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# SOUNDS

**ALARM  
TOUR DATES  
THE LYRES  
LIVE**

**HOT DOG!**  
massive Frankfurt instrument fair preview

**HOT CAR!**  
Win a Sinclair C-5

## SECT PISTOLS

**THE JESUS AND MARY CHAIN:  
ANTI-CHRISTS IN THE UK**

## Rant people

JOOZ, Benjamin Zepheniah, Swells and Little Brother are all taking part in the Ranters Cup Final which is taking place at London's Stratford East Theatre Royal on February 17.

Among the host of ranters who'll be raving around are Porky, the Mad Kiwi Ranter, Trespassers W, Nick Tolzek, Dino, the Thin Man, Kool Knots, Sandy Gort, Brian Patten, Belinda Blanchard, Pat Condell, Peter Campbell, Swift Nick, Little Rave, and Ginger John.

The referee for the contest will be that well-known four-eyed git of uncertain parentage, Attila The Stockbroker. And half-time entertainment will be provided by the Newtown Neurotics.

Tickets are £3 (£2 concessions) and the kick off is 7.30pm.

Earlier that afternoon a Ranters team will be playing a real football match against Jamming! in Hyde Park at which spectators will be welcome.

● BRUCE SPRINGSTEEN fans were sent into a frenzy of anticipation last week when Peter Powell said the boss would be over 'real soon' for British dates.

In fact, Bruce intends to play a European tour this year but no period and no dates have been finalised.

## Angel face

ANGELA BOFILL, the jazz-tinged urban funk singer from New York, comes over for her first British concert at London's Dominion on March 4.

Her three-and-a-half octave vocal range was first demonstrated on 'Angel Of The Night' back in 1978 but it was her 'Too Tough' album produced by Narada Michael Walden last year that brought her widespread acclaim and a hit single with the title track in America.

She has a new single out on Arista called 'Can't Slow Down' but there's no sign of her new American album, 'Something About You' being released over here yet.

Tickets for the concert are £6 and £5 on sale now.

# BELL BOYS



THE ALARM have lined up a major British tour in April.

They release a new single called 'Absolute Reality' on February 18 on IRS, which is now being distributed by Priority/EMI.

Currently they are preparing new material for an album but as they haven't even decided on a producer as yet it's unlikely that the album will be out in time for the tour. However they will be previewing their new songs.

The tour opens at Bristol Colston Hall on April 21 and continues at Cardiff St Davids

Hall 22, Portsmouth Guildhall 24, Poole Arts Centre 25, Brighton Dome 26, Oxford Apollo 27, Norwich East Anglia University 29, Nottingham Royal Concert Hall 30, Liverpool Royal Court May 1, Sheffield City Hall 2, Glasgow Barrowlands 4, Edinburgh Caley Palais 5, Newcastle City Hall 6, Leeds University 7, Manchester Apollo 9, Birmingham Odeon 10, London Hammersmith Odeon 11, London Hammersmith Palais 13.

Tickets are £4.00 everywhere except Hammersmith Odeon which is £4.00 and £4.50.



## Gore hounds

BELFEKORE, the German trio who've been called 'music for the nuclear age' by The Times (who apparently know about these things) come over for their British gig at London's Marquee on February 18.

The band, who released their first album last year on Elektra, have combined their previous experiences in jazz, punk and heavy rock and have a single called 'All That I Wanted' released to coincide with their visit, produced by Conny Plank.

## Let's dance

YES LET'S, the spiky Welsh band who supported Level 42 on their British tour last year and released a single called 'Carried Away' that got them slots on Radio One's In Concert and BBC2's Whistle Test, have signed to the newly formed Irrepressible Records (through Stiff).

They've been closeted away in the studio recording tracks for their first album and a single which is due out later this month.

They undertake a British tour this month with dates at London City University February 8, London Marquee 12, Coventry Polytechnic 14, Gloucester Technical College 16; Exeter University 17, London Marquee 19, Newport Harper Adams College 21, Bath Moles 22, Weymouth Dorset Institute 23, London Marquee 26, Treforest Polytechnic Of Wales 27, Nottingham Garage March 1, Coventry Warwick University 2, London Marquee 5.

## No faith

THE JESUS AND MARY CHAIN's mini tour ran into more trouble last week when their Birmingham date was cancelled last Friday.

Reasons for the cancellation were as hard to find as the abortive Sheffield gig the previous week (where a different story seems to emerge every day) but according to the promoter, the owner of the Tin Can Club received a visit from the police earlier in the week. The club was recently raided for under-age drinking although the police were unable to find anybody drinking who was under 18. Efforts to reschedule the gig elsewhere in the city failed although the band did turn up at the club earlier in the evening to commiserate with fans.

There were also reports of police interest in the band's Brighton show on Saturday but as the venue is unlicensed the scope for intimidation was reduced and the gig went ahead as planned.

The Nottingham date earlier last week also passed off without incident with a sell-out crowd and encores.



## Major General

CERTAIN GENERAL, the New York quartet who've been described by our own Dave Henderson as 'Bauhaus meets the Bunnymen', return for a series of dates this month.

The band, who've had other scribes comparing them to Velvet Underground, the Doors and REM, made a lightning appearance over here last April at the Batcave. They've had an import album available here called 'November's Heat' (on L'Invasion Au Suicide) and shared the 'Faraway In America' album with the Band Of Outsiders.

They come over to tie up a British deal and play some dates at London's Alice In Wonderland at Gossips February 11, Mayfair Embassy 12, Manchester Hacienda 13 and Romford Rez 14.

● U-BAHNNX, the Anglo-Deutsche 'Wagnerian sexbeat' combo who recently signed to EMI for a record sum, have recruited former Pop Group guitarist John Waddington into their ranks.

In accordance with band policy he has been required to change his name to Dallas Berlin.

The band are currently recording a single called 'Young Hearts Of Europe' with producer Colin Thurston who they've coaxed out of a year's retirement.

They break off to play a one-off gig at London's Hippodrome on St Valentine's Day.

● ELLERY BOP, the Liverpool band who were formed at Erics Club several years and line-ups ago, will be supporting Killing Joke on their British dates this month.

They have a new single out on Korova (through WEA) this weekend called 'Tirn Apart', and also have a headlining date of their own at London's Marquee on February 25.

● CHAKA KHAN had to cancel the last date of her British tour at Brighton last weekend because of voice problems. Doctors advised her to rest her voice and while efforts are being made to reschedule the date, refunds are available from the point of purchase.

● ERIC CLAPTON, who has a new single called 'Forever Man' (a Jerry Williams song) out on February 2 has added more dates to his upcoming tour at Edinburgh Playhouse February 28, Birmingham NEC March 1 and Wembley Arena 5. Support on all dates will be the Chris Rea Band.

## Fool out

IMMACULATE FOOLS, who are on the verge of chart action with their self-titled single on A&M, take to the road later this month.

They start at Middlesex Polytechnic on February 21 and then play Wolverhampton Polytechnic 22, Coventry Warwick University 23, Loughborough University 25, Leeds University 26, Manchester University 27, Durham University 28, Newcastle Polytechnic March 1, Glasgow College Of Technology 2, Dundee Dance Factory 3, Middlesbrough Teesside Polytechnic 5, Keele University 6, Nottingham Trent Polytechnic 7, Birmingham Polytechnic 8, Gloucester Leisure Centre 9, Exeter University 10, Canterbury Kent University 12, London Marquee 13-14.

The band's debut album, 'Hearts Of Fortune', has now been put back to a Spring release.



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or £45 includes all transport from London, concert ticket, Full day in Amsterdam. Depart 22nd March. Return 24th March [SUS]

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**PHIL COLLINS**  
Live in Dusseldorf 25th Feb.  
£65 includes concert ticket, 1st class hotel, luxury coach, cross channel ferry. Full day in Cologne. Depart eve 23rd Feb. Return am 26th Feb. [PC]

Live in Brussels 26th Feb  
£45 includes concert ticket and all transport by luxury coach from London. Depart eve 25th Feb. Return am 27th Feb. [PCB]

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## Under cover

**VELVET UNDERGROUND**, (above) who's influence on the rock scene seems to increase with each passing year, have an album of previously unissued material released by Polydor this month called 'VU'.

The tapes were recorded in 1968 and 1969 and were uncovered recently in America. They are claimed to be the missing masters for the group's 'lost' fourth album.

However, the *Sounds* squad of Velvet Underground experts maintains that only five of the ten tracks — 'She's My Best Friend', 'Foggy Notion', 'Temptation Inside Your Heart', 'One Of Those Days' and 'I'm Sticking With You' — are new and four of those have appeared on various quasi-official bootlegs.

Of the remaining tracks, 'I Can't Stand It', 'Lisa Says' and 'Ocean' turned up on Lou Reed's first solo album ('Ocean' also appeared on 'Live 69'), 'Stephanie Says' re-appeared on 'Berlin' retitled as 'Caroline Says' and 'Andy's Chest' made it onto 'Transformer'.

## Called to the Bar

**MARC ALMOND** has finalised the dates for his 'special evenings' at London's *Raymond's Revue Bar*.

He'll be appearing there from March 12-16 in a two-hour show with new and old material. He plans to use backing tapes and minimal instrumentation although the *Willing Sinners* will be on hand to oblige his whims.

Tickets are priced at £6 and are available in person or by post from *Some Bizzare*, 17 St Annes Court, Wardour Street, London W1. They are limited to one evening per person to stop a few die-hards hogging the small theatre.

● **THE KANE GANG** are releasing their first album on Kitchenware (through London) this weekend. It's called 'The Bad And Lowdown World Of The Kane Gang' and features their two hits, 'Closest Thing To Heaven' and 'Respect Yourself' together with seven other self-penned songs.

# The Young One



**PAUL YOUNG** headlines another string of British dates next month — just a couple of months after his sell-out British tour.

The difference is that this time he'll have his long-awaited second album, 'The Secret Of Association', to promote. He's finally finished after a succession of hold-ups.

He starts at Shepton Mallet Showering Pavilion on March 22 followed by Southampton Gaumont 23, Birmingham NEC 25, Whitley Bay Ice Rink 26, Sheffield City Hall 27, London Wembley Arena April 1-2.

Wembley tickets are £7.80 and £6.80 by post from The Paul Young Box Office (to whom cheques and postal orders should be payable), PO Box 77, London SW4 9LH. Don't forget the sae.

Shepton Mallet tickets are £6.30 from Bristol Virgin and Rival, Bath Rival and Music Market, Bridgewater Bakers Coaches, Yeovil Acorn, Taunton Bath Place, Wells Pathway, Swindon Rimes Coaches, Exeter Pitts, Torquay Soundz, Plymouth Virgin, Newport Roxcene, Cardiff Spillers, Swansea Derricks, Bridgend Roxcene and Midsomer Norton Records Unlimited.

Southampton tickets are £6 and £5 from the box office and usual agents.

Birmingham tickets are £6.50 and £5.50 from the box office and usual agents.

Whitley Bay tickets are £5.25 from the Ice Rink, Durham Ice Rink, Billingham Ice Rink and Newcastle City Hall.

Sheffield tickets are £6 and £5 from the box office and usual agents.

## SOUND SYSTEM

**BIG SOUND AUTHORITY**, who's first single 'This House (Is Where Your Love Stands)' is climbing the Top 40, set out on a headlining tour of Britain this week — and they'll be trying to make a small dent in the unemployment statistics as they go!

At each town they visit they'll be employing fans to sell merchandise, promote the concert and help out with equipment. They'll be paid a rate for the job too — unlike many bands who take advantage of their fans for free.

Anybody who wants gainful employment at any of the venues should write to the band c/o Queens Studio, 117-121 Salusbury Road, London NW6.

The 'Shout About It' tour begins at Southampton La Sainte College February 8 and continues at London Lyceum 10, Manchester University 14, Hatfield Polytechnic 19, Gloucester College Of Art And Technology 20, York Vanburgh Hall 21, Leeds Polytechnic 22, Newcastle University 23, Plymouth Polytechnic 25, Leicester Polytechnic 27, Norwich East Anglia University 28, Wolverhampton Polytechnic March 1, Coventry Polytechnic 2, Oxford Polytechnic 4, Birmingham Powerhouse 5, Brighton Pavilion 6, Cambridge University 8, Redcar Coatham Bowl 10, Bristol Polytechnic 12, Swansea University 13, Cardiff New Ocean Club 14, St Austell Coliseum 16.

In addition, at each gig at least one member of the group will be staying with a local fan — by invitation, natch! The band say they are anxious to keep in touch with the fans who've followed them from the beginning.

## US AID

**MICHAEL JACKSON** and **Lionel Richie** led a host of stars through the recording session for America's answer to *Band Aid* last week. Armed guards stood outside the studio as **Bruce Springsteen**, **Hall And Oates**, **Bob Dylan**, **Smokey Robinson**, and **Tina Turner** joined some 30 rock stars in singing Lionel and Michael's song 'We Are The World' with producer **Quincy Jones**. **Prince**, who was also scheduled to appear, didn't show up however. He was later spotted at a local nightclub.

But the single will not be released until March so that the British *Band Aid*'s sales don't suffer in America. The new single could raise up to £35 million for famine relief organisations.

And a reggae equivalent of *Band Aid* has recorded a single in Jamaica called 'Land Of Africa' which has been released out there by **Tuff Gong**.

Artists involved include **Gregory Isaacs**, **Third World**, **Rita Marley** and British reggae group **Steel Pulse**.



## Bangles poised

**BANGLES**, (above) the fab LA female foursome, shamelessly jump on the back of their major feature in last week's *Sounds* by jetting over for a couple of gigs and a spot on *The Tube*.

The band, who've had a five-track EP released on the now-defunct *Faulty Products* label, have signed to CBS who put out a single called 'Hero Takes A Fall' this week. Their first album, 'All Over The Place', follows in March.

The bright-eyed harmony popsters who toured across America last year with **Cyndi Lauper**, open their British account with a date at Camden Dingwalls on February 12. They then play *The Tube* on the 15th before returning to London Marquee on the 20th.

## Led astray

**LED ZEPPELIN** are being sued by legendary Chicago bluesman **Willie Dixon** over their classic 'Whole Lotta Love' from their second album.

Dixon, who has filed a complaint in a New York district court, claims the song is 'extremely similar' to his own 'You Need Love' recorded in 1962 by **Muddy Waters**. The Zeppelin track, which is credited to all four group members, came out in 1969 and has become one of their best-known songs, even enjoying a lengthy stint as the Top Of The Pops signature tune.

The claim is backed up by a report from musicologist **Harvey Bacal** who says "the tone and spirit of 'You Need Love' has been directly imitated in 'Whole Lotta Love'".

Dixon, who played bass with every great Chicago blues artist, wrote dozens of songs that have been covered by the **Stones**, **Cream**, **ZZ Top** and the **Doors** to name a tiny proportion.

Led Zeppelin covered 'I Can't Quit You Baby' on their debut album and the second also includes 'Bring It On Home' although the label credits the track to **Page and Plant**.

Quite why Dixon has taken so long to bring his suit hasn't been made clear but he has stated that he'll give the major portion of any money to the **Blues Heaven Foundation**, a trust he formed recently to 'further the protection and documentation of blues as an art form as well assist the artists who create the music'.

● **THEN JERICO**, a five-piece band who were formed in a police-cell (!), have signed to London Records.

Quite what the two co-founders were doing in the nick hasn't so far been revealed. But the band are at liberty to support the **Blow Monkeys** on their British tour this month.

**THE ASSOCIATES** consolidate their re-emergence with an album called 'Perhaps' on Warner Brothers this weekend.

The album features **Billy** with guitarist **Stephen Reid** who co-wrote some of the tracks with **Billy**, rhythm guitarist **Ian Mackintosh**, keyboard player **Howard Hughes** and bassist **Roberto Soave**.

The ten tracks include the single, 'Breakfast' and add up to nearly 56 minutes playing time, considerably longer than most albums.

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## Van makes tracks



**VAN MORRISON**, who used to think nothing of taking a couple of years between albums, increases his output with a new album on Phonogram this week called 'A Sense Of Wonder'.

It features seven of his own songs, plus Ray Charles' 'What Would I Do', Mose Allison's 'If You Only Knew' and a song called 'Let The Slave' which features music by Mike Westbrook and lyrics by William Blake.

Van heads to Australia for a tour this month followed by Europe later in the Spring. British gigs are not expected until the Autumn.

● **TINA TURNER** has added three more dates to her British tour next month because of ticket demand.

There are two more shows at Wembley Arena — on March 14 and 15 — and an extra Birmingham NEC concert on the 24th.

Wembley tickets are £9.50 and £8.50 while Birmingham tickets are £8.50 and £7.50. They are available from the box offices or by post (plus 30p booking fee per ticket) from the Tina Turner Box Office (to whom cheques and postal orders should be payable), Showtick, PO Box 322, London NW3 3BB.

Ms Turner will have a new single — a reworking of Ann Peebles' 'I Can't Stand The Rain' — released by Capitol in time for the tour.

● **THE BOOMTOWN RATS** have added more dates to their tour at Lancaster University February 8, Leeds University 11, Ipswich Gaumont 15, Belfast (venue to be confirmed) 28, Chippenham Goldiggers March 5.

● **TEARS FOR FEARS**, whose new album is now set for release in early March, have added dates to their tour at Preston Guildhall March 22, Dublin RDS 24 and Belfast Queens Hall 25. They have also put in a second night at Hammersmith Odeon on April 12.



## COOL CLEARWATER

**JOHN FOGERTY**, singer, songwriter and guiding force behind the legendary *Creedence Clearwater Revival*, re-emerges after a ten-year absence with a solo album on Warner Brothers this weekend called 'Centrefield'.

The album is a genuine solo effort — John

wrote, arranged, played, sang and produced every track. It's also the product of ten years of writing and refining his art, and one year of recording it.

The term 'Centrefield' comes from baseball, and John still harbours an ambition of playing for the Yankees.

...from across the kitchen table



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## Ready Tobruk

**TOBRUK**, who supported *UFO* on their British tour at the end of last year, head out on their first headlining tour this month, coinciding

with the release of their single on EMI, 'Parlophone'.

They play *Croydon Stanley Hall* February 7, *Oxford Penny Farthing 8*, *Warrington Lion 9*, *London Marquee 13*, *Sunderland Mayfair 15*, *Retford Porterhouse 16*, *Cleethorpes Pier 19*, *Blackburn King Georges Hall 20*, *Whitehaven Whitehouse 21*, *Glasgow Venue 22*, *Birkenhead Stairways 23*.

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● **HOWARD JONES** tickets that have been set aside for fan club members for his forthcoming British tour will not be available at a reduced price as reported last week.

● **ROBIN GEORGE**, who releases his first album on Bronze later this month has landed the special guest slot with *Uli Roth* for his British tour. The album is called 'Dangerous Music' and there's a single from it called 'Spy'.

● **999**, the Exploited and the UK Subs bring a dose of punk back to London's Lyceum when they team up there on February 17. Tickets are £3.50 and the show starts at 5.30pm.



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CHUBBY CHAKA (above) and Spandau's Martin Kemp, just two popsters who need some Xtra large cover

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Pix by Joe Bangoy

# TOUR NEWS

**THE VIOLET WHITE** have switched their Crawley date on February 9 to Leatherhead Football Club and will be supported by Zoltan's Pack and the Geisha Girls. They've also got a gig at Brighton Basement on March 3.

**THE LARKS**, who intend to release their first single 'Maggie Maggie Maggie' soon, play Fulham Greyhound February 24.

**THE BLOW MONKEYS** have added more dates to their tour, at North East London Polytechnic February 13, Middlesex Polytechnic 14.

**THE BLAZETROOPERS**, a Cheltenham band, support Bad Manners and Amazulu at Leeds University February 15 and then play Camden Dingwalls 18.

**THE BOLSHOI**, the London trio who've got a new single called 'Sob Story' coming out on Beggars Banquet at the beginning of March, play Hastings Crypt February 7, Canterbury Kent University 8, Scunthorpe Bath Hall 9.

**ZOODOLL**, an acid/glam band from the South, play Bognor Rainbow's End February 23.

**PERSON TO PERSON**, who have a new single out on Epic called 'Reputation', jump straight from the Alison Moyet tour to the King tour as support act.

**FIELD MARSHALL SLUG**, the Hi-NRG pop band from the Midlands, play Newcastle Under Lyme Arts Centre February 12, Gwernogle Sports Centre 14, Narbeth Queens Hall (with Exploited and Picture Frame Seduction) 15.

**THE MANNISH BOYS**, now with former Boys guitarist Dodgy John in their line-up, return from a Hamburg stint to play Fulham Greyhound February 7, Camden Dingwalls 16, Fulham Greyhound March 2.

**BILLY JENKINS**, one half of the quasi-legendary Trimmer And Jenkins, performs 'in open rehearsal' with the Voice Of God Three, 'a non-verbal all-musical unit' at Woolwich Polytechnic every Thursday in February.

**THE TV PERSONALITIES** have Dan Treacy well again and play London University Union February 13.

**A THOUSAND VIOLINS** celebrate the release of their single on Dreamworld called 'Halcyon Days' with gigs at Sheffield Haddon Hall February 8, London University Union 13, Scarborough Eleven Home Centre 15, Bradford Polytechnic 22.

**DAMASCUS**, a four-piece band from the Halesowen-Romsey district, play Stratford-Upon-Avon Green Dragon February 8, Telford Lakeside Tavern 9, Telford Ironmongers 27.

**THE RIFT VALLEY RAIDERS**, an Afro-billy band, play Islington Rosemary Branch February 10, Kentish Town Interaction Centre 12, Herne Hill Half Moon 17, Kentish Town Interaction Centre 19 and 26.



**THE MAN UPSTAIRS** (above) will be displaying 'their inimitable brand of jazz-flavoured fun and frolics' at Leicester Polytechnic February 6, Durham University 12, Bangor University 13, Preston Polytechnic 14, Birmingham Polytechnic 15, Stoke On Trent Bridge St Arts Centre 21.

**AMAZON'S HOUND**, a Shropshire band who've just added singer/flautist/synth player Carol Parker, play Birmingham Peacocks February 7, Telford Ironmaster 15.

**ONE AM**, the North London band who played a support tour with Grand Slam last year, play Gillingham King Charles Hotel February 13.

**TERRY AND GERRY**, who have a new single out next weekend on In Tape called 'Clothes Shop', play gigs at Portsmouth Polytechnic February 7, Middlesex Polytechnic 8, Durham University 12, Barking Town Hall 16, Birmingham Triangle 18, Oval Cricketers 21, Canterbury Kent University 22, Birmingham University 23.

**IAN FOX** begins a solo career after playing keyboards in several London bands with gigs at Woolwich Tramshed February 14, Herne Hill Half Moon 21.

**THE ONLY ALTERNATIVE** have added dates at Fulham Greyhound February 11, Lee Green Old Tiger's Head 13, Mayfair Embassy Club 18.

**RUBELLA BALLET** play Kentish Town Interaction Centre February 9 before recording their new album.

**YEAH YEAH NOH**, who have a single out on In Tape this week called 'Prick Up Your Ears', play Leeds Bierkeller February 17, London University Union March 1, Nottingham Garage 11.

**SCARAB**, a heavy metal quartet from Birmingham, promote their single at Lichfield City Frog February 7, Tamworth Arts Centre 9, Wolverhampton Queens March 1, West Bromwich Coach And Horses 16.

**ROCKABOX**, the Merseyside 'mystery' band, reveal their true identities at New Brighton Belgravia Hotel every Monday through February.

**MISTRAL**, a progressive jazz-rock band from County Durham, play Durham Dugout Bar February 10, Newcastle Edwards Bar 12, Ashington Central And Social Club 24, Newbottle Club 27.

**STARS ON SUNDAY**, a band from Maldon, Essex, have a gig at Colchester Crypt on February 14.

**AGENTS OF FORTUNE**, 'possibly the most significant, fresh and original rock band to emerge in six years', test their claim at Muswell Hill Centre February 16 and Walthamstow Royal Standard 26.

DEBUT ALBUM

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## the stranglers



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# MICK JAGGER

HIS FIRST SOLO SINGLE

## JUST ANOTHER NIGHT



# RECORD NEWS

**PINK PEG SLAX**, favourites of John Peel, have their second single out on Half Cut (through Red Rhino and the Cartel) this week titled 'Self-Pitying Stan'.

**SKYY**, the New York Salsoul combo who are nothing to do with John Williams, have their sixth album out through RCA this month called 'Inner City'.

**BURLITZ**, who've just been touring with Chaka Khan, have a single out on Spartan this week called 'Love Is The Drug', a new version of the Roxy Music classic.

**THE BLUEBELLS** have their new single out on London this week called 'All I Am (Is Loving You)' which is backed by the slightly more forceful-sounding 'Ballad Of Joe Hill' on the B-side, plus 'South Atlantic Way' on the 12-inch.

**LITTLE BENNY AND THE MASTERS**, a funk group from Washington DC, release their first single over here on 10 Records this week called 'Who Comes To Boogie'.

**MODERN ROMANCE** step out with a new single on RCA this week called 'Burn It'.

**GRANDMASTER FLASH** returns from his abortive legal battle with Grandmaster Melle Mel and gathers a new band of rappers about him for a single called 'Sign Of The Times' on Elektra this weekend.

**EMMYLOU HARRIS** releases a concept album called 'The Ballad Of Sally Rose' on Warner Brothers this weekend which features a host of country rock notables from Dolly Parton to Waylon Jennings.

**GEISHA GIRLS** have their second single out on Dog Breath (through the Cartel) this month called 'Slave Of Love'.

**AUTO DA FE**, a Dublin band who appeared on the recent *Europe A Go Go* telecast, have a single out on Spartan this week called 'All Is Yellow, Hot Hot Hot'.

**TEDDY AND THE FRAT GIRLS**, a Florida combo who've been called 'the dark side of the Pepsi generation', release their first single on Alternative Tentacles this week, a 12-inch EP called 'I Wanna Be A Man'.

**CHAS JANKEL** has a new single out on A&M this week optimistically titled 'No 1'.

**JUNIOR** has 'Do You Really (Want My Love)', which is on the *Beverly Hills Cop* soundtrack, released as a single by London this week.

**BIG DADDY**, an American group who claim they were captured by Laotian revolutionaries back in 1959 and held prisoner for more than 20 years (!), have an album of contemporary favourites recreated in their own rockabilly style called 'Big Daddy' out on Making Waves this month. They have a single called 'I Write The Songs' and will be over for gigs soon.

**KARRIER ON TOUR with MAGNUM**  
25th JAN to 6th FEB  
Birmingham/Leicester/Walthamstow/Redcar/Bristol.  
New Single — 'I'm Back'

**TRISH**, a bricklayer's assistant who's just signed to Arista, releases her first single this week called 'We Are Warriors'.

**COLTSFOOT**, a Hull University progressive band, have an EP called 'From Within Stone Circles' available for £1.50 from **Stuart Martin**, Lawns Bungalow Number 3, The Lawns, Cottingham, North Humberside.

**ULTIMA THULE**, a high-energy trio from Clapham, have a cassette out on Contagious Tapes, PO Box 789, London SE11 5SX for £1.50.

**THE VIBES**, who've already had some indie success, have a new single out on Chainsaw called 'I Hear Noises'.

**ANTI SYSTEM**, the Yorkshire band, commit their metal mayhem to an album called 'No Laughing Matter' which comes out on their own Reconciliation label (through Red Rhino and the Cartel) this month. The label is also putting out a single by fellow Yorkshire group **Lietmotiv** called 'To The Suffering'.

**BUDDY GUY** has an album of contemporary blues guitar called 'Ten Blue Fingers' out this month on JSP, who also have an album by **James Booker** called 'King Of The New Orleans Keyboard Volume 2'.

**BLACK**, the Liverpool band who supported **Orange Juice** on one of their tours last year, have a new single out on WEA this week called 'More Than The Sun'.

**AND ALSO THE TREES** release a three-track 12-inch EP this week on Reflex called 'A Room Lives In Lucy'.

**PINK RHYTHM**, a band of well-known West London jazz funk musicians who've cloaked themselves in anonymity, release their first single called 'Melodies Of Love' on Beggars Banquet this week.

**SEVERED HEADS** have a 12-inch single called 'Goodbye Tonsils' out on Ink (through Nine Mile and the Cartel) this week.

**THOMAS McCLARY**, the latest defector from the Commodores, launches his own solo career with a single out on Motown next weekend called 'Thin Walls'.

**TORTOISES HEAD** have a single out this month called 'Things' which is available on Woolly/TH Records through the indies.

**THE MUTANT ROCKERS**, who claim to be Britain's first scratch outfit, have a single called 'Classical Scratch' out on Beggars Banquet this week.

**TONES ON TAIL** have a compilation album of previous 12-inch singles including 'A Bigger Splash', 'There's Only One' and 'Burning Skies' out this month on Situation Two.

**THE BOX**, who are breaking up to take a sabbatical, have their last 12-inch EP called 'Muscle In' released by Doublevision this week.

**SAM HARRIS**, Motown's latest signing sensation whose debut album has already sold half a million copies in America, has a new single from it released here this week called 'Hearts On Fire'.

**WITCHFYNDE** release their fourth album on Mausoleum this week called 'Lords Of Sin'. The first 10,000 have a free mini-album called 'Anthems' containing live tracks. Mausoleum are also releasing a single from Wildfire called 'Jerusalem', an album from Belgian rockers **Steelover** called 'Glove Me' and a 'Metal Over America' compilation featuring **Black Lace**, **2 Timer**, **Attila**, **Nuhaven**, **Trace** and **Takashi**, who are all from New York.

**SECTOR 27** have a new single out on Rocket this week called 'Conversation'.



**THE ASSASSINS**, those East London punks, release their first record, a four-track 12-incher called 'Hell Is For Heroes' on Cosa Nostra (through Backs and the Cartel) this week.

**THE FARMERS BOYS**, who'll be releasing a new album in March, have a single, modestly titled 'I Built The World', released by EMI.

**THE VICEROYS**, the acclaimed vocal harmony trio, have an album out on Burning Sounds (through CSA) this month called 'Ya Ho'. The album originally came out in 1979 under the title 'Detour' by the Interns.

**COIL** (above), who consist of former **Psychic TV** members **John Balance** and **Peter Christopherson**, put out their first album called 'Scatology' on Force And Form (through the Cartel).

**PLAGUE OF FOOLS**, an Edinburgh group, put out a single this month called 'Fools All Day' on the Partizan Pestilenti label (through the Cartel).

**WILTON FELDER**, the genial sax-playing co-founder of the **Crusaders**, has a solo single out on MCA this week called 'I'll Still Be Looking At You' which features his buddy, **Bobby Womack**, on vocals.

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S34

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12th COMMODORES	2nd KING
14th VALENTINE'S DAY PARTY	4th ANGELA BOFILL
REAL THING + EXTRAS	4th ERIC CLAPTON/CHRIS REA
14/15th SHALAMAR	8th ULU WRATH
17th EXPLOITED 999	13th DAZ BAND
21st TOY DOLLS	16/17th TINA TURNER/BRYAN ADAMS
23rd BOOMTOWN RATS	20th ROSE ROYCE
23/24th NEW YORK JAZZ EXPLOSION (+ Matinee Performance)	April 1/2nd PAUL YOUNG
24th/25th RAMONES	6th THE SMITHS
25th KILLING JOKE	12/13th TEARS FOR FEARS
25/26th LEONARD COHEN	12/13th SHAKIN' STEVENS
25/26th STRANGLERS	16/21st MILLIE JACKSON
	May 4/5th MIKE HARDING
	11th ALARM
	13th ALARM
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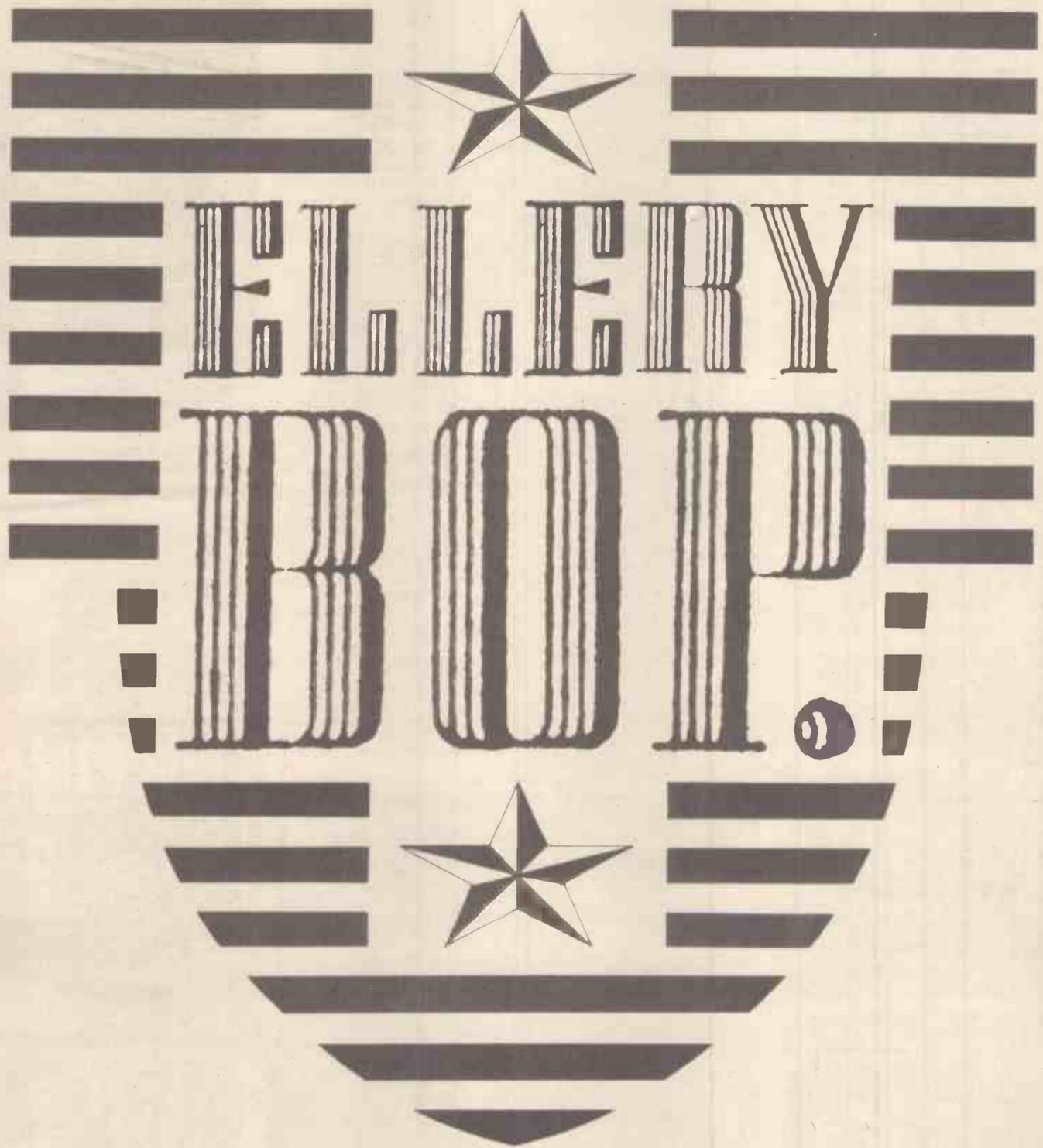
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## ELLERY BOP ARE ON TOUR WITH KILLING JOKE

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2nd	DUNSTABLE QUEENS WAY HALL	15th	WARWICK UNIVERSITY
3rd	HAMMERSMITH PALAIS	16th	UNIVERSITY OF EAST ANGLIA, NORWICH
4th	HAMMERSMITH PALAIS	18th	SHEFFIELD, TOP RANK
6th	BRIGHTON, TOP RANK	19th	LEEDS UNIVERSITY
7th	SOUTHAMPTON, GUILD HALL	20th	NEWCASTLE, TIFFANYS
8th	EXETER, ST. GEORGES HALL	21st	EDINBURGH, CALEY PALAIS
9th	OXFORD POLYTECHNIC	22nd	GLASGOW, QUEEN MARGARETS UNION
10th	BRISTOL, STUDIO	23rd	MANCHESTER APOLLO
11th	CARDIFF UNIVERSITY	24th	BIRMINGHAM POWERHOUSE
	25th	MARQUEE - HEADLINING	



# JAWS Lord WAISTREL

OH YE of little faith! No sooner had the lecherous laird Nicholas Fairbairn leaked his torrid tale about a drunken, womanising Scottish noble trying to get his leg over with the PM, than my exciting new car phone was alive with Fleet Street hacks offering me Sam Fox's phone number in exchange for a frank confession!

Of all the diabolical insults! I've been called many things in my time but this is the first time anyone has had the brass neck

to imply that I might be Scottish! My place of birth is known only to me and a small army of highly trained tax accountants.

As it happens, what really occurred was that Maggie was chatted up by a drunken Scottish pop star, but no-one wanted to link her name with anything so common. There's a D notice on the pop star's identity, but I can think of some pretty likely candidates.

For instance — Jimmy Somerville, could this have been the experience that drove him to men? Wattie — only something truly dreadful could've made his hair play up so. Lloyd Cole — he told reporters that he wished Maggie had been blown up at Brighton, the sour grapes of a rejected suitor? Stuart Adamson — why hasn't he smiled since 1979?

But enough idle gossip. You won't believe this, but some stinking subversives have claimed that my column is full of useless tittle tattle and nary a word of import! What rot! I can hit you with as many exclusives as you like!

For example — ZZ Top have been pencilled in to headline this year's Donington festival. So that's one to avoid! Deep Purple tour Blighty and Europe in May/June with Judas Priest

as their special guests. Contrary to rumours they aren't being sponsored by Phyllosan. Foreigner will be over to play Wembley this June too, so that's a nice time to book your holidays.

Talking of hot stories, Saint Bob of Geldof has just rung in with news of the Boomtown Rats' tour. Seems every night he's had to interrupt the set as people rise up to present him with money. I assumed they must have looked at their stage clothes, mistaken the band for dossers and be tossing them the price of a cup of Earl Grey.

Enough exclusives — I can sense young Blake getting over-excited. And talking of same, here's a story the *Mirror* should investigate. Why are the television refusing to broadcast shots of my seat in the Lords? Could it be they've mistaken my two secretarial assistants for Bunny Girls?

Can they disapprove of a chap moistening his throat with a modest swig of Mercier before speechifying? Or is it just the ten foot 'Shop At Harrods' banner I've stuck up behind my chair? It's an absolute mystery, not to mention a dastardly affront to the liberating forces of the free economy.

Toodle pip!



**MULLIGAN FINDS a friend, rumoured to be a fellow leather commodity shareholder**

## NO NUDE NUNS DRUNK ON POPE'S BLOOD AND FIGHTING WITH PINK PUNKS IN MUD SHOCK!

This is exactly what Jaws found when we breezed in past the witching hour to a certain bar in Birmingham called Becketts (but not for much longer). Why were we here? Um, let's ask a few people.

"Only just arrived? The fun's just starting," quipped Brian Travis, a man who has been known to blow sax with UB40 between drinking. UB40? The place was full of them... Astro, Ali, Norman, all with respective females in tow. Who's that over there? Yet another Campbell, in fact a pair of them, Robin and his brother Duncan.

"Me and Duncan are the guvnors here," explained Robin. "We took over the place just before Christmas and tonight is the place's relaunch. Why? We hope to clean up." This, it should be said, has nothing to do with Robin's penchant for dusting and washing but probably

Pic: Eye And Eye

**"SEE THAT there? That's a photographer," explains Robin Campbell to brother Duncan**

plenty to do with the gleam in his eye... a secondhand Ferrari Dino.

Ranking Roger and Lynval, taking their cue from Musical Youth, had already left for bed but the party was still going strong and heavily represented on the reggae front. Among those to be spotted were Mikey Dread, Jack Radics, Echo Basers, Winston Reedy, the Tenyue brothers and Ranking Patto at the controls of the sound system.

What was Mulligan, ex of *Fashion* doing there? Getting rat-arsed and plugging his new band believed to be called Dyson. This, we don't understand, means bar in Irish. Sam Beckett would not be amused by this, nor by the plan of the Campbell brothers to call their newly acquired hostel, ahem, Yoobee's. Come three in the morning, nobody could be bothered to wait for Godot any longer.

TEL TALE



## It's the RIO thing

**METAL FOR MOTHERCARE:** Just when you thought every available image had been plundered for rock racism, along comes Brazil's Baby, forerunner of the Expectant Mother look. This, we are reliably informed, will be her seventh — six kids have apparently already survived this ordeal by metal. Metal? Well, Baby's partner/moving father/guitarist, Pepeu, is a Hendrix clone of advancing years. Pepeu/Baby are not, however, the most popular music in Brazil: that honour goes to *Blitz*, a football team sized music/mime ensemble who drive a car on stage and perform such incisive ditties as 'Superman'. Eat your heart out, Laurie Anderson...



### STRIFE OF BRIAN:

Here we see Queen's Brian May attempt to ignite a unique distress flare system to effect rescue from the hack-infested beaches of Rio de Janeiro. Alternatively, he may just be trying out an unusual method of drying his clothes — earlier, he had made a not entirely spontaneous leap into a hotel swimming pool to decoy the world's press from Freddie Mercury's balcony. Rumours that there is one candle for every year Brian's spent with Queen are malicious and entirely unfounded.

### MAKE IT BIGGS:

We've had Lemmy and Wendy O Williams, Diana Ross and Julio Iglesias. Can we now expect a duet from Beezobub's fave metal merchant and Scotland Yard's most highly esteemed lawbreaker — something along the lines of 'Crazy Train Robber' perhaps? Plus Ronnie could always give failed burglar Ozzy a few tips. And if that doesn't work out, there's always the possibility of yet another line-up change in the Whitesnake camp, Cozy Powell's '1812 Overture' being replaced by, say, a powerful little drum barrage to the tune of 'If I Were A Rich Man'. Either way, Biggs' son Michael (held aloft, right) isn't feeling too threatened — he's already sold more records in South America than Ozzy and the 'Snakes combined.



All pix by Justin Thomas



### BY FAIR MEANS OR FOWL:

OK, if Pete Murphy can advertise the advantages of Maxell tape then what's to prevent Ozzy Osbourne from making a quickie commercial for Colonel Sanders? Either that or he's experiencing a radical musical departure towards such c\*\*k shock rock as 'Squawk At The Moon', 'I Pluck Like A Beast' and 'Rock Around The Cluck'. You'll be relieved to hear that the chicken retained its head throughout the Rock In Rio performance despite Manowar's dictate that all men play on hen.

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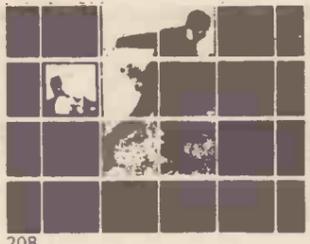
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# SCANNERS



ELTON JOHN: sums it all up for Video Aid

## VARIOUS ARTISTS 'Video Aid — The Feed The World Compilation' (Virgin Video)

"YOU KNOW, it's rock 'n' roll will change the world," says Bowie at the start of this marathon promo vid collection. This, being the follow-up to the Band Aid Ethiopian extravaganza has, in reality, got as much to do with rock 'n' roll as 'War Song' (included here) has to do with far sighted political comment.

As a package, though, this does represent value for money and you will get some classics (notably U2's 'New Year's Day') and some fair old vintage stuff, including Frankie's original Tube version of 'Relax'.

You'll probably find you enjoy it all in spite of yourself, hitting the fast forward mostly when the cheesy-grinned popsters give some highly condescending words of "wisdom" between songs. Despite the obvious incentive that at least half the

purchase price of each cassette will go to famine relief, on the whole there has been at least some visible quality control.

Personally, though, after the pat-on-the-back, self congratulation of that recent *This Is Your Life* show, Elton John summed it all up for me in his choice of song. Which one? 'Passengers', of course

CAROLE LINFIELD

## VARIOUS ARTISTS 'Scratch Video Vol 1' (Scratch)

CONTORTED CLIPS of celluloid cliches are recycled, repeated and regurgitated to an electro back beat. A series of subliminal images weaves in and out of context. And the beat goes on.

This abbreviated insight into the exploratory world of video scratching is sometimes poignant, sometimes witty, often crude but always compulsive. It's compiled from the best examples of its seven

contributors' endeavours, each using the medium to contrasting effect and extremes.

All the sketches are comprised of scenes and shots lifted from TV, mixed with home-made clips cut up, looped and re-assembled in varying forms of fluidity.

Jeffrey Hinton's marriage of a face cream commercial with a horror scene of a man's face melting adds the humour element while the Duvet Brothers provide the social comment, flashing 'Rich Get Richer', 'Poor Get Poorer' slogans atop newsreel footage to the tune of 'Blue Monday'.

The whole package is more entertaining than a lorry-load of cheque book promos and is available from Scratch Video at 154 Sewardstone Road E2. Tel: 01-980 4987. **KEVIN MURPHY**

## TINA TURNER 'Private Dancer' (Picture music EP)

TINA TURNER'S comeback, while obviously welcomed by the public at large, attracted press criticism for the supposedly soulless nature of her live performances. Against this background, and my usual dislike of promo videos which consist primarily of the artist lip-synching the entire song, I have to say that I found this package mightily impressive.

The four tracks — 'What's Love Got To Do With It', 'Better Be Good To Me', 'Let's Stay Together' and 'Private Dancer' — though made by different directors, are unified by the stimulating effect the lady's obvious animal electricity had on each of them.

Let's face it, Tina Turner would look great in a binliner, but in leather she's outta this world, and in the sequinned coozies she dons for the title track — easily the most stunning of the four vignettes — her appearance becomes literally fantastic. **TONY MITCHELL**



Paul Slattery

# VIEWDATA

## WEDNESDAY FEBRUARY 6

### CHANNEL 4 DANGER MAN (6-6.30)

The predecessor to *The Prisoner* in glorious black and off-white.

### BBC 1 STAR TREK (6.55-7.45)

Spock gets married!

### GOLDEN OLDIE PICTURE SHOW (7.45-8.10)

More dull, absolutely literal translations of old songs into naff videos.

### THE EYES OF CHARLES SAND (10.55-12.10)

Supernatural movie. Sounds potentially interesting.

### ITV PORTRAIT OF A LEGEND: THE RIGHTEOUS BROTHERS (12-12.25)

Really, without Phil Spector at the helm the Brothers were extremely forgettable lads. Worth checking out in case the old enigma is in there...

## THURSDAY FEBRUARY 7

### BBC2 THE SEVEN YEAR ITCH (6.46-8.30)

Smashing Marilyn Monroe comedy movie — the one that *The Woman In Red* copped the skirt-blowing scene from. Don't miss.

### BBC 1 TOP OF THE POPS (7.50-8.30)

Skinner and Davies leer and gurgle once more...

### BBC 2 40 MINUTES; THE OUTCASTS (9.30-10.10)

East Anglian bikers investigated, with soundtrack and shots featuring HM's Runestaff.

## FRIDAY FEBRUARY 8

### CHANNEL 4 THE TUBE (5.30-7)

Meat Loaf roars and Paula Yates cringes! Music from the man-mountain.

### BBC 2 BILKO (6.50-7.15)

Bilko goes cultural. Seen it before, it's fab...

### ORS '85 (7.15-8.5)

Big Country (Stuart Adamson of that ilk is guest host), Ms Armatrading and Frank Chickens form the odd mix tonight.

### CHANNEL 4 LOOSE SHOES (11.15-12.40)

Comedy skit flick parodying movies like *Invasion Of The Bodysnatchers*.

### BBC 2 THE PHANTOM OF THE OPERA (12.10-1.35)

Yet another version of the Gaston Leroux mystery, the

much-slagged (but actually very fine) Terence Fisher/Hammer remake with Herbert Lom as the deranged composer.

**ITV JOURNEY INTO THE UNKNOWN (12.30-1.20)**  
Tonight's episode is called *The Beckoning Fair One* and so may just be based on the classic ghost story of that name by Oliver Onions.

## SATURDAY FEBRUARY 9

**BBC 1 SATURDAY SUPERSTORE (9-12.15 pm)**  
David Essex, anyone? Thought not...

**CHANNEL 4 OTHER SIDE OF THE TRACKS (6-7)**  
Culture Club and Don McLean badgered by Gambo.

**HILL STREET BLUES (10-11)**  
More swill from the Hill.

**ONCE IN A LIFETIME (11-12.20)**  
Repeat of artsy-fartsy Talking Heads (David Byrne pictured above) docu-concert flick. Definitely last year's thing whichever way you look at it/ them.

## SUNDAY FEBRUARY 10

**CHANNEL 4 SPITTING IMAGE (10-10.30)**  
The whole world slagged off in 30 minutes! Brilliant!

## MONDAY FEBRUARY 11

**CHANNEL 4 AND THERE WAS JAZZ (10.40-12.30)**  
Polish movie about jazz in the cold, cold environment of 50's communism.

## TUESDAY FEBRUARY 12

**BBC 2 WHISTLE TEST (7.30-8.30)**  
Alf Moyet, Big Daddy and firm of those enigmatic, erratic, erotic(?) louts the Smiths at work. **SANDY ROBERTSON**

# SWIFFS

New Single 'How Soon is Now' - Out Now  
New Album 'Meat is Murder' - Out Soon

CHIPPENHAM GOLDDIGGERS  
Wednesday 27th February

GUILDFORD CIVIC HALL  
Thursday 28th February

BRIXTON ACADEMY  
Friday 1st March

PORTSMOUTH GUILDHALL  
Sunday 3rd March

READING HEXAGON  
Monday 4th March

POOLE ARTS CENTRE  
Wednesday 6th March

BRIGHTON DOME  
Thursday 7th March

MARGATE WINTER GARDENS  
Friday 8th March

SOUTHEND CLIFFS PAVILION  
Sunday 10th March

IPSWICH GAUMONT  
Monday 11th March



NOTTINGHAM ROYAL CENTRE  
Tuesday 12th March

HANLEY VICTORIA HALL  
Saturday 16th March

BIRMINGHAM HIPPODROME  
Sunday 17th March

OXFORD APOLLO THEATRE  
Monday 18th March



SHEFFIELD CITY HALL  
Friday 22nd March

MIDDLESBOROUGH TOWN HALL  
Saturday 23rd March

NEWCASTLE CITY HALL  
Sunday 24th March

LIVERPOOL ROYAL COURT THEATRE  
Wednesday 27th March

BRADFORD St. GEORGES HALL  
Thursday 28th March

NORTHAMPTON DERNGATE  
Friday 29th March

MANCHESTER PALACE THEATRE  
Sunday 31st March

LEICESTER DE MONTFORT HALL  
Monday 1st April

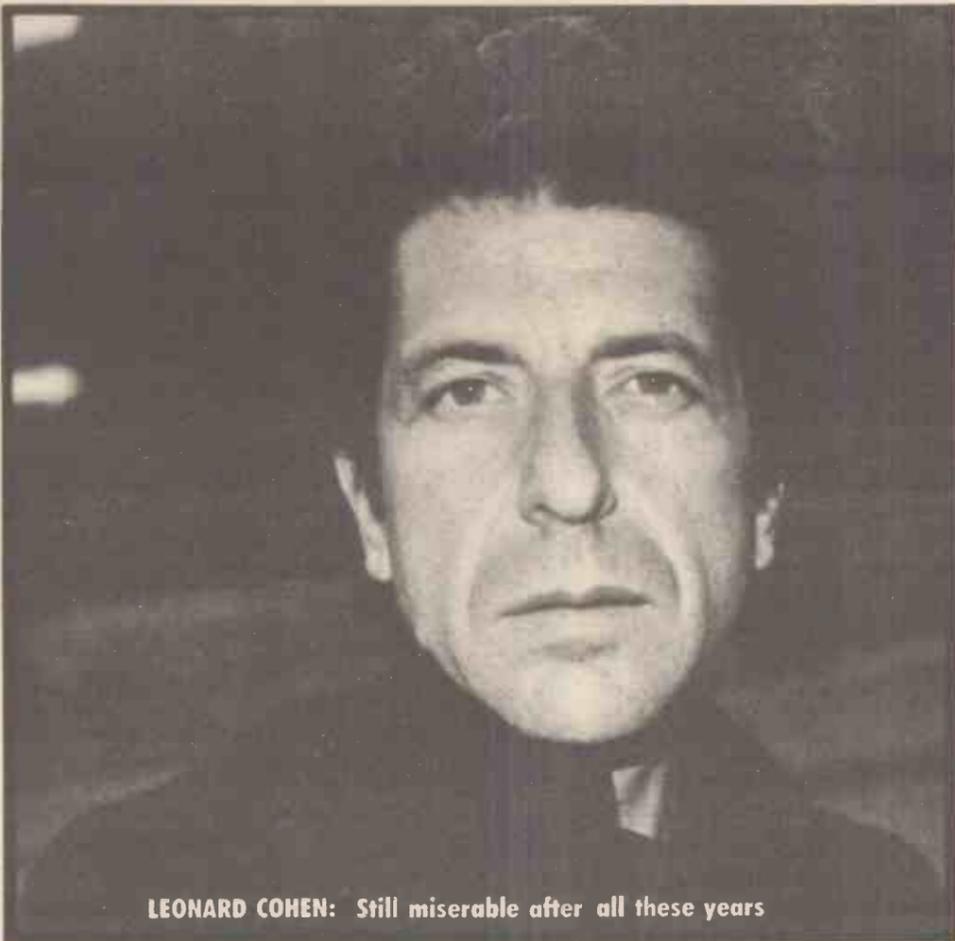
BRISTOL HIPPODROME  
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Reviewed by  
Tibet

# STILLS



LEONARD COHEN: Still miserable after all these years

## DUAL SINGLES OF THE WEEK

**LEONARD COHEN 'Dance Me To The End Of Love' (CBS)** Since Leonard 'God' Cohen hasn't had a single, out for about ten years, this should really be single of the past decade.

Haunting and painful — as all his work has been — with a chorus that is the result of inspiration copulating with commerciality. Could this be a hit? As sure as the Pope is Catholic, if there is any justice in this grotty world. Some people say that Leonard Cohen is depressing and all his admirers commit suicide. Not true. I am a barrel of laughs, and still alive.

**HIT PARADE 'Plastic Culture' (Crass)** Yes, it's all true. Crass Records go disco with this 12" disco mix, in a colour cover!

What's more, it's electronic disco. Is nothing sacred? But, little droogies, be assured that the form takes many disguises, but the message does not. Poor old Ireland is the subject of Hit Parade's passionate epic, switching from one "tune" to another — a thousand ways to catalogue and define the same agonies.

"We shall decide our own fate/No Church, no Master, no State."

When will it end? When people flock to the Hippodromes of this world and burn the madhouse to the ground, while this is playing over the sound system...

**AND LO, AFTER THE SINGLES OF THE WEEK, THERE PROCEEDETH FORTH SUNDRY RUNNERS-UP...**

**LARRY WALLIS 'Leather Forever' (Sonics)** A disque from la France, where ze people are très keen on anysink wheech 'ave de words "leather" or "rock 'n' roll" in eet.

Larry Wallis, as all you Hell's Angels will know, used to be in the very marvellous Pink Fairies (man) and the equally marvellous early Motorhead line-up.

The record might not be full of surprises, but — witness that old classic 'Police Car' — the man with the shades is still one of the scorching guitarists. And

wipes the floor with all these Johnny-come-lately "we're so decadent, dahling" wimps. Long live the Kings Of Oblivion!

**CONSPIRACY INTERNATIONAL 'The Need/Thy Gift Of Tongues' (CTT)** A double A-sided single from Chris and Cosey with the able-bodied assistance of terror-commando B. Lustmord, one side concerns the demon Asmodeus and the other could be taken as either referring to Christian evangelists speaking in inspired tongues, or to other lovers of tongues who regard them as gifts.

One side brooding and melancholy, the other side gasping for air. Impressed, but not depressed.

**THE STRANGLERS/ 'Let Me Down Easy' (EPIC)**

For the last three times that I've done this page, I've had Strangers' singles to cast a bleary eye at. And this one, I'm happy to say, is very miserable.

Comparable to 'Golden Brown', the meninblack's finest hour, this betides a real grower; but please don't be put off by the macho sleeve, as I was.

**TUXEDOMOON 'Soma' (Joeboy-Soundworks)**

Well, what a day for all you suicide-revellers. This is a beauty for all time: wailing chant that slides in self-despair and blackness, without managing to sound contrived. Maybe not the most commercial sound, around, but definitely for all you funsters out there in readers' land.

**AND LO, YET MORE SINGLES DID COME, SOME FOUL SMELLING, AND SOME SWEET**

**SANTANA 'Say It Again' (CBS)** If I could, I would offer a large amount of money to anyone who could convince me that Santana were not one of the least appealing and most appalling groups in the history of contemporary music. These days they don't even bother with that horrible 'Latin' sound that they used to witter on with.

This is standard MOR US rock of the most despicable quality making their earlier records, such as 'Samba Los Machos Honchos' and 'Hey Meester, Buy My Seester', sound like Beethoven's Ninth.

**MICK JAGGER 'Just Another Night' (CBS)** From the label that brought you Santana, another utterly redundant record, complete

with repulsive sleeve showing rubberlips lounging on the bed while a "chick" ties up her shoes. I'm surprised she has the energy after a night of passion with Mick. The b-side is co-produced by Nile Rodgers. Wow! Brilliant.

**BOB SEGER 'Understanding' (Capitol)**

I've always had a soft spot for Uncle Bob, especially his classic grave raiser, 'Night Moves'. This is Bob doing one of his ballads as only he can — although Brooce Springsteen seems to have taken a few pages out of his book. Award for the best melodramatic single of the week — the sort that makes grown men blubber over their cans of Budweiser as they recall that mean mistreatin' mamma from Massachusetts...

**THE NIGHTINGALES 'It's A Cracker' (Vindaloo)**

If trash is an art-form, then the Nightingales are simultaneously its arch-exponents and its eventual destroyers.

They've taken their style to a pitch of perfection; true, I don't particularly like their records, but they shine with a consummate glory above all the other garage/garbage groups that they're always listed alongside. This is what the Smiths should have been.

**SHARPE AND NUMAN 'Change Your Mind' (Polydor)**

Starring everybody's favourite Bowie lap-dog, Gary Numan, this starts with one of those much beloved disco intros that go: "Change/Change/Ch/Ch/Ch/Ch/Ch-Ch-Ch-Change"

Hardly a masterpiece of innovative musical progression, I'm sure you will agree. A thoroughly unadventurous number, making a feeble attempt at the hi-energy night club market with techniques that are as old and hackneyed as Ms Thatcher's lies.

**THE DURUTTI COLUMN 'Say What You Mean' (Factory)**

Now this is a real breath of fresh air. Almost a mini-LP, as it has six tracks on it, but even if it only had one of them it would still be adventurous and stirring.

Vini Reilly makes soundtracks that are so expressive and subtle that it would be difficult to make a film good enough in that particular mode. There are even vocals on this disc, a rare moment for the Duruttis, and one that repays the waiting. Buy!

**BANGLES 'Hero Takes A Fall' (CBS)** Much raved-over combo, who were part responsible for last year's marvellous 'Rainy Day' LP, this is pleasant but twee. Real men listen to The Mamas And The Papas.

**TRISH 'We Are Warriors' (Arista)**

Are we now? Your suspicions at the title are justified. This is more of the Toyah/Adam Ant/Etc/Etc/Etc 'noble savage' garbage, with corresponding lack of anything new, worthwhile or positive in it. The greed for money shines more than the search for originality and emotional honesty. Keep those bucks flowing.

**MISTY IN ROOTS 'Wandering Wanderer' (People Unite)**

I've never been able to see the attraction of reggae, as it all sounds completely the same to me. That having been said, this release from the admirable People Unite label is a small gem, with none of the clichés that make listening to most reggae records like a sojourn in Babylon. I would certainly rather listen to this than...

**PAUL NOVA 'Fantasy And Feeling' (Exhibit One)**

I quote from the sleeve notes, m'lud: "Once upon a time there were two famous boys who stood alone in the crooked world of the music industry. They endeavoured to fulfil their quest for creating music of dreams and emotion... Here begins the first chapter."

Why, I ask myself, did they bother sending it to the crooked lackeys of the music industry to get a review?

**NOVECENTO 'Movin' On' (WEA)**

"No. 1 in Italy", the sleeve blares out. If they think that's a selling point, they need their heads examining. Very similar to Nena's '99 Red Balloons': ie dreadful, nausea inducing, unlistenable, tortuous. Typical MOR Euro-rock, in fact.

**BLURT 'White Line Fever' (Another Side)**

Very peculiar: a mutant stab (duck stab?) at Residents territory which has gone through a hundred mangling effects. The result — as you may well imagine — is mangled. Blurt are an odd entity, to put it mildly: this may well be the death of Disco As We Know It Today, and about time too. Promising. (And it's not the Motorhead song, you'll be fascinated to know.)

**THE BOOMTOWN RATS 'A Hold Of Me' (Mercury)**

We all know that this isn't really a record, just as Bob Geldof isn't really a Pop Star. They are, respectively, the new Bible and the Second Coming. How anyone can fail to see that Geldof is God is beyond me. Such compassion, such nobility. Such bad records.

**EDDIE AND THE HOT RODS 'Fought For You' (Waterfront)**

Who? Do they help famine relief in Ethiopia? Do they know Bob Geldof?

**GRANDMASTER FLASH 'Sign Of The Times' (Elektra)**

Hip, hop, bippety bop, I'm goin' down to the dibbity dop. Wham, bam, tinny tin tin, gonna drop this record in the bin. Zim, zom, zuddy dee ruds, our jackets sure are full of studs. Yip, yap, zappety zap, this rappin' scene's a pile of crap — W Shakespeare.

**DAVID LEE ROTH 'California Girls' (WEA)**

Bigmouth looks yummy on the sleeve, with nice tight blue stretchy ski trousers on. He wears what seems to be a labourer's glove on one hand. See the mega-star attempting to sing an old Beach Boys classic. See the man make an utter cock-up. Laugh at his pathetic attempts. Groan at the thought that there is a remix version on the other side. Don't buy the record.

## LOST LOVED ONES



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THE JESUS AND MARY CHAIN: foilproof!



Pix: Tony Mottram

# BAWL AND CHAIN

## Sandy Robertson links up with THE JESUS AND MARY CHAIN

**T**HRASH! IS that the sound of the music business frantically searching in the debris of past trends for something new? Or is it The Jesus And Mary Chain?

One and the same, a new drug or just plain insane, this Chain gang are currently being clutched at like a last straw by pundits on the make for a new Reed or an ersatz Rotten, and in the morass of feedback they exploit the hustle and despise it all at once. Who gives a . . .

The Jesus And Mary Chain don't! East Kilbride's noisy toy boys despise all this awkward grumbling. Jim, Bobby, William and Douglas have hit the cusp of their teens in a welter of concern about attitude, and they seem a trifle stunned (though they'd probably never admit it) at the amount of media fuss surrounding them. Alienating a few thick punters back home is one thing, but it's funny what seven inches of pleasure can do.

Vinyl pleasure, that is. Alan McGhee's signing of the chaps to his tiny Creation label and the burst of enthusiasm over the subsequent 'Upside Down' 45 has been well-documented, a crushed-velvet consommé of noise and (surprise!) melody, backed by the similarly crazed stab at Syd Barrett's little-known anthem of despair, 'Vegetable Man'. I mean . . . Who would have thought they'd get signed to a big label like . . .

WEA? Out of their shiver-making London rooms, three of the Chain huddle in the warmth of our Covent

Garden office. Drummer Bobby is back in Scotland while our trio get vain over Mottram's pix of the outfit and aim the odd kick at a stray drum kit we've got lying around. But WEA? Ahem?

"After the single we had a lot of interest from a few companies," shrugs Jim. "We never approached them. The others said things like 'You do this with us and we'll change your sound', so we went with WEA for a single deal."

This should not be taken to mean, dear reader, that The Jesus And Mary Chain are big WEA fans. I mean, weren't they banned from the building for copping a bunch of fivers from an exec's wallet?

"This is one of these wee stories we find out about two weeks later," smiles ragged-trousered misanthrope Jim.

"Most of them are true, but not that one. We were banned, but not for that reason. At WEA they expect you to come in wearing a suit, or at least to act and behave the way they do. They all speak in clichés like 'That's cool for me, is it cool for you?' Maybe we did knock over a few things, but it was an accident!" he says rather unconvincingly. The other two opine that, well, there might be some human beings at the label, but Jim is having none of it.

"They're totally insincere, these people with their *Chaka Khan LPs!*" He says it like it's the worst insult imaginable. Which it might well be . . .

**N**ICE GUYS, really, The Jesus And Mary Chain. They just have a healthy disrespect for stupidity. Albums are commercial, and they've no plans for an album. Not until the summer, anyway. And yet manager McGhee tells me that their new 45 will

epitomise a new commerciality. Uh? William nods.

"That creep Laurie Anderson had 'O Superman' at the top of the charts for all those weeks, that didn't seem commercial until it was a hit, did it?" Anticipate 'Never Understand'/'Suck' (with 'Ambition' on the 12") to crash *TOTP* on release on February 15 . . . maybe?

They have trouble with engineers. Slap it down live, add a few guitar parts, that's it. Not popular with the dumb desk-men.

"They look at you totally horrified when you drop your guitar on the floor or shake it in front of the amp and say 'That's your guitar sound'. If you leave a beer can on top of their precious mixing desk they go mental," sniffs Jim. "We don't care about things other people care about. They moan 'cause my guitar's not in tune, but it doesn't have to be in tune for what we do! We're totally professional, we've got a good attitude. The 'Who gives a f\*\*\*?' attitude."

William agrees, shifting in his shabby office chair, shrugging inside his nondescript clothes.

"Music isn't that big a deal, people respect it too much." Of course, it's statements like these that are the backbone of the Mary Chain attitude when the cry of 'Where is competence?' emerges from the crowd.

Jim: "People don't realise you can make much better records our way. A good record is a good record, what difference does it make how you get it? I realise you can make a good record going through the same process that others have done in the past, but it's not vital."

The past? I think The Jesus And Mary Chain are truly brilliant but, since there's nothing new under the sun, comparisons are bound to be

made. What about all this Sex Pistols schlock? Jim: "You can't take things like that seriously, the people who've said that are probably stupid. I don't think we sound at all like them."

Not the sound so much as the rebellion, then? "That didn't start with the Sex Pistols," groans Douglas. "That attitude has been around for 20 years or more!" Hmmm...

How about those who foolishly dare dub the Chain psychedelic due to the feedback and the Syd cover?

Douglas: "We like Syd Barrett, it's another example of attitude. We just heard that song on a crackly little bootleg tape we got for a quid."

Jim: "Psychedelic? We don't really care, anyway we don't sound at all like a psychedelic group. Our sound is 1985, in fact it's 1989! That's why we could get away with it..."

And the hoary old connection that gets tagged to every new group these days only to, as Bill Burroughs would have it, eventually drift away like a discouraged panhandler? Why, I'm talkin' Velvet Underground, o'course! A chorus: "They also had a good attitude." "I don't like being compared to anyone." "The good thing is that they were despised." "We will be, as well." "Yes, by the right people."

At home, say the Chain, they're as likely to be caught listening to soft and sweet sounds as to pure brute noise. But they do take their feedback very seriously.

"We've got to get a producer who understands what we do, that if we drop a guitar we mean it... We do spend time, if we make a record with feedback then the feedback's gotta be perfect," says Jim.

It might surprise you to learn that The Jesus freaks are far from content to accept the image the media have foisted on them, given that most groups who complain of such things merely cry wolf and trot to the bank. They have dreams and ambitions of their own making, see? And to hell with such bugbears as 'audience expectations' and 'bonnie Scotland' too.

Jim: "We get a mixed crowd at gigs, a lot walk out. The idea that people walk out excites me, not a lot of the groups in this country at the moment can get a few people to walk out of their shows! We're different from all the little cliques in Scotland, too, nobody knows what to call us."

Douglas smiles: "They try."

"The whole Scottish scene turns our stomachs," adds Jim as a coda to his bile-stained statements on the place.

"The Welsh as well," grins William. "And the Irish," shrugs Douglas, dourly.

**H**AVING SPENT their WEA cash on guitars ("and repairs, after the first gig"), the Mary Chain (they've settled on two words for that part of the name now, but *not* the meaning) are still, like most of us, poverty-stricken and worrying 'bout the price of margarine. But they're warmed by the notion that the name and the antics can offend all the dullards out there.

Jim: "There's a helluva lot of stupid people about. We enjoy annoying them!"

"We're really serious about what we do, but the whole thing is still a laugh. If you ever need to be entertained, all you have to do is try to get yourself into the WEA building..."

You? Serious? William: "We despise this image that's been created of us being four drunken hoodlums. We can't afford to get drunk!"

It has been said that The Jesus And Mary Chain have no respect for their audience, giggling and fooling around onstage. Ahem?

"We have got a certain amount of respect for our audience. Most people are thick as shit. Audiences can be very sheep-like, we're interested in people who *don't* walk out after two songs! Most of them are basically clowns who don't deserve much and don't get it."

"They expect you to come out with all that crap about 'the kids'. We care about *us*. Never mind people who shout about wanting their money back because we only played 20 minutes, all we care about is if they buy tickets!"

The Jesus And Mary Chain think manager McGhee is far worse than they are, actually.

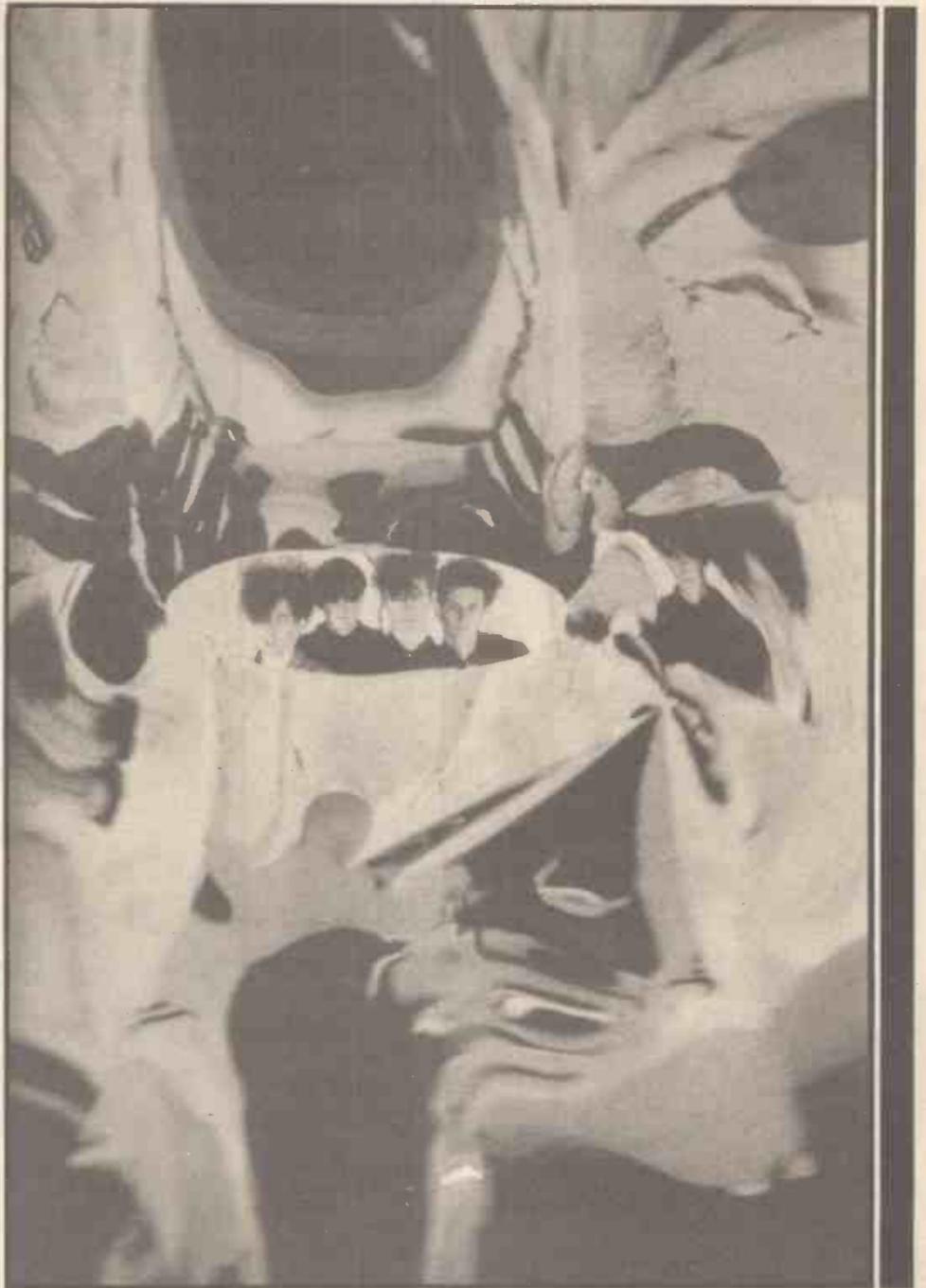
"He puts up this respectable front with his wife and cat, but he's totally sick and degenerate! The *filth* I've heard from that guy," says Jim. "Girls, boys, rattlesnakes... Don't print this though, or he'll come after *you* with a nine-inch dildo!" Hey...

But get serious! Have you no ambition?

"To have one of our songs at number one in the charts," says Jim after some pondering. "Preferably the noisiest one possible." His eyes begin to gleam as he savours the (im)possible nightmare.

"Yeah! To have the song 'Jesus F\*\*\*' at number one both here *and* in the States. That's a dream of ours."

Welcome to the Jesus Chainsaw massacre...



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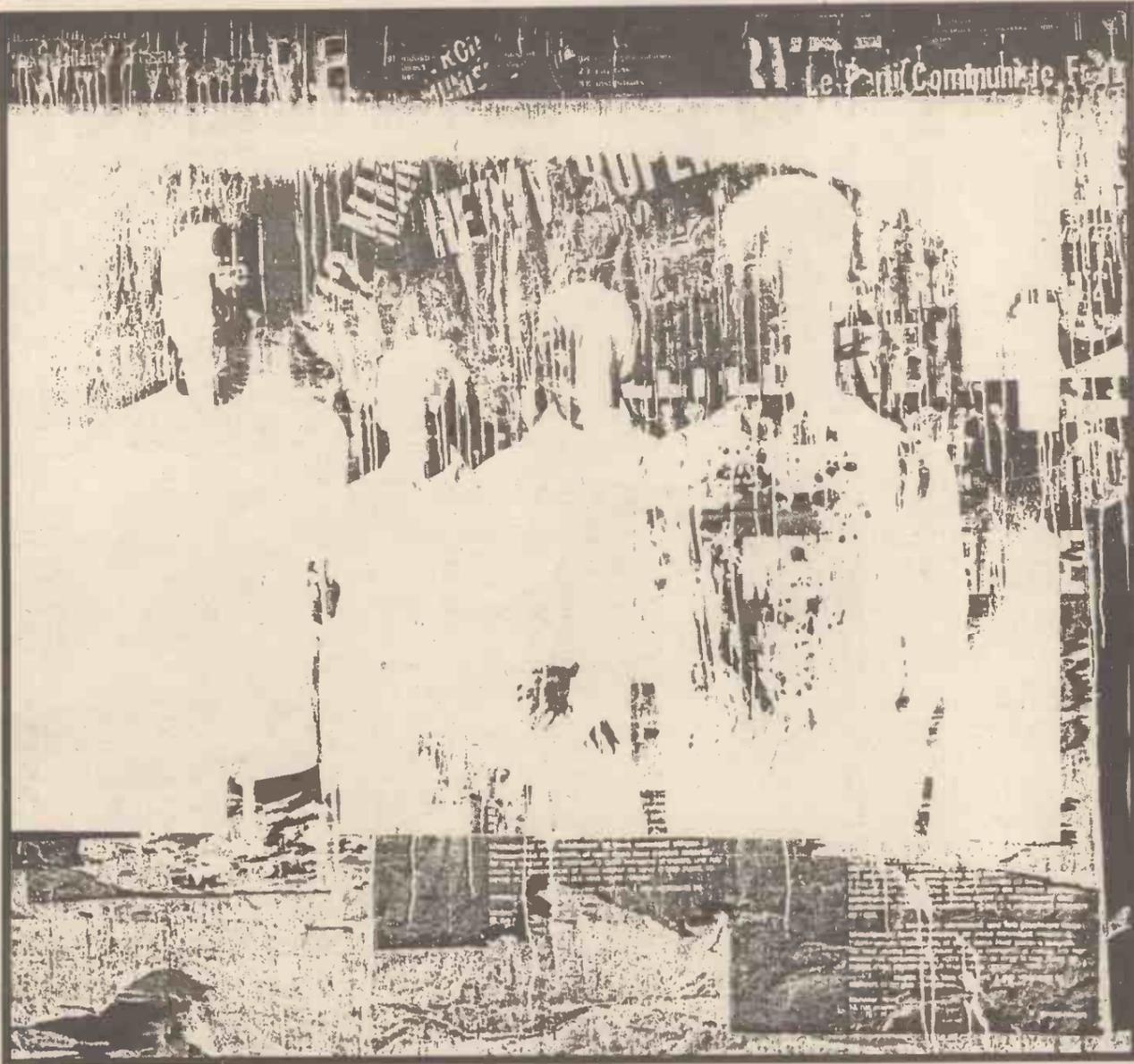
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# black country pop

## KEVIN MURPHY gets the HULA truth



**R**HYTHMS HUNG out to dry in the acrid environs, a visual bombardment of contorted imagery, a lyrical chant of incisive commentary and a liberal portion of reflective humour. Hula's music has all of these ingredients, and more.

A car brakes, a child screams, the trees rustle and all the while a clock ticks as we cut ourselves off from the world, from all that doesn't break down the resistance. We explore our narrow confines in constant search of fresh stimulation and all the time it's right under our noses, and the clock ticks remorselessly on.

Hula are from Sheffield. They are now into their fourth year and in that time the membership has fluctuated, presently standing at four with the recent

addition of John Avery. Their output has consisted of three singles — the primal 'Black Pop Workout', the seductive 'Fever Car' plus a track on the Sheffield compilation EP 'Four From The Floor' and two albums, 'Cut From The Inside' and the recently released 'Murmur'. It's an album of nerve-tingling disquiet, moods and scenes set over layers of harsh, hypnotic rhythms with voices calling out. Cries of pain argue with the voice of authority in an inevitable gesture of futility.

Ever since their inception Hula's wish has been to offer more, to try and present more than the trivial charade of mere performance.

Ron: "One of our first gigs was at an art school in St Albans. We'd put up all this gauze and we started with a twenty minute set of improvisation, basically so that we could swap instruments and try what we wouldn't normally do on stage. Then we took the

gauze down and played the proper set and . . ." (a considered pause) "they didn't like it."

"They liked the beginning bit," explained Mark with an ironic smile.

"I think it had something to do with them being rockabilies," added Mark with dead-pan droll.

Their live show is comprised of slides, videos and films designed as an aural and visual barrage of contrasting images to assault the senses, to stimulate endeavour/response in a ceaseless challenge to endurance/acceptance. There is no room in their music for applause/respite. The audience are left to their own devices to absorb/derive what they can from the experience. With such a *mélange* of impulses, each exposure will be rewarded with a fresh perspective. There's no danger of regurgitating repetitive impressions.

Ron: "We decided we weren't going to wait for applause, which is such a crap thing. So many groups rely on the injection of applause every three minutes."

The exclusion of breaks is also designed to make the digestion harder. The absence of contrast. The elimination/destruction of the audience's natural desire to categorise/appraise each segment as a whole is in order to accentuate the overall affect.

Mark: "Within the set there is light and shade."

Nort: "They have to save their responses until the whole thing is over. Then they either clap like mad or scream. In Holland they screamed, I couldn't believe it."

"Only 'cos the speaker had fallen on the guy's head," added Ron with more than a hint of sarcasm.

Nort: "The audience is quite challenging. They put us on edge and we'll put them on edge and in so doing you create an atmosphere. One of the

things you notice at gigs in the north, especially in Sheffield, is people's response. When I go to gigs in London, it's just different. Our reaction is to think, if they're not dancing let's give them something more. Let's stir up other senses."

**D**O YOU think it's essential to erect barriers in order to make the listener work harder? Would it not be more constructive to make your views more accessible, enabling more to benefit?

Mark: "I don't think we want to build up barriers."

Ron: "I think it can become patronising as well."

Nort: "I think that if we were to adopt the attitude that we were the stars and they're the audience, then that would be putting up barriers. We think they're more important as the whole thing is designed for them."

Ron: "It's a question of offering more than is normally expected, so it can appeal on any level. It's not like being so insulting to an individual as to think they'll only accept this form of presentation. I think it's really just a question of respect for your audience. It's up to them what they want to get from it. It's just giving them more options."

Is your music designed to portray a mood, message or an emotion?

Ron: "A mood, yes. But with the live things you get an immediate impression and you get one of after-thought. Like I might have seen groups and haven't been able to respond immediately because I haven't understood it or it's something I'm not used to, but a week later it's still on my mind. If we can successfully operate on that level so that it's not instant gratification, which it is with a lot of live things, then it will have a more sustained effect."

Mark: "It's an experience as opposed to the instant gratification of, say, a big dipper ride where you get a thrill, and that's it. Mind you, that's an experience, too!"

Their visual assault consists of subliminal-images competing with and complimenting each other. Void of reference points and plot, they challenge the awareness of the reviewer, testing observation and concentration at previously unexplored levels.

Nort: "None of us are experienced film-makers, but we just get a camera, go out there and see what we can find. These are things that are happening and they're important. Little things that may pass you by, but by the way we present it or edit it they can become exciting."

Ron: "I think it's a question of throwing in different things, really. I wouldn't say there's a particular message I would want someone to draw from whatever we do. If they do it's their conclusion,

it's not a strict equation. It's quite arbitrary really because you're unable to work and breathe in a blinkered fashion. Things affect you, whether you like it or not."

How closely does your environment affect your work? Does your music in any way represent a direct interpretation of the world as seen through the eyes of Sheffield or would you have arrived at the same conclusions/results had you come from, say, Plymouth?

Ron: "Well, there would have been a free Cornish pasty with every record."

This Hula humour, really. Mark: "It's not something you can completely ignore, though it's not a conscious thing. I don't know what effect your environment has on you. I don't know what we'd sound like if we came from Dusseldorf or Tokyo. We'd come into contact with different ideas. I don't think Joy Division could have come from anywhere else but Manchester."

Hula's lyrics are repetitious, incoherent but poignant, delivered with a sense of urgency rather than melody.

Ron: "I regard them as different cinematic shots edited together. It's often lazily headed under cut-ups. A lot of it's graffiti, if you like, little statements plastered on walls."

Mark: "It goes back to the thing of watching three TV sets at once while playing a record and listening to the radio. You can take it all in. It hurts. People think you can only watch one thing at a time, but you can take it all in. You jack your level of concentration up, you push it further. I think most people are just spoilt."

John: "The music comes from a million sources so we might as well put them all out again. The first time I saw Hula I thought of it as a description of what I see around me."

Ron: "We are living under quite a lot of pressure. There's like a national cultural holocaust going on. There's a feeling of discontent running through the country. These are very tense times. It's difficult not to reflect that edginess."

Do you think your music/opinions/observations are achieving anything?

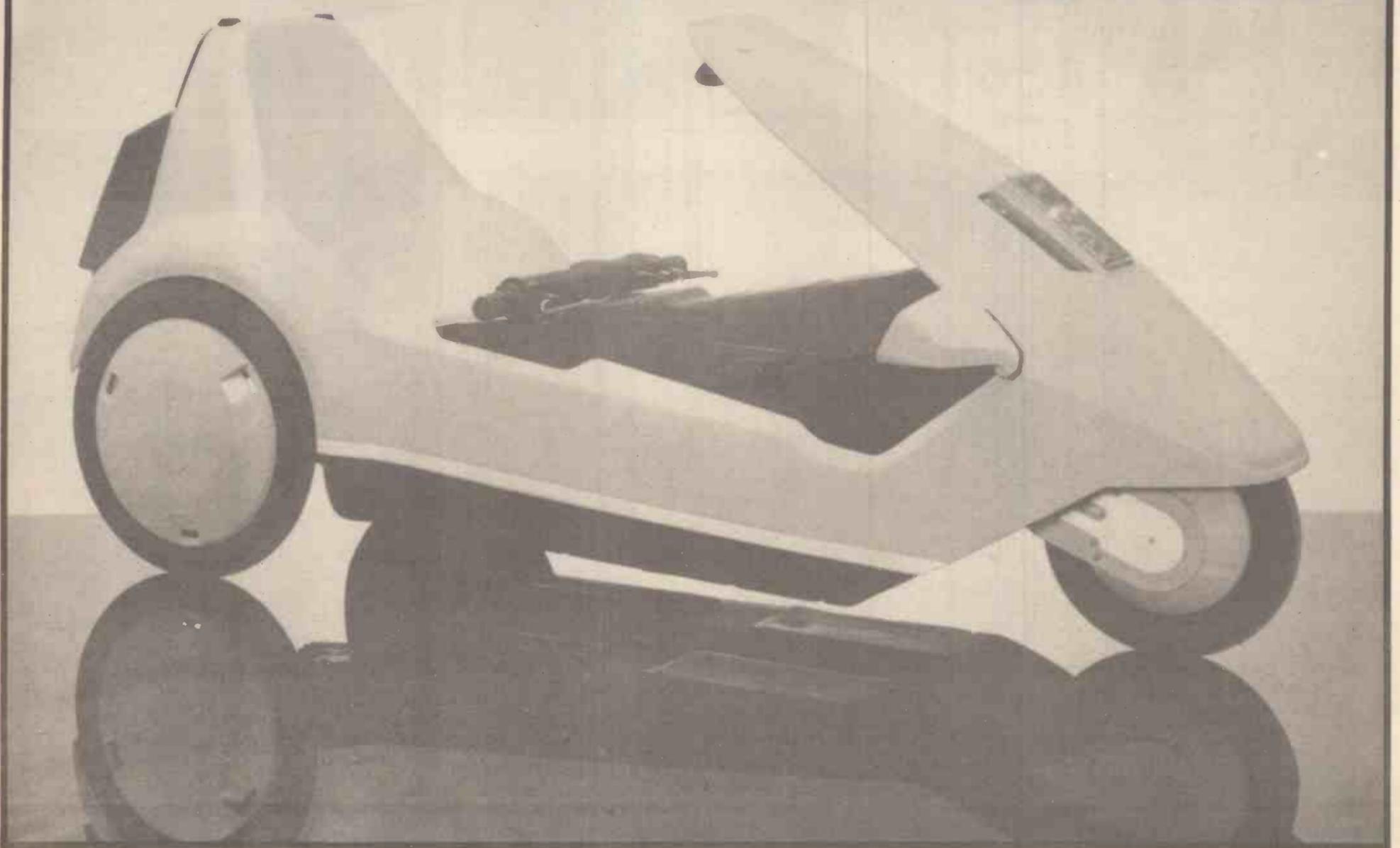
Nort: "Not yet, but I think given time . . ."

Ron: "The necessity is for the pop world to present the dream scenario, escapism as it were. What we do you have to see in terms of the whole picture, the little stain the marketing people quickly try to airbrush over. That's what you're fighting against. Like we're living in very edgy times, and people are trying to gloss over that."

Hula the irritant. Hula the observer. Hula the wit. Don't ignore them, like we do with so many things we don't think affect us. For to open one's eyes, ears and mind can be a revelation. And the clock ticks on.



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**So kick out your rusty Raleigh, or your clapped out Cortina — cruise into the 90s with the Sinclair C5!**

Send your entry to SOUNDS/SINCLAIR COMPETITION, UNIT 5, SEAGER BUILDINGS, BROOKMILL ROAD, LONDON SE8 4JT to arrive no later than first post on Monday 25 February 1985. Normal Spotlight regulations apply.

- 1 Which group had a recent Top Ten hit with 'Drive'?** \_\_\_\_\_
- 2 Who first said 'Baby You Can Drive My Car'?** \_\_\_\_\_
- 3 What sort of car have we heard Prince singing about?** \_\_\_\_\_

**The Sinclair C5 is my kind of vehicle because .....**  
 .....  
 .....  
**Name .....**  
**Address.....**  
 .....

# «LETTERS»

## THE PRICE IS WRONG

HAVING ONCE again been to the newsagents and bought your paper, I sit down in McDonalds to eat my coypuburger and read your journal. I open the news page and I see Frankie and crew are touring, then I read the ticket prices...

Whatever happened to Frankie arming the unemployed? If any unemployed people want to see their heroes, the only thing they'll be arming is Frankie and Co with a lot of loot.

Maybe it isn't down to the band, but if they're anything like the socialists they profess to be they should try to ensure that their not-so-well-off fans have the opportunity of seeing them. By the time money has been laid out for records and other Frankie paraphernalia, there is precious little left from anyone's Giro to do anything, let alone go to gigs. — Anon

## EASTER PARADE

WE'D LIKE to point out to James King And The Lonewolves and Sandy Robertson that our purpose in using the name Easterhouse was not to show 'sympathy' (your words, not ours) with the place. We originate from Moss Side/Salford/Hulme, and our experience as working class people is a common one in all shabby, run-down estates across the country. Unlike you, however, we do not seek to glorify the squalor or misery of living in such an environment. We wish to glorify those who will free us from it.

Middle class social observers and sympathisers view the lives of working class people with a mixture of awe and fascination. You see our name as a 'mantle of despair', obviously having no faith in the people who live in Easterhouse to win what they want and need. We have chosen Easterhouse as the focus of a desire to destroy such places forever. — Easterhouse.

## PETE'S SAKE

WITH REGARD to Pete Marchetto's review of the Sheffield Leadmill audience, please could he apply the same objectivity when reviewing the actual bands? He regularly assumes that each band he sees are the new messiahs. Having trotted out this belief, he then criticises the audience. Doesn't he feel he's a part of the audience?

In future weeks could Pete take to the empty dancefloor and wave a copy of *Sounds* above his head? Perhaps then the audience could review him instead of the weekly farce that happens at present. — M A Hughes

## PRODUCTION POP

SO THE Sex Pistols are back in the limelight, eh? What is this, a nine-year itch? I can see why everybody (including me) is busy listening to 'Never Mind The Bollocks' again. You only have to look at the charts to see the factory-made identical muck — Wham!, Chaka Khan, Nik Kershaw, good ole How Weird Jones and the band that just failed to become the new Beatles/Pistols, Frankie Goes To Hollywood.

The Pistols had the music and outrage in the beginning to become the great white Brit hope, and then they screwed up on greed and pomp.

Go and join a band, you lazy gits! — Tony Rogers

Illustration by Simon Cooper



# PRESS CADS

I WAS disgusted to see a very nasty drawing in *Sounds* dated 19th January. We heavy metal fans are always being put down and degraded in the press by prats like the person who wrote that sick article. People like this are the ones who are really prejudiced and there just is no need for an attitude like that. I'm not saying it should all be my type of music (we've got, or did have, *Kerrang!* for that) but it's getting like *NME* with more hatred in each issue, and all the letters page and, for that matter, the reporters seem to do is slag off bands. The British Press is so despicable in the ways they treat the bands, especially with the build 'em up, knock 'em down syndrome. Very funny! I don't know why we can't be like America, where all music has its own radio station or whatever and everyone has a far better chance. Heavy bands seem to do quite well and they do have hit singles and albums to stand up to all the trendy bands in sales. I guess most Americans don't mind if a band makes money, whereas it seems to

be the other way round here. But back to the drawing...

I also don't like the writing on the gravestones in the drawing, mainly 'Bad Acid'. It really is a fallacy the way all the fans are given an image of doped up druggies. I can laugh at, say, *Spinal Tap* or the *Bad News Tour*, but things like that are slanderous.

As for the charts, it proved (as well we all know) that headbangers are the most dedicated fans in the world. The crowd at Donington in August backed up my opinion. I thought Bon Jovi were the best new group, hopefully they'll have some real success here this year. 'Runaway' was a very commercial single but was totally ignored by the radio. It's just as good as someone like Springsteen, yet certain bands get shoved down your throat, like Duran Duran and Frankie Goes To Shittywood, and class stuff like Bon Jovi and Ratt go unnoticed.

— Stuart G Provost, Liverpool

## DOUR GRIPES

I-THOUGHT I'd voice my opinion on the rather shitty review Robin Gibson gave the Guana Batz and Creepshow at the 100 Club. As I was there, I'll admit that Creepshow (who weren't in the least bit dour) left a lot to be desired, and perhaps if billed with a punk band, ie GBH, they would have gone down a lot better.

However, to call Guana Batz dour has got to be the understatement of the century. I think one of their many good points is communication with the crowd and ability to be humorous. For example, Pip Bancox's rendition of 'Old Shep' at the end of the gig is hardly the sign of a dour group. I think *Sounds* would do better to send a reporter to

Rockabilly/psychobilly gigs who had a basic interest in the music, not so much as to be biased, but to give an accurate report of a great band at what wasn't a bad gig. I would be the first to admit it wasn't one of their best performances, but dour, never. It might even be wise to send a reporter who isn't deaf and blind. — Sim, Colchester.



GENE OCTOBER: Doing fine down the Bridge

## CHELSEA BOY

I'VE HAD enough of those snide innuendos that have appeared in *Jaws* over the years concerning Gene October's sexual preferences. Personally, I've listened to the different line-ups of Chelsea over the years, and each one has had its moments. The fact is that Chelsea are all about loud guitars with lots of melody in between. I'm sure most people couldn't give two f\*\*s what an artist's personal habits are, so why the continual harassment?

The latest release, 'Just For The Record', is somewhat of a disappointment. No, not because the songs are poor but because it's been nearly three years since 'Evacuate' and, apart from a very dodgy (supposedly) live album, there hasn't been any fresh material. What's going on Gene? We can't wait forever.

Sadly, Garry Johnson's review of the album was inept and inaccurate. Don't ever mention Oi in the same breath as Chelsea 'cos they had nothing to do with Bushell's little bastard offspring. In fact it was Bushell himself who jumped on the bandwagon during the 'Evacuate' period and said that Chelsea's music was too classy to be confined to the indie charts and that Gene and the boys would be going overground soon.

Gene's got a right to be disgruntled with the music press, but regardless of the fact that *Sounds* has tried to kill off Chelsea, they're still going strong. And us Chelsea fans have got this incredible belief that Gene will become respected and legions of people will buy his records. Such Stooze-like energy is regarded as unfashionable and untrendy, but just you wait and see! — Steve Harland

## APPRAISE THE LORDS

SO THE Damned are 'virtually finished' says Nicky Turner (who?), drummer with 'crazy, wacky' rock and roll band the Lords Of The New Church. If the Lords were half as talented as the Damned then they would be entitled to say such things, but they're not.

The only thing the Lords of the old farts are good at is posing and telling the press how many hotels they've set on fire. The Damned, having brought out the single of the year with 'Thanks For The Night', are far from finished. Anyone who's seen them in the last year, with or without Captain Sensible, will tell you the same — Gary Quinn

## GLAD RAG

JUST A quick line to say how absolutely smashing your rag is. What do you call Sylvia with a bone necklace? Thief!!!! Who cares if this ain't got anything to do with music, neither has Marillion. — Mr Lines' floppy sock

## CREATURE COMFORTS

ALL THINGS bright and beautiful All creatures great and small Why bring pain and suffering By experimenting on them all.

Caged in our laboratories Where survival is very slim We distort their innocent bodies Slowly limb by limb.

The reason for this slaughter Why we cause such agonies? So we can live a better life Surround ourselves with luxuries. — BB

## CRYSTAL DAZE

TRANSPARENT MEN AND WOMEN They tell us of our future Hope and peace for ever more They fly the flag of freedom Then march us into war.

Their promises are empty Their words are so untrue Take a closer look at them And you will see right through. — BB

## THICK SLICE

WE WENT to see Meat Loaf at the Birmingham NEC and were utterly disillusioned with the performance, if that is what it was supposed to be.

He was onstage for two hours and spent half that time posing and preening. 'Deadringer' was decimated and inept, 'Paradise By The Dashboard Light' was no better than a matinee singalong with Max, and when singing 'I'm Gonna Love Her For Both Of Us' he oozed about as much passion as a fart in a wet paper bag.

What an awful pity the fat man can't centre his energy on his singing instead of being the megastar. — Sue and Alan, ex-live MeatLoaf fans

## NUT CASE

I AGREE with Garry Johnson's left nut (*Sounds* January 19). It's about time you started looking outside London for the state of the nation's punk.

I come from Slough, which despite its reputation has a healthy underground scene with some pretty impressive bands like Death Pop, Toytown Gamblers and the magnificent Tribal Gathering to name but a few. Your mag is the only one capable of giving these bands a chance, so come on *Sounds*, kick ass! — Bushell's Left Nut

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# Memory Bank

Sunday February 10



1944 Birthday of Donovan (Terence Leitch), in Glasgow.

1970 Phil Spector was badly injured in a mysterious road accident, in which his car crashed and burst into flames.

1971 Beaver And Krause recorded the critically-acclaimed experimental album 'Ghandarva' live in Grace Cathedral, San Francisco, with the help of guitarist Mike Bloomfield and jazzman Gerry Mulligan.

1982 Whitesnake temporarily lost guitarist Mick Moody.

1982 Kenny Hyslop, drummer with Simple Minds, left the band.

Monday February 11

1935 Birthday of Gene Vincent (Eugene Craddock), in Norfolk, Virginia.

1963 The Beatles, all suffering from heavy colds, cut their entire first album in a massive 12-hour session at Abbey Road with George Martin.

1965 Ringo Starr married former hairdresser Maureen Cox, at Caxton Hall, London.

1979 Rough Trade issued 'Inflammable Material' by Stiff Little Fingers, which was the first rock album from the UK indie label scene to reach the LP charts.

1982 Richard Jobson announced the official break-up of the Skids.

Tuesday February 12



1935 Birthday of Ray Manzarek of the Doors, in Chicago.



1950 Birthday of Steve Hackett, in London.

1964 The Beatles played Carnegie Hall, New York, on their debut American tour.

1967 Mick Jagger, Keith Richard and Marianne Faithfull starred in their most celebrated drug bust, when police raided Keef's house Redlands, in West Wittering, Sussex.

1977 Steve Harley and Cockney Rebel played a benefit concert at London's Rainbow Theatre for the homeless of Ireland.

1983 Musicians don't all burn out young — jazz pianist Eubie Blake died in Brooklyn just five days after his 100th birthday!

Wednesday February 13



1945 Birthday of Peter Dinklage of the Monkees, in Washington DC.

1980 Phil Lynott married Caroline Crowther, the daughter of Leslie 'come on down' Crowther.

1980 Police broke down the door of John Lydon's house in London, in a raid to seek and seize illegal weapons. Lydon faced the intruders waving a sword.

Thursday February 14

1964 The Dave Clark Five released 'Bits And Pieces', immediately banned by many ballroom managers because the kids stomped in

time with it en masse, threatening damage to floors.

1972 The original stage production of *Grease*, later to be the most successful movie musical ever, opened at the Martin Eden Theatre, New York.

1981 Gen X broke up, and Billy Idol left for the States to launch his subsequently successful solo career.

Friday February 15

1941 Birthday of Brian Holland, of the ace Motown songwriting team Holland/Dozier/Holland, in Detroit.

1942 Birthday of Mick Avory of the Kinks, in Hampton Court, Surrey.

1968 Death of legendary Chicago blues harpist Little Walter (Jacobs), after receiving stab wounds in a fight in Chicago.

1981 Death of Mike Bloomfield, America's white blues guitar answer to Eric Clapton, of a suspected heroin overdose, aged 37, in San Francisco.

Saturday February 16



1935 Birthday of Sonny Bono (of Sonny And Cher), in Detroit.

1957 BBC TV showed the first edition of *6.5 Special*, British television's first-ever weekly pop music show.

1969 Jethro Tull's first single 'Sunshine Day' was released, mistakenly crediting them as 'Jethro TOE' on the label.

1982 Clare Hurst joined the Belle Stars, replacing Penny Leyton.

## THE ADVENTURES OF DRAIN PIG



### "DRAIN PIG AND THE CELTIC FRINGE"

No. 29 THE STORY SO FAR: DANNY & HIS CHUMS, ON HOLIDAY IN WALES, HAVE TAKEN THEIR HOSTS AGED MUM TO A ROCK CONCERT. WHILE LEAVING, BRIAN (GUITARIST & POTAHOLIC) HAS HAD AN ASSORTMENT OF ILLEGAL DRUGS SHOWERED ON HIS HEAD. NOW READ ON...

© Dan Pearce '85

IT ALL JUST FELL ON ME 'EAD— SOMEONE MUST'VE CHUCKED IT OUT OF A WINDOW!

COR! WHAT YOU GOT THEN?

...THERE'S ALL SORTS HERE—HEY, THIS LOOKS LIKE ZAK'S GRASS! WOW! WHAT A WINDFALL!

MUST'VE BEEN A BUST— LOTTA FUZZ ABOUT...

HOPE NO-ONE SAW YOU...

OH GOD... HE'LL NEVER GET HIS HEAD STRAIGHT NOW!

THERE'S GOING TO BE A STORM...

BAROOM!

OW! THUMP!

HELP! SHE'S OVER!

SHIT MAN, THERE'S PILLS ALL OVER THE FLOOR!

FER CRISSAKE LEAVE YER SODDING DRUGS AND HELP ME WITH GRAN!

GRAN! ARE YOU ALRIGHT?

ERE—SUMFINK'S UP WIV GRAN— SHE'S ALLSTIFF... AND COLD... OH GAWD—I FINK... I FINK SHE'S BLEEDIN' DEAD!!

GRAN!

OH MY GHOD... WHAT ARE WE GOING TO DO? WHAT THE HELL ARE WE GOING TO SAY?

OH WOW...

BOOM!

WELL YOU'D BETTER THINK OF SOMETHING QUICK— WE'RE BACK...

ALL BACK SAFE AND SOUND THEN? JUST IN TIME, TOO—TIDY SPOT OF WEATHER ON THE WAY... HAVE A GOOD TIME, DID YOU, GRAN? ENJOY THE MUSIC? BRING HER IN OUT OF THE RAIN THEN— TIME FOR HER COCOA AND BISCUITS...

HI! ER... HEH... UM... ER...

ER, ACTUALLY, MRS JONES, I DON'T FINK SHE'S VERY HUNGRY...

GRAN!!

## RODNEY: The Premonition II (THE ASTOUNDING AUTOBIOGRAPHY OF THE MAN WHO WILL BLOW UP THE WORLD IN 1985 !!!)

WHEN I WAS A BABY, COUSIN ALFIE LIKED CHOCOLATE FROM MY FACE ~

I PLANNED MY REVENGE FOR 3 YEARS. WHEN HE WAS LEANING FROM THE BACK WINDOW I ALLOWED HIM TO FALL OUT.

SO THAT MY AUNT SUSAN WOULD NOT BE NAUTED BY HIS SCREAMS, I HAD SHOVED AN APPLE IN HIS MOUTH ~

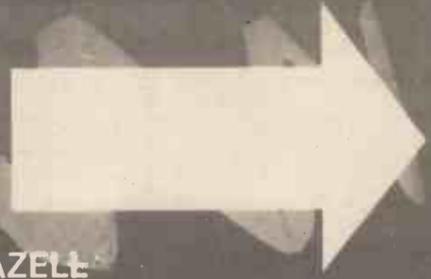
HIS SPIRIT IS TRAPPED IN THE TREE THAT GROWS FROM THE APPLESEEDS WHERE HE FELL ~

ON COLD WINTER NIGHTS I LISTEN TO HIM CRYING WITH LONELINESS

Charlie Trumper © 85

# info RIOT

EDITED BY BARRY LAZELL



FOREIGNER: CANDY dress

## STATE

## AGENTS

POSSIBLY PROMPTED by the band's sudden re-emergence into the spotlight with a chart-topping single after a lengthy period with no record releases, I've had a couple of requests — from Ian Franklin of Sheffield and Anthony Jones of Tonbridge, Kent — for a Foreigner discography. Both specify that it's singles info they're particularly interested in, which isn't too surprising, since Foreigner's album releases have been pretty straightforward. Anyway, I've

dug back into the Foreigner singles issued in the UK since their 1977 debut, and you'll probably be as surprised as I was that there have been quite so many. This is the complete (I think) list. Everything is on the Atlantic label.  
**K 10916** 'Feels Like The First Time'/'Woman Oh Woman' Apr 1977  
**K 10986** 'Cold As Ice'/'I Need You' Sept 1977  
**K 11086** 'Feels Like The First Time'/'Cold As Ice'/'Long Long Way From Home' (maxi-single) Apr 1978  
**K 11167** 'Hot Blooded'/'Tramontane' Oct 1978  
**K 11246** 'Blue Morning, Blue Day'/'I Have Waited So Long' Feb 1979  
**K 11199** 'Double Vision'/'Lonely Children' Jul 1979  
**K 11373** 'Dirty White Boy'/'Rev On The Red Line' Sept 1979  
**K 11417** 'Head Games'/'Do What You Like' Feb 1980  
**K 11456** 'Woman'/'The Modern Day' Apr 1980  
**K 11602** 'I'll Get Even With You'/'Blinded By Science' Aug 1980  
**K 11665** 'Urgent'/'Girl On The Moon' Jul 1981  
**K 11678** 'Juke Box Hero'/'I'm Gonna Win' Sept 1981  
**K 11696** 'Waiting For A Girl Like You'/'Feels Like The First Time' Nov 1981  
**K 11718** 'Don't Let Go'/'Fool For You Anyway' Mar 1982  
**K 11728** 'Urgent'/'Head Games' (live) Apr 1982

**A 9696** 'I Want To Know What Love Is'/'Street Thunder' Nov 1984  
**A 9596T** 'I Want To Know What Love Is'/'Street Thunder'/'Urgent' (12") Nov 1984  
 I'm not aware of any 12-inch releases apart from the current one, but readers may know of earlier, limited editions. If there were any, they probably carried an extra B-side track as per standard WEA policy. I'm also not convinced that 'Don't Let Go' got any further than the demo stage in 1982, as the reissue of 'Urgent' followed very smartly on its heels. Not all of the above were issued as singles in the States, interestingly, but conversely there were a couple of American A-sides which didn't get the same treatment here: 'Long Long Way From Home' (Atlantic 3439) in 1978, and 'Break It Up' (Atlantic 4044) in 1982.  
 As I've already indicated, Foreigner's album releases have been straightforward and are:  
**K 50356** 'Foreigner' (1977)  
**K 50476** 'Double Vision' (1978)  
**K 50651** 'Head Games' (1979)  
**K 50796** '4' (1981)  
**A 0999** 'Records' (1982).  
 This was a compilation, and titled 'The Best Of Foreigner' in the US.  
**781 99-1** 'Agent Provocateur' (1984)

### LEARNER MOTORCYCLISTS.

# WHAT YOU DON'T KNOW CAN COST YOU A LOT.

If you're still learning to ride a motorcycle with a provisional licence then here's something you should know.

It is vital that your provisional licence is valid for Group D vehicles (i.e. motorcycles).

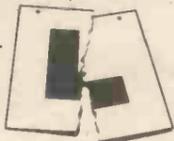
If it isn't you'll be riding illegally which could cost you a fine and possibly disqualification. Without Group D on your licence you might not even be insured.

Think what that might cost you.

Provisional motorcycle licences are only valid for 2 years. If yours has already expired it will cost you a 12-month wait to re-apply; that's a year without the use of your bike.

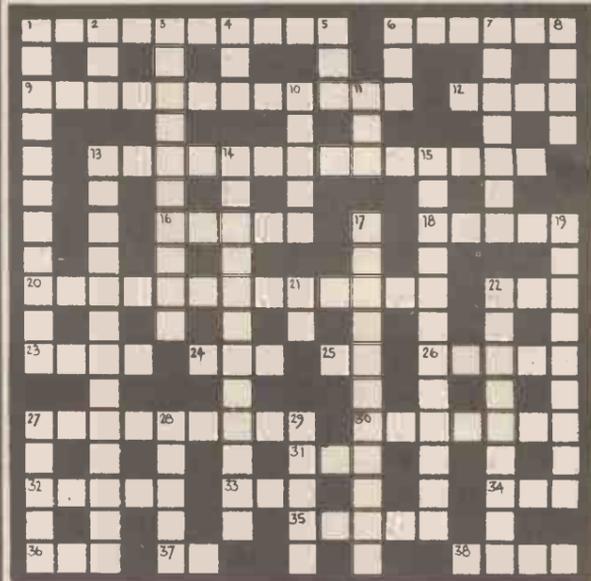
Don't wait for your licence to expire, take your tests as soon as possible.

Now that you know what it can cost, make sure you check your licence today.



Forms for a replacement provisional licence and applications for motorcycle tests are available at your nearest post office.

## X WORD



By Sue Buckley

### ACROSS

1. Famous flame, serenaded by Cabaret Voltaire (5,5) 6. and 27 down. Whilst playing this, Rico might have met Tarzan (6,5) 9. . . . while Lennon complains about a communications breakdown (6,4,2) 12. . . . though Deneice Williams wanted to be like a famous rock band (4) 13. His most famous move was 'up', ask Weller (6,8) 16. King Adel/Day/Afternoon(5) 18. Band that rings bells (5) 20. P.C. . . . not Sting (6,7) 22. . . . bet he never caught this rat though, it was protected by M. Jackson (3) 23. Simper/Heyward (4) 24. see 31. 25. How sure were the Skeletal Family (2) 26. Greek letter for tribe (5) 27. Did she burn her guy on Nov.5? (4,5) 30. What G. Glitter and S. Minds do in rain (7) 31. and 24. Sly Stone overjoyed it in the summer (3,3) 32. It's given with blood and tears (5) 33. Jazz label from epic times (1,1,1) 34. It came between a royal scam and a gaucho (3) 35. Sensible Contours always looked at this first (5) 36. The first one's the deepest (3) 37. Todd's Egyptian sun god (2) 38. Shining/Atlantic/Morning (4)

### DOWN

1. He was once a warrior and told wondrous stories (3,8) 2. It rules/it's violent (3) 3. He 'experienced' cold turkey (3,7) 4. Can Roland smell one? (3) 5. One's as good as a wink to Rod and a blind horse 6. Hey/Elliott (3) 7. James Taylor went ape on this outing (7) 8. Kanel/Rage in (4) 10. He held the ace of spades (5) 11. Queenly month (3) 13. A heart-stopper from Madness (7,7) 14. He's associated with crocodiles, but not La Coste (3,9) 15. What Nils Lofgren said to the bouncer at the Palais (1,4,2,5) 17. Many sad shellfish aspire to cult status (4,7) 19. His guitar was stranded (9) 21. Woman for the Doors (1,1) 22. B. McKenzie has his alone; Supertramp perform it in America (9) 27. see 6 across 28. Apparently there's smoke on it (5) 29. They passed in the night for two Nelsons (5)

### LAST WEEK'S ANSWERS

ACROSS 1. It'll End In Tears 9. Bat 10. Byford 11. Tug 13. Lee 14. By Remote Control 16. Wet 17. Tony Lommi 19. TKO 20. Tamla 21. Smoke 22. Still 23. Fat 26. USA 27. AI 30. Art And Illusion 33. Year 35. Wave 36. Nobody's 38. Sharp Dressed Man.  
 DOWN Iron Butterfly 2. Liberator 3. Elf 4. Durutti Column 5. No 6. Elton 7. Roger Waters 8. Street Hassle 9. Bill Wyman 12. Scam 15. Mange Tout 18. Iron 24. Tea 25. Wailers 28. Blonde 29. Gordon 31. Aswad 32. Asia 33. Yes 34. Aja 37. Barn

**Madam de Sade**  
61 62 english spoken  
11. 21.00 Uhr  
11 a.m. - 9 p.m.

**Club Suzy Wong Bar**  
Die Suzy Wong Bar mit intimer Atmosphäre.  
Nah am Flughafen - Charmante Mädchen  
erwarten Sie tags ab 14 Uhr nachts  
Sonntag Ruhetag. Dinersclub angeschl.  
Mörfelden - Rüsselheimer Str.

**femina BAR der intime NIGHT CLUB**  
Frankfurt - Stiftstraße (an der Zeil - Ecke Kaufh. Schneider)  
Show - Tanz - Girls - Echte Bar-Atmosphäre  
Musik live von der Hammondorgel  
Geöffnet von 14 bis Ein Besuch lohnt sich

# EURO TECH

A grandly gratuitous Germanic gala of glamorous gear — edited by TONY MITCHELL

FEBRUARY MEANS Frankfurt time again — the biggest international expo in the musical instrument industry's calendar.

Sounds is right there with all the hot

product news and reviews in one gigantic pull-out feature!

Our reviewers have also been looking back over the past year's product releases in order to come up

with our annual instrument awards.

So before you check out what's new, why not cast your eye over what we reckoned earned the highest scores in '84...

## THE SOUNDS 1985 INSTRUMENT AWARDS

THE AWARDS are made annually by a panel of *Sounds'* regular product reviewers. The winning companies and products are those which in the past year have demonstrated the most significant contribution, or potential contribution, to music creation and

performance in their respective categories.

To qualify for consideration, products must actually have been reviewed in the pages of *Sounds* during 1984.

The complete list of winners is as follows:

**OVERALL PRODUCT OF THE YEAR:**  
**Casio CZ101 professional synthesiser**

**UK PRODUCT OF THE YEAR: MIDI Oscar**  
**professional synthesiser**

**MOST NOTABLE ACHIEVEMENTS IN PRODUCT DEVELOPMENT: Siel**

**SPECIAL HI-TECH DESIGN (joint award): E-mu Emulator II DMC, Roland GR-700/G-707 guitar synthesiser and Synthaxe digital guitar controller**

**BEST APPLICATION OF NEW MATERIALS OR TECHNOLOGY IN A TRADITIONAL DESIGN FIELD (joint award): Staccato bass/guitar system and Engl Digitalamp digital guitar amplifier**

**HYPE OF THE YEAR: Millioniser 2000 (RIP)**

### Individual product categories:

**PROFESSIONAL KEYBOARD: Chase Bit One**

**HOME KEYBOARD (joint award): Yamaha PS6100 and Yamaha MK100**

**MUSIC COMPUTER: Yamaha CX5**

**MUSIC SOFTWARE: JMS 16-TR Composer**

**PORTABLE KEYBOARD SYSTEMS/COMPONENTS**

**(joint award): Roland MKB-1000 Mother Keyboard and Korg RK-100 keyboard controller**

**KEYBOARD PERIPHERALS: Roland MSQ-100 keyboard recorder**

**SOLID ELECTRIC GUITAR: Kramer Focus 3000D**

**BASS GUITAR: JD Supernatural Series Mark King Model**

**ACOUSTIC/ELECTRIC GUITAR: Clarissa G100EL**

**KEYBOARD/MULTI-PURPOSE AMPLIFIER: Alligator AP60 combo**

**PERSONAL/PRACTICE AMPLIFIER: Roland Play Bus**

**EFFECTS PEDAL: Boss HM-2 Heavy Metal**

**PROFESSIONAL SIGNAL PROCESSOR: Roland SDE-3000 digital delay**

**COMPACT MIXER: MTR 642**

**HOME RECORDING SYSTEM: Tascam Porta One**

**ACOUSTIC DRUM KIT: Pearl DXL Series**

**CYMBALS (joint award): Paiste Rude and Zildjian K ranges**

**ELECTRONIC DRUM KIT: Simmons SDS7**

**PERCUSSION COMPUTER: Yamaha RX15**

Our congratulations to all the companies who helped to make 1984 a worthwhile and exciting year for musical instruments!



AYMAN Showman HS7 kit

**LLEN & HEATH RENELL**

LLEN & HEATH Renell will be introducing two new computer interfaces to complement their CMC Mixer

The CMI 64, with built-in software, enables you to connect a Commodore 64 to the CMC Mixer. The program, stored in the interface cartridge, extends the facilities and capacity of

# Wha' 'appenin'?

**HOT HARDWARE HIGHLIGHTED FOR YOUR HEAD-IFICATION AND DELIGHT**

the CMC Mixer's internal computer, with channel index, track index, 56 route pages, 1,023 mute patterns and a 2,048 event sequencer. The CMS 64 enables you to expand sequencer functions of the CMC Mixer, and allows synchronisation to drum machines, or generating/reading tape time code.

AHB will also be launching a new range of SR Series Sound Reinforcement Mixers. Comprising five models — SR8/SR16/SR24/SR416/SR424, they are available in three stereo and two four-output configurations.

Primarily designed for road use, the SR Series range from £460 — £1,285 (plus VAT) in price.

**ALLIGATOR**

STYLISH, HARD-WEARING and all-purpose amp manufacturers Alligator will be showing several new models this year, including the A60 combo, A100 combo with reverb, A120 combo and A150 Super combo. New models are made even more multi-purpose — suitable through the introduction of the Sound Shaper — providing a pre-programmed frequency selection operated manually or by footswitch, which allows immediate tailoring of the amp to your particular instrument's needs.

Additional new speaker cabinets on show will be the A200 (2 x 12), a 200 watt cab with tuned bass ports, and the A215 (1 x 15), a 150 watt cab with tuned bass ports and wide range speaker unit suitable for all instruments.

**JOHN & IVOR ARBITER**

YES, IT'S true — Hayman Drums are back! The rumours have been confirmed just in time for Frankfurt, and

full details of the new Hayman range are now available.

The name first became famous in the late 60s when master shell maker George Hayman developed the legendary **Vibrasonic shell lining**, and Hayman drums, with their distinctive round lugs, were put into production by Dallas Arbiter. The new line has been developed by a team of percussion specialists led by Ivor Arbiter.

Currently there are three kits spearheading the range. The Hayman **Showman HS5** comprises 22x16 power bass drum, 12x10 and 13x11 power toms, 16x16 floor tom and 14x6½ metal snare plus full set of stands and pedals, while the **HS7** has the same spec as the HS5 with the addition of the **HS810** power tom set comprising 8x8 and 10x8 toms with floor stand.

Third kit, the **Universal HU5**, consists of 22x14 bass drum, 12x8 and 13x9 mounted toms, 16x16 floor tom and 14x5½ chromed steel snare plus stands and pedals.

Colours available in the Showman range are Jet Black, Vibrant Red and Showman Silver high gloss laminated finishes, while the Universal comes in Black or White lustrous grain finishes. Construction features include heat-moulded 9-ply mahogany shells, finished inside with the famous **Vibrasonic lining**. Lugs are acoustically insulated from the shells and each kit comes with spare tension rods, lug inserts, cymbal felts and drum keys.

A range of **Vibrasonic Cymbals** has also been introduced, aimed at drummers after clearly defined sounds, response and character, at a reasonable price. Currently available are 14in hi-hats 16in crash, 18in crash/ride and 20in ride.

Finally, for the drummer who takes his brand name loyalty to the limit, come **Hayman Hickory Sticks**, available in five sizes and weights from light through to heavy, finished in non-slip matt and available with nylon tips if required.

**AUDIO FACTORS**

AUDIO FACTORS tell us that four new Custom Sound Cub Combos will be on show this year — the Cub 60 Chorus, Cub 60 Reverb, Cub Keyboard, and Cub Bass Chorus.

There will also be a new version of the M4 100 watt speaker unit and the new Custom Sound PA amp will be unveiled.

**AUDIO-MUSIC MARKETING**

AUDIO-MUSIC MARKETING will be displaying the Starsound Dynamix and RAM range of Mixer units. Designed for both studio and live work, the range is aimed to be professional and competitively priced.

**BANDIVE**

RECORDING SPECIALISTS Bandive will be showing a wide selection of new products this year, including the slinky **Seck mixers** — both 6 and 12 channel stereo models, plus an 18-8-16 version for fixed or mobile use.

These will be complemented by the range of **Accessit signal processors** — specially designed for the home recording market, and also the **Great British Spring** — the latest version of 'Britain's most successful reverb unit'.

**CASIO**

CASIO'S **CZ-101** will be in the shops already, but as was rumoured, the full size version of their first professional quality-spec instrument, the **CZ-1000**, will obviously be drawing a good deal of interest this year (see review in this issue).

Casio have still not deserted their more customary cause however, and will be showing a plethora of little wonders as always. The **MT-85** — ideal

lighting equipment for all kinds of entertainment applications, including products from EFS, Celco, CCT, Rank Strand, Pulsar, Zero 88, Optikinetics, Powerdrive, Mode Electronics, Multiphase Electronics, James Thomas Engineering, Le Maitre, International General Electric, Thorn, Structura, Genie Industries, Icelectrics, Coemar, Satel, Light Processor, Lee Filters, Pancan and Socapex. Phew!

Of particular interest this year is a self-supporting triangular space frame system called **Astralite**.

**CELCO**

THIS SOUTH-EAST London lighting manufacturer follows up its launch of the **Series 2** range of computer-control boards at last year's Fair with the introduction of a **Graphics Display System** which enables a lighting designer or operator to view a graphic impression of the control board's functions and outputs.

As well as keeping the lighting designer up to date



CUTEK Octette MR808 8-track recorder

for teaching, with guide lights etc; The **MT-85** — based on the **MT-35**, another low-cost learning keyboard with comprehensive choice of sounds and rhythms; and the **MT-100**, which is a mini polyphonic instrument along the lines of the **MT-68**.

The **MT-210** mini keyboard is proudly sporting PCM drum sounds, one key chord play, and wide range of sounds and accompaniment goodies, while the **CK-10** marks another Casio attempt to be different, providing a compact home entertainment package — keyboard, stereo AM/FM radio — and the **CK-500X** goes even further with a polyphonic mini keyboard, 4-track twin cassette recorder, and radio.

**CEREBRUM LIGHTING**

IT'S CEREBRUM's proud boast after eight consecutive years at Frankfurt that they now stock over £200,000 of

on channel status, the **GDS** can assist in production design by allowing luminaires to be displayed along with their dimmer channel patching and routing etc.

Celco control boards have been used on major tours by Joe Jackson, The Police, Status Quo and Billy Idol.

**EMG**

EMG PICK-UPS, fast gaining a reputation as the best additions or stock fittings in the business (says Max Kay), will be more widely available from this month following a distribution tie-up with **Rhino Music Spares**.

EMG pick-ups, being low impedance, require battery power but the battery — a PP3 — will fit beneath the scratchplates of most guitars without any modification whatsoever and, since current consumption is tiny, battery life is said to be a full year.

EMGs, fitted to a

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Fernandes guitar, are to be found on review elsewhere in this issue. Examples of prices are: S Series — £199.95 for a set of three; P, J and T Pairs — £175.55; singles — £87.95 (58, 60, 80 and H models). Extras include PA2 pre-amp at £39.95, PI2 phase reversal switch at £31.25, SPC presence control at £62.55 and DMSK dual mode switch at £15.95.

**FANE**  
FANE PROFESSIONAL have beefed up their Studio Series speakers by adding a completely new 1 in full-range compression driver, offering a 20kHz frequency response at 105dB.

The popular Crescendo series has been updated and reconciled with the Studio series. From now on all Fane professional instrument loudspeakers will be under the Crescendo banner, and the Studio series will comprise sound reinforcement and studio loudspeakers only.

New models expected are the high power 5in and 8in type. Economy-minded musicians will be pleased to note the arrival of the 8in 50 watt driver and two high output 12in models in the Classic and Specialist '60's' range.

**FCN MUSIC**

FCN ARE probably best known to Sounds readers as distributors of the superbly made and priced Westone guitars — of which the brand new Rail Bass can be found on test elsewhere in this issue.

The company also distributes many other interesting lines from all over the world, including GHS strings and Trak Drum Systems — featuring the new TR-105P budget kit; Zildjian cymbals — including the new Amir and Impulse ranges; and Arion amps and accessories like the new Metal Master and Hot Watt personal amplifier.

**FENDER**

THE FUTURE of the Fender company was still not settled at press time, but a full announcement is promised for the Frankfurt show.

A spokesman for the UK company told Sounds that sale of the company was close to finalisation and that because of the dollar crisis, Fender had wound down its US manufacturing operation in favour of exploiting its Japanese connection.

A bevy of new products is expected at Frankfurt, which will include 12 new guitar models, six new basses and three new tremelo systems in addition to the famous Strat design. There will be several new body shapes, plenty of humbucking pick-ups for metal fans, and various hi-tech finishes including black hardware.

**H/H ELECTRONICS**

A NEW backline amp range is being launched by H/H at Frankfurt, backed up by the customary ranges of PA cabinets, Mos-Fet power amps and loudspeaker chassis units.

**JAMES HOW INDUSTRIES**

STRING SUPREMO James How will be showing a new Starfire series of guitar and bass guitar strings.

The strings are 'nickel wound', and have extra wrappings over the bridge — hence the title 'Xtra-Wrap'. For the guitar, Starfire will be available in 31 individual gauges, being the basis of JH's SF8, SF9, and SF10 sets.

As an aid to the modern tremolo arm user, the RT8, RT9, and RT10 have been developed, using re-inforced twists which strengthen strings and prevent breakages.

For bass guitar three Starfire sets have been produced along the lines of the RS66 Swingbass — except for being nickel wound. Medium, Medium Light, and Standard are the

gauges. James How are at pains to point out 'effective production techniques have enabled a new price structure'.

**MPC ELECTRONICS**

BRITISH ELECTRONIC percussion manufacturers MPC have plenty to crow about this Spring. Top of their list of new releases is the Programmer Eight which, interfaced to a personal computer, provides eight channels of programmable trigger pulses suitable for triggering MPC DSM Drum Synthesiser Modules or any other device with trigger or pad inputs.

Seven of the eight channels are fully adjustable in level and also feature programmable dynamics, thus providing a versatile means of generating complete rhythm tracks, stepping sequences, triggering synths or a combination of all three.

Eight switches are provided for inputting rhythms in real time to the computer in its 'hand entry' mode and these simultaneously provide trigger pulses to the eight outputs for real time playing of whatever devices are connected to the programmer.

As if this weren't enough however, MPC have also announced two new DSMs — the DSM 32 which has 128 memory presets and the addition of ring modulation for many new sounds — and the DSM 8+ tunable drum module or Auto Tom as MPC call it. The DSM8+ provides up to 16 sequential pitch changes which can be preset according to the number of beats required between each change and set to change in any of four modes, which allows the user to play fast sequences with both hands.

Next on the list of new launches is the MPC Bug, a small acoustic transducer designed specifically for use with any electronic drums with either pad or audio signal trigger inputs, eg MPC DSMs, Simmons, M&A, Tama, Dynacord, Maxim, Ultimate Percussion, D Drums, Digsound, Linn etc.

Finally, news of a new futuristic look for MPC Super Pads featuring larger bass drum option.

**MTR**

MTR HAVE got a full line-up for Frankfurt, including several new items from Cutec — the MR808 Octette eight-track recorder, selling for around £900, plus new crossover units, mikes, and graphic EQs, and a selection of MIDI connecting cables.

From Vesta Fire comes the RV-3 Stereo Spring Reverb (reviewed in this issue), SL-200 dual compressor/limiter, with extra balanced XLR connectors and new visuals, and a complete range of new stereo and mono footpedals — Stereo Chorus, Phaser, Flanger, Delay, Mono Compressor, Overdrive, Parametric, Distortion, Buff and Loop.

MTR have the TP1200 600 Plus 600 watt stereo Mosfet power amp, 1,560 watt, 4 ohms mono-bridged, electrically balanced XLRs, built-in compressor... selling for £848.00, and of course there's a wide range of old and new McGregor amps.

New McGregors include the Raider 100w Mosfet Bi-Amp Bass combo (£251), Raider 100w Mosfet Keyboard combo with stereo pre-amp (£324) and Raider 100w Powered Extension cab for bass and keyboard combos (£207).

**MUSIC SALES**

BRITAIN'S BEST known music book distributor and publisher (under the Omnibus Press banner) has recently diversified very successfully into computer software and will be unveiling three new music programs at Frankfurt.

Music Maker was their first program, designed, as are the new additions, for the



MPC's new, big, hexagonal Super Pads

popular Commodore 64 home computer.

First of the new programs is a Playalong Album, for around £10.

Of more appeal to the serious musician will be the Sampler program, priced at around £50.

Finally Prosynth, at around £15, offers graphic display of user accessible functions, step sequencer and real time sequencer (both with edit via Music Maker keyboard), multitracking, mono synth facility for complex wave

forms, and optional MIDI interface.

**MUSIMEX**

MUSIMEX CONTINUES to expand, thanks in no small part to their range of Session amps, which have been outstandingly popular all year. This year, and basking in the glory of a ten star Sounds review, the Engl Digitalamps should attract a good deal of attention.

On the stand will be the latest offering from well respected British guitar maker Manson, the Falcon, which is fitted with a Kahler tremolo system as standard, and will be available with chrome, brass & gold, or black hardware.

Musimex are now selling T C Electronics' range of pedal and studio effects in the UK.

**PEARL**

PEARL'S SOUND-proofed demo room will be housing many old and new items including top range GLX Super Pro, DLX, and Deep Export drums, and the first serious electronic drum kit from Pearl, the... First Serious Electronic Kit (sorry, no name!). It's claimed to have a very wide range of acoustic and electric drum sounds, realistic player response from the drum pads, and of course Pearl's well-known hardware.

A new economy line — Pearl International — will be on show with 700 series stands, and for the first time the CX500 Wild Cymbals are to be displayed, along with a complete line up of Pearl cymbals.

**ROLAND**

THE ONLY 'big' Roland news available at press time is the JX-8P touch sensitive poly synth, which will be selling for £1,250.

Using a mixture of presets and user programmable memory locations, the JX-8P has a wide range of velocity/after touch sensitive features, and uses digital access control to edit the 48 programmable parameters on hand. However, the PG-800 — similar to the PG-200 for the JX-3P — can be used if you prefer to use knobs and switches.

The sounds are first class — see review in this issue.

The Contemporary Keyboard Division announce the arrival of triplets — the HP-20 (a very basic piano selling for £275), HP-350 and HP-450. The latter two replace the 300-400 models, and sport firmer keyboard actions and increased volume.

A complete new range of Super Cube Amps, new JC-77, and excellent TR-707 digital rhythm unit will all be

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WHA 'APPENIN'?— FROM PAGE 23

on show, along with some additional 24 new items that remain secret until just before the fair. Ah well...

**ROSE-MORRIS**

ROSE-MORRIS have set up two new divisions to reflect the split in their product ranges between hi and lo tech.

Korg (UK) is the new hi-tech division which, as well as handling all Korg

products, will distribute Clarion recording systems and EMR computer hardware/software.

The newest EMR program is an Editor package to link its existing step and realtime software, and is available specifically for Korg, Roland, Yamaha and all MIDI instruments with interfaces for Commodore 64, Spectrum and, shortly, the new Japanese MSX-standard computers.

Rose-Morris (UK) is the other new division set up to handle all the company's traditional lines like Vox, who have now turned their attention to updating the famous AC30 valve amp. Without in any way affecting sound and playing qualities, we're told, the AC30's electronics and engineering have been painstakingly updated to 1985 standards using components far more reliable than those originally available.

Also set for a Frankfurt launch is the new Vox Concert Series spearheaded by the all-valve 50 watt 1x12 Concert 501, with channel switching, LED indication and, of course, the famous Vox voicing. Livery is brand new black and gold.

**ROSETTI**

ROSETTI SCORED a big hit with Jellinghaus computer software during 1984, and this year sees the release of the RMS 28C Score Writer

which has been under development for quite some time now.

Allowing accurate transcription of music recorded with MIDI equipment in real time, the program compensates for playing inaccuracies and estimates note values according to musical context. Definitely one to watch.

Rosetti will also be showing their rackmounted JMS MIDI Master Synchroniser — for synchronising MIDI with virtually any clock or sync pulse, as well as to tape, and their CG-X Interface (Analog-to-MIDI) through which, it is claimed, you can even send key velocity data to a Minimoog!

**SIEL**

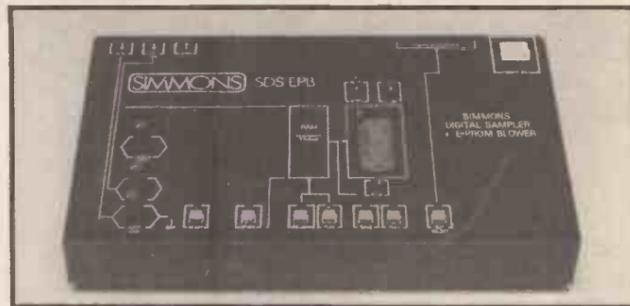
THE QUESTION IS, can Siel capitalise on their amazingly rapid progress made throughout '84, with their new polyphonic synth, the DK 80?

A bi-timbric programmable poly with a 61 note keyboard and controllable key velocity, the DK 80 has a two channel sequencer, and uses digital access control to get at its 74 parameters.

The Expander 80 — its keyboardless partner — will also be launched. Programmable, but with only single generation, the Expander 80 still retains the sequencer and full MIDI facilities.

New software from Siel includes the Graphic Sound Editor — working in conjunction with the DK-80, and Data Base for Synthesiser, and Keyboard Tracking and Digital Delay for Commodore 64.

Using the Commodore's SID chip as a sound source, the CMK 49 can offer 40 presets and the possibility of 99 sounds available in one sound library, playable on its



SIMMONS EPB EPROM blower

49 note keyboard. We are told to expect low cost digital series keyboards for the computer, education and home markets, with RS232 connections too... Staggering. Positively staggering!

**SIMMONS**

THE ALL-BRITISH SDS8 electronic drumkit from Simmons was reportedly the hottest selling percussion product in the USA by Christmas 1984, topping Japanese budget-priced acoustic kits which had previously occupied the first two places.

To celebrate their success, Simmons are introducing their sampling device, the EPB, at Frankfurt this year. This digital sampler and EPROM blower is a device designed to record digitally naturally occurring or taped percussive sounds, and, if so desired, 'blow' them into silicon chips of computer memory called EPROMs which can then be used to replace the factory-installed digital sounds in the individual modules of the SDS7 drum kit.

Accompanying the EPB's launch will be the debut of the SDS1 self contained, battery powered digital drum. Available in a variety of colours, it's housed in a standard hexagonal Simmons pad and features the new rubber playing surface. A library of EPROM sounds is available for it, or of course you can blow your own with the EPB. The unit is totally dynamic and features control over pitch, pitch bend, sensitivity and volume.

External connections allow triggering by drum machines and miked acoustic drums as well as providing for mains operation. A unique feature is the run generator which can be used to mimic huge, multi-tom-tom fills from a single electronic drum.

**JOHN HORNBY SKEWES**

SKEWES ARE British distributors of a number of very popular imported lines, foremost of which are probably Hondo guitars and the Audio-Technica range of microphones and accessories. They tell us that A-T will be unveiling a home recording mixer with cassette at Frankfurt — no more details available at this time but it sounds like a hot one to us!

**SOUNDCRAFT**

DUE FOR their European launch this Spring are Soundcraft's Series 500 and 600 compact mixing consoles, aimed at the smaller studio and live performance markets.

The Series 600 is designed for the eight-and 16-track recording facility and is available in 16, 24 and 32-input configurations fitted with full 16-track monitoring section with returns normalised to the input channels for mixdown. Direct channel outputs offer additional flexibility in recording.

# From the heavens the ultimate portable keyboard from Yamaha

The PS6100 is far from being just another beginner's instrument. It has the same type of touch sensitive keyboard and hi-fidelity FM voice generation system as the now famous Yamaha DX7 synthesizer, but in addition, it also incorporates a programmable digital drum machine and a 4-track digital recorder.

It offers detailed, real-time programming of your own rhythms, bass lines, upper and lower orchestral parts and solos for very personalised composition and live performance.

Alternatively, while you're still developing your technique, it has a wealth of sophisticated auto-play functions to help you instantly try out your writing and playing ideas. The patterns have been carefully written by professional musicians, so they work — incredibly well.

And all this at the touch of a button or two. It's very simple.

The Yamaha PS6100 — Simple but serious.

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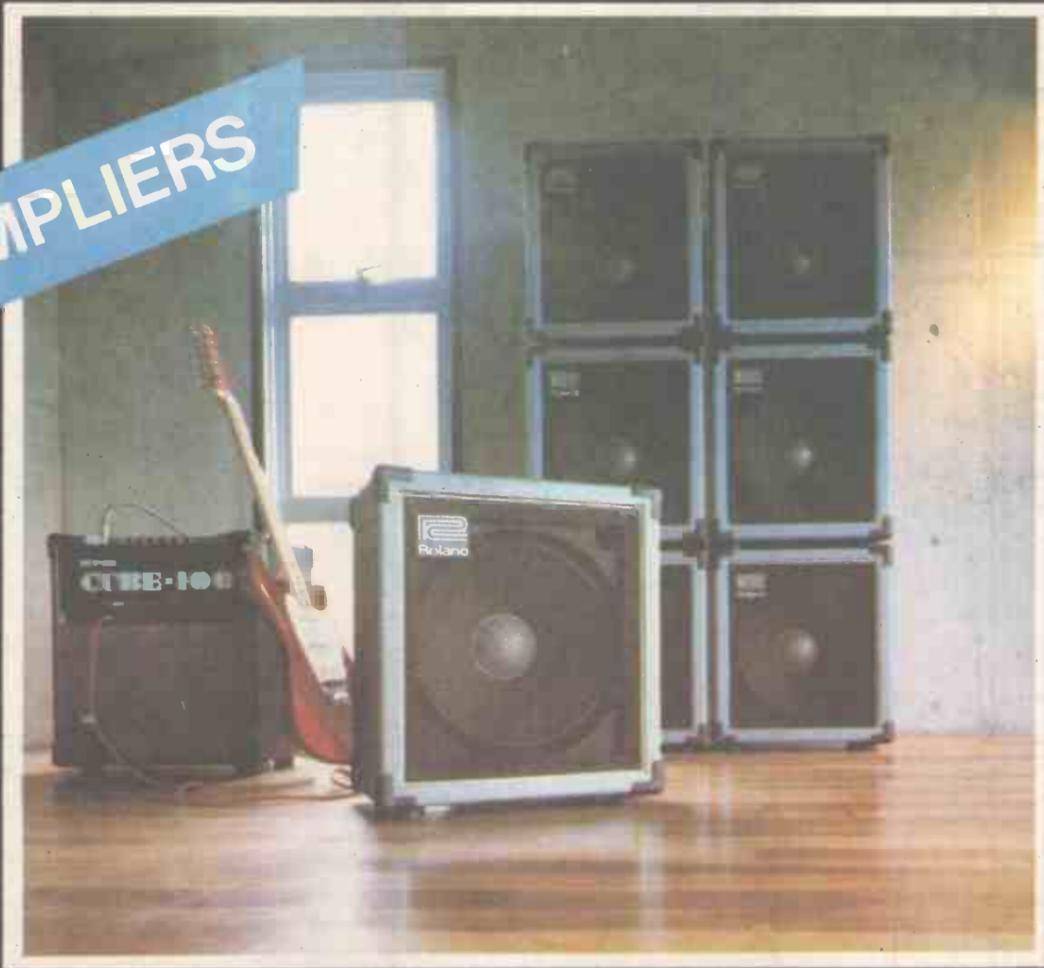
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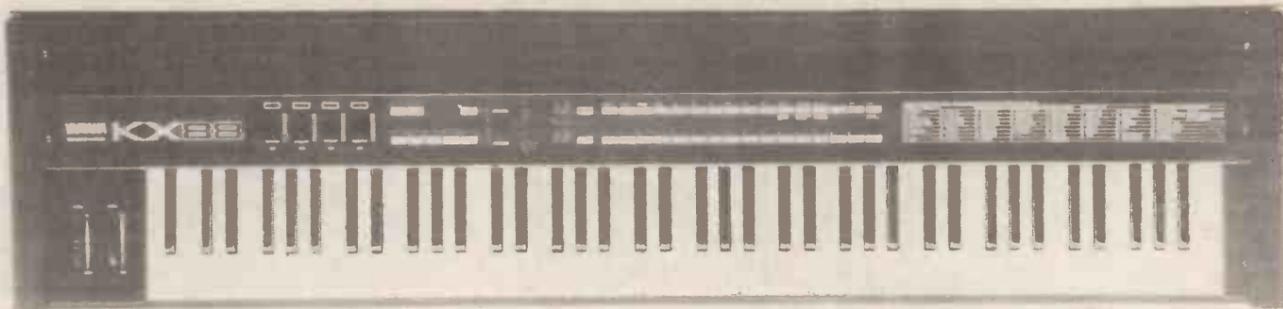


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## TONY MITCHELL gets the lowdown on hi-tech in Hamburg



KX88: most ambitious master/remote keyboard to date

# FM RULES THE WAVES

**B**UYERS OF high technology musical instruments like the Yamaha DX7 are a long way from exploiting the full potential of the products.

This was the message that came over loud and clear at Yamaha's third annual pre-Frankfurt press briefing at the Europa division's Hamburg headquarters. As he unveiled more new products based on the best-selling DX7's FM technology, Europa boss Mr Mori expressed concern that most musicians were using only 50 per cent of the functions currently available to them.

In the case of the DX7, most users are not even attempting to program new sounds using the instrument's digital algorithms, but rely instead on the three-year-old selection of factory presets available with the instrument and on cartridge. New presets are being demanded but the reaction to them is that musicians are now asking for advice on which presets to choose, rather than on how to create their own!

This has forced Yamaha to tread water on the next major stage of innovation they're planning, in order to divert energy into helping players to catch up with the existing technology.

As a result, this year's new hi-tech lines are very much a

consolidation of the company's commitment to FM, with products which they hope will help musicians to appreciate its full potential.

Dave Bristow, whose genius as a demonstrator is matched only by his talent for FM programming (he created most of the sounds DX owners use) felt it important to make a distinction between *input* devices and *output* devices — in other words devices which control and those which create sound. Those instruments which combined both facilities in a single product (eg any conventional synthesiser) could then be described as true 'combo' products, thus bringing meaning at last to a term much favoured by Yamaha.

Those which didn't could also be assessed fairly for the functions they *did* perform — cue the majority of Yamaha's hi-tech releases for 1985.

In the latter category, and right at the very top of the tree, sits the new KX88 MIDI Master Keyboard. The KX88 is undoubtedly the largest remote keyboard yet introduced, having 88 keys and a touch-sensitive piano action, plus 19 assignable control functions. Used in conjunction with the new TX816 FM Tone Generation System, it offers genuinely stupendous sound creation and performance possibilities, with the advantage that all the controls can be assigned to different functions for each



SE700: one of new generation of bound-bodied, hi-tech axes

program. Thus, a footpedal being used to inject brass riffs in one program might be used to introduce choral passages in the next, and so on.

**D**AVE BRISTOW showed that using different footpedal, after-touch, split-keyboard and mod-wheel assignments, one musician could play four or five real-time parts simultaneously, obtaining his sounds from a unit with eight times the power of a single DX7.

The TX816, using eight TFI Modules (available separately at £449 each), was actually launched under a different designation last year, but completely new is the smaller TX216, comprising two TFI's, and aimed at those who'd like to build up to 816 power in easy stages. The TX216 will cost £1,899 while the KX88 will sell at £1,399.

For DX keyboard fans, the other new product of interest is a 'combo' keyboard, the DX5. Priced at £2,999 — the cost of two DX7s — it offers a useful compromise between the expanded capabilities and superior programming facilities of the DX1 and the economy of the DX7. Dave recommends it as a 'good first buy' if you want these expanded facilities but 'don't like cables and MIDI connections'.

If wires don't worry you though, you could spend £699 on the new TX7 Expander and beef up your DX7 to DX1 standard with 32 extra voice memories, 32 programmable function memories to go with them, and 32 more function memories to operate on your keyboard's internal sounds. Even more fun can be had



DX5: interesting compromise between DX1 and DX7 facilities



MT44D upgrade fits snugly in rack with RM602 mixer

with the TX7 by sitting a new (and cheap) QX7 Digital Sequence Recorder (£499) on top of it. Apart from the fact that these two textured-black finish, sloping-fronted modules look deliciously aesthetic in simulated copulation, the 16 channels and two-track dubbing facilities of the QX7 can be used to 'drive' the TX7 for completely keyboardless music making, or as a sequencer in conjunction with the DX7 or other DX-keyboards.

But if these products in themselves were exciting, the real icing on the cake was yet to come, in the form of two min-sets played by Bristow with singer Jaki Graham.

Soundsters who're old hands at the trade show game have long bemoaned the obsession instrument companies seem to have with using instrumental jazz-rock sessions to demonstrate products whose primary appeal is to players of rock 'n' pop vocal music.

Well, this time Yamaha got it right, by using the products (sequenced and played real time by Dave using a KX5 Remote Controller) to back up Jaki's funky, soulful vocals. Suddenly we were hearing all this sophisticated digital technology in its proper context, and a demo became a gig, with atmosphere and visual pizzazz which lifted it way up.

For the second of the two sets, a synch-to-tape device, the YMC10 MIDI Converter (£99) was used while recording Jaki's vocals on to the updated MT44D multitrack cassette recorder. With all other instrument tracks except Dave's lead lines having been previously recorded on the QX7, it was then possible to demonstrate that taped vocals and digitally recorded instruments could be perfectly synched for playback, meaning of course that you don't have to put your instruments on tape until the final recording stage.



QX7 digital recorder sits happily on TX7 expander

with new 16 and 24 track mixers lurked menacingly, while three new signal processors — two graphics and a compressor limiter — filled up the racks.

New look instrument amps were out in force, latest additions being the G100III and B100III guitar and bass heads and the G100-210 combo. The latest electric guitars from Yamaha — like the SEs — are already filtering into the shops, although there seem to be new additions to these ranges every month, not the least of which is the BB1100S bass reviewed elsewhere in this issue.

There's a whole bunch of new drum kits under the Recording Custom Power, Stage, Stage Power and Tour Custom banners, and, last but not least, a mere 60 new acoustic and acoustic-electric guitars which I'm very glad to say we weren't required to examine in depth.

Nobody could fail to be impressed at Hamburg by the effort Yamaha are obviously putting into getting all their product ranges right — especially at the hi-tech end — and then doing their utmost to ensure users understand the full potential of all the new technology involved. So the sooner you lot out there get the hang of programming your bloody DX7s, the sooner us professional inquirers can find out what they've got up their sleeves next!

**S**PEAKING OF the MT44D (£399) reminds me how much better this four-track cassette system is shaping up in its new guise. The recorder itself has been improved and now sports revised control layout and a coat of hi-tech black to match its new RB35B Rack (£149) which also accommodates a simplified Patchbay and the new RM602 6 into 2 Mixer (£249), the latter promising to eradicate the previous weak link in this interesting system. At around £800 for the package, it's no longer a cheaper alternative to the Tascam and Fostex four-tracks, but an interesting-looking one without a doubt!

New studio and sound reinforcement equipment was at Hamburg too. Wedge monitors, pa speakers, and compact speakers all helped to reinforce the all-black image, four new power amps

# The Hard Hitter!

## STARFIRE XTRA-WRAP

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**ROLAND JX-8P  
POLYPHONIC  
SYNTHESISER  
£1,250  
QQ 1/2 VV 1/2**

ALTHOUGH ROLAND are deeply committed to modern 'modular' synths (remote keyboards/synth modules etc), they aren't forgetting the fact that nothing quite generates the excitement of a complete, brand new instrument.

So while the MKB-1000/300 plus their attendant modules are still finding life rather hard going, it's good timing on Roland's part to launch a new polyphonic synth which may stand some chance of pegging back the lead that Yamaha have established over all manufacturers during the last two years.

To look at, the JX-8P owes little or nothing to its namesake predecessor, the JX-3P. Without meaning to be unkind, it has more the look of an up-market Casio than anything else. The burnished silver/grey finish on the casing accounts for this observation.

The controls consist of touch sensitive pads to access the parameters and programs, and slim push buttons to control various modes of playing, after touch, and programming controls.

The most eye-catching feature is the little dome-shaped housing for the pitch bend/LFO lever.

The prime reason for associating the JX-8P with the JX-3P is that this two DCO per voice, six voice synth features a number of preset patches, and a level of programmability that is greatly enhanced by using the separate PG-800 Programmer.

The major difference is the JX-8P's five-octave velocity- and after-touch-sensitive keyboard. This feature has been seen on synths for a number of years, but only now has it become an almost standard item, thanks largely, I suspect, to the DX7.

The keyboard action is suitably positive without being weighted à la piano,



**ROLAND JX-8P: bucketfuls of talent**

and Roland have been imaginative in the number of effects on offer with this dynamic control.

In addition to fairly obvious volume, filter or LFO control from the keyboard, a simple form of velocity switching effect seems to be possible, resulting in dramatic changes of sound — literally at your fingertips.

As with the JX-3P, much of the JX-8P's appeal is going to be that it offers a complete range of good tone colours without the fuss and bother. So there are 64 preset (editable but non-erasable) patches available in two banks of 32. These analog sounds scamper through the usual territories of strings 'n' brass 'n' organ 'n' suchlike, throwing up the odd surprise such as a great agogo bell patch and a couple of unnamed (and unnamable) 'synth' patches.

Although 32 sounds are named on the control panel

itself, the remaining presets, and of course your own sounds, rely on the small, but sensibly angled (so highly readable) display screen.

This 16-character screen can be used to write your own patch names (up to 10 letters). Great fun can be had here — 'Yamaha suck' etc etc for avid Roland fans! Well in fact a space counts as a letter... but you get the general idea.

As for your own programmed patches, 32 can be internally stored, and a further 32 can be stored and recalled by using the (optional) cartridge facility.

Without the (again optional) PG-800 programmer, constructing and/or editing sounds is by digital access control. There's a handy parameter table, or 'edit map' on the main panel, and tone selectors 1-9 double as a keypad to call up parameter numbers. The 'edit knob' — in fact a slider — makes the necessary adjustments. The

useful feature of 'recall in edit', allowing you to compare edits with your original sound, wasn't here but will be included on all production models.

There are two DCOs, each with a range of 2'-16' and choice of sawtooth, square, or pulse waveform. Each oscillator has a 'tune' parameter, enabling them to be set at any semitone interval up to one octave apart. DCO2 can also be fine tuned.

Seeing as the JX-8P's preset option will make it appeal to those who either don't know, or don't want to know much about analog synthesis, Roland have presented the programmable parameters in a pleasingly straightforward manner. Although there are two individual parameters for LFO waveshapes and ADSR on the two envelope generators, their relationship with the oscillators is made all the more obvious by labelling these parameters' depth

controls 'DCO1 LFO', 'DCO1 ENV' etc etc.

The filter too has parameters for VCF LFO, VCF ENV and VCF DYN (dynamic range), all of which should make the JX-8P comparatively easy going for the novice.

Good features not always seen include comprehensive sync and cross modulation settings, two levels of chorus, and of course the dynamic response ranges (three levels of sensitivity) for VCF, VCA and, inseparably, the DCOs.

After touch has been given the more immediate, 'left-hand control' treatment, with three push buttons for volume, brilliance, and vibrato — no problems here, I hope — and a slider that controls after touch intensity. Portamento is included, along with a 'time' knob, and the space-age pitch bend/LFO lever has its own 'bend range' slider — up to a perfect fifth.

Three pairs of key modes can be selected — 'poly',

'unison' and 'solo'. The distinction between each mode's pair of options can sometimes be over subtle, or, occasionally just plain unnecessary, but since you can combine all voice modules for a fat monophonic sound — 'solo', rather confusingly — or merely assign two voices (four DCOs) to each note — 'unison'. These are good tricks to have up your sleeve, and shouldn't be griped at.

The JX-8P is very obviously a performance orientated instrument. To this end, programs can be chained (eight maximum) for quick access. All key mode, after touch, bend range, portamento, and portamento time information will be remembered. Splendid stuff!

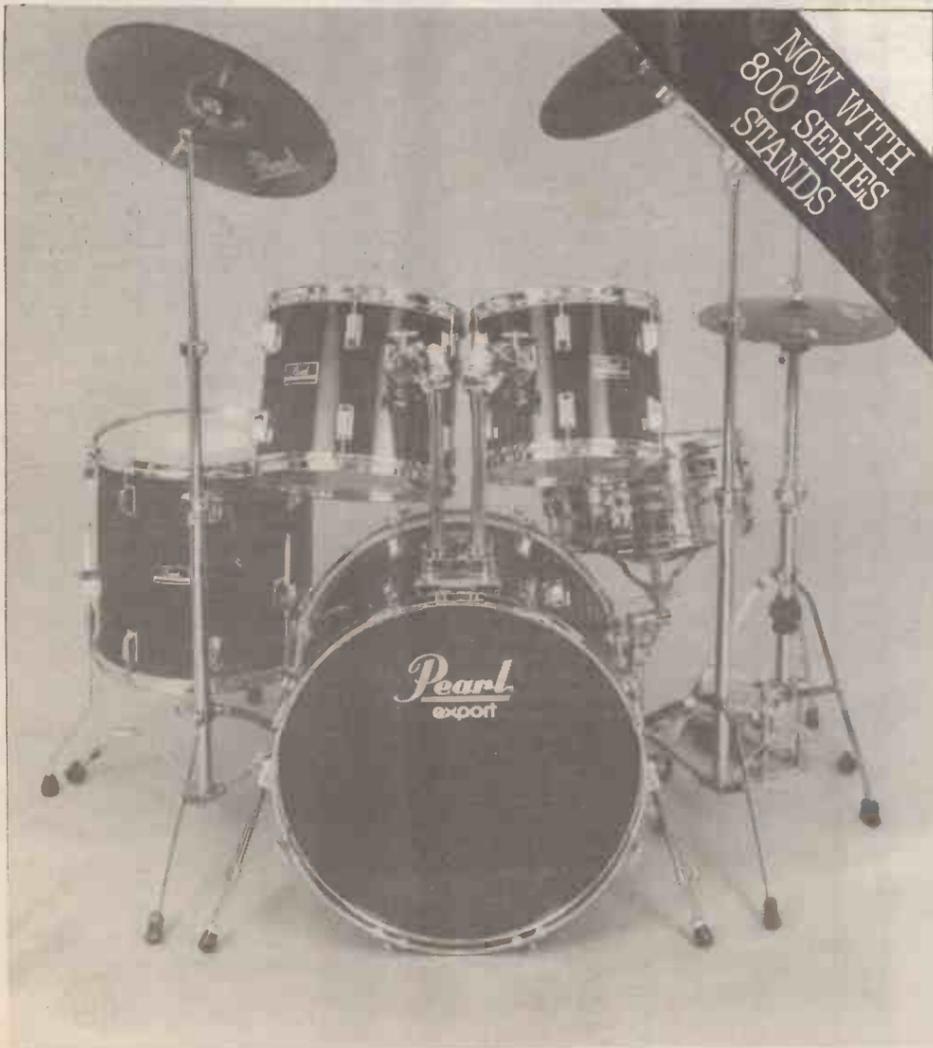
A word about MIDI. Aaargh! Actually this is the most comprehensive looking MIDI spec that I've seen on a low cost synth to date, with independent controls for sending and receiving numerous functions including 1-16 channels, program change, after touch, pitch bend, mod wheel, portamento, hold, volume, and dynamics data, in omni on/off, poly/mono modes. A separate table with this information is printed on the control panel.

In addition to being able to disconnect the keyboard section from the synth controls (not physically you understand) so you can use the instrument as a synth module, programs can be dumped on to disk via MIDI to a computer.

In almost all respects the JX-8P is a lot more sophisticated than the JX-3P — especially in the realm of control. It's one of those instruments that at first glance looks a bit too simple, and, rather disconcertingly, physically a bit 'Casio', but once you begin to delve, the JX-8P reveals bucketfuls of talent, and opportunities to control sounds in a staggeringly multi-faceted way.

**JULIAN COLBECK**

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# PERK UP FOR UP PERC!

## ULTIMATE PERCUSSION UP K2X FIVE PIECE ELECTRONIC DRUM KIT PLUS STANDS £950 QQQ VVV

ULTIMATE PERCUSSION are an English company that entered into the electronic kit field some time ago with their impressive K2 kit. A short while later they launched a more compact and lower priced kit called the Up5 consisting of a simpler but very effective set up aimed at the budget end of the market. Now without wasting any time Ultimate Percussion are back again with another new product which is basically an improved and updated version of the original K2, which they have now called the K2X.

So what is so different about the K2X? Well for a start let's take a look at the pads. This kit is a five-piece set-up, but six and seven pad kits are available. These are new pads that are also supplied with the lower priced Up5 and are a big improvement on the old K2 pads. Continuing with the same triangular shape but now finished in a shiny black plastic shell, they are very much more attractive than the old pads. The rim is now made of chrome and is slightly raised to give the pad a more authentic acoustic drum feel when being played.

The actual playing surfaces remain the same and are made up of 3mm of polypropylene and 3mm of rubber which makes it very tough yet still very flexible, and it is this floating head that makes these pads so much more comfortable to play on than some other electronic kits.

With the amount of give you have when the head is struck, playing on these pads is much more natural and you can really lay into the kit without cracking the surface of the pad or eventually wearing away your hands and wrists.

The bass drum pad is a larger version of the drum pads and is held securely in place by two large forward facing spurs. All the wiring connections are now cannon sockets and the system of mounting pads is now altogether neater. Stands supplied with the kit are sleek and very sturdy. Visually the K2X pads are a real improvement on the old K2 ones.

Moving on to the all important part of the electronic kit now, and that is the brain. Here again it has been improved cosmetically and the new K2X brain is a much slimmer, sleeker and attractive piece of equipment. Approximately 17x12x1in in size, the K2X brain is finished in green with highlighted green displays and black and white control knobs featured on the top panel making it easier to see what you're

adjusting under stage lighting conditions.

There are eight channels from left to right with channels seven and eight being specifically allocated as bass drum and snare. All channels have separate inputs and outputs and the following controls, starting from top to bottom: level, pan pot (for stereo panning), then parameter controls.

All the sounds are analogue and can be affected in the following ways. Firstly there is bend, which controls the amount of sweep of a sound, and then decay which controls the length of the note. Below this we find the 'Bite' control or what is sometimes referred to as click, which affects the amount of attack of a sound. The noise filter below this controls the amount of white noise and the VCO control determines the tone and the pitch of the note. Found between the last two controls is a balance control that lets you blend the two types of sound together.

Below this we find the VCO sweep control that determines whether the note sweeps up or down, and amount of sweep is also determined by how hard the pads are struck. Each channel has a preset factory sound so in all you have bass drum, snare and six toms descending in pitch.

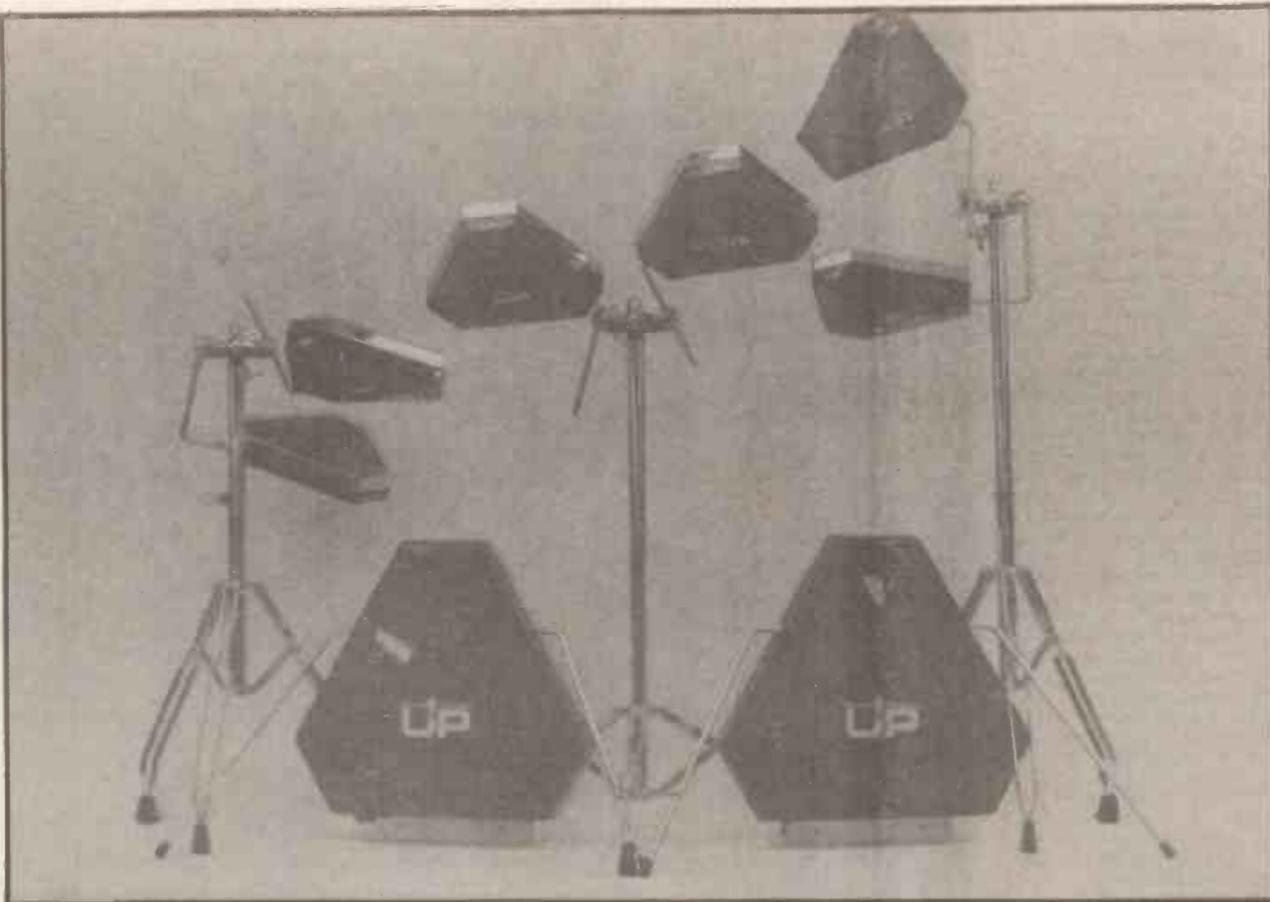
Below the parameter controls we find the selector button which enables you to choose between your own sound and factory preset. An interesting note here is that factory presets can be altered for length of decay. An LED is present to let you know which channel is being fired.

As well as triggering from the pads or outside sources such as drum machines and sequencers, the K2X has an inbuilt pulse and micro sequencer. The pulse buttons are available on every channel which means that at the speed of your choice the sound will trigger itself leaving your hands free to concentrate on creating your sounds.

The micro sequencer, which works in the same tempo as the pulses, fires three channels — bass drum, snare and one other, and can produce up to six different eight-beat patterns. The six patterns can be selected and switched between different rhythms without losing time. The micro sequencer is situated on the right of the display panel along with the power switch and the master controls with left and right mix outputs and controls for level. Treble and bass controls are also present, as is a headphone socket.

Sound of the kit is excellent. Powerful and beefy sounds from attacking sharp snare to deep booming bass and tom sounds. The K2X is primarily a visual update on the K2 but it is an extremely good sounding electronic kit and now better looking and better value for money than ever before.

BOGDAN WICZLING



UP K2X kit: better looking and better value than ever before

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**EMG 'S' PICK-UPS (set of three) £199.95 and EMG SPC PRESENCE CONTROL £62.55 QQQ VV**

WITH SO much real hi-tech musical equipment in the spotlight these days, items like replacement pick-ups for guitars have tended to take on a somewhat mundane quality.

However, pick-ups are still very important, even if the signal they put out is sometimes processed beyond recognition by an armoury of FX pedals and signal processors. And the brand that seems to be enjoying the most popularity at the moment — at least among reviewers — is EMG, whose mysterious matt black units adorn some of the more exotic production axes (Steinbergers for example) as well as an increasing number of custom jobs.

The big selling point about EMG pick-ups is that they are low impedance units which have their signal boosted up to the appropriate matching level for standard high impedance inputs by an onboard power pack driven by a PP3 battery.

For anyone used to simply plugging in a guitar and thrashing away, and for whom finding that the batteries in a favourite FX

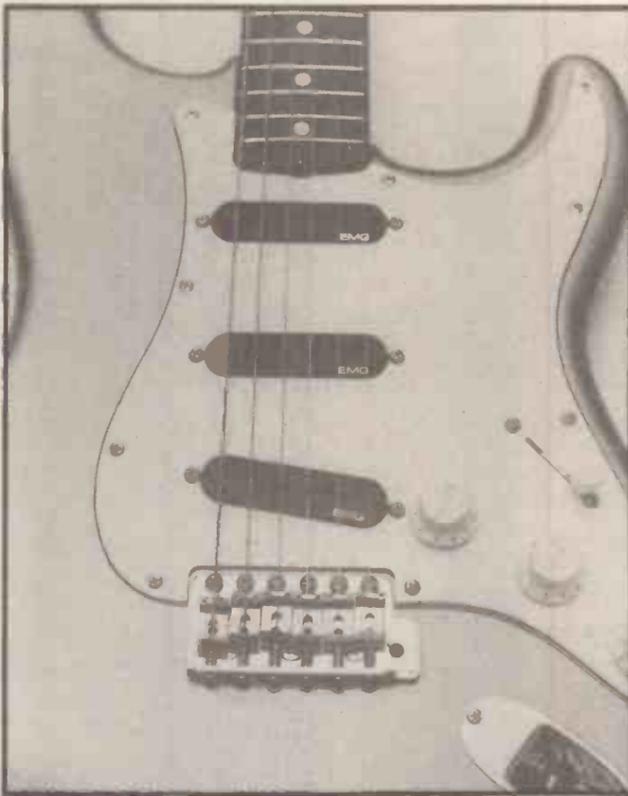
pedal have just expired at a crucial time is a frequent irritant, the idea of having to think about changing a battery in the guitar as well may not seem too attractive. Especially if it involves taking off all the strings and the scratchplate, which it will unless you want to carve a chunk out of the instrument body for a separate battery compartment.

However, the current-drain on a PP3 from EMG pick-ups is claimed to be so minute that they guarantee you'll get a year's use out of one battery. So changing the battery becomes nothing more than an annual service, which gives you the excuse for a general inspection and clean-up of the whole instrument — not a bad idea at all.

Having got that out of the way, what are EMGs actually like? Well the humbuckers I've encountered fitted to guitars like the Steinberger are undeniably superb, offering a clarity and character which I'd venture to say is unique among twin coil pick-ups.

On test today, however, are the first single coil EMGs I've tried, fitted to a Strat-style guitar made by Fernandes — a company which, in Japan and elsewhere, vies with Tokai for the vintage copy crown and yet which is still, as I understand it, looking for a

# EMG — whizz!



EMG 'S' pick-ups: right hand tone knob controls presence

distributor in the UK (any offers?).

Also fitted to this instrument is the presence control, which replaces the second tone pot in a Strat-type one-volume-plus-two-tones control arrangement. Set at zero, the presence control has no effect at all on the tonality; wound up to 10, it progressively boosts the mid frequencies of all three pick-ups. (The remaining conventional tone control, incidentally, also acts on all three pick-ups).

My initial test was without using the presence control, which is of course an optional extra. Once again, I was rewarded with the hum-free, super-clean, ringing sustain I've come to associate with EMGs — plus of course the presence of that typical Strat 'reediness' in the two 'out-of-phase' selector settings, warmth and depth on the front setting and biting top on the back. This alone seemed a more than satisfactory result.

Experimenting with the presence control on each

pick-up setting, I found that it beefed-up the tonalities considerably but that I didn't really want the extra mid range on those reedy settings because it made them less reedy. On the extreme bass and treble positions, however, it contributed extra punch which came in very useful for soloing, and when used with a lot of overload distortion on any pick-up setting, it created an all together gutsier sound than is normally associated with this type of instrument.

So I see this presence control as very much an optional extra, depending largely on your playing style. If you use a Strat or Strat copy for HM-type soloing, then I'd definitely recommend it. But if you're a country or funk picker, you may find the pick-ups on their own do a more than adequate job.

EMGs aren't cheap, but if you're looking for fidelity in a pick-up, I'd say they're probably unbeatable.

TONY MITCHELL

## Rocker room

**LUDWIG ROCKER II FIVE PIECE KIT AND HARDWARE £520 QQ½ VVV**

ONE OF the classic names in the drum market is that of the American company Ludwig. I can remember when first starting out that the Ludwig was the kit I was striving for. It became familiar to everyone; after all, it was the kit that Ringo played, and the kit with the grey marble finish became very famous indeed.

Despite the barrage of Japanese kits over the past few years, the Ludwig name still seems to have held its mystique, with one drawback, and that was the fact that Ludwig drums, at least in this country, had become very expensive. But all that has changed now with the introduction of the Rocker series which are a cheaper priced range for drummers just starting out or those on a budget.

The latest addition to the Rocker series are the Rocker II kits. These are sold only as five piece outfits and are available in four colours — black, white, red and blue. Rocker II hardware is also available and all drums come with Ludwig clear silver dot drumheads.

All the drums are constructed of lightweight yet very sturdy shells made up of select woods that are sealed inside for greater resonance. The kit that I tried was in a very attractive and unusual blue finish. Overall, the kit looks solid and quite professional with double headed toms sized 8 x 12, 9

Pic: John Newey

x 13 mounted and a 16 x 16 inch floor tom. The bass hardware includes Rocker II hi-hat and snare stand, bass drum pedal, double tom holder and one cymbal stand.

Starting with the bass drum, you find, as with all the drums, that it is quite simply but effectively manufactured. The hoops are of metal and the tension rods are smooth turning and screw into the newly designed and quite attractive curved lug boxes. The spurs are telescopic but of a very basic design that looks quite flimsy with a simple wing nut holding it in position. The tips of the spurs are easily adjusted from rubber to spike.

The centrally mounted double tom holder is the same as found on all Ludwig kits and is very sturdy and effective with the angles being key adjustable and the height again locked by a wing bolt. The best thing about the drum is the sound. It's a big beefy sound for a drum in this price-range, loud with a good amount of depth.

The toms are also extremely pleasing soundwise. Fitted with silver dots on the top and clear skins on the bottom, the sound is full and resonant and these drums provide a great tone. None of the drums have internal dampers and they are mounted via the regular Ludwig tom holders.

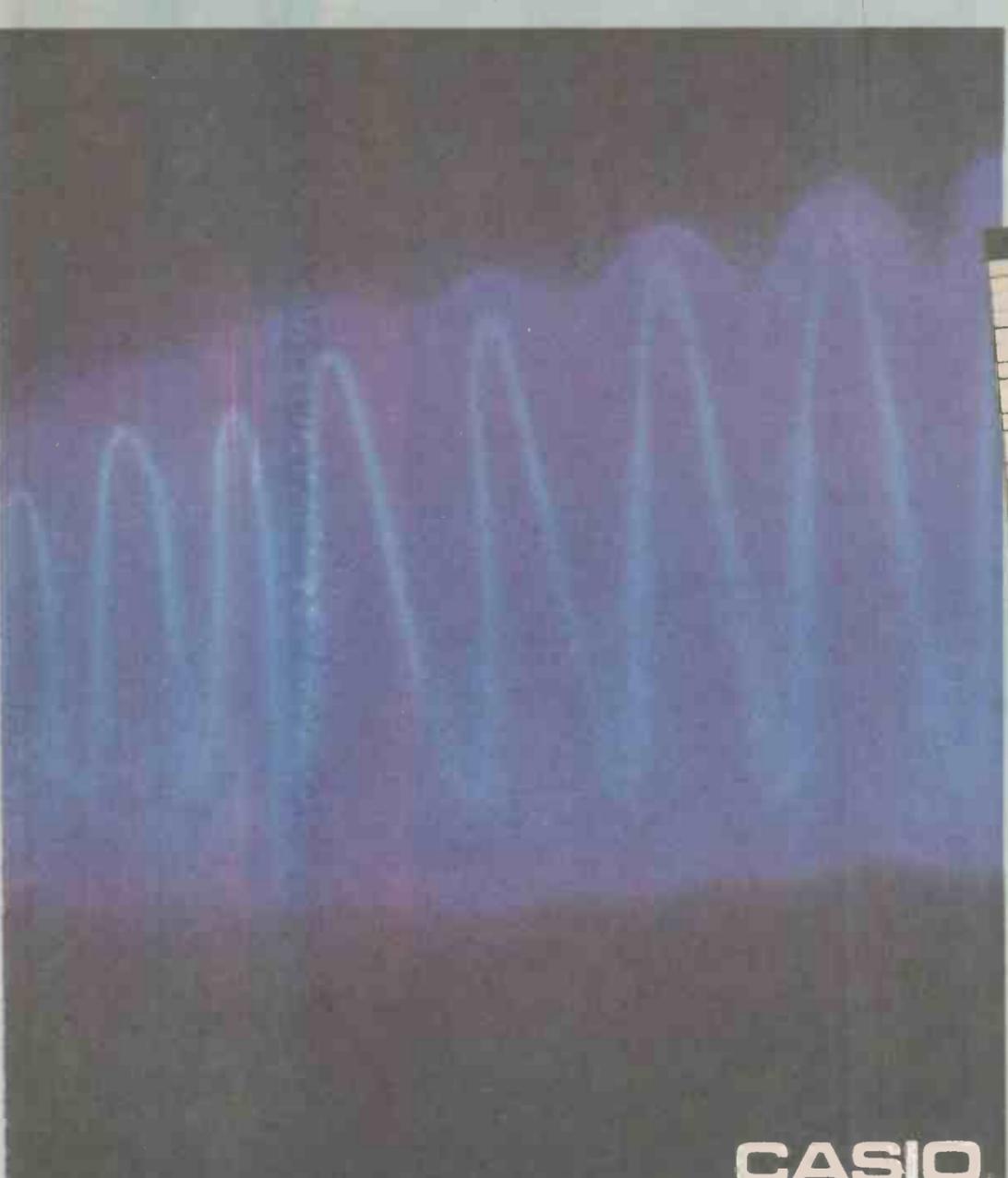
Coming on to the snare, this one probably looks the cheapest of all the drums. It is quite a shallow drum and the snares and snare release

CONTINUES OVER



ROCKER II: good name, sound value

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# Rail pass

**WESTONE RAIL BASS £250 (inc padded gig bag) QQ1/2 VV1/2**

I FIRST set eyes on this strange-looking beast back at the London trade show last Summer, and I've been itching to get my hands on one to try, ever since.

I'm no great lover of wooden headless basses in general, but I found Westone's identically priced Quantum model (reviewed in *Sounds* Jan 12 issue) to be excellent for its type both in quality and value for money, and as this even more off-the-wall-than-usual headless, the Rail, sells at the same very low price, it looks potentially fascinating.

The Westone Rail is, surely, one of the most unusual basses around. Headless — it's damned near bodyless too! What there is of the body comprises two sections of black painted (unidentifiable) wood, joined together by two metal rails. These, presumably, are chromed steel, and on them rises a section which contains an identical pick-up to the twin coil type found on the Quantum.

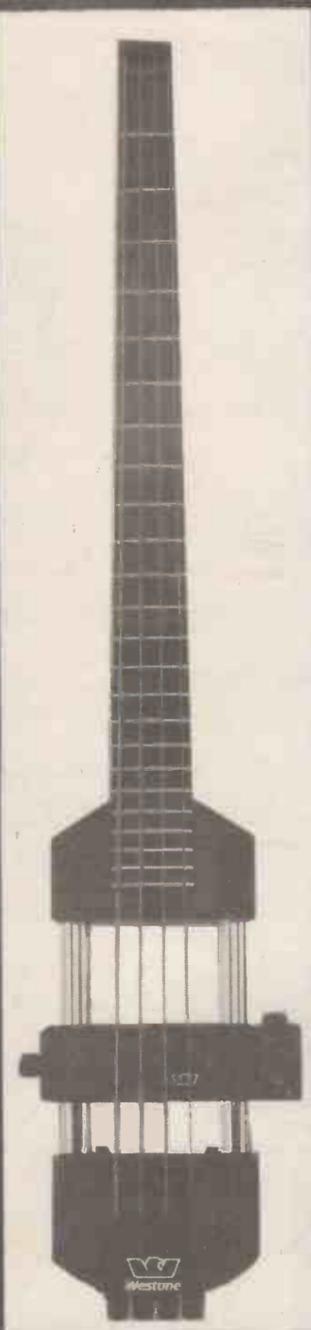
This section has a knurled black nut-lock which fastens the pick-up section in place, but it also unlocks, to allow you to position the pick-up wherever you like, along the bodyless section of the bass.

In effect this gives far more tonal variation from a single pick-up than you could ever

hope to get with a conventional tone control. As you can actually move it while you're playing, you can get all sorts of odd volume, tone and even quasi-phasing effects — as the pick-up coils pass under various points on the strings. The implications for players who like to use effects — especially with harmonics and chords — are quite astounding!

Of course, a sliding pick-up isn't a new idea. Dan Armstrong designed a sliding bass pick-up system on one of his instruments back in the 1960s — but it's good to see the idea being revived. Because you don't need one, there's no tone control provided — just a volume pot, placed rather unusually on the bottom of the pick-up slider section, facing in the direction of the neck. Actually this is quite sensible placement as it puts the control where it's easy to get at.

For most of the rest of the details about the Rail, my comments on the Quantum apply equally — especially on the hardware side. The bridge and string fastening is the same Westone-designed system, giving you four knurled knobs down at the bottom end of the bass for tuning. These just slide the string's ball-end retainers back and forth, thus adjusting their tension and, hence, tuning — a simple system and one which seems to work well enough.



RAIL: slide comments!

Moreover, the saddles are fully adjustable for both height and intonation, so the effect is mechanically very sound. The bridge is nicely made too — especially for such a low-priced instrument.

Up at the top end of the headless 22 fret neck, the strings' free ends lock by being pushed down through holes. They're held fast by a nut-plate using three allen screws to secure them. Four (as I remarked on the Quantum) would be better, to allow for individual string replacement, but that may be forthcoming from Westone as a possible design revision at some stage in the future.

Another suggestion, which I think might help a lot of players, would be somewhere to rest your right hand. Whether you play finger style or with a pick, the absence of any body in the mid section can make the Rail a bit awkward to play. Damping isn't impossible but you do have to be a bit careful.

Again as with the Quantum, the Rail's neck's profile might prove to be a shade narrow for those who like a really wide neck, but it's a fast and comfortable profile, well fretted on my sample.

Using the ability to move the pick-up around where you want it, the Rail has an exceptional tonal range for a bass of this type. It's ultra-bright and very 'forward' down near the bridge and has a much rounder bass tone than most when set up by the neck. This latter sound, particularly, is considerably better than you'd get from normal passive tone controls, as these produce bass tones by rejecting top frequencies where the Rail puts the pick-up where you'll get the best sound.

Output level from this Westone pick-up is good but of course you do lose quite a bit of natural resonance and musicality in the note, due to the absence of body wood.

For all that, at the price, it's very good value for money and certainly deserves investigating by lovers of the unusual.

GARY COOPER

# BB-bootiful

**YAMAHA BB1100S BASS £429 QQQ VVV**

DESIGN A guitar or bass which turns out to be a winner, take its features and develop them across a whole range of mix and match models, from the cheapest to the most luxurious. It's a formula Yamaha have applied time and again, epitomised by the success of the SG guitar series.

As with guitars, so with basses. After faltering in their earlier ideas about what bass players wanted, Yamaha eventually hit the bullseye with the BB1000. As much of a copycat Fender as the SG is a variation on the Les Paul theme, this bass succeeded where earlier models failed — and its shape and ideas now exist on a range which runs from bolt-on necked cheaper versions, with only a few of the original BB1000's themes, right through to fully active souped-up types, led by the BB3000.

For a long while, active power wasn't something Yamaha seemed to think was desired by most bassists, and only relatively late in the range's life did they add it to their BB models (on the BB1200S). Now there's a brand new active Yamaha bass in the range, the BB1100S, which will be in the UK soon.

The BB1100S doesn't have the luxury pick-up and cosmetic touches of the BB2000 or 3000, nor does it feature the straight-through neck which you'll find on previous BB series 1000 basses. What it does do, however, is slot neatly into the existing range, offering

The hardware is less satisfying — at least in one respect. The bridge is merely a screwed-on Precision copy, comprising the usual chromed baseplate with individual saddles. True, the saddle adjuster screws are 'tracked' into grooves to prevent saddle slip but it's still one of the most basic bridge designs around and by no standards really acceptable on a bass retailing over £400.

The machines, however (always one of Yamaha's stronger points) are excellent. They're large, well chromed open types which run liked oiled silk. Full marks here.

The twin pick-ups (one 'split', one a 'Jazz' bar-type) are nothing unusual to look at but have a very usefully high output, whether run passive, or with the active circuitry.

The BB1100's controls comprise two knurled knobs — one for volume, the other for tone. A plastic capped selector switch is placed low on the body — an ideal position, making it easy to find in a hurry.

The range of sounds you can get from this bass (even before you activate the metal mini-switch which turns the active power on or off) is extremely impressive. The output is on the high side and the bass has a fundamentally Fender-like bright sound with exceptionally good 'punch' and fine tonal range. Compared side by side with a Fender Jazz (the bass it probably most closely resembles), I'd have to say that the Yamaha sounds more 'alive' and, even more musical — and that's just in the passive mode!

Switch in the PP3-powered circuitry and the BB1100 springs even more to life. The battery is stored in the usual place (in the back of the body, beneath the screw fastened plastic plate) and drives a three-band system, three centre click-stopped pots offering control over low, mid and high frequencies on a cut or boost principle.

The Yamaha, being a good sounding instrument in the first place, can only be enhanced by its active circuitry. It doesn't have the EQ range of some of the most advanced parametric-type active custom-made basses, but it does have most of what many players will want, from a smashes treble attack, through a sucked-out (or boosted, if you prefer) mid, to a deep, warm bass. For a bolt-on necked, mass-produced instrument, it sounds really great.

And the neck must be one of the best shaped necks around. It's not too wide, but it's wide enough, and the shallow depth has been judged to near-perfection. The result is an instrument which is remarkably fast, comfortable to play for lengthy sets, yet isn't either under-sized or fragile.

My guess is that this model is going to do very well — it certainly deserves to.

GARY COOPER

BB1000S: passive sound alone is brilliant



the battery-powered active EQ system (from the BB1200S) on an upper-mid price instrument with a 21 fret bolt-on neck.

Finishing details on my early sample BB1100S were everything we've come to expect from Yamaha. The 'Antique Stain' shading (unfortunate images that name conjures-up!) was beautifully applied beneath (presumably) a plastic lacquer. The body wood itself was almost certainly laminated from sections of alder, with the usual cut-out key-slot for truss rod adjustments at the body end of the four-bolt-joined neck. This latter is one piece of maple, finished with a rosewood fingerboard of excellent quality and fretted with thin but eminently comfortable frets.

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10. The best value amplifier that you can find in Britain today?  YES  NO

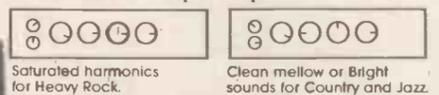
- OUTSTANDING PERFORMANCE
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If you can say 'Yes' to all of these questions, you want something special in amplification.

We feel sure that when you have tried one of the New V-Amps, you will agree that it is just that, and that it gives you all the features that you need.

We think that V-Amps are Street's Ahead of the competition, but were happy to leave that to you. Put one through its paces at your local V-Amp dealer.

If your local music shop is not switched on to V-Amps, please contact us, and we will find you a dealer who is, or provide your dealer with a sample amp.



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Send to: Deanvard Ltd., 9 Stapledon Road, Orton Southgate, Peterborough, PE2 0TB. Tel: (0733) 232440. S. 9.2.85



# LUDWIG

CONTINUED FROM PAGE 29

are very simple in design and construction. Having said all that, I have to add that the drum has a very good sound indeed. Nice and crisp, with a good loud crack and pleasing snare sound, so don't be fooled by appearances.

The Rocker II hardware comes with the kit and it is here that I find Ludwig are cutting back on the expense. The hi-hat is very basic, lightweight and thin. All locking nuts are of wing bolt type. The action on this stand

is actually quite fast and worked on a chain pulley mechanism so it does its job well but overall does not have a very stable feel about it. The snare stand is a little more sophisticated and strong enough for this shallow snare but still basically quite a thin stand.

The cymbal stand comes across as the most flimsy, albeit with good height adjustment. I'm not sure how well it would handle a very heavy crash cymbal. The best

part of the hardware system is the bass drum pedal. A very effective and stable piece of equipment with good fast response driven by dual springs and a chain drive mechanism.

Although I'm not knocked out by the hardware, I am very impressed with the drums themselves. At this sort of price range I feel you are getting real value for money soundwise, and that is most important after all.

BOGDAN WICZLING

# Your amp is bi-amp



B100-115 III: the combo that could crack it

**YAMAHA B100-115  
III BASS COMBO  
£539  
QQQ VV<sup>1/2</sup>**

TRY AS they might, Japanese amp makers have not managed to crack the magic jackpot which makes them comparable successes to the Marshalls, Fenders, Peaveys and Mesa Boogies of this world. But Yamaha's latest 100 watt-bass combo, the B100-115 III, seeks to do just that thing.

From first sight you can't mistake the determined purpose of this new Yamaha combo. It's heavy (weighing over 94lb) and it's pretty big, too, standing upright at just over 22 x 30 1/4in, including four heavy duty castors — which you're going to need if you want to move this amp around with any sort of ease.

The front panel on the Yamaha is a veritable mass of controls — small ones, inevitably, due to lack of space — but quite exhaustive in their range. You begin with an innocent enough looking single jack input, but the next section begins to reveal the massive range of sound options which this combo offers.

Following that input is a simple volume control — no pre-amp versus master output level pot — after all, who really wants overload sounds on bass guitar? After this is an innocent enough looking set of treble, middle and bass pots. From then on things start getting very sophisticated, with the first of two independent parametric sections coming along next.

These stages are, in fact true parametric controls, offering 'level' (cut or boost across  $\pm 15$ dB), 'Q' (frequency band width around which the frequency select and cut or boost factor operates) and 'frequency'.

This latter control completes a fully parametric section, enabling your chosen frequency — from 50Hz to 2.5kHz — to be selected. Unusually, this parametric EQ stage goes one step further, offering an additional 'preset level' control, which adjusts the overall effect level of the whole EQ stage.

If you thought that one parametric of this advanced specification was enough, the Yamaha then goes right over the top by offering an exact duplicate of it — dubbed 'parametric 2'. These two stages can be used in a number of ways. You can set them so that either 'parametric 1' or 'parametric 2' is operational or, using a superbly engineered twin-section footswitch control, switch one stage in independently of the other — giving you, in effect, a lead and backing bass sound, if you want.

Moreover (with the two stage footswitches set 'on') you can even use both

parametric sections simultaneously, giving you a phenomenal amount of potential cut and boost effects.

And still the features march on! After two parametric stages the design people at Yamaha (with an eye on the pro bassist) have next cast their eyes on the prospect of bi-amping — that electronic process whereby sounds are electronically split, so that the high frequencies are handled by a smaller speaker, the bass end by a larger driver. Of course, a combo with just one 15in speaker isn't what this is designed for, but what Yamaha have included here is a built-in crossover, three-stage in effect, which provides 'low pass filter' (0-10), 'crossover frequency' (governing the cut-off point) running from 100Hz to 5kHz (a sensibly chosen range) and 'high pass filter' levels. To use this built-in crossover, of course, you need to employ either an extra stereo power amp or two mono units, one fed by the bottom end output from the combo, the other by the top end — each driving their own appropriate speaker stages.

In addition to all these glories, the B100-115111 has even more tricks up its sleeve. After the crossover stage, a standard jack socket for headphone outputs is provided, beneath which the footswitch plug for the parametric stage switching fits.

On the back panel an almost equally bewildering array of facilities is provided. A mains fuse sits next to a variable mains voltage selector (suited for pro use, again bearing in mind country-hopping). After that come two speaker outlets, the first connected to the combo's 15in driver, the second for an extension speaker.

Following these are some other equally advanced and really handy features, the first of which is an XLR socket for electronically balanced output (+4dB) for use with a professional quality mixing desk off-stage, or in the studio. After this is a slider on/off switch which activates the output stage, along with a rotary pot governing the feed level to your mixer.

Sundered yet? If not, how about what comes next — a set of jack sockets offering pre-amp out, power amp in, HPF (high) output and LPF (low ditto) With this array of facilities I'd defy any bass player/PA/recording engineer to be dissatisfied!

All this technicality aside though, what on earth does this highly adventurous bass combo sound like? The answer to that question is fabulous! This Yamaha is a victory for modern electronics over the problems of successfully

amplifying bass guitar frequencies. Use it on its own and it's a hugely loud combo with enormous potential — especially if you gang the two parametric stages together so that the exact sound you want, from the deepest bass you can envisage to a sharp topsey attack, can easily be attained, right through to more complex and sophisticated sounds, such as those with the mid-range boosted or cut to emphasise slap and pull styles.

The real beauty of this superb sounding bass amp is that you can use it from home recording use, through smaller gigs on its own, to large auditoriums and fully pro studios.

Loud, equipped with a speaker which gives a splendid account of itself, the Yamaha B100-115 111 stands comparison with the world's best. It isn't cheap for a 100 watt bass combo, but it provides a player with virtually unmatched facilities, a great sound and all Yamaha's reliability record. If this model doesn't turn a few heads then there's really no justice in the world!

GARY COOPER

## HOTLICKS 'HEAVY METAL TUTOR' CASSETTE TAPE by ARLEN ROTH

ARLEN ROTH's series of cassette tape tutors has been available over this side of the Atlantic for around 18 months and, during that period, the list of different styles of guitar playing he's covered has expanded vastly.

Roth (right) is no ordinary guitar player — in fact he's one of America's most respected sessionmen and, as such, has worked with countless top names, taught guitar on and off for many years, and even contributes a readers' poll-winning column on guitar playing technique to America's Guitar Player magazine.

Moreover, he's now had promotional tours of the UK, playing seminars. Anyone who's attended one of these shows will have seen for themselves just how amazingly talented a player Arlen is.

The normal approach of his tape series is that the whole course comprises several cassettes. The lessons cover everything from the basic stylistic ideas of a school of playing through to very detailed technical exercises, hints, tricks and tips. Eventually he even gets round to analysing other player's sounds and

## ROTH'S CHILD



styles, where they epitomise the school in question, covering major influences like Chuck Berry, Jimi Hendrix, Jimmy Page, Eddie Van Halen and so on.

Unlike the other courses, however, the brand new Hotlicks HM Tutor comprises only one tape and, as Arlen admits, it really is just a 'taster' — but what a taste it delivers!

Suppose you've got a cheap solid bodied guitar, a 10-20 watt tranny practice amp and a fuzz pedal. You've

just listened to Blackmore, Van Halen or whoever and are bursting to get 'that sound'. You've got all the ideas in your head but, as you pick up your guitar, switch on the amp, jump on the pedal, strike the obligatory pose — yeuch! An E major distorted is just an E major distorted — and you know that you want something more than that. But what?

To the rescue comes Hotlicks. Guided by Arlen's intimate and friendly presentational manner, you're shown how to find and use those essential two and three note power chords beloved of metal heroes. He takes you back in time and show you how HM styles came about through the 'blues scale' solo base, right hand styles, specially useful scales, damping, soloing, hammer-ons, list-offs and string bending. In fact the only danger is that, after learning from this tape, you probably won't be anything like so impressed with your local guitar hero when you too can pull off his tricks!

Of course, no single tape can tell you everything, but it's amazing how much useful data Arlen manages to cram into this one cassette. It won't ever make you an original HM player, but it will get you started on the right road.

GARY COOPER



## From old skin basher to Ultimate Percussionist — here's 2 Great Ways to make the change!

Electronic drums have now reached their most exciting frontier with the development of the UP Five and K2-X. Designed by drummers of today for the drummers of the future, we here at 'Ultimate Percussion' have finally broken through the sound barrier.

Never before have kits been available with such positive response, from the lightest tap to the heaviest back beat, the UP Five and K2-X faithfully translate whatever you play.

Both kits feel great to play on, are futuristic in looks and solid in construction.

Both kits feature a headphone facility (no more complaints from the neighbours!).

So if you're the type of drummer who demands a great sound from a kit and isn't content with the limitations of acoustic drums, then now is the time for you to break through that sound barrier with Ultimate Percussion kits.

The Sounds will blow you away — the price won't. — From £850.



### UP Five — Kit Price £555

The UP Five is a major breakthrough in the development of electronic percussion.

The electronics unit has been specifically designed to provide the drummer with a variety of superior, powerful sounds with the minimum of controls and setting up. This is achieved using the PPS system, where three push buttons provide eight instantly selectable kit sounds.

Development of the input circuitry has set new standards of dynamic range and response, thus allowing the drummer to retain his normal playing style in comfort and make the transition from acoustic to electronic drums easier than ever before.

The P.P.S. (Preset Parameter Selection) system is designed to provide a selection of eight kit sounds to suit various playing styles and types of music.

### K2-X

The K2-X is the result of new advances in electronic percussion, and should not be viewed as an auxiliary or "effects" unit, but as a complete professional drum kit that feels and responds like a drum kit should, and utilises the unrestricted creativity of analogue sound generation.

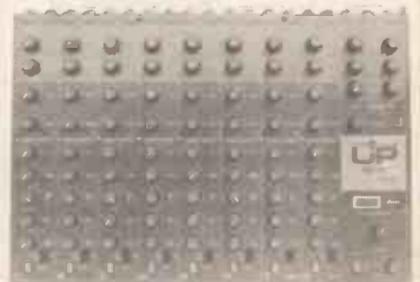
### Variation of Sound

The options available cover both acoustic and electronic drum sounds, as well as personalised or effects sounds.

Purpose built analogue circuitry allows continuously variable sound, over wide parameters on each of the eight channels using the manual controls, as well as dynamic pre-set drum sounds.

The decay control allows personal trimming on manual and preset sounds.

Unequaled dynamics and trigger response, combined with our own "floating head" drum pads make the K2-X more comfortable, more adaptable, and more powerful than ever before. For live or studio use the K2-X offers unbeatable facilities. A choice of individual or mixed outputs allows the use of practically any amplification/monitoring combination.



The headphone socket provides personal stereo monitoring without external equipment, or can be used as a stereo output source with independent level.

The K2-X can be triggered by the drum pads, by an external source (eg. sequencer) or by the built in pulse generator. Channels 6, 7 and 8 can also be triggered by the built in sequencer.

Each channel can be switched for preset or manual sound. The preset sounds are factory set to provide a complete eight drum kit as follows: - Channels 1 to 6: High Tom through to Low Tom

Channel 7: Bass Drum

Channel 8: Snare Drum

On manual setting the channels are practically identical and each can provide the full range of sounds using the parameter controls.

The drum pads have been designed by professional drummers to provide stick response, head compliance and ruggedness of construction to a standard previously unavailable to the serious player.

N.B. Drum pads supplied with UP5 and K2-X kits are identical.

Manufactured by 'Ultimate Percussion', Unit 13, Mayland Green Industrial Estate, Steeple Road, Mayland, Essex CM3 6AX. Tel: (0621) 742244/742266 Telex: 995717 MAGIC G.

Ultimate Percussion  
**UP**



# CASIO TOME

**CASIO CZ-1000  
PROGRAMMABLE  
POLYPHONIC  
DIGITAL SYNTH  
£545  
QQ<sup>3</sup>/<sub>4</sub> VVV**

JUST AS Casio's new generation CZ-101 professional mini-synth hits the shops, the same company will be unveiling its full-sized version, the CZ-1000, at Frankfurt.

As far as I can ascertain, without benefit of a side-by-



CZ-1000: Casio's bid for a share of the full-size portable pro-synth market

side comparison, the two instruments are identical save for the fact that the 1000 offers a full-size keyboard whose four octaves now span some 26½in (67.5mm) and make up for the main deficiency in its predecessor with its kindergarten keys.

Obviously the larger keyboard makes a difference to the overall dimensions — (78×29×8.5mm) — and the weight (about the same as a heavy bass guitar) which are now not dissimilar to the Korg Poly 800's. But despite the larger bulk, the CZ-1000 is still intended as a portable keyboard, a fact evinced by the presence of strap buttons at each end and the provision of internal battery power.

Controls and control layout are identical to the 101 too, though obviously the greater surface area available gives them a more comfortable spread.

Since Julian Colbeck went into considerable detail on the Phase Distortion method of sound generation and the construction of voicings when he reviewed the CZ-101 back in December, I have no wish to simply rerun his more than adequate description of its features here.

However, a brief summary is appropriate for those who missed that issue. For their new professional synthesisers, Casio have developed a sound generation technique which basically involves applying an eight-stage envelope generator successively to pitch (DCO), timbre (DCW, aka filter) and volume (DCA).

Two DCOs produce the basic sound, and each DCO offers a choice of five waveforms — any two of which can be combined — plus three more 'resonance' waveforms which can be used alone. There is, therefore, an extensive choice of basic waveforms and waveform combinations and a large degree of control over the way these are filtered by the DCW ('W' for Waveform Converter).

The centre of the control panel is occupied by an LCD readout window and up/down digital access controls. The main variable parameters — the pairs of DCOs, DCWs and DCAs — and other programmable functions such as 'line select' which offers separate, combined or unison modes for the DCOs — are grouped to the right of the window.

To its left is the programmer section which currently offers 16 editable but non-erasable sounds and 16 more fully programmable sounds, with a further 16 coming soon on cartridge. On the far left are performance controls such as vibrato on/off, bend range, portamento, output volume and pitch wheel.

Rereading Julian's review of the CZ-101, I can but endorse his enthusiasm for the quality of the sounds and the vast scope possible for sound creation, and his anticipation of the pleasure of having these available in a 'full size' instrument.



RS440BK

RS440RV

RS440FR

RS430FG

RS430WH

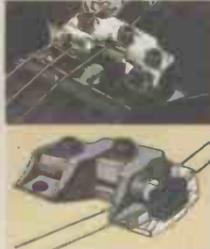
RS430BK

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CONTINUES ON PAGE 34

# A DX Synthesizer that plays Aliens!

As a fully-fledged MSX personal computer the Yamaha CX5M Music Computer offers exceptional flexibility, accepting any of the ever-growing array of MSX software including word processing, colour graphics, games and business packages.

And inside the CX5M is a programmable FM digital MIDI synthesizer with the quality of sounds you'll recognise from our world-beating DX series. You can have them both for less than £600.

The CX5M can be used as a versatile 46-voice, 8-note polyphonic preset/programmable stereo performance synth, either as part of a larger MIDI system or with its own music keyboard.

And in conjunction with its built-in FM voice generator or indeed when MIDI'd to other instruments in the X range, CX5M Software offers unprecedented control and simplification of voice programming with full on-screen real-time parameter displays.

Another optional Software which is a must for all creative musicians is the FM Music Composer. This provides an on-screen musical staff for composition, transcription and playback. Notes can be

entered from the computer keyboard or music keyboard. Create up to 8 synchronised parts using preset or programmed voicings. And you can use a different voice for each part! The Composer Program also allows full control over time and key signatures, tempo, dynamics and phrasing.

## Yamaha CX5M - Outline Features

- CPU - Z80A; 32K ROM; 32K RAM; 16K VRAM
- Programmable FM voice generator (8-octave, 8-note poly)
- 8-voice multi-timbral

- Keyboard split and swap - Voice and Mono/Poly
- Real-time MIDI Sequencer
- Auto-accompaniment with rhythm
- Software ROMs - FM Music Composer  
FM Voicing Program  
DX7 Voicing Program  
FM Music Macro  
(coming soon) RX Rhythm Editor  
4 track Real Time Sequencer
- High resolution 16-colour graphics
- Price: From £534 rrp. (CX5M+YK01 music keyboard)
- YK10 music keyboard (full size keys) also available.

Yamaha CX5M - Hearing is believing



Yamaha CX5M  
'Hearing is Believing'  
FREE Demonstration tape.  
Fill in the coupon NOW!

See and hear the CX5M only at the following Yamaha Hi-Tech Centres.

**London**  
Rod Argent's Keyboards, 20 Denmark St, WC2.  
Chappell of Bond Street, 50 New Bond St, W1  
Chromatrix, Oak Rd, W5  
Freedmans, 629 High Rd, E11  
Future Music, 202 New Kings Rd, SW6  
Gigsounds, 86-88 Mitcham Lane, SE6  
Gigsounds, 22 Rushey Green, SE6  
London Rock Shop, 26 Chalk Farm Rd, NW1  
Rose-Morris, 11 Denmark St, WC2  
Soho Soundhouse, 18a Soho Sq, W1  
Sycos Systems, 20 Conduit Pl, W2  
Addlestone: ABC Music, 14/16 High St.  
Barnet: ESS, 230 High St.  
Belfast: Baird Sound Systems, 208 York St.  
Bingley: JSG Music, 104 Main St.  
Birmingham: Jones & Crossland, 6 Smallbrook Queensway  
Musical Exchange, 89 Old Snow Hill  
Blackburn: Reidy's, 9-13 Penny St.  
Bournemouth: Eddie Moors Music, 679 Christchurch Rd.  
Bristol: Bristol Guitar Workshop, 157 St Michael's Hill  
London Rock Shop, 7 Union St.

**Cambridge:** Cambridge Rock, 8 Burleigh St.  
**Cardiff:** Musicland, 148-154 North Rd.  
**Chelmsford:** Future Music, 10 Baddow Rd.  
**Colchester:** Axe Music, 96 High St.  
**Croydon:** Rockbottom, 74 London Rd.  
**Dunfermline:** Sound Control, Elgin St.  
**Eastbourne:** Peter Bonner, 12a Grove Rd.  
**Edinburgh:** James Grant, 53 Home St.  
**Exeter:** City Music, 4 Str. Cres, Queen St.  
**Fleet:** Kingfisher Music, 20 Kings Rd.  
**Glasgow:** James Grant, 404 Byres Rd, G12  
**Guildford:** Andertons, 91 Haydon Place.  
**Hadleigh (Essex):** Honky Tonk, 300 London Rd.  
**Harrow:** City Music, 14a Broadwalk  
**Heald Green (Cheshire):** Sounds Great, 182 Wilmslow Rd.  
**Leicester:** Carlsbro', 22-32 Humberstone Rd.  
**Mansfield:** Carlsbro', 182 Chesterfield Rd, Nth.  
**Ipswich:** Axe Music, 41-3 St Nicholas St.  
**Milton Keynes:** Chappell of Bond St, Silbury Boulevard.  
**Liverpool:** Frank Hessy, 62 Stanley St.  
**Maidstone:** Sharon Music, 65 High St.  
**Newcastle-upon-Tyne:** Rock City, 10 Moseley St.

**Norwich:** Carlsbro', 2 Sovereign Way, Anglia Sq.  
**Nottingham:** Carlsbro', 11-13 Hockley  
**Peterborough:** Stix, 603 Lincoln Rd.  
**Plymouth:** City Music, 29-31 Eastlake St.  
**Sheffield:** Carlsbro', 720 City Rd.  
**Slough:** ABC Music, 324 Farnham Rd.  
**Southampton:** Future Music, 85 St. Mary's St.  
**Sunderland:** White Sounds, 181 Hylton Rd.  
**Swansea:** Picton Music, 9-15 Arcade.  
**Torquay:** City Music, 65 Market St.  
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Milton Keynes, Bucks, MK1 1JE



# VESTA-FIRE CURRIES FAVOUR

## VESTA-FIRE RV-3 DUAL REVERBERATION DEVICE £215 QQ1/2 VVV

REVERB IS an absolutely essential part of recorded sound, giving life and spaciousness to instruments and voice alike. Yet for ordinary musicians it probably rates a poor second or third place to more gimmicky effects like chorus or distortion, when it comes to building their personal equipment arsenal.

Of course a lot of guitar amps offer the option of reverb but the quality of such units, though usually more than adequate for live work, leaves rather a lot to be desired in more demanding situations. But with home

recording itself a boom market, there is obviously need for a better reverb unit offering the same kind of facilities and value for money as do current digital delay units.

While Yamaha are currently setting the pace for reasonably priced digital programmable reverb units, there are very few manufacturers seriously trying to market decent cheap spring line reverbs. Shiino Vesta Fire, with a well-established reputation for home-studio-orientated signal processors, are one of the few, and they've just introduced their third and most ambitious unit, the RV-3, which is cheaper, and offers more facilities, than its predecessor.

Main difference between the RV-3 and its predecessor

is that the new unit offers genuine twin channel stereo reverb, as opposed to simple phase inversion (a technique which is used to create many so-called 'stereo' effects). It has two inputs, two separate channels with duplicated controls, and two outputs, and can be used in several modes.

Firstly, it can be used to create mono reverb effects for a monophonic instrument. Feed your instrument (or microphone) into input one, take your output from output one, and given that you've set the reverb controls up, you'll get ordinary mono reverb.

However, take a second output from output two, feed into the other side of a stereo amplification system, set the input mode switch to 'mix' and you'll get split reverb on

both sides of the stereo spread.

Alternatively, feed a second signal into input two (either from a separate source or from the other side of a stereo instrument), set the input mode switch to 'indep' (independent) and the two separately processed signals will be fed to either side of the stereo.

This obviously gives greater flexibility than a single channel reverb and is a very useful feature for recording or live work. But what of the actual channel controls?

Each channel has six identical controls: input (level), output (level), mix (dry/reverb balance) and three eq pots giving  $\pm 12\text{dB}$  at 100Hz and 6kHz and  $\pm 10\text{dB}$  at 800Hz — points which are, according to

Shiino, 'determined by research' to be the most effective for this unit.

The two input sections have a limiter whose action is indicated by an LED, and is intended to prevent too much signal going to the reverb springs. There's also a built-in noise gate which certainly seems to reduce shock and hum noise, although a good thump will still produce a certain amount of 'blipping'.

In action I found the reverb quality acceptable, although quite obviously spring-generated. The limiter seemed to work well and the eq controls were capable of cleaning up the sound considerably, though this was more noticeable on the main rather than 'bounce' side of a stereo reverb signal.

My main beef is that the

mix control is a little insensitive, making it difficult to set up a *subtle* reverb. One moment you have a completely dry signal and the next — if you're not very, very cautious with the control — you're right in the middle of Wembley Arena.

Used with care, however, the rackmount RV-3, with its 'BTL reverb drive circuitry' (for a 'rich reverb sound from a small unit' — explains the accompanying leaflet) and its 'no-loss MIX circuitry' (to make its operation 'very easy') can be a real asset, especially in a home recording set-up. Oh yes, the RV-3 is 'one unit high in the EIA format and is built tough'. Aren't we all dear, aren't we all?

TONY MITCHELL



VESTA-FIRE RV-3: a genuine two-channel spring reverb unit which could be a real asset in home recording if used with care

## INTRODUCING THE 'SOUND SHAPER' another first from... ALLIGATOR

Now you can actually programme your amp at the click of a switch to select those frequencies which will produce the finest results for GUITAR or BASS or KEYBOARDS. All the sounds solo or multi instrumentalists need — from one amplifier.

### USING THE "SOUND SHAPER"

Select switch position (KEYBOARD, BASS GUITAR) to suit instrument. Set E.Q. controls at zero and adjust individually to find the tonal mix that you like. It is possible that the sounds pre-programmed by the "Sound Shaper" can be used effectively with other instruments. Check each switch position to find your personal preference. Use a stereo lead and twin footswitch to operate "Sound Shaper" and "Boost". You can switch between any two "Sound Shapes" to produce wide ranging tonal effects. For GUITAR change between "Clean" and "Dirty" by switching "Boost" on or off. For BASS switch between "BASS" and "KEYBOARD" to give instant change from deep bass to percussive slap sound. KEYBOARDS. Switch position gives top "Boost" for synths — BASS gives deep full tones suitable for electric or string bass.

### "BOOST"

Select level of overdrive required with "Boost" on. L.E.D. will light when "Boost" is in circuit. "Gain" control level is not affected when "Boost" is used. "Clean" and "Dirty" sounds can be separately programmed with instant selection of either sound via footswitch. "Boost" and "Gain" controls are specifically designed to produce full overdrive sounds with the amp at very low volume levels. Ideal for use in studio and home recording.

### E.Q.

All controls operate on carefully selected frequencies to give absolute tonal control for all instruments. The wide range of "BOOST", and "CUT" available from each frequency band is made even more effective by the use of "CASCADING" circuitry which means adjacent controls can act on each other, giving a tremendous variety of sound selections.



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## CASIO FROM PAGE 32

I do feel, however, that for a sound creation system which offers so much flexibility, the basic digital readout method of displaying parameter values is hardly adequate. If you're going to offer eight stages of envelope control over two sets of three parameters, each of which has two functions, that alone — without the other programmable functions — gives a total of 96 variables of which only a couple can be displayed at a time.

There are two obvious answers to this. One is that you have a more sophisticated type of display which shows control settings in a more comprehensive graphic manner. The alternative is that you have a big on-board memory so that the many, many interesting sounds you can create with this system can be stored for instant recall, thus greatly reducing the need to modify sounds once you've done the initial programming. Unfortunately the Casio

offers neither facility at present, though of course at this ridiculous price that may seem like a very reasonable sacrifice, especially when you consider that most other DAC-type synths have the same drawbacks (although most have larger memories).

I'm not singling out Casio for criticism in this respect; it's just that the more sophisticated and flexible the sound creation system is, the more apparent are the limitations of a simple DAC display. Familiarity, I'm sure will greatly reduce the apparent initial chore of editing and creating sounds, and at under £550, a helluva lot of people are going to be wanting to get familiar with the CZ-1000. (And if £545 is a bargain, £395 for the CZ-101 must be an absolute steal!)

In the meantime of course there are always the presets, which to my mind adequately demonstrate the digital origins of the sound. Yes, as Monsieur Colbeck said, sometimes a bit too 'digital clean' if anything; I found myself longing on occasions for a big red button marked 'distortion'!

Other little niggles are the lack of a chorus effect readily

at hand, the lack of a performance-orientated vibrato control, and the positioning of the pitchbend wheel in the right place for static playing but not for guitar-style posing, which of course is one of the purposes of a portable instrument.

Control facilities on the flush-surface panel I haven't yet mentioned include, in the programmer section, key transpose, mono solo/tone mix option (for combining two sounds), and compare/recall button — very useful when editing sounds for checking the original sound against the edited version.

On the parameter side you'll find octave (with a range of -1 to +1 giving a total keyboard range of six octaves), detune, master tune and modulation, the latter offering noise and ring modulation, an old favourite which looks like enjoying a major revival in 1985, and which on the CZ-1000 helps to create some wonderful metallic and percussive effects.

On the right cheek are line out and phone sockets (mono only), external 9V DC supply socket and APO on/

off switch. On the back are cartridge port with protect switch, plus MIDI in and out DINs (16 assignable channels, program change and pitch bend data transmittable, longer keyboard output receivable, Mode 3: Omni Off, Poly).

The whole lot is presented in a smart hi-tech metallic grey plastic casing with touch controls picked out in various muted and less-muted computer colours on a black background. It's an undoubtedly professional appearance which befits the uses the CZ-1000 will be put to by the countless thousands of people who've been waiting for a synth of this sophistication at this kind of price.

Really, when you consider just how much you are getting for the money, such niggles as I've raised must be of very minor significance indeed. And if I've omitted to mention any vital features which weren't covered in the CZ-101 review either, then it's only because I haven't had the benefit of a user manual for this assessment. What d'you mean, there isn't one?

TONY MITCHELL



## Vesta RV-3 KOZO DUAL REVERBERATION DEVICE

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**SONOR SIGNATURE SEVEN PIECE KIT AND HARDWARE £2,549 QQQ VVV**

IT'S BEEN some time since I last played a kit from Sonor and it's not a name that dominates as much as some of the Japanese and American companies with their aggressive marketing campaigns. So it was nice to find that while our attention has been drawn to the influx of ranges of Japanese kits, Sonor have developed a kit that really does come across as the Rolls-Royce of the drum world.

Not only is it an impressive looking kit, but on closer inspection you begin to discover all the little touches that are incorporated in the kit and its hardware, and you soon realise just how much thought has actually gone into this kit's development.

The Sonor Signature is a very large, attractive and impressive looking kit. Sonor's initial idea was to produce a set of drums with wood shells that would outperform any drums in existence. After much experimentation, they finally settled on the use of Indonesian Makassar Ebony from the Cameroons on the West African Coast.

The outside and inside of all the drums are a natural wood veneer finish and are quite unusual and attractive. The shells are now available in two weights, light and heavy. The drums are large and powerful in appearance with very solid and chunky hardware. There is nothing weak or unimpressive about this kit — it definitely means business.

Starting with the bass drum, which is 22 x 18in, you immediately come across some of the new ideas and innovations. This is a solid, heavy drum and is held securely in place by interestingly designed spurs that swing easily into position. The spurs, as with all the stands, are manufactured to facilitate instant adjustment from rubber cushion to steel tips. The prism clamps on the bass drum spurs also have an extra large lever arm to ensure reliability in action.

One of the most outstanding features of the bass drum is the presence of a large and sophisticated internal damper that stretches most of the way across the batter head. Adjustable from the exterior of the drum, this makes a nice alternative to the traditional use of a pillow or blanket to dampen the drum down. Fitted with wooden hoops, this drum displays, as do all the drums, a high quality of manufacture. Sound of this drum is deep and powerful and you can obtain just the right amount of *thud* using the internal damper system.

There are five toms in this set. They are all powertoms, sized 10 x 10, 12 x 12, 13 x 13, 14 x 14 and 16 x 18 in.

The sounds these toms produce are very powerful but quite controlled. Nice tone and good drop in pitch between the different toms. Lugs and tension rods are well manufactured and smooth turning and are fitted with a small locking nut device that avoids the rods becoming slack and detuning the drum.

None of the toms have internal dampers but they're mounted by very strong holders, part of which extend far inside the drum. These are double headed toms that were fitted with pinstripes on the top and clear heads on the bottom. Tuned quite high, they produce a good clear tone. Sound of the floor tom is also easily controlled for a big drum, and the tom legs are easily and securely locked into position.

The snare drum also has a wood shell and is 14 x 8in deep. It produces a sharp and full cracking snare sound with a lot of depth. You have a lot of control on the snares themselves via the parallel action snare release mechanism which is very sophisticated and resembles something out of *Close Encounters* yet is very easy to use and smooth in operation. Tension keys are again held in position by the little locking nuts and the tension hoops are manufactured from extra heavy duty materials.

Having developed their Signature drums, Sonor had to develop their hardware to match in quality and the results are a set of the sturdiest looking stands and pedals I've ever seen. They are all manufactured from high quality materials and beautifully chromed. The two cymbal stands are both booms with excellent height and positioning, constructed of large precision steel tubes with double strutted legs that make these stands very stable indeed.

Adjustment of all the stands and holders is via spring-loaded ratchets which means they can be locked securely with speed and ease. All stands are also equipped throughout with memory locks which make the setting up of the kit to the desired position very much easier.

The bass drum pedal is excellent. Driven by a double chain, it comes with three different tension of spring — soft, medium and hard — to suit your own preference. The foot plate is cast metal with a rubber surface to stop your foot slipping, and the base of the pedal has spikes to stop it slipping.

The base drum mounting system is controlled by a locking screw that is raised high to the side of the pedal to make mounting the pedal easy. The action on this pedal is very fast and the beater can be adjusted into any position without affecting the height of the foot plate, so it is possible to angle the beater even to the extent of being able to play the bottom head of a floor tom if required. This is an

# SIGN ON THE DOTTED LINE



SIGNATURE: Rolls-Royce of drum kits, now available in heavy and light shell weights

excellent pedal and well thought out.

On to the hi-hat stand, and we should start at the top. Most clutches holding the hi-hat cymbal in place can slacken during a performance. Sonor have solved the problem by creating a roller locking device that always stays secure, and they have also done away with the annoying little screw that adjusts the angle of the bottom cymbal and have replaced it with a disc-type nut that makes the angle adjustment faster and easier.

Linkage between the footplate and the pull rod is by means of chain action and the tension of the single spring is adjusted by means of a compression cylinder. Nylon guides housed within the main tube guarantee silent action. The foot plate is also rubber covered and spurs are present in the base. Again, excellent action on this stand.

Last but not least, we come to the snare stand, which possesses all the good characteristics of the other stands with excellent stability and a good solid cradle for the snare drum. Positioning is easy and very secure.

This kit really is amazing. Sonor have spared no expense and have put a lot of thought into new developments to produce a better sounding easier to use kit. It is expensive but you definitely get what you pay for. My thanks to Gigsounds of Streatham for supplying the review sample.

BOGDAN WICZLING

## V-AMP REVAMP

V-AMP VA-60 LEAD COMBO £196 QQQ VVV

AMONG LOWER priced amps, I've developed a definite affection for what I've tried of Peterborough-based Deanvard's V-Amps over the past few years. Their combos have consistently impressed me by offering excellent value for money in every department and, if I'd been

forced to put my own money down for a medium power unit recently, then I could very likely have bought myself one — and there's not much gear around that I'd go that far to favour, believe me!

Unfortunately, a decision to opt for very different cosmetics on the original V-Amp range meant that some of the less adventurous retailers (to whom every combo has to be covered in

black vinyl, otherwise it'll never sell!) wouldn't stock them. But I'm sure that, if more people had heard a V-Amp, its quality could well have become a standard by which to judge other amps in this price range.

Anyway, times change, a re-vamp (re-V-Amp?) of the whole series has now come around, and Deanvard have seized the opportunity to change their looks along with

CONTINUES OVER

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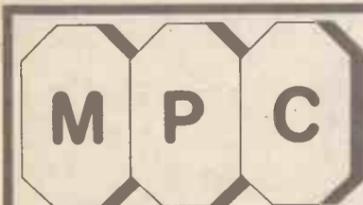


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CALIFORNIA IS MIDI capital of the world, and this year's Winter NAMM show in Anaheim was positively bristling with the new breed of MIDI satellite companies — like Passport, Syntech, Music Data, Emc Squared and Hybrid Arts.

Having said that, the show-rocker was a Pennsylvania company — Ensoniq — whose 1,600 dollar Mirage digital sampling keyboard is

designed to put the wind up Fairlight, Synclavier, E-mu *et al* — and probably succeeded. Up to 16 different sampled sounds are playable across its five-octave, velocity-sensitive keyboard. It boasts a maximum eight-second sample time, eight voice polyphony, analog-type editing of sounds, sequencer, MIDI... and if the user sampling rate isn't always in the stratosphere, the price

# STOP PRESS: ANAHEIM MIDI MANIA!

**JULIAN COLBECK** hot-foots it from Winter NAMM to bring us this exclusive report

and comparative friendliness cannot fail to impress.

Meanwhile back in California, E-mu continue to gather momentum not only with their spectacular E II but also with the Drumulator II — a 12-bit data format big box of goodies offering drum and percussion sounds with programmable dynamics and tuning (if necessary via MIDI keyboard or drum pads), user sampling (with truncate and looping controls), expandability even up to full EII 17-second sample time, SMPTE code reader generator... not just a drum machine by a long chalk.

And E-mu's Sound Designer software for

Macintosh — especially the 3D fourier frequency analysis plotting — is definitely Rolls-Royce stuff.

Sequential Circuits have been far from idle too, showing not only their latest multi-timbral synth the Multitrack — six voice, programmable, velocity sensitive, chorus, usable with any MIDI drum machine — but also a new slimline drum machine of their own named Tom. Tom's greatest catch is his knack of playing drum sounds *backwards* when you want. It sounds great!

Oberheim, not content with exploding people's brains with the Expander, now release the 12-voice

keyboard version, the Matrix 12. Also, their new remote keyboard, the XK, which is velocity sensitive with storage for 100 mega MIDI programs.

Of the many smaller (as yet) MIDI-based companies exhibiting, JL Cooper Electronics were most impressive, with, among others, a new disk interface for Roland's MSQ-700. Each disk can save 11 loads and each load can house the entire memory contents of the MSQ! They also have their own programmable digital drum machine, the Soundchest II.

Brilliant MIDI work was seen from Forte Music. You

could not only MIDI your PF10/15 electronic piano but also any *acoustic* grand.

Can you believe a MIDI Rhodes Mk5 piano? Yes — a simple but real joy for those nervous of 'dumb' MIDI controllers. And from Passport comes a new four-octave Soundchaser keyboard plus new Macintosh-style Commodore package.

But who's going to beat Linn's 9000 32-track polyphonic keyboard recorder/drum machine? The fact that their demonstrator spent most of the time dancing kind of sums up the state of things today. Finally, technology is becoming fun!

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V-AMP CONTINUED FROM PAGE 35



V-AMP VA 60: unmatched versatility for £196

their amps' specifications. Consequently the new VA60 Lead is much more conventional looking than previous V-Amps were, but still, by no standards a boring 'me too' exercise. Gone is the 'spray-on' bobbed finish in a huge range of colours; in its place: black vinyl. Cabinet construction is just as sturdy as ever, the casing being properly corner-protected and fitted with a plasticised open-weave wire mesh grille. Red lettering on a black screened front panel makes everything at once graphically attractive yet simple to see and understand. The VA-60 lead looks great — and that's a good starting point.

The first thing to impress me with the front section was the actual size of the control knobs. Tiny close-together knobs are all well and good in a shop but, on stage, when your hands are sweating and you're trying to tweak your amp in a panic, over-sized knobs like these are far better.

The actual provision of controls is quite straightforward, although you will need to spend some time with this amp to get your ideal sound out of it, as the tonal range — thanks to a very enterprising quasi-parametric EQ section — offers so much versatility.

Twin jack sockets (bright and normal) are offered, followed by a small channel volume control (or pre-amp gain), beneath which is the master volume pot. The pre-amp gain control features a 'pull for boost' facility, which is actually a part of what amounts to a twin channel set-up, enabling you to have one sound for chord work, and a sustained solo sound for lead breaks.

This facility can be either manually controlled, or remotely operated by plugging in a footswitch.

Following the channel and master volume knobs comes a huge easy-grip treble control, followed by the two-stage 'parametric' section. The first pot gives you cut or boost levels, the second selects the frequency range covered by the effect of the first control. The range here is agreeably wide and enables you to produce all sorts of sounds — some excellent, some not so good

— which is why you need to set this section with care.

Following this twin-stage section comes a large bass pot, with a 'pull for fat' facility — a steal of one of Peavey's better ideas — which delivers a very useful bass boost. Finishing-off the line of controls is a smallish knob for the inbuilt, excellent quality spring-line reverb.

In addition to the tone and volume controls is a line of jack sockets for sustain footswitch control, line-out, headphone jack and reverb footswitch (on-off). At the back there's just a captive mains lead.

So, how about the sound — what's this latest V-Amp like? LOUD is one of the first words to spring to mind. The makers have fitted one of Fane's latest 12in metal domed units in this amp and it really does seem to be a pokey little driver indeed. For the technically minded, the efficiency is such that V-Amp claim a whopping 101dB for it — and I wouldn't be at all surprised by that rating.

Fundamentally the sound is very bright and alive, with a naturally clear, almost piercing character very reminiscent of a good Fender amp. It's *ideal* for country or waspish rhythm sounds, especially if you try it with a Strat or a Tele, and unmatched at the price, in my experience.

For distortion freaks a bit more care has to be taken to obtain the sound you need. Metal domed speakers have their plus and minus points, and one of them is a tendency — if overdriven — to sound hard and unpleasantly harsh — especially if you're after a lot of treble, but without ear-splitting 'honking'.

Fortunately, with a wide-ranging pre-amp gain control and the VA60's effective tone controls, such tendencies can be countered very easily. In fact, if you follow the guidelines which appear in the excellent handbook which comes with this combo, and aim for their suggested lead sound, then you can make the VA60 sound remarkably sweet.

Value for money? Quality? At a mere £169 the VA60 is an exceptional bargain, any way you look at it; and V-Amps could now become a major force to be reckoned with. **GARY COOPER**

# Marshall-mellow

**LARRY MARSHALL**  
 'Presenting'  
 (Coxsone  
 Records)\*\*\*\*\*  
**ALTON ELLIS**  
 'Showcase'  
 (Studio One)\*\*\*\*

LURKING IN the mist of myths which surrounds the island of reggae, there is but one crucial story yet to come from the horse's mouth: that of producer Clement 'Coxsone' Dodd and his Studio One label. If you already know the importance of the man, your reaction to this assertion would not be 'neigh'.

Quite why Mr Dodd's influence is glossed over in the reference books and TV reggae-mentaries is odd, but one can hazard a guess: maybe he's not sure what his own role was in creating a company with a sound identity only equalled by Motown.

Every artist I've interviewed who began their career at Studio One, from Winston Rodney thru Dennis Brown to Freddie McGregor, relates the same tale — how they were financially fleeced but regard the imprint's music as peerless. And far from being bitter, they look upon the rip-offs as being merely the price of education in the greatest skank school ever.

So, creative catalyst or shrewd businessman? Coxsone probably was, and still is, a bit of both. His label's track record speaks for itself, though. Prior to the recent influx of dance-hall bred youths like Frankie Paul and Yellowman, virtually every talented singer, deejay and band in Jamaica went through the time-warp portal of sound which is the trademark of Studio One.

That envelope of textures — never have drums, bass, organ and guitar been so

simple yet so forthright — which the artists found themselves signed, sealed and delivered in was, paradoxically, the result of low technology. There were no 16, let alone eight, track recording machines at 13 Brentford Road in its heyday. And this is why modern do-overs of Studio One specials can't hope to emulate the originals.

Larry Marshall must know all about this since he spent a stint with Dodd as a tape operator. One day, so the fable goes, Coxsone and the Soul Vendors house band had worked up a quirky rhythm piece but there was no singer around. Larry was roped in on vocal duties and 'Throw Me Corn' was born.

Nearly two decades on, that burbling bass baby is, together with 'Nanny Goat', still bounced in dances in England every day of the week. Both can be discovered among a wealth of lesser known but equally lethal cuts on 'Presenting'. Essential, and like the quarter inch thick vinyl, the songs are made to last.

While Marshall's fact-file barely fills a couple of paragraphs, Alton Ellis' career would need a couple of books to do it justice. In 1984 he celebrated his silver anniversary as a recording artist by returning to Studio One. A single tune — see if you can spot it — from that session is included on 'Showcase', as well as songs filched from his Treasure Isle days. The usual luscious blend emanates from Alton's vocal quiver, romance on the rocks ('Hurting Me') and social commentary ('Back To Africa'), and each track is complimented by its respective dub.

In typical Coxsone fashion, no attempt has been made to hide the tape edits. Now that's what I call style, boss.

JACK BARRON

# A L B U M S

\* RATINGS

\*\*\* BUY

\*\*\* BLAG

\*\*\* HEAR

\*\* FLOG

\* DUMP

**THE ASSOCIATES**  
 'Perhaps'  
 (WEA WX9 240  
 497 1)\*\*\*\*

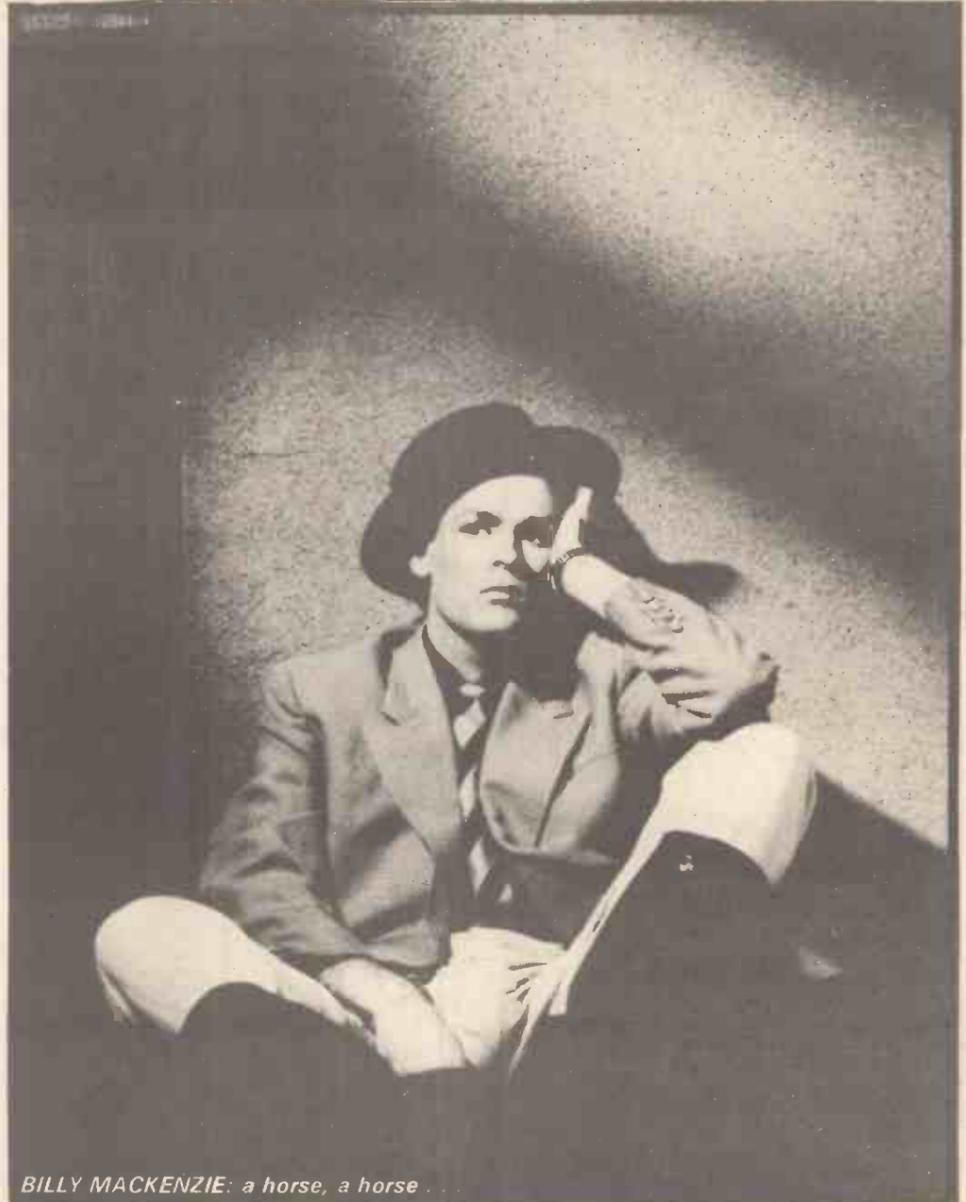
THE BRIGHT, bruised, brave face of Billy Mackenzie's pop noise bathes in a dilettantish glow of tussled grandeur and thrives on an earthy scrap with the human condition (pass the emotional scar tissues) whilst always keeping up a pristine ritual of courtly love with the charts.

So much tension in such a slender frame! Inevitably, the Associates' world sprang apart shortly after 'Sulk' skulked its steely iridescence about the primary colour pop of '82, with Rankine dismissed to rejuvenate 'The Affectionate Punch' while Mackenzie cut a dash back North to be with his beloved whippets and 180-plus songs.

No shortage of material but a long wait for the follow up to the still-surprising 'Sulk' (no mean achievement when you cast your mind back to the fine folly of, say, 'Pelican West' or 'Lexicon Of Love'). But first came word of The Great Lost Album, a flirtation with the Genetic Engineering of Martin Rushent of which (presumably) the finest moments have been saved to flesh out 'Perhaps' — already a veritable pot pourri of producers and re-mixes.

And it's a testament to Mackenzie's vision (a grand word for a grand design) that beyond a brush with the BEF production team and his own lunges at the desk still hum the basic motors of the Associates' sound. Except now the grandiose minimalism of Howard Hughes' keyboards are behind the bulk of this album's proudly worn lustre. Whether the lingering counterpoint to Mackenzie's languorous vocal on 'Breakfast' or the protagonist of a heady turmoil deep within the locomotive arrangement of 'The Stranger In Your Voice', it sets up the singer perfectly for his inevitable and lyrically ingenious fall from grace.

For here is constructed a landscape that the catalogue of human frailties (not least of those our capacity for



BILLY MACKENZIE: a horse, a horse

quite awesome self-punishment) is not only destined but designed to sour. A refinement of 'Sulks' discomforting psychosexual imagery, the effect is no less a wincing, waggish thrashing of the heartstrings; a strafing of the musical ideal (charmingly operatic, disarmingly self-conscious) with the shrapnel of Mackenzie's loving.

BILL BLACK

# ALLY CATS

**LEONARD COHEN**  
 'Various Positions'  
 (CBS CBS 26222)\*\*\*\*\*

TAKE LEONARD Cohen any way you will. Visionary, poet, manic depressive, death reveller. Or even, if you're so inclined, melodramatic bore — I know there's some of you heathen out there.

Because, on the basis of this LP, as well as all his others, Cohen is the nearest thing to a genius that 'the music scene' has, and God knows what an array of sins that covers.

The old Cohen of 'Bird On A Wire' — the stark black angel balladeer, one foot in his own grave and the other in everyone else's — has slipped gradually away. Like his last LP, 'Recent Songs', this is more in the guise of fanatic troubadour, cataloguing his own failings and the rest of the

world's with them.

The single, 'Dance Me To The End Of Love', is Cohen at his (slightly)up-tempo melancholy best: "Dance me through the curtains that our kisses have outworn . . ."

'The Law' is the most powerful of an already stunning set of songs: Cohen has always had the talent of injecting lyrics that often play on obscurity of meaning and laconicism with a force that passes their surface value. There's even a track for you born again Christians, 'Hallelujah', but it's doubtful whether Leonard Cohen's views on religion could be classified as orthodox.

The old Cohen has passed, but there's a new maturity now; all in all, the best LP since his last (!). And you don't have to live in a bedsit, read the I Ching or cook tins of beans over a single gas ring . . .

TIBET

**CAN**  
 'Prehistoric Future'  
 (Tago Mago 4755 —  
 cassette)\*\*\*1/2  
 'Inner Space'  
 (Thunderbolt THBL-  
 020)\*\*\*\*\*

ODD FOR a band that split up in 1979 to have two recordings released within a month of each other some six years later. But then Can have always been a very special band: the perfect link between pop and the avant-garde, the most influential musical force to have come out of continental Europe, the best example of a group ahead of its time.

Alas, they couldn't hold it

together and after eleven years, the band's constituent parts went their separate ways: Schmidt and Karoli to separate locations in the south of France, the former concentrating on film music, the latter to release one solitary solo album (what a waste). Czuczay remained in Cologne and went on to achieve moderate success in the UK with his ethnological edit musik, while Liebezzeit put out three commercially unsuccessful albums under the name of Phantomband.

There were others, of course: the itinerant Damo Suzuki was last spotted in Paris, Malcolm Mooney returned to the States to become a teacher, and Reebop Kwaku Baah is now

jamming with Keith Moon and John Bonham in that great percussion yard in the sky, or not, as the case may be.

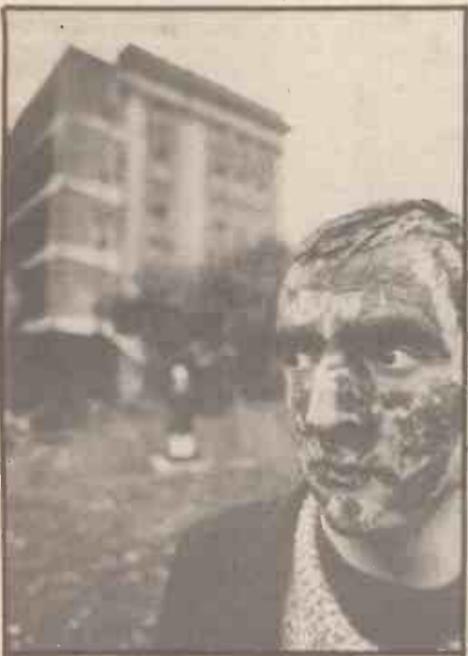
By strange coincidence, these two releases represent the group's very first and very last recorded works; 'Prehistoric Future' emanates from June 1968 while 'Inner Space' is actually a re-release of the final eponymous platter. The former, a fairly structureless and crudely recorded half-hour jam, is a blueprint for later semi-improvised pieces like 'Soup', 'Aumgn' and 'Pinch', but perhaps these seeds of inspiration are a little too embryonic to be of any great worth. Suffice it to say, 'Prehistoric Future' is of more historical than musical

interest.

Not so 'Inner Space'. After the weird goings-on of 'Out Of Reach', the group came down to Earth again and put out their best LP since 'Future Days'. This is quintessential Can: an accessible finish but with a quirky, primitive primer. 'All Gates Open' and 'A Spectacle' are classics, while the hilarious 'Can Can (EFS99)' and 'Ping-Pong' represent the band at their throwaway best (for some reason, the re-release has these two in reverse order). What a swansong!

The cassette is available from Lotus Records, 2 Piccadilly Arcade, Hanley, Stoke-on-Trent, Staffs.

DAVID ELLIOTT



COIL'S PETER: flesh 'n' mud

**COIL**  
 'Scatology'  
 (Force And Form/  
 K.422 FFK1)\*\*\*3/4

"FREQUENT REFERENCE to excretory process" — now if that's not a statement of intent then I don't know what is . . .

Teaming up with Some Bizzare's Kelvin 422 label for this LP, Coil — John Balance and Peter Christopherson, both of Psychic TV and the latter of Throbbing Gristle too — have released an LP which will confound expectations. Commercial it is, though in a sordid, ugly way which will no doubt throw their following into raptures and have the teeny-weenies shivering in their closets.

The frames of reference are as wide as they come — leaping from Alfred Jarry to Charlie 'Bad Mutha' Manson, from sleazy (!) gay porn to the symptoms of relieving syphilis. The rhythmic itch, anyone?

Produced by the frantic and fanatical Clint Ruin — come on, you all know who he is —

and aided by Gavin 'Virgin Prune' Friday, amongst others, we get alternating glimpses of sad and squalid terrains, followed by blazes of religious chanting glory.

Sometimes harnessed to a grinding beat, sometimes lonely, the machine rumbles on. 'Tenderness Of Wolves' stands out specifically, Gavin's grating vocals calling the sheep home for the passover feast: "Who'd kill a queer for Christ?" the fun boy two ask.

Maybe this is the crossover point — make the packaging pleasant around the bitter pill, and it's easier to swallow straight off. But it does leave a jarring after-taste.

And for all those with nasty habits, 'The Sewage Worker's Birthday Party' comes along: soundtrack for macho unpleasanties in the toilet, with an atmosphere to match.

I'm sure you'll all find something to enrapture your own nasty little habits. Just make sure they're not catching. Because 'Scatology' certainly is.

TIBET

# Stool Pigeons



WIRE SEEK advice on nose reduction operation for Rob Gotobed

**HOST 'Tryal' (Aura AUL728)\*\***

FOR MY sins I once agreed to do a feature on Horslips, a sort of Irish version of Jethro Tull, in order to get my first trip to New York.

However, these things have a habit of coming back and haunting you, especially when persistent PRs are involved, and thus I find myself required to assess this debut album from Host for no better reason than their previous Horslips personnel connections.

Well, what can I say? I can say that, had Host appeared on our musical horizon four or five years ago, called

themselves Spandau Ballet or Duran Duran, worn silly clothes and spouted endlessly about exploiting the inherent weaknesses of record industry capitalism, then they today would doubtless be as popular and as bland as are both of those acts.

As it is, they're in danger of being as bland without much chance of being as popular, because this disco'd-up guitary pop rock fails to break any new ground — unless, possibly, you were once in Horslips. Well executed with strong vocals, yes, but exciting, no. Too late, me boyos, too late. File under 'Tryal and Error'.  
**TONY MITCHELL**

**THE JUNG ANALYSTS 'The Wishing Balloons' (Hamster Records HAM 12)\*\*3/4**

DON'T ACCUSE me of having no sense of humour. Especially when the jokes are too lame to get up and screech.

Terry Burrows — aka the Jung Analysts — has in the past produced some interesting asides. His under produced approach and indie edge has worked, but on 'Balloons' he tries to get just a little bit too big for his keyboards.

He plays everything, he writes everything and no doubt he had a hand in the painfully rough coloured sleeve which sums up the inarticulate collection within. Sure, he has his moments but he tries to get every idea he's ever remembered into the disc and there just isn't enough room.

Instead of being a treat, 'Balloons' turns out to be a mess. All the right ingredients are there, but now they just need some degree of sorting out.  
**DAVE HENDERSON**

**BRUCE COCKBURN 'Stealing Fire' (Sprindrift SPIN 112)\*\*3/4**

ALTHOUGH LITTLE known in Britain, Bruce Cockburn has been around for a long time, and from as early as 1971 has been highly acclaimed in his native Canada where he was awarded the 'Canadian Folk Singer Of The Year' title for the first time. His career spans well over a decade, during which time, among countless other accolades lavished upon him, he's written and recorded one certified platinum and three gold albums.

Cockburn can only be described as a laid back, smoothed out Springsteen. Sincere, yet far from desperate, his honey gruff voice coos mystically over a passionate, delicately interwoven musical scaffold. 'To Raise The Morning Star' and the single, 'Lovers In A Dangerous Time', are particularly outstanding, but 'Stealing Fire' as a whole is still a rare and luxuriant delicacy.

Immensely enjoyable and innocently addictive, Bruce Cockburn's music haunts the subconscious and tingles that hidden sixth sense.  
**MARY ANNE HOBBS**

**SOCKET TO 'EM!**

**WIRE 'And Here It Is . . . Again . . . Wire' (Sneakey Pete Records 334882 import)\*\***

ENTERPRISE IN the EEC. Shock tactics as minute German indie — yes, the ones who brought you Camp Sophisto — shift gear and get cheeky. A phone call to EMI and the back catalogue of the inimitable Wire tribe is available for license.

Why EMI didn't do it themselves instead of bludgeoning us poor Brits with the likes of Out Bar Squeek is beyond me. But still, they have the gall if not the master tapes.

For those who missed the primeval chant of Covent Garden — Roxy circa '77 — this frantic quartet are on show with two prime cuts from those hallowed portals. 'Lowdown' and '1,2,XU' soon led to a contract with the big boys, and through three albums and some breathtaking singles the story unfolds in no uncertain terms.

In retrospect, this formidable array is even tastier. The repetitive powerhouse of Lewis and Gotobed is ably highlighted by Colin Newman's dulcet tones and Bruce Gilbert's versatile guitar — later to be even further tinted by the keyboards of producer Mike Thorne.

And Wire are far too big to ignore now. Call me an old romantic, but this pulsating platter just blows away all the competition of recent months. Wire were unquestionably ahead of their time. They were gloriously invigorating and were always pretty much out on a limb. Their very European sound was highlighted perfectly on a string of colourful singles all of which are included here. From the seminal 'Mannequin' to the essential 'Dot Dash', the off the wall 'I Am The Fly' and right through to the heart-warming 'Outdoor Miner' and 'Map Reference', they're all included here.

There's little, if anything, to compare with their output of the late '70s. Whereas their contemporaries suffered at the hands of success and seizure, Wire triumphed and disappeared before the seeds of doom and despondency could be fertilized. Thank God they never made it to *Top Of The Pops*.

**DAVE HENDERSON**

**TOKYO BLADE 'Night Of The Blade' (Combat MX-8012)\*\*3/4**

'NIGHT OF THE BLADE' is a real school pudding album — solid and stodgy. Nothing special, just plain, average heavy metal, quite nicely produced but not nearly original enough to go bananas over.

Tokyo Blade must be some of the most dedicated Iron Maiden fans ever. Hardly a

crime in itself, but when snap shots of Dave Murray/Steve Harris lookalikes decorate the sleeve, and the melody lines are so typically Maiden-esque, it is just a little bit obvious.

Two tracks, 'Someone To Love' and 'Lightning Strikes', do show more original promise, and highlight the vocal capabilities of singer Vic Wright. I'm sure if these boys can only tear themselves away from their would-be Iron Maiden dream, they may become a successful rock band in their own right.  
**MARY ANNE HOBBS**

**Don't fear the Repo**



CIRCLE JERKS: 'post-Apocalypse cabaret'

**VARIOUS ARTISTS 'Repo Man' (San Andreas Records US import)\*\***

IF YOU see only one film this year (and the cinema chains ruefully reckon you will) make sure it's Repo Man, the witty, warped, wicked and totally weird directional debut of young buck Alex Cox, cataloguing the adventures of a recently-recruited repossession goon.

Snatched from No Futuresville and its soundtrack of hammer hard but occasionally hilarious hardcore, the same bands follow the LA HC kid throughout the film and neatly underline the picture's wry debunking of the post-Kennedy American malaise. Thus Black Flag turn up on the soundtrack to satirise middle-aged America with 'TV Party' while Dee Dee

Ramone's own prized *Suicidal Tendencies* create a masterful swell of ferment and torment with the equally acute (but a good deal less jolly) 'Institutionalised'.

The Circle Jerks earn their cameo appearance in the film as the perfect post-Apocalypse cabaret band with the beatbox-based croon 'When The Shit Hits The Fan' — the neatest claw at the hand that applauds I've heard since 'Like A Rolling Stone'.

Elsewhere, the invective is not nearly so clear. The Plugz' three tracks conclude with a Duane Eddy style solo while the sessioneer Juicy Bananas merely put a swank groove to a hunk of jive talk dialogue lifted from the film. And Iggy Pop's title tune is surprisingly the most stylistically flat-footed of the lot — thanks but no thanks to cohorts Steve Jones and Clem (Blondie) Burke.  
**BILL BLACK**



THE PALE FOUNTAINS: wishy-washy

**Blanching out**

**THE PALE FOUNTAINS '... From Across The Kitchen Table' (Virgin V2333)\*\***

SOMEWHERE WITHIN the Pale Fountains lies an original band struggling to get out. At the moment, it's waving furiously while it drowns, and the sound's not a scream but an Echo.

Perhaps as a blight of Liverpool rather than a gift, the sonic capacity of that city seems to be blending and fading into more of a whole than ever before. It could be that I'm just not that familiar with the Fountains to find their own niche obvious: to me, the blur makes them just too indistinct.

They've tried hard, and in the trying they've found skill and a certain dynamism. Both 'Shelter' and the single cut 'Jean's Not Happening' belt out with an infectious happiness and a mean slab of danceworthy power. Producer Ian Broudie has stamped his layered sound quality over the whole, and on occasions like this the effect is both strong and craftsmanlike.

But all the influences and directions point their bones out through the (thick) skin nevertheless, perhaps simply because there's no real let up in the style.

This could well be one of those reviews you live to regret, though. Not simply because after Bill Black's (fair and friendly) interview, Sounds was treated to a stream of abuse over the phone from someone claiming to be the band's bass player, but because the catchiness could turn out to be rife. Just as with China Crisis' last LP which on the first few listens wafted into an unclear mass yet ended up as a favourite well-worn player.

But as it stands, I'd prefer them to use the Fountain of youth and energy, and lose the Paleness of those just too intangible edges.  
**CAROLE LINFIELD**

**ROBERT SCHROEDER 'Computer Voice' (Racket RRR15025)\*\***

**PEAK 'Ebondazzar' (IC KS80.044)\*\***

**DIN A TESTBILD 'Programm 3' (IC KS80.045)\*\***

**PETER MERGENER AND MICHAEL WEISSER 'Beam-Scape' (IC KS80.046)\*\***

**KURT RIEMANN 'Electronic Nightworks' (IC KS80.047)\*\*1/2**

**LUC MARIANNI 'Video Screens Control' (Delphes 1/2.84)\*\*\*\*1/2**

DEEP SIGH . . . another batch of Euro albums sent my way, lambs to the slaughter. I'm standing at the gate of the abattoir ready to decide their fate. There is a lot of bleating. Soon it'll turn to bleeding.

First up is Robert Schroeder's 'Computer Voice'. And with a title like that you'd think the poor beast was tired of life. Still, we mustn't judge on titles alone — maybe there'll be a dramatic change from the pedantic synth-doodles of his last (ironically named 'Paradise') LP. Some hope. Start praying, lambsy!

Next up is Peak, Australia's answer to Tangerine Dream. This one looks at me with big dewy eyes, acknowledging the dubious guitar heroics, apologising for the dreadful cover, knowing it sounds ten years old. Luckily for Peak, I'm in one of my nostalgic moods (there was a time when I would have waxed long and lyrical about music like this . . .) and out it goes to pasture.

Here comes a mean one. Pink-fleeced and sporting a studded collar round its fluffy throat, DAT are almost DAF but substitute droning decadence for dancing discipline. It gives me an icy stare as if to say: "Just you try!" Obviously the black sheep of the flock.

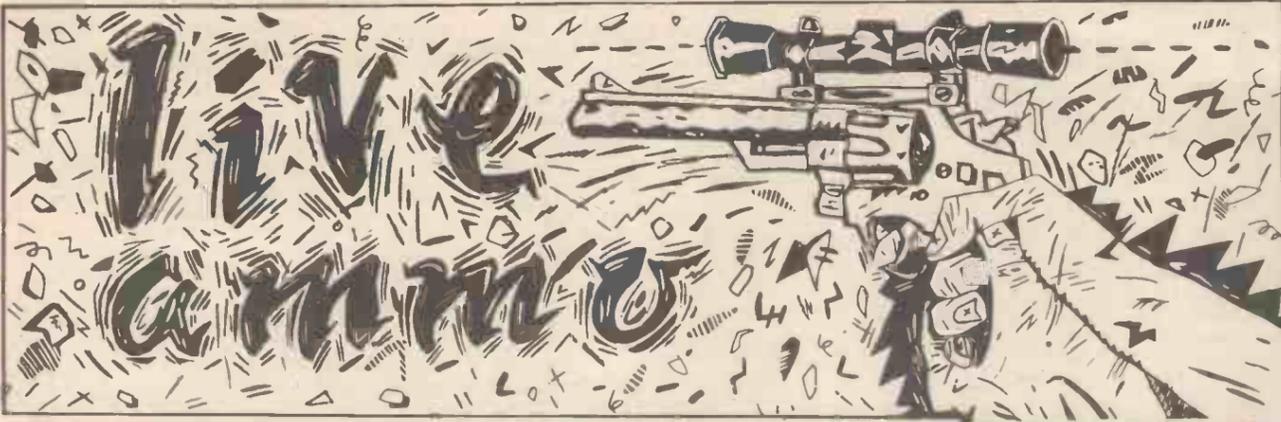
Mergener and Weisser's 'Beam-Scape' is, of course, 'Kosmische Musik Of Interstellar Proportions' (yawn). The tracks are long, the titles banal, the music so laid back it's lying down. Actually it's quite pleasant and I have mercy on its celestial soul. For insomniacs and Herbert von Danekans everywhere.

The next one hasn't got a hope, but then I'm particularly averse to electronic interpretations of classical music. To be fair, they're quite respectful and tempered versions, but who needs them? Apparently Wendy Carlos goes a bundle on this, which perhaps says it all. Off you go to the blood house.

And finally . . . well, what to make of this one? With each successive album (and this one's a double) Marianni, a Frenchman, gets stranger and stranger. 'VSC' is a media extravaganza, a giant receiver tuning into his country's TV, radio, film, advertising and sports network. Couple that with Marianni's unique electro-noises which burst in at irregular intervals and you've got an extraordinary album. A wolf in sheep's clothing, this one's got the run of the meadow.

All albums available from Lotus Records, 2 Piccadilly Arcade, Hanley, Stoke-on-Trent, Staffs, except Marianni's which can be obtained direct from Delphes Records, 13 Avenue du Parc, 95320 St Leu-la-Forêt, France.  
**DAVID ELLIOTT**





THE LYRES: flamin' groovy

Phil In Phiasn

# FYRESTARTER

## THE LYRES Boston

WELCOME TO the towering inferno. Outside the temperature may be dropping like a stone, but inside the sleazy confines of the Channel rock spot it's hotter than an napalm attack. In winter, arena rock is in a state of hibernation, it's a time when the clubs fill up fast with all American meatheads thirsty for beer

and hungry for bad sex. Tonight's musical distraction comes in the shape of one of Boston's, nay, the world's finest rock units, the Lyres. To the Bud-swilling through it's a local band show, but to the Anglo in their midst, tonight's show is a real event. Jeff 'Monoman' Connolly stalks the stage ready for the night shift with the rest of the band behind. There's no build up, just a

stabbing power chord that lurches the Lyres into full throttle, the speed never lets up for an instant. What this band don't know about rock 'n' roll's complex anatomy, the way it works and what makes it work, is scarcely worth mumbling about. Their knowledge is almost scary, they have the power to drag such classics as 'Diddy Wah Diddy' and 'High Heeled Sneakers' back to screaming life and make

them sound as though they had invented them. The air is soon thick with the presence of musical phantoms which the Lyres have spirited up. There's no sense of coping style either, they've mastered the knack of being able to write material of pure class. An hour soon passes in the company of this band but those songs, they last for a long time after. Flame on!  
EDWIN POUNCEY

BILL BLACK

## MARC RILEY AND THE CREEPERS/ COLENZO PARADE The Attic

IS THE essence of Marc Riley pure pragmatism or is it incompetence masquerading as perversity? A nation wonders. A repetitive trebly guitar noise spirals on and on but rarely upwards or inwards. It's as if the Creepers know something somewhere is definitely amiss. Whereas Mark E Smith has a certain suggestive sneering wisdom, what Riley has in its place sparks from the irritating collision of

hedonism and pig-headedness that underlies defeatism. The five-piece band plod along in the wake of weary keyboards. You want to know what they play? Silly buggers. The young Irish rock band Colenzo Parade really want to burn down mountains. Their collective visual identity is as yet unrealised but they sound very strong (as in strong) during the husky choruses and raining guitar surges of their less derivative numbers. 'Standing Up', their first single, is full of searing light and brooding shade. The hooks of 'The Border' reaffirm their vigour and

conviction. They cover a Wire song; make of that what you will, I enjoyed it. Singer Oscar croons adeptly but — and it's a biggie — draws much too liberally on Ian McCulloch's stage persona for his mock arrogance. This, coupled with the drummer's intermittent lethargy, restricted my enthusiasm. It's time for Colenzo Parade to bring their latent determination to the foreground. This is something which Mark Riley is already doing. Thus his awesome ability to alienate. In a small world of contradictions, here were some more. Then again  
CHRIS ROBERTS

## GOLDEN HORDE Clarendon Trash Can

DON'T TALK to me about conviction, bub, don't wave those U2 lyric sheets in my face or wax poetic about Big Country. Tonight I saw a grown man crawl around a filthy stage dressed like an extra in a terrible 60s exposé, complete with a shirt to shame any human less demented. Eyes wide with some sort of total vengeance complex flaring in them like Guy Fawkes Day rockets, legs and arms trying to find the route of their coordination in mid-flight, Simon Carmody, Khan-artist

extraordinaire, frontmonster for the Golden Horde, had apparently arrived. Or should I say 'landed', since he seems to inhabit a world far above our early plan, where garage punk riffs are droned mantra-like by all its numberless inhabitants and 'Louie Louie' is Bible, password and keys to the car. Behind him stand four men who can take an otherwise inoffensive little 60s atmosphere builder like 'Codeine' and savage it to a hideous extreme, reducing it to a petulant hardcore punk insult to the intelligence, an affront to the ears and an indictment of rock 'n' roll.

Beside Carmody, grooving with cool enough to refrigerate Malibu Beach in July, is the girl singer, essential complement to Simon's explosive, deranged persona (?). The guitarist is a punk and plays like he's knocking slats out of his crib. The bassist is consummately detached. The drummer is brilliant. This, I tell myself with awe-struck certainty, is rock 'n' roll. The Golden Horde have got it: guts, speed, idiocy, genius, beauty, bestiality, weirdness, obscurity, charm, looseness and severely altered front lobes.  
RALPH TRAITOR

## Swamp fever

### THE SWAMPS Pindar Of Wakefield

WHAT THE world of music needs right now — and I don't mean merely to fill a yawning hole in the industry's fast-decaying marketplace, although worse ideas have passed the stylemongers' starting line — is a young, hip and horrible blues band: something to put the thump back in a thumping good night out and a bottleneck up the arse of those dilligent, dreary 'guitar' bands currently doing the rounds.

Of course, the Triffids have dipped a toe in such muddy waters and the Bad Seeds look set to unleash an album even more murky and mighty than Nick Cave's last opus, but what we need is something both down home and homegrown. Enter the Swamps, stacked high on cuban heeled boots and laden with flip top packs of Marlboros, the complete catalogue of Ace reissues fresh from the local record library and — thankfully — at least one scowl to suggest a head buried deep in the misery of a black man in the white man's world.

Fighting against a carelessly-laid backbeat hacked out on a simple snare/cymbal set-up, the sweetly huffing guitar (very 'Live Cream') and overly polite bass too often joined the dots for a clichéd rockabilly rumble (aided and abetted by the singer's washboard). But when that neutered style — along with the frazzled trash jape — was avoided, we were within spitoon range of a self-conscious but agreeably lurid blues, with covers like 'Stranger Blues' showcasing an impressive larynx to (cowboy) boots.

Now if only the Swamps could contrive to be as loud and ugly as the drummer's Johnsons jacket (yours for a grandmother or two), we'd be getting somewhere ...

BILL BLACK

### MTUME Hammersmith Odeon

MTUME LOVE us all. I know 'cos they said so. They also give their audience pairs of knickers, simulate sex while their hands are covered in luminous paint and, as a centerpiece, bring on a fake James Brown, who performs abominably. Funnily enough, I doubt if there will be many better megafunk shows this year. Mtume tore the roof off

### CHAKA KHAN Hammersmith Odeon

CONFUSED? JUST a bit. And not just because this gig didn't add up. I still can't work out why it didn't work. The band were brilliant. They weren't simply superb musicians (yawn), they melted together with a lucious vitality that's rare among American pros: The two guitarists, Snuffy Walden and Jeff Johnson, huddled round the drum riser with bassist Jimmy Haslit and homed in on the essential groove of each number with an accuracy and perception that continually kept my jaw agape.

Then there was Chaka ... I stood and watched, waiting for an impression to come back — good, bad, whatever. Nothing. The harder I tried, the worse it got. Her voice was showing considerable wear and tear, especially on the slower songs, but at anything over half volume it had a gut-churning sexuality.

But when she moved around it was impossible to tell whether she was acting out an image or simply being herself. Just as she'd do something to make you think one thing, she'd do something to make you think the opposite. You couldn't tell from her expression or her speech how much she meant it, either. In the end I gave up trying and enjoyed the band instead. And suddenly I noticed she wasn't there

## Chilly con Khan



CHAKA KHAN: ain't nobody special

any more. Keyboard player Michael Ruff sang one vapid ballad, then another, promising us that Chaka would be back as soon as she'd changed. But, by the end of the second song, they didn't seem too sure. Finally she did come back, and midway through 'I Feel For You' raised the

the sucker. James (Mtume) and Tawatha are a devastating ringmaster and mistress, challenging heterosexual assumptions and respectively rapping and singing with cunning pseudo-abandon. The band are ideal — classy but not over-assured, slick but sensitive.

"I'm gonna deal wit' truth before it deals wit' me" — did you know that Mtume wrote and produced 'Back Together Again' and 'The Closer I Get'? To these we are treated (you have to go along with it!) as well as the stealthy 'COD', the hilarious jazz-funk husband/wife set-up spoof of 'You And He' and the Apocalypse-postponing 'Juicy Fruit'.

For the encore, half the audience get up and get down on stage and clutch America to their bosom. The great Nik Ashford/Barry White hunk that is Mtume pipes "Success needs no explanation, failure can never be explained. Stay strong y'all!" and with a bear-like wave is gone. Growl and purr it from the rooftops — Mtume are massive, visionary and a bit physical.  
CHRIS ROBERTS

### BERNIE TORME Marquee

POST NEW Year blues is such a convenient excuse for the pitiful and increasingly lengthy lethargy that the club circuit suffers every single year. Still penniless, hungover and drained of every last ounce of enthusiasm, audiences have been sparse and half-hearted in January's better gigs. 1985 Jaw Rock In Rio provide quite an amiable alternative, but for us poor scribes stuck at home, frosty Blighty has been far from inspiring.

So Torme's return was long overdue, as illustrated by the astounding length of the queue stretching down Wardour Street. The kids just adore this band and it's hardly surprising for, unlike the gurgling production line rock 'n' roll force fed over the air waves 24 hours a day, this outfit is refreshingly real.

Seeing is believing and their dazzling live expertise highlighted in 'Revolution', 'Star' and new Lewis penning 'All The Way', tingles that hidden sixth sense lying dormant in all of us. Kings of their stage, they cloak onlookers in a glittering web of power, passion and fantasy, so delightfully irresistible and innocently addictive.

Torme are a rare treat, white hot property you just can't ignore. This band are the future of rock 'n' roll, and you'd better believe it.  
MARY ANNE HOBBS

HUGH FIELDER

# AMAZON GRACE

**AC/DC/THE SCORPIONS/OZZY OSBOURNE/WHITESNAKE**  
Rio de Janeiro

THE METAL vanguard took over on Saturday night to preside over a sticky mire that resembled the very worst of festival conditions. It could have been Reading, Milton Keynes . . . well, OK, it pretty well was Donington what with AC/DC in charge and playing a set, the set that they've been churning out since the mists of time etc. Sure, they're good

entertainment, the essence of heavy metal and so on. But we journalists are fast running out of adjectives to describe this show by numbers and Angus' ever more weary guitar runs. And I'm sure they must have purchased that bell on a mortgage, so determined do they seem to extract every last drop of usefulness from it.

AC/DC played for the crowd, but they seemed more to be playing for themselves, with great gaps of silence between songs and little attempt at involving the 300,000 strong mob. I mean,

come on, we've all heard of going through the motions. AC/DC are a good band, a great band but also, right now, they're one great big (pensionable?) yawn.

Not so Whitesnake, who've finally shaken off much of those plodding Hammond connections and woken up to the fact that this is 1985. Battling against voice problems and an unusually low (for him) spot on the bill, Coverdale simply shone, warm and affable, bright and melodic. Even the dailies had to admit his vocal prowess.

Guitarist John Sykes is, of course, the power behind the throne, taking on double guitar duties (Mel Galley is no longer a Snake) and contributing a visual smack in the eye that buries for ever the image of Whitesnake as a bunch of flabby session musos. Whitesnake are now a guitar band, a rock band, a sharp, clean four-piece who can shift effortlessly from the Stonies blast of 'Slide It In' (groan) to the lush, balladic 'Love Ain't No Stranger' with the ease of professionalism that their experience boasts. These days, they remind me more of Def Leppard than Deep Purple, and that's got to be a good sign.

If the punters were delighted by Whitesnake then they were overwhelmed by Ozzy, distorting their natural carnival rhythm into some honest-to-goodness headbanging, a sight which had to be seen to be believed! The legend of the Oz has preceded him in no uncertain terms. Crucifixes glittered throughout the arena, one jerk even deposited a real, live, squawking chicken on stage. But the reality was far more fulfilling, rock-powered interaction which had 600,000 hands swaying in the drizzling air.



SCORPION Rudolph Schenker gets stuck . . . in

## THE SANDBOYS

Rock Garden  
THE AUDITION candidates congregate, chasing the post of lead singer for about-town pop combo. Some are confident, some are less so, but all look aghast when into the room struts the obvious choice. That cliff-face of a forehead, that terminal hair-cut, this man has clearly been sent along as representative of the Tefal research laboratories. Collapse of all other parties.

Mr Tefal fronts the Sandboys. Mr Tefal is also a human skellington, a veritable bag o' bones which dances in skeletal fashion like some jointed cardboard puppet, doing the ghoul-jerk.

The check-shirted singer apart, the Sandboys pose a far from serious threat to our visual sensibilities, a lack of originality that extends to their material.

An ill-matched batch of male musicians, competent to the point of utter boredom, accompany Mr Bones on his journey into the

well-known. Their light, melodic, Orange Juice swing-along-an-Edwyn pleasantness is such old hat, it's almost back in style. For the time being, though, it's as revivalist as rockabilly or northern soul.

The Sunday night crowd respond generously, passing their own very definite vote of confidence. Far be it from me to cast aspersions as to people's ability to assess a performance, but I suppose anything sounds good after six or seven pints.

ANDY HURT

## THE EVIL MOTHERS

Darlington  
AS LONG as bands like the Evil Mothers keep crawling from the wreckage, there's always goin' to be a future for rock 'n' roll. This was only their second gig but they walked it like they'd been going forever, like it was their life.

Musically they were a brash, proud mixture of the Stooges, early Damned and

the Pistols, with so much in the way of energy and excitement they were impossible to ignore.

Their vocalist interspersed their hacking, sleazy sound with the old "good, ain't we?" lines before finally announcing that they were the most wonderful thing to hit the people of Darlington in ages. Of course, he was right.

Numbers like 'In Hell' and 'New President' were magnificently dirty and sticky, firing their wild driving choons deep into the memory banks with all the subtlety of a Frank Bruno upper cut. Even the gutsy workout of 'These Boots Are Made For Walking' had that splendid trashy stamp that made their own songs so electric.

As the hour passed it became more than clear that the Evil Mothers are a band with a definite future. They've got power, passion and aggression in abundance. A very special band indeed.

SPIKE SOMMER

## 99 SHY

Bath  
WELL, HERE'S a pair of brave individuals. One drummer and one keyboard player, who also sings, and not a backing tape in sight. I remember a group with a similar line-up years ago who didn't do a lot, and then of course you've since had Howard Jones with his (taped) Linn drums.

99 Shy used to have a guitarist and female singer but decided this duo arrangement suited them best. Give them their due: they can perform adroit configurations of music and rhythm, setting the beats in motion that urge the limbs to move. The question is, where does it go from here?

At the beginning my reaction, like many others present, was to admire the drive, creativity and melodic attributes of drummer Jan Crisp. He uses a mix of standard and Octaban tube drums, percussion and Simmons pads to generate polyrhythmic rushes of

determination.

They are probably what Brazil expected hard rock to be, all spandex trousers, high kicks, levitating drum risers, spinning Flying Vs, sweat-plastered swinging tresses. And they sold no one short.

I could run through a catalogue of songs but, more to the point, when the Scorpions came back for an encore, Matthias Jabs brandishing a lurid green guitar moulded in the shape of Brazil, they took note of a musical lesson taught them by a group of South American hacks some days

earlier and led the audience through a communal folk song singalong. They had memorised every word.

'90 Hours Of Music And Peace' — thus goes the catchphrase of Rock In Rio. The latter's effect probably glowed brighter at that moment than during any other point in the ten-day carnival of rock. And the former? Well, after 20 years of military rule, the people elected their first civilian President during festival week. But that was second page news.

ROBBI MILLAR

## WHITESNAKE'S JOHN Sykes: sorry we couldn't manage Page 7, son!

They'd probably never even heard Ozzy Osbourne's music before, but they sure as hell won't forget it after this show, and neither will they forget the guitar heroics of Jake E Lee, a visual maelstrom, whirling around the stage, laying varnish on his reputation as the great white hope for guitar in the '80s. It is no less than he deserves. 'Paranoid', 'Iron Man' — it was perhaps the old Sabs songs that sparked the most recognition, but they paled alongside 'Crazy Train' and 'Mr Crowley', great blasts of energy that surged over the arena like the bad weather waves roll up Copacabana Beach.

The Scorpions navigated a calmer sea but one no less loyal for all that. It'd be impossible to dislike this band's cardboard cut-out antics because, for all the ridicule the rock press has heaped on them over the years (myself included — I've often found them as giggle-provoking as, say, Judas Priest), they attack their task with such good-humoured

DAVE MASSEY

## OZZY spots Tony Iommi in audience

energy. Mark supplements this with a range of keyboard ideas and idioms, part funk, part jazz and part rock. When the ingredients gell, as on 'Monkey Up A Tree', it sounds and feels a treat. But that happens all too rarely. All I could remember as I came away was technique, not memorable songs, themes, riffs or solos. The music fell between too many stools, and although the urge was towards getting physical, for me it had little passion.

## LE LU/LU'S

Blackpool  
PICTURE A freshmen's disco in a polytechnic hall of residence. Enter curly-haired Matthew, one red Kicker, one yellow. A prick. To the delight of some nondescript girls from the Herefordshire area, he proceeds to do a Basil Fawlty 'silly walk', a routine which sees him raising his right arm and stalking around the bar, grinning inanely at the bovine female audience.

KEV SAMPSON

They dig him. "I love Matthew, he's so different."

Aha! It's that old word different again! Ever since the Normans started coming over in trendy battledress, mocking our clumsy chainmail, we Brits have wanted to be different.

Le Lu/Lu's are extremely different — thankfully. We need the occasional dose of healthy British eccentricity to liven up our sometimes jaded musical universe, and they revel in such names as Yo-Yo, the Pharoah and Nylon, singing songs about sexual peculiarities, 'Simulator Stimulator' being a classic of this genre.

It's all wonderful stuff, a mixture of Man Parrish and Leisure Process sung with a coy deviousness by the peroxide Yo-Yo. What the songs lack is a bit of body to render them danceable or, to be blunt, a rhythm section. Yet Le Lu/Lu's with a dancebeat would be like hamburger with chips: available in Blackpool and hardly different.



DENNIS BOVELL and LKJ: guess which one shops at Burtons?

# DUB CRAWL

**LINTON KWESI JOHNSON/  
DENNIS BOVELL DUB BAND/  
GASPAR LAVAL/  
ORCHESTRE JAZIRA**  
Hammersmith Palais

IN REMEMBRANCE of Martin Luther King's birthday this staging might have been but that doesn't get around the unfortunate fact that there was something very predictable about the assembled acts. Anytime you want to mark an important date in black history, who do you call on?

Being in the mood for morsals with the more fattening centres, I sat upstairs during Jazira's spot. Sad to say they were not impressive at all, the sound of my gums masticating a poor man's aquarian feast, scampi and chips, was more inviting than they were. Vocals on the wrong road to nowhere, horns with no huff and the guitar out of earshot, they struggled. Strange, usually they're entertaining. Only the percussion hinted at the group's potential. But even this textural plus was quickly forgotten when Gaspar Laval strode on to

illustrate how exhilarating the mere action of hitting skins, wood, metal and anything that doesn't move can be. Drums, dancers, throat clicks and a solitary electric guitar, everything that technopop isn't is here, which is why the man scales the heights of genius quite often. It's three years too long ago since these people made a record yet everybody loves rhythms and Laval excels in the skill. His time will come . . . eventually.

And . . . here comes Dennis. He might not be able to sing with panache but he sure has a huge personality and does a mean Tarzan call. And with the likes of John Kipaye in his dub squad, the band know the value of swing and t'ing; they could almost be Weather Report interbred with the Radics but are too polite, except for Bovell himself.

Put a frontman with the authority of Linton Kwesi Johnson at the helm, though, and everything is transformed. The Brixton band only performed a trio of numbers including 'Reggae Fi Rodney' and 'All Wi Doin' Is Defindin'', but it was enough to underscore his perceptive poetry as still being one of the most vital entertainments around.

JACK BARRON

By Susanne Garrett and Dee Pilgrim. For free listing, write early to Sounds at 40 Long Acre, London WC2, or phone 01-836 0142. This gig guide can be viewed on Prestel, frame \*51423#

# night shift

**SOME MIGHTY outfits take to the streets and avenues this week. Up and down the country you'll be able to catch none other than Here Comes Johnny Love Muscle — if their name's anything to go by, I can't wait to hear their song titles. And what about Five Go Down To The Sea? Their trek to the bar can be followed even further afield.**

**Meanwhile, Phil Collins will be tub-thumping here and there while Shalamar and the Stranglers put in the odd appearance. The Blow Monkeys take time out from appearing in 19 magazine and Killing Joke get set to promote their new album 'Night Time'.**

## WEDNESDAY

6th

BIRMINGHAM, Railway, (021 359 2283), Haze  
 BIRMINGHAM, Snobs, Paradise Street, (021 643 5551), Partners In Crime/Furious Apples  
 BOLTON, Space City, (392610), Wraith  
 BRADFORD, 1 In 12, (73419), 5 Go Down To The Sea?/Bogshed  
 BRIGHTON, Old Vic, (24744), Zoltan's Pack  
 BRIGHTON, Top Rank, (25895), Killing Joke  
 CAMBERLEY, Splinters, (26488), Capricorn  
 CARLISLE, Studio One, (21144), James King And The Lonewolves  
 CHATHAM, Central Hall, (402020), Boomtown Rats  
 DUDLEY, JB's, (53597), Goat's Don't Shave  
 EPPING, Youth And Adult Centre, (75055), No Defences/Slave Dance/Blind Testament  
 GILLINGHAM, King Charles Hotel, (814041), Nightfly  
 GLASGOW, Barrowlands, (041 552 4601), New Order/Royal Family And The Poor/The Wake  
 HIGH WYCOMBE, Oceans, (444151), Fair Exchange  
 ILFORD, Red Lion, (01-478 0867), Death Knell  
 IPSWICH, Gamount, (53641), Meat Loaf  
 KEELE, University, (625411), Blow Monkeys  
 KINGSTON, Grey Horse, (01-546 4818), Mammath  
 LEEDS, Adam And Eves, (456724), Subhumans/Mass Of Black  
 LEICESTER, Polytechnic, (555576), The Man Upstairs  
 LONDON, Cafe Emile, Kensington High Street, (01-937 6968), Fear Of Flying  
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), Gotham City Wreckers/The Trudy  
 LONDON, Cricketers, Oval, (01-735 3059), Kitchen/Acquired Taste  
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), The One O'Clock Gang/Ouch Monkeys  
 LONDON, Hippodrome, Leicester Square, (01-437 4311), Private Funktion  
 LONDON, International House, Piccadilly, (01-491 2589), The Barflies  
 LONDON, Marquee, Wardour Street, (01-437 6603), Persian Risk/Pretty Wicked  
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), Camouflage/Prime Movers  
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Seventh Seance/Even In Holland  
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Quarterdeck/Veni Vidi Vici  
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Karmen Rollers/Foolish Cubists  
 MANCHESTER, Band On The Wall, (061 834 5109), Curragh  
 MANCHESTER, Gallery, (061 832 3597), Ignition/New Morning  
 NEWPORT, El Sicos, (64456), No Quarter  
 NEWTON ABBOT, Seale Hayne College, (60557), King Kurt  
 NORWICH, Louis Marchesi Cellar, (613817), Garden Of Delights/Still Life In Action  
 RUNCORN, Cherry Tree, (74171), No Favors  
 ST HELENS, St Mary's Youth Club, Blackbrook, (33304), The Cabinet  
 SHEFFIELD, Leadmill, (754500), Elaine Delmar  
 SHEFFIELD, University, Raynor Lounge, (27704), Toffee Apple Forrest/Media Premonition  
 WINCHESTER, Royal Oak, (6113), Rat Race  
 WOLVERHAMPTON, Civic Hall, (21359), Shalamar

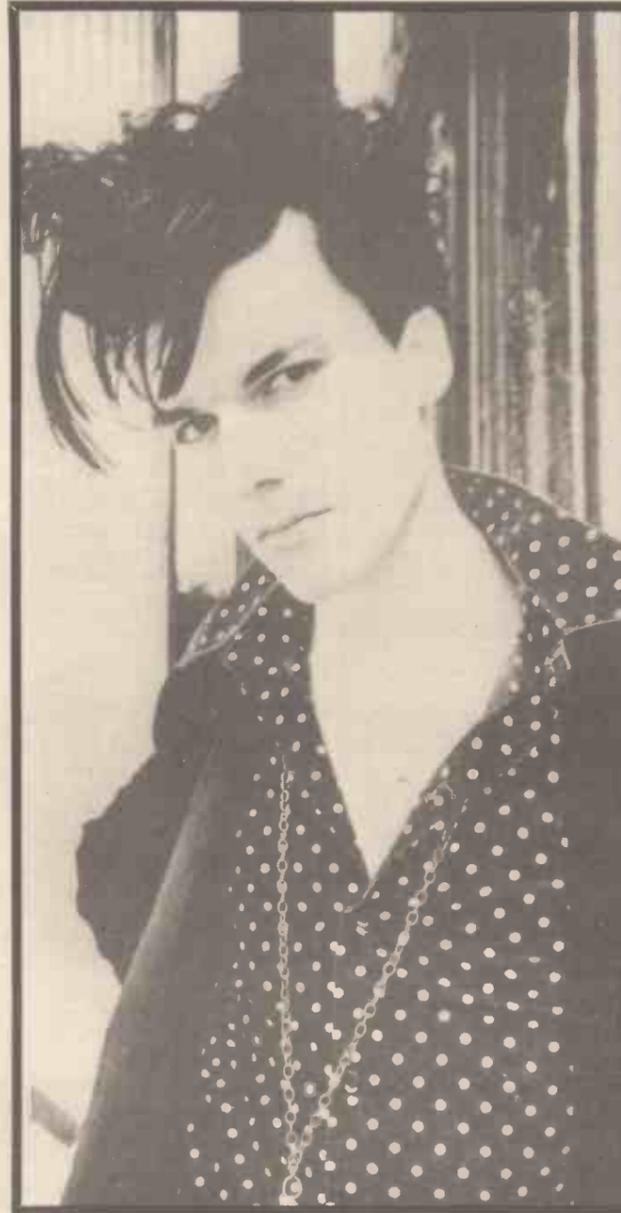
## THURSDAY

7th

BIRMINGHAM, Triangle Arts Centre, Aston University, (021 359 6531), Echo Base/Unity  
 BIRMINGHAM, University, (021 472 1841), One Summer  
 BRIGHTON, Richmond, (603974), Three Johns/Intimate Breed  
 BRISTOL, Fleece And Firkin, (27150), Can-The-Panda  
 BRISTOL, Montpelier Hotel, St Andrews, Big Bad Sound/Wack And Zane  
 BRISTOL, Polytechnic, (656261), King  
 BUCKINGHAM, Mitre, (813080), Mammath  
 BURTON-ON-TRENT, Libra Club, (37478), Nightflight  
 CARDIFF, University Union, (396421), Jaca  
 COVENTRY, Polytechnic, (21167), The Boomtown Rats  
 COVENTRY, Warwick University, (417220), Terry And Gerry  
 DARLINGTON, Coachman Hotel, Victoria Road, (286116), Zan Der Zan  
 DONCASTER, Tadcaster Arms, (831214), No Mans Land  
 DUDLEY, JB's, (53597), Wulf  
 DUNDEE, University, (23181), Primevals  
 EXETER, Barts Tavern, Lunatic Fringe  
 FERRYHILL, King's Head, (51425), Post Mortem/Sadistic Slobs  
 GUILDFORD, Club Royal, (575173), Geneva  
 HARROW, Roxborough, (01-427 1084), Blue Murder  
 HASLEMERE, The Swan, (4608), Ratrace  
 HEREFORD, Market Tavern, (56325), Blue Chickens  
 HIGH WYCOMBE, Nag's Head, (21758), Sledgehammer/Highway  
 HULL, Unity Club, (225483), Housemartins/Gargoyles/JT And The Soul Destroyers/Magnolia Siege  
 LEEDS, Bierkeller, (445427), Man/Maison Rouge  
 LLANRHAN, Rugby Football Club, (222209), Trevor Trot's Trio/Racing Cars  
 LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), 16 Guns/Plague/Only Alternative  
 LONDON, Bass Clef, Coronet Street, (01-729 2476), Jazz Turbo  
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), Big Noise/Blood Sport/Cracked Cowboys  
 LONDON, Commonwealth Institute, Kensington, (01-603 4535), Mataya Clifford/Rappettes/Soul Sisters/Hi-Life  
 LONDON, Cricketers, Oval, (01-735 3059), Quarterdeck  
 LONDON, Dublin Castle, Camden, (01-485 1773), Magnificent Seven  
 LONDON, Electric Ballroom, Camden, (01-485 9006), Toy Dolls/Inca Babies  
 LONDON, Forum, Highgate Road, (01-267 3334), Dudu Pukwana's Zila  
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), The Mannish Boys/The Lovers  
 LONDON, Half Moon, Herne Hill, (01-274 2733), One By One/Passion Polka  
 LONDON, Empire, Leicester Square, (01-437 1234), Eurogliders  
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), Boothill Foottappers/Long Tall Texans  
 LONDON, 100 Club, Oxford Street, (01-636 0933), All-Jacks  
 LONDON, Plough, Stockwell, (01-274 3874), No Spring Chicken  
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Action Faction/Risque



KILLING JOKE: Jaz up the voters



BLOW MONKEYS: Doctor (Robert), the screens

LONDON, Tramshed, Woolwich, (01-855 3371), Pretty Wicked/Noise, What Noise?  
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Choice/Delay Line  
 LONDON, Wag, Wardour Street, (01-437 5534), Kalimba  
 MANCHESTER, Apollo, Ardwick, (061 273 3775), Meat Loaf  
 NEWCASTLE-UPON-TYNE, New Darnell, (734823), She  
 OLDHAM, Oddies, (061 624 5491), Subhumans/Instigators/Civilised Society  
 OXFORD, Pennyfarthing, (246007), Replay  
 PLYMOUTH, Ziggys, (266103), A Witness  
 PORTSMOUTH, Polytechnic, (819141), Nightingales  
 ROMFORD, Lawnsway Social Club, (44334), Zucker/Russell Aylett/Hol Polloi  
 SCARBOROUGH, Salisbury, (365710), The Friday Club  
 SHEFFIELD, Leadmill, (754500), Ova  
 SOULDROP, Bedfordshire Arms, Tangy Muff  
 SOUTHAMPTON, Guildhall, (32601), Killing Joke/Men They Couldn't Hang  
 STOCKTON-ON-TEES, Dovecot Arts Centre, (611625), King Bees  
 SWANSEA, Marina Club, (54131), Exploited  
 WESTCLIFF-ON-SEA, Queen's Hotel, (44417), Blow Monkeys/Le Mat/Third Section  
 WHITEHAVEN, Whitehouse Disco, (2215), Magnum  
 WORCESTER, The Crown, (421091), Crypt Kicker Five/Stranger Within/The Crows

## FRIDAY

8th

ASHFORD, Stour Centre, (21177), Heresie/Emotional Play  
 BASILDON, Roundacre, (285119), The Ultimate  
 BIRMINGHAM, Coach And Horses, West Bromwich, (021 588 2136), Tour De Force  
 BIRMINGHAM, Triangle, Aston University, (021 359 6531), Salem Foundation/Bubble/Rocking Ann/Lovelites  
 BRADFORD, College, Queen's Hall, (392712), Actionstrasse  
 BRENTWOOD, Hermit, (218897), New England  
 BRIDGENORTH, Shakespeare Inn, (2403), Wulf  
 BRIGHTON, Dome, (682127), Shalamar  
 BRISTOL, Tropic Club, (49875), Can-The-Panda  
 CARDIFF, University Union, (396421), Delusions Of Grandeur  
 COALVILLE, Labour Club, (32904), Persian Risk  
 CWMBRAN, Fairwater Sports And Social Club, (72811), DT's  
 DERBY, Rockhouse, (41154), Nightfly  
 EXETER, St Georges Hall, (59674), Killing Joke  
 FARNBOROUGH, Farnborough Centre Suites, Larry Miller  
 GLASGOW, Venue, (041 332 3874), Chasar  
 GUILDFORD, Club Royal, (575173), Funktion/Way Of The World  
 HARROW, Headstone, (01-427 3321), The Rattlers  
 HEBDEN BRIDGE, Shoulder Of Mutton, (842780), Seventh Son  
 HEREFORD, Market Tavern, (56325), Blues Merchants  
 HIGH BARNET, Old Bull Arts Centre, High Street, (01-449 0048), Omega Tribe/Edge  
 HULL, The Boiler, The Wellie Club, (23262), The Friday Club  
 LANCASTER, University, (65201), Boomtown Rats  
 LEEDS, Haddon Hall, (751115), One Thousand Violins  
 LEEDS, Polytechnic, (430171), Magnum  
 LEICESTER, International Hotel, (20471), Design  
 LINCOLN, Bishop Grosseteste College, (27347), Pulse 8  
 LONDON, Ambulance Station, Old Kent Road, God Dog/Five Go Down To The Sea?/Foggy Cry/Eternal Fires  
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), The Linkmen/Raw Ho  
 LONDON, School Of African And Oriental Studies, Malet Street, (01-637 2388), These Tender Virtues  
 LONDON, Crown And Castle, Dalston Junction, (01-254 3678), That Uncertain Feeling  
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), The Mystery Girls/1926  
 LONDON, Half Moon, Herne Hill, (01-274 2733), New York New York/Blue Murder  
 LONDON, Hounslow Civic Centre, (01-570 0622), Little Sister  
 LONDON, Imperial College, Prince Consort Road, (01-589 5111), Here And Now/The Cardiacs  
 LONDON, Interaction Centre, Kentish Town, (01-267 4967), Brigandage  
 LONDON, Marquee, Wardour Street, (01-437 6603), Dumpy's Rusty Nuts  
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), Full Moon  
 LONDON, Middlesex Polytechnic, Trent Park Site, (01-368 9841), Terry And Gerry  
 LONDON, Old White Horse, Brixton, (01-487 3440), Screaming Abdabs  
 LONDON, 100 Club, Oxford Street, (01-636 0933), African Culture/Prime Movers  
 LONDON, Plough, Stockwell, (01-274 3879), Shakey Vic  
 LONDON, Queen Elizabeth College, Camden Hill Road, (01-937 5411), Hoorah Boys Hoorah  
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Inca Babies  
 LONDON, Shaw Theatre, Euston Road, (01-388 7727), Last Poets  
 LONDON, Thames Polytechnic, Woolwich, (01-854 2030), Poisongirls/Flovers In The Dustbin  
 LOWESTOFT, South Pier Pavilion, (4793), Soh Ho  
 MAIDSTONE, London Tavern, (51415), Parisienne Blonde  
 MANCHESTER, Band On The Wall, (061 834 5109), The Disciples/Javeco  
 MANCHESTER, University Union, (061 273 5111), Men They Couldn't Hang  
 MASHAM, White Bear, Ripon, (89319), Charger  
 MELBOURN, Rock Club, (61010), Liaison  
 NEWCASTLE-UPON-TYNE, Guildhall, (321037), The Chase  
 OXFORD, Pennyfarthing, (246007), Tobruk  
 SLOUGH, Fulcrum, (38669), In Hill House  
 STOURBRIDGE, Mount Olympus Hotel, (77333), In Movement/Endless Bob Brown  
 SUNDERLAND, Polytechnic, (76191), King Kurt  
 TORQUAY, 400 Club, (28103), King  
 UXBRIDGE, Brunel University, (39125), Misty/Hurrah!  
 WINSFORD, Civic Centre, (2917), Pretty Wicked

## SATURDAY

9th

ALDERSHOT, West End Centre, (21158), Capricorn/Death By Bongo/Siege  
 BATH, Moles, (333423), Hot Heads  
 BRADFORD, Manningham Community Centre, (480629), XY Love  
 CARDIFF, Nero's, (45987), Big Bang  
 CARDIFF, University Union, (396421), Mud  
 CHIPPENHAM, Neeld Hall, Protex Blue  
 COLCHESTER, Dedham Hewitt Hall, (323027), Groundhogs  
 COLCHESTER, University Of Essex, (863211), Lee 'Scratch' Perry  
 COVENTRY, Warwick University, (417220), Dr And The Medics/Marabar Caves  
 CRAWLEY, Civic Centre, (28744), Violet White  
 CROSSKEYS, Crosskeys Institute, (270295), No Quarter  
 CROYDON, Star, (01-684 1360), Caprice  
 DUDLEY, JB's, (53597), Kalimba  
 EDINBURGH, Moray House College, (031 556 5184), Ink Of Infidels/Volunteer Slavery  
 EXETER, Art College, (53519), Guana Batz  
 FETCHAM, Riverside, (375713), Fools Dance/The Wait  
 GATESHEAD, Station, (783721), Sears/Toxic Waste/New Blood/Kulturekamps  
 GLASGOW, Strathclyde University, (041 552 4400), Boomtown Rats  
 GUILDFORD, Club Royal, (575173), Mammath/Suspect  
 HEREFORD, Market Tavern, (56325), The Equators  
 HIGH WYCOMBE, Nag's Head, (21758), Nashville Teens/Private Eye  
 HITCHEN, North Herts College, (32351), Pendragon/Gothique  
 LEATHERHEAD, Football Club, (372634), Violent White/Sultan's Pack  
 LEEDS, Eagle Tavern, North Street, The Prowlers  
 LEICESTER, Polytechnic, (555576), Larry Miller  
 LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Citizen Cain  
 LONDON, Bass Clef, Coronet Street, (01-729 2476), Dudu Pukwana's Zila  
 LONDON, Battersea Arts Centre, Lavender Hill, (01-223 8413), Aly Bain  
 LONDON, Broadway, Clarendon, Hammersmith, (01-748 1454), The Rapids/The Rattlers  
 LONDON, Cafe Emile, Kensington High Street, (01-937 6968), Hands On Heads  
 LONDON, Central London Polytechnic, (01-636 6271), These Tender Virtues  
 LONDON, Cricketers, Oval, (01-735 3059), Steve Marriott's Pack Of Three  
 LONDON, Diorama, Peto Place, (01-487 3440), Japanese And American Toy Theatre Of London  
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Raw War/Montellas  
 LONDON, Half Moon, Herne Hill, (01-274 2733), Camp Fabulous/Here Comes Johnny Love Muscle  
 LONDON, Interaction Centre, Kentish Town, (01-267 4967), Rubella Ballet/Lack Of Knowledge  
 LONDON, King's Head, Fulham High Street, (01-736 1413), Bigtown Playboys  
 LONDON, Lord Nelson, Commercial Road, (01-790 4148), The Reactors  
 LONDON, Marquee, Wardour Street, (01-437 6603), Dumpy's Rusty Nuts/Engine  
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), Nashville  
 LONDON, Old White Horse, Brixton, (01-487 3440), Nightingales/Dynamics/Ed Chippington  
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Moroccan Coco  
 LONDON, Saxon Tavern, Catford, (01-698 3293), Barflies  
 LONDON, Shaw Theatre, Euston Road, (01-388 7727), Last Poets  
 LONDON, Thames Polytechnic, Woolwich, (01-854 2030), Inca Babies/Palookas/Dark Asylum  
 LONDON, Three Johns, White Lion Street, (01-624 0859), Mercenary Skank/Wet Paint Theatre Co/Assassins

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**HANK WANGFORD BAND**

Sunday 10th February  
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# night shift

FROM PAGE 42

LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Geno Washington/Jump  
 MANCHESTER, Band On The Wall, (061 834 5109), Snake Davis And The Suspicions  
 MANCHESTER, Polytechnic, (061 273 1162), Marc Riley And The Creepers  
 NORWICH, East Anglia University, (52068), Misty In Roots  
 NOTTINGHAM, Trent Polytechnic, (46725), Pier 66  
 OLDHAM, Oddys, (061 624 5491), Chelsea/Post Mortem  
 OXFORD, Pennyfarthing, (246007), Peculiar People  
 OXFORD, Polytechnic, (68789), Killing Joke  
 PASSFIELD, Royal Oak, (493), Ratrace  
 PLYMOUTH, Polytechnic, (21312), King  
 POOLE, Arts Centre, (670521), Shalamar  
 SHEFFIELD, Leadmill, (754500), Volharding  
 SOUTHPORT, New Theatre, (40404), The Commodores  
 SOUTH SHIELDS, Cyprus Hotel, Run For Guns  
 STOCKPORT, Manchester Arms, (061-480 2852), Richter  
 SWANSEA, Marina, (54131), Rubella Ballet/Lack Of Knowledge/Ashes Of Passion  
 TELFORD, Paradise Youth Club, Madeley, (581841), Disorder/Svart  
 Framtia/Miserable Barstewards  
 TELFORD, Lakeside Tavern, (598009), Damascus  
 THRAPSTON, Football Club, DT's  
 TONYPANDY, Royal Naval Club, (436181), Jaguar  
 WESTCLIFF, Queen's Hotel, (44417), Puppet's Play  
 WHITLEY BAY, Esplanade, (525018), Emerson  
 WISHAW, Heathery Bar, (72957), Magnum



FIVE GO DOWN TO THE SEA?: de real t'ing

LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), Ballroom 85  
 LONDON, Cricketers, Oval, (01-735 3059), Skiff Skats/Blubbery Hellbellies  
 LONDON, Dublin Castle, Camden, (01-485 1773), Jazz Burglars  
 LONDON, Gossips, Dean Street, Wild Kitchen  
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Lack Of Knowledge/The Only Alternative  
 LONDON, Half Moon, Herne Hill, (01-274 2733), The Agenda/10 K Mix  
 LONDON, Half Moon, Putney, (01-788 2387), Boothill Foottappers  
 LONDON, Islington Town Hall, (01-226 1234), Rik Mayall/Ben Elton/Pookiesnackeburger/Frank Chickens/Benjamin Zephaniah/John Dowrie/Betty Heathfield  
 LONDON, King's Head, Fulham High Street, (01-736 1413), Killer Elite/Carte Blanche  
 LONDON, Le Beat Route, Greek Street, (01-734 1470), Habit/Space Vampires/Meat Market  
 LONDON, Marquee, Wardour Street, (01-437 6603), The Babysitters  
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Oscar The Mod/Beat The System  
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Caprice/The Sea  
 MANCHESTER, Band On The Wall, (061 834 5109), Walk A Thin Line  
 MANCHESTER, University Union, (061 273 5111), Chumbawamba/Desert Wolves  
 NEW BRIGHTON, Belgravia Hotel, (051 639 5181), Rockabox  
 NOTTINGHAM, Royal, (42328), Phil Collins  
 OXFORD, Apollo, (44544), The Stranglers  
 PORTSMOUTH, Guildhall, (824355), Shalamar  
 THATCHAM, Silks, (65562), Airrace/Laughing Sam's Dice

## SUNDAY

10th

BOSTON, Haven Theatre, (62961), Nightfly  
 BRIGHTON, Escape Club, (606906), Here And Now/Jimmy Jimmy  
 BRIGHTON, Old Vic, (24744), New Kick/Black Mass  
 BRIGHTON, Pavilion Theatre, (682127), Microdisney/Hurrah!  
 BRIGHTON, Richmond, (603974), Action Pact  
 BRISTOL, Studio, (25069), Killing Joke  
 CROYDON, Fairfield Hall, (01-688 9291), Shalamar  
 DUDLEY, JB's, (53597), Hush  
 DUNDEE, Dance Factory, (26836), Jessie Rae  
 EDINBURGH, Caley Palais, (031 229 7670), Boomtown Rats  
 EDINBURGH, Hoochie Coochie, Blow Monkeys  
 EDINBURGH, La Sorbonne, (031 226 5641), Exploited  
 HAYES, Becks Theatre, Grange Road, (01-561 8371), Maori Warriors/legal Rebob  
 LEICESTER, Shearsby Bath Hotel, (Peatling Magna 202), The DT's  
 LLANHARAN, Rugby Football Club, (222209), Angelwitch  
 LONDON, Albany Empire, Deptford, (01-691 3333), Lee 'Scratch' Perry  
 LONDON, Dingwalls, Camden, (01-267 4967), The Safest Place  
 LONDON, Dublin Castle, Camden, (01-485 1773), Living Daylites  
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Certain  
 General/Total Recoil  
 LONDON, Marquee, Wardour Street, (01-437 6603), The Knives/20 Flight  
 Rockers  
 LONDON, Palladium, Argyll Street, (01-437 7373), Alison Moyet/Humphrey Littleton/Helen Shapiro/Working Week/Jools Holland/Will Gaines  
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Big Heat/Here Comes Johnny Love Muscle  
 LONDON, Torrington, Finchley, (01-445 4710), Rent Party  
 LONDON, Trade Union Centre, Brabant Road, Wood Green, (01-487 3440), Some Like It Hot  
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Dudu Pukwana (lunchtime)  
 PETERBOROUGH, Glasshouse, (82437), Dr And The Medics  
 PRESTON, Guildhall, (21721), Meat Loaf  
 SHEFFIELD, Leadmill, (754500), Nightingales  
 STEVENAGE, Bowes-Lyon House, (353175), Sid Presley Experience/Viva La Rogue/Clampdown  
 WOLVERHAMPTON, Bull's Head, Attingshall, (43344), Smoking Roadie

## MONDAY

11th

BATH, Moles, (333423), Big Outdoor Type  
 BIRMINGHAM, Heroes, Barrel organ, (021 622 1353), The Burning  
 BOURNEMOUTH, Academy, (304535), King  
 BRIGHTON, Top Rank, (25895), Misty In Roots  
 CARDIFF, University, (396421), Killing Joke  
 CLEETHORPES, Winter Gardens, (62925), Nightfly  
 LEEDS, University, (439071), Boomtown Rats



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## TUESDAY

12th

BRIGHTON, Escape Club, (606906), Strip System/Shoot The Moon  
 CLEETHORPES, Pier Hotel, (61435), Chelsea/Post Mortem  
 CROYDON, Shocks, Lower Addiscombe Road, Alpha Road/Barley  
 DUDLEY, JB's, (53597), Winter Kills  
 DURHAM, University, (64466), Terry And Gerry/The Man Upstairs  
 HULL, Tiffany's, (28250), Nightfly  
 LEEDS, Bierkeller, (445427), The Exploited  
 LEEDS, Polytechnic, (430171), No Mans Land  
 LONDON, Broadway, Clarendon, Hammersmith, (01-748 1454), Here Comes Johnny Love Muscle  
 LONDON, Cricketers, Oval, (01-735 3059), SFX  
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Tranzition/The Scheme

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 LONDON, Mean Fiddler, Harlesden, (01-961 5490), Gunslingers/Eleven Sons  
 LONDON, 100 Club, Oxford Street, (01-636 0933), Blow Monkeys  
 LONDON, Pindar Of Wakefield, King's Cross, (01-837 1753), Gasrattle/7 Colours  
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Final Academy/Spine Music  
 LONDON, Royal Standard, Walthamstow, (01-527 1966), Stranger Station  
 LONDON, Tramshed, Woolwich, (01-855 3371), Moho Pack  
 MANCHESTER, Apollo, Ardwick, (061 273 3775), Phil Collins  
 MANCHESTER, Band On The Wall, (061 834 5109), Mr Zack . . . Is Back/Dislocation Dance  
 MIDDLESBROUGH, Town Hall, (245432), Boomtown Rats  
 NORWICH, East Anglia University, (52068), King  
 NOTTINGHAM, Royal Concert Hall, (42328), The Stranglers  
 PORTSMOUTH, Salutation, New Road, (820015), House Of Cards  
 READING, Hexagon, (591591), Shalamar  
 READING, Paradise Club, (56847), A Nation Mourns  
 WINDSOR, Arts Centre, (59336), Self Service  
 WOLVERHAMPTON, Bulls Head, Attingshall, (43344), Ikon

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Marillion — Assassin	Talking Heads — Stop Making Sense
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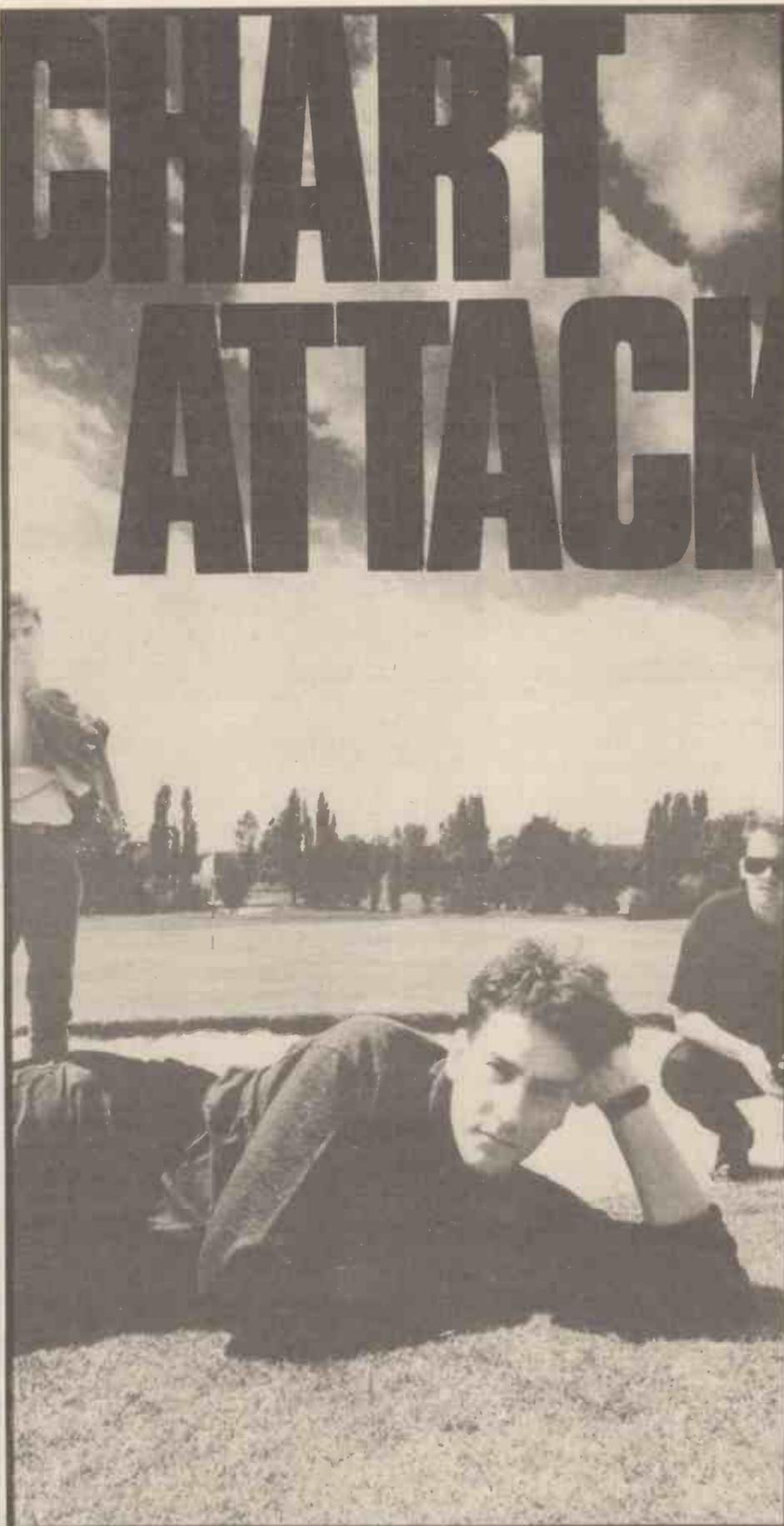
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# UK Singles

- 1 1 1999/LITTLE RED CORVETTE, Prince, Warner Brothers
- 2 3 I KNOW HIM SO WELL, Elaine Paige And Barbara Dickson, RCA
- 3 2 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 4 4 LOVE AND PRIDE, King, CBS
- 5 6 SOLID, Ashford And Simpson, Capitol
- 6 11 DANCING IN THE DARK, Bruce Springsteen, CBS
- 7 10 YAH MO B THERE (REMIX), James Ingram, Qwest
- 8 7 ATMOSPHERE, Russ Abbot, Spirit
- 9 5 SINCE YESTERDAY, Strawberry Switchblade, Korova
- 10 23 RUN TO YOU, Bryan Adams, A&M
- 11 19 SUSSUDIO, Phil Collins, Virgin
- 12 8 SHOUT, Tears For Fears, Mercury
- 13 9 FRIENDS, Amii Stewart, RCA
- 14 12 THIS IS MY NIGHT, Chaka Khan, Warner Brothers
- 15 18 LOVERBOY, Billy Ocean, Jive
- 16 25 CLOSE TO THE EDIT, Art Of Noise, ZTT
- 17 34 A NEW ENGLAND, Kirsty MacColl, Stiff
- 18 14 EVERYTHING SHE WANTS (REMIX), Wham!, Epic
- 19 32 THINKING OF YOU, The Colour Field, Chrysalis
- 20 20 CAN I?, Cashmere, Fourth And Broadway
- 21 36 NIGHTSHIFT, Commodores, Motown
- 22 30 WE BELONG, Pat Benatar, Chrysalis
- 23 13 SAY YEAH, Limit, Portrait
- 24 — THIS IS NOT AMERICA, David Bowie With Pat Metheny Group, EMI America
- 25 17 LIKE A VIRGIN, Madonna, Sire
- 26 21 DO THEY KNOW IT'S CHRISTMAS?, Band Aid, Phonogram
- 27 16 STEP OFF, Grandmaster Melle Mel And The Furious Five, Sugarhill
- 28 43 THIS HOUSE (IS WHERE YOUR LOVE STANDS), Big Sound Authority, Source
- 29 15 POLICE OFFICER, Smiley Culture, Fashion
- 30 26 GHOSTBUSTERS, Ray Parker Jr, Arista
- 31 22 THANK YOU MY LOVE, Imagination, R&B
- 32 40 YOU'RE THE INSPIRATION, Chicago, Full Moon
- 33 — THINGS CAN ONLY GET BETTER, Howard Jones, WEA
- 34 24 JUST A SHADOW, Big Country, Mercury
- 35 — HOW SOON IS NOW?, Smiths, Rough Trade
- 36 29 I HEAR TALK, Bucks Fizz, RCA
- 37 — LOVE AIN'T NO STRANGER, Whitesnake, Liberty
- 38 — PERSONALITY, Eugene Wilde, Fourth And Broadway
- 39 27 IT AIN'T NECESSARILY SO, Bronski Beat, Forbidden Fruit
- 40 38 (AND THAT'S NO LIE), Heaven 17, Virgin
- 41 — IT'S IT'S THE SWEET MIX, Sweet, Anagram
- 42 41 WORLD DESTRUCTION, Time Zone, Celluloid
- 43 45 YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
- 44 50 LOVE LIKE BLOOD, Killing Joke, EG
- 45 — HERE I COME, Barrington Levy, London
- 46 28 JULIA, Eurythmics, Virgin
- 47 48 PERFECT STRANGERS, Deep Purple, Polydor
- 48 31 20/20, George Benson, Warner Brothers
- 49 — MISLED, Kool And The Gang, De-Lite
- 50 — IMMACULATE FOOLS, Immaculate Fools, Chrysalis



THE COLOUR FIELD: aka Hall and oats

Robin Barton

# UK Albums

- 1 2 AGENT PROVOCATEUR, Foreigner, Atlantic
- 2 5 HITS OUT OF HELL, Meat Loaf, Epic
- 3 2 ALF, Alison Moyet, CBS
- 4 8 BORN IN THE USA, Bruce Springsteen, CBS
- 5 13 SONGBOOK, Barbara Dickson, K Tel
- 6 3 MAKE IT BIG, Wham!, Epic
- 7 7 ELIMINATOR, ZZ Top, Warner Brothers
- 8 12 THE VERY BEST OF, Chris De Burgh, Tel Star
- 9 10 20/20, George Benson, Warner Brothers
- 10 4 THE COLLECTION, Ultravox, Chrysalis
- 11 15 AGE OF CONSENT, Bronski Beat, Forbidden Fruit
- 12 6 THE HITS ALBUM, Various, CBS/WEA
- 13 17 THE 12" ALBUM, Howard Jones, WEA
- 14 11 LIKE A VIRGIN, Madonna, Sire
- 15 9 NOW THAT'S WHAT I CALL MUSIC FOUR, Various, EMI/Virgin
- 16 21 CHESS, Various, RCA
- 17 23 1999, Prince, Warner Brothers
- 18 14 DIAMOND LIFE, Sade, Epic
- 19 34 HATFUL OF HOLLOW, Smiths, Rough Trade
- 20 18 ARENA, Duran Duran, EMI
- 21 28 CAN'T SLOW DOWN, Lionel Richie, Motown
- 22 16 WELCOME TO THE PLEASURE DOME, Frankie Goes To Hollywood, ZTT
- 23 20 UNFORGETTABLE FIRE, U2, Island
- 24 38 CINEMA, Elaine Paige, K Tel/WEA
- 25 19 PRIVATE DANCER, Tina Turner, Capitol
- 26 22 LOVE HURTS, Everly Brothers, K Tel
- 27 26 1984, Eurythmics, Virgin
- 28 31 17, Chicago, Full Moon
- 29 25 GHOSTBUSTERS, Various, Arista
- 30 30 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 31 29 STEELTOWN, Big Country, Mercury
- 32 — STEPS IN TIME, King, CBS
- 33 33 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 34 24 THE RIDDLE, Nik Kershaw, MCA
- 35 27 PARADE, Spandau Ballet, Chrysalis
- 36 37 BREAKDANCE II, Various, Polydor
- 37 46 LEGEND, Bob Marley And The Wailers, Island
- 38 41 WHO'S AFRAID OF . . ., Art Of Noise, ZTT
- 39 42 HEARTBEAT CITY, Cars, Elektra
- 40 — STAGES, Elaine Paige, K Tel/WEA
- 41 50 HELLO I MUST BE GOING, Phil Collins, Virgin
- 42 44 NO PARLEZ, Paul Young, CBS
- 43 35 GREATEST HITS, Shakin' Stevens, Epic
- 44 48 THRILLER, Michael Jackson, Epic
- 45 57 FANTASTIC, Wham!, Epic
- 46 40 VOLUME ONE, Honeydrippers, Es Paranza
- 47 — A SENSE OF WONDER, Van Morrison, Phonogram
- 48 60 IT'S YOUR NIGHT, James Ingram, Qwest
- 49 52 TROPICO, Pat Benatar, Chrysalis
- 50 39 FANS, Malcolm McLaren, Charisma/Virgin

Compiled by MRIB

# PLAYLIST

- Edwin Pouncey  
 NEW DAY RISING, Husker Du, SST LP  
 SMILE, The Beach Boys, Brother LP  
 HIDEAWAY, Plan 9/Brian Thomas, Midnight 45
- Sandy Robertson  
 SHE'S MY BEST FRIEND, The Velvet Underground, Polydor
- I WANNA HEAR IT FROM YOUR LIPS, Eric Carmen, Geffen
- CENTERFIELD, John Fogerty, Warners
- Glyn Brown  
 I WANT YOU BACK, Hoodoo Gurus, Demon 45  
 OPERATOR, Midnight Star, Solar LP track  
 FLEET START WALKING, Doris Duke, Mojo LP track
- Eric Fuller  
 BIG FIVE, Prince Buster, Melodisc  
 ROY RICHARDS, Roy Richards, Studio One  
 SOUL BEAT, The Gaylads, Studio One
- Dave Henderson  
 ZOOLOGY, Deep Freeze Mice, Cordelia 45  
 AND HERE IT IS . . . AGAIN, Wire, Sneaky Pete LP  
 IF YOU ONLY KNEW, Van Morrison, Warner Brothers LP track
- Hugh Fielder  
 MAGGIE MAGGIE MAGGIE, The Larks, pre-release cassette  
 LIVE ON BLUEBERRY HILL, Led Zeppelin, cassette  
 I'LL STILL BE LOOKING AT YOU, Wilton Felder and Bobby Womack, MCA
- Carole Linfield  
 JEAN'S NOT HAPPENING, The Pale Fountains, Virgin  
 CLASSICAL SCRATCH, Mutant Rockers, Beggars Banquet 12"
- Some Bizzare  
 KEVIN MURPHY  
 LEAPERS, SLEEPERS AND CREEPERS, Various, Keat LP
- THE RADIO HAM, Tony Hancock, Hallmark  
 CLASSICAL SCRATCH, Mutant Rockers, Beggars Banquet 12"

# METAL

## ALBUMS

- 1 1 AGENT PROVOCATEUR, Foreigner, Atlantic
- 2 2 ELIMINATOR, ZZ Top, Warner Brothers
- 3 3 PERFECT STRANGERS, Deep Purple, Polydor
- 4 9 HITS OUT OF HELL, Meat Loaf, Epic
- 5 5 MINI ALBUM, Honeydrippers, Swansong
- 6 12 BRING ME THE HEAD OF YURI GAGARIN, Hawkwind, Demi Monde
- 7 7 TROPICO, Pat Benatar, Chrysalis
- 8 13 THE DEED IS DONE, Molly Hatchet, Epic
- 9 6 BAD ATTITUDE, Meat Loaf, Arista
- 10 4 12 GOLD BARS VOLUME TWO, Status Quo, Vertigo
- 11 11 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 12 21 TOO TOUGH TO DIE, Ramones, Beggars Banquet
- 13 8 REEL TO REAL, Marillion, EMI
- 14 10 TWO STEPS FROM THE MOVE, Hanoi Rocks, CBS
- 15 14 ISOLATION, Toto, CBS
- 16 15 IN YOUR FACE, TKO, Music For Nations
- 17 22 RECKLESS, Bryan Adams, A&M
- 18 16 POWERSLAVE, Iron Maiden, EMI
- 19 19 GIUFFRIA, Giuffria, MCA
- 20 17 1984, Van Halen, Warner Brothers
- 21 20 TEJAS, ZZ Top, Warner Brothers
- 22 18 SILENT DANCE, Solstice, Equinox

- 23 23 WASP, WASP, Capitol
- 24 — HOT TONIGHT, Lionheart, EMI
- 25 — MIDNIGHT FLIGHT, Earthshaker, Music For Nations
- 26 24 DEGUELLO, ZZ Top, Warner Brothers
- 27 27 TOOTH AND NAIL, Dokken, Elektra
- 28 25 THIS IS HAWKWIND, DO NOT PANIC, Hawkwind, Flickknife
- 29 29 WHITE SISTER, White Sister, EMI
- 30 30 HEART OF STEEL, Reckless, Heavy Metal Records

## SINGLES

- 1 1 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 2 3 RUN TO YOU, Bryan Adams, A&M
- 3 2 SHARP DRESSED MAN, ZZ Top, Warner Brothers
- 4 5 PERFECT STRANGERS, Deep Purple, Polydor
- 5 4 WE BELONG, Pat Benatar, Chrysalis
- 6 8 THE NIGHT THE MASTER COMES, Uli Jon Roth, EMI
- 7 12 THE SEVEN YEAR (B)ITCH, Slade, RCA
- 8 — SEA OF LOVE, Honeydrippers, Es Paranza
- 9 6 I CAN'T LIVE WITHOUT YOUR LOVE, Terraplane, Epic
- 10 10 CREEPING DEATH, Metallica, Music For Nations
- 11 7 GIMME ALL YOUR LOVIN', ZZ Top, Warner Brothers
- 12 9 MANITOU, Venom, Neat
- 13 13 CALIFORNIA GIRL, David Lee Roth, Warner Brothers
- 14 11 DON'T YOU EVER LEAVE ME, Hanoi Rocks, CBS
- 15 17 HEART LINE, Robin George, Bronze



- 16 — GIMME GIMME GOOD LOVIN', Helix, Captiol
- 17 14 STRANGER IN TOWN, Toto, CBS
- 18 16 THE WANDERER, Status Quo, Vertigo
- 19 18 NOWHERE FAST, Meat Loaf, Arista
- 20 15 WONDERLAND, Demon, Clay

## IMPORTS

- 1 RECKLESS, Bryan Adams, A&M
- 2 GIUFFRIA, Giuffria, MCA
- 3 HOT TONIGHT, Lionheart, EMI
- 4 WHITE SISTER, White Sister, EMI
- 5 LAY DOWN THE LAW, Keel, Shrapnel
- 6 APOCALYPSE, Viva, Burceo
- 7 THE RIGHT TO ROCK, Keel, Shrapnel
- 8 EVIL'S MESSAGE, Evil, Rave On
- 9 THUNDER UNDER SEVEN, Triumph, MCA
- 10 RIDERS ON DARK HORSES, Ian Thomas, Anthem

Compiled by MRIB

# indie albums

- 1 1 HATFUL OF HOLLOW, Smiths, Rough Trade
- 2 2 TREASURE, Cocteau Twins, 4AD
- 3 3 IT'LL END IN TEARS, This Mortal Coil, 4AD
- 4 — TALK ABOUT THE WEATHER, Red Lorry Yellow Lorry, Red Rhino
- 5 5 SLOW TO FADE, Red Guitars, Self Drive
- 6 4 VENGEANCE, New Model Army, Abstract
- 7 9 SMELL OF FEMALE, Cramps, Big Beat
- 8 8 RAINING PLEASURE, Triffids, Hot
- 9 11 GOOD AND GONE, Screaming Blue Messiahs, Big Beat
- 10 10 NATURAL HISTORY, March Violets, Rebirth
- 11 14 HEAD OVER HEELS, Cocteau Twins, 4AD
- 12 6 TREELESS PLAIN, Triffids, Hot
- 13 12 STOMPING AT THE KLUB FOOT, Various, ABC
- 14 25 1 2 3 4 WE DON'T WANT YOUR F\*\*\*\*\* WAR, Various, Fightback
- 15 21 BROADCASTING, Penguin Cafe Orchestra, EG
- 16 13 DIG THAT GROOVE, Toy Dolls, Volume
- 17 7 NEW YORK SCUM HATERS, Psychic TV, Temple
- 18 18 HOLE, Scraping Foetus Off The Wheel, Self Immolation/Some Bizzare
- 19 20 GARLANDS, Cocteau Twins, 4AD
- 20 22 SMITHS, Smiths, Rough Trade
- 21 17 PAY IT ALL BACK VOLUME ONE, Various, On-U Sound
- 22 16 ZEN ARCADE, Husker Du, SST
- 23 19 WE HATE YOU WHITE SOUTH, AFRICAN BASTARDS, Microdisney, Rough Trade
- 24 24 JESUS, THE EGG THAT WEPT, Danielle Dax, Awesome
- 25 29 ACID BATH, Alien Sex Fiend, Anagram
- 26 15 A PAGAN DAY, Psychic TV, Temple
- 27 23 COP, Swans, 422 Kelvin
- 28 28 MURMUR, Hula, Red Rhino
- 29 30 SURVIVAL OF THE FATTEST, Action Pact, Fallout
- 30 — BEYOND THE SOUTHERN CROSS, Various, INK Records

# indie singles

- 1 1 UPSIDE DOWN, The Jesus And Mary Chain, Creation
- 2 14 IT'S IT'S THE SWEET MILK, Sweet, Anagram/Cherry Red
- 3 9 OUT ON THE WASTELAND, Anti Nowhere League, ABC
- 4 4 ST SWITHINS DAY/A NEW ENGLAND, Billy Bragg, Go! Discs/ Rough Trade
- 5 5 WASH, You've Got Foetus On Your Breath, Self Immolation/Some Bizzare
- 6 2 NELLIE THE ELEPHANT, Toy Dolls, Volume
- 7 3 STRIKE, Enemy Within, Rough Trade
- 8 7 RATS, Subhumans, Bluurg
- 9 — LAND OF HOPE AND GLORY, Ex Pistols, Cherry Red
- 10 10 COLD TURKEY, Sid Presley Experience, Sid Presley Experience

# REGGAE

## DISCO 45

- 1 HERE I COME, Barrington Levy, Time
- 2 FOREIGN MIND (ORIGINAL), Junior Reid, Black Roots
- 3 IN THE AREA, Johnny Osbourne, Greensleeves
- 4 SHOULD I?, Maxi Priest, Level Vibes
- 5 SKY LARKING/CUS CUS, Horace Andy, SCOM
- 6 TRASH AND READY, Tristan Palmer, Blue Tac
- 7 BABY LOVE, Winston Reedy, Inner Light
- 8 DAY DREAMING, Alton Ellis, White Label
- 9 LEAVE BADNESS ALONE, Single Single, Level Vibes
- 10 THE BEST, Tipper Irie, UK Bubblers

## PRE-RELEASE

- 1 GP, Gregory Isaacs, Full House
- 2 LOVING YOU, Sugar Minott, ET
- 3 WALK A THON, Patrick Cool, Joe Gibbs
- 4 CONCRETE CASTLE, Junior Reid, Dove
- 5 CHANGES, Pam Hall, Thunderbolt

- 11 8 LIFE'S A SCREAM, A Certain Ratio, Factory
- 12 11 SONG TO THE SIREN, This Mortal Coil, 4AD
- 13 22 PEARLY DEWDROPS' DROPS, Cocteau Twins, 4AD
- 14 12 DEATH TO TRAD JAZZ, Membranes, Criminal Damage
- 15 32 PLAIN SAILING, Tracey Thorn, Cherry Red
- 16 24 AMBASSADORS OF LOVE, Milkshakes, Big Beat
- 17 6 HEARTS AND MIND, Farm, Skysaw
- 18 19 CALAMITY CRUSH, Foetus Art Terrorism, Self Immolation/Some Bizzare
- 19 13 THE PRICE, New Model Army, Abstract
- 20 26 SPIRITWALKER, Cult, Situation 2
- 21 18 I BLOODBROTHER BE, Shockheaded Peters, EI
- 22 21 CHICKEN SQWAWK, Millions of Dead Chickens, R Radical
- 23 23 HOLLOW EYES, Red Lorry Yellow Lorry, Red Rhino
- 24 25 FOUR ON 4, Various, Big Beat
- 25 15 BLUE MONDAY, New Order, Factory
- 26 — FELL FROM THE SUN, Kendra Smith/ David Roback/Keith Mitchell, Rough Trade
- 27 36 LES AMANTS D'UN JOUR, Andi Sex Gang, Illuminated
- 28 17 GREEN FIELDS OF FRANCE, The Men They Couldn't Hang, Imp/Demon
- 29 28 THE WORLD OF LIGHT EP, Balaam And The Angel, Chapter
- 30 20 LAST NIGHTINGALE, Robert Wyatt, Recommended
- 31 31 HOLOCAUST, Pauline Murray And Storm, Polestar
- 32 16 JO'S SO MEAN, Flowerpot Men, Compost
- 33 30 MARIMBA JIVE, Red Guitars, Self Drive
- 34 42 BEAUTIFUL MONSTER, Folk Devils, Ganges
- 35 27 TO THE END OF THE EARTH, English Dogs, Rot
- 36 33 WALK INTO THE SUN, March Violets, 4AD
- 37 34 THE AMAZING ADVENTURES OF JOHNNY THE DUCK AND THE BATHTIME BLUES, Cult Maniax, Kcentric Noise
- 38 41 FREEDOM, Exile In The Kingdom, Prophet
- 39 48 BELLS OF RHYMNEY, Robyn Hitchcock, Midnight
- 40 40 THE GARDEN OF ARCANES DELIGHTS, Dead Can Dance, 4AD
- 41 29 DO THE CONGA, Black Lace, Flair
- 42 — HOW SOON IS NOW, Smiths, Rough Trade
- 43 37 SOMEBODY/BLASPHEMOUS RUMOURS, Depeche Mode, Mute
- 44 43 COTTAGE INDUSTRY, Yeah Yeah Noh, In Tape



- 45 — MR BLUES, Restless, Big Beat
- 46 35 I'M JUST A DOG, Meteors, Mad Pig
- 47 38 BEWARE THE WEAKLING LINES, Yeah Yeah Noh, In Tape
- 48 39 E.S.T. (TRIP TO THE MOON), Alien Sex Fiend, Anagram/Cherry Red
- 49 47 DEATH VALLEY 69, Lydia Lunch, Irridescent
- 50 49 MAN WITH NO NAME, Fireball XLS, Northwood

Compiled by MRIB

- 6 YANKEE SKANK, Charlie Chaplin, John Joe
- 7 GET FLAT, Daddy Freddie, Sunset
- 8 SENSI PIPE, Prince Jazzbo, Ujaama
- 9 TRY SO HARD, Leroy Smart, Scorpio
- 10 SENSI NICE, Danny Dread, Marcus

## ALBUMS

- 1 REVOLUTION, Dennis Brown, Yvonne Special
- 2 HERB MAN HUSTLING, Sugar Minott, Black Roots
- 3 DUB ME CRAZY PART FIVE, Mad Professor, Ariwa
- 4 WHAT KIND OF WORLD, Cables, Studio ONE
- 5 FAB GREATEST HITS, Prince Buster, Buster
- 6 JUST BE MY LADY, Frankie Paul, Joe Gibbs
- 7 ON TOP OF THE WORLD, Kapo Tea, Arrival
- 8 BEST OF STUDIO ONE, Various Artists, Heartbeat
- 9 STAND UP, Chalice, Pipe Music
- 10 THIS LOVE, Augustus Pablo, Kaya

Compiled by Daddy Kool, 94 Dean Street, London W1

# MUSIC VIDEO

- 1 1 THE VIDEO, Wham!, CBS
- 2 3 THE SONG REMAINS THE SAME, Led Zeppelin, WHV
- 3 4 THE COLLECTION, Ultravox, Palace
- 4 5 VIDEO REWIND, The Rolling Stones, Vestron
- 5 2 DO THEY KNOW IT'S CHRISTMAS?, Band Aid, PolyGram
- 6 8 SING BLUE SILVER, Duran Duran, PMI
- 7 6 LIVE 'UNDER A BLOOD RED SKY', U2, Virgin
- 8 14 PICTURES ON MY WALL, Echo And The Bunnymen, Warner Music
- 9 11 ON VIDEO, Marc Bolan, Videoform
- 10 16 VIDEO ALBUM, Duran Duran, PMI
- 11 12 MAKING OF THRILLER, Michael Jackson, Vestron
- 12 10 TOGETHER, Cliff Richard And The Shadows, PMI
- 13 7 NOW THAT'S WHAT I CALL MUSIC VIDEO FOUR, Various Artists, PMI
- 14 9 DANCING ON THE VALENTINE, Duran Duran, PMI
- 15 13 WE WILL ROCK YOU, Queen, Peppermint
- 16 15 END OF THE ROAD '84, Status Quo, Videoform
- 17 20 VIDEO SNAP!, The Jam, PolyGram
- 18 18 ARCHIVE, Bauhaus, Beggars Banquet

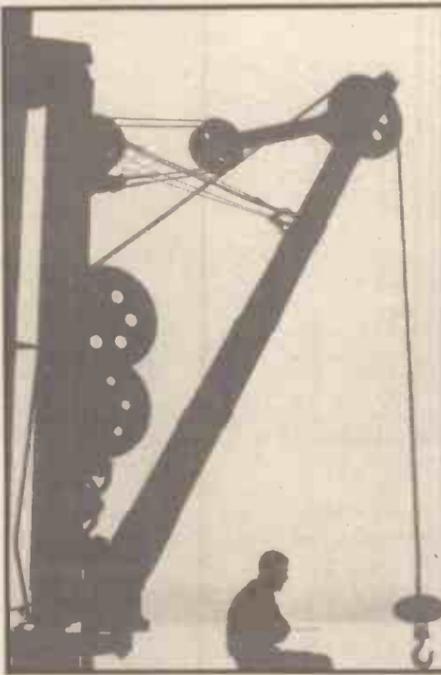


- 19 — WE'RE ALL DEVO, Devo, Virgin
- 20 21 INTO THE GAP LIVE, Thompson Twins, Virgin

Compiled by Video Week Research

# EASY LISTENING

- 1 APPRECIATION, Nihilistics, Brain Eater
- 2 NO RULE, Leather Nun, Criminal Damage
- 3 BLOODLUST, Venom, Neat
- 4 FREAK, Swans, Neutral
- 5 HOW TO DESTROY ANGELS, Coil, Laylah



- 6 SPRING INTO ACTION, Test Dept, Some Bizzare
- 7 BLAST OFF, Birthday Party, 4AD
- 8 DIRTY FINGERNAILS, Nurse With Wound, Laylah
- 9 KNIFE LADDER, Non, Mute
- 10 UNCLEAN, Psychic TV, Temple
- 11 TANZ DEBIL, Einsturzende Neubauten, Zick Zack
- 12 REQUIEM, Killing Joke, EG
- 13 ACH GOLGOTHE, Current 93, Laylah
- 14 GREAT WHITE DEATH, Whitehouse, Come Org
- 15 DISCIPLINE, Throbbing Gristle, Fetish

Compiled by Steven Mannery, Important Record Distributors Inc, Jamaica, NY 11434, USA

# MOST UNLIKELY PLACES TO MEET IAN MACGREGOR

- 1 ARTHUR SCARGILL'S HOUSE
- 2 A QUEUE IN THE DHSS
- 3 A REDSKINS' GIG
- 4 DOWN A COAL MINE
- 5 IN A LAUNDERETTE
- 6 THE PUBLIC BAR OF YOUR LOCAL TERRACES OF A FOOTBALL GROUND
- 7 A FRIENDS OF THE EARTH MEETING
- 8 A BINGO HALL
- 9 AT BUTLINS
- 10 AT BUTLINS

Compiled by Andy Angst

# Screen Faves

- 1 PSYCHIC TV
- 2 VERTICAL HOLD
- 3 THE MONOCHROME SET
- 4 THE ADVERTS



- 5 ATV
- 6 CHANNEL 3
- 7 TV EYE
- 8 TV PERSONALITIES
- 9 TV SMITH
- 10 TV 21

Compiled by Telly, Tone and the Set, Stratford

# NOSHING

- 1 EATEN TRIFLES, The Jam
- 2 IT'S A LARD LIFE, Queen
- 3 TRIPE RIOT, Clash



- 4 GREASE OFFICER, Smiley Culture
- 5 STOP IN THE NAME OF GRUB, Supremes
- 6 EVERYONE'S AT DINNER, Hot Chocolate
- 7 NO BUN, The Stooges
- 8 OUR CHIPS ARE PEELED, Fun Boy Three
- 9 LAY HAMS ON ME, Thompson Twins
- 10 WHAT A WAIST, Blockheads

Compiled by Arthur (aka The Kalorie Kid) of the Bluberry Hellbellies

# CHAINSAW



- 1 THE KITEMAN, The Membranes, Criminal Damage
- 2 MOTORHEAD (LIVE), Motorhead, Bronze
- 3 HUMAN FLY, The Cramps, Vengeance
- 4 CLOTHES HOIST, Scraping Foetus From The Wheel, Self Immolation
- 5 COMPULSION, Test Dept, Some Bizzare
- 6 UPSIDE DOWN, The Jesus And Mary Chain, Creation
- 7 HALF LIFE, Swans, 422 Kelvin
- 8 DEAD JOE, The Birthday Party, 4AD
- 9 THE BUSHES SCREAM WHILE MY DADDY PRUNES, The Very Things, Reflex
- 10 STOP THIS LUNACY, Rapping Reg And The Ditton Crew, Porky Scratchings

Compiled by Monty at Radio Bangladesh, Ludlow, Salop

# BULLSEYE 2

- 1 IN ONE
- 2 COME AND HAVE A LOOK AT WHAT YOU WOULD HAVE WON
- 3 GOOD ANSWER!
- 4 WE'RE ALL ROOTING FOR YOU
- 5 POUNDS FOR POINTS
- 6 IT'S EARLY DAYS
- 7 HERE'S YOUR BULLSEYE BADGES, WEAR THEM WITH PRIDE, YOUR BULLY TANKARD AND DARTS — WITH OUR COMPLIMENTS
- 8 GOOD DARTS!
- 9 WE'LL HAVE A DRINK LATER
- 10 SEE YOU BACK ON THE OCHE IN TWO MINUTES

Compiled by members of the Rye House Tavern Serious Drinking Club (Hoddesdon)



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**FEMALE VOCALIST** London good image seeks ambitious young rock band Box no. 536. **S1563**

**GUITARIST LEAD/RHYTHM** 10 years experience seeks professional band. Various influences including — ZZ Top, Slade, Dr. Feelgood, Bon Jovi. Will travel for right band. Evenings 0642-476349 Alan. **S1564**

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**GUITARIST WITH GOOD VOCALS** (20) wants to front/play with band. Some live/studio experience. Excellent equipment, transport character, 100% dedication. Will travel for the right band. Ring Basingstoke 24396. **S1566**

**TWO EXPERIENCED** vocalists young attractive sisters dynamic voices and appearance need good recording deal group or otherwise now! If you want star quality look no further. Box no. 537. **S1567**

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	Vox Venue Lead 30..... £135
	Vox Venue Bass 30..... £122
	Vox Venue Keyboard 100..... £245
	McGregor Combos including new models in stock

**KEYBOARDS**

Roland JX8P in Stock ON DEMO!	Roland Planet Modules..... In stock
Akai AX80 Synth..... £1137	Roland SH101 Inc hand grip..... £220
Jen DT Piano..... £439	Roland HP20..... In stock
Korg X 800 Module..... In stock	SH Wurflizer..... £395
Korg Poly 800..... In stock	Siel PX Piano..... £395
Roland MKB1000 Mother Keyboard..... In stock	Sier Expander..... £472 a pair
Roland MKB300 Mother Keyboard..... In stock	Technics PCM Digital 10 Piano..... £899
..... JK3P Ring for best ever price	Yamaha KX5 Remote Keybd..... £360
Roland PG200 Programmer..... In stock	Yamaha PF15..... In stock
..... Juno 106..... In stock	Yamaha DX7..... In stock
	Yamaha PF10..... In stock
	Yamal CX5..... In stock on demo
	Yamal CS01 ex demo models inc. free delivery..... £68

**LARGE STOCKS OF ALL TRAYNOR P.A. JUST IN!**

**ALL CARLSBRO IN STOCK AT MAXIMUM DISCOUNT**

Boss BX800 Mixer..... In stock	HH Uni II Bass Cab..... £158 each
Boss BX800 Mixer..... In stock	HH Radial Horns..... £171 each
HH MA 150 head..... £250	HH Bullet Array..... £121 each
	Kudos 6x5..... £472 a pair
	Kudos Mini monitor..... £76 each
	Kudos 6x6 Piezo cabs..... £64 a pair
	Kudos K6400 PA amp..... £499
	McGregor Mosfet slave..... £314
	McGregor 112 + Horn Cabs..... £165 a pair
	Yamaha S250 X Cabs..... £795 a pair

**DRUMS (All prices include stands)**

SH Asba Congas (inc. stand & case)..... £275	Tama Deepshell swingstar..... £435
Asama deep 5 drum kit..... £339	Tama Superstar 23ras 22-13-14-18 Plus 8" Snare & Titan Hardware..... £1186
Blark Mamba Congas Inc stand..... £590	Trak System 2-7 Drum Kit..... £519
Cactus Electronic Kit..... £395 to clear	Trak system 2-6 drum kit..... £295
Ludwig (Natural Maple) Power Toms 22-12-13-16 + Holder..... £1299	Trak System 4-5 Drum..... £675
..... sun DX 22050..... £695	S4 Premier Double Bass Drum Kit (Ethel)..... £695
Pearl Export 22050..... £419	S4 Ludwig 6-Drum..... £695
Pearl Export Zebra finishes..... £389	S4 Hayman 4-Drum..... £225
Pearl Export 22070..... £619	
Premier APX 5 drum kit (Tristar stands)..... £449	
Premier Projector 5 drum kit (20" bass drum)..... £445	
Premier Projector 5 drum (Tristar stands)..... £679	

**BASS GUITARS**

Aria RGB Standard..... £165	BC Rich Stealth (Bolt on)..... £195
Aria CSB 450..... £187	BC Rich Bitch..... £195
Aria SBR 80 fretless..... £440	Fender Precision..... £345
Aria SBR 150 fretless..... £534	Gordy Blueshift..... £257
Aria SB Elite II..... £382	Gordy Blue-Hill Deluxe..... £345
	Ibanez RB 630..... £158
	Ibanez RB 650..... £174
	Ibanez DT 650 Explorer Bass..... £225
	Ibanez RB 640 fretless..... £159
	Ibanez RB 630 left hand..... £172
	Ibanez RB 650..... £258
	Ibanez RB6950..... £315
	Riverhead RUB 1995..... £404
	Squier Precisions..... from £201
	Vox White Shadow Fretless..... £404
	Washburn Banquet II left hand..... £295
	Washburn Force 4 L Hand..... £199
	Washburn M Force 42 Headless..... £401
	Yamaha BB300..... £165

**ACOUSTIC GUITARS**

Applause AA31..... £134	Martin D018 left hand inc case..... £695
Applause AE31..... £148	Washburn Prairie Song 12 string..... £272
Aria John Joyce..... £237	Washburn Harvest..... £257
Gibson J25..... £325	Washburn 3755..... £299
Gibson Heritage inc case..... £795	Yamaha CJ 8385..... £169
Martin D18 left hand inc case..... £748	

Fresh stocks of Yamaha just in!

**ACOUSTIC ELECTRIC GUITARS**

Aria Elecard inc case..... £395	Ovation Stereo Classic..... £576
Ibanez AE 410..... £212	Washburn Monterey Active..... £312
Ibanez AE 405..... £180	Washburn Woodstock Active..... £253
Ibanez AE 302..... £170	Washburn Woodstock 12 Active..... £342
Martin MC 28E inc. case..... £995	Washburn Mirage Classic..... £360
Ovation Stereo Legend 12 String..... £827	Washburn Mirage Deluxe..... £312
	Washburn Sundance..... £365

**SEMI ACOUSTIC GUITARS**

Aria TAGO left hand..... £332	Cordón Smith Gypsy 2..... £335
..... ab-Ellis..... £380	Washburn HB35 black red..... £441
Epiphone Riviera inc. case..... £275	Westone Rainbow II left hand..... £295
Gibson Howard Roberts Fusion plus case..... £395	Yamaha SA800 (inc. case)..... £355
Gibson BB King Lucille plus case..... £895	Yamaha SA2000 L-Hand (inc. case)..... £535
Gibson 335 Dot plus case..... £795	Yamaha SA1800S inc. case..... £430
Gibson ES175 CC..... £895	Yamaha SA1200S inc. case..... £454

**ELECTRIC GUITARS**

**ROLAND GR 700 GUITAR SYNTH SYSTEM & CHOICE OF GUITAR CONTROLLERS IN STOCK**

BC Rich Eagle (thru neck)..... £285	Ibanez Destroyer II plus case..... £447
BC Rich Wave (thru neck)..... £275	Ibanez RS 530..... £312
BC Rich Stealth (Bolt on)..... £195	Squier Telecasters..... from £181
Fender USA Standard Strat (less trem)..... £250	Squier Stratocasters..... from £195
Fender USA Elite Active Tele..... £427	Tokai Strats..... from £195
Fender Paisley Tele..... £245	Tokai Psyche Iete..... £195
Gibson Flying V2 plus case..... £495	Tokai Talbo..... £328
SH Gibson LP Custom L/H inc. case..... £395	Washburn T Bird..... £133
SIN Gibson LP Deluxe..... £345	Washburn Force 3..... £165
Gordón Smith GS1..... £145	Washburn Banham..... £415
Gordy edshift..... £295	Washburn Force 7..... £129
Ibanez RS 129..... £137	Washburn Hawk (Black Red)..... £340
Iban r RS 135..... £157	Washburn A20V..... £299
	Westone Thunder 1A..... from £149
	Westone Thunder Jet..... £125
	Westone Thunder IA..... £183
	Westone Thunder II..... £206
	Westone Preaige 117..... £222
	Westone Prestige 227..... £243
	Yamaha SC 3000S inc case..... £743
	Yamaha SL 1000S..... £355
	Yamaha SG 1300T..... £470
	Yamaha SG200..... £198
	Yamaha SG300S (inc. case)..... £612
	Yamaha SE200..... £156
	Yamaha SE300..... £190

**SECOND HAND ITEMS**

S H Aria SB700 fretless..... £275	S H Hiwatt 100 head..... £145
S H Aria SB800..... £280	S H Musicman Sabre II..... £225
S H Fender Bassman 135 Head..... £175	S H Roland Cube 60

# *SDS1 = 8 Concert toms*



## **Proof of equation**

Introducing the SDS 1, the new battery powered digital drum from Simmons. Its sounds are digitally recorded and easily interchangeable, either from the library of sounds available at your Simmons dealer or, more excitingly, from your own personally sampled collection, care of the revolutionary sampling and EPROM blowing device, the SDS EPB.

The SDS 1 is a full sized, hexagonal Simmons pad, complete with new rubber playing surface, and facilitates perfect dynamic control over volume, pitch bend (up or down), attack and brightness. Connections are provided for battery eliminator and external trigger, accepting signals from drum

machines, miked acoustic drums, drum tracks off tape, sequencers etc.

A clever little instrument — but eight concert toms?

The SDS 1 features a unique "run generator" which, when implemented, instructs the instrument to output the selected sound at a lower pitch for each consecutive strike of the drum. The period of time over which this effect is active can be controlled. Therefore, if the SDS 1 is struck eight times with the run time set at four seconds and a concert tom sound sample installed, the SDS 1 = 8 concert toms. Well done Simmons, stay at the top of the class.

**SIMMONS**

**Electronics Ltd.**

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