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**FAVOURITE SHIRTS**

*Iron Maiden in America, page 22*



# Rock's marriage of the year

"LOVE At first chord" is how Pete Way summed up his new alliance with 'Fast' Eddie Clarke in the Daily Mirror last week. It was an article that left no possible doubt about the truth of the link-up stories, first reported in Jaws, or the seriousness of two of rock's most legendary living wildmen to make their new venture succeed.

But two important aspects of the now substantiated rumours were wrong. Clash sackee Topper Headon is out of the new band (he had worked with the dynamic duo initially but is now said to be looking for something "a bit jazzier") and they've got no intention of creating "a new rock supergroup", something Eddie correctly deemed "boring old fart stuff".

Instead, the pair are looking for a "great undiscovered" vocalist and drummer. "We don't want to sound like anything that's gone before," says Pete. "We want to find the next Robert Plant and John Bonham, unknowns who'll create new standards of excellence."

Ideally they want a singer who adds new dynamism to a style mid-way between Plant and Stevie Marriott. A tall order but it be ye send demos to 4A Newman Passage, London W1.

Early Zeppelin is a reference point that crops up again and again in conversation. Both agreed on "ZZ Top meets the dynamics of early Zeppelin converted into strictly Eighties style" as an approximation of the sort of sound they're aiming for.

"We want to be powerful but classy," Eddie says. "It won't sound like UFO meet Motorhead."

Frustration and routine are their joint reasons for ditching their previous bands. "Motorhead peaked with 'Ace Of Spades' and the live album," says Eddie. "We'd reached a saturation situation without offering anything new. 'Ace Of Spades' was refreshing but 'Iron Fist'

didn't match up at all, mostly because of lack of input from the other two and because management didn't give us enough time. The Wendy O Williams thing was just the straw that broke the camel's back."

"And with UFO," Pete continues, "we'd got into a situation of non-stop touring and non-stop recording. We were trying to please fans we hadn't got rather than please the fans we'd got. We were getting too soft."

At the moment Eddie is out of a record contract, but has still got management commitments, while Pete is in the reverse situation. Neither think that'll cause problems and neither have any regrets about walking out on such lengthy and famous periods of their lives. Both bands, they say, had become routine, blasé and boring.

"We're doing it for the sake of music in general as well as ourselves," Eddie says altruistically. "Look at the falling record sales and gig attendances. It's because the present music scene is too predictable and dull. There are loads of bands good at what they do, but it's all been done before. Everyone sounds the same. We want to be different and refreshing."

And they want to move as fast as possible, hoping to gig before Christmas with an album out soon after, without rushing into anything natch. As well as looking for a name and half a band they're also after a producer to bring the sound they want out of them. Both Pete and Eddie are putting their own production careers on ice until this new venture is firmly established.

"Both of us have been in bands that have set trends before," says Pete.

Eddie: "And now we're looking to create a nice alternative avenue for rock, to take it out of its current depression and bring excitement and thought back to music."

GARRY BUSHELL



WAY AND Clarke sign on the dotted line in grandiose style

## Alphabetical order

ABC put out a new single called 'All Of My Heart' this weekend on Phonogram and announce a British tour for November.

The foursome, who will adorn the single covers with a variety of postcards or a poster depending on whether you get the 7-inch or the 12-inch, embark on their 'first major British tour' at Scarborough Futurist Theatre on November 4 followed by Glasgow Apollo 5, Edinburgh Playhouse 6, Manchester Apollo 8, Sheffield City Hall 9, Preston Guildhall 10, Leicester De

Montfort Hall 11, Stoke Kings Hall 12, St Austell Cornwall Coliseum 14, Poole Arts Centre 15, Oxford Apollo 17, Birmingham Odeon 18, Bristol Colston Hall 19, Coventry Apollo 20, Brighton Centre 21, London Hammersmith Odeon 23-24.

Tickets are £5 and £4 everywhere except St Austell and Poole which are £4.50 and Stoke which is £5. Tickets go on sale this weekend at all venues except Bristol (October 19) and Leicester (September 11). For Brighton check with the box office.

## Snowy melts away

SNOWY WHITE has parted company with Thin Lizzy after two years in the guitar spot. Snowy, who previously worked with Pink Floyd, wants to concentrate on other aspects of his career and resume his session work. He has decided the demands of touring would not allow him the freedom of commitments to other projects.

John Sykes from Tygers Of Pan Tang is joining Thin Lizzy on the recording of their new album at Pete Townshend's studio and will be performing with them on their UK tour in the early new year, when the next Lizzy album is set for release by Phonogram.

Phil Lynott has been working with Sykes as co-writer and guitarist on his forthcoming solo

single called 'Don't Hurt Me This Way' to be released on MCA shortly.

## Fur flies off

PSYCHEDELIC FURS drummer Vince Ely quit the band last week to go and live in America. The move has taken the band by surprise as they were in the middle of setting up a British tour for the autumn, which may now have to be postponed.

Ely says that he enjoyed his time with the band but felt constricted in his role as a drummer and wants to pursue several offers he's had to produce new bands in America, having recently produced Chicago band The Ministry.

## Break and kidneys

STEVE JONES, former Sex Pistols guitarist, has been hospitalised in New York, ostensibly because of 'kidney stones' with 'complications'.

Reports confirm that Jones has left the Professionals but indicate that he may be trying to get drummer Paul Cook to join him to form a band in New York. Despite working with rated New York band Kraut (he played guitar on three tracks on their forthcoming epee) Jones is said to have made 'many enemies' in New York and to have been leading 'a pretty miserable existence'.

## Billy ballyhoo

THE ASSOCIATES have cancelled all their current British tour dates — officially because singer Billy McKenzie has contracted laryngitis and has been advised not to sing for three

weeks. But an 'informed source' tells Sounds that a reason closer to home could be that the Scots duo lost their bottle at the last minute — because they were more than a little scared that their stage show would not live up to their recorded perfection.

## One more time

THE WHO, who recently announced their only British concerts for 1982 at Birmingham NEC on September 10 and 11, will be releasing their new album on September 3 on Polydor called 'It's Hard'.

Produced by Glyn Johns, the album features 12 new tracks, nine by Pete Townshend and three by John Entwistle. And if reports are to be believed, a New Year tour will be their last before they slip into middle-aged retirement.

# Blondie's island of lost sales

BLONDIE have cancelled their British tour which was due to start at the beginning of September.

Promoter Mick Cater has blamed poor ticket sales, saying: "Although we sold more tickets than most bands could hope to in Britain at the moment it wasn't enough to cover the huge costs involved. Blondie had a great show planned but it would not have been economically viable to go ahead."

The tour included four nights at Wembley Arena and it's thought that they were only around half sold out but sales further north in Newcastle and Glasgow — where unemployment levels are among the highest in the country — were reportedly much worse.

Cater confirmed what every other promoter in the country has been saying recently — "The Stones tour

earlier this year took so much money out of the market that everybody is suffering. In the current economic climate, people do not have the money to buy concert tickets. Even the Police failed to sell out their recent gig on their home turf."

Blondie's recent album 'The Hunter' is no longer in the album charts and has been the least successful of all their albums. The band recently got back together again after a lengthy break and are currently finishing off an American tour.

Those who did buy tickets for the tour should take them back to the point of purchase where they will get a refund. Those who applied by post for Wembley and Birmingham shows should return the tickets together with their name and address to Blondie Box Office, PO Box 201, London N15 5LW.



## Under whose thumb?

DOLL BY DOLL have repaired the traumatic rift between them and their record company Magnet which for a while threatened the band's career earlier in the summer. 'A new understanding and unity of purpose' has now been established, according to the band's leader and sole-remaining founder member Jackie Leven (pictured above with Helen Turner).

The first fruit of this new understanding takes the form of a single which is released this week. It's a version of the Stones' 'Under My Thumb'. An album called 'Grand Passion' will emerge towards the end of September and the band — who currently consist of Jackie Leven, Helen Turner and Tom Norton — are now working on more material. There's no news of any live gigs at present.

## Numbering the beasts

IRON MAIDEN will be continuing their battle against pirate merchandisers when they appear at this weekend's Reading Festival.

The band, who were in the vanguard of a campaign against unofficial merchandisers selling unapproved poor quality T-shirts during their British tour in the Spring and instigated legal proceedings against 16 different operators, have prepared court proceedings against the merchandising bootleggers together with

fellow bill-toppers the Michael Schenker Group and the festival organisers.

They have already met with local police chiefs in an effort to stamp out the trade in illegal and inferior goods under the laws of trade mark and copyright.

Iron Maiden will be bringing over specially made American T-shirts from their recent US tour for sale at the festival. They strongly advise their fans only to buy group-approved T-shirts at the festival.

## Tories stay away!

RIOT SQUAD have lined up a 'F\*\*\* The Tories' tour to promote their single of the same name and an EP called 'Riot In The City' which will be released by Rondelet Records next month.

The Mansfield-based punk band start at Sutton in Ashfield Bunker on September 3 and then play Chesterfield White Swan 7, Retford Porterhouse 8,

Burton On Trent British Oak 11, Blackpool JR's 13, Bradford Palm Cove 14, Norwich Jacquard Club 16, Middlesbrough Cavern 18, Hanley The Vine 19, Cardiff Central Hotel 20, Hereford Market Tavern 22, Birmingham Golden Eagle 23, Durham Fowlers Yard 24, Norwich Flixton Rooms 27, Cambridge Sea Cadet Hall 30, Chelmsford Heroes October 1.

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EVERY TRACK IS A CLASSIC ..."  
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"... THE ALMOST ARROGANT CONFIDENCE  
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# Gabriel, the angel of mercy

GENESIS and Peter Gabriel are reuniting for one benefit concert at the Milton Keynes Bowl on October 2, the proceeds of which will go to alleviate the debts incurred by the recent World Of Music Arts And Dance Festival at Shepton Mallet.

It's the first time that Genesis and Gabriel have performed together since Gabriel left the band in 1975 and it's stressed that it's strictly a one-off show.

In fact the concert is officially billed as 'Tony Banks, Phil Collins, Mike Rutherford, Darryl Stuermer and Chester Thompson' rather than Genesis and Peter Gabriel, probably for legal reasons and to dampen any speculation that the reunion might be permanent.

Peter Gabriel was involved in the recent WOMAD Festival at Shepton Mallet which brought together one of the widest ranging line-

ups of ethnic groups from all over the world ever assembled in this country but lost a small fortune after failing to attract enough punters.

The organisers went into liquidation immediately afterwards and although Gabriel is not personally liable for any of the debts he clearly feels a moral obligation to help cover some of the 'substantial' unpaid bills. And Genesis, who will have just completed a British tour by then, are obviously happy to help out.

The open-air gig will run from 2pm to 8pm and the rest of the bill will be announced later. Tickets are priced at £9 in advance and are available by post only in advance from NJF/Marquee, PO Box 45Q, London W1A. Make cheques and postal orders payable to 'NJF/Marquee' and enclose an SAE. If there are any tickets on the day, they will cost £10.

## Kosher Turk

BLUE RONDO A LA TURK, who've been mucking around with their datesheet ever since they announced it, have now confirmed the 'one hundred per cent kosher' dates which replace all others previously announced. The confusion arose out of the band's overagerness to reschedule shows cancelled after percussionist Mike Bynoe went down with food poisoning.

They play Newport Stowaway August 24, Bristol Tiffany's 25, Nottingham Rock

City 26, Blackpool Scamps 27, Birmingham Cannon Hill Arena 28, Newcastle Tiffany's 31, Sheffield Romeos September 1, Preston Clouds 2, London Camden Palace 6.

Dates at Dartford and Brighton have proved impossible to fit in at the moment because of the group's recording schedule. They are busy completing work on their first album with producer Mike Chapman and will slot in the Dartford and Brighton gigs when they play a full British tour later in the autumn.

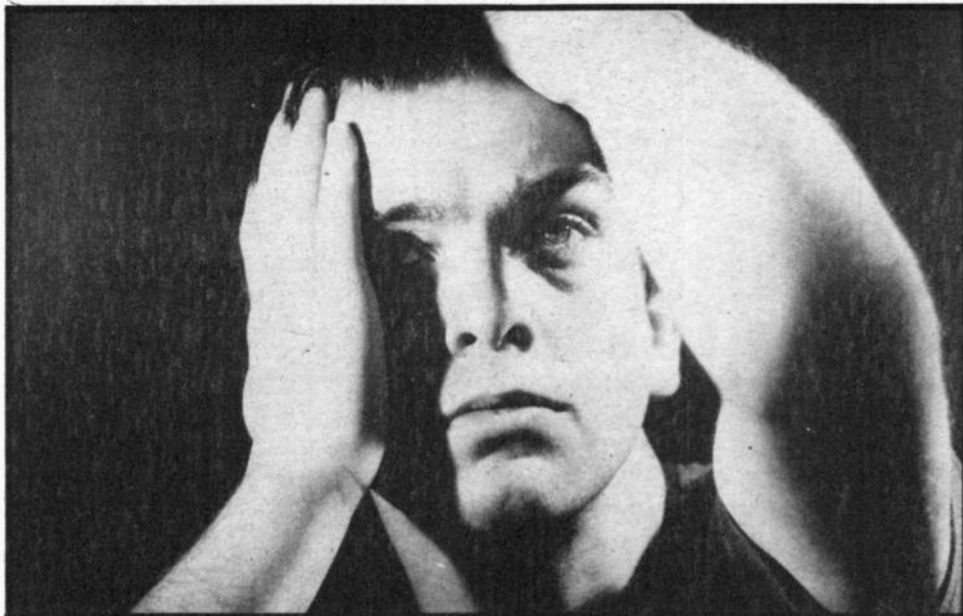
## Fair Deal fights for survival

THE LATEST London venue to feel the pinch of the recession following the recent closure of the Zig Zag Club is the Fair Deal in Brixton. Boss Alan Briggs admitted last week that the venue 'had a hard fight on its hands' to keep going and there have been several rumours of imminent closure.

But there are gigs coming up by UB40 and Gregory Isaacs in the coming weeks which will definitely be going ahead. Burning Spear and Osibisa

are among the bands in the pipeline and the Jam are set to play a couple of gigs there on December 4 and 5.

The Late Club in the foyer will also continue and plans to release a video of the Motorhead show at Hackney recently which was shot by the company's video division are in hand for later this year. The venue has also been seeking a £60,000 grant from Lambeth Council which was approved in May but hasn't yet materialised.



PETER GABRIEL

## Quick nurse, the screens

CHARLENE, who topped the charts recently with 'I've Never Been To Me', collapsed last week while recording her album and was rushed to Hereford County Hospital, where doctors have still not been able to diagnose exactly what is wrong with her. All forthcoming engagements, including two TV shows, have been cancelled.

Meanwhile, in America, Rick James collapsed on stage in Houston last week in the middle of a massive American tour and was taken to hospital. Doctors there had little difficulty in diagnosing the problem — exhaustion.

## Extra Roxy

ROXY MUSIC have added another London show to their itinerary and will now open their British tour at Wembley Arena on September 22.

Tickets are priced at £7.50

and £6.50 and are available by post only from Wembley Stadium (Roxy Music) — to whom cheques and postal orders should be made payable, Wembley Arena, Wembley, Middlesex.

## Seven up

IMAGINATION, who've already sold out six nights at London's Dominion Theatre on their British tour next month, have now added a seventh on September 29.

The band, who release their new album called 'In The Heat Of The Night' next weekend (which features their five recent hit singles), have added further provincial dates at Coventry Apollo September 16 and Liverpool Empire 17.

Supporting them on the tour will be the Techno Twins, who also have a new album out next month called 'Technostalgia'.

## Productive

KAS PRODUCT, the French 'electronic erotica band' whose first album 'Try Out' which is only so far available on import has received enthusiastic reviews, come for a series of gigs this week.

They appear at Mayfair Embassy August 24, Victoria Venue 25, Covent Garden Rock Garden 26.

See feature on page 14.

## Continental

EUROPEANS, a recent signing to A&M, release their first single called 'The Animal Song' this weekend and have lined up a series of dates for next month.

The four-piece band can be seen at Exeter Key Club September 3, Glasgow Maestro's 5, Newcastle Tiffany's 6, Doncaster Mainline 7, Leeds Warehouse 9, Cambridge Sound Cellar 10, Central London Polytechnic 29.

## Tears for souvenirs

SMIFF 'N' THE TEARS, who have just released their fourth album called 'Ride Blue Diville' on Chiswick, play a one-off date at London's Venue on September 3. The band, who have also had their three previous albums re-released, are recording a Radio One session this week.

Founder member and songwriter Paul Roberts will be displaying a new dimension to his talents when an exhibition of his opens at the Nicolas Treadmill Galleries in London at the end of October.

## Marching music

THE CIMARONS, Carmel, Son Of Man In Roots and the Creamies will all be appearing at a Works Against Racism Carnival at the Brixton Fair Deal on September 4.

The carnival coincides with the end of the first day of a four-day march which will start in London's Brick Lane on Saturday morning and climax with a rally at the TUC Conference in Brighton the following Tuesday.

## More than music

THE PASSIONS have arranged a series of concerts at London's Bloomsbury Theatre from September 20-24 that features a varied bill, including an acoustic set from Tom Robinson, a comedy act from Hammer And Tongs, Malcolm The Magician and a specially commissioned play written by Tom Fywell.

It's part of the Passion's campaign to provide a package of entertainment that goes beyond the normal 'gig' and tickets are priced at £3 and £4.

The Passions release a new album called 'Sanctuary' on Polydor next month and the title track will be out as a single shortly.

## RECORD NEWS

SCRITTI POLITTI will finally release their debut album on September 3. It's called 'Songs To Remember' and features their singles 'Sweetest Girl', 'Faithless' and 'Asylums In Jerusalem', which has just entered the Top Forty.

Released by Rough Trade, the album was recorded over a year ago and has contributions from Robert Wyatt and Mike McEvoy keyboards, Nial Jinks and Joe Crag bass, Tom Morley drums, Jamie saxophone and Migotse double bass.

As the band is now down from a trio to Green Gartside it's unlikely that there will be any Scritti Politti concerts for the time being.

THE STRANGLERS, who are once again in the charts with 'Strange Little Girl', release a compilation album called 'The Collection 77-82' on EMI as their farewell present to the company before leaving for CBS.

It comes out in mid-September and features 'Grip', 'Peaches', 'Hanging Around', 'Duchess', 'Walk On By', 'Waltz In Black', 'Nice And Sleazy', 'Bear Cage', 'Who Wants The World', 'Golden Brown', 'La Folie' and 'Strange Little Girl'. It misses out several of their hits such as '5 Minutes' and 'Straighten Out', which at least proves they had no difficulty filling the album.

The band are now working on their next album, which will be released by CBS, to whom the band signed after a series of bizarre legal rows with EMI which still remain something of a mystery.

THE BUSINESS headline a roster of 16 up and coming punk acts on the fourth Oil album entitled 'Oil Oil That's Yer Lot' and released by Secret Records on September 3.

The album, which was again compiled by our Garry Bushell, was produced by Cockney Rejects guitarist Mickie Geggus and features Five-O, the Warriors, Attila The Stockbroker, Attak, Coming Blood, the Oppressed, Subculture, Black Flag, the Gonads, Judge Dread, Frankie And The Flames, Arthur And The Afters, Skin Graft and Crux.

Despite the title this album represents just the end of the first series of Oil albums. A new one starts next year.

THE COCKNEY REJECTS' long awaited and critically praised heavy metal album 'The Wild Ones' was finally released by AKA Records last weekend, about two months after its scheduled release date. 'Record company problems' have been cited as the reason for this unfortunate, not to mention, inexplicable delay.

DISCHARGE release a new single 'Doomswatch' c/w 'State Violence, State Control' on Clay Records on 3 September.

RANDY CALIFORNIA releases an EP featuring Dylan's 'All Along The Watchtower' among five tracks released by Beggars Banquet

CYNTHIA SCOTT (pictured), a former opera singer and sculptress who was discovered by the Compact Organisation in a multi-storey car park(!), releases her first single for the label called 'The X Boy' this week.



IMAGINATION, Roni Griffith, Oneness Of Juju and Jesse Green are all featured on a compilation album called 'Bumper 2 Bumper' which is released by Calibre Records (through PRT) this month.

SEVENTH SEANCE, a new band formed by ex-Orange Cardigan guitarist Winston Detlev, are making their first demos available on cassette from Chris at 291 Goodwood Avenue, Hornchurch, Essex RM12 6DD for a C60 or £1 plus s&e.

BLACKFOOT anticipate their forthcoming tour with a live single on A&O this weekend called 'Highway Song'. A live album follows next month.

THE NIGHT VISITORS' cassette 'Sale Ange', featured in 'Cassette Pets' recently, has now been made available through Rough Trade.

CULTURE CLUB release their third single on Virgin at the beginning of September. It's called 'Do You Really Want To Hurt Me'. They'll be touring later in the autumn with a gig already lined up for a scrap metal merchant's convention in Woolwich (!)

RUBELLA BALLET release their first single called 'Ballet Dance' on Xntrix Records (through Rough Trade) on September 1.

FAT LARRY'S BAND have a single called 'Zoom' released by Virgin this weekend after positive vibes from disco dance floors.

MAYHEM, the Merseyside hardcore merchants, have an EP called 'Gentle Murder' released by Riot City this week. Also out is a three-track EP from Dagenham herberts Ejected called 'Have You Got 10p?'

DEAD OR ALIVE release their second single called 'The Stranger' on Black Eyes Records (through Rough Trade) this week. Live gigs are coming.

BLACK SLATE will release a new album called 'Six Plus One' on Top Ranking at the beginning of September and the first 5000 copies will contain a free dub album.

THIRTEEN AT MIDNIGHT release a 12-inch single called 'Climb Down' this month on Pure Records. You can also get a half hour video of the band for £15 from Pure at 68 Main Street, Hanworth, Middlesex.

THE GYMISLIPS, who were featured on the recent 'Making Waves' compilation, have now signed to Abstract and will be releasing a single next month.

KEVIN PEEK, the other Sky guitarist, releases a version of 'Hey Joe' as a single on Ariola this week.

THE RODS have a new single from their 'Wild Dogs' album called 'Too Hot To Stop' (but with a live version on the flip of the 12-inch) released on Artists this week.

TRACEY THORN, vocalist with Everything But The Girl and

Marine Girls, finds time to slip in a solo mini-album called 'A Distant Shore' this weekend on Cherry Red.

THE GONADS' last ever single called 'Peace Artists' is released by Secret Records this week. Their mystery identity will forever lie a secret kept just a couple of feet away from the news desk.

NEW AGE, the Leicester six-piece band, release an album called 'All The Monkeys Aren't In The Zoo Marylou' on Dining Out Records this month.

THE EXPLOITED, Chron-Gen and Infa Riot are given a track each on a 12-inch single called 'Brittania Waives The Rules' which is released by Secret this weekend.

ARTERY have a single called 'The Clown' released by Red Flame this weekend and follow it with a mini album called 'Oceans' next month.

ETC ETC and Bets In The Belfry, two Belfast bands, have singles called respectively 'Scanning The Crowds' and 'Nocturnal' released by Blue Rhythm Records (through Good Vibes) this month.

POOKIESNACKENBURGER, those wacky buskers, have recorded a mini album called 'The Beach Party' which Stiff are reluctant to release so they are putting it out on their own Hep Not Records and you can get it for £3.10 from them at Bluegates, Thaxted, Essex CM6 3PY.

**WANT A GUITAR?**  
Then turn to  
**BAND AID**  
**CLASSIFIEDS**  
page 45

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# RUSH

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12" NEW WORLD MAN & VITAL SIGNS & FREE WILL



TOUR NEWS/DATES

**THE HOLLYWOOD KILLERS** set off on another round of dates at Mayfair Embassy September 10, Fulham Golden Lion 15, Hammersmith Palais 21, Victoria Venue 29.

**THE SEX GANG CHILDREN** have gigs at Brighton X-Treems August 26, Cambridge Sound Cellar September 4, London 100 Club 7, Hammersmith Club Foot 9.

**THE DAINTEES** and Prefab Sprout are both appearing at Newcastle Soul Kitchen on August 26.

**DAIL CHUG CHUG**, the Dangers, the Hat, Winston and Co, Speed Queens, the Dwarfs, Square 1 and 12-inch are all appearing at 'YOB Skeeme Number 3' at the Hammersmith Clarendon on August 30, organised by the Lancaster Music Project.

**THE DANSE SOCIETY** have been suffering a spate of advertised gigs for which they have not even been approached to play. They would therefore like to make it clear that they are not appearing at the Hammersmith Club Foot on August 24 or the Blackpool Venue 29.

They will be playing at St Albans Town Hall August 27, Sheffield Limit Club September 9 and the Futurama Festival at Chester Deeside Leisure Centre on the 12th. They are also lining up a full British tour for October to coincide with the release of their six-track mini-album 'Seduction'.

**DEEP MACHINE**, an East London HM band, continue their gigging schedule at East Ham Ruskin Arms August 29, London Marquee September 6, Gravesend Red Lion 11, East Ham Ruskin Arms 12, Hitchin Regal 15, Henlow Airmen 18, Toddingtong Angel 28.

**STEVE HOOKER'S SHAKERS** promote their 'Chance Encounter' album with dates at Southend Cliffs Pavilion August 27, West Hampstead Moonlight Club 28, Greenwich Tunnel Club September 11, Clapham 101 Club 19, Shoburness The Cambridge 23, Chelmsford Essex Showground 25.

'M'LORD, M'Ladies, Lord Buckley', the one man show featuring that Alberto about town C P Lee, comes to London for a three-week season at the Islington Old Lion Theatre from August 25. The show will start at 9.30pm each night and tickets are priced at £1.50. The box office telephone is (01) 837 7816.

**MARI WILSON** And The Wilsations (at least what remains of the Wilsations after their recent upheavals and departures), who release a new single called 'Just What I've Always Wanted' on Compact this weekend, are lining up a British tour for October. Dates will be announced shortly.

Mari is currently in the studio recording her debut album and will be joined on some tracks by Japanese band Sandi And The Sunsets.

**GILLAN** have amended last week's advertisement in *Sounds*. Tickets for Saturday November 20 at Leeds University are £4.00 not £4.50 as quoted and there are no restrictions on age, NUS or Press.



UK DECAY (above) warm up for an autumn tour with dates at St Albans Civic Hall August 27, London 100 Club September 7 and Hammersmith Club Foot 9 with Ritual supporting on the last two.

**INTERNATIONAL HEROES** set out on 'The Great British Blood 'N' Thunder' tour at Wisbech Town Hall August 27, Kettering Rising Sun 28, Wellingborough Chequers 29, Corby Strathclyde Hotel September 1, Southall White Hart 2, Kings Lynn Providence Centre 3, Hereford Market Tavern 4, Peterborough Fleet Centre 5, Hanley Star Inn 8, Birmingham Golden Eagle 9, Northwich Pillar Of Salt 10, Oundle Victoria Halls 11, Lincoln Alexanders 17, St Helens Royal Raven 18, Manchester Whitfield Masons Arms 19, Rochdale Wheatsheaf Hotel 20, Leamington Spa Crown Hotel 23, Dorking Rock Club 24, Christchurch Jumpers Tavern 25, Birkenhead Sir James Club 27, Sheffield Penguin 30.

**THE TRUTH**, a band formed by Dennis Greaves of Nine Below Zero, get themselves into gear at Bristol Granary September 9, London Marquee 10, Fokestone Marine Pavilion 11, Southend Zero 6 Club 13, Swindon Brunel Rooms 14, Camden Dingwalls 16, Liverpool Warehouse 17, Woolwich Tramshed 21, London Marquee 23, Bradford University 24, Dunstable Queensway Hall 25, Leeds Warehouse 29, Sheffield Limit Club 30.



WHAMMER JAMMER (above), 'the North's top boogie band' who have an EP out on Wolf Records, play Leeds Peel Hotel September 2, Barrow-On-Humber Haven Inn 4, Hull New York 7, Leeds Queens Hall 11, Hull Wellington Club 17, Alfreton Black Horse 24, Huddersfield White Lion 25, Doncaster Radburn SC 29.

**SARACEN** warm up for the release of their second album later in the autumn with dates at Middlesbrough Rock Garden September 3, Retford Porterhouse 4, Rotherham Turnisoe Hotel 9, Alfreton George Hotel 10, Chesterfield Brimington Tavern 11, Oxford Penny Farthing 16, Cray Cross The Centre 24, Nottingham Boat Club October 2, Warrington Lion 23, Blackburn Bay Horse Inn 26, Sheffield Penguin Club 28, Leeds Civic Theatre 31.

**DUMPY'S RUSTY BOLTS**, the blues-based HM band, support the Blues Band on their September British tour and then play their own gigs at Lee Green Old Tiger's Head October 7, Yeovil Rainbow Club 8, Oxford Penny Farthing, 9, Southall Heads Club 14, Croydon Star 15.

**LIAISON**, the Harrow 'contemporary rock' trio, follow the release of their 'Play It With Passion' single with gigs at Islington Pied Bull September 14, Kentish Town Bull And Gate 20, Fulham Golden Lion 21, London Rock Garden 23, Kensington Ad Lib 24, Uxbridge Brunel University 25, Kentish Town Bull and Gate 27, Harrow Roxburgh Club 29.

**THE MOBILES**, who release a new single on Rialto this weekend called 'Partners in Fiction', have struck up a relationship with the Eastbourne Pier and they'll be playing there on August 26 and September 7.

**GORDON GILTRAP**, who has just released a new album called 'Airwaves' on PVK, play Cumbernauld Theatre on August 21 with his band.

**RADAR**, 'a high powered trio from Peterborough', will be presenting a pout and a puff at Oakham Rutland Angler September 4, Peterborough Gladstone Arms October 24.

**BLACK ROSE** have lined up gigs at Ashby De La Zouch Hole In The Wall August 29, Leeds Compton Arms September 4.

**LACK OF KNOWLEDGE** have shown enough intelligence to line-up dates at Harrow Road Centro Iberica September 4, Clapham 101 Club 5, Shepherds Bush Last Chance October 9.

**TOM ROBINSON** will be presenting his Midnight Cabaret at the Edinburgh Assembly Rooms from August 30 to September 11 as part of the festival programme. And Linton Kwesi Johnson plays two evening shows at the Assembly Rooms on September 10 and 11.



THE ALBUM OUT NEXT WEEK



ANY ANXIOUS COLOUR (above), a band formed by Sheila Gill and Keith Sparrow, previously with Animal Luxury, play Herne Hill Half Moon September 3.

**THE RED BANNER** will be supporting Glass Ties at West Hampstead Moonlight Club on August 26.

**JOHN MARTYN** has added two more dates to his British tour at Stirling Albert Hall September 28 and Colchester Essex University October 14.

**ODYSSEY**, who recently had a Top Five single with 'Inside Out', have lined up a British tour with dates at Watford Baileys September 27-October 2, Manchester Golden Garter 4-9, Birmingham Nite Out 11, Poole Arts Centre 12, Oxford Apollo 13, Scarborough Futurist Theatre 14, Warrington Spectrum 15, Chippenham Goldiggers 16, Croydon Fairfield Halls 17, Edinburgh Playhouse 19, Sheffield Lyceum 20, London Dominion 21-22, Southport Theatre 23, Nottingham Commodore Suite 25, Windsor Blazers 26-30.

**LA HOOKER** come out for dates at Lee Green Old Tigers Head September 2, Hemel Hempstead Cellar Rock Club 3, Gravesend Red Lion 4, Oxford Penny Farthing 9, Milton Keynes Gladiators 17, Gravesend Red Lion 25.

**SAD LOVERS AND GIANTS** promote their 'Epic Garden Music' mini-album with gigs at Covent Garden Piazza August 26, Mayfair Legends 31.

**AHMAD JAMAL**, one of the 'great' jazz pianists, is coming over for a season at the Covent Garden Canteen. He'll be playing from September 6-18.

**BRUNEL**, a heavy rock band, have gigs at Victoria Venue September 7, Streatham Cats Whiskers 8, Tottenham Mayfair 9, Mayfair Embassy 11.

**1919**, who've just had indie chart success with their 'Caged' single, play a one-off date at Dewsbury Town Hall on August 28.

**HOT QUISINE**, who have a new single out on Kaleridoscope Records called 'Keep The Same Old Feeling', have lined up a British tour with dates at Hitchin Regal September 2, Colwyn Bay Pier, 3, Sunderland Fusion 9, Preston Clouds 10, London Venue 18, Brighton Top Rank 19, Basildon Raquels 23, Brentwater USAF 24, Chester College 25, London Avery Hill College October 1, Portsmouth Locarno 19, Swansea Barons 21, Wolverhampton Rising Star 25.

**THE CORPORATION** will be displaying their own brand of Northern Soul at London Ronnie Scotts August 25, Islington Hope And Anchor September 1.

**MAJOR WILEY**, the American blues singer, who has sung with Bob Dylan, Taj Mahal and the Band among others, plays Covent Garden Canteen September 3.



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4

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5

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AFTER SOME DRUMS?

Then turn to

# BAND AID CLASSIFIEDS

page 45

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## CASSETTE PETS

by MICK SINCLAIR



ONCE IN THE FALL, and now in the Shy Tots: Yvonne Pawlett

SEEMS LIKE humble apologies are in order for the confusion abounding in the mind of your hack over the two foremost Dutch tape labels, Koesette and Studio 12. The Russian punk band tape which I'd been gleefully anticipating is actually issued by Koesette and not by their fellow countryman rivals as was previously stated.

Anyway, the oxide beast from the USSR finally arrived and it was thrust without pomp and ceremony into the awaiting jaws of my front loader. What emerged was a manic all-action thrash, fun but not dignified by any particular originality. Fine for hurling empty lager jugs into the fireplace to (sorry).

Koesette tapes are shared affairs and the rear side of the Rusky punkers is occupied by the **Banzai Plumbers**. Said combo perform a variety of interesting routines with percussive noises and effects plus assorted grunts, hoots and wheezes.

On the same label is a pairing featuring **Thebusneverstops** and **Nough Said**. The former proffer a strange but appetising fare. Sometimes electro-riffs with layers of vocals spiked with choppy guitar strumming, other times simple keyboard melodies with a sting in their tail. In comparison, **Nough Said** are formless and messy.

These products cost £2 each or £3 for both. Send to Koesette, Erwin Blom, Larixstraat 20, 2421 VP Nieuwkoop, Holland.

A BAND called **D-Notes** sent me a cassette and letter on notepaper headed 'Top Quality Used Cars. We Screen Them All'. This somewhat spiv-ish attention grabbing proclamation doesn't fully prepare one for the unusual delights of the musical contents. **D-Notes** have an imposing and hypnotic quality largely due to the powerful and assertive voice of **Jane Devine**. Three of the five tracks daringly display a *cutaway* sound, the percussion exposed as guitars and keyboard weave sparingly around the tempo. These are deliberate and thought-out structures yet they remain unpredictable and intriguing.

Although parts of side two veer naggingly close to 'arranged rock' with mid-70s undertones, this is overall, a recommended work.

Purchase for £1.60 (inc p&pp) to Jane Devine, 5 Mayor Stret, Elton, Bury, Lancs.

THE SHY TOTS have a three track cassette currently on offer. With a name like that you'd be excused for expecting a sweet toothed slurp of teendom boporama. What you get is a stimulating burst of social observationist pop-with-brains. Cleverly double-edged songs that include some scathing lyrics with a hint of cheery whimsy running through the music. The Shy Tots include former Fall-girl **Yvonne Pawlett**. Buy for £1.40 or send a blank C60 with SAE to 46 Langthwaite Road, Doncaster, DN5 9DS.

SPORTING A quartet of rocky but oddball tunes are **None So Blind**. Their singer touts a neat line in unusual lyrics and I'd imagine him as being prone to theatrics on stage. On tape however he contents himself with styles ranging from metallic-tinged Devoto phrasing to Marc Bolan gargling.

Musically the band are close to normality but just quirky enough to sustain interest. Fee is undisclosed but information can be had from Rob Williams, 1 Beaconsfield Street, Nottingham NG7 6FD.

TWO MINDS CRACK are, as the name implies, just two people. Between them they've written and produced a marvellous little cassette. Miraculously, perhaps, they capture a definite contemporary sound without falling into 'modern rock' clichés.

The softer inclusions effortlessly evoke moods of restfulness and tranquility through lush waves of guitar and discreet xylophone(?) stokes. The more urgent pieces are just as impressive, full of good playing, good studio ideas and thoughtful structures.

They politely refrain from any mention of money but they can be contacted by writing to Kevin Jones, 3 Laurel Avenue, Baglan, Port Talbot.

ASSASINS OF HOPE admit to having "learnt from Crass". Their 'Slow Motion Suicide' tape has lyrics which rush breathlessly by and are all but indecipherable beneath the mountainous rumble of energy. They promise to have a lyric book available soon which would certainly aid the understanding of such titles as 'Anarcho Syndicalism', 'Spastic Disco', 'Kiss Yer Arse Goodbye' and the portrait of popular social menace

Dickie Davies. Price is £1 plus SAE from Leon Warren Road, Wansted, London E11.

'IN ROOM 7 1979' is the happy-go-lucky title of an archive cassette by **The Fakes**, a youthful ensemble and advocates of scratchy guitars and biscuit tin drums. Any worth lurking within them gets masked by the rather poor recording quality. From the same stable comes 'Look To The Future, Vol 1', a compilation which includes **Distraught**, **The Fakes**, **4 Minutes**, **The Ideas**, **Terminal Damage**, **Pole-Axe**, **The Probes**, **New Youth** and live works from **The Screaming Babies** and **The Belsen Horrors**. These are £1.25 each from 17 Chalton Road, Bridge Of Allan, Stirlingshire, Scotland.

'EMERGENCY' is a five song outing by **The Redundants**. Their name, I'm sorry to say, is sadly fitting. I'd like to call this tape a *spirited* failure but the playing is dreadfully lacklustre, a bit like the Ramones with zero energy and the singing is nondescript, all one can say really is that they're young and learning. Cost is £1.80 from Jade Records, 28 Greenways, Sunnybrow, Crook, County Durham, DL15 0LX.

THE WELL KNOWN (in these circles) label **Stuff** has, for some unexplained reason, reversed their moniker and become **Ftuts**. Their seventh release contains three songs by **The Ftuts** themselves. A haunting monk-like chant which extends for some time over a backing of suitably celestial synth. Be warned, you'll be in a trance in no time.

The other side showcases the forbidden delights of **Lenz Jukebox**. Actually a selection of tracks from other indie tapes linked together with a commentary. Artists include **Renaldo And The Loaf**, **Adrian Smith**, **Ididid**, **R Grant**, **The Outputs**, **Dean Johnson**, **Carl's Empty Body** and **Colin Potter**. A copy can be yours for £1 or send a blank C60 with SAE to Ftuts, Martin Rawlinson, 105 Central Hill, Upper Norwood, London SE19 1BY.

A DRINKING establishment in Northampton is the setting for 'The Night The Pub Caught Fire', not a song of joy for alcoholic arsonists but a gathering of eight bands brought together by the towns' musicians collective.

Unfortunately a lot of what may have looked and sounded good on the night fails to transcend the grotty sound mix and emerge as impressively from the tape. Some music here would be great captured in a studio but is simply vulgar in its straight-from-the-stage roughness.

Participants are: **White Furry Rabbits**, **Antibodies**, **Directorix**, **Bullets For Silver**, **The Syndromes**, **Workshop**, **Where's Lisse and Social Disease**. Obtainable for £1.65 from John Luccibello, c/o Northampton Musicians Collective, 14 East Park Parade, Kettering Road, Northampton.

A SIMILARLY unsuccessful live cassette is 'Take God And Bury It' which has a side each from **Stripey Lighthouse**, who never seem to start a song at the same time and preposterous dirge merchants, **The Polaroids Ignite**. Once again it may have been fun on the night but in the cold light of day no charms are conveyed. A miss. A blank C90 or £1.20 to Indecorum Records, 3 Cromwell Gardens, Scarborough, North Yorkshire. YO11 2DS.

AS THE CROW FLIES are competent without being wildly exceptional. Slightly spidery guitar fills cutting against a mixture of driving rhythms and a vocal with a Comsats-ish feel.

They're planning to move lock, stock and barrel to groovy Edinburgh (taking the most direct route, presumably) where hopefully the seeds of ideas will blossom and they'll gain a little extra panache.

Meanwhile, this seven track tape can be heard by sending a blank cassette to 9a Trafford Avenue, Inverness, Scotland.

SHOP, an "experimental group", have a tape recorded live at glamorous Wylfa power station. It's available for £1 or a blank C60 from WMT Products, 14 Winnard Avenue, Rhyl, Clwyd, North Wales.

SIZZORZ, describe themselves as "a pop-punk band with solid riffs and relevant lyrics". They have a tape with half a dozen songs and it is obtainable for £1 dispatched to Ivor White, 15 Abergarw Road, Brynmenyn, Bridgend, Mid Glamorgan.

sounds

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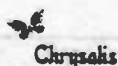
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page 45



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# Vengeance is ours

**HALFIN — THE NAKED TRUTH:** The horrible sight you see above is the naked form of obscene ex-Sounds photographer Ross Halfin exposed for all to see by Bruce Dickinson, the belt handed Iron Maiden vocalist, his manager Rod Smallwood and our own beergut-handed Gal Bushwacked.

This prime example of a Rock Band's Revenge occurred backstage at Maiden's recent Corpus Christi gig. Reasons for this outrage, if reason was needed, was the Halfin's birthday. After tricking him on stage, keeping him there by handcuffing to an amp, thoroughly flanning him and bumping him with the entire 8000 audience counting the bumps (see feature, page 22), the band decided that the wretch still hadn't suffered enough and yet more Halfin-style pranks were in order. What happened after this

snap is anyone's guess, though the Beki Bondage style gleam in Bruce's eye might be a clue.

In a desperate bid to stop the publication of this appalling picture, Halfin has phoned half of London with promises of bribes and threats, but sadly to no avail. But as his own father Bob 'Pink Tooth Brush' Halfin said "Why should he get so upset about such a little thing?"

PS. In a desperate bid for revenge, Halfin got his allies Girlschool to launch a chocolate cake attack on Bushell. Sadly for the plotters, said cake whistled over Bushell's head and landed smack bang in a security man's boat, Charlie Chaplin-style...

## Tune in, turn on



**NEVER MIND CHANNEL 4:** Do you realise how long it's been since a big label signed an album group, that is one with no obvious hit 45 potential? **Stevie Nicks** does. **Led Zep**, **T-Dream**? Yeah, '69 or so. Anyhow, shrewd Stevie has his Some Bizzare label so arranged that each act can be licensed to a different corporation. His latest children are **Psychic TV**, and already A&R men from majors like Phonogram and CBS are said to be sniffing frantically, though old failures Decca, perhaps imagining that PTV will be like ancestors **Throbbing Gristle** full of rude and painful things, are hesitating like shy schoolgirls. **Jaws** can tell them that after an exclusive preview of the debut PTV waxings they have

naught to fear. Acoustic guitars chime, **Genesis P-Orridge** croons love songs sweetly in toon, strings soar over Italian movie score jangles and **Soft Cell's** Marc Almond does back-up chores. In short, it resembles what might happen if **Trevor Horn** tried to make ABC sound like **Matt Monro** meeting **Pino Donaggio** on a dark night. Get in there with the cheque books lads! I mean, TG might not have seemed the most commercial outfit ever but it's a well kept secret that they shifted 200,000 LPs or so, without ever submitting to the slimy caresses of Branson and other bizmen. Catch 'em while they wanna come in from the cold or it'll be the bidding war blues for the losers.

Kerr described as "the best LP of the last four years" before modifying such a modest claim to "well, it's got a really nice sleeve". He even refused the offer of a drink from **Jaws**! (Obviously you won't be claiming it on your expenses then, **Johnny** — Ed)

**FAVOURITE SHIRTS (1):** However tasteful you try to be, someone will always find fault. Last week, **Mark Rye**, manager of Bill 'Mister Style' Nelson, received a package in the post. It was a 'Love That Whirls' Tee shirt, returned by a Glasgow fan on the instructions of his mother who refused to let him wear it on the grounds that it was too rude! Wonder what she'd think about the famous 'If it's not Stiff, it's not worth a f\*\*k' item?

**FAVOURITE SHIRTS (2):** The pampered **Sounds** staff are, of course, bombarded with music industry freebies every day of the week. Only problem is that many of them are defaced by garish emblems and slogans extolling the virtues of tiresome groups and rendering said items a little, well, uncool... not to say downright tacky.

One publicist at least realises this. He came up to the office last week with a handful of T-shirts and said: "I know you probably won't wear these with this band's name on. But look how easily the transfers peel off!"

He promptly demonstrated and presented us with the garments, blank and unspoiled by some 'orrible band's logo.

**Jaws** demands more of this sort of behaviour and threatens to reveal the names of the guilty press officer and offending band next week. Unless...

**PUNK DRUNK:** Coming out of Skunk last week, Anagram Records supreme **Phil Langham** (ex-Dark vocalist)

was arrested for being "drunk and disorderly", barely a week before his label releases a new punk compilation album called 'Punk And Disorderly — Further Charges' (Gasp, wot a coincidence — Ed).

"I must admit I get pissed a lot and fall about and make a fool of myself," admits the sheepish Langham. "But on this occasion I was as sober as a judge, but no-one believes me and I'm sure the magistrate won't either!" A Phil Langham Defence Fund has been set up and donations should either be sent to Anagram Records or, in the event of the worst

happening, Chelmsford Prison c/o Boozzy Barker.

**LURE OF THE DOLLAR:** Contrary to reports in the *Evening Standard*, Dollar are not moving to America to become tax exiles, and can be seen on TV tonight (Wednesday) promoting their new single 'Give Me Some Kind Of Magic' on the Miss UK Competition, compered by socialist and new Dollar singer **Thomas Mensforth**.

**QUASI MODO CORNER:** Millionaire hunchback **Mike Oldfield** is reportedly considering re-recording his 'Tubular Bells' album because he thinks "there's still room for improvement"! In that case, there's also 'Hergest Ridge', 'Ommadown' etc etc.

**LIKELY LADS:** Those stunningly innovative and handsome musicians **Grand Prix** were somewhat surprised when they tried to book into a hotel for their recent gig in Middlesbrough. "Grand Prix?" asked the landlord, "Oh aye — 40% discount!" Turns out he thought they were competitors in the motor cycle grand prix taking place locally and when he discovered they were a rock group, he ejected them from his hostelry immediately, prompting idiot drummer **Andy Beirne** to borrow a bike and ride it around the hotel lobby — just the kind of pathetic schoolboy prank that makes it so difficult for bands to find hotels in the first place.

**BACK TO HIS ROOTS:** Backstage at the exciting **Big Country** gig in Swindon last week, ex-Skid **Stuart Adamson** let slip that his previous performance had actually been at his cousin's wedding reception at the Bayview Hotel in Kinghorn, Fife. "I got up with the dance band, just a few old guys with accordians and stuff, and we played 'Teenager In Love', **Johnny Cash's** 'Ring Of Fire' and the intro riff to 'Into The Valley'. Aye, it was great fun!"

**TRADITION OF EXPLOITATION:** We find that **Danny Heatley** of **The Exploited** has a nearly-famous Daddy. **Sam 'The Spike' Heatley** has plonked his bass guitar for everyone from **Rod Stewart** to **Dollar**. Bet he never knew what he was starting...

**AT THE PALAIS:** For **Bow Wow Wow's** gig on Sunday were a whole host of (in)famous personalities including ex-Pistol **Paul Cook**, all three of luscious **Bananarama** (one of them tagging along **Bobby Bluebell**), the **Exploited**, **Kate and Jeremiah** of **Haysi Fantayzee** (though separate), **Andy Warren** of the **Monochrome Set** (who used to play with **BWW's** **Dave and Matthew** in the **Ants**), all of **Hey! Elastica**, **Boy George** of **Culture Club** and **Mandy**, one of the sacked **Wilsons**, seeking solace in the arms of **Sounds'** own **Steve Rappoport**

**MONSTROUS:** Among those who seemed to spend more time in the backstage guest tent than actually watching the bands at **Castle Donington** (see review page 38) were **Iron Maiden's** **Bruce Dickinson**, just having flown back from America, and ex-MSG vocalist **Gary Bardens**, who still doesn't have a name for his new band, despite an appeal in *Jaws* a while ago. He confided that he'd been through innumerable books and rejected every suggestion, though **Knight and Black Horse** came closest. **Jaws** pointed out to him that the black horse was the symbol of **Lloyds** bank, and maybe he could get them to sponsor him. Bardens was last seen sitting under the stage leafing through *Encyclopaedia Britannica*.

**SCORPIONS LIVE:** At a **Scorpions** show in America recently, a jar containing three live scorpions was thrown onstage, breaking open and the beasts scrambling off into the PA never to be seen again. Is this the start of a new craze of matching objects to the band name? If so, don't stand too near the stage at gigs by **Blancmange**, **Anvil** and especially the **Gonads**!

**MORE SCORPS:** The poor old **Scorpions** are in the wars over in the US of A. First their lead guitarist **Mathias Jabs** almost got blinded when an arsehole fan chucked a lighter at the stage and it caught him right in the eye.

And then at **Corpus Christie** his guitar pard'ner **Rudolph Schenker** spent a night in the cells after wandering round **Iron Maiden's** hotel insulting all and sundry in a drunken stupor. 'Public intoxication' was the charge.

Doubtless he was drinking to forget a meeting with the very rude **Ross Halfin** who spent hours calling him a "bloody goosestepper"...

**BOTB BATTLE BACK:** The **Battle Of The Bands** organisation were a mite upset by our recent **Crack** feature. They agree that the **Crack** didn't get the four grand prize money but explain that that was on condition that the band signed a recording contract with them which they described as "a normal five year option contract, fairer than most record company ones".

They also point out that **RCA** distributed the **Crack/BOTB** single, they only promoted it and got it loads of airplay etc. If this tale inspires you, you've still got till September 10 to enter for next year's **Battle**...

**SKINHEAD METAL:** D'ya see **Ozzy** in the *Sun* last Friday? The lovable looney's gone and shaved his head off completely, ostensibly because he seriously misjudged dying his hair. But who can have any doubts that this was really the wild man of rock's gesture of solidarity with the equally outrageous **Oil** movement? (Actually, everybody — *Rest Of Staff*).

More Jaws p. 56

## SKUNX

**COMBAT 84**  
Major Accident  
+ The Enemy

**DEAD MAN'S SHADOW**  
+ The Threats

**CHAOS**  
+ Intensified Chaos

FRI 27  
AUGUST

SAT 28  
AUGUST

SUN 29  
AUGUST

BULL COAST ROAD  
25 CITY ROAD  
SINGLE TUBE

**NO PLACE TO RUN:** Is it true that **Rainbow** drummer **Bobby Rondinelli** (aka **Ron Dinelli**, eh Huge?) will be leaving the band upon completion of their current US tour? And if it is, who cares anyway? (Answers on a postcard please to **Dave Lewis**, c/o *Jaws*.)

**GLITTERING PRIZE:** Celebrating at the **Appolinares** gig down at the **Barracuda** club last week was **Simple Minds'** singer **Jim Kerr**, along with keyboardist **Mick McNeil**, who had just completed work on their fifth album 'New Gold Dream '81 '82 '83 '84', which



## Cool for cats

**BOSS CAT:** Pictured here is **Bruce Springsteen** jamming on stage with the **Stray Cats** in **Asbury Park**, where they performed three songs together: 'Be Bop A Lula', 'Long Tall Sally' and '20 Flight Rock'. According to the **Cats'** record company press release, **Springsteen** is on the left and **Brian Setzer** on the right, but then what do you expect from a company who has **Showaddywaddy** on their books?

Watch out for...

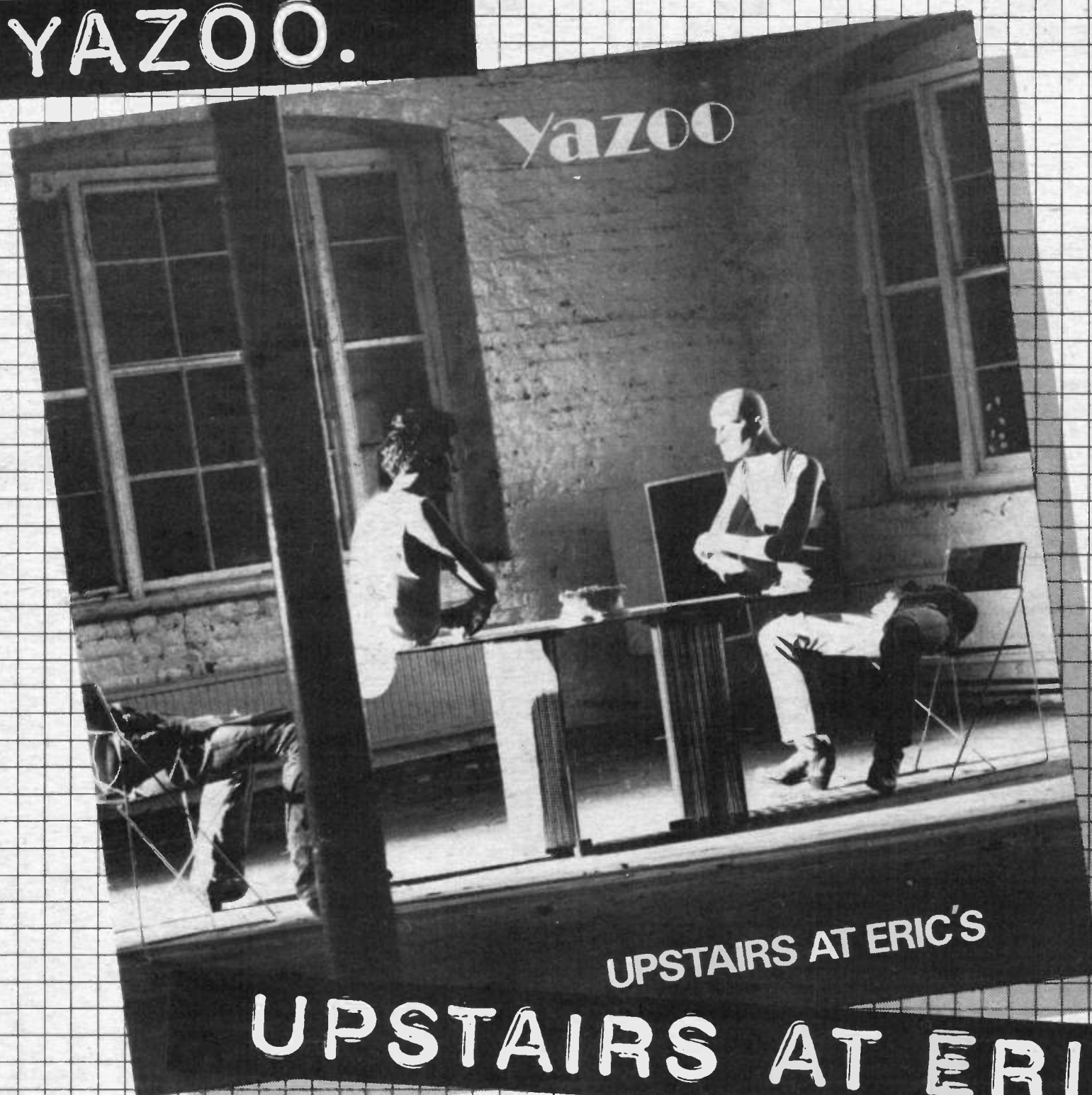
# BAND AID

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Andy Hanson

DEAD MAN'S SHADOW: 'a teenage tornado', claims our correspondent

**O**PENING SHOTS: John Igoe's eyes are square and hard, his tightly shorn head split in two by a huge red grin.

"Oh yeah!" he enthuses mid sentence. "They were BRILLIANT! And remember *Batman*? That was great too, it's about time they showed that again."

There are enthusiastic echoes of agreement.

"And what about *Blakes Seven*, I thought that was excellent — really funny. And there's *The Man From Uncle*

# Shadow play

DEAD MAN'S SHADOW outlined by Steve Keaton

... *The Monkees* ... and aren't Laurel and Hardy superb!"

The guitarist falls off his chair in delight. "Did you know Channel 4 are gonna repeat the original *Avengers*?" he

wheezes. "Isn't that just..."

Igoe is clearly a man of immaculate taste. A true connoisseur. Actually, I've always believed that the best way to suss out a group's true worth is to check out their

televisual taste buds. Going on the above I'd say Dead Man's Shadow appear to be in a very healthy state ... despite hailing from the eerie bogs of darkest Staines.

Dead Man's Shadow are a true power punk trio, a teenage tornado. Apart from John on guitar there's the very slight and nervous Ian Fisher (Fish to his mates) on drums and the equally cautious Matt Dagnut on bass.

They're all as sharp as they are young and they play with a muscle that'd leave even Rocky Balboa punchy. Not that this has been particularly evident on their singles so far, though. The current 'Bombscare' EP, while being a quantum leap forward from the earlier 'Heathrow Touchdown' 45 (which they shared with highly vibrant neighbours Action Pact) still disguises their brilliantly bovine live sound.

"I know the singles have sounded weak," John agrees, "but we haven't yet been able to get our real sound in the studio. They should be a lot heavier."

**M**INE'S A PINT: We meet up a short time after a bruising gig that saw them

playing bottom of the bill to Beki's boys and Charlie Harper. Despite almost rampant uncooperation they somehow managed to pull out all the stops and deliver a set of alarming power and promise. Enough to send shivers up the spine.

"Yeah, that wasn't a bad gig," says Matt, "we've got quite a good following around London — but to be honest we think London's a piss 'ole. The audiences are so apathetic and most of the gigs are bad."

"And yet the kids wanna play in London," says the guitarist in disbelief. "We can't wait to get out of the place."

John goes on to tell me in dejected tones that gigs, or rather the lack of them, are one of the band's major problems.

"We were meant to have a tour," he says, "a ten date tour starting off in Manchester — but it don't like it's gonna come off. We've got the Manchester date but that's about it. There's been some talk of some gigs with the Subs but I reckon that's bullshit. I don't think it's gonna come off."

Matt: "I want to get up to Scotland. There's nothing much up there and we know that's where we sell a lot of records."

We had three kids come down from there just to see us one weekend!"

John: "We wrote to CND to see if we could play some Benefits for them. No nukes music got in touch with us and asked for a tape. So we sent them a copy of the single — and never heard from them again. Obviously they didn't think we were the right sort of thing for them."

The guys are quick to point out that disarmament is a common bond in the band.

"I wouldn't join the movement," says John, "I wouldn't join any movement, but I do believe in it. We all do."

Matt: "That's where we've taken our name from y'know? The dead man's shadow is a famous landmark in Hiroshima, it's a man's shadow imprinted on a bank. Being Anti-Nuke we thought that'd be a really good name."

As you'd expect, their views feature heavily in the material, just a flash down the set list will reveal titles like 'Another Hiroshima', 'Danger UXB' and of course 'Bombscare', the single.

"I think there's a chance of us maybe overdoing it a bit ... perhaps we already have, but the songs are getting a lot more subtle now." There's much nodding of heads.

A good example of such subtlety is 'The Last Cowboy', a guarded reference to Ronnie Reagan. For my money it's the stand-out track in their live set, boiling over with a rowdy power and dynamism. It's also a reassuring break away from their straighter, thrasher origins.

"Yeah, well, that's progression ain't it!" smiles Igoe. "Well, we were never

meant to be a thrash band, we never planned it that way!"

Matt: "We've always said we wanna be Dead Man's Shadow — not Discharge! No way. We want to be original ... in our own way."

John: "Personally I like bands like Theatre Of Hate and UK Decay, because they're original. They've got such a lot of variety and that's what we're going for."

"We put a lot of thought into our songs," offers the unobtrusive Fish quietly. "They're very musical and the lyrics mean something. Before we were just knocking them out, but not any more."

John: "I think that's where a lot of these bands go wrong, they make three singles and they all sound basically the same. That's why I prefer old punk musically." The other Shadows rattle pint glasses in gestures of agreement. "Back then every group had their own sound, like the Clash and the Jam — the Jam are one of my favourite groups, I think they're brilliant."

Matt: "I reckon most of the kids go to see a band these days not so much for the music but to see what they look like. That's become the most important thing now. I suppose if we had hair all over the place with green bits in it we'd be a lot bigger than we are now."

He's right, I suppose. If there's one thing DMS are a bit short on it's a cohesive image, a face to put atop the muscle. It's something I think they're going to have to give a lot of thought to.

I soon learn the boys aren't to enamoured with the ol' 'music biz' schtick.

"The music business?" gasps Matt before laughing out loud.

"Yeah, well, I didn't think it was gonna be as bad as it is," moans John, "but it is. I hate it, it's all back stabbing. So far we've been with three record companies and have released three singles but we haven't earned a penny yet. We're all in debt to Fish."

The drummer, it appears, is the wealth behind the band.

"He's paid for everything, all the equipment, the studio time. ... Fish rather modestly says nothing."

"I once had a job," confides John, "but I jacked it in because I didn't like it. I've been on the dole now for a couple of years. They've just offered me a youth opportunities scheme but I didn't wanna do that kind of thing. I want a proper job, so now they've threatened to kick me off the dole. ..."

**T**HE WARNING:

John rabbits on like Watership Down. He talks to me lovingly of Action Pact (his brother is their guitarist) and *Panache* fanzine (30p of excellence from 129 Clare Rd, Stanwell, Middx) who've given them much encouragement in months gone by.

He chats about the punk malaise — "It's good there's so many kids who want to do something, but they're not trying to change anything any more. They're defeatists" — and, of course, about TV.

Fish and Dagnut occasionally venture out and punctuate his ramblings. It's all I can do to escape.

## THE MICHAEL SCHENKER GROUP



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MUSICIANS AVAILABLE?

Then turn to

**BAND AID CLASSIFIEDS**

page 45

Watch out for...

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# TOKYO

## GIRLS GIRLS GIRLS

Remember that Japan was the very first country that recognized the Runaways in 1977. They made a successful tour here in June of 1977 and were put on the cover of all music magazines then. This year we saw the familiar face of a Runaway again. Well, we have our own all girl Japanese band named **Zelda** who will release their first album on August 25 on Nippon Phonogram produced by Momoyo of Lizard. For those who may have heard the name of Lizard before, Lizard is one of our first new wave bands who were produced by Jean Jacques Burnel in 1979. You may listen to one of their songs 'Sakana' in the compilation album 'Tokyo Mobile Music I' on Mobile Suit Corporation. Zelda consists of four girls, the youngest is only 17 and the oldest is 23. The oldest, Chiho Kojima is a journalist-record reviewer herself, and has published a new wave fanzine, Change 2000 for the past three years. Chiho started her career as a musician when she started an all girl band named Boys-Boys two years ago. Boys-Boys released one single on Trio Records in Japan and got a very good response in Los Angeles as a local DJ made airplay often. Also the self-released single of Zelda out last September featured in the Japanese Chart in Sounds. They've been doing live performances at clubs in Tokyo, but releasing records from a major record company will bring them to an overground band.

## BARMY ARMIES

It's been formally announced that David Bowie will act a main role in the new movie by Nagisa Oshima with Ryuichi Sakamoto of Yellow Magic Orchestra. Ryuichi wore the uniform of the Japanese army during World War II at the press conference announcing the film. The title of the movie is Merry Christmas Mr Lawrence based on a novel by Sir Lawrence van der Post. The producer is Jeremy Thomas who did Bad Timing with Art Garfunkel.

The story is about a friendship (or love) between the Japanese soldiers and the English POWs in South East Asia. Oshima has already flown to New Zealand for shooting and Ryuichi, Bowie and other main actors including Tom Conti who will play Mr Lawrence will get together at the end of August. Oshima said that he was aiming to get awarded at Cannes film festival next spring.

## JAPAN JAM

Yukihiro Takahashi, the drummer of Yellow Magic Orchestra, finished his nation wide, two month solo tour in a big success. In this case, he does not deny that using Steve Jansen of Japan as a tour member helped to draw bigger

audiences. Other members were: Haruomi Hosono of YMO on synthesiser, Masami Tsuchiya of Ippu Do on guitar, and Hajime Tachibana ex-Plastics on sax. Yukihiro did not play drums but did synthesiser and vocal. At the last date of Shinjuku-Koseinenkin Hall he got three special guests on stage. Ryuichi Sakamoto, David Sylvian and Kazuhiko Katoh ex-Sadistic Mika Band in which Yukihiro used to play. Well, needless to say, all these faces that I saw that night are the real leaders of Japanese new electronics music.

## BAGS OF FUN

Pigbag made four dates in Tokyo and Osaka. Could not fill all the halls but the concerts were quite influential on our music scene. Oscar, the youngest and the newest member of Pigbag was almost raped by three Japanese girls at the hotel room! Right after midnight, he got a phone call to his room by three girls who stayed at the same hotel. The girls told him, how about popping into their room for tea and a chat? Oscar was innocent enough to visit the girls at midnight, but soon he found that the girls had another purpose. They started touching his body and the zipper of his trousers. Well, he shouted and ran out of their room. What would you do if you were him?

## AND WE'RE STILL ROLLIN' ON

Believe it or not, the Bay City Rollers will play at Budokan on September 5 as only one time reunion. Yes, Leslie, Eric, Woody, Alan and Derek will be back again while their old manager Tam Paton is in jail. A live album will be released after that. All tickets are sold out.

## BACK ON THE TRACKS

Believe it or not, Grand Funk Railroad will play at Budokan the night after BCR. Not the real original members, but Mark Farner and Don Brewster will be there.

## FALL GUYS

Would you believe that Tygers Of Pan Tang will do four dates in Japan from September 26th; Classix Nouveaux, four dates in Japan from September 13th and Glen Frey, ex-Eagles, four dates from September 12th; including one date at Budokan. Daryl Hall And John Oates' dates are all sold out. They start six dates from October 25th. Rainbow will be back again from October 12th. The Scorpions will do nine dates from September 23rd. Heavy metal fans will be busy in September!

## STRANGE STORY

Steve Strange will make a TV commercial appearance in Japan for TDK cassette tapes. Home taping is still our serious problem.



SCHOOL'S OUT: Y&T and Loudness get their acts together

## DANCING IN THE GYM

While our top heavy metal band Bow Wow is away in England, the second heavy metal festival was held in Tokyo. Three Japanese heavy metal bands played, Pink Cloud, Earthshaker and Loudness,

and an American band Y&T as a special guest. As it was held right in the middle of summer, there were no kids who came to the concert with real heavy metal gear, but they were popular enough to draw a 6,000 audience to the gymnasium.

# TALKING

BY HARUKO MINAKAMI



Brand New Single

## Don't Wanna Lose

Taken from the forthcoming album 'Black Tiger' AMLH 64910  
Produced by Max Norman Recorded in England

See Y&T special guests at the  
Reading Festival Friday August 27th



Includes Free patch  
(while stocks last)



ZELDA: Full of Eastern promise



# KaS-ANOVAS

**T**HE REALLY worthwhile, appealing, vital importance about the KaS Product enigma is that there is no enigma at all!

The background for a dark, unfathomable puzzle was perfect. French synthesiser duo make brilliant album available over here (*en Angleterre*) on import only but recommended to me by my best friend. Turns out the said duo are in fact lovers; he the perfectly-oddly-named Spatz, she an American emigre who speaks better French than English. The ultimate, erotic, enigmatic odd couple!

Only they're *not*! The music, the image (see Spatz out-Oakey the Human League in the hair stakes!), the glamour — are all just bizarre, but natural, manifestations of the self-determination that marks KaS Product as a unique talent. Imagine Soft Cell with French influences and American accents!

The synthesis of modern music — a truly *electronic* music — with flowing melodies and sensual vocals is KaS' strong point; they manage to sound both challengingly and invigoratingly new, yet reassuringly familiar at the same time.

Their debut LP 'Try Out' is bursting to the seams with a stunning, electric, sexual boiling-point mix of dance'n'groove, rough'n'smooth, dip'n'move. It should be regarded in the same light as 'Lexicon Of Love' and 'Non-Stop Erotic Cabaret'. It should be a massive HIT! The only reason it isn't is because no British record company was brave enough to take a chance, when offered the tapes on a plate.

"We sent copies of the album on cassette with a nice little press kit in a plastic sleeve over to companies in England, to Virgin, Cherry Red and I think Rough Trade, who had been a bit interested in our first EP... well, after a few months nobody answered, so we thought we'd go to Paris anyhow, since it is closer!"

Mona patiently explains to this stranger in a strange land how she and Spatz tried to create a kind of scene where they live in Nancy, before deciding to opt for a large French record company having had no reaction from this side of the channel. If any further evidence were needed of the lack of taste, foresight and sheer vision of the A&R men who shape this shambling music industry, THIS IS IT! They didn't spot KaS, a band who should be in the forefront of today's new pop/electropop wave that's dominating the charts, airwaves and dancefloors all over.

I'm laughing at the record companies' stupidity, Mona and Spatz are philosophical and confident they'll succeed and meanwhile you can make up your own mind when KaS play a string of showcase dates in London this week.

**T**O INTERVIEW KaS Product was intensely difficult but rewarding.

Apart from the language barrier (my pathetic schoolboy French necessitating Mona to translate my questions from English so that Spatz could understand, then translating the answers back to me; a time-consuming pantomime that often effectively destroyed any chance of the conversation developing beyond mere question-and-answer sparring), there was the problem of a very drunken carouselling Slattery forsaking his camera for several bottles of vin rouge and bursting in on the sensitive, serious interview to regale us with a chorus of 'Take Me Home Country Roads' and to demand more wine!

If ever the KaS Product enigma was to be exploded (and initially I have to admit I was fairly keen to foster this myth myself — it makes for a much more fascinating story), then this was the moment! Would the quiet shy duo recoil in horror? No, they sang along, drank along, and then continued with their history.

"It was a really dark period in our lives when we did our first EP, because we were striving... Spatz had quit his job, I'd quit doing other things just so we could do KaS Product together —

and then we met this guy and we created a label together."

What was your earlier material like, as commercial as your current stuff?

"It was darker, more, er, ... *primitif*, yes? It wasn't commercial but even saying that we're commercial now, I really don't know."

"Then we did a second EP and this created a lot more interest and the manager of Marquis De Sade (a well-known French rock group) decided we should do their tour as support band."

"We'd only played a few gigs before, one with This Heat and also some performances for a film that our friend made, plus we did a few concerts in Nancy. We organised our own gigs, so we know what it is to run the bar and print the posters and take the door money — it's a real hassle and it was a fiasco anyhow! It was a really horrible experience!"

"We tried to make the people in Nancy *move*, because at the time there weren't any concerts there."

Did the audience like you? "Very few people came, there was about thirty people! But those who came were surprised by what they heard!"

Are people *still* surprised? "Well maybe because we're only two on stage, but in Nancy, the people stayed very distant because they

know we live in the town, so they're very wary."

**S**IGNING TO a big company, do you miss the intimacy of running your own label?

"At that time we were very involved, we used to design the record sleeves and stick them together and we'd bring them to the shops to sell. But we don't really miss that — it was an experience and we had to pass on to something else. We'd like to have our own label though, that's in our future plans."

"The experience of running a small label means you discover how to make a record and how everything works, which factories, how long manufacturing takes, and the relations between different people... we were just musicians who became involved in making records and creating a label."

"But when we came out of the studio, we had to sell the tapes quickly to pay the money back that we'd borrowed. It was the first time we'd been in a large studio — we'd recorded the EPs on two-track — so we really had to be ready and know what we wanted."

"So then we went to Paris to look round the record companies, but our idea at the beginning — as I sing in English — was to look towards England."

Why do you sing in English, not French?

"It's more spontaneous for me as a language — all our songs come from improvisations together and it's so much more spontaneous for me in English, that's how it comes out!"

I know you hate the comparisons with Soft Cell, but it's an obvious one given that both bands are synth-orientated duos, no?

"But... I've always used synthesisers... I use the instrument... the way I feel them," pronounces Spatz in a slow, painfully-fractured English.

But why synthesisers and not guitars?

"To make new sounds — with a guitar, you've always heard it before."

But Mona, you play guitar — does Spatz say to you that he's heard it before?

"Sometimes," she laughs, half-embarrassed. "But the guitar is not the important element of the group," adds Spatz-translated-through-Mona.

What about the lyrics?

"They're just improvisation — they're spontaneous things that come out, things I say. Sometimes the importance of a word, why I choose *this* word and not *that*, is more because of the way it sounds or because it's the word in my mouth at the time. But I can never write down what I'll sing — even

when I'm in the studio, I'm still changing the words!"

**H**OW MUCH fantasy and how much personal experience?

"It's all fantasy," purrs Mona, before finishing, "and experience, all mixed up together."

How much is the music of KaS Product affected by the fact that you and Spatz are lovers?

"I think us being lovers has brought us together to make music."

Well that's a pretty lousy answer for such a direct question

"The advantage is that living together we can play our music at whatever time we feel like, and if we want to record at three o'clock in the morning, we're together, so we can!"

That's not what I wanted to know — and you *know* it!

"I don't think our music is affected by that particularly, it's just that we share the same ideas, but that's not because we're together!"

Despite Mona's coyness — the euphemism is remarkably obscure for being lovers — the music, or at least lyrics, of KaS Product are very deeply rooted in sex, culminating in the album's final track 'Pussy X' which deals with an erotic relationship between a mistress and her pussy!

For a girl who claims to find it easier to speak in French, Mona sure knows her way around the English language!

Spatz meanwhile recounts tales of his previous job in a psychiatric hospital — "Everybody's a little mad really, maybe we only call ourselves normal because we can control it better" — and of his love for fast food, the words "McDonalds, Wimpy, burgers" stretching across all language barriers!

Almost in desperation, I give up on trying to probe into what makes KaS Product the very special group I know them to be.

"It's natural, we do it because we like it," rationalises Mona. "Does there have to be a purpose?"

"Maybe we just can't do anything else," jokes Spatz.

Is it just better than working in a bank?

"Sure it is!" she laughs. "In a bank you don't do what you want to do but with music, you *do*. We just like music, we don't want to ask ourselves questions about it — we just are as we are!"

I too had to admit there were really no questions left to ask. Maybe KaS are an enigma, maybe not. I don't really care any more, not since I realised that their music exists as a perfect entity to be valued on its own, away from interviewers asking about your sex life and drunken photographers singing Little Feat songs.

I still don't understand why, but I suddenly asked Mona how she would like to die, given the choice of methods.

Before she could answer, there was a sharp, clear, loud bang outside and when I looked down at the cassette machine, the tape had stopped DEAD.

Johnny Waller gets on to the production line and talks to



**KaS-**PRODUCT

KaS Product L-R: Spatz, Mona

PAUL SLATTERY





# HROM

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The symbol above is going to be appearing on more and more pre-recorded cassettes.

In fact, if you've recently bought a tape of Squeeze's 'Sweet from a Stranger' or the latest compilation from Steely Dan, you may already be wondering what it's all in aid of.

If you've listened to them, on the other hand, you may already have discovered.

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Chromdioxid is set to change the quality of pre-recorded cassettes as much as Dolby did in the early '70s.

If you think that sounds a trifle exaggerated, try the proverbial simple test.

Listen to an ordinary pre-recorded version of a piece of music you know well.

Then listen to the same piece on a record.

The difference is, to say the least, noticeable.

Do the same with a chromdioxid pre-recorded cassette, though, and it's a different story.

Because chromdioxid covers a much wider dynamic range than you'll find on conventional pre-recorded cassettes.

In other words, high frequency response (the treble end of the scale) is sharp enough to pick out every instrument with unrivalled clarity.

While bass response is full enough for the most reverberating of reggae riffs.

And background hiss (which always used to be the big drawback of cassettes) is inaudible even in the quietest moments of Supertramp.

In fact, whether you're in the middle of a lyrical bit of Leo Sayer or an ear-splitting heavy metal session, chromdioxid makes it

virtually impossible to distinguish between a pre-recorded cassette and a record.

But the real beauty of these new cassettes is that they are designed to be played at the normal bias setting.

Which means you can play them on portable cassette players like the Sony Walkman, in cars and on music centres.

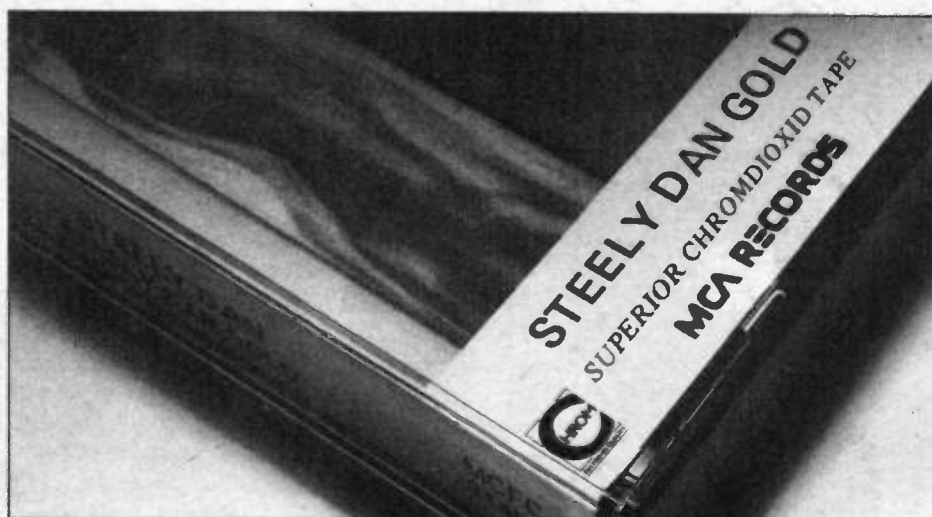
However you don't have to take our word for all this.

The only way really to appreciate the difference, is to listen to a chromdioxid cassette for yourself.

Especially when they don't cost a penny more than ordinary pre-recorded cassettes.



The sign of a better pre-recorded cassette.





# RATRAPPING

**Winston Smith  
raps to city  
babies GBH**

Pix: Steve Rapport

COLIN



WILF

**A** Friday afternoon. Colin's sitting room, somewhere in Birmingham. . .

Jock, are you worried that by starting off with a five star album, you've got nothing left to . . . strive for?

"No, it's Garry Bushell whose given us five stars, nobody else did. . ."

Wilf: "It gives us something to live up to, which is difficult, or could be difficult."

But if the next one gets less it's going to make it look. . .

Jock: "Yeah but that's just the reviewers though. As long as we're pleased with it, and as long as the kids we know are pleased with it, then that's alright."

Colin: "Because we'd never release anything we weren't happy with."

Could you tell me what 'Slut' from the album is about?

Colin: "Women".

Somebody else (whispered): "Lovely women".

What sort of women?

Jock: "Women we know. . ."

Wilf: "Loose women."

Jock: "Yeah, women we know, exactly."

Is it against them then or what?

Wilf: "No no, its just about them."

Colin: "It's just a fun song about women."

Jock: "It's just like . . . we know a lot of dirty women, so we thought we'd write a song about them. . ."

Do you prefer doing songs like that to more serious ones like. . . 'No Survivors' for instance?

Colin: "Yeah yeah."

Jock: "I prefer 'Slut' to 'No Survivors'."

What I mean is that kind of song.

Jock: "Yeah. It's not . . . yeah I suppose, yeah it's 'sexist', you'd call it sexist wouldn't you?"

Yeah. (Probably).

"Well, I don't look at it like that, as if we're trying to put women down, it's just that some women are like that. So I'm not a sexist. Much."

**C**onversation turns to the fairly healthy success of the 'No Survivors' single. . .

Wilf: "Number 63 that got to. We were on the verge of a *Top Of The Pops* appearance."

(Aha!) Would you do *Top Of The Pops*?

"Yeah I think we would. It's a hundred quid isn't it."

Jock: "We wouldn't be able to play our instruments on it though, which is stupid."

Wilf: "Besides that, (the hundred quid) there's loads of kids who can't get to see you at gigs and that. And people are always moaning how *Top Of The Pops* is crap because of the bands on it, but it's never going to be any good unless decent bands do go on it."

Wouldn't you demand to play live?

Wilf: "We'd prefer to do it live, but if we couldn't, we can't."

Colin: "We'd feel like a load of idiots just standing there miming."

Ross: "I wouldn't want to do it."

You wouldn't?

"No."

Jock: "He would. We'd drug him, crucify him to the mike stand. . ."

Ross: "I wouldn't."

Wilf: "We'll put a jarful of sulphate up his nostrils, stand him on stage."

Would you refuse?

Ross: "Yeah."

Wilf: "If he refused we'd do what Status Quo did when their bass player was ill, make a dummy like."

Jock: "I'd like it to be a live video, rather than just stand in the studio like pricks."

Colin: "Yeah, and be on stage and look like pricks!"  
If you were to have a hit

single could you imagine yourselves getting into *Jackie* and magazines like that as pin-ups? (Laughter).

Wilf (chucking): "He probably would, Colin, our photogenic vocalist!"

Well?

Jock: "No, bollocks. No."

Would you do things like that if they asked you?

Colin: "Stoney (Mike Stone at Clay Records) wants us to do it."

Wilf: "I wouldn't want to go in things like that."

Jock: "Well he doesn't want us to actually get in *Jackie*, he just wants us to get as much publicity as he can for us. . . So he can make money out of us."

Wilf: "He doesn't want us to get more commercial, he'd just like us to get more commercially accepted. I wouldn't mind us being commercially accepted, but we wouldn't go out of our way to be accepted."

Jock: "If people accept our music that's okay, but we'll never change it to suit anyone."

It'd be weird though wouldn't it? I mean the first teenybop hard core punk band. . .

"Oh no, oh no," (amused by the thought).

Colin: "I think Motorhead have got quite a good balance. I mean they've still got the fans they've had for ages."

Wilf: "They're commercial in the fact that they get Top 40 singles, and all that sort of thing, but they've still got their sort of rough, hard-core image. . ."

I was interested to hear you (Wilf) on the phone compare GBH with The Exploited, because I'd never thought of you like that before. You didn't mean musically did you?

"No, I didn't mean like that, I meant in a wider spectrum."

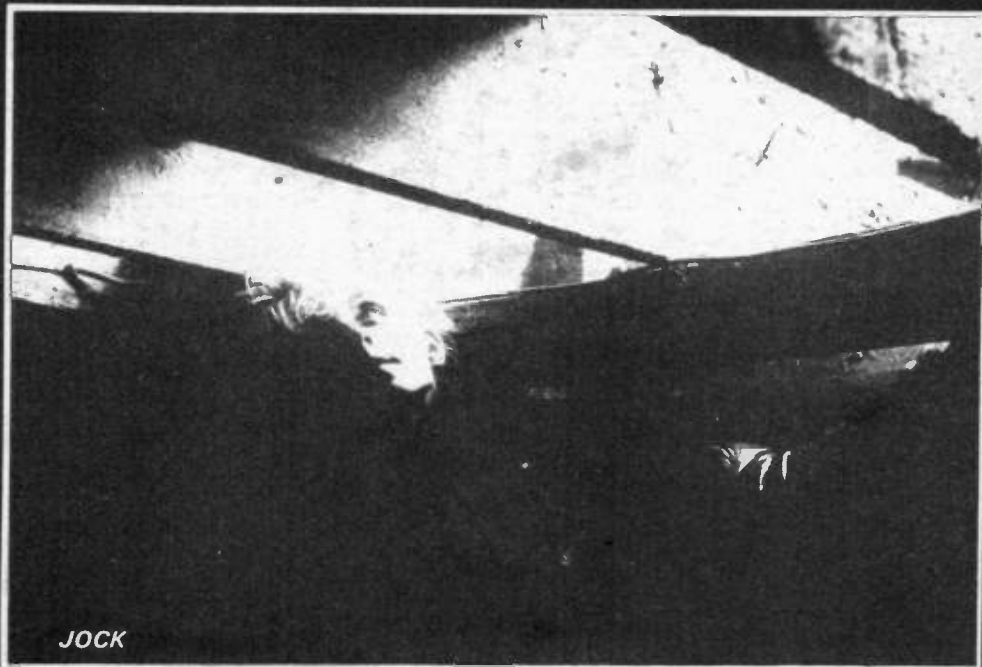
Do you mean you don't take things too seriously?

"Yeah. We're into it as sort of, er, punk for a laugh and a way of life rather than trying to change things."

What do you mean by "punk as a way of life"?

Colin: "Well, when we played in Holland some kids came all





JOCK

the way from Newcastle, and I think that's really good like."

Wilf: "Yeah, we'd never met them before even, they just turned up."

Colin: "And there were some skinheads from Scotland supposed to have come."

Was this a tour of Holland then?

Colin: "No, it was just one gig so promoters could see us and get a tour for us."

Wilf: "So we should be going back for a tour later in the year."

There aren't many bands apart from you, who've never used 'anarchy' in their imagery or songs etc are there?

Colin: "There's no point in it, Crass have said all there ever is to be said about anarchy."

Wilf: "I mean, no matter what any band says, singing about it isn't going to change it at all. It might change people's viewpoints, you know, make people think a bit, but it's never going to change anything, politics like you know?"

Jock: "It depends on the way you feel really don't it?"

Ross: "It's alright for these to slag 'em off but I like 'em. They changed my point of view when I first bought their record."

Wilf: "Actually that's another thing about our band, everybody's got different viewpoints on everything haven't we?"

Jock: "I think that's good."

Ross: "Well, when we got slagged off before for something that either I said or he said like, it got taken as GBH as a whole like."

Jock: "That's what I don't like in interviews, when one person in the band says something, not the band as a group of people."

Wilf: "I don't think we'd ever do that, have just one of the band doing an interview, cos everybody's got their own say in this band, and they're always going to get slagged off for it, which I always do..."

Colin: "It's like Vice Squad have got isn't it? People don't see Vice Squad, they see Beki Bondage."

Do you ever listen to quiet or slow music at all?

Ross: "Yeah. I'm a rhythm and blues freak like, f\*\*\*in' Buddy Guy and Little Water and people... Great!"

Colin: "I used to like Joy Division."

Wilf: "I listen to a lot of

heavy rock stuff, like Motorhead obviously, and Tank, and I like a lot of Iron Maiden stuff..."

Jock: "Yeah, I like Iron Maiden."

Wilf: "It's not the sort of thing I could get into though cos, like it's completely different scene really, but musically..."

Jock: "I don't think you have to get into a scene, you just like the music..."

Wilf: "Yeah, that's what I mean. This is our scene, like punk, but it doesn't stop us liking other kinds of music you know?"

**T**hat Heavy Metal/Punk crossover thing seems to have died out now doesn't it?

Jock: "Yeah..."

Wilf: "Not really, I suppose the coverage of it has. But I think it gets overplayed a bit, the Motorhead comparisons and all that kind of thing."

There is a similarity (between GBH and Motorhead) though isn't there?

Wilf: "I suppose there is, but we haven't deliberately tried to cross over to a heavy metal



ROSS

audience or anything, it's just happened."

Then again, I went to see Tank the other week and there were quite a few punks there, though at the same time there weren't that many heavy metal fans, because HM's a very snobby scene... And I suppose punk is too really, in that people won't go and see certain bands because they say the wrong things...

Colin: "It's like that Janis, this bird that lives down London. She used to come and see us all the time but now she won't pay more than £1.50 to see anyone, she's got well into the Crass syndrome..."

Wilf: "I think too many punks have got into the politics more than the music."

Ross: "Well up here like, if you had Crass playing one night and the UK Subs the next, you'd get the same audience at both gigs."

Wilf: "I suppose that's cos you get less choice of gigs up here though anyway."

Do you think you'll ever record a slow song?

Jock: "If it were good, yeah, good and powerful..."

Wilf: "We could do it, but I dunno, it just suits our style

more, doing fast and powerful stuff."

Ross: "Whenever we start off something that's new slowly, we just think 'f\*\*\* it', and end up going fast again."

Colin: "Like 'Passenger On The Menu', that took ages to write. It took even longer to record."

Colin: "Who was that band that came out with 'you can't come out of Discharge gigs whistling the tunes'? Was it? Well that's f\*\*\*ing bullshit cos you can."

Ross: "What? I'm always sitting on the bus going up to town sitting at the back singing 'Ain't No Feeble Bastard' or something and everyone's looking round..."

**H**ow long have you been together now? (Well, nobody's asked before!)

Wilf: "Two and a half years. Our first gig was on cup final day 1980. That was a prostitutes' benefit gig."

Jock: "And we didn't get any credit..."

Wilf: "No, we didn't even get any freebies..." (laughter)

Jock: "Free gonorrhoea and

syphilis..." (More laughter)

Were they at the gig then?

Colin: "No, they were outside..."

Wilf: "They were at work..."

Jock: "We didn't see any..."

Wilf: "Couldn't even find one..."

Jock: "It was with the Poison Girls and the Nightingales wasn't it?"

It's going back a bit now, but why was there that dedication to feminists with 'Big Women' on the first single?

Colin: "Cos we played this Rock against Racism gig or something, and it was run by these feminists, and one was saying 'what were the lyrics to that 'Big Women' song?' And when we told her she wasn't going to pay us. I think we got our £10 in the end though."

Jock: "It was just to get up their noses..."

Wilf: "It was just a piss-take really, it was nothing serious. I mean we're not really sexist you know? We don't put women down, we just tie them down..." (Merriment all round)

Colin: "Oh, Wilf's cracked a good 'un!"

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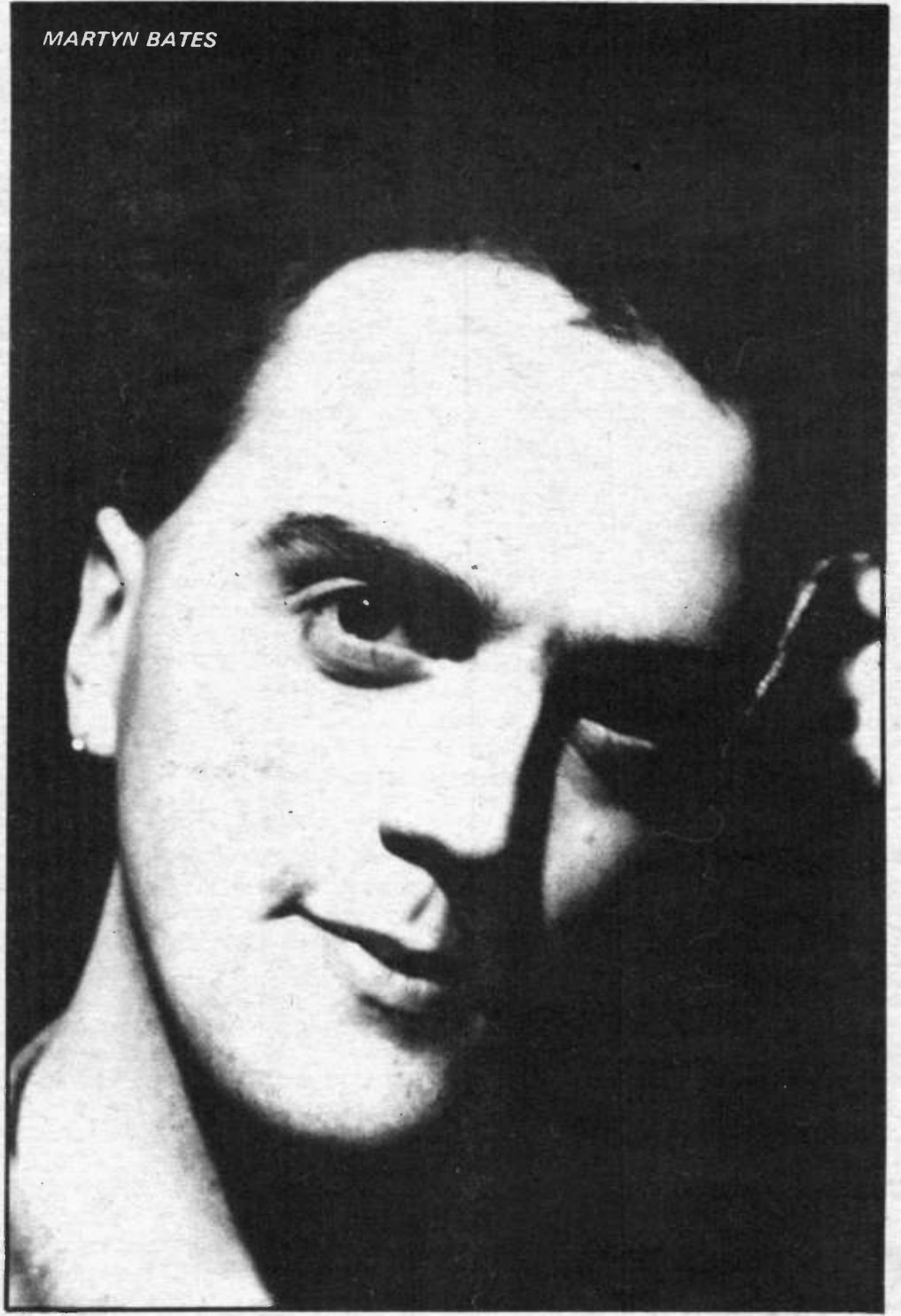
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PETER BECKER



MARTYN BATES



# RAPID EYE MOVEMENT

**EYELESS IN GAZA are a sight for sore ears says Johnny Waller**

**E**YELESS are a cracked mirror, reflecting a million teardrops.

Eyeless are a ripped-up photo of an old lover.

Eyeless are a painful memory never to be erased.

Eyeless are your conscience and your heart clashing.

Eyeless are Martyn and Pete.

An interview with Eyeless might be a painful, exacting, nerve racking, exhausting (physically and emotionally) experience. Whether Martyn, Pete and I could survive such open-heart surgery together is doubtful, and so I speak to each Eye alone, wink wink!

**P**ETE plays keyboards, percussion and bass as well as providing backing vocals. This much is obvious; anything else is personal conjecture and subjective introspection... of the musician, the journalist and reader.

As I type this, I'm listening to the Eyeless LP 'Caught In Flux' and I'm virtually overwhelmed by the sheer sensual and frighteningly beautiful despair of songs/music like 'Sixth Sense', 'See Red' and 'Every Which Way'... I feel hopelessly inadequate in attempting to convey their shattering

emotions. I feel a deep sadness like a shroud.

We sat in a pub, Pete and I. We talked of life, of love, of good old rock 'n' roll and of this awesome creation called Eyeless In Gaza. Pete's warm Midlands burr matches his eager, affable nature and he's more than helpful in explaining why things are as they are. Things like...

Why don't you play many gigs?

"We've come to the conclusion now that playing a lot of live dates together just makes you mercenary in your attitude towards it — you just get complacent... you're going through the motions."

"When I go on stage, I want to be able to put some emotion into what I do — and, to put that across effectively, I've got to *feel* it. In other words, the more you do it, the more you go through the same thing, playing the same set night after night, you become like... you just churn it out."

"You can't feel it every time if you're doing it x days a week."

But aren't there advantages, like getting more proficient?

"No — in our case, it's worked in the exact opposite way, and rather than being more proficient, it's inhibited me. There are certain notes I have to play, and I know what they are... but after so many dates, they become just notes, they don't *mean* anything, it's just ABCDEF and G."

Things like... have you thought of expanding beyond a duo?

"We thought about it in the beginning, yeah, but we like it the way it is at the moment, because it's that much easier to

communicate the ideas — and if one of us doesn't like it, well that's it... it's thrown out!"

How different are you and Martyn as people?

"I think we're *very* different. Very different in our attitudes. Martyn's a bit of a funny bugger, he's very set in his ideas of what he wants, whereas I'm a bit more easy-going."

So what attracted you to each other?

"Well, we were introduced by a local band — they were a bass and keyboard duo who were doing something a bit different... and I thought they were great! I wanted to join *them*, Martyn did as well! But neither of us could fit in, because those two were so strong, so they said 'Why don't you two get together then?', so we did, and just sort of clicked from there — it was a great feeling!"

Do you see each other socially?

"Well, we're always doing something that's to do with Eyeless, whether it's working out new material or playing or in the studio, so we see each other about three nights a week, but I think you can see too much of each other, where you get fed up, you know — I like it when I *want* to see Martyn, y'know... 'Oh, let's go round and see Martyn, it'll be great!' — that's what I want it to be, leaving gaps in between."

Things like... improvisation on stage.

"On the last few dates we've done, there hasn't been any, which I think is a bad thing — but there's no time, no time to do anything like that. That's one of the reasons we don't

want to do extended tours.

"I suppose the argument in favour of touring is to reach more and more people... that's the idea of it, isn't it? To play to people live, for people to come and consume your music?"

Is that why you personally do it?

"Yeah, I want people to come and listen to the music and make of it what they want. But we definitely are steering clear of using a lot of tapes on stage, because with only two of us, there's no point in us doing that, because it'd be false."

"There's no need to throw lots of things in, overdubs and the like, because I don't think it needs it."

Things like... being in a group not becoming a job.

"I don't want Eyeless to become my job — that would be awful! Then it would be just a financial thing, whereas I've kept on my job, because I want to buy a house."

"And I think it's a nice contrast as well — when I'm at work, I come home and it's really great to play music. It's also a lot of trouble, time-wise, to do that, but then there's so much more to fight for!"

Is there anything else in your life that's as important as Eyeless?

"To tell you the truth, at the moment there isn't and that's one of the things I'm worried about (laughs). At one time, I was more involved with local things — I haven't got anything else at the moment and I think that's a bad thing. I'd like to get more involved with community things, like before, but I haven't got the time now."

Things like... remember

when punk erupted?

"I wasn't playing then — I used to like reggae and jazz and funk, and I started to play guitar, but I was just playing the same old musical clichés, and I thought 'This isn't me', so I just threw the guitar over a wall and left it for a year."

"Then I saved some money and bought a synth. I didn't know how to use it or anything — it was like a challenge, like starting fresh again, which was half the beauty of it — just doing something on the spur of the moment... and it sort of paid off!"

But when Pete Becker says "paid off", he doesn't mean that he earns a lot of money from Eyeless, or has become wildly famous, or whatever other trappings might normally be associated with a successful group.

Eyeless, though, worry more about something like honesty, which Pete defines as "just feeling right about it all, it means not going on stage with the attitude that it's just another gig."

**M**USICALLY, EYELESS are astoundingly prolific (also prolifically astounding!), releasing two brilliant albums within six months of each other, licensing various music for overseas markets, but never really making a concerted assault on mass-consciousness through the medium of the pop single — a feat achieved by Orchestral Manoeuvres and similarly within Eyeless' melodic reach.

When I ask Martyn Bates, the intense, cautious, introspective bug-eyed singer/lyricist/guitarist/keyboardsist,

what he'd do if Eyeless ever had a hit single, I'm totally unprepared for his answer.

In fact, both Martyn and I are totally unprepared for the whole interview. He because of his painful shyness and integrity and I because, as I questioned him, I felt as though I were probing where I had no more right. Certainly, the most arduous and frustrating interview I've ever conducted.

So, what if he had a hit?

"Phew, I dunno, I'd cry."

"I feel you can be sucked into things and become a dead-head, can become half-asleep... but I want to feel things, I want to be able to enjoy things, know things for myself — I don't want to have to feel things through a mass-idea... ugh, it's so hard to explain" (long long pause).

"I think a hit would really change things — I've been thinking about stopping doing singles, because of the potential of what they could do to what we've got. Errr, it's really hard to explain to you without sounding precocious and affected. I don't want it to come over like that, but I'm trying to explain why we do things the way we do."

If it's so hard, why do interviews?

"Why? Because I want enough people to know about us to hear our music to enable me to keep making records, I want to keep doing it, to have an outlet for this thing in me that I feel so strongly about and that's why I'm sitting here talking to you really."

Do you ever worry that your words — especially lyrics — are being "lost" or misunderstood?

"No, because the way I set the lyrics up is so that people



PETER'S EYES



can read what they want into them, fit them to their own lives. I don't like to make things too obvious. Loads of people say 'Your lyrics don't mean anything' — but they *do*, they mean loads of things, it's *there*."

Is it meant to be an interaction with the audience?

"Definitely, definitely. That's why I do it that way, I leave it wide open to personal interpretation, if you like, and it's down to us just being a two-piece — we just get up there and do it with what we've got, we don't use tapes."

"People don't know what to make of us half the time — and there's the desire to be different as well, I've got to admit that. We don't want to sound like all the others, so that's another reason we work as a duo."

Does it drain you being on stage?

"Yeah, I feel shattered when we come off . . . being on stage is such an unreal situation — you're on edge, a real bag of nerves, the only way to do it is to chuck yourself into the violence of it, which is what we do."

"I'd like to play different places, maybe a cathedral . . . I'm just interested, we like to do different things, we used to improvise on stage, but it never quite felt right, cos you have to be in a certain mood, quite relaxed, but when we're on stage, we seem to put out in quite a violent way."

What emotion do you feel on stage?

"It's a mixture of things really — I feel thrown into things, whatever emotion that is! I feel really ambivalent about the audience reaction, mostly I'm not even aware of them! I just want to play my music and have people listen to it. It's like therapy for me."

Are you always in control of yourself?

"Well, I do lose myself sometimes. I throw myself into it, that's the only way to look at it."

Is there an element of risk?

"No, no, no . . . I'm not going to say 'Oh sure, anything could happen' or anything stupid!"

I'm not trying to put words into your mouth, honest!

"Well, I'm wary, but . . . no, there's nothing like that, though I do lose myself in the music — but there's no danger of my brain coming out of my ear! Try another question," he snaps in weary impatience; with me, with himself, with the interview situation which he clearly finds distressing and distasteful.

Is performing something you feel driven to do?

"It depends what you mean by performing. Performing to me is just putting over your songs, it's nothing to do with theatrics, that's completely

contrary to what I want to do.

"To me, it's got to be something really special, it's got to convey something. And it's got to come from yourself, not because you've got a long nose or a ridiculous outfit . . . I think that's rubbish!"

"But anyway, we're not driven to anything, we don't have to do anything we don't want to. But *within* me, to make music, yeah definitely — I feel it's something I have to do or else I'd be really unhappy."

Did you used to be unhappy before you made music?

"Definitely . . . right up till Eyeless started — I don't know, it's like the start of levelling out. I've always been fed up a lot really; then I met Pete and few other people who helped me open up, by myself and make music — I've been in groups before where all my energy has been channelled in the wrong direction, and this is the first time I've had the chance to express myself properly."

What do you do outside of music?

"Well, I work at a hospital, I'm a hospital porter — and I really like the job. Most of the time I work with the rehabilitation centre, heart patients, old people and . . . how is all this supposed to fit in? Sorry, I've lost my thread, what was the question again?"

Well, I just wondered what you do outside of Eyeless and how important Eyeless is to you!

"Oh, it's vital! But I wouldn't like it to be the be-all and end-all — the music biz is like a bubble, and it's not what I want from life. I dunno . . . it's hard for me to sit here and say these things to you. . . ."

"All the songs are really personal, and they're a focus for me to stop being depressed, it's like an outlet of release."

And if that stopped tomorrow?

"That's a crazy question, it's like hypothetical . . . the only way it would happen was if Pete and I felt it was wrong to go on."

Would it matter if people stopped listening?

"I don't think people will ever stop listening — that's not meant to be arrogant, I just think there's enough people to listen whatever you do."

**D**RAINED BY my incessant questioning, tainted by contact with the rock industry, Martyn Bates departed for the safe confines of Eyeless In Gaza to make more music, that brilliant evocative, emotional music.

This month, Eyeless In Gaza released a new album unashamedly called 'Drumming The Beating Heart', and enough people *will* listen.

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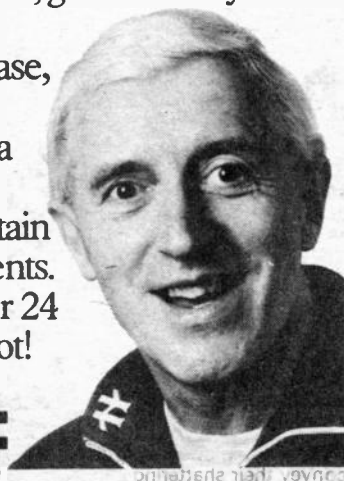
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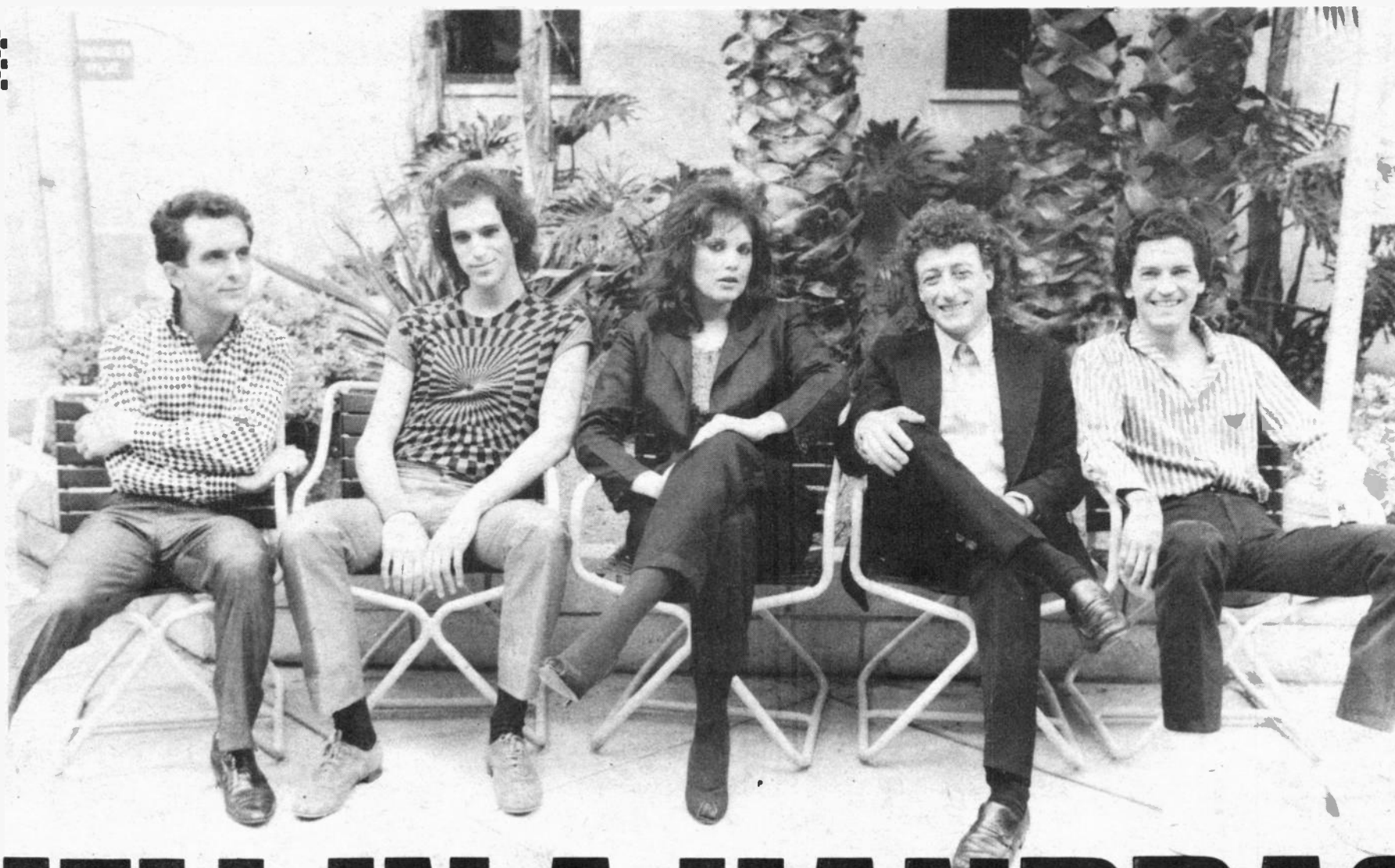
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MARTYN'S EYES







Chris Walter

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DOLBY STEREO

## The staying power of THE MOTELS. By SYLVIE SIMMONS

**S**TUCK IN a jam on the Hollywood Freeway, staring for five miles at a yellow Smiley bumper sticker telling me to have a nice day, listening to yellow Smiley music on the LA radio station telling me pretty much the same thing, I'm wondering how the City Of Laughter managed to cough up a band like the Motels. Not only that, but how the hell did they manage to get a hit.

A big hit. 'All Four One' is scooting up the charts. The single, 'Only The Lonely' is already up there. You hear it just about every time you turn the radio dial. Not a cover à la Van Halen of the Roy Orbison classic — though singer Martha Davis "loves him" and "the guitar lead on it is exactly like Eddie Van Halen" — but a Motels original.

A bit brooding, a bit haunting, dramatic, a ballad with whisky instead of saccharine. Classy stuff. So how come it's a hit? Even though, as record companies have written in press releases time and time again over here, it's the year of the female (nice to know we've got one, isn't it?) and (a bit late) a time for the universal spread of 'new wave', classy records don't always get a look-in on the radio where quality of the cocaine is of greater import than quality of the music.

Which brings us to the

production. 'All Four One' has definitely been tampered with. Then again, so have most albums, and for my money no-one could have tampered with this band worse than the guy who produced their first two. This album's nothing like the Motels' live show (gone from slutty chick with feedback to slutty woman with musicians). Then again, as everyone who saw them and was disappointed in their first two albums pointed out, none of their records have been.

And at least this one's selling, and still retains more authentic Motels sound and soul than, say, the latest product by another 'female new wave' LA band doing well for themselves, the GoGos, who've been squeezed and primped into the equivalent of a yellow Smiley bumper sticker on the back of a California car.

Still, one more thing about Smileys before I manage to overtake this goddam Chevy: last time I spoke to the Motels they were like a happy little band of bourbon-drinking, chip-eating gurus, having the time of their life as their management and record company's 'weird little band'.

Singer Martha and guitarist Tim were like Ron and Nancy heading up a too-good-for-words little family of mischievous but well-meaning musicians.

If 'All Four One' had been another 'Hey Hey We're The Monkees', I wouldn't have batted an eyelid — psychodramas don't tend to come out of Shangri-La. In fact they seemed to bliss out completely, disappearing from our planet for a year

between records, before returning from who knows what Nirvana with their hit record.

The karma, as I'm to find out when I eventually make it to Capitol Towers in Hollywood where the band are doing interviews, was not exactly good.

"I was going to quit the band," Martha Davis tells me.

"Quit her own band!" Marty Jourard adds by way of emphasis.

"I was going to leave and open a restaurant. Seriously. It really got to that point, because it was everything at once."

To summarise: Tim and Martha split. Tim and Motels split. Motels and management split. Record producer was sent packing. So was the first version of the Motels' third album. Session players were brought in and the whole band nearly split. Not a good year.

"It was at an all-time low. Hell in a handbag."

**S**IX MONTHS after working on a third album — meant to be titled 'Apocalypso', now known only as album 3a — with the artwork ready, the lot, the band — already tense with the friction between former lovers Martha and Tim still trying to stick it out in the same band — took the finished songs to their record company.

The executives had funny looks on their faces. After conferring for a while, they suggested the band just might want to pop off and do the whole thing again.

"They were looking for a



hit single", says Marty. "No doubt about it."

"Basically what they said was: we can release it now — if you want us to, but we think maybe it would be better if you went in and recut..." says Martha. "We liked the album when we turned it in. I guess you've no idea how much better something can be until you do it. But at that time..."

"It would be easy and convenient to say it was black and white, you know, the Big Bad Record Company versus the Artistically True Band, and that if this was another era the album could have been released, you know," adds Marty. "They said 'We'll release it'. But when you hear your record company going 'If you want us to, so you can't hold it against us', you go 'Wait a minute. They want to spend more money on us. They're not just jerking us off. They really do want it to work'."

"We've got to trust them in one thing," concedes Martha. "Knowing how to sell a record. So we went marching in, changing everything around."

At which point Tim left. Good timing, no doubt, for their tyrannical record producer, keeping in mind that the guitarist had one of the strongest personalities and ideas on musical direction in the Motels.

"I tried to keep Tim in the band, but it had gone too far. Too much pressure" after he'd moved out from her house. "Bad blood," says Marty.

"I told him, it shouldn't have to end with the band, you've got a separate life and I've got mine and let's just let it go. But it was coming right onstage. It was becoming the Tim and Martha show. Tim had his show and I had mine, and it was remarkable because I think new volumes got reached on guitars and vocals, just because of the tension that existed there."

"There's good tension," Marty interrupts, "and bad tension. This was bad. Negative competition."

"And you get tired, you just get tired after a while," sighs Martha. "The thing with Tim was very emotional. I mean, we could still a room. He'd come in before a gig and everybody's backstage getting ready and the whole band would be like gaaaaa. I was just exhausted and ready to pack the whole thing in. Instead I just went 'Oh God, take a deep breath, let's go'."

"We call her Slow Burn Davis," chuckles Marty. "Once she decides something, she won't change her mind back."

"There's tons of slack to be had," says Martha, "but when that's gone it's over. At that point I just had a few pow-wows with Val (Garay, the producer) and we were in recording the next day. Gone was 'Apocalypse' and in was 'All Four One'. Enter album 3b."

**T**HE DIFFERENCE between a and b ("I still like that darn album") comes partly down to the entrance of Kim Carnes' backing band on the scene. That's right. The dreaded LA session men. "Val looked at me and said, 'When Tim leaves, there goes the best musician in the band'. So I went 'Great, what do you want me to do? Fire my whole band?' Everybody was flipping. Val was completely blown away, because he'd just finished doing 'Bette Davis Eyes' and all this thing, and now he gets this reject from Capitol! Everybody was going crazy," Martha screams, "and it was all on me. Waaaaa!"

"And I said, well I'll tell you what I'm not going to do. I'm not going to fire my

band. If we need to organise some things right now, that's what we're going to do and it'll work out. When Tim left, we didn't have time to start auditioning players because we had to get this thing done. It was getting ridiculous. Val was pulling his hair out. And he said, 'I'll get on the phone and get Kim Carnes' guys over here'."

"Witness the destruction of my ego," shrugs Marty. "Sure, we're the Motels, you're going to do what? It was the typical cliché in Hollywood: bring in the guys who can really play the instruments because us mere hacks who can jump around onstage a lot can't do it. That's the way it looks. It was a pain."

"I just sat everybody down," says Martha, "and said, 'Look. We have this much time to do this album and this much money. We've already spent this much and it's gone, and we have to get these tracks as soon as possible. We're here for the songs. We're not here for our health or our egos. And we're just going to have to grit our teeth and bear it and do whatever has to be done to make this album as fast as possible and good as possible'."

"It would get to where if so-and-so couldn't do the track in three hours, he was out and the other guy was in. It was real brutal, and we had people crying and wanting to go home, like 'I don't know if I can take it'. I was waiting for them to bring the other singer in! And in the end, everybody was playing on the album, nobody really got booted off. 'He Hit Me And It Felt Like A Kiss' — there's nine people playing on that, everybody at once! Great. We ended up all working together really closely. I know that for me it was the most education I've had musically in the whole ten years of doing this."

"I got real defensive," Marty admits. "You know, 'What do you mean I can't play on beat?' But it wasn't like I had all the answers either and that someone was just ramming in on us. It wasn't like everything was going fine till they brought in those damn session players. Things were not going fine. They were going wrong. Rapidly."

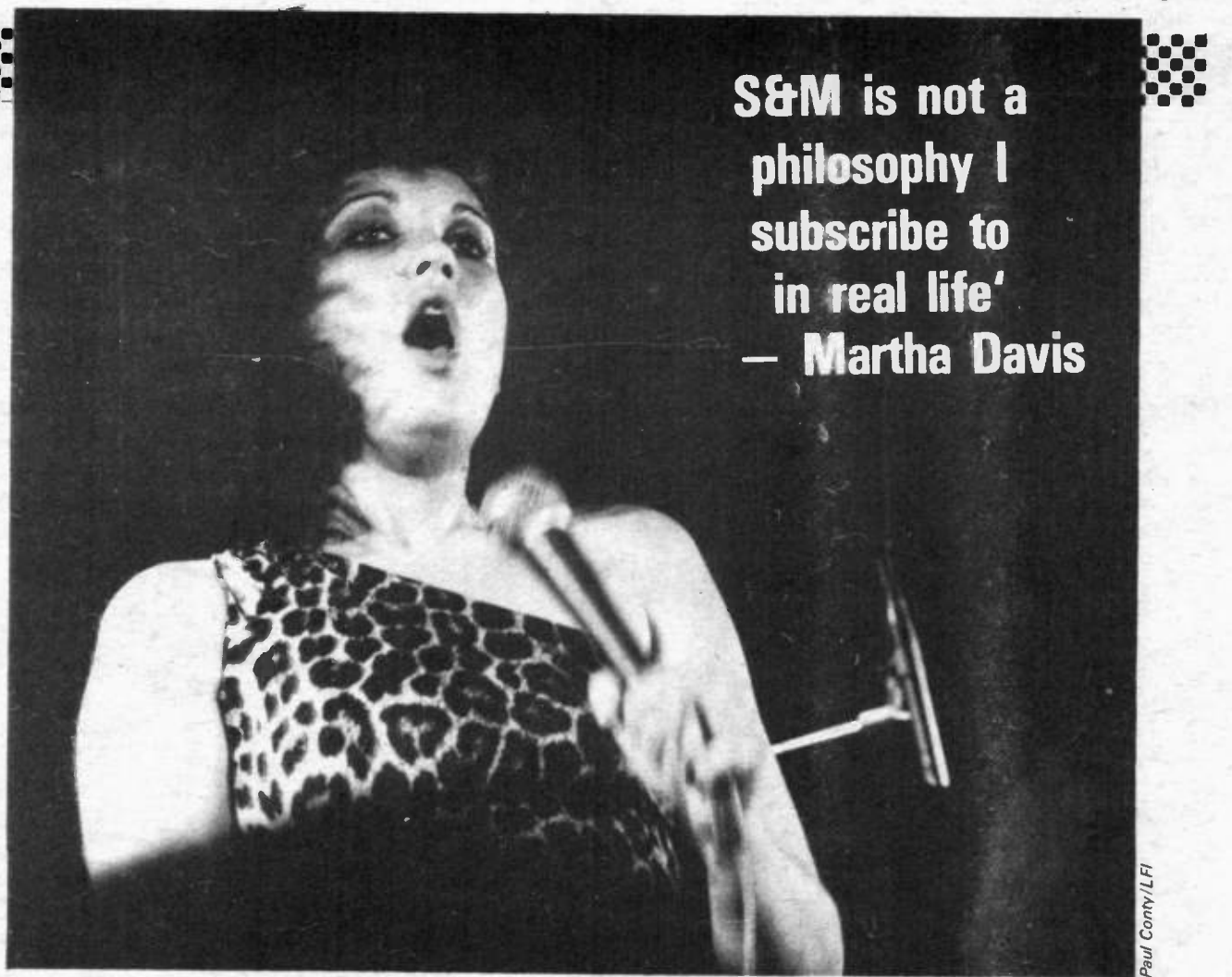
"We're eventually maturing. Bringing in people who do one specific thing for a living, they're going to be able to do it better than me. And if your ego is strong enough it doesn't bother you. It isn't holiday time when you're making a record."

Mature is a word that's raised its greying little head a lot in reviews of the new album. Slick's another one. So's professional. "We like professionals," says Martha. "We call them qualified personnel."

"If you have a preconceived idea of what a band should do artistically, then you're always going to be disappointed," reckons Marty. "Like I've been striving to become a slicker sax player. And slick never means good. You never hear anyone say that a thing's got slick and mean it's got better. My whole life I've tried to get better, in terms of playing more accurately and stuff, but still have the emotion there. The Beatles got slicker, you know. You can argue taste and say 'I like their old stuff better'. But I didn't. And when you try and get professional and consistent and quite slick, maybe it's because you've been trying to improve as time goes on."

"When we played at the Masque" (the punk club under the porn cinema where Martha slept quite a

Continues page 55



Paul Conny/LFI

**S&M is not a philosophy I subscribe to in real life' — Martha Davis**

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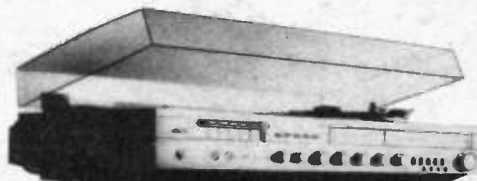
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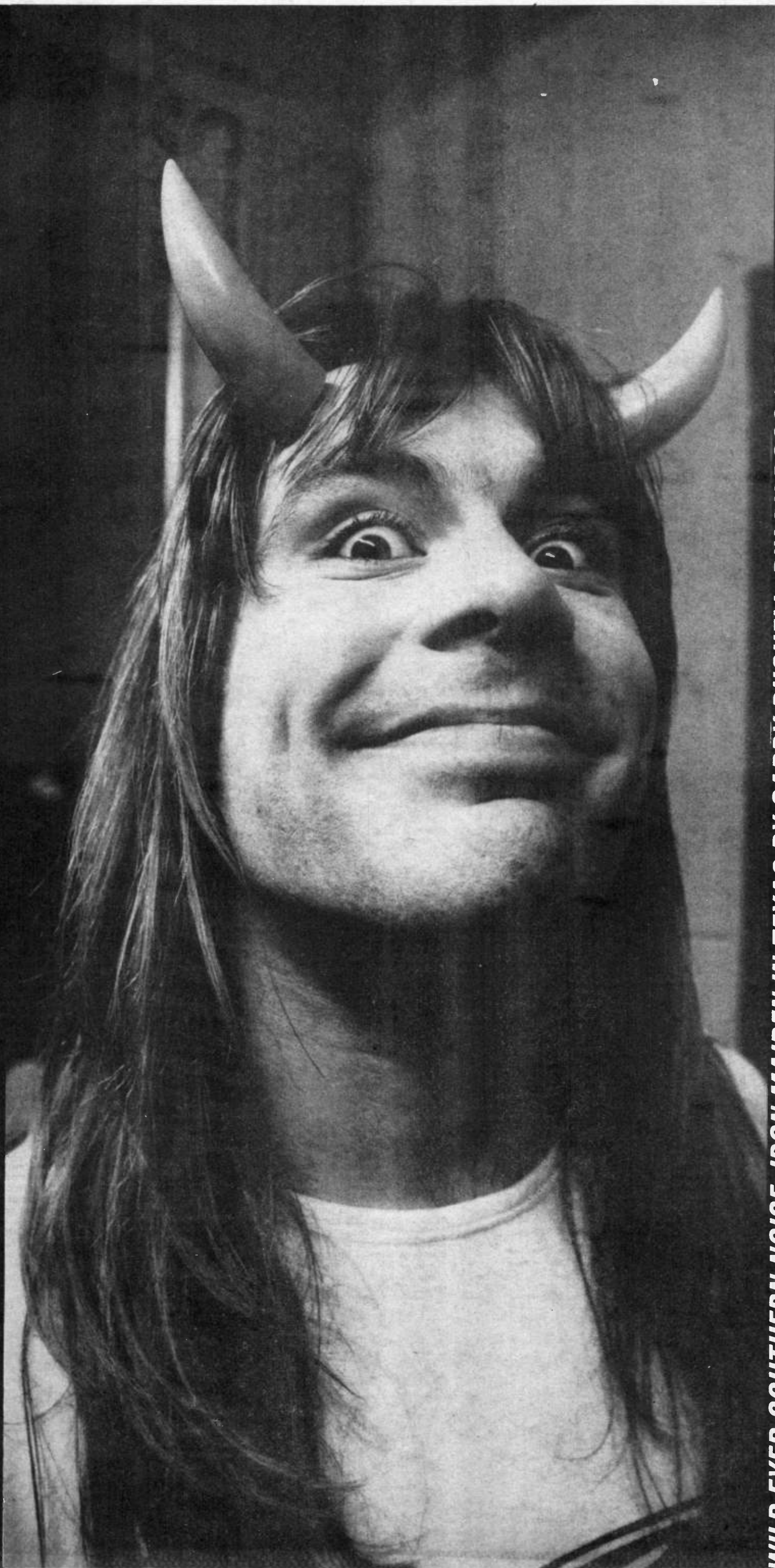
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# UNLEASHED WITH THE BEAST



WILD-EYED SOUTHERN NOISE: IRON MAIDEN IN TEXAS BY GARRY BUSHELL. PIX BY ROSS HALFIN

**C**ORPUS CHRISTI lies humid and unhurried under a scorching Texas sun. The shining orb's efforts to reduce the populus to mobile blobs of molten jelly are tempered by the gentle sea breeze that idles in from the Gulf of Mexico. With its palm trees and acres of topless bars it looks uncannily like the opulent off-spring of some bizarre artificial insemination experiment involving Soho and the Bahamas. It's the sort of place where you could very easily just lie back and doze away five years of your life, except . . .

. . . Except there's this odd thumping noise that keeps tugging me away from my sun-bathing day-dreams. As the thumping gets louder and more desperate it's joined by urgent, then angry shouting, like someone's having a blazing row with somebody who won't answer back.

Nostrils twitching with re-born journalistic fever, I intrepidly trace the din to its source.

Imagine my surprise when I find it's emanating from Iron Maiden tour manager Warren, frantically trying to get some response from Maiden guitarist Dave Murray's hotel room.

Eventually, seething with desperation, the tall bronzed yank applies his full force to the door and sends it flying only to find . . . no-one. The room looks like a scene out of *Earthquake*.

Various drawers and items of apparel clutter the floor, and the bed is dishevelled and empty. But the window is wide open. Surely Dave hasn't . . .

For one ghastly moment I sense another obituary coming on. And then Warren says "My God" ever so softly. Lying prostrate on the floor, looking white as a Dulux ad and wrapped only in a bed sheet, is Murray, sparko, and totally oblivious to the racket Warren has been making. Only the gentle movement of the sheet indicates any remnant of life at all.

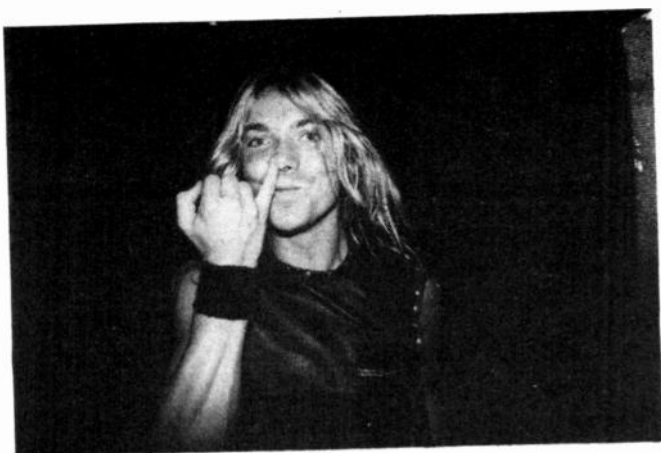
After minutes of imploring and slapping to no avail, Warren just hoists him over his shoulder and carries him through a stunned hotel reception and on to the tour bus ready for the long drive to Houston and/or the nearest hospital. With his flowing locks and near naked torso I can't help but recall vocalist Bruce Dickinson's badge missive: 'Easter is cancelled — they've found the body'.

It's difficult to believe that this sad comatose figure would, mere hours later, be sitting up flashing that perpetual cherubic grin and dismissing the panic with a cheery "I 'ad a few over the eight last night". Or indeed walking into one of the aforementioned topless bars and within half an hour be spiriting away one delightfully huge breasted artiste, viz Rachel (who reaches the parts most beers wouldn't dare), with little more than an inebriated "Let me take you away from all this".

Face it, all tours come up with stories of reckless wastedness and maids who make beds from the inside, etc. but few do it with the Murray sense of *style*. Then again few bands go about conquering the colonies with Maiden's success either.

**M**AIDEN's relatively recent arrival in the HM headlines hitting stakes shouldn't be allowed to obscure the sheer staggering size of the waves they're making across the globe. Their second album 'Killers' was good and nudged into the US Top 60 during their first US tour supporting Priest last year, but the infinitely more accomplished 'Number Of The Beast'





album smashed a course right up to number 33 and has been in the US Top 100 for a more than impressive 20 weeks, clocking up over a quarter of a million sales in the process.

And all this quite deliberately without trying to pander to the wimphem swamped hipness of US AOR radio, without watering down their metal muscle to churn out mechanical FM fodder, without putting out cover singles, without giving in to 'corporate logic' bullshit for one soul-destroying moment!

The extent of their impact can be measured in other more human terms too. Even in an obscure speck on the map like Beaumont, Steve Harris, the Maiden bassist and driving force, couldn't walk anywhere without getting recognised and almost mobbed.

The sense of excitement that surrounded the rise of British New Wave Of Heavy Metal, of whom Maiden were the premier exponents, is being recreated Stateside here and now, without any of the hype but with plenty of hard graft and A1 performances.

The only other British band from that perished period (yeah, perished, virtually every 'new' metal act these days either consists of jaded old hacks or attains a level of originality and drive roughly akin to *News Of The World* headline writer after a Fleet Street pub crawl) to make similar impact in Reagan country are Def Leppard, but being more hard rock than heavy metal they've done it in a far different, much more airplayable, albeit equally exciting fashion.

But if the States are going great for our formidable ferrous five so is every other major world market. There's not one where 'Number' was less than Top Ten, and here at home it smashed straight into the album chart at number one.

In '81 the Maiden sold over a million records worldwide, this year they've topped that already. They've played across four continents (only Africa has the pleasure to come) and are well established in every one.

And yet it was less than three years ago that the band went pro. It was only three years ago that they were regularly playing and packing out the Ruskin Arms in the heart of Cockneyland, full stop. It was less than three years ago that they first signed to EMI, now they're that label's fourth biggest act. And that's what I call a fairy tale success story.

Like every good fairy story, the Maiden's Progress featured an ever-changing cast of heroes and villains. But for this stage of the tale our characters consist entirely of:

Dave Murray — Dave Brown lookalike lead guitarist, 25 year old son of Hackney, womaniser and

constant smiler with a prodigious capability for alcohol intake pursued to the extreme for the purely philosophical purpose of "finding new dimensions". An x-ray of his liver would have to be preserved in pure methylated spirits.

Steve Harris — dashing handsome 26 year old band founder, dynamic but self-effacing bassist from Leytonstone, suffers from obscure East End illness known to the medical profession as 'supporting West Ham'.

Adrian 'H' Smith — Dave's guitar partner, also a 26 year old Hackney-ite, his usual shyness and near-morose reserve is in fact a cover for... Melvin! Ade's hideous Mr Hyde style alter ego, no magic potion needed here, simply vast quantities of alcohol are enough to complete the terrifying transformation and render our mild-mannered axe man a hotel-trashing, plane-delaying monster, prone to kiss or wallop anything that moves according to mood...

Clive Burr — 24 year old demon drummer, good-humoured Leytonstonian layabout, who on rarer occasions than the H/Melvin change-over is similarly transformed into the foul-mouthed Kelvin... (when Dave Murray reaches that twilight zone between normality and coma he becomes Nobby Tart, which is self-explanatory).

Warren — aforementioned bronzed tour manager, blessed with Cassanova-like charm which renders most women putty in his hands. Even in that last citadel of morality, Salt Lake City, Warren managed to conjure up two bikini-clad 'fans' eager to offer some, umm, relief to anyone in the mood...

Rod Smallwallet (aka Roderick Charlotte Smallwood, the middle name comes apparently from an eccentric aunt who inspired many a Maiden chune) — Yorkshire-born manager and rugger player whose hard-worked for reputation for Scrooge-like mean-ness took a severe dent when he bought me TWO beers in one evening! I fear for his sanity.

Halfin — legendary hobgoblin-style *Sounds* photographer and Maiden camp follower who meets a just end later in our story...

Eddie — originally Ed The Head, ten foot tall Maiden-incarnate monster and bete noire. While the rest of our Cockney heroes remain unchanged by success, Ed has succumbed to temperamental tantrums like a regular little Shirley Temple. Turns out he's demanding a longer slot on stage, a whole ox on every gig rider and, more outrageously, he wants to sing as well as dance — he's really out of control.

Thankfully I didn't have to deal with him at all as he'd



THE MAIDEN (from left): Adrian, Clive, Bruce, Steve, Dave

stomped off in a huff with his mate Big Foot...

Bruce Dickinson — 24 year old Sheffield-bred new boy singer, biggest surprise of the lot, I'd been wound-up to expect a big-headed snob and found not only a charming and erudite companion but also a performer of fine vocal abilities and a near peerless line in crowd titillation. Where better to demonstrate his prowess than tonight's gig?

**D**OWN THE front the Corpus Christi crowd are giving a reasonable

impersonation of a Japanese tube train rush hour, cowboys and Mexicans crushed together in a sweat-sodden melting pot and staring rapturously at the Maiden like they're the people who invented sex.

UFO's 'Doctor Doctor' was the exciting (and instructive) cue number and now Maiden are laying into 'Wrathchild' with the enthusiasm of a rugby team on a free pass to the Reperbahn.

Dickinson is the centre of attraction, a sawn-off Conan The Barbarian in tight red pants and indian boots, who sports viking locks and a Desperate Dan stubble you could light matches on, and careens around the stage like Bruce Forsyth with St Vitus Dance.

Sure his vocal histrionics are very traditional, but believe me few performers carry it off with such gusto. I used to love Di'anno's raw punky vocals and stable boy charm but in terms of sheer professionalism I have to admit he comes in a spirited second to this more capable Cro-Magnon crooner who never fails to get the Texican crowds going bananas and on several notable occasions winds em up to near hysteria with wordless gestures.

'Run To The Hills' carries on the impact with its poppier gallop familiar over here through video screenings rather than single release (Maiden have refused to bring out an American single). It seems to have touched a popular chord and indeed tonight one granddaughter of an old Apache chief had travelled all the way from Nevada bearing gifts as a sort of thank you.

From this speedy high they drop a couple of gears for the one LP track I found iffy, 'Children Of The Damned', though it must be said that live it works much better than on vinyl. It sounds

epical instead of dated with more than a pinch of the Ozzy surrounding its slow sinister stroll through the vaporous pits of hell.

The ominous spoken intro of 'Number Of The Beast' comes next, and the band power into the devilishly dynamic pounder with a zeal that's reflected in the ecstatic crowd response. Like them I'm enjoying every minute, unlike them I'm also wondering where have all

the flaws gone (long time passing)? Maiden are on world champion form, a triumph of reborn metal mania, and by now Bruce is having to compete for crowd attention with the upfront Way-reminiscent thrusting and posturing of bass baron Bomber 'Arris.

Not to be outdone, H and Murray swap guitar pyrotechnics, Dave excelling himself to these ears with that smashing first break on 'Number', while Clive Burr contents himself bashing out a solid beat from the rear. The set courses on coupling the rhythm of leaping chargers to lead guitar flurries and lyrics as evocative as the rampant rudery of '22 Acacia Avenue' and the more philosophical probing of 'Hallowed Be Thy Name'. They hit like a wrecking ball on a brick wall.

Natch 'Iron Maiden' itself rounds off the set with Eddie putting in a menacing eyes-flashing appearance. But then, my pretties, something strange happens. Before the encore a rather wretched handcuffed figure is dragged on stage and gets covered in shaving foam with a flannel's relish. Then he's bumped with 8,000 people counting all the way up to 30. The wretch is birthday boy Ross 'Lonely Loins' Halfin and this is what you might call the Rock Band's Revenge, sweet retaliatory justice that only reached its outrageous peak backstage post-gig (see *Jaws* for gruesome details).

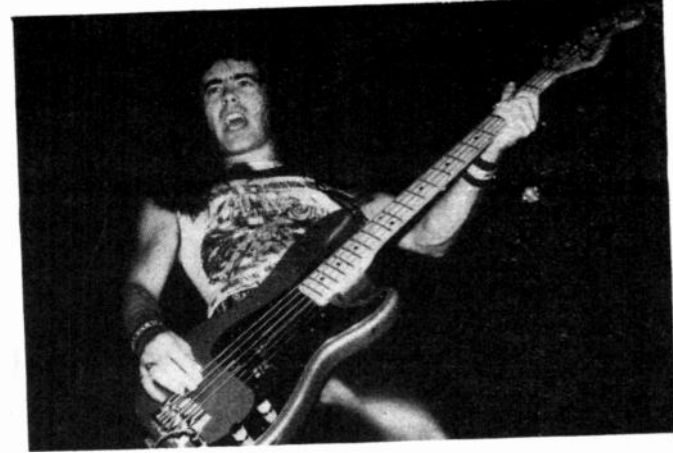
Nonsense out of the way, Maiden finish off the sort of set Stevie Wonder would describe as 'a blinder' with that barnstorming showstopper of accelerating rhythms 'Drifter' reaping a solid gold crazy crowd reaction in the process.

Thankfully David didn't repeat his Chicago Coliseum performance where in the end of encore excitement he hurled his guitar into the crowd — without remembering to take the lead out. It flew straight into the back of a security cop's nut and it cost a pony to soothe the headache.

Maiden's 'Special Guest' slot on the Scorpions tour has meant a relatively curtailed, albeit handpicked set. And on their current form I wouldn't want to be in the Krauts' schuen for a truckload of frankfurters.

What's equally amazing, considering the energy and enthusiasm that they're injecting into every show, is that Iron Maiden are currently six months into their world tour and three months into the US part. They've played 115 concerts so far with 90 more to go, swapping supports with Rainbow and .38 Special for the huge (like US Top Ten) Huns a couple of months back.

They stick with 'em till September 11 when they find a new headliner till October before heading out to Japan. Reading is the



only respite of Merrie England sanity till the planned UK tour next March.

**S**TILL, HOW bad's that? There's enough happening most of the time to keep most of the homesickness at bay. Like, all the horrendous tales of Rod Smallwood only remembering he'd 'forgotten' his wallet when the bills come up. Like their very own 'Play Misty' bird, a beautiful but very diseased and quite mad fan who's turned up in every hotel they've stayed at. And like the .38 Special tour manager who decided they hadn't said goodbye properly and kicked down H's hotel door with a fistful of champagne bottles (cue Melvin's reappearance).

Natch I'm party to a few disgraces myself, not least in a hotel bar in Beaumont where me and Mr Dickinson were sharing some special American 'Anne Boleyn' beer (ie very old and no head). Bruce was sporting some rather tasteful shorts which nicely displayed his hairy legs and red and white socks (I'm sure he's a closet Charlton fan). Despite the fact that he'd worn the same shorts all evening in the same bar the night before, tonight the manager decreed them 'offensive' and no amount of remonstrating would dissuade him.

With true cool Bruce took his leave only to materialise minutes later in a 'F\*\*\*' t-shirt with his offending limbs covered by a pair of tight jean legs cut off just under the same shorts. Nobody said a word.

'Twas this advanced sense of the wizard prank that saw Bruce expelled from his boarding school three months before his A levels. Seems he'd defrosted the headmaster's peas in a particularly novel way — by pissing on them in the cooking pot. Apparently this crime went undetected and very eaten until some grass spelt our hero's urination.

Sadly, this put an untimely end to a titillating series of practical jokes, and consequent severe beatings (eg: delivering his house master a ton of horse manure, etc).

A very colourful early history which lack of space prevents adequate exploration of here aside, Bruce's first name band was Samson whom he joined after a history course/Social Sec stint at London's Queen Mary's College. Paul Samson had seen him in a previous band and made him an offer he couldn't refuse, but maybe should've as the Samson connection has still got him tied up in management wrangles (again of book-length proportions).

Without digging too deep into details, the way out, and the only way he'll get to write Maiden lyrics, involves purchasing all the old Samson publishing rights which might result in a

cheaply priced double album Samson retrospective with band history, unreleased live material and so on.

It was the old Samson management who originally christened him Bruce Bruce (from the Python 'poofers' sketch), perpetuating the nickname by making all the cheques out to that too silly moniker. As Samson developed it was obvious that the band were evolving in very different direction, Paul towards the bluesy band of today, Bruce towards full-frontal metal which made Maiden a logical home.

Accepting an invite from Steve last September, post-Di'anno, Bruce learnt the set, rehearsed and got pissed with the band, and hasn't looked back since.

Especially not over here where his frantic stage performance earned him a nobbled neck and a movement restricting surgical collar (*Groan — Ed*). For about a month Bruce passed in agony through the mits of various US quacks who proffered a frightening range of downers (one even prescribed horse tranquilisers) to deaden the pain, while one, who charged 80 notes for 20 minutes, recommended surgery. The wonders of private medicine, eh kids?

Eventually, and in even more agony, Bruce went to someone called a chiropactor (a non-surgical medic who deals with the problem not the symptom) who sorted things out with the collar and cost about 20 quid.

Needless to say, Bruce is not that impressed with America.

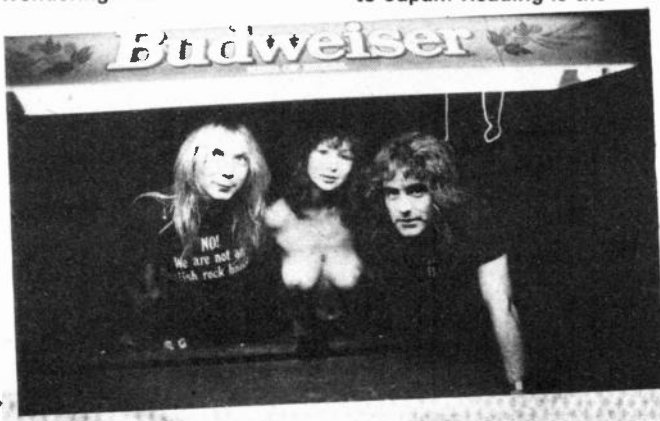
"It's really over-rated," he snorts. "There are some nice people here, but most of them seem to think success means screwing someone who's one step up the ladder. And their soap operas make *Crossroads* look like the Royal Shakespeare company."

Verily, Yank culture has about as much depth as a toddler's paddling pool. Worse, every British stupidity is expanded here to the nth degree. Would you believe there's religious maniacs in California who wanted the Maiden album to carry stickers warning of their 'evil Satanic nature'?

Steve Harris has a good chuckle at it all. "People have taken it all out of proportion. They think it's a concept album when it's obviously not. There's only two songs on that subject and they're obviously escapist, not serious devil worship or anything."

**P**ERSONALLY I rate the 'Number' album not only as the band's most complete achievement to date but also as an 'In Rock' style metal classic destined to be hailed as such in years to come.

*Continues page 53*





# IN FOR THE KILIMANJARO

**I**N 1976, four beautiful teenage boys started a band and named it as *Bow Wow*. They had been proud of the name of the band and had enjoyed being the number one Japanese hard rock band for years until a famous English man started a band *Bow Wow Wow*.

As long as *Bow Wow* is playing in Japan, it would not cause any problem. But having spent six years as the biggest hard rock band here, and having watched the Yellow Magic Orchestra open the door to European market, they decided to seek their fortune in the Asian and European market.

The first thing they did was play at the Montreux music festival in Switzerland on July 13. Then they flew to London to record an album and a solo album of Kyoji Yamamoto, the lead guitarist.

During the recording, they played at the Marquee on August 10 (see last week's review). And their last destination is this coming weekend's Reading Festival.

*Bow Wow* will be the very first Japanese band at the festival.

"At the moment, I don't know if the name of my band will be an advantage or disadvantage on our first visit to England. It is true that many friends suggested that we better change the name if we really wanna avoid any trouble. They say that the manager of *Bow Wow Wow* especially like lawsuit," long curly haired Kyoji says softly.

Isn't it obvious that you have been playing for six years under this name? You are the original.

Kyoji continues: "In this case, it isn't important at all. For example, *Bow Wow Wow* is more famous than us in England. They are stronger, needless to say."

Well, Kyoji, don't be so serious. They are the *Bow*

*Wow* and you are the *Bow Wow*. You know there is an old Japanese saying; a weak dog barks more.

**S**YNTHESIZER MUSIC is not the only one we Japanese kids listen to. You may have noticed that hard rock/heavy metal is quite popular for the past ten years in Japan.

To prove it, here I quote our national LP chart of a trade magazine. This is the list of heavy metal bands who were charted within best 50 among our domestic artists.

- 1970 Grand Funk Railroad, The Who
- 1971 GFR, Led Zeppelin
- 1972 Deep Purple, Uriah Heep, Black Sabbath,
- 1973 Deep Purple, Uriah Heep, Led Zeppelin
- 1974 Deep Purple, Bad Company
- 1975 Rainbow, Led Zeppelin
- 1976 Kiss, Aerosmith, Led Zeppelin
- 1977 Kiss, Aerosmith, Rainbow, Scorpions
- 1978 Van Halen, Kiss, Rainbow, Judas Priest
- 1979 Van Halen, Led Zeppelin, Rainbow
- 1980 Van Halen, Kiss
- 1981 Rainbow, Michael Schenker Group, Iron Maiden, Whitesnake

All of these bands except the Who have been to Japan and made very successful concerts in the past. This year, already bands like AC/DC, Girlschool, Motorhead and Ozzy Osbourne have been to Japan.

No matter what kind of music has invaded our music scene, punk, rock or techno pop, heavy metal always survives.

*Bow Wow* started in 1976 circumscribed with this constant popularity of heavy metal, which was called *hard rock* at that time. A young man who was ambitious to be a Japanese Brian Epstein auditioned over 50 boys and picked up the four best looking ones.

The man, Yoshimi Ueno, has now left the *Bow Wow* but he runs a music publishing company named Epstein Music.

Now, the following monologues are of how these four boys spent their youths.

Kyoji Yamamoto, guitar and vocal, is the leader of the band. "I was born in 1956 at Shimane-ken. It was my first girlfriend who introduced me to the rock music world. We used to go to the cinema every weekend. I was fifteen when she took me to see the film *Woodstock*. She was an Eric Clapton freak then and had a big knowledge of rock music."

"I remember she explained while Jimi Hendrix was playing that he was making a bombing sound with his guitar. I was enchanted by the guitar playing of Alvin Lee of Ten Years After and it motivated me to start playing guitar."

"I came from a favoured musical family. I have two older brothers, one of them played violin and mandolin, the other played clarinet. So music was always around me since I was a baby. One day I picked up my brother's mandolin and copied Alvin Lee as I saw in the film. Then I got a cheap gut guitar."

"Only fifteen, I was brave, ambitious and wanted to be noticed. As soon as I got my first electric guitar and amplifier, which I bought from a friend for only £15, I went to most of the rock concerts held around my town and played as an adventurous player."

"Since I was not in a band, I had to ask members of bands backstage to let me play just for that concert. I learnt how to play guitar accompanying unknown songs through these experiences."

"By the time I graduated from high school at seventeen, my mind was ready to be a professional musician. I came to Tokyo to enter the Yamaha Nemu music school to learn guitar and composition professionally."

"Just before I graduated after two years study there, I went to the audition of a new band and now I'm like this."

As a general character of Japanese, he is so modest that he would not mention that he was elected as the most

popular guitarist by the readers' poll of *Music Life* magazine in 1980.

Kenji Sano, bass, is another beautiful boy who came from the same town with Kyoji.

"I was born in 1956, but Kyoji was one year my senior at school. When I was a child, I hated music. But by accident, I joined a brass band at junior high school. I picked up a trombone and enjoyed playing marching music. When the American band Chicago came to the scene, it attracted my attention because they had a brass section which was rare for a rock band at that time. I wanted to start a band at that time. I wanted to start a band like Chicago but I could gather only three members. There was a drummer and a guitarist, and a trombone had nothing to do in this case."

"I started playing bass guitar by necessity. I could not afford a real bass guitar, so I borrowed my brother's six string guitar and played it as if it was a bass guitar using only four string."

"Then I got Greco's bass guitar with £60. I already knew Kyoji because he used to play almost all the concerts I saw. He was already a very skilful guitarist and nobody doubted that he would be successful as a professional musician sooner or later."

"I left my home town one year after Kyoji did. I got a music scholarship from a newspaper company and started living in Tokyo."

"I had an obligation to deliver newspapers twice a day. In the morning, I woke up at 4am and came back from school before 4 in the afternoon to deliver evening papers. After one year, I was fed up and tired. I was thinking of going back to my home to get a steady job."

"One day Kyoji rang me and told me that he was going to an audition and encouraged me to go with him."

By a stroke of good luck, this depressed young country boy grasped an opportunity to be a member of a new band *Bow Wow*. He is the tallest *Bow*

Wow member, though he's only 174cm high (5ft 8" to you, chief — Ed.) and the only

Both Mitsuhiro Saito, guitar, and Toshihiro Niimi, drums, had a professional career before *Bow Wow*.

"I was born in 1958 in Kanagawa-ken, which is the neighbour of Tokyo," recalls Saito.

"I left school at fifteen and became a member of a Bay City Rollers-type teenybopper band named Dooty Doll. Since I was under the big influence of Deep Purple, I was so frustrated playing simple riffs for girls that I left and worked as a waiter while looking for another band. One day I was auditioned and got a position in *Bow Wow*."

"I was playing in the same teenage band with Saito," Niimi says.

"I was born in 1958 in Aichi-ken, but my family moved to Kanagawa-ken when I was young. I was fascinated by the drummer when I saw a professional band from Tokyo at a concert held at the gymnasium of my school."

"I was eleven years old when I developed my fascination for drums and using chopsticks I started hitting the table and anything that would make a sound until my parents brought me a drum kit."

**B**OW WOW released 11 albums in six years, one of which was recorded at El Dorado studio in Los Angeles in 1978. In 1977, they played at Budokan as a supporting band of the Aerosmith and Kiss Japan tour.

The members of the Kiss liked *Bow Wow* and used them as an opening act again on their second Japan tour in 1979.

As the only Japanese hard rock band, they monopolise fans and sold more than 50,000 copies of each album. After releasing six albums from Victor Records, they changed to SMS Records and released four albums and a solo album by Kyoji.

Early this year, they moved to a young new record company,

VAP and released an album 'Asian Volcano'.

"I admit that we started by copying American or British rock music", Kyoji said. "But after ten years, I'm proud of the fact that we play our own Asian rock music", Kyoji says. "But *brewage*. When we played in Hong Kong in January, I realised we are an Asian band and I am ready to explode our music to the world, that is the reason for the name of our new album."

Describe how your rock is different from England's or America's.

"Well, I believe we have a certain *sensitivity* and *delicacy* in our music."

It's been believed that these two words would not get along with heavy metal music, but these four Japanese boys (actually they are not boys any more, old enough to call men) may show you the new horizon of heavy metal.

You may have judged by the pictures that they are not so tall or macho like your heavy metal musicians. So if you expect them to be wild like Motorhead, you will be disappointed.

Physically, they can't win, but they've got very naive minds, and I believe you can feel it if you see them play.

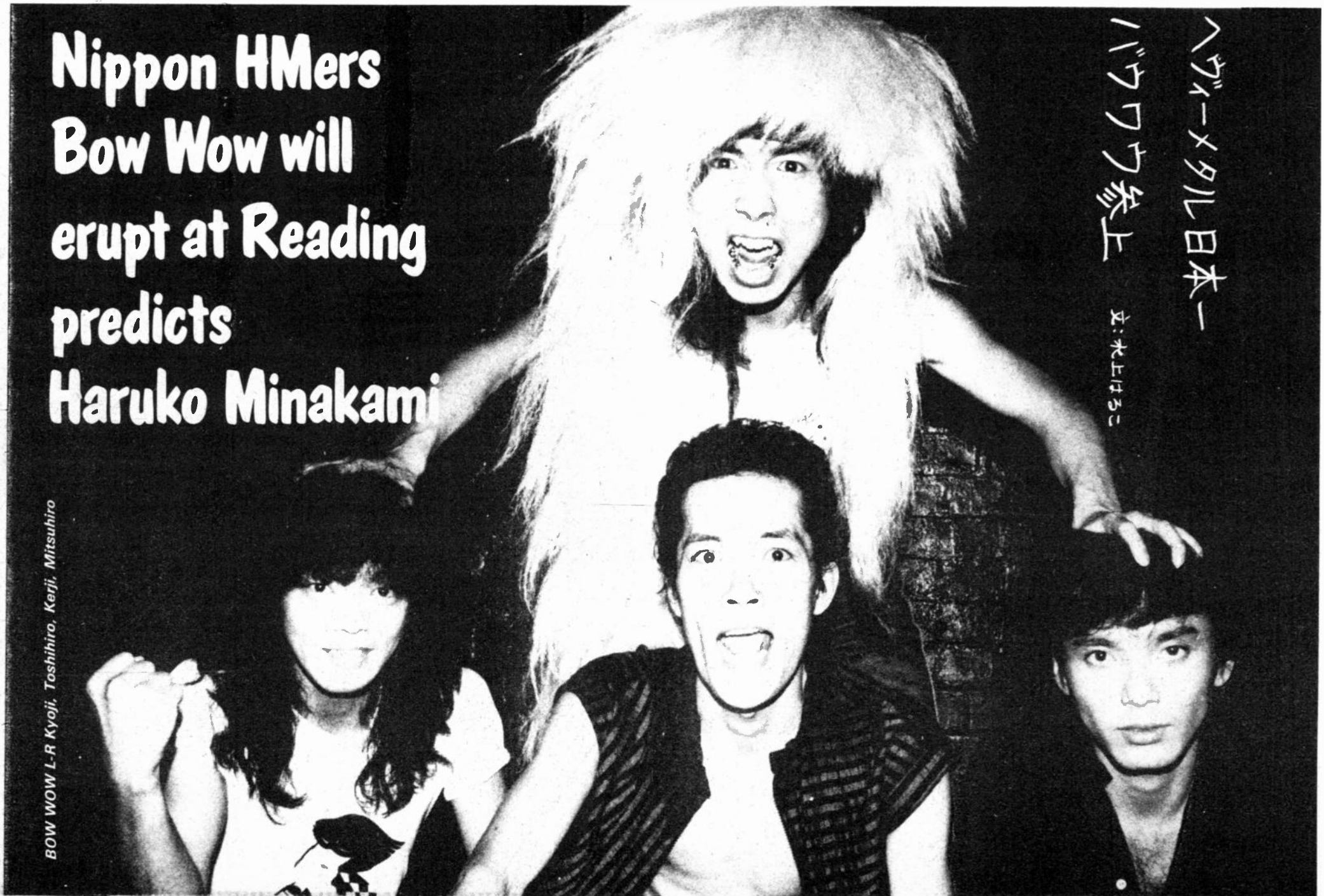
Kyoji, how do you feel about the fact that you're gonna play at Reading?

"It's been my biggest dream to play at both places because they are the places where heavy metal came from. And England is the home of this kind of music. I wanna feel the reaction to our music by English fans."

"I really feel a responsibility as the first Japanese metal band to England. I think the result will be all or nothing. There will be no middle."

"I want to sing in English language at Reading. Also I want to meet as many people as possible while I'm there. Especially I would like to do jam sessions with heavy metal musicians there."

"The place I spent these last six years in was not big enough, so I want to see the bigger world."



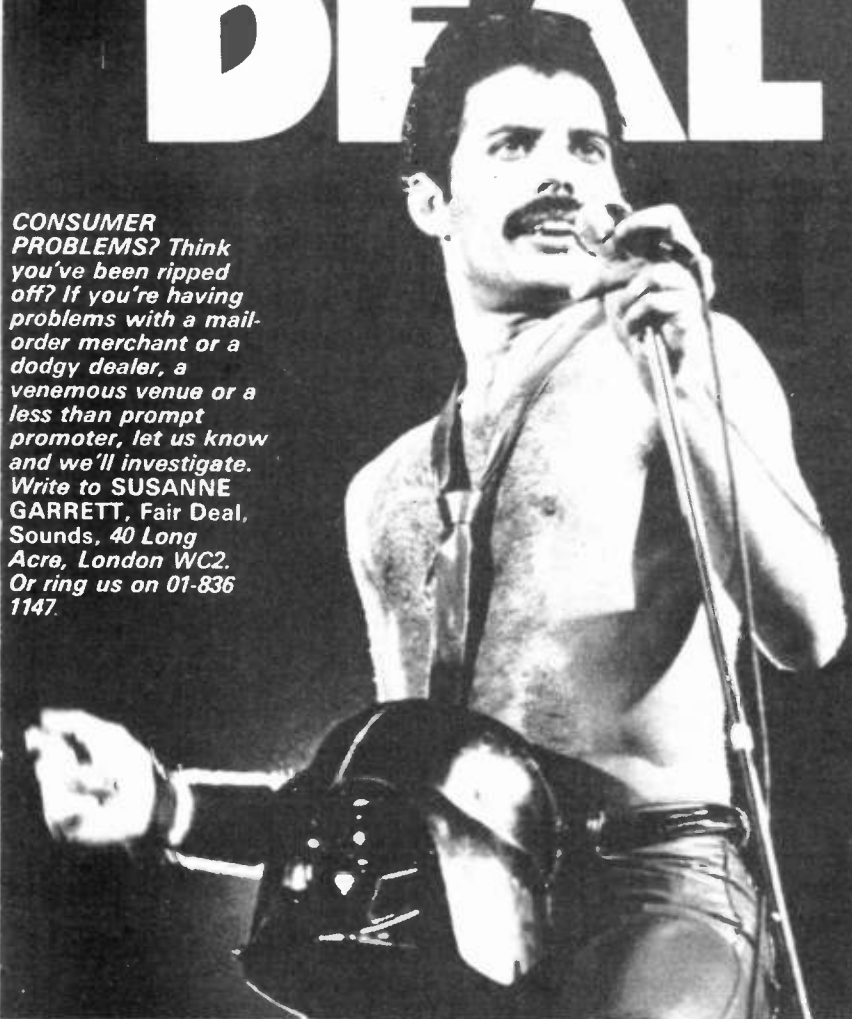
**Nippon HMers  
Bow Wow will  
erupt at Reading  
predicts  
Haruko Minakami**

BOW WOW L-R Kyoji, Toshihiro, Kenji, Mitsuhiro



# FAIR DEAL

**CONSUMER PROBLEMS?** Think you've been ripped off? If you're having problems with a mail-order merchant or a dodgy dealer, a venemous venue or a less than prompt promoter, let us know and we'll investigate. Write to **SUSANNE GARRETT**, Fair Deal, Sounds, 40 Long Acre, London WC2. Or ring us on 01-836 1147.



Neal Preston/LFI

FRED OF Queen sports the latest innovation in reinforced codpieces

## KEEP ME HANGING ON

BACK IN May *Sounds* announced that Queen were to play the Royal Inglestone Showground, Edinburgh, and I sent away £12.00 for two tickets, and waited. And waited. But the concert came and went and after hanging on until the last minute I wrote to concert promoters Kiltorch for a refund.

Now I read that Kiltorch has gone bust. Does this mean I can claim my money back from *Sounds*? — Tony Gurney, Ayrshire

ONE PROMOTIONS company, Kiltorch Ltd, involving well-known music business promoter Paul Loasby, may have gone bust in June this year, and you may have made out your cheque to Kiltorch, but according to a spokesman for new Loasby enterprise PLP (Paul Loasby Productions) Cheshire-based financial backer Kennedy Street Enterprises controlled the purse strings on all Queen dates.

And Tony Fletcher of Kennedy Street, which stepped in as a guarantor for the pre-arranged Queen Milton Keynes and Leeds dates when it was known that Kiltorch was on the way out, tells us that Kennedy Street Enterprises is ready and willing to process your refund through their accounts machine. Kennedy Street Enterprises, Kennedy House, 31 Stamford Street, Altrincham, Cheshire WA4 1ES.

At the time of going to press Paul Loasby, busy with arrangements for the joint PLP/MCP big one, Castle Donington, was unavailable for comment.

Anyone who sends for tickets as a result of a paid advertisement in a music paper like *Sounds*, which is a member of the Periodical Publishers Association and subscribes to the Mail Order Protection Scheme, has strong grounds for a refund from the paper when a limited company goes bust, provided you've contacted

the publisher of the magazine not less than 28 days from the date you ordered tickets and not more than two months from that date.

This protection does not cover tickets ordered as a result of strictly editorial information carried in the news pages, for example.

Hapless punters out of pocket through responding to details published in a news story can only apply to the official liquidator of the defunct company itself.

The world of music big business moves in a mysterious way. While Kiltorch Ltd went to the knackers yard in June, other Paul Loasby directorships and interests with Wooltare Ltd (handling Castle Donington '82) and PLP live on. Future PLP promotions include the up 'n' coming Japan dates this autumn in conjunction with Midland Concert Promotions. Small world, isn't it?

## SLIPPED MY DISCO

IN VIEW of the sorry state of the Edinburgh band scene, and in a last ditch attempt to bring some idea of what lies beyond TOTP and Radio One to the citizens of this deprived city, I've started to assemble the basis of a mobile disco.

But, when I've tried to find out some of the legal implications, other 'mobiles' have little to tell me, apart from "say nothing and hope you aren't found out" and my Citizen's Advice Bureau just gave me a mound of waste paper about central heating!

I'd like to know whether I, personally, as the deejay of a mobile outfit, would need to be insured against eventualities like decapitating a customer or two with falling speaker cabinets. Also, do I need any form of licence to perform? Do I need to pay royalties or similar on the records? — Joe Soap, Name And Address Supplied, Edinburgh

TO PROTECT yourself from being sued for astronomical sums of money by the victim of a toppling PA stack, or a punter who wallops over a

stray lead to break a leg or more, every mobile jock needs to be insured for public liability.

Mobile deejays who aren't covered are taking a big risk. Any insurance broker can explain how you cover yourself, or for details of inexpensive policies drop a line to The Disc Jockeys Federation Of Great Britain, c/o 105 Halston Point, Kingshold Estate, Handley Road, Hackney, London E9 7JD (Tel: 01-986 1596). Enclose an s.a.e. if you write. Ask a broker or the Federation for equipment insurance info, covering you for loss or damage too.

Any jock running a mobile show must be licenced and legally covered when it comes to playing records and tapes. That's how you pay back the royalties.

Phonographic Performance Ltd, responsible for copyright control on publicly performed sound recordings, will issue an inexpensive licence to ease your conscience and make it all above board too.

For an average three hour date expecting a maximum of 100 people to turn up, the licence fee will cost around £1.80 plus VAT. Charges are calculated on the time you'll be playing records/tapes and the number of people likely to be there. It's cheaper to fix up dates well in advance and apply well ahead, as each application (single or bulk), has to include an additional £5.00 application fee.

For a free 'Mobile DJ' information sheet, application form and more details, contact Phonographic Performance Ltd, Ganton House, 14/22 Ganton Street, London W1V 1LB (Tel: 01-437 0311).

A Performing Rights Society (PRS) licence, covering copyright in musical works, as opposed to 'sound recordings', is not obligatory for the mobile deejay, as the hall or venue where you play will generally be covered. But for details write to Performing Rights Society, 29/33 Berners Street, London W1P 4PA (Tel: 01-580 5544).

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# SING

Reviewed by **SANDY ROBERTSON**



JOE WALSH enjoys a good blow (groan)

**GENRE.** IT'S a word used to define any group of works that comes under one subject, but increasingly I see it used in my favourite horror/fantasy film zine *Cinefantastique* without any surrounding qualification.

As if to say 'genre' movies automatically would convey to any living soul exactly what one meant, not just because of the mag we're reading, or due to a shared excitement about the subject at hand, but a simple self-obsessed arrogance.

I get the feeling that all rock 'n' roll is like that now; nowhere is this more sharply defined than in the 45s pile: they all seem to have been created in the spirit of extreme dominance that loses no time in assuring itself that HM or MOR or rockabilly or whatever genre is the music, the chosen. And that's why they're mostly very bad.

Roll over Beirut, and tell Yassa Thassmababy the news!

## THE ACCEPTABLE FEW

**JOE WALSH:** 'Rocky Mountain Way' (ABC/MCA 12" PicDisc)

Maybe ABC knew what kind of week it'd be, or what kind of mood I'd be in? Anyway, they somehow get away with reissuing this for the 47th time.

Whatever you think of Joe Walsh now, admit that when he was creating tracks like this and the also-included 'Turn To Stone', with its elegaic, rolling guitar chords and babbling synthesiser, he was making the best kind of unselfconscious, unself-limiting rock. For a few minutes there weren't any boundaries.

And it shows, despite the dated voice-tube effects on 'Way' ... That this is the best single this week is, er, a staggering indictment ... (Cont. p. 678 of *Rock Psychology Yearbook*).

**CHRISTIANE F:** 'Gesundheit' (PoshBoy import)

The gal who made a big impression (on her arm, mostly) in the eponymous film of recent years.

Well, actually it's the real life lady and not the prepube actress that glossed over the silvery scag, so despite also having no boundaries and riding a wave somewhere 'tween HM, electropop and post-funk confessional (it's in German so I'm getting by on implications,

y'understand), Christiane Flops because Fiction is always more commercial than needle marks. Pity ...

**TIK & TOK:** 'Summer In The City' (Survival)

Funny. I mean, unfunny. I had expected a lot more eccentricity and willing destructiveness in this rendering of Lovin' Spoonful's old hymn to tar and sweat, seeing as it's by those two dollboys about to freak out in *Revenge Of The Jedi* (aka *Star Wars 3*). The dainty, untainted catchiness will likely be its downfall.

**MARI WILSON:** 'Just What I Always Wanted' (Compact)

At last Mari finds the right insulin insurance. My bad taste obscures good sense, jerky arrangement, 80s beat corrupted by melody aches. And the 12" indicates sources and cases by adding B. Bacharach.

Epic, grandiose, cheap and nifty all at the right and wrong moments. Bloody amazing, amusing, confusing. Painfully short, however, or so it feels. A good sign, Rupert?

**KIM CARNES:** 'Voyeur' (EMI America)

The Carnes husky croak still purveys a certain urban, urbane menace, but it lacks the penetrating dumbness of 'Bette Davis Eyes', the wordy trick cyclist stuff reducing her to yet another femme Rod Stewart scratching at the would-be-work. A grind.

**MICHAEL SCHENKER GROUP:** 'Dancer' (Chryslis)

Maybe there's fluff on my needle, but Mr Bonnet's vocals here seem to be labouring hard to little effect, and the 'evil' axe break is a bit of a laff.

It's in the school of modern, hook-metal alright, but something — everything? — isn't quite right. All elements searching for a reason to be ...

**ZANTI MISFITS:** 'Love Ends At 8' (Clay)

In Bari Wood's latest book, *The Tribe*, ordinary clay is used to create a golem, a yet-unformed creature that walks but has no soul. the label on which the much-vaunted Zanti Misfits appear is therefore appropriate.

Cramps-y voice, jaunty vaudeville toon ... they sound as if they'd be laffed off that David Essex show. A major hope dashed in an attempt to be 'different' ...

**HOLLY BETH VINCENT:** 'Honolulu' (Virgin)

First time for Holly and producer Mike Thorne. First time, that is, that either of them has realised their potential. A giant wave of sound bolsters and carries Holly's relaxed, sassy vocal, trumpets surging in the foamy background.

If there was a single of the week, it'd be between this and Ms Wilson, for sure ...

## THE RUST, MY DEAR

**INTERNATIONAL HEROES:** 'Strange Situation' (Heavy Leather)

I had high hopes. Any band (apparently) named after an old Kim Fowley single, and also boasting a label titled this thusly absurdly wise, had to be magnificent cro-magnons, right?

Sadly ... Flat production, limp power chords, hardly a hint of self-mockery. Is it time for the new Silverwings 45 yet?

**HAWKWIND:** 'Silver Machine' (RCA)

As opposed to Joe Walsh ... It sez produced in '82, but my ears can't honestly hear any difference from this cacophony as compared to the older, legendary row.

I'm not offended that they've

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# FILES

re-done this random, bellowing bilge, at least not out of any sense of piety. No ... it's a gut level reaction against the lack of new ideas. Who says acid doesn't cause cell damage? And the cards come flooding in ...

## THE EJECTED: 'Have You Got 10p?' (Riot City)

Ditto, sort of, with cultural adjustments. Naff artwork; and if the cover's 'naive' the music must surely have been *studied* for in its awfulness! Mercifully short, perhaps I don't do the flurry of notes and grunts justice. I'm not being cutting about this cutting, rather straining for bland descriptiveness.

Either Gaz has the patience of a Saint to distinguish between the vast majority of punk discs, seeing individual qualities the way he claims to, or else he simply *likes* this stuff!?! Garry, either way I'm awaiting yer autohagiography.

## STIFF LITTLE FINGERS: 'Bits Of Kids' (Chrysalis)

Dave Hepworth shrugged at the OGWT set behind him and sighed, "The man can't sing to save himself!" He was right about Jake Burns, of course, but this pseudo-Springsteen rant, retrofitted to UK culture, almost convinces *me* otherwise. Even if I'm not a fan, shows me why SLF are not just an older Ejected ...

## BLACKFOOT: 'Highway Song' (Atco)

Curious choice for a single; begins like 'Freebird', plodding, stately. Unlike Skyyynnnrrreddd, never gets outta that Ernie Ball mud hole.

Really hits a pit when the singer howls about "Dreams awwwfff olllll' Engllannndd" in his, uh, head. I was thinking, 'This sounds like a breather for the band halfway thru a set', when suddenly a crowd roared, captured by the mobile deck, and I realised it was! Heee-hawwww. Cheek.

## THE METEORS: 'Mutant Rock' (WXYZ)

What with this and the horror-flick title rip flip, 'Hills Have Eyes', you'd think The Meteors were aiming low, for the Cramps market of voodoo high-eyeballs.

Well, mebbe they are ... but side A is strictly accidental HM while side B assures they won't be getting any offers of soundtrack work from Tobe Hooper. Ugh, but for all the *wrong* reasons. (You know 'em).

## ÓZÓ: 'Anambra River (Tranquil Waters from the Floating Crystal City Of Budatan, Shire of West Heaven)' (Sphinx)

With a title like that it begged to be reviewed, but unfortunately it sounds like Rungren-ish cosmik fire xcesss or muzak from a BBC2 Tibet travelogue. "Little Yozi is 12, his brother Ozo is 9. Ozo can look after 10 sheep. He has never read a copy of Sounds or heard a rock group". Lucky litte ...

## THE EXPLOITED/CHRON GEN/INFA RIOT: 'Britannia Waives The Rules' (Secret)

If we *have* to have it, we might as well have three of the best/worst. A trio of red hot

anthems, etc, etc, packaged with something resembling taste for once. And Wattie looks so, so, damned *stylish* standing there! You will love it, you will hate it, Nu? Oy ...

## THE RODS: 'Too Hot To Stop' (Arista 12")

Thudding guff from wimpen hunters ... What the Rods lack in innovation they make up for in gut-wrenching clarity of purpose. Style constructed from the waist down. Hardly a hit, but loved where it counts, in the hinterlands of Heavy.

## SPIDER: 'Rock 'n' Roll Forever Will Last' (RCA)

Bad HM boogie that we hear veering 'wildly' (?) into near-rockabilly. Awful, and it's on tour with Gillan!

But the free 'Amazin' Grace Medley' single is the wheeze to end them all, incorporating everything from 'Paranoid' to 'Smoke On The Water' via 'Irish Jig', 'Hava Nagila' to 'Race With The Devil' and 'Freebird'. An abysmal, magnificent statement ...

## GERRY RAFFERTY: 'Sleepwalking' (Liberty)

An oddly stuttering sound from Billy Connolly's old pardner, but no doubt going places all the same. Rafferty has a quiet integrity and a tak-it-or-le-it vibe that makes his hip MOR and its sporadic appearances hard to dislike.

## MODERN ENGLISH: 'I Melt With You' (4 AD)

Axe twangs, gents sneer nicely in London hip style. A Johnny Waller band. Enuff sed ...

# PRIVATE



# ELIVES

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**WHOOAH!** A VACANT cultural space. Just right to tell you about the 12" of pleasure and 10" of terror bobbing about in the wake of Mr Isaacs' current masterpiece.

Yes, there's plenty of life left in the body reggae after the administrations of 'Night Nurse'.

**PASS THE CHALICE** for Jimmy Cliff's 'Midnight Rockers' c/w 'True Lover' (Oneness). This is the business, a raver to savour. Originally on pre, this 12" finds the Bongo Man in world ranking form as he tells us: "We gonna jam it all night/We need not fuss nor fight". Simple sentiments, true. But with the drums rimming the shots and the bass descending in a natural wild, verging on hysteria, Cliff's solution is more than attractive.

Less cluttered than the 'Roots Radical' (CBS) 7" — itself a fair crack — 'Midnight Rockers' will keep you jumping until the man returns for a tour in autumn.

**MEANWHILE**, AS the pressure drops, curl and instep around Edi Fitzroy's 'First Class Citizen' c/w Ringo's 'Dub An Lef' (Musical Ambassador).

The Radics stoke up a sultry body sway for Edi's mouth-tearing articulation on this 10" — the closest the Jamaican singer has ever been to singjay.

The song, a Paul Aiken tribulation tune, is lifted from Fitzroy's mighty 'Check For You Once' debut album.

Even so, worth having for the dub excursion.

**TASTIER THAN** refried-toast is Lui Lepke's 'Argentina Surrender' (Exclusive), on which the normally flat voiced DJ pulls his hands out of his trousers long enough to say:

"If all de ammunition shoulda dump inna de sea/If all de nuklear weapons shoulda dump inna de sea/What a happy world dis would be/Whether black, white, Syrian or Chineese... I'm gonna teach, say uh strictly reality. Murder!"

Too true. The Observer production on this 12" — previously a dub plate special — is tough. Liquid echo drums

and snatches of backward speeding voices infiltrate over a p-o-w-e-r-f-u-l bass.

Changing into a musically lower gear, there are four contenders for the yard's coolest throne this week.

First up are the Tamilins with 'Sweat For You Baby' (Taxi). Available only on pre until now, this 12" adaptation exudes class. The vocals twist and squirm over a busy Sly'n'Robbie backdrop. Not a patch on 'Baltimore', but welcome nonetheless.

Coolah's 'Jah Is For Everyone' (Pops) also uses a Taxi rhythm ride, a DJ version of which is on the Lone Ranger's new album in the guise of 'Gunshot Mek Daughter Drop'. The self-explanatory title of Coolah's cut doesn't lend itself to rivetting lyrics, but it's destined for regular-sound system play.

**THE WAILING SOULS** continue to make quality singles. Their latest, on a new label, is the 12" 'Take We Back' c/w Ranking Trevor's 'Yard On' (Upfront) — an effectively painted repatriation plea. Self composed and produced, the cut's dense mahogany bass motif makes it a guaranteed 5 a.m. reviver. Papa Trevor's contribution is also well forward.

But the 5 spliff vocal award of the week (harmony style) goes to Cultural Roots for the 12" 'Whole Heap A Daughters' (Music Works).

Producer Gussie Clarke has blended a web of sound which fractures in all the right departments as it enters the dub arena. Watch it soar.

**DIGRESSING TO 33 rpm**, the Roots' vocal mentors, the Mighty Diamonds, are on the loose again. Fresh up from the Isle of Springs comes the trio's new album 'Heads Of Government' (Germain's Revolutionary Sounds). Recorded at Channel One and Tuff Gong, Drumbar and Basspeare are in the engine room on songs ranging from Bob and Marcia's 'Young, Gifted And Black' to a recent Diamonds' number one, 'Pretty Woman'. Since I like the cut of their jib, this is one of the albums of the week.

The other is Jah Woosh's return selection on 'Sing And Chant' (September). Woosh's relatively laconic toasting is out of sync with the increasingly eccentric tongue twisting of today's top DJs. But he gets my vote for not mentioning pork pudding or 'erb and for putting down some of the most concise interpretations of Rasta on vinyl.

His singing spots are less successful. And the medley of Marley tunes is superfluous, though the musical backbone supplied by the Radics and Rockers is on the case.

**PULL DOWN THE BEDCLOTHES.** Because on the lover's rock front the genre's two queens, Carroll Thompson and Janet Kay, are about to commence battle. Thompson's weapon is a 12" lock'n'groove affair called 'Your Love' (S and G) taken from her forthcoming second album.

Kay's 12", is the bouncy 'Look What Love Can do' c/w 'Music Man' (Sarge). Both will win hearts.

**UNDOUBTEDLY THE whinger** of the week is Reuben Ranking's 'Don't Call Me Yellowman' on the flip side of Gee Skolely and Tipapa Ranking's 'Good Looking' 12" (Red Man Records).

I certainly wouldn't call Reuben Yellowman — 'Toad' is more apt on this outing. The way he invokes the names of two London radio jocks as often as possible to get airplay is simply shameless.

**HONOURABLE MENTIONS DEPARTMENT.** On the subject of radio jocks, Grandpapa Rodigan's DJ sidekick, Papa Face, has a hard 10" due out shortly called 'Dance Pon De Corner' (Fashion) wherein he gives a rundown on streetlife over Carlton Lewis's 'Sweet Soul Rocking'. New 10" spins on the Pama label include: the Rowlands' 'Bilinda', Bobby Melody's 'Drewsland Rock', and a soca excursion by the Astronauts called 'Mek We Jam'.

Meanwhile, the people are expectantly asking, "Where is the Shaka album?" Check page 35.

# VERSION POSSE

**JIMMY CLIFF:** a raver to savour (pic by Vernon St Hilaire)



**Jack Barron rounds up recent reggae releases**

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# SILVER MACHINE

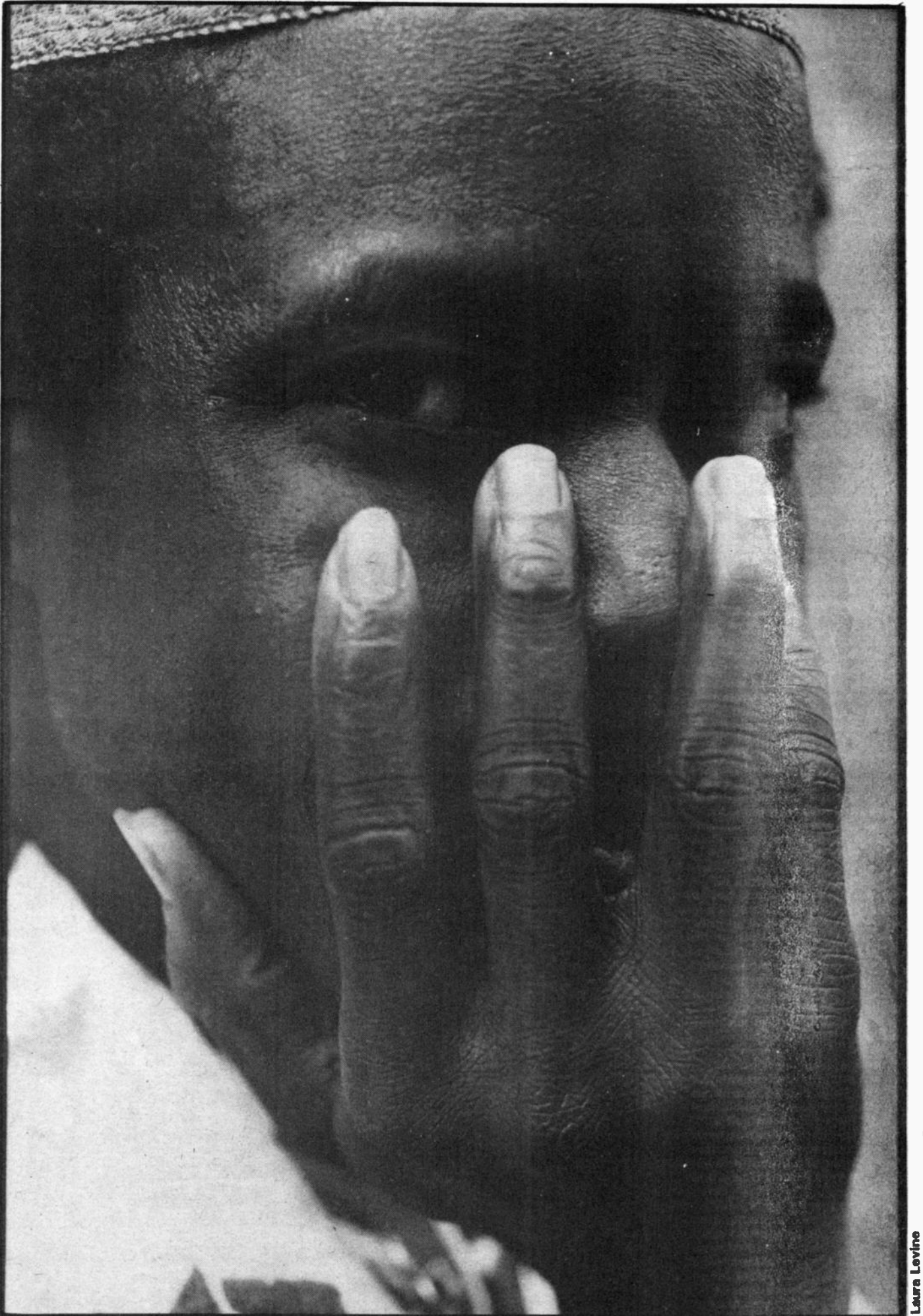
# HAWKWOOD

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**RCA**



# ON THE SUNNY SIDE OF THE BEAT



Laura Levine

## Edwin Pouncey meets the 'Minister Of Enjoyment' and monarch of juju music KING SUNNY ADE

I read somewhere that you are an apostle or something...

"I am an apostle in the church but I don't preach, I only preach through my music."

**I** ARRIVED punctually at the fashionable Barracuda Club clutching my invitation card that would eventually grant me admittance into Sunny Ade's welcoming party.

Also bang on time was the chief guest of honour magnificently robed in blue and white who along with his similarly garbed entourage were just stepping out of a limo and preparing themselves for what must have been to them an awesome evening's activity.

I later learned that Sunny and his elegant party were almost refused admission by the over efficient jobsworths who haunted the main entrance because they failed to produce their invites.

Meanwhile the welcoming committee prowled below, eyeing each other up and

down while steadily demolishing tumbler of mentholated 'juju punch', the room into which we were ushered was also inhabited by lumpy pseudo-antique looking furniture, a giant video, screening that Dolly Parton *Nine To Five* movie for some mysterious purpose and 'festooned' with a previous years Halloween decorations.

The grinning cardboard skeletons pinned on the walls reminded me of what Sunny had said to me that afternoon in reply to my question about the name 'juju'.

"It has nothing to do with magic, no, or black medicine, we only use that name for that kind of music."

Sunny Ade's 'Juju Music' album was magical enough however to change my entire thinking about music and pointed out a brand new direction to take when listening to music.

Centuries of tradition and musical knowledge previously uncovered, due to a certain amount of ignorance on my part, was suddenly let loose in one fluid, quicksilver rush that sharpened up my dulled senses.

My meeting with juju music superstar Sunny Ade (pronounced A-day) was therefore a unique opportunity to delve further into a musical form that has totally intrigued me

from the moment I first heard it, a music that has now become a regular and permanent addition to my listening habits.

Sunny was only too happy to oblige by answering my barrage of questioning as calmly and courteously he unfurled to me the story of juju and his career. I decided to begin by asking him the big one...

**T**O BEGIN with perhaps you could explain the basic origins of juju music.

"The Yoruba tribe is where the juju music originated from, it's the kind of music played for a festival."

"The juju is a name which the colonials gave to black medicine at that time, anything that looked strange to them like black medicine or magic they called it juju and when black medicine was being demonstrated by the people and they were dancing to the music they said that it was juju music, so it is the name we use now but it has nothing to do with magic or black medicine."

"The music has been refined by its successors, people like Akambi Ege who gathered the people together because the music before was played in different places, but he got people together to make music

as a group so that it could be played for pleasure as well as at festival time."

"This was in the early twenties and then along came people like Tony King who came with a different kind of tambourine, they introduced a cane covered, skin tambourine which they played this way, 'CHOOKA CHOOKA CHOOKA DA CHOOKA CHOOKA' and they called it juju because when they played the instrument, it made a 'juh juh' sound like that and they maintained that name all along."

"Eventually it got to the other Yoruba tribes, we have almost 15 languages within the Yoruba speaking areas with different kinds of dialect too and many different types of instruments all playing their own kind of music."

"So when they called this tambourine the juju they wanted people to forget about what the colonials meant by juju, they don't want anything to do with medicine or black magic, they called that tambourine the juju because it sounds juju like."

"It was so unusual to have that tambourine, it was like an innovation and when it was introduced the people totally accepted it, they wanted to hear that thing

Continued on page 32



# IT WOULD TAKE A PRET TO IMPROVE ON THE MC

## The Revolution.

It would be fair to say that the introduction of the Model 144 Portastudio marked a revolution in recording technology. For the first time, it became possible for both beginners and hardened professionals to enjoy the benefits of multitrack recording techniques in one complete, fully portable package.

## A Developing Picture.

It wasn't a revolution that happened overnight; at TASCAM, we've spent twenty years making it our business to develop recording equipment that combines technical excellence and real value for money with the versatility that creative people need.

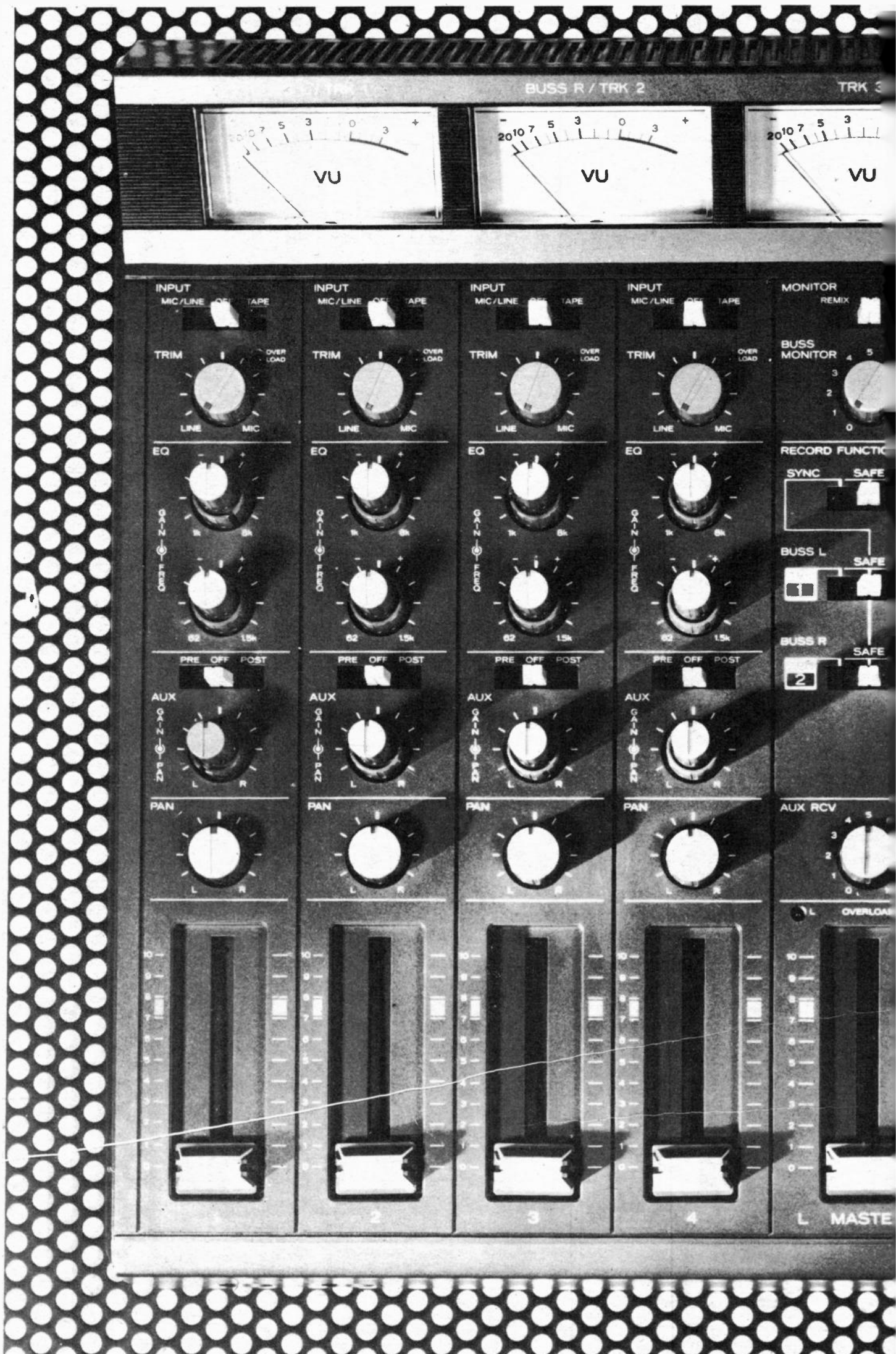
With an attitude like that, it would be only logical to expect us to continue developing the Portastudio concept, both in the lab and by listening to the comments of working musicians in order to produce a significantly better unit.

That's exactly what we've done.

## Inside and Out.

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**.

Naturally, the heart of the machine is still the special multitrack cassette system with our 'Simul-Sync' record/playback head, which allows you to record up to ten tracks with a



# AND I

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minimum of transfers and maximum sound quality. Now though, that sound quality is even better, thanks to the addition of the remarkable **DBX Noise Reduction System**, which dramatically reduces noise and crosstalk between tracks, giving you fresh, clean results – even after a number of overdubs. As you can see, the outside's had a lot of work done on it, but that's more than matched by the goodies inside.

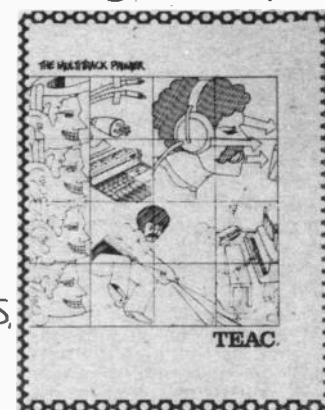
## What Price Progress?

The best news of all, perhaps, is that adding a lot to the Portastudio hasn't added a lot to its price. As we've already said technical superiority needn't carry a heavy price tag.

Your local dealer has the full low down on the Model 244 and, if you ask him nicely, he'll also let you have a copy of our invaluable booklet, *The Multitrack Primer*. In it, you'll find all you need to know about modern recording techniques in a simple, logical form.

It's the sort of thing that most people wouldn't bother producing for their customers, but we're not most people.

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all along and after that they wanted to hear the talking drums so the juju was giving a guideline to the music.

"Nowadays juju music features electric guitars, but at that time there was no electricity, they were using the acoustic guitar but fixing with it and singing all along with it. So many versions have appeared but all along it's juju music because they have to play that tambourine."

Who were the big names to come out of juju music during this period?

"Well then came Tunde Nightingale, he tunes his guitar in a Spanish way and has played from the very start, he has a voice like a woman's voice very tiny and high pitched and people gave him the name Tunde Nightingale because he sang so high. His own style is juju but he has his own definition called Awembi music."

"Then came I K Dairo, he too plays juju music in a different form, instead of playing a lot with the tambourine he brings an accordion into it to represent horns. I K Dairo also introduced the talking drum which they were using from far back, but I K Dairo's style was not to use it continuously but only occasionally in the music."

"When he dropped the accordion, then he picked up the talking drum and started playing his own style for which Queen Elizabeth awarded him with the MBE."

How did that come about?

"He deserved it because he's a man who made juju music a profession to be proud of. The family can now allow their children to go and play music because he showed a respect for the profession, and with the many things he did and achieved he made many boys love music and participate more because they used to call musicians beggars."

HOW DID you become involved with the music?

"I joined a band and played something similar to Tunde Nightingale's style and then when I formed my own band in 1966 I continued to play in that style because Tunde Nightingale's style, that brand of juju music, is only one and he was the only one that played in that style."

"I K Dairo has 1-2,000 different bands playing like him and like all the past artists they have so many imitators, but Nightingale's style is the only one."

"So I sat down and studied it and said to myself, I'm in love with the music and I really don't want to go into pop or jazz or highlife or anything so I'm going to stay with juju."

"So looking at Tunde Nightingale I said, nobody copies his style so I will go into this style, he used to play the guitar to back the song he was singing but I decided to use my guitar to play a danceable thing, I play my guitar as if I'm playing a drum."

When did you begin to record your music?

"I happened to make a record for the first time in 1967 which, when it came out, sold about 25 copies. Well I'm happy that they even bought one, because there are a lot of musicians who never have the opportunity to record."

"We only had two recording studios in Nigeria at that time and they were owned by foreign people, EMI and Decca, and you would see a lot of bands queued outside."

"If at that time we go there and say we want to record they would put us on the waiting list for the next year because they have to record one band, look at the market and test it before they can go onto another band."

"We happened to get a new independent company interested, they saw me where we were rehearsing one night and they sent a woman over to ask me if I already had an agreement with somebody and when I said I hadn't, they said they would like to try me."

"Then we went to NBC (Nigerian Broadcasting Corporation) studio because the company didn't have any studio and there was no time or chance to book a proper studio because they are all fully booked, all the time."

"We did the first single which, translated into English, was called 'God Is Massive' and was released on the African Songs Limited label. I stayed with them till 1974, from 1966 till 1974."

"The first record wasn't successful, but I'd call it a success in as much that they buy 25 copies of that record which for an unknown artist is a good start for me."

"In fact for any artist to record and get it put out as a first record which can be played anywhere, I think is an achievement."

How did that very first record sound?

"It sounds like Tunde Nightingale's music because that was the kind of music we were trying to copy."

Did you have the electric guitar then?

"We had the electric guitar by then, I was playing electric guitar right from the start but there was only one guitar at that time, no bass guitar, no tenor guitar, no Hawaiian guitar, nothing like drums, nothing like a synthesiser, nothing like vibraphones, nothing like that."

"That single it doesn't click but it was my first record and I treasure it so much."

What did you do for your next record?

"When I sat down with the boss of the company we tried to think about what kind of songs or music we should play to break through on probably the next one, in as much that the first one sold 25 copies then the next one should at least sell double or triple that amount."

"Then we both came up with a suggestion. I am a football fanatic and there was a club called Stationary Stores Club, the club is owned by the boss of a company, that sells books and magazines called

# SUNNY ADE

(G.M.A.) from page 29

Stationary Stores Limited and they have the Stationary Stores football club within the company."

"The name of the boss is Mr Adu Baju so they occasionally call the team Adu Baju Babies or they also call them Flaming Flamingoes, you see the Europeans came to Africa and they saw them playing such good football that they gave them that name, Flaming Flamingoes."

"So I said it is possible to sing in praise of that club? At least the club's 50,000 fans might like it and the Vice President of the company said 'Oh that's a good idea' and the President of the company said 'Yes, that's what I want'."

"So we started to write it but we must not praise them too much or make it sound like a commercial or a political thing or anything, that might cause them to be penalised."

So how did the lyrics to that one go?

"Well the lyrics go something like 'Sunny Ade went to the stadium to go and watch the football, But the surprise he saw was the Adu Baju Babies, the Stationary Stores doing wonders, In fact before I sat down they scored one, Before I look at the kind of seat where I sat I found out they had scored another one, Before I concentrate to see which is the Stationary Stores they started dribbling and I hear AYYA AYYA on the field and they've scored three, And I believe they are the best so let's congratulate them, let's congratulate them'."

"The moment they played the final they became the cup winners for that year, that was 1967 but the record cannot come out until 1968 due to some problems."

"When the company put the record out on the market it sold very well, in fact nearly 100,000 copies within two months and after three months of the records release I happened to be given a gold disc for the first time."

"It was like a dream come true and since then I've tried my very best and have never gone low. From there I went on to EPs and in 1970 we recorded our very first album."

What was the title for your first album?

"The first album was 'Sunny Te De' which means 'Sunny Has Come'. The first side of that album is strict, no tracks, just one long track on one side and then five tracks on the other side. And the people love it so much, they prefer me to continue recording straight down without breaking the tracks."

"That one sold over 300,000 albums in Nigeria and we have continued to put them out like that ever since."

You also recorded several albums in London didn't you?

"The first one was recorded at EMI in 1971 and in 1977-78 we recorded about six albums in London which were released on my own Sunny Ade label."

What made you decide to start your own label?

"Well it was in 1974 when I decided to leave African Songs because I feel they don't do a good job for me anymore, there remained only one year of my contract to go. I was taken to court where they sued both myself and the band."

"While the case was going on the judge decided that they didn't respect the contracts and told me to wait six months before leaving and pay £200 to the company."

That wasn't too bad though was it?

"Not bad! So since then we have been on our own. We don't market the records ourselves, when we have finished the master tapes we give them to somebody. Any company who's interested in buying it,

we sell it to them but they have to put it out on my label because I want my label to exist."

YOU'VE CITED Tunde Nightingale as an influence but what about American or European artists, did they influence your style in any way? What music was coming to the part of Africa where you lived?

"When I was young we used to listen to what we called 'geevie' records played by Spanish or Caribbean bands. We called it geevies because they put it on the His Masters Voice label and we called it by the number on the record from GV 1, you know, numbers like that. So when a new record was released you knew which one to expect, say if you had GV 10 then next would come GV 11."

"For me to listen I have to be a disc driver, you know wind it, first you have to wind it and then you can sit down and listen, change it and start it to play again. So that always got into me but all along I never thought I would become a musician."

"When I was mature we listened to people like Mighty Sparrow, Jim Reeves, may his soul rest in peace, people like Jimmy Cliff and reggae."

"The first reggae record I ever heard that made me interested was, I don't remember the artist now but I used to hear it on the radio, it went 'Blow, blow that fire, Blow, oh blow that fire' it's an old record. From there I heard about Jimmy Cliff and I admired his records, then came Bob Marley whose style was quite different, then U Roy, Third World...."

"When I turned professional in music I liked Jimi Hendrix, I loved the way he made his guitar cry. I liked some of the effects he got from his guitar. And people like George Benson, who happens to be my favourite now."

YOU ALSO own a club in Lagos called the Ariya Club, what's the story behind that?

"The Ariya Club. The notion behind it is that I wanted a place where I could assemble so many of my fans once a week so that I can play something for them and see their reactions, because occasionally they write something on a piece of paper and slot it into a box at the gate to give me their opinions about what they thought of the band."

"It's a meeting point to get together to see me because we are always on the road, so by having a place we can play, the people can come around to the centre of my base which is in Lagos."

"Sometimes when we go out on the road to perform we play in different halls in different towns and sometimes you cannot hear the perfect sound because the acoustics are so bad."

"With my night club I did it the African way, it is like we are playing there where we can assemble 1,000 people on that one night."

How long does an average performance last?

"It depends on the reaction of the crowd, I can start from ten at night and go on till six in the morning without stopping and the people still keep on dancing, keep on enjoying themselves, sometimes they call me 'Dancing Machine'."

"If the house is full and there's no chance for them to see the foot work or the dancing system we have to keep them dancing all along, changing the sound and changing into different kinds of lyrics, talk

to them and they talk back to me."

"Like occasionally I will say 'Check E' which means check it, then they will respond to me from the floor. Check E means a lot of things like check your baby, check she's still around with you, or check that sound, or check yourself, or check your pocket, or check your drinks. When I say check it, they will say 'He is there' so the response point is, he is there."

"And occasionally when the drums are singing or talking there is another response, this time between the drummer and the crowd because they know what he is saying on the drum."

"If the talking drummer was here, sitting here and playing the drums he could be asking me a question and telling me an answer through the drums, it is a matter of sitting down and listening to what they are saying, first of all let him concentrate on one language then you will know what he is saying."

Can you tell him to change to another piece of music while you're still playing?

"Yes my lead guitar, it is the one giving the guidelines, when I don't play it at all I can just scratch it, that keeps the beat on and when I want the music slow I scratch it slow."

"You see when I want them to sing or want anybody to change, I can tell them on my guitar. When the music is going fast and I want to change a song, I will sing the song on the guitar and then I will just tap it slow, 'PEEEeweeEEEE' and then 'Riiimmmmm', the band will click into it just like that, then the song will go as slow as that particular tempo goes."

"We have to concentrate so much on the talking drums, there are three, one is a side drum, one is keeping the tempo, keeping the beat and one can slot in any proverb at any time."

"The moment we have finished a song the audience want to hear what the talking drum has to say and they enjoy it, they laugh and react to it, they can say 'NoNoNoNoNoNo don't say that'."

"Occasionally, when we are about to go at closing time, the talking drum can say 'Ladies and gentlemen we are going home, thank you very much we are going home' then then crowd say 'NoNoNoNo' so then the drum will ask them 'Don't you want us to go home?' and they will say 'Keep on playing', then the drum will tell them 'You are asking too much' and then they will start abusing him."

What does the name of your club mean?

"Ariya is just the slang for enjoyment. Some of my fans call me 'Minister Of Enjoyment' so our night club, within our friends, is called 'The Ministry Of Enjoyment', like Fela Kuti calls his club 'The Shrine'."

"When we get together there is nothing like fights, nothing like shooting, we've never experienced bombs, we've never experienced somebody kill somebody in our night club and if that happened the government wouldn't mind closing the club."

IS THERE any truth to the rumour that both you and Ebenezer Obey (also a signing on Island's Africa Series) are close rivals?

"I won't say he's my rival, he plays his own music and I play mine. I don't see the reason why they should call him my rival."

"It's a good thing that the two bands rose together at the same time, it has never been before in the history of Nigeria that two bands just spring up like that at the same time."

"Lately they have started playing some record company politics between us and the fans too because my club is near his own club and we played on the same day and the clubs are also on the same street."

"Soon they started putting politics into it, there were fights in one club, those who created the fights there come over to start another here. Then they started to say I was the one who instructed these fights to take place."

"Later on we found out all of this and we change the dates of the club, I play on Wednesday and he plays on a Thursday."

"We are only playing juju music in different forms, his own style is quite different to mine."

What are your opinions of Island Records' interest in juju and other African music?

"I believe they came at the right time. I don't need to tell them what they will achieve if they keep it the way they are doing it now. They will achieve so many things in Africa because there is so much music in Africa that hasn't even shown up yet."

"Now it is the turn of Africa because I believe that the source and root of percussion and good music comes from Africa because they play everything in Africa to make music, everything."

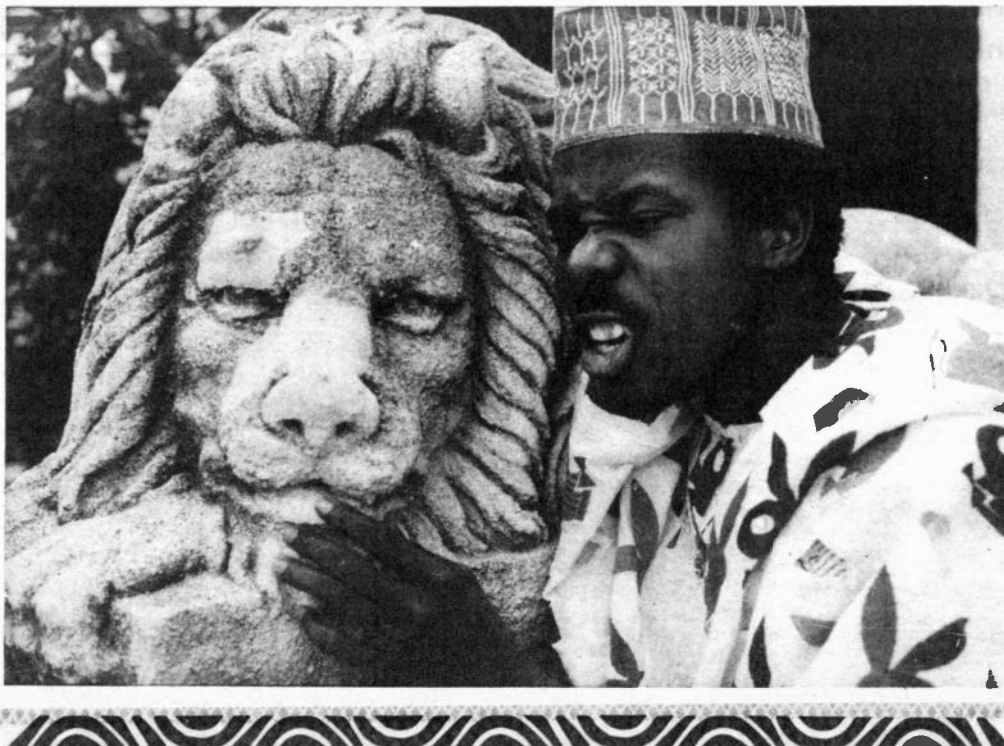
"You might see someone just tapping his mouth, two people may be singing along and he'll be tapping his mouth and you will hear the drums there, you will hear everything there."

"And while he's playing, one of the other boys will put a cigarette packet of something between his fingers and blows it, it sounds like a trumpet, high as a trumpet, you can sing along with it in different forms."

"We have so many things like that and all the different kinds of bands too."

"I don't say they should not go ahead with their other artists but they should at least give an attention to Africa."

Sunny's parting shot should also apply to anyone out there in readerland who have still to pay attention to the African beat. Just scratch underneath all the fashionable gloss that has inevitably coated the music and you'll still come up with sold gold.



Laura Levine



DEPRAVED ENCOUNTERS IN NAME  
SPUNKY-ISM IN NATION  
THE STARS BY DEGRADATION!  
THE DEATHS OF SPACE COB IN INTERGALACTIC  
COURT VILE

I CAN'T BELIEVE THIS...

DO YOU NOT WISH TO POSSESS ME?

AND NOW YOU CAN HAVE ME...ALL TO YOURSELF...WE ARE ALONE...

WELL...UH, NOT QUITE ALONE...

NO, PLEASE, STRILO! DON'T PUT A BAG OVER MY HEAD THIS TIME! LET ME WATCH!

CERTAINLY HE CAN WATCH... SO LONG AS YOU KEEP YOUR HAND TO YOURSELF...

THAT'S WHAT HE ALWAYS DOES, LADY! I'M GETTING SICK OF IT!!

I DO NOT WISH TO HEAR ABOUT THIS... NOW, HERR GOMPHOX... PREPARE YOURSELF FOR A ONCE-IN-A LIFETIME EXPERIENCE!!

AND YOU WILL SEE DARKNESS... AND MYSTERY... AND THE VOID...

BUT IS THIS NOT WHAT YOU ALWAYS DESIRED, HERR GOMPHOX?

AM I NOT NEKRILINE, THE DEAD LADY...THE MOST VALUABLE TREASURE IN THE GALAXY?

WHAT GOMPHOX WILL NOT SEE IS A STRANGE FIGURE SOARING THROUGH SPACE TOWARDS DEPRAVITY UNDER HER OWN POWER...

THE MOST BEAUTIFUL...THE MOST COSMICALLY POWERFUL...THE NOISIEST SUPER HEROINE OF THEM ALL

SQUAAWK! SQUAAWWKK!!

THE DARK DILDO...oops...THE DARK DODO!

SHE IS, OF COURSE, ABLE TO GLIDE THROUGH THE VACUUM OF SPACE DUE TO THE MIGHTY POWER OF GROSS INEPTNESS. (MEANING OUR AUTHOR CANNOT BE BOTHERED WITH SUCH MINOR MECHANICAL DETAILS.)

SCRIPT BY PEDRO HENRY • ART BY CURT VILE

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# ALBUMS



YAZOO'S ALF 'n' Vince: but don't mention the operation

## Can't take my eyes off Yazoo

### YAZOO 'Upstairs At Eric's' (Mute STUMM 7)

\*\*\*\*\*

IN THIS, the era of the creative odd couple as dominated by Soft Cell, Orchestral Manoeuvres, the Associates, even Adam and Marco, plus KaS Product (see feature page 14), Vince 'n' Alf have promptly delivered a debut LP which surpasses even the jaunty promise of their first singles.

Taken as a modern artefact, 'Upstairs At Eric's'

has been lavished with a care and attention which gives the whole package a sharp veneer of class.

This is a record created with confidence by a group propelled forward by their own fresh enthusiasm and talent to such an extent that, although most of the songs have lyrics dealing with breakdowns in communication or break-ups in relationships, the atmosphere never becomes morose or depressing.

In fact, it's one hell of an album, mixing a certain jagged contrariness (the

fragmented non-song 'I Before E Except After C' is a calculated thorn in the teenybop flesh which successfully turns the tide against a wash of overwhelming synthpop (with not a little humour) with an extraordinary collection of staggeringly simple, evocative, cherished love songs that might almost signify a return to a sense of greater realism in the new pop arena.

Like Soft Cell, Yazoo craft emotional snapshots that use an entwining electronic backing on two levels (one a slow bass drone, the other a jerky popping ditty) then draft in a vocal style which quite frankly is so incongruous as to be almost inspired. I mean, Alf could never have been the singer with Depeche Mode, and the difference is shattering!

But Yazoo never limit themselves, never get boxed in by boxing too clever; they always seem to use the right mood and right sounds at exactly the right times. They seem to have the happy knack of cloaking their reflective solemnity in such a bubbly coating that they appeal to swinging dance-floor hedonists as well as broken-hearted loners. And it's all achieved with an apparent simplicity that pre-empt any pretentious analysis of their effective style.

The initial hook, of course, is Vince Clarke's percolating pop melodies but more slowly the insidious, lazy burr of Alison Moyet's textured voice begins to permeate and crawl under your skin. It's a deep, dark

brown drawl filled with oceans of compassion; a quality so lacking in many of today's glossy, vacuous artists.

Yazoo songs are multi-layered, and I'm already discovering surprises with every fresh turntable play. 'Don't Go' and 'Only You', the hit singles, are the welcome introductions to each side but are only the icing on a very rich cake.

The reflective melancholy of unfolding dramas like 'Too Pieces', 'Bad Connection', 'Tuesday' and the near-tearful 'Winter Kills' are filled with a rare understanding, a sympathetic insight which shies away from voyeuristic thrill-seeking.

Maybe Yazoo are able to do this because they are really singing about their own lives, with their own dashed hopes and desperate tragedies (whereas with Martin Fry, you know he's merely watching a wide-screen replay of what goes on in his head).

This gives you an open invitation to share their emotions, to wrap yourself in their world of consoling fresh beginnings and painful memories you'll never let disappear. Even the comparative weakness of the final track, a relatively straight blues song, cannot dull the beating heart of Yazoo that keeps on pumping.

This is the right time for the first Yazoo LP and today the world seems a more rewarding, if not better, place to be.

JOHNNY WALLER

### VARIOUS ARTISTS 'Summer Means Fun' (CBS 22139) \*\*\*\* 1/2

ANSWERING A surf archaeologist's prayers, CBS have thankfully repackaged a chip off the cornerstone of the 'endless summer' Californian Sixties; in this instance primarily the contributions of Bruce Johnston (later a Beach Boy) and Terry Melcher (the Byrds and Paul Revere and the Raiders producer). Together Bruce 'n' Terry were also the Ripchords and the Hotdoggers, spawning a sizeable legacy of beachtown development in those heady days, roughly 1963 to 1966.

Perhaps nowadays it's particularly difficult to relate to the time and place these boys shaped and loved but one thing is certain: They had a hell of a field-day.

The Ripchords and the Hotdoggers covered Jan and Dean and Beach Boy hits usually limply and languidly, but they shine as brightly as ten miles of polished chrome on their epic car anthems such as 'Custom Machine', cataloguing in painstaking detail the merits of the vehicles, gorgeously absurd, indulgent, crass and, of course, musical.

Surf-wise, the angle is pretty similar; 'Surfin' Craze' is an incredible rip-off of an incredible rip-off, namely the Beach Boys' 'Surfin' USA' and that's what I call a true Sixties pedigree!

Bruce Johnston's solo contributions, 'Jersey Islands-Part 7' and 'The

Hamptons', are surprisingly sophisticated, the former a gritty off-colour instrumental, the latter a less egocentric scene insight, inviting further investigation of the 'Surfin' Around The World' LP rarity from which they're lifted.

Besides Bruce 'n' Terry, 'Summer Means Fun' includes an assortment of relevant and choice material. Flash Cadillac and the Continental Kids, mid-Seventies throwbacks, offer a Link Wray-style 'Pipeline', whose pride-of-piece is a guitar solo that transposes the original's spirit intact, not an easy task.

'Help Me Rhonda' is covered unexceptionally by Johnny Rivers, except that River's voice is typically immaculate while of greatest interest and value is a track from Jan and Dean's rare 'Yellow Balloon' album 'Like Summer Rain', re-stating the duo's sheer genius.

It's criminal that their later material has not found a proper outlet as there is a large body of seminal J'n'D work available only on bootlegs which deserves a wider audience.

Bruce 'n' Terry's 'Summer Means Fun', anthemic and melodically rivetting, says it all. Alongside the hot rod hits 'Trophy Machine', 'Hey Little Cobra' and 'Three Window Coupe', 'Summer Means Fun' is an enduring window on a bubble world long since sheared from its moorings in carefree '63 to drift into context as some of the finest rock 'n' roll phenomenae America has sired.

RALPH TRAITOR





# Dulling the senses

## AU PAIRS

'Sense And Sensuality'  
(Kamera KAM 010)\*\*\*

THE BIGGEST puzzle about the Au Pairs is their awesome normality. This is not an album you can get worked up about. Its overwhelming quality is its unobtrusiveness. Simply, it doesn't live up to the fire of their interviews.

'S And S' is laidback jazzy pop so mellow and unadventurous, it hardly rates above Radio One wallpaper muzak. One thing it isn't is challenging. Another thing it isn't is good.

Which is not to say it's bad. One the contrary, the Au Pairs and their pals from Pigbag's horn section make tight little sleazy/snoozy pop tunes which are thoroughly listenable and accessible but about as exciting as a two hour train delay. Like most modern football, it's neatly executed but excruciatingly dull.

Elsewhere, this album will certainly be toasted as showcasing a more relaxed or subtle Au Pairs, far removed from the strident screeching and sloganeering they once threatened to disintegrate into. But to these ears Lesley Woods' slightly flat, lazy vocals bring to mind no lesser 'alternative' heroine than Grace Slick, and therein lies the real clue to the Au Pairs seemingly unlimited good press.

They reap such easy praise not because they have an exceptional talent but because they share attitudes. This is radicalism tailored to titillate Time Out/City Limits trendy lefties and to me that doesn't seem much like radicalism at all. Certainly their 'sexual politics' amount to little more than preaching to the converted. They'd rather hint than agitate.

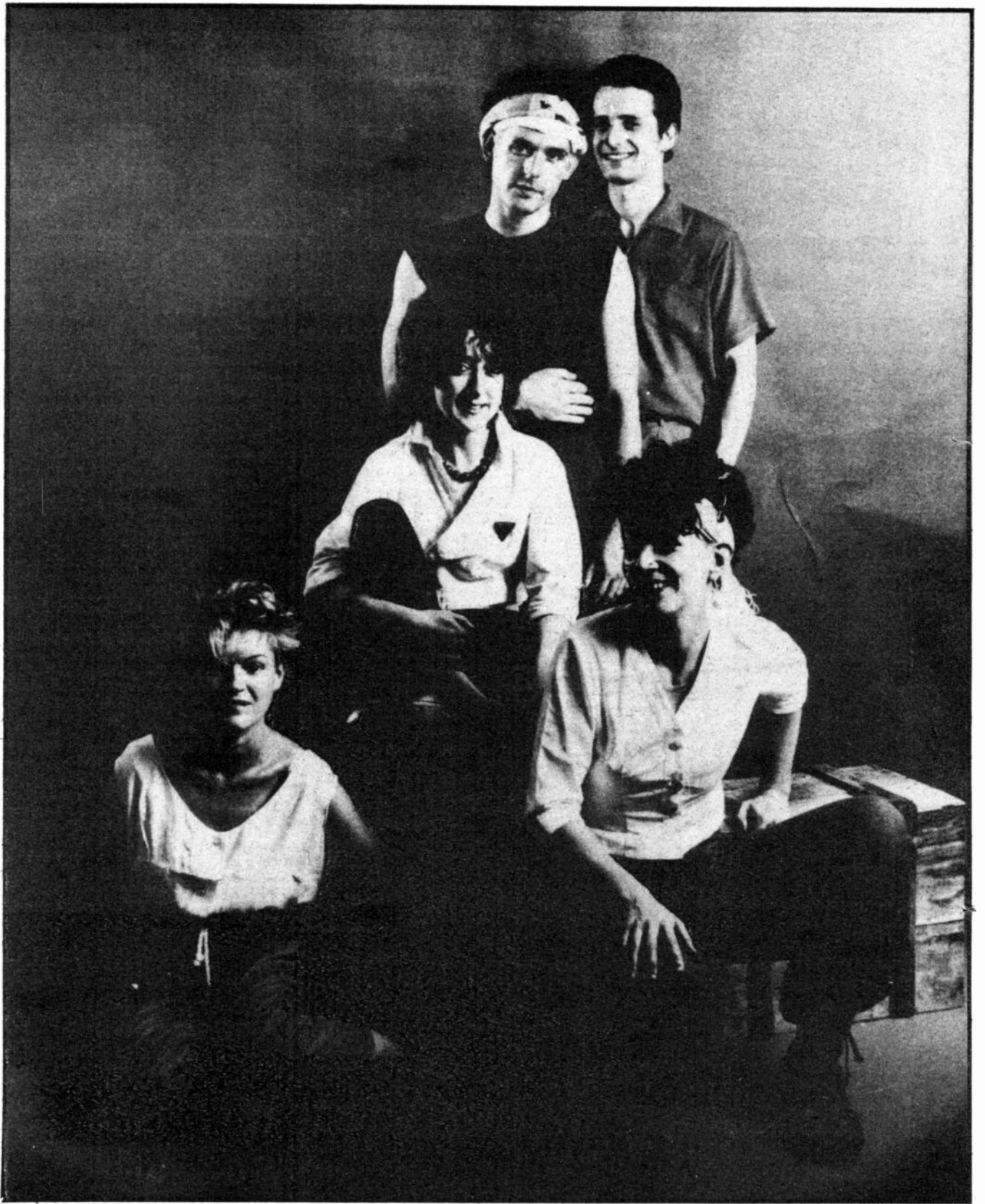
Their most militant polemic here is 'America', a bleak tribal condemnation of Reagan war-mongering which is fine as far as it goes but why condemn America (I believe Jefferson Starship spelt it Amerika) while staying silent about the greater evil of Soviet imperialism? Dunno about you, blue, but I'd rather be in Brooklyn than Bulgaria.

This is too reminiscent of 'Armagh' on their first album. It's immoral to condemn the H-blocks without also fingering ten years of IRA mutilation of innocent working class people, but such bigoted one-sidedness is typical of that trendy middle class tunnel vision which calls itself socialism but has as much to do with the working class as the nob's enclosure at Ascot.

The cosy radicalism of the Au Pairs with its established market fades into insignificance compared to the real pop-protest of 'Know Your Rights', 'Ghost Town' and 'Going Underground'.

'Sense And Sensuality' is too mild to be good propaganda and too soporific and tame to be great music. Guardian ads aside, it's a minor event.

GARRY BUSHELL



AU PAIRS: Jefferson Starship rise again?

## Diamonds and rust

BAD COMPANY  
'Rough Diamonds'  
(Swan Song SSK  
59419)\*\*\*½

THERE'S BEEN a three, maybe four year gap between the last Bad Company album 'Desolation Angels' and this new 'un' 'Rough Diamonds'. That's a sizeable slice of time by any standards; a lengthy period during which the music business has been through more upheavals than Halfin's stomach, more changes than a Spand's wardrobe.

Not that Messrs Rodgers, Ralphs, Kirke and Burrell seem to have noticed.

It'd be easy to call Bad Co stick-in-the-muds, a piece of cake to criticise them for failing to make concessions to modern style. Perfectly valid to number them as ancient musos who think a Birthday Party only happens once a year and Crass is something you mow on Sundays.

And yet... I don't know, despite all that, it's somehow reassuring to find the band re-emerging after such an enormous absence sounding exactly the same as they ever did. Bad Company have stood still, not forged

ahead — and, strange as it may seem, that's just fine and dandy by me.

Tranquil but never torpid, serene but seldom spiritless, the Bad boys conjure up a mood of total relaxation within seconds of the opening track, 'Electricland'. The needle hits the groove and the music seeps slowly from the speakers, guitar, bass and drums melding immediately and ticking over like a well-tuned engine. The song slowly grows in stature, gradually, gracefully impinging on your consciousness. Then Paul Rodgers drifts in with that voice, half murmuring, half sighing: "Yea-a-a-a-a-a-a-a-a-a-a-aah..."

The race is on and it really doesn't seem to matter that the band are making more like the tortoise than the hare.

This situation holds true for the bulk of the LP, meaning (for all you BC purists out there) that the overall atmosphere is more 'Do Right By Your Woman' than 'Can't Get Enough'.

Occasionally the band step on the gas and attempt to burn a little rubber, but there's always the feeling that they're holding themselves back, that they really don't have to prove

anything anymore. The second half of 'Kickdown' almost makes it, but Rodgers loses his bottle towards the end; 'Old Mexico's shouts of "I was broke! I was busted!" are heartfelt, but really not quite vitriolic enough.

I suppose it is kind of frustrating, when you remember what Rodgers used to sound like as a lean, hungry blues singer with a group name of Free. But that was a long time ago — neither he nor the rest of Bad Company have exactly burnt out, it's just that they haven't really got it in them to go for it any more. And I haven't got the heart to slate them for it.

There's a moral in there somewhere.

GEOFF BARTON

JAH SHAKA  
'Ten Commandments  
Of Dub'  
(Shaka Music LP  
824)\*\*\*½

THIS IS it: Shaka's challenge to fellow sound system

operator Lloyd Coxson in the king of the heavyweight dub stakes. The result? No complete knockout, just an unsatisfactory draw.

After all the anticipation, it's a drag to report that though 'Ten Commandments' contains some of the most lethal cuts you're likely to hear all year, the disc is a prime example of pushing a few good ideas to excess.

On the positive side, Shaka — unlike Coxson — has shown his first commitment to English reggae by recording this debut album in London at Neil 'Mad Professor' Fraser's Ariwa studios. Apart from the spiritual descendent of the very late Zulu chieftan himself on bass, the other musicians involved include Regular Tony Benjamin on ballistic guitar, drum

tattooist Errol 'The General', and Hughie on melodica. Ironically, between them Shaka's crew conjure up a smouldering sound which is far more rootsy than anything to come out of Jamaica in the past few

months. On the best cuts, like 'Verse 10' which is a dub of Shaka and Sister Pat's new single 'Jah Children', the instruments splinter into sonic shards so angular the music verges on abstract — no mean achievement.

Although Coxson's recent 'King Of Dub Rock Part 2' is positively limp in the engine room by comparison, Shaka's offering gets penalty points awarded against it for foul play in the composition department.

Some of the tracks, known as 'Verses' 1 to 10, are so harmonically similar (the same rhythm props up at least two 'Verses') that one gets more than a little pissed off. And the man's incessant use of cheap sound effects doesn't help one bit.

I heard that 'Commandments' was going to be released as a twin set of 12" 45s. I can't help but feel Shaka would have been better off putting out the best five 'verses' on an extended discomix instead of this patchy collection.

Still, as he didn't, if you

want to experience some of the most psychotic dub to date you'll have to take 'Commandments' as it comes, warts and all.

JACK BARRON

UB40  
'The Singles Album'  
(Graduate GRADLSP  
3)\*\*\*½

NEXT MONTH, UB40 release their fourth LP, again through the channels of their own Dep International label.

Meanwhile, Graduate Records are milking the profits of 'Signing Off' by releasing a supposed 'greatest hits' collection of deleted singles, a thoroughly charitable act except that any self-respecting UB40 fan will already have 'Food For Thought', 'My Way Of Thinking' etc.

No doubt the album is being launched with the most honourable intentions but what a coincidence of timing!

You might as well wait until September...

ROBBI MILLAR

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# I had too much to dream last night

SECTION 25: the number 9 bus will be along in just a minute

## SECTION 25 'The Key Of Dreams' (Factory Benelux FBN 14)\*\*\*\*\*

AS THE CIA gave the GIs acid as a containing action, the music business gave the music scene 'New Punk' to serve the same end. Whereas the first broke loose and backfired, the latter did and continues to do its duty (with partner HM acting as a kind of premature middle-aged tranquillizer).

Punk and HM's aims are to destroy any reasonable, worthwhile and informative links with the past; to ruin the rock aesthetic; to make things cartoon-like. Most of all, they hate the possibilities of good musics.

Section 25 rather stick to the accident of LSD. 'The Key Of Dreams' is, in the terms of the Sounds reviews pages, a Psychedelic Album Wow and then some! It does to Pink Floyd what the Jam did to the equally mediocre Who; it finds some worth in their scrambled, ill-organised experiments of twelve or fifteen yonks ago and gives them a timely (in terms of the 'new pop') outing.

While saying all this, and sticking 'The Key Of Dreams' psychedelia (makes your Mood Sixes look like Mickey Mouses) alongside Crispy Ambulance's earlier outing as Factory-Benelux successes of the year so far, I must say that it's unfortunate for Section 25 that rock is a context.

Your ordinary Joe S25 fan who, I suspect, is dangerous, a loner and revels in his band's rating as Factory's token no-hopers floundering indulgently in the Joy Division wake — I suspect he sees 'The Key Of Dreams' as a deeply sincere bout of star-gazing.

For Section 25 are very into the universe, which is this year's thing (Blue Orchids et al). They talk about revolution, thank God, instead of rebellion while their music is a genuine antidote to many of today's throwaway records. They are

arrogant in their spaciousness. They would find it funny (I'm sure they find most things funny — for a Gloomy Band) that their chief influence is Floyd's 'Set The Controls For The Heart Of The Sun'.

This latter view brings me to my view of S25 and their blatant mystery-chasing on this album. Next to 'today's happenings', I can spot a poppiness there. 'The Wheel', for instance, would make a strong chart contender and its roots lie somewhere amid Sixties Move songs.

'Pictures Of Matchstick Men', that whole joke psychedelia area, would be a good starting point for 'The Key Of Dreams'. This is a pop band; and that's an important advantage to have when you're freaking out.

'The Key Of Dreams' is packed with abject, deeply buried melodies that haunt you rather than bite your ankles. As is invariable, they are the utter reverse of their 'image', they aren't at all down in the (post JD) dumps but, rather, like little kids let loose with synths and a bunch of fair-to-good middle period Floyd LPs, in awe of colours, textures, combinations, largeness, mistakes, violence.

They are the opposite of drugs, just the same. Section 25 are about feeling strange when you aren't even on drugs. I get slightly worried by their passivity, their staunch metaphysical approach aka 'Everything Will Be Alright Once Every Individual Mind Changes'.

It seems so much eyewash. There again, there's a ferocity to 'The Key Of Dreams' (wouldn't you be fierce if you were as often jokingly dismissed as S25 have been?) that shows they won't be gently put down.

They have a final song that lasts about eighteen minutes, is called 'Sutra', is one long star-gazing Guitar Solo (which works) and it makes Sun Ra seem like the Krankies. It is, simply, what I have been wanting for months.

A day trip to Blackpool. (S25 are see-siders.)

DAVE McCULLOUGH

## JACKIE EDWARDS 'King Of The Ghetto' (Black Music BMLP 801)\*\*\*\*\*

## JOHNNY OSBOURNE 'Never Stop Fighting' (Greensleeves GREL 38)\*\*\*

THIS CRITICALLY enforced confrontation proves that age has nothing to do with making quality music in reggae — unlike the wonderful world of pop.

Jackie Edwards is old enough to give Frank Sinatra a run for his money. But ooowee what a voice, it's like being caressed by purest black silk sheets. No wonder he was dubbed Jamdown's home grown Nat King Cole when he started recording in the mid-1950s.

Edwards might have kept a low profile in the past two decades — apart, so my sources tell me, from writing 'Keep On Running' for the Spencer Davis Group — but this year has seen a monumental revitalisation of the man's career. At the moment he has three albums out: 'Nothing Takes The Place Of You', 'Tell It Like It Is' and the slab of vinyl being dealt with in this review.

The excellent rhythms on 'King Of The Ghetto', supplied by the ubiquitous Sly 'n' Robbie axis, vary from ska-style jumpers to sensual rockers. One cut, 'You've Got To Come Back', even features a pedal steel guitar (I expect this cultural leap will be much copied in the coming months).

Prince Jammy's unflashy control of the mixing tower helps blend the instrumentation into a perfect aural canvas for Edwards' deft crooning and the songs (including a cover of Marley's 'Stir It Up') deal mostly with unrequited passion as befits the man known as Mr Sentimental, though tuffer matters are investigated on the title track and 'Survival Is The Game'.

As you'd expect from a comparative youth, Osbourne's offering, powered by the Roots Radics, is altogether more strident and upfront. Scientist's lobotomized mix capitalises very successfully on the Radics' more razored approach.

Even so, 'Never Stop Fighting' doesn't gell so well. Apart from 'Love Is Universal' (which features the bum drop

rhythm recently popularised on Eastwood and Saint's 'Cyaan Stand Another World War', and some mystic sax from, I think, Dean Frazer) Osbourne's compositions are a bit mundane.

I know where I'd put my money. Do you?

JACK BARRON

## DEEP PURPLE 'Deep Purple Live In London' (Harvest SHSP 4124)\*\*\*½

AND ANOTHER rough mix from the archives of the Beeb is unleashed onto the gullible section of the record buying public who are commonly known as fanatics.

It's probably true to say that Deep Purple fans have had their blind devotion thoroughly abused by sacrilegious record companies and it's getting to the point where any worthwhile product re-salvaged will be ignored.

Along with the double album of a radio transmission, this is the handiwork of chief heavy metal 'trainspotter' and Purple Appreciation Society Boss, Simon Robinson who certainly believes in value for money by cramming 57 minutes on a single album (which unfortunately mars the already dodgy sound quality).

Rumour has it that Robinson never quite got over the shock of Blackmore leaving the Purple fold but I should imagine his new found interest in record necrophilia has cushioned the blow.

The record features the Coverdale/Hughes line-up on their debut tour so it's not surprising that the majority of the material they play is from the 'Bc:n' album. One would have thought that someone as supposedly knowledgeable as Robinson would have the sense not to include yet another version of 'Smoke On The Water'.

Also, I'm sure that this particular gig has been bootlegged. If that's the case, this is just a cheaper version.

The cover features a delightfully tasteless and out-of-focus picture of the band on stage. Note the particularly sensitive portrait of David Coverdale; a delicate profile of his monstrous beergut shadowing a pair of platform shoes that even the Hammersmith gorillas would be ashamed to wear.

A disposable item.

PETE MAKOWSKI

## INNER CITY UNIT 'Punkadelic' (Flicknife SHARP 103)\*\*\*\*\*½

INNER CITY Unit are a weird and wonderful lot, and this is a weird and wonderful record. Any band who can combine murderous disco rhythms, thumping heavy metal riffs, punky noise and psychedelic buzzes into a collection as varied and powerful as this deserve to be number one.

'Punkadelic' is a collection of songs recorded at various stages of Inner City Unit's career; this may have something to do with the diversity of styles on show, although their live repertoire is pretty varied as well.

I've always believed diversity to be a good thing, and as every track on this album is a winner in its own right, I'm

delighted. But be warned. If you like your records staid, stylistically predictable and planned out computer fashion, you'll probably find 'Punkadelic' really annoying.

If you want categories, there's two mickey-taking disco tracks, two punky ones, a few weird psychedelic efforts and the occasional hunky heavy metal offering. Personal favourites in a great bunch are the Hawkwind-ish 'Watching The Grass Grow', the heavy thump of 'Cars Eat With Autoface', the vocal duet on 'Bildeborg' and, above all, the punchy and punky 'Blue Rinse Haggard Robot'.

This is a song about a certain female politician dear to all our hearts and features the line "Little girls are pretty; robot, you're not — you're a c\*\*t!"

An articulate political critique if ever I heard one...

JOHN OPPOSITION


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# BAND AID CLASSIFIEDS

page 45

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# ON THE ROAD



ANVIL'S LIPS: if you can pinch more than an inch...

## Incomplete madness

### Monsters Of Rock Castle Donington

EVEN FOR an uncommitted non-fanatical — but *fascinated* — observer like myself, an anachronism like the Monsters Of Rock festival has a lot to commend it.

Most of my favourite memories concern those rejuvenated veterans Uriah Heep — Mick Box holding his guitar aloft in proud salute and

nearly dropping it, vocalist Pete Goalby being hit on the head by a football lobbed from the crowd, Mick Box backstage being greeted by a fan who pumps and pumps away at his hand, all the while spilling his beer over the both of them but not even noticing because he's so in awe at meeting Box — but maybe the best moment of all came at the end of Anvil's set.

For almost 45 minutes, the Canadian chainsaw horrors had been about as terrible as a glove puppet, ploughing through a collection of songs

that featured no recognizable melody, structure or dynamics. They were loud, fast and incredibly boring! Each song crashed to a merciful end only to be greeted by a vicious audience silence.

But they were just too dumb to notice (it's still not too late to go back to college and get proper jobs, lads!) and they continued to strut the same old moves, bludgeon the same hackneyed riffs into submission and holler the same old hollow boasts.

Eventually guitarist Lips yelled that Donington had treated them "*real well*" and they hoped to be back "*real soon*", whereupon he was nearly struck by a missile thrown 'real well' by someone in the audience!

Really, it was no more than Anvil deserved for such a feeble, one-dimensional showing. Charitably, you could argue that they're just not suited to a large open-air festival, but charity begins at home and that's where these Canadians should return immediately.

Uriah Heep, by comparison, went down a storm — even their impending arrival, as announced by DJ Tommy Vance, elicited a throaty howl of approval. For a heavy rock band, they have a surprising nimbleness, tiptoeing through

various musical styles as easily as they switched from new 'Abominog' material to classic cuts like the atmospheric 'The Wizard'.

The whole band's breezy bonhomie was a joyful antidote to Anvil's scowling determination, and recalled yesteryears of Rod Stewart and the Faces. Box, resplendent in tasteless pink t-shirt and trousers, with a grin as wide as his moustache, acted as impromptu conductor-cum-cheerleader for a host of fans who are enjoying Heep's meteoric revival as much as the band are.

Newer songs like 'Too Scared To Run' are melodic hard rock singalongs at which Heep excel. Their sense of pacing and drama is such that they never drag or repeat unnecessarily, and it all becomes almost infuriatingly entertaining. After all, they're a bloody good rock band which is probably better than being good plumbers or even journalists.

They encored, very deservedly, and departed having brightened the afternoon up considerably. The message is clear. Heep are back and you can have great expectations of a really good time!

With six comparatively different bands on view, a cynic like myself was interested to note the subtle nuances that

separate each strand of heavy rock and metal. But doubters, it's true; each band nurtures its own inimitable style! Thus, whereas Anvil had been relentlessly dull, Hawkwind were merely crashingly monotonous!

Every time an aircraft passed overhead, I assumed it was the start of 'Silver Machine', which was however later wheeled out as a museum-piece memento to worship. All the other songs sounded frighteningly similar, with shrill keyboard effects battling incongruously against the rumbling inevitability of the dull-edged rhythm track, and — even worse — far too long.

Virtually the only sign of light relief was the appearance of two girl dancers dressed as androids and wielding silver cardboard guitars, which suggested the Hawks (that is what you call 'em, isn't it?) haven't lost their sense of the ridiculous, but neither have they discovered any new ideas.

I have to admit that I've already heard more than enough of the brash Saxon to know I despise them, so I was quite grateful to miss most of their set through being ushered into the cloistered 'artists only' area to meet Status Quo. I can't remember most of what Francis Rossi said to me... in fact, I couldn't hear most of what he said, because even from the cocooned sanctity of a private caravan, Saxon are still unbearably loud and blustery.

What I saw was vocalist Biff Byford preparing himself for the Christmas season at Scarborough by doing his Widow Twankie routine of splitting the audience into a "crazy side" and a "wild side" to yell the chorus of 'Wheels Of Steel' against each other. Now, 'wheels of steel' doesn't quite match 'behind you' as a pantomime roar, but then kids — even 'crazy' and 'wild' kids in denim and leather — love pantomimes so much they just don't care!

Personally, I think Frankie Howerd or Danny La Rue would have been funnier (not to mention a better singer!) but Biff definitely says "f\*k" a lot more often! He tends to scream a lot, both between and during the dreadful songs and, as usually occurs with people who get hysterical, I wanted to either stop listening to their childish ranting or slap them. Biff was too far away for therapeutic violence, so I went back to the guest tent, leaving Saxon to their heroes' acclaim.

Quite why I like Gillan but hate Saxon is difficult to explain; it certainly has nothing to do with the relative athleticism of their frontmen, Ian Gillan once confiding in me 'I'm a cumbersome oaf as it appens'.

But although he's a cumbersome oaf, Ian Gillan is pretty clever and so, after directing his band through two new songs from their forthcoming LP, he announced "here's another song we've never done before, but

hopefully you'll remember it, cos it's an old one" by way of introduction to the old Purple hit 'Black Night'.

From there on, Gillan could do no wrong, though I soon became bored with the interminable guitar soloing that marred 'No Laughing In Heaven' while on 'Living For The City', the guitarist was playing the riff for the Stones' 'Satisfaction'. Possibly a subliminal attempt to appeal on many levels?

The highlight was the tender 'Born To Kill' (my favourite Gillan song of all time), while 'Trouble' gave Gillan the chance to toss his hair about while both celebrating and parodying all the metal myths at the same time.

As Jannick Gers began to dominate the songs more and more (watching him attack his guitar to obtain a variety of sounds is less interesting than watching Rolf Harris slap paint on a blank canvas and create), I enjoyed the show less and less.

Eventually I gave up during what seemed like an hour-long solo in the last song, as Gers disappeared over the top of the PA stack. What a showman! What a technician! What a wally! Oh, and Gillan still encored with 'Smoke On The Water'.

Whereas QUOOOOOH! (as the aficionados call them) still play 'Caroline', 'Roll Over Lay Down', 'Don't Drive My Car' and 'Supposin' plus two hours' worth of other Quo-type boogie.

Analytical criticism is pointless with a band as established and revered as Status Quo... like Hovis, they seem to be as relevant today as they've always been!

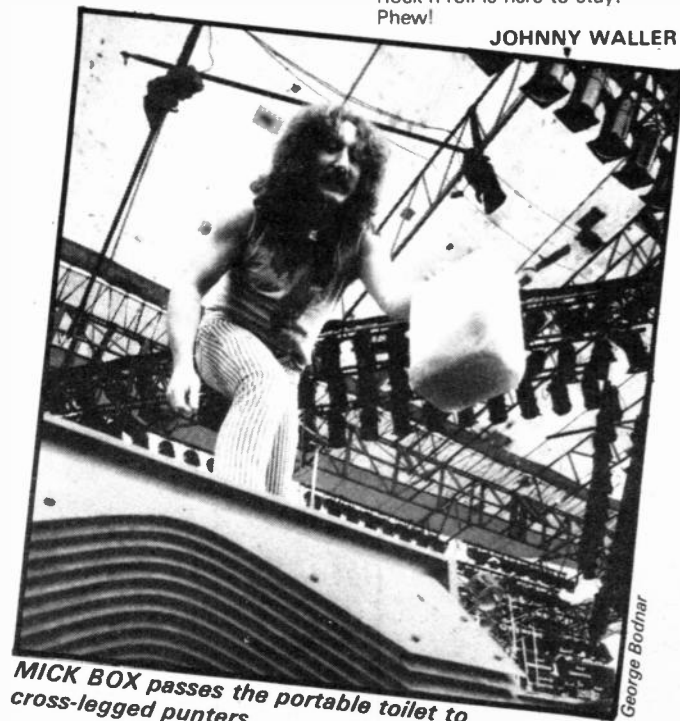
Of course, to these ears, they sound as relentless as the railway tracks on a train journey (that's not a complaint — I love train journeys!) as each of their songs goes 'de-diddle-dah... de-diddle-dah... de-diddle-dah' with a smooth, comforting rhythm that becomes hypnotic.

But admit it. You'd be worried if your train suddenly started making noises you'd never heard before, so the Quo familiarity is a reassuring permanence in this temporal world of rock.

However, even trains have to go over the points occasionally (remember when the 'de-diddle-dah' changed to 'diddle-diddle-diddle-dee'?) and Francis Rossi does too, cranking out John Fogerty's durable anthem 'Rockin' All Over The World' with renewed gusto. And slowing down to enter a station, Quo bring out ballads like the oldie 'Backwater' for a change in tempo.

I didn't stay to the end of what was due to be a two and a half hours marathon show climaxed by fireworks, but as I looked over my shoulder through the frenzied sea of arms raised aloft in homage, the stick insects on stage were storming into another hit single — and I've no reason to suppose they've stopped yet! Rock'n'roll is here to stay. Phew!

JOHNNY WALLER



MICK BOX passes the portable toilet to cross-legged punters



IAN GILLAN: 'I'm a cumbersome oaf as it appens'



# Apollinaires and graces



THE APOLLINAIRES: now, where did I leave the set-list?

## The Apollinaires Barracuda

THE FUNK boom continues unabashed and unabated. Every week it seems, more young hopefuls appear on the scene, anxious for their piece of the action. Tonight, the great white hopes are the Apollinaires and their credentials are better than most.

Possibly aiming for the big band sound, ten of them squash onto the stage and launch into a sharp dance stance. 2-tone proteges (Jerry Dammers was there in a Fame t-shirt of all things!), they're a bit late for the ska revival; this time round it's much cleaner and smoother. Possessing the same kind of wholesome Haircut appeal and immediacy, there's little to tax the brain but then again, that's not what it's about.

Chunky rhythms and brassy blasts, 'Dance With Your Heart' is pure American disco — it even breaks into a burst of 'Shame On You' — though the choppy-choppy guitar work does give it British appeal.

The tribal pounding of the drums is more important than usual. The excellent percussion helps to convince the mind and the feet, although I fear a new wave of drum solos is imminent.

'Shape Up' proved the point. The sound failed but the Apollinaires coped cheerfully and confidently, embarking on a gleeful piece of improvisation which sounded a lot more fun than the number which followed, called (I think) 'Give It Up'.

As with too many groups, they've got the right ingredients and know how to use them but what they haven't got is the stamp of individuality — there's no Apollinaires sound as yet. I live in hope, 'cos there's a lot of potential (a horrible thing to say I know, but it happens to be true) going to waste.

I closed my eyes and was transported back to the Dunstable Ballroom, circa 1976; could things have changed that little? Then the band hit back, the breezy vitality of their single 'The Feeling's Gone' boosting

my spirits. A killer to close the set, and a few more like that would banish my doubts completely.

If the Apollinaires want a say, they're gonna have to shout loud and clear. I'm all ears.

KAREN SWAYNE

## Gasper Lawal Gossips

THIS IS the rhythm method — sweat, sex and the mystery of nature. If further proof was needed of the dawn of African music's sun-bleached smile in our grey land, then this Ivory Coast Club presentation was it.

Full to its damp armpits with an unfortunate snaking queue of people outside trying to plead admittance, it was a problem to gasp for air let alone chinwag. Ironic in view of the venue's name.

The attraction? Gasper Lawal's first London date with his new African Drum Oro Band accompanied by two girl dancers, one of whom Sei Lamah-Touray easily out wows Annabella Bow Wow in the body sway stakes. The result? Stunning music from whatever tribal perspective you subscribe to.

Recap: Son of an Ijebu Ode herbalist, Mr Lawal has played with people as diverse as Mick and the Stones, Barbra Streisand (!) and Ginger Baker. (Now there's a man who made the African connection long before those upstarts Byrne and Eno — not suprising since, despite his poor records, Ginger remains a master drummer.)

Drums and voices are what Gasper's new crew are all about, the only concession to Western instrumentation being a solitary electric guitar played by a dread known as Dada Chuckwuka Madli Anyia. On an arbitrary scale, if Sunny Ade's wonderful sound represents Nigerian pop, expatriate Gasper's pulse-beat echoes its roots.

The band, in technicolour traditional strides, came onto the non-existent stage just after midnight and appropriately launched into 'Witch Hour'. This featured Gasper huskily leading the chanting band —

Dada Davies, Adenose Wallace, Fami Layi and Joni Haastrup — in an exotic jungle ride of tuned percussion.

The roller coaster rhythms continued unabated on songs like 'Rora Rora Sebebe' (translation: 'Take Life Easy') and the tongue clicking 'Awo Wo Awo' (translation: 'The Spirit Meets The Spirit' — the non alcoholic kind).

Throughout the ever-changing drum patterns were enhanced by the two dancers. Move? This pair skanked with more blushing sensuality than the red orchids bedecking their hair. We were even (those who could see) treated to a kind of stick-bashing Cloggies' number during 'Ojo Omo Eniowo' (translation: 'Rain Falls On Everybody').

If 1976 was the buzz-year of reggae, then 1982 is undoubtedly the year of the dark continent's rhythms. But don't worry, you don't have to be an anthropologist to enjoy it. And you can make a good start by seeking out Gasper's two-year-old album 'Ajomase'.

One last thought. I'm told the crowd for Mr Lawal's gig dwarfed the audiences the UK Subs and Bauhaus drew when they played Gossips. Figure it out for yourself.

JACK BARRON

## Clinic Q/Dahlis Car/Ackee Birmingham

OUT OF nowhere, going straight back there. Ackee; five people, five songs, no cigar. They said it would probably be a one-off. Now that's what I like to hear! If only more bands had such sense.

Driving in Dahlis Car turns out to be more fun than taking the bus, but did you really want to go there in the first place? At least there's some spirit here. Lots of clinking cowbells (a hub-cap too, unless I'm much mistaken) and a tightly-knit, hard-edged funky butt at the heart. Somebody said 'Elephant Talk'. I kind of knew what they meant, but I didn't have the nerve to say 'No'.

There is a pause. I sip a juice

and suck a Benson, reflecting that now Dahlis Car have finished, I'm remembering them rather fondly. Just as I decide this probably means they 'grow on you', four female roadies amble past and climb on stage. When they pick up the gear and begin to tune up, I realise they are in fact Clinic Q. This mistake turns out to be significant.

Before I knew where I was, somebody was ramming a hard, blunt instrument into my ear very forcefully. . . . I know that sound! It's a riff! They did their stuff, and nobody looked surprised. This didn't surprise me. Somebody said the bass player was 'very heavy' but I had no scales and couldn't verify whether this was in fact the case.

Clinic Q have come all the way from Copenhagen, but they don't look very enthusiastic about it. They seem so bored! Don't they know that dressing down and being dowdy is not where it's at? Things are depressing enough without this sort of rock-bound fodderstompf.

In Denmark, Clinic Q are apparently pretty risqué — nevertheless, CBS have just signed them up for that country. Think! You'll probably be able to get their first album on import soon!

Drums, guitar, bass, and keyboards — there's a hell of a lot you can do with those resources but Clinic Q don't seem interested in finding out. Their music would have been dated five years ago, but if your cultural heritage consisted entirely of Lurpak, Carlsberg, and Kierkegaard, I don't suppose you'd feel particularly inspired.

The posters proclaimed them as 'Four Girls From Denmark', and one got the impression that most people were there for that reason only. You know; ain't it great to see another girl band! It wasn't really great.

Clinic Q are self-consciously determined not to be taken lightly. No make-up, no 'feminine' clobber, no pushing of 'sex appeal', all very austere.

Well, they can relax. I didn't laugh once.

PHILIP HACKMAN

## Prince Lincoln Thompson And The Royal Rassess Venue

AN EVENING of red eye fever and dread Jamaican rockers which, if fate had been kinder, would have been fit for a prince. But an unholy fusion of humans and electricity got in the way. Like this.

The Venue: An overbrimming tray of various shades of skin. Movement on stage.

Voice 1: "Who are those three ladies?"

Voice 2: "Sister Rassess."

Voice 1: "What are they singing?"

Voice 2: "Oh! Thought they were practicing yoga facial exercises. I can't hear any voices at all. Wonder where keyboardist Pablove Black and the horn section are. Mind you, guitarists Nepti and Larry White, bassie Rass Bailey and drummie Cleveland Brownie have a big sound."

Voice 1: "Look! Prince Lincoln Thompson is onstage now. He's saying something."

Voice 2: "What? I can't hear anything, the sound is totally shot."

Voice 1: "Something about Pablo and the horn being unavoidably detained. Says he plans to carry on best he can. Bugger! He's had to retreat behind the keyboards, ridiculous for the star of the show."

Two hours later on the tube. . . .

Voice 2: "I asked two sound engineers if they'd heard the one about the two sound engineers."

Voice 1: What did they say?"

Voice 2: "They said 'Pardon? You'll have to speak louder, we've got shit in our ears.'"

Prince Lincoln and the Rassess played 'Kingston 11', 'San Salvador', 'No Future At All' and two new songs including 'Jah Is The Light' as an encore. All potentially great musical outings.

Still, with the odds stacked

against him, I'm suprised Lincoln did so well. Pity, it could have been monumental had not an unholy fusion of humans and electricity gotten in the way.

JACK BARRON

## The Mob Anarchy Centre

IT WAS a blaze of raggedy tat as the cider-drinking throng staggered and stumbled into the Anarchy Centre's empty playground following the arrival of the police. 'A bunch of filthy tramps' appears to be the conclusion as the cops pull their usual stop-and-search stunt at the gates and it looks like the gig is in jeopardy.

Leather jackets are now giving way at Mob gigs to tatty rags, and it's this that seems to have the police troubled. They would have been happier, I suppose, if there had just been punks. So would the music biz but that's another story.

Finally, just before eleven, the Mob come on stage and all bedlamite hell is let loose. There's barely a moment's pause between songs, hurtling through crowd-pleasers like 'Gates Of Hell', 'No Doves' (a much more sparse, tortured and better version than on their current single) and a storming 'You Hear Me Laughing', epitomizing how they've left the earlier 'folky' feel and returned to a looser, loutish, mischievous sound, increasing the thrill power of their set.

Singer and guitarist of the three piece, Mark Mob looks down from the tiny, cramped stage and sings the chorus to 'Witch Hunt', "Still living in an English fear/Waiting for the witch hunt, dear." We remember the police episode earlier and throw ourselves into a collective frenzy while he smiles as if he's just won an important battle.

Indeed, the stage front was erupting ceaselessly, bodies being dragged out, wiping blood off heads, lurching back into the fray, doing it all again. I remember all of this, but not much more.

TONY D





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# Design for living

## Fashion Coventry

**FUNKAPHONIC.** That was the buzzword Fashion used to describe themselves on their 'samurai' poster just over a year ago. They don't look like samurai anymore but 'funkaphonic' is still a pretty useful way to describe their sound.

With its connotations of bass-driven dance stuff merging with the hi-tech swirl of multi-layered synthesizers, it hints

beautifully at the ideas Fashion are currently tapping.

Throughout their many modes and moods, Fashion's essence has remained easily identified with the founding core of Dik and Mulligan. While this is still the case, it's also true to say that never before have they allowed anyone else such freedom to shape the overall direction of the band's music.

The arrival of Dave 'De' Harris was their first meeting with a 'songwriter' in the traditional mould, and

his predominant influence has obviously been a major factor in the band's breaking through after so long.

Everyone loves 'proper' songs, and Harris' strength is a great melodic sense, coupled with very accessible chorus hooks — 'Move On', 'Streetplayer', 'You Only Left Your Picture', 'Love Shadow'.

On his own, Harris would mean little. Early tapes of this line-up reveal his songs to be little more than lightweight West Coast AOR; competent, attractive for sure, but hardly special. It's the arrangements, the collective Fashion touch which has modernised them, and given the band both disco and party credibility for the first time.

The line between this new-found commerciality and crass platitudes is fine — only once do they fall on the wrong side with a new instrumental called 'Foolin' Around'. From the title down, it's a pretty vacuous sub-Brothers Johnson stomp which even this band of

Fashion can't, and shouldn't want to, pull off. But then, it's a danger to be expected because Fashion are playing two contradictory roles at the moment.

On one hand, the mainstream funk-modische hybrid which should usher them towards the mass audience approval they've always sought and on the other, the far more innovative and inventive sounds to be found on the 'Extensor' mixes of 'Fabrique' (on the cassette of that album).

The only evidence of the latter in their live set is the marvellous cut-up vocal montage which introduces 'Something In Your Picture'. As you'd expect, it stops everyone in their tracks every time. Perhaps it's obvious which angle is closest to their hearts, but faced with that choice, which path would you choose?

As always, it will be fascinating to see where Fashion go from here.

PHILIP HACKMAN

# Hell bent for feathers

## Silverwing Rock Garden

THIS WAS the Silverwing world tour!

Entry was gained via a plastic-encased crew pass of the type usually doled out by American megablowhards of the Kiss ilk which the Macclesfield marauders had thoughtfully provided for me weeks back when the tour was set to encompass at least another half-dozen dates (all of them subsequently blown out through cash withdrawal) in places as far apart as Hampstead and Covent Garden!

As the dry ice billowed, threatening to engulf the bar and every Aerosmith-shirted nerd in the sweaty hole, it became apparent that what the 'Wing lack in physical resources they make up for, like USA sexrock fantasist Kevin Wet, in fertile imagination.

Existence may indeed be sorrow, *especially* if you're at the Rock Garden, but Silverwing make the best of it. As far as they're concerned, it's *always* the LA Forum.

With Touchable A Terry and Clever Trevor on guitar clichés plus the fraters Roberts in the bass/drums section, Silverwing refute and refuse the depression(s) at hand, be they personal or macrocosmic, psychic or economic. Transformation as an alchemical event, an Ibanez romance. 'Flashbomb Fever' an anthem of painful, compressed melody was at last rendered and rendered in a suitably bravura style. Records don't (or haven't, so far) make it for 'Wing.

I'd always assumed, by way of an explanation/expiation, that quiet man-ordinaire Alistair Terry would lurk behind amps onstage, his multi-studio talents his passport to the group. Nope! He's transformed into...

A white jumpsuit unzipped to the waist, ruffling his red hair, groping the bassist, lighting a fag as he acts like one, blasting a chord as the kingsize hangs from his slack lips, smoke getting in his eyes.

Terry's all gold, he's everyone he ever envied. He mocks any hometown street-studs who may have beat him to the intellectual blondes he craves. This is *his* territory. This is *not* real life, this is super-real! Try it *now*, denizens of Lilliput!

Dripping, Silverwing take off into spiritual ancestors Angel's very best HM/Woolworths-Wordsworth/pseudo-Rollers-on-kinghell-crank blitz, 'Wild And Hot', seat-ripping stuff of the highest calibre. The song's tempo lurches disconcertingly up and down, a trait noticeable through most of the set and one which, however endearing, is the only thing that separates our heroes from the Big Time.

The doomy, crawling 'Teenage Love Affair' comes over with more aplomb than on the group's hit 12" EP, showcasing the high-drama pyro guitar of Trevor Kirkpatrick, a sweet boy who seemed bewitched by someone in the front row of the, er, 'auditorium'.

Leopardskin and leather, body fluid brevity (the soul of hits), contrived to punch Silverwing's standards such as 'Sittin' Pretty' and 'That's Entertainment' into hi-gloss bluster that is prime pussy puller material (sorry, girls, but that's the way they talk in Texas, an' that's where Silverwhanger are headed) as much as any of the Saxon's and Maiden's.

If any A&F man reading this wants to make his fortune, all he need do is sign this lot, put them in with Trevor Horn (really!) and, oh yes, make sure they rehearse not only the poses but the music, at *least* until they can keep time properly. I just know they could be huge.

Silverwing are the new Cheap Trick, but with the added UK ruffnezz that makes the pill easier to swallow overall. They *must* be good because a) They drink Inn-Bru, b) They shop at *Forbidden Planet 2* and c) Asset-Stripper Barton has given them the nerddick nod.

What more could you ask? What more could I ask? Except a percentage.

You should've been there at Madison Square Covent Garden.  
SANDY ROBERTSON

# There's plenty more fish in the sea

## UV Pop/The Basking Sharks Keighley

WHEN HE returned to the live concert scene in the early part of 1980, Richard Strange's backing band consisted of nothing more than a tape recorder. He justified this arrangement by observing that 'A Revox doesn't answer back'. Now Strange's utilitarian approach is being extended by UV Pop, a one-man group from the Sheffield area.

John White is the mastermind behind UV Pop, a twenty-odd year old Yorkshireman with a whipcord body and a cascade of oily black hair. Onstage he looks vaguely out of control, as if he might suddenly launch into an aimless destructive charge, knocking over mikes and amps. Musically he has one or two things going for him, not the least of which is his talent as a songwriter.

His material is intense and challenging, not exactly experimental but certainly pretty unconventional. 'Have Fun Kiddies', 'Sleep Don't Talk' and 'Commitment' are all quite startling sound collages, heavy and uncompromising.

White acts them out to a pre-recorded backing tape, slashing at an oversized guitar and spitting out the lyrics with concentrated venom. A powerful, often nerve-racking performance.

Only 'Arcade Fun' fails to

generate any real excitement, largely due to White's pained vocals. Still, his android music shows considerable promise — there's already talk of a one-off single on Sheffield's trend-setting PAX label — and if White continues at this rate, it won't be long before he's firmly established not just as an artist to watch, but as one from whom it's impossible to take your eyes.

The Basking Sharks prove to be a very different kettle of fish. A three-piece electro-pop group with an unfortunate penchant for schoolboy 'humour' (I refuse to use the word without inverted commas). Two frontmen share the vocal chores, a leering Scouse (unless I miss my guess) wide-boy and a chinless Captain Webb look-alike, complete with a bushy handlebar moustache.

Technically, the Basking Sharks can't be faulted. Their skill as musicians is often exemplary. Unfortunately they are severely limited by their self-indulgence; their music encompasses a wide variety of styles, but only for purposes of parody. Songs like 'Nag', 'War Theatre' and 'Rap Do-Lally Tap' strive to amuse but as often as not merely irritate.

Offstage, the Sharks are likeable and genuinely conscientious fellows but that doesn't alter the fact that their music leaves a lot to be desired. After all, the road to mediocrity is paved with good intentions...

PETE SCOTT

## WANT A SONGWRITER?

Then turn to

# BAND AID CLASSIFIEDS

page 45



# Positive noises

## The Undertones Kilburn National

I WAS waiting for the Undertones to prove something. I doubted their substance — would songs about Mars Bars be as fresh and nutritious as they were a year ago, or would they have staled and decayed?

The Undertones, to a large extent, took the easy way out by choosing the Kilburn National for their showcase gig, base of the London Irish and as near as they could conceivably get to a home venue at an away match. And there's no denying that it helped. From the word go, the audience were 180 per cent behind them.

Feargal Sharkey could do no wrong. Whatever he wanted from them he got — cheers, applause, hand-clapping with the music, joining in with the songs. He baited and goaded, mostly from a semi-foetal position scrunched up on the floor, enticing the crowd with raunchy new numbers liberally laced with a few old faves.

He knew just when to reward. Just as the heap of Guinness-sweating bodies started to flag, he'd come in with a classic like 'Wednesday Week' or 'You've Got My Number'; revitalised, the throbbing swarm of black and tan leather hurled themselves higher and faster to the poppy, boppy 'Tones tunes.

The new songs are just as danceable, with an added organ sound to the doo-wop choruses of songs like 'See That Girl' and 'Luxury'. Feargal's tremelo voice and the catchy, bouncy songs work together like Irish whisky and ice. The age-old formula still slips down a treat.

There's a lot to be said for this kind of unpretentiousness.

The joy is in the simplicity of the entertainment. Nice songs, songs which make you sing and dance, songs which make you smile.

You can have too much of a good thing though, and the second lengthy encore began to tire even the staunchest supporter. A final flay into 'Jimmy Jimmy' and they were all satisfied. One last bop and the last bus home.

But admittedly, as sports commentators say, the Undertones were never under pressure. They proved that songs about chocolate and girls are perennial entertainment, as long as they're positive, fresh, fun, full of energy. As long as they make you feel good. The Undertones proved that you don't need to prove anything.

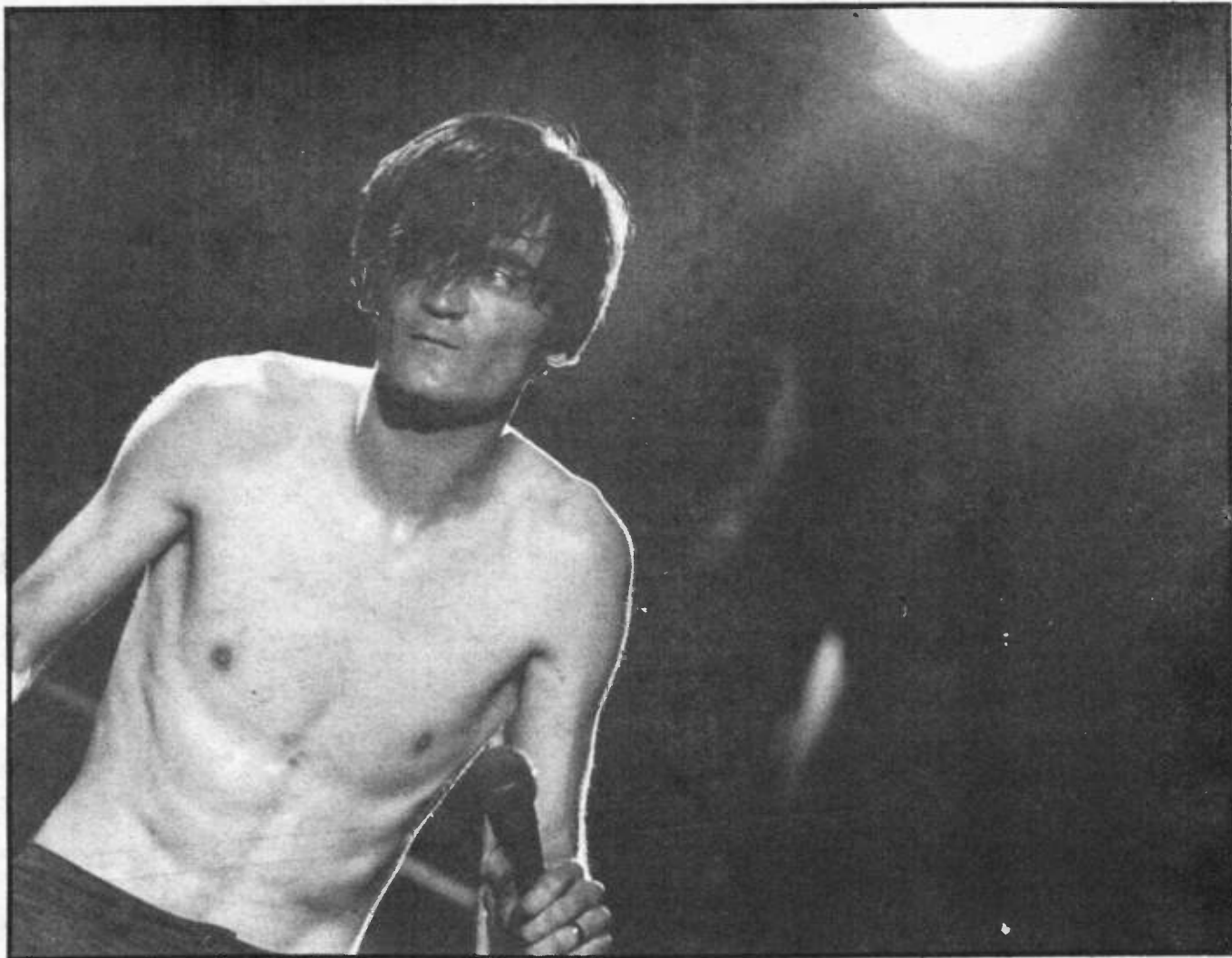
CAROLE LINFIELD

## Girlschool Texas

PARDON MY preconceptions, petals, but this definitely ain't the same band yours truly once pointed the Emperor's New Clothes finger at, apparently causing quite a 'controversy' by not conforming to the Golden HM Rule of Rose-Coloured Reviewing.

But my point with Girlschool was that they were notching up a degree of extravagant praise so unmitigated by reality that there was a real danger of the band being prematurely buried by the various frustrations, public and private, created by the vast chasm between their soft-focus media image and the facts. Then they were good, but nowhere near great. Now, many months of hard-touring later, they're much tougher, much worthier of compliment.

The discipline of playing on such an impressive bill



Steve Rabart

### FEARGAL SHARKEY keeps a wary eye open for sand-throwing musclemen

(Scorpions and Maiden) has obviously helped. With a 35 minute warm-up slot, you can either go all out or die a hundred deaths. Thankfully, the new improved Girlschool have chosen the former course and from the corny siren start onwards they hit the zomboid Yanks with their best shots in a streamlined but very up-front and hard-rocking set.

'C'mon Let's Go' sets the wheels in motion, a hard attention grabber delivered with equal measures of snarls and smiles. The words 'visually

impressive' spring to mind instantly with Kim's traditional ebony look and Kelly's dog-collared, man-eating appeal augmented by Gil's leather mini and fishnet tights aggression. Most of the blokes in the audience looked like starved puppies watching a Pedigree Chum advert, and before long their ears were as worked up as their eyes.

Song two slows the tempo for some sleazy riffing and considered guitar, a lull before the storm of 'Screaming Blue Murder' and the hard slam into

the rock-pop grind of 'You Got Me' which conjures up Blackhearts comparisons and convinces me of their US radio play potential.

Drawing blood on the audience reaction front, the girls accelerate neatly into 'Hit And Run' and then slip into top gear for the frantic r'n'r of 'Take It All Away' with Kim melting any remnants of crowd ice by getting a strong chant going.

'Race With The Devil' follows through as catchy as ever and then it's heads down, no-

nonsense for a strictly good time rendition of the old ZZ Top 'half ounce of Old Holborn' power-boogie hymn 'Tush', retitled 'Thrush' by one overly cynical roadie. And that just left 'em to finish in style with the cherry-on-top frenzy of 'Emergency' which left the one-time zonked out crowd applauding rowdily.

I hesitate to say this but Robbi Millar was right. Girlschool now are a whole new band and the only way they're going is up.

GARRY BUSHELL

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REVIEW RATINGS on these pages: QQQ — faultless; QQ — good quality; Q — shoddy; VVV — a real bargain; VV — a fair price; V — definitely overpriced.

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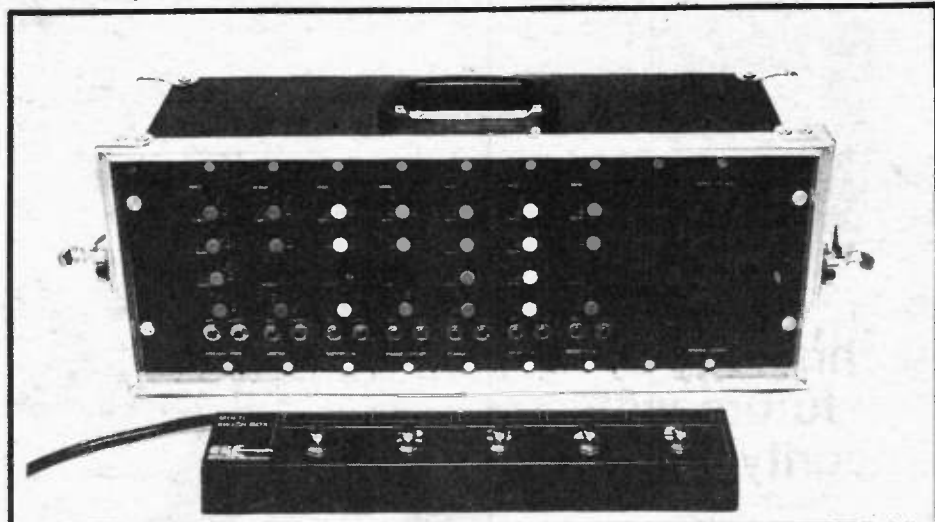
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and with sounds which you like. If you don't find that all the effects in one modular range suit you then it's going to have to be back to the drawing board and a self-made pedal board using Brand A's Flanger, Brand B's chorus, etc.

Nonetheless, modular systems have their advantages. Usually they link together in clever ways and there are few cleverer than the Japanese-made and designed Vesta Fire range, now being imported by MTR, the company formed by ex-Curved Air Bassist and PA sales chief Tony Reeves.

As yet this system may not be very widely available, so if you want further details after reading the reviews, you can get them from MTR Ltd, Ford House, 58 Cross Road, Bushey, Herts, telephone (0323) 34060 — and that goes for the Stellar Reverb too.

Made by Shingo Electronics of Tokyo, the Vesta Fire series is similar in concept and size to the British Scamp system and is designed to fit either individually into a standard rack system or linked together into a flight case, which MTR offer for a very reasonable £63. This comprises a heavy duty aluminium case with a sturdy clip-on cover. Thus packed away the units should be pretty safe from crowd roadies. Get to your gig, undo the front, connect the case to the mains via the attached lead, plug into the special LED indicated footpedal board (RRP £54 and a bit steep), jack your guitar in at one end of the racked individual units, and take a normal jack to jack lead out of the other end of the chain to your amp and away you go. The units connect with each other by 15cm jack-to-jack patch chords so that each unit is connected by its output to the input of the following — the final output going to your amp. Very neat, very simple, and a lot better than those types which rely on special plugs to link them like the Hohner Series which came and went in the twinkling of an eye a couple of years ago.

So, all slotted together in a snug flight case, connected individual to a five button footswitch and to a mains unit

which runs them all, how do these Vesta Fires perform?

#### PRE-AMP RRP £57 inc VAT (QQ% VV%)

THIS WAS the first unit in my chain of Vesta effects, in controlling as it does the initial feed-through to the rest of the units. You wouldn't have to start with one — it's just very useful indeed for upping the level from 'bug' transducers and suchlike to a level suitable for digestion by a normal power amp. Another use, of course, would be for bass players who could use its (admittedly limited) range to up their level to that suitable for direct feed through to a power amp, then on to crossovers and a bin/horn system for maximum sound pressure levels on stage.

You've got a jack in and out and then an input level, active treble and bass controls (variable  $\pm 20dB$ ) and an output pot. In use it works well and if the series appeals to you and you need a pre-amp this would possibly do. It may not offer quite enough eq on its own for bass (maybe not quite enough for all acoustic guitars with transducers either, come to that) but a parametric equaliser is on its way for the Vesta Fire system so that this should then be complete for those purposes.

#### LIMITER RRP £52 inc VAT, battery footswitch (QQ% VV)

EQUIPPED WITH the usual jack in and out sockets, this section of the range is pretty useful for those who either like that 'smoothed-out' compression sound or who wish to opt for the ridiculous sustain which a limiter/compressor can give you. Overall a figure of 38dB compression is offered, the limiter having three pots for output level, attack and depth. Again, if limiter/compressors are your scene, then this is a good one at a good price and seems to offer all the effect you could need plus a fair bit more — once again very suitable for bass as well as guitar.

#### DELAY LINE RRP £105 inc VAT (QQQ VV%)

THIS ONE'S a real goodie!! I'll

admit that I personally have a rather old-fashioned love of spring reverb devices but the electronic delay system offered here is very effective indeed, running from a very short interval (almost an ADT effect) right up to a slappy echo à la Hank Marvin! It does sound electronic to those used to tape or spring echoes but some players may actually prefer that aspect of the sound. The range is 20-200 ms — more than enough to give you a whale of a time when you switch this one in with some of the other effects in the range. For the price I reckon this delay line is a really good buy.

#### DISTORTION RRP £46 inc VAT (QQ% VV%)

ALL DISTORTION devices are a matter of taste so forgive me for not telling you that you absolutely must go out and buy this one NOW! Frankly, effects are just not like that (not that many things are, of course!). This one is just a good, modern distortion device, largely devoid of that early fuzz box break-up or that early fuzz box break-up on chords and equipped with controls for output, mode and depth. The result of your juggling with these three can be out-and-out metal mania or a smooth sliding sustain. The choice is yours and this is a nice amenable unit.

#### PHASE SHIFTER RRP £57 inc VAT (QQ% VV%)

BECAUSE THEIR casings are fairly simple (they don't need built-in footswitches and massive die cast boxes if they're to be rack mounted), these Vesta effects are generally well priced against most individual effects of broadly similar quality. This phaser is no exception.

Mode, depth and sweep rate are the three controls on offer here and mixed together offer a very nice phasing sound indeed, quite the equal of most 'pro' units and very good value for money.

#### FLANGER RRP £76 inc VAT (QQ% VV%)

AS WITH the Vesta Fire Phaser, so with the Flanger, although even more so. Bear in mind the cost of most normal

good quality floor mounted flangers and you can see that the price of these units generally is very competitive. Where the extra cost comes in is with the flightcase and the multi-way pedal which you really need to make a good roadworthy package of this range. Still, the flanger, like the rest of them, seems to be good value for money on its own terms, offering controls for delay, width, feedback and rate. On its own this is an excellent Flanger — used in conjunction with some of the other effects in the Vesta rack it can be a killer!

#### NOISE GATE RRP £57 inc VAT (Q% VV%)

THIS ONE was my better noise, I'm afraid. Much as I twiddled with it I couldn't find any serious noise levels in the whole rack system to take out! Setting the unit down low had no effect and if there was any effect with the unit set up high, I still couldn't hear it! Maybe this would be worth having if you had other noisy effects which needed shutting up, but if you'd bought a whole rack system of Vesta effects I can't see that you'd ever need it. They're not noisy by any standards and I doubt if this noise gate would be justifiable unless you had one noisy extra effect to add before the Vesta rack.

#### POWER SUPPLY RRP £70 inc VAT (QQQ VV%)

FRANKLY, CONSIDERING that this unit is only running seven effects in total, £70 is a bit steep. They'll all run off batteries and you may feel that this is the better option. Personally I hate batteries (they always let me down when I need them most and the price of them is madness!) and would opt for mains power any day. Well, if you feel the same way then it'll cost you £70. The choice is yours. I'll grit my teeth and pay it.

Overall, this is about the best modular system I have yet come across. The units all seem to work well together (great for heavy guitarists!) and should take a hard life on the road.

GARY COOPER

# STELLAR I LOVE HER

Gary Cooper

Stellar reverberation



STELLAR REVERB from MTR: low cost add-on unit for lovers of that springy sound

#### STELLAR REVERB UNIT RRP £46.50 inc VAT (QQ% VV)

WHEN ALL the great effects hoo-hah is finally over and done with there will always be one basic 'special' sound still being used — reverb. Literally it's about the only effect that I can think of which is 'natural' in that it attempts to simulate an existing acoustic phenomenon, rather than create a totally artificial (although, no doubt, worthy) effect like, say, flanging or chorus.

Reverb is really just very short delay and there are many, many ways of getting the sound ranging from digital to analogue devices, electrostatic plates, tapes — you name it, someone's thought of it. But one of the best ways (from a sound quality point of view) of

getting that delay is by the tried and trusted delay spring. That's the way that 99 percent of combo reverbs work and nearly all of them use the Accutronics spring delay line. Most makes these days use a shockproof version — shockproof not in the electrical sense, but by doing away with the danger that a swift rattle or kick of the combo will produce the sound of two skeletons making love on a tin roof in a hail storm. Some argue, however, that the original Accutronics spring delay line used in Fender combos whilst not as shockproof still sounds better.

Either way, spring reverb is more natural sounding than the electronic type to many ears which is why most amp makers use it instead of bolting on a dirt-cheap IC circuit to do the job more simply.

CONTINUES OVER

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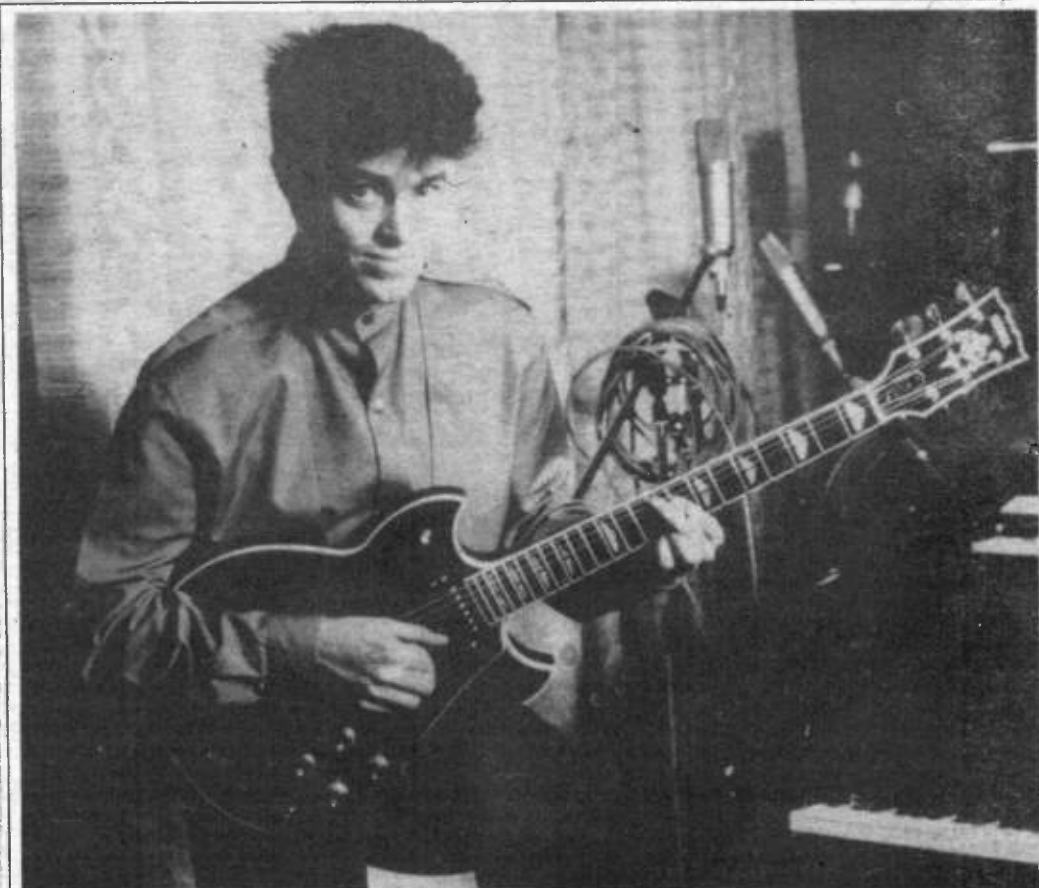
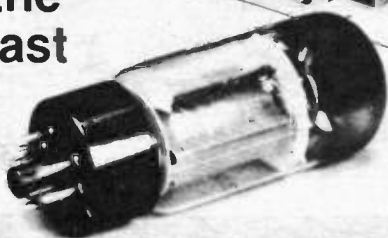
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## NELSON'S NO 1.

Since '76 when a roadie brought Bill Nelson one of the first SG2000 guitars in the country, he's hardly played anything else — until recently. Bill has added a new guitar to his collection — a brand new SG2000S (It's the green one). 'Right from the start I knew it was the guitar I needed — the way it's made and the way it plays just can't be faulted.' The SG2000 has been Bill's No. 1 stage and studio instrument through

Be Bop Deluxe, Red Noise, hundreds of gigs and sessions worldwide; (including the recent Monsoon hits), and the SG2000 can be heard on Bill's current album *The Love That Whirls*. Having discovered his ideal guitar, Bill has gone on to explore the world of synthesizers, with the Yamaha CS70M. 'With Be Bop, I was impressed with the CS80 and I know the CS70M and I am going to make good music together.'



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# CHAMPIONS OF THE UNDERDOG

STELLAR FROM PAGE 43

This is all well and good, but what if you've got a combo which came without spring reverb? Do you have to make do with a solid state add-on unit? And what about players who use heads? One answer is the new battery powered Stellar Spring reverb which is just about to come on to the market.

A basic aluminium box provides the housing for the Stellar Reverb. It has three sockets on the front ('in', 'out' and 'aux') and runs from four HP11 type batteries. These power two relatively short springs which give the reverb delay.

Of course, one problem with spring delay lines is that the actual sound from them isn't half as versatile as that from delay pedals of the purely electronic type, but purists and those with fuzzy ears will possibly be prepared to put up with that to get a more natural sound.

The only control on the Stellar is a single rotary pot which varies the 'depth' of the effect. That and your playing technique are all you have to juggle around with.

In use the Stellar isn't bad at all. I tried it up against the standard Accutronics type (as fitted into a Pro-Amp combo) and there was, certainly, a better sound from the longer more sophisticated Accutronics but but the Stellar still sounded head and shoulders above almost any purely solid state device I have tried, the reverb sounding far more as if it was the product of a natural acoustic environment, rather than electrons whizzing round a pile of clever circuitry.

Possibly the only problem with it is its sensitivity to thumps and bumps. For that reason it would best be stowed safely out of the way.

GARY COOPER

**BARNES AND MULLINS CHAMPION effects range (see text for prices and ratings)**

**WHILE IT'S** all fine and dandy for your average professional player to consider spending £60 and more (much more in some cases) for effects units, down at the reality level there is a very definite need for decent effects units retailing at around the £20-£40 mark, the sort of prices which real people can afford. Strangely enough the major Japanese makers are as guilty as anyone else of charging a small fortune for a handful of components worth 15p in a metal box worth not much more and it has taken a British distributor, Barnes and Mullins, to come up with a British-made range of effects whose prices are more suited to the pocket of the hard pressed musician of 1982.

These effects may not be too easy to find an obsessed with major brand names is the average music shop, but it might be worth pestering your dealer to get them in stock — if of course they're any good. This is what I think.

**CHAMPION WAH WAH RRP £24.95 inc VAT (QQQ VVV)**

**THERE'S** A school of thought these days which strongly suggests that wah pedals are out of date. Well, maybe they are and maybe they aren't, but the validity of most effects depend on how they are used and if you have the ideas in your head to employ one, a wah wah (one of the oldest ideas in pedals) can be very useful. After all, the real beauty of it is that, unlike most effects these days, the wah pedal is player-controlled, which means that you can control your expression personally, rather than relying on an IC to do all the work for you — hence it's more 'artistic' than an auto pedal.

Anyway, the B&M Champion Wah Wah is a sturdy yet simple and very honest pedal. It's

housed in a red pressed steel box, has the in and out jacks on one side and works in the old, tried and trusted manner where the up and down movement of the pedal links to an internal potentiometer which varies the sound. Power is from a single PP3 charged by unscrewing the baseplate.

Take off the bottom cover plate and look inside the Champion — the wiring is every bit as neat as any Japanese unit's, the circuit board tidily soldered and the whole thing quite sturdily made. If a UK maker can produce a basic wah pedal which sells for only £24 and a few pence, why do we bother importing units which are no better, only to pay through the nose for them? This wah wah works just as well as others I've tried and, assuming that you don't find the sound too dated, then it's ideal for all those luscious Hendrix/Trover solo sounds. Compared to most effects, this one is excellent value for money!

**CHAMPION WAH/FUZZ PEDAL RRP £35.12 inc VAT (QQQ VVV)**

**BASICALLY** THIS Unit is identical to the previous model, except that it has two click footswitch pedals beneath the footplate, one for wah on/off, the other for fuzz. The quality of the wah is the same as that of the previously mentioned unit but the fuzz, I'm afraid to say, isn't up to much and you would be better off buying the wah pedal separately and either buying a distortion pedal or using the pre/post gain on your amp. The fact that there is no fuzz controllability on the fuzz section means that you have a weak and very old fashioned-sounding fuzz unit blending in (perhaps 'fighting') would be a more apt description! The excellent B&M wah sound. There's nothing mechanically or electrically suspect about this pedal, though, and if you happen to like the sound of it

(it's all a matter of taste, after all) then it's excellent value for money for the quality of construction.

**CHAMPION PHASER RRP £39.93 inc VAT (QQQ VVV)**

**THIS ONE'S** a bit unusual in that the phaser sweep is controlled by the position of the footplate, rather like the wah on a wah wah pedal. The sound is actually quite impressive for the price but I don't think it's quite as good as the sound which can be got from the superb little micro phaser (which I review next). Nevertheless, bearing in mind what most makers expect you to pay for a basic phaser, it's very hard to fault this unit although, as its only control is by the foot pedal, it is considerably more limited than most phasers which offer controls for speed and depth. Nevertheless it's cheap and well made and has enough sounds to satisfy the beginner who is just getting into the whole idea of sound modification. Not one of B&M's best pedals it is, still, good value.

**B&M MICRO PHASER RRP £39.93 inc VAT (QQQ VVV)**

**COSTING** THE same as the pedal operated phaser, this tiny pressed steel metal box has only the one control for speed

no adjustable depth) but it is, for all that, possibly the best unit in the range and truly excellent value for money. There are those who feel that phasing is a 'dead' effect these days, and that flanging is far more useful. Well, while I'd admit that flangers are superb (assuming that they're good examples of the type) I still think that the substantially different sound of a phaser as good as this is worth having in your effects armoury.

It's about as basic a phaser as you can find, all there is being just a footswitch and speed control but the speed range is very impressive for the price and the depth (albeit fixed) is a very good choice, so that some thoroughly professional phasing sounds can be got out of this unit. What matters far more than any knobs and buttons is the basic 'voicing' of an effect and this one is really great sounding. If you're looking for a cheap phaser then check this one out — it's excellent value!

**B&M FUZZ UNIT RRP £25.57 inc VAT (QQQ VVV)**

**WELL** THERE had to be a fuzz box in this Barnes and Mullins range, didn't there? After all, it was fuzz boxes which started off the whole effects units revolution in the 1960s and the

sound from nearly all of them (whatever fancy names makers invent to disguise their true nature!) derives from the earliest concepts.

In that case, of course, the high prices being charged by some makers for what is the most basic effect of all are just plain silly and it's rewarding to open up the bright orange pressed steel case of the B&M Fuzz Unit and find some sturdy components, neat wiring, and everything looking properly held into place.

Unlike even some of the really expensive imported fuzz units, the B&M box has a surprisingly wide range of controls. Of course there's the footswitch itself, but you also have three rotary pots giving volume, sustain and tone. It's the latter of these controls which helps the Fuzz Unit up into a much higher bracket than most distortion devices. It genuinely does change the sound — and quite markedly too, so that you can go from a really ancient sounding 1960s basic fuzz (à la early Jeff Beck) right up to a much thicker, more modern sound.

But make no mistake, fuzz is fuzz, not valve overdrive. This Fuzz unit is really very good indeed and an absolute steal at the asking price — great stuff!

GARY COOPER



CHAMPION range including Flanger which wasn't available for review

## WAITING FOR THE BUZZ



BUZZ BOX: cheap shrills

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The buzzer life of the alarm is approximately 30 hours (using the recommended Duracell batteries) and the battery life is estimated by the manufacturers at up to six months. A louder version is available for vehicle security and any number of units can be supplied to operate from a single key.

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**STEREO FLANGER RRP**  
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THE INTRODUCTION of the 'budget' priced MXR Commande series caused some consternation, to put it mildly. To start with the units dispense with the usual ultra-heavy duty metal cast boxes normally associated with this premium price quality American-made product range, in favour of a Du Pont material called Lexan and, secondly, they came out at retail prices nearer the normal 'premium' MXR effects than perhaps they should have done.

However, a change in MXR's pricing and the fact that MXR's new material choice is reckoned to be just as strong as metal in practice have allegedly done wonders for the Commande Series sales.

Recently two new units were introduced — a stereo flanger and a stereo chorus.

I began with the Stereo Chorus. Chorus has been an amazingly popular effect since it first came out and this is likely to be a unit of major interest given MXR's reputation and the RRP of the box. As I say, it's made of Lexan and that seems strong, certainly it should be as apparently this material was developed for use in crash helmets etc. I do have my doubts about the battery access, however. This is a flap which hinges by virtue of the Lexan material having been moulded thinner in one line across the width of the box so that it forms a hinge. I'm told that this is 100 per cent reliable in use — after all, how often do you change batteries? If you're a fan of the Atomix for this bit, after a few months I see lots of Commandes with the batteries hanging out. I reserve the right to reiterate my doubts.

Anyway, on with the bit about how the unit sounds. Internal power is by a PP3 but the Commande will take a mains adaptor if you prefer, which makes it suitable for pedal board use. The 'in' and 'out' jack sockets are on the back of the unit, the twin pots (marked 'speed' and 'depth') are on the top, as is a small red LED which shows when the unit is on. Foot operation is by a cunningly designed pedal plate, rather than the normal footswitch button, and this gives you a better area to aim at. In use the switching on and off is silent and instantaneous.

In terms of its sounds the MXR Commande Stereo Chorus

isn't the widest ranging I've ever heard, nor does it offer the variety of controls of some others on the market, but the actual quality of the effect's 'voicing' is absolutely first class. It's true that you might be able to get chorus pedals with more sounds than this one has, but few of them offer better sounds and those which do are considerably more expensive in many cases.

Delay range on this pedal is from 5-12ms and the bandwidth is given as 10kHz — certainly enough for a really nice ADT effect which can give normal six-string chords a very useful 12-string guitar sound. This analogue delay unit (which is what it actually is) also has a stereo function whereby it can be connected (via a split lead) to two amps to enable the sweep sound to be spread-out. It's a nice effect in stereo — but how many players have two amps? If you do (or if you fancy home recording with two D.I.'d channels) then this aspect is well worth having. Don't worry if you haven't that extra amp, however, as the MXR will run perfectly normally into mono, stereo just being there if you need it.

Overall, the unit sounds fine and seems well made. The sweep range is massive and the 'depth' control is really a 'mix' pot which blends the chorus effect with the 'dry' sound from your guitar. It's not a revolutionary unit but it does sound very professional indeed! Sharing identical casing, the Stereo Flanger, like the Stereo Chorus, is a two control unit — a bit of a contrast from some of the other flangers on the market, with all their controls, many of which seem to achieve little!

All you have on this MXR are 'speed' and 'regeneration' pots but, once again, the basic sound of the unit comes across as very clear and very effective — at least to my ears.

Spec of this unit include a delay time of .54 to 3.2 ms and a bandwidth of 15 kHz. The implications of this, once again, are that the unit doesn't have anything like the range of operation of some other pedals on the market but all that shows is that you can't rely on figures alone when it comes down to sound. The actual effects produced by this MXR sound really good and the inherent noise level is also excellent. Once again stereo operation is provided for but, of course, that just leads you back to the question of whether you've got two amps or not. It needn't matter if you haven't of course, because this unit will function perfectly in mono.

GARY COOPER

**MXR PITCH-SHIFT DOUBLER RRP**  
 £399 inc VAT  
 QQ V ½  
**MXR DIGITAL TIME DELAY RRP**  
 £399 inc VAT  
 QQ V ½

AS MOST people will know, MXR makes a pretty comprehensive range of rack-mounted professional standard signal processors in addition to its foot pedal effects. Hot off the presses in this particular department are the Pitch Shift Doubler and Digital Time Delay, both slim, 19 inch units powered from the mains, and both with potential applications in studios, on 'live' mixing desks and as additions to the personal FX arsenal of your more affluent musician.

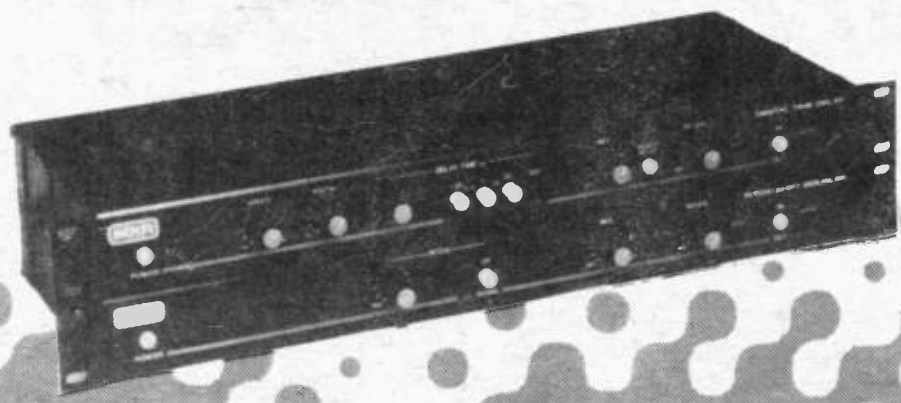
The Pitch-Shift Doubler is the simpler of the two units, with little about its three-knob, three switch front panel array to suggest the asking price of £399. Mains comes in via a grey push-button with status LED on the far left; input and output connections are on the rear, with the usual provision for stereo operation and remote footswitch.

Without the footswitch, the effect is switched in by means of a similar push-button on the far right, also with status LED which lights to indicate 'active' mode. There's also a green LED labelled 'level', which does nothing more than indicate that an input signal is present (or not, as the case may be).

The remaining four controls are the ones which actually determine the nature of the effect. Just left of centre is a knob and a push-button collectively labelled 'pitch'. When the effect's 'active', a cyclic pitch shift is produced and the aforementioned knob determines rate while the button selects either 'up' or 'down' pitch variation. The other two knobs are labelled 'mix' and 'regen', the latter varying the amount of affected signal fed back into the system, thus fattening the sound and exaggerating the apparent sweep width towards a sirenish sort of 'wow' at extreme settings.

'Mix', however, seems to have no effect when using mono output; I presume in this case the mix between 'dry' and 'effect' components is predetermined. It would come into its own, however, when using stereo outputs on a PA or studio desk.

If this all sounds frightfully matter-of-fact, dears, that's because there's frankly nothing stunning about this unit at all. Personally I think 'flanger' would have been a more straightforward description of



**MXR Pitch-Shift Doubler and Digital Time Delay: elusive qualities?**

the unit's function, and while the effects you can produce are quite pleasant, I find myself somewhat hard-pushed to figure out exactly why there's a '3' in front of the '99' in the unit's list price. If anything the unit offers less control over sound than most pedal flanger-choruses and there's not even an input or output level control (nor an uncancelable expectation on a studio unit) to push the cost up.

Which leaves me forced to deduce that all that money is just for a good signal/noise ratio and reasonable frequency response, which of course one does have to pay for.

At least with the Digital Time Delay there are a few more controls. Not many, but a few. The basic format is identical: power switch on the left, effect in/out on the right with 'active' and 'level' LEDs. Once more there are no level controls but this time the two outputs on the back are reversed — an irritating point since the output sockets on these two prototypes aren't labelled anyway. I hope this will be put to rights on the production items.

The left half of the front panel is this time taken up with three knobs and three push-buttons. The buttons select various preset delay times: 1.25, 5 and 80 milliseconds; with all three buttons 'out' you get the full 320 ms delay and

any delay time in between 320 and zero can be set by using the adjacent knob which will reduce any preset delay down to as little as one quarter of the nominal value.

These delay presets are also labelled with effect modes, respectively 'flange', 'chorus' and 'double' (who-hu-Ed), with the 320 ms setting just called 'echo'. The two remaining left-hand knobs are for speed and width of the aforementioned cyclic effects and it's important to note that there is no cancel switch, as such for this cyclic element. If you have any setting other than zero on the width control the unit will produce sweep, even on long echo settings, so for pure delay, width must be set at zero. The speed control, however, has no effect as long as width is at zero.

'Mix' and 'regen' knobs are in the same location as on the Pitch-Shift Doubler, though with the addition of an 'invert delay' button which inverts the phase of the delayed signal to produce interesting colouration of the effect when flanging etc. And this time the mix control is effective when using a mono output, as it must be in order to have full control over the type of delay effect produced.

However having said this, I have to note that without a manual showing recommended settings, I didn't find defining effects that easy to obtain (and I have played with a few of

these things in my time). In the cyclic mode I found it much easier to produce hollow, exaggerated sweep effects than the subtle chorus/flanging sounds that I find most useful, and in pure delay mode subtlety was equally elusive. Here, the 'regen' control functions purely as a repeat-selector and unlike other digital delays, I found it difficult to set up convincing reverb, which is normally the easiest thing in the world.

Now I'm perfectly willing to accept that there could have been certain specific settings which I missed when trying to achieve these effects, and that a proper user manual might reasonably be expected to fill in a few gaps. But I really don't expect to have difficulty with such a simple — quite frankly I'm inclined to say too simple — unit. So once again I'm left thinking that the asking price is to be justified by good s/n and frequency response figures, at the expense of the basic quality and controllability of the effects, which seems bizarre, and puts both units rather in the 'it don't do too much, but it does it really well' bracket.

Sorry MXR, but on the face of it the Roland SDE-2000 knocks spots off both these units simultaneously, and for versatility without the studio quality noise and frequency specs, there are a dozen cheaper units that appear to do a better job.

TONY MITCHELL



COMMANDE Stereo Chorus and Stereo Flanger partner new Delay unit (not reviewed)

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# GOOD VIBRATOS?

**MORLEY ECHO-CHORUS-VIBRATO PEDAL RRP £189.95 inc VAT QQ/VV**

WITHOUT GOING into all the stuff about how well Morley pedals are made (you must

have heard it all before) it does deserve re-emphasising that they really are a cut above most in terms of constructional quality, this latest mains powered Echo-Chorus-Vibrator being no exception.

Unlike some Morley mains powered foot pedals, this

latest one does away with that hideously ugly cage at the end of the unit and simply comprises a heavy duty chromed steel case with three pots on one side (marked Chorus/Vibrato Depth, Effect Mix and Echo Repeat) and three jack sockets on the other. The first two are for instrument in and out, the third enables a second amp to be connected so that a stereo effect can be obtained.

In addition to those what's already specified, the Morley also features a metal mains switch for on/off (indicated by a glowing red light on the front end panel) and two footswitches of extremely good quality, one for effect choice, the other for instrument straight feed.

As with all of these Morley mains pedals, the foot pedal itself works by nice simple photo-optics.

The actual effects are pretty easy to use. The chorus mode is indicated by the light on the left being illuminated. When it's out you're on echo, when on, you're on chorus/vibrato. Starting with that latter sound you've got control over the depth of chorus via the depth control, but also by the mix pot.

The rate of chorus sweep

is controlled by the gloriously smooth footpedal operation, a range of from nine to 20 sweeps per second. At this latter setting the chorus effect becomes what Morley call Vibrato.

In use the chorus effect is pretty good at giving virtual ADT (automatic double tracking) effect so that a six string can sound a bit like a twelve string — especially on chord work. Frankly, the

faster the sweep rate goes, the worse the sound gets and I certainly wouldn't want the so-called 'vibrato' effect it produces, although effects are pretty subjective and some might like it. Slower, it's pretty good but, frankly, not much better than several other chorus pedals on the market which cost much less.

The echo effect is, in fact, really good. The mix control

**MORLEY STEREO CHORUS VIBRATO RRP £149.95 inc VAT QQ/VV**

UNLIKE THE rather excellent mains powered Echo-Chorus-Vibrator unit, this effect unit from Morley is one of their more conventional series, comprising an ultra heavy duty black metal box, bearing two jack sockets (mono in and stereo or mono out), two of Morley's excellent heavy duty footswitches, three controls (labelled Chorus Intensity, Vibrato Depth and Vibrato Speed) and two red LEDs.

The LED on the left of this very substantial looking unit is an indicator for the effect on/off in so far as it shows you whether the effect is being bypassed or is in use. The right hand LED shows you the pulse rate of the vibrato or chorus, depending which of the two effects you have switched to when you hit the bypass (left hand button).

Power for the Morley comes from two internal PP3 batteries which can only be changed if you unscrew the four retaining screws which hold on the baseplate. These days there are easier ways. If batteries sound like too much of a bore, you can buy a 12 volt mains adaptor for the pedal which would be, I reckon, a far better way of doing it.

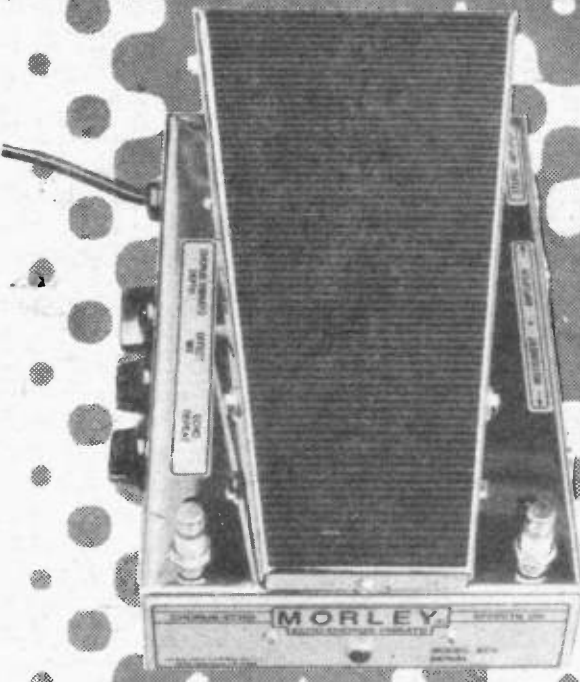
Trying to pass comment about the actual sound of a chorus pedal is pretty hard. But, to be frank, I've heard just as good chorus effects from devices costing a hell of a lot less than this one and I think that you'd probably find it pretty hard to justify such a tremendously high price unless the Morley's undoubted reliability meant a great deal more to you than it ever could to me!

If the chorus is a bit 'so what', how about the vibrato? Well, this isn't worth too much for me either as I by far and away prefer the same sort of sound which you used to be able to get out of the old Sixties Fenders and suchlike. If a swift Bo Diddley is the idea then you'll never replace that old valve sound effect with this very electronic synthesis of it — assuming, of course, that this is what Morley are trying to offer you.

While the pedal controlled echo/chorus/vibrato (reviewed left) might be almost £50 more it's at least possible to see where the money has been spent; with this one it's just a crazy price to ask for two effects which are no better than others on the market costing far less.

GARY COOPER

GARY COOPER



ECHO-CHORUS-VIBRATO: luxury under foot



STEREO CHORUS VIBRATO: more 'lessly' than Morley

enables you to blend a direct and echoed signal in varying proportions and there's a wide range there from about 300 down to 15 milliseconds delay.

The repeat control does what it suggests — governs the number of repeats you get per note, and the footpedal governs the delay interval. Push that pedal down during use and you get a fantastic pitch shift effect which is available on other delays but cannot normally be effected by the player while actually playing.

Overall the Morley is a really well made device with a superb clean echo which will take you from a not-quite reverb to a really old-fashioned Shadows echo with lots of useful more modern effects in between. It's a heck of a lot of money to pay but it should prove 100 per cent reliable and would suit the pro player who wanted to make echo with odd controlled pitch effects an important part of his sound.

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# SOAK OPERA

**TOM SCHOLZ POWER SOAK RRP £75 inc VAT QQ 1/2 VV**

MORE YEARS ago than I would dare admit I worked in a band with a guitar player who was a bit of a pocket genius. Like a lot of players then we were each using large valve tops which, while great on stage, didn't do much for either his or my neighbours when we got together to rehearse. After all, we wanted a decent guitar sound and that meant overloading the Marshall and Vox heads which we were using. Sounds familiar?

Well the guitarist friend finally licked the problem by building a clever device comprising a set of heavy duty resistors which soaked-up most of our amps' power when on full blast. The result was something like the sound of a fully driven 100 watt head but at around ten watts.

The same idea has obviously occurred to Boston's Tom Scholz because he's the man behind the Power Soak, a similar device to the one I've just mentioned, but one which is commercially available right now, imported from the States where it is made.

The Power Soak comprises a set of wound resistors in a metal box, vented to dissipate the heat caused by taking in all that wattage (up to 100 watts RMS) and only allowing a portion of it out through your speakers.

The Power Soak has no mains or battery connections, all you do is plug the output from your amp into one socket and plug your speakers into one of the two jacks marked 'connect to speaker'. Of course there are things like impedances to sort out, but these are catered for by a switch on the front panel which allows you to set 4, 8 or 16 ohms, depending on the speakers your amp is designed to feed. If your amp is one of that type which features switchable output impedances, the correct setting appears in a window as you set the speaker impedance. Couldn't be easier, in fact.

The Power Soak comes with a list of amplifiers and their recommended settings but, being American made, the guide is fairly useless as most of the amps mentioned are American models which aren't as common over here as brands like H/H, Carlsbro, Custom Sound etc.

So, having set the impedance and plugged in you can now choose just how much power is vampirised out of your amp before it starts to wind its way round your speaker voicecoils.

## POWER SOAK: one way to get rid of unwanted watts

The Power Soak bears a rotary switch which allows you to 'attenuate' (ie reduce, in this context) the output power by nine steps from 0 (ie amp full on into the speakers) to 32dB — a setting marked for headphones.

The idea is, of course, that the amp is raging at full blast, while the Power Soak's resistors eat up most of the output, leaving just a variable dribble of the juice to trickle into your speakers. The theory should enable a fully driven valve amp sound to be reduced to barely audible levels.

I wired a Power Soak to several different amps: a Park 20 watt Vintage combo (which at a nominal 20 watts is normally deafening!), a Pro-Amp Viper 100 watt valve combo, a Carlsbro Hornet 30 watt combo, and an H/H head. Two valve amps (one a hybrid) and two tranny amps seemed a fair enough test-bed for the device.

Point one is that the idea, basically, is safe once you set the impedance correctly. I can't see why a switch is fitted which you have to set to either transistor or valve but I assume there must be some reason and so I used it.

Certainly the Power Soak does what it says it will. The Park and the Pro-Amp valve combos both delivered their full power into the box which stepped it down to manageable levels depending on what step I set the attenuator to. The tranny amps performed likewise with no technical flaws.

However, I do have some doubts about the resulting sound. Not only does the Power Soak eat up volume, it also eats up treble and with some amps you might even need to use a treble booster to put back what is being leached away.

Further, although it's certainly true that the Power Soak allows you to have the sound of an amp distorting at full tilt but at an acceptable volume, it's a well known fact that a fairly important part of the sound of a good amp on overload can be the speaker

'break-up' which, as the Power Soak never allows them to get full power, is missing from the overall sound.

However, the Power Soak is really tough, should be very reliable and would enable any player who has an amp without a pre/post gain set-up to get a good overload at low volumes — providing, of course, that he can put back some of the missing treble (no problem in most cases really).

Whether or not the sound of the Power Soak suits you will

be a matter of taste but it's a genuinely good idea, especially for recording and rehearsal, and would save you needing to buy a practice amp which has a different sound from your stage amp.

Currently the Power Soak may not be all that easy to find and so it would probably be worth getting in touch with the importers direct. They are Dices Music, 2 Stocks Walk, Almondsbury, Huddersfield. Telephone (0484) 512601.

**GARY COOPER**

# D'YA KEN DOD?

**DOD PERFORMER SERIES STEREO CHORUS £65 RRP £97.50 inc VAT QQ 1/2 VV 1/2**

DOD'S PERFORMER range of FX units have the immediate look and feel of professional pedals from an American manufacturer — principally due to the considerable weight and bulk of the casing, which is undoubtedly tough enough for you to drive a tank over.

The Stereo Chorus itself is a medium sized unit, not as large as the chorus pedals in some makers' ranges and yet not so compact as to be near-invisible on stage. Basically it's foot-sized! Apart from weighing a ton it has a solid rubber ribbed non-skid bottom and a large rubber pad-type footswitch on top.

The pad is an indication of the influence of Japanese technology on American thinking; as with Boss and several other oriental FX ranges the pad conceals noiseless FET switching — there's no audible click in your sound when you switch on or off. However, there's no physical click either,

which means you must rely on the status LED for immediate confirmation that your effect is on. Because stage lighting can sometimes be so bright that you can't be certain whether LEDs are glowing, I think it's advisable, especially with an effect like chorus which can be very subtle, not to have to rely on this method of indication alone. By all means have electronic noiseless switching, but for the player there's a howl more reassuring than a mechanical click that you can feel through shoe-leather.

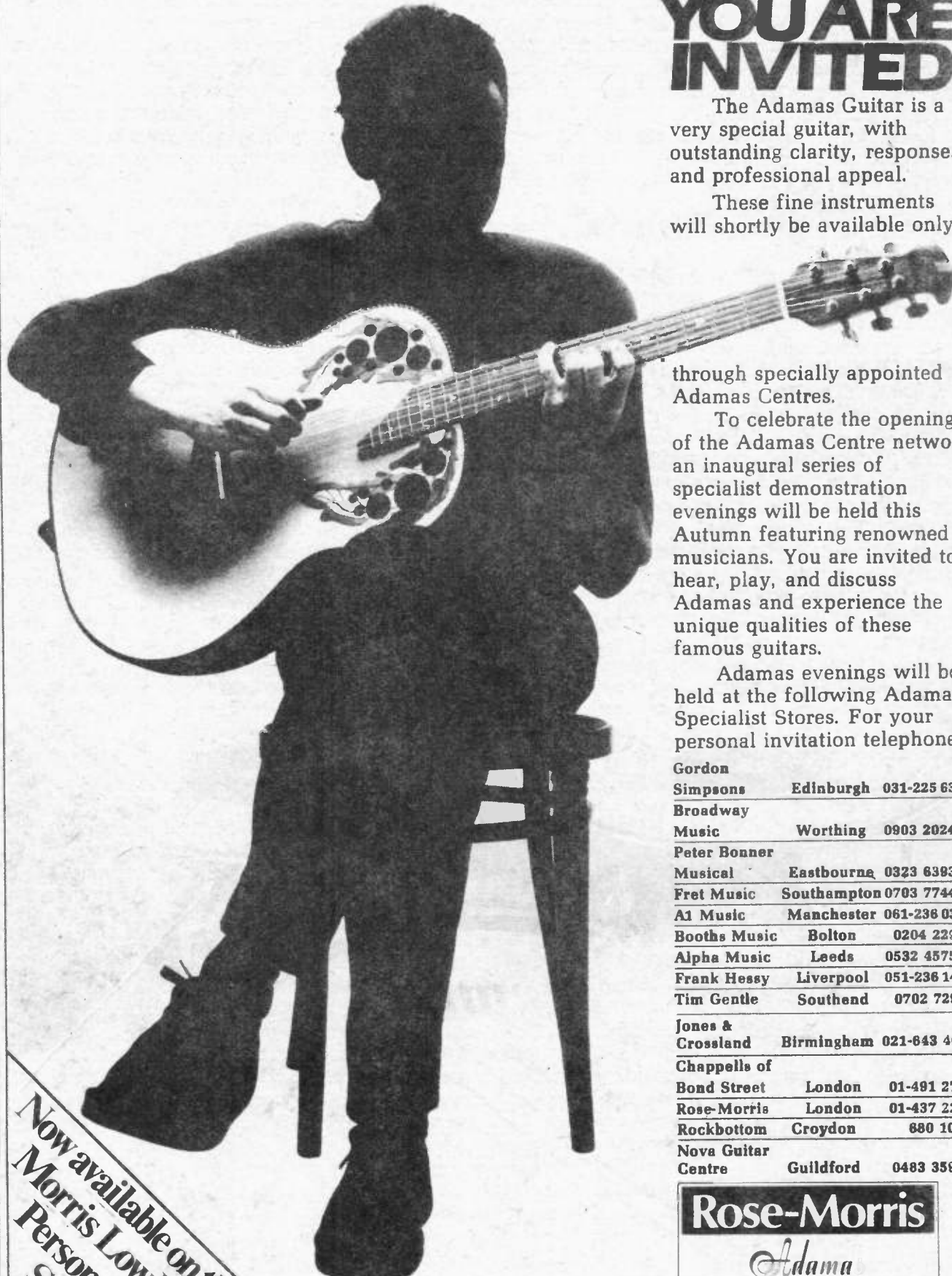
Because the casing slopes up to quite a reasonable depth (about 1 1/2 inches) at the 'front end' of the unit, it has been possible for DOD to incorporate a quick-change battery compartment with plastic removable flap which slots into the twin PP3-sized recess in the metal. The depth has also allowed the two outputs necessary for stereo operation to be mounted one above the other on the left edge. Of course the unit sounds perfectly good in mono but stereo chorus is a great facility to have. Shame

**CONTINUES OVER**

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## DOD FROM PAGE 47

the user manual omits to mention which is the mono output though.

On the right edge is the single input socket, and on the front edge next to the battery compartment is a socket for external power supply. Unhappily, unlike practically every other pedal on the market, the connection for this power supply is a quarter inch (standard) jack rather than the usual mini-jack arrangement, which means if you've already splashed out on an adaptor for other effects, it won't fit this unit. What a good job DOD make their own.

And so to the sound, and the controls which govern it. On the top, grouped closely together, are three knobs (labelled 'delay time', 'width' and 'speed'). 'Speed' of course controls the sweep rate and 'width' varies the amplitude (deviation) of the effect. 'Delay time' alters the depth of the effect from a mild swish to a reasonably pronounced pulse. Because chorus is a fairly subtle effect, the extremes of setting of these controls do not produce the variation of effect one would expect on, say, a flanger, but within the necessarily limited range the sounds produced are most acceptable.

Very effective colouration of an otherwise straight guitar or keyboard sound can be achieved with this unit and of course the stereo effect is useful for recording too. Perceived noise level, at least as regards hiss, was more than acceptable on our test sample but unfortunately quiet moments were marred by a just-noticeable 'ticking' of the unit's internal oscillator — something I really wouldn't expect to find on an otherwise well-made unit. A duff sample? — I hope so, but bear this in mind if trying one.

TONY MITCHELL

# TOP DEK



AMDEK FLANGER: easy to build as an Airfix kit

**AMDEK FLK-100  
FLANGER KIT RRP £70  
inc VAT  
QQQ VVV**

THE LOW-KEY launch of Amdek this summer at the London Trade Show should not be taken as an indication of minor importance. Amdek is a name which I'm sure is going to become of increasing relevance

to all musicians over the next few years. It's the name of the new 'computer peripherals' division of Roland and embodies a philosophy of identifying and developing the common ground between the musician and the home computer/electronics hobbyist.

At one end of the scale this means the introduction of sophisticated products like the

analog-digital converter which can be used as an interface between digital computers and analog synths to provide 'dedicated' music computer facilities at a very much lower cost. At the other end, it means offering kits to the musician enabling the construction of quality music products at considerable savings over the equivalent ready-made items, and it is this much more street-level concept with which Amdek has been launched in the UK. The initial range comprises a dozen effects/accessories kits, from a distortion unit kit at £35, through to a delay machine for £145, and including all the standard FX units plus tuner, metronome, mixer, graphic and two percussion items.

The idea is simple — Amdek supplies a kit of no more than a few dozen parts which can be assembled with only a modicum of skill into a professional looking unit.

The advantage, once you've put together the kit, is that not only do you save some money but you also learn something in the process, perhaps developing an interest in the 'innards' of electronic products which will lead you in rewarding new directions.

I chose the FLK-100 flanger kit because I like flangers and the Roland people told me it was a kit of about average difficulty which should take about an hour and a half to finish. Now I'm not an electronics hobbyist but I do know how to solder, which might give me a slight advantage over a lot of potential customers. However, soldering is not a difficult skill to master and the instructions which come with the kits give clear guidance on this particular topic.

Apart from a soldering iron, you need very few tools of your own to put the kit together — just a pair of wire strippers and a small screwdriver in fact. A spanner is provided in the kit for tightening the nuts holding the potentiometers and jack sockets, and you don't even have to buy solder because that's included too!

The components come in a

bubble pack rather like an Airfix kit and in fact if you've ever built a plastic model you should have no trouble as regards the basic manual dexterity required. The instruction sheet is similar to the ones that come with the best plastic models these days (which are usually Japanese!!): it is a step-by-step, fully illustrated guide with lots of useful tips on techniques. The illustrated parts list confirms that you're provided with every screw, washer and wire as well as the electronic components like the pots and printed circuit, and of course the actual casing for the unit.

Soldering is actually the only technique which does require a bit of skill and there were a couple of points not mentioned in the instructions which you might find useful if you're a beginner. Firstly, if you haven't bought an iron yet, buy one which has interchangeable bits — a standard bit and a small one for fine work. There are some very delicate connections to make on the PC board and use of a fine bit greatly reduces the chances of accidentally burning out a vital component. You can get soldering kits with fine bits from places like Woolworth's.

Secondly, a soldering stand is really useful. This can be anything of sufficient stability, rigidity and heat-resistance (obviously something metal is best) which enables you to clip your iron to it in a vertical position. This way, for much of the work you can bring the component and the solder to the iron rather than vice versa, thus overcoming that unfortunate human failing of not having three hands.

Other than this there is nothing I can add to the instructions provided. Each step is comprehensively described and you tick it off in a little box as you progress; the sheet even includes a centimetre scale so you can measure your wire lengths off against it! Working to the instructions, I took almost exactly an hour and a half to complete my flanger, and that was while watching Family Plot on the telly, so it can't be very difficult can it?

The kit builds into a smart,

compact, four-function flanger in stove-enamelled grey with bright, stylish graphics and a very modern pad-type electronic footswitch which make it more than a match aesthetically for anything ready-made on the market. What's more, it displays nothing of the 'home-made' look which tends to characterise British electronics kits. But what else would you expect from Roland?

As for the sound, well that's everything you'd expect from Roland too. There are four pots labelled 'manual' (delay time), 'depth' (sweep width), 'rate' (sweep speed) and 'res' (resonance or feedback) which together can produce practically every variety of flanging effect imaginable, from a soft, gentle chorus through to police car sirens. An LED indicates effect and battery status, the battery being the only item not supplied and its compartment being accessed by a novel push-in rubber flap which doubles as one of the unit's three 'feet'. Between the 'in' and 'out' jacks is a socket for external power source. Switching is electronically silent but has a mechanically produced click to satisfy the musician's need for a positive to 'feel'.

In the main though, the pleasure is in knowing you've built it yourself. Of course you didn't design it, and you didn't have to understand one iota about PCBs and component values, but it sure feels good when that little LED winks on for the first time to prove you've done it correctly!

Value for money? Well at an RRP of £70 for a four-function flanger it's hardly over-the-top, but if you feel that's steep for something you have to build yourself, bear in mind that the street price is likely to be much lower. And anyway, what value do you put on the fun and satisfaction you can get out of making your own very professional looking and sounding FX units? I think Roland have opened yet another floodgate here; Amdek has been really well thought out and the possibilities seem endless.

TONY MITCHELL

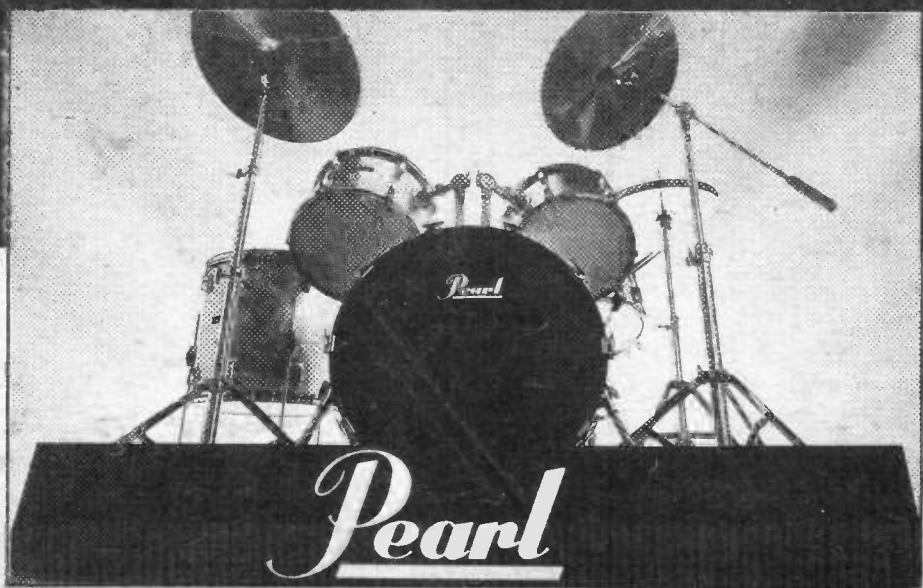
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## CRASSED LINES...

TO MR Arrogant and his 'Anti-Crass' brigade: In the beginning, this anti-Crass barrage was quite funny, but now it's getting a bit serious.

Firstly, instead of organising anti-Crass gigs, you should be more concerned, as a punk about organising anti-racist, anti-war and anti-system gigs. I really don't think you realise the hurt you're causing — I mean, people are getting physically hurt because they are taken in by people like you and Bushell penning your absurd and dangerous comments.

Crass do not take drugs, do not breed sheep (anyway what's so funny about that) and they are not long haired hippies.

I stayed with Crass for a week about a month ago (there was no potato digging) and they would not accept money which I and my friend offered, so I do not know where you got your "inhospitable, money sucking hippies" from. You call Crass "filth". What is filthy about anti-war, while all you want is chaos? You are the filth — you suck off the system you attack. If you want chaos, go to the Falklands or Beirut.

Blitz once said that Crass don't do anything for anarchy. Well I'd really like to see them give £10,000 to help set up an anarchy centre.

The Exploited came along and gave us chaos on Top Of The Pops, of all things, and made a ten grand deal that hasn't gone into making records for new bands eg Conflict, Poison Girls and Flux Of Pink Indians, getting homes for Vietnamese boat people or any anarchy centres.

Once I would have said, let's get together as one punk and start slugging the system that you supposedly hate, but after Arrogant's letters, (and probably more to come) all I can say is that punk is turning into yet another promise that's failed. The slogans can still be seen on walls, records and fanzines, but there's no action. Instead you waste your time and others by slugging off Crass. — N Stewart, Bolton.

# LET

## ... AND VERY CRASS WORDS

NICE LETTER Mr Arrogant. It's now quite clear to one and all that you do not like Crass. But your letter misses out a few points. Like when your anti-Crass gig is? How much it will cost us to join your anti-Crass league? When your next record is released? Can I start a fan club for you?

So you're proud of the Falklands victory, you're proud to be British, you're anti drugs and anti-nasty hippies. Do you vote Conservative? Cos your views certainly seem to be.

Mr Arrogant you are a cheap publicity merchant. As for your records, I gave them a listen, everybody deserves a chance. My opinion — verbal vomit. Don't worry though Steve, I didn't buy them, I mean you wouldn't want us to make you rich like nasty Crass would you?

Mr Arrogant I disagree with what you say/write/rant, but let's try to find some common ground. What are your views on the Clash and The Sex Pistols? Surely 'The Clash' and 'Bollocks' are two of punk's finest?

But now let's look in 'Steve's Pocket Guide To Punk' (coming soon from Arrogant Enterprises Ltd). What do we find under drugs? Drugs, never touched or used by punks, anybody who does is a hippy. They are your rules Arrogant, so let's draw a conclusion. Punk is merely a progression of hippy. Why? Sid Vicious dead of a drugs overdose, Topper Headon a drug addict. By your rules and standards hippies, by my rules and standards(?) punks. Mr Arrogant, your rules for a cult with no rules are as pathetic as you. We've had your type before, rock 'n' roll heroes, pop stars and media puppets. Punk doesn't need you, 'cos punk has nothing to do with you or your rules.

Up yours Arrogant, all the way. — Jimmy Giro, The Giro Estate, Bootle, Liverpool.

## CREAM SCHON ...

IN REFERENCE to your latest insult by one of your tasteless newshounds, I feel obliged to bother writing in to your music(?) paper to vent my feelings.

I refer to Sylvie Simmons "off the cuff" comment on Santana, describing them as "Woodstock Leftovers". First of all, congratulations on managing to even mention this most talented band in your over-rated rag. I was surprised you even mentioned the release of their new album a few weeks ago as they are obviously so-called boring old farts in your "well we know better" eyes. In fact if you got off your loathsome spotty behinds and went in search of this band you would get it into your thick heads why this set of musicians have been giving people great pleasure over the past ten or so years. However, instead ear-to-the-ground Pete Mackowski goes overboard when he discovers guitarist Neal Schon (ie front page of *Sounds* not so very long ago and indeed a full low-down on Schon's activities with Journey) but no mention of this guitarist's brilliant contribution with Carlos Santana on 'The Third Album' and the classic 'Caravanserai' where no doubt Neal was at his best.

So why tell me all this on Schon, yet just make an appalling comment on Santana? He is undoubtedly one of the most under-rated guitarists in the history of modern music. Just listen to his work on the new album, not forgetting past platters like Moonflower and Lotus where Carlos was playing anything from classics and heavy rock to pure funk. Yet all you can do at *Sounds* is slag, slag, slag and it makes me sick. So why not just sod off back to your hyped-up, can't play a note bands and kindly not mention good music in the same breath. Thank you. — Bobby Blade, Wickersley, South Yorkshire.

## NORTON YOUR NELLY

AS A loyal reader of *Sounds* (I've been getting it every week now for centuries) I can't help but notice that for the past few weeks your paper has been sadly lacking in a certain "little something".

I do not mean the weekly pattern from the editor's wife, although these were very useful.

I am of course referring to that noble man/woman/thing Norton Ferris. Why are you now omitting his handsome face from your otherwise excellent paper? Can't you see that the man has talent, charm, wit, sophistication, and a very large Swiss bank account? I and the other three members of his fan club all agree that it was his finely chiseled features, which, for us at least, was the highlight of the whole paper. What are we left with now? No picture of our hero, not even his prophetic pearls of wisdom. Why is this? Have you and him had a lover's tiff? Has he died and is now writing his cryptic predictions from the grave? Or have you merely come to the end of your absurdly amusing Norton Ferris photo collection?

Anyway we, his fan-club, want one thing — bring back our Norton.

We hope that you will hear our plea and put this creature back on the pages of *Sounds*. Ignore his critics, we his fan club need him! — K Parker, Norton Ferris fan-club chairman, Sussex.

## JOURNEY TO NOWHERE

AFTER READING the big spread on Journey I was keen to see them on the box — what a let down. Total shit does not describe 'em.

They reckon they don't like being compared to R's hole snoutwagon etc? At least Foreigner play a bit faster. Why does *Sounds* give these wasters such good publicity? — even now they're using the *Sounds* cover in their ad. "Powerhouse rock" — cobblers, this record is for people who wouldn't know powerhouse rock if it jumped off the turntable and stuck thunderflashes up their backsides. Also this UF Clash Head band, what a load of wankers — Eddie can't play and neither can Headon, so why's Pete Way wasting his time? Any major vocalist would need his brain tested to join 'em. Motorhead are now the ultimate — Robertson is the best thing that could've happened to 'em, Hemmy and Phil are Gods. All Eddie ever did was lurk at the side of the stage looking sorry for himself — a complete wally. Let's have more articles on bands that *do* mean something in the UK.

F\*\*\* off Bushell — how dare he claim to like Motorhead — a cheap ploy to gain acceptability with the metal persons of this world. We're interested in the music that bands produce *not* how much lager they drink, whether they vote Labour and how short their hair is. — Gonzo, Chobham, Surrey.

## ANOTHER MASS DEBATE ...?

REMEMBER ALL those great *Sounds* debates: Ozzy vs Dis, Brian vs Ban etc, well here's another one, Blackmore vs Moore! In *Sounds* (August 7th 1982) John of Pinner states that Ritchie Blackmore is not just a good guitar player, he's the master (ho-ho!)

Crap, ever heard of a bloke called Gary Moore? No? Well he just happens to be one of the finest guitarists in the world. Just listen to what Blackmore's playing these days (carbon-copy Foreigner, Journey, REO tunes), it's watered down and sounds

# ROCK ALMANAC

### Sunday August 29

- 1924 Birthday of jazz and R&B singer Dinah Washington, in Tuscaloosa, Alabama.
- 1940 Birthday of Chris Copping, of the Paramounts and Procol Harum, in Essex.
- 1958 Birthday of Michael Jackson, in Gary, Indiana.

- 1959 The Quarrymen (George Harrison, Ken Wood, Paul McCartney and John Lennon), became the regular group at Liverpool's Casbah Club, owned by Mona Best, mother of Pete Best.

- 1966 The Beatles played their last tour gig anywhere in the world at Candlestick Park, San Francisco. The concert was filmed and recorded by their press officer Tony Barrow, but the results have never been seen.

### Monday August 30

- 1941 Birthday of John McNally, guitarist with the Searchers, in Liverpool.
- 1941 Birthday of John Phillips, leader of the Mamas & The Papas and then a solo singer/songwriter, in Parris Island, South Carolina.

- 1968 The first singles released on the Apple label, including the Beatles' 'Hey Jude' and Mary Hopkin's 'Those Were The Days', both number one hits in Britain and America.
- 1979 Dave Pegg joined Jethro Tull on bass.

### Tuesday August 31

- 1939 Birthday of Jerry Allison, drummer with the



BIRTHDAY BOY BRUCE: he's 27 on Wednesday

Crickets and co-composer with Buddy Holly of 'Peggy Sue' and 'That'll Be The Day'.

- 1945 Birthday of Van Morrison, in Belfast, Northern Ireland.
- 1947 Birthday of John Gage, guitarist best known for his work in Vinegar Joe.
- 1969 Bob Dylan and The Band topped the bill of the Isle Of Wight Festival.

- 1971 The Rolling Stones sued former manager Allen Klein for 29 million dollars, claiming he had failed to represent their interests.
- 1980 Ken Hensley and Uriah Heep parted company.

### Wednesday September 1

- 1941 Birthday of Roy Head, of 'Treat Her Right' fame, in Three Rivers, Texas.
- 1946 Birthday of Barry Gibb of the Bee Gees, in Douglas, Isle Of Man.
- 1955 Birthday of Bruce Foxton of the Jam, in Woking, Surrey.
- 1979 After an abortive attempt to get a band together

with Steve Jones and Paul Cook, Jimmy Pursey reformed Sham 69.

- 1979 The tiny Leigh Valley Festival had an amazing bill of star north-west bands, including Joy Division, Echo & The Bunnymen, The Teardrop Explodes, and Orchestral Manoeuvres In The Dark.

### Thursday September 2

- 1927 Birthday of pianist Russ Conway, a major hitmaker in the late 50s and early 60s, in Bristol.
- 1940 Birthday of 50s teen idol Jimmy Clanton, of 'Just A Dream' and 'Venus In Blue Jeans' fame, in Baton Rouge, Louisiana.
- 1943 Birthday of Rosalind Ashford of Martha & The Vandellas, in Detroit.
- 1980 Bassist Charley Anderson and keyboards player Desmond Brown left the Selector during sessions for the band's second album.

### Friday September 3

- 1916 Birthday of bluesman Memphis Slim (real name Peter Chatman), in Memphis.
- 1942 Birthday of Al Jardine of the Beach Boys, in Los Angeles.
- 1944 Birthday of Gary Leeds, better known as Gary Walker of the Walker Brothers, in Glendale, California.
- 1966 The Four Tops' biggest-ever hit 'Reach Out, I'll Be There' was released in the USA.
- 1967 Folk singer Woody Guthrie, original idol of Bob Dylan, died of Huntington's Corea.
- 1970 Al Wilson ('Blind Owl') of Canned Heat, found dead in the garden of Heat's Bob Hite, in Topanga Canyon, Los Angeles, clutching a bottle of downers.
- 1977 Elvis Presley achieved a rapid posthumous No 1 hit single with 'Way Down'.

### Saturday September 4

- 1932 Birthday of rockabilly superstar Carl Perkins, in Tipton County, Tennessee.
- 1965 While the Who were in Battersea Dogs' Home buying a guard dog, the van containing their equipment was pinched from outside. They got the wheels back but not the gear.
- 1968 The Pink Floyd played a now rare night at London's Middle Earth club in between American and European tours.
- 1980 Yes played Madison Square Garden in New York, in their new line-up which included former Buggles' Trevor Horn and Geoff Downes.

## CUT IN HALFIN

HAVING READ this week's issue of *Sounds*, I finally had to believe it! you really have sacked Ross Halfin. Aside from Garry Bushell he was the only person with WIT and TALENT working on your paper and boy does his absence show! Since you've stopped using Ross's photo's *Sounds* has plummeted right down to the pits. Aside from Ross's photos of Twisted Sister, the rest are crap, boring and yuck. If you insist on not having him back can you tell us which paper he'll be working for in future and we'll buy that instead. Wise up *Sounds*, give Ross a large increase in pay and while you're at it — ROSS HALFIN FOR EDITOR — you boring bastards. — M Bryan.

And just for you, a delightful pic of our dear Ross appears in *Jaws* on page 10.

## HERBERT DIP

JUST A word about your 'State Of The Herbert' piece in *Jaws* (Aug 7th). You mentioned some of the brilliant herbert bands around at the moment including Serious Drinking who you said came from Romford. In fact they come from Norwich which you would have known if you listened to John Peel a couple of weeks ago in which S.D. made an excellent session. They did three classy numbers, 'Love on the Terraces' (with a carry on oi style "you'll never walk alone" at the end), 'He's An Angry Bastard But I Like Him' and 'Hangover' which Mr Peel was delighted with, just like I and many others were. So I hope to see Serious Drinking in *Sounds* in the near future because I'm convinced these Norwich boozy boys will delight many other beer handed herberts such as myself. — Dave Wacker, Dagenham.



# T E R R S

Michael Putland



so dated (just like his stage act). It might have been alright for early (perhaps 60-ish) Deep Purple but this is 1982!

There are some really shit-hot guitarists about at the moment who are writing great songs (as opposed to just riffs) ie Gary Moore, Brian Robertson, Eddie Van Halen, Michael Schenker, Bernie Torme, although I draw the line at that Aldo. Nova asshole!

Take a listen to 'Back on the Streets' or 'G-Force' John, and listen to Gary Moore handle a wide variety of styles with amazing ease, while Ritchie is still into his classical rut/shite.

Come on mate, admit that Ritchie's past it. When Blackmore stops trying to be Jimi Hendrix Mark Two maybe then he'll show people what he can do. — Andy Bolton, Peterborough.

## RAGS TO RITCHIE'S . . .

WHILE I agree with John of Middx against this moron Aldo Nova (Sounds Aug 7th) about Ritchie Blackmore being the master rock guitarist, I cannot help think back to when Jan Akkerman of Focus was around, whose guitar work must have been top of the "skill and sensitivity league". However it now seems as though Mr Akkerman is out of the limelight now (or is he) and that Blackmore's tireless efforts continue to draw perfection for hungry fans. Long live Blackmore. — K. J. Coffey, Slough, Berks (ex Focus fan)

## GLAM SHAM

HOW COULD you do that? The cover of *Sounds* (Aug 14) makes a complete mockery of any chance of a Glam-Rock revival! Twisted Mistrs (sister don't even come into it) are closer to the Tubes doing 'White Punks On Dope' — a parody. Glam is short for glamorous not hideous! Snider himself said that they ain't pretty boys. Just compare these wrestlers in drag to Hanoi Rocks, Wrathchild or Marionette. Get me drift? — Adorable Deborah, Camden.

WHY *Twisted Sister* we ask ourselves? closely followed by: "How come someone bothered to put articles on those limp wristed faggots into *Sounds* prestigious pages?" When will we read about a real mega band of the future such as Cloven Hoof? That's what we at the Affain Club in Colchester want to know. Where was Geoff Barton? What am I bothering to tell you this for? You probably won't print this letter anyway!! — Dave, Clacton On Sea. PS Who cares?

## CONFLICT ON CONFLICT

I KNEW this was going to be bad once I had seen "two cool punk bands" under the Conflict headlines. Well, Winston "Groovy" Smith has done it with style, he slagged Conflict. Conflict were *not* a shambles and don't deserve to be slagged, least of all by the likes of *you*. Conflict were great. Each song was a hard fast masterpiece and the only mess was when the bouncers had great fun in kicking shit out of everyone, thus resulting in a pushed and punched Colin who tried to get rid of the bouncers at the same time. Colin ordered the bouncers off stage. Now he says Colin would tear apart anyone who disagreed with him. Well I talked to him afterwards and he doesn't seem like a sadist. Conflict have got to where they are now by advertising their gigs in laundrettes on Lee High Road, more than a lazy attitude when you think that gig was in Gravesend. If he doesn't like the Barmy Army he should stick with Bob Marley, Gary Glitter and his narrow mind. — Telw, Grove Park, London.

## DEVIL'S BREW

I WOULD like to warn your readership of a terrible cult that is sweeping the nation. It has come to my attention that the youth of the country are turning to a pastime far worse than the usual glue-sniffing or drug taking.

I refer sir, to the drinking of that most repugnant brew, Watneys. Do they not know the harm they can do by consuming this most potent liquid? The strength of it has finished off many a hard boozier, indeed the smell of it alone is enough for teetotal folk such as myself.

Any person who has studied history will know of the dangers involved. For instance, wasn't the Mary Celeste's plight due to this foul drink? In his book 'The Story Of The Celeste', J E Smith suggests that a whole can was thrown on board as the craft left port and the crew were, obviously, forced to abandon ship — never to be seen again.

And didn't Winston Churchill warn a generation when he made his epic speech of "Never in the field of drinking, have so many got so pissed by so little"?

I pray to anyone who has become addicted to this evil brew to give it up today . . . You know it makes sense. — Dean Dukelow, on behalf of W.A.N.K. (Watneys Abolition Committee of North Kent), Bromley, Kent.

## TRANS ATLANTIC TREND SETTERS . . .

I WOULD like to let you know that your magazine is great! *Sounds* is even more in touch with LA's HM scene than the magazines published in the US! For one, US magazines will not do a story on a band unless they are already well known, or unless they're very trendy. Due to this, myself and many of my friends rely on magazines like *Sounds* which are printed outside of the US, in order to know what's happening *now*. Keep it up!

However, I am curious of one thing. Even though your LA news writers have mentioned "metal massacre" and events like the latest goings on with Motley Crue, I am curious why you haven't said anything about underground heavy metal venues (I think you call them that in England) such as The Annie-Ville Horror House. There are usually at least 500 people at those gigs and some of the new bands that play there are great.

Anyway keep up the great stories! — Patty Moore, Los Angeles.

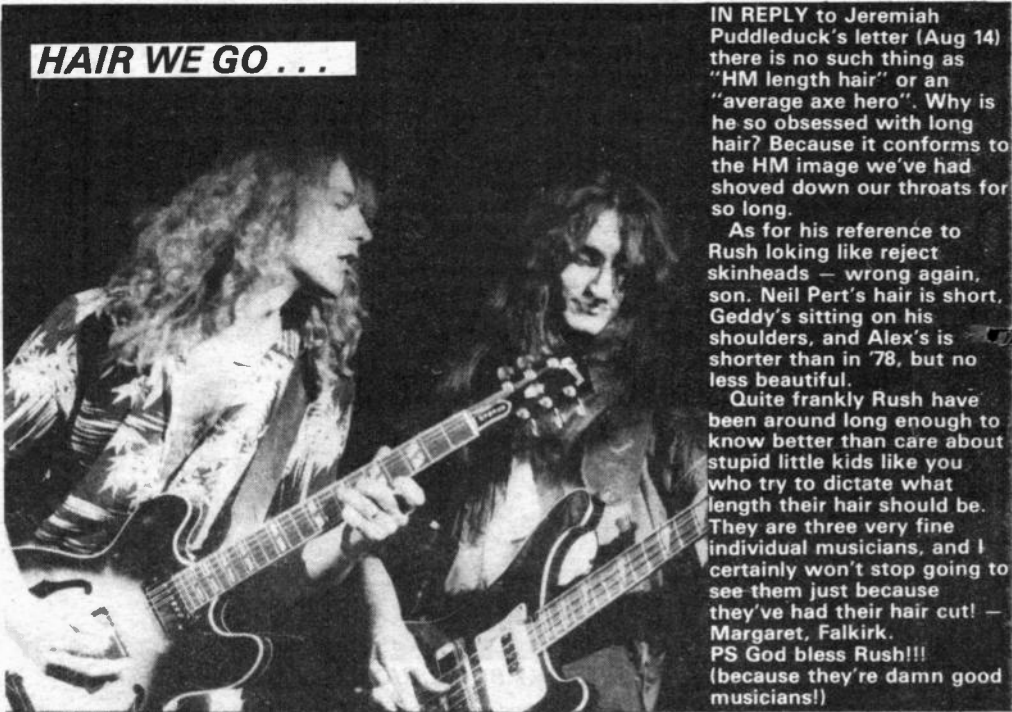
## KISS ME QUICK

EVERY NOW and again, it happens about one in every five issues of *Sounds*, comes a letter from someone whose opinions are obviously far superior to everyone elses. The latest music genius (fan) to honour us with his opinion (August 7th) referred to Kiss as the 'painted ponces of pop'. That's the view of many, I know, but it's only their opinion. You cannot force someone to buy something, it's the supply and demand principle.

READING SOUNDS (Aug 14th), I was totally disgusted to be subjected to some stupid crap statements made by Gary Bushell about the Crack. I couldn't give a toss about them but what I want to point out is that in no way are they ever going to take over from Slade. I mean it's impossible isn't it, how could they achieve what Slade have achieved, eg, six number ones, countless chart hits and of course the brilliance of their live stage act which has cheered up over 100,000 rock fans at Reading and Donington over the last two years. If the Crack ever get one number one, I'll write you a letter of apology. — A die-hard Sladist from Edinburgh.

If people want to buy Kiss egg cups or Kiss bog roll that's up to them. I fail to see how musical integrity enters into it, especially in a country which has hyped charts and professional musicians miming on TV music shows.

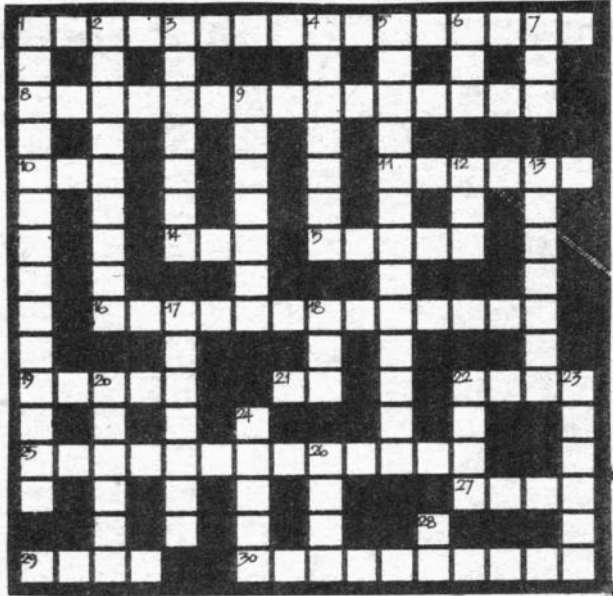
Kiss never having played a good chord is also a matter of opinon. There is some very good music on the Kiss albums in my opinion. I didn't see many ten-year-olds on the last Kiss tour either. It is vital to preserve our own opinions and not slag others off if we disagree with theirs. I didn't see said many nasty things about Hall And Oates. — Napoleon 2112 of Warley (my real name, honest!)



Paul Cox



Life and how to live



## Sue Buckley

### ACROSS

- He brings ice cream for the crow, (7.9)
- . . . and he helps David build a bamboo house (7.8)
- What Sting put in the bottle (1.1.1)
- Label that Quo lived on (6)
- He always did it his way (3)
- XTC made his plans (5)
- Exploded by Stranglers (7.6)
- Hazel gave it plus (5)
- Find him in the slide area (2)
- They were a real swell band a while back (4)
- Originally they twisted and shouted but lately were fanned by a summer breeze (5.8)
- Give Gene a big one! (4)
- David's kept swingin' (4)
- An occasion of sin for New Order (11)

### DOWN

- She helped spread rumours (9.5)
- When he was homeward bound he met a boxer at the Mardi Gras (4.5)
- They took two sugars into the chart way back (7)
- Just one Wikka rapper (7)
- Bill Nelson's new passion (7.6)
- They rolled Beethoven over (1.1.1)
- Label lurking in another sombre clue (1.1.1)
- and 24. Dead Kennedys putting faith in HM band (2.3.2.5)
- A snack attacker (3)
- Lenny lacked it till Hammersmith (2.5)
- Uriah Heep's fave series of comedy films (5.2)
- Harper with a famous vase (3)
- Skids charged into one (6)
- . . . and 1 across wore a replica of a trout one (4)
- They've lost their grip (6)
- See 9.
- A pronoun for Van Morrison's old group (4)
- Place for Doors woman (1.1)

### LAST WEEK'S ANSWERS

ACROSS: 1. Klaus Meine 5. Jets 7. True Democracy 9. Man 10. Earth Wine 12. Nantucket 15. Brian 16. Aim 17. Fender 18. Red 19. Grasshopper 24. Burn 25. Juke 26. Ace 27. Cockney Rejects  
DOWN: 1. Kilimanjaro 2. Souped Up Ford 3. Elder 4. ELO 5. Jar 6. Sly Stone 7. Tin 8. And Fire 11. Hit Me 13. Name 14. Kinks 18. Rip 20. House 21. Piece 22. Rocks 23. Eric 24. BOC.

IN REPLY to Jeremiah Puddleduck's letter (Aug 14) there is no such thing as "HM length hair" or an "average axe hero". Why is he so obsessed with long hair? Because it conforms to the HM image we've had shoved down our throats for so long.

As for his reference to Rush looking like reject skinheads — wrong again, son. Neil Pert's hair is short, Gaddy's sitting on his shoulders, and Alex's is shorter than in '78, but no less beautiful.

Quite frankly Rush have been around long enough to know better than care about stupid little kids like you who try to dictate what length their hair should be. They are three very fine individual musicians, and I certainly won't stop going to see them just because they've had their hair cut! — Margaret, Falkirk. PS God bless Rush!!! (because they're damn good musicians!)

## Get your Pod — YOUR DREAM

HOME DEPENDS LARGELY ON WHAT YOU DREAM ABOUT WHICH IS LARGELY INFLUENCED BY WHAT YOU SEE ON Television BUT GENERALLY SPEAKING YOU CAN'T GO FAR WRONG WITH A DETACHED, STONE DRESSED, SUBURBAN BUNGALOW WITH A DOUBLE GARAGE AND SWEEPING GREEN LAWNS. THESE ARE USUALLY FOUND SEVERAL MILES OUT OF A CITY CENTRE, WELL PAST THE INNER CITY DECAY BELT. TRY AND GET A MORTGAGE IN OFFICE AS YOUR NEIGHBOUR TO PUT — PAID TO ANY INFURIATING ROAD-WIDENING SCHEME OUTSIDE YOUR PROPERTY. [OR PROPOSED HOUSING ESTATES TO BE SITED IN THE SEVERAL HUNDRED ACRES OF BEAUTIFUL COUNTRYSIDE BEHIND YOUR HOUSE WHICH FORMS SUCH A SPLENDID VIEW FROM YOUR LIVING ROOM PICTURE WINDOW.]



BY BARRY LAZELL



EX-MAN man Micky Jones (left) with Clodagh Rodgers on the Two Ronnies show (see final item)

# WAX FAX

## The sound of distant dromedaries

THE LISTING of singles by Camel in this column a few weeks back brought in a gratifying amount of feedback, mostly about the single I missed

out (which I'll get to in a minute) but also including the following extremely interesting letter from Peter Clarke of Bolton, whom sharp-minded readers may recall as having shone in this column on Camel topics before now. Peter says: "A correction is that Camel's second single release on Decca was, in fact, 'The Snow Goose', from the album of the same name, coupled with a

track from the previous album 'Mirage' entitled 'Firefall'. The catalogue number was FR 13603.

"I'd also like to make a couple of points about their singles releases. Firstly, the 1976 single 'Another Night' was actually somewhat unusual in that the B-side 'Lunar Sea' was actually a 10-minute long live version, which played at 33-and-a-third rpm. I've not

heard of another single that couples a 45rpm side with another at 33 — any comments?"

(Well, there was certainly one more — Ten Years After's 'Love Like A Man' on Deram DM 299 in 1970 had a longer live version of the same track on the flip, which played at 33. There are probably other examples which I can't bring quickly to mind, and if anyone wants to send in suggestions, we'll put a list together, as it's an interesting point.)

"You made an observation about the last two singles being issued out of sequence. Perhaps I can elaborate, if not explain. They were both taken from the same LP — 'I Can See Your House From Here' — and when the band toured to promote that album, the tour programme carried a plug for the LP to the effect that it contained 'the new single "Your Love Is Stranger Than Mine"'. "

"It does appear, then, that Decca had planned to release both singles, but as to why they reversed the sequence, I can only hazard a guess. Before the album was released, Tommy Vance played 'Remote Romance' on his Saturday programme. The song is a rather quirky piss-take of electronic pop, which was in its infancy at the time; a bit out of character for Camel, though it did show their ability to absorb and use influences. I can only imagine that this exposure must have generated some enquiries about that particular album track, so Decca brought forward its release on single.

"Third point: the other single from 'House' was as far as I know, the only Camel single to be issued in any sort of gimmick form — i.e. it had a picture sleeve; a very dull and unimaginative affair which can't have helped to shift many copies.

"Also around this time, Decca in their infinite wisdom decided to send out to shops only a silver flexi-disc promoting the LP (the label and number, for completists, were Sound For Industry 485), the idea being that it should be played in the shops and that hundreds of thousands of people would be spurred to buy a Camel album as a result. I certainly never heard it played, though one can hardly blame the shops, as the single consisted almost entirely of Jonathan King extolling the virtues of the band — enough to drive any self-respecting customer out of the shop at once!

"Finally, you'll know that Decca released a compilation LP last September, entitled 'Chameleon', in honour of the band's ten years in existence. Inside the sleeve came one of the 'tee-shirt and badges'-type inserts that you get quite often these days. One of the items offered for sale was an interview cassette conducted by one Mel Redding, on which he journeyed through Camel's history in conversation with Andrew Latimer. On this,

Andy mentions that Peter Bardens, since leaving Camel, has been involved in solo projects and singles work. I'm aware of his album 'Heart To Heart', and also that he fronted a group called Pete Bardens' Mole. I don't know of any singles at all, though, so maybe somebody could reveal the hidden secrets here?"

If they can, they know where to write by now, I hope . . . Anyway, thanks to Peter, and also to Dave Slack on Ashton-under-Lyne, who also wrote in to point out the omission of the 'Snow Goose' single, and the long live version of 'Lunar Sea'.

## Katering times

NOT EXACTLY an omission, but a gremlin crept into the recent Kate Bush discography which I ought to point out.

Possibly due to the similarity of their catalogue numbers, the listings for two consecutive Kate singles were combined together when the column was being typeset. EMI 5058 was actually the catalogue number for 'Breathing'/'The Empty Bullring', which got left out. In its place were printed the titles of the next single, which were 'Babooshka'/'Ran Tan Waltz'; the catalogue number for this should have been EMI 5085 — note the similarity?

My thanks to John Nemes of Newport, Gwent, and G. Donald of Aberdeen for writing in to point out the error. I had noticed it too, but not until I saw the final result in the paper, by which time there was nothing I could do about it! John also takes me to task for not including Kate's birthday (30 July, 1958) in the appropriate week's Rock Almanac. To this I plead fully guilty, though it was down to oversight and not prejudice! It'll go in next year, and at least I've mentioned it here . . .

## Man about town

FINALLY IN the feedback department, Pete Middleton of Enfield, Middlesex, has more to add with reference to Bruce Bullen's letter on Man a few weeks back: Pete sez:

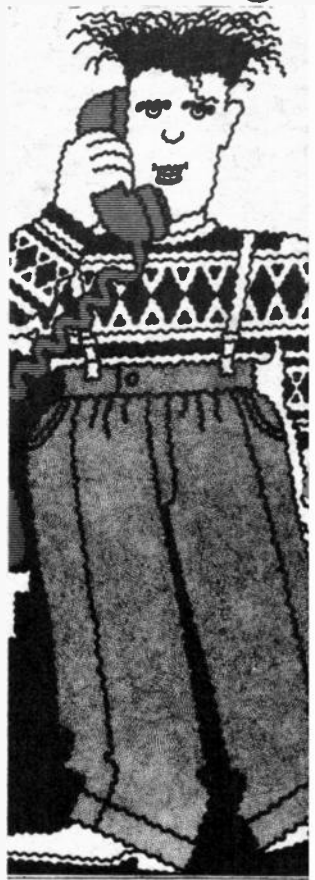
"Bruce might be interested to know that various ex-members of the group are still treading the boards and slyly releasing records onto the public. Both Deke Leonard and Martin Ace have had fairly recent issues, Deke with an album on UA called 'Before Your Very Eyes', and Martin a single on CJ's records, titled 'Sad Party'. Deke also had a single, 'Big Hunk Of Love', taken from the LP.

"Micky Jones, while not having a current recording contract, does play in a band called Flying Pigs, after having disbanded the Acidtones, a band which I feel should really have made it. Micky also does some session work, having popped up in such odd situations as backing Clodagh Rodgers on the Two Ronnies Show, and Peter Singh ('The Rockin' Sikh') on Pebble Mill At One. This latter appearance also included Martin Ace.

"Deke is currently in a band called The Force, along with Sean Tyler, and they apparently should be releasing an album quite soon. Man's old drummer Terry Williams obviously has had the most success of late, being the drummer with Rockpile and more recently touring with Meat Loaf.

"Various other members of Man also still occasionally appear on the music scene, and it's worth watching out for them. Clive John has an album on UA titled 'You Always Know Where You Stand With A Buzzard'. The Neutrons are a band comprising two ex-Man members, and they have had two albums. Wild Turkey, as well as featuring Glen Cornick (ex-Jethro Tull), also have Tweek Lewis from Man's first drummer Jeff Jones, and Steve Gust who played in the Micky Jones band. They have had two albums on Chrysalis. I hope that helps bring Bruce Bullen up to date on the various personnel, as he requested."

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Yazoo

IT STARTED WITH A KISS  
Hot Chocolate

CAN'T TAKE MY EYES OFF YOU  
Boystown Gang

STRANGE LITTLE GIRL  
The Stranglers

DRIVING IN MY CAR  
Madness

STOOL PIGEON  
Kid Creole And The Coconuts

MY GIRL LOLLIPOP (My Boy Lollipop)  
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# MAIDEN

from page 23

and I have no hesitation telling Steven who grins modestly.

"I agree it's the best album to date," he says. "The song structures are better and the atmosphere in the band has never been better. Plus this was the second album we'd done with Martin Birch and the second time we'd used Battery Studios so we knew exactly how to get the sound we wanted."

"It's a strong album but I hope the next one's even stronger. I've got a few ideas. We're gonna have two weeks off at Christmas, then we're gonna steam into writing and rehearsing. We should start recording in mid-February so it should be out in late April after the British tour. We've allowed ourselves plenty of leeway. We've got an hour long live video coming out in Britain soon too. It's all 'ppening."

In Europe they're calling Maiden 'the next Purple' and even Gillan, who oughta know, is on record as saying, "If anyone's the next Purple I hope it's Maiden."

"It's a great compliment," says Steve, self-effacingly. "But I don't think we sound at all like Purple. Maybe you can hear the influences. Martin (Birch) reckoned Innocent Exile had the same feel as 'Into The Fire'. I'm not sure, but he worked with Purple so he oughta know."

Steve just doesn't seem to realise just how big/important Maiden have become. He thought Pete Way's quote, ie "stars of the calibre of Steve Harris", was a wind-up. In fact it was a compliment and a fact. Face it, Maiden are bigger than most of the bands that inspired them.

"It's weird," Steve admits. "I still like all them bands and I'd still pay to go and see 'em, but it still feels strange to be able to meet 'em on equal terms as a musician rather than as a fan."

"I think that's why kids relate to Maiden so much and why we can relate to them — they think if they can do it so can we. It brings the dream much closer to home."

I hesitate to say it, but you do remind me of a younger Pete Way on stage.

"I haven't tried to rip Pete off, but I can't think of any other bass player who performs like a bass player should. I've always thought bass players shouldn't just stand at the back of the stage. Playing bass doesn't have that effect on me, it makes me wanna jump about."

It's like you've got scratched on the album, "Give it some head-butts".

"That's it, it's gotta hit you hard and fast and have a lot of energy. Maiden's an attitude, innit? It's about aggression and 'aving a good time."

"It's funny, but I'm a bit patriotic and I love to come here as an English band, as an East End band, and kick 'em all up the arse. Next time we wanna be headlining here. But make it

clear playing Britain is what matters most to me. That's why I'm so glad to be playing Reading — that's amazing. Two years ago we did the buffer spot for UFO, now we're headlining

ourselves. It'll be magic." (See review in a couple of weeks for confirmation). So much has changed and little is new. Maiden are yesterday's heroes updated for today and tomorrow.

They're arriving globally because they deliver. I'm certain I'm still only writing the introduction to a fairy tale that's gonna dominate the metal world throughout the eighties...

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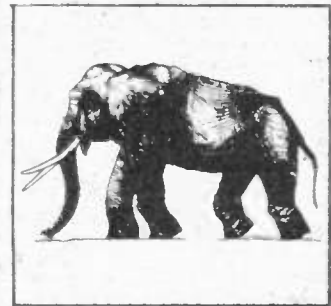
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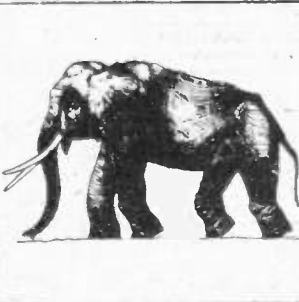
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# STEPPIN' OUT

By SUSANNE GARRETT  
and DEE PILGRIM

The information here is correct at time of going to press but may be subject to change. Please check with the venue concerned.

A star denotes a gig of special interest or importance (even if it's only good for a laugh or posing or a drink after closing time).

## WEDNESDAY

### AUGUST 25

ABERDEEN, Valhalla, Regent Quay, Laughing Academy  
BIRMINGHAM, Barrel Organ, (021 643 1593), Osprey  
BIRMINGHAM, Bulls Head, Yardley, Roses  
BIRMINGHAM, Railway Hotel, (021 369 3491), Ezra Pound  
\*BRISTOL, Tiffanys, (34057), Blue Rondo A La Turk  
CARMARTHEN, Park Lock festival, Racing Cars/The Extras/Street Life/Andy Pandemonium/Little Triggers/Chalky White And The Shamrocks/Erynwen And Crys/The Frames/Diamond Backed Rattle Snake/Ohobio Paoronti (Afternoon)  
CHELTENHAM, The Plough, (22087), Roadsters  
CORBY, Strathclyde Hotel, (3441), Soldier  
CROYDON, The Cartoon, London Road, (01-688 4500), Rockola  
CROYDON, The Star, London Road, (01-684 1360), Messenger  
DOVER, The Stage, (201001), Pinto  
EDINBURGH, Circuit 3, (031 229 1159), Pookiesnackenburg  
EDINBURGH, Cross Winds, Toll Cross, Sid Ozalid And His Legendary Allstars  
EDINBURGH, Stanleys Bar, Twisted Nerve  
FOLKESTONE, Springfield Hotel, (55514), Atlantis Rising  
GLASGOW, Burns Howff, (041 332 1813), Lost Stars  
GLASGOW, Doune Castle, (041 649 2749), Quiet Life  
ILFORD, Three Rabbits, Romford Road, Manor Park, (01-478 0680), Nightwork  
LEEDS, Royal Park Hotel, (785076), Jed Thomas Blues Jam  
LIVERPOOL, Warehouse, Fleet Street, (051 709 1530), Punxarma/Instant Aelony/ATA/Social Disease  
LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Avocado 5-O/Arc Connexion  
LONDON, Albany Empire, Douglas Way, Deptford, (01-691 4562), Clerical Error/Test Dept/My Silent War/Alev/Fan Tan Tiddy Span  
LONDON, Boston Arms, Junction Road, Tufnell Park, Bitelli's Onward International  
LONDON, Bridge House, Canning Town, (01-476 2889), Dumpty's Rusty Bolts/Midas  
LONDON, Bull And Gate, Kentish Town, (01-485 5358), JJ And The Flyers  
LONDON, Club Melodia, Sol Y Sombra, Charlotte Street, (01-278 0757), Beasts In Suits/The Balloons  
LONDON, Cricketers, Oval, (01-735 3059), Breakfast Band  
LONDON, Dominion Theatre, Tottenham Court Road, (01-580 9562), Unity  
LONDON, Fair Deal, Brixton, (01-274 5242), Idle Flowers  
LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-385 0528), Moontier/TNT  
LONDON, Gullivers, Down Street, Mayfair, (01-499 0760), Medium Wave Band  
LONDON, Half Moon, Putney, (01-788 2387), Kevin Coyne Band  
LONDON, Hare And Hounds, Upper Street, Islington, (01-226 2993), Kavana Plays Country  
LONDON, Hogs Grunt, Production Village, Cricklewood, (01-450 8969), Parallel Bars  
LONDON, Hope And Anchor, Upper Street, Islington, (01-369 45100), The Helicopters  
LONDON, Kings Head, Fulham High Street, (01-736 1413), Snatcher  
LONDON, Marquee, Wardour Street, (01-437 6603), Gary Moore  
LONDON, The Membership, Barracuda, Baker Street, (01-486 2724), Antilles/Campbell R Wheeler  
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), Teaser  
LONDON, New Golden Lion, Fulham Road, (01-385 3942), Lost Patrol  
LONDON, Old Queens Head, Stockwell, (01-737 4904), Blue Condition/Blues Train  
LONDON, Old Red Lion, Theatre, Islington, (01-837 7816), C.P. Lee One Man Show  
LONDON, 100 Club, Oxford Street, (01-636 0933), Max Collie Rhythm Aces  
LONDON, 101 Club, Clapham, (01-223 8309), Sad Lovers And Giants/20-20 Vision  
LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Chip Show Bar Show  
LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), The Influence/Canny Lassie  
LONDON, Rock Garden, Covent Garden, (01-240 3961), Laughing Clowns  
LONDON, The Ship, Plumstead Common, A Plant/The Impossible Dreamers  
LONDON, Stapleton Hall Tavern, Crouch Hill, (01-272 7619), Silent Running  
LONDON, Upstairs At Ronnies, Frith Street, (01-439 0747), The Corporation  
\*LONDON, The Venue, Victoria Street, (01-828 9441), Delta 5/Kas Product/Orchestre Rouge  
LONDON, White Hart, Acton High Street, (01-992 5677), E-Types  
MANCHESTER, Band On The Wall, (061-832 6625), Gags  
\*MANCHESTER, Hacienda, Whitworth Street West, (061 236 5051), The Associates  
MARGATE, Ship Inn, City Blues Band  
MARGATE, Winter Gardens, (21348), Chas And Dave  
NEWCASTLE-UPON-TYNE, Cooperage, (328286), Cadabra  
NEW ROMNEY, Seahorse, (2016), No New Noise  
\*NORWICH, Flixton Rooms, (21541), The Subhumans  
NOTTINGHAM, Ad Lib, (753225), 23 Jewels/If All Else Fails  
NOTTINGHAM, The Greyhound, Beeston, (256002), The Stumble  
\*PLYMOUTH, Top Rank Suite, (62479), Anti-Nowhere League/Defects/Meteors/Cult Maniax  
\*POOLE, Arts Centre, (70521), David Essex  
READING, Duke Of Edinburgh, (53163), Truffle  
\*ST AUGUSTINE, Cornwall Coliseum, (4261), Saxon  
SHEFFIELD, George IV, Infirmary Road, (735236), Haze  
SOUTHAMPTON, Canute Hotel, (24188), Equaliser

For free listing, write early to Sounds at  
40 Long Acre, London WC2, or phone 01-836 0142

STOKE-ON-TRENT, Bowler Hat, (814911), Killjoys  
TONYPANDY, Naval Club, (432068), Tobruk  
WAKEFIELD, Roundhouse, Mendes Prey  
YEOVIL, Rainbow Club, (Charton Mackrel 3750), Burning Diamonds/The Gift

## THURSDAY

### AUGUST 26

ASHFORD, Leisure Centre, (21177), Bucks Fizz  
BIRMINGHAM, Bournebrook, (021 472 0416), Inscape  
BOURNEMOUTH, Third Side Club, (291266), Driving Force  
BRENTFORD, Red Lion, (01-560 6181), Uno Rufo  
BRIGHTON, Dome, (682127), David Essex  
\*BRIGHTON, Xtreams, New Regent, (27800), Sex Gang Children  
CAMBRIDGE, Sea Cadet Hall, (353172), Grand Prix/Tutce  
CAMBRIDGE, Sound Cellar, (69933), Beatroots/Extensions  
CROYDON, The Cartoon, London Road, (01-688 4500), Freehand  
CROYDON, The Star, London Road, (01-684 1360), Scorpio  
DOVER, Louis Armstrong, (204759), Scaniaz

After Castle Donington last week, HM freaks hit the jackpot again this week with the Reading Rock Festival spread over Friday, Saturday and Sunday. Headliners include BUDGIE and RANDY CALIFORNIA (Friday), IRON MAIDEN and TYGERS OF PAN TANG (Saturday), and MICHAEL SCHENKER GROUP (Sunday). During the whole of this week POOKIESNACKENBURGER will be performing at the Edinburgh Fringe festival held at the Lyceum.

SQUEEZE have a special one-off at Hitchin Regal (Monday), which will be screened live on BBC2's 'Rock Week', and CABARET VOLTAIRE have one date at Sheffield, Lyceum (Friday).

EASTBOURNE, The Pier, The Mobiles (2:00pm and 4:00pm)  
EAST KILBRIDE, Bruce Hotel, (29771), City Limits  
EDINBURGH, Circuit 3, Lyceum, (031 229 1159), Pookiesnackenburg  
EDINBURGH, Cross Winds, Toll Cross, Sid Ozalid And His Legendary All-Stars  
EDINBURGH, Fringe, (031 226 5257), Fourteen Carat Soul  
EDINBURGH, Reid Concert Hall, (031 667 1011), Robin Williamson  
EDINBURGH, Queens Hall, (031 668 2117), Alexis Korner/Collin Hodgkinson  
FOLKESTONE, Springfield Hotel, (55514), The Graph Men  
GATESHEAD, Honeysuckle, (7812737), Ray Stubbs R 'N B Allstars  
GLASGOW, Burns Howff, (041 332 1813), The River  
GLASGOW, Doune Castle, (041 649 2749), Amanda's Tapes  
GUILDFORD, Wooden Bridge, (72708), Baby Laurel  
HEARNOR, Miners Welfare, (833007), Sparta  
HIGH WYCOMBE, Nag's Head, (21758), Bedside Manner/Voodoo Passion  
HITCHIN, Regal, (54332), Junior ILFORD, Three Rabbits, Romford Road, Manor Park, (01-478 0680), Wayne Fontana And The Mindbenders  
LEEDS, Central Station, (543927), Snake Davies And His Alligator Shoes  
LEEDS, Haddon Hall, (751115), Satanic Rites  
LEEDS, Peel Hotel, (435128), 68 Piece Orchestra  
\*LIVERPOOL, Warehouse, Fleet Street, (051 709 1530), Marjillon/Uncle Sirius/Skeptic  
LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), The Heroes/Occult  
LONDON, Aqua Club, Ealing, Legion Of The Lost/Strange Days  
LONDON, Bridge House, Canning Town, (01-476 2889), Captions  
LONDON, Brixton Town Hall, Acre Lane, Brixton, (01-980 0762), Simplicity



PRINCE LINCOLN and Co  
\*LONDON, Broadwater Farm Youth And Community Association Festival, Lordship Park, Wood Green, (01-624 8038), Prince Lincoln And The Royal Rasses/Benjamin Zephaniah/The Lotomba Theatre/Fatman Hi-Fi/Frontline International/Johnny Gadesha/Vivien Clark/Sister Rasses/Shaarilana/Denise And Isachar  
LONDON, The Broadway, The Clarendon, Hammersmith, (01-982 8412), Desolation Angels  
LONDON, Dance Dive, Sol Y Sombra, Charlotte Street, (01-278 0757), Eddie And Sunshine  
LONDON, Dingwalls, Camden Lock, (01-267 4967), Wilko Johnson/Lew Lewis  
LONDON, The Dive, Coal Hole Pub, The Strand, (01-836 7503), TV Personalities  
LONDON, Dublin Castle, Parkway, Camden, (01-485 1773), JJ And The Jealous Guys  
LONDON, Embassy, Old Bond Street, (01-499 5794), Bands Eye  
LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Mad Shadows/Outboys  
LONDON, Half Moon, Herne Hill, (01-737 4580), Stevie Smith's Harp Party  
LONDON, Half Moon, Putney, (01-788 2387), Sammy Mitchell Band  
LONDON, Hare And Hounds, Upper Street, Islington, (01-226 2992), KK Khan Band  
LONDON, Hope And Anchor, Upper Street, Islington, (01-369 4510), Bullet Blues Band  
LONDON, King's Head, Fulham, (01-736 1413), Jazz Sluts  
LONDON, King's Head, Upper Street, Islington, (01-226 1916), Jo Ann Kelly  
\*LONDON, Klub Foot, Clarendon Hotel, Hammersmith Broadway, (01-602 6351), The Adicts/Danse Society/The Defects/Brutal Attack

LONDON, Latchmere, Battersea Park Road, (01-228 4011), Duffo  
\*LONDON, Le Beat Route, Princes Street, (01-499 2645), Hey! Elastica  
LONDON, Marquee, Wardour Street, (01-437 6603), Gary Moore  
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), Transporter/Glass Ties  
LONDON, Musicians Collective, Gloucester Avenue, (01-722 0456), Impossible Dreamers/Alain  
LONDON, New Golden Lion, Fulham Road, (01-385 3942), Little Sister  
LONDON, Old Queen's Head, Stockwell, (01-737 4904), Drama  
LONDON, Old Tiger's Head, Lee Green, L A Hooker  
LONDON, Old Red Lion Theatre, Islington, (01-837 7816), C.P. Lee One Man Show  
LONDON, 100 Club, Oxford Street, (01-636 0933), Squire  
LONDON, 101 Club, St John's Hill, Clapham, (01-223 8309), Southside Dynamos/The Pylons  
LONDON, Pavilion, Battersea Park Road, Only After Dark  
LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Hank Wangford  
LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), Beatroots/Section 10  
LONDON, The Plough, Stockwell, (01-274 3879), Mr Clean  
LONDON, Rock Garden, Covent Garden, (01-240 3961), Orchestra Rogue/Stylian Eels/KaS Product  
LONDON, Royal Albert, New Cross Road, Deptford, (01-682 1530), The Dragons  
LONDON, Ruskin Arms, High Street North, Manor Park, (01-472 0377), Flight 19

LONDON, Southern Stars, Freehouse, New Cross Road, Deptford, (01-691 4166), Karran Dash  
LONDON, Stapleton Hall Tavern, Crouch Hill, (01-272 7619), Loose Talk  
LONDON, Two Brewers, Clapham, (01-622 3621), Midnight Movie  
LONDON, White Lion, Putney High Street, (01-788 1540), Assassins Of Hope/Major Accident/Panik  
MANCHESTER, Band On The Wall, (061 832 6625), Harry Miller  
MANCHESTER, Portland Bars, (061 236 8414), Wheatstone Bridge  
MANSFIELD, Miners Welfare, Down Trader  
MARGATE, Winter Gardens, (21348), Chas And Dave  
NEWCASTLE-UPON-TYNE, Cooperage, (328286), It Hz  
NEWCASTLE-UPON-TYNE, Soul Kitchen, New Bridge Street, The Daintees/Prefab Sprout  
NORTHAMPTON, White Elephant, (711202), Rona Temporia  
NOTTINGHAM, Rock City, (412544), Blue Rondo A La Turk  
PORTSMOUTH, Someplace Else, (754179), Kelly Marie/Martha Raven  
RAMSGATE, Flowing Bowl, Them  
READING, Rock Club, (23466), Tony McPhee's Blues Band/Lorelei/The Waltons  
SHEFFIELD, Hallamshire Hotel, (29878), Haze/The Relatives  
SHEFFIELD, Limit Club, (730940), The Apollinaires  
SHEFFIELD, Penguin, (385897), Steel City Blues  
SOUTHALL, White Hart, Uxbridge Road, (West Drayton 42260), Liaison/Takeaway  
SOUTHAMPTON, Canute Hotel, (24188), The Brennans  
SWANSEA, Dublin Arms, (56044), Diamond Backed Rattle Snake  
WOKINGHAM, Angies, Cantley House Hotel, (789912), Spoilers

## FRIDAY AUGUST 27

AYLSHAM, Rating Club, English Rogues  
BATH, Viaduct Hotel, Limpley Stoke, (3187), The System/Response  
BIRMINGHAM, Golden Eagle, (021-643 5403), Power Point  
BLACKPOOL, Scamps, (25952), Blue Rondo A La Turk  
BRADFORD, Palm Cove Club, (499895), Dry Ice  
BRENTFORD, Red Lion, (01-560 6181), Kim Beacon Band  
BURTON-ON-TRENT, Libra Club, (61037), Hydravane  
CHERTON, White Lion, Bob Scott  
CHESTERFIELD, Birmingham Tavern, (32344), Viper  
CHIPPENHAM, Goldiggers, Hot Chocolate  
CROYDON, The Cartoon, London Road, (01-688 4500), Little Sister  
CROYDON, The Star, London Road, (01-684 1360), Salt/Raw Recruit  
DOVER, Louis Armstrong, (204759), Paradox  
DUDLEY, JB's, (53597), Lionheart  
DUNFERMLINE, Chimes, (32498), Persian Rugs  
EDINBURGH, Buccaneer, (031 225 7599), The Grip  
EDINBURGH, Circuit 3, Lyceum, (031 229 1159), Pookiesnackenburg  
EDINBURGH, Cross Winds, Toll Cross, Sid Ozalid And His Legendary All-Stars  
EDINBURGH, Fringe, (031 226 5257), 14 Carat Soul  
EDINBURGH, Queens Hall, (031 668 2117), Alexis Korner/Collin Hodgkinson  
EDINBURGH, Reid Concert Hall, (031 667 1011), Robin Williamson  
FOLKESTONE, Hotel Continental, Camelot 25 Club, (59953), Life And Soul  
GATESHEAD, Honeysuckle, (781273), Genes  
GLASGOW, Burns Howff, (041 332 1813), Non Compos Mentus  
GLASGOW, Doune Castle, (041 649 2749), Jack Easy  
GRAVESEND, Price Of Wales, Denton, (65482), Loose Talk  
GRAVESEND, Red Lion, (66127), Dirt/Flux Of Pink Indians/The System  
HEREFORD, Market Tavern, (56325), Phantom  
ILFORD, Cranbrook, (01-554 8659), Mouse And The Underdog  
INVERNESS, Muirton Motel, (32880), Zoe And The Zebras  
KINGHORN, Cui-lie Neuk, (830247), Phyn Thanx

KINGSTON, The Swan, Mill Street, (01-549 8998), Nervous System/Captain Chaos And The Magic Roundabout/Total Control  
KNEBWORTH, Greenbelt Festival, (01-740 0433), Dynamic/Steve Flanagan/Paul Field/Iva  
Twydell/Paul Stookey  
LEEDS, Central Station, (453927), Driving Sideways  
LEEDS, Peel Hotel, (4561281), Argon  
LIVERPOOL, Left Bank Club, Crosstalk A/V  
LIVERPOOL, Warehouse, Fleet Street, (051 709 1530), The Room/Electric Morning  
LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Idle Flowers/Bella Donna  
\*LONDON, Albany Empire, Deptford, (01-691 3333), Swinging Laurels/Music For Front Rooms/Clive Jackson  
LONDON, Aqua Club, Ealing, Legion Of The Lost/Strange Days  
LONDON, Bridge House, Canning Town, (01-479 7889), Steve Waller's Jam Session  
LONDON, Broadway, Clarendon, Hammersmith, (01-748 1454), Paint/Monomix  
LONDON, Bull And Gate, Kentish Town, (01-485 5358), JJ And The Jealous Guys  
LONDON, Dingwalls, Camden Lock, (01-267 4967), Studio 2  
LONDON, Dublin Castle, Parkway, Camden, (01-485 1773), The 45's  
LONDON, Embassy, Old Bond Street, (01-499 5974), I Am Alone  
LONDON, George Robey, Finsbury Park, Managing Directors/Blood And Roses/Twelve Cubic Feet  
LONDON, Greyhound, Fulham Palace Road, (01-689 9615), Empire/Blue Max  
LONDON, Grosvenor Rooms, Walm Lane, (01-451 0066), Annie McGowan/Tony Goodacre  
LONDON, Half Moon, Herne Hill, (01-737 4580), Design For Living  
LONDON, Hog's Grunt, Production Village, Cricklewood, (01-450 8969), Earl's Band Wish/Ideal Homes  
LONDON, Hope And Anchor, Upper Street, Islington, (01-369 4510), Dirty Strangers  
LONDON, King's Head, Fulham, (01-736 1413), Salt  
LONDON, Late Club, Fair Deal, Brixton, (01-274 5242), Lollipop Sisters  
LONDON, New Golden Lion, (01-385 3942), Dave Kelly's Blues Band  
LONDON, Old Red Lion Theatre, Islington, (01-837 7816), C.P. Lee One Man Show  
LONDON, 100 Club, Oxford Street, (01-636 0933), Breakfast Band  
LONDON, 101 Club, Clapham, (01-223 8309), Sounddogs/King Kurt  
LONDON, Pavilion, Battersea Park Road, Opposite Dog's Home, Tropical Fish  
LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Macrami Brothers  
LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), D'ango Slang  
LONDON, The Plough, Stockwell, (01-274 3879), Southside  
LONDON, Rock Garden, Covent Garden, (01-240 3961), Go-Betweens  
LONDON, Shunx, Blue Coat Boat, Angel, (01-837 1348), Combat 84/The Enemy  
LONDON, Tramshed, Woolwich, (01-855 33717), Wilko Johnson And Lew Lewis/Escorts  
LONDON, Venue, Victoria Street, (01-828 9441), Gary Glitter/Haze  
LONDON, Wellington, Shepherds Bush, (01-743 4671), Fugitive  
MANCHESTER, Band On The Wall, (061 832 6625), Main Street  
MANCHESTER, Portland Bars, (061 236 8414), The Relatives  
MARGATE, KoKomo Wine Bar, (25100), King Kong And The Empire State  
MARGATE, Winter Gardens, (21348), Chas And Dave  
\*NORWICH, Gala Ballroom, (28708), Anti-Nowhere League/Defects/Meteors  
NOTTINGHAM, Forest Recreation Ground, Shy Wolf (Early evening)  
OXFORD, Pennyfarthing, St Ebbs Street, (46007), Exit  
PONTARDRAVE, Dynevor Arms, (863750), Mike James And Graham Larkbey/Lightning Flyers  
POOLE, Arts Centre, (70521), Junior/Time/Vanity  
6/Tony Blackburn  
PORTSMOUTH, Guildhall, (24355), Bucks Fizz



BUDGIE  
\*READING, Festival, (01-437 6603), Budgie/Manowar/Randy California/Baron Rojo/Preying Mantis/Stamped/Tank/Overkill/The Angels/Against The Grain  
RETFORD, Peterhouse, (704981), Tygers Of Pan Tang/Dawn Trader  
ROYTON, Railway, Marauders  
ST ALBANS, Civic Hall, (64511), UK Decay/Danse Society  
SHEFFIELD, Lyceum, (754944), Cabaret Voltaire  
SOUTHAMPTON, Canute Hotel, (24188), Spooky  
SOUTHAMPTON, Gaumont, (29772), David Essex  
SOUTHEND, Cliffs Pavilion, (351135), The Shakers  
STOCKPORT, Brookfield Hotel, Wellington Road, (061 480 4035), Sacred Allen  
STOCKTON, Benteys, (65864), Rules Of Croquet  
WAKEFIELD, Theakston Music Festival, Nostell Priory, Jethro Tull/Dave Swarbrick/Richard And Linda Thompson  
WOKINGHAM, Angies, Cantley House Hotel, (789912), Sonny Black's Blues Band  
WORTHING, Balmoral, (36232), Meansteak

## SATURDAY

### AUGUST 28

ABERDEEN, Victoria Hotel, Zoe And The Zebras  
BIRMINGHAM, Bournebrook, (021 472 0416), True Destination  
BIRMINGHAM, Cannon Hill Park Arena, Blue Rondo A Turk/French Impressionists/Pastiche



BLACKPOOL, JR's, Victoria Street, (26101), Original Sin  
BRENTWOOD, Red Lion, (01-560 6181), Fast Buck  
BRISTOL, Granary, (28272), Chinatown  
CHIPPENHAM, Goldiggers, (56444), Hot Chocolate  
CROYDON, The Cartoon, London Road, (01-688 4500),  
Short Stories  
CROYDON, The Star, London Road, (01-684 1360), Jo Ann Kelly  
DUDLEY, JB's, (53597), DT's  
DUNSTABLE, Queensway, (603326), Modern Romance  
EDINBURGH, Circuit 3, Lyceum, (031 229 1159),  
Pookiesnackenburg  
EDINBURGH, Reid Hall, (031 667 1011), Robin Williamson  
FOLKESTONE, Springfield Hotel, (55514), All Money And The Kids  
GLASGOW, Burns Howff, (041 3332 1813), Eliot Vey  
GLASGOW, Doune Castle, (041 649 2748), Jack Easy  
GLASGOW, Harveys, (041 332 9438), Romero (lunchtime)  
\*GRAVESEND, Red Lion, (66127), Conflict/Rubella Ballet/The Committed  
HASTINGS, Aquarius Club, Dumpty's Rusty Bolts  
HIGH WYCOMBE, Nag's Head, (21758), Fear Of Flying/Neon Blondes  
KILMARNOCK, Hunting Lodge, (22920), The Grip  
KINGSTON UPON THAMES, The Swan, Mill Street, Middle Earth/Secrets Now  
KNEBWORTH, Greenbelt Festival, (01-740 0433), Pew Shakers/Collision/Andy Pratt/Moral Support/Kenny Marks/Servant/Bryn Haworth  
LEEDS, Royal Park Hotel, (785076), Whammer Jammer  
LIVERPOOL, Warehouse, Fleet Street, (051 709 1530), Bend Brothers/Forensic Experts  
LONDON, Bridge House, Canning Town, (01-476 2889), Transporter  
LONDON, The Broadway, Clarendon, Hammersmith Broadway, (01-748 1454), Dream Cycle 7/Outboys  
LONDON, Canteen, Covent Garden, (01-405 6598), Allen Eager/Jon Eardley  
LONDON, Dingwalls, Camden Lock, (01-267 4967), KK Khan/Illusions  
LONDON, The Fridge, Brixton, (01-737 1477), Pleasure And The Beast  
LONDON, Greyhound, Fulham Palace Road, (01-889 9615), Icarus/Phase One  
\*LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), Amazulu  
LONDON, Late Club, Fair Deal, Brixton, (01-274 5242), Vivian Weather  
LONDON, Lee Green Community Centre, Lee Green High Road, The Sinyx/Strees/Assasins Of Hope  
LONDON, Marquee, Wardour Street, (01-437 6603), The Enemy  
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), The Shakers  
LONDON, Musicians Collective, Gloucester Avenue, (01-722 0456), Pete Qua Qua  
LONDON, New Golden Lion, Fulham Road, (01-385 3942), Ricky Cool  
LONDON, Old Queens Head, Stockwell, (01-737 4904), Talkover  
LONDON, Old Red Lion Theatre, Islington, (01-837 7816), C.P. Lee One Man Show  
LONDON, 100 Club, Oxford Street, (01-636 0933), Digby Fairweather/Campbell Burnap  
LONDON, 101 Club, St John's Hill, Clapham, (01-223 8309), Matinee Idols/Moscow Philharmonix  
LONDON, Pavilion, Battersea Park Road, Opposite Dogs Home, Manufactured Romance  
LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Ivory Coasters  
LONDON, Picketts Lock, Edmonton, Crazy And Roy Alton  
LONDON, The Plough, Stockwell, (01-274 3879), Sketch  
LONDON, Rock Garden, Covent Garden, (01-240 3961), Blurred Vision  
LONDON, Ship, Plumstead Common, Slap/Size Three  
\*LONDON, Skunx, Blue Coat Boy, Angel, (01-837 1348), Dead Man's Shadow/Threats  
LONDON, Stapleton Hall Tavern, Crouch Hill, (01-272 7619), Dave Ellis Band  
LONDON, Tottenham Lordship Park, Prince Lincoln And The Royal Rasses (Afternoon Free Festival)  
LONDON, Upland Tavern, Crystal Palace Road, (01-693 2662), Flying Pigs  
LONDON, The Venue, Victoria Street, (01-828 9441), Buzz  
MANCHESTER, Band On The Wall, (061 832 6625), Yesir  
MANCHESTER, Gallery, (061 832 3597), Syncopation  
MANCHESTER, Portland Bars, (061 236 8414), The Marauders  
MARGATE, Kokomo Wine Bar, City Blues Band  
MARGATE, Winter Gardens, (21348), Chas And Dave  
MIDDLESBROUGH, Cavern, (241995), Matchbox  
NORTHAMPTON, Black Lion, Bullets For Silver/Cellar 16/Skating For Cover/Armpit Orchestra  
\*NOTTINGHAM, Union Rowing Club, (863545), Anti-Nowhere League  
OAKHAM, Rutland Angler, (55839), Destroyers  
OXFORD, Pennyfarthing, St Ebbes Street, (46007), Vetos  
OXFORD, New Theatre, (44544), David Essex  
PERTH, Salutations Hotel, Those French Girls  
POOLE, Arts Centre, (70521), Bucks Fizz



**TYGERS OF PAN TANG**  
\*READING, Festival, (01-437 6603), Iron Maiden/Tygers Of Pan Tang/Blackfoot/Gary Moore/Cheetah/Ore/Bernie Torme/Rock Goddess/Bow Wow  
READING, Target, (585887), Lorelei/Rune  
SALISBURY, St Edmunds's Arts Centre, (20379), Apollinaires  
SHEFFIELD, Lyceum, (754944), Dave Edmunds Rockpile  
SOUTHAMPTON, Canute Hotel, (24188), Dirty White Boys  
WAKEFIELD, Theakston Musical Festival, Nostell Priory, Merillion/Jethro Tull/Lindisfarne/Blues Band/Huang Chung  
WALLASEY, Shepherd's Rest, (051 639 2887), French Lessons  
WARRINGTON, Lion, (3004), Phil Littler Band  
WHITWORTH, Rawstroms Arms, The Pistons  
WOKINGHAM, Angies, Cantley House Hotel, (789912), Juke Jump

# SUNDAY

## AUGUST 29

ABERDEEN, Copper Beech, (36487), Segue  
ALTRINGHAM, Unicorn Hotel, (061 928 1436), Beau Leisure  
ASHBY DE LA ZOUCH, Hole In The Wall, (412872), Black Rose

AYR, Way Inn, The Grip (evening)  
BLACKBURN, Bay Horse New Inns, Rishton, (48443), Sparta  
BLACKPOOL, Stanley Park Bowl, Boobz (afternoon)  
\*BLACKPOOL, The Venue, Peter And The Test Tube Babies/Blitz/The Adicts/SDC/Abrasive Wheels/One Way System (Up Your Tower  
BRENTFORD, Red Lion, (01-560 6181), Fast Buck (lunchtime), Rodeo (evening)  
CHELMSFORD, YMCA, (351578), Vane  
CHERITON, Golden Arrow, City Blues Band  
CROYDON, The Cartoon, London Road, (01-688 4500), The Drivers  
CROYDON, The Star, London Road, (01-684 1360), Alternative Disco  
DARLEY DALE, Northwood Club, (3557), Satanic Rites  
DUNDEE, Tayside Bar, (24515), Ex Model  
EDINBURGH, Circuit 3, Lyceum, (031 229 1159), Pookiesnackenburg  
GLASGOW, Burns Howff, (041 332 1813), Blue Bitch  
GLASGOW, Doune Castle, (041 649 2749), SS 20  
GLASGOW, Harveys, (041 332 9438), Romero (lunchtime)  
GLENROTHES, Rothas Arms, (753701), Green Rao  
GRAVESEND, Red Lion, (66127), Hamsters  
HUDDERSFIELD, Salendine Nook, Laund Hill, The End  
IPSWICH, Gaumont, (53641), David Essex  
IRVINE, Amanda's, The Grip (lunchtime)  
KILWINNING, Flicks, Alnsval Road, First Priority  
KNEBWORTH, Greenbelt Festival, (01-740 0433), Quiet Commandos/Predators/Giantkiller/Paradise/Resurrection Band/Adrian Snell  
LEEDS, Central Station, (453927), The Volunteers  
LIVERPOOL, Warehouse, Fleet Street, (051 709 1530), Exhibit A  
LONDON, Ad Lib, Kensington, Russel Gardens, (01-603 3245), London Cowboys/Ghost  
LONDON, Albany Empire, Deptford, (01-691 8016), Tom Morgan And Friends/Lional Grigson Quintet  
\*LONDON, Cambridge Theatre, Earlham Street, (01-836 6056), The Associates  
LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), The Vetoes  
LONDON, King's Head, Fulham, (01-736 1413), Legendary Luton Kippers  
\*LONDON, Lyceum, The Strand, (01-836 3715), Anti Nowhere League/Meteors/The Defects  
LONDON, New Golden Lion, Fulham, (01-385 3942), Micky Jupp  
LONDON, Notting Hill Carnival, Ladbroke Grove, (01-969 3603), All Island Band/London Allstars/Chaonia Revelles/The Crescendo's/Quintessence/Ebony Steel Band  
LONDON, Old Queen's Head, Stockwell Road, (01-737 4904), Stevie Waller And Stevie Smith  
LONDON, 100 Club, Oxford Street, (01-636 0933), Little John's Jazzers  
LONDON, 101 Club, Clapham, (01-233 8309), Zephyrs/Jo Yo Yo  
LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Hank Wangford  
LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), Stygian Eels  
LONDON, The Plough, Stockwell, (01-274 3879), Jazz Sviners  
LONDON, Rock Garden, Covent Garden, (01-240 3961), Subtitles/Dinos/Sound International  
LONDON, Ruskin Arms, East Ham, (01-472 0377), Deep Machine  
LONDON, Uplands Tavern, Crystal Palace Road, (01-693 2662), Steven Waller's Big Band  
NOTTINGHAM, Hearty Good Fellow, (42257), Dawn Trader  
PETERBOROUGH, Gladstone Arms, (44388), Destroyers  
POOLE, Arts Centre, (07521), Hot Chocolate



Chris Walter

**DAVE EDMUNDS**  
\*READING, Festival, (01-437 6603), Michael Schenker Group/Jackie Lynton Band/Y&T/Dave Edmunds/SOS/Wilko Johnson/Twisted Sister/Marillion/Spider/Chinatown/Terraplane  
REDHILL, Lakers Hotel, (61043), Secrets Now  
SALISBURY, King And Bishop, (3113), Truffle  
SALTBURN, Philmore's Country Club, (2202), Rules Of Croquet  
SHEPPERTON, The Goat, Upper Holliford Road, The Rattlers  
SLOUGH, The Centre, (21256), Crazy And Roy Alton  
SOUTHAMPTON, Canute Hotel, (24188), Peter Pope And Friends (lunchtime), Flipout (evening)  
WALLASEY, Dale Inn, (051 639 9847), Boysecret  
WALMER, The Lifeboat, Isengard  
WOKINGHAM, Angies, Cantley House Hotel, (789912), Jujuissance

# MONDAY

## AUGUST 30

BATHGATE, Green Tree Hotel, (56128), Blues And Trouble  
BIRKENHEAD, St James Club, (051-647 8282), Alternative Radio  
BIRMINGHAM, Faces Nightclub, (021 643 9433), Across The Room  
\*BISHOPS STORTFORD, Triad, (56333), Flux Of Pink Indians/The System  
BRENTFORD, Red Lion, (01-560 6181), 45's  
CROYDON, The Cartoon, London Road, (01-688 4500), Hershey And The 12 Bars  
FOLKESTONE, Springfield Hotel, (55514), Chriss Hollins  
GATESHEAD, Honeysuckle, (781273), Lone Wolf  
GREAT WAKERING, Red Lion, The Shakers  
HARROW WEALD, Middlesex And Herts Country Club, (01-954 7577), UK Players  
HEMEL HEMPSTEAD, Cellar Rock Club, (42827), Stopband  
HITCHIN, Regal, (54332), Squeeze  
\*HULL, City Hall, (20123), Saxon  
KEIGHLEY, Gory Details, Fun House, (603796), The Stacks/Divan Japonais  
KNEBWORTH, Greenbelt Festival, (01-740 0433), Xtras/Rebel X/Barry Compton/Barratt Band/Charlene/Radio One Roadshow with Peter Powell  
LIVERPOOL, Pyramid, (051 236 8941), Crosstalk A/V  
LIVERPOOL, Warehouse, Fleet Street, (051 709 1530), Five Play Dutch/Hoi Polloi/Open Mind  
LONDON, Ad Lib, Kensington, Russel Gardens, (01-603 3245), Major Minor/Small World  
LONDON, Broadway, Clarendon, Hammersmith, (01-748 1454), Speedqueens/Bare Footin'/The Dwarves/Twelve Inch/Dial Chung Chung/Null And Void/The Hat/The Living Dead

\*LONDON, Camden Palace, Camden Road, (01-387 0428), The Associates  
LONDON, Clarendon, Hammersmith, (01-748 1454), London PX/Screaming Babies  
LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Dirty Strangers/Under The Influence  
LONDON, Grosvenor Rooms, Walm Lane, (01-993 4865/2796), Junior Delgado/Jarva/Sir Coxson  
LONDON, Gypsy Hill Festival, Bristow Road, Gypsy Hill, King Kurt (afternoon, free)  
LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), Robyn Hitchcock/Motor Boys Motor  
LONDON, King's Head, Fulham, (01-736 1413), Laslo And The Leopards  
LONDON, Notting Hill Carnival, Ladbroke Grove, (01-969 3603), All Island Band/London Allstars/Chaonia Revellers/The Crescendo's/Quintessence/Ebony Steel Band  
\*LONDON, Marquee, Wardour Street, (01-437 6603), The Lurkers  
LONDON, Old Queen's Head, Stockwell, (01-737 4904), Sid Presley Experience  
LONDON, Old Red Lion Theatre, Islington, (01-837 7816), C.P. Lee One Man Show  
LONDON, 101 Club, Clapham, (01-223 8309), Screaming Bongos  
LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Juice On The Loose  
LONDON, Peoples Club, Praed Street, Carnival  
Jamboree With Frontline International/Exodus  
LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), Holloway Allstars  
LONDON, Rock Garden, Covent Garden, (01-240 3961), Fusion/Souls Valient  
LUTON, Technical College, SU bar, (30035), Mouse And The Underdog  
\*MANCHESTER, Band On The Wall, (061 832 6625), Blue Orchids  
MANCHESTER, Garter, (061 437 7614), Gary Glitter (week)  
MARGATE, Winter Gardens, (21348), David Essex  
NORTHAMPTON, All-Dayer, Black Lion (39472), Popular History Of Science/Syndromes/Workshop/Exit Girls/Skating For Cover/Groovy Underwear/Bullets For Silver/Hokey Ho/Victoria Cabaret  
\*NOTTINGHAM, Zhivagos, (40398), Prince Lincoln And The Royal Rasses  
PAIGTON, Festival Theatre, (58641), Bucks Fizz  
POOLE, Arts Centre, (70521), Hot Chocolate  
ROCHDALE, Wheatsheaf, Satanic Rites  
SHEFFIELD, George IV, (344822), Phoenix Rising  
SHEFFIELD, Marples, (25783), Vision  
SHEFFIELD, Penguin, (385897), Alyx  
SOUTHAMPTON, Waterfront, (24320), Sunflower  
STIRLING, Avant-Garde, (813456), Duff Party  
WALMER, The Lifeboat, Ian Shawcross Quintet  
WATFORD, Bailey's, (43034), Wall Street Crash (week)

# TUESDAY

## AUGUST 31

ABERDEEN, Arts Centre, (23456), Robin Williamson  
BIRMINGHAM, Holy City Zoo, Livery Street, (021 233 1266), Fear Of Flying  
BIRMINGHAM, Night Out, (021 622 2233), Gloria Gaynor (All week)  
BLACKBURN, Bay Horse New Inns, Rishton, (48443), Rockin' Horse

BRENTFORD, Red Lion, (218897), Bella Donna  
BRADFORD, Palm Cove Club, (499895), The Destroyers/The Herbarts  
CANTERBURY, Millers Arms, (52675), Richard Reyn  
COLCHESTER, Affair, (76621), Spiral  
CROYDON, The Cartoon, London Road, (01-688 4500), Large Portion  
EDINBURGH, Circuit 3, Lyceum, (031 229 1159), Pookiesnackenburg  
ETTON, Processed Pea, Fault  
GLASGOW, Doune Castle, (041 649 2754), Apex  
GLENROTHES, Rothas Arms, (753701), Cougar  
GRAVESEND, Red Lion, (66127), Anthrax/Riot  
Clone/Hagar The Womb  
LEEDS, Bierkellar, Viper/Heritage  
LIVERPOOL, Warehouse, Fleet Street, (051 709 1530), Bamboo Fringe/Club Singer/Enormous Curious  
LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Impossible Dreamers/Fast Forward  
LONDON, Broadway, The Clarendon, Hammersmith, (01-748 1454), Idiot Ballroom Beach Party  
LONDON, Greyhound, Fulham Palace Road, (01-889 9615), Small World/The Times  
LONDON, Gullivers, Down Street, (01-499 0760), Pleasure And The Beast  
LONDON, Hog's Grunt, Production Village, Cricklewood, (01-450 8969), The Exciters  
LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), My Silent War  
LONDON, King's Head, Fulham, (01-736 1413), Triangle Nile  
LONDON, New Golden Lion, Fulham, (01-385 3942), The Matinee Idols  
LONDON, Old Red Lion Theatre, Islington, (01-837 7816), C.P. Lee One Man Show



**ANGELIC UPSTARTS**  
LONDON, 100 Club, Oxford Street, (01-636 0933), Angelic Upstarts  
LONDON, Pied Bull, Liverpool Band, Islington, (01-837 3218), The Escape  
LONDON, Rock Garden, Covent Garden, (01-240 3961), Eastern Alliance/Tor Guest House  
LONDON, Thunder Club, Gullivers, Dean Street, Mayfair, (01-499 0760), Pleasure And The Beast  
LONDON, Tramshed, Woolwich, (01-855 3371), Little Sisters/Escorts  
\*LONDON, The Venue, Victoria Street, (01-828 9441), Wasted Youth/New Model Army  
MANCHESTER, Band On The Wall, (061-832 6625), Alberto Y Lost Trios Paranoias  
MANCHESTER, Gallery, (061 832 3597), Foreign Press  
NEWCASTLE-UPON-TYNE, Tiffany's, (3612526), Blue Rondo A La Turk  
PORTSMOUTH, Holiday Inn, (383151), Eclipse  
ST AUSTELL, Cornwall Coliseum, (4261), Bucks Fizz  
SWINDON, Brunel Rooms, (31384), Chevy 57

**MOTELS**  
from page 21  
few nights) "God that place was a dive, it smelled terrible, I couldn't wait to get out. Finally we got enough money together and got out and I was happy." "I loved it," says odd Martha.  
"I lived in Hollywood for years and it was sleazy," Marty continues, "and I finally got enough money to rent a house that's not Hollywood and I'm happy. You struggle upwards." "You sold out there," says Martha.

"MY IMAGE has changed a bit," says Martha. "When I first came out in the old days" — this is mid-70s, forming her third band and first line-up of the Motels after returning to Northern California with her two daughters; she left the Air Force husband she married at 15 — "I looked pretty similar to what Chrissie Hynde did when she first came out — just all f\*\*\*ed up and jeans and boots. I got bored with that image.  
"Basically I've gone back more in terms of clothing to stuff I was wearing back in '76, which is a kind of tailored '40s kind of thing. I just had to figure out if I could play guitar in a dress! It's real hard. You spread your legs and you hit your powerchords. In terms of that 'slutty' image I don't think I've changed much at all onstage.  
"And if the music's gotten better, slicker, I'm glad. I've been working hard at it too. God, can you imagine it getting worse? All of a sudden people have been coming up and saying, 'God, you're a great singer' and I never ever thought of myself as a singer. I wanted to be thought of more as a songwriter and getting the song across no matter how you do it, and it didn't



necessarily mean hitting perfect notes and grand arpeggios. I mean Bob Dylan, there's a guy who can get a song across that sings like hell. So I must have gotten better as a vocalist."  
"All Four One" contains a version of the old Spector classic, the aforementioned 'He Hit Me And It Felt Like A Kiss', supposedly penned by Carole King when one of the Crystals had just been beaten up by her old man and said it felt like he'd given her a smackeroo. Still, Martha doesn't strike me as the type that likes being hit. And with all those weirdos in Hollywood . . .  
"No I don't; that's why I can actually sing that song. I heard it the first time ten years ago and it blew my mind. I called up the DJ and said 'What the hell is that song? where can I get it?' and he said, 'Oho, you're into that stuff, huh'. Exactly, that was his reaction. 'Into a little S&M there honey?' and I hung up. I finally found it later.  
"The topic comes up a lot and I don't mind talking about it. I think anybody hitting anybody is the most stupid bullshit in the world. And I have been through it before in relationships and do not go for it at all. The way it's approached in that song is so absurd that to me it almost makes a point against it. 'He hit me and I was glad.' I mean, God! When I do it live I usually preface it with a speech, 'This is not a philosophy I subscribe to in real life'. It's an interesting song, and the only cover we've ever done on any album."  
Talking of hits, the band are picking up worldwide (and not just Australia!) with this album, and intend to cover all corners of the globe at a sensible pace ("Not seven months straight like last time") by the end of the year, getting to England . . . "When it's cold."

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**JAWS**  
from page 10

**MAIDEN HONOUR:** A big Jaws congratulations to Iron Maiden for standing up to the ghastly EMI. Seems the evil capitalists wanted to release a third single off the titanic 'Number Of The Beast' album only to have our Cockney heroes tell 'em to stick it where the gay monkey sticks his bananas.

How the band got round the miser-like manager Rod Smallwail was a mystery till we learnt of their powerful blackmail lever. Seems Rodney recently issued a warning to their Stateside roadcrew that if

any of 'em 'got involved' with any underage gels they'd be on the next plane home. Within a week Smallwood was seen 'getting off' with a sweet sixteen year old. Natch he received a dummy one-way air ticket from the band first thing in the morning.

Back on the 'Number Of The Beast' (cue Gonads song '666 is the number of the beast/444 is the Blake who lives next door'), Jaws is happy to present a little competition. The first person to tell us which advert talkover is done by the man who does the sinister 'Numbers' intro will win an item of Bruce Dickenson's clothing ... hopefully NOT his jock-strap.

**GONNA BE A PLAISTOW BREAKOUT:** Much rejoicing and relief in the Cockney Rejects camp following the final release of their much mooted metal album 'The Wild Ones' (Yep we've seen it with our own eyes! For a while we thought it was a product of Pete Way and Garry Bushell's hideously insane imaginations).

A celebration party drunk into the early hours last Friday. Joining the Rejects for some discreet East End afters were Pete Way, the Business and a couple of Postmen. A best wishes message arrived from Steve Harris, stoking hopes/fears of a Maiden/Rejects tour next year. Could the world take so many Hammers jammers on one stage?

The Biz connection is down to yet more Mick Geggus production activity. He's hard at work rehearsing the boys for their new album dahn in Greenwich, with fatherly visits from Way and Fast Eddie on the cards.

For their part the Biz stunned Skunx recently by making a fraternal visit to the Scottish reed and playing a brief set-ette before the highly rated On Parole ...

**JAPAN CALLING:** A long distance phone call to Jaws from Japan could only mean David Claridge, non? Actually, non. It was Cockney reprobate Lea Hart who's been wowing the nips for the last three months with his band the Roll-Ups. Or make that his ex-band. Seems he's parted company with 'em and will be back in Britain next week to find a 'ballys' replacement. Interested parties should contact RCA post haste ...

**BIG SCREEN BONDAGE:** We're intrigued to hear that Beki Bondage is planning to make a movie with playwright Chris Ward on her return from the States. Let's hope it fairs better than the Wet Paint play she got ejected from ...

**SWINGING:** Next Silverwing hit will be 'That's Entertainment' (no relation) b/w a full-length take of the Bartonian 'Flashbomb Fever'.

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**1000 PHOTOGRAPHS** to help you choose your Penfriends & Partners. Send stamp for Free 12 page Photo Brochure, Dorelling, ATB, Lewes, Sussex BN8 4AA.

**PENFRIENDS USA.** Make lasting friendships through correspondence. Send age and interests for free reply - Harmony, Box 89X, Brooklyn, NY 11235, USA.

**ARE YOU SEEKING** occultists, witches, communists etc? Penfriends in all areas and throughout U.S.A./worldwide. Sta. please: Baraka Secretary, The Golden Wheel, Liverpool L15 3HT.

**BIKER 21** seeks girl 17-21 for H/R gigs, Reading etc London area. Box No 13421.

**GOOD-LOOKING** guy, 24, seeks lively, chatty, sexy girlfriend for discos, gigs, love. Photo please. Box No 13400.

**PENPAL MAG:** Singles, divorced, widowed. Approval copy: MATCH-MAKER, (A.22), Chorley, Lancs.

**SKINHEAD 20** moving to Manchester wants skin mates and help with accommodation. Box No 13379.

**LOVELY MALE 33** own house and car seeks sincere girl for loving relationship Stoke on Trent area. Box No 13466.

**SHEFFIELD MALE** likes 'most music, varied interests, seeks girlfriend, age unimportant, photo. Box No 13415.

**FELLA 20** very lonely sensitive bit confused nervous please reply Box No 13438.

**SHY LONELY** hippyish male, 16, interests: Wildlife, countryside, conservation, CND, animal liberation, most rock - Yes, Magnum, J. Tull etc. Seeks similar hippyish girlfriend South Staffordshire area. Box No 13459.

**LONDON LEATHER** man seeks sexy leather girl 20-35 for boozin' cruisin' and HM gigs. Lusty busty long haired blondes preferred but all letters answered. Photo phone appreciated. Box No 13457.

**YOUNG LONDON** male wants pen friends/mates anywhere many interests. Box No 13458.

**LONDON PUNK** seeks punk/ettes for gigs, friendship. Box No 13443.

**SHY BOY (21)** into HR/MOR, football, travel, games, variety - intelligent, employed, genuine, non-smoking seeks attractive nymphetomaniacs for companionship, and who knows? Swap photos. Box No 13444.

**SILOUSIE FANATIC 19** seeks similar (punkette) or punk please write now. Box No 13445.

**UNHAPPY PUNKETTE** SEEKS punk anarchist for love London Ala. Box No 13446.

**NEW FRIENDS** Worldwide, S.A.E. details, I.P.C.S. 39A Hatherleigh Road, Ruislip, Middlesex.

**MIKE 21** bored own transport (big bike) wants attractive, randy girl 17+ photo if poss: 63 Thetford Close, Corby, Northants.

**LEEDS WAREHOUSE INDIANS IN MOSCOW** KEEP DRINKING FOLKS 11/8/82.

**MALE BLUE** born would like to write to female biro. Box No 13451.

**33 YEAR** old Piscean man into rock new-wave synth etc needs love peace understanding from a compatible lady around Newcastle Upon Tyne I have a car own home and I love Children. Box No 13452.

**PUNK 20** seeks punk/ettes for gigs boozing fun. London. Box No 13432.

**SLIM ATTRACTIVE** reliable honest guy seeks girl 17+ smallish slim who lives in Glasgow for gigs nightsout fun. Likes Simple Minds Strawberry Switchblade Japan. Box No 13455.

**GLASGOW AREA** Lonely guy wishes to meet female 16-21 for dates, fun etc. Car owner, non-smoker please write telling me about yourself. Photo please. Box No 13454.

**MALE 22** likes any music, Villa home games seeks female to write/meet Chester anywhere. Box No 13455.

**MALE 23** bit shy into HM and mid sixties music seeks sensitive caring girl any age London area. Likes country walks photo appreciated. Box No 13425.

**YOUNG MAN, 21**, intelligent and of reasonable countenance seeks female companionship (London). Interests: Joy Division, Cure, New Order, films, novels, reclusion and progression. Interesting letters answered. Box No 13426.

**PUNKY MALE (18)**, Unemployed seeks early punk loving non spike female. Looks unimportant but photo advantage. Box No 13427 Soton area.

**SHY LONELY** guy 20 seeks females 16-22 for loving relationship. Box No 13428.

**MALE 26** Clash plays in band seeks females into same West London own flat. Box No 13429.

**BAUHAUS PUNK** seeks punkette Warford London. Box No 13430.

**GUY 25 5'4"** into science fiction, film making, car. On Dole but ambitious. Seeks female, South Devon. Box No 13431.

**PUNK SEEKS** other punks correspondence gigs fun anywhere. Box No 13433.

**BLACKFOOT FAN**, female, seeks others to correspond with Box No 13434.

**FEMALE 20** seeks male 21-24 white for lasting stable relationship (not physical) who's happy considerate affectionate subtle humour. Occasional drinker non-smoker. Please Enclose photo. Box No 13435.

**SINGLE GUY 28** longs to meet attractive girl age unimportant music concerts travel for lasting relationship. Berkshire area. Box No 13436. Photo please.

**PUNK 19** needs punkette to meet Liverpool Merseyside area only. Box No 13437.

**AMERICAN GIRL** would like penfriends male or female anywhere in the UK who are also into HARDCORE PUNK and Skin, Dor 515 Elizabeth Road, Glen Burnie, Maryland 21061 USA.

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**SHY MALE 19**, wants shy girl into the Clash, write meet. Box No 13450.

**SHY BLONDE** female 17 would like to write possibly meet Royal Marine 17-25. Box No 13442.



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OTOS now available from Gary's Of-  
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P.O. Box 203, Watford WD2 4YS.  
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pounds 26/9/82 or 2 Birmingham  
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p. 415712 Night 22926 Day.  
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140.

**MUSIC PAPERS 1978** - present.  
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hats £16.75 + £1.50p hip length  
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band £2.50, neck: Carved, thonged,  
own, hats £8.70, belts 1 1/4" £3.80  
stbands 1 1/4" £1.50, arm-band £2.00,  
wed crosses pendants £1.50, coney  
waistcoats reversible quilted lining  
£50 + £1.50p, jackets £29.50, kafs-  
as: short, white hooded, coloured  
ent £10.50 not cheap cheese cloth,  
stern fully fringed suede jackets, lin-  
£55. Afghan coats 3/4 length, high  
type £39.50 + £1.70p T. Numan  
(SD9) 48 Manorview, London  
3. Visit 01-349 3772 Wholesale also.

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November Hammersmith Odeon £5.00  
O.N.O. Ring Caroline 979 9148.

**GENESIS TICKET** Birmingham 21st  
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**GENESIS N.E.C. 20th** - one ticket  
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O'Connor, Foreigner, Toyah, Madness,  
Robert Plant 1 Robert Plant 2 Robert  
Plant 3, Led Zeppelin 1, Led Zeppelin 2,  
Led Zeppelin 3, Jimmy Page 1, Jimmy  
Page 2, Jimmy Page 3, Jimi Hendrix 1,  
Jimi Hendrix 2, Jimi Hendrix 3. Yes,  
Boston, Iggy Pop, Cheap Trick, Kiss  
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Genesis, Clash, Queen, Ritchie  
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2AA.

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## UK ALBUMS

## UK SINGLES

- |    |    |  |
|----|----|--|
| 1  | 1  | THE KIDS FROM FAME, Various, BBC                         |
| 2  | 2  | TOO-RYE-AY, Dexy's Midnight Runners, Mercury             |
| 3  | 7. | TROPICAL GANGSTERS, Kid Creole And The Coconuts, Ze      |
| 4  | 4  | LOVE AND DANCING, League Unlimited Orchestra, Virgin     |
| 5  | 5  | LEXICON OF LOVE, ABC, Neutron                            |
| 6  | 3  | FAME, Original Soundtrack, RSO                           |
| 7  | 6  | AVALON, Roxy Music, EG(Polydor)                          |
| 8  | 10 | TALKING BACK TO THE NIGHT, Steve Winwood, Island         |
| 9  | 9  | DONNA SUMMER, Donna Summer, Warner Bros                  |
| 10 | 8  | MIRAGE, Fleetwood Mac, Warner Bros                       |
| 11 | 19 | LOVE SONGS, Commodores, K-tel                            |
| 12 | 12 | COMPLETE MADNESS, Madness, Stiff                         |
| 13 | 14 | CONCERT IN CENTRAL PARK, Simon And Garfunkel, Geffen     |
| 14 | 17 | A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polydor |
| 15 | 56 | THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS             |
| 16 | 21 | RIO, Duran, Duran, EMI                                   |
| 17 | 11 | I WANT CANDY, Bow Wow Wow, EMI                           |
| 18 | 18 | ABRACADABRA, Steve Miller Band, Mercury                  |
| 19 | 59 | CITY BABY ATTACKED BY RATS, G.B.H., Clay                 |
| 20 | 13 | PICTURES AT ELEVEN, Robert Plant, Swansong               |

- |     |    |   |
|-----|----|---|
| 1   | 1  | COME ON EILEEN, Dexys Midnight Runners, Mercury                                 |
| 2   | 4  | EYE OF THE TIGER (THEME FROM ROCKY III), Survivor, Scotti Bros                  |
| 3   | 2  | FAME, Irene Cara, RSO   |
| 4   | 3  | DON'T GO, Yazoo, Mute   |
| 5   | 11 | CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, EMI                                 |
| 6   | 6  | STRANGE LITTLE GIRL, Stranglers, Liberty  |
| 7   | 7  | IT STARTED WITH A KISS, Hot Chocolate, RAK                                      |
| 8   | 53 | WHAT!, Soft Cell, Some Bizzare  |
| 9   | 5  | DRIVING IN MY CAR, Madness, Stiff   |
| 10  | 8  | STOOL PIGEON, Kid Creole & The Coconuts, Ze                                     |
| 11  | 9  | MY GIRL LOLLIPOP (MY BOY LOLLIPOP), Bad Manners, Magnet                         |
| 12  | 41 | I EAT CANNIBALS (PART 1), Toto Ceolo, Radialchoice/Virgin                       |
| 13  | 14 | THE CLAPPING SONG, Belle Stars, Stiff   |
| 14  | 23 | SUMMERTIME, Funy Boy Three, Chrysalis   |
| 15  | 21 | JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regal                                 |
| 16  | 10 | I SECOND THAT EMOTION, Japan, Hansa-Ariola                                      |
| 17  | 12 | LOVE IS IN CONTROL (FINGER ON THE TRIGGER), Donna Summer, Warner Bros           |
| 18  | 33 | HURRY HOME, Wavelength, Ariola  |
| 19  | 19 | 18 CARAT LOVE AFFAIR/LOVE HANGOVER, Associates, Associates                      |
| 20  | 25 | ARTHUR DALEY 'E'S ALRIGHT, Firm, Stiff  |
| 21  | 56 | WALKING ON SUNSHINE, Rockers Revenge Featuring Donnie Calvin, London            |
| 22  | 30 | BIG FUN, Kool & The Gang, De-Lite   |
| 23  | 78 | SAVE A PRAYER, Duran Duran, EMI   |
| 24  | 13 | THE ONLY WAY OUT, Cliff Richard, EMI  |
| 25  | 32 | SPREAD A LITTLE HAPPINESS, Sting, A&M   |
| 26  | 15 | SHY BOY/DON'T CALL US (BOY CRAZY), Bananarama, Deram                            |
| 27  | 58 | NOBODY'S FOOL, Haircut One Hundred, Arista-Clip                                 |
| 28  | -  | THE MESSAGE, Grandmaster Flash, Sugarhill                                       |
| 29  | 17 | TAKE IT AWAY, Paul McCartney, Parlophone  |
| 30  | 45 | HI-FIDELITY, Kids From Fame Featuring Valerie Landsburg, RCA                    |
| 31  | 35 | UNDER THE BOARDWALK, Tom Tom Club, Island                                       |
| 32  | 18 | BAMBOO HOUSES/BAMBOO MUSIC, Sylvian & Sakamoto, Virgin                          |
| 33  | 16 | DA DA DA, Trio, Mobile Suit Corp  |
| 34  | 29 | AFRICAN AND WHITE (REMIX), China Crisis, Inevitable                             |
| 35  | 20 | ME AND MY GIRL (NIGHT-CLUBBING), David Essex, Mercury                           |
| 36  | 26 | TOO LATE, Junior, Mercury   |
| 37  | 81 | BACK CHAT, Queen, EMI   |
| 38  | 24 | A NIGHT TO REMEMBER, Shalamar, Solar  |
| 39  | 22 | ABRACADABRA, Steve Miller Band, Mercury   |
| 40  | 38 | LOVE MY WAY, Psychedelic Furs, CBS  |
| 41  | 49 | WOT, Captain Sensible, A&M  |
| 42  | 27 | CHALK DUST (THE UMPIRE STRIKES BACK), Brat, Hansa                               |
| 43  | 51 | RIVER, King Trigger, Chrysalis  |
| 44  | 73 | CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance Featuring John Du Prez, WEA |
| 45  | 85 | I KNOW THERE'S SOMETHING GOING ON, Frida, EMI                                   |
| 46  | 31 | ROCK THE CASBAH, Clash, CBS   |
| 47  | 34 | WHEN THE TIGERS BROKE FREE, Pink Floyd, Harvest                                 |
| 48  | 47 | SADDLE UP, David Christie, KR   |
| 49  | 52 | TODAY, Talk Talk, EMI   |
| 50  | 42 | MACHINERY, Sheena Easton, EMI   |
| 51  | 60 | WINDPOWER, Thomas Dolby, Venice In Peril  |
| 52  | 54 | LOVE SHADOWS, Fashion, Arista   |
| 53  | 28 | NIGHT TRAIN, Visage, Polydor  |
| 54  | 48 | IT'S NEVER TOO LATE, Diana Ross, Capitol  |
| 55  | 40 | JACQUES DERRIDA/ASYLUMS IN JERUSALEM, Scritti Politti, Rough Trade              |
| 56  | -  | GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, EMI                                |
| 57  | 46 | FEEL ME, Blancmange, London   |
| 58  | 39 | VIDEOTHEQUE, Dollar, WEA  |
| 59  | 57 | WHY, Carly Simon, WEA/Mirage  |
| 60  | 43 | SECRET HEART, Tight Fit, Jive   |
| 61  | -  | THE LOVER IN YOU, Sugarhill Gang, Sugarhill                                     |
| 62  | 37 | THE DREAMING, Kate Bush, EMI  |
| 63  | 67 | HARD TO SAY I'M SORRY, Chicago, Full Moon                                       |
| 64  | 36 | INSIDE OUT, Odyssey, RCA  |
| 65  | 68 | RUN AWAY, 10CC, Mercury   |
| 66  | -  | SO HERE I AM, UB40, DEP International   |
| 67  | -  | WHITE BOYS AND HEROES, Gary Numan, Beggars Banquet                              |
| 68  | -  | PLANET ROCK, Africa Bambaataa And The Soul Sonic Force, 21/Polydor              |
| 69  | 80 | UNIFORMS, Pete Townshend, Atco  |
| 70  | 44 | THE HANGING GARDEN, Cure, Fiction   |
| 71  | -  | LEAVE IN SILENCE, Depeche Mode, Mute  |
| 72  | -  | BLUE SKIES, John Dummer And Helen April, Speed                                  |
| 73  | 65 | TWO HEARTS TOGETHER/HOKOYO, Orange Juice, Polydor                               |
| 74  | 55 | MUSIC AND LIGHT, Imagination, R&B   |
| 75  | 66 | LOVE ON A SUMMER NIGHT, McCrains, Capitol                                       |
| 76  | -  | LOVE COME DOWN, Evelyn King, RCA  |
| 77  | 61 | SAVE US, Philip Jap, A&M  |
| 78  | -  | YOU'VE GOT ANOTHER THING COMING, Judas Priest, CBS                              |
| 79  | 75 | ONLY YOU, Yazoo, Mute   |
| 80  | 74 | KEEPS ME WONDERING WHY, Steve Miller Band, Mercury                              |
| 81  | 70 | TAINTED LOVE, Soft Cell, Some Bizarre   |
| 82  | 50 | NIGHTS IN WHITE SATIN, Elkie Brooks, A&M  |
| 83  | 94 | THE HEAVEN'S ARE CRYING (PART 1), Blue Rondo A La Turk, Diable Noir             |
| 84  | 77 | FREEBIRD, Lynyrd Skynyrd, MCA   |
| 85  | 76 | SENSITIVE, Mick Karn, Virgin  |
| 86  | 72 | ENDLESSLY, John Foxx, Metal Beat/Virgin   |
| 87  | 86 | RUN LIKE HELL/UP YER BUM, Peter & The Test Tube Babies, No Future               |
| 88  | -  | BLEED FOR ME, Dead Kennedys, Statik/Alternative Tentacles                       |
| 89  | 89 | IMAGINATION, B.B. & Q. Band, Capitol  |
| 90  | 59 | HEART (STOP BEATING IN TIME), Leo Sayer, Chrysalis                              |
| 91  | -  | GIVE ME MORE TIME, Nicole, CBS  |
| 92  | -  | VACATION, Go Go's, IRS  |
| 93  | -  | RUFF MIX, Wonder Dogs, Flip   |
| 94  | -  | I'M A BELIEVER/LAST TRAIN TO CLARKSVILLE, Monkees, Arista                       |
| 95  | 79 | IKO IKO, Natasha, Towerbell   |
| 96  | -  | JUMP TO IT, Aretha Franklin, Arista   |
| 97  | 92 | CLAP YOUR HANDS, Rocky Sharpe & The Replays, RAK                                |
| 98  | 62 | ALWAYS ON MY MIND, Willie Nelson, CBS   |
| 99  | -  | WARRIORS, Blitz, No Future  |
| 100 | 71 | MURPHY'S LAW, Cheri, 21/Polydor   |

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|----|----|---|
| 21 | 26 | SHANGO, Santana, CBS  |
| 22 | 31 | THE PARTY'S OVER, Talk, Talk, EMI   |
| 23 | 23 | ASSEMBLAGE, Japan, Hansa-Ariola   |
| 24 | 15 | STILL LIFE (AMERICAN CONCERT 1981), Rolling Stones, Rolling Stones                      |
| 25 | 20 | ASIA, Asia, Geffen  |
| 26 | 24 | CAN'T STOP THE CLASSICS, Louis Clark conducting The Royal Philharmonic Orchestra, K-tel |
| 27 | 22 | FABRIQUE, Fashion, Arista   |
| 28 | 16 | FRIENDS, Shalamar, Solar  |
| 29 | 29 | LOVE SONGS, Barbra Streisand, CBS   |
| 30 | 33 | THE WALL, Pink Floyd, Harvest   |
| 31 | 25 | DARE, Human League, Virgin  |
| 32 | -  | CHRIST THE ALBUM, Crass, Existential  |
| 33 | -  | EYE OF THE TIGER, Survivor, Scotti Bros   |
| 34 | 27 | BAT OUT OF HELL, Meat Loaf, Epic  |
| 35 | 32 | TUG OF WAR, Paul McCartney, Parlophone  |
| 36 | 48 | NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare                                      |
| 37 | 40 | TIN DRUM, Japan, Virgin   |
| 38 | 38 | NIGHT BIRDS, Shakatak, Polydor  |
| 39 | 35 | NOT SATISFIED, Aswad, CBS   |
| 40 | 36 | ARE YOU READY, Bucks Fizz, RCA  |
| 41 | 52 | RUMOURS, Fleetwood Mac, Warner Bros   |
| 42 | 43 | WORLD RADIO, Leo Sayer, Chrysalis   |
| 43 | 41 | IMPERIAL BEDROOM, Elvis Costello, F. Beat   |
| 44 | -  | ROMANTIC ELVIS/ROCKIN' ELVIS, Elvis Presley, RCA  |
| 45 | 28 | OVERLOAD, Various, Ronco  |
| 46 | 30 | STAGE STRUCK, David Essex, Mercury  |
| 47 | -  | CLUB COUNTRY, Associates, Associates  |
| 48 | 34 | NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare  |
| 49 | -  | THE UNEXPECTED GUEST, Demon, Carrere  |
| 50 | 42 | CHARIOTS OF FIRE, Vangelis, Polydor   |
| 51 | 57 | QUEEN GREATEST HITS, Queen, EMI   |
| 52 | -  | GREASE II, Original Soundtrack, RSO   |
| 53 | 49 | COMBAT ROCK, Clash, CBS   |
| 54 | 39 | SCREAMING FOR VENGEANCE, Judas Priest, CBS  |
| 55 | 45 | STEVIE WONDER'S ORIGINAL MUSIQUARIUM 1, Stevie Wonder, Motown                           |
| 56 | 60 | VACATION, Go Go's, IRS  |
| 57 | -  | DREAM GIRLS, Original Cast, Geffen  |
| 58 | 46 | HAPPY TOGETHER, Odyssey, RCA  |
| 59 | 37 | WINDSONG, Randy Crawford, Warner Bros   |
| 60 | 53 | THE SINGLES, Roy Wood, Speed  |

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**Edwin Pouncey**  
LIVE AT ACES, Yellowman and Fathead, Jah Guidance  
COMMANDMENTS OF DUB, Jah Shaka Players, Jah Shaka  
HORIZON UNLIMITED, Liadu Sisters, Decca Afrodicia

**Geoff Barton**  
HOT LOVE IN THE CITY EP, Rox, Teenteeze  
BLACK TIGER, Yet, A&M  
ROUGH DIAMONDS, Bad Company, Swan Song

**Carole Linfield**  
**DR HECKLE AND MR JIVE**, Pigbag LP, Y Y17  
**SAVE A PRAYER**, Duran Duran, EMI  
**SHE**, The Monkees, Arista

**David Lewis**  
**HIGHWAY SONG**, Blackfoot, pre-release LP tape  
**DEMOS**, LA Hooker, tape  
**TWILIGHT OF MISCHIEF**, Heaven, Deluxe LP

**Tony Mitchell**  
AFRICAN AND WHITE, China Crisis, Virgin 12"  
UPSTAIRS AT ERIC'S, Yazoo, Mute  
FIRE, Jimi Hendrix, CBS 12"

**Garry Bushell**  
**BE MY LOVER**, Alice Cooper, Warner Bros LP track  
**SUMMER OF '81**, The Violators, advance tape  
**OII OII THAT'S YER LOT**, Various Artists, white label

**Dave McCullough**  
**THE KEY OF DREAMS**, Section 25, Factory-Benelux LP  
**SON OF JOD'S MATE**, Nightingales, Cherry Red Peel S  
**LILIPUT**, Liliput, Rough Trade LP

Johnny Waller  
I KNOW THERE'S SOMETHING GOING ON, Frida, Epic 45  
I MELT WITH YOU, Modern English, 4AD 45  
DRUNK AND DISORDERLY, Paul Slattery, from 'Live In Paris'  
(private tape)

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Compiled by MVR/RB Research





## HEAVY METAL

## SINGLES

- 1 1 EYE OF THE TIGER, Survivor, Scotti Bros
- 2 3 YOU'VE GOT ANOTHER THING COMIN', Judas Priest, CBS
- 3 2 RUFF CUTS (EP), Twisted Sister, Secret
- 4 4 LOSING MY GRIP, Samson, Polydor
- 5 6 IF YOU WANT MY LOVE, Cheap Trick, Epic
- 6 5 WHO'S GONNA WIN THE WAR, Hawklords, Flicknife
- 7 — LIVING FOR THE CITY, Gillan, Virgin



- 8 9 FREEBIRD, Lynyrd Skynyrd, MCA
- 9 11 RENDEZVOUS, Tygers Of Pan Tang, MCA
- 10 12 SPEND THE NIGHT, Cheatah, CBS
- 11 18 ROLL THE DICE, Heavy Petting, Neat
- 12 8 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU), AC/DC, Atlantic
- 13 13 PARANOID, Black Sabbath, NEMS
- 14 15 REFUGEE, Tom Petty And The Heartbreakers, MCA
- 15 — BLOODLESS, Venom, Neat
- 16 7 HEAT OF THE MOMENT, Asia, Geffen
- 17 10 CAN'T LIVE WITHOUT YOU, Scorpions, Harvest
- 18 20 BADGE, Cream, RSO
- 19 — HOT LOVE IN THE CITY, Rox Teen, Teeze
- 20 — ROCKY MOUNTAIN WAY, Joe Walsh, MCA

Compiled by MRIB

## ALBUMS

- 1 3 EYE OF THE TIGER, Survivor, Scotti Brothers
- 2 1 PICTURES AT ELEVEN, Robert Plant, Swansong
- 3 10 THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS
- 4 2 SCREAMING FOR VENGEANCE, Judas Priest, CBS
- 5 4 WILD DOGS, Rods, Arista
- 6 5 EMOTIONS IN MOTION, Billy Squier, Capitol
- 7 7 JUGGERNAUT, Frank Marino, CBS
- 8 9 POWERPLAY, April Wine, Capitol
- 9 12 THE UNEXPECTED GUEST, Demon, Carrere
- 10 13 ASIA, Asia, Geffen
- 11 6 NUGENT, Ted Nugent, Atlantic
- 12 — ROUGH DIAMONDS, Bad Company, Swansong
- 13 25 BATTLE HYMNS, Manowar, Liberty



- 14 8 GOOD TROUBLE, REO Speedwagon, CBS
- 15 19 LIVE AT THE ROUNDHOUSE, Pink Fairies, Big Beat
- 16 11 ALDO NOVA, Aldo Nova, CBS
- 17 15 SPYS, Spys, EMI America Import
- 18 14 ONE ON ONE, Cheap Trick, CBS
- 19 — THE CAGE, Tygers Of Pan Tang, MCA
- 20 28 PLANETS, Eloy, Heavy Metal
- 21 — THE EAGLE HAS LANDED (Picture Disc), Saxon, Carrere
- 22 16 GOLD AND PLATINUM, Lynyrd Skynyrd, MCA
- 23 17 BEER DRINKERS, Motorhead, Milan Import
- 24 24 THE NUMBER OF THE BEAST, Iron Maiden, EMI
- 25 18 KILLERS, Kiss, Casablanca
- 26 22 TOO FAST FOR LOVE, Motley Crue, Leathur Import
- 27 23 VINYL CONFESSIONS, Kansas, Kirshner
- 28 — ESCAPE, Journey, CBS
- 29 20 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU), AC/DC, Atlantic
- 30 27 III WISHES, Shooting Star, Virgin

## IMPORTS

- 1 SPYS, Spys, EMI America
- 2 BEER DRINKERS, Motorhead, Milan
- 3 TOO FAST FOR LOVE, Motley Crue, Leathur
- 4 US METAL VOLUME 2, Various
- 5 GET IT ON CREDIT, Toronto, A&M
- 6 IN TRANSIT, Saga, Polydor
- 7 WARNING, Warning, Polygram
- 8 STEEPLECHASE, Steeplechase, Big City
- 9 ONE FALSE MOVE, Harlequin, Columbia
- 10 MOTORHEAD KIT — 5 TRACK 12", Motorhead, Mercury

Compiled by Luke Crampton/MRIB from returns from 50 specialist HM Retailers

## TOTAL NOISE

- 1 BAD MAN, Cocknet Rejects, from Greatest Hits Vol 1, EMI
- 2 WE ARE (The Road Crew), Motorhead, from Ace Of Spades, Bronze
- 3 LET'S LYNCH THE LANDLORD, Dead Kennedys, from Fresh Fruit For Rotting Vegetables, Cherry Red
- 4 WE'RE THE LEAGUE, Anti-Nowhere League, from We Are The League, WXYZ
- 5 WITCHING HOUR, Venom, from Welcome To Hell, Neat
- 6 5 MINUTES, Stranglers, 45, UA
- 7 TURN YOUR HEAD AROUND, Tank, from Filth Hounds Of Hades, Kamouflage
- 8 1-2-3-, The Professionals, 45, Virgin
- 9 AT THE EDGE, Stiff Little Fingers, 45, Chrysalis
- 10 ROCK AND ROLL DAMNATION, AC/DC, from If You Want Blood You've Got It, Atlantic
- 11 NICE BOYS DON'T PLAY ROCK AND ROLL, Rose Tattoo, from Rock And Roll Outlaws, Carrere
- 12 SHOOT YOU IN THE BACK, Motorhead, from Ace Of Spades, Bronze
- 13 GRIP, Stranglers, Live (X-Cert), UA
- 14 D.O.A., G.B.H., Leather, Bristles, Studs And Acne, EP, Clay
- 15 NOWHERE MAN, Anti-Nowhere League, from We Are The League, WXYZ
- 16 POISON, Venom, Welcome To Hell, Neat
- 17 NEVER SURRENDER, Blitz, 45, No Future
- 18 DON'T WALK AWAY, Tank, 45, Kamouflage
- 19 TAKE IT ALL AWAY, Girlschool, 45 B-Side, Bronze
- 20 PENNSYLVANIA, Iron Maiden, from Iron Maiden, EMI

Compiled by Various Shropshire, Cider Drinkers (Oswestry Branch)

## AMERICAN ALBUMS

- 1 1 MIRAGE, Fleetwood Mac, WEA
- 2 2 EYE OF THE TIGER, Survivor, Epic
- 3 3 ASIA, Asia, Warner Bros
- 4 4 AMERICAN FOOL, John Cougar, Polygram
- 5 5 PICTURES AT ELEVEN, Robert Plant, WEA
- 6 6 ABRACADABRA, The Steve Miller Band, Capitol
- 7 7 GOOD TROUBLE, REO Speedwagon, CBS
- 8 8 DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
- 9 42 VACATION, The Go-Go's, RCA
- 10 11 THREE SIDES LIVE, Genesis, WEA
- 11 13 DREAMGIRLS, Original Cast, WEA
- 12 10 ALWAYS ON MY MIND, Willie Nelson, CBS
- 13 14 CHICAGO 16, Chicago, WEA
- 14 12 GET LUCKY, Loverboy, CBS
- 15 19 ROCKY III, Soundtrack, 1 Capitol
- 16 16 ALL FOUR ONE, The Motels, Capitol
- 17 18 GAP BAND IV, The Gap Band, Polygram
- 18 43 EMOTIONS IN MOTION, Billy Squier, Capitol
- 19 21 EYE IN THE SKY, The Alan Parsons Project, Arista
- 20 20 COMBAT ROCK, The Clash, CBS
- 21 17 ESCAPE, Journey, CBS
- 22 22 STILL LIFE, The Rolling Stones, Atlantic
- 23 25 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH, Frank Zappa, CBS
- 24 24 HOOKED ON SWING, Larry Elgart And His Manhattan Swing Orchestra, RCA
- 25 26 NOW AND FOREVER, Air Supply, Arista
- 26 27 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive/Arista
- 27 28 SCREAMING FOR VENGEANCE, Judas Priest, CBS
- 28 30 ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, WEA
- 29 29 TUG OF WAR, Paul McCartney, CBS
- 30 9 TOTO IV, Toto, CBS

Compiled by Billboard

## AMERICAN SINGLES

- 1 1 EYE OF THE TIGER, Survivor, Scotti Bros
- 2 2 HURTS SO GOOD, John Cougar, Polygram
- 3 3 ABRACADABRA, The Steve Miller Band, Capitol
- 4 4 HOLD ME, Fleetwood Mac, WEA
- 5 5 HARD TO SAY I'M SORRY, Chicago, Warner Bros
- 6 7 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 7 8 KEEP THE FIRE BURNIN', REO Speedwagon, Epic
- 8 9 VACATION, The Go-Go's, A&M
- 9 10 WASTED ON THE WAY, Crosby, Stills And Nash, Atlantic
- 10 12 TAKE IT AWAY, Paul McCartney, Columbia
- 11 13 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 12 14 LOVE IS IN CONTROL, Donna Summer, Warner Bros
- 13 11 ONLY THE LONELY, The Motels, Capitol
- 14 18 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 15 8 ROSANNA, Toto, Columbia
- 16 27 JACK AND DIANE, John Cougar, Polygram
- 17 23 EYE IN THE SKY, The Alan Parsons Project, Arista
- 18 20 AMERICAN MUSIC, Pointer Sisters, RCA
- 19 21 THINK I'M IN LOVE, Eddie Money, Columbia
- 20 24 WHO CAN IT BE NOW?, Men At Work, Columbia
- 21 22 OUT OF WORK, Gary US Bonds, EMI-America
- 22 16 LET IT WHIP, Dazz Band, Motown
- 23 17 TAINTED LOVE, Soft Cell, Warner Bros
- 24 26 AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday, Warner Bros
- 25 25 KIDS IN AMERICA, Kim Wilde, EMI America
- 26 15 DON'T YOU WANT ME, The Human League, A&M
- 27 43 YOU CAN DO MAGIC, America, Capitol
- 28 28 IF THE LOVE FITS WEAR IT, Leslie Pearl, RCA
- 29 35 ONLY TIME WILL TELL, Asia, Warner Bros
- 30 38 BLUE EYES, Elton John, Warner Bros

Compiled by Billboard

## MUSIC VIDEO

- 1 1 COMPLETE MADNESS, Madness, Stiff
- 2 2 TRANSGLOBAL UNITY EXPRESS, The Jam, Spectrum
- 3 6 GARY NUMAN'S MICROMUSIC, Palace Video
- 4 4 GREATEST FLIX, Queen, EMI
- 5 — SIOUXSIE AND THE BANSHEES, Spectrum
- 6 17 THE BEST OF BLONDIE, Chrysalis
- 7 3 VIDEOSTARS, EMI
- 8 16 THE JACKSONS IN CONCERT, VCL
- 9 10 PHYSICAL, Olivia Newton John, EMI
- 10 9 SWAN LAKE, The Royal Ballet, EMI
- 11 8 LIVE AT THE RAINBOW, Bob Marley And The Wailers, Island Pictures



- 12 — LIVE AT THE HAMMERSMITH ODEON, Kate Bush, EMI
- 13 5 PICTURE MUSIC, EMI
- 14 18 KING OF ROCK N ROLL, Elvis, World Of Video 2000
- 15 — WELCOME TO MY NIGHTMARE, Alice Cooper, Select-A-Tape
- 16 14 LIVE AT POMPEII, Pink Floyd, Spectrum
- 17 12 E.L.O. LIVE IN CONCERT, VCL
- 18 19 LIVE AND DANGEROUS, Thin Lizzy, VCL
- 19 20 ELVIS IN HAWAII, Mountain Video
- 20 — JUBILEE, VCL

Compiled by HMV Shops Limited

## REGGAE

## PRE-RELEASE 45

- 1 LOVE WITHOUT FEELING, Bobby Floyd, Taxi
- 2 SWEETIE COME BRUSH ME, Wailing Soles, Arrival
- 3 CLIPPIN, Jim Brown, Studio One
- 4 BAM BAM, Yellow Man, Volcano
- 5 THIS IS MASSIVE, Massive Dread, Upfront
- 6 KING AND QUEEN, Yellow Man and Sister Nancy, Amco
- 7 KEEP ON MOVING, Willy Williams, Studio One
- 8 PICK A BOO, Derek Lara, Taxi
- 9 FOLLOW INSTRUCTION, Carnel Campbell, Newstar
- 10 IN THE ARMY, Peter Metro and Zuzu, Roller Solidarity

## DISCO 45

- 1 NIGHT NURSE, Gregory Isaacs, Island 10"
- 2 BETCHA BY GOLLY WOW, Erol Dunkley, Black Roots
- 3 BAD MAN POSSEE, Junior Murvin, DATC
- 4 JOKER SMOKER, Tristan Palma, Greensleeves
- 5 HOLD ON TO WHAT YOU GOT, Denis Brown, Power House
- 6 DANCE ALL STYLE, Al Campbell, Greensleeves
- 7 WHOLE HEEL A DAUGHTER, Cultural Roots, Music Works
- 8 YOUR LOVE, Carol Thompson, S&G
- 9 DANCE PON DE CORNER, Papa Face, Top Notch 10"
- 10 TAKE WE BACK, Wailing Soles, Upfront

## ALBUMS

- 1 NOT SATISFIED, Asward, CBS
- 2 SKIDIP, Eek A Mouse, Greensleeves
- 3 HOOK LINE AND SINKER, Bunny Wailer, Solomoni
- 4 LOVE HAS FOUND ITS WAY, Denis Brown, A&M
- 5 HI YO SILVER AWAY, Lone Ranger, Greensleeves
- 6 HORSEMAN CONNECTION, Sassafras, Black Joy
- 7 D J CONFRONTATION, Peter Yellow, V.U. Brown, CF
- 8 BIG SHIP, Freddy McGregor, Greensleeves
- 9 MORNING GLORY, Lacksley Castell, Negus Roots
- 10 KING AT THE CONTROL, King Tubby's, Tads

Compiled by Dub Vendor, 155a Ladbroke Grove, W10

## PUNK

- 1 S.O.3.6., Killing Joke, Malicious Damage
- 2 IT'S CORRUPTION, Undead, Riot City
- 3 DECONTROL, Discharge, Clay
- 4 BORSTAL BREAKOUT, Sham 69, Polydor
- 5 CRIMINAL YOUTH, Abrasive Wheels, Riot City
- 6 MITTAGIESEN, Siouxsie And The B's, Polydor
- 7 LSD, Chron Gen, Live Tape
- 8 TUBE DISASTER, Flux Of Pink Indians, Crass
- 9 THIS PLACE IS BURNING, Undead, Riot City
- 10 VERTIGO, Open Sore, Lightning
- 11 WE GOT THE NUTRON BOMB, The Weirdo's, Dangerhouse
- 12 LEFT FOR DEAD, UK Subs, Gem
- 13 BARRY NORMAL, The Infested, Anti Climax Tape
- 14 DEMOLITION DANCING, The Ruts, Virgin
- 15 TURN TO RED, Killing Joke, Malicious Damage
- 16 I NEED NOTHING, Menace, Illegal
- 17 KAREN SILKWOOD, Volatile Romance, Anti Climax Tape
- 18 SUSPENDER FUN, Suburban Stops
- 19 I'M MAD, Slaughter And The Dogs, Live Tape
- 20 TRIBAL, RIVAL, REBEL, REVEL, Crass, Crass

Compiled by ALS for the Garage Anarchy Collective, Bristol

## BUBBLEGUM

- 1 MODESTY BLAISE, Direct Hits, from Forthcoming Whaam! 45
- 2 SMASHING TIME, TV Personalities, Rough Trade
- 3 SHA LA LA JED, Dmochowski, (Stallions of My Heart LP), Whaam!
- 4 THE DRUIDS ARE HERE!, Doctor And The Medica, Whaam! 45
- 5 HEAVENS ABOVE!, The Pastels, Forthcoming Whaam! 45
- 6 PART TIME PUNKS, TV Personalities, Kings Road Records
- 7 SUNNY HONEY GIRL, Direct Hits, B-Side, Forthcoming Whaam! 45
- 8 WHAT DO I GET?, The Buzzcocks, United Artists
- 9 ON MY MIND, Marine Girls, In Phase
- 10 AFTER LATE, CF Kites, from cassette, 'The Balham Conspiracy'
- 11 JUDY TEEN, Cockney Rebel, EMI
- 12 PAINTER MAN, TV Personalities, from Live in Amsterdam Tape Bootleg
- 13 LIVERPOOL LOU, The Scaffold, Warner Bros
- 14 WHERE'S BILL GRUNDY NOW?, TV Personalities, Kings Road
- 15 BILLY DON'T BE A HERO, Paperlace, Bus Stop
- 16 ROCK 'N' ROLL WINTER, Wizzard, Warner Bros
- 17 JANUARY, Pilot, EMI
- 18 THE SUN NEVER SETS, TV Personalities, Demo Tape
- 19 IT'S A HEARTACHE, Donnie Tyler, RCA
- 20 DUCHESS, The Stranglers, United Artists

Compiled by Consciousness Expansion fanzine

## DANCE FLOOR

- 1 THE MESSAGE, Grandmaster Flash, Sugar Hill 12"
- 2 JUNKYARD, The Birthday Party, 4 AD LP
- 3 MUSTAPHA DANCE/SHOULD I STAY OR SHOULD I GO/POLICE AND THIEVES ROCK THE CASBAH, The Clash, CBS
- 4 FEEL ME, Blancmange, London
- 5 SECONDS TOO LATE, Cabaret Voltaire, Rough Trade
- 6 THE BOTTLE (DRUNKEN MIX), Gil Scott-Heron/Brian Jackson, Champagne 12"
- 7 LOVE HANGOVER, Diana Ross/Associates, Motown 7", Associates 12"
- 8 LOVE MY WAY, Psychadelic Furs, CBS
- 9 LOVE SHADOW, Fashion, Arista 12"
- 10 DON'T GO, Yazoo, Mute 12"
- 11 WALKING ON SUNSHINE, Rockers Revenge, Streetwise 12"
- 12 I MELT WITH YOU, Modern English, 4AD
- 13 DARK ENTRIES/PASSION OF LOVERS, Bauhaus, Beggars Banquet
- 14 PSYCHADELIC JUNGLE, The Cramps, IRS LP
- 15 WHAT, Soft Cell, Some Bizzare
- 16 ISOLATION/THESE DAYS/INTERZONE, Joy Division, Factory
- 17 YOU'RE MY KINDA CLIMATE, Rip Rig and Panic, Virgin 12"
- 18 DON'T MAKE ME WAIT, Peech Boys, Weekend 12"
- 19 WAITING FOR THE MAN, Velvet Underground, MGM LP track
- 20 ROCK 'N' ROLL PTZ, Gary Glitter, Bell

Compiled by Geoff Wilk, Chris, Denton, and Big Don, from "Charlie's", Huddersfield



Surprisingly perhaps, there is no point in perfecting a tape until you've got the cassette up to scratch.

Because no matter how good the tape (and when you're talking about BASF metal, you're talking about remarkably high performance), the quality of reproduction is heavily dependent on the mechanics of the cassette shell.

So when a team of engineers suggested that they spend a year investigating ways of improving the design of the cassette shell, we were only too happy to agree.

One of the results of their research is pictured below.

A brass cassette with fully adjustable axles, pins and roller guides.

Which meant our technical experts could experiment until they found the opti-

mum design and settings for all those tiny but vital parts.

At last we were ready to go into production.

And now this precision guidance system is incorporated in every cassette in the new BASF range.

From the budget LH to the hi fi chrom-dioxid II and metal IV cassettes.

Every cassette also boasts the unique BASF security mechanism - a special device specifically designed to prevent jamming.

In fact, by ensuring accurate winding and rewinding, it helps to lengthen tape life.

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