTO IV, Toto, CBS

STILL LIFE (AMERICAN CONCERT 1981), Rolling Stones,

Rolling Stones

AMERICAN FOOL, John Cougar, Polygram

EYE OF THE TIGER, Survivor, Scotti Bros

GET LUCKY, Loverboy, Columbia

MIRAGE, Fleetwood Mac, WEA

SPECIAL FORCES, 38 Special, A&M

GOOD TROUBLE, REO Speedwagon, Epic

TILG OF WAR Paul McCartney, Columbia 6

8

10 10 TUG OF WAR, Paul McCartney, Columbia THROWIN' DOWN, Rick James, Motown 9 13 14 18 16 17 KEEP IT ALIVE, Dazz Band, Motown

ABRACADABRA, Steve Miller Band, Capitol VINYL CONFESSIONS, Kansas, Epic

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 29 19 20 21 22 23 24 25 26 28

VINYL CONFESSIONS, Kansas, Epic ESCAPE, Journey, Columbia THREE SIDES LIVE, Genesis, Atlantic ALL FOUR ONE, The Motels, Capitol QUIET LIES, Juice Newton, Capitol DREAMGIRLS, Original Cast, WEA COMBAT ROCK, The Clash, Epic GAP BAND IV, Gap Band, Polygram NON-STOP EROTIC CABARET, Soft Cell, Warner Bros EYE IN THE SKY, Alan Parsons Project, Arista BLACKOUT, Scorpions, Polygram HOOKED ON SWING, Larry Elgart And His Manhattan Swing Orchestra. RCA

Swing Orchestra, RCA
PICTURES AT ELEVEN, Robert Plant, Swan Song 28

NOW AND FOREVER, Air Supply, Arista MOUNTAIN MUSIC, Alabama, RCA Compiled by Billboard

AMERICAN SINGLES

EYE OF THE TIGER, Survivor, Scotti Bros



HURTS SO GOOD, John Cougar, Polygram
HOLD ME, Fleetwood Mac, WEA
LET IT WHIP, Dazz Band, Motown
ABRACADABRA, Steve Miller Band, Capitol
DON'T YOU WAN'T ME?, The Human League, Virgin
TAINTED LOVE, Soft Cell, Warner Bros
ONLY THE LONELY, The Motels, Capitol
KEEP THE FIRE BURNIN', REO Speedwagon, Epic
HARD TO SAY I'M SORRY, Chicago, WEA
LOVE'S BEEN A LITTLE HARD ON ME, Juice Newton,
Capitol

10 11 12

Capitol
DO I DO, Stevie Wonder, Motown
EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
CAUGHT UP IN YOU, .38 Special, A&M
WASTED ON THE WAY, Crosby Stills And Nash, Atlantic

WASTED ON THE WAY, Crosby Stills And Nash, Atla
ANY DAY NOW, Ronnie Milsap, RCA
TAKE ME DOWN, Alabama, RCA
STILL THEY RIDE, Journey, Columbia
PERSONALLY, Karla Bonoff, Columbia
WHAT KIND OF FOOL AM I?, Rick Springfield, RCA
VACATION, The Go-Go's, A&M
TAKE IT AWAY Poul Management Columbia 14 18 19

22 21

13 14 15 16 17 18 19 20 21 22 23 24 25 26 _ 26

TAKE IT AWAY, Paul McCartney, Columbia
EARLY IN THE MORNING, Gap Band, Polygram
GOING TO A GO-GO, Rolling Stones, Rolling Stones
YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, 25 30

Melissa Manchester, Arista LOVE IS IN CONTROL, Donna Summer, WEA 27

PLAY THE GAME TONIGHT, Kansas, Epic LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty OUT OF WORK, Gary US Bonds, EMI-America

Compiled by Billboard

OBSCURIST

HOP THE TWIG, A Plastic Bag, (Send sae for info to Dave Ryder and Anne Dexter, 9 Chapman House Biglano Street London E1 2NG)
2ND DARK AGE DEMO, The Apostles, (£1.20 to John

Apostle, 109 Foulden Road, London N16)
SICK SOCIETY, APF Brigade, (blank C60 or £1 to Jon and Andy, 56 Robert Avenue, Paston, Peterboro, Cambs P£1

THE EVENT GROUP TALE, Event Group, (£1.85 to 27 Lawford Road, Kentish Town, London NW5) THE MENTAL DANCE, Adrian Smith, (£2 to 50 Bute Street,

Luton, Beds)
BORDER FROM SYSTEMATIC ILLUSION, Mark S, (C60 or £1

to 15 Wood Lane, Isleworth, Middlesex)
NEW CRIMINALS VOL II, Various, (C60 or £1.25 to New
Crimes, 360 Victoria Avenue, Southend-on-Sea, Essex)
SLOW MOTION SUICIDE, Assasins Of Hope, (£1 and sae

Warren Street, Wanstead, London E11)
THE ELECTRONIC SYLVIA, Plath, (£1 or other people's tapes or fanzines and sae to Broken Skull Tapes, 147 Molsham

Street, Chelmsford, Essex)
HYMEN: HORUS: HARDWARE, Murderworkers, (£1 or C60

and sae to Jeff, 14 Beverly Road, London W4)
LIBERTARIAN PROPAGANDA, The Apostles, (£1.50 to John
Apostle, 109 Foulden Road, London N16)

FUR ISLE KOCK, Various, (£3 to JC John, Come Organisation, 9-11 Kensington High Street, London W8) BEYOND JAZZ FUNK, TG, (Rough Trade, 137 Blenheim

Crescent, London W11) ANARCHIST ANTIDOTE, APF Brigade, (£1 or C60 and sae to Jon and Andy, 56 Robert Avenue, Paston, Peterboro,

Cambs) DEATH DAY, Nocturnal Emissions, (£3 to Sterile Records, 90 Lilford Road, London SE5)

NEW CRIMINALS VOL I, Various, (£1.25 plus C60 and sae to New Crimes Tapes, 360 Victoria Avenue, Southend-on-Sea,

MORRICI KLUNG, Tapezine, (£1.20 to Rough Trade Mail

Order, 202 Kensington Park Road, London W11)
VIETATO AL MINORI, Various, (£3 to Sterile Records, 90 Lilford Road, London SE5)

I AM NORMAL, Ron Crowcroft, (C60 and sae to Tudor House, 6 Clayton Road, Selsey, Chichester, Sussex) KRANG MUSIC, (£1.65 or C60 and sae to Coded Info Systems Cassettes, John Murphy, Flat A, 110 Shirland

Road, London W9

Compiled by Larry Peterson of Immobilize The Camera fanzine, 53 Hollybush Hill, Snaresbrook, LondoN E11

REGGAE

PRE-RELEASE 45

LOVE IN THE MORNING, Leroy Sibbles, Gorgon

WINSOME, Alton Ellis, Volcano IN THE ARMY, Peter Metro And Zuzu, Dynamite

IN THE ARMY, Peter Metro And Zuzu, Dynamite PAIN, Brigadier Jerry, Jwyanza HEARTBREAKER, Triston Palma, Midnight Rock PRETTY LITTLE GIRL, Lynval Thomspon, Gorgon AFRICAN QUEEN, Edi Fitzroy, Musical Ambassador WINE UP YOUR HIP, Eek-A-Mouse, Thompson Sounds HIGHWAY ROBBERY, Israel Vibrations, Volcano I'VE GOT TO LOVE, Rod Taylor, DEL

DISCO 45

CO 45
LOVE HAS FOUND ITS WAY, Dennis Brown, A&M
BETCHA BY GOLLY WOW, Errol Dunkley, Black Roots
OH BOY, Sandra Reid, Sir George
I'LL NEVER FALL IN LOVE AGAIN, Techniques, Black Joy
LOVELIGHT, Dennis Brown, Yvonne's Special
TEARS FROM MY EYES, Sandra Dee, Italtown
KEY TO THE WORLD, Ruddy Thomas, Hawkeye
ROCK AND COME ON YA, Johnny Osbourne And Papa Tullo,
Black Joy Black Joy

SWEETIE COME BRUSH ME, John Holt, Creole WHO TOLD YOU, Me And You, THP

LOVE HAS FOUND ITS WAY, Dennis Brown, A&M BIG SHIP, Freddie McGregor, Greensleeves CHILL OUT, Black Uhuru, Island

CHILL OUT, Black Unuru, Island
FAROVER, Burning Spear, EMI
DUB DUEL, Crucial Bunny v Scientist, Hawkeye
SWALK, Mikey Dread, DATC
WIDE AWAKE IN A DREAM, Barry Biggs, Afrik
OPERATION RADICATION, Yellow Man, Pama 10"
NEVER STOP FIGHTING, Johnny Osbourne, Greensleeves
UNIVERSAL MESSAGE, Sons Of Jah, Natty Congo

Compiled by Jerry at Hawkeye, 2a Craven Park Road, NW10

PUNK

THE ROCKER, Cockney Rejects, EMI KING OF THE JUNGLE, Last Resort, Secret

ENGLAND, Angelic Upstarts, EMI
LOUD PROUD AND PUNK, The Business, Total Noise
BUBBLES, Cockney Rejects, EMI
SANDRA BIGG (REALLY BIG), The Gonads, Secret
BORSTAL BREAKOUT, Sham 69, Polydor
WEST SIDE BOYS, Cockney Rejects, EMI

1984, 4-Skins, Deram
TNT, The Gonads, Total Noise
HARRY MAN, The Business, Secret
JACKIE WIDE (REALLY WIDE), The Pilchards, tape
BRING BACK THE SKINS, Judge Dread, Big
YOU'RE NICKED, Angelic Upstarts, EMI

GEORGE DAVIS IS INNOCENT, Sham 69, Polydor FIGHTING IN THE STREETS, Cockney Rejects, EMI BOOTBOYS, Barney And The Rubbles, EMI

HAVE A CIGAR, The Postmen, EMI CHAOS, 4-Skins, EMI

Compiled during the exercise periods by 'Boozy' Barker from requests from all the skins and herberts in Chelmsford Prison C-Wing

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TOTAL NOISE

PROTEST AND SURVIVE, Discharge, Clay SHOOT YOU IN THE BACK, Motorhead, Bronze WOMAN (LP VERSION), Anti-Nowhere League, WXYZ

VICTIM OF CIRCUMSTANCE, Joan Jett And The Blackhearts,

NOISE NOISE NOISE, Damned, Ace

NOISE NOISE, Demned, Ace
GENERALS, GBH, Clay
HOLLYWOOD, Runaways, Mercury
TV PARTY, Black Flag, SST
TROOPS OF TOMORROW, Exploited, Secret
ANOTHER HIT AND RUN, Def Leppard, Vertigo
CHILD OF BABYLON, Whitesnake, Liberty
KEPONE FACTORY, Dead Kennedys, Statik
WHOLE LOTTA ROSIE, AC/CD, Atlantic
TOO HARD TO HANDLE, Blackfoot, Atco
A LEGAL MATTER. The Who. Virgin

A LEGAL MATTER, The Who, Virgin BODIES, Sex Pistols, Virgin POLICE CAR, Cockney Rejects, EMI SANCTUARY, The Undead, Riot City DETROIT ROCK CITY, Kiss, Casabianca BORN TO LOSE, Sid Vicious, Virgin

Compiled by The Anarcho-Herbert Society, Edinburgh

DANCE FLOOR

SHY BOY, Bananarama, Decca 12"
NIGHT TRAIN/DUB, Visage, Polydor 12"
BEST PART OF BREAKING UP/LOVE IS THE DRUG, Roni
Griffith, Vanguard 12"
DON'T COME CRYING TO ME, Linda Clifford, US Capitol

A WAY YOU'LL NEVER BE, Leisure Process, Epic 12"
A PIECE OF THE ACTION, KID, Carrere 12"
LEXICON OF LOVE, ABC, Neutron LP
MEGATRON MAN, Patrick Cowley, US Megatone LP
I'M AFRAID OF ME, Culture Club, Virgin 12"
WHY CAN'T WE LIVE TOGETHER?, Illusion, PRT 12"
SOMETHING IN YOUR PICTURE/LOVE
SHADOW/DRESSED TO KILL/IT'S ALRIGHT/DO YOU
WANNA MAKE LOVE? Eachion Arieta 1 P

WANNA MAKE LOVE?, Fashion, Arista LP



DA DA DA, Trio, Mercury 12"

PASSION/CALLING ALL BOYS, Flirts, US Unidisc 12"

LAZER, Lazer, US Moby Dick 12"
THE BEAT IS ELITE, Richard Bone, Survival 12

IMAGES OF HEAVEN, Peter Godwin, Polydor 12" STOOL PIDGEON, Kid Creole And The Coconuts, Ze 12" DESIGNER MUSIC (INSTRUMENTAL), Lipps Inc, US

Casabianca 12" PUERTO RICO (US MIX), Decoupage, R'n'B 12'
DON'T GO, Yazoo, Mute 7"

Compiled by Alan Gibson from dancefloor response at the Club Jardine, Auchinleck Square, Five Ways, Edgbaston

Surprisingly perhaps, there is no point in perfecting a tape until you've got the cassette up to scratch.

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