

SOUNDS

68

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FUTURE TECH FEATURE



**STILL CRAZEE AFTER
ALL THESE YEARS** Slade, page 10



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Smell of success

THE CRAMPS (above) return to Britain in January for a short tour — their first dates here for two and a half years.

The band, who are currently top of the indie charts with their 'Smell of Female' album on Big Beat, recently lost guitarist Kid Congo — who replaced Bryan Gregory three years ago — who returned to the Gun Club. But they've recruited Ike Knox, who turns out to be the cousin of drummer Nick Knox, on guitar instead.

Promoter John Curd, who staged their last tour

here in the summer of 1981 and then brought them in again for the Daze Of Future Past at Leeds in September 1981, has spent several months persuading the band to come over and they've finally agreed.

They play Manchester Hacienda January 11 (tickets £4 for members and £5 for non-members), Birmingham Odeon (tickets £4.50 and £4.00) and London Hammersmith Palais 15-16 (tickets £4.50).

There's also a chance they'll be appearing on *The Tube* on January 13 although this has still to be confirmed.

Simply thrilled, honey

JOHN LENNON and Yoko Ono have several albums of major musical and historical significance released over the next few months by Polydor.

Probably the most significant of these is an album called 'Milk And Honey' which comes out on January 23. It features six previously unreleased tracks by Lennon — the last material he recorded — and six Yoko Ono tracks. A single called 'Nobody Called Me' by Lennon comes

out on January 9. Next weekend Polydor release an album called 'Heartplay — Unfinished Dialogue' which features 42 minutes of conversation with Lennon and Ono edited from a 22-hour interview by David Sheff. The album reveals their feelings about the world they affected so strongly and will doubtless help to redress the balance caused by the revelations in 'Loving John' by his former girlfriend May Pang.

Saxon bring back the power

SAXON, the heavy metal barnstormers from Barnsley, have lined up their first tour for over a year in February.

The band, who've spent the last year touring America and Europe, kick off at Belfast Ulster Hall on February 1 and then play Dublin SFX 2, Leeds Queens Hall 4, Birmingham Odeon 5, Cardiff St David's Hall 6, Sheffield City Hall 8, Nottingham Royal Concert Centre 9, Glasgow Apollo 11, Edinburgh Playhouse 12, Newcastle City Hall 13, Hanley Victoria Halls 15, Manchester Apollo 16, Liverpool Royal Court 17, Bristol Colston Hall 18, Leicester De Montfort Hall 20, Oxford Apollo 21, Ipswich Gaumont 22, London Hammersmith Odeon 24-25.

Their next album, the follow-up to 'The Power And The Glory', will be released by Carrere shortly after the tour.

Rocks in your head

HANOI ROCKS warm up for their London Marquee dates on December 18-20 with gigs at Rayleigh Crocs December 16 and West Runton Pavillion 17.

They'll be supported on all dates by the **Mannish Boys**, a London band fronted by former **Lightning Raiders** vocalist **Gas Wilde**. However they can't play the Marquee date on the 19th and will be replaced by the **Idle Flowers**.

Hanoi Rocks start recording their new album early next year in Canada with producer **Bob Ezrin**.

Mode mystery date

DEPECHE MODE, who are currently on tour in Europe, have lined up a date at the Birmingham Odeon on February 4.

The reasons for this 'special-one-off' haven't been revealed and attempts to ascertain them by your diligent news age have drawn a mysterious silence.

Whatever the motives, tickets go on sale price £2.50 and £3.00 and the doors will open at 5.30pm — maybe the motive is just value for money.

Metal ill-health

OZZY OSBOURNE had to cancel a total of four shows on his British tour which ended last week, due to severe bronchitis.

As reported last week he pulled out of shows at Liverpool and Birmingham. He subsequently had to cancel shows at Manchester, Hanley and the rescheduled Birmingham date although he did manage to croak his way through two Hammersmith Odeon shows.

His European schedule has meant that it's been impossible to reschedule any of the abandoned gigs this year but refunds are available from the point of purchase and if fans hang on to their ticket stubs they'll be able to get a £2.00 discount on the next relevant concert, whenever it can be arranged.

SLADE had to pull out of two dates on their British tour last week after **Noddy Holder** lost his voice. As he'd been to commiserate with **Ozzy Osbourne** over his bronchitis a

few days earlier it's thought that he may have caught the same virus.

The cancelled dates were at Nottingham Palais December 1 and Norwich East Anglia University 3 and both will be rescheduled as soon as possible.

MAGNUM have had to cancel a batch of dates lined up for this month because guitarist **Tony Clarkin** has fallen ill and has been ordered to rest for three months.

But the band have promptly rearranged the dates for February to squash any further rumours that they might be splitting up. They will now play Coventry General Wolfe February 17, London Marquee 18-19, Nottingham Rock City 21, Blackburn King Georges Hall 22, Hanley Victoria Halls 23, Birmingham Odeon 24, Redcar Bowl 25, Dunstable Queensway Hall 26.



Yea, Verity

VERITY play a special charity gig at Bingley Arts Centre on December 19 in aid of cancer research and the Mike Taylor

Memorial Fund. The fund is for the widow and family of the local motorbike leader who died recently.

Tickets for the gig are £2.00 in advance or £2.25 on the door.



Another day, another Wallah

KING KURT, now fully recovered from their trashing in Liverpool by thugs posing as bouncers, have lined up a batch of dates to promote their 'Ooh Wallah Wallah' album which has just

been released by Stiff. They'll be playing Colchester Woods Leisure Centre December 14, Keele University 15, Dunfirmline (venue to be confirmed) 17, Bradford Palm Cove 19,

Manchester Jilly's 20, Newcastle Bear Pit 21, Glasgow Night Moves 22, Edinburgh Dance Factory 23, London Lyceum 28.

They also promise a 'huge mucky tour' for early '84.

Who plays the Ferry-man?

ROXY MUSIC have denied rumours that they are splitting up... or maybe they haven't!

Reports of the band's break up have become almost an annual event and this year's has arisen because sax player **Andy Mackay** and guitarist **Phil Manzanera** have been recording together and are forming their own band. The rumours have been

further enhanced by **Bryan Ferry's** alleged quote that the band's most recent album 'Avalon' was so-called because it was **Roxy Music's** final recording.

But a statement from the **Roxy Music** office last week said that: "Quite obviously on consideration such a statement is fraught with complexity and, given this enigmatic interpretation of legend, **Bryan Ferry** could

hardly have meant what he seems to mean, but perhaps he did."

The statement continues by saying that **Ferry** is currently in New York "writing, arranging and recording startling new songs with the aid of a typically unpredictable and intriguing array of musicians, just as he has always done. Which doesn't sound like the end of anything. But perhaps in a subtle way it is."

It's interesting to note at this point that **Roxy Music** albums are not best known for their 'unpredictable and intriguing array of musicians' and it's not specified whether this array actually includes any musicians normally associated with **Roxy Music** — like **Andy Mackay** and

Phil Manzanera for example.

But the statement concludes that "the mongers of doom should be ignored and their alarmist presumptions spurned. As for **Mackay** and **Manzanera**, **Roxy Music** has always been a free association, jealously protective of its members' individual rights and their freedom to pursue their own projects outside the group. And so the fact that **Mackay** and **Manzanera** have been recording together, as indeed they have, is news of no great import. Instead it's almost predictable. It doesn't mean they have left **Roxy Music**. Or perhaps it does. The truth, like all good things, will out in its own time."



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Robertson write-off

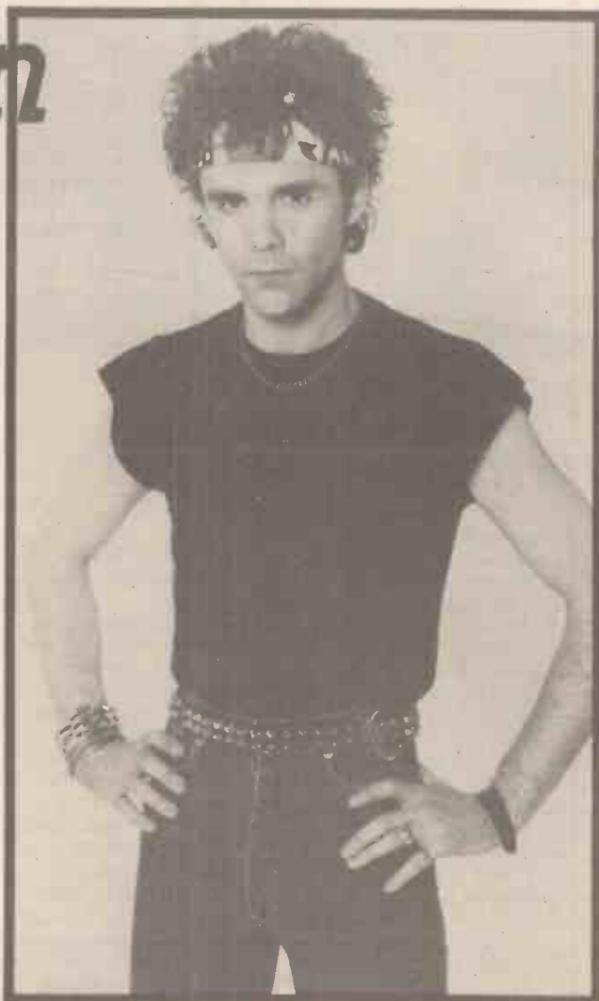
MOTORHEAD guitarist Brian Robertson (right) has left the band — just 18 months after he took over from Fast Eddie Clarke.

The 'mutually agreed' decision was made at a group meeting last week at the end of a less-than-successful British and European tour which was foreshortened when Robertson became ill.

The decision was said to be in the best interest for the future of Brian and Motorhead and Lemmy said afterwards: "We all thought that 'Another Perfect Day' was one of the best albums we have

ever released. Motorhead is however essentially a live band and unfortunately the 'Perfect Day' material did not come over on stage as powerfully as on the album. We've decided that we've given it our best shot and it hasn't worked out."

Lemmy and Phil are already considering a replacement guitarist and the quote from Phil that should warm the hearts of disillusioned Motorhead fans is: "We'll be back with a roar in '84. Be there or cut your hair."



No more Fall foul-ups

THE FALL's new album 'Perverted By Language' should be in the shops this weekend after a series of delays.

Last weekend Rough Trade had all the album sleeves but no discs to put in them. But they remained 'supremely confident' that the missing bits of vinyl would turn up in time.

The Fall have two more dates this year — at London's Electric Ballroom on December 8 with the Moodists and Lavolta Lakota and Manchester Hacienda on the 19th.

They are also releasing a one hour video next weekend on Ikon FCL called 'Perverted By Language/Bis' which includes songs from the new album and earlier tunes such as 'The Man Whose Head Expanded' and was filmed in such exotic locations as New York, Manchester and Burnley.

THE FARMERS BOYS have added three more dates to their current British tour to promote their 'Get And And Walk' album.

They'll now be playing Stoke North Staffs Polytechnic December 8, Norwich University of East Anglia 10, and Torquay 400 Club 15.



Byrne goes for gold

DAVID BYRNE (above) will have his solo work 'The Catherine Wheel' performed at London's Sadlers Wells next week when ballet choreographer Twyla Tharp plays a two-week season at the theatre.

Byrne originally wrote 'The Catherine Wheel' for Ms Tharp a couple of years ago and a film of the ballet was shown on BBC television last year.

It will be performed at Sadlers Wells under its full title of 'The Golden Section From The Catherine Wheel' on December 15, 19 and 22.

On the same programme will be the ballet 'Bad Smells' by rock guitarist/composer Glenn Branca.

Costello keeps the peace

ELVIS COSTELLO, Ian Dury and Mari Wilson will be taking part in 'The Big One', a theatrical show for peace which is being staged at the Victoria Apollo on December 18.

The show will consist of sketches, comedy turns and music by artists who 'wish to affirm their commitment to peace and the irrepressible human spirit'. Proceeds from the show and the subsequent album, video and book will be dispersed to a wide range of peace projects to ensure that no single philosophy dominates.

The show, directed by Andrew Matheson and designed by Gerald Scarfe, will also feature contributions from Hazel O'Connor, Tim Curry, Jonathan Pryce, Brian Glover, Nell Dunn, Harold Pinter and Rick Mayall.

Tickets range from £6 to £18 and are available at the box office.

THE ALARM have added another date to their 'The Sound And The Fury' tour early next year. They'll be playing Sheffield Limit Club on February 5.

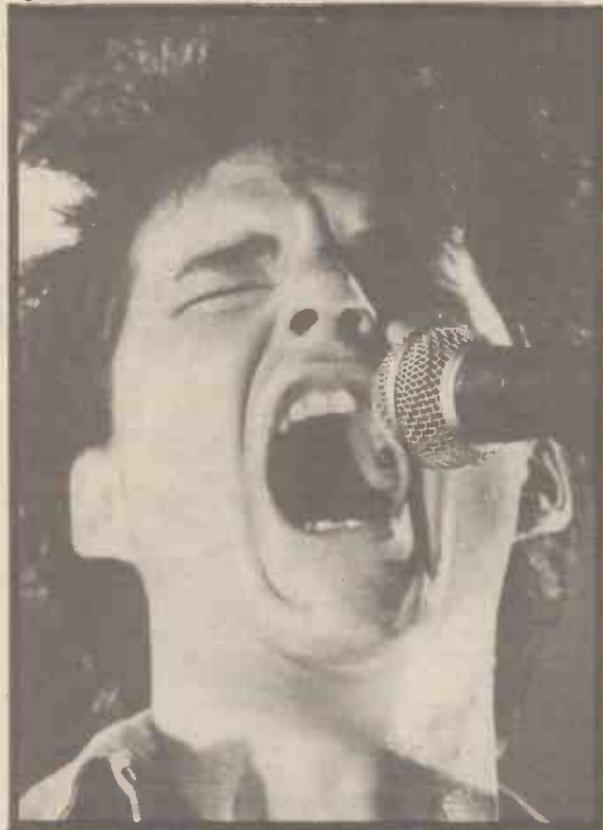
Big Country's farewell to '83

BIG COUNTRY stage a triumphant homecoming from their successful American tour with two shows at Glasgow's Barrowland Ballroom on New Year's Eve.

The band, whose debut album is knocking around the American Top Twenty at the moment, will play a matinee show with Gaelic rock band Run Rig and acoustic duo Second Thoughts. For the evening show they will also be joined by Glasgow band Passionate Friends, a pipe band and a host of surprise guests.

Tickets for the shows, which are being run in conjunction with Radio Clyde, are £3.00 for the 3pm show (which is mainly for under-18's and the unemployed) and £5.00 for the late show and go on sale this week at Virgin Records in Union Street. They are also available by post from Regular Music, PO Box 77, HPO, Edinburgh. Postal orders only should be made payable to 'Regular Music' and you should enclose an sae and post early for Christmas!

The gig will be recorded by Radio Clyde for subsequent broadcast and filmed by US cable TV station MTV and it's hoped that it will be shown on British TV as well.



STUART ADAMSON: hollerin' for Hogmany

Damned box clever

THE DAMNED, who've just had their 'There Ain't No Sanity Clause' single re-released by Big Beat, have lined up a post-Christmas tour.

The band get straight to it on Boxing Day when they play Rayleigh Crocs. They then go to Liverpool Royal Court 27, Glasgow Penthouse 28, Newcastle Bearpit 29, Leeds Queens Hall (with King Kurt, Flesh For Lulu and Alexei Sayle) 30, Cardiff New Ocean Club January 2, Oxford College of Education 3.

Troy's tempest

TROY TATE, formerly with the Teardrop Explodes, has formed his own band which includes ex-Reverillos drummer Ally Patterson, and plays his first British date at London's Wag Club in Lower Wardour Street on December 8.

It follows a series of European shows to promote his first solo single 'Love Is' that was released on Why Fi Records recently. He'll be undertaking a proper British tour early next year.

Two for you

UNDER TWO FLAGS headline a special show at the Brixton Ace on December 10 which they intend to record for a possible live album.

Special guests will be the original line-up of Splodgenessabounds who are reuniting specially for the show. Also on the bill are Actifed and Jojo.

Time is on our side

TIME UK, the band formed by former Jam drummer Rick Buckler, and featuring former TRB man Danny Kustow, are playing a series of low-key dates this

month before recording a single with producer Tony Visconti. The only confirmed date so far is at London's Marquee on December 9.



Keep taking the tablets

THE CURE (above) release a budget priced eight-track album next weekend on Fiction called 'Japanese Whispers: The Cure Singles November '82-November '83'.

As the title implies, it

includes their recent singles trilogy of 'Let's Go To Bed', 'The Walk' and 'The Lovecats' (which is currently in the charts) as well as 'The Dream', 'Just One Kiss', 'The Upstairs Room', 'La Ment' and 'Speak My Language'.

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Prog rock tour grinds to a halt

THE PALLAS/Solstice/Trilogy 'Brave New World' tour ground to a halt two thirds of the way through last week when Pallas singer Euan Lowson (above) contracted bronchitis and laryngitis which aggravated an already severe throat problem.

Lowson was told by a specialist to rest his throat for at least a month or risk permanent damage and as Pallas have just signed to EMI and will be playing a major tour in February when their new album is released they were not

going to risk their prospects.

The cancelled dates were at Exeter Riverside November 29, Loughborough University 30, Liverpool Royal Court December 1, Coventry Polytechnic 2, Leicester University 3, Cardiff New Ocean Club 5, London Lyceum 6. Ticket refunds can be obtained from the point of purchase.

Meanwhile, Solstice and Trilogy have lined up a London show together at the Venue on December 14.

Europeans' UK plea

EUROPEANS (right), who are lining up a short British tour at the end of January, are looking for local bands to support them at each venue.

The band will be given full use of the lighting and PA rig and will be paid a support fee — a departure from the more usual practice these days of having to pay to get on to a tour.

The tour will be covering Glasgow,



Edinburgh, Dundee, York, London, Wolverhampton and Manchester. Interested bands should send a tape and relevant details to the Europeans, 365A Kilburn High Road, London NW6.

Easy Ryder

MITCH RYDER, the American rocker who tried to take on the British beat boom of the Sixties single handed with classics like 'Jenny Take A Ride', 'Devil With The Red Dress On' and 'C C Rider', and has been making something of a come-back in the States over the past year, plays a one-off gig at London's Venue on December 8.

He's just released a new single on Towerbell called 'When You Were Mine' and has an album coming out called 'Never Kick A Sleeping Dog' which was produced by John Cougar.

Special guests at the Venue will be the Pirates and tickets are priced at £3.50.

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Tina's turn

TINA TURNER has added a couple of midnight shows to her previously announced London Venue dates on December 19 and 20. And while the lady is over in Britain she'll be working on a new single with Heaven 17.

All cut up

THE BLOOD have parted company with drummer Evo and bassist Motley who have apparently left over 'policy disagreements'. The remaining duo are currently auditioning replacements.

Evo has formed his own band called **Warfare** — a crossover punk/metal band and will be releasing a single next year.

The Camera never lies

AZTEC CAMERA, climbing the Top Twenty with their 'Oblivious' single, have added a second night at Glasgow Pavillion on December 19 after the gig on the previous night sold out. Tickets are priced at £4.00. As previously reported, they also play Edinburgh Queens Hall on the 20th.

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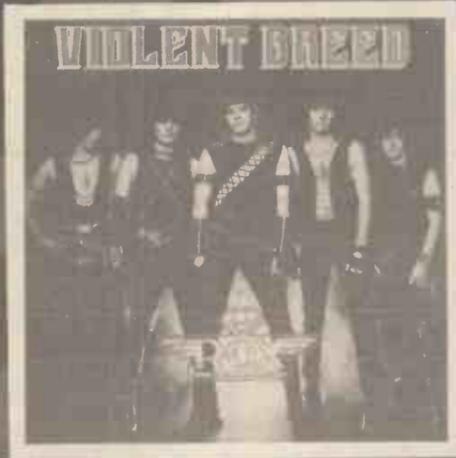
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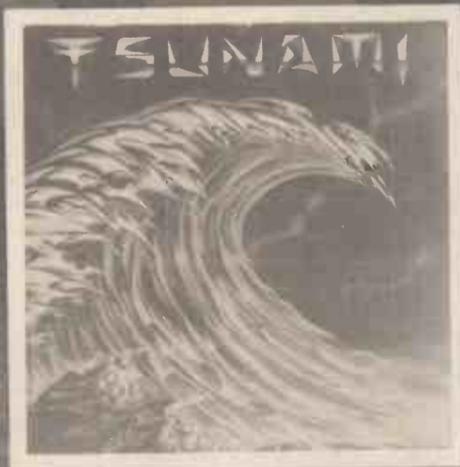
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EARTHSHAKER 'BLONDIE GIRL'

ALL 12" SINGLES

RECORD NEWS

DON FELDER, former Eagles guitarist, finally gets his solo album together on Asylum this weekend. It's called 'Airborne'!

WOMACK AND WOMACK, the American funk duo featuring Cecil on vocals and guitar and Linda vocals, release an album called 'Love Wars' on Elektra this week. Session players include bassist Nathan East, keyboard player Neal Larson and percussionist Lennie Castro.

METGUMNERBONE, from the Wild Planet of Leeds, release their first album called 'Leigliahorn', on A Mission Records (through Red Rhino and the Cartel) this month. They are planning dates in Northern parts.



REAL LIFE (above), an Australian band from Melbourne, release their first single over here on MCA this week called 'Send Me An Angel'. It's already been to Number One in New Zealand and been a top five hit in their native land. They've been recording an album over here with Steve Hillage producing which will be released early next year.

INCA BABIES, a Manchester band, have sold out of the first pressing of their 'The Interior' single on Black Lagoon Records and have pressed up a further batch for distribution by Red Rhino.

MISTER STEVE, who led the Martian Schoolgirls to cult status with a single called 'Life In The 1980's' and has also worked with Robert Frapp, Barry Andrews, Nick Brown and Sarah Lee, has a solo single called 'The Christmas Song' released this week by Town And Country Records, a label which despite the song title specialises in 'music of the not so commercial nature'.

FALLING A RECORDS, an indie label that's been rounding up a 'wealth of talent' for release over the coming year, offer a free sampler to anyone sending them a blank C90. They're not giving away any names so you'll have to take pot luck for the cost of a 17p stamp (for return post) to Falling A Records, First Floor, The Arcade, Pier Avenue, Clacton-on-Sea, Essex.

APOCALYPSE JIVE, A Million Others, Dig Vis Drill, The Gallery, the Wealthy Texans, the Crop, Bamboo, IVE, Alice Goes Pop and Cedar Point Ohio 1952 are featured in a compilation cassette of Sheffield area groups called 'Company Classics Volume Two' on Company Records (through Red Rhino).

JANIE JONES, immortalised on the first Clash album, has teamed up with Joe Strummer to release a single on Big Beat called 'House Of The Ju Ju Queen'. It's her first single since 'Witches Brew' which was a Top Twenty hit in the Sixties.

THE LOOK, who've had hits with 'I Am The Beat' and 'Feeding Time', have signed to Towerbell and release a single this week called 'Drumming Up Love'.

DEATH IN JUNE have their classic anthem 'Heaven Street' released this weekend by New European Recordings (through Rough Trade).

THE MEMBRANES, the 'popular Northern discord beat thrash combo' release a mini-album called 'Crack House' on Criminal Damage Records (through Backs and the Cartel) this month. Dates will hopefully follow.

NURSE WITH WOUND unwrap the bandages around their sixth album this month. It's called 'Ostranenie' and is issued by Third Mind Records (through Rough Trade and the Cartel).

VONBRIGDI, an Icelandic band, release a mini-album called 'Kakofnia' on Shout Records (through Rough Trade, Jungle and the Cartel) this month to celebrate the first sensible winter images'. The average age of the band is 16!

SUN PALACE, a duo consisting of Mike Collins and Keith O'Connell, release their first single titled 'Winning' on Passion Records this week.



MUTABARUKA (above), the Jamaican poet who performed recently at the Michael Smith benefit in Brixton, releases an album called 'Check It' on Ada Production this week.

BETTE MIDLER covers Marshall Crenshaw's 'Favourite Waste Of Time' for her new single on Atlantic this weekend.

LIONEL RICHIE takes another single from his platinum 'Can't Slow Down' album this week. It's called 'Running With The Night' on Motown and he'll hopefully be playing his first solo gigs here early next year.

STRAY, who reformed a few months ago with Del Bromham, Ritchie Cole and Gary Giles from the original 1967 line-up plus 'new boy' Pete Dyer who joined in 1973, have a live album of their Marquee 25th anniversary gig due for release on Gull Records next month.

RIVA RECORDS, who now consist principally of John Cougar now that Rod Stewart has severed his connections with them, have switched their distribution to Phonogram. First single under the new deal is Cougar's 'Crumblin' Down' from his upcoming album 'John Cougar Mellancamp Uh Huh'.



THE ACCURSED (above) the Rainham punk band, have a new album out on Wreckem Records (through Backs and the Cartel) this month called 'Up With The Punks'.

FLUX RECORDS, a new label starting up in Peterborough, is looking for talent to record and release. They invite tapes from band of any 'race, creed or standard'. Phone Tony on (0733) 203802 for details.

THE DANCE DECADE 1973-1983 is a 14-album package of 180 tracks of 'the greatest dance music of the last decade' on offer from Street Sounds. The material is up to the standard of their regular compilations and they'll be selling to shops at a surprisingly low £18.23p plus VAT. It will be interesting to see what the shops start charging for it.

THE CABINET, who are based in Sheffield but whose membership spreads out to Leeds, London and Amsterdam, release their second single on Sharp Records (through Red Rhino and the Cartel) this week called 'Language And Words'.

DARREN DEAN WHARTON, keyboard player with the finally defunct Thin Lizzy, has turned down an offer to join Whitesnake and signed a solo deal with Phonogram instead. He's writing material for an album 'which promises to be quite different from his work with Lizzy'.

TOUR NEWS

ORPHAN, who release a new single called 'Mega Hype' on Bat Records this month, play Swiss Cottage Guard House December 11, Willesden Junction The Hope 15, Mayfair Embassy Club 19.

SANCTUS, the South London band, have dates lined up at Horsham Fox And Hound December 7, Stockwell Castle 9, Sutton The Cave 11, Carshalton Black Horse 14.

STAGE NINE, who feature Debbie Fox-Little on vocals, return from the Majorcan circuit (!) to play Croydon Cartoon December 13, Cricklewood Hogs Grunt 15, Stoke Newington Pegasus 20, Kentish Town Bull And Gate 28.



QUANDO QUANGO (above) who've just had their 'Love Tempo' single re-released over here in a new mix following its success in American dance charts, play Hastings Downtown Saturdays December 7, Hickstead Dance Factory 8, London Camden Palace 9.

A POPULAR HISTORY OF SIGNS will be playing London's Venue on December 13 with Naked Lunch.

FOREIGN LEGION, Vis-A-Vis, Antisocial Workers, Shanghai Rhythm and Change are all playing The Cedars School Reunion at Leighton Buzzard Tiddenfoot Leisure Centre on December 17.

THE WEDGE, a three-piece Manchester rock band who feature former Elergy drummer Barrie J Krell, have a gig at Coventry Lanchester Polytechnic on December 13.

THE TIME DANCE, a 'passionate North London dance combo', will be setting up an itinerant club around London with 'enigmatic reggae funk band' Wicked Kitchen at Brixton Old Queens Head December 11, Hounslow College 17, Cricklewood Production Village 28, West Hampstead Moonlight January 4.

PREFAB SPROUT, who've had a couple of singles out on Kitchenware records, play Liverpool Venue December 7, Newcastle Monday Club 12, Sunderland Drum Club 15 before supporting Elvis Costello at Birmingham Odeon 19, London Hammersmith Odeon 21-22.

GUANA BATZ, who have an EP out on Big Beat, have dates lined up at Hammersmith Clarendon December 9, Camden Dingwalls 19 and Hammersmith Clarendon 24.

MARIONETTE, the 'devastatingly divine' band, have condensed their planned tour into one gig at Hammersmith Clarendon on December 10.



1919 (above), who've just had an indie hit with their 'Cry Wolf' single, have dates at Huddersfield Polytechnic December 7, Hammersmith Clarendon (with Play Dead) 8, Liverpool The System 8, Manchester Gallery 12, Birmingham Tin Can Club 16, Brighton Escape Club 17.

THE DEFECTS, who've just postponed their next single until the New Year, play a couple of dates at Leeds Brannigans December 7 and Feltham Football Club 9.

ONE THE JUGGLER, who'll have a single out in January, play Leicester University December 7, Sheffield Limit Club 8, Keele University 9, London Embassy Club 21 (with the Passion Shots and Trimmer And Jenkins).

HERE AND NOW, who have a live cassette out on Nowhere Productions, play New Malden Manor Park Pavilion December 9, Fulham Kings Head 10, Swindon Bell 15, Hammersmith Clarendon (special Xmas party) 21, Putney Half Moon January 5, Croydon Star 6, Dudley JB's 14.

HAZE, the Sheffield progressive band, head out on a tour to promote their 'Cellar Tapes' cassette on Gabadon Records and reissued single 'The Night' at Sheffield University December 7, Sheffield University 9, Tadcaster Cross Keys 14, Castleford Trades Club 24, Chesterfield White Swan 28, Glossop Surrey Arms 30, Milton Keynes Peartree January 5, London Marquee 7, Bradford Wheatsheaf 11, Darlington Collectors Arms 12.

IQ, who are now into the third pressing of their 'Tales From The Lush Attic' album, play Hull University December 7, Fareham Technical College 8, Rayleigh Cross 16, Norwich Whites 23, Wellingborough Swanspool Pavilion 28, Hereford Market Tavern 29.

THE MILKSHAKES, the Rochester r'n'b band, play London 100 Club December 11 and Hammersmith Clarendon 16.

UPROAR, who will be releasing a four-track EP called 'Nothing Can Stop You' on Volume Records at the beginning of next year, play Newcastle Shelley's December 12 with the Defects and the Ferryhill Kings.

THE X-MEN have some London dates this month at London 100 Club December 11, Camden Dingwalls (with Guana Batz and the Cannibals) 19.

SPARTACUS R will be supporting Aswad on their British tour. He has an album called 'Third World War' out on Zara Records (through Pinnacle).

JANE AIRE returns to the London scene with a new set of Belvederes this week when she plays Islington Hope And Anchor December 7.

MAJOR ACCIDENT unveil their new line up at Durham University December 9, Manchester Jilly's 11, Leeds Brannigans 28.



FICTION FACTORY (above), a five-piece band from Perth who will be releasing a single called 'Feels Like Heaven' at the end of December on CBS, will be supporting Paul Young on his British tour which starts next week.

NO QUARTER, the South Wales heavy rock band who've just released a three-track single on Creel Records called 'Survivors', play Pantygasseg Masons Arms December 10, Grumlin Viaduct Hotel 24.

JEDI, electronic rockers from North London, play Holland Park Phoenix December 6, West Hampstead Moonlight 13, Hammersmith Clarendon 19.

TEA HOUSE CAMP, a Bradford quartet who've moved down to London in search of fame and fortune, get out on the road at Huddersfield Polytechnic December 7, Preston Clouds 8, Manchester Gallery 12, Bradford Palm Cove 13, Fulham Greyhound 16, Brighton Escape Club 17.

TOKYO BLADE, the West Country band previously known as Ghengis Khan, present their new member, Londoner John Wiggins, at Salisbury Arts Centre on December 8.

FIRE CLOWN, a Manchester band, promote their 'Magic' 10-inch EP with dates at Sheffield University December 7, Denton St Georges Youth Club 12, Bradford Bierkeller 19, Stoke Tiffany's 21, Blackpool Bierkeller 22, Manchester Jilly's 26, Runcorn Cherry Tree 28.

TRUFFLE, the Portsmouth rock band, set out to play Kings Lynn Fairstead Pub December 9, Harwich Park Pavilion 17, Gravesend Red Lion 23, Oxford Penny Farthing January 6.

THE TIMES and Jasmine Mink, who have a single coming out on Creation in the near future, play Kings Cross Pindar Of Wakefield on December 11.

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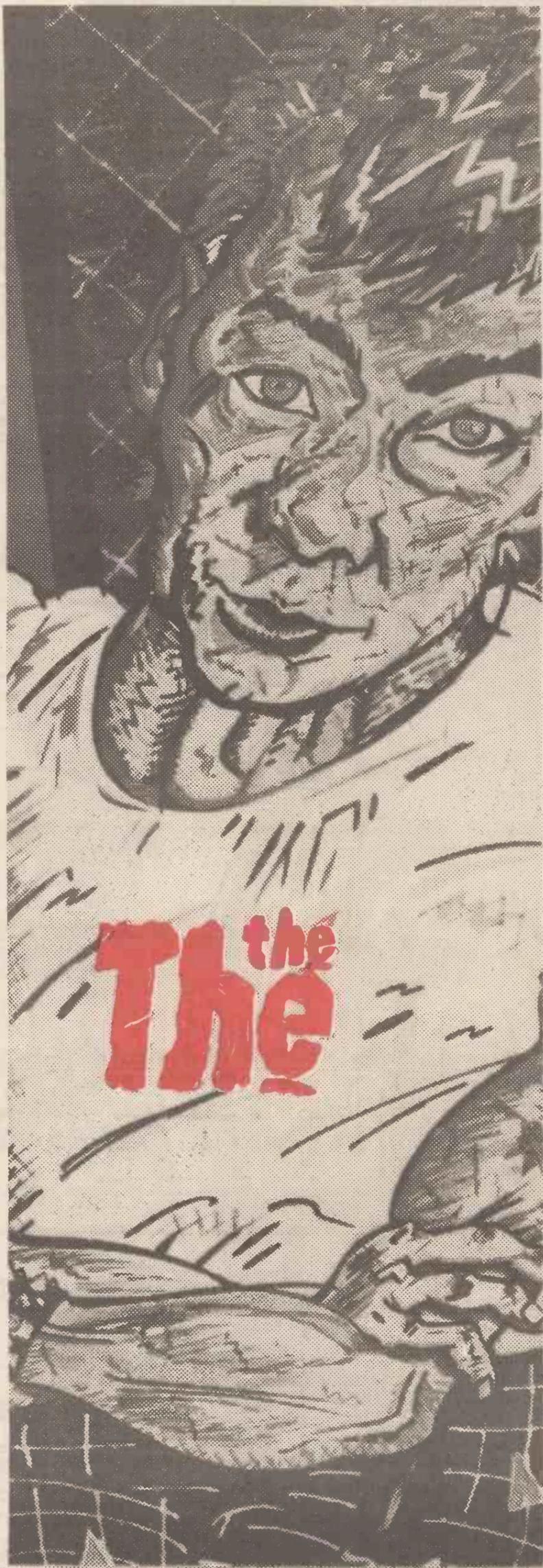
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PALACE PRESSIES:

The Camden Palace have set up a toy appeal to help out underprivileged kids in the London area, and would like to urge all punters celebrating the Yuletide season in style at the Palace to think of those less fortunate and donate a toy (or two!).

A large box has been placed in the foyer and toy manufacturers and record companies alike have been donating gifts for the appeal, which is being run in conjunction with London's Capital radio, but they still desperately need more toys. So, if you've a bear with no home to go to or an outgrown Lego set, please give generously.

The appeal is open until the 19th, when Capital's token teenager Gary Crowley, along with Bananarama, Kate Garner and Jenny Belle Star among others will collect them in a sleigh (well, a Whitbread dray) and bring a little sparkle into Christmas for some hostel and hospitalised kids.

And don't go dumping

jigsaws with pieces missing, either!

STARS AND STRIPS:

In this brave new world of Victorian values, yet another video has seen the censor's scissors — namely Adam Ant's new promo for his single 'Strip'. The paper that Supports Our Maggie took great delight in sounding puritan about the 'Turkish bath scene' and suggestive lyrics like 'If I strip for you, will you strip for me?' while placing it discreetly on ... you've guessed it ... page three.

And *Jaws* thought the song was all about wallpaper.

THE JOKE'S ON YOU:

Killing Joke have really been living it up lately, dosing as they have with some Swiss skinheads (if you can believe such a thing exists) in the land of Toblerone, and performing impromptu gigs in nuclear fallout shelters. But for a bit of light relief, the lads and their shorn mates went along to see the Belle Stars play at the Palais, in local downtown Geneva,

only to be the centre of a bit of a scene.

Seems one of the Belle Stars' guitars went missing before the show, and their managers accusing finger was pointed in the direction of Paul and Geordie, who were 'acting rowdy' with their skinhead mates.

Of course, they hotly deny these rash accusations, claiming the manager was prejudiced towards them 'because of the way they looked'.

Jaws thinks it was the cowbells and suede knickerbockers that put him off ...

BREAKING THE RULES:

Endgames' singer David Ruddles came a cropper a few days ago at the hands of Scottish bouncers. While David was delivering some demo tapes to the DJ up at the Disco Viva in Glasgow, he was set about by four of the stewards, for some completely unbeknown reason. David was knocked about so badly — not to mention being thrown down some stairs — that he had to spend four days in hospital.

A court later fined the ruffians £250 each. Rough justice, we call it.

TERRA TURN-OUT:

Dumpy Dunnel, Gary Moore, The Blood, and Tank/Dumpy drummer Mark Brabbs were amongst the masses who turned out for Terraplane's recent Marquee bash (see lives). Gene October was also spotted in the toilet area...

MORE JAWS ON PAGE 50



Steve Pyke

IF CONFIRMATION was needed, on the eve of 1984, about the quick kill tactics of the Metropolitan police, a trip down to Waterloo last Wednesday would have been enough. A crowd of well over a thousand people were milling about in the alleyway leading to Titan Arch — aka the Subway Club — at around eight o'clock in expectation of the Test Dept 'November Reprisal' gig.

Leather, camouflage and fatigues jostled for position in the pitch black alley as the surrounding area was still filling up with hopeful punters. Eventually the doors opened and the pre-group activities of films, light shows, tapes and megaphones on opposing walls bleating out rival American and Russian propaganda got under way.

Just after nine, two bus loads and several vans of police arrived at the end of the alley and, after briefly assembling, charged (Keystone Kops style) down to the entrance of the club. Once inside, their megaphones sparred for attention amidst the din and as they mounted the stage massive applause broke out.

Meanwhile a cordon had sealed off the entrance to the alley and ticket wielding punters were told, in no uncertain terms, that the show was off. People inside were rounded up and questioned about their name, age, height (I suppose they could join up if they were interested), and where they'd come from. Eventually they were left out in ones and twos to assemble in the

adjoining Great Suffolk Street or to seek refuge in the nearby — and now highly profitable — pub.

Several people were bundled into police vans, some more willingly than others, and after about an hour, with people straggling all over the area, a bespectacled man with stripes told everyone that they'd be arrested for obstruction if they didn't move immediately. For some reason they herded the remainders into the, already overflowing, pub.

The following day Scotland Yard's press department's official statement claimed that police had arrived at the club at 11.00 and arrested several people, from 350, who would be reported to the district director of prosecutions for breaches of the licensing acts. Punters present would corroborate that their sums weren't exactly right though as there were at least double that number of people there when they paid their visit, and they actually arrived a couple of hours earlier.

Possibly the club *did* have a license until 11.00, who knows? But it seems that they have been trying to stop the club, which usually runs at the weekends, for some time and maybe they saw this as an opportune moment, with all these weirdos hanging out there.

The most disturbing factor, apart from not seeing Test Dept, and people travelled from as far away as Scotland to do so, was the police's over enthusiastic entrance to the club down a darkened

alleyway which could easily have created panic. It's also rumoured that the police had prior knowledge of the whole event, and officers had been drafted in from different units.

Plain clothes drug squad officers, probably with cropped hair, pony tails and studded belts, were rumoured to have bought tickets in advance, and were inside before the raid happened. They obviously, from the weight of numbers that arrived, were expecting some sort of resistance too.

It seems reasonable enough that, if the licensing law was being broken, they should intervene. But why, with all that prior information, did the police choose to do it when the place was crawling with people and when innocent bystanders, who'd just come along to see a group, could have been injured due to their heavy handed approach? They could quite easily have stopped the thing in the afternoon.

A disgruntled Angus from Test Dept, who spent the night in the cells with the rest of the group but was finally released, uncharged, at five the next morning, was disappointed after all the work the group and their helpers had put in. As recompense to punters they've managed to book Heaven on Sunday, December the 11th where there'll be a nominal entrance fee of 75p.

As for the police, they're not sure if they're working that night, or not.

DAVE HENDERSON

ESCAPE FROM NEW YORK

BY STEVE GETT

AS REVEALED in 'Escape From New York', the Ronnie Lane benefit band, featuring Jimmy Page, Eric Clapton, Jeff Beck and Bill Wyman, will be playing in New York shortly and there'll be two shows at Madison Square Garden on December 8 and 9. The only significant change in the line-up that was seen at the Royal Albert Hall in September is that Paul Rodgers will be stepping in for Steve Winwood.

There will also be shows in Los Angeles and according to Wyman: "We thought it would have been a shame to have simply gone our separate ways. The rehearsal was much easier to arrange than any I've had with the Stones. We were all there bang-on eleven. With the Stones, eleven on Wednesday usually means nine on Friday!"

Tickets for the New York shows went on sale after legendary promoter Bill Graham announced the gigs at a press conference and, not surprisingly, they've sold like hot cakes.

ANDY WARHOL hosted a party the other night at the new club Limelight and it was packed to the rafters. Celebrities who showed up included Cheryl Tiegs, Billy Squier, Martin Briley and comedian Eddie Murphy. A couple of nights later, Atlantic Records held a more low-key bash for Genesis, following the band's two sell-out shows at Madison Square. Amongst those in attendance were Foreigner's Mick (Yes of course we've started the new album) Jones and the group's new producer Trevor Horn.

LA ROCKERS Motley Crue, whose Tom Wermer-produced 'Shout At The Devil' LP has made the Top 50, have secured the opening slot on Ozzy Osbourne's forthcoming US tour, which hits New York on January 22.

CARLY SIMON and her actor boyfriend Al Corley are going into the restaurant business and are opening up a place called Memphis on New York's 'fashionable' upper West Side. They hope to have things running by January and will specialise in Southern American food.

GOOD NEWS for Serious Drinking — WFDU, a university radio station in Teaneck, New Jersey, has placed the song '12XU' from their 'Revolution Starts At Closing Time' LP at the top of their playlist.

STING'S NEW movie *Dune* (based on Frank Herbert's famed sci-fi novel) doesn't look like it'll be coming out before December '84. All the principal photography was completed this past September, but post production work (special effects and editing) will take a full year to finish. In the mean time a fan club for the movie is being set up in Hollywood and those interested should write to: *Dune* Fan Club, 1680 North Vine, Hollywood, California 90028, USA.

BARRY MANILOW is to co-produce a CBS-TV movie called 'Copacabana', which is based on the nasal one's hit song. According to his agent "there'll be romance, murder and all sorts of intrigue. It's going to be a fantasy musical." One can only hope that Manilow won't be tempted to take an acting role.

NOSTALGIA RULED at Madison Square last weekend, when Rick Nelson hosted a Garden Party — a concert that also featured Chuck Berry, Bo Diddley and The Shirelles. A good time was had by all and Nelson played with Elvis P's old backing group.

DECEMBER 9 is a good night for gigs in New York, with Spandau Ballet playing at the Savoy and Big Country appearing at The Roseland. The same evening sees AC/DC and Fastway at the Meadowlands Arena

A SHOP called New Video is currently offering a 'Rent-A-Turkey' service and it ain't the feathered variety. What they're providing is a selection of the tackiest films of all-time, like *Plan 9 From Outer Space* and *The Brain From Planet Aros*, which can be rented for just 99 cents a night. So far, customers have included Andy Warhol and Billy Idol.



BILLY: gay idol?

WITH HIS 'All Night Long' tune topping the charts, ex-Commodore Lionel Richie escaped injury the other day when his chartered plane crashed on landing in Tuscon, Arizona, after a wheel collapsed. Although the front of the plane was extensively damaged and half the runway was chewed up, neither Richie nor any of his band members were hurt, and in the true spirit of showmanship they went on stage as scheduled for a concert later that evening.

ISAAC TIGRETT, owner of London's Hard Rock Cafe, is opening up a New York branch of the restaurant next year, and apparently actor Dan Aykroyd and Sir James Goldsmith are involved in the project. Amongst the items of memorabilia decorating the walls will be a document signed by Thomas Jefferson, Ringo Starr's drums, one of Eric Clapton's guitars and Luciano Pavarotti's atomizer!

ON THE subject of the former Generation X singer, it seems that young Billy caused quite a scene at the Mexican restaurant Camba the other night. Apparently he was being very pleasant one minute, signing autographs, when he suddenly shouted "I'm a big shot from England!" Another fellow then got up and said "I'm a big shot from Brooklyn," and planted a kiss on the peroxidized one.

Idol is alleged to have reacted by breaking a glass table top and knocking over several dishes. According to one witness: "He got really angry, stood up and pulled his pants down... it wasn't very nice!"

An Idol spokesman denies the flashing but claims that Billy got irate after a "big gay man" pulled his crucifix and broke the chain. Wisely, our hero had made a swift exit before the cops arrived.

It's quite appropriate that Idol's excellent new elpee is titled 'Rebel Yell', methinks.

HOLLYWOOD HIGHS

BY SILVIE SIMMONS

PAY PAY PAY: As long as they don't make Linda McCartney Best Supporting Actress, *H. Highs* doesn't mind. Michael Jackson fancies his shot at an Oscar — breaks the monotony of all those Grammy statues on the mantelpiece — and to qualify he's stuck out an extended-to-fourteen-minute version of his 'Thriller' video — supposedly the most expensive rock vid ever made — which is being shown as a short film at a Hollywood cinema in order to qualify for this year's Academy Awards. And coming out around the world in time for Christmas is Mikey's *Making of The Thriller Video*, a video about a video (Shakespeare would love it!) which includes behind-the-scenes stuff and footage of Jackson in concert.

STOCKING UP: Until Wendy O'Williams gets round to putting out her own line of designer nipple tape, you'll have to make do with this little celebrity stocking stuffer. Diana Ross has put her name and face to a line of designer tights. Each pair has got Diana's signature in an inappropriate spot.

SPARE THE ROD: Seen wandering around Hollywood with nowhere to go is Britt's old ex, Rod Stewart. Alana kicked him out, and so did Elton John's manager — whose sofa he was crashing on — when Rod cancelled his tour with Elt... Meanwhile Slim Jim still looks like making an honest woman of the soon-to-be Britt Phantom, with a date set for February 19th 1984. Uh, has anyone told the blushing bridegroom that was the same day she married Peter Sellers...?

THE GROPE OF ROTH: She's an Uptown gurrrl... Sorry, but *H. Highs* does find that tune so catchy. And so, it seems, is Billy Joel's special girlfriend, model Christine Brinkley, who's been giving Billy the runaround and courting none other than Van Halen's David Lee Roth. Hope she doesn't wear the poor boy out; the band's got a 90-date tour coming up after Christmas.

A LITTLE LATIN: Ruben Guevara, ex Ruben And The Jets, came up with the praiseworthy idea of having a label devoted entirely to the much-ignored Latino rock and roll, and L.A. label Rhino went ahead and formed a subsidiary, Zyanya Records, with that aim in mind. The company was launched at a party at Club Lingerie, where Latino legends Three Midnights played their first gig in 15 years. They're putting out an album which will be one of the new label's first releases, along with 'The East Side Sound 1956-65', a compilation of the likes of Cannibal And The Headhunters and Richie Valens, and 'Los Angelinos', featuring current East L.A. bands like the Plugz and the Brat.

SOUTHERN BOOGIE: That Southern humidity does horrors to your hair! R.E.M. came back to town and the singer was barely recognisable from last time, with his hair in a ponytail, frizzed-out and boho like David Crosby after the

Jane Fonda diet. The band played a downright brilliant show at the godawful Beverly Hills venue, the Beverly Theatre, packed with overprivileged New Music fans, where they debuted a bunch of new numbers — some so new they hadn't got names yet — and did a gorgeous rendition of Lou Reed's 'Pale Blue Eyes.' Let's Active, another Athens, Georgia band, opened the show; and their guitarist Mitch Easter, who produced 'Murmur', joined REM for the encore.



MARC: searching for the perfect lunch

NUTS FOR LUNCH: Another nice couple — Marc Almond's been having all sorts of tete-a-tetes with Lydia Lunch concerning future projects. Lydia's single L.A. show — planned for the Lhasa Club — will include Marc (who's been in town doing Soft Cell's final dates at the Palace) in her band as well as Nick Cave of Birthday Party.

HEART FOR ART'S SAKE: David Byrne would Nancy Wilson of Heart is working on a solo album, and she says it's "like what the Tom Tom Club is compared to Talking Heads." Called 'Dream Friends', it'll probably be out this time next year and features Nancy along with some old college friends who are unknown musicians, and members of Heart, including sister Ann. "It's totally an un-hype, uncommercial, totally for fun thing, sort of experimental but at the same time cohesive. It's not a competitive statement — I just want to get out a lot of stuff that's been in my system for a long time," says Nancy, "and the best players I know are in the group, so that's why I make the comparison to the Tom Tom Club."

DO CHEW REALLY WANT TO HURT ME: The people who made the heartwarming movie 'Blood Feast' are doing a sequel, and the Cramps have landed a role in it. Expect a cameo appearance and a good deal of soundtrack music from the band when the film comes out next summer.

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FOREVER PEOPLE

Bill Black analyses the eternal appeal of SLADE



SLADE: (from left): Jim, Dave, Don, Noddy

"BILL BLACK? Didn't you have a combo?" Noddy Holder scratches his crotch and shows his age.

Yes, there was a Bill Black Combo. Led by Elvis Presley's first bass player (who — along with guitarist Scotty Moore and D.J. Fontanna on drums — accompanied the Pelv on his early Sun sessions) the group scored a number of hits for the Hi label between 1959 and Black's death in 1965.

This Bill Black, however, didn't discover mean ol' rock 'n' roll until around 1972 when he could be found shaking his pre-pubescent parts along to the likes of Slade's 'Mama Weer All Crazee Now'.

Talking of which... Slade are back — for the THIRD time. After a string of hits during the first half of the Seventies they disappeared from the limelight only to return again in 1980 with first 'We'll Bring The House Down' — a favourite with the Reading Festival audience that year — and then the dubious delights of 'Lock Up Your Daughters'.

A mere swansong? It wasn't to be. Slade are back in the charts *again* with 'My Oh My', a sedate singalong ballad that must be a hit with all those terrace rowdies forced to sit down and be nice to their wives around this time of year. Chant along with this, boys: "I believe in woman my oh my/I believe in lovin' my oh my".

It's classy rather than classic Slade, with tasteful piano introduction and a typical link-arms ending. But there's no doubting its source, thanks to Holder's boisterous voice.

So here it is: Slade stage 3; Mk. 1. "We've been together nearly 19 years now and we're sure that's the longest any band has been together without changing its line up."

Noddy Holder sips on his Bloody Mary as if drained by this awesome observation. Beside him sits quiet man Don Powell. He's been playing drums in Slade for nearly 19 years.

The soho pub we're seated in isn't yer typical rock 'n' roll hostelry, but Culture Club's aching 'Black Money' is loud enough on the jukebox to make chatting to one half of the Seventies' sock-it-to-'em supremos an untypically weird experience.

Continues page 12

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SLADE

After all, besides the traditional reference table of 'pop music as landmarks in life', it wasn't so much a case of Slade being the first band I dropped my trousers to as 'Gudbye T' Jane heralding my first term at school out of shorts.

They haven't changed that much. Holder's famous sideboards might be obscured by a respectable head of hair but Dave Hill — who makes a brief appearance before riding the interview merry-go-round elsewhere — looks just the same: ludicrous top hat, the page boy cut that launched a thousand copyists and that endearingly simple-minded grin.

So, lads, back in the chart running for the third time, how does it feel?

Noddy: "It's good, but we've never really stopped working. It may have looked as if we disappeared after 'Lock Up Your Daughters' but we released a single at the end of last year — 'C'est La Vie' — which looked as if it was going to be quite a big hit but unfortunately didn't get much above 50 in the charts. In addition to that we've done three nationwide tours and they all sold out. We may not have been particularly up front as far as the masses were concerned, appearing on *Top Of the Pops* every week, but we knew we were working; we knew we were still writing, recording and gigging so we knew the time would come along when we had the right record out at the right time and in the right place for it to be a hit."

JUDGING BY the speed 'My Oh My' has hurtled up the charts, now seems to be the right time, once again, for Slade.

Helped in no small way by Yank rockers Quiet Riot's cover of 'Cum On Feel The Noize'.

With all the advance publicity Quiet Riot's American top ten hit has given them and the mellow pace of 'My Oh My', could it be that Slade are back to clean up in the prestigious 'Christmas Number One' market?

Noddy: "Well, it might look that way, but it didn't come about like that. Right from the first demo we did of it, people said it was going to be a great single. Then RCA asked us if we'd consider using a new producer. Chas (Chandler, Animal, discoverer of Hendrix and manager/producer of Slade until a couple of years ago) had done all our producing until he left, then we produced ourselves for the last three albums, so we thought why not? So they got John Punter in, who's worked with Roxy Music, Japan and Nazareth, and it was really good — like having a 'fifth ear' on things. We recorded two tracks and the other — 'Run, Run Away' — was going to be the first single but then it was decided to release 'My Oh My'."

On second thoughts Slade don't really need a Christmas hit, they've had one — on and off — for the past ten years with the annual re-release of the classic 'Merry Xmas Everybody'.

As much a part of Christmas Day *Top Of The Pops* as Roy Wood's 'I Wish It Could Be Xmas Every Day', it will — the band promise — get a welcome airing on their imminent college tour.

But with a 'greatest hits' (seven number ones!) package at their finger tips and a nationwide crop of Slade teenyboppers at student age, isn't there the temptation to cater for a nostalgia trip? After all, when Gary Glitter enjoyed a brief renaissance around the same time as Slade was Bringing The House Down, it was because he was playing up to his old image — in effect parodying his earlier success.

Noddy: "If that's what we thought we would have to do we wouldn't do it because re-hashing things isn't what we're about. We play four, maybe five of the hits in a show — including 'Merry Xmas' if it's at Christmas time — but all the rest of the time is new stuff."

But the temptation must surely have been there; watching all their contemporaries (Mud, etc.) drift into the cabaret, chicken-in-a-basket circuit when the first flush of success had dried up, only to re-emerge on the execrable *Unforgettable* a few years later and re-live past glories.

"That could never happen because we knew we still had something to offer. We were still going down well live with a certain section of the public so from there it was just a question of coming up with the right record to get across to the masses."

Was there never a time when it looked like the end of Slade? When they lost record contracts, for instance?

"We had long periods when we felt we were knocking our heads against a brick wall as far as mass popularity was concerned, but when it came down to it we thought, 'Why should we stop? Why should we fold the band as long as people want to come and see us play?'"

THUS SLADE kept gigging — both at home and in America — and the persistence paid off with a riotous Reading reception and two hit singles to follow in 1980. I remark that at that time their comeback was very much linked with the rebirth of skinheads and that this resulted on at least one occasion — at the Polytechnic of Central London — in racial violence. Holder is defensive.

"I remember that night and it was literally

the only occasion at which anything like that happened. I remember that evening very well because Chas ended up having a fight with one of them and chucking him out."

"I don't remember that," adds Don Powell mournfully.

Not surprising really. Following a car accident in 1973 Powell has lost his senses of taste and smell and suffers temporary amnesia so acute that often he can't remember how a song finishes once it has started.

"I'll only remember this conversation we're having if I go away and write it down," says Don.

But these tragic afflictions have their advantages. For instance, Don can polish off the hottest curries with only streaming eyes to tell him they're napalming the back of his throat. Similarly, as Holder takes great delight in pointing out, "We can all fart in the tour bus and Don'll never complain!"

WITH A full year between the releases of 'C'est La Vie' and 'My Oh My' the band agree that these last 12 months have been the longest lay-off Slade have ever had. But they haven't been wasting their time, Noddy and bassist Jim Lea, for instance, have been producing the latest Girlschool album. So how did that come about?

Holder: "Their manager approached me and Jim in the first place and asked us if we'd produce a couple of tracks with the girls for their next single. So we did that and they liked the results so we did the whole album."

What were the fiery foursome like to work with?

"It was really hard work; they're terrors! They're just like the Bash Street Kids really. Discipline went to the wall but the end product was good and that's all that matters."

It's tempting to think of Slade as the grandfathers of pop, and Noddy and Don happily admit they've clocked up more appearances in the *Top Of The Pops* studio than probably any other band. So how do they view the comings and goings of the pop world against their own seemingly immovable presence?

Noddy: "Well that's what this business is all about isn't it? Groups come up like this one (points at the juke box still spewing Culture Club — but only this time it's 'Church Of The Poison Mind') and others disappear. We stick around because we don't waste time looking sideways at what everybody else is doing. But we are interested in other people's success and how they've got it. This band for instance. They're great songwriters, they've got two great vocalists in Boy George and that chick Helen Terry and they've got a great image — although it's interesting to see how they're gonna change it. But I can tell that fella George is a really smart kid."

"What we've learnt and other groups don't seem to have is that as far as success goes it only gets harder; it never gets any easier. A lot of young bands get their first hit and think they've got all the answers to success but they haven't. That's why I know exactly how Duran Duran are feeling at this point in their career. They've had a couple of number ones and now this latest single hasn't made it. Everybody's homing in on them now and writing them off. That's exactly what happened to us — only we had a run of SIX number ones, so when we got a number two we were finished!"

Slade — the wise old men of rock. They are cautious when I suggest that Quiet Riot's success with 'Cum On Feel The Noize' can only help them get the hit record in the States they never had but always wanted.

Never mind, whatever they may think, Quiet Riot have put Slade back in the running for some US chart success. But Slade have been a difficult band to pin down and what with the Yanks' love of labels, Holder and co. may yet prove hard to get a commercial handle on.

"Pop rock with a bit of metal and a bit of commercialism in it" is how Holder chooses to describe Slade's unique recipe for success. I venture "good time boogie band" with nods of approval, but clearly this needs closer examination. What about influences?

"When we started we were doing a lot of soul stuff, Tamla and things like that. But our own rock versions of soul songs. There was a shop in Brum called the Discery, a pokey little place which only dealt in imports. We'd pick up records there that never made the charts by artists you've never heard of and cover them. We did 'Show Me' by Joe Tex probably nine months before it came out as a single over here."

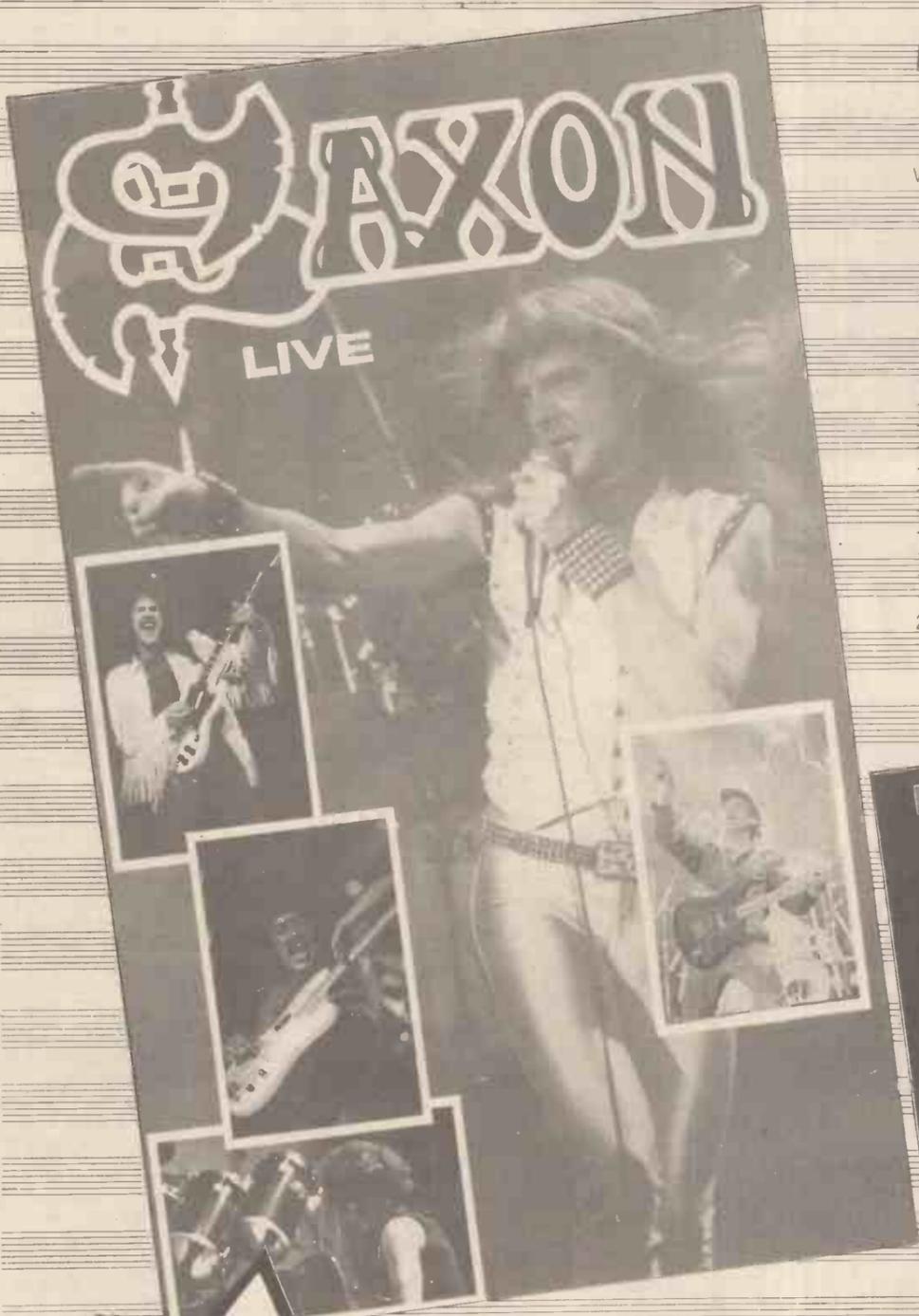
"We're a mixture of everything now because we started off as a mixture. Just before we recorded our first single (a cover of the Young Rascals' 'You'd Better Run' in 1967 — when they were called the N Between!) our live set consisted of 'Fly Me High' by the Moody Blues; the Beatles' 'Martha My Dear'; 'Born To Be Wild' by Steppenwolf; 'Journey To The Centre Of Your Mind' by a band called the Amboy Dukes (which gave the world Ted Nugent!); and Frank Zappa's 'Brown Shoes Don't Make It'. We played all sorts of stuff and that's why we've never been immediately recognisable as followers of a particular sound."

Finally, with your college tour coming up, will you actually bother to rehearse a song like 'Mama Weer All Crazee Now'?

Holder: "We might run through it once just to make sure we all know when to end!"

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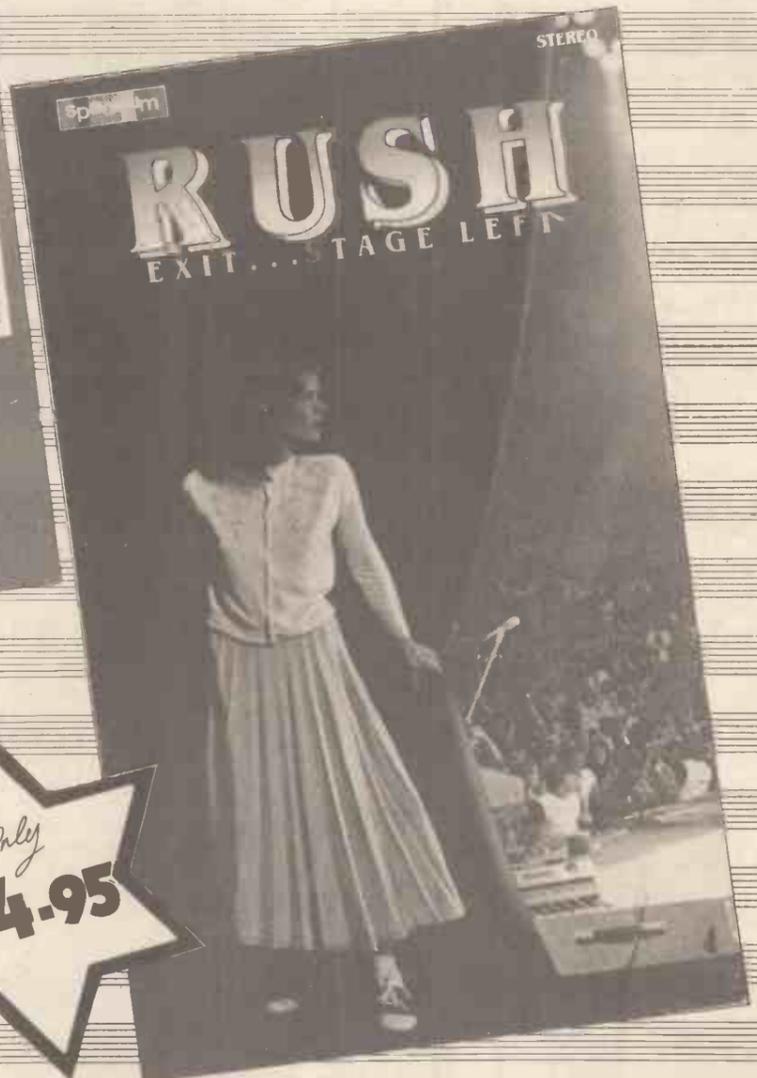


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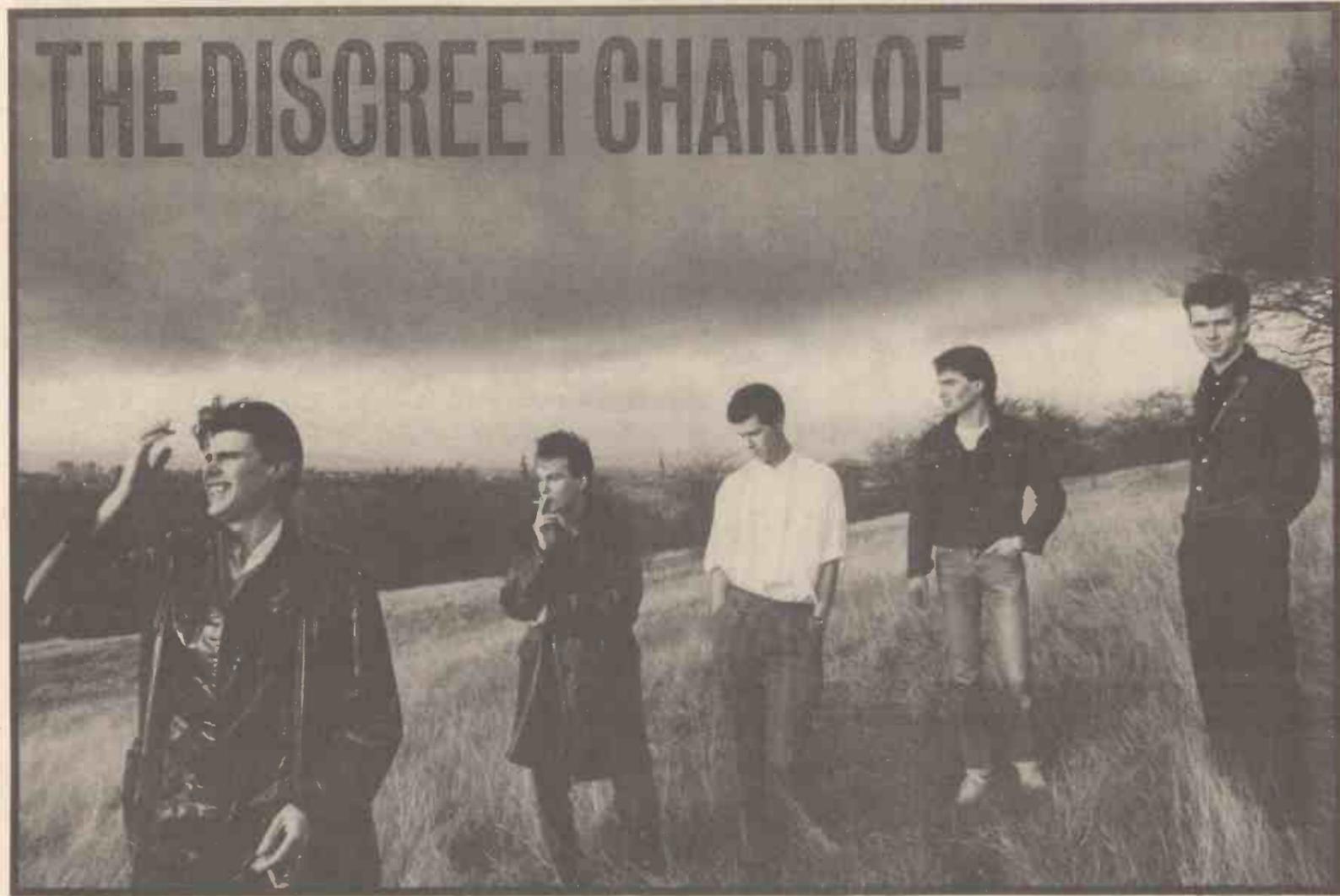
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Pix: Paul Slattery

part. Circumstances dictated it, we found Mike and he's your actual TALENTED Guitar Hero, we have to use him. . ."

How important is Paul Quinn within the group?
 Ian: "If you like, the group is built around Paul's voice, we don't mind admitting that. We're backing Paul, but we try and play as well as he can sing. . ."

Paul Quinn's voice is LUSCIOUS. This is a Crooner! But how can he survive amid all those crashing chords, men?
 Ian: "I think that explains why I think our music is subversive. In a way we should be four sensitive backing musicians, and I think it's good that we're decidedly NOT that!"

"In a way BB is about us subverting Paul's voice."
 Paul: "Thanks very much! No, I know what you mean, although sometimes I have to fight to get heard. It doesn't help that I'm a quiet singer either!"

"Yes, I am interested in both God and religion. And yes, what we're doing could be seen as a reaction against

BOURGIE BOURGIE'S first 45 should be out at the end of January. I hope it's 'Here Comes That Feeling', which is a rebel-rousing and riffing set opener that makes even the turgid traditionalism of a Big Country sound like SPK. It's Heavy, maan.

The lyrics too reflect the 'lightness' of the corporate image. Aren't you interested in God and Religion like Bono and the cranky Kerr are, Paul?
 "Yes, I am interested in both God and religion. And yes, what we're doing could be seen as a reaction against

BOURGIE BOURGIE

Dave McCullough meets the latest exponents of the HANDSOME upsurge!

HAVE this picture of Bourgie Bourgie I keep looking at. I know it is slightly obscene, but I can't help it.

In the latter part of '83, namely in the beginning of the (new) era of the handsome groups, Bourgie Bourgie are positively nectar from the gods. They are so timely it hurts.

BB take the handsome idea to the level of obscenity. Lead singer Paul Quinn, a cult figure in Scotland for some time now on the fringe of the post-Postcard scene, looks as if he were BORN for this moment, for this handsome era.

They are signed to MCA: how can they get messed-up? How can MCA fail them? Bourgie Bourgie are an open goal for ANY record company. Even stodgy old MCA. Let us hope they handle BB better than they did sending me my tickets to go and see the boys in Scotland (two days late, delivered in a Mark 1 Granada that broke down outside my house at eight in the morning).

Oh, something else you should know: Bourgie

Bourgie are into loud guitars. They sound a bit like the Rich Kids. But they ARE good and they see the humour in even this comparison.

BOURGIE BOURGIE are another sleight of hand in rock 'n' roll. Their image is apparently simple: gushingly good looking, oozing with the sort of style that has been missing for years.

Their music is apparently straight forward as well; Very Loud Guitars riffing below a voice that it's not exaggerating to compare to Tim Buckley or best Ferry. It might be APPARENTLY out of date and old fashioned, but aren't all big record company releases just as clumsy as this?

Bourgie Bourgie are fascinating and timely just because they are SO out of step with everything from the delicate Assembly to the 'truthful', 'yearning', 'honest' U2 or Simple Minds.

They appear to be four lads on a loud guitar binge with a neat angle in well-chiselled visages. Big, brassy and loud: nothing more.

This is as good a place as any to start building up a new kind of rock group! Bourgie Bourgie are a necessary obscenity on the

map; and they aren't unconscious of this fact, even though in the interview situation the 'good lads' bravura takes over and makes everything ever so . . . Rick Mayall. This is a strange group!

They act dumb, but they ain't — they're just piling on the image!

Do you feel guilty about playing loud guitars?
 Quinn, born for this moment: "Oh no no. Not at all!"

But you used to be the Jazzateers and THEY were gentle and acoustic and meek.

Ian Burgoyne, archly: "Yeah, well we said to you then that Country and Western was a big influence. It still is in BB. Some of the musical ideas behind the corniness in it are great. . ."

But in all your demos it's the same thing: a constant hardness.

Burgoyne: "You've got to realise there's a lot of humour to it as well. . ."

And so on. In their own peculiar way, and just as much as a Factory act, BB HANDLE the interview situation to their own ends.

The most revealing comment came before the interview when Ian talked about going round to lead guitarist's Mike Slaven's house on

Sunday:
 "Christ, your guitar was so loud I could hear it three blocks away. Everybody was hanging out their windows wondering what the racket was!"

Or when big Quinn seemed bemused by the comment of a local dee-jay.

"Billy Sloan called us the Most Mysterious Group in Glasgow. I can't think why. . ."

I bet Alan Horne could.

FOR BOURGIE Bourgie are Horne and Postcard influenced. Ian's advice to me not to "mention Alan Horne" seemed to say it for me.

Bourgie Bourgie, like Orange Juice once did, fulfil Horne's idea of a group being so 'straight', so apparently unfussed and unarty, that they just had to be just that — with only slight deviations from the norm giving them away, as it were. Something confusing, exciting and surreal, debunking stereotypes by being the ultimate stereotype.

Quinn, coming out: "I mean this could get really arty. I could mention the Surrealists. What they did was really funny but it was art as well. I mean some of them drew jokes, cartoons,

but they were also art. . ."
 It's a way of getting art to the masses via a blend of humour, surrealism and a fondness for confusing people. It's a handsome idea all right.

Certainly, the Jazzateers, the group that preceded BB and which featured Ian and Keith Band from the group, were Horne's brain-child.

Ian: "Jazzateers was a great training ground for us. But, really, we were so young and naive it never could have succeeded. . ."

Horne's masterplan THEN was a Blondie-like girl vocalist. It didn't help that she couldn't sing, which the group now find time to laugh over.

Quinn: "I think if anything the time is even more right now for Alan's ideas than it was at the time of the Jazzateers. The music scene is even more depressed now, and ready for it. . ."

He mumbles something about Bono and the cranky Kerr: "I don't like that type of person at all. . ."

Ian: "But it didn't happen with us like, Oh look everyone's so serious let's us pretend to be four happy-go-lucky guys with an old-fashioned guitar sound! If we're as timely as you seem to think, then great, but it wasn't thought out on our

those people."
 Ian: "I think Nick Heyward had the right idea for a while. But you have to watch getting so light you'll fall over the edge."

Paul: "That's funny: being so LIGHT you fall over the edge. It's like a paradox. . ."

Or put it another way, and a way which reflects the Smiths as much as BB: Bringing Back Something New, which both bands are doing. Bringing BACK something new?!

As Nietzsche would tell you, rock is a constantly returning set of patterns (nothing is new) that round about now just happens to need changing again. That's all: no big fuss.

Bourgie Bourgie have a name like Duran Duran's. Their favourite all-time groups are the Beatles and Hall and Oates.

Ian says nonchalantly, "I mean, look at the Beatles, they made great music but they also had that thing about them that didn't take it at all seriously. Look at the 'White' album, it cracks me up sometimes. Look at their press conferences, in their own way they tore the press apart."

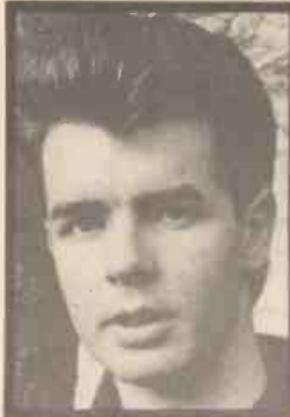
"And it is really CRAZY earning a living doing this, isn't it?"

Keith Band: "We tried to get Daryl Hall to produce us, but he said no. Before that we'd tried to get Arif Mardin, you know the guy that did 'Abandoned Luncheonette', but the money he wanted was space age. . ."

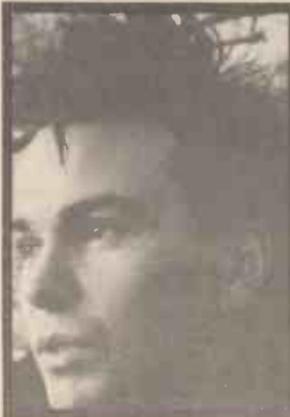
Reflection: MCA signed BB on the profits they made from the movie ET. To paraphrase Morrissey, how could something so handsome have been inspired by something so grotesque?

Light the fuse and stand back, MCA, ET, Billy Sloan (same thing as ET), Alan Horne and the rest. Here comes that fuelling. Again.

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MICHAEL JACKSON 'Thriller'

FIFTEEN MINUTES long and quite scary in places, 'Thriller', the new video from Michael Jackson, is a real epic — in every sense of the word. In fact it's more of a mini-film than a video, with some great special effects.

The video opens with a scene in which Michael turns into a werewolf, complete with sickly yellow contact lenses, huge talons and rapier-like canines. Just when it gets really scary we cut to Michael and his girlfriend sitting in a cinema watching the above scene — very clever. Then the video proper takes over and the familiar strains of 'Thriller' throb out while the couple walk past a deserted graveyard. And while Vincent Price gets on with his rapping, out come the living dead to do a great dance routine with Michael in zombie make-up. Pity the poor girlfriend, they chase her into a ruined house where they proceed to demolish the walls, the doors and even the floor.

It's slick, it's smooth and it looks like it cost every penny of the rumoured half a million bucks it took to make. Apart from that it also shows that Michael Jackson has a wicked sense of humour which gives the ending a glorious ironic twist.

DEE PILGRIM

KRULL *duggery*



THE BEAST — is his favourite pop tune 'Krull Summer'...

IF YOUR idea of a science fiction/fantasy film is the wham! bam! splat! of *Star Wars*, then *Krull* is going to come as a bit of a surprise to you. Relying not so much on stunning space battles, gore, electronic wizardry or horrendous monsters, *Krull's* strength lies in its wonderful supporting cast and evocative locations which provide a gentle magic of their own.

The storyline is pretty basic; the planet Krull is invaded by the evil Beast and his hordes of armoured Slayers who capture the beautiful Princess Lyssa (Lysette Anthony) during her marriage to Prince Colwyn (Ken Marshall). The rest of the film then follows Colwyn on his quest to find the glaive — an ancient weapon with a magic strong enough to kill the Beast — and his struggle to rescue Lyssa from the Beast's stronghold, the forbidding Black Fortress.

Colwyn is helped on his way by the old seer, Mynr (Freddie Jones); a motley bunch of escaped prisoners led by Torquil (excellently played by Alun Armstrong); Ergo the incompetent magician (David Battley) and the tragic Cyclops (Bernard Bresslaw).

Special effects are used throughout the film and they range from the competent to the excellent. The Black Fortress, capable of interstellar travel, is seen heading through space on course for Krull during the opening titles. The Slayers

turn into horrible, skinned Squid-like beings that disappear into the floor when killed. But the most effective special effects include the 14 foot crystal spider (complete with pulsating red entrails) and the magical Firemares, shooting sparks and flames from their flying hooves.

Ken Marshall as the headstrong hero Colwyn is very dashing, in an Errol Flynn fashion, and Lysette Anthony is very decorative as the Princess (her role doesn't really call for her to be anything else). But it's the supporting cast who make the film and give it its gentle humour.

Unlike films of *Star Wars* ilk, the additional characters become real, three-dimensional people so that you expect Ergo the magician to confuse a recipe for hot fudge sauce with a spell to change people into geese, and ex-con Torquil to try and steal a few emeralds from the Emerald Seer. Even Todd Carty (Tucker from *Grange Hill*) as one of the band of outlaws comes across as a real person.

If you want to see a film over the Christmas holidays and are looking for some wham! bam! splat! then don't go and see *Krull*. But, if you feel it's about time to go and watch something that entertains without having to bludgeon you into submission by sheer force of technical wizardry, *Krull* will do it nice and gently, thank you.

DEE PILGRIM

READY STEADY GO 'Volume One' (Dave Clark International/Picture Music, £19.95)

HAVING ENJOYED most of the music on this tape the first time around, and having consigned it firmly to the past, I was surprised by how much I enjoyed watching these old black and white tapes again.

Instead of chuckling at the amateurishness of the presentation, the corniness of the fashion and the dated style of the music, I found myself admiring the straightforwardness of the whole operation, the quality of the actual performances (the original ones on record, that is), the down-to-earth warmth and humour — the accessibility — of even the biggest names of the time, and last but not least, the unswerving ability of co-presenter Kathy McGowan to do her interviews and introductions without the stumbling amateurishness we have come to associate with her successors on the likes of *Riverside* and *The Tube*.

Thus I was rivetted to the screen for an hour as a clutch of 60s superstars including the Beatles, Dusty Springfield, The Animals, Cilla Black, Them, Lulu, Georgie Fame, Sandie Shaw, the Searchers, Gerry And The Pacemakers, the Stones and the Who were paraded before my very eyes. Why, they even had Peter Cook and Dudley Moore doing their famous 'Goodbye-ee' theme tune. Happy memories!

Buy this and see what *The Tube* is trying to live up to. And be prepared for much more where these came from. Canny Dave Clark snapped up all the tapes for

a snip and Volume Two is already on the way. TONY MITCHELL



SPANDAU BALLET 'Over Britain' (Chrysalis/Palace, £19.95)

AS A record of their triumphant conquering of Britain with their sell-out tour last spring, this is pretty impeccable. Filmed and recorded live at the May Day Saddlers Wells concert, it confirms the polished performers the Spands have become while the background screams from the audience also confirm their total transition to teen heart-throb status.

The whole thing is all very soft-focus and glittery, with Tony Hadley doing his Frankie Vaughanest and Gary Kemp throwing in the odd phrase like "We're going to really rock the place now" to show that he's still in touch with the, er, real fans. And if that isn't enough distraction, there's always the split-skirt shots of backing vocalists Sam and Sonia to keep the lads happy.

So if live's what you want, go for it. TONY MITCHELL

DALEK I LOVE YOU

I'VE BEEN here behind this sofa for over twenty years now, and I'm NOT coming out! No fear.

Mum used to call me childish, said I ought to grow up, get a job, find a nice girl and get married. Dad would tell me I was some kind of fairy, a berk, off my rocker, and he'd always be yelling stuff like, "Look, there ain't such things as soddin' Daleks!" But I'm not stupid, never have been.

I remember the start of all this, it was a Saturday evening and we were having baked beans for tea, all very nice until dad went and turned the telly on.

We watched this new series featuring a weird old man named the Doctor, and would you believe it, off he went, this bloke, back in time to the year 100,000 BC, which wasn't too scary, only the next place he visited was a planet called Skaro, and it was on this *Dead Planet* I saw my very first... Dalek!

Well, I cried, screamed, yelled and bawled, and before mum could do anything about it I'd sent my beans splashing all over her best tablecloth and was trembling, like, behind the sofa. Only just made it too, because in a flash there were Voords, Zarbi and Monoids all over the place, not to mention Cybermen!

After the first invasion of Earth by these silver-clad

devils I stayed put, 24 hours a day, seven days a week.

A wise move, for soon there came Yeti, Silurians, Sea-Devils and Ice-Warriors, but I'd still watch every episode, and even had a portable television installed when my parents got cheersed off and insisted they watch *On The Buses* instead, although we'd get back together afterwards for Bruce Forsyth's *Generation Game* — well, who wouldn't?

In the end it turned out to be not the punky little White-Robots or those nasty giant maggots, but the Autons — regular looking wax dummies with a penchant for smashing their way free from shop windows and annihilating all in sight — which finally drove mum and dad away. I made such an unholy howl on witnessing these terrible plastic beings at work, my harassed folks simply packed and left, and consequently over the past nine or so years, I've been fending for myself.

I'm doing okay too, I've had a *Portalo* installed, along with a fairly compact camping stove and a sink, and it's quite cosy behind me, nice warm sofa, especially as I know while I'm still here, the Daleks and their evil chums will never find me!

It's funny, I never did hear anything from mum and dad.

ROGER RAMJET

WEDNESDAY DECEMBER 7

BBC2
ENTERTAINMENT USA (9-9.30)
Jonathan King finds himself in Toronto in Canada and met up with Boy George and Culture Club while they were over.

THURSDAY DECEMBER 8

BBC1
TOP OF THE POPS (7.30-8.05)
This week's look at the charts is brought to us by the unlikely teaming of Mike Read and Tommy Vance.

CHANNEL 4

OUR LIVES (11.45-12.25)
The Sniffer's Tale serves as a timely reminder to all people who've been tempted to sniff glue that this habit can be dangerous. Pat has been sniffing since he was 15 years old and whole chunks of his life have disappeared from his memory under the influence of the stuff.

FRIDAY DECEMBER 9

CHANNEL 4
THE TUBE (5.30-7)
A mixed bag tonight with Simple Minds, Ian Dury, Naturalites and The Realistics.

ROCKERS ROADSHOW (9.15-10)
Mikey Dread introduces The Mighty Strypes and Natural Roots.

BBC2
WHISTLE TEST ON THE ROAD (11.15-11.45)
Be charmed tonight and sit and watch the Smiths in concert, one of the best live acts around at the moment.



SNIFFIN' GLUE: the tragedy. Channel 4, December 8

SATURDAY DECEMBER 10

BBC1

SATURDAY SUPERSTORE (9-12.15)

Little And Large and Keith Harris and Orville provide the laughs while a rather special guest provides the music.

ITV

THE SATURDAY SHOW (10.30-12.30)

Seasonal singing from the Snowmen and acapella wizardry from the Flying Pickets, while this week's talented teacher is a man with his head in a box!

TUESDAY DECEMBER 13

BBC2
ROCKSCHOOL (6.40-7.05)

This week we learn the ins and outs of reggae and Sly Dunbar and Robbie Shakespeare are on hand to give some timely hints.

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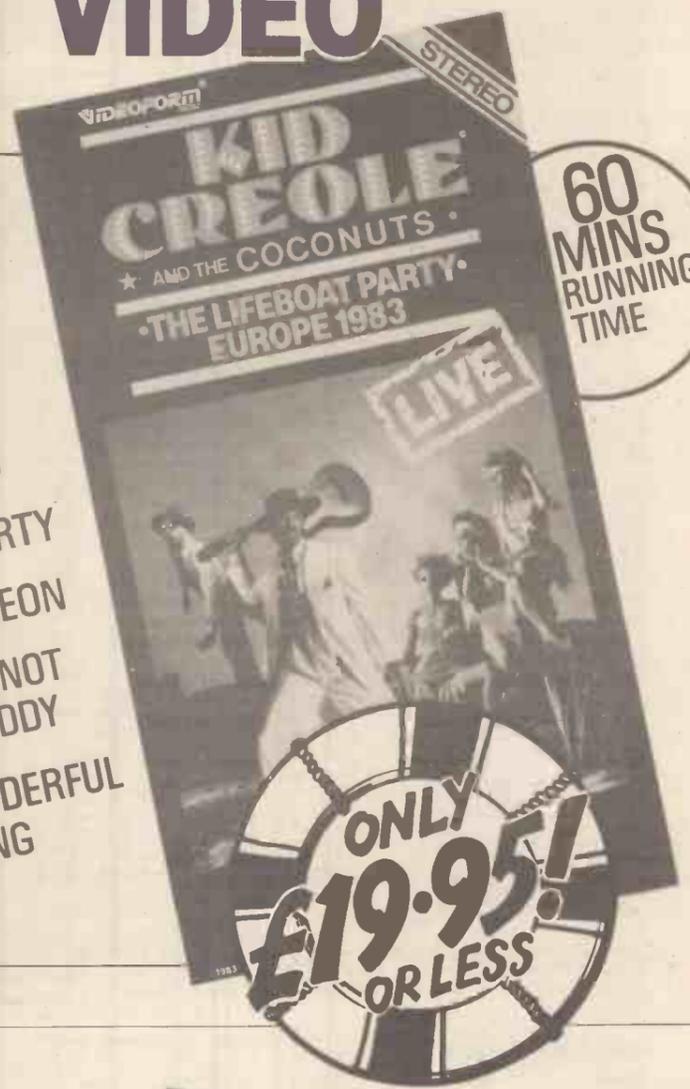
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Pix: George Bodnar

COCK SPARRER (from left): Shugs, Steve, Colin, Gonad, Bruce, Chris

TROOPS OF TOMORROW ...and yesterday

GARRY BUSHELL
SALUTES COCK SPARRER

'O!! WHATEVER happened to punk?' boasted the motif on Cock Sparrer's come-back gig posters. It's a riddle they return to on 'Where Are They Now', one of the tastiest tracks from their recently released debut album 'Shock Troops'.

Neither question takes much answering. Rotten's a fat fraud. The Clash have long since sacrificed their fire and ire in the mire of Americana. Weller lost his bite. Poly Styrene lost her marbles. And the Dimmed stopped being funny long before Sensible was making silly money acting the prat on TOTP's.

Send no flowers — just suggestion cards that the survivors consider early retirement. There's only one thing more disgusting than rich geriatric has-been heroes and that's poor geriatric never-have-been zeros going through the motions.

What's the odds James T. Pursey ends up topping the bill of the Butlins Festival of Punk, circa 1997?

Punk and Oi should be left to rest in peace, as immaculate memories, beautiful failures. If you're good you'll make it on your merits — you don't need the herd or any secondhand word from the mount as crutches! You can't put your arms around a memory, so why try?

The shallow, reactionary magpie march that passes for punk in 1983 is all the proof you need. The 'punks' and that rotting fossil anthropologists call the *Melody Maker* deserve each other! It's just strange that Cock Sparrer should choose now to confuse the issue...

And confuse it they do because 'Shock Troops' is a storming debut seriously out of time. In contrast to '83 punk's glue-gunge metal they proffer tough tunes. They've got melody instead of monotony. They've got that '76 attitude, that insolence, instead of the '83 platitude of 'what can we do about it' defeatism. For them being working class means being quick and questioning — not thick and failed. Mobile not servile!

It's the sort of record that stands the test of time, loaded with rock'n'rolling gems made extra-special by Colin McFaul's immaculate modern day Marriot vocals. If it had come out in '76 it would have been rightly rated as a classic. In '79 it would have sold 60,000 UK copies. But in '83 this sort of record doesn't sell, this sort of record doesn't get airplay, this sort of band don't exist. Do they?

SUCH PROFUNDITY strains my brain as I lurch towards a new and naughty nosherie called *Bedside Manners* that stands beneath that perpetual monument to property speculation, London's Centre Point. As *Jaws* jackals will be aware, the Sparrer are wont to fritter their dinner hours away at this risqué restaurant under the

watchful eye of nubile 'nurses' who double as waitresses.

Although their banter might be more at home in a *Carry On* film than *Angels*, these scantily attired sirens are actually highly trained in medical skills. Scotch, vodka, gin... whatever your affliction, these suspender-flashing samaritans can supply the medication as well as liberal lashings of health checks, exercises, stiff remedies and, ahem, punishments.

By Norman and Fowler! 'Tis enough to harden the resolve of any ace reporter.

Despite my well-known aversion to the slightest suspicion of foul sexism, I'd agreed to meet Sparrer at this den of infirmity to celebrate Razzle, sorry, Razor Records' final release of the aforementioned LP.

I find the infamous five pleased as punch with the platter but pissed off with the prats who'd polluted their recent Fulham Greyhound gig...

The 400 strong audience were already dragging their sweaty Fred Perrys through the exit doors when it happened. A shabby, seedy and above all *small* jackal pack of bone-headed mugs who'd been skulking round the fringes of the gig all night invaded the empty stage to holler their fascist filth over the mikes. A PA geezer who tried to salvage his gear from pollution was hospitalised.

It's hard to emphasise exactly how easily Sparrer could deal with such dolts, how simple it'd be for them to get hardened Poplar and WHUFC stalwarts to steward their gigs.

But then as burly Col says, "Who needs all that hassle? Who wants a bloodbath when they go out to enjoy themselves for an evening? Y'know we never had any trouble at our gigs in '77."

Like the way they trashed Sham, scuppered Skunk and harassed the Specials, the nazis have ruined it for kids who just wanted to go to Sparrer's shows for a laugh. The Hun-loving scum have done for skinheads what Profumo did for Conservative respectability.

"Now Sparrer will NEVER play London again," Colin says slowly. "Let's hope they're satisfied."

And all the while I'm thinking: could this be more proof that Sparrer are out of time?

"So this is how we got these ideas for the pictures," demon drummer Steve 'Spider' Bruce shrugs as the nurses wrap his limbs in bandages. "Alright — you win! Sparrer surrender — no more London gigs."

Despite their obvious disappointment, being Sparrer there's no way depression can discolour our conflag for long.

"I ain't saying we're running away from trouble," Spider grins, "but what's the fastest thing on ten legs? Cock Sparrer!"

"What's your ambition?" cracks Col. "To get through a London gig!"

"Fave car?" Spider chuckles. "A chieftain tank!"

Ah, the old spirit-of-the-Blitz humour that's carried our heroes through the unluckiest punk story of them all.

In '76, Sparrer were one of the most exciting

of punk's rising roll-call. But dubious contracts and a soon regretted management deal (which followed their rejection of McLaren's patronage) messed up their first shots at fame and they broke up in April '78 just a year before the second wave of the Ruts, Skids, Subs and Upstarts had cracked TOTP's and just months before Pursey did.

When they reformed last year, their come-back single, the great singalong soupcon of patriotic populism 'England Belongs To Me', instantly got them labelled "fascist".

Despite all evidence to the contrary the witless liberal middle class powers-that-be (the likes of whom were so wonderfully summed up by Gilbert & Sullivan in those Mikado lines: 'The idiot who praises with enthusiastic tone/All centuries but this, every country but his own') made two and two equal a 1,000 year Reich.

They're just an Oi band whose intentions are good, oh Lord, please don't let them be misunderstood...

RAZZLE RECORDS supremo Robin Gaisechs buries his head in his hands as the tippie bill sores into triple figures.

Sparrer drink like there's a danger of dehydration setting in. Whereas Mitchellite sophisticates drink fine wine, Sparrer insist on vodka by the bottle.

As they greedily guzzle the buckshee booze, we're joined by nurse Clair, a cross between Florence Nightingale and Fiona Richmond, who plonks herself on Spider's lap observing that he's "far to genteel to play in a punk band" before enquiring whether quiet axeman Chris Skepis is also a member.

"He's Brazilian," explains Spider, "he knows no better."

In fact he's from San Paulo, a veteran of Brazil nuts Fickle Pickle (no jest).

Even funnier, his equally new guitar pardner Shug (Colin: "Real name Shirley") O'Neill previously strummed six strings for Glaswegian band the *Casualties*.

As Spider says, "You can't fight fate."

This line-up came together in July this year. Chris was recruited from an ad he'd placed in the guitar emporium of Herbert hero and band spiritual guide King Chap. He played on the album alongside veteran axe grinder Micky Beaufoy who's since departed due to pressures of wife and work.

An ad was slipped into *Sounds* and spiky Scot Shugs was signed up just two weeks afore the relaunched Sparrer's first gig.

According to Spider he thought he was joining Jock Sparrer.

"It's their lyrics that persuaded me to join," reveals Shugs, who's a shade more intense than the chipper Cockney chaps. "Especially 'Working', which is so true to life, and 'Watch Your Back' which although it seems like it's just anti-nazi is anti-Communist as well. It could apply to WRP as well as the BM..."

In case you hadn't guessed, whereas chief lyricist Steve Burgess is a common sense

Continues page 21

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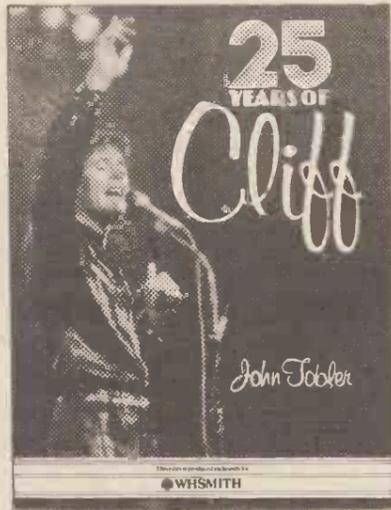


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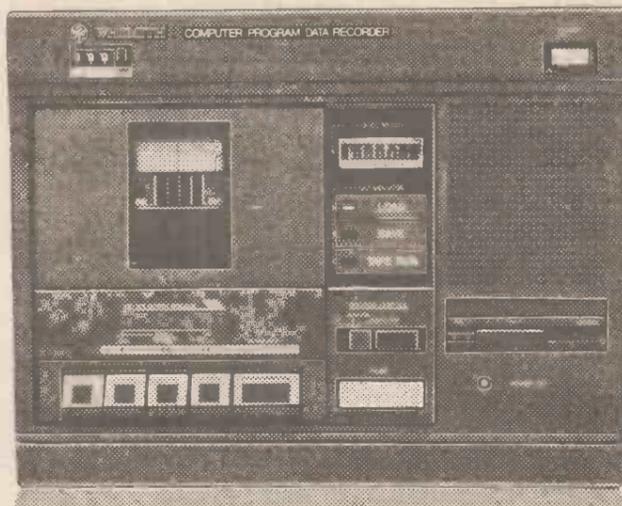


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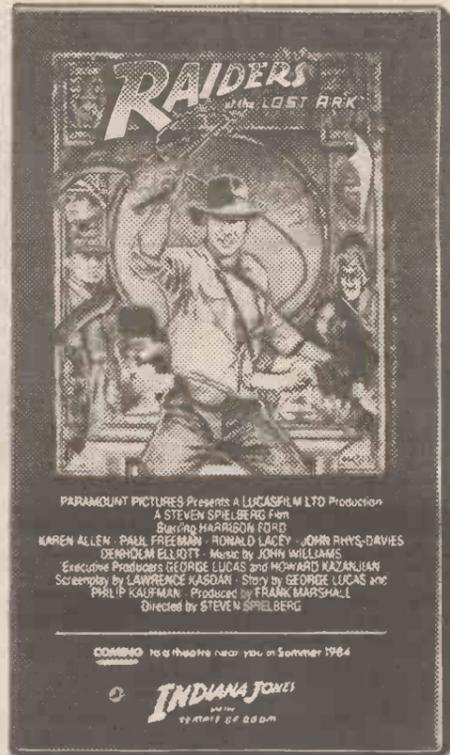
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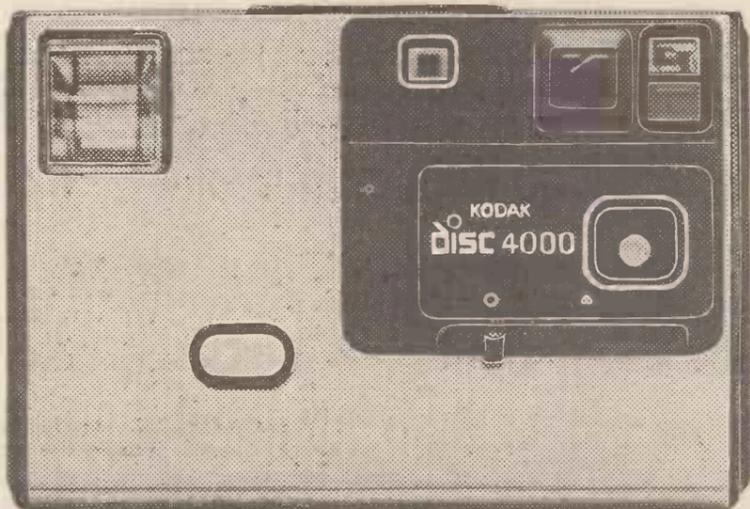
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WHSMITH

Cock Sparrow

From page 18

socialist, Shugs adheres to the Conflict-style 'left equals right' theory . . .

Amiable bassist Burgess unveils two hot new sets of lyrics which are being recorded for the next single even as you read this—a well justified jibe at *The Sun* in 'The Sun Says' and 'Prisoners Of Conscience'—"Which," says Steve, "is about Amnesty International which is really worth supporting. Here you can go on a CND march and no-one gives a toss. Amnesty International deal with people in countries who protest and get put inside . . ."

"The music got to me as well," says Shugs, who's doing such a good PR job I'll just take a back seat. "Most punk nowadays is really boring and depressing with everyone just trying to play as fast as possible. This album's what punk *should* be like—it's alive."

But out of time?
"No way," Spider's certain, "we love it, this is the sort of music I love playing—fast, loud and tuneful. I done a wrong 'un being in a r&b band for a while but I've learned my lesson."

"I dunno about being too late," says Steve, "maybe we're too early."

And there's a point—how long till the next guts rock explosion?

"Punk has deteriorated—like the charts," Steve continues. "There's nothing about any more for blokes like us, but how can we get people to hear what we're doing? Everything that gets played on Radio One now could be played on Radio Two—and it is. Boy George, Duran Duran, it's music for your grannies, there's nothing for the kids. In the seventies there was Alice Cooper and Slade—but now the music scene's really tame."

MAYBE IT'D help if they were on a major—well clear of the indie-world's corrupt charts and less than spiffing distribution. Carrere, their original label, normally go through RCA distribution but RCA refused to touch Sparrow.

(Steve: "The bloke there thought new wave was Haysi Fantayzee, obviously he was a complete idiot and he just couldn't handle anything like us"). Now they go through Razor and IDS.

Steve: "The Carrere/Razor situation is a bit like the US/UK alliance—no-one knows what the other side is up to."

I wondered if they thought 'England Belongs To Me' was, in retrospect, a ricket.

"Of course it wasn't a mistake," Spider's adamant, adding reasonably, "why shouldn't

we be proud of our own country?"

"It's about time we got our flag back from these nazi bastards who are trying to drag it into the dirt," says Steve. "It's the flag of the British people, not a few hundred nazi idiots."

"It's a bit embarrassing for me," Shugs allows, "but then again I've got a mate who's called Trotsky 'cos he's so left-wing and it's like he was saying it's OK for the Irish, Welsh and Scots to be patriotic but if an Englishman's patriotic he's immediately accused of being a fascist."

"Originally the song was called 'Britain Belongs to Me'," Burgess reveals, "but the words didn't sound right."

"The thing about any nazi kids who came to see us," he continues, "our attitude was it's better to try and change them from the inside than the outside. Maybe they'd buy the album and think about the lyrics—because we had a real fight to get those printed!"

"That's a much better attitude than the Specials and 'Racist Friend' which just said blank racists," opines Shugs. "What good's that? You've got to win the argument, not make bigger divisions."

Who would you cite as influences?

Steve: "It sounds so trite but it's gotta be the Clash. I've got the privilege of knowing Joe Strummer and I *know* he means what he says."

"How can he when he runs in the London marathon with a *Sun* t-shirt?" demands Shugs, who admits his past as a Crass fan even if he now finds them naive and out of touch with reality—unlike Conflict who he still has a lot of time for.

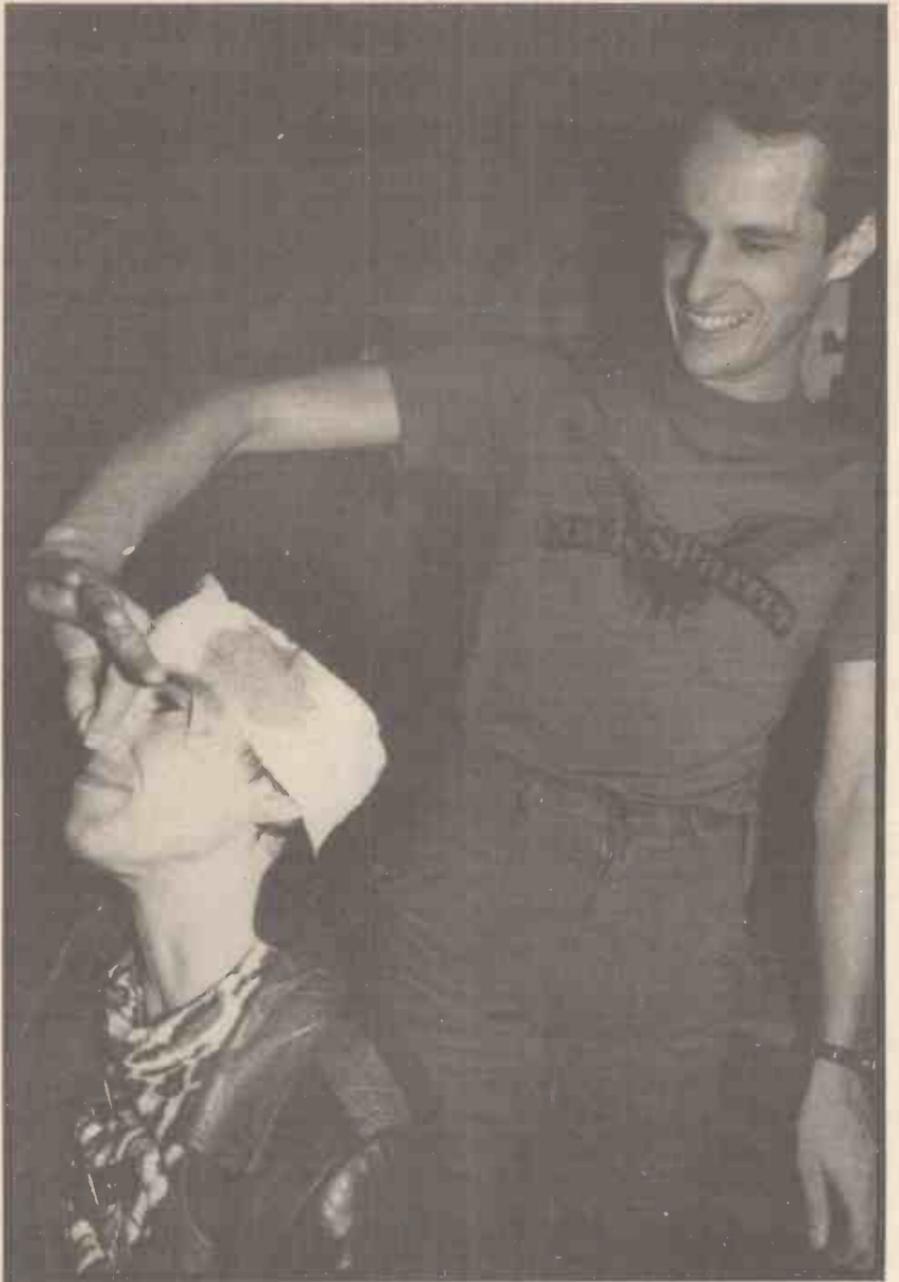
"We're the biggest anarchist band in the world mate," announces Spider.

"No I'm serious," says Shugs, "I'm doing more than Crass 'cos I'm up there playing in front of people they wouldn't have at their gigs."

"Anyone or any movement that's genuinely working class is gonna get stick from all sides," opines Steve, "you know that Gal, you've had your share. It's really easy being a left-wing rebel when you're Viscount Wedgewood-Benn or the *NME* because they've got nothing to do with real people. They never get any comeback."

In my opinion Sparrow are the real thing. But to survive they'll have to break all links with gumbie punk, vintage '83, and go it alone. Ditch the camouflage and go for the terraces which is where *they're* from.

As rock'n'roll bands go, they're one of the best.



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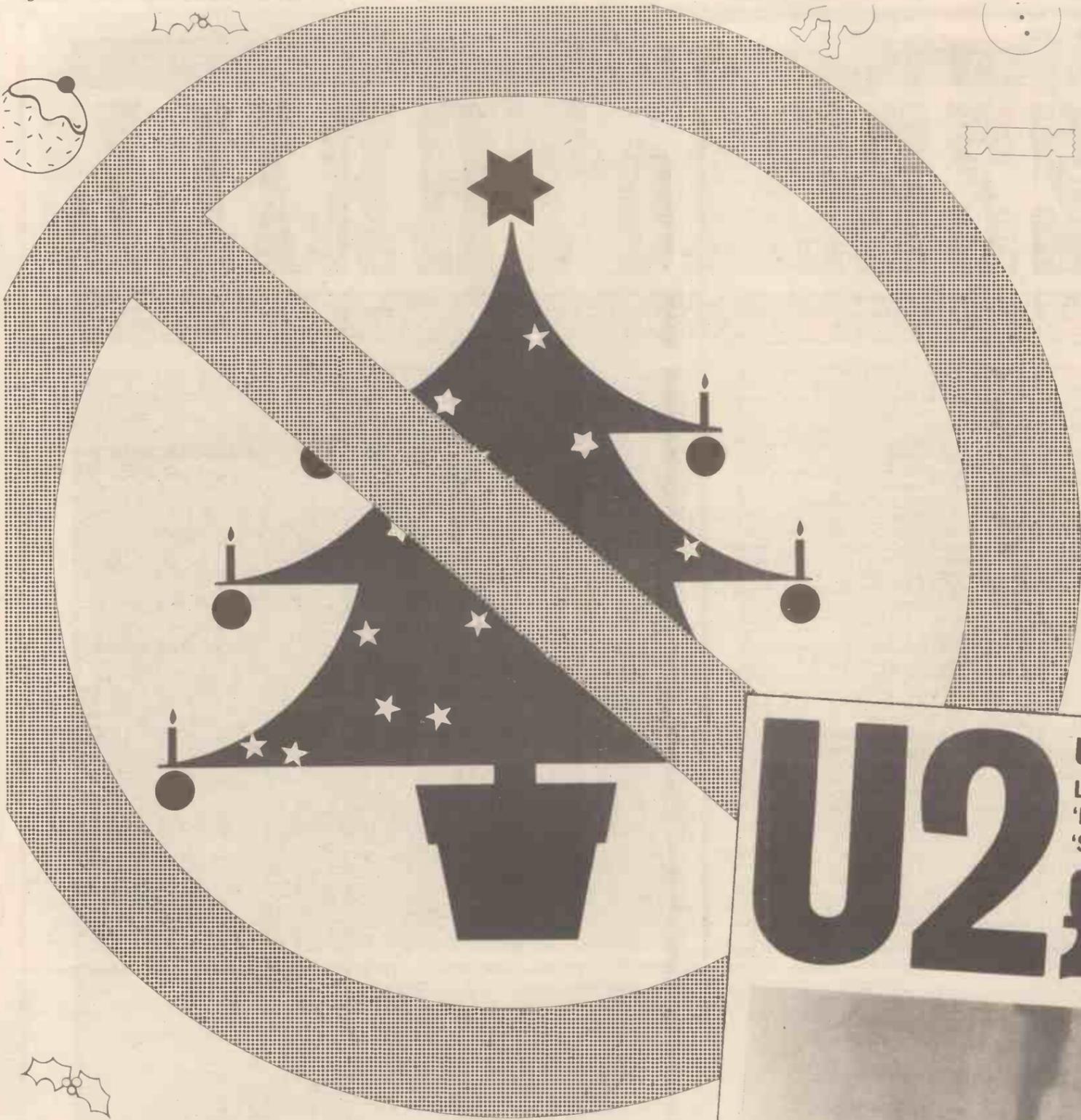
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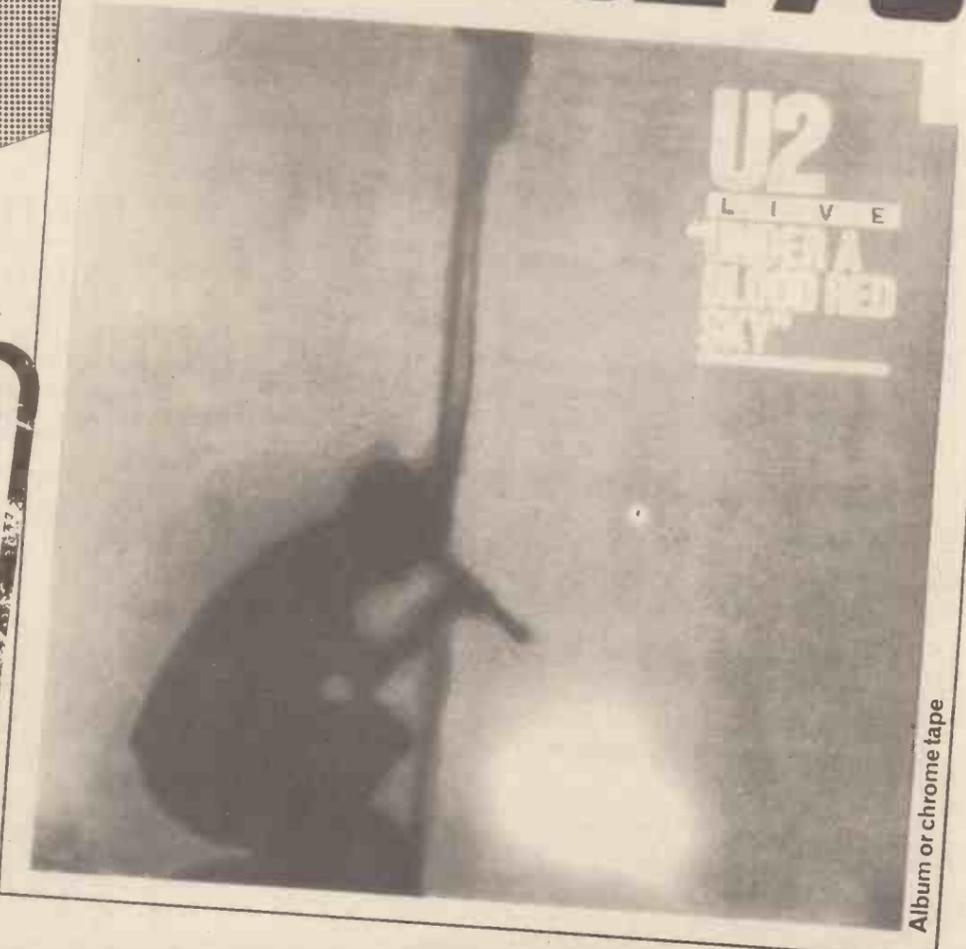
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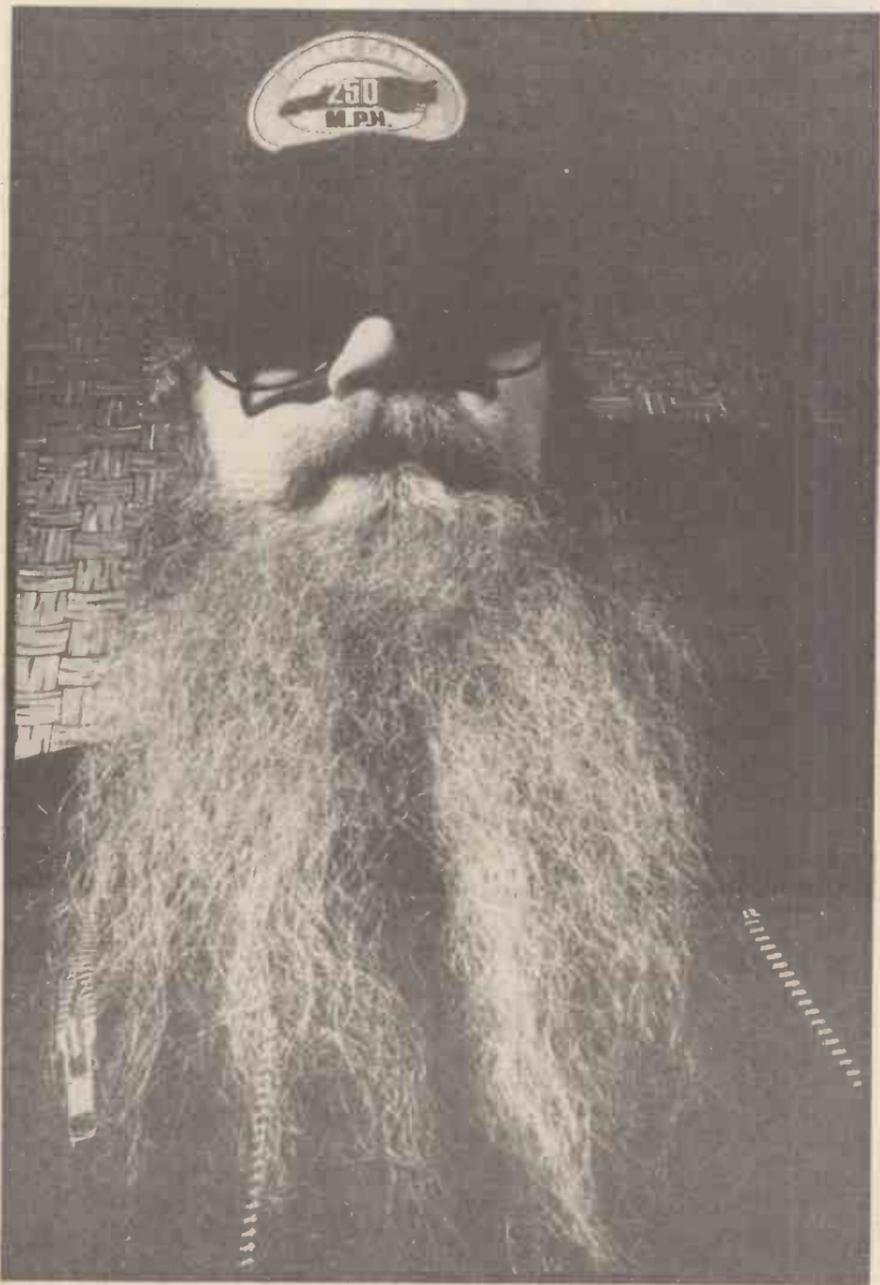
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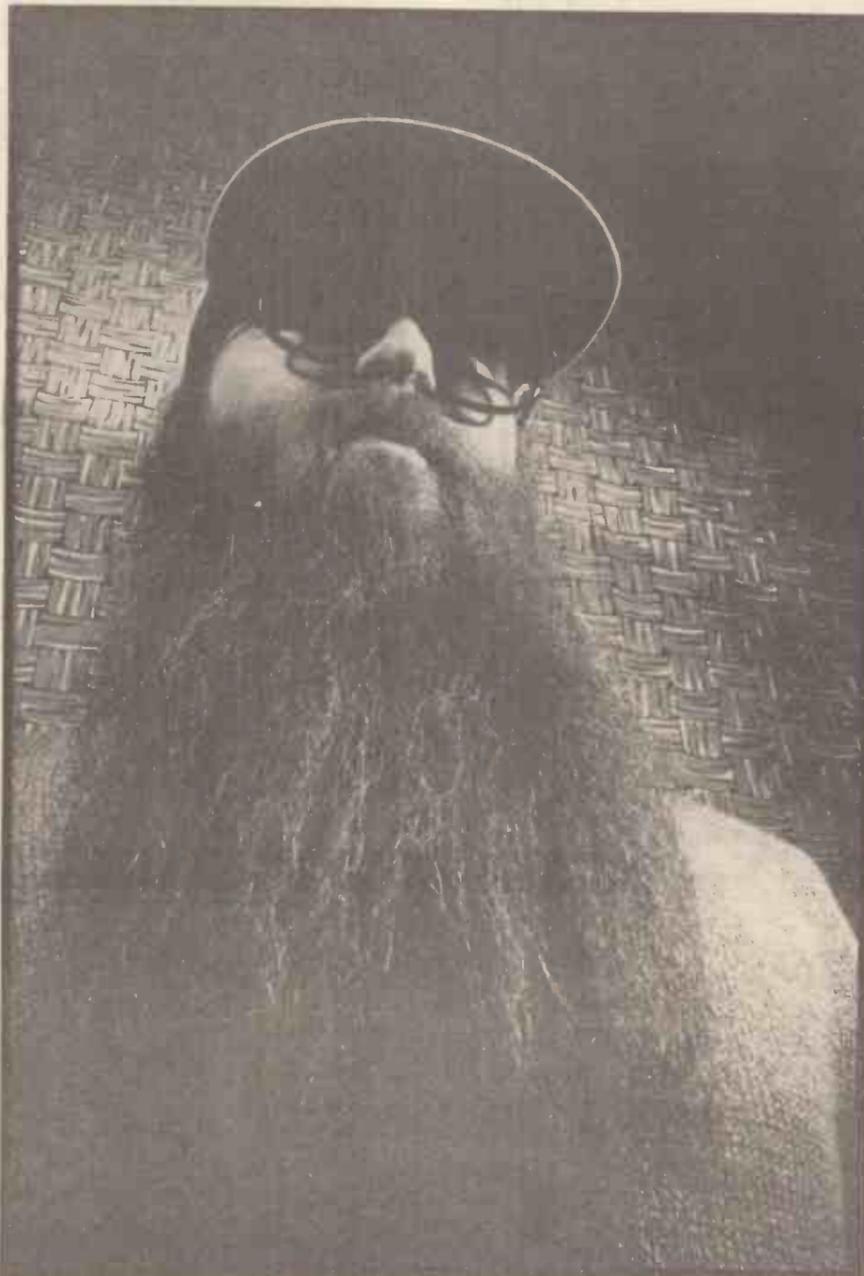
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DREZZED to THRILL



DUSTY HILL



BILLY GIBBONS

Jay Williams takes his hat off to



Pix: Tony Mottram

THERE ARE some bands that you can feel almost possessive about. If you've liked, followed and silently predicted trans-global success for them, and they suddenly look like they're making household names of themselves, your selfish streak will be unwittingly exposed: "I've been into them for ages!" you will cry. "I was hip to them long before you!"

But any desire that I might have entertained to be an exclusive admirer of ZZ Top pales in the face of such abundant and joyfully accessible music. They are, as the cover said, 'Raiders Of The Lost Art Of Rock And Roll'.

Right from the beginning, people have stolen music. Presley stole black men's rhythm, and was himself systematically plundered by every able-bodied male capable of curling his lip and slurring his syllables. Rock and roll has been copyrighted, patented, authorised, abridged and, most important of all, raided.

And ZZ Top have looted a cupboard overflowing with all manner of weird and wonderful things: Robert Johnson, Elmore James, John Lee Hooker — they have waded through muddy waters and emerged with indelible blues dripping from their fingers; blues that are faithful to the original prints yet diverse and original in their own right.

Complement this with their intuitive reading of those several rhythms, old and new, and their exhaustive feel for and knowledge of music, and you'll realise that this band have forged an unbreakable link in

Continues over



FRANK BEARD

ZZTOP

the Great Rock And Roll Chain. They are in Newcastle to do *The Tube*. Replete with El Loco boiler suits, their first proper British TV appearance bodes well and will undoubtedly install them firmly in the nation's musical consciousness. Billy Gibbons and Dusty Hill are wearing hats and sunglasses and beards. Frank Beard isn't. In hotel bars such as these, where somebody on a Youth Employment Scheme is probably called in after hours to clean up all the dropped names, the tres hombres look delightfully out of place — but by the same token they exude a sense of ease and well-being that comes from a long and obviously happy working relationship.

WHY HAS it taken so long for you to come and do a real tour like this over here? Billy: "Well, when we started off first of all, nobody cared! It took a while. We did the World-Wide Texas tour in 1976 with the animals (nb. that's buffalo-type animals) and they had to go into quarantine for six months, then we had a three year break. We don't have the popularity here that we do in the States, and what with other commitments, the time never seemed right. But now it's the challenge, new horizons." Indeed, the three year lay-off marked the only 'down' period that Top have ever undergone. America's wave of angry young men swept in, had their shout and dissipated, and true to form, ZZ Top re-emerged with 'Deguello', which up till then was their most accomplished album. They ventured to these shores somewhat tentatively in 1980, to play a couple of London showcases, but apart from the reception afforded them by the hardcore of ZZ fanatics and apparently most of the record company men in the city, they made little impact. What they're doing now is taking it to the people. And people, are you ever in for good times. Are they going through musical changes at the moment? Billy: "Not until tonight, when I heard one sixteen year old girl outside *The Tube* say: 'ZZ Top! They're a fashion!'" That name! I hopefully ask where it came from. Billy peers at me mysteriously over the top of his shades and answers as cryptically: "Even more intriguing, which one is ZZ Top? Another girl came up to us

tonight and said 'Where is Mr Top? I must speak with Mr Top!'" Are you fashionable? "Well, one man's garbage is another man's TV Dinner," says Dusty, mock-sagely. 'TV Dinners' is a curious little number. How did you come up with the lyrics to that? "We asked Dusty," says Frank, with a mischievous grin. Dusty laughs. "I'm not a very good cook," he admits with a chuckle. "I pop 'em in the microwave and sometimes forget to take 'em outta the tin foil." That's presumably what makes your skin turn blue. "Actually, we're thinking of having some see-through guitars made, with Mexican food inside them," Billy muses. But wait! It could happen. Zebras, cars and Enchillada guitars! What about 'Sharp Dressed Man'? Billy: "That came from the credits to a movie we saw. Actually it was sharp eyed man, but that didn't make sense. You can be sharp dressed in any mode of fashion." Defined by Dusty as: "Anything I'm not wearing!" Back to guitars again: folk that have seen Top on this tour cannot help but have been stuck by the 'Eliminator' guitars. From whence came these particular chariots of fire? Billy: "A guy called Wayne Charvet made them, and they're exquisite. I believe speciality instruments are created for a moment, rather than a classic forever, although they were originally going to be made for a just one-time usage and explode at the end — but we figured the sparks would catch the beard boys off-guard!" **F**RANK AND Dusty take their leave and head off to the restaurant in search of some (definitely non-TV) dinner, Billy pumps me for information on new bands and mentions a few names I'm not familiar with myself. "Are you hip to a band called Geriant Watkins And The Dominators? Really crazy." He also expresses great interest in the new Two-Tone compilation album: "The last time we were over here, that ska think was happening, and we got hold of a couple of Selector tracks and took 'em back with us. We played them at our gigs before we went on, and the kids loved them. They're so... funny!" He sits forward in his chair and clasps his hands together and looks strangely old occasionally. Billy Gibbons is a grand storyteller in the great American tradition; not out of bravado or boastfulness, but out of a fine sense of humour and genuine joie de vivre.

"I have this shack down in Mexico. Just a clay house that I go to sometimes. I was there once, and I was walking down the only street in this small town with the sun up and the wind blowing dust all over the place. I was walking down this road on my own, and I saw a figure coming towards me out of the distance. We both kept on walking. Got to about ten yards from each other and I recognised her — it was Annabella from Bow Wow Wow. We stopped and looked at each other and then she said: 'Excuse me, do you have the right time?' and I said, 'I don't believe this!' 'Neither do I,' she said, and we carried on walking." Stories like that, re-told with quiet laughter and the sort of pinpoint imagery that captures the scene so well, make for good listening. I could almost feel tumbleweeds brushing my leg. "It was happening!" he declares. Although we spoke for a relatively short time, I can only echo Garry Bushell's sentiments — that ZZ Top, quite apart from being a fine, fine band, are real gentlemen and thoroughly good company. I took notes all the way through the interview instead of taping it as per usual — because I recently acquired the *Rock Lists* book and read with interest Cameron Crowe's 10 least promising interview openers. Number 6: "We don't believe in tape recorders" — ZZ Top. Earlier, they laughed at the memory and as my poor-man's shorthand became increasingly frenzied Billy replied to my question "Do you think music and fashion are moving more together?" with an answer that pushed it to the limit: "It takes intense concentration and total receptivity to orchestrate a visionistic movement." He looked at me, eyes nearly peeping from the rims of his sunglasses, and then his face creased. "Hell, don't write that!" Have you achieved that? I asked, carrying the elaborate play through. He thought again. "We're working on it. Perhaps someday, if I'm not becoming too romantic, he will wind his fingers through his long grey beard, roll slowly back and forth in his rocking chair on the porch and tell his grand children of the time he came face to face with that wild punk girl in a deserted, windswept Mexican village. ZZ Top are constant. If the best, or more of the same, is yet to come, then we can all rest easy. Rock and roll is still kicking.

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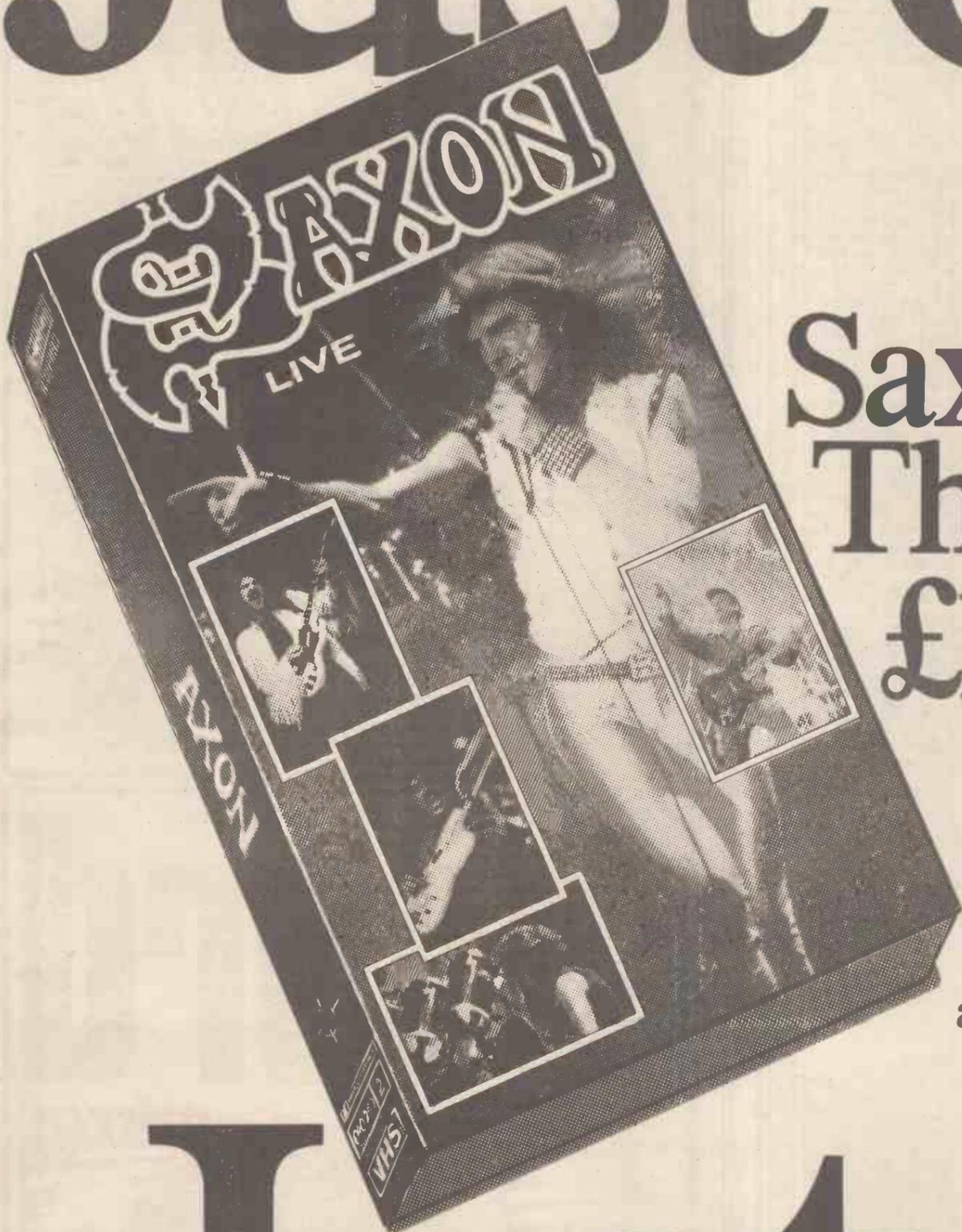
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INTAFERON: music for grocer's shops and supermarkets (pic by Robin Barton)

STEAMHAMMER SCAM

IT HAD to happen. Rock sensibilities having been deflowered by the adoption of Top Ten dominance as an artistic reference point, it could only be a matter of time before mastering the machinations of the music industry became a pop aesthetic in itself.

Currently leading the pack of masterplanners are Intaferon. Two Simons (Fellowses and Gillham — alias F and G), their worth is measured by one record company hack with the words "I bet Malcolm McLaren wishes he had discovered them first"

(remark courtesy of a Chrysalis publicity tape 'Intaferon — The True Story'). Perhaps in a way he did and thus inspired went off and made 'The Great Rock 'N' Roll Swindle'.

Not that Intaferon stand for any sly engineering of pop's primary colours (youth,

rebellion etc) in the pursuit of financial gain. There is a rather more up front approach to the possibilities of such a saleable commodity as music.

Fellowses: "At the moment there a very few decent jobs for young people. I realised one of the few good

opportunities was working for a record company making records. If you want to have lots of people running around for you whilst having the chance to make yourself a good career with money doing something that's fun to do, this is it.

"There aren't many other similarly rewarding jobs."

Gillham: "Me and Simon were both very bored with the state of things — pop music, our lives, our friends — so we thought rather than sit around scratching our bums and moaning, we'd go and make a lot of noise and try and sell it to people."

First customers were Chrysalis Records who promptly signed them on the strength of a three track demo and a great deal of sales talk from the dynamic duo. Their debut release was the exciteable 12" single 'Get Out Of London' a few months back, now joined by the more agreeable Mungo Jerry influenced 'Steamhammer Sam'.

"Chrysalis signed us up and then spent six months trying to figure out what they'd bought," remarks Fellowses. So just where are they coming from *maaan?*

Fellowses: "At the moment the music business as a whole . . ."

Gillham: "And it's a very big hole!"

Fellowses: "Yeah that's right and the only people who are filling that hole are the pre-packaged things — Kajagoogoo being the best example — where everything is two dimensional. Very few bands have anything behind what you see. Obviously that makes you easier to sell as a product but we're not like that because we have lots of ideas which do not fall neatly in line with a 'theme' or a band manifesto."

"The lifespan of a pop group these days can be anything between three months and three years, rarely longer, so it's important to be able to move

faster than the people who are buying your work. Bowie is the best example of that. He's done it consistently over the past ten years although it must be said he's no hero of ours."

Is such an attitude career-minded or plain old careerist?

Fellowses: "Well it's not careerist but at the same time it's important to be realistic about the kind of investment that is being made in you. To start getting self indulgent and pissing around saying 'let's all sound like a gaggle of Balinese shepherds on the next album' is childish."

Spoken like a true accountant. But with more than half an eye on the creative future of Intaferon Fellowses gives a thumb nail — if rather flowery — sketch of the debut album 'Breathless' currently being recorded.

"The first album will be a series of vignettes. It's like a shop full of different goods and you go in and there will be something for everyone — just like a little grocer's shop. After that we might do a double album which will be more like a supermarket!"

"That answers your question as much as it needs answering at this stage because if you start telling people what you're going to do, if it's a good idea you'll find somebody has gone and done it."

"One of the ways we sold ourselves to record companies was by showing them how, after a time, we'd start moving into video and cable TV. This will happen after we've had some hit records because only then will we have the power and the money to be in a position to get stuck into something that REALLY interests us!"

"It seems to me that pop music or making records as an end in itself is a patently absurd idea in 1983."

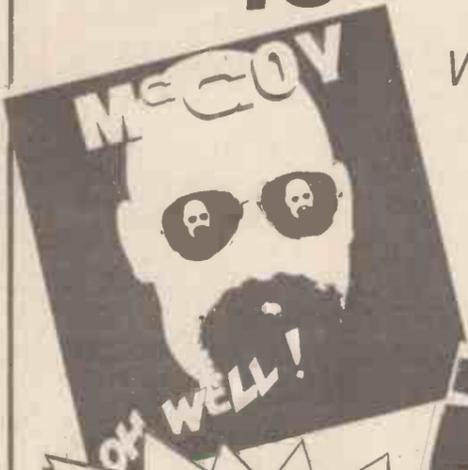
Amen. Or should that be *ahem?* **BILL BLACK**

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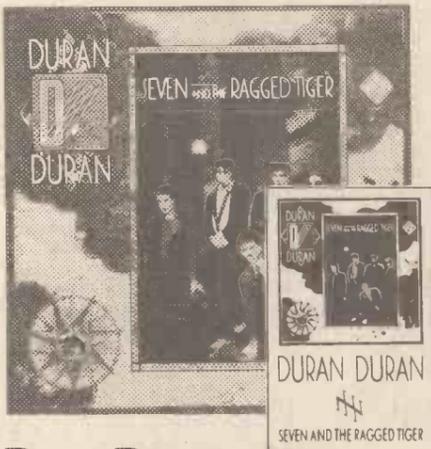
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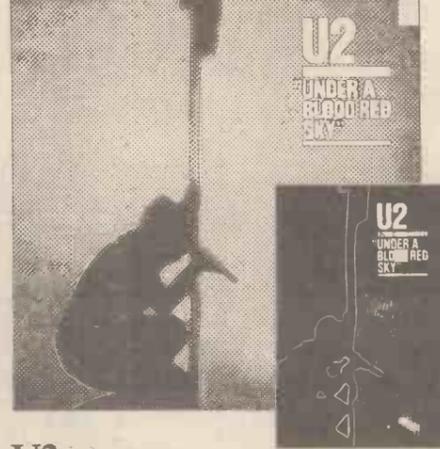
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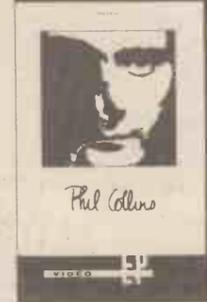
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THE GOOD THE FAD AND THE UGLY

THE ART OF (NOT)
FALLING APART
EDWIN PONCEY assembles
FAD GADGET



I AM somewhat astonished that Fad Gadget, a group of exceeding worth and potential, have so far in their career failed to make an impressive dent in the charts. At their 'sold out' Venue gig (prior to their leaving for Berlin to record their fourth album) the fervor whipped up by the audience, for both singer Frank Tovey's onstage acrobatics and the musical muscle flexed by the other members of the band, was heartfelt and spontaneous.

It's a reaction that has followed the group from its early beginnings, when Fad Gadget comprised of simply Frank with a fluorescent lamp slung round his neck, playing a borrowed synth to a recorded backing track. It was a less energetic spectacle certainly, but an equally memorable one. That's all three albums away however, yet still Fad Gadget remain a national curiosity, scorned by a lazy media and worshipped by a faithful few.

They are encouraged to continue by Mute Records, whose roster of acts includes several established chart toppers — and Fad Gadget deserve to join them. Hell! They have the commercial potential, and their next single, entitled 'Collapsing New People' (with Einstürzende Neubauten guesting on the 12" version), simply screams for chart recognition. With a back beat of solid bone and a tricky Beefheart styled guitar sting in the tail, its hopeful entry into the charts would seriously weaken the stranglehold pop pap has on our subconscious. Well, I can dream can't I?

There's an equally strong, as yet untitled, album on the way too, which the band are busily putting the finishing touches to in Berlin. Before he caught the plane I managed to corner Frank in the Venue's dressing room to ask him about... Well his adoring public for one thing. What attracts them to Fad Gadget, his presence or the performance as a whole?

"In a way I've always gone against that image, I've played with the idea of being pretty onstage and then being ugly, to try and make myself grotesque to the audience."

But the more grotesque you appear and the more outrageous your behaviour becomes onstage, the more fans find you fascinating surely?

"That's true, but it's been a bit difficult in the past because until recently I found that was the case and it pushed me to real extremes. The tour I did in Europe, every gig I was getting more over the top, more than I've ever done before, and I came back with both my legs in plaster because of that. We had to cancel the tour of Germany, all my back was lacerated with glass cuts, I'd smashed my nose in, I had two black eyes and I was just covered in bruises."

"I got back home and just sat there looking at the state I was in thinking how pathetic I was. Now I've changed my attitude, I'm thinking about entertainment, I'm trying to concentrate more on singing in tune and entertaining people."

Does this mean that your onstage activity will be more restrained in the future?

"Well half of it is a bit more controlled. The obvious conclusion from the way I was going in the past was to break my neck or do myself some real damage. I've since realised that if you kill yourself onstage it's only the first few rows that actually enjoy it, it's not very good for people at the back, so now I'm trying to do things that are effective for the whole audience."

Why don't you play an instrument onstage any more?

"The reason I don't play instruments is that I always smash them up. For some reason, because of the attitude I need to perform on stage, I feel as though I've become very big in size. My fingers go all fat and I can't do anything sensitive, whenever I touch anything it falls to bits".

You started Fad Gadget very simply as a sort of one man show. Do you ever wish you could return to that way of performing?

"I wish I could go back to the optimism and the naivete I had then but the trouble is now, because I've been doing it for four years, I'm worse off than I've ever been. Financially with the first two albums I was surviving, because it was mainly me and I could live on it. But now it's got to the situation where the cost of living has gone up incredibly and we're still surviving on the same money, but now I've got a band."

"Quite frankly I'm real skint, most of the band are on the dole. Because Daniel (Miller, Mute's boss) put up the initial money we can afford to go to Berlin to make an album but we're all just scraping a living to get by. I feel things are progressing in a live sense, because the gigs are bigger than they've ever been before, but we're still not getting much media coverage. Unless we get more play on *Radio One* we're not going to get a hit single and the way the music business is at the moment, unless you get a hit single you don't sell albums. Whereas a few years back there was a strong albums market, there would be bands like Led Zeppelin who would refuse to release singles or go on *Top Of The Pops* because there was a strong following who just bought albums, but now I'm competing against people like Wham!"

Doesn't that make you a bit sick?

"I'm not envious of them, it's just got to the stage where I'm finding it difficult to summon up the energy. It's just like performing to a vacuum, I'm putting loads of energy into it and there's nothing coming back, that's what's difficult and gradually it's wearing me down. If this next album doesn't really sell I'll be thinking about doing something different."

Are you disappointed with the mainly negative reaction that 'I Discover Love' received?

"No, because I had a lot of hopes for the last couple of singles. With 'Life On The Line' and 'For Whom The Bell Tolls', in a way I thought I'd compromised with those, I liked them but I felt I'd gone more electronic than before because that's what the public wanted and that didn't work. 'I Discover Love' is mostly acoustic with no synthesisers on it at all. Most of the music I listen to is guitar music, yet I've never had a guitarist in the band."

Are you planning to employ one?

"Well we've been discussing it but we can't afford one. We just can't afford to have someone else on tour. Ideally I'd like a guitarist in the band, one that wouldn't play the obvious cliché but do different things with it."

Why was Berlin chosen as a location to record your next album?

"Some of my favourite records have been recorded there. I didn't think that I could afford it really, then I heard the

Birthday Party had recorded there so I asked Daniel and he said that it would work out cheaper to record there than in London. I went out to look at the studio while Depeche Mode were mixing there and it was great. So far I'd recorded three albums in the same studio which is really claustrophobic and dead sounding. Because I was using acoustic instruments I wanted something that was really live sounding and spacious.

"I really liked the Birthday Party's 'Bad Seed' EP and that's partly the reason why I wanted to use the same studio. Also because we've recorded three albums in one studio in London it started to become more like a job, just going in every day, record a bit and then go home again. Recording was becoming a tedious process while touring was exciting, and I wanted to combine the two. I thought if we went to Berlin it would be the excitement of being thrust into a different environment but recording at the same time. Hopefully the next album will have a more dynamic feel to it."

How will your stay in Berlin affect your work as an individual?

"Things do affect me directly, I look into my personal life to get a song because constantly I'm desperate to get a song written, I find it really difficult. Somebody's only got to say something and I'll pick up on it, or if I'm involved in a situation I'll use it and get a song out of it. We've got half an album's worth of songs already written but we still need another five songs, so when we get to Berlin they'll be made up in the studio and I'm sure that situation will happen again. I think most people have got the wrong idea about Berlin, everybody has this bleak, industrial idea, y'know, the wall, the barbed wire and all this sort of stuff, but really Berlin is like Piccadilly Circus, a show piece for the West. It's a big tease for the Commies basically, tits 'n' bums and neon lights. For the people in East Berlin it must look tempting when probably they've got a better quality of life over there. We always get this crap about the Russians but we don't really know, do we? You always hear about people escaping to the west, the free world or whatever, but I wonder how many people jump over the wall and go over to the Communist side?"

While we wrestle with this controversial point (that, come to think of it, would make one hell of a subject for a song) Frank suddenly discovers a note that is attached to the toy bear he has been holding. After and reading it he hands it to me. It's a simple note from a fan that reads... "Dear Frank, I wonder if someone could send me some more info on yourself and the group or perhaps a fan club address. The concert's been great I hope you get all the success you deserve and get a chart (no 1) entry."

"My favourite's 'Coitus Interruptus' but I can't quite see that in the chart somehow, not with a title like that. Take care. Love you always L xxx..."

It's kinda cute I guess, but how does Frank handle the prospect of having such devoted fans as L?

"It's bizarre for me, it's really weird. When I was young I used to go see bands and get really involved in it too, it was really intense. But when you actually get involved in it yourself you realise it's all a big act. Basically everybody's after the same thing, being successful. I don't know how to react to fans because you don't know what level they're watching you on, obviously it's totally unreal. I suppose the outside image is enough, you need to feel that you have something in common with somebody to offer you some kind of a hope to carry on. But if you're a complete outsider... what do you do?"

Secretly I feel that Frank's happy being on the outside of the chart circus. Sure he'd like to gain admission for a while to sample a little of what has so far been denied him, but soon his appetite for risk taking would flare up again and he'd be back to cruising no-man's land with his faithful following and tiger tank of a band in tow.

Fad Gadget have learnt to be survivors. Of the non-collapsible variety.



Pix: Richard Croft



WHAT DOES Coventry mean to you?

Famous focuser Pyke and myself slurp *British Rail* tea en route to the rebuilt metropolis and try to paint, with graphic detail, a thumbnail sketch of the city.

Two-Tone and the Specials, of course, and going to see the Buzzcocks at the *Mecca* immediately spring to mind. Pyke actually saw Leicester City trounced by Coventry too, but that's about it really.

In the wake of the Two-Tone empire it seems that the old pub/club stamping grounds have reverted back to pub rock and those with musical leanings have either fled the city or been isolated into small pockets of resistance.

IN EMBRACE have recently released their second LP through Glass, following a reasonably well received debut, 'Passion Fruit Pastels', a single and a 12 inch. 'Too' is more of a mixed fruit cocktail, at times aggressive, at times understated.

In the heart of Coventry's prefabricated precinct, Gary and Richard, the IE current line up, are crammed into a ridiculously out of place clean-air-health-food-come-revolutionary-book-shop-cafe.

Gary: "I suppose it all started about a couple of years ago with me and a guy called Cameron. We were together for about a year."

In that space of time the rather watery first LP and subsequent 12 inch EP emerged. In Embrace were creeping in at the wimpier end of the spectrum but that momentary excursion didn't last too long.

With the departure of Cameron, Gary stumbled across Richard who had recently become band-less following the demise of Religious Overdose — who had been another set of Glass hopefuls.

Gary: "The initial idea was that in Embrace would be a flexible thing and after Cameron left it became obvious that this would have to be the case. I worked for a while with Steve Parker from Bron Area and then Joby, who'd been in the Sinatras."

The constant state of change explains why the group's sound has been fluctuating in character. The first substantial slice to appear was the 'Living Daylights' single which preceded the new album by a week or so. A more forthright, upright tune, it flowed free with emotion and exposed the tortuously infectious edge of Gary's vocal style. By altering their direction they swiftly underlined the fact that there was a lot more to in Embrace than was originally made obvious, the potential that was just hinted at on the first LP had finally been realised in a melodic climax.

Gary: "If you get to the stage where you worry in case people don't like the next thing that you do because it's different from the last, you may as well give up. The album varies a lot so I don't know how people will approach that if they couldn't handle the different sound on the single."

"All of side one except one track is just

me and the percussionist and the last track and all of the other side is just me and Richard. Those first four tracks and the single are a sort of document of that solo period and the rest is like a taster of things to come."

Richard: "But we've already started to move on from that. The new stuff we've been doing is different again."

From the first LP you could be forgiven for dismissing in Embrace as brittle bedroom boys and Gary, in retrospect, is quick to dismiss it with phrases like "very naive, a bit twee and over simplified".

In fact if you haven't caught that magnificent single and heard the new LP you'd guess they were continuing in the same vein.

What has transpired is like a born again popster's revelation, where indecision has been replaced by content and confidence. But running on that independent ticket, the duo are reticent to see their music confined to a second best position with little chance of airplay.

Richard: "We don't want to put a lot of effort into things and not have them sell. It's not just music for ourselves, it's supposed to communicate, to get through to people."

Gary: "If you could get our records into shops around the country I'm sure we'd sell thousands. We can survive without the charts but I think our records are better than a lot of the chart records."

But there's that plight of today's independents, where distribution and communication to the record buying public is an expensive and invariably badly executed problem. In Embrace hint that they've got the potential but they're still growing, still coming to grips with their chosen form of communication.

Gary: "I really like it when the charts are like they are now, all glossy and contrived, because you know people will get sick of it and something will come along that will turn everything on its end again. Someone will say, 'Smash things up, we don't need songs and good playing'. But we're saying there's nothing wrong with playing and singing if it's got relevance, it just shouldn't be big production and empty emotions."

ACROSS THE other side of town, Attrition twiddle knobs frantically. Martin, Ashley and Chrissy are surrounded by equipment and a spaghetti junction of wires.

Martin: "We've been waiting ages for a mixer from Teac. We've paid for it but it hasn't arrived yet, it's really holding us up."

It's an industrious household. Downstairs Alan bangs away mercilessly on a clapped out typewriter, putting together the next issue of Coventry's brightest fanzine *Adventures In Reality*. He's a member of the up and coming Coventry duo Stress as well, who, along with Attrition and Irsol (a part time venture for Ashley), have all had tapes released through the *Adventures* tape label.

The assembled trio are nervous, they don't talk much and constantly wander off on tangents. Similarly their music, over the past couple of years or so, has entered numerous different arenas.

Martin: "We started off in bands with guitars and eventually got into synths. I got a..."

The talk is technical. Martin could probably go on for hours quoting numbers and catalogue descriptions that would totally baffle even the most modern of musos.

Now, you'd expect that to lead up some blind alley of boffin type culture, but Attrition haven't done that. They've had their moments, sure, but the great wealth of their work has fused a very melodic style — using the white soulful voice of Chrissy — with that knowledge to produce a unique sound. To trace their progression isn't easy though.

Ashley: "We get loads of offers to do tracks for compilation tapes from all over the world. Some of them are so obscure and done in such limited quantities that we don't even get a copy sent."

Martin: "It all started through a friend of a friend who'd heard something we'd done and wanted to put it out on a tape. From that we just kept getting more offers. We

get so many now that we have to turn them down because we just haven't got enough material, or we haven't got the time to do it properly."

With each contribution including the group's address the constant stream of mail arriving from all over the world has grown and grown. More adventurous projects followed, like a small music collaboration with the Seattle based Audio Leter. Each group did some backing tracks and sent it to the other to complete and the result was released on both sides of the Atlantic with different mixes.

Having set up their own mini-studio, Attrition now find themselves finally breaking through into the vinyl arena. Two contributions to compilations are already in hand and they've finally signed a deal, with the new indie Third Mind, for several LPs.

The new year will see a surprisingly commercial 12 inch from the trio followed by their debut LP and anyone foolhardy enough to dismiss them as a bedroom-cassette outfit should think again.

Chrissy: "Doing all those tracks for people and releasing tapes ourselves has let our ideas grow up. We had the chance to try lots of different things and we've reached a point where we're really happy with the sound we're getting."

Martin nearly interjected with a string of technical info on how they got the sound, but I managed to throw his concentration. To an outsider, as I am, it's easy to hear that the Attrition sound is pretty unique.

The union of electronic techniques from their mighty bank of equipment is given the perfect foil by their choice of acoustic instruments. The recently acquired violin will soon be out into use alongside a set of Asian drums, Chrissy's vocals and an array of bits and pieces.

The taster tape of the new LP, recorded without the legendary new mixer, is an exquisite display of textures. Soulful and melodic structures are interspersed with grating noises, layers of sound, etc etc. And when they break off from their more thought out, testing pieces, there's a brace of uptempo, commercial dance numbers that are just begging to be heard.

Attrition have had so many opportunities to be stuck in a vacuum, to stagnate into self-indulgent noise or even to just not do anything — they are all unemployed. But they've opted to sit it out and keep exploring the possibilities of what they have to offer.

THE ART of arguing, sorry, constructive discussion, is rife in the Wonders Of The Deep household. In the centre of Coventry, just down the road from the station, this trio lives in comparative isolation. Neither in Embrace or Attrition had ever heard of them and I doubt if very many people will actually have heard them.

I first learnt of their existence totally by accident. Having pestered some Stateside label, after reading a review of some obscure record, I got a letter from Coventry and records by WOTD and the Mechanical Servants. The linking factor was Pamela Kifir, whose truly stimulating vocals grace both discs.

It seems that Pamela had been doing the gig circuits in America with the Mechanical Servants and their EP on Mystery Toast was the last remaining relic of a truly soulful outfit who are now defunct. Wonders of the Deep, however, are based in Coventry which is where Pamela ended up after a period of sampling the club scene in London.

Pamela: "I knew people in Coventry and I just like very dull places. If there's anything else going on I'll go and do it and it distracts me from whatever I should be doing myself."

With partners in tune Lee Shale and Johnny Jostins, Wonders Of The Deep is an effervescent coalition of ideas. Enticed to the States, yet again, by Bomp Records, Johnny and Pamela recorded the Wonders Of The Deep 12 inch and hung around for it to be released. Eventually Bomp revealed that they were financially on the slide and the duo headed back home to try and impress UK labels and also to team up with Lee.

Johnny: "We had some interest, but nobody wanted it in that form because it wasn't commercial enough to make a big sale. None of the companies wanted to take us on and work with us, it seems if you can't make it there and then on what you've got then people just aren't interested."

Having played the record over a period of about four months, I can't help but feel it's the labels', and ultimately the public's, loss. Pamela's vocals are such a highpoint in a year when people like Annabel Lamb, Tracey Ullman, the Belle Stars *et al* have been making an impression on the charts.

Johnny: "You've really got to pursue these things over a long period of time until you have some kind of sway with people in London. Or you've got to keep sending them stuff until something coincides with what they're looking for. I understand that but it seems they want something that sounds familiar even if it's new."

With no interest shown, things came to something of a halt for a while and Pamela, who writes the songs, gave it all a rest.

Lee: "But over the last two months we've picked up the reins again."

The result of the resurgence is a couple of excellently crafted songs which they preview on their homebuilt four track. Pamela's jazz roots are well in evidence in her phrasing and the minimal but extremely powerful backing makes for one of the hottest selections I've heard for some time. But Wonders Of The Deep are trying to add a little more to their music and a lengthy discussion is sparked off with Johnny's insistence that visuals are becoming more and more important these days.

Johnny: "In the 50s maybe it was a black and white photograph and then it was colour and bits of film for TV, now you need video. But you need more creative videos than just a bunch of people standing there."

Pamela: "We just sit here and watch them on the TV and I never see one that I like. You just have to guess how much each one of them cost."

Lee: "But still it's the songs that are the most important part. We realise what the situation is, but it still doesn't help us too much because it's only the music side of things that's accessible to us at the moment."

Even as Pyke extols the virtues of cheap videos and how good they can be, Pamela is quick to counter that it would be difficult to get them seen anywhere because people are already conditioned to the way videos should be. The Bali/Sri Lanka syndrome certainly has made its mark and kids growing up today will see that as the expected norm. With the introduction of cable music TV that will surely become even more the case.

Pamela: "If you want to make a living and you want to have an audience you've got to play by the accepted rules, and I don't like those rules too much. It's an unfortunate thing but the big operations really have a stranglehold on things. You can't compete and do things independently when you have to compete against an advertising budget like, say, Psychic TV have."

The different approaches and ideas are quite obvious in this close knit set up. Although Johnny sees that there is an economical solution to the whole thing where things can be done reasonably cheaply and still look good, Pamela isn't so sure.

Johnny: "What I'm saying is that it's no good teaming up with a bass player and a drummer any more. You've got to team up with someone who knows about technology, ideas, concepts, etc. and work from that as a premise, not the other way round."

In that respect Wonders of The Deep are in a very good position. Johnny's visual awareness and Pamela's songwriting ability are brought together with Lee as middle man. It's a sin that they aren't blaring from the radio as you read this, they would give the charts the kind of integrity that it so sadly lacks at present.

In a way they are very protective of their new material after the reception they received from labels last time but, surely, it's only a matter of time before someone gets wise to their potential.

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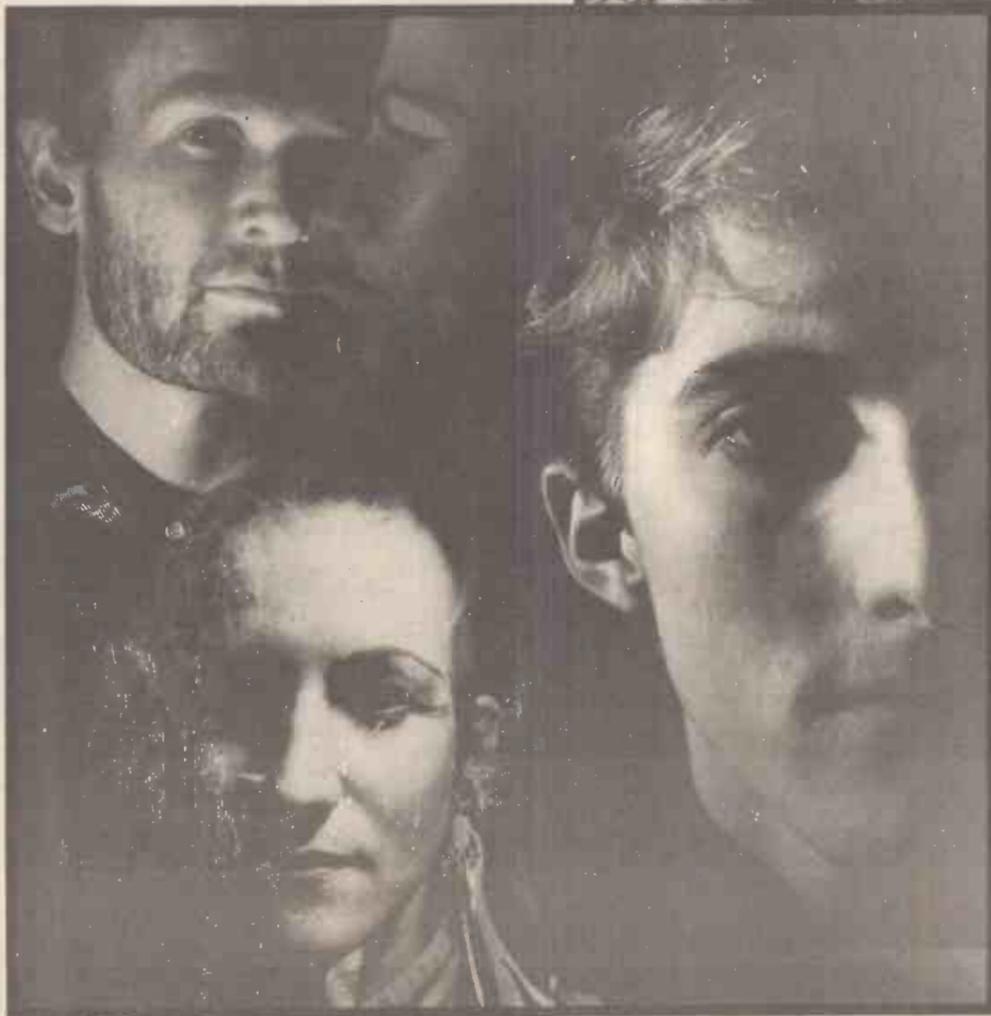
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Dave Henderson surveys Wonders Of The Deep, Attrition and In Embrace



WONDERS OF THE DEEP



ATTRITION

Pix: Steve Pyke



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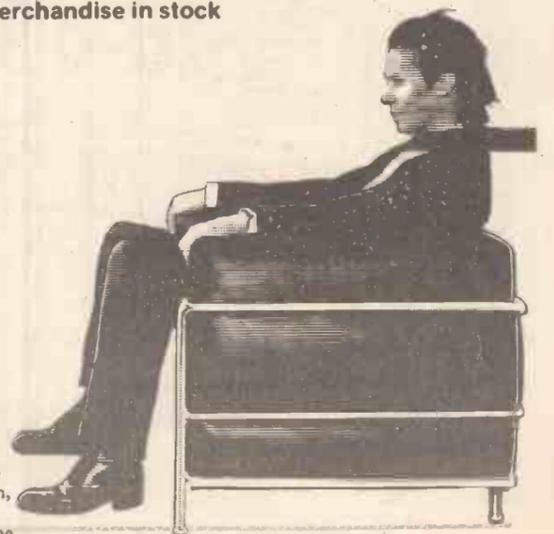
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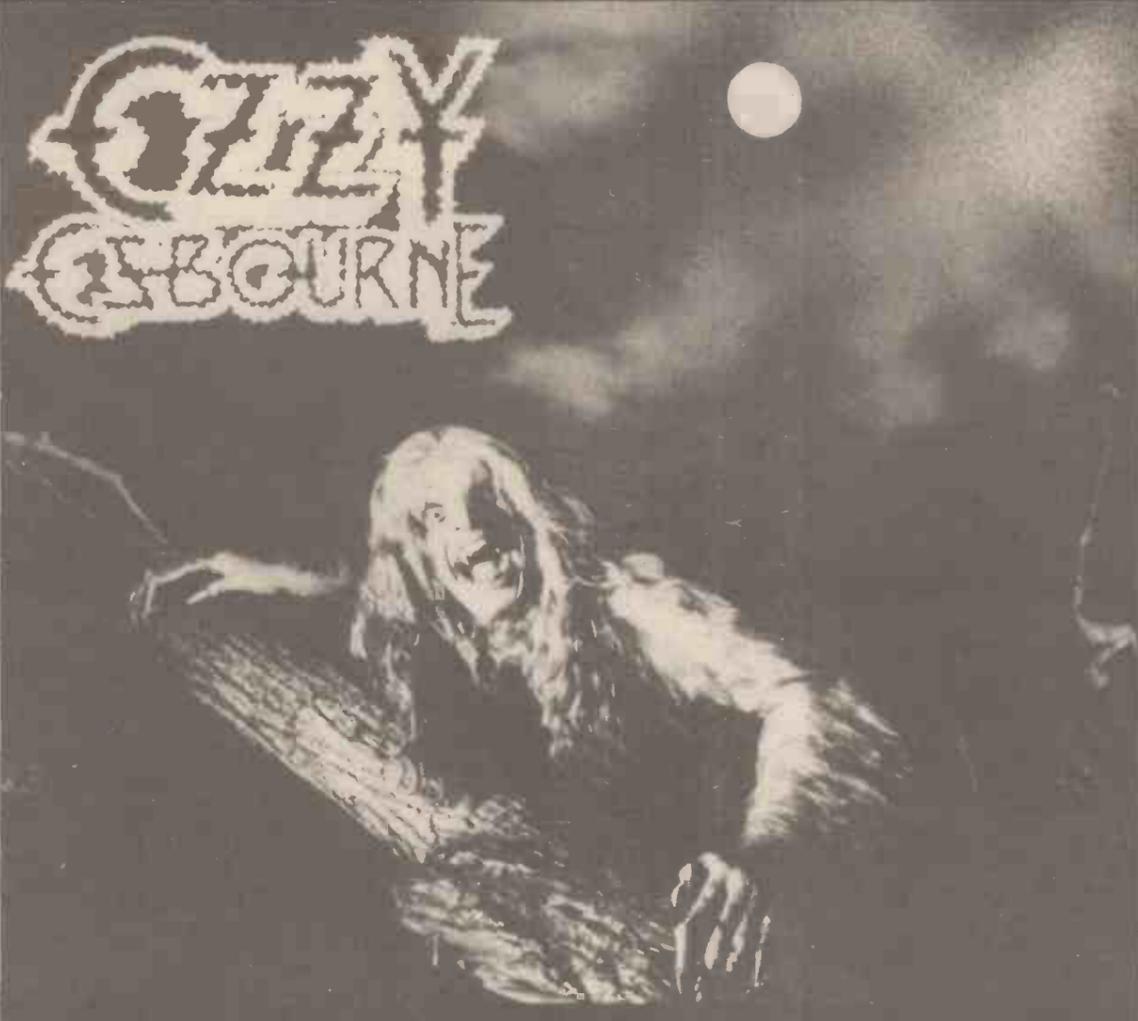
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SINGLES!

REVIEWED BY TONY MITCHELL



BONE SYMPHONY: putting their backbones 'into it.'

IF CHRISTMAS is supposed to be the season of goodwill, then somebody must have forgotten to tell the record companies, who make a habit of reserving their worst dress of release prior to the festive period. We can but be thankful that there isn't that much of it.

Searching for something that deserved the 'best single' tag, I therefore had to cheat slightly and opt for a record that came in through the backdoor — an American ep which may not even be in the import bins yet. But I have no regrets because it's probably the best record to have been released this year, and towers so high above everything else that any one of its five tracks could easily take the honour of...

SINGLE OF THE WEEK

BONE SYMPHONY 'Bone Symphony' (Capitol 12" ep)

It's taken a long time but there are at last signs of a new wave of American electronic dance music which has absorbed the best of British ideas, combined them with the often higher technical proficiency of American musicians, and created a genre that'll pose a real threat to the current dominance of the Brit sound.

In their own distinctive ways, Ministry and Richard Bone were both among the vanguard of this movement and to theirs must now be added the name Bone Symphony, who may easily eclipse them all.

Bone Symphony are an LA-based trio — Scott Wilk, Jakob Magnusson and Marc Levinthal — who've engineered a uniquely bright and powerful style from a mix of influences that one would judge to include ABC, Human League, Bowie and Devo.

The five songs on this ep are brilliantly played, arranged and produced, capturing a much wider range of moods than most contemporary synth bands are capable of, all of them linked by Wilk's superb voice which is more than a match for Bowie, Fry or Oakey.

'It's A Jungle Out There', the opener and also the band's first US single, has a jaunty electrobeat and scintillating synths which would make the hook irresistible even if Wilk's vocals didn't.

Like the other tracks, it was produced by Brian Fairweather and Martin Page of Q-Feel, but unlike the others, it was remixed by the famed Francois Kevorkian, and this, natch, is the remixed version.

For sheer energy, however, 'Everything I Say Is A Lie' takes the cake with its bouncy, jittery, Devoesque rhythmic plus another brilliant hook that evokes (if your memory stretches back far enough) the classic vocal harmonies of Clapton and Bruce on Cream's 'I Feel Free'. A fast-paced slammer that could give a lift to the most sullen charts.

'I'll Be There For You' changes the mood to mid-paced ballad, the lush yet crisp arrangement complemented perfectly by Wilk's Bowie-meets-the-Walker-Bros vocal approach. But side two quickly gets back on the dancebeat with the savagely syncopated 'Piece Of My Heart', and the richly chordeed, all-enveloping optimism of 'Dome Of The Spheres'.

Five great songs, five great hooks, a new towering talent in our midst — and yet, incredibly, EMI in this country have not even taken up their option on this band yet. Well, all I can say is, they'd better go for it, because once this gets heard in a few places, people with a quicker ear for a hit (no, a string of hits) will be

clammering around Bone Symphony's doorstep with their cheque books open, asking them to name their own price.

CLOSE BUT NO CIGAR

KOWALSKI 'Workers' (Virgin 12")

As far as I'm concerned Kowalski are very much the accessible face of the new German music. Their Lyceum gig back in the early summer left me tremendously impressed with how successfully they blended anarchic, industrial, metallic noise with searing guitar work, a taste for tuneful, persuasive hooklines, and a young punkish stance.

So why they have to go and release 'Workers' as an A-side is a complete mystery. It has a great atmosphere, sure, but the lyrics' constant references to the 'working man's goosesepp' is likely to be widely misinterpreted. As a comment on the close proximity the disco beat has to the rhythm of the military march, it's right on target, but on the other hand, if you want to get your records actually played...

...Release the first track on side 2. 'Indianer' is far more commercial in every sense of the word, without being any more of a compromise than the rest of their music. It has a frenetic Afro-beat, catchily repetitious chanting vocals and wailing Hendrix guitar

fills, all set against that pervasive metallic backdrop. Close enough to being brilliant to blind most of the rest of this week's pack.

MEN WITHOUT HATS 'I Got The Message' (Statik 12" extended remix)

It's nice to see Statik with a hit act under their belts at last, after trying so hard for so long, and I predict MWH will have a somewhat easier ride with this than with 'Safety Dance' which was probably the biggest sleeper of the year.

It has a pleasing repetitious insistence with bags of drive; it also steers clear of the temptation to simply repeat a successful formula, by being different from its predecessor while remaining identifiable by Ivan's distinctive vocals.

INTERESTING INDIE OF THE WEEK

SNOWY WHITE 'Bird Of Paradise' (Towerbell)

Obvious 'guitarist' records don't do much for me these days but there are the odd exceptions and this is one of them. Snowy, one time Thin Lizzy and Pink Floyd Axeman, has come up with a pretty and plaintive little ditty which he accompanies with some mostly understated but occasionally soaringly expressive guitar lines which owe more than a nod to the gentler 'Little Wing'/'Wind Cries Mary' side of Hendrix. Snowy has a pleasant voice

but he needs a better production; this one is flat and lifeless when it should be bounding out of the speakers if it's to match the quality of his playing. A remix of the remix, perhaps?

TWELVE-INCHERS I CAN LIVE WITHOUT

TEST DEPT 'Compulsion' (Some Bizzare)

Loathe though I am to slag any Some Bizzare product off for fear of the inevitable 20 minute ranting phone call from pal Stevo ("I thought you were my friend, *Sounds* doesn't give Some Bizzare products enough coverage", etc etc), a man has to do what a man has to do.

Vibrant though it may be, this extended exercise in sheet metal working is unlikely to make much of a dent in the charts. It's like a soundtrack that has no hope of working without the pictures because it has no context.

Compulsion? Yeah, I felt compelled to take it off the turntable, and await the video.

KURTIS BLOW 'Christmas Rappin' (Mercury)

Ah, the first of a batch of hopeful Christmas re-releases. Viewed objectively, though — classic early rapping track though it may be — it really doesn't stand the test of time too well.

Pre-electronic, it has nothing much to offer behind the rap itself, and the novelty of that

particular medium wore off some time ago.

GRANDMASTER DST 'Crazy Cuts' (Celluloid)

The Grandmaster collaborated with Herbie Hancock on 'Rockit' and here he is (with a few chums) hoping to cut it in his own right. Which he doesn't.

On record, scratching is just another sound effect. It should have been preserved as a strictly live phenomenon and then we wouldn't be encountering such blandly formularised cash-in attempts as this.

MALCOLM MCLAREN 'Duck Rock' (Virgin)

The Buffalo Gals had their day but that isn't enough for Malcky. He has to carry on trying to ram this tedious square-dance stuff down our throats long after the novelty has worn off.

Yawn. Whatever happened to She Sherriff?

TWELVE DRUMMER DRUMMING 'Lonely' (Mercury)

Yes, they certainly will be if this is the best they can do.

MERCYFUL FATE 'Black Funeral' (Music For Nations)

"Aaaarrggghhh — we're Danish, we've been listening to Black Sabbath (woah yeah), and we practise screaming in the bacon factory." I should stick to curing pork if I were you, chaps.

KABBALA 'Yen-nbo-ose' (Red Flame/10)

Pleasant enough blend, by a couple of Ghanain brothers, of African ceremonial and occult music with 'modern' western jazz and dance sounds, this is the sort of stuff that could be heard in the background at parties in a whole host of 50s British B-movies.

These days, though, something like this only gets into the charts when Malcolm McLaren rips it off.

CAR CRASH INTERNATIONAL 'The Whip' (Cram)

Violin...boystown beat...blood, guts, skeletons, black hair, sunken eyes...BATCAVEI Truly full of dread.

SHINY TWO SHINY 'Ritual Hate' (Red Flame/10)

Acoustic guitars, wimpy voices, shades of Nilsson's 'Everybody's Talkin'', and all in a special long version. What more could anyone want?

VICE SQUAD 'Black Sheep' (Anagram)

The new look Vice Squad, post Beki, have got it half right with the acquisition of the youthful and pleasantly voiced Lia. Now all *she's* got to do is get rid of the rest of *them*, bring in some people who can match her vocal talents with their writing and playing, and they'll be laughing. As it stands, however, it's totally devoid of guts.

SEVEN INCHERS I CAN LIVE WITHOUT

RED LORRY YELLOW LORRY 'He's Read' (Red Rhino)

Guitary mish-mash, Bunnymen/Doors influenced boredom.

THE DAMNED 'There Ain't No Sanity Clause' (Big Beat)

Another hoped-for Christmas Smash. There, I've just smashed it.

THE LOOK 'Drumming Up Love' (Towerbell)

Sounds like the name of a *Melody Maker* instrument feature. But not as interesting.

Tracey Ullman meets Paul Weller on a discarded 'Can't Hurry Love' backing track. The result — powerflop.

GARY LOW 'You Are A Danger' (PRT)

"Oooh, Sharon, they played it in the club in Benidorm, you know, where I met Juan, and I just had to buy it 'cos it reminds me of 'im. 'Ee never wrote to me neither, not even after I 'ad the baby." Wally disco.

GLORIA GAYNOR 'I Am What I Am' (Chrysalis) and WEATHER GIRLS 'Dear Santa (Bring Me A Man This Christmas)' (CBS)

Both guaranteed biggies on the boystown circuit, Gloria's offering is the theme to *La Cage Aux Folles*, currently enjoying a rerun on Broadway, while the Weather Girls follow up 'It's Raining Men' with a very similar sentiment tied up in a Christmas bow.

Well at least it's a bit of a laugh.

BOB DYLAN 'Jokerman' (CBS)

Why is Bob Dylan still making records — couldn't he get a real job? Hang on though — the B-side is a special faded version. As in denim? Or glory?

PAUL McCARTNEY 'Pipe Of Peace'

A final, late, and I'd say, unsuccessful bid for the Christmas number one spot from the greying heart-throb.

It's got everything — sentiment, children's voices, simplistic hookline, cover photo by Linda — but it's no 'Mull Of Kintyre'.



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Tape

Dark Patches

MY COPY of the Dio single 'Rainbow In The Dark' in 7" didn't include the promised free patch. Is there any way I can acquire one now? — Alan Abel, Essex.

WHILE THAT special Dio patch was issued, as advertised, in a strictly limited edition, Vertigo still has a few left and as a gesture of goodwill a copy of the 7", complete with patch, is winging its way to you. Make up for your disappointment? And J.R. Hope from Colchester, who also bothered to write and express his disgust at buying the record on initial release without the freebie, also qualifies for a copy.

Dio enthusiasts who lost out won't be too pleased to hear that the option of

buying the 7" version with extra patch simply wasn't open on the first day of release anyway, as patches weren't ready to be distributed then!

Vertigo goodwill has now ceased for the time being and anyone else who wants a copy of 'Rainbow' complete with patch (Dio P2) can order one through your record shop. There are several hundred copies still waiting to be distributed.

Tour merchandise enquiries dating from the Dio dates should be addressed to Concert Publishing, 166/198 Liverpool Road, London N1.

HAWKWARD (1)

ON NOVEMBER 20 this year I went to the Bedford Record Fair at the Harpur Suite in Harpur Street and bought several records. Among them

was a Hawkwind single called 'Urban Guerrilla/Brainbox Pollution' which turned out to be scratched when I got it home. What do I do now?

As I paid £6.00 for this record, it should be in mind condition. What are my rights? — F. Murphy, Bedford.

WHETHER BUYING from a record fair, a market stall or a record shop, new or secondhand, your rights remain the same. If an item you've paid for turns out to be dodgy and any defect exists through no fault of your own, simply return it to the seller.

In law, the record you've bought should be 'fit for its usual use' (playing and enjoying), of 'proper quality' (no hisses, scratches or unpleasant surface noise), 'as



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described' (if the salesman says it's good as new it should be) and any sales patter you're given must be true too.

Assuming that this Hawkwind single isn't strictly virgin vinyl, as record fairs are famous for providing a great selection of used records, the law says that these basic rights still apply. You'd expect the

standard of secondhand quality to be slightly different from a record hot off the press but the price you pay does make a difference.

For a whole six smackers, I agree that you should have left the fair with a playable hunk of Hawkwind. And the dealer is legally obliged to replace or refund.

But how do you find the

dealer? Tell us the precise location of the stall and we'll get in touch with the fair organiser for some info. Alternatively, you'll just have to wait until the next Bedford Record bash on January 8, and hope that stall is back in town. Normally, when buying from a shop, it's important to return defective goods as soon as possible. With a mobile stall this isn't always possible, so it's reasonable to get that record back to the stallholder at the first available opportunity. Or, if you're reading this, o' purveyor of damaged Hawkwind brain pollution, get in touch via Panic Button, there's a good chap!

HAWKWARD (2)

SEVERAL WEEKS ago, I advertised some Hawkwind records through Sounds and earlier this week received a cheque for £11.30 from someone called Colin J. Moors who lives in the Eastbourne area. Problem is, he didn't give me an address to send the order. Is there any way you can ask him to get in touch? I won't cash his cheque until the records have been sent. — Nick Spencer, Wigan

WHAT AN honest chap! If you're reading this, Colin J, put pen to paper and reveal your precise location by writing to Nick Spencer at 46, Avondale Road, Wigan, Lancs WN1 2BE.

If any other advertisers out there are waiting for basic details like these before you can despatch an order, please let us know before the customers start complaining to us instead!

MAINLINE CLOTHING FLASH: Any readers out there who are still waiting for bondage gear ordered weeks ago from this firm, based at 51 Two Mile Hill Road, Kingswood, Bristol, please get in touch and we'll investigate.

According to Mainline, the following customers should have orders by now: Colin Brigget, Tony Clark, M. Cromie, Robert Dresser, Timothy Felson, Mike Glover, E. Hood, C. Lampitt, M. Mattershead, D. Parkin-Coates, R. Tolan, P. White. Please keep in touch.



TWiSTeD NERVE!

YOU HELPED me last year when I had problems with a firm not delivering goods. Can you do it again?

I'm now having problems with the Twisted Sister fan club! After buying the 'I Am (I'm Me)' 12 inch record with the special 'SMF' membership card, I decided to join the club for the discount rate of only £3.00 to cardholders. In May, I heard nothing at all. Until...

On July 3 this year I wrote to the 'S.M.F.F. Of T.S.' care of Gill Massey, Victoria Mansions, South West London, asking what was going on. Surprise surprise, eventually, in September, Gill sent me the same letter I'd originally had in May, saying that for only £3.00 I'd receive "newsletters, fanzines, a special badge and SMF merchandise offers".

Other Twisted Sister fans I've asked are in the same situation. Six months is a long time to wait!

— Sue Cox, Hucknall, Notts
YOU'RE CERTAINLY not alone. Other fans are hopping mad, and with good reason. Long time Sister mister David Cuthbert from Sevenoaks paid no less than £4.00 for membership in August, and guess what? He's heard not a murmur from the direction of Victoria

Mansions either.

"I wrote to find out what had happened, but with no result," writes Dave. "It has now been three months since I parted with my money and I'd like to know if the club is still going and what they're doing about my membership card and all the rest."

He's lucky, in terms of waiting time anyway. Another thwarted Twisted Sister sycophant, Ian Mason of Warley, who also took advantage of the cut-price offer to cardholders, has been waiting for results since as long ago as May.

"The months passed and I heard not a word until the

last week in August," explains Ian. "The blurb said there were problems getting the club going and I should expect something in early October. This turned out to be another letter explaining that the club would soon be moving. Well it hasn't moved yet, and the cheque I sent was cashed long ago."

So what has been going on? Not a lot, so far. But, after speedy consultation with members of Twisted Sister, Gill Massey is in a position to tell us that the Club really will take off, at very long last. Honest!

Right from the start when the new launch was announced on record covers earlier this year, Gill has been swamped by response from members and people who want to join. Members alone, she estimates, total around 5,000. Take that figure and double it to include people who've written at least once to ask what on earth is going on in Sister land and you can see why she's snowed under.

What started as the concept of a small, friendly British based club (British because that's where the boys were big first) has turned into a nightmare. The band has been on the road solidly since Donington; and Gill Massey herself is involved in a legal hassle with its roots in the content of that very first fan club letter sent out to prospective members.

DEE SNIDER of Twisted Sister expresses his horror at SMF Fan Club cock-ups

In fact, she is about to be prosecuted personally for allegedly sending "indecent literature" through the post. It is alleged that between May 20 and 23 this year she "did send" a postal packet "which enclosed a certain indecent written communication contrary to Section II of the Post Office Act, 1953".

She has been summonsed to appear before Birmingham Magistrates Court on December 8, this year.

Not surprisingly, this legal shadow hasn't exactly been the best incentive to organise a mountain of mail and members single-handedly.

At the time of going to press, latest hop poop is that Twisted Sister have written a letter, fully explaining reasons for the delay, and this will be mailed to everyone in the very near future.

"We've had problems," admits Dee Snider. "We've had to rethink the fan club concept. But you will be hearing from us imminently. The fan club stuff will be with you all soon."

Four-letter familiars aside, it's about bloody time too! Newsletters, badges, special discounts... they're a-comin' folks.

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ALBUMS



WATTIE: dumb!

PETER AND THE TEST TUBE BABIES
'The Mating Sounds Of South American Frogs'
 (Trapper CHIN 1B)

THE EXPLOITED
'Let's Start A War (Said Maggie One Day)'
 (Pax PAX 18) *

THREE YEARS on from 'Oi — The Album' which showcased both these bands and only Peter And The Test Tube Babies show any potential to grow beyond the gumbie-punk ghetto of 1983.

Except for 'Transvestite', I never liked the band before; until now, I'd always filed them with the terribly unfunny Toydolls. But this album has changed my mind completely. This is a more mature Test Tube Babies, they've grown up at last and their adulthood suits both them and me.

Side one is the eye-opener, bristling with good tunes, beefy guitar and strong singalong choruses rather than the dated boring chants favoured by the likes of the Ejected.

Unlike them and the Exploited, the Test Tubes are more than an Oi! band living off what's left of their

reputation and churning out ancient thrash. They've got melodies as good as late Chelsea and early Clash, and are (almost) a pop band in the good sense of the word, only a break away from Alarm-style chart success.

Although more commercial than before, they haven't ditched the humour of their songs but they have ditched the schoolboy element prevalent in 'Up Yer Bum'. Sure the likes of 'One Night Stand' would still offend the good women of Greenham and the truly missed Johnny 'Butch' Waller. It is a sexist romp but it's done more in the style of a Carry On film than a Soho blue movie: Tongue in cheek and in the best possible bad taste.

Side one all the way through recalls Buzzcocks-style lead guitar, Mick Jones rivvum, Sham vocals and Clash harmonies and it's a potent punk-pop mixture. Side two opens badly though, with a couple of tracks that are more thrash than panache. I've heard it all before, I don't need it and neither do they. It's dated, tuneless, GBH-on-the-earholes.

But track three, 'Pissed Punks (Go For It)', is ace. Here they out-Wham! Wham! with a great disco-rap piss-take enhanced with what sounds like the Redskins' horn section. If this bore the Wham! logo, it'd be Top Ten.



TESTIES: drunk!

Tony Mottram

Toads in a hole

Like the album, it's a real revelation. The new Test Tubes are fast and addictive, tight and tasty. And mightily melodic numbers here like 'Let's Burn' and 'Blown Out Again' would stand a great chance of charting in the real charts (with airplay) where the excellent last single 'The Jinx' failed. And that, after all, is what it's all about.

The Exploited, on the other hand, are stuck in the Indie Charts for life. They're in the gutter and they love it. Let's be honest, if the Exploited had been around in '77 they wouldn't even have got bottom billing to such second-rate punk bands as Eater and

the Models. The most they could have hoped for was three minutes of anonymity on some Roxy-style compilation.

But such is the state of the punk scene in '83 that they find themselves in the unlikely position of a leading punk band (real indictment of punk) in place of the likes of Cock Sparrer and PROLE! who are probably the only bands around today who could have held their own in '77.

This album confirms GB's statement that punk is dead. Well, almost, cos this ain't punk as I recall it. It's closer to PUKE rock cos... punk was fast, flash and colourful; punk

was rebels with suss, punk was challenging and worthwhile; punk had something to say. All of which the Exploited and this album ain't and don't.

The printed lyrics prove Wattie's no Dylan for the Eighties, or even a Jimmy Pursey. He's more like Jonathan King with a mohican and his band the Barron Knights in leather, 'cos like the Knights they are imitators. They lack an original thought between 'em; I mean, 'God Saved The Queen' for a title, and radio links between songs borrowed from Crass...

They're trying to be the thinking man's Chaotic

Discord but end up sounding thicker than the Tory cabinet. This is predictable, tuneless, dated thrash — the perfect soundtrack for a video nasty. It's heavy metal played at the wrong speed — Wattie's voice could get him a job with Dynorod — and it's not helped by a cement-like mix.

They've re-hashed their own second-hand riffs, slogans, and noise as new product!

Only the intro to 'Insanity' is music to my ears. So bad is the LP as a whole that it's almost a pleasure to hear the voice of our beloved Margaret.

GARRY JOHNSON

STATUS QUO
'Back To Back'
 (Vertigo VERH 10) *

THIS RECORD was slightly warped. I noticed it as soon as I took it out of its inner bag and placed it on my turntable. As the album started going round, I perceived a certain degree of unevenness to the edge. The disc kind of undulated, reminding me of a gently crawling snake or of a wave machine on low setting.

It wasn't bad, though. Not half as serious as a 'Greasy Truckers' album I once purchased in my youth. I remember leaving it on the mantelpiece above the gas fire for about five minutes and, boy, by the time I'd realised my mistake, the heat had really buckled the thing.

Anyway, I thought I'd have a go at putting the needle on to this record — even though it was slightly warped. I thought I'd risk it, as no sound had been emanating from my speakers apart from a high-pitched buzz caused by the next door neighbour's hair dryer.

It was a tense moment. The record player arm began its descent and just as the needle was about to click into the groove, that wretched warp spun into position. It was a close thing — the needle clipped the vinyl and bounced

off, but I held my breath as it determinedly plunged down for a second go.

This time it bit home securely — and not even that pesky hump, by now coming round for a second time, could dislodge it.

Thus, within seconds, the sounds of Status Quo overcame the interference of the hairdryer and burst into reality.

But somehow it all seemed to be something of an anticlimax. Because while Quo were playing, I couldn't help but notice that the record was rotating beautifully.

Even though it was slightly warped.

GEOFF BARTON

BOURBONESE QUALK
'Laughing Afternoon' (Reclouse Organisation LOOSE 4)****

THAT GRUELLING hour on Sundays when radio and TV switches over to token religion has always been difficult. Let's face it, the pubs don't open 'til seven and the dulcet tones of Tommy Vance telling you that "This is Quo's 49th chart single and the colour of their jeans is blue" isn't that appealing.

It's a time in limbo when

thoughts of Monday morning loom large and the weekend festivities are just a migraine.

Yes, the perfect time to slap 'Laughing Afternoon' on the turntable and totally disassociate yourself from reality.

Bourbonese Qualk seem to creep up on you. Their haphazard existence and punk ethos doesn't come across on record; they're a different proposition altogether.

'Laughing Afternoon' is an oddity indeed. It meanders through embryonic Cabs, floating Vini Reilly, thumping TG and a wealth of other angles but it never gets stuck in a rut. It never becomes obvious or predictable.

At one point, it sounds like an abominable thud that's coming from next door, then a crisp regular beat irons out the indecision and layers of melody and noise spar for position. You lose track for a moment — that Sunday afternoon sense of being comatose creeps back — and the migraine is accompanied by a crunching chorus.

Bourbonese Qualk don't fit. The LP is messy but mesmerising, at times rough, at times smooth. They don't so much change the face of rock 'n' roll in a revolutionary way, more twist and torment it with sadistic pleasure. They're the real stars on Sunday.

DAVE HENDERSON

THE METEORS
'Live' (Wreckin' Records Wreck 1)*1/2**

THE STARS are for the crazy charged sound, not for the warped mind of Mr P pea-brained Fenech. It works for the intensity of energy but not for the accompanying sentiments.

Funny? Fenech is the sort of guy who'd incorporate 'Muggers stub cigarettes out on a baby's face' into his banter or logo as soon as he heard it on the news. It wouldn't be to examine the horror either. It'd be strictly for a laugh.

Firstly, there's the cover: 'As the radiation cleared, a strange phenomenon appeared from amongst the rubble'... and then we get the predictably grusome drawing of this tender threesome portrayed as nuclear holocaust mutants. The manic mutants.

The Meteors take the metaphor to its most disgusting limits. They're making nuclear war banal and totally acceptable for the sake of an image about their musical mayhem.

Secondly, there's Fenech's dedication to women on the first side before 'When A Stranger Calls'. In his words: "This is dedicated to when



FENECH: dangerous!

you ring up a woman and w*** over the phone while you're talking to her, that's what we were doing when we wrote this." Comical? He's hysterical.

If you obliterate the mind behind this mindless lunacy, you get to the crude magic of the music. That's permissible. Captured live is the only way for this blatant brutality. Its staccato incision is an instant jab in the backside, Amyl nitrate up the bum. They've got more venom than a bunch of freesias, anyway.

This sort of sickness is permissible. It's the danger that I'm afraid of. Raucous 'Rawhide' is a classic

rendition. Raw, it's inedible. Very spitable, though. 'Manic Rockers From Hell' spells out the disease graphically with rabid guitarwork and insane drumming while 'I Don't Worry About It' demonstrates the danger. It plummets to the depths of self-conscious street boy idiocy, it fights feminism with the proud moronic approach "I don't worry about it when I can't get it hard, 'cos I've had too much to drink".

These boys are blindly wild. Deliberately. Jerk to the music, not the rationale. Dangerous for the weakly gullible and already myopic. Avoid if male.

ROSE ROUSE

Tony Mottram

**THE TIMES
'I Helped Patrick
McGoohan Escape'
(Artpop! No 1)*******

MANY, INDEED most people don't know it but this has been the year of the Times: and I'm not talking about Murdoch's little sounding-board either. I'm talking about Ed Ball, one of the truly great songwriters of our time, who has just released his third predictably magnificent twelve-inch containing his best ever song; and when you're talking about a talent like this, that's saying a lot.

It isn't some kinda cash-in job either because 'McGoohan' predates the re-run TV series by some considerable time, as discerning pop fans should know. *This song should be in the charts.*

As for the rest (and it's all worthy of five stars, just like pretty well everything else the bard of swingin' London has recorded), you get two of the classics from his last LP 'This Is London' ('Big Painting' and 'Stranger Than Fiction'), a flashy little adaptation of the theme from *Dangerman* and two newbies, 'All Systems Are Go!' and 'Up Against It'.

A mainly retrospective compilation topped with a great song which, if there was any justice in the world, would be blaring out of radios all over the place.

JOHN OPPOSITION

**D GREENFIELD & JJ
BURNEL
'Fire & Water
(Ecoutez Vos Murs)
(Epic EPC 25707)*****

I CAN'T help wondering what Vincent Coudanne will make of the lyrics Dave and JJ have added to the fairly reverent score they composed for his film *Ecoutez Vos Murs*. For despite the sleeve's rampant symbolism, this is probably the closest any of the Stranglers will come to making a comedy record.

The I Ching hexagram depicted on the sleeve is Wei Chi: fire over water, which relates to the fact that Dave is a fire sign, Aries, while Jean Jacques is Pisces, a water sign. You might imagine there was a concept at large here, but it doesn't appear to extend any further than this.

Side one opens by quoting Albert Einstein which may be intended as an introduction to the Fire & Water philosophy but the album quickly becomes a great eternal riddle in its own right as 'Liberation' then swings into a straightforward electro-rocker.

No prizes for guessing that 'Rain & Dole & Tea' is about London or, especially, the heartwarming tale of a chic young Parisienne and her poor-but-proud English bloke. Session lady Maggie Riley guests on what is essentially 'Da Doo Ron Ron' meets 'He's A Rebel'.

But the straight pieces are, for all their sensitive keyboards and digital mixes, lost in the novelty value of it all. Certainly 'Fire & Water' would be more listenable had the instrumentals been grouped together.

Returning to the I Ching for a minute, fire, which flares upwards, over water, which flows downwards implies that no conclusion is reached, that nothing is

achieved — and that's really how this album strikes me. Two strong forces pulling in opposite directions. I can see Stranglers fans buying it, but I can't imagine it getting played.

LUAKA BOP

**PRETTY MAIDS
'Pretty Maids'
(Bullet CULP 1)*****

ANYBODY OUT there still able to stomach anything Danish after cancelling the bacon orders in the wake of Alan Simonsen and co pipping England in the European Championship qualifying group, might be interested in Pretty Maids who're another Euro-Metal mob currently turning a few heads after recent Scandinavian tours with Sabbath and Rainbow.

Despite being available for a while now, it was only recently that the band's debut (mini) album wangled its way into these paws and as it doesn't offend the ears like a lot of the monotonous metal madness I've stumbled upon this year, it's worth a listen.

Composed of six tracks, 'Pretty Maids' does contain the odd 'eyes-closed, heads-down, charge track' (like 'Nowhere To Run') that seems to be obligatory for many HM bands nowadays.

But there some pleasing efforts like the throbbing 'Fantasy', elevated by some colouring keyboard touches, 'Shelly The Maid' (no doubt dedicated to the scantily-clad bird on the cover lusting with a Gibson) and 'Children Of Tomorrow', which suggest that the Maids are capable of better things.

MARK PUTTERFORD

**MEN WITHOUT
HATS
'Rhythm Of Youth'
(Statik STAT LP
10)***3/4**

MEN WITHOUT Hats have been rushing up the charts in Europe and the States and now, deservedly, the same thing has been happening in this country. The re-release of this LP comes, therefore, as a welcome aid to consolidating that success, and a timely reminder of the range of talent the group has.

'Rhythm Of Youth' is chock-full of well-crafted songs, each with its own set of witty and/or pointed lyrics, instantly accessible melodies and unfailingly accurate hook-lines. Excluding the intro and outro pieces, every tune here is a winner, based on an intelligent appreciation and application of electronic keyboards and percussion.

Men Without Hats have been compared to Kraftwerk, but a closer investigation reveals only a similarity in instrumentation. The crucial difference between the two is that MWH may be as clean and calculating as the German aces, but the Canadians can generate more warmth and fun. And it's those qualities that shine through this album, typified by the synthesised tango for robbers of 'Cocorocci'.

This is also a record to keep you guessing, whether the songs hit a beaty and bouncy groove ('Safety Dance' and 'The Message'), delve into the absurd or ironic ('Ideas For Walls' and 'Living In China') or at least let you know that there's more to life than the obvious.

**GREGORY ISAACS
'Out Deh'
(Island ILPS
9748)******

GREGORY: GIFTED groaner of gilded goosebumps which make girls gasp. God, this is a bizarre record, gargantuan and oh-so galling. Gee.

I've never read a single interview (including my own) which managed to map out this singer's thoughts in depth. Mr Isaacs still remains a massive mystery. But there are certain seemingly hard facts — which Gregory has yet to refute — that are inescapable when checking this record from the title inwards.

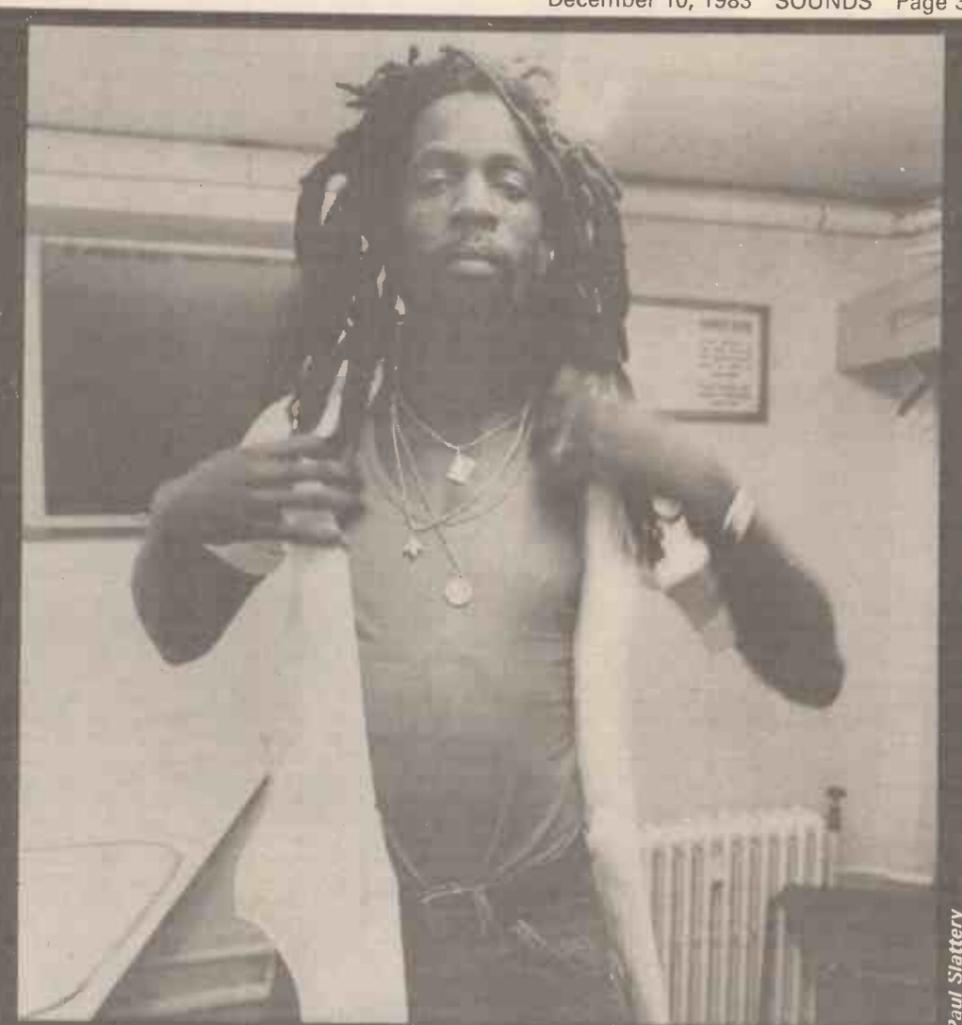
Last year, Isaacs spawned an album, 'Night Nurse', which in many respects reconstituted reggae's direction, melodically and instrumentally. Even more so than Uhuru's 'Red', it was the elpee where the synth in skank truly came of age. A tour of this country followed and Gregory was hailed as a modern day folk hero by Jamaicans from Brixton to Brum. After a decade, the cool ruler finally sat on an international throne.

Then he went home and suddenly ugly stories started filtering back to Britain. First a publicist for Musical Youth was severely mauled, allegedly at Gregory's behest, in a dispute over fees for a cameo slot in a Youth video. Then the startling news emerged that Isaacs had been detained in JA under the old Gun Law for supposedly having firearms in his house.

Listened to in this context, 'Out Deh' is both stirring and slovenly, although it must be said that the Radics' two-chord trick has never sounded so sumptuous or marvellously mixed: synth-reggae of leaky erogenous energy.

Nope, I'm on about the interface twixt music and lyrics — there's a schizophrenic split at work here.

The record chucks off with 'Good Morning' which could be Gregory's icily elated and proud reaction to being freed from clink and an appreciation of a warm welcome back to the ghetto. Instrumentally, it sets the tone for the album. Flabba's bass and Style's drums clash in gladiatorial combat while Bingy Bunny's guitar giggles. But it's the Prophet of ex-Rico, Jimmy Cliff and Automatics keyboardist, Philip Ramacon, which predominates, threading in a relaxed sense of space and modern-edged melody. This is equally apparent on



Paul Slattery

GREGORY ISAACS models exclusive thermal underwear line

What a feeling!

the following cut, 'Private Secretary', which reared up on pre during the summer. It's in the occupational seduction mould of 'Night Nurse' but altogether more explicit.

"She said she don't have a diploma, but she said she sure can do the job," moans Gregory in a groinal mood which leaves little to fantasise about. 'Yes I Do' and 'Sheila', unrequited love songs Mr Isaacs could wet dream in his sleep, close side one in a pleasant if insignificant manner.

The real roughage is saved for the flip which starts with the title track. 'Out Deh' is Gregory inside being told by fellow prisoners he should be among the citizens of JA, not languishing in gaol. But the extraordinary thing is, despite the nature of the

lyrics, the singer's inflections and the Radics' honey-clear backing are more suited to a forlorn tale of romance. A weird juxtaposition.

Most Gregory albums have one ultra-macho song, 'Star' in this case. Again, the chirpy do-over of the 'Peanut Vendor' rhythm jars with his bitter words as he castigates a woman for fooling around, reminding her that Mr Isaacs is the person out of whose exterior the sun shines.

This leads into the undoubted highlight of the affair, the perhaps pun-ishly titled 'Dieting'. From the opening, dejected sighs of 'Lord', every element is breathtaking in a beautifully sympathetic arrangement: "I sit and wonder have I sinned, as I partake of my dieting. Unhappy day, a night-time

spent, I wonder when dis yah term will end. Cos I'm a man and I've gotta go, I don't know when I'm gonna get parole," declares Gregory, doomily.

Sad reflections on uncertain incarceration, yet shot through with the hopeful thought he is one day closer to home, 'Dieting' is the record's major song, arguably his best since the 'Mr Cop' of years ago. Compared to it even the current single, 'Love Me With Feeling', which winds up the show, is slight.

'Feeling' went directly to the zenith of the ethnic charts and no doubt this album will do likewise. It still leaves many questions begging in the wind though; not least Gregory's future out deh.

JACK BARRON

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JEREMY GLUCK prepares for multi-coloured yawn

'Cuda gras

**THE BARRACUDAS
'Live 1983'
(Coyote COR021)******

IT'S UNFORTUNATE that, following 'Summer Fun', many people may have chosen to ignore the Barracudas, dismissing them as some sort of wacky surfin' outfit. Nothing could be further from the truth since over the past three years, they've matured into an explosive rock 'n' roll garage combo. 'Live 1983' is the proof, the product of a band whose rock 'n' roll passion knows no limits.

This rough 'n' ready album showcases the true delights of the 'Cudas inimitable live performance in such a commendable way that, cranked up to full volume, it really is possible to imagine you're at one of their gigs. The reason for this is, quite obviously, the lack of production which makes this record so much more worthwhile than the usual live albums, which all too often resemble studio products beefed up by canned applause.

From the belting opener, 'Inside Mind', through to the final track, a staggering version of the 13th Floor Elevators classic 'You're Gonna Miss Me', there are no disappointments, except for the odd occasions where Jeremy Gluck's vocals become lost in the mix.

The hard chiming of the guitars, courtesy of Wills and Wilson, coupled with Dickson's thundering bass, Smith's cracking drums and Gluck's manic vocals create a formidable wall of sound not heard too often in these days of fabricated pap music. To say that the decibels of glory shooting from this platter via the speakers leave the brain strewn across the floor in little pieces would be a gross understatement.

The Barracudas are the 'fortunate sons' of rock 'n' roll and, judging from this slice of wildfire, there's no way anybody's gonna slam the lid on the rock 'n' roll coffin just yet.

SPIKE SOMMER

VARIOUS ARTISTS
 'Pebbles Vol 11'****
 'Pebbles Vol 12'****
 'Highs In The Mid Sixties
 Vol 1:LA '65. Teenage
 Rebellion'***
 'Highs In The Mid Sixties
 Vol 2:LA '66. Riot On
 Sunset Strip'***1/2
 'Highs In The Mid Sixties
 Vol 3:LA '67. Mondo
 Hollywood A Go-Go'****
 (Archive International
 Productions AIP 1001-
 1005)

THE 'PEBBLES' series of albums, that showcase the obscure side of Sixties music, were created by Greg Shaw as a means of continuing Lenny Kaye's initial 'Nuggets' project, a psych-punk primer that has since been the influential spawning ground for innumerable homegrown Sixties compilations of varying degrees of quality.

Shaw has nurtured his 'Pebbles' volumes with the taste and care of a true aficionado of the genre, forever weeding out the dross and picking only the prize blooms from the flower power garden to put on public display. It must be said, however, that most of the garden of unearthly delights has been ploughed over and the supply of fresh specimens is gradually running dry.

Compare any of these albums to what was going down on the now extinct 'Pebbles 3: The Acid Gallery', a selection of brilliantly crazed, drug-riddled unconsciousness, to realise that the bottom of the barrel is sadly in sight.

Shaw's still on the ball, though, and has managed to make both volumes 11 and 12 of his 'Pebbles' an entertaining and fruitful purchase for both the curious and the initiated. 'Volume 11', for example, brings to our attention the Modds whose 'Leave My Home' is raw, grade B stupidity, punched out on a level that screams of a low production job and fuelled with an approach that is pure primal punk in its attitude. Cheap, cretinous and altogether wonderful.

As is the mysterious (Milan) The Leather Boy whose two tracks here are priceless examples of teenoid dementia. His 'I'm A Leather Boy' is a 'Leader Of The Pack'-type anthem that's been dragged over to the side of the road and given the works with a tyre iron. A sleazy but masterful performance that makes me hunger for more of the same.

Goodies on 'Volume 12' include the superbly psychedelic Clockwork Orange, whose 'Your Golden Touch' is gorged with fuzz and played with spine-whipping enthusiasm, a hard to find brain bender from Richard And The Young Lions and a 'Baroque Pop' classic with a smell of surf from a group who call themselves the Jam (not Weller's mob incidentally).

If you've already collected the other 'Pebbles', be sure to pick these two up as well. For those of you who have just begun to look, my advice is to search out the earlier volumes before the rock was reduced to rubble.

With the three volumes of 'Highs In The Mid Sixties', Shaw carries on the 'Pebbles' tradition with a recorded history lesson of Sixties music ranging from R'n'B Stones-type shuffle to the full blown Paisley power drive that made LA the acid music capital of the world.

Again Shaw favours the obscure in preference to the already acclaimed for his potted history with the result that some tracks outshine others. My personal preference is 'Volume Three' which reverbs elegantly with pulsing productions from the Fantastic Zoo, the Human Expression and a cracked slice of documentary feedback from Kim Fowley as the master of hype explains to the media the ethics of 'The Canyon People', an insane teenage sect for which he is the sole spokesman.

Here then are the roots of a musical variety called psychedelic rock which would later be pruned into punk. The 'Highs In The Mid Sixties' and 'Pebbles' series of albums try to explain how it got there with an enthusiasm and care for detail that deserves to be encouraged.

PSYCHEDELIC BASEMENT



EDWIN POUNCEY'S vorpal blade cuts thru the current psychedelic crop of LPs

VARIOUS ARTISTS
 'Electric Sugar Cube
 Flashbacks'***1/2
 'Electric Sugar Cube
 Flashbacks Vol 2'***
 (Archive International
 Productions AIP 10008 and
 10010)

THIS PAIR of impressively titled but uneven collections of material from the vaults of compiler Stuart Burns' London-based Poppy Studios only manage to hint at what multi-coloured, psychosis merchants were oozing up from between the cracks of the pavement at the time.

There are exceptions, though, on both volumes where the psychedelic fur really begins to fly. 'Volume One' is graced with a schlocky, shifting scenery moan from Pandamonium whose warp-out wailing of their own 'No Presents For Me' sounds like the soundtrack you'd hear while shopping for an afghan coat.

Even more absurd, twee and Swinging Londonsville are Boeing Dee And The Beautiful Soup's rendition of 'Jabberwock' and the Fleur De Lys' arrangement of 'Gong With The Luminous Nose'. Both take the nonsense verse of Lewis Carroll and Edward Lear respectively and come galumphing back with sitar flecked *Looking Glass* nightmares where every four track trick in the book has been pulled out in a last ditch attempt to insert some atmosphere into the project. It works, hideously.

'Volume Two' of this series begins to run on empty, mainly downhill, although 'Black Mass' by Jason Crest sounds and proves to be promising with layers of crawling echo throbbing steadily through it which eventually reaches a peak of sorts. On the whole, though, UK psych is better served by the two collections of 'Perfumed Garden' on the Psycho label. Buy those first and these last.

VARIOUS ARTISTS
 'Endless Journey Phase
 Three'
 (Psycho Psycho 19) *****

THE THIRD of Psycho's 'Endless Journey' provides us with a further tastefully put-together package of hard to find, excellent quality psychedelic music at a price that is well below many inferior, imported collections.

'Phase Three' manages to surpass 'Phase Two' in both variety of material and plain craziness. Stand out cuts on route include 'Close The Barn Door' by 49th Parallel which closes side one and the whole of side two that kicks off with a mumbled 'tribute' to Jimi Hendrix by T Swift And The Electric Bag as they strain and pound thru his 'Are You Experienced' routine.

By the sound of it, they're anything but experienced yet manage to fool the listener into thinking otherwise by the sheer power of their collected

ineptitude.

The real reasons for buying 'Phase Three' are to be found on the final three cuts beginning with the wonderful Frumious Bandersnatch who apparently had a four track EP out at one stage in their short-lived career. That EP now sells for an arm and a leg and listening to their 'Hearts To Cry', I can well understand why: they are extraordinary.

'Hearts To Cry' is a prime example of psychedelia at its most creative with spooky lyrical imagery and a steadily escalating riff that ultimately implodes on itself after a fierce electric guitar scouring. This gem melts into another, this time from Dirty Filthy Mud who lead us into 'The Forest Of Black', a primeval swampland that is inhabited with low-flying, reverberating electronic vampire bats (*Farrrrr out!* — Ed).

And the sonic attack grows even more powerful on 'Ruler Of The Universe' by Strange which

has been lifted from their 'Translucent World Of' album. A mounting King Crimson/Hawkwind riff is suddenly invaded by what sounds like a swarm of killer helicopters whose assault can only be silenced by lifting the arm of your turntable as the attack on your nervous system runs into the end groove. It's a jokey salute to the genre and a great way to polish off a great collection.

THE DEVIANTS
 'Ptooff!'
 (Psycho Psycho 16) ****
FLAT EARTH SOCIETY
 'Waleeco'
 (Psycho Psycho 17) ****
THE ALAN FRANKLIN
EXPLOSION
 'The Blues Climax'
 (Psycho Psycho 18) **

PSYCHO EXTEND their catalogue still further by adding two hard to find gems and one dodo that, in my opinion, should have remained hidden.

I was already warned and advised to take the Alan Franklin Explosion with a pinch of salt yet still I failed to grasp the 'subtle' humour that was supposedly imbedded into 'The Blues Climax'. All I managed to hear was an extended bout of guitar noodling that eventually threw back on itself and a set of songs that suggested the writer was suffering from brain rot at an advanced stage. Not my cup of meat at all.

More to my taste were Flat Earth Society whose 'Waleeco' set bears a strong resemblance to what units like the Three O' Clock, their modern counterpart, are doing today.

The album's title comes from a candy bar that the group supposedly did a commercial for and the sound of 'Waleeco' is just as sweet. Sample such delights as their sensitive recital of Wilson Pickett's 'Midnight Hour' which is played with an almost medieval reverence or 'Shadows', which the sleeve notes helpfully inform us "was arranged seven different times before they put it down on tape". After hearing the seventh attempt I can only wonder what the other six versions could possibly sound like; they sure managed to pack a lot of music into a one minute 54 second time slot. 'Waleeco' is a constantly moving work of changing mood that bears up to repeated listenings.

On a totally different level, but none the less entertaining for it, returns 'Ptooff!' by notorious London outfit the Deviants which Psycho have faithfully reproduced in its original Lichenstein aped artwork poster sleeve.

Ex-NME turned *Trouser Press* correspondent Mick Farren was one of the main ingredients of the Deviants and his influence rages through 'Ptooff!' like a rabid Doberman that's been let loose at a cat show.

By mentally uniting the spirit of the Fugs into the body of Michael Moorcock's fictional new world desperado Jerry Cornelius, the Deviants proceeded to rattle out a blend of blues-folk warp and scrap metal motivation that was forever stabbing a dirty fingernail into the eye of the establishment.

Both 'Nothing Man' and 'Deviation Street' use strips of sound to great effect in order to get their points across, the latter displaying Farren's acid prose at its very blackest. Parents must have been appalled to find their teenage offspring listening to such anti-system soundtracks as 'Garbage' at the time, although now its full strength has been somewhat diluted by the passage of time.

Farren was also responsible for a brilliant solo album entitled 'Mona: The Carnivorous Circus' which was issued on the Transatlantic label and should definitely be awarded a reissue.

All the above are available from Funhouse Records, 24 Cecil Square, Margate, Kent. 'Pebbles', 'Highs In The Mid Sixties' and 'Electric Sugar Cube Flashbacks' are distributed by Pacific Records. Psycho also inform me that they are interested in hearing demos from any good new psychedelic bands from either the UK or the USA for possible release next year.

Who's for a summer of love, '84 style?

EDWIN POUNCEY

BILL NELSON

savage gestures for charms sake

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PUBLISHED by
Spotlight Publications Ltd,
40 Long Acre,
London WC2E 9JT
Telephone: 01-836 1522

MORGAN

Morgan Grampian plc, 1983

Punky protest

THE REASON why I buy your magazine is that it's just about the only music mag apart from *Punk Lives* that gives a good coverage of punk. But recently I have been a bit pissed off, as punk is slowly disappearing from your pages.

Every time a punk gig is reviewed the people who review the gigs say that they are boring, lifeless and that the groups are doing the same old thing time after time. Although there is no criticism about heavy groups such as Status Quo who have been doing the same old thing for more than 25 years. Also groups such as the Rolling Stones and people such as David Bowie who have been going for many years receive little if any criticism, so why try to slag off every punk band that gets reviewed?

Also I have noticed that the punk chart has disappeared. If the coverage of punk does not improve, I am sorry to say that I will have to stop buying your mag and I'm sure that a lot of other people feel the same way as I do. — B. Hilder, Trundom Grange, Co Durham.

PS: I hope you print this letter to prove that you have not abandoned punk altogether.

Singing none

I'M A hard rock lead guitarist (aged 22). You probably haven't heard of me and the way things are going things will probably remain that way. This is mainly due to the fact that there are very few good vocalists about — quite a few think they're good, but often fail to deliver the goods.

I'm sure that I'm not alone with this problem. In fact I know of several very high standard bands better than lots of major acts that will never get out of the rehearsal studio because they can't get a good vocalist.

I was out in the States earlier this year and there seems to be bands with decent singers out there — or it is that the Yanks have more front than us? Surely not, but it would seem that way.

Maybe this letter will prompt a few unsure people to give it a go. I don't know if the problem is nationwide, but it sure is the case in London. The lack of vocalists is killing a lot of our best up and coming talent. — John Norman, Ponders End, Enfield, Middlesex.

Wicked words

DEAR MISERABLE excuse for a letters page. One must note with some distress the pernicious influence of Mr G. Bushell and his profuse poison pen.

I refer not merely to his conning of the American magazine *Rolling Stone* about the continued existence of Oi and its mythical 'Techno-Herbert' wing, but the extent that his own ridiculous style of alliteration, slang, Chandler and hyperbole is being mimicked.

Now even Robbi Millar has fallen prey to the Bushell disease. Her recent singles and Ozzy Osbourne reviews bore the unmistakable stamp of this scamp, thus adding her to a list of writers copying Bushell's nonsense.

John Oppo, Jerry Harris and Garry Johnson have already been exposed but we should also mention Paul Castles on *Punk Lives* and Jim Reid on *Record Mirror* whose trivial column is full of Bushellisms like 'so many stars it seemed like the galaxy had gone on strike' (Bushell, *Sounds*, circa 1980!)

One wouldn't mind if the original was any good, but GB is such a vulgar proletarian bore I just can't imagine what anyone would see in him (other than a large kitchen knife). — The Ghost of EE Cummins, a shanty in old shanty town.

PS: Be honest, Bushell's Lord Waistrel as well, isn't he?

«LETTERS»

Advance bites (1)

CONGRATULATIONS to Fred Ord (*Sounds* November 26) for his advance *Jaws* Award nominations. Now if I can just get the Golden Envelope unsealed... here in turn are my nominations for the *Jaws* Awards, 1983. The Ronald Regan award for peace-keeping in Europe — Spurs and England supporters. The I'm alright Jack cos I've got stacks of money and I couldn't give a shit about

normal people's rights award — Thatcher's NHS cuts.

The 'first the good news...' award — last season's promotion of Wolverhampton Wanderers. The Boy George at the airport 'wish I'd kept my make up on' award — Gene Simmons and the rest of the fat snoggers. The Mark Thatcher nowhere to be found (no-one's bothered) award — Haysi Fantayzee. The worst baldness cover up since Frank Sinatra award — Gary Numan. — Bobby Shafter, Beeston, Leeds.

Advance bites (2)

MORE NOMINATIONS from the lowlights of 1983, here are my own personal 'Abademy' Awards. The Linda McCartney award for musical proficiency — Depeche Mode. The 'Dewey defeats Truman' award for Accurate Journalism — *The Sun*. The Koo Stark award for over exposure — Duran Duran. The 'President Galtieri' popularity award — Dave

Clean-up woman

AS A continuation to all these letters about chart fixing, have you noticed how TOTP have certain people/bands on singing their new song irrespective of chart position? And then when that record goes up only one or two places in the following week we get them again.

Recent examples have been Tracie's 'Give It Some Emotion'. When it went into the charts at number 40 it was shown on TOTP. Two weeks later it had only managed to reach

number 35 or so, but it was on again. And two weeks after that it peaked at number 32 or so — but yet again we had to suffer it! Similar

examples are Musical Youth, Bucks Fizz and Skakin' Stevens. These people are always on. TOTP controllers are trying to control public taste by showing certain 'clean' acts down our throats. Yet do you notice how each week they try to disguise this by putting on one token radical/subversive/threatening (in their minds) band, usually first? For example, King Kurt, the Smiths, the Alarm, Aztec Camera and the Banshees. Sickening isn't it? — R. Scott, Leeds.



CHERYL of Bucks Fizz: why do we have to suffer such people? asks a reader

McCullough. Quentin Crisp's Man Of The Year award — Marilyn. The Max Bygraves award for humour — Steve Wright. The Helen Shapiro award for successful comeback — Joe Bugner. The Boston award for most active band — Human League. The Don Revie least opposed retirement award — Marc Almond.

Can you top those gems in your forthcoming *Jaws* awards, *Sounds*? I doubt it. — The Eleventh Earl of Delves Lane.

May flowers

IT SICKENS me to waste a stamp on writing this letter, but I wanted to say a few words on the recent standard of a certain piece of journalism in your so called 'paper'. What am I referring to? Well the recent 'review' of the 'Brian May And Friends' mini LP.

I honestly doubt it if your 'reviewer' even listened to this fantastic piece of vinyl. Had he done so I'm sure he'd have realised how good it is.

Brian's vocals and guitar work come over clearly and he's a damn sight better at singing than some I could name. Eddie Van Halen's guitar work is crisp and Fred Mandell's keyboards work especially well on the title track. Alan Gratzner's drumming is also excellent.

What I suppose your critic is trying to say is that it isn't 'hip' for a top guitarist from one of the world's classiest and most popular bands to be so indulgent. All I can say is how wrong you are, Brian May is one of the world's best guitarists who got where he is now by his renowned honesty and down to earth manner as a remarkable man!

All I'll say is keep up the good work Brian, looking forward to the new Queen LP. — Ian Lovell, Barnham, W Sussex.

No expense spared

BELOW IS a letter I really felt like writing and would like others to read. Could you please print it in the next available issue of *Sounds*.

Well... we are still learning I see. All the alternative groups turning their backs on their following. They've all lost their roots. King Kurt charging £3 and £3.50 for their gig at the Tin Can in Birmingham. When I saw them in the early days at the Fridge in Brixton, they would never charge more than £2. Another Tenpole Tudor, but he has never lost his roots. Give them six months; just another fad.

I also saw Death Cult and Look Back In Anger at the Rock City in Nottingham. After a really good gig from both groups, Cult's singer does his 'voice of youth' bit at the encore. Telling us how lucky we are to have the Rock City and we'll have to scream louder to get them back on.

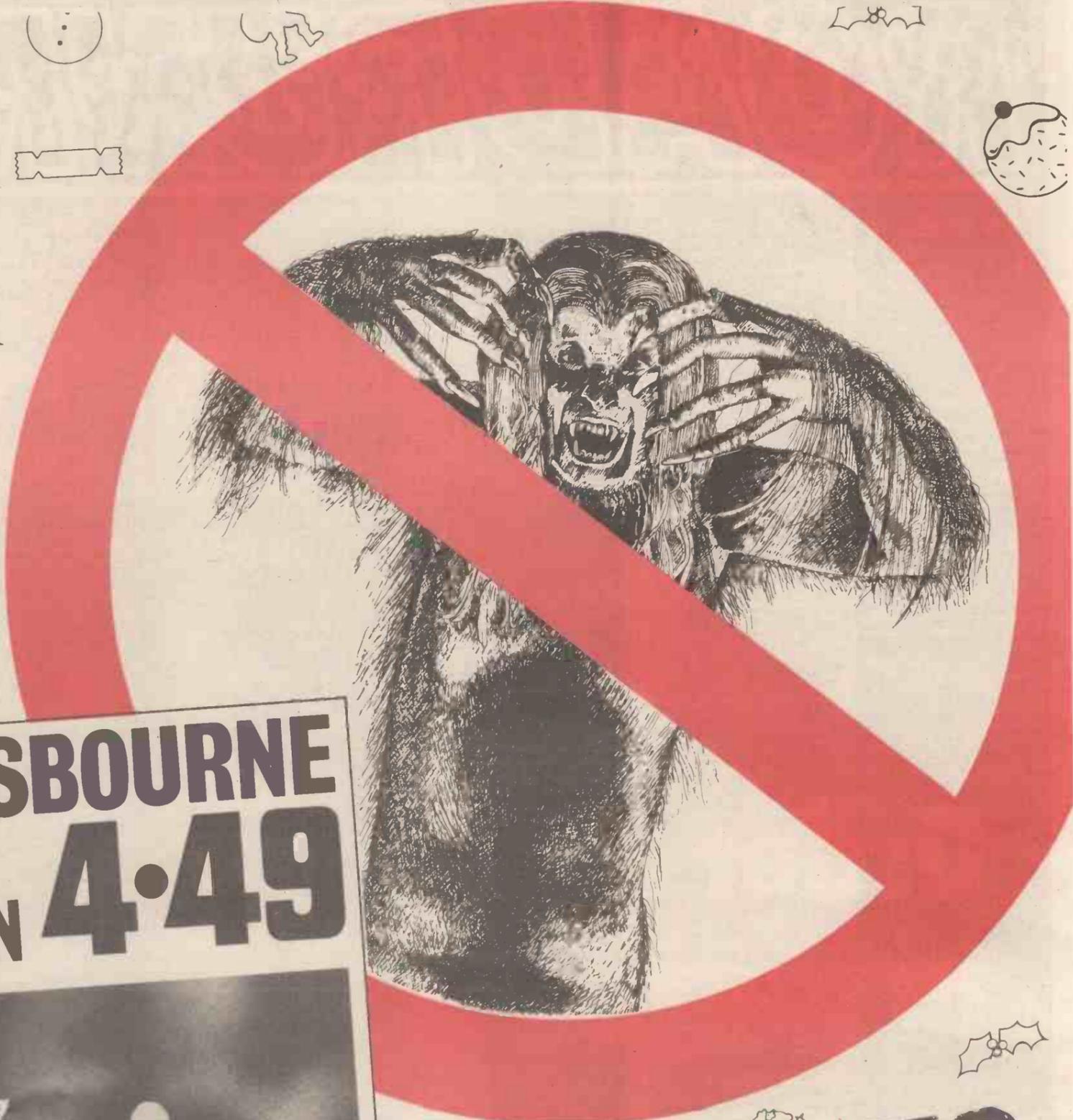
Listen! If you want to be the voice of youth, let us see you without spending our week's money to get in. Another £3.50.

But even more annoying is Siouxsie's latest "we were never punk" bit. I wish she'd had the respect to say... "Yes! We have changed". I still think they are musically as good as the early days, although different.

Get off that throne, Susan Dallon, and look at your audience, we don't all want to sleep with you. We don't all want to touch you. But please... stop explaining away your punk days with false reasons for why you were what you were.

It seems like we always have to revert back to the empire groups — Zounds and Poison Girls for example practice what they preach and take risks in music, to be themselves in music. — Buttons.

PS: The Redskins were really good in Brum a couple of weeks ago and it only cost £1 to get in.



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ROADRUNNER

NEW ORDER Brixton Academy

"I think this kind of misunderstanding always happens when someone's work becomes public. The most vivid and profound part of a thought can bring the most good and also, if it is understood in the wrong way, the most harm" — Jean-Paul Sartre

THE MOST harm was clearly visible down Brixton way last Thursday night. Five thousand bodies bunged into a room. (Niceable!) Thugs on the door; uniformed men with mean looking Alsatians patrolling around the building outside, suspicious and dangerous.

Three inches of urine in the bogs; drinks doubled in price; nearly impossible to get a view of the band(s) on stage; Albrecht lookalikes that weren't JUST lookalikes, they were in most cases exact clone jobs — it was reminiscent of the

fastidiousness of Bowie 'freaks', and this in itself is a sign to us of How Huge New Order Are Nowadays.

The fault, if there is any blame to be attached, of course lay with New Order themselves. It is more than just tempting to think that, respectable Mancunians that they are, and ever so slightly trendy, they consider Brixton to be a fab, credible, exciting place to perform in. It isn't.

I want to complain in this review about how isolated bands become within themselves. They should care more about the few decent writers who follow them; they should care more about their audience in a much more DEFINITE way, and not let token considerations such as the credibility ratings of the gigs they play in sway them from

the much more concrete matters.

Such as: the vague insult it is to string two excellent bands such as the Wake and James on a bill with them, which is merely boring list-making you wouldn't normally associate with Factory. Like three Weetabix, 'three Factoryites is beyond even Botham. Given the lavatorial facilities, you'd need a pair of flippers to endure all three.

What I'm saying is: the New Order mode of 'caring' shown at Brixton is merely them fooling themselves that they are caring. It is just one per cent real caring; much more solid, active effort and

thought is required here.

I'm not at all WORRIED about New Order 'live'. They can play at the over indulgent disco trash they played at Brixton until the cows come home if they want to. It is TERRIBLE rubbish, again a vague insult to the blacks who do it so much better — but all I'm concerned about is whether it shall affect the quality of their next LP or single. And I think there's a goodish chance it will. There is a wearing down process in rock 'n' roll, little talked about, that shows up the lie of the Isolated Rock Group, enmeshed in their own lovely creativity, 'gorgeously

on their own', 'creatively SINGULAR'. All excuses, every single one.

I think the half-decent groups around should call a meeting between themselves to discuss the Problem Of Gigs. Certainly, they look ridiculous up there on their high horses, fooling themselves that they are each Doing Their Bit. They ain't.

It is this same insularity that directly affects the music New Order trade on 'live'. They mustn't realise it is a shadow of the recorded works — over-CLUMPY, too bassy, too self-consciously Black. The parts where Bernard's guitar should climax with the rest just don't happen. It is all a bit of

a let-down (how CAN'T 'Your Silent Face' become majestic and rich?) and it soon gets tedious.

The audience were entertaining though! A lot of them lads from Sarf London, the atmosphere was weirdly machismo for New Order: "Wortcha mate, wot's that bird doing up on stage, she doesn't seem to be doing much. Not very FANCIABLE either, is she, har har!"

Clearly, the complexities of New Order to them are just The Selling Point. Again, like Bowie, New Order are in danger of marketing A Mystery whose chief selling point is that you don't have to be bothered to unravel it/ them.

History shows that this is too much of a luxury for New Order, for their own good, to afford. It is most harming.

DAVE McCULLOUGH

Order in court!



NEW ORDER'S Bernie: careless of 'the few decent writers who follow him'

Andrew Catlin

GIRLSCHOOL Wembley Arena

IF GIRLSCHOOL are at the crossroads of their career then nights like this must be like infuriating sets of traffic lights. Because after coming up trumps with their latest vinyl offering, 'Play Dirty', in which they've broadened their musical scope and polished their ragamuffin rawness into a slick 'n' shiny smoothness, their prestige bill-opening for the awe-inspiring ZZ Top tonight was below par and conducted with a kind of soundcheck-style casualness which made them look uncomfortable rather than confident.

Indeed, not even the tempting tightness of jovial Gil Weston's super sexy spray-on scarlet strides (swoon!) could compensate for the looseness of the 'School's performance.

From the off ('Screaming Blue Murder'), les femmes seemed unhappy, particularly sullen/sultry (tick preference) Kelly Johnson who padded moodily up and down the boards in barefeet, regularly adjusting her equipment (!) in apparent annoyance, while Kim and Gil's attempts to install some life into the audience went down like a Christmas card from Bushell to Schenker.

Mind you, it wasn't that bad and in fact the demolition dames did enough to remind me of their progress, especially with the new numbers like 'Play Dirty' itself, Leppard riff an' all (who was that mysterious Chink-eyed chap creeping towards the mains switch?), in which the vinyl gleam became a raucous live raunch, and 'Burning In The Heat' which stood head 'n' shoulders above most of the rest and marked the maturity in the gals' writing which'll stand them in good stead for the future.

The rest of the set was unspectacular but fairly enjoyable, compiled of all yer ol' faves like 'Hit And Run', 'Nothing To Lose', 'Demolition', 'I Like It Like That', 'C'mon Lets Go' and 'Emergency'.

But after surpassing the quality of these yesteryear ditties with the crisper, classier crop of newies, I was disappointed they didn't exercise more of 'Play Dirty' as it's in that direction the girls will have to go if they're going to get the green lights.

MARK PUTTERFORD



VI SUBVERSA: but shouldn't the curlers have stayed in longer?

Alastair Indge

Toxic shockwaves

POISON GIRLS/ RUBELLA BALLET Brixton Ace

DEPRESSING, REALLY. Depressing that such obvious conviction should result in such a barrage of empty gestures and hollow rhetoric. Maybe it's just the Ace that does it — it has the atmosphere of an abattoir. But whatever the reason, all the rage and anger unleashed tonight by the anarcho-punkers at the various bugbears they so dearly loathe went nowhere.

Rubella Ballet certainly glowed, if nothing else (fallout radiation?), and

steered clear of too much preaching and ranting. They hopped around the stage with admirable alacrity, delivering each number with cheerful venom. That was the problem. There was no pace: all the songs came to rest in an elephants' graveyard of banshee howlings and wingeing guitar. The atmosphere was probably getting to them as much as it was to me. I'd like to see them again. But not at the Ace...

I saw the Poison Girls a couple of weeks ago at Deptford. It was passionate, vigorous and full of bitter humour. Tonight, they just sounded tired. It was the wrong time for the subtle

ramifications of their finely tuned attacks, and the arrows unleashed failed to find the mark.

Auntie Subversa sounded tired. Going through the motions? Perhaps not, but with Poison Girls it's not good enough to just play a 'set'; they have a reputation to keep...

There were a couple of nods back to the Crasser days of 'Hex', but the majority of the set was firmly dragged from 'Where's The Pleasure'.

Come to think of it, I'd like to see them again in the very near future; but not at the Ace, dear god, not at the Ace...

TIBET

DUMPY'S RUSTY NUTS Marquee

FRIDAY NIGHT in Wardour Street resembled Southend on a Bank Holiday Monday before the skinheads arrived. Rockers were everywhere, drawn into the centre of London for a motorbikers' mega-event, or so I'm told by Frankie 'Pretty Boy' Flame, the unofficial and dapper publicist for plump Lemmy-lookalike Dumpy Dunnell.

The event was a Dumpy gig that was also being recorded for a live LP, a historic occasion according to Frank 'I Love The Spotlight' Flame.

Inside the Marquee, the black hole of London, I'm the only one with a crease in my trousers. Talk about scruffs! It was like a large shop window in Haight Ashbury circa '68 had come alive and all the models had got dandruff.

I didn't expect to enjoy this HM experience but to my surprise, even astonishment, this guy Dumpy is pretty good with a great guitar sound reminiscent of the Sweet and Slade, though there's no way this failed weight-watcher can be called glam rock. He even made Frankie 'Geriatric' Flame look young, handsome and lean.

Dumpy's more like an HM version of Otway and Barrett, only electric where they're eccentric. As long as he don't go for the video market he's got a future. Cos he's obviously got appeal. Crowds were turned away and those inside were with him all the way.

Even I was most of the time, except when he performed never-ending blues played slow and more drawn out than a game of chess. But when he rocked he was hot, proving that looks can be deceiving. His own 'Boxhill Or Bust' and the cover of 'Just For Kicks' went down best with the motorbike mad punters, though personally I preferred his version of 'Wild Thing' which came two numbers from the end.

As I was leaving, surprised that I'd enjoyed the show, Frankie 'Man Of The People' Flame was doing a lap of honour and shaking hands — but the real star of the evening was having a well deserved drink.

Till the next time, Dumpy — don't forget to send me the album!

GARRY JOHNSON



DEATH CULT'S Ian regrets peering too closely through freshly painted railings

Grave new world

DEATH CULT
Manchester

DEATH CULT arrives; first scalp to the native. Red Indian Ian painted à la war whips the crew into the Red River twist. Posipunk is a forgotten dream — potential unfulfilled. Once lively, energetic and passionate, it died a commercial Death (Cult).

The Southern predecessors were innovators. Play a note? You must be joking! This lot can ('The new order has ability' — Shock Headline). An excellent drummer pounded rich and varied rhythms. The bass player managed to heat the air with gruesome slap 'n' tinkle.

Wherefore urgency and enthusiasm? 'Flown the coop,' suggested the pigeon in a dying beetle position. Ian tries so hard. War paint (again) plastered over his face, he manically cavorts and twists. His evil eyes shine through the darkness of the disgusting disco venue.

But, but, Big But... Billy Duffy fails the audition. Legendary Hateful pose BUT alas no input. Charging about like a tailor's dummy (sic), his guitar twangs emotionless. It's a third-rate Jimmy Page job, complete with psychedelic interludes and sparing foolishness.

Even worse are the songs. Tribal anthems were great a year ago. No longer. 'Butterflies' and 'The Resurrection Song' were awkward compositions. Primary school standard, chopping and changing haphazardly. Like a train

crash played backwards through a food blender.

Unlike the Specimen who took the breed and combined songs with style, Death Cult languish in self-gratifying obscurity. Having adopted the guise of saviours (in a mechanical pop world), they've flourished. No bottle to take the cow by its horns. Wimp-out to cult status.

'God's Zoo' and 'Christians' provide hope. Nothing to touch 'Fatman', a song which dared to contain melody. More is needed — saturate the airwaves. Bring Death to the Cult and Life to the Death Cult. A shocking sound contributes little with high-pitched shack-attacks and crackling micro-syllables.

The audience does the same. Funky chicken dance codes are designed to break the jaw of your best friend. But that is all. No applause, just appreciate our presence. 'You don't deserve us,' shout the people. 'Stick that,' asserts Ian, and animosity reigns.

It should have been a celebration. Occasionally, it was. Not trivial or frivolous, but important and challenging, or so they think. Yet the challenge has died, more is needed. More in the shape of future wealth, not just 'Moya' retreats.

The Cult continues as just that. Frustration abounds as the movement remains static. Great possibilities still exist, but are fast fading. Grab them quick, Ian and Andi, before they pass you by. Show us that it was all worthwhile, and not just a superficial fashion face.

DAVE ROBERTS



TERRAPLANE'S LUKE Morley: tired and emotional?

TERRAPLANE
Marquee

I'VE NEVER before written about Terraplane. Surprising? Well, yes! Because I've been acquainted with the band for well over a year and, accordingly, watched them develop with skilful determination from above-average rock novices to purveyors of a highly

energetic and innovative music. Worthy candidates for the heavy rock league, you might think.

Er, not quite. For while not even the Sunday supplements are denied to those such as Def Leppard, Terraplane have yet to secure a record contract. And that's plane ridiculous.

I mean, take a look in the news pages of the so-called trade bible *Music Week* and you'll see photos of any

number of carefully constructed second-rate groups scribbling on the dotted line while, several times a week, I receive calls from one or other label's press department, all on the scrounge for a review of yet another barely heard of (and, in many cases, best kept that way) signing.

And it's not as if the hard rock scene is exactly overburdened with original talent!

Bah! The record business is obviously to blame. I say obviously because the rock press certainly doesn't share this short-sightedness, having featured Terraplane on numerous occasions, quite often sharing my amazement at their bewildering situation.

And the punters? Well, the enthusiastic Marquee audience was both large enough and loud enough to more than bear testament to the quintet's merit. Despite nearly six months absence from this stage, they have clearly not forgotten...

In reality, it was probably a good idea for Terraplane to leave London guessing for a while. Not only have they avoided the inevitable indifference caused by over-familiarity — remember Lionheart? — but they've used the spare time smartly, concocting some defiantly glossy new material and introducing a second guitarist, Tony Myers, to give their sound more flexibility.

Good moves both: Myers, a 'Plane peer from the Nuthin' Fancy days, not only opens up new roads for the band's music but has injected a new freedom into their live performance, a relaxed confidence which lends them, guitarist Luke Morley especially, a more upfront style.

Meanwhile, the remaining threesome go from strength to strength — in spite of drummer Gary's unfortunate distraction in the audience — and the overall impression is of a band that has matured considerably, one that is surely ready to step onto much larger stages, in front of more demanding audiences.

Their most recent songs reflect this advancement: although the established 'I Survive!' 'Gimme The Money' material and loudly requested encore covers probably solicited the noisiest response, titles such as the suave and showy 'Right Between The Eyes' (?) or the more smoothly downbeat 'Couldn't Handle The Tears' suggest mighty moves forward. In a more American vein, certainly, but that's no bad idea these days.

Terraplane, perhaps, are learning that they have to compromise a little... but not too much. Moreover, they have the patience to wait a while longer.

Meanwhile, mine is fast wearing thin...

ROBBI MILLAR

SONIC YOUTH

Venue

GUITAR HEROES. Haven't I heard about them somewhere before? Guitar martyrs. No-one mentioned them.

Sonic Youth are guitar martyrs. They flagellate themselves with guitar histrionics. They prostrate themselves before the high altar of the amplifier. They suffer, not for our welfare but so that we may suffer too. Their concept of martyrdom is mutual. We've all got to go under too.

It's a big act, of course. It's not even convincing but when you sift out the shit, there are occasional shafts of genuine biting darkness. They bite despite themselves.

Sonic Youth are four New Yorkers. And there's a lot of surface grime. They are a classic case of the grubby American interpretation of the post-punk, new wave band. Plus, they are spoilt. Or: they do great impressions of being upstate New York brats fed on hypertense junk food and too much of everything. They are shabbily excessive.

Yet beneath their enslavement to an overacted garage guitar ethic lie a hypnotic noise and quirky lyrics. I suppose it's their quirkiness I go for.

I also like the idea of the savage blunder. They did a Savage Blunder Tour in 1982. That sums them up perfectly.

Tonight they did an exceedingly short set — five songs including 'She's In A Bad Mood' and 'Confusion Is Next'. A lot of people hated them. I didn't. They were too demonically funny for that.

Their claim to fame is that two of them, Lee Fanaldo and Thurston Moore, are members of Glenn Branca's guitar army. Solid sonic foundations.

Dangerous, deformed, diseased? Violent, vicious, vindictive? Maybe, but not from my viewpoint. Their ranting 'I'm breaking my guitar over the speaker now' and the 'I'm dissolving on the floor in a state of agonised primal therapy' emotional output went in one eye and out the other. It was the aforementioned foundations that stayed in my ears.

Guitars buzzing like a barricade of bees, guitars chiming like a thousand Big Bens, guitars being beaten with sticks and sounding like infernal interference. The atmosphere was thick with guitar charge. That was the healthy killer.

As for the upper layers, they can stuff those. Capricious American kids are the worst. They're so irritatingly unoriginal. I'm waiting to hear the Sonic Pensioners. You know, the mature outlook...

ROSE ROUSE

TWINKLE BROTHERS/ANTI-SOCIAL WORKERS

Dingwalls

DOC SAVAGE and his rap-ranters had long departed. See, I'd run into some real anti-social workers two hours previously on the motorway. Loud bastards who'd announced their presence with a blue flashing light and sirens. 'Would you mind blowing into this plastic bag, sonny?'

Mind? Of course I bloody minded! 'Do you realise you were driving at 82 miles per hour?' Was I really, officer? Sorry, but I'm in a hurry to catch a concert by the Anti-Social Workers.

'Is that some kind of joke, sir? Could you please show me your licence?'

Oh. Now that could be a problem. I know it's here somewhere... After such an experience, even Dingwalls is welcoming. Don Carlos is on the video and the first pint of the day is always the best. 'You've got shit for brains. You are such

a bore," goes one of the Workers' funniest lines. Wonder if it was inspired by the chaps I met earlier?

Ah! Here come the Twinkle Brothers, at least some of them. Several years ago, they were the first reggae band I interviewed. Singer Norman Grant is an immensely likeable dread. But that can't disguise the fact that the Brothers' recent elpees have been indifferent affairs.

Live, though, Norman dispels vinyl reservations. The Twinkles and the ASW are double-billed probably through their mutual link with the Mad Professor. I didn't see the Ariwa Studio boss, but sound system magnate, Shaka, was in attendance. One of the zulu chief's all time favourite dub-plates is the Twinkle's 'Jahoviah'. Not surprisingly, Norman dedicated it to him halfway through the set.

Up till then, the music smouldered fitfully. The problem being that, for this tour, Norman and his brother Ralston aren't actually backed by the real Twinkles who are home in Jamaica. In their place is a pick-up band, including Culture/Natural lites trumpeter Eitiko and Michael Dan. It took a long while for them to synchronise properly, but it was worth the wait.

'Rasta Pon Top', a very old grave rave, provided the peak. The sight of Norman, however, sporting a glinty 'Disco Lover' t-shirt while bemoaning "how they raped our women" was a little incongruous to say the least.

Still, Mr Grant has a richer vein of imagination than most roots reggae performers even if the new material sounds decidedly weak when juxtaposed next to classic Twinkles' songs. And one thing is for sure — they're more fun than a breathaliser. JACK BARRON

SIR HORATIO

Manchester

I BET you haven't seen through this piece of stretched punning, have you? Are you looking closely? Are you sitting comfortably? Sir Horatio: a likely story. This is those hilarious boys from the Factory, A Certain Ratio, on a fake mystery outing. Funk, what funk? They're trying to be pure jazzers on this trip.

And the girl singer with the penchant for the Twenties? She doesn't look familiar. Her voice isn't even recognisable. It shouldn't be because it's different. This is Jane. You know Jane, who sang 'It's A Fine Day'.

Here, she is in another guise. Well, it's herself actually. The virgin has been stamped out and Jane is letting herself loose. Barton has gone for a burton.

Rapidly, Jane has entered adulthood and left her sweet sixteens far behind. Now she's singing on her own terms and it's nothing to do with the previous pastoral episode. Her voice is still pure, but deeper and more resonant. She's enjoying herself.

Ah ha, the words. Well, they haven't got any yet. Jane is scat singing to their own collection of tunes, the lyrics have yet to arrive.

There are more problems. She's may have got the voice but she hasn't captured the assertion or the character. The band may have the motivation but they haven't got the dynamism. Jazz alone is not enough.

It was a pleasant excursion and nothing more. It was an anonymous event. ACR may be just learning, but they've got to pull some tricks out of that old bag before they make an impression. At the moment, it's an amateur thespian production, okay for rural church halls and partisan audiences.

Finally, I couldn't see the point. Beyond a hobby-like enjoyment. Frankly, I preferred the old Jane. This route to self-release may well be a red herring. This girl needs an outsider's push!

ROSE ROUSE

**OMEGA TRIBE/
HYSTERICAL NAKED**
Istington Peace
Centre

THE PEACE Centre, by its very nature, is great: a squatted office block serving as a home/cafe/bookshop/venue. Unfortunately, but inevitably, the numerous bands who play there are not always great. There are two essential ingredients: belief before ability, and a basic, untutored spontaneity.

Some, like Hysterical Naked (I think), show a foundation of promise and an embryonic grasp of something removed from the predictable punk drill of the sizable majority: a hypnotic, Fall-like repetition building a perfectly stated tension, and a glazed-eyed vocalist intoning lyrics from various scraps of paper.

But whether such a band can escape — or wish to escape — the self-imposed barriers which must eventually bind them, is another matter altogether. Omega Tribe undoubtedly have the means to do so.

Echoing early (very early, that is) Clash, striking a chord somewhere in the mid-Sixties with their uninhibited near-harmonies and chiming dual guitar assault and even summoning up more recent memories as the ghost of 'Golden Brown' slips barely detected through one song, Omega Tribe are willing to vary their methods without compromising their motives.

Unhappily though, there were too many moments when they lounged back into a sub-Crass, crushing noise, which ironically denied their anger its clarity. And however much anger was apparent throughout, all I could hear was the music. Lyrics, whether memorable or mediocre, were completely lost.

To the bulk of the crowd, that detail was fairly irrelevant — they knew most of the words anyway. To myself — viewing the band for the first time — it was fairly worrying. Omega Tribe's musical precision and adventure demands a similarly accessible vocal connection.

Two rowdy encores and it was all over: none the wiser as to exactly what they were angry about. But somehow even then the feeling remained intact, and strong. And perhaps that's what matters most.

ROBIN GIBSON

THE PRIMEVALS
Glasgow

WHILE THERE is absolutely no sign of Iggy Pop making a UK appearance in either the near or distant future, it's little wonder that bands like the Primevals strive to pay homage to him in his absence. This fivesome have mastered the art of monstrous rock 'n' roll, spearhead the movement in the north and make their sacrifices in sweat, blood and tears.

A long-haired Rooney (Mickey, no less) writhes seedily at the front of the stage, lets loose a ferociously mean growl of 'Lucky I'm Living' and sneers from behind sunglasses at every opportunity, before ranting and panting his rock 'n' roll trash. Wriggling nervously through the cries of 'She's All Mine' and 'Life Is Cheap', he stands on the edge of the stage like a demented delinquent. If preconceptions are anything to go by, he'll jump or be pushed.

The rawer than raw guitar throbs a hearty, healthy and heavy metal thrash as the primed and ready Primevals — all dressed in black and determined not to smile — plagiarise all existing remnants of decades past. But it's not cabaret. The Primevals lurk furtively, entrenched between Sixties psychedelia and Seventies punk — grave-robbing for the masses, you dig?



Pix by Andrew Catlin

DAVE MENIKETTI attempts to rip guitar in half with bare hands

**ROCK GODDESS/
Y&T**
London Dominion

CAN YOU imagine tea-time at the Turners? Sod that! While sweet little Julie goes cutlery crunchin' by bashing seven sacks of you-know-what out of the pots and pans and Pater negotiates the quantity of bread, bustling 'n' bruising Jody, definitely more rugby than rounders, stalks menacingly around the kitchen screaming "can you belch louder than me?"

Well, at least that's what I'd expect after the tenacious tomboy trio's rowdy ruckle of a performance tonight which, if little else, prompted me to acknowledge their improvement over the last couple of years.

Indeed, the adolescent 'Hell Hath No Fury' material outshone the rest and neatly gauged their musical progress since the sniggering 'Heavy Metal Rock 'n' Roll' beginnings, while the confidence projected by Jody Turner in particular indicated the band's valuable absorption of gig experience and made

for a vehement and dogmatic set.

Highlights were 'The Visitors Are Here', which included Jody grappling with Dee's throbbing (wait for it!) bass, 'Gotta Let Your Hair Down' and 'You've Got Fire', all of which bubbled merrily and earned them their deserved encore.

The blatant volume change for the opening tape and a mass exodus from the (extortionately priced) bar signified the arrival of Y&T and my first chance to assess the San Fran firm since the drizzling darkness of Reading last year.

Opening murderously with 'Hang 'Em High' and brawling into 'Barroom Boogie', pushed along by the urgent cowbell rattle, Meniketti's mob immediately proved they can pack a hefty punch before bouncing into the subtler streams of 'Midnight In Tokyo'.

However, the consistency of the merchandise was marred by the merchant's lack of character and the band relied totally on Dave Meniketti to make them watchable — which even he struggled to do despite proving to be quite a flash

'See The Tears Fall' is their voraciously commercial token promise, firing lyrics of "Filled up with tension I feel like a gun/I can't explain the things that I've done" before Rooney's long awaited leap from the stage.

Rooney was a rock 'n' roll hero in Glasgow long before the Primevals were born. People have even written songs about him. Now he's on a 'trip' but, at this rate, he may never return.

JOHN DINGWALL

**BLACK/THE LAST
CHANT**
Liverpool

THERE IS a tide in the affairs of men and of Merseyside music. While bands get worse and worse or shoot to immediate anaemic recognition (a la Lotus Eaters), there remains a battery of talent.

Mainstay of the piece are Wah! who always have been, and always will be, one of the constants of the Universe; perhaps this is why the rest of Liverpool takes them so much for granted. Then there are the Old Men Of The Pool, It's Immaterial, who are going to be enormous one day. Plus, of course, Black, who were a one, then two, now four-piece who still haven't lost the omnipresent sparkle.

Tonight, it was the turn of The Last Chant to play second string, as support for the night. Going back to their roots, The Last Chant were once schoolboys playing at Afro dub but they're now lots of Africans taking a very hard line on the same sort of thing.

Playing two songs, each

**FRANKIE GOES TO
HOLLYWOOD**
Manchester

THE MUCH publicised 'personal appearance' did seem to hint, through the muddle and rant of Morley's advertising prose, at some new angle, concept or at least something blindly different. The evening was, simply if not purely, an advert... not necessarily a bad thing. A short and snappy mime.

Before the event, I asked Morley what was to come (sic). "Oh, it will be (H)horny," he replied, cleverly. The pun escaped me for a while but returned in full evidence as Frankie Goes To Ardwick ran through their neatly timed cavortings onstage to the typically unsubtle 'horny' soundtrack. But why so obvious, Paul? Such predictability fails to subvert. They don't seem to exploit, enhance or parody the art of sleaze revue. They merely copy. Don't do it. It turns you bland.

So where is the content behind this form? Where, indeed, is Frankie? The record isn't at all bad. The song, or rather the hook-line is reasonable and, against all



JODY TURNER looks on admiringly (snigger)

'Arry on the gee-tar. But the raunch remained the same throughout and some fine material made up for the lack of charisma and stage-presence, from the wickedly mauling 'Black

Tiger' and the hideously titled 'Are You Hungry For Rock?' to the first-class 'I Believe In You' and 'Rescue Me', through to the throat-wrenching finale of 'Forever'. They aren't a duo of

dynamic Gotham City proportions, but ultimately RG and Y&T provided an enjoyable pm of A&M HM R'n'R — if you see what I mean.

MARK PUTTERFORD

performance (with all odds against them) in the same week — but who undoubtedly deserve the attention.

Black are a band not afraid to let their/his emotions show and who carry it off with a quite remarkable dignity. Their set is a watertight display of talent and finely-wrought feeling. Black are emotion without indulgence, sensitivity

without abasement, and love without procrastination. I can think of nobody else of whom I could say the same.

Their set is almost completely concerned with a study of emotion, love and feeling which would normally imply a lot of pure wimp rock, but Black escape this to produce power and an incredible vocal prowess from Colin Vearnacrombe who commands the stage

with all the confidence of someone who's written all the words.

Through 'It's Easy', 'Simon' and 'Hey Presto' to the crowning encore of 'More Than The Sun', Black struck a chord deep inside, reaching parts other bands could never reach.

To end a completely satisfying evening: sad and beautiful, this is Black.

DAVID SEFTON



Steve Payne

IT'S ALL go at the Camden Palace aerobics class

odds, manages to survive Horn's cute but hardly benevolent 'bouncing noise'.

Frankie Goes To Hollywood are, as in Dollar, as in 'Lexicon' ABC, mere smiling infants playing the game. Fitting the mould. Bending over backwards to suit the whims of the wimp. Together, they make sweet

(sickly) music. Fine, but not the gigantic leap forward Paul Morley would have us believe.

They are the product of the producer which is something which runs in perfect harmony with the current, rapidly declining chart situation.

Surely Paul, you of all

people must realise your position. Up there and not, as once was the case, out there. Street noise from the Fairlight? It won't wash. It may be good. But important... never (see Tom Waits).

Frankie Goes To Hollywood. Pure showbiz. Another bleedin' happy jig.

MICK MIDDLES

Crazy household

**THE ORSON FAMILY/
SHILLELAGH SISTERS**
100 Club

AND THE beat goes on, it seems. The Shillelagh Sisters play authentic Fifties rock 'n' roll and do it better, with more guts and gusto, than anyone I've seen try for a long time. The fact that they all stand up has a lot to do with it, and so has their incredibly good bass player.

Hearing songs like 'Black Cadillac' and 'Drugstore Rock 'N' Roll', I'm tempted to ask 'Well, what's the point?'... but that's not the point at all. The Shillelagh Sisters (and one brother) render such debates meaningless. I don't take them at all seriously and I'd hate to think that they did, but whatever magic it is they make, long may they continue to do so.

Likewise the Orsons. Their tongue seems to be further embedded in their collective cheek each time I see them, and they improve just as rapidly.

The Orson Family start off with a huge slice of the Cramps' mutant myth and take it from there: but whereas six months ago they might well have been the Cramps, they've now garnished the basic material with enough songs, enough humour and

enough of their own distinctive individuality to allow them to call their show their own.

The set is now comprised almost wholly of originals as the twin guitars of Ruby and Vernon thrash, jangle and clash above the lone constant of Brewster's rumbling drums, maintaining a continuous breakneck pace save for the sole quiet interlude of 'Ball And Chain'.

Frontman Skully, resplendent in a lovingly tailored three-piece, has finally trained his lungs properly for their task, hollering loud and long through the semi-classic 'Girl With The Big Red Gretsche', or the definitive 'Rockin' Daddy'.

That the Orsons might be lambasted for sexism is possible, but laughable: their lyrics are occasionally ridiculously gross, but lines like 'I've got the pole and you've got the hole' are hardly suitable for political analysis.

The Orson Family are not designed to withstand serious argument. They're simply designed to be a rockin' band... it's a promise and while on some nights they might fail, on others (like tonight) they deliver with a frenetic panache and an overwhelming measure of success.

That's all. And the joy of the whole thing is that for forty minutes or so, there's no need to expect anything more. **ROBIN GIBSON**

FLESH FOR LULU

Brixton Fridge

LONG LIVE the new flesh!

Colourful, brash and genuinely exciting, *Flesh For Lulu* are not a Batcave group and neither are they the Only Ones or the Psychedelic Furs. They have more natural sleaze in their musical spirit than members of the first category and they understandably (at such an early stage) lack the sense of poise and snarling drama of the two above-mentioned drug-crazed, manic depressive, wonderful itchy-souled groups.

What they do possess in glorious abundance is taste, and their passion and style (all that counts?) are enhanced by this quality —

which is not the same as restraint. Anyway, the thing is, this flesh is not weak. Let's stroke it while it's young.

Through the pores comes an imaginative, glamorous noise, not always reaching but invariably straining. *Flesh For Lulu* have a fiery awareness of what can be brave and caustic about rock and roll. The calculated but effective and evocative stage presence of Nick Marsh and his jagged, sneering vocals is brilliantly illuminating non sequiturs like so many slivers of glass.

Glen Bishop's bass and James Mitchell's drums are unselfconsciously direct and emotional. They could benefit from more exploration of space — the highs would be higher if when they 'took it down',

Marc Almond would say, if you're going to wallow, wallow deep.

A pointed assault on the current single 'Roman Candle' is distinguishable, as are the gems of lashing, stubborn, American(ish) trash, 'Lame Train' and 'Dogs Dogs Dogs'. After the gig, the band freely admit that they went for an energy and effort impact, losing the subtle strengths of their perversely twisted song structures because of the poor sound quality. But it was SUPERBAD.

Anyone that can do an encore of 'Sister Ray' mingled with 'Sex Machine' and do it with so much accurately gauged urgency that you still react to the group rather than the songs has to have something dangerously attractive.

CHRIS ROBERTS



ORSONS RUBY and Brewster: a frenetic rockin' experience, obviously

Alastair Indge

Boombtown Brats

THE PIECE in this column a couple of weeks back on the apparently long-gone **Hollywood Brats** evoked a welcome response from none other than E.S. Brady, who was the band's guitarist. Here's what he has to add:

"Thanks for the memories, but I'd just like to add a few details and amendments for all Brats freaks. I never, in fact, went to Canada. After the Brats folded, I formed the original London SS with Mick Jones and John Brown. I then went through various line-ups before eventually becoming **Wreckless Eric's** guitarist and drinking partner. Andrew Matheson then returned from Canada, and we formed the **20th Century Saints**, who did one dodgy tour and got a great review at Edinburgh from your own departed Johnny Waller. Andrew meanwhile had 'gone Hollywood', and really hated the punk scene.

"In 1980, the Brats actually re-formed to record another album! We did it in Norway (the Casino connection), and I reckon I'm the only person in London with a copy of the tape — make me an offer, someone! Andrew is now resting between engagements in LA. I've just formed a new group with **Gass Wild** (ex-Lightning Raiders); we're called **The Mannish Boys**, and we're gonna make a lot of noise!"

Thanks, Brady, for the update. Incidentally, for those whose appetite for the Hollywood Brats may have been whetted by these items, **Cherry Red's** Iain McNay confirms my supposition that the album on A RED 6 is indeed still available, so just quote the catalogue number (and the distributor — Pinnacle) to any doubting

Thomas record dealer. And further incidentally — although this has nothing to do directly with the Brats — **Cherry Red** currently rates as the number two most requested label for a full release listing, so by way of a Christmas treat for you fax freaks, I'll be giving it 'the treatment', along with by far the number one requested label, **Factory Records** (you guessed!), during the next couple of weeks. I don't actually need anybody to send info in advance for either of these, but be prepared to watch out for errors and/or omissions in the usual fashion!

Come sail away

THIS BRINGS us rather neatly to the **Yachts**, if only because their former label **Radar** is the third-most-requested, listing-wise. There should be room to deal with that early in the new year. We had an item on the **Yachts** three weeks ago too, you'll recall, and this elicited a wave of delighted response, much of it from people who had been ardent followers of the band and had believed themselves right out on a limb over it, subsequently being pretty chuffed to find others with the same tastes.

The notable letter on this subject came from **Richard Boote** of London EC2, who is eminently qualified to comment on the **Yachts**, since he was in fact their manager. Sez Richard: "Some of the information you gave was not fully correct, as **Glyn Havard** was only a member for two months, while the band toured Europe with the **Who**. He was replaced on bass by



THE YACHTS: John Campbell, Martin Dempsey, Martin Watson

Mick Shiner (shown in your photo), who was recruited for an American tour in the Summer of 1980, and stayed on to record the last single 'A Fool Like You', which was released on **Demon** shortly before the demise of the band in March '83. This was due mainly to legal problems with their American record company **Polydor**.

"The bass player on the second album was actually **Chopper**, late of **OK Jive** and now playing with **Bonny Wanda** (who was his replacement in **OK Jive**) in a band called **Aviation**.

"**Bob Bellis**, the former **Yachts** drummer, is at present ensconced in recording with **Mike Shiner** and **Henry Piestman's** brother **Will**, under the name

The Room 'Set. They are also considering record deals and a tour with **Thomas Dolby**.

"**Henry** himself is now part of **It's Immaterial** (featured in a *Sounds* article on November 5, 1983), who have just issued their first single for **Eternal**, called 'White Man's Hut', which is to be followed up shortly by a re-recorded version of 'Giant Raft'. **Martin Watson**, the ace guitarist, is now living in **Hull**, where he has been heavily involved in archaeology, and also more recently with songwriting and with production for some local **Hull** bands. It's rumoured that he is going to be working soon on some project with **Will Birch**, late of the **Kursaal Flyers** and the **Records**.

"I am at present speaking to various labels with a view to releasing a compilation album of the **Yachts'** best tracks, along with later material that was never released, and also some new stuff still to be recorded. I'm obviously interested in talking to other companies about this release, especially in the USA."

Thanks are also due to **Nick Johnston** of **Whitley Bay**, **Alistair Jackson** of **Sevenoaks**, **Les Owen** in **Warrington**, and **Grant Goddard** of **Peterlee**, Co. **Durham** (an old friend of this column), who filled in the gaps in the **Yachts** record listing. The additions are as follows:

There was another **Radar** single: **ADA 57 'I.O.U.** (In The

INFO RIOT

by **BARRY LAZELL**

Oddments Drawer/24 Hours From Tulsa'

They also recorded a track as the **Chuddy Nuddies**, which was released in a single in November 1977 by **Eric's Records** (ERIC 0001). The track was 'Do The Chud', and it was the B-side of 'Big In Japan' by who else but **Big In Japan**.

In the USA, 'Yachting Types' was released with a different flipside — 'Tantamount To Bribery' — on **Radar/Polydor PD 2027**. The American versions of the albums also differed slightly. The first LP contained 'Look Back In Love' and 'Suffice To Say (Live)' instead of 'I'll Be Leaving You' and 'Easy To Please', and had a completely different sleeve. The second album substituted 'I Couldn't Get Along Without You' in place of 'On The Bridge'.

Grant says that there is also a **Yachts** track on a Dutch compilation LP titled 'Sharp' (WEA/Stemra WEA-58080). He doesn't know what the song is, as he's never managed to track down a copy of the album, but if it's anything particularly interesting, maybe anyone who possesses it could let us know.

Finally, Grant mentions a **Brady** release to which the man himself did not refer: "He went on to play with **Tools**, who released a single on the **Aberdeen** label **Oily records** (SLICK 2), titles being 'Gotta Make Some Money Somehow'/'TV Eyes'.

And that, presumably, winds that topic up.

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

BATTLE OF the (mega) bands! Out on the road this week are all the top names in English pop music at the moment. Choose from Duran Duran, who play Manchester Apollo (Wednesday), Leeds Queens Hall (Thursday), Edinburgh Ingliston Royal Highland Hall (Saturday), Leeds Queens Hall (extra gig Sunday), Birmingham National Exhibition Centre (Monday and extra gig Tuesday).

VYING WITH them for top band of the week are the Police (Andy Summers pictured on this page) at Edinburgh Playhouse (Thursday and extra gig Friday), Glasgow Apollo (Sunday), and Blackpool Opera House (Monday).

OR YOU could go to Culture Club's rescheduled gigs at Gloucester Leisure Centre (Wednesday), Sheffield City Hall (Thursday), Ipswich Gaumont (Friday), Hanley Victoria Hall (Sunday), Leicester De Montfort Hall (Monday) and Blackburn King Georges Hall (Tuesday).

WEDNESDAY 7th

- *BIRMINGHAM, Odeon, (021-643 6101), Hot Chocolate
- BLACKBURN, DJ's, Billy Bragg
- BLACKPOOL, Zowies, V8
- BRADFORD, 1 In 12, Market Tavern, (734519), Photomontage/Chinese Gangster Element
- BRENTFORD, Red Lion, (01-560 6181), Chuck Farley
- BRIDLINGTON, Golden Glove Club, King Bees
- *BRIGHTON, Top Rank, (25895), Aswad
- CAMBRIDGE, City Limits, Animal Asylum
- CANTERBURY, Kent University, (65224), Dr Feelgood
- CARDIFF, Cardiff Arms, (371361), Ceffyl Pren
- *CARDIFF, New Ocean Club, (485600), Killing Joke
- CARSHALTON, Cricketers, (01-773 0136), Avenue
- CHELtenham, North Glos Technical College, (28021), International Rescue
- CROYDON, Cartoon, (01-688 4500), Slippery When Wet
- EXETER, Riverside, (58615), Restriction
- GLASGOW, Multi-Media Club, Nitemoves, (041-332 5883), Glow/Knulp/Wet Wet Wet
- *GLOUCESTER, Leisure Centre, (36498), Culture Club
- HANLEY, Cauldon College, (263966), Serious Drinking/Lemmings
- HANLEY, Victoria Hall, (24641), La Griffe
- HARROW, Roxborough, (01-427 1084), Dead Loss/Circle Of Sin/16 Guns
- HASTINGS, Downtown Saturdays, (420090), Quando Quando
- HIGH WYCOMBE, Oceans Club, EQ
- *IPSWICH, Gaumont, (53641), Robert Plant
- LANCASTER, University, (65021), Perfect Crime
- LEAMINGTON SPA, Hinton's, (25952), Mummy Calls
- LEEDS, All Saints College, (584341), Revillos
- *LEEDS, Bierkeller, (445427), Alien Sex Fiend
- LEEDS, Brannigans, (446985), Defects/Anti-System/Skeletal Family
- LEEDS, Warehouse, (468287), Red Lorry Yellow Lorry/Anabas
- LINCOLN, Theatre Royal, (25555), Randy Edelman
- LIVERPOOL, Mayfair, (051-236 3868), Secluded Places
- LIVERPOOL, University, (051-709 4744), Prefab Sprout
- LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 5245), Curious Race/Sonofombo
- LONDON, Approach Tavern, Bethnal Green, Laka
- Daisical/Engel Veltmeyer
- LONDON, Batcave, Fouberts Place, Carnaby Street, (01-734 3630), The Specimen/Aemotii Criei
- LONDON, Broadway, Clarendon, Hammersmith Broadway, (01-748 1454), Legendary Beat Team/The Hoods
- LONDON, Dublin Castle, Camden, (01-485 1773), Diz And The Doormen
- LONDON, Greyhound, Fulham Palace Road, (01-385 0526), The Mercenaries/Baby Goes Boom
- LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), Jane And The Belvederes
- LONDON, Kings Head, Fulham High Street, (01-736 1413), Barflies
- LONDON, Marquee, Wardour Street, (01-437 6603), Sing Sing
- LONDON, Moonlight, West Hampstead, (01-624 7611), Van Noorden
- LONDON, New Golden Lion, Fulham, (01-385 3942), Johnny Pinko/Under The Influence
- LONDON, North East London Polytechnic, Holbrook, (01-519 1155), The Greatest Show On Legs
- LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Reactors
- LONDON, Pindar Of Wakefield, Grays Inn Road, (01-837 1753), Boothill Footappers/Street Sellers
- LONDON, Recession Studios, (01-985 2900), Bongo/Legendary Pink Dots/Damaged Youth
- LONDON, Rock Garden, Covent Garden, (01-240 3961), Self Control
- LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Semi-Final Capitol Band For '84
- LONDON, Venue, Victoria, (01-828 9441), Amazulu/Jazawaki
- LONDON, Wag Club, Wardour Street, (01-437 5534), Swallow Tongues/Blue Rhythm Boys
- LOUGHBOROUGH, University, (217766), Slade
- *MANCHESTER, Apollo, (061-273 1112), Duran Duran
- *MANCHESTER, Hacienda, (061-236 5051), Gun Club
- NEWCASTLE-UPON-TYNE, Shellies, (664488), Chelsea/Ginger John
- *NOTTINGHAM, Rock City, (412544), PIL
- PONTYPRIDD, Wales Polytechnic, (405133), Hank Wangford
- ROTHERHAM, Tiffanys, (561061), Beat Federation
- SHEFFIELD, Polytechnic, (760621), Haze
- SHEFFIELD, University, (24076), Fireclown
- SLOUGH, Fulcrum Theatre, (38669), Bank Robbers
- SOUTHAMPTON, University, (556291), Gary Glitter
- SWINDON, Level 3, (34238), Jayne County

WAKEFIELD, Hellfire, (21476), Playdead
WATFORD, Verulam Arms, (21035), Pendragon

THURSDAY 8th

- ASCOT, Horse And Groom, Eleventh Hour
- BIRMINGHAM, Hummingbird, Aswad
- BIRMINGHAM, University, (021-472 1841), No Tears
- *BLACKBURN, Gun Club, Aztec Camera/Red Lorry Yellow Lorry
- BRENTFORD, Red Lion, (01-560 6181), Larry Miller
- BRIDLINGTON, Kiss Night Club, (602210), Stallion
- BRISTOL, Trinity Hall, (684412), Crazy Trains/Tropical Hearts/Seven Seven
- BRISTOL, University, (735035), Twelfth Night
- BUCKINGHAM, Mitre, (813080), Bronz/Centurion
- CANTERBURY, Kent University, (65224), Steve Nieve (lunchtime)
- CARDIFF, University, (396421), Gary Glitter
- CHESHAM, Elgiva Hall, (774759), Burnessence/Clive Product And Gary Williams/Jason Smart
- COLCHESTER, Woods Leisure Centre, (841334), Anti-Nowhere League
- COLWYN BAY, Dixieland Pier, (2594), Tredegar
- COVENTRY, Warwick University, (417220), Billy Bragg
- CROYDON, Cartoon, (01-688 4500), Basil's Ballsup Band
- CROYDON, Fairfield Hall, (01-688 9291), Randy Edelman
- DEAL, Swan Hotel, Dagaband
- DUDLEY, Sugarhill Club, Symbols And Alchemists/The Sears/Con-Dom
- DUNOON, EM Club, Glasgow
- DURHAM, Dunelm House, (48404), Bandy Slides
- EDINBURGH, Buster Browns, (031-226 4224), Secession
- EDINBURGH, Playhouse, (031-557 2590), The Police
- FELTHAM, The Airman, (01-890 2112), Bullitproof
- FERRYHILL, Kings Head, Fiend/Dogsbody/Negative Earth
- FOLKESTONE, Peter Pipers, Questions/A Craze
- GATESHEAD, Honeysuckle, (781273), Pontiac Blues Band
- GILLINGHAM, King Charles Hotel, (Medway 44815), Go-Betweens/Dacaeds Of Pleasure
- GLASGOW, Nightmoves, (041-332 5883), Perfect Crime
- GLASGOW, Penthouse, (041-332 6641), UK Subs
- HATFIELD, Polytechnic, (68343), Bank Robbers
- HAYFIELD, Bulls Head, Phoenix
- HEATWAVE, Silver Jubilee, Truffle
- HICKSTEAD, Dance Factory, Quando Quango
- LEEDS, Bierkeller, (445427), Geno Washington
- *LEEDS, Queens Hall, (31961), Duran Duran
- LINCOLN, Alexandra's Club, (30846), Post Mortem
- LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 5245), Steve Halliwell/Tropical Fish
- LONDON, Broadway, Clarendon, Hammersmith, (01-748 1454), Olympic Smiles/Posse
- LONDON, Klub Foot, Hammersmith, (01-748 1454), Play Dead
- LONDON, Dingwalls, Camden Lock, (01-267 4967), Yip Yip Coyote
- LONDON, Dublin Castle, Camden, (01-485 1773), Laverne Brown Band
- LONDON, Electric Ballroom, Camden, (01-485 9006), The Fall
- LONDON, Fridge, Brixton, (01-737 1477), Carol Grimes/The Flatlattes
- LONDON, Gossips, Dean Street, (01-437 4484), Six To The Bar
- LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Hollywood Killers/Co-Stars
- LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), Out Of The Blue
- LONDON, Kings Head, Fulham High Street, (01-736 1413), Rent Party
- LONDON, Hammersmith Odeon, (01-748 4081), Rattlesnake Annie/Boxcar Willie
- LONDON, Marquee, Wardour Street, (01-437 6603), Alaska
- LONDON, Moonlight/West Hampstead, (01-624 7611), Baseball Boys
- LONDON, Musicians Collective, Gloucester Avenue, (01-722 0456), Terry Day/George Khan/Mel Davies/Roberto Bellatella/Jim Dvorak
- LONDON, New Golden Lion, Fulham, (01-385 3942), The Heartbeats/Loose Change
- LONDON, 100 Club, Oxford Street, (01-636 0933), Decorators/Circus Circus
- LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Hank Wangford
- LONDON, Rock Garden, Covent Garden, (01-240 3961), The Climb/B Complex
- LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Chuck Farley
- LONDON, Venue, Victoria, (01-828 9441), Pirates/Mitch Ryder Band
- LONDON, Wags, Wardour Street, (01-437 5534), Troy Tate
- *LOUGHBOROUGH, University, (217766), PIL
- MANCHESTER, Apollo, (061-273 1112), Animals
- MANCHESTER, Gallery, (061-832 3597), The Filth
- *MANCHESTER, Hacienda, (061-236 5051), Cocteau Twins
- NEWCASTLE-UPON-TYNE, City Hall, (32000), Revillos
- NOTTINGHAM, Garage, Europeans
- OXFORD, Jericho Tavern, (54502), Fair Exchange
- OXFORD, Pennyfarthing, (246007), China Rogue
- PRESTON, Clouds, (57473), Quasar
- *RAYLEIGH, Crocs, (770003), Killing Joke
- READING, Target, (585887), Bitter End
- REDDITCH, Fox Inn, (65013), Committee/A Primary Wall
- ST HELENS, Royal Raven Hotel, (22509), Evil Bengozi Brothers
- SALTBURN-BY-SEA, Philmores, (2202), Naturalites/Realistics
- *SHEFFIELD, City Hall, (735295), Culture Club/Still Life
- *SHEFFIELD, Leadmill, (754500), Test Dept
- STAINES, Jacksons, (53193), Red Lipstique
- STOCKTON-ON-TEES, Dovecot Arts Centre, (611625), Sunwind
- STRATFORD, Swan, Broadway, (01-487 3440), Mike Mulkerin/Mocking Birds/Demon Barbers/Rat Patrol
- SWANSEA, Marina, Vardis
- SWINDON, Bell Hotel, (22074), Booze Band

TELFORD, Wellington, Town House, (613131), Inonage/Phantom
WATFORD, Verulam Arms, (21035), Dealer
WOKINGHAM, Angies, Cantley House Hotel, (7899912), Tony McPhee
WOLVERHAMPTON, Woodhayes, (732413), Sub Zero
*YORK, Hellfire Club, (21476), Alien Sex Fiend

FRIDAY 9th

ALFRETON, George Hotel, (2015), Toranaga
CLOVEN HOOF
BEDFORD, College, (595:3), Questions/A Craze



- BIRMINGHAM, Star, Essex Street, (021-692 1765), Cutting Room 4*BIRMINGHAM, Tin Can Club, (021-693 6958), Gun Club/Play Dead
- BIRMINGHAM, University, (021-472 1841), Laurel And Hardy/Restriction/Katu
- BLACKPOLE, Archdukes 73 Club, (51410), SCU/Kingston UK
- BRADFORD, Palm Cove Club, (499895), Requiem/Living Dead
- BRENTWOOD, Hermit Club, (218697), Baseball Boys
- BRENTFORD, Red Lion, (01-560 6181), GB Blues Co
- BRIDGEWATER, Puriton Village Hall, Subhumans/No Obligation/Spyin' For Bran/Exit 22
- BRIDLINGTON, Golden Gloves Club, Stallion
- BRIGHTON, Pavilion, (682127), Alien Sex Fiend/Red Skins
- BRISTOL, Trinity Hall, (684412), Joshua Moses/Ekome
- CAMBRIDGE, City Limits, Dump's Rusty Nuts
- CANTERBURY, Kent University, (65224), The Breakfast Band
- COVENTRY, General Wolfe, (88402), 88402, DT's
- CROYDON, Cartoon, (01-688 4500), Little Sister
- CROYDON, Star, (01-684 1360), Tony McPhee
- DOVER, Louis Armstrong, (264759), Dagaband
- DURHAM, Dunelm House, (48404), Chelsea/Ginger John
- EDINBURGH, Playhouse, (031-557 2590), The Police
- EXMOUTH, Rolle College, (265344), VOK
- FARSTEAD, The Fairstead, Truffle
- FELTHAM, Football Club, (01-890 6241), Defects/Satellites
- GATESHEAD, Honeysuckle, (781273), Street Legal
- *GLASGOW, Nightmoves, (041-332 5883), Cocteau Twins
- GOUROCK, Melrose, UK Subs
- GRAVESEND, Red Lion, (66127), Desolation Angels
- HEANOR, Miners Welfare, (833007), Shywolf
- HEREFORD, Market Tavern, (56325), Vardis
- *IPSWICH, Gaumont, (53641), Culture Club
- *LANCASTER, University, (65021), PIL
- LEEDS, Peel Hotel, (455128), Lotus Cruise
- LEEDS, University, (439071), Lindisfarne
- *LEICESTER, Polytechnic, (555576), Killing Joke
- LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 5245), Tek Morek/We Love You
- LONDON, Alexanders Bistro, Horseferry Road, (01-828 4118), John Mizaroffi
- LONDON, Camden Palace, Mornington Crescent, (01-387 0428), Quando Quango/Sweat Attack
- LONDON, Castle, Finchley, (01-455 33501), Igor's Night Out
- LONDON, Central London Polytechnic, Bolsover Street, (01-636 6271), Anti-Social Workers
- LONDON, Chelsea College, Manresa Road, (01-351 2488), Zero One/Eddie Steady Go!
- LONDON, Clinker, Metropolitan, Farringdon road, Sandra Dolling/Pat Corkery
- LONDON, Dingwalls, Camden, (01-267 4967), Shillelagh Sisters
- LONDON, Dublin Castle, Camden, (01-485 1773), Rent Party
- LONDON, Fridge, Brixton, (01-737 1477), Danny And The Nogodniks
- LONDON, Goldsmith's College, Lewisham Way, (01-692 1406), Revillos
- LONDON, Greyhound, Fulham Palace Road, (01-385 0526), TV Smith/Foreign Flags
- LONDON, Half Moon, Herne Hill, (01-274 2733), Lucy Show/Blue In Heaven
- LONDON, Half Moon, Putney, (01-788 2387), Hank Wangford
- LONDON, Hammersmith Odeon, (01-748 4081), Imagination
- LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), Barracudas
- LONDON, Imperial College, Prince Consort Road, (01-589 5111), Mantilla/Hele And The Horns/Simonics
- LONDON, Kings Head, Fulham, (01-736 1413), Carol Grimes And The Crocodiles
- LONDON, Maze, Ronnie Scotts, Frith Street, (01-439 0747), Harlem Spirit
- LONDON, Middlesex Polytechnic, Enfield, (01-449 9254), Aqua Dance
- LONDON, Musicians Union, Gloucester Avenue, (01-722 0456), Pete Petrol/Excitables/Wearing Jumpers/994 Engineers
- LONDON, New Golden Lion, Fulham, (01-385 3942), En Route/Steamboat Willy
- LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Juice On The Loose
- LONDON, Pigeons Hotel, Romford Road, Stratford, Omega Tribe/Lack Of Knowledge/Moet The Poet
- LONDON, Pocock Arms, Caledonian Road, Islington, (01-609 2414), Fenzy/Ritos
- LONDON, Queen Elizabeth College, Birch Grove, (01-992 5261), Billy Bragg

- LONDON, Rock Garden, Covent Garden, (01-240 3961), Luxury
- LONDON, School Of Oriental And African Studies, Malet Street, (01-637 2388), Ivory Coasters
- LONDON, Spurs, Roundway, Tottenham, (01-808 4773), The Reactors
- LONDON, Three Rabbits, Manor Park, (01-478 0660), Damage
- LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Tall Girls/Loose Talk
- *MANCHESTER, Apollo, (061-273 1112), Robert Plant
- MANCHESTER, Carousel Club, (0061-273 1812), Farmers Boys/Higsons
- *MANCHESTER, Cloud 9, Cross Street, Klaxon 5
- MANCHESTER, Metro, (061-223 3748), Judizire
- MANCHESTER, University, (061-273 5111), Aswad
- MELBOURN, Sports And Social Club, (Royston 61010), Ronnie Thompson's Wasps Blues Band
- MIDDLESBROUGH, Town Hall, (245432), Boomtown Rats
- NEWCASTLE-UPON-TYNE, University, (328402), Dave Kelly Band
- NEW MALDEN, Manor Park Pavilion, (01-399 6553), Here And Now/Cardiacs/Mai Pen Rai
- NORWICH, East Anglia University, (52068), Gary Glitter
- NORWICH, Gala Ballroom, (28708), Anti-Nowhere League
- NORWICH, Whites, (25539), Shake The Nation/Laughing Out Loud
- *NOTTINGHAM, Royal Centre, (42328), Tears For Fears
- OXFORD, Pennyfarthing, (246007), Wildfire
- PORTSMOUTH, Grannies, (824728), Alien Sex Fiend
- REDCAR, Coatham Bowl, (480636), Magnum
- REDDITCH, Football Club, Phantom
- ST HELENS, Royal Raven Hotel, (22509), Marquis
- SALFORD, University, (051-736 7811), Slade
- SHEFFIELD, Marples, (24333), Beat Federation
- SHEFFIELD, Rammoth Hall, Shore Lane, Haze
- STAFFORD, North Staffs Polytechnic, (412416), Europeans
- STAFFORD, Riverside, (54559), Sapphire
- STIRLING, University, (3171), Perfect Crime
- SUNDERLAND, Mayfair, (843827), Caffrey
- UPPINGHAM, Youth Centre, Energy
- UXBRIDGE, Brunel University, (39125), Strawberry Switchblade/High Five
- WAKEFIELD, Bretton Hall, (Bretton 261), The Enid
- WENDOVER, Division One Club, Rave On Jack
- WOLVERHAMPTON, Arches, (27252), Steel
- WOLVERHAMPTON, Civic Hall, (21359), Bank Robbers
- WOKINGHAM, Angies, Cantley House Hotel, (789912), GT Moore And The Outsiders

SATURDAY 10th

- ALFRETON, Queens Head, (602507), Sapphire
- ALTRINCHAM, Navigator, Syndicate
- BARROW-IN-FURNESS, Derby Arms, V8
- BIRMINGHAM, Digbeth Civic Hall, (021-235 2434), Anti-Nowhere League
- BIRMINGHAM, Fighting Cocks, (021-449 2554), Crucial Music
- *BIRMINGHAM, Odeon, (021-643 6101), Tears For Fears
- BLYTHE, Golden Eagle, (4343), Vox Pop
- BOSTON, Haven Theatre, (62961), Hot Chocolate
- BRACKNELL, Bridge House, Eleventh Hour
- BRADFORD, Technical College, (734844), Play Dead
- BRADFORD, University, (33466), Gary Glitter
- BRENTFORD, Red Lion, (01-580 6181), Fast Buck
- BRIGHTON, Escape Club, The Revillos
- *BRIGHTON, Pavilion Theatre, (682127), Alien Sex Fiend/Bone Orchard/Carved To A Noise
- BRISTOL, Granary, (28272), Vardis
- BRISTOL, Hollybush, Brislington, (771790), White Lies
- BRISTOL, Trinity Hall, (684412), Parole Bros/Wadi Vision
- BURTON-ON-TRENT, Continental Club, New Street, Impact/Dirge/Abhor/Condemned/Outcry/Fatal Dose
- COLNE, Francs, (863465), Chelsea/Ginger John
- COVENTRY, General Wolfe, (88402), Ellery Bop
- CROMER, West Runton Pavilion, (203), Magnum
- CROYDON, Cartoon, (01-688 4500), Freehand
- DERBY, Assembly Rooms, (31111), Lindisfarne
- *EDINBURGH, Ingliston Royal Exhibition Hall, (031-333 2843), Duran Duran
- GATESHEAD, Ravenshill, Durham Road, (875278), Freak Electric/Play School/Ours Of Fun
- GLASGOW, Strathclyde University, (041-552 4400), Perfect Crime
- GRAVESEND, Red Lion, (66127), Dagaband
- GREAT YARMOUTH, Big Apple, (51489), The Enid
- HARROGATE, Centre, (68051), Rattlesnake Annie/Boxcar Willie
- HARROW, Co-op Hall, In Excelsis/Twisted Nerve/Click Click
- HENLEY-ON-THAMES, Jolly Waterman, Cry Havoc/The Gathering
- HEREFORD, Market Tavern, (56325), Amlack
- HERTFORD, Woolpack, (537661), Centurion
- HUDDERSFIELD, Polytechnic, Great Hall, (38156), Europeans/Dr Feelgood
- LEEDS, Haddon Hall, (751115), Red Eye
- LEEK, Wilkes Head, No Favors
- LEICESTER, International Hotel, (24471), Care For A Waltz
- *LEICESTER, University, (556282), Cocteau Twins
- LIVERPOOL, Polytechnic, (051-236 2481), Icicle Works
- LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 5245), Dirty Strangers/Ango And The Sharks
- LONDON, Broadway, Clarendon, Hammersmith, (01-748 1454), D'range Slang/Marionette
- LONDON, Bull And Gate, Kentish Town, (01-485 5358), Hank Wangford Band
- LONDON, Dingwalls, Camden Lock, (01-267 4967), Motivators/Big Self
- LONDON, Dublin Castle, Camden, (01-485 1773), Living Daylites/Laslo And The Leopards
- LONDON, Fridge, Brixton, (01-737 1477), The Wake/Richard Morton
- LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Sad Among Strangers/Red London
- LONDON, Half Moon, Herne Hill, (01-274 2733), The Legendary Out/Desire

Continues p48

night shift

From page 47

- LONDON, Hammersmith Odeon, (01-748 4081), Imagination
 LONDON, Hope And Anchor, Upper Street, Islington, (01-359 4510), Turkey Bones And The Wild Dogs
 LONDON, Kings Head, Fulham, (01-736 1413), Here And Now
 LONDON, Lee Green Centre, Lee Green, One Burning Heart
 LONDON, Living Room, Adam Arms, Conway Street, 1,000 Mexicans/The Legend/Revolving Paint Dream
 LONDON, Marquee, Wardour Street, (01-437 6603), Rock Goddess
 LONDON, Maze, Ronnie Scotts, Frith Street, (01-439 0747), Harlem Spirit
 LONDON, Moonlight, West Hampstead, (01-624 7611), Radio Radio
 LONDON, Musicians Collective, Gloucester Avenue, (01-722 0456), Kazuko Hohki/Michael Parsons/Howard Skempton/Peter Cusack/Clive Bell
 LONDON, New Golden Lion, Fulham, (01-385 3942), Jackie Lynton
 LONDON, New Merlin's Cave, Margery Street, (01-837 2097), Surface
 LONDON, Old Queen's Head, Stockwell, Sweet 'N' Bitter
 LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Big Chief
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Black Roots/Si Si Cremola
 LONDON, Saxon Tavern, Catford, (01-698 3293), Bronx
 LONDON, Three Rabbits, Manor Park, (01-478 0660), Primitive Speech
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Capitol Band For '84, Final
 MANCHESTER, Polytechnic, (061-273 1162), Billy Bragg/Inca Babies
 *MANCHESTER, University, (061-273 5111), Slade
 *MIDDLESBROUGH, Town Hall, (245432), Toyah
 NORWICH, Whites, (25539), Pendragon
 NOTTINGHAM, Royal Concert Hall, (42328), The Animals
 NOTTINGHAM, University, (51311), Rave On Jack
 OLDHAM, Oddies, UK Subs
 OXFORD, Pennyfarthing, (246007), Terraplane
 PETERBOROUGH, Heron, (41480), Gothic
 READING, Bulmershe College, (663387), The Higsons/Ivory Coasters
 READING, Target, (585887), Energy
 *RETFORD, Porterhouse, (704981), Test Dept
 ROTHERHAM, Arts Centre, (2121), Beat Federation
 RUGBY, Graziers Arms, (3704), Samuuri
 *ST ALBANS, City Hall, (64511), Killing Joke/Crown Of Thorns
 SHEFFIELD, University, (24076), Aswad
 SHIPTON BELLINGER, The Boot, English Rogues
 SILLOTH, Skimburners Hotel, (31468), Farenheit 451
 SLOUGH, Cippenham Community Centre, Station Road, Natural Roots/Mighty Strypes/Men At The Window
 *SOUTHEND-ON-SEA, Cliffs Pavilion, (351135), John Foxx
 TAUNTON, Dolphin Inn, Holway Road, Avenue
 TEWKESBURY, Link End Youth Centre, The Samples/Deviantz
 WATFORD, Colledge, (24362), Websters

WHITLEY BAY, Esplanade, (525018), R'n'B Spitfires
 WOKINGHAM, Angies, Cantley House Hotel, (789912), Reactors
 WOLVERHAMPTON, Queens, (22839), Lazy
 WORCESTER, Community Hall, Plantagenet

SUNDAY

11th

- ASCOT, Horse And Groom, Jeep
 BISHOPS LYDEARD, Bell Inn, Avenue
 *BLACKBURN, King Georges Hall, (58424), PIL
 BRENTFORD, Red Lion, (01-560 6181), Fast Buck (lunchtime), Rodeo (evening)
 BRIGHTON, Pavilion, (682127), The Enid
 BRISTOL, Bridge Inn, (214206), Unity Station
 CARLISLE, Market Hall, (23411), Lindisfarne
 CHESTERFIELD, Shoulder Of Mutton, Hardstoft, (850276), Slade
 CHIDDINGLEY, 6 Bells, (227), Dagaband
 CROYDON, Cartoon, (01-688 4500), London Apaches (lunchtime), Jerry McAvoy Band (evening)
 DUNSTABLE, Queensway Hall, (603326), Revillos
 EDINBURGH, Playhouse, (031-557 2590), The Animals
 GLASGOW, Apollo, (041-332 9221), The Police
 GLASGOW, Henry Afrikan, (041-221 6111), Geno Washington
 GLASGOW, Lorne Hotel, (041-334 4891), Prefab Sprout/Del Amitri
 GLASGOW, Mayfair, (041-332 3872), Aswad
 *HANLEY, Victoria Hall, (24641), Culture Club
 *LEEDS, Queens Hall, (31961), Duran Duran
 LEEDS, Staging Post, (735541), Redeye
 LONDON, Battersea Arts Centre, (01-223 8413), Bob Taylor And His Full Frontal Rhythm Boys
 LONDON, Dublin Castle, Camden, (01-485 1773), Blueberries
 LONDON, Greyhound, Fulham Palace Road, (061-385 0526), Jayne County/Actors One
 LONDON, Hammersmith Odeon, (01-748 4081), Imagination
 LONDON, Kings Head, Fulham High Street, (01-736 1413), Mr E
 *LONDON, Lyceum, The Strand, (01-836 3715), John Foxx
 LONDON, Marquee, Wardour Street, (01-437 6603), Rock Goddess
 LONDON, Musicians Collective, Gloucester Road, (01-722 0456), Raymond Man Chinese Orchestra/George Born/Peter Cusack/Clive Bell
 LONDON, New Golden Lion, Fulham, (01-385 3942), Empty Pockets/Beatsstreet Band
 LONDON, Old Queens Head, Stockwell Road, 16 Guns/Time Dance/Drunk On Cake
 LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Republic
 LONDON, Pindar Of Wakefield, Grays Inn Road, (01-837 1753), The Times/Jasmine Minks
 LONDON, Torrington, Finchley, (01-445 4710), Little Sister
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Corporal Henshawe
 LUTON, Cotters, (595099), Energy
 *MANCHESTER, Apollo, (061-273 1112), Tears For Fears
 MANCHESTER, Gillys, (061-236 9971), Defects/Major Accident
 MIDDLESBROUGH, Ossiess Bar, King Bees
 NORWICH, Theatre Royal, (28205), Rattlesnake
 Annie/Boxcar Willie
 NOTTINGHAM, Royal Concert Hall, (42328), Hot Chocolate
 PETERBOROUGH, Glasshouse, (82437), Plastic Heroes (lunchtime)
 ROCHDALE, Flying Horse, (46412), Phoenix

SALISBURY, Saddle Rooms, Unicorn
 SOUTHEND, Grand Hotel, Leigh, Krinstadt Uprising/Omega Tribe
 STOKE, Highwayman, Tredegar
 SUNDERLAND, Mayfair, (657568), Chelsea/Patrick/Ginger John
 *SWINDON, Brunel Rooms, (31384), Killing Joke/Crown Of Thorns
 TAUNTON, Crown Hotel, Glasgow
 WAKEFIELD, Roundabout Hotel, (372042), DNA
 WOKINGHAM, Angies, Cantley House Hotel, (789912), Twelfth Night

MONDAY

12th

- *BIRMINGHAM, National Exhibition Centre, (021-780 4141), Duran Duran
 *BIRMINGHAM, Odeon, (021-643 6101), PIL
 *BIRMINGHAM, Tower Ballroom, (021-454 0107), Killing Joke/Crown Of Thorns
 *BLACKPOOL, Opera House, (27786), The Police
 BOLTON, Wheatsheaf, (25532), Third Party/Mass Of Black
 BRENTWOOD, Hermit Club, (218897), Dagaband
 *BRISTOL, Colston Hall, (291768), Tears For Fears
 CARSHALTON, The Pilgrim, (889951), Avenue
 CHESTERFIELD, Peter Webster Centre, Phoenix
 CHESTERFIELD, White Swan, (73134), Seventh Son
 CROYDON, Cartoon, (01-688 4500), One Burning Heart
 DUNSTABLE, Wheatsheaf, (62571), Energy
 GLASGOW, Rutherglen, Primevals
 *LEICESTER, De Montfort Hall, (27632), Culture Club
 LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 5245), Satellites/Recoil
 LONDON, Broadway, Clarendon, Hammersmith, (01-748 1454), We're Only Human/Boys Keep Swinging
 LONDON, Dingwalls, Camden Lock, (01-267 4967), Bronze/Sahara/Chariot
 LONDON, Dominion, Tottenham Court Road, (01-580 9562), Hot Chocolate
 LONDON, Dublin Castle, Camden, (01-485 1773), The Operation
 LONDON, Gossips, Dean Street, (01-437 4484), Dr And The Medics
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Ring Of Roses/Kingdoms
 LONDON, Half Moon, Herne Hill, (01-274 2733), The Opposition/Billy Bragg
 *LONDON, Hammersmith Odeon, (01-748 4081), Robert Plant
 LONDON, Kings Head, Fulham High Street, (01-736 1413), Rough Entry/PDQ
 LONDON, New Golden Lion, Fulham, (01-385 3942), Bob Kerr's Whoopee Band
 LONDON, Pegasus, Stoke Newington, (01-226 5930), Ministry Of Sound
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Jim Couza
 LUTON, Blockers Arms, (25037), Gothique
 MANCHESTER, Apollo, (061-273 1112), Lindisfarne
 MIDDLESBROUGH, Town Hall, (245432), The Animals
 NEWCASTLE-UPON-TYNE, City Hall, (320007), Judas Priest
 NEWCASTLE-UPON-TYNE, Tiffanys, (612526), Prefab Sprout
 NORWICH, Santanas Nightclub, (22331), Passengers/Window Test/Ludvig
 SALFORD, University, (061-736 7811), Pendragon
 STOCKPORT, Brookfields, (061-480 4035), Wolfpack
 SUNDERLAND, Old 29, (58625), Toydolls
 TADCASTER, The Forge, Post Mortem
 WHITEHAVEN, Whitehouse Disco, (2215), Magnum
 *YORK, University, (412328), Aswad

TUESDAY

13th

- *BIRMINGHAM, National Exhibition Centre, (021-780 4141), Duran Duran
 *BLACKBURN, King Georges Hall, (58424), Culture Club
 BRISTOL, Bridge Inn, (277949), Catchy Four One
 CANTERBURY, Kent University, (65224), Level 42
 *CARDIFF, Top Rank, (26538), PIL
 CHIPPENHAM, Goldiggers, (656444), Aswad/Spartacus
 CROYDON, Cartoon, (01-688 4500), Stage 9
 GLASGOW, Apollo, (041-332 9221), Judas Priest
 *GLASGOW, Penthouse, (041-332 6641), Spear Of Destiny
 GRIMSBY, Community Hall, (55796), Vardis
 LEICESTER, Psychick Dance Hall, Marc Riley
 *LIVERPOOL, Royal Court Theatre, (051-708 7411), Slade
 LONDON, Ad Lib, Russell Gardens, (01-603 5245), Smack/Damage
 LONDON, Broadway, Clarendon, Hammersmith, (01-748 1454), Touchstone/K-State
 LONDON, Central London Polytechnic, Bolsover Street, (01-636 6271), Aqua Dance
 LONDON, Dingwalls, Camden Lock, (01-267 4967), Paul Brady
 LONDON, Dominion, Tottenham Court Road, (01-580 9562), Hot Chocolate
 LONDON, Dublin Castle, Camden, (01-445 1773), Geraint Watkins And The Balham Alligators
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Tobruk/The Hard Road Blues Band
 LONDON, Half Moon, Herne Hill, (01-274 2733), Heartbeats/Facing West
 LONDON, Hammersmith Palais, (01-748 4081), Higsons/Popular Voice/Serious Drinking/Farmers Boys
 LONDON, Kennedys, Kings Road, (01-352 0025), John Mizaroli
 LONDON, Kings Head, Fulham High Street, (01-736 1413), Sidewinder
 LONDON, Marquee, Wardour Street, (01-437 6603), Chelsea/Ginger John
 LONDON, New Golden Lion, Fulham, (01-385 3942), Chuck Farley
 LONDON, 100 Club, Oxford Street, (01-636 0933), The Opposition/Billy Bragg
 LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Legendary Beat Team
 LONDON, Tramshed, Woolwich, (01-855 3377), One Burning Heart
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Life Of Leisure/Passing Time
 LONDON, University Of London Union, Malet Street, (01-580 9551), Cocteau Twins/Felt/Wolfgang Press
 LONDON, Venue, Victoria, (01-828 9441), Naked Lunch/Dark Parade/Shillelagh Sisters
 *MANCHESTER, Apollo, (061-273 1112), Paul Young And The Royal Family
 NEWCASTLE-UPON-TYNE, City Hall, (320007), The Animals
 NOTTINGHAM, Rock City, (412544), Magnum
 READING, Target, (585887), Crying Shame
 SHEFFIELD, City Hall, (735295), Lindisfarne
 *SHEFFIELD, Top Rank, (21927), Killing Joke
 *SOUTHEND-ON-SEA, College Of Technology, (353931), Clint Eastwood And General Saint/Chalice
 SOUTHEND-ON-SEA, Zero 6, (546344), Geno Washington
 SWANSEA, Coach House, (54602), Amazon
 WELLINGBOROUGH, Raffles, Energy
 WINDSOR, Arts Centre, (59336), Juke Jump/Succuda

MEMORY BANK



PAUL RODGERS: 34 this week

Sunday December 11

- 1940 Birthday of David Gates of Bread, in Tulsa, Oklahoma.
 1944 Birthday of Brenda Lee, in Atlanta, Georgia.
 1954 Birthday of Jermaine Jackson (the brother who went solo and married Motown boss Berry Gordy's daughter), in Gary, Indiana.
 1964 Death of soul superstar Sam Cooke, in a shooting incident at a Los Angeles Motel.
 1970 The UK release of the first John Lennon solo album 'Plastic Ono Band', featuring 'Working Class Hero'.
 1972 Genesis played their first American gig, at Brandeis University in Massachusetts.
 1982 The Jam played their final gig together, at Brighton.

Monday December 12

- 1915 Birthday of Frank Sinatra, in Hoboken, New Jersey.
 1938 Birthday of Connie Francis, in Newark, New Jersey.
 1941 Birthday of Dionne Warwick, in East Orange, New Jersey.
 1942 Birthday of Mike Pinder, formerly of the Moody Blues, in Birmingham.
 1943 Birthday of Mike Smith, lead singer of the Dave Clark 5, in Edmonton, North London.
 1947 Birthday of Jeff Lynne of ELO, in Birmingham.
 1948 Birthday of Ray Jackson of Lindisfarne, in Newcastle-upon-Tyne.
 1949 Birthday of Paul Rodgers of Bad Company, in

Middlesbrough, Yorks.

1962. EMI's George Martin journeyed to Liverpool to assess the recording prospects of Gerry And The Pacemakers, and also spotted Cilla Black, working in the cloakroom at the Cavern Club.
 1968 The Rolling Stones filmed their never-screened TV spectacular 'Rock And Roll Circus' at Wembley Studios, also featuring John And Yoko, Eric Clapton and the Who.
 1981 Human League's 'Don't You Want Me', the year's only million-selling UK single, reached No. 1.

Tuesday December 13

- 1950 Birthday of Davy O' List, guitarist with the Nice and (briefly) Roxy Music.
 1960 RCA shipped its one millionth copy of Elvis Presley's 'It's Now Or Never' at 3.30pm. Reaching this total six and a half weeks after release, it was the fifth single to sell a million in Britain, and the fastest to do so up to that time.
 1963 The Beatles completed their third UK tour at the Southampton Gaumont. They also had numbers one and two in both the album and singles charts.

Wednesday December 14

- 1934 Birthday of Charlie Rich, in Colt, Arkansas.
 1963 Death of jazz and blues singer Dinah Washington, of a sleeping pill overdose, in Chicago.
 1969 The Who played 'Tommy' in its entirety at the Coliseum Opera House in London.
 1974 Mick Taylor announced his intention to leave the Rolling Stones, after five years as their second guitarist.
 1980 Yoko Ono requested that those who wished to remember John Lennon should observe ten minutes' silence at 2pm.

Thursday December 15

- 1922 Birthday of Alan Freed, who coined the term 'rock 'n' roll' and was the first white

DJ ever to play r'n'b to major white audiences, in Johnstown, Pennsylvania.

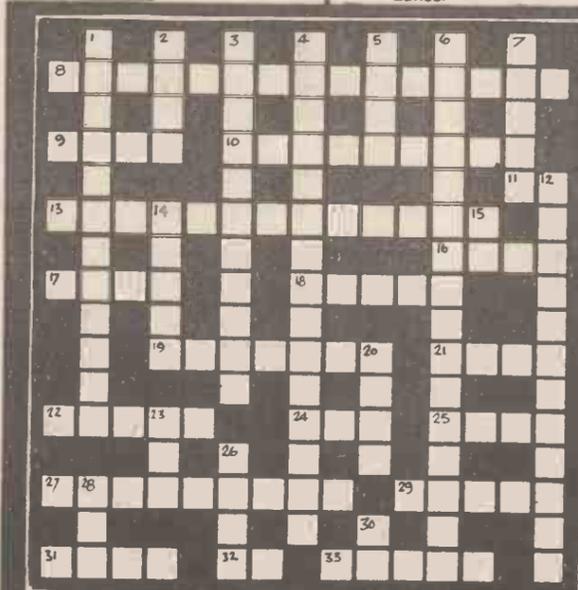
- 1933 Birthday of Jesse Belvin, one of the great names of Doo-Wop r'n'b, in Texarkana, Arkansas.
 1942 Birthday of Dave Clark (of the Five), in Tottenham, North London.
 1944 Death of bandleader Glen Miller, whose plane disappeared over the

English channel, and was presumed shot down by the Germans.

- 1946 Birthday of Carmine Appice, of Vanilla Fudge and Beck, Bogert and Appice, in Staten Island, New York.
 1955 Birthday of Paul Simonon of the Clash, in Brixton, South London.
 1969 John Lennon and Yoko Ono played a 'War Is Over If You Want It' benefit concert for UNICEF at London's Lyceum, with some tracks being recorded for side three of the 'Sometime In New York City' album.

Friday December 16

- 1943 Birthday of Tony Hicks of the Hollies, in Nelson, Lancs.



ACROSS

8. Smith's tribute to Neil Kinnock? (4,8,3)
 9. How Siouxie addressed Prudence (4)
 10. Donna Summer suggests that she is touching the Beach Boys' vocalist (1,4,4)
 11. Honorary title for Joan, Maid of Orleans (2)
 13. Sex Gang Children's 'clay' like effort (8,5)
 16. Lindisfarne's loggy river (4)
 17. Twentieth century boy who sent a 'gram to Sam' (4)
 18. PIL's disco/Witchfynder General's penalty (5)
 19. He was the Burke in Budgie (1)
 21. Could the Rolling Stones gather this Culture Clubber? (4)
 22. White's weather (5)
 24. Sometime hostile band for Eric Burden (3)
 25. Loose change for a C&W superstar (4)
 27. Where Dio spotted Ritchie's band? (2,3,4)

1946 Birthday of Benny Anderson of Abba, in Stockholm, Sweden.

- 1965 Pink Floyd played their first gig at London's underground mecca, the Middle Earth Club.
 1969 John and Yoko began a five-day stay at the farmhouse belonging to 50s rocker Ronnie Hawkins, outside Toronto, Canada.
 1976 The legendary Welsh group Man split up.
 Saturday December 17
 1936 Birthday of Tommy Steele (Hicks), in Bermondsey, London.
 1939 Birthday of Eddie Kendricks, of Temptations and solo fame, in Birmingham, Alabama.

1942 Birthday of Paul Butterfield, white American blues

- music's equivalent to John Mayall, in Chicago.
 1943 Birthday of Dave Dee (Harmon), the vocalist in front of Dozy, Beaky, Mick And Tich, in Salisbury, Wilts.
 1950 Birthday of Charlie Barrett, of Bob Marley's Wailers, in Kingston, Jamaica.
 1962 Birthday of Sarah Dallin of Bananarama, in Essex.
 1968 'Magical Mystery Tour', shown on British TV the previous Christmas, got a theatrical premiere in the USA, at the Savoy Theatre in Boston.
 1982 The Who played the last gig of their farewell tour, at the Maple Leaf Gardens in Toronto, Canada.

X-Word

29. Mari wanted you to cry one (5)
 31. Song for Zep's label (4)
 32. Whose girl was mad at Madness (2)
 33. Connection between Lifeson and Sherwood?

DOWN

1. This modern girl worked hard all day, even after hitting the 'big time'. But was she a punk rocker? (6,6)
 2. Beatles got back there? (1,1,1,1)
 3. A 'cross' vocalist (11)
 4. Botany lesson from Strawberry Switchblade (5,3,7)
 5. An invoice from Bruford? (4)
 6. Alien Sex Fiend's plea to prevent the spread of computerisation? (6,3,7)
 7. Steve Marriott had small ones! (5)
 12. A classic 'Aladdin-like' effort from Wishbone Ash (6,3,3)
 14. Lep's exhorted us to get 'em off (5)
 15. Cooder from the borderline (2)
 20. Place for Beck and Clapton's 'bird' (4)
 23. Blue story tellers (3)
 26. First man on earth who stripped (4)
 28. Type of gold for Simple Minds' dream (3)
 30. Doubled by UFO, but did he make 'em 'feelgood'? (2)

LAST WEEK'S ANSWERS

- ACROSS: 1. Heavy Pettin' 7. Free 8. All Along The 9. Tear 10. Nico 12. Ra 16. Art 18. Eric Stewart 19. You 20. Crazy 21. Ash 22. Ice 23. ELO 24. Sk 25. T.K.O. 26. ABC 27. Sisters Of Mercy 31. London 33. Baggy 34. Layla

- DOWN 1. Head Over Heels 2. Atlantic Crossing 3. Photo 4. Tyger 5. True 6. Dear Prudence 11. Costa 13. Adam Ant 14. Watchtower 15. Ten Years 17. Typical City 24. Steely 28. Fool 29. Aja 30. B.B. 32. N.Y.

FRIARS At the Maxwell Hall
AYLESBURY
FRIDAY DECEMBER 23rd, 7.30pm
Friars Aylesbury Christmas Party Part 1
THE FARMERS BOYS
THE HIGSONS
SERIOUS DRINKING POPULAR VOICE

TICKETS £3.75 AVAILABLE FROM: EARTH RECORDS, AYLESBURY, SCORPION RECORDS, HIGH WYCOMBE, RECORD CITY, LUTON, F.L. MOORE, DUNSTABLE, BUZZARD RECORDS, LEIGHTON BUZZARD, OLD TOWN RECORDS, HEMEL HEMPSTEAD, MUSIC MARKET, OXFORD & BICESTER, HI-VU BUCKINGHAM, HAPPY DAYS BANBURY OR £3.75 AT DOOR ON NIGHT IF AVAILABLE. RESERVATIONS PHONE AYLESBURY 84568/88948.

ZERO ONE
Fri. 9th Dec.
CHELSEA COLLEGE
Mon. 12th Dec.
FELTHAM COMMUNITY CENTRE
FELTHAM

SILVER JUBILEE
marquee 1983
90 WARDOUR ST W1 01-4376603
OPEN EVERY NIGHT 7.00 pm-11.00 pm
REDUCED ADMISSION FOR STUDENTS,
SOCIAL SECURITY CARD HOLDERS AND MEMBERS

Thur 8th Dec Last Night of Residency BERNIE MARSDEN'S ALASKA Plus support & Jerry Floyd Adm £3.00	Mon 12th Dec ZERRA I Plus support & Jerry Floyd Adm £2.50
Fri 9th Dec Special Appearance Of TIME UK Plus guests & Nick Henbrey Adm £3.00	Tues 13th & Wed 14th Dec Adm £2.50 Special Christmas Shows CHELSEA Plus Mercenary Skank & Jerry Floyd
Sat 10th & Sun 11th Dec Welcome Return Of ROCK GODDESS Plus special guests & Jerry Floyd Adm £3.50	Thurs 15th Dec CLOSED — PRIVATE PARTY

ADVANCE TICKETS ARE AVAILABLE FOR CERTAIN SHOWS TO MEMBERS ONLY

WORDS Barry Clarke
QUEENSWAY HALL,
DUNSTABLE (0582) 603326

"DIRECT FROM JAMAICA"
Thursday 8th December 7.45pm till late
LINCOLN "SUGAR" MINOTT
+ DON CARLOS (from Black Uhuru)
+ Jnr Reid & Daubas + Gold

Sunday 11th December 7.30pm
THE REVILLOS
+ EXPOSURE + NO NIGHT LIFE

Tickets: Box office, F.L. Moore, Record City, Luton, Classical Rock Harpenden, Record Room, Zodiac, St Albans, B&A, Bletchley, EGE, Watford, DJ Hitchin 42493 or on door

CITY HALL ST. ALBANS (0727) 64511
Saturday 10th December 7.45pm
KILLING JOKE
+ CROWN OF THORNS
Tickets: Box Office, 37 Chequer St, St Albans or on door.

ELECTRIC BALLROOM
184 High St. CAMDEN. Tel. 485 9005
Bliss Presents... Doors 8pm

THE FALL Laolla-Lakota
DECEMBER all shows £3

15 **SEX GANG CHILDREN**
Jane County, Sunglasses After Dark

19 **The Smiths** Redskins Red Guitars

22 **Sex Gang Children+?**

Tickets available from Theatre Box Office by post, send S.A.E. and P.O. payable to BLISS; or from PREMIER, L.T.B., ROUGH TRADE, ROCK ON, THE CAGE (King's Rd, Gear Market), STAR GREEN

DESOLATION ANGELS
Friday 9th December
RED LION, 1900 CLUB
GRAVESEND

SUNDAY 18 DECEMBER
RUSS CONWAY
"Spectacular at the Fortune and full supporting company"
5.30pm & 8.00pm
Tickets from £4.50
☆☆☆
1 JANUARY
HELEN SHAPIRO
FORTUNE THEATRE
Covent Garden WC2
01-836 2238

PORTERHOUSE
20 Carolgate, Retford, Notts
Tel. No. 0777 704981
Saturday 10th Dec Open 8-2
TEST DEPARTMENT
Admission £2.50
Rules of the Club
Must be over 18 years of age. No admittance after midnight. Positively no skinhead fashion allowed

DEATH IN JUNE
+ IN THE NURSERY
CLARENDON HOTEL
Hammersmith Broadway
SAT. 17TH DECEMBER
(Note change of date)

AGENT ORANGE
Clarendon (Hammersmith) Dec 15
Rock Garden Dec 19
Embassy Dec 30

THE LYCEUM
THE STRAND WC2
Bliss in association with the G.L.C. presents

Spear of Destiny Doors 5.30 Tickets £2.50
Fad Gadget

GENO WASHINGTON and the MOJO KINGS
LOST LOVED ONE · HARD RAIN
Thurs Dec. 29th
BOX OFFICE Tel. 836 3715

Tickets available from Theatre Box Office by post, send S.A.E. and P.O. payable to BLISS; or from PREMIER, L.T.B., ROUGH TRADE, ROCK ON, THE CAGE (King's Rd, Gear Market), STAR GREEN

THE ROYAL STANDARD — WALTHAMSTOW
London's Top Rock Venue

Tuesdays — Neal Kay's Soundhouse + Video's
Wednesdays — 60's and 70's Rock Night + Videos
Saturdays — The HM Soundhouse — Neal Kay delivers The Power
Sundays — Shades Presents Top Bands

Sunday 11th December. Open 8pm-Midnight
TOKYO BLADE
+ Alices Restaurant Roadshow + Videos. 8' x 10' Screen.
FORTHCOMING ATTRACTIONS
Dec 18th SHE (feat. Tracie Lamb) Dec 23rd Shades Special!!!

THE ROYAL STANDARD E17
(Next to Blackhorse Road tube — Victoria line) Open Till Midnight Every Night

MCD presents **Judas Priest**

Plus Special Guests
QUIET RIOT
CITY HALL, NEWCASTLE
MONDAY 12th DECEMBER 7.30 p.m.
Tickets £5.00, £4.50, £4.00
Available from B/O Tel: 0632 320007

APOLLO THEATRE, GLASGOW
TUESDAY 13th DECEMBER 7.30 p.m.
Tickets £5.00, £4.50
Available from B/O Tel: 041 332 9221

APOLLO THEATRE, MANCHESTER
THURSDAY 15th DECEMBER 7.30 p.m.
Tickets £5.00, £4.50, £4.00
Available from B/O Tel: 061 273 1112
and Piccadilly Records Manchester,

ODEON THEATRE, HAMMERSMITH
FRI/SAT 16th/17th DECEMBER 7.30 p.m.
Tickets £5.00, £4.50, £4.00
Available from B/O Tel: 01 748 4081 Premier,
Albemarle, Keith Prowse, (Credit Cards 01 836 2184)
Stargreen & LTB

DE MONTFORT HALL, LEICESTER
TUESDAY 20th DECEMBER 7.30 p.m.
Tickets £5.00, £4.50
Available from B/O Tel: 0533 544444

ODEON THEATRE, BIRMINGHAM
WED/THURS 21st/22nd DEC 7.30 p.m.
Tickets £5.00, £4.50, £4.00
Available from B/O Tel: 021 643 6101

Venue 160-162 Victoria Street London SW1E 5LB Tel: 834 5882
Doors open at 8pm Main band on at 9.30pm
Tickets available at: Keith Prowse, LTB, Premier, Stargreen,
Or from the Venue Box Office 01-834 5882
Between 12 noon-5.30 pm or on the night

Wednesday 7th December £3.00 Benefit for the National Welfare of Prisoners Abroad AMAZULU JAZAWAKI Guests to be announced	Tuesday 13th December £3.00 NAKED LUNCH — THE SHEILA SISTERS + DARK PARADE
Thursday 8th December £3.50 THE MITCH RYDER BAND — THE PIRATES	Wednesday 14th December £3.00 SOLSTICE + TRILOGY
Monday 12th December £3.50 STUDIO STUDIO featuring: RAS RAVENSCROFT, RAM TCHAIKOVSKY, ANDY BARNETT, NOEL McALLA, ROBIN CLAYTON, SHEENE 'CHARLIE' OLLINS, BARRIEMORE BARLOW — PAUL INDER	Thursday 15th December £3.00 advance £3.50 on door THE REVILLOS + EXPOSURE
	Sunday 18th Monday 19th Tuesday 20th December U/stairs £6.00 D/stairs £6.50 TINA TURNER — DIFFERENT SUPPORT EACH NIGHT Due to public demand two extra late shows on 19th & 20th Dec. Starting at 11.30pm.

THE RED LION
318 HIGH STREET, BRENTFORD. Tel: 560 6181
Licensed 8pm — Midnight

Thursday 8th December Adm £1.00
THE LARRY MILLER BAND

Monday 12th December Adm £3.50
DR FEELGOOD + FUGITIVE
Tuesday 13th December Adm £2.00
MARMALADE + SUPPORT
Thursday 15th December Adm £1.00
INMATES + SAM MITCHELL

The Ace, Brixton
Saturday 10th December 7.30 pm
UNDER TWO FLAGS
+ **ACTIFED**
+ **JOZO**
+ Special Guests for one night only
reunion performance of
The Original Splodgenessabounds
Tickets on door only £2.50

Kennedy Street Enterprises presents
oyah
plus special guests
JONATHAN PERKINS SILVER SPURS
December 11 City Hall, Newcastle
December 14 Apollo, Manchester
Both shows at 7.30pm
Tickets: £4.50, £4.00, £3.50

CROC'S
19/23 HIGH STREET, RAYLEIGH, ESSEX.
Thursday 8th December
KILLING JOKE
CROWN OF THORNS
8.30 — 1am + DJ

Friday 16th December
HANOI ROCKS
— I.O.
8.30 — 2am + DJ

Friday 23rd December
DOCTOR & THE MEDICS
8.30pm — 2am + DJ Adm £1
BOXING DAY

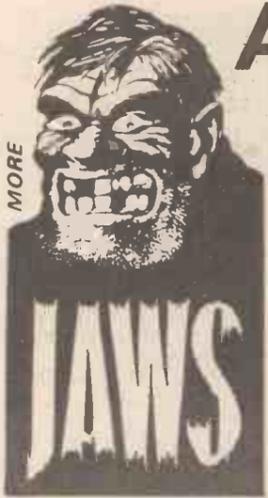
THE DAMNED
7.30am — 1am + DJ
Tel: RAYLEIGH 770003

Metro
WORLD STREET ASHTON-UNDER-LYNE MANCHESTER 061-330 1993
Friday 9th December 8pm
TREDEGAR
Tony Bourge + Ray Phillips (ex-Budgie) + Judi — Zire
Tickets £2.00 Advance £2.50 on door
Thursday 15th December 8pm
ORIGINAL ANIMALS
Featuring Eric Burden, Chas Chandler, Alan Price, John Steel, Hilary Valentine.
Tickets £6, £5.50, £5.00

Saturday 17th Dec 8pm
BOOMTOWN RATS
£5 ADVANCE
Tickets are available from Box office, Piccadilly records and Slot World, Oldham

COPY DEADLINES
For Christmas and New Year
December 17th Normal
December 24th Wed 14th 5.30pm
December 31st Tues 20th 5.30pm
January 7th 1984 Thurs 22nd 5.30pm
January 14th 1984 Normal

Judas Priest



DUMPY SELLS OUT SHOCKER:

Scores of hairy herberts were turned away from Dumpy Dunnell's triumphant Marquee bash last Friday. Inside, the capacity crowd were treated to an hour and a half of the man's rude rock repartee, the best of which will surface on a live elpee next February.

Man of the match was guest star Frankie 'Geriatric' Flame who managed to look younger than everyone else on stage for the first and last time in his life.

Mingling with the masses were Terraplane, Hanoi's Razzle, Lemmy and The Blood.

MODEST MAIDEN

Young born-again Cockney Bruce Dickinson unintentionally made a real dick of himself on Iron Maiden's Spanish dates. Seems he thought he was telling the crowd "You're a great audience" but some scamp had actually taught him the Spanish phrase for "I'm a great vocalist". Natch he proceeded to rattle this off several hundred times a night till a puzzled promoter took him aside... Talk about El Beeg-head.

WHEN YOU'RE OLD AND IN LOVE:

Latest victim of the charms of the delightful sex siren Heavy Metal Heather is leading herbert Frankie Flame. So infatuated is the beery bald eagle that he's written a sweet little song about her along the lines of 'She loves to do it, whatever the weather/My name's Frankie, her name's Heather...' Don't call us!

DEF-ASTATION

As Det Leppard whip up a storm on their blitz of Brit dates, Joe Elliott shakes his head and says: "The wierdest thing is that we're now about a hundred times bigger in the States than we were in 1980 when we first

Annie get your gin



THE NORMALLY instantly recognisable Annie Lennox (above) was well disguised at the Eurythmics post-tour bash last Friday, sporting a pink candyfloss wig and classic 'little black dress' for her photo session with Dave Stewart.

The party, held down the road from Hammy Odeon at the Old Rangoon, Barnes, was a sumptuous affair attended by numerous RCA bigwigs.

Celebs on the lig included Kiki Dee, doing her Lennox lookalike bit, Bill Wyman who spent much of the time sitting alone at a backroom table, Alexei Sale who had an eager audience for his larger-than-life anecdotes, and Therese Bazaar who spent the night sitting very quietly at a table with friends.

Oh yes, and there was Hugh Fielder's sister looking even more stunning than usual (can they really be related?) and enjoying the company of Blockhead John Turnbull.

There was free wine, free food, and — so it was rumoured — free love in the ladies' loos. Sounds like the good ole days to us.

got accused of 'selling out to America' and yet we don't get half the flack. I don't understand it."

Don't knock it Joey, baby, just seems like the Heavy British public have come to their senses! As we go to press Chelsea football ground social club is being readied for the Def Ones' end of tour party which Elliott pledges will be "the lig of the year". Full report next week — if we're still standing!!!

O! — THE ONGOING RESURRECTION

Even as 'Son Of Oi' rushes out to the shops, the O! Organising Committee are working on a follow-up called 'The Oi Of Sex'. Interested bands of burly brigands should send demoes to Dorane Ltd, 133a High Street, Acton, London W3.

PS. After a campaign of ridicule that left Ron Rouman slamming his hands in a train door, the portly ex-Oi organiser has ended his insane 'veggie phase' and was last spotted with a kebab in both mitts. Worra relief!!

MORE WHITBOW:

Whitesnake's search for a noo guitarist remains a standing joke on the rock circuit. Def Leppard drummer Rick Allen summed it up best when he observed: "Whitesnake, Rainbow, Gary Moore's band, I don't know who's in which these days. I reckon they should put all the names in a hat and change them round every six months. Or is that what they do anyway?"

FLAME FAME GAME:

Oi producer, herbert hero, Phonogram Press Office pin-up, pianist, labour voter, fashion model (for Oxfam), part time producer and stand-up comedian, Frankie Flame, is a lager top away from announcing a new band line-up featuring various ex-Cockney Rebel bods! (Talk about more titles than Prince Charles, John...

WATTIE IN 'HIPPIY' ALLEGATIONS SHOCKER

Wildman Wattie has become a mild man according to his record company supremo the smarmy besuited Marcus Featherby. "Having a baby's really changed him," reveals Marcus, "now he likes nothing better than to spend the evening drinking wine, smoking a cigar, and listening to New Order while he changes the baby."

It's the bairn we feel sorry for, y'ken...

YEA, VERITY:

Most unlikely music score of the year has to be the theme tune for the tv puppet show *Roger The Dog*. What is it? None other than rock 'n' rollers Verity's opening track from their album 'White Flames'. Seems guitarist Snowy White noticed it while visiting a sick friend in hospital. At least, that's his excuse.

PUTSCH OFF:

Patrons of the new venue for rubber rockers, Der Putsch at 37 Oxford Street, may like to know that the dub has now changed from Tuesday to Thursday nights.

THAT'S PROGRESS (IVE):

Welsh prog rock band Tredegar have managed to scrounge £40 a week for a year from the Manpower Services Commission, who are under the impression they are 'encouraging new businesses'. Said a spokesman: "We hope we've set them on the road to



CHAIN REACTION:

Following the Test Dept debacle on Wednesday SPK played the Venue on Thursday night under threat from the GLC. It seems the group's hand-held flame thrower exploits had preceded them and they were told that if they used the fiery implement the show would be immediately stopped.

The packed throng enjoyed a magnificent, fire-free, gig though. Only Graeme's electric saw antics produced a spark of annoyance from the officials. But with John Murphy and Graeme finally

stardom." Ahem, cough, choke...

THRILLS AND SPILLS:

If you missed the late night *Tube* showing of the new Michael Jackson video 'Thriller' (reviewed in *Scanners* on page 16) you'll be able to witness its exclusive club preview at London's Hippodrome this week. At approximately

assaulting their equipment with sticks and chains, the gig was prematurely terminated.

As Graeme wielded a chain, some six feet long, round his head and over the skulls of assembled onlookers, a Venue roadie tried to stop the action by spraying him with a fire extinguisher. This pretty ingenious act was immediately followed by the safety curtains being shut as Sinan screamed on and silhouettes of irate roadies were seen trying to trounce the group's armoury of steel plates...

11.30-12.00 pm every evening from Tuesday through to Saturday, the Jackson claws will be scratching across the Hippodrome's 20x14ft screen. The squeamish among you have been warned...

(PS: Judging by the rumours we've heard about the price of drinks there, if you do go along, take a mortgage broker...)

PLANE FACTS



RICHARD BRIERS savours that Condor moment in Aerodrome

BEWARE THE prophecies of authors, you may well find that they become reality. How apt that on the eve of 1984, the BBC should come up with *Aerodrome* (BBC 1, Tuesday December 13, 9.25-10.55), a classy, well-considered look at what could have been (or what could still be) if this country had not followed the path of democracy and had chosen fascism instead.

Taken from a book by Rex Warner, published way back in 1941, *Aerodrome* charts the life of Roy, a young boy torn from the bucolic bliss of his tiny village and plunged into the dark and sinister world of the aerodrome constructed on a hill above his home.

The plot twists and turns through numerous relationships after Roy discovers on his 21st birthday that he is not, after all, the son of the rector and his innocent country life is not all that he thought it. Just what significance (and secrets) does the highly technical and futuristic

airforce hold for him, and where does the domineering and power-mad commander fit in?

Set in an imaginary time where the 1930s culture of a sleepy Cotswold hamlet clashes with the high-tech world of chrome, black leather and brightly coloured plastic of the aerodrome, Roy is fascinated by a lifestyle where his parentless background is irrelevant; is in fact condoned.

Anachronisms abound — the country manor is requisitioned by the airforce only to be transformed into an officers' club where stag's horns share pride of place upon the walls with garish neon lights and the annual agricultural show is thrown into uproar by the sinister accident of the rector's death at the hands of an airforce officer.

And, as Roy becomes more involved in the inner mechanisations of the Aerodrome, so his friend, flight lieutenant Mark, begins to question the ethics by

which he lives and the direction in which the commander wishes to take the whole of humanity.

Aerodrome is a highly stylised film with the mirrored sunglasses and storm trooper boots of the airforce personnel in complete opposition to the ancient bicycles and beer kegs of the village. The action exists in a timeless no-mans-land where Roy asks 'who am I?' and comes up with some startling answers, and the commander believes that power can only be attained when man is freed from the bondage of times past and future.

Watch *Aerodrome* if you can. It's worth seeing not only for its lovingly shot visuals and sparkling script (written by Robin Chapman) but also for the excellent cast headed by Peter Firth. Laced with black humour, *Aerodrome* is a timely reminder of what our world could be if we fail to be vigilant.

DEE PILGRIM

SHERWOOD ROOMS NOTTINGHAM
Wed Dec 14th
7.30 pm to 11.00 pm (Lic. Bars)

SPEAR OF DESTINY

ORSON FAMILY

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From Selecta Disc — Vic Box — Sherwood Rooms etc

ELVET PROMOTION
Present
at Danelm House,
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Friday 9th December
CHELSEA
+ Major Accident
+ Red Alert
7.15 pm

Friday 23rd December
CHRISTMAS PARTY
with Metro Radio
Ellam Robson
+ Randy Mandy + Band
7.30 pm

PLP and Phil McIntyre present

Tears For Fears

Wed. 14/Thurs. 15th Dec. 8pm

HAMMERSMITH ODEON

tickets £5, £4 from
Box Office tel. 01 748 4081 and usual agents

THINGS TO COME

13 PAGES OF TOMORROW'S TECHNOLOGY TODAY — EDITED BY TONY MITCHELL

AUDIO DESIGN

THE TWO new Scamp modules announced in 1983 are now in production. The S30 Compressor/Limiter and the S31 Expander/Gate. Both are based around the best in current VCA technology and have several advantages over their FET based predecessors. The Complex 2 Compressor/Limiter with Expander, too has the latest VCA technology. While this unit has several claimed advantages over its predecessor the F760X series there are no plans, at VTC, to cease production of the F760X-RS Complex Limiter or the F763X-RV Vocal Stresser.

GIGSVILLE

THE ARIA RS Series guitars, under the watchful eye of Gilmour, are now filtering into the shops, featuring the double cutaway Esprit, Classic and Elite models, all fitted with the Aria ACT 1 tremolo system. Such intriguing colours as deep metallic red, pearl white and platinum blue are available. Aria will also release a new four track recording system — the R504 tape deck, plus 10 band graphic equaliser, digital delay and sequential analyser, all under the banner of Aria Rack Mounted Home Recording Units.

Since 1984 could well lead us in a more acoustic direction, the Shadow bridge pick-ups — designed for violins, mandolins, banjos and the like, couldn't have come at a better time. At £39.99, not too expensive either.

CASIO

WHEN I reviewed the Yamaha DX range earlier this year, in David Pritchard's (Toto) home studio, it was quite a shock to see a little Casio keyboard nestling beside his desk. With a limitless array of keyboards to choose from, the Casio nonetheless seemed to be the most used instrument. It is this level of pro interest that will spur Casio on to produce the more sophisticated products they are hoping to release next year. This is some form of

information like touch sensitivity settings, bender positions and patches from your (MIDI based) instrument.

And not just keyboards either — the MIDI based TR-909 Rhythm Composer, due in March, can store its information in the MSQ-700. The digital/analogue TR-909 has four tracks and two banks for storing rhythm patterns. 896 bars can be stored in each bank. With mainly excellent sounds, the TR-909 can even be triggered by another instrument such as the HP-400 piano, in real time. Priced at £399 this rhythm composer features cassette interface, vast range of tones for its nine drum sounds (some analogue, some digitally created), and the option of RAM cartridge expansion of its basic sounds, eg for Latin percussion.

For those with less cash to spend, the updated Dr Rhythm 110 (£136) seems all set to repeat the runaway success of its predecessor. Offering cymbal and hand clap sounds, 16 sample patterns, with the option of 16 self programmed patterns that can be combined into two 'songs' — each with 128 bar capacity — the DR 110 uses a comprehensive LCD to aid all programming functions.

Further percussion accessories include the HC-2 Handclapper and PC-2 Percussion Synthesiser, both Boss brand ready-made updated versions of previous Amdek kits. The HC-2 can cover all strains of clap from 'live at Wembley' to 'third prize in W1 jam-making contest'. Retailing at £63, the PC-2's synthesised sounds can be triggered by a mic, guitar or sequencer as well as by hitting the pad.

Roland have been brave enough to unveil a prototype of what could become the most exciting new instrument concept of '84. The provisionally titled MK-1000 Modular Keyboard System comprises a large piano 'feel' keyboard that can control your choice of rack mounted instrument modules. So far there's the MK-1 module, a

WITH MOST instrument companies now shifting into top gear for February's Frankfurt Music Fair, there are plenty of '1984 products' already in the shops and many more will soon make their debuts. On the next 13 pages you will find reviews of a selection of the newest hardware, while the rest that we know about, but haven't yet been able to get our hands on yet, is summarised on this page by JULIAN COLBECK.

Publicity conscious as always, Roland timed their pre-Frankfurt press conference perfectly for this feature, putting out a stream of product info which thus accounts for the largest single entry in this round-up. Of the many other companies we contacted, none could match Roland in terms of knowing what new lines they'd be launching or being prepared to talk about them. Lessons could be learnt here.

Products reviewed here are rated as follows: QQQ — absolute perfection; QQ — good quality; Q — naff; VVV — a real bargain; VV — a fair price; V — definitely overpriced.

scratching searing treble tones to fat, very heavy sound is convincing — at least that can be subtle in these terms. Through its high gain, even low output level guitars can reap the rewards of £49 spent in this direction.

Even though guitar synthesisers as a breed have been far from universally accepted, the GR-700 Digital Programmable Guitar Synthesiser and G-707 Guitar Controller should really persuade the unbelieving to make further investigations. The synthesiser module — similar in looks to the SC-700 Digital Programmable FX Controller — incorporates most of the circuitry from the JX-3P thus you will be able to create the same superb organ, string, and brass sounds via a guitar. There are some additions though. Independent string selection for 'natural' guitar sounds or 'synth sounds', a 'hold' device, whereby you can hold a chord on three strings and still solo over the top, and a brilliant 'glissando' feature for bending notes whose journey through any given pitch range is reproduced note-by-note, and not as a gradual change. And the guitar... well it's a real flash winner if ever I saw one.

the TR909 seems to be the unlikely real hang-up, as it needs to be triggered by a low 'B' note, but use of octave switches could overcome this problem.

Having only mentioned MIDI about thirty times so far, I couldn't leave out the MD-8 MIDI-DCA Interface Unit which allows communication between a DCA equipped instrument like the Juno 60 or JP-3A and a MIDI based instrument like the JX-3P or JP-6. Communication systems seem to have become a particular hobby horse of Roland's these days, and the MM4, a MIDI 'through box' (which isn't a new type of cat litter tray) allows up to four MIDI equipped instruments to be interconnected. Hard to criticise all this multi-instrument chit chat, but at £265 for the MD-8 and £49 for the MM4, these phone calls cost money you know.

To complete the new product list there are new and not cheap bass amps, the BN 100 (£679) and BN 60 (£469) plus two small mixers under the Boss heading, the BX 400 (four channel stereo) and BX 600 (six channel stereo). At £80 and £135 respectively, they seem outstanding bargains.

Even for Roland this new product line up is hot.

£189 for the 100 watt Bass — 15in speaker, three band active eq, effects send and return — and £29 will buy the Keyboard Combo — three channels, 15in speaker plus high frequency horn, reverb.

Anticipating much lugging about from venue to venue, Vox have retained the services of the familiar Fane speakers and if these models last as long as their predecessors no one will be complaining.

Rose-Morris also tell us that Korg are retro-fitting MIDI to the Poly 61 synths. Though a simple operation (they say), the modification should only be carried out at your nearest Korg Key Centre. In the New Year you will be able to buy Poly 61s ready fitted with MIDI. It'll cost you a bit more, but what the hell.

SYCO SYSTEMS

TO THOSE people for whom 'synchronicity' is more than a Police album, the Friend Chip SMPTE Reading Clock, distributed by Syco Systems, should be of great interest. Capable of synchronising all current computer based instruments like the Fairlight, PPG and Synclavier, this 19in rack mounted device can be used to solve audio-video sync problems.

Syco also distribute the E-mu Systems Drumulator, whose previous eight song storage capacity has been increased to 64.

Organised into eight banks of eight songs, all songs in a bank are tied to the same tempo and mix. However this obviously makes the already popular Drumulator an even better proposition. A song write protection device has also been added.

Those who still prefer to hit something when creating drum sounds will no doubt be satisfied with the Drumulator Pad Programmer — four round touch-sensitive pads that make the job of programming dynamics a breeze.

YAMAHA

STILL REELING from the unprecedented sales success of FM technology, with the PF pianos and DX synths, Yamaha are keen to 'see their new friends alright' by introducing and encouraging various items of software for their new products. 'Encouraging', because there will be at least one independently manufactured interface and disk drive unit — linking the DX range to, say, a Commodore 64. Spectrum computer — that will provide a six track 5 song recording programme, for under £100. A sophisticated sequencer (Yamaha-made, this time) can also be expected next year.

FM technology has not been trouble free though. As predicted in Sounds earlier this year, this new concept has proved unfathomable by many customers, so Dave Bristol's *Getting Started* — a guide to controlling the DX range due out in two or three weeks — will gladden the hearts of otherwise befuddled owners. A more advanced programming guide should be available in March '84.

Yamaha are also toying with the idea of classes, to explain their new technology. No definite word as yet, but this would be a worthy and I'm sure well attended project.

New mixing consoles are imminent; 12, 16 and 24 track into 4 models, priced mid-way between the MQ and M series. Two powered mini keyboard monitors — the KS-15 and KS-35 — similar to the MS-10 in looks are also on their way.

I also suspect that some form of rhythm composer or drum machine could squeeze into view in '84. A rather boy silence greeted my inquiries. Certainly, by the middle of the new year, Yamaha should be introducing the 9000 Recording Series Semi Deep Power Toms, so 'real' drummers won't feel too left out.

The result? Either you're on the synth roller coaster, or you don't even bother climbing in to your wetsuit. And the latter point of view gains credence daily with bands like The Smiths, Aztec Camera, and Tears For Fears lurching over to their acoustic guitars and caps in protest.

But this synth backlash will pass. Don't be fooled into swapping your synth for a banjo in order to keep abreast of fashion. In the next few years you may not think of bands as being 'synthesiser bands' but synthesiser bands they'll be, in much the same way 'electric' bands superceded the folkies and skiffle artists.

The problem lies in confusing technology with a style of music, and it is unfortunate that with a few notable exceptions synthesisers have been rammed down the public's throat courtesy of a band of musician/band using the medium as a smoke screen to obscure inherent lack of talent.

It would be equally ridiculous to slag off the guitar because of the Troggs.

A period of adjustment has been a necessity. From the first interesting but out of tune wailing of the MiniMoog, to the shaky birth of polyphonic instruments, to the present day's increasing reliance upon computers, technology has been advancing at an awesome pace. However with no school and at no home complete a computer, general technology and music technology are on similar tracks.

1984 should see the year's Grand Prix for sales develop into a more leisurely drive, with manufacturers confident of computers based instruments being a standard. MIDI has meant that music should be able to avoid the Betamax, VHS V-2000 incompatibility syndrome and resultant irritation in the video field.

And though MIDI has had its problems in the past, the arrival of IMUG (pronounced I-moog) — a sort of watchdog committee set up to ensure true MIDI compatibility between all instruments — should lick any recalcitrant manufacturers in to shape. The synthesiser's journey in to our everyday life has been helped of late by its physical appearance and its sound. Physically, the trend is away from complexity and aurally towards less frenetic and overtly electronic sounds.

Roland's announcement of modular keyboards in the new year should again take the heat off the built-in obsolescence factor, with instruments bought as accessories, not ends in themselves.

The most common accusation of sterility, Tom Dolby, the flack man for synths in America this year, was repeatedly taken to task, though in his case I find the argument totally irrelevant. Sterile? You must be joking. Even so, his new album, due in the new year, is a departure in terms of sounds; armed with his Fairlight, more organic and acoustic sounds can be expected.

And this, I suspect is the shape of things to come. Synthesisers used more and more, but less and less overtly as perpetrators of any particular musical creed or style.

The real bubble has not burst, just become so big that we're not looking at a bubble any more. It's invisible because we're inside it.

JULIAN COLBECK



TOP LEFT: Vox's new Venue Series; RIGHT, TOP AND BOTTOM: Roland's HM-2 Heavy Metal pedal and BX-400 mixer; BOTTOM LEFT: Roland's Dave Green with G707 Guitar Controller and GR707 synth

programmable poly synth, using digital recorded sounds, can definitely be expected towards the end of '84. They also intend to expand the memory capacity of the small keyboards.

PEARL

PEARL ARE set for a busy new year with the January release of their new DLX high quality lacquer finish drums. Available in natural birch, walnut and wine red (yum yum) tones, these pro drums have been competitively priced thanks to the high level of automation used in their production. Sprayed by robots in fact.

A new FX range is also due in January — including small analogue delay, parametric and graphic equaliser — and the floating shell snare range should actually be in the shops, available in many steel, copper and brass.

ROLAND

SHOULD WE indeed be embarking on our last year in office on this planet, Roland are determined to go out in a blaze of glory with an arsenal of exciting instruments and devices for the new year, as we hinted in last week's *Band Aid*.

There are two new digital keyboard recorders (sequencers), the JSQ-60 which can connect to a Juno 60 or JP-3A via the DCB interface. The JSQ-60 is a low priced polyphonic sequencer (£250) with a memory capacity of 2,500 notes, overdub facility (up to three layers) and ability to remember patch changes. The £850 MSQ-700's memory capacity of 6,500 notes can be divided among any of its eight tracks.

A separate polyphonic part can be recorded on each track, and then bounced onto a further tracks as in conventional tape recordings. Being MIDI based, the MSQ-700 will respond to MIDI

version of the popular JX-3P, and the MK-3, a version of the HP-400. One presumes there will be a MK-2, as well as 4 and 5; I hardly need to add it is MIDI based. It is too early to make serious comment on the execution of the idea, but the concept is highly appealing.

While Roland are committed to new technology, it is refreshing to see conventional instruments and their requirements far from swept under the carpet. The HM-2 Heavy Metal pedal is a prime case in point. It offers a wide range of heavy metal tones, from

With its angular, black and silver, total 1984 look, any previous tracking problems have been overcome by the addition of a stabiliser bar above the neck of the guitar. You can now also elect to modify your own guitar through a number of appointed Roland dealers; Chandler Guitars have the first franchise and a review of one of their customised Schecter guitars can be found in this feature.

The system uses MIDI, enabling pretty well all the instruments in a band to be controlled by the G-700. The bass drum sound on

exhausting and innovative, it can only enhance this company's still growing reputation as the ones who have the knowledge, yet still care about the people who buy their products.

ROSE-MORRIS

FOR ALL those who love Vox amps but would appreciate a more modern image through their use, Rose-Morris are all set to amaze you in '84 with the new Vox Venue Series combos.

They'll kick in at £199 for the 100 watt Lead Combo, with ED indicated by a black and red drive

THE BACKLASH STOPS HERE

IT WAS inevitable that synth fever would reach a peak. 1983 was that peak. Never before have I heard so many 'don't buy this, wait for such and such which is coming out next week' pieces of advice being dished out to potential buyers, to the horror of music shops, stacked to the hilt with this week's model. The Roland Juno 60, JX-3P, JP-6, Yamaha DX 7 and 9, Sequential Circuits 600, Korg Poly 61, Mono/Poly all arriving in a comparatively congested clump has been too much to handle.

CONSOLE YOURSELF



YAMAHA PRODUCER SERIES MT44 four track cassette recorder RRP £399 inc VAT; MM30 mixer RRP £199 inc VAT; and RB30 patchbay/rack RRP £149 inc VAT.

QQ VV (complete system — individual ratings in text)

HOME RECORDING is currently the fastest growing area of music making and there are many more products to choose from in the field than there were just a couple of years ago. However, the basic price of the essential element of a halfway decent modern home studio — a four-track cassette recorder — is still pretty high compared with the outlay on a reasonable guitar — and not unnaturally, manufacturers are striving to get prices down to a level that will 'convert' the impecunious among us (ie most musicians).

One way of reducing prices without necessarily compromising on quality is to split the 'system' into components, allowing the would-be next generation of Soft Cells to buy first a basic tape machine and then, when funds allow, a mixer,



COMPLETE SYSTEM: MT44, MM30 and RB30 rack/patchbay — no overall manual

and then the other bits and pieces that everybody wants in the end. Among the makers of four track cassette machines, Cutec were the first (and are currently the most successful) to adopt this approach.

Closely following Cutec, however, were Yamaha, who have developed a component four-track system as part of their excellent Producer Series of products aimed at the home musician. Yamaha's Producer system is radically different from the others on the market and it's this I'm going to look at now.

The most obvious difference is in the appearance. The MT44 tape machine is not a mixing-desk format, top-loading machine like all the others currently on the market, but a front loader with distinctly hi-fi styling.

The MM30 mixer is of identical width and depth and could therefore be placed on top of the tape

recorder, the pair looking not at all out of place among the hi-fi separates stacked on your Habitat Tech Tower. However, they're actually designed to fit into the RB30 rack, which comes with patchbay that sits snugly alongside the mixer below the tape machine, and with cassette/lead etc storage box filling the gap next to the recorder. Together they create the effect of a professional, hi-tech console, finished as they all are in the same dull metallic grey that graces the other products in the Producer range.

Our review sample did not include the rack, but did include the patchbay. This item arrived bereft of any wiring instructions but fortunately the leads that sprawl from its rear end like a terminal case of piles are all individually labelled so that you can make the necessary connections between mixer and tape machine.

For those of you not

familiar with the term 'patch', it simply means a connection, and in this case the patchbay includes all the input and output jacks which you would normally expect to find on the mixer. The mixer itself has all the necessary inputs and outputs on the back but they're all phono sockets, so if you don't want to splash out on the patchbay, you're going to have to buy or make-up a fair number of phono-to-jack leads or buy a different mixer offering standard connections.

The other really radical difference in the Yamaha range is the use of a standard speed, rather than double-speed, tape drive system. Although it was rumoured that there were legal considerations in the choice of a standard speed 1 7/8 ips) tape drive, it's

levelled at the individual manuals supplied with the MT44 and MM30.

To date, it seems, only Cutec's manual deals adequately with the whole topic. Tascam and Fostex are no better than Yamaha — they provide *too much* information rather than too little.

In practice, thankfully, the Yamaha is not particularly difficult to use, but it can be irritating at times. Recording different instruments simultaneously or consecutively on the four channels is in fact a piece of cake. The tape machine itself sports the bare minimum of controls. On the right hand side, a four-way touch pad controls transport functions while two further pads are provided for record/pause ('standby' mode) and mute. Tape counter and tape memory controls are also provided.

To the left of the cassette compartment are four step-type LED level indicators, each with individual playback/record selector button, record status light and channel level knob. Front facilities are completed by eject button, Dolby B/C on/off buttons, pitch control, headphone socket and level knob plus power on/off.

One of the advantages of the system's 1 7/8 ips tape speed is that it allows ordinary two-track cassettes to be recorded/played. Of course you will still need a second hi-fi tape deck for twin-track mastering, but you can then use the Yamaha to run off duplications, which is very useful.

The method of switching

individual channel tone pots or to compensate for room acoustics, instrument deadspots etc.

If you've bought the whole system, connections to the mixer (and hence the tape deck) will be made through the RB30 patch bay, which carries the standard jacksockets you'd normally hope to find on the mixer. To try some simple recording, all you'll need to use initially are the four individual input sockets at the bottom of the patchbay.

Say you're recording a rhythm track from a drum machine on channel one. Plug your drum machine into the patchbay's Ch 1 input, set mixer Ch 1 to 'line' and slide the Ch 1 input fader until you're just into the red on the tape deck meter. To register anything at all on the tape deck LEDs, you must be in rec/pause mode with the appropriate channel record button pushed. If you're using headphones plugged into the patchbay socket, monitoring level, indicated by the mixer's output LEDs, is determined by the master volume fader.

Nowhere in the accompanying literature was there any indication of how to set the MT44 input level controls when using the mixer, although the mixer leaflet *does* explain how to use it for the best signal-to-noise ratio. I ended up simply having the tape level pots full on almost all the time, except during some bounce-down operations.

Bounce-down is of course the next thing you'll want to do. You have to plan your recording so that you can group various instruments



MT44: basic four track recordings can be made without mixer

difficult to believe that the desire to economise didn't also play a part. How much this choice affects the overall performance we shall see presently.

Unpacking the units and fathoming out the patchbay connections prior to making my first attempts at actual recording, I quickly encountered what I consider to be one of the more serious — and yet easily rectifiable — drawbacks of the system. There is, it seems, no single, overall instruction manual explaining how best to use the three components in conjunction.

There are separate booklets with the MT44 and the MM30 but neither of these makes more than a passing reference to the other elements of the system, and I gather that the information provided with the patchbay (I didn't get any at all) is equally, er, patchy.

Fortunately there is a brochure which goes into some detail on the individual elements and how they interconnect, but that's hardly satisfactory. Nor is the demonstration tape any great revelation. It is precisely what it says — a demonstration tape. Ideal for showing punters at trade fairs what fun it can be to play with the level controls on the four individual channels, but not much good for anything else. It tells you something about what you can do, but it doesn't explain *how* or *why*, and much the same criticism can be

from twin to four track operation is slightly bizarre, though. Instead of a simple switch on the machine, you are supplied with a sheet of foil strips (in three different sizes) and you must stick the appropriately sized strip to the reverse window of any cassette you wish to use for four track. The machine senses the foil and automatically switches to four track mode. Fine, as long as you don't run out of foil!

Although the individual channel level controls on the MT44 allow you to make basic four-track recordings, you will soon find yourself crying out for the eq and patching facilities offered by a mixer such as the MM30. The MM30 offers four inputs with full eq facilities plus a fifth auxiliary and stereo outputs.

Each input channel comprises input selector (tape/line/mic), 10kHz shelving type tone control with centre detent and 12dB cut/boost range, stereo pan control, input fader and echo control, allowing you to route dry input signals to the mixer's built-in bucket brigade type delay unit for some life-giving electronic reverb. There's a master echo fader in the output section too, alongside the master volume fader.

Metering is via peak level LEDs similar to those on the MT44, and the final and much appreciated eq feature is a seven band graphic equaliser (± 12 dB again) which can be used to expand the effectiveness of the

together on a single track in order to free other tracks for further instruments and/or vocals. You can easily record up to three instruments, one at a time, on individual channels, reserving the fourth to bounce them on to, and typically you might choose to put rhythm instruments — say drum machine, percussion and bass — on those first three tracks.

At first bounce-down looks like it's going to involve lots of patching leads (which you may not have) because there's no obvious facility for it on either mixer or patch bay. However, extra leads are not necessary thanks to the patchbay's provision of mixer output selector switches on each channel.

In normal use, these switches remain in the central 'tape out' position. However, by switching the one on your 'free' channel to the 'L' or 'R' position, the channel in question will receive only the left or only the right hand side of the mixer's stereo output. By using the mixer's pan pots, you can then assign your three rhythm tracks all to one side of the mix so that they are 'picked up' by the free channel, adding a further 'live' instrument at the same time if desired.

One minor drawback of this system I found was that in order to monitor and thus correctly balance tracks during bounce-down, it is necessary always to be in record mode, so if you've used your fourth 'free' track

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as a guide track, you may have to record over it before you want to, even though you're only doing a 'dry run'.

The other main facility on the MT44 is punch in/out. This allows you to correct errors in a track without recording the whole track. To do this, you play back the tape with the machine in record mode but the individual channel buttons in playback mode, then punch in using the appropriate channel button at the appropriate point.

Now if you're a one-man operation, you may well find that you simply haven't got enough hands to play the required part and punch in/out at the right moments. There is a remote unit, the RC10, which allegedly provides control of 'all transport functions', but as far as I know this does not include punch in/out, so that's another minus point.

The machine's other facilities — mute, Dolby noise reduction, pitch variation (± 10 per cent) — are self explanatory and work as they should.

Back to the RB30 patchbay and a look at its other facilities. Each channel has standard jacks for 'from mixer' and 'to tape' which allow signal processors to be patched into individual channels, while similar sockets 'from tape' and 'to mixer' can be used to patch FX into the tape return. At the top, two pairs of stereo phono sockets provide for 'aux in' signal (eg line level tape) and 'line out' (to monitor amp, mastering tape deck etc) while a pair of stereo jacks provides the mixer output after the master fader.

Using a good quality CrO2 tape for which the machine has been specifically set up, being careful with optimising signal-to-noise ratios at each recording stage, and rationalising bounce-down operations to ensure the minimum necessary overdubs are employed for any given finished song, I found I could get quite pleasing results out of this system despite the much vaunted limitations of a 1 7/8 ips tape speed.

In the end, in fact, I found it was the MM30 mixer rather than the MT44 which was the weak point if anything was. Although specifically tailored to the MT44 in most respects, and boasting the very useful addition of an integral reverb which can make all the difference to the vitality of your recordings, I felt that it was really a little too noisy for getting the best out of the tape deck, Dolby C or not. I gather others have arrived at a similar conclusion and that recently introduced 4 channel mixers like Cutec's are being offered my many retailers as a preferable alternative when buying the MT44.

As for the patchbay, this seems to do everything you could ask of it, but at a price. Charging £149 for a few jacks in a plastic box, a bunch of leads and a silver-painted plywood rack seems unduly excessive to me. My overall rating of QQ VV thus reflects the total system price of £747 (considerably more than the Fostex 250 or Tascam 244) while my individual component ratings would be: MT44: QQ 1/2 VV; MM30: Q 1/2 VV; RB30: QQ V. **TONY MITCHELL**

TRAK 205P five-piece drum kit RRP £339 inc VAT QQ VVV

A NEW contender in the British drum market is a series of drums and hardware going under the title of Trak. If like me you're totally unfamiliar with this name this is your opportunity to find out a little bit more.

Trak is manufactured in Japan and is the result of research carried out by a group of drum specialists of the HRK Drum Institute. In true Japanese tradition they claim to have researched the drum market world-wide, analysed all the drums being manufactured, discovered the needs of drummers themselves and then finally developed their own quality kits at a price lower than the competition. Well, that's the theory and to test it out I've had a chance to go over the Trak 205P kit.

Trak drums come in three price ranges and the 205 is the lowest in price. This particular kit is fitted with powertoms and is a five-piece set with 22in bass drum, 3 toms (12 x 10, 13 x 11 and 16 x 14in). The snare is a chrome 5 x 14in and the kit comes complete with Trak System Two hardware.

This kit, primarily aimed at the beginner and people wanting to buy at a lower budget, is really quite eye catching. Finished in a silky midnight blue there is nothing cheap about its appearance. The second striking feature is the weight of these drums, all quite hefty and sturdy with shells made of nine ply Luan. Although the interiors don't have the glossy lacquering of expensive kits they are what the manufacturers call Trak Bond coated to close the pores in the wood making the shells more resonant at a more economical price.

The 22in base drum is really quite solid. The sound is deep and thuddy and the fixtures and fittings are uncomplicated yet effective. The spurs swing into position and telescope out by way of unscrewing. They're good solid spurs that hold the drum in position with optional rubber or spiked tip. The drum is fitted with metal rims finished in the same colour as the shell.

The 205P kit has three power toms, slightly deeper than the conventional tom with a very pleasing sound indeed. The tom sound is usually the one to suffer on less expensive kits but Trak have got it right and for the money the Trak power tom sound is really very good. Quite loud and deep, they produce a nice note when either slack or ringing depending on your preference in tuning. I was, however, a little bit disappointed with the Japanese skins — they sound good but don't seem like they would take much of a beating.

All the toms are fitted with simple internal dampers which I'm not too crazy about either. Floor tom legs are secured with wing nuts and are effectively held in position. I was really quite pleased with these drums and would like to try some of the more expensive ranges some time. The 14 x 5in chrome snare like most of this kit is quite basic yet has a really great loud and crisp snare sound. The snare release mechanism doesn't appear very sturdy but is fast and effective.

The hardware system that comes with this kit is called the System Two. I was most taken with the hi-hat and snare stand which are quite sophisticated

and sturdy. The hi-hat stand is responsive and fast and has nylon inserts in the locking mechanism to stop slippage, good clutch and a spike in the base to avoid the stand moving forward.

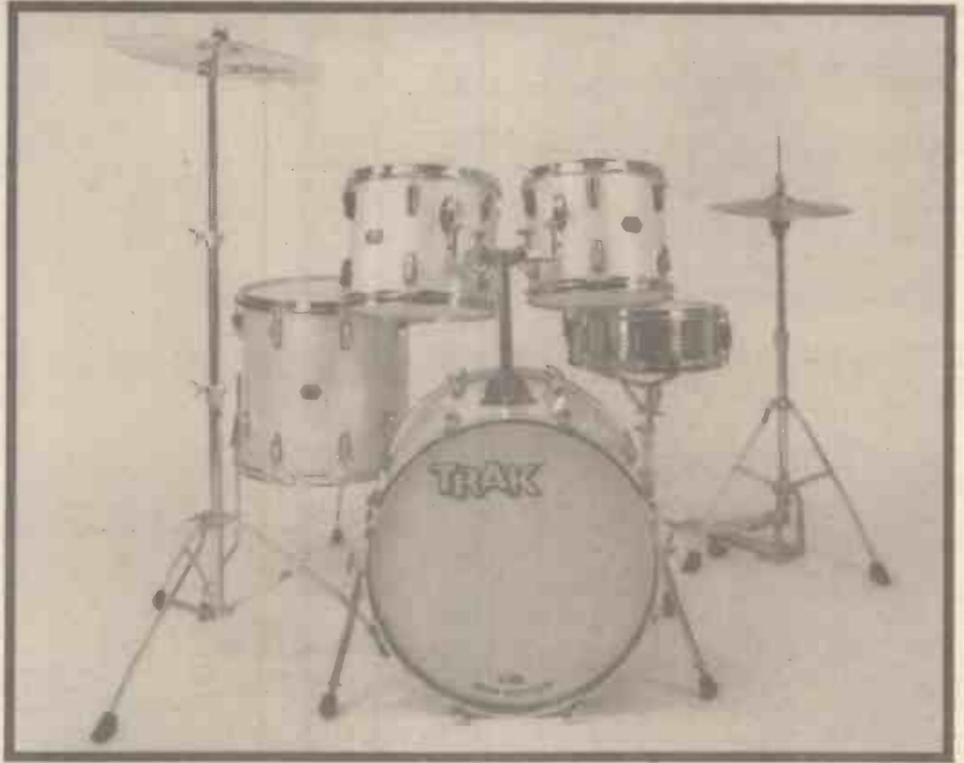
Snare stand is easy to use and position with screw lock to clamp the snare in place. I was also pleased with the cymbal stand which, although fairly light, was quite sturdy with good height if needed.

The base drum pedal was the only piece of hardware I was disappointed with. Working on a dual spring system it was pretty fast and punchy but had trouble keeping the beater in place. This I'm sure is a small problem that could be easily rectified. Last but not least we have the double tom holder — nice and chunky incorporating ball and socket joints that make positioning easy and secure. The tom holder has room for an additional fitting such as a cymbal or an extra tom mount.

The 205P kit is available in three finishes — midnight blue, black and silver white — and Trak drums are available in this country from well known distributor FCN Music. As far as durability of the drums is concerned, this will be revealed with the passing of time, but soundwise at just £339, I find them very good value indeed.

BOGDAN WICZLING

TRAK MARKS



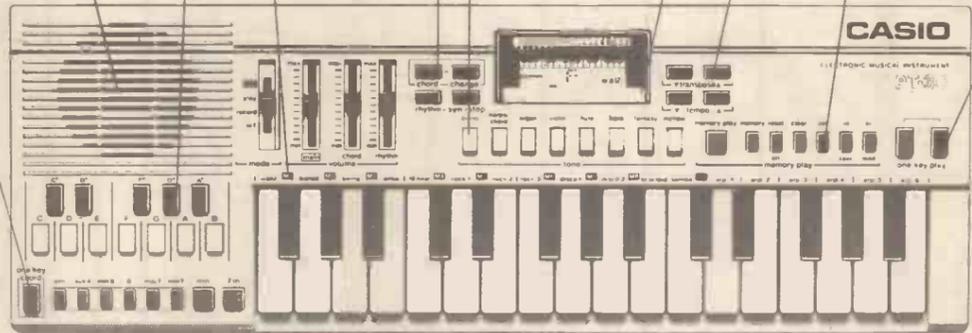
TRAK 205P: result of much R&D in the Land of the Rising Sun

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WESTONE RAINBOW II £295 inc VAT QQQ VVV

I HAVE TO admit it— deepdown I'm a real sucker for good quality semi-acoustics.

There's something quite unique about the sound you get from them, even more so the feel and response that a well made one can produce, especially when you start to wind it up towards overload and bring in a bit of controlled feedback to add spice to the mix.

The trouble is, of course, a really good semi costs money. Even the Japanese manufacturers (at least, those who produce top-flight types) seem to have difficulties in getting the price much below the £300 mark for a professional standard example, which is a bit of a bore, seeing as how you can get a very usable solid for under £200 these days. Good semi acoustics take a lot of time and effort to make properly and this, of course, is reflected in the price.

Westone seems to have made a habit of turning out excellent quality instruments at substantially below average market prices since they appeared a couple of years ago.

Now they have a new semi acoustic model listed which

does (just!) beat that magic £300 mark. The guitar is the latest version of the Rainbow semi-acoustic, which I recall as having been an especially nice treat when it first appeared (in Series I form). Is the II better, the same, worse — can I try one please FCN Music?

The Rainbow II certainly looks the part. Mine came in a superbly finished 'Burgundy Red' which allowed some of the grain of the maple laminated body to show through. Instead of the Rainbow I's maple neck, the Rainbow II features a mahogany type, with, the makers claim, an ebony fingerboard.

The trouble in telling ebony and rosewood fingerboards apart is that there are so many different qualities and kinds of each, and so many makers around who, er, cheat, that I'm no longer satisfied by any maker's word alone (unless they're craftsman builders, that is).

Anyway, inside the Rainbow II's body is a centre block multi-laminate of mahogany and maple. The construction principles used follow, more or less, the traditional ideas behind this type of guitar which is, I suppose, an ersatz Gibson 335. Everything had been very well carried out, however, the whole guitar looking worth considerably more than its price.

The high quality of this model is carried on through the hardware used — the gold plated machines (especially) are really superb — very smooth in operation and geared to near-perfection, making for sublimely precise tuning.

The nut is bone (better than brass I'd say) and bridge (also gold plated and of the Westone 'Long Travel' type) is adjustable in the Gibson fashion, at either end for string height, and with each saddle providing for string length. The strings fasten on a stop-bar tailpiece. Metalwork finishing was

OVER THE RAINBOW



RAINBOW II: Westone always make is so easy

excellent too. The twin coil pick-ups (two of them) are 'Super Twin II' types, wired through to four rotary knurled controls. You

get one volume per pick-up and a pair of those fascinating PEQ (passive equaliser) tone controls — one per pick-up. These have substantial centre detents and rotate to + and -5 from the zero (centre) click stop.

I really don't know how this Westone concept works, although it can't be anything too straightforward as Matsumoku (who are the makers behind the Westone name) have successfully patented the idea in the States, suggesting that there's a little more than Scotch mist to the idea.

Turn the pots clockwise and you boost the treble response, counter-clockwise and you add bass — but it's a passive circuit (ie no battery-powered pre-amps are used) and this means that the tonal changes, considerable though they are, do not rob you of the guitar's natural sound by mixing it up with a lot of electronic gizmology — something which, perhaps needless to say, is particularly undesirable on an instrument so dependent on its natural acoustic qualities as a semi.

From a playing point of view, the Rainbow II really does feel like a luxury class guitar. The neck is beautifully proportioned, the fingerboard having a very Gibson-like camber to it, making it a delight to play. The fretting is fat and accurate — the whole guitar feels like it's been

designed and built by someone who actually plays this type of guitar, not just copies photos of a Gibson.

The sound, too, is tremendously impressive. As a lot of users of this type of instrument are going to want to undertake anything from funky rhythm work through ear-splitting overdriven treble soloing, to bassier jazz sounds, then it's vital that you get as much as possible in the way of tonal variability as you can — and that's where the PEQ system scores.

The top range is thin and piercing enough to spit out snappy American-sounding rhythm chords and, when you pull either of the tone pots back you can get a more than respectable warmth and depth. In fact the only slight criticism I had of the system was the the pots were a shade noisy in their action — but this could, possibly, have been a one-off fault.

Overall the Rainbow II is a pretty fantastic buy for the price. I'd say it compares with, and comprehensively beats, any similarly priced semi I've tried and, what's more, it can take on much more expensive opposition and come away dusting its hands in triumph after a quick trouncing.

One again (sorry, it's not my fault they all seem to be such good value!) I've found another Westone to be a winner all the way!

GARY COOPER

Gary Cooper

IN FROM THE STORM



THUNDER II: solid reliability

WESTONE THUNDER II BASS £240 inc VAT QQQ VVV

SELLING BELOW £250 RRP, the Thunder II bass is one of the Westones which seems to have attracted more than its fair share of attention — the Thunder range of guitars and basses generally having become tremendously popular.

In the latest (1983/84) editions, the bass side of the family begins with the single pick-up Thunder I, moves through an active version of that model (the Thunder IA) and then goes up to the model under review here, the Thunder II, a passive bass, available in both fretted and

fretless versions.

My sample Thunder was certainly a handsome-looking instrument. The maple body was coloured an almost glowing silvery black (very striking under stage lighting I'd expect) and its shape made for a really comfortable fit against the carcass.

In fact the Westone really does seem to cater for comfort all the way. The heel-less neck fixes through to the body (impossible to tell whether it's a skilfully carved and glued neck or a through-type, although I'd guess at the latter) and this means that access to the top of the 32 1/2 in, 22 fret neck is absolutely unimpeded — making the bass a particularly encouraging one to play in high registers.

Hardware on the Westone is as good as this maker habitually uses chromed machines of the highest quality, a solid brass bridge (more about which in a mo') and a pair of pick-ups, rather like those of a Jazz Bass in concept. The neck itself is a three-ply laminate of maple, fitted with a very nice standard of rosewood fingerboard. The fretting is medium gauge — by bass standards — and the nut is bone, a nice touch of tradition on a mass produced instrument.

Bridge construction is 100 per cent brass, a Precision-type, with full adjustment for individual string height, but with each of the saddles 'tracked' into grooves in the baseplate — holding the saddles secure against heavy right handers. It's not exactly an inspired bridge design, but it's a well thought-out and made one which any player would find quite easy and familiar to live with.

Neck shaping on the Thunder II very much conforms to the by now well-established Westone tradition of being particularly easy to play. The profile is slim, the string height (on my sample) medium/low and the whole physical dynamics of the bass confirm its delightfulness — Westone

never seem to make things hard, so more power to their collective elbow!

The control gear on this model is equally easy to find your way around. A pick-up selector is mounted on the top horn (possibly an old-fashioned place to put one, but easy enough to get to in a hurry) and the rest of the controls are sturdy, knurled brass pots, covering master volume and tone — one for each of the 'Super Boomer' (what a silly name!) pick-ups.

These tone controls are of Westone's centre detented type, meaning that the Thunder II employs their fine 'PEQ' tone system. This works with the pick-ups at flat response when set to the centre click-stop, with an extra amount of top when set in one direction, extra bass when set in the other. It isn't, however, an active system — in fact it's a rather clever (patented) passive method they've come up with.

Overall the Westone is a superbly comfortable, really fast bass to handle. The sound ranges from a deep, rich bass (with the neck pick-up on and the top wound full off) and a sharp, pointed treble, attacking sound in the bridge position with that pick-up set for full top response.

The tonal range (whilst not being as vast as you'll find on some actives) is very impressive for a passive, making the Westone an ideal bas for the player who values a wide tonal range, with the emphasis on excellent harmonic richness — enabling this bass to run from a funky slappers' sound to something more suited in the growl department for laying beneath a heavy riff for more straight-ahead rock.

At the price, this Westone must be rated a very good buy. At the £250 level there aren't too many pro standard basses around these days — but the Thunder II (without being specially advanced in any one department) is a solid, reliable choice and notably good value.

GARY COOPER

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PRACTICE/PLAYBACK PACKAGE

PHILIPS D 6550 CASSETTE RECORDER AMPLIFIER £99 inc VAT QQ VVV

COMBINATIONS ARE all the rage. It's no use just *having* a toaster, you've got to get one that hooks up to your stereo. Manufacturers are falling over themselves to produce all kinds of esoteric linking systems, 'this's' with 'thats' in them. You wouldn't believe some of the stuff that comes in here.

In the middle of this ballyhoo, Philips have produced a very down to earth, practical and bargain priced combination that won't appeal to the sort of person who can be found in Foyles' loo, rustling pages of *Popular Mechanics*, but it appeals to me and, I'd have thought, many of you.

There's nothing particularly brilliant about the D 6550, it's merely that the combination of a small practice amp and cassette recorder strikes me as being incredibly useful. If you can afford a home recording system, or don't mind running about the house looking for your cassette recorder, leads, batteries, etc, then all well and good, but there are many times when you are strumming/noodling away — suddenly get a brainwave of an idea — and want to record it on something, *anything*. Quickly.

The D 6550 measures only 210 x 360 x 500mm, and is inconspicuous enough to withstand withering looks from partners who are not musically inclined. There's nothing worse than having all your equipment strewn over the entire house (and having a wonderful time), only to receive an ear bashing from your loved one because you've messed up the place. I can lift the D 6550 with my little finger (literally) so I reckon you could whip it behind the sofa and be feigning housework as you hear a key in the door!

There are three inputs, for (Philips say) a microphone, instrument and 'aux'. In effect they are high to low sensitivity inputs (all mono) which you can experiment with, to ascertain the ideal level for each instrument.

All three inputs can be used simultaneously, and although there is no built in

mixer, it isn't too much trouble to set your volume level to, say, the mic, and then vary the volume of instrument or drum machine at source. With three inputs on the go, there is no discernable loss of power, and the sound remains undistorted. The power rating is 20 watts, which I thought was a conservative estimate.

As for tone controls, you have 'treble' and 'bass' control knobs, both of which do their job in a satisfactory if unspectacular fashion. Tone and volume controls are marked with 'min/max' positions and a sprinkling of unmarked graduations in between. They all have a position indicator — a notch chiselled out of the face of the control.

All controls are set into a panel at the front of the amp, and on the right hand side is the cassette recorder. There are no surprise facilities here — fast forward, rewind, play, stop, pause, record — and though all perform okay, there is a disconcerting amount of grinding into gear before any of these functions take place. When I first played a tape I thought the damn thing had snapped. You'll get used to it I suppose.

During playback you can vary the tape speed. It will move a note up or down one tone in pitch. The only thing I really missed here is a tape counter. In order to keep the package below £100 I realised certain concessions had to be made, but since you are free to play along with your recorded track — making this an ideal 'working out a solo' device — this could prove to be an irritating omission. The fast forward and rewind controls are so fast that a good deal of fingerwork is needed in order to find any specific part of the tape.

Also I think a built-in mic wouldn't have put the price up too much. How about acoustic guitars or pianos? You'll just have to buy another mic. The record level is set, so you need not worry about overloading the inputs. Thankfully you don't get the 'squashed, compressed' result that often appears courtesy of automatic level controls. I recorded some synth playing at full input level — during



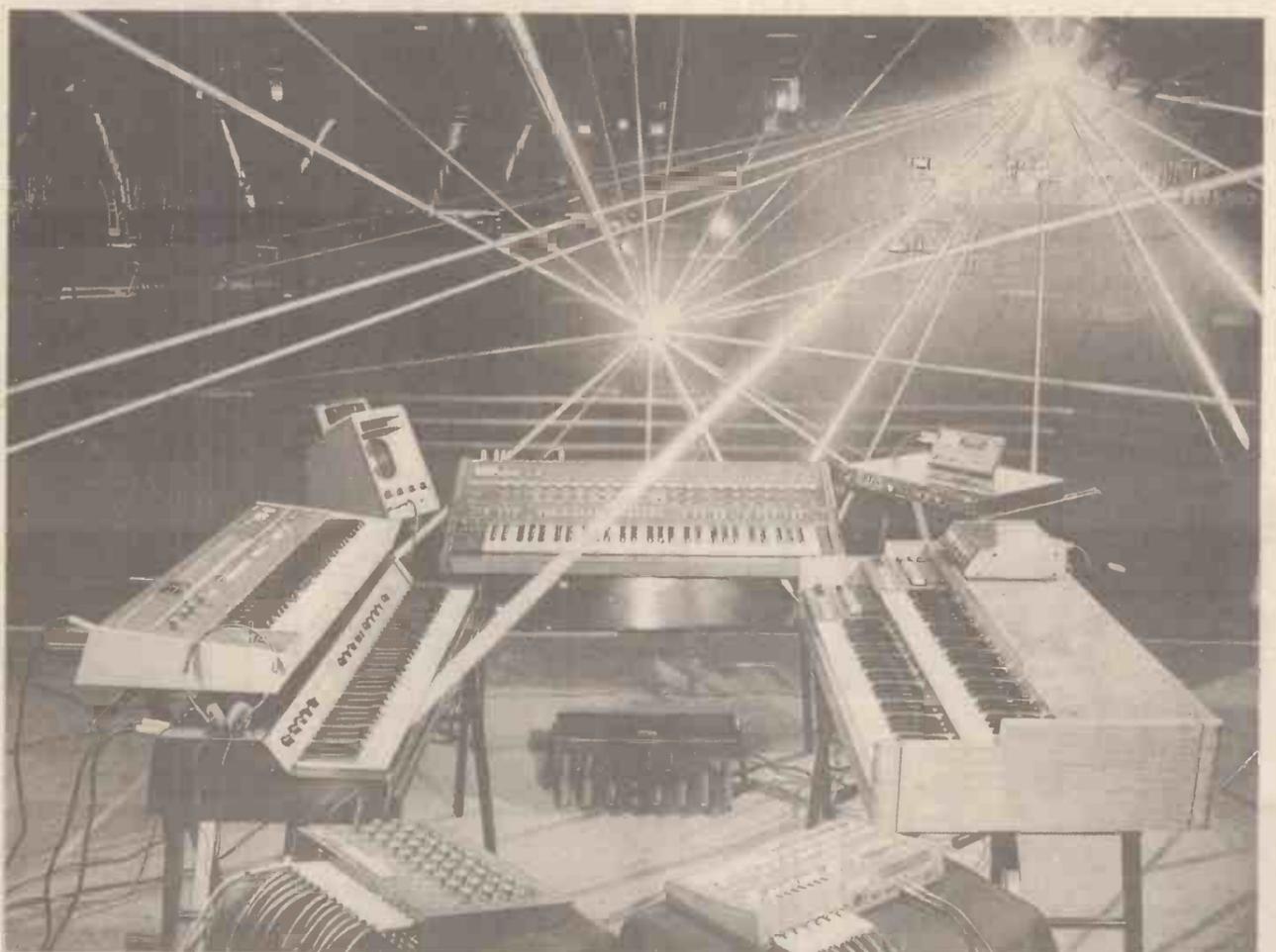
D655: an essential part of the musician's 'home kit'?

which the amp certainly was complaining, and yet when played back at the more respectable volume the sound was still clean and undistorted.

There is a line output on the main panel, which can be used for headphones (cutting out the speaker) or to send the signal to a mixer, pre-amp, echo unit or a second recorder. Although the D 6550 primarily is designed for mains power, there is a socket for receiving power from a 12v car battery. The power requirement is the only thing stopping this from being the modern busker's dream.

Aside from that near miss, there are so many uses for this recorder/amp. As a practice amp solely, as an auxiliary tape machine for recording tape to tape, as a writing tool, at home or on the road, playing along to records... it may not be a piece of hi-tech gadgetry but the quality is never less than satisfactory, and for under £100 an essential part of the musicians' 'home kit'.

JULIAN COLBECK



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THE ULTIMATE CUSTOM JOB?



Synthesiser and Controller, but unluckily for you, neither are on the market until April, nor as yet available for review.

But the good news comes in the form of the Roland Guitar Synthesiser Controller Module, a device that will trigger both the old and new Roland guitar synths, and one that can be fitted to most electric guitars, thus giving you a customised 'guitar controller'.

In the past this Japanese company has steadfastly refused to sell you 'the bits' that will turn your guitar into a controller, preferring instead to sell you one of their own Les Paul or Strat type models. But fact of the matter is that most guitarists wouldn't be seen dead without their favourite guitar, and if Roland can't sell you one of theirs, then they'll customise yours.

What does it all sound like? Well actually it sounds nothing like the current generation of guitar synthesisers, whose effects and general capability have been described on more than one occasion as wimpy, or Micky Mouse; which is not too far from the truth.

What does it do? The new model, in my opinion spells the end for duos because now you'll be able to accompany yourself, since the synthesiser is programmable. At the recent Roland launch we were treated to the sight of Roland demonstrator Ike Ueno playing Eric Clapton style blues on his controller in the normal guitar mode which is possible with the new set up, at the same time accompanied by what I can only describe as the most powerful rhythmic wall of synthesised sound I've ever clapped ears upon! It has the power to eliminate a wall of Marshall stacks the length of

Max Kay

the Wembley pitch... and with more to spare!

This will also be possible if you have your favourite guitar kitted out with the Roland GS Synth module and you purchase a Roland GR 700 Programmable Guitar Synthesiser.

There are many other feats of strength you'll be able to perform with aforementioned hardware and you won't even have to take any lessons on the keyboard.

Even if you can't afford one of these instruments in April and can't even play the guitar, buy yourself any electric guitar now, practise like hell for two years, and with a bit of luck, by the time you emerge from your garret you'll be ready for the Roland Programmable Synthesiser. Hopefully the price will have dropped to around £500 and provided you've kept up your Barclaycard payments, you will then only have to borrow what will then be the equivalent of two or three dole cheques to make your purchase.

Enough of this daydreaming. The race is on and I feel sure 1984 will see a resurgence of interest in the guitar as a result of this 'unlikely new instrument'.

To the matter in hand: the place chosen as the first official authorised and franchised Roland GS Module Installation Centre is Chandler Guitars of Kew (199 Sandycroft Rd, Kew, Richmond. Tel: 940-5874) where one Doug 'the Pipe' Chandler is waiting to inspect your guitar.

The reason for this inspection is what is known to the trade as 'deadspots' (nothing to do with zits) and if your guitar has more than its fair share of them, then it is not a suitable guitar for conversion to a guitar controller and 'the Pipe' will inform you of the same. He

will be able to tell you this by putting your guitar's neck on a scope or spectrum analyser to quantify the harmonic and fundamental content. Guitars work very nicely on harmonic content, synthesisers alas, do not. Your guitar must exhibit a strong fundamental content to be suited for use with the Roland Programmable Guitar Synthesiser.

Working on the theory that your guitar does pass muster, The Pipe, who is currently Britain's sole authorised module dealer, will then order from Roland one of these modules for your guitar. So tight is Roland's grip on this situation, they refuse to release the module until they know what it's for, and they've already stated they

have no wish to see anybody trash a 1958 Gibson Les Paul Standard into a Roland Controller!

The alternative to all this cloak and dagger stuff is to purchase a Roland G707 Guitar Controller that's already been fitted with a polycarbon fibre stabilising bar between guitar and headstock. This feature will contribute to the elimination of these deadspots. The cutaway corners of the Roland Guitar Controller will also help to defeat deadspots.

What kind of damage will occur to your treasured instrument during its transformation into a controller?

Well... the routing will be so deep, your guitar will

never feel quite the same again. In the case of ash body maple neck Stratocasters, don't even bother trying; your guitar will suddenly, as if by magic, become neck heavy and topple over towards the floor.

The layout of the circuitry fitted to the average Les Paul, is, I'm informed, different. Whether that means larger or smaller holes, I'm not too sure!

The visible reward you will receive on your scratchplate upon purchase and fitting of said module, lists as follows, and is identical to what you'll find on the older Roland Guitar Controllers.

Master volume control, master tone, and a potentiometer with which to blend both the processed and unprocessed signals ie the normal guitar and synthesiser sounds. Further aid is provided here by a three-way selector switch enabling you to choose either function or both together if you so desire.

Added to this we have a pair of filter control pots that affect the sound, one relating to the VCF (Voltage Control Filter) cut off frequency, and the other for resonance.

Lastly, there's a sixth potentiometer for vibrato depth that works in tandem with a pair of on/off touch sensitive buttons that sit above the controller's hexaphonic pick-up. The 'hex' as it's known, is in turn set between the bridge and bridge pick-up.

With instrument thus equipped, the guitar player will now be in a position to take up his/her rightful place up there at the front, rubbing shoulders with polyphonic keyboardists, active bassists and electronic drummers, who are already exploring the music of the future. What more do you want?

Max Kay

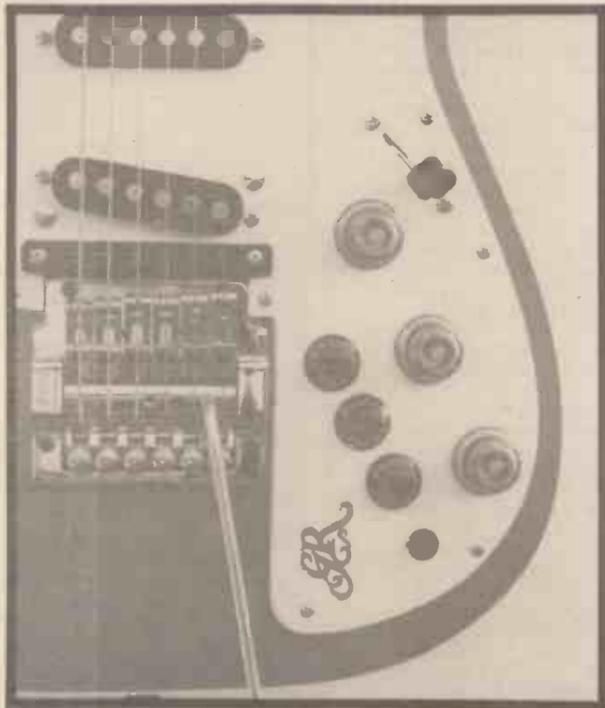
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WESTERN POWER



Gary Cooper

VIPER E-V: possible subject for the next Geneva disarmament talks

PRO-AMP VIPER (Dual Concentric) 100 watt guitar combo (with optional single 12in Electro-Voice Speaker) £375 inc VAT QQQ VVV

RIGHT, *SOUNDS* — from now on I want *danger money* when you give me innocent-looking amps like this to review! Not, I s'pose, that there will be many other like *this* little monster coming my way during the next 12 months.

I've been impressed with all the Pro-Amp combos that I've tried to date, the MOS-FET Venoms, the tranny pre-amped, valve power-amped Vipers and the little wildcat Demon practice amp — but this was the first time I've ever had one of their models loaned to me with a sly grin and gentle hint that the fitment of the optional Electro-Voice speaker might

make it-er-um-er, 'a bit different'. Different?! I'll say it was different!

To start with, the 100 watt E-V powered Viper doesn't have any glowing luminous signs to warn you what lurks within. To all (visual) intents and purposes it's the standard Pro-Amp combo, a small, black vinyl covered unit, wearing the usual Pro-Amp silver and blue (rather Fender-like) grille cloth.

The first clue comes when you lift it — the Viper E-V — it weighs some 70 lbs — and if you can't manage to translate that into immediate comparisons in your head, let's just say it's *bloody* heavy, shall we?

That weight comes courtesy of the usual valve internal bits like the output transformer and suchlike, but mainly thanks to the gigantic magnet assembly of the speaker. The amp isn't exactly immovable, but I'd suggest you get help with it if you plan to go climbing

any flights or stairs to gigs. Either that or get yourself a good truss well in advance.

Like all of the latest series Vipers, this model features Pro-Amp's brilliantly simple 'dual concentric' approach to twin channel use — a simple enough idea, but with a name which possibly sounds more off-puttingly technical than it really is.

The Viper is a standard (in most respects) twin channel amp. You've got two inputs (Hi and Lo) followed by a conventional 'bright switch' and then two sets of pre and post gain controls. These work in the conventional manner, ie you adjust the post gain to set the overall volume, then turn up the pre-amp gain to overload the power amp stage and induce distortion into your sound.

On most amps this is as far as you can go — the tone controls operating (in nearly every other case I've come across) the same on both channels. Hence, with other

amps, if you want more top on your solo sound than you do with the rhythm channel — tough!

The Pro-Amp Viper copes with this by giving you a clever set of controls where you turn the outer ring of each pot to set your own mix of the three tones provided (treble, bass and mid) and then adjust the central part of each pot to adjust the *other* channel's tones.

This way you not only have two quite separate channels for your money (usually, you'd use Channel One for rhythm and Channel Two for lead), but you can set quite different tones on each. In effect this enables you to work at normal stage distances from your amp, without having to keep on running back to twiddle with your settings everytime you hit a solo, or, worse, rely on your guitar to provide your tonal changes for you.

Not only that, but the Pro-Amp even has a double-gang pot for reverb too, so you can have an edge of reverb on chords and great swooping hollows of it if you want to for solos.

The final details of the Pro-Amp's Viper's facilities are simple but more than adequate. You get a nice footswitch (to enable you to switch the reverb and change channels) plus an effects loop 'send and return' pair of jack sockets on the front panel (the most sensible place for them, of course), extension speaker outlets (on the back) and a standby switch with the ingenious extra facility of functioning as its name suggests when set centrally, but delivering full power in the 'up' position and low power when set 'down' — useful.

Mechanically and electronically the amp was very strongly constructed, a lot of circuit boards having been employed to replace the often found 'bird's nest' of wires, and the power amp valves being the easy to

obtain American-made 6L6GC types (as used by Fender, Peavey and others — hence likely to be obtainable for years to come).

Anyway — facts over, here comes the bit where I start cackling and drooling! I tried the Pro-Amp first off with my Gibson 335 solid — the rhythm sound on Channel One was superb, no other word for it!

To start with, the 'Country clean' tone when the pre-amp gain was set low vis à vis the power amp was disinfected clean and sharp (although never in that 'scratchy' and irritable way that many tranny amps are) and when I got round to trying it with a Strat — well — it was so sharp and slicingly effective that I would defy even the most insane guitarist to complain of a lack of attack there. Attack? The damned thing nearly assaulted me!

The fact is that this E-V speaker, albeit an expensive optional extra, is so technically good, so clean and so hi-fi like in its reproduction that you get not only what you'd expect from an amp as good as the Viper is, but a good deal more in nearly every respect. Hence the clean sounds are that much cleaner, and the power-chord slash and grab effects — well, I race ahead of myself.

Run the pre-amp up on the rhythm channel and the volume will break your windows. Take that as a threat or a promise, it's up to you! The E-V is so efficient that it converts far more of those 6L6GCs' output into sound than most speakers can and that means increased volume — and a small amp package which could just as well have been the subject of discussions at Geneva as any Cruise or Pershing missile! Hah — the Russians think *they're* a threat? Not compared to what could be done to them with the Pro-Amp they're not!

So, push up the pre-gain

and the amp starts to rasp. It does it better with a twin coil Gibson Humbucker or high power single coil job than it does with a Strat's but you can still get a snarl into your chords — all ready to go over to a whine and shriek like a castrated banshee when you hit the foot pedal for Channel Two's solo sounds.

Here, especially with a separate reverb level and that second set of tone controls, your lead sound can kill! I love the sound of the normal Celestion speaker Pro-Amp Vipers, but that E-V does something else again to this amp.

To begin with it makes it painfully louder, secondly it enables you to get a solo distortion at obscene volume levels, yet somehow with so much clarity that the bottom end holds true even on a descending run to the first few frets on the low 'E' string — no hit of rasp, break-up or anything else other than pure unadulterated power and sweet warmth, with a sound which you can swing from a classic Sixties' mid overdrive to a harder, more 1984, grit and grind.

So, that's it. Every E-V equipped Pro-Amp Viper should carry a NATO warhead plaque. The only problem I can see is that they're a fair bit more expensive than the Celestion powered models and may be harder to find.

The price of this version (with the single 12in E-V) is not far off the same as the 100 watt 2x12 Celestion powered model and (remarkable as *that* amp is) I'd suggest, if you insist on the best and can afford it.

You may have to hang around a short while before Rosetti (Pro-Amp's distributors) get a sample of this alternative into your local shop, but, if this sounds like your scene, accept no substitutes! This amp is a vicious, heathen swine — and I loved it!

GARY COOPER



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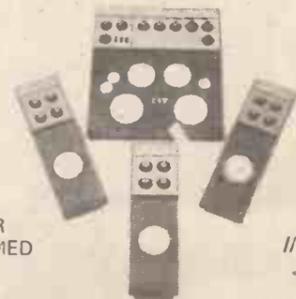
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MAKING A SNAP DECISION

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THE ALLIGATOR brand, to most of us, probably suggests those excellent amps (and a rather nifty, small mixer we sampled a few months back) which come from the musician's Direct Supply Co.

Recently their range of products has been expanded by some extremely fine value for money Japanese guitars, the Seiwa range, and hot on their heels comes the news that Pete Tulett, boss of the Alligator team, has decided to launch a special pair of handmade instruments — the Alligator Guitar and Bass.

These two unusual beasts are made for Alligator by a team of highly experienced craftsmen, and obviously represent the results of a great deal of thought about

what a modern player is looking for.

ALLIGATOR GUITAR

This certainly qualifies as one of the more original looking instruments on the market today.

The strongly angular body is made of a well laminated 'sandwich' comprising a Canadian rock maple centre, mahogany, more maple and then two large ash pieces. These are — bizarrely — coloured in the Alligator

'house shade' of 'louvre green'.

Combined with such a sharply defined shape, this colouring gives the guitar (and bass for that matter) a look which you could either take as unusual, exciting or hideous.

If you feel that the green shading in the lacquer might be a bit too much when you wake up next to it at 4 am in the group van with a post-gig hangover — well, Alligator will do a natural colour too. On balance, I suspect I'd opt for this latter choice!

The Alligator's neck is a bolt-on type, very well fitted in the case of my sample model, and constructed from a particularly nice piece of this wood. Continuing the squared-off shape is a very acutely angled headstock.

Undoubtedly the idea here has been to provide for a strong tension, but it does seem a bit too much of an angle to me — possibly something which could suffer damage if the guitar was knocked over or dropped on its back. I can see why the designers have gone for this sharply back-angled headstock (in theory it increases tension and improves sustain) but it's maybe been taken too far for comfort's sake.

Anyway, on to less controversial aspects of the reptilian one. The frets (24 of them on a 24 ¾ in Fender-like scale) are of a fairly thin kind — with an unusually square profile. They've been accurately fitted, however, and the guitar was in tune right up the neck. A 'zero fret' has been used for absolute intonation precision.

All the Alligator's hardware is made from chunky, heavy duty brass (except the gold plated Schaller machines) and this is a definite plus point. The bridge's saddles work à la Fender Strat, but any possible side-slipping has been countered by the sideframes of the bridge's baseplate being locked hard against the two E strings' saddles — a nice design. Strings fasten through the back of the body, again, in a Fender-like way.

Unusually, the control gear

on this guitar is brass too. The Alligator has two of those fabulous Rainbow pick-ups from Kent Armstrong — epoxy sealed twin coil types shaded (yes, you've guessed it!) green.

These are wired with an unusual control pattern which I'll try to explain. The pick-ups each have large brass volume knobs, heavily made and ultimately grippable thanks to their heavy knurling. There is just one 'master tone' knob (a similar brass heavy duty type) but there's also a click set control knob (also heavy gauge brass) which sets against four positions: both pick-ups twin coil, neck pick-ups twin coil, bridge pick-up single coil, bridge/humbucking, neck/single and then both on single coil. It's a bit of a set-up to memorise for fast use on stage — but you certainly can't complain about a lack of alternative coil tapings on this guitar!

As if all this weren't enough to have on tap (ho, ho!) there is also a phase setting facility which you bring in by pulling the tone selector.

Finally (gasp!) there is one really brilliant extra idea on this guitar, something which should have been thought of years ago — a solo switch. Apart from having the usual pick-up selector, the Alligator also has a flick switch which simply acts as an override on either volume control setting and delivers full power ahead — switch it down and the Alligator really flies into a solo.

On the handling front, the Alligator has a lightning fast neck, my sample coming with a very nicely-set-up low action and a comfortable profile. Full marks here, lads!

Overall, though, much as I'm in favour of providing the player with every possible facility, I do think that this is very much a guitar for the technically minded player. You have to hold quite a lot of information in your head as to which settings produce which sounds and, although almost anyone could pick up the idea in time, it is a bit confusing at first.



ALLIGATOR GUITAR: very much an instrument for the technically minded player

Gary Cooper



ALLIGATOR BASS: an equally interesting if idiosyncratic design

Gary Cooper

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As one might expect, the combination of all that ultra-hard maple and the overall design and production principles in this most unusual guitar give it a basically topsy sort of sound — but, having said that, it really is one of the most versatile instruments on the market in terms of its sound. All those amazing choices of pick-up configuration, the solo switch, the phase switch, they all combine to make the Alligator a session player's dream.

As these are sold mail order (along with the rest of this company's products) that does present a problem as, good value for money though it undoubtedly is, you'd ideally need time with one before deciding whether or not it was right for you.

ALLIGATOR BASS

A lot of the comments I've made about the Alligator guitar also apply to the bass. This too has that oddly angular look to it, plus all the brass hardware and impeccable build quality. It's also another very unusual instrument — especially to those bassists brought up on the 'Precision is God' ethic.

To kick off, it's only a 30½in scale — not a short scale, but certainly medium. A long scale bass, in theory, will always produce a deeper, more harmonically rich sound, but a medium scale is easier to play and offers a funkier, more attacking sound.

The bridge follows the old faithful Precision design, except for those sideframes, once again, which will prevent slappers from moving the saddles.

Once again, the pick-up on the Alligator bass is by Kent Armstrong, but this time it's been wired into a PP3-powered active circuit. The pick-up itself is one of Kent's wood-look types (which he moulds by hand) and, as ever, is a fine unit.

You can run the bass passive if you want, and when it's set like that, you have just a passive volume and tone control at your disposal.

The 'active on' switch is a small type, which also illuminates a green (of course!) LED to show that all is well in the 'juice' department.

Once again, we have a chunky rotary click-stopped selector pot which, in the bass' case, gives you a choice from a range of pre-selected tones on five settings.

This is unusual. Although it's faster than the usual form of infinitely variable parametric, it does limit (in ultimate terms) the range of sounds you can get — but who's quibbling?

I very strongly suspect that the designers of this bass have gone for a very modern kind of sound — especially suited to the funky type of player. The basic tonality veers towards that penetrating slap and clunk sound and it's got bags of it.

It's a tremendously fast instrument to play as, like the guitar, the neck dimensions are very comfortable and the profile makes for particularly speedy left hand work. On the other hand, while the Alligator guitar has been designed for ultimate versatility, the penetrating sound, although it is versatile in its tone, is very much suited for one type of playing best of all — the aforementioned slap and pull style.

As with the Alligator guitar, this is very much an individualist's instrument, and I'm not sure how one can really assess it as a potential purchase, being such an individualistic bass, when it's sold mail order. Mind you, I'm sure you would be welcome if you wanted to visit those affable souls at the Musicians' Direct Supply Co and spend some time trying it out for yourself. Just give them a call first.

More details from The Musicians' Direct Supply Co, 176B Field End Road, Eastcote, Middx. Telephone 01-866 7414.

GARY COOPER

SIEL OPERA 6 POLYPHONIC SYNTHESIZER £1,299 inc VAT QQ VV

JUST AS I was moaning on about the lack of new polyphonic synths on the market the other week, in tumbles Siel's offering, the Opera 6.

In the light of new product from Yamaha and Roland, it seems easy to dismiss the Siel as an Italian dinosaur, sentenced to mopping up the few keyboardists who are still in the market for a 'conventional' poly synth, before the whole genre fossilises altogether.

Though this instrument is capable of producing good solid sounds, easily generated, I think the Opera 6 will suffer from its £1,299 price tag — hardly the thing to encourage you to buy yesterday's paper, with today's staring you in the face. And cheaper too.

As often as not though, it's the quiet ones you've got to watch. When the current obsession with new technology reaches its plateau, the Opera 6 could well be turning over quite nicely thank you, glad not to have been part of the computer scramble.

Large but light, the Opera 6's sloping control panel means that it has to be the top keyboard of any set up. Geographically that is. Dark grey metal casing, with Cambridge blue background to the actual knobs, the sparse controls make a cheering and undaunting first impression.

The essential ingredients of the synth are: six voices — two oscillators per voice, five octave touch sensitive keyboard (synth action), 100 immediately recallable memory channels, cassette interface, and our new old friend MIDI.

The digitally controlled oscillators are limited in initial waveforms, variable pulse wave and sawtooth, and although Siel are at pains to advertise their concern about tuning, I still felt certain chords sounded uncomfortable in terms of pitch.

The pitch range for each oscillator is from 16ft to 8ft to 4ft. Well here's a strange thing. On my Opera 6 leaflet, the oscillators are voltage controlled. "Er... hello... we're digital now. Goodnight". I see. Or rather. Too much pasta if you ask me.

The sound, as you'd expect from a two-oscillator-per-note instrument, is capable of being rich and thick, and you may set each oscillator at a different pitch — up to an augmented fourth apart. This is especially useful when attempting to be a brass section, allowing you to play otherwise finger twisting dual instrument brass runs at comparative leisure.

The 24dB/octave low pass filter has controls for cut-off frequency and resonance, and though not possessing any envelope generators of its own is allowed to share the one such device along with the VCA. The envelope generator has sliders governing attack time, decay sustain and release, as per usual.

Part of the Opera 6's scarcity of controls is due to the multi-purpose nature of several push buttons. Choosing which parameter is to be governed by the envelope generator for instance is under the control of one button. The 'to VCF' LED lights up with one push, 'to VCA' with a further push, 'both' with another, and neither with yet another. The same kind of procedure is necessary for pitch positions on the DCOs.

There are two LFOs (low frequency oscillators) that between them can be used for vibrato effects, filter vibrato, modulating the pulse wave, trills etc. LFO I-II is used for simple movement of pitch, ie vibrato. Speed and depth can be modified and you can choose to modulate either DCO 1 or DCO 2 separately or together. An LED will blink at the appropriate speed. LFO III can be routed to modulate the pulse width of the pulse wave. This produces a thicker,

swirling phasing effect, and can be controlled in terms of depth and speed.

You can also route this LFO to modulate the cut-off point of the filter. A choice of waveshapes is possible here: triangle — for a smooth effect, or square — for trill type sounds. This is the most comprehensive panel on the Opera 6, completed by the mod wheel, at the top left hand corner of the instrument panel, used for varying the pitch or either DCO 1, 2, or both.

The touch sensitivity part of the instrument is not altogether foolproof. In terms of tone, I found that I could achieve a reasonable result, but in terms of volume, since this feature is inextricably linked to the envelope generator, I couldn't find a happy balance between the overall shape of the note and touch sensitivity.

100 patches can be stored in the Opera 6, recallable by ten mini push buttons, and a red mini push button named 'enter'. The drill is that you

select your next programme — putting it on standby so to speak — and then press 'enter' when you are ready for the patch to take over. In some ways this is quite a good idea, as your hands are not always free to make more precise movements exactly when you want to change patches.

Cassette interface is possible, and MIDI connections enable you to link the Opera 6 with other MIDI instruments or devices.

In no time at all, I found some interesting and

serviceable sounds on this instrument, but I'm not certain that any truly unique or substantially different sounds are there for the taking.

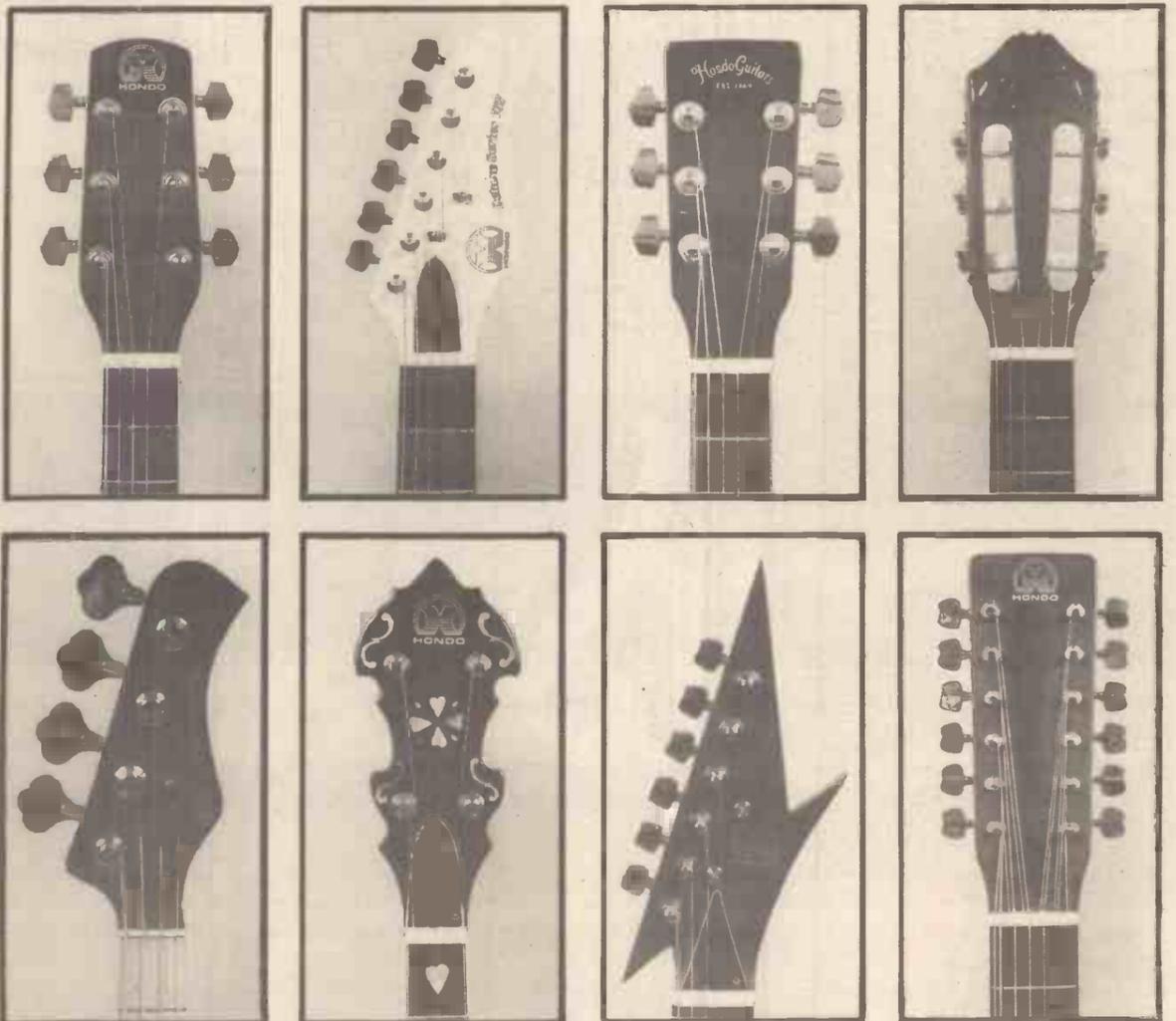
Comparatively simple to use, generous with in-house memory capacity, the Opera 6 is a workaday polyphonic synth that fails to send shivers down my spine, but is fun to play all the same. If Siel could bring the price down to below £1,000 they could be on to something, but as it is...

JULIAN COLBECK



OPERA: features (ahem) magical change from VCO to DCO circuitry

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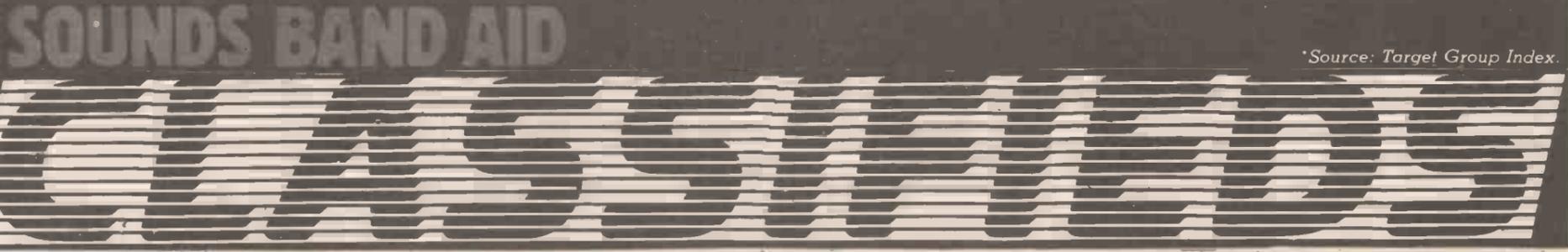
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S/H83

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 If you want to form a band, this is the place to do it. And it couldn't be cheaper!
 Cult hero status may be just £1 away: fill in the coupon today!



*Source: Target Group Index.

Musicians Wanted
General
 £1 per advertisement

WANTED DRUMMER and bassist to form progressive rock band must be competent with own equipment age 18-22. Contact 790 9786 Worsley area after 4pm. **B4307**

SUFFOLK AREA. Anybody with imagination, Banshees, Cure inspired. Beginners welcome under 19's preferred. Originality individuality imagination creativity, uniqueness etc. etc. Phone Jim: Wickham Market 746288. **B4520**

MOONCHILD REQUIRE: Vocalist-lyricist, M or F; and competent bassist; 20ish — 35. All progressive, Floyd, Rush. 1000% dedication. No timewasters still rehearsing. No money yet. 01-737 3387. Barry anytime. **B4601**

VOCALIST, POWERFUL, good range, presence, required for rock band, record company interest, dedication essential, no ties, transport advantage, phone 061-848 8648. **B4602**

DRUMMER REQUIRED for Moonstone, Hawkwind influenced band. Own material, gear, and freakout room!:- Roge, 23 Deacon Crescent, Rossington, Doncaster, S. Yorks. DN11 0SY. **B4605**

BASSIST AVAILABLE into Off Beat funk (not jazz funk) wants guitarist. Likes Gang of Four, Talking Heads, ACR, Ministry, Japan. Phone Stuart, Manchester 688 4487. **B4607**

INEXPERIENCED BASSIST vocalist 19 needs guitarist drummer to form rock band real beginners only write to: Garry Duncombe, 84 Mountview Avenue, Dunstable, Beds. LU5 4DT. **B4630**

TO COMPLETE THREE PIECE BAND —
 Modern rock guitarist with lead vocals. Must have adaptable, unique, interesting sound. Own gear, transport, details: Graham (06285) 20696 (ansafone). **B4779**

BASSIST AND Drummer wanted to help form energetic and lively rock band with emphasis on fun phone Dave, Uxbridge 37812. **B4654**

BASSIST WANTED, Evil sounding extrovert. To tear down walls of time. Flexibility, Commitment essential. This music is different. Beefheart, Birthday Party, Doors, etc. 609 6361. **B4659**

KEYBOARDS PLAYER required for album and nationwide gigs. Modern sounds wanted for modern rock band, with wide appeal. Permanent position, Camb's based. Wisbech (0945) 582952. **B4631**

SCHIZO BABIES need guitarist with vocals, influences Dolls, Mott, Girl etc. Ambition and dedication essential. Pref. East London area phone Mick 520 0944 after 6pm. **B4632**

WILD RHYTHM guitarist/drummer wanted. Stones, Dolls, Hanoi Rocks. Image Dedication stage presence essential. Tipton/Dudley area. Brummies with transport welcome! Mick 021-520 5005. **B4661**

VOCALIST SEEKS musicians to form or join band, based in SE London. Influences Big Country, Jam, Clash, Dedication, image not important. Own equipment. Jim 659 4510. **B4663**

ORIGINAL VOCALIST lyricist needed for young band with indie deal. Image and commitment essential. No wimps. Phone: Simon 01-950 9507. **B4666**

BANDS WANTED for tape fanzine send new wave and Peel style tapes to R.M., 40 Wengrieg Road, Trealaw, Rhondda, Mid Glam. CF40 2QG. **B4670**

KEYBOARDS WANTED urgently for Glasgow based pop/rock band "protection". Must be competent, and living in area. Ring Dave 041-357 0338. **B4671**

MULTI INFLUENCED bassist and drummer required (No hippies) find out more. Ring Standish 421661 ask for John. No dreamers. **B4672**

DORSET GUITARIST wants to form band into U2, Jam, Big Country. No time wasters please. Needs drummer, bassist, keyboards, sax, guitar. Phone 072 56226 now! **B4673**

VOCALIST NEEDED in Peter Perrett, Lou Reed mould for young band with indie deal. Influences Danse Society, PIL. 18-23, image essential. No wimps phone Damion 01-950 9507. **B4674**

CAN YOU Keep good time and put in good fills? If so you could be the drummer for us. Also required is a keyboard virtuoso. Interested? the phone Sheffield 28264, office hours, for a lifetime of crippling debt. **B4676**

FEMALE VOCALIST TO JOIN bass drums ability to play guitar or keyboards an advantage, influences Stranglers especially Raven, MIB, please phone Dave, Heywood, Lancs 621952. **B4687**

GLASGOW MALE vocalist needed by guitarist — bass songwriting team forming band influences Skids, Simple Minds, U2, Phone Johnny 041-649 8814. **B4730**

LOVE REPUBLIC require instrumentalist — sax/trumpet/keyboards/guitar/considered. Contact Graeme 992 7968. **B4731**

GUILDFORD AREA. Guitarist with sensitivity to collaborate on songwriting and performance. Blue orchids, Wire, Division, no egos but intellect essential phone Dorking 730330 under 21. **B4732**

TWELVE STRING guitarist for highly unusual pop ensemble. Leave a message for Lord Didot on 254 1217. **B4729**

BASSIST/VOCALIST and drummer required to form progressive rock band, with guitarist, influences Rush, Yes, Police, phone Steve, Nottingham 313916. **B4734**

VOCALS, GUITAR, KEYBOARDS, NEEDED, to complete band with good songs and ideas. West Coast feel but must have balls, metaphorically speaking, Phone Greg, 0922 414154 West Midlands. **B4735**

PARAMEDIC SQUAD require singer front man/woman. Own transport helps. Gigs and recording in pipeline must enjoy him/herself. Stevenage band phone Rob (0438) 721087 after five. **B4736**

JAZZ FUNK/Rock outfit require bass and vocals, both should be around 24 — Experienced, keen and prepared for some commercial recordings. Phone Harlow 415378/418819. **B4737**

CLASH CITY rocker drummer (Glasgow) for band moving there in May. 100% dedication. Gigs ready, demo made phone Davy, Shotts 21383 between 4 and 5pm. **B4738**

BASSIST WANTED to form band with drummer and guitarist into Stones, Clash, Reed; Nils, Petty, Hoople, etc. Ask for Chris 01-629 9496 Ext 2818 office hours. **B4739**

KEYBOARDS PLAYER to join lead guitarist/singer to form recording band/songwriting team influences Parson/Floyd. Phone Chris, Southend 26602 after 7.00 pm or Southend 528569. **B4733**

BASS PLAYER preferably with backing vocals required for East London MOR band with original material. Must be competent and dedicated. Phone Wayne 377 0673 after 6pm. **B4740**

PARAMEDIC SQUAD require singer bassist into varied music styles basic rock own gear essential own transport helps. Stevenage band phone Daz (0438) 314694 after five. **B4741**

ENERGETIC SPIRITED, Noisy, varied interesting drummer wanted, Keep time, play your best and go mad. Enjoy yourself, Tony, Flat 3, 357 Clapham Road, Anyone considered. **B4742**

LYDIA LUNCH type lyricist vocalist screamer wanted by bass and guitar starting new project into Lydia Wierdness Blackness Banshees Killing Joke Cure, Bromley area, *Mark 659 3729. **B4743**

BARRETT, WHITE album, singer and drummer needed, intense dislike of other music. Please write to John, 44 Charta Road, Egham, Surrey. **B4744**

STEVE HOWE and guitar seeks serious musicians around Glasgow for serious project. Influences include Yes, Genesis, Not necessarily basis for band phone Steve — 01 959 7635. **B4745**

Picked at random from this weeks advertisements.

PRIME time

AWAKE MANKIND
 need drummer, hippy, punk, anyone. Peace, and freedom essential. Accom available into Festivals etc. Phone Portsmouth 824393 ask for Keef. Also keyboards required. **B4728**

FEMALE VOCALIST young with exciting BowWowWowish voice. Image important to complete band. Definite prospects. Send cassette, photo(?) Charley Fancy, 16 Bedford Gardens, London W11. **B4746**

PARAMEDIC SQUAD require good drummer must be dedicated, have own gear and transport. As well as easy access to Stevenage, Phone Daz (0438) 314694 after five. **B4747**

VOCALIST, KEYBOARDIST, guitarist, bassist, all wanted immediately for melodic rock group, (Hoople/Hunter) with modern sound. 24T Studio booked for album. Nationwide gigs. (0945) 582952 (Camb's). **B4801**

FEMALE LEAD guitarist for gigging all girl group, dedication necessary hard work ahead! Knowledge of rockin' sounds an advantage. Phone Lynn 435 5997. **B4802**

BANDS WANTED for leading indie label. Send tapes and biogs to Sounds, Box no. 322 only the best need apply. **B4803**

DRUMMER REQUIRES:- Vocalist (wide range); (modern sounds): Bassist (solid); Guitarist (melodic). Mott/lan Hunter influences. Album, gigs, waiting. Crazy image lined up!!! (0945) 582952 Camb's. **B4804**

TO COMPLETE three piece band — modern rock guitarist with lead vocals. Must have adaptable, unique, interesting sound. Own gear, transport, details: Graham (06285) 20696 (ansafone). **B4778**

BIRMINGHAM AREA bassist/versatile musician ABC recent Roxo, Associates. Will bassist who rang ring again, Max 748 1699. **B4780**

GUITARIST, SKILFUL, Prof. Songwriter. required for formation of band contacts. A trumpet player is also required. Ring:- 01-852 0787. **B4781**

DRUMMER WANTED for new self styled rock band. Must be dedicated, versatile, powerful and creatively involved in any new material. Own transport essential. Harrow 863 3866. **B4782**

DINO FERRARI/Huw Lloyd Langton style guitarist required for talented Sutton based band good gear and talent essential. Phone Martin 642 3575 (Eves). **B4783**

COMPETENT YOUNG Musicians wanted to form tight pop/funk band. Energy enthusiasm and own gear essential. Croydon area. Phone Steve 684 5143. **B4784**

KEYBOARD PLAYER and drummer wanted must be competent your influences as well as ours. Own material welcomed. Reading area. Stephen, Wokingham 786268. **B4785**

TALENTED LEAD Guitarist and keyboardist wanted! Must be ambitious, influenced by MSG, UFO and have transport, Interested? Contact Brian, Leeds 572836 after 6 pm. **B4789**

LEAD VOCALIST (No older than 23) with a wide range, to join evil sounding HM band with L. Guitarist, R. Guitarist, bassist and drummer. Based in Walthamstow E London. Into most heavy bands I.E. Priest, Maiden Merciful Fate, Queensryche and Accept. Playing own material, must be dedicated. Phone 01-531 8639, 01-531 8748, 01-521 0940 after 6.30 pm. **B4806**

AMBITIOUS KEYBOARD Player with originality, imagination, knowledge of written music. New band playing entirely own material needs creative musician with own transport. Phone Irvine 215357. **B4786**

BASS AND Keyboard players wanted by newly formed rock band 100% dedication essential phone Les on Bicester 45626 after 5pm. **B4787**

YOUNG LEAD guitarist 16 yrs. Requires other musicians similar ages to form rock band S.V. London area. Tel: 736 0030. Good standard only. **B4690**

Musicians Wanted
Heavy Rock
 £1 per advertisement

VOCALIST REQUIRED to complete melodic heavy rock band currently rehearsing original material in SE Kent please ring Maidstone 38422 for more details. **B4556**

POWERFUL VOCALIST (Dio, Snider, Simmons) urgently required by ultra heavy (but skillful) band Talent, Dedication, Image essential. Recording, Management deal, gigs waiting. Phone Brad 01-653 5066. We are sick to death of time wasters. **B4527**

DEDICATED GUITARIST into Joining forming HM/HR band Lizzy, Priest, Sabs, UFO, Nugent, preferred over two years experience London based only. Michael 452 0902 after five, Jams. **B4610**

POWERFUL DRUMMER and 2nd guitarist required. Transport and dedication essential. No timewasters. Phone Bru on Bedford 49471 or Gary on Hitchin 815510 after 6pm. **B4637**

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Musicians Wanted Punk £1 per advertisement

DRUMMER — WANTS to join/form band with musicians? With no control over their instruments? Cramps, Kurt, B-52's, Damned, No politicians, Thrashers, Glamorgan, Tone: Llantrisant 226118. **B4618**

BANDS WANTED for exchange gigs with offensive weapon. Demo tape available send £1.00 or C60. Contact Martin, 4 Appletree Meadow, Presteigne, Powys. **B4619**

NEVER MIND the other ads. No image or experience necessary, bassist, drummer and second guitarist, wanted. Punk influences. Dartford, Kent, 70150 after 6.30pm. **B4693**

PUNK BANDS wanted for Caution Fanzine issue 2. Issue one only 20p + SAE: Crass, Subhumans, Mob, etc. Daz, 16 Cherry Orchard Avenue, Halesowen, West Midlands. **B4754**

BANDS WANTED for Punkzine. Issue 2 includes crazy Trains, necromancy, Onslaught Satellites, Abused, Xoset UK, State enemies, Inane, OFI, Ian, 48 Springfield Avenue, Mangotsfield, Bristol BS17 3BL. 20p. **4755**

GUITARIST NEEDS BASSIST AND DRUMMER TO START PUNK ROCK 'N' ROLL BAND. Inexperienced Ok. Sex Pistols to L.O.T. New Church, Croydon 0293 30381. **B4790**

NOW AVAILABLE. Huddersfield sucks Fanzine, Issues 2, 3, 4. Send 30p each plus adequate postage to: 12 Bell Street, Newsome, Huddersfield, Yorkshire HD4 6NN. Bands Wanted. **B4807**

GUITARIST 22, wanted to form punk influenced band ambitious and reliable people only own gear? Own transport? Brighton East Sussex, West Sussex areas. Box No. 323. **B4808**

Musicians Available £1 per advertisement

PROFESSIONAL ITALIAN drummer into any style seeks work with professional also in London. Telephone 0302 87311. **B4335**

ROCK GUITARIST 24, Fender/Marshall gear, absolutely no ties, 100% commitment, seeks professional band. Ricky Ross, 9B Pine Ridge, Findhorn Foundation, Morayshire, Scotland IV36 0TZ. **B4492**

LEAD/RHYTHM guitarist 25 own gear and transport seeks original band, melodic type rock/American rock. Some good original material available. Phone 0509 262800 anytime. **B4641**

MALE SINGER with individual sound. Seeks good quality material to record. Jazz/blues feel. With your songs and my voice we can make it. Tel: 0429 71584. **B4695**

ENTHUSIASTIC EXPERIENCED guitarist seeks fellow musicians into producing new powerful atmospheric tribal sound. Influences Banshees, Division, Joke, Bauhaus, No time wasters. Phone Andy, Bolton 44141. **B4756**

YOUNG BLACK female vocalist, wishes to join 'band' with future. Interested in bliss, pop and funk. Contact: Windsor 64664 (evenings). **B4757**

DRUMMER. Big kit, experienced, seeks band. SW London, preferred, no punks or disco poofs. Rock or HR. 370-1790. No transport. **B4758**

BASS & GUITARIST want to join band into Bunnymen etc. Please ring for chat. Tony on 061-707 4423. **4809**

LEAD GUITARIST 19 in search of band or musicians of high standard into melodic rock ring Dave, Oxford 881860. **B4791**

RHYTHM LEAD Guitarist 25 wants melodic rock band or form band Leppard UFO Schenker influences Del. Rainham 54715. **B4792**

Bands Wanted 10p p.w.

NEW LABEL
Wanted new material anything commercial Bands, Singer/songwriters, M/V Tapes, Biog's, photos all returnable. Nova Records, Box 35, 434 Corn Exchange, Hanging Ditch, Manchester. **B4799**

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Instruments For Sale £1 per advertisement

GUITARS, AMPS, Keyboards, Drums, Hire, Repairs. Gear bought for cash. Quality new and used equipment always in stock. Best prices in Leicestershire. Humbucker Music, 124c Green Lane Road, Leicester. Telephone: 0533 789318. **B3184**

ALLBANG & STRUMMIT delivery any item, to any UK mainland destination free of charge, 22 Earlham Street, London WC2. 01-379 5142. **B4297**

VOX CLIMAX 120W excellent condition £125 Vox 50W lead perfect condition £60 phone 0702 62827. **B4506**

HEAVY ROCK Bands! Pair Gauss Bassbins £250. Pair McKenzie Bass midrange bins £185. Pair McKenzie Midrange bins £175. All 200W, 15". (£575 the lot) (0945) 582952. **B4644**

GIBSON LES Paul The Firebrand, Original in natural mahogany finish in excellent condition £320 ono. With case. Ring Mike on 01-863 5497. **B4645**

ROLAND JUNO 60 six voice polyphonic programmable synthesiser for sale, little used, £695 ono, Free delivery anywhere: Phone Will on (0244) 676938. **B4646**

BASS AMP. 120W Orange bass amp. Good clean sound. £125 ono. Phone Arley (02997) 435 Near Bridgnorth (Must go to a good home). **B4699**

GUITARISTS JAM. all night. Mixer headphone amps £14.95. Details SAE Skates Music, 15 Winchcombe Road, Twyford, Berks RG10 0AS. **B4252**

KAY BASS Guitar and case £70 also H/V studio 60 watt bass baby amplifier £160. Both in excellent condition, used to be dealer but must sell. Contact Michael Avery, Chelmsford 440761. **B4701**

MARSHALL 50Watt master volume amp plus Marshall 100 watt 4x12 cab, excellent condition £230 ono. Tel: 01-898 1139 ask for Gary. **B4706**

150 OR 300 WATT per channel stereo mosfet power amps 19" rack mounting 12 months guarantee £180 and £300. Tel: Shell Music on Doncaster 884744. **B4708**

ROLAND BOLT 30 mint condition great sound, portable, valve, two channels + rev. £130 Ray 01-882 2207. **B4412**

RED ARIA Pro II PE-110, Les Paul shape, perfect condition, with hard case £100 ono. 01-639 3944. **B4714**

TEAC 16 track package Mod 15 desk recorder DBX autolocator excellent condition, offers between £7500 and £8000 effects mics for sale afterwards. 061 228 0357 (day). **B4759**

MARSHALL 100 WATT super lead top (Beigh) good nick. Westbury Standard guitar black two Dimarzio's, case, eighteen months old £170.00 together. South Ockendon 857417. **B4760**

IBANEZ ROADSTER BASS — Active, wine, custom sound, 150W advanced graphic bass head; Kudos 200W 1 x 15" cab — all vgc, will split. £400. Tel: 093 484 2130. **B4761**

HOHNER BASS guitar, black, with hard case, v.g.c. £135. Phone Jeff 01-310 0120 eves. **B4762**

FENDER PRECISION bass, natural, with out of phase switch, v.g.c. £210 ono. Paul — 01890 3599. **B4763**

HAYMAN DOUBLE Neck 6/12 Cherry red, case — quick sale £100. ono. Plus custom sound trucker 50W combo only £80. Mick 01-204 0081. **B4764**

ACOUSTIC BASS cab 1 x 18 £70 Fender bass man amp. Unused £140. Mini Korg 700 synth £80. Peter Nelson 01-452 4007. **B4765**

BURMAN PRO 200 amp three gains vgc superb sound cost £450 will accept £250 ono. Tel: 01-751 4868. **B4766**

HI-WATT ORIGINAL Customs amplifier 150 watt vgc. £120. 01-657 4775 Paul evenings, weekends. **B4767**

ROLAND GUITAR SYNTH GR300, G303, mint condition quick sale £450, phone Phil, Blackpool 56160 after 6pm. **B4768**

ARBITER FLYING Vee guitar cherry red Rosewood neck + flight case £120 Worthing 46660 Great Christmas present for aspiring guitar hero! **B4769**

CASIO CT301 Polyphonic keyboard with built in rhythm unit, Comes with hand made case, stand, and accessories. £150. Ring Rochdale (0706) 40493. **B4770**

NEW LA Fleur alto saxophone £300 telephone Stamford 51777 between 6 and 7 evenings. **B4771**

HONDO CUSTOMISED Flying V deluxe: 3 months old; with tremelo arm, 'Paul Stanley' — style paint job, 'Jazzy' new rhythm pick up: £100 ono. Tel: (01) 584 2210. **B4772**

YAMAHA CS01 Monophonic Synthesiser with breath control system £130. Peavey studio Pro Amplifier 80 Watt — £130. Ibanez FL9 Flanger — £40. All in brilliant condition. 01-367 1075. **B4810**

AMPEG HUNDRED watt combo, VT22, with reverb, parametric eq, perfect condition, 100% reliable, very very loud, classic valve sound. 01-228 4640 anytime, can deliver £185. **B4798**

EIGHT PIECE Maxwin Drum Kit cymbals h/hat good condition X £275 ono. Phone 05642 2578 Warwickshire. **B4811**

AMPEG V4B 100W bass amp. Trace Elliot 1502 500W bass bin, the best bass cabs in the World! Reasonable offers. Will split. Phone (0476) 72394. **B4812**

PARK 50 Top and Park 4 x 12 cab absolutely original KT66's Circa 1961 Classic sound £150 phone 05642 2578 (Warwickshire) **B4813**

ELECTRIC PIANO, Elka, £95 ono. Phone 01-521 0940 after 6.30 pm **B4814**

PEARL MAXWIN 5 Drum kit 22", 16", 13", 12", plus chrome snare drum. All fittings, pedals and cymbals £175, Bournemouth (0202) 708237. **B4815**

ROLAND SH2000 Synthesiser five octave, piano keyboard, August 60W amp £350 (or will sell Sep). Lodge Hill (66) 47723 evgs & weekends. **B4816**

FOR SALE ALTO SAX in case, plus sax stand £180. Phone Jo 229 8051. **B4817**

SYNTHESISER ARP Solus good condition monosynth with instruction manual Genuine sale, beefy sound £160 ono. Phone 021-373 5574 after 6pm **B4793**

KORG MS20 Two oscillator synth in perfect condition £190. Korg MS-02 interface, connects oct/v and Korg synths, sequencers £40 phoen Phil Reid, Cardiff 596827 daytime. **B4794**

TEAC PORTASTUDIO 144 £270 excellent condition Tel: 061 794 5994. **B4795**

ROGERS FIVE Piece Londoner kit, Zildjian Hi-Hat, Crash cymbals, Rogers Pedal, Premier fittings, hard cases, accessories, excellent condition £395 ono. 01-222 9121 Ext. 185 ask for Tim. **B4796**

MARSHALL 50 watt valve amp recently overhauled plus 2 x 12 lead/bass cab 300 watt with alted driver never gigged £100 pair phone Phil 021-358 3602. **B4797**

Guitars 10p p.w.

ENTER ANOTHER dimension with redshift Effects. **FREE FIFTEEN DAY TRIAL.** Superb distortion effect (£14.95) or our NEW unbelievable compression sustain (£21.95). Add 80p carriage. Apply Jeffers & Chandler, 92 Blenheim Road, Reading, Berks. **B4800.**

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ALLBANG & STRUMMIT for guitars, best range, good prices, proper service. 22 Earlham Street, London WC2. 01-379 5142. **B4295**

Drums 10p p.w.

ALLBANG & STRUMMIT for real expert advice on drums and percussion. 22 Earlham Street, London WC2. 01-379 5142. **B4296**

MODERN DRUMMER Magazine (USA) for latest issue plus details of our Instruction Books, Cassette Courses send £2.50 to: Discoteach, (Dept S), 420 Poole Road, Brank-some, Poole, Dorset. **B4538**

TAMA ROYAL STAR 9 drums, 2 cymbals, hi-hat cymbals, full set stands, cases, £750 ono. Phone 01-7787539. **B4718**

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QQ^{3/4} VVV

FROM TIME to time, things worry the people at CBS/Fender. And right now, one of the things which seems to worry them and their patent agents most is the thought of people not being able to distinguish between a genuine Fender Stratocaster and its imitators, which are legion.

Thus they would prefer that I, my colleagues and competitors on other music publications, and those people whose business it is to sell musical instruments, should not describe a guitar such as this Seiwa as a 'Strat-like' or 'Strat-type' instrument. For, apparently, if it were thus described, you would all rush out and buy this guitar, erroneously believing it to be a genuine Fender Stratocaster, thus devaluing the reputation of Fender and depriving the company of revenue owing to it on the basis of that reputation.

On the other hand, of course, it is equally possible



SC500: not a Sssh-you-know-what

that you might all rush out and buy a Fender Stratocaster, erroneously believing it to be a genuine Seiwa, thus diverting additional and unearned revenue into CBS/Fender's coffers.

A third possibility is that reviewers everywhere, and certainly those reviewers on *Sounds* who have, over the past few years, devoted much space and favourable comment to Fender products, might tire of receiving letters

suggesting that they have no business expressing the opinion that one instrument looks or sounds like another, and simply cease to make any mention of Fender products whatsoever, whether in their own right or in the context of archetypes which others seek to imitate.

In the meantime however there is the question of this Seiwa, to whose distributor I must apologise for using the occasion of its arrival to indulge in discourse of an etymological nature, however timely.

The fact of the Seiwa's single-sided headstock, 25 1/2 inch scale length, sculptured body fitted with three single-coil pick-ups, master volume and two tone controls, five-way pick-up selector and tremolo-type bridge/tailpiece, may — just may — convince you that this is a genuine Fender Stratocaster. If so, may I suggest that you either a) see an optician, or b) apply for a job at CBS/Fender.

For this guitar abounds with features which identify it unquestionably as a genuine Seiwa. There is, for example, the fact that all the metal parts are gold plated, save for the brass nut. The plating may be a little thin, and may not last a lifetime, but it's there. Then there's the matter of the control knobs, which are not plastic but knurled metal — a fashion which, on this particular style of instrument, was pioneered by Schecter and subsequently copied by a number of companies, at least one of them beginning with the letter 'F'.

Then there is the presence of the distinctly sculptured headstock and the sharpish body horns which complement it. There is the smoothness of the rosewood fingerboard, the excellence of the fretting, the superb fit of the one-piece, bolt-on maple neck to the body, and the unblemished finish of the brown sunburst paint scheme and overall clear lacquer. (Optional colours include 'natural', 'blue', 'custom' and 'metallic'.)

Again there is the provision of an adequate (if not extremely abusable) tremolo system coupled with completely adjustable cylindrical bridge saddles for spot-on intonation and optimised string height.

And plugging the guitar in, there is the revelation of fabulously bright sounds with real power and punch — a cutting edge any butcher would be proud of, but with the option of the sort of thin, delicate, reedy tones that turn your spine to jelly when they come blasting out of your amplifier. Ah — the classic Seiwa sound, I think.

But above all this is the fact that these admirable features are all available on an instrument which costs just

£199 — and that includes a plush-lined, moulded, lockable case that's worth £40 of anybody's money!

With the exception of the tremolo system which is mildly disappointing in its range and ability to hold perfect tuning (and whose arm could benefit from being bent down somewhat), there

is nothing to fault on this guitar at all.

How can they do it at the price? By cutting out the middleman, of course. Distributor Musicians Direct Supply Co are purveyors of the popular Alligator amp (and now also guitar) range which sell mail-order, direct to you the player. They have built

their reputation on fastidious attention to quality which they back up with a five year guarantee and which speaks for itself come review time.

More information from: Musicians Direct Supply Co, 176b, Field End Road, Eastcote, Middx. Telephone 01-866 7414.

TONY MITCHELL

TAKING THE MICHAEL

METRO MICHAEL guitar RRP
£189.50 inc VAT (case £35 extra)
QQ^{1/2} VVV

WHILE THE day of the beginner's 'bog standard' Jap copy guitar may, largely, have passed (may it rest in putrescence!) there remains a demand for top quality copies — witness the prices Tokais are selling for these days!

There are still a fair few monstrously unplayable £90 'break yer fingers as soon as look at you' horrors about,

convincingly like the 'real thing' — apart from small transfers on the headstocks, which proclaim the legend 'Michael' — it is a silly name, really, isn't it?

The machines (a little stiff, but both guitars were brand new) worked accurately, the nuts (plastic) were properly cut and the five-way tone selectors worked just as they should have done. Volume and tone controls are reasonably progressive and the bridges had been faithfully rendered — offering full adjustment potential for both intonation and string height.

The samples arrived fitted with a fairly heavy gauge string for some tastes, but were properly adjusted for intonation and height — in other words, they came out of their boxes quite playable.

One way in which both Michaels departed from standard was that they came equipped with tremolo arms coated in some sort of resilient black material. The arms are a bit short by Brand 'F' standards, but I found them both remarkably comfortable and easier to use than those on many copies and, dare I say it, the real things.

From a playing point of view, both guitars struck me as having slightly chunky necks — something I confirmed when I compared them with my own Tokai replica. Body weight was on the heavy side, too, compared to my Tokai, so that promised pretty good sustain, something born out by practical tests — they did sustain well.

Furthermore, the necks were very well finished on both the rosewood and maple samples. The maple model actually had a genuine 'all-in-one' maple neck, in other words the maker hasn't cheated by fitting an applied fingerboard onto the neck — a nice touch. Fretting on both models was accurate, low and even — they were nicely set-up, too.

So, what about a playing test? Well, I tried them on their own and then up against a suitable competitor. Certainly the sound was well above par for the price, but (in absolute terms) although fitted with an effective five-way pick-up selector, they were a shade too warm and fat to pass, for me, as an ideal Strat sound.

Nonetheless, the output level was satisfyingly high and that would enable them to pump enough signal out to overdrive any amp capable of doing the stuff with Strats generally.

GARY COOPER

METRO MICHAEL P BASS
£189.50 inc VAT (case £35 extra)
QQ VV

LIKE THE two guitar models, this is a pretty faithful replica of the original — right down to all the hardware (bridge, machine heads etc) following the traditional lines we expect.

Once more the finish of this model was really excellent — a sunburst sample being the one I tried, although (as with the guitar versions) you have a choice from a wide range, including Black, Ivory, White, Yellow Sunburst, Tobacco Sunburst and Candy Apple Red.

The machines worked well and the bridge, although hideously outdated in terms of today's best designs, was



GUITAR: seems familiar

but we'll pick our way round these, shall we, and — avoiding the snagged shins and lacerated legs — look at something new and a fair bit better?

To launch a new range of copies in 1984 will require a fair measure of confidence, guts, or good ol' fashioned stupidity — but that's what newcomers Wembley-based Metro Music have done, with three new Fender lookalikes.

I borrowed all three rips from Michael Grant of Metro for the once-over. Michael, by the way, is the name chosen for these instruments — perhaps not the most exciting name possible, but still...

Kicking off with the two Strat lookalikes, I really do have to commend their Japanese makers for the fantastically high standard of their finishing. Two samples were provided — one a rosewood fingerboard type, the other a maple — and the finishes, well, they wouldn't have been out of place on guitars costing another hundred quid more!

The maple necked version was supposed to be Candy Apple Red — it may not have been exactly what Fender meant by that term, but the gleaming paintwork was immaculately finished, as was the jet black of the rosewood fingerboard model. Straight off they both get full marks for looking like a particularly handsome pair of beasts.

Hardware details remain constant on both guitars. The necks fix in the usual four bolt standard fashion and both guitars look very

Gary Cooper

the basic untracked Precision type which you either love or hate — it's stood the test of time, anyway.

Playing the Michael bass revealed two definite aspects which have marked the bass lower than the guitars by my reckoning. The first is that the instrument has a great fat tree trunk of a neck, reminiscent of what I regard as the worst vintage of Precision necks — hard to get your hands round and unnecessarily fat for really fast playing.

Having said that I'll admit that there are many players around using the vintage of Precision characterised by just this sort of neck shape, and they all seem quite happy with them.

The other oddity was a strange effect whereby the setting-up of the otherwise immaculately adjusted bass allowed the E string to flap into direct physical contact with one of the pick-up pole pieces — causing a loud 'click' (actually, not far off a 'bang') to whack through my speaker when it happened.

All this meant was that the pick-up height needed to go down a bit, which would have reduced the overall output level but, as this was high anyway, that wouldn't be such a loss as it might otherwise seem.

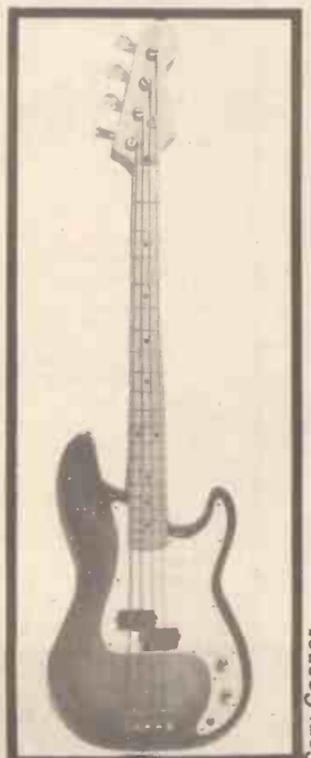
Soundwise, the Michael bass was fairly fat (a characteristic shared with the two guitar models) with a nice high output and a good tonal range, with both pots working smoothly and progressively. Fretting and quality of finish of all the hardware was first class.

Once again, the Michael bass (as with the guitars) was a really well made instrument. Assuming you could learn to live with such a chunky neck.

Guitar and bass models of this range are still very new so they mightn't be that easy to find, just yet. At the prices (with hard cases available for a very pleasing £35 for guitar or bass!) they represent good value for money.

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THOMAS MAPFUMO AND THE BLACKS UNLIMITED 'Ndangariro' (Earthworks ELP2005)***1/4

THE HALLELUJAH Chicken Run Band? The Acid Band! The Pied Pipers?! Familiar? Certainly aren't to me. Sound like they've just crawled out from the Psychedelic Basement covered in technicolour cobwebs in search of some Kentucky fried rat with a side dish of flute salad.

In fact, these mangy monickers weren't found in an afghan waistcoat which escaped the purging fire of

punk. They are all outfits central Southern Africa's fastest selling star, Thomas Mapfumo, once played and sang with.

Thomas is already lurking in your record collection if you bought Earthwork's excellent 'Viva! Zimbabwe' compilation of which he was the highpoint. And like all the best African spells, 'Ndangariro' works with stealth — from the feet upwards.

Spearhead of the LSD-free Blacks Unlimited now, Thomas was jailed prior to the liberation of Zimbabwe for using his Chimurenga music to support those fighting the Smith regime.

Chim... what? Yep, another style for you to curl

your toes and tongue around. If I tell you it's shorthand for electric arrangements of traditional Shona shoe-shuffles, will that do? No?

Okay, it sounds sort of like this: a pair of nervous guitars jump with the startled grace of antelopes imitating a mbira, the hoshho is transformed into a hi-hat that spits and hisses like a mohican mamba with a heavy cold while a footdrum stamps a bruise in the mix. And the whole thing is pulled together by Thomas' red earth voice and balmy brass breathing.

Translations aren't supplied, so I don't know what the lyrics are about apart from that they are observations on life in post-liberation Zimbabwe. One thing is clear though, none of the six songs are melodically sick or inspirationally ill.

Fit for all with stamina, 'Ndangariro' is whirlpool music and more evidence that the real African wave will break in '84 with a bigger splash. Certainly, this elpee is infinitely more dance expanding and mind-massaging than the pill-popper's dictionary used to pick the Pied Acid Chickens. **JACK BARRON**

MICK FLEETWOOD'S ZOO 'I'm Not Me' (RCA PL84652)***1/2

IT'D BE par for the course (coarse?) to squirt the lemon juice on this one with the usual barrage of invective against rich supersidemen and wasteful solo projects, but the fact is that just as Fleetwood Mac as a whole seem to eternally escape the dump-on-AOR syndrome, so the drummer manages to pull it off all by himself too. Well, almost all by himself.

Sick as a parrot, you other platinum turkeys? You should be — F Mac don't merely get the thumbs-up because of UK patriotism or dues-paying. Hell, any geezer down a mine pays as many dues as a rock band does on the road for ten or 20 years and he don't get millions of spondulicks, right?

Naw, I ain't turnin' socialist on yew, just that I wanna point out that the notes glowing here are all musical ones. Not that 'I'm Not Me' is perfect — simply let's say that the bearded, jolly ol' baldy has the sense (cents?) to ditch drum solos in favour of songs, while trusting the vocals to a bunch of

competent pals instead of his own ego.

Earbend towards 'Angel Come Home', sublime Beach Boys retreat that alters the tilt of the song up a notch or two but never cracks the delicate frame that made it neat in the first place: it mutates into the kind of soft-pop that F Mac are rich for! Then 'Tonight' boasts salacious guitar licks, and 'I Want You Back' is so, so racy, and the title track actually makes the archetypal LA wet-rag funk into something suckable, and...

With a clever sleeve that echoes (OK — copies) David Hockney's recent photo cut-ups, this is one to give a chance to if you ever loved a Mac pack. Not immaculate — but Zoo made me love you. **SANDY ROBERTSON**

DOLLY MIXTURE 'Demonstration Tapes — A Double Album' (Dead Good Dolly Platters DMLP001)***

IF POSTCARD had ever signed an all girl band, it

would probably have been Dolly Mixture. I'm reminded of that almost apologetic sound of bands who seem frightened to look past the end of their own guitars for fear of what they might find. But while Josef K suffocated on their own carbon dioxide almost immediately, Dolly Mixture are still going as strong as ever (ie not very). Put it down to the greater life expectancy of women.

This is an interesting package. (So interesting in fact that none of our other reviewers wanted to touch it.) 27 songs in chronological order from '79 to '83 to demonstrate that Dolly Mixture have progressed hardly at all in that time.

Being tied to a basic formula of bass, guitar, drums and 'la la la' vocals for the best part of four years would have driven lesser bands to outbursts of sudden, unprovoked violence towards small children. This was, in fact, my reaction after just listening to all four sides in one sitting (not recommended).

"If you haven't heard at least one song you like there must be something weird (sic) about you" is the message on the inner sleeve. Actually, if you like one song, you'll probably like them all — you could not describe this album as varied. But — and I repeat — BUT, there is much on this collection to commend it.

The opening song, 'Dream Come True', really, honestly reminds me of the Ramones. Or at least, what the Ramones would sound like if they were three young English girls in party frocks. (Oh go on, use your imaginations.) This is 1979. By 1981, we're into Marine Girls territory.

It's only when we reach 'Whistling In The Dark', the very last entry in the Dolly's diary, that anything really happens when Debsey adds piano and Rachel drags out her cello. Big deal maybe, but this took four years. Anyway, there you have it — a rich, textured, absolute steamer of a song. Love it!

And finally, what can I say? Tucked away on side two 1980-81 (where has it been hiding?), proving they can bitch it with the best of them and the most magnificently titled song in the history of everything: 'How Come You're Such A Hit With The Boys, Jane?' Answers on a postcard, please. **LUAKA BOP**

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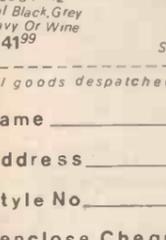
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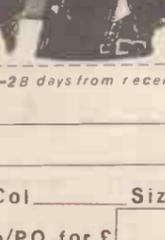
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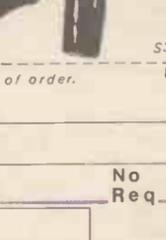
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CRAWLEY SUNDAY Dec 11th at Crawley Leisure Centre 12am-4pm. Admission 50p. (11am £1). Enquiries: 0403 55770.

MANCHESTER RECORD FAIR, SATURDAY 10TH DECEMBER 10am-5.30pm. Piccadilly Plaza Exhibition Hall, York Street, City Centre, 50 Stallss Fully booked admission 50p/25p.

LIVE IN THE EAST MIDLANDS? Well Don't miss the monstrous Record Fair at Leicester YMCA on Saturday 10th December. Not just a load of rock n roll & 60's music. Tons and tons of 70's/80's rock, pop, new wave, etc. Dealers from all over the country with deletions, rarities and bargains. Literally 1000's & 1000's of items under one roof! If you're into music then you'll be into this event. Admission only 40p at 11.30am.

BANGOR (NORTH WALES) This Sunday 11 till 5 Castle Hotel, High St. Dec 4th. Enquiries 061 688 4822.

CAMBRIDGE RECORD FAIR - Saturday 10th December. Kelsey Kerridge Sports Hall, Gonville Place, 11am-4.30pm admission 40p (9.30am - £1).

Records wanted

TOP PRICES paid for LPs/ Cassettes. Any amount. Send details plus SAE for quotation - Gema Records, PO Box 54, Crockhamwell Road, Reading Berkshire.

ABSOLUTELY ALL your LPs, singles & cassettes (pre-recorded or used blanks) bought or exchanged; 1p-£2.50 each paid (more for video cassettes & rarities). **NONE REFUSED!!** Bring ANY quantity in ANY condition to Record Tape & Video Exchange (MO2) Ltd, 38 Notting Hill Gate, London W11 (Shop open 7 days 10-8 tel 01-727 3539). Or SEND any quantity by post SAE for cash - none returned once sent, we decide fair price.

UNDERGROUND RECORDS of Southampton are paying top prices for good condition albums singles and cassettes you'll find us at 133 St. Mary Street, and 22 Northam Road, Phone Southampton 34658.

WANTED!! RARITIES-PROMOS-COLOURED VINYLs-PICTUREDISCS - All heavy metal. Pop, Punk, Rock, Glam Rock Glam Rock - Large collections Bought - Please State price, condition, SAE - (DEPT W) R.S. Records, Ivy House, North Street, Milverton, Somerset.

For Sale

DURAN 22ND Wembley 2 tickets (07072) 64016/74141

GIANT CATALOGUE of 1000s of items rock, pop, movie AM TV stars - books, photos, posters, badges. Please state interests. Send 20p PLUS SAE to "Harlequin" 68 St. Petersgate, Stockport, Cheshire.

JOHNNY THUNDERS, N.Y. Dolls, Iggy, Bauhaus, Pistols, R.N.W.L., Damned, Vibrators, fan, do yourselves a big favour, send SAE. Box No. 14890.

CHEYENNE KNEELength MOC-CASINS. UNISEX. HANDMADE TO MEASURE HEAVY HIDE SOLES. SEND FEET OUTLINES. HEIGHT TO KNEE AND CALF MEASUREMENT. OVER JEANS. FRINGED OR UNFRINGED S.A.E. FOR DETAILS £30 + £1.50 P&P J. CHAPPLE, 1, RIPPOLDSIDE, BASILDON, ESSEX.

LINDISFARNE TICKETS. Newcastle, 2 eac 28th/29th December. Reply with phone number 42, Bushbery Avenue, Coventry, W. Midlands CV4 9NS.

CHEESECLOTHS PLAIN any colour sleeves or sleeveless £7, 48 Manchester Rd, Ipswich.

ROLLING STONES "Undercover" Dylan "Infidels" Paul Young - Giant colour posters (3'x5') available for only £3.50 (inc P&P) cheques/orders to A.J. Chester, 25 Duncombe Street, Sheffield, S. Yorks.

POLICE TICKETS. Two Wembley December 30th. Phone 051 521 8865.

70's MEMOBILIA SOUVENIRS, CUTTINGS, PROGRAMMES, BADGES, AUTOGRAPHS, AND RARITIES by all major 70's artists including, Elton, McCartney, Stones, The Who, AC/DC, Zeppelin, will swap buy Alice Cooper material Ant, Benthouse, Tean, Stoke, ST10 4JW.

FENDER RELECASTER & Case £180.00 plus MORLEY PHASER pedal £100.00. Telephone Leatherhead (0372) 376785 evenings/weekends: Mark.

GENESIS, MARILLION rarities Twilight Alehouse Flexi. I Know What I Like. Single, Marillion Demo Tape. Offers? Jester Box No 14927.

DOORS SINGLES/Albums Red. Elektra Label. Offers (0623) 795358 6+9pm.

Record fairs

1984 RECORD Fair calendar. 95p + 20p postage. 100 venues nationwide:- P.O.P. 172 Kings Rd, Reading.

CULTURE CLUB & AC/DC videos, photos, bootlegs, B. George - Stuff interviews wanted! Pay good price! B. Stettler, Postfach 33, CH-8029 Zurich.

LIFT TO concert Birmingham 24th December from Stoke area. Phone 0279 442071 Ext 243 office hours. Ask four Paul.

Situations vacant

LYRIC WRITERS required by Record Company. Details see, Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Walsall, Midlands.

Situations Wanted

FREDDIE BEA Video disc jockey compere all round entertainer seeks offers of work on radio or continental DJ work for forth coming year contact Freddie PO Box 64 NG2 4DU or phone Nottingham 819138.

Printing & Publicity

BADGES MADE Quick, cheap. Tel 01-674 8971 SAE to: Sunrise Badges, 16 Hathersly House, Tulse Hill, SW2 2EN London.

Fan clubs

WHITESNAKE - Official Fan Club Snakebite for details. Send SAE to Snakebite, 166-189 Liverpool Road, London N1.

STYX INTERNATIONAL Appreciation Society send SAE to Vicky Warren 28, Overdale, Ashted, Surrey KT21 1PW.

YES MUSIC magazine No 8 out now! 75p+SAE (or £1 inc P&P) Chris Moulton (Yes Music) 113 Ludlow Avenue, Crewe CW1 1EB.

MAMA'S BOYS Official Fan Club, send sae to Zoe Ryan, 4 Tara Close, Ashbourne Co. Meath, Ireland.

ALISON MOYET Official Information Service, SAE for details to P.O. Box 5, Basildon, Essex, SS16 4EB.

KINKS FANZINE SAE for details 6, Edgeley Road, Edgeley, Stockport.

Rehearsal Studios

HAYES/HEATHROW Ram rehearsals P.A. or fully equipped from £2.50 hour. 0895 54872.

Musical Services

ABSOLUTELY FREE "Twenty Songwriting Questions Answered" explains copyright, royalties, publishing contracts, recording agreements, etc. Absolutely free without obligation from International Songwriters Association (Sounds), Limerick, Ireland.

LYRICS WANTED by Music Publishing House - 11 St. Albans Avenue, London W4.

BIG MONEY can be yours as a lyric/songwriter for details of this and a fantastic free offer write to B.C.M. Nicki Chinn Music London WC1N 3XX.

HOME RECORDING four trackers only. Demo to "Greenmind" Pomona Farm, Bray, Berks.

DISTRIBUTION DEALS, Promotion guaranteed Air Play. Every Indie label should collect free details Central Independent Distributions, (Dept S) 238 Cranes Pk Rd, Sheldon, Birmingham.

Special Notices

IN A time to come the future of destiny will be savagely crossed, existence beyond this must fight to survive but nothing could stem the avalanche.

BUSTER, MEET me tonight in Atlantic City, on the train to Bangkok, or the city by the bay. Happy two years. Don't stop Believin! Love puff.

EMBROIDERY DONE. Send design for estimate. Box No 14928.

CAPRICORN - MERRY Christmas everyone Remember - Clarendon December 20th.

Wanted

NEW SUIT waistcoats satin backs + white cotton Grandad shirts in bulk contact 203 Smedly St, Matlock, Derbys.

ONE P.I.L. ticket front stalls. Birmingham Odeon. December 12th. Phone Bunny (92) 25442.

SIMPLE MINDS TICKETS Glasgow December two tickets any night (0946) 62311.

ALICE COOPER rarities, videos, tapes, anything John 46 Gibsons Hill, London SW16 3JP.

ROBERT PLANT two tickets for either Nottingham Leicester, Birmingham good price paid. Derby 771669.

MUSIC MAGAZINE required interested parties to contribute on all levels. Plus typist. 061 487 2802 after 6.30pm.

Fanzines

NERVOUS WRECK. 32 pages. Chaotic Dischord, Destructors, instant agony, Mau Maus, Subhumans onslaught plus more. 40p + SAE Paul Mahoney, Seven Cranberry Walk, Coombe Dingle, Bristol BS9 24B.

Video

UK SUBS Fans. Exclusive film of the Subs in America/Poland 82/83. Filmed by the band themselves with complete concert soundtrack recorded in Chicago which features two unreleased tracks. £20.00. Cheques/POs Tower Music. Box No. 14892.

chart attack

the rock chart

SINGLES

- 1 2 **A SOLID BOND IN YOUR HEART**, Style Council, Polydor
- 2 3 **OBLIVIOUS**, Aztec Camera, WEA
- 3 11 **BARK AT THE MOON**, Ozzy Osbourne, Epic
- 4 1 **NEVER NEVER**, Assembly, Mute
- 5 5 **OWNER OF A LONELY HEART**, Yes, Atlantic
- 6 7 **THIS CHARMING MAN**, Smiths, Rough Trade
- 7 4 **UNDERCOVER OF THE NIGHT**, Rolling Stones, Rolling Stones
- 8 10 **WATERFRONT**, Simple Minds, Virgin
- 9 8 **ATMOSPHERICS**, Tom Robinson, Panic
- 10 — **MARGUERITA TIME**, Status Quo, Vertigo
- 11 9 **THAT'S ALL**, Genesis, Charisma/Virgin
- 12 14 **2000 MILES**, Pretenders, Real
- 13 12 **HOLD ME**, Thompson Twins, Arista
- 14 18 **MY OH MY**, Slade, RCA
- 15 30 **WHAT IS LOVE**, Howard Jones, WEA
- 16 6 **LOVE WILL TEAR US APART**, Joy Division, Factory
- 17 19 **THE WAY YOU ARE**, Tears For Fears, Mercury
- 18 20 **WONDER COLOUR**, Icicle Works, Beggars Banquet
- 19 — **METAL HEALTH/CUM ON FEEL THE NOIZE**, Quiet Riot, Epic
- 20 — **ROCK ME**, Heavy Pettin', Polydor
- 21 15 **METAL DANCE**, SPK, Desire
- 22 — **VICTIMS**, Culture Club, Virgin
- 23 13 **THE SUN AND THE RAIN**, Madness, Stiff

ALBUMS

- 1 3 **UNDER A BLOOD RED SKY**, U2, Island
- 2 — **LIFE**, Thin Lizzy, Vertigo
- 3 2 **BACK TO BACK**, Status Quo, Vertigo



- 4 4 **NOCTURNE**, Siouxsie And The Banshees, Polydor
- 5 5 **TOUCH**, Eurythmics, RCA
- 6 1 **UNDERCOVER**, Rolling Stones, Rolling Stones
- 7 6 **LOVE STAB**, ABC, Neutron
- 8 16 **90125**, Yes, Atlantic
- 9 9 **SMELL OF FEMALE**, Cramps, Illegal
- 10 7 **SNAP**, Jam, Polydor
- 11 19 **WALK INTO LIGHT**, Ian Anderson, Chrysalis
- 12 11 **INFIDELS**, Bob Dylan, CBS
- 13 8 **THE ATLANTIC YEARS**, Roxy Music, E.G.
- 14 12 **GENESIS**, Genesis, Charisma/Virgin
- 15 25 **FADE TO GREY — THE SINGLES**, Visage, Polydor
- 16 10 **ZIGGY LIVE**, David Bowie, RCA
- 17 — **CUT LOOSE**, Paul Rodgers, Atlantic
- 18 13 **BAY OF KINGS**, Steve Hackett, Lambourghini
- 19 26 **TRACK RECORD**, Joan Armatrading, A&M
- 20 14 **HEAD OVER HEELS**, Cocteau Twins, 4AD
- 21 17 **WORKING WITH FIRE AND STEEL**, China Crisis, Virgin
- 22 20 **THE REVOLUTION BY NIGHT**, Blue Oyster Cult, CBS
- 23 22 **STAR FLEET**, Brian May, EMI
- 24 15 **ZONES**, Hawkwind, Flickknife
- 25 28 **P.I.L. — LIVE IN TOKYO**, P.I.L., Virgin
- 26 18 **MONUMENT — THE SOUNDTRACK**, Ultravox, Chrysalis
- 27 21 **LICK IT UP**, Kiss, Vertigo
- 28 23 **POWER CORRUPTION AND LIES**, New Order, Factory
- 29 27 **LABOUR OF LOVE**, UB40, DEP International
- 30 24 **STRIP**, Adam Ant, CBS



- 24 29 **MUTINY**, Birthday Party, Mute
- 25 17 **SUNSHINE PLAYROOM**, Julian Cope, Mercury
- 26 16 **LOVE CATS**, Cure, Polydor
- 27 — **STEAMHAMMER SAM**, Interferon, Chrysalis
- 28 — **THAT'S LOVE THAT IS**, Blancmange, London
- 29 — **READY STEADY WHO EP**, The Who, Reaction/Polydor
- 30 — **THE LIFEBOAT PARTY**, Kid Creole And The Coconuts, Island

Compiled by MRIB

Compiled by MRIB

music video

- 1 1 **SINGLES**, David Bowie, Picture Music
- 2 2 **VIDEO SNAP**, Jam, Polygram
- 3 5 **IN CONCERT**, Jacksons, VCL
- 4 9 **READY STEADY GO**, Various, Picture Music
- 5 — **VIDEO E.P.**, Phil Collins, Picture Music
- 6 3 **DURAN DURAN**, Duran Duran, Picture Music
- 7 8 **LET'S SPEND THE NIGHT TOGETHER**, Rolling Stones, Picture Music
- 8 7 **MONUMENT**, Ultravox, Chrysalis
- 9 17 **SINGLES — HOLIDAYS**, Style Council, Polygram
- 10 4 **INDUSTRIAL REVOLUTION**, Heaven 17, Virgin
- 11 6 **LIVE**, P.I.L., Virgin
- 12 11 **SINGLES**, Pink Floyd, Picture Music
- 13 13 **COMPLETE MADNESS**, Madness, Stiff
- 14 18 **TRACK RECORD**, Joan Armatrading, A&M
- 15 — **VIDEO CONNECTION**, Cliff Richard, Picture Music
- 16 10 **YOUNG MEN**, Joy Division, Factory
- 17 12 **SINGLES**, David Grant, Chrysalis
- 18 14 **FINAL CONCERT**, Who, CBS/Fox
- 19 15 **RECITAL OF THE SCRIPT**, Marillion, Picture Music
- 20 19 **SINGLES**, Elton John, Polygram

Compiled by MRIB

indie singles

- 1 1 **NEVER NEVER**, Assembly, Mute
- 2 2 **THIS CHARMING MAN**, Smiths, Rough Trade
- 3 5 **SUNBURST AND SNOWBLIND**, Cocteau Twins, 4AD
- 4 11 **MUTINY**, Birthday Party, Mute
- 5 3 **LOVE WILL TEAR US APART**, Joy Division, Factory
- 6 8 **THE SERENADE IS DEAD**, Conflict, Mortarhate
- 7 4 **LISTEN TO THE RADIO**, Tom Robinson, Panic
- 8 7 **SONG TO THE SIREN**, This Mortal Coil, 4AD
- 9 14 **FACT**, Red Guitars, Self Drive
- 10 10 **BLUE MONDAY**, New Order, Factory
- 11 9 **TEMPLE OF LOVE**, Sisters Of Mercy, Merciful Release
- 12 38 **PUSH OUT THE BOAT**, Higsons, Waap
- 13 6 **GODS ZOO**, Death Cult, Situation 2
- 14 25 **ALFIE FROM THE BRONX**, Toy Dolls, Volume
- 15 16 **METAL DANCE**, SPK, Desire
- 16 12 **LIPS CAN'T GO**, Alien Sex Fiend, Anagram
- 17 17 **THE VOW**, Toyah, Safari
- 18 13 **HAND IN GLOVE**, Smiths, Rough Trade
- 19 18 **TIME FILES BUT AEROPLANES**, CRASH, Subhumans, Blurg
- 20 26 **HE'S READ**, Red Lorry Yellow Lorry, Red Rhino
- 21 15 **MAURITIA MAYER**, Sex Gang Children, Clay
- 22 — **WHERE IS MY MAN**, Eartha Kitt, Record Shack SOHO 1 (IDS)
- 23 23 **ZULU BEAT**, King Kurt, Thin Sliced
- 24 22 **JINX**, Peter And The Test Tube Babies, Trapper
- 25 19 **4AD**, Bauhaus, 4AD
- 26 24 **KICKER CONSPIRACY**, Fall, Rough Trade
- 27 28 **GREAT EXPECTATIONS**, New Model Army, Abstract
- 28 21 **THE DEVIL HAS ALL THE BEST TUNES**, Pre Fab Sprout, Kitchenware
- 29 — **MOTORWAY CITY**, Hawkwind, Flickknife FLS 025 (P)
- 30 32 **ONE STEP TOWARDS REALITY**, Naked, Blurg
- 31 27 **RIVAL LEADERS**, Exploited, Pax
- 32 31 **MAN OF STRAW**, Sad Lovers And Giants, Midnight
- 33 40 **BANNER OF LOVE**, Zerra 1, Second Vision
- 34 — **RISING FROM THE ASHES**, Apostles, SCUM 2 (RT/I)
- 35 20 **USED, ABUSED AND AMUSED**, Icons Of Filth, Corpus Christi
- 36 35 **MIRROR BREAKS**, Mob, All The Mad Men
- 37 43 **QUESTION OF CHOICE**, Action Pact, Fallout
- 38 — **CRAFTY FAG**, Nightingales, Ink/Red Flame INK 71 (LRT)
- 39 29 **MAN O' SAND TO GIRL O' SEA**, Go Between, Corpus Christi
- 40 30 **YASHIR**, Cabaret Voltaire, Factory
- 41 42 **CONFUSION**, New Order, Factory
- 42 — **DANCING CHILD**, Ex Post Facto, Probe Plus PP7 (I)
- 43 45 **TO A NATION OF ANIMAL LOVERS**, Conflict, Mortarhate
- 44 — **CRY HAVOC**, Destroyers, Criminal Damage CRI 12104 (BK/I)
- 45 44 **STARK RAVING NORMAL**, Blood, Noise
- 46 39 **THIS IS THE AGE**, One Way System, Anagram
- 47 33 **AWOL**, Three Johns, Abstract
- 48 47 **IGNORE THE MACHINE**, Alien Sex Fiend, Anagram
- 49 36 **INCUBBUS SUCCUBUS**, X Mal Deutschland, 4AD
- 50 34 **SOMETHING OUTSIDE**, Wake, Factory

Compiled By MRIB

indie albums

- 1 1 **SMELL OF FEMALE**, Cramps, Big Beat
- 2 2 **HEAD OVER HEELS**, Cocteau Twins, 4AD
- 3 11 **LIVE**, Meteors, Wreckin'
- 4 4 **POWER CORRUPTION AND LIES**, New Order, Factory
- 5 10 **HIGH LAND HARD RAIN**, Aztec Camera, Rough Trade
- 6 — **FALSE GESTURES FOR A DEVIUS PUBLIC**, Blood Noise, NOYLP 1 (IDS)
- 7 5 **BLOOD ON THE CATS**, Various, Anagram
- 8 12 **JOHNNY YES NO**, Cabaret Voltaire, Double Vision
- 9 8 **LIVE IN YUGOSLAVIA**, Anti Nowhere League, Identity
- 10 19 **SON OF OI**, Various, Syndicate
- 11 13 **LIVE IN NEWCASTLE**, Damned, Damned
- 12 3 **ZONES**, Hawkwind, Flickknife
- 13 — **LIFE'S A RIOT**, Billy Bragg, Go Discs/Utility UTIL 1 (IDS)
- 14 9 **NO SANCTUARY**, Amebix, Spiderleg
- 15 7 **LOVE IS THE LAW**, Toyah, Safari
- 16 — **WHOSE BEEN SLEEPING IN MY BRAIN**, Alien Sex Fiend, Anagram
- 17 23 **INVISIBLE HITS**, Soft Boys, Midnight
- 18 6 **WRITING ON THE WALLS**, One Way System, Anagram
- 19 14 **NO LOVE LOST**, Omega Tribe, Corpus Christi
- 20 24 **YOU AND ME BOTH**, Yazoo, Mute
- 21 15 **PROMISE**, Gene Loves Jezebel, Situation 2
- 22 20 **THE REVOLUTION STARTS AT CLOSING TIME**, Serious Drinking, Upright
- 23 21 **OFF THE BONE**, Cramps, Illegal
- 24 16 **CONSTRUCTION TIME AGAIN**, Depeche Mode, Mute
- 25 — **THE BUSINESS 1980-81 (THE OFFICIAL BOOGLEG)**, Business Syndicate, SYNLP 2 (IDS)
- 26 26 **RIVERS OF DESIRE**, Orson Family, New Rose
- 27 17 **DEATH CHURCH**, Rudimentary Peni, Corpus Christi
- 28 18 **FETISCH**, X Mal Deutschland, 4AD
- 29 29 **MINI LP**, New Order, Factory
- 30 28 **A FISTFUL OF ...**, 4 Skins, Syndicate

Compiled by MRIB

playlist

- Garry Bushell **BARK AT THE MOON**, Ozzy Osbourne, Jet
- A RUSTY OLD HALO, Hoyt Axton, MFP cassette
- WHERE IS MY MAN, Eartha Kitt, Record Shack 12"
- Dave Henderson **LAUGHING AFTERNOON**, Boubonese Qualk, Reelose LP
- VIRAL SHEDDING, Nocturnal Emissions, Illuminated LP
- COMPULSION, Test Dept, Some Bizzare 12"
- Carole Linfield **I GOT THE MESSAGE**, Men Without Hats, Statik 12"
- 2,000 MILES, Pretenders, Real 45

- WORKING WITH FIRE AND STEEL**, China Crisis, Virgin LP

- Dave McCullough **HERE COMES THAT FEELING**, Bourgie Bourgie, MCA demo
- ONE MORE TIME, Easter House, demo
- GHOST SHIRTS, Big Self, rough mix 45

- Edwin Pouncy **FEELING LUCKY PUNK?** The Gun Club, private compilation
- LIVE AT THE ARK, The Mothers Of Invention, Bizarre bootleg item
- THE CHOSEN FEW VOL 1, Various Artists, A-Go-Go LP

metal

SINGLES

- 1 1 BARK AT THE MOON, Ozzy Osbourne, Epic
- 2 2 SHARP DRESSED MAN, ZZ Top, Warner Brothers
- 3 4 MY OH MY, Slade, RCA
- 4 — METAL HEALTH/CUM ON FEEL THE NOIZE, Quiet Riot, Epic
- 5 9 ROCK ME, Heavy Pettin', Polydor
- 6 3 STAR FLEET, Brian May, EMI
- 7 7 A MESS OF BLUES, Status Quo, Vertigo
- 8 — IN THE MOOD, Robert Plant, Atlantic
- 9 6 MOTORWAY CITY, Hawkwind, Flickknife
- 10 8 LICK IT UP, Kiss, Vertigo
- 11 11 HEAVY METAL LOVE, Helix, Capitol
- 12 16 MIDNIGHT IN TOKYO, Y&T, A&M
- 13 — TAKE ME AWAY, Blue Oyster Cult, CBS
- 14 5 RAINBOW IN THE DARK, Dio, Vertigo
- 15 13 CAN'T LET YOU GO, Rainbow, Polydor
- 16 15 20th CENTURY BOY, Girlschool, Bronze
- 17 — MONKEY ON YOUR BACK, Aldo Nova, Portrait
- 18 12 MIDNIGHT AT THE LOST AND FOUND, Meatloaf, Epic
- 19 10 GUNS FOR HIRE, AC/DC, Atlantic
- 20 19 THE SMILE HAS LEFT YOUR EYES, Asia, Geffen

IMPORTS

- 1 BALLS TO THE WALL, Accept, Lark
- 2 BORN IN AMERICA, Riot, Quality
- 3 STREETS, Streets, Atlantic
- 4 MIDNIGHT MADNESS, Nightranger, MCA
- 5 TOUR DE FRANCE, 38 Special, A&M
- 6 HELLION, Hellion Mini LP, Greyhound
- 7 LIVE IN AMERICA, Starz, Violation
- 8 NO PAROLES FOR ROCK 'N' ROLL, Alcatraz, Rockshire
- 9 ONCE A ROCKER, Jo Perry Project, Columbia
- 10 LIVE AFTER DARK, Street Heart, Capitol

Compiled by MRIB

ALBUMS

- 1 1 LIFE, Thin Lizzy, Vertigo
- 2 4 90125, Yes, Atlantic
- 3 17 BACK TO BACK, Status Quo, Vertigo
- 4 2 STAR FLEET, Brian May, EMI
- 5 5 THE REVOLUTION BY NIGHT, Blue Oyster Cult, CBS
- 6 9 ELIMINATOR, ZZ Top, Warner Brothers
- 7 12 CUT LOOSE, Paul Rodgers, Atlantic
- 8 8 HOLY DIVER, Dio, Vertigo
- 9 3 ZONES, Hawkwind, Flickknife
- 10 13 LETTIN' LOOSE, Heavy Pettin', Polydor
- 11 6 LICK IT UP, Kiss, Vertigo
- 12 7 PLAY DIRTY, Girlschool, Bronze
- 13 — BALLS TO THE WALL, Accept, Heavy Metal Worldwide
- 14 14 TURN IT UP, Mamas Boys, Spartan



- 15 10 DA DA, Alice Cooper, Warner Brothers
- 16 21 KILLER DWARFS, Killer Dwarfs, LAT 4178
- 17 20 HELL HATH NO FURY, Rock Goddess, A&M
- 18 11 SUBJECT, Aldo Nova, Portrait
- 19 16 THE TEXT OF FESTIVAL, Hawkwind, Illuminated
- 20 23 LIVE IN AMERICA, Starz, Violation
- 21 — MEAN STREAK, Y&T, A&M
- 22 28 FRIENDS OF HELL, Witchfynder General, Heavy Metal Worldwide
- 23 19 LIVE FROM EARTH, Pat Benatar, Chrysalis
- 24 26 ALPHA, Asia, Geffen
- 25 22 BORN IN AMERICA, Riot, Quality
- 26 18 STREETS, Streets, Atlantic
- 27 15 MIDNIGHT MADNESS, Nightranger, MCA
- 28 — McCOY MINI LP, McCoy, Legacy
- 29 27 FLICK OF THE SWITCH, AC/DC, Geffen
- 30 24 BENT OUT OF SHAPE, Rainbow, Polydor

LIFE & HOW TO LIVE IT

NUMBER 90 BY THE RECKLESS PEN



Experts* EXPERTS ARE HIGHLY TRAINED LIARS, PROFESSIONALS WHO ARE USUALLY HIRED BY LARGE ORGANISATIONS SUCH AS GOVERNMENT BODIES, TO KILL, OR DEFEND SOME ACTION OR PIECE OF ADVICE THEY HAVE PERPETRATED WHICH CAN BE SEEN BY ANYONE, EXCEPT FOR THE MOST BRAIN-DAMAGED IDIOT, TO BE CRIMINALLY NEGLIGENT OR DISHONEST.

EXPERTS CAN BE FOUND FOR ANY GIVEN SUBJECT, TECHNICAL OR GENERAL, AND VARY IN PRICE ACCORDING TO THEIR QUALIFICATIONS, THE MOST EXPENSIVE BEING THOSE WITH MORE LETTERS THAN THE ROYAL MAIL AFTER THEIR NAME AND THE CHEAPEST, THOSE WHO CAN ONLY RUN TO A C.S.E. GRADE 4 IN MODERN DANCE FOR A QUALIFICATION. EXPERTS ARE ONLY CALLED IN WHEN ALL OTHER ATTEMPTS AT A COVER-UP HAVE FAILED.

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THEREFORE COMPLETELY DISREGARD ANY 'EXPERT' ADVICE GIVEN TO YOU AND FOLLOW, UNERRINGLY, YOUR OWN INSTINCTS.

* THERE ARE ONLY MALE EXPERTS.

reggae

PRE RELEASE

- 1 HOT HOT SUMMER, Carlton Livingstone, Busy
- 2 DIFFERENT LOVE, Michael Palmer, Midnight Rock
- 3 PEEPING TOM, Horace Martin, Firehouse
- 4 BUBBLING SEASON, Earl Sixteen, Cinquid
- 5 LONG RUN SHORT KETCH, Michael Palmer, Black Roots
- 6 MONEY MAKERS, Dilly Buchanan, Gorgon
- 7 SHE IS GONE, Michael Prophet, Corner Stone
- 8 CHRISTMAS TIME, Michael Powell, Hot Stuff
- 9 LOVE DR, True Persuaders, Galaxy
- 10 RETURN OF THE CHAMPION, Lui Lepke, Midnight Rock

DISCO 45

- 1 LOVE ME WITH FEELING, Gregory Isaacs, Island
- 2 COTTAGE IN NEGRIL, Tyrone Taylor, Love And Unity
- 3 YOUR LOVE IS A BLESSING, Dennis Brown, Yvonne's Special
- 4 THE WHIP, Ethiopians, Treasure Isle

- 5 IF YOU LOVE RUB A DUB, Johnny Osbourne, Selection
- 6 TROUBLE MAKER, Johnny Osbourne, Selection
- 7 GHETTO DANCE, Michael Palmer, Greensleeves
- 8 BETWEEN ME AND YOU, Carole Campbell/Les Cliff, Seaview
- 9 SUNSHINE, Mighty Rudo, Chartbound
- 10 THOSE TRICKS, Carlton Livingstone, Island

ALBUMS

- 1 FRIENDS, Bob Andy, Anka
- 2 THE PROPHET RIDES AGAIN, Dennis Brown, A&M
- 3 TAKE ANOTHER LOOK AT LOVE, Black Stones, Pressure
- 4 DIM THE LIGHTS, Winston Reedy, Inner Light
- 5 FITTEST OF THE FITTEST, Burning Spear, EMI
- 6 SONG BOOK, Bob Andy, Studio 1
- 7 ON THE ROCKS, Wailing Souls, Greensleeves
- 8 YAMAHA SKANK, Various Artists, Success
- 9 SUFFERERS CHOICE, Sugar Minott, Heartbeat
- 10 SHOWDOWN, Barry Brown And Little John, Channel 1

Compiled by Jerry at Hawkeye Records, 2a Craven Park Rd, London NW10

garage

- 1 SOMETIMES GOOD GUYS DON'T WEAR WHITE, The Cannibals, Big Cock 45
- 2 CALL OF THE WIG HAT, The Cramps, from 'Smell Of Female', Big Beat
- 3 LSD, The Sickids, from 'The Rebel Kind', Sounds Interesting
- 4 DEAD SKIN, The Barracudas, Flickknife 12 inch
- 5 SURFIN' BIRD, The Bananamens, Big Beat 45
- 6 GET ME TO THE WORLD ON TIME, The Clapham South Escalators, Upright 45
- 7 GARDEN OF MY MIND, The Droogs, Plug 'n' Socket 45
- 8 THIS HOUSE IS EMPTY, The Fleshtones, from 'Hexbreaker', IRS
- 9 MATH OF TREND, The Stingrays, from 'On Self Destruct', Big Beat

- 10 ELONGATIONS, Plasticland, from 'The Rebel Kind', Sounds Interesting
- 11 UGH, The Unclaimed, Hysteria mini LP
- 12 I AIN'T NOTHIN' BUT A GOREHOUND, The Cramps, from 'Smell of Female', Big Beat
- 13 PLEASE DON'T TELL MY BABY, Mickey And The Milkshakes, Milkshakes 45
- 14 I CAN'T STAND THIS LOVE, GOODBYE, Plan 9, Vox 45
- 15 10-5-60, The Long Ryders, PVC mini LP
- 16 WARD 81, The Fuzztones, from 'The Rebel Kind', Sounds Interesting
- 17 BYE BYE BABY, The Wombats, Vox 45
- 18 ZIG ZAG WANDERER, Les Coronados, Celluloid EP, French import
- 19 THERE'S THE TIME, The Prisoners, free 45 with 'A Taste Of Pink', Skydog
- 20 NOT NICE, The Kingsnakes, from 'How Tuff', New Rose, French import

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