

SOUNDS

SMITHS TOUR DATES
NINE PAGES OF
INSTRUMENTS



I WAS A TEENAGE PINHEAD

A WARPED HISTORY OF THE RAMONES

COME IN TOKIO • MOLLY HATCHET
FRANK CHICKENS • STONE ROSES

No flowers please



THE SMITHS, who've just completed their second album of new songs, embark on a lengthy British tour at the end of February.

The ersatz pop romantics from Manchester will be upgrading their beat group sound with a superior PA and lighting system for their shows which will combine new songs with old.

But rumour has it that Morrissey will not be indulging in his floral passions and so fans needn't bother to buy bunches of daffodils or gladioli to hurl at him. Presumably there will be a new gimmick on display.

Where possible the venues are non-seated and so punters should buy their tickets promptly to avoid disappointment. The promoters have also guaranteed that there will be no age restrictions at venues where alcohol is on sale (although under 18s shouldn't expect to get served at the bar).

However the tour does wind up with a 'prestigious' gig at the all-seated Royal Albert Hall in London, although there is an earlier gig at the Brixton Academy for those who simply can't sit down to the Smiths.

The tour starts at Chippenham Golddiggers on February 27 and continues

at Guildford Civic Hall 28, Brixton Academy March 1, Portsmouth Guildhall 3, Reading Hexagon 4, Poole Arts Centre 6, Brighton Dome 7, Margate Winter Gardens 8, Southend Cliffs Pavilion 10, Ipswich Gaumont 11, Nottingham Royal Centre 12, Hanley Victoria Halls 16, Birmingham Hippodrome 17, Oxford Apollo 18, Sheffield City Hall 22, Middlesborough Town Hall 23, Newcastle City Hall 24, Liverpool Royal Court 27, Bradford St Georges Hall 28, Northampton Dergate Centre 29, Manchester Palace 31, Leicester De Montfort Hall April 1, Bristol Hippodrome 4, London Royal Albert Hall 6.

Tickets for most shows are now on sale and you should check with the box offices for prices.

Support act for the tour will be fellow Mancunian band James who have promised that their second single will be available by the time the tour commences. It is hoped that Factory Records are also aware of that promise.

There's no fixed release date for the Smiths' new album as yet but it's intended to have it out in time for the tour as well.

Stop horsing about

A 36-HOUR drum marathon is being staged at Liverpool Royal Court on January 26 and 27 as an anti-heroin event. Merseyside County Council is also using the marathon to launch their own anti-heroin campaign — the first such regional campaign to be undertaken. Members of Madness, the

Bunnymen, A Flock Of Seagulls, Frankie Goes To Hollywood and the Style Council are among those who'll be making appearances over the two days.

The Mighty Wah! will also be playing a set as well as up and coming Liverpool bands Come In Tokio, Personal Column, Virgin Dance, the Persuaders, Afraid Of Mice, Sebastian's Men, the Touch and the Farm as well as

'older' Merseyside bands like the Undertakers and Gerry Marsden.

There will also be performances from the new and old generation of Liverpool poets, dancers, a fashion show and appearances from Everton and Liverpool footballers.

All this and a non-stop barrage of percussion including a spot from Jon 'Wild Man Of The Bongos' Newey, the well-known cult.

The event will run from 10am January 26 until 10pm on the 27th and admission will be £2.00 (£1.00 for UB40 holders).

A 2-TONE reunion single in aid of Ethiopian famine relief is being masterminded by Jerry Dammers of the Special AKA. He's been recording a single called 'Starvation' with members of Madness, UB40, General Public, the Pioneers and former Specials and Fun Boy Three guitarist Lynval Golding.

It will be coming out on Madness' new label, Zarjazz, early next month, and all proceeds will be sent to Ethiopia.

Edinburgh Coasters is staging an Ethiopian benefit night on January 17 featuring local bands Twisted Nerve, Laugh I Nearly Died, Wild Indians, Little Big Dig and the Bicycle. Admission is £2.00 (£1.50 for UB40 holders).

BIG COUNTRY, who've just completed the second leg of their sell-out British tour, have a new single out this weekend on Mercury.

It's 'Just A Shadow' from their 'Steeltown' album but the B-side, 'Winter Sky', is a previously unreleased Adamson/Watson song. The 12-inch record features an extended version of 'Just A Shadow'.

Poguing fun



THE POGUES get straight back on the wagon, oops, the road this month in preparation for a lengthy European tour. The band, who are also

recording a new single for release shortly, play Camden Dingwalls January 8, Soho Gaz's Rocking Blues Club 10, Hampstead Town Hall

(miners benefit) 11, Oval Cricketers 22, Finsbury George Robey 23, Reading University 29, Harlesden Mean Fiddler 30.

Peak rescue

PINNACLE RECORDS, the independent distributor who went in to receivership last November and sent shock waves through the indie scene, has been rescued by Windsong.

Windsong is an export company and boss Steve Mason intends to bring 'a whole new professionalism' to the independent market. It's hoped to retain most of the staff although Pinnacle

MD Tony Berry left the company on the day of the takeover.

Mason said last week: "We want to make the indie scene more professional. The guy who walks in with 500

singles in a carrier bag could find things rather difficult." He also hopes to get back 4AD and Flicknife, two labels who left Pinnacle when the receiver was called in.

DENNIS BOVELL, Rankin' Ann And Bionic Rhona and the Zodiac Breakdancers are playing at a Rock 'N' Roots — Youth Culture And The Afro Caribbean Connection Festival at London's Commonwealth Institute on January 26.

This celebration of soul, reggae, pop, rapping, hip-hop, breakdance and style has been co-ordinated by Dick Hebdige (author of Subculture: The Meaning Of Style), Sunday Times rock critic Simon Frith and Capital Radio DJ Charlie Gillett.

It will include discussions on the Afro-Caribbean influence on British popular music and style.

Tickets are £5.00 or £2.50 for students and the unemployed. The festival runs from 10am to 5.30pm and tickets are available from the Commonwealth Institute Education Department or the Capital Radio foyer.

THE HIGSONS, who've just returned from an American tour, have lined up a batch of British dates this month to prepare the nation for their next single which will be out early in February.

The band, who are also appearing on the London Weekend series *Live From London* on January 19, start at Leicester University January 12 and then play Leeds Warehouse 13, Edinburgh Coasters 16, Aberdeen University 17, Glasgow Queen Margaret Union 18, Newcastle University 19, Aberystwyth University 24, Bristol University 25, Bedford Boys Club 26, Canterbury Kent University 28, London Savoy Ballroom 29.

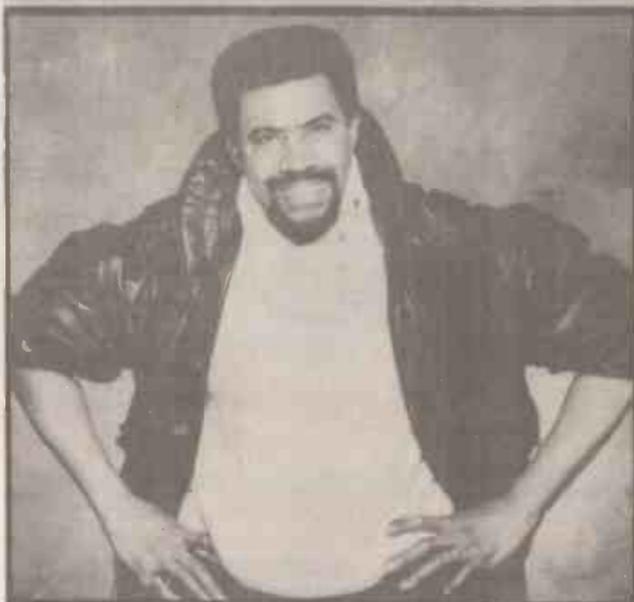
JIMMY RUFFIN, one of the original Motown giants from the Sixties, re-emerges on EMI next week when he releases a single called 'There Will Never Be Another You'.

His decade with Motown from 1961 to 1971 yielded hits such as 'What Becomes Of The Brokenhearted', 'I've Passed This Way Before', 'Gonna Give Her All The Love I've Got' and 'Don't You Miss Me A Little Bit'.

Like so many Motown stars who leave the company, Ruffin never recaptured his earlier chart form. A spell with Atlantic produced some club hits but he didn't return to the Top Ten until 1980 with a song called 'Hold On To My Love' on RSO.

But things went quiet again until last month when he resurfaced on the Council Collective's 'Soul Deep' single in aid of the miners.

He was signed to EMI 'on the strength of his songs' and will be basing himself in this country. Both 'There Will Never Be Another You' and the flip side — a cover of the O'Jays' 'Backstabbers' — were produced by Greg Walsh.



BRUCE FOXTON, who is currently without a record deal having parted company with Arista, has a one-off gig at the Camden Palace on January 19.

SEX BEAT are reforming for a one-off gig at London's Batcave at Gossips in Dean Street on January 9. Three of the original members will be in the line-up.

ERIC CLAPTON plays three British concerts at the end of February following the release of his new album.

He'll be appearing with his band at Edinburgh Playhouse February 27, Birmingham National Exhibition Centre March 2 and London Wembley Arena 4.

Edinburgh tickets are £7.50 and £6.50 from the box office and usual agents.

Birmingham tickets are £7.50 and £6.50 from the box office, Birmingham Cyclops Sounds, Derby Way Ahead, Hanley Mike Lloyd, Leicester De Montfort Hall, Liverpool TCLA, Manchester Piccadilly Records, Newcastle City Hall, Nottingham Way Ahead, Sheffield City Hall and Stafford Lotus.

They are also available by post (plus 50p booking fee per ticket) from Eric Clapton Birmingham RS Tickets, PO Box 4RS, London W1A 4RS. Cheques should be made payable to 'Harvey Goldsmith Entertainments' with an sae.

Wembley tickets are £8.50 and £7.50 from the box office and usual agencies (plus fee). They are also on sale by post from Eric Clapton Wembley RS Tickets, PO Box 4RS, London W1A 4RS. Cheques including 50p per ticket booking fee, to 'Harvey Goldsmith Entertainments' plus the sae.

Eric's new album is called 'Behind The Sun' and has been produced by Phil Collins who duets with Eric on one track.

THE SCREAMING BLUE MESSIAHS' gig at the Kentish Town InterAction Centre on January 12 has been cancelled due to reasons beyond the band's control.

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£65 includes concert ticket, 1st class hotel, luxury coach, cross channel ferry. Full day in Cologne. Depart eve 24th Feb. Return am 26th Feb. PC

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Leppard Rick off the danger list

BUT SURGERY FAILS TO SAVE HIS ARM



THE WRECK of Rick Allen's Corvette, from which he was thrown, minus arm. Pic: Sheffield Newspapers

DEF LEPPARD drummer Rick Allen was this week beginning the long slow recovery from the car crash that ripped his arm off on New Year's Eve.

Surgeons at Sheffield's Royal Hallamshire Hospital sewed the arm back on in a four-hour operation after the crash, but after an examination last Friday revealed 'significant infection' in the upper arm by the join, it was decided to amputate the arm even though the left hand and forearm were in good condition.

The accident happened on the A57 nine miles from Sheffield when Rick's Chevrolet Corvette Stingray

ran off the road on a sharp bend. Rick was thrown from the car which overturned several times. But his arm and his girlfriend Miriam Barendsen were trapped inside. Miriam, who was in the passenger seat of the left-hand-drive car, received head injuries but was released from hospital after two days.

Rick's life was saved because the first person at the scene of the accident was a nurse who knew what to do. She packed the arm in ice and Rick was in hospital undergoing surgery within 40 minutes. He is likely to remain in hospital for many weeks.

Def Leppard were taking a

break from recording their next album in Holland and the band had come home to Sheffield for the New Year.

In a statement last week the band's management said: "We are all terribly upset and shocked. Unfortunately we won't know for a couple of weeks what the prognosis is for a complete recovery. At the moment we are just thankful that he is alive."

Singer Joe Elliott said afterwards: "I wept when I heard the news. I still don't believe it. Rick is young and strong and obviously has a fighting chance."

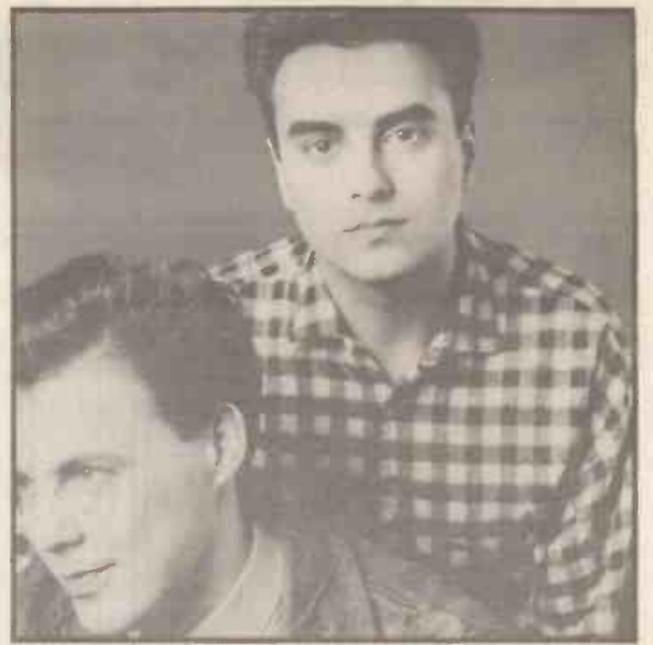
"The band can carry on and will carry on. We owe it to Rick."

Rick was Def Leppard's second drummer after the band was formed in 1977. He was previously with a working men's club band.

The band, four-fifths of whom are from Sheffield, broke through in America in 1983 with their 'Pyromania' album produced by Mutt Lange which spent more than six months in the Top Five, giving them superstar status.

They'd hoped to emulate that success in England this year. They've already suffered delays with their new album and replaced producer Jim Steinman.

They'd originally planned on touring again in May after the album's release.



Two for the price of one

TWO PEOPLE, shown above in this exclusive *Sounds* pic (gasp!), are the first new group to make waves in 1985. Signed to Polydor on the strength of one 'rough' demo tape, the Liverpool duo have landed a session on Ian Brass' Radio One show on January 19 before they've released a single or even played a gig.

Mark Stevenson and Noel Ram have been in the studio with producer Nigel Gray and should have their first single, 'Rescue Me', out at the end of this month. And live gigs should follow soon after.



Twinning ways

THE COCTEAU TWINS prepare for a European tour with a one-off gig at Chelmsford Chancellor Hall on January 24.

They'll be joined by the Wolfgang Press and tickets — which are limited to 600 — are available from the box

office and Parrot Records, price £4.

Both bands are currently recording 12-inch EPs for release in mid-February by 4AD, produced by Cocteau Robin Guthrie. More British dates are being set up to coincide with the records.

Idiot dancing

THE IDIOT BALLROOM, which was revived last year, returns to the Hammersmith Clarendon basement bar on January 14 when the Yantets and Blue Midnight are appearing.

The new season will last for six weeks and Blythe Power, the Nomadiks and the Instant Automatons are among the bands lined up to play.

As usual, all proceeds will go to the Lancaster Music Project. Each gig will start at 7.30pm.

Blood brothers

VIOLENCE ERUPTED at a reggae gig in aid of Ethiopia at the Brixton Academy on Sunday night, when two policemen were attacked as they tried to arrest a youth.

Police had been called after a disturbance at the Tony Williams Ethiopian Relief Appeal Extravaganza. They were set upon by a gang when they arrived. One policeman was stabbed in the thigh and another was hit over the head with a bottle.

Both were beaten up and knocked unconscious but are now recovering in hospital.

Arto noise

ARTO LINDSAY (right) bass violinist, Portugese teacher, founder member of New York cult band DNA and one-time Flying Lizard, releases a new album on EG (through Polydor) this weekend called 'Envy'.

It was recorded in New York last summer and features his latest combo, the Ambitious Lovers, which includes three South American percussionists.

There are no plans for any gigs at present.



THE PASSION PUPPETS

have acquired a new drummer, fellow North Londoner Eddie Case.

He'll be making his debut with them at the Covent Garden Africa Centre on January 18 and there should be a new single out on Stiff before long.

THE STRANGLERS

have switched three of the early dates on their forthcoming tour back to March.

They will now play Shepton Mallet Showering Pavilion March 2, Bournemouth International Centre 3 and Brighton Conference Centre 4.

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Killing schedule



KILLING JOKE get back on the road for a sustained bout of touring which just happens to coincide with the release of a new album and single.

The single comes out on Polydor on January 25 and is called 'Love Like Blood'. The album is scheduled for mid-February and is called 'Night Time'.

There's a number of late January dates still waiting to be confirmed but the February part of the tour has been finalised and takes in Reading Hexagon Theatre February 1,

Dunstable Queensway Hall 2, London Hammersmith Palais 3, Brighton Top Rank 6, Southampton Guildhall 7, Exeter St Georges Hall 8, Oxford Polytechnic 9, Bristol Studio 10, Cardiff University 12, Nottingham Rock City 13, Hanley Victoria Hall 14, Coventry Warwick University 15, Norwich East Anglia University 16, Sheffield Top Rank 18, Leeds University 19, Newcastle Tiffany's 20, Edinburgh Caley Palais 21, Glasgow Queen Margaret Union 22, Manchester Apollo 23, Birmingham Powerhouse 24.

Chelsea cobblers

CHELSEA, virtually the last of the 'true' punk bands, have a new album out this weekend.

It's called 'Just For The Record' and is released, as ever, on Step Forward which is now distributed by Rough Trade.

The band are preparing a British tour in the Spring and Gene October said defiantly last week: "You can't keep a good band down. Here we are coming up to our ninth year and looking forward to the best one yet. We will be doing a hell of a lot of gigs this year... Yeah!!!"

He was later spied down at the reception at *Sounds* ranting about the evils of the music press as he fruitlessly attempted to gain an audience with Sandy Robertson. He may be reassured to learn that the reviews department is in possession of his new album.

LINTON KWESI JOHNSON and the Gaspar Lawal Africa Oro Band head the bill for the Martin Luther King Day Celebrations which are taking place at Hammersmith Palais on January 15.

They are joined by Dennis Bovell's Dub Band, Orchestra Jazira and Benjamin Zephania, together with DJ Dave Hucker and Joseph Mydell who'll be giving a short talk about Martin Luther King.

The celebrations start at 7pm and tickets are £4 from the box office, Premier, Keith Prowse, London Theatre Bookings, Stargreen, Rough Trade and Rhythm Records.

BUCKS FIZZ were feeling confident enough to predict that they'll be touring again within a year after the coach crash that injured the band and put Mike Nolan in a temporary coma after brain surgery.

Cheryl Baker, who is recovering from broken back bones after their coach was

hit by a lorry just before Christmas near Newcastle, visited Mike in hospital last week. His condition was still poorly but improving.

The band are already planning to resume their live career with a concert at Newcastle as a gesture to the hospital that looked after them after the accident.

Nice little Virna

VIRNA LINDT, (below) the svelte Swedish chanteuse who makes occasional bids for world domination via the Compact Organisation, comes over to Britain for a rare live appearance on *The Tube* on January 18.

She's also planning to make a 'surprise' appearance

in London while she's over to promote her 'Shiver' album and re-released 'Attention Stockholm' single.

She's also featured on the soundtrack album for the film *You Took Me On A Wonderful Walk* which got rave reviews at the London Film Festival recently.



TOUR NEWS

OMEGA TRIBE break off from recording their next album to play in their new brass section at Oval Cricketers January 17 and Woolwich Thames Polytechnic 18.

MOURNBLADE, the West London space rockers, head back into orbit with dates at East Ham Ruskin Arms January 14, Walthamstow Royal Standard 15, Watford Verulam Arms 17, Oxford Jericho Tavern 18, Fulham Kings Head 20.

PICTURE FRAME SECTION, a metal punk band from South Wales who have a live tape available, warm up for a forthcoming tour with a gig at Leeds Adam And Eves January 16 with the Varukers, External Menace, the Aborted and Out Of Order.

TIME UK, featuring former Jam drummer Rick Buckler and vocalist Jimmy Edwards, have signed to Arista Records and play a gig at Surbiton Assembly Rooms on January 10 with Guildford band Dark Paradise.

CHAIN REACTION, the Oxfordshire heavy metal group, have dates lined up this month at Guildford Royal January 10, Cardiff Bogies 11, Hastings Royal Victoria Hotel 12, Islington The Bell 15, Southampton Joiners Arms 17, Epping Tree Tops 24, London Marquee (with Larry Miller), 26.

EAST TO WEST, a Leeds trio who play a 'classy transatlantic-sounding brand of rock' and are looking for an additional guitarist, have a couple of dates at Leeds Haddon Hall January 25, Leeds University 30.

THE ULTIMATE play dates this month at Brentwood Hermit Club January 10, Basildon Roundacre February 8, Rochford Rochenay Centre 15.

GETTING THE FEAR, who are about to record their first album with Strangler Hugh Cornwell sitting in the producer's chair, play one more gig at London Tottenham Court Road Drill Hall on January 16.

MAGNUM, the Birmingham heavy rockers, get back on the road for a lengthy tour with dates confirmed so far at London Marquee January 17-18, Gwent Cross Keys Institute 19, Boston Haven Theatre 20, Hull Tiffany's 21, Cleethorpes Winter Gardens 22, Blackburn King Georges Hall 23, Birmingham Polytechnic 25, Retford Porterhouse 26, Folkestone Leas Cliffe Hall 27, Gillingham King Charles Hotel 30, Leicester Kiesas 31, Walthamstow Royal Standard February 1, Slough Fulcrum Centre 2, Redcar Coatham Bowl 3, Whitehaven Whitehouse 7, Leeds Polytechnic 8, Wishaw Heathy Bar 9, Manchester UMIST 14, Derby Rockhouse 15, Dunstable Queensway Hall 16, Thatcham Silks 18, Cardiff New Ocean Club 19, Keele University 20, Coventry Polytechnic 21, London Marquee 22-23. A single is due out in February on FM Records called 'Just Like An Arrow'.

ULI JON ROTH has switched a date on his British tour announced just before Christmas and he'll now play Leicester University on March 6 and not Norwich as originally announced.

THE INCA BABIES, who'll be releasing their first album 'Rumble' on Black Lagoon Records early next month, have gigs at Blackburn King Georges Hall January 12 (with the Sid Presley Experience) Manor House Attic 17, Stratford Tom Allan Centre 18.

MAGGIE NICHOLLS, Jim Deworak And The Jazz Allsorts, Alternative Cabaret, Jim Barclay and Jenny Lecart are playing a miners' benefit at the Camden Centre on January 19. Also appearing are Lisa Shirley, Pete Zero, Ronnie Golden and Dinah Livingstone.



KNIVES, whose singer Bari Goddard was surprised to find himself featured in the French magazine *L'Esperance* in an article on 'Londres '85',

will be cashing in on the unexpected publicity at Covent Garden Rock Garden January 17 and London Marquee February 10.

KALIMBA have lined up dates this month at Brighton Sussex University January 18, Bath Moles Club 19, London Beat Route 22, Portsmouth Polytechnic 30.

PUSH, a new band made up of remnants from the Lost Cherees, Riot Clone, Evil 1 and the Screaming Bongoes, have a gig at the Hammersmith Clarendon on January 19 with Action Pact.

PAULINE GILLAN'S NORTHERN DANCER have a couple of gigs at Tonypandy Naval Club January 12 and Thatcham Silks 14.

THE SILENCE, a Mod band still flushed with success of their first gig at Dublin recently, have been added to the bill for the Mod All-Dayer in Belfast on January 26.

THE VIOLENT WHITE from Sussex play Leatherhead Football Club January 19 and Brighton Escape Club (with the Sid Presley Experience) 22.

REPLAY, an Oxford band, have arranged a charity concert in aid of Ethiopia at Carterton Social Centre on January 11.

THE ADAMS FAMILY, formed out of part of the ashes of the Shattered Dolls, play Liverpool Bier Keller January 24.

SWEENEY TODD, the London hard rockers, play Gravesend Red Lion January 10 and Kensington Ad Lib 31.

PIER 66, a Birmingham band whose brass section has just toured with Musical Youth, have a series of weekend gigs coming up at Cheltenham College Of St Paul And St Mary January 11, Coventry Warwick University 12, Dudley JB's 16, Birmingham Westhill College 26, London Mean Fiddler 27, Bournemouth Dorset Institute February 1, Nottingham Trent Polytechnic 9, Birmingham Triangle Arts Centre 22.

KNIGHTRIDER, 'Scotland's loudest, most powerful rock band', blast Glasgow The Doune February 3.

RHYTHM SYSTEM, 'Glasgow's newest existentialist beat group', get to grips with reality at Edinburgh La Sorbonne January 16, Glasgow Lucifers 24 and Glasgow Maestro's February 17.

KILLING JOKE

PLAY DEAD (SUNDAY) THE SKELETAL FAMILY (MONDAY)

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Hammersmith Palais

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15 MARTIN LUTHER KING Day Celebration	25/26 LEONARD COHEN
27 MTUMI	25/26 STRANGLERS
28/29 CHAKA KHAN	February ORANGE JUICE
February 2/3 MEATLOAF	March 2/4 JOAN ARMATRADING
3 KILLING JOKE	4 ERIC CLAPTON
8 ULI WRATH	March TINA TURNER
12 COMMODORES	May 18/19 RICKY SCAGGS
14/15 SHALAMAR	

Stargreen Box Office, 20/21 Argyll Street, Opp London Palladium, Oxford Circus, London W1.

RECORD NEWS



IMMACULATE FOOLS have a self-titled single out on A&M this week, taken from their forthcoming debut album.



AKIMBO, an Afrojazz/blues duo who've spent the past year gigging around the country, have their first self-titled album released on the newly formed Forward Sounds (through Rough Trade and the Cartel) this week. It contains eight tracks and should sell for less than £3.



JAMES INGRAM, who had a worldwide hit with **Patti Austin** last year called 'Baby Come To Me' has his solo single 'Yah Mo B There' reissued by Qwest (through WEA) this week following its success in the States.

TRACEY ULLMAN has a new single out on Stiff this weekend. It's a **Kirsty McColl** song, 'Terry'.

HANK WILLIAMS JUNIOR leads a series of country reissues on Warner Brothers this week with a compilation called 'Are You Sure Hank Done It This Way?'. That's followed by 'The Best Of John Anderson' who is definitely not to be confused with **Jon Anderson**.

GEORGE BENSON has a new single called '20/20' released by WEA this weekend. It features **Patti Austin** on vocals and comes from an upcoming album.

BELOUIS SOME, an individual who supported **Nik Kershaw** on a tour earlier in 1984, has his first single released by Parlophone at the end of this month called 'Imagination' which also features the talents of **Carlos Alomar**, **Bernard Edwards** and **Tony Thompson**.

THE EQUATORS, a Birmingham band who were formed back in '76 and spent the 2-Tone era on Stiff, appearing on the legendary Son Of Stiff tour, return to the British scene after two years in America. They release a single called 'Dreaming' this week on their own Philharmonics Ltd label (through Creole and PRT) and have an album lined up for next month as well as dates.

THE BABYSITTERS, the **Grip**, **Marionette**, **Aunt May** and **Napalm Hearts** are all featured on a Heavy Metal Records sampler called 'Rock Pretty' which is released this month (through EMI).

JIM DIAMOND follows up his 'I Should Have Known Better' hit with a single called 'I Sleep Alone At Night' on A&M next week.

DAVID SANBORN, who recently guested with **Al Jarreau** on his British dates, has a new album out on Warner Brothers this weekend called 'Straight From The Heart'. Vocals are provided for **Hamish Stuart**, formerly with the **Average White Band**.

SHARK TABOO have re-released their 'The Fight (Troineann Siad)' single on Lambs To The Slaughter (through Red Rhino and the Cartel) after getting caught in the Christmas rush and the demise of Pinnacle and IDS.

HAWKWIND have a live album called 'Bring Me The Head Of Yuri Gagarin' recorded at Wembley in 1973 with their 'classic' line-up released on the newly formed Demi Monde Records (through Charly) this month.

Other albums coming out on the label this month are 'Van Der Graaf Generator' featuring previously unreleased tracks from the vintage line-up, and 'New Anatomy' from **Nik Turner's Inner City Unit** which was recorded last year and includes a 48K Spectrum computer programme featuring the lyrics, a light show, a CB dictionary and a good food guide(!)

AL GREEN's new gospel album will be released in this country by Demon Records shortly. Demon have acquired the rights to the Hi catalogue and are planning an extensive series of reissues from **Al Green**, **Ann Peebles**, **O V Wright** and others.

BIG RED BOAT, a London band, have their first single coming out at the end of this month on Elastic Music called 'Farewell My Lovely'.

EDDIE AND THE HOT RODS, who've reformed with original members **Barrie Masters** and **Steve Nichol** plus new bassist **TC** and guitarist **Warren Kennedy**, have a single called 'I Fought For You' produced by **Will Birch** and released by Waterfront Records this month. Gigs are being lined up to promote it.

HALL AND OATES, who've just outsold **Simon And Garfunkel** to become the most successful duo ever, have a new single out this weekend on RCA called 'Method Of Modern Love'.

JEFFREY OSBORNE takes another single from his 'Don't Stop' album called 'The Borderlines' it'll be out on A&M next week.

BREATHLESS, a London quartet who've been together for a year and played on **Anne Clark's** 'The Sitting Room' album, have a 12-inch single out on their own Tenor Vossa label this month called 'Ageless'.

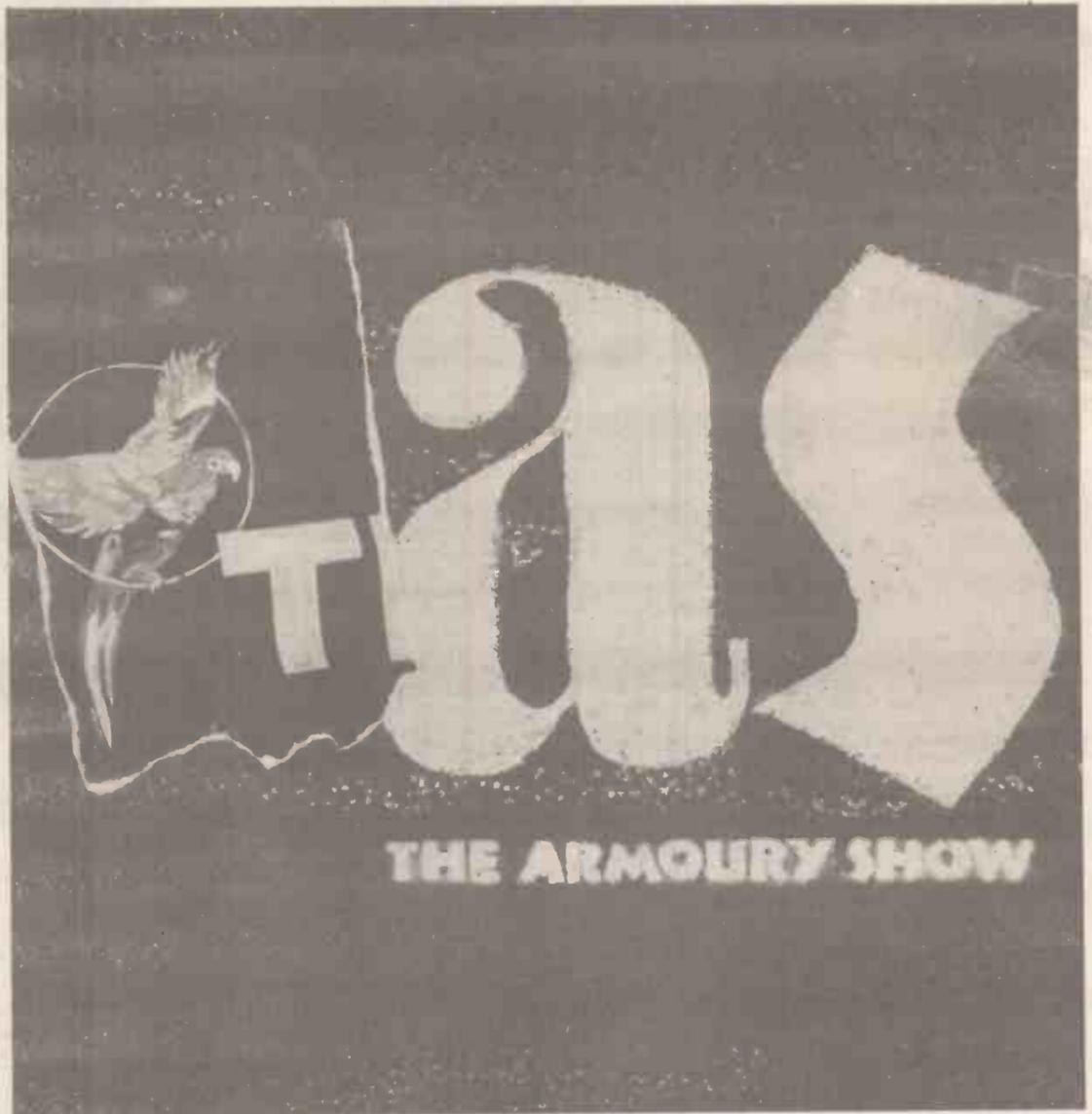
WATCH WITH MOTHER, a York rock band, have their first single out on local label Track Records this month called 'No Love Left'.

CAPRICORN, a Farnborough quartet, have issued a 15-track cassette which you can get for £2.00 from **M Steib**, 9 Medway Drive, Cove, Farnborough, Hampshire.



SLADE follow up their 'All Join Hands' hit with a new single called 'Seven Year Bitch' on RCA this weekend. They are working on an album for Spring release, when they are also planning to tour.

'WE CAN BE BRAVE AGAIN' BY



SEVEN AND TWELVE INCH SINGLE

(12) R6087





HOG MANAY!
Celebrating the New Year in style at London's high life oasis Stringfellows were a host of stars, film biz celebs and a gaggle, my dear, of has beens. Britt Ekland swanned around with new hubby Slim Jim, ex of the Stray Cats, with other age-gap lovers, such as young Jay Rufur with her main man, Des O'Connor (gulp). As the Hogmanay bells chimed *Jaws* spotted Lesley and Debbie Ash, the Thompson Twins, Nick Rhodes and wife, Rod zzzSteward with girlfriend Kelly Emburg, Status Quo's Rick Parfitt, Chris Heilmann of Torme, Heretic's Martin Andrew, Chris Quentin (Brian Tilsley on *Coronation Street*) and Radio One DJ Gary Davis singing 'Auld Lang Syne'.

Festive streamers and free flowing bubbly followed the hokey cokey, the conga and The Biggest Willy Of 1985 Contest, compered by Peter Stringfellow and Eddie Kidd, though unfortunately *Jaws* neglected to note the name of the winner!

STORM THE EMBASSY:
Looking reminiscent of a casting from *The Munsters*, London's swish uptown Embassy Club played host to the Astral Flights bash the other week.

Gracing the plush surroundings were by now familiar Yule-tide party goers, still guzzling the free flowing bucks fizz. Liggers included Ligotage's MoMo Sex (escorting a rather inebriated Beki Bondage), Fashion's lead singer Alan Darby, Phil Lewis and Chris Heilman of Torme, and Roxy Music's Gary Tibbs.

Smooching with the vamps were Jeff D. Vine and Gary Twinn of Twenty Flight Rockers, and The New Torpedoes. However, Heretic's Martin Andrew (who'd obviously decided to live up the proceedings) was spotted break-dancing (yes, *break dancing*) with a rather reluctant young lady rumoured to be his secretary and known only as Ms Clarke.

The negatives are in the post, Mart.

SQUASH FOR ALL:
Ligging a-plenty was in evidence at UFO's recent reunion with London at the Lyceum. Not only were the *Sounds* metal mob ligging society there (well, all three of them), but such honoured people as Rock Goddess, Jason Bonham and Laurie Mansworth from Airrace, and Judie Tzuke.

This merry bunch then moved onto the Portobello Hotel to an extremely tasteful champagne buffet style thingy in probably the smallest ligging area ever. Among the masses the head of UFO bassist Paul Gray was seen muttering, "It's our soddin' party, I can't move and I hardly bleedin' know anybody!" in his best Essex accent.

Your *Jaws* correspondent gracefully retired from his sardine impression in the small hours...

BOP SHOP:
Still under the influence of the customary Xmas excesses, *Jaws* toddled down to The Hangovers Ball at Stringfellows to join the many other self-confessed over-indulgent.

Among the good timers getting stuck into the spirit were Grand Slam's Laurence Archer and Chris Heilman of Torme. Disco boppin' on the dance floor were several *Brookside* personalities and Joe Public's Cindy (obviously awaiting the arrival of *Sounds*' own high life king Lord Waistrel).



Tony Mouttram

PARTY PARTY!

THERE'S NOTHING like a good party to blow away the post Christmas blues — and these were nothing like good parties (etc etc). Seriously though folks, it's been all fun and games in the rock world through the festive season, not least of which took place at the Lyceum backstage bash from Metallica, whose very own Lars Ulrich is pictured above regurgitating his free champagne alongside Def Leppard's Joe Elliot (left). Meanwhile, a very heavy metal contingent stalked the bar — namely Rock Goddess' Jody and Dee, Robin George, Dumpty, Rogue Male, Wrathchild and fellow support Tank. Best of all, though, was bill topper Bernie Torme who reputedly "threw a wobbler" before the gig, trashing the dressing room and leaving shards of glass floating in the reveller's free drinks. Rumour has it poor Bernie was annoyed at being "underpaid" (ahem). Meanwhile all the Metallica ladz got themselves presented with a silver disc for shifting vast copies of their album 'Ride The Lightning' throughout Europe, though one wag was heard to suggest it was in fact an award for keeping their drummer in one piece throughout 1984.

A slightly more mellow knees-up took place over at Legends, where Kool And The Gang rubbed shoulders with the likes of Paul Young (pictured right with Robert 'Kool' Bell and James Taylor) and Culture Club's Mikey Craig.

And as for the Thompson Twins who've managed to get spotted at every single party throughout London this season, they've obviously decided to go in for a bit of part time work. Apparently Tom Bailey and Joe Leeway (below) got fed up hanging around backstage during their sell-out Wembley Arena dates and went out for a spot of stewarding. No-one, we're told took the slightest notice of them (off-stage, of course) though they managed to spot Wham's George Michael, Spandau Ballet's Gary Kemp, Dave Stewart, Jon Moss and Boy George all out in audience. Or are they just getting confused with that video...?



George Bodnar



WEDDING BELLES:
Nothing like a good old-fashioned (and we stress the *old*) rock'n'roll wedding to get them all out of the woodwork. While Rolling Stone and ex Small Face Ronnie Wood got hitched to seven year long girlfriend Jo Howard, the likes of Rod Stewart, Jeff Beck, comic

Peter Cook, joint best men Keith Richards and Charlie Watts and of course Bill Wyman (tho' not rubber lips himself) listened to the Rev lay into them on their position as "idols", and tell them God would triumph over their paltry stardom. Not difficult, we'd have thought...

Lord WAISTREL

BEWARE OF Samantha Fox, the huge breasted temptress who single-handedly overcrows page three of the *Sun* with an alarming regularity.

Inspired by her recently published hangover cure — bed, bath and a bucket of champers — I sent James over to her at Stringfellows the other night with a note asking whether she fancied my company. With a wit I hadn't expected she impishly retorted "Yeah mate, as long as it's based in Lichenstein."

Laugh? I almost attended the January sales! (By the way, did I tell you I've had to send the little Lady on a skiing holiday in Gstaad this year to stop her over-spending at the sales? Last year she went out and bought Harrods!)

Adding insult to insensitivity, sultry Sam went on to claim that I had a beergut. Ridiculous! My magnificent girth is actually the product of Chablis, not Courage Best. And besides, the beergut can be a very useful fellow to have, as my dear pal Dusty Hill of ZZ Top could tell you.

For if it wasn't for the protective layers of his Becks bloated belly, Dusty would now have a bullet in the brain after accidentally shooting himself with his own .38 Derringer! Comically, the touched Tam

Dalyell is now claiming that this mishap was actually a murder attempt carried out by the CIA who, he says, believe the Belgrano log to be lost inside Dusty's handsome whiskers (although it's probably more realistic just to suppose that Willie Whitelaw taught him to shoot in the first place). Dalyell also had some dashed unkind words to say about Messrs Murray and Chapple for accepting life peerages.

It's all very well for these silly Commons commies to moan, but how do they think we true blue-blooded hereditary peers feel about having to share our back benches with the bloody shower?

They pass out tripe sandwiches, swig bottles of home-made stout, leave the *Sun* strewn all over the seats, and how the hell can we be expected to hear the speeches with baskets full of cooling pigeons everywhere one turns?

You can't get near the car park because of all their brand new Cortinas with 'Lord' and 'Lady' embellished across the front in sickly mauve strips. And you can't even park on the pavement outside any more because there's blasted Red Ken running about with his confounded £25 fines — Rollers being target number one of course.

To get away from it all I resolved to spend some time in Scotland. I went initially to accept an award for my contributions to Scottish industry — principally the whisky distilleries — but while I was there I also accepted an invitation from Prince Charles to join him for the ball at Edinburgh's Royal Highland Exhibition Centre.

Imagine my frustration when instead of delightful young gels swanning about in skimpy skirts and leaping lads in the tightest of y-fronts, I was confronted by a gang of North London roughs working themselves and their audience into an unbecoming frenzy.

Turned out the bods were pop plebs Spandau Ballet. Charles was as shocked as I, and resorted to making strange Goonish noises to cover his embarrassment whilst playing with the fluff in his navel. For my part I was unmoved by their clumsy histrionics to the point of rigor mortis.

Singer Tony Hasbeen crooned with all the emotion of a dustman shouldering his bin. Steve 'Spiny' Norman kept excusing himself and disappearing with different usherettes. And I understand the stage had had to be especially redesigned to allow Gary Kemp's head to fit on it. "I'm highly strung," wailed Hadley. "He bloody well should be," I told HRH. And do you know what? A strange look of determination came over him...
Toodle pip!

the hit squad

JSH BACKROOM BOYS: parade of the pops



"YOU GET a touch of genius in everything made by JSH Records." Who sez? Er, JSH does actually. So far JSH has released two singles by the Hit Parade. "When you listen to either single by the Hit Parade, you are immediately impressed by a gratifying sense of well-being, just as though they had been made specially with you in mind."

Oh goody! The current 'My Favourite Girl' is indeed a sparkling and foolishly romantic pop song. JSH is not overpleased when I refer to Postcard but he doesn't mind being compared to the Monkees and he likes Einsturzende Neubaten.

JSH is Julian Henry, the Hit Parade's prolific singer/songwriter and label-owner. His accomplices are Nains Watts (sound producer) and Matt Moffatt (percussionist and leisure specialist).

Julian desires, eventually, to release the works of other artists on this nicely idealistic label, the initial manifesto of which included the following codes of practice: "No heavy metal acts . . . songs that last for more than three minutes will not be considered . . . free-thinkers will be encouraged . . ." And my favourite curl: "Time-wasters, revivalists, poseurs, the pompous and the over-bearing, fans of Heaven 17, demented 'born again' types and, finally, all persons who wear moustaches will be ignored."

Visionary stuff. Meanwhile, Julian is hoping 'My Favourite Girl' will continue to sell better than expected. "It's meant to be popular, to appeal . . . I mean, that's the idea."

Recording techniques are



JAWS

kept wilfully simplistic. "People say 'Oh, why didn't you put synths on?' and things. But if the song's good, there's no need for all that!" So it's guitars and gusto as on this single, or pianos and paths (he reckons) as on 'Forever', its predecessor.

It's honest. "This guy interviewed me for (delete) and said, "Right, who is your favourite girl? Ho ho," And . . . I should've said 'Mrs Ghandi' or something but I couldn't think of anything just then so I just sort of mumbled . . ."

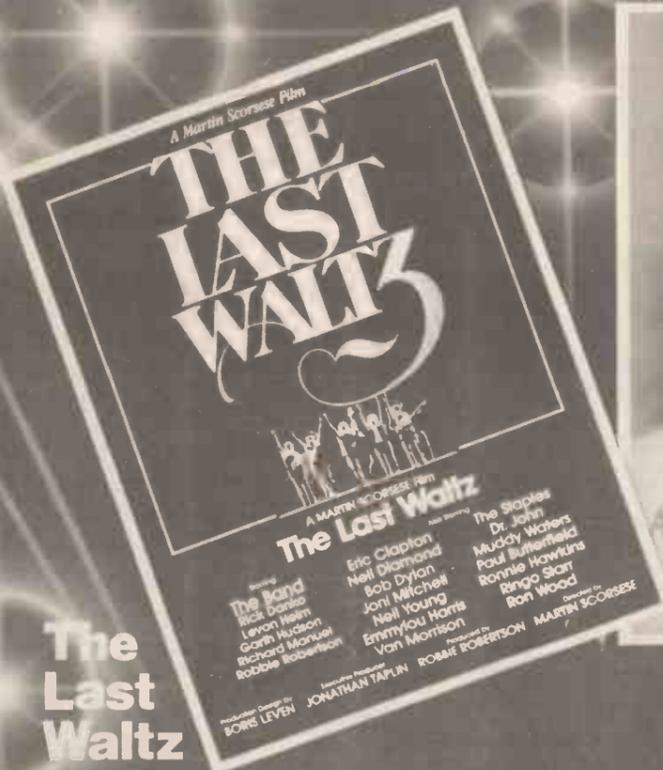
Naturally, Julian talks like a runaway train today. Once, he nearly lights a cigarette the wrong way round. But then I eat like a pig so what the hell, y'know? He goes off to see the Jesus And Mary Chain and then, probably, someone else.

"The group Nains and I had before, we used to blast out these tight cover versions like 'Heatwave' at places like the Rock Garden, and the crowd would think it was great. And I thought it was great. But Nains stopped thinking that was great. And then I did too."

"JSH Records will not be releasing any 'cover versions' under any circumstances." The Hit Parade — a smile a minute. That's three smiles per song, six per single. In the New Year, smiles numbers 13 to 18 will be born. Promising things.

CHRIS ROBERTS

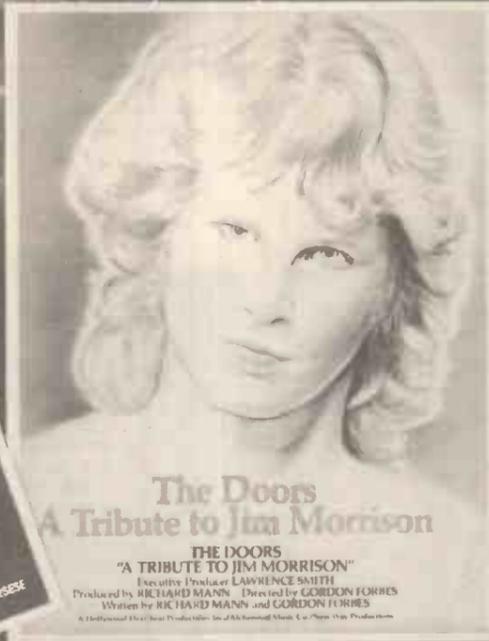
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JAWS

Have you got a taste for something different? Does your loved one call you a dried fish? Well, this is your chance to get a sash of sake and a touch of the Orient. The Frank Chickens take Andy Hurt for a gourmet blow-out, explain their upbringing and pour egg yolk on his burger

THE TABLE resembles a reconstruction of the Somme, the carnage and debris generated by a Japanese meal of gargantuan proportions. Group manager Linda has long since departed, having thrown in the towel, and photographer Mottram has similarly fallen by the wayside, mumbling some nonsense about having to take a few photos, a feeble excuse for letting the side down.

I'm feeling rather sorry for myself, having gone down with a bad case of eyes-too-big-for-the-stomach-itis, foolishly attempting to keep pace with the ravenous orientals.

The excuse for this unsolicited assault on the North face of Japanese cuisine is ground research for a fearless piece of investigative journalism into the arcane mysteries of Sukiyaki, Sushi, Shabu-Shabu and the like, and a look at the pragmatic Nipponese approach to the art of the blow-out.

The girls' ability to last the



FRANK CHICKENS make headlong assault on rice mountain

SNACK ATTACK

stamina-sapping course of bowl upon bowl upon dish of succulent exotica is graphically explained.

"The Japanese have the largest intestines of any race," asserts Kazuko.

Or, as more succinctly put by Kazuko, "the biggest crap!"

We have so far managed to wend our way through a series of unconventional delights such as fried soya bean curd, fried oyster in batter, raw mackerel and tuna, and deep-fried sweet potato. The Sukiyaki (a meat dish) came accompanied by a side bowl containing

nothing more than an intact, raw egg. Having been advised that the egg was for dunking the meat in, it proved to be surprisingly palatable.

Somewhat predictably, the provision of chopsticks generated a fair degree of mirth and merriment, as the occidental trio frantically shovelled away at the rice like wayward sheepdogs pathetically trying to corral a flock of particularly stubborn sheep. The occasional lull in the noshathon was enlivened by curious snippets of Japanese trivia.

"In Japan, religion has

become a convenience for life. When you get married, you have a Shinto wedding, and when you die, you go to the Buddhist temple. We take the best bits from each religion!"

But the big occasion is the new year, when employers and teachers alike in this fiercely patriarchal society play host to their minions, and one and all tuck into their traditional seasonal fare of rice cake, a dish that sounds truly irresistible, as described by Kazuko.

"Rice cake is made by steaming rice until it becomes very sticky, and



Pix: Tony Mottram

then we have the ritual of beating it with a heavy mallet until it is mashed to a pulp, like a pancake. Then it is grilled like toast, and eaten with stock." No wonder so many Kamikazi were prepared to die for their emperor.

AND THE pint-sized populace have tremendous fun with traditional after-dinner games.

"We play a form of badminton," informs Kazuko. "We use very narrow wooden bats and wooden shuttles, the aim being to hit

the shuttle to each other, and when somebody misses, they have their face marked with Calligraphy ink. If you lose badly, your face gets blacker and blacker!"

Alternatively there's hours of fun to be had with 'One hundred people, one poem', a rivetting game whereby, in response to the recitation of opening lines of a well-known ode, contestants have to select the appropriate second part of the verse in response to the recitation of opening lines of a well-known ode, contestants have to select the appropriate

"Some people get to know the game of Hyakuninshu so well, they can identify the poem just from hearing the first couple of sounds from the first word," assures Kazuko.

"The first syllable may be 'ah', and they can choose the correct card almost immediately, because they know just which of the cards begin with that sound."

With this fresh insight into the machinations of the collective Japanese mind, it's not so difficult to imagine why Kaz's Hohki and Taguchi have chosen to spend the past five or six years of their lives as far away from Japan as is geographically possible!

However, the food is well worth investigating, and while you contemplate yet another year waiting for that elusive pools win, why not spice up your jaded palate with this mouth-watering recipe for Yakitori — grilled (Frank) chicken:

INGREDIENTS: chicken, soy sauce, mirin (sweet cooking sake), sugar (1 dessert-spoon) and chilli (assorted).

INSTRUCTIONS: Prepare sauce by boiling the soy sauce, sake, chilli and sugar. Then chop chicken into inch-square cubes and marinate in the sauce. Finally, skewer 4-5 pieces of the prepared cubes and grill, preferably over charcoal.

Sounds tasty, huh? Then why not try your chicken with Tempura, fish or vegetables deep-fried in batter — a real treat!

The secret is to prepare the batter mix with very cold water, so that upon contact with the hot oil in your wok (what do you mean, you haven't got a wok? Do me a favour), the batter instantly forms a crispy coating around your veggies (peppers, sweet potato, aubergine and carrot are recommended) and fishes. Any white fish or prawns will do the trick.

Next week: the Ted Nugent way with raw antelope brains . . .



ANDY HURT lifts bowl with chopsticks while Linda Neville realises she's left her wallet at home



SEVENTH COURSE: and then there were two

JOE PUBLIC are the latest in a long line of talentless tossers turned on by the possibility of rock'n'roll as unprincipled swindle. But what the heck? They may not be peddling a particularly original sin, but they're a good grin and their live gigs have to be experienced to be believed.

This week's Skid Row Joes are ringmastered by a terminally dodgy sex goddess, a sort of slimmed-down Yanky Beki, name of Cindy Jackson, whose meagre vocal attributes fade into insignificance next to her alluring habit of blowing johnnies up to John Bindon-plus proportions on stage while letting slip her ambition to "find a man to fill this darn thing". Modesty forbids...

Her partner in grime, Tony Feedback, is used to sharing a stage with a non-singer having previously strummed the old six strings for the Angelic Upstarts after making a minor name for himself in non-league Mod band Long Tall Shorty. At the moment, this dubious duo are backed up by a rhythm section remarkably akin to the one that powers yon Peter Test-Tube. No, it ain't a rat you smell, but loveable Del-Boy and Oggy.

"When we formed last June, we wanted to be a serious soul band," Feedback tells me without blushing, "but the first the first gig was so bad..."

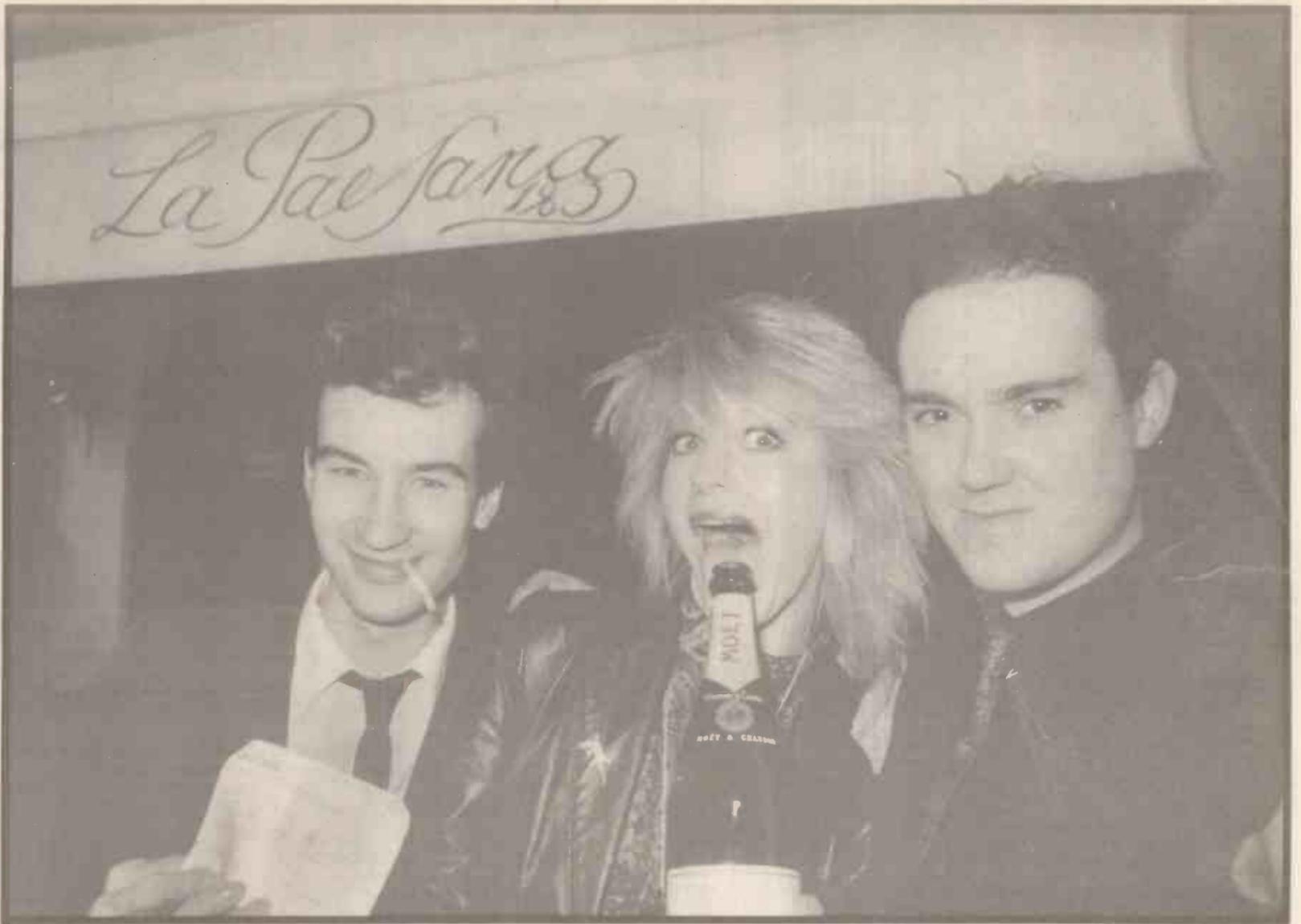
Believe me, they haven't improved. Their set of massacred covers and 'orrible originals — sort of spiked-up '60s pop played at a demolition derby — falls apart more often than a flasher's mac on Clapham Common.

Getting gigs was a breeze to begin with. Getting invited back was more problematic. Undeterred, the band ploughed on, merrily mugging the music press by circulating phoney news releases on stolen record company headed paper (laugh-an-hour *Malady Mawker* banned 'em for their cheek) and then blagging a regular date with London's *Standard* Ad-Lib gossip column thanks to their one moment of true inspiration, 'Champagne Charlie'.

Concerning the corny carry-ons of Princess Di's silly sibling Viscount Althorp, his pissed parasite pals, and Tony Blackburn's strides in Notting Hill's La Paesana nosherie, this dodgy ditty finally saw the light of day as a single on their own Capital label last November, coupled with another 'controversial' croon called 'Anti-CND'.

Musically, it's rougher than a Tilbury warehouse, although it does boast a certain charm, not to mention such, umm, Dylanesque narrative as "When Viscount Althorp went out for a bite/Tony Blackburn sure got a fright/Champagne Charlie said 'Give us your trousers/Or I'll let loose my rabble rousers/So if you don't wanna meet the same fate/Stay away from La Paesana in Notting Hill Gate..." E J Thribb, where are you now?

Ignoring their advice, but



Pics: Tony Mottram

JUST ORDINARY Joes on the street

taking the precaution of sporting extra braces, I met them at said pricey eye-tie pleasure dome for a spot of grilling — and I ain't talking steaks. Like, a joke's a joke, chaps, but you cannot be serious!

"We're deadly serious," says Feedback thru a mouthful of roast duck. "The only people who don't appreciate us are musicians who wish they couldn't play either. They're so jealous! They reckon we only get attention 'cos there's a good-looking bloke in the band too."

Sandy Robertson tells me there's another Joe Public who reckon you've ripped off their (highly original) name.

"Bollocks," Tone explodes, showering me in duck, "they say they've been going for four years, but no-one's ever heard of 'em. I mean, I've even heard of Abrasive Wheels so I've heard of everybody. They're just trying to cash in on our publicity."

YOU'VE BOTH had a history in other bands, ne c'est pas?

Tony: "Cindy's had a history with bands." "I've known a lot of

musicians," Cindy allows demurely.

But Tony, you were a top Mod, not to mention a seminal Oi Oi herbert. He shrugs his Harrods-suited shoulders. "Yeah, but we don't need shit like that. We're a new movement! People are gonna throw away guitar strings!"

"The music biz is the same now as it was ten years ago. In '77 people would do anything for a laugh, but now people get upset if you don't take things seriously. Joe Public are the only hope kids have got to avoid 30 years of being subjected to Wham!"

Cindy: "I wouldn't mind being subjected to Wham! for about a week. That George Michael, I'd wake him up before I did anything."

Ahem. How about influences?

Cindy: "My lyrics are definitely influenced by the Thompson Twins. Have you heard that line 'You were standing there, just standing there, and I thought I was dreaming, yeah'? If they can write shit like that so can we. Actually, my biggest influence is Adam Ant. I'd do anything to get one night with him, y'know, mega-star to mega-star. I bet he's not really a goody two-shoes."

Come clean about these lyrics on 'Anti-CND'. What are you, closet Tories?

Tony: "Nah, it's not a right-wing song, it's only knocking students." The next single, 'Sex Slave', is a million to wind-up wimmin's libbers.

"Shit," says Cindy succinctly. "If women don't like being women, they should have a sex change."

Tony: "Incidentally, don't say anything about Cindy's sex change."

Cindy: "That's a lie!"

Tony: "Ask to see pictures of her when she was a little girl then."

Cindy: "I left all that stuff in the States, that's not fair..."

Thankfully, this nonsense is interrupted by the arrival of their new label boss Robin Graytrex, bearing an obviously Toytown advance cheque for £50,000. I'm not usually impressed by this sort of hoax, and today is no exception. But when Rory Gallagher and Van Morrison walk past outside, I have to admit surprise.

"They've come for autographs," claims Tony. That's about as likely as a girl whose daddy owns about half of Ohio needing to do this sort of tomfoolery for a living. How do you plead, Cindy?

"My dad doesn't speak to

GOING PUBLIC

me 'cos I didn't get married and have kids for him," Cindy says. "Can I put an advert in this feature for a new drummer? He must have his own van and be good in bed. And size is important!"

No. "Well you will put in about Adam Ant, won't you? I really mean it. I'd like to cover him in warm custard..."

As she drools, and champagne corks start popping, I notice the bill has risen over the £150 mark and decide to do a runner — just in case they try and land me with it.

"I don't care what you write Gal," shouts Feedback charitably, "as long as you say we're MEGA".

No problem.

GARRY BUSHELL



Spot the rubber (cheque, that is...)

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In The Heat



Pushing You Out

SKIN SIDE OUT



SCANNERS

208

READOUT

'Def Leppard' by Willy McGilly (Proteus £1.99)
Not even the depth of a *Kerrang* feature. It even finishes off 'their story has only just begun'. This isn't even a beginning.

'Eurythmics' by Paul Roland (Proteus £1.99)
Half an hour to write, 20 minutes to design, nothing new to learn. Sweet publishing dreams may be made of this but Eurythmics fans should know better.

'Genesis: From One Fan To Another' by Amando Gallo (Omnibus £8.95);
'Genesis: Peter Gabriel, Phil Collins And Beyond' by Philip Kamin and Peter Goddard (Sidgwick And Jackson £7.95)

Ahem, have I started something? With as much objectivity as I can muster I can tell you that Amando Gallo has revised his stock of Genesis pictures — probably the most extensive in the world — slimmed down the text of his earlier 'I Know What I Like' biography and produced a colourful pictorial account of the band's career.

Canadians Philip Kamin and Peter Goddard show what a different perspective North Americans have on Genesis and it's hard to see how Peter Gabriel fits in at times. Strangely, the book makes Genesis seem like just another mega-band which as all-fans know is not the case.

'Pop Styles' by Ted Polhemus and Lynn Procter (Vermilion £6.95)

'Modern Times' by Peter York (Heinemann £7.95)
'Pop Styles' is the proletarian guide to rock and roll fashion with more pictures than words. Curiously, it's arranged in alphabetical order which gives it little rhyme or reason. It might have been better to have worked from quiffs down to winklepickers or vice versa.

'Modern Times' is the hip guide to fashion and style by Sloane Ranger inventor Peter York. Despite his own irritatingly smug style he lets you see the machinations and deals that go down in order to create that carefully spontaneous look. Needless to say Bryan Ferry gets a whole chapter to himself.

'Magnetic Storm' by Roger and Martyn Dean (Paper Tiger £7.95)

'Album Cover Album Volume 3' (Paper Tiger £7.95)

It's probably not Roger Dean's fault that his style has become indelibly linked with '70s pomp but the aura still hangs over much of 'Magnetic Storm' which covers the elaborate stage sets for Yes in the '70s and the drawings for *The War Of The Worlds*. But their video pods and cellular designs break out of the mould.

Roger Dean and David Howells have selected the contents for the third 'Album Cover Album' which proves that plagiarism is getting more rampant.

HUGH FIELDER

My heart belongs to Dada



MORE WACKY visuals like this, from *The Kiss* (shown last year), are coming soon from Channel 4

DURING THEIR second anniversary week, Channel 4 premiered the first of a season of works made by artists especially for television. This piece, entitled *The Kiss*, although totally dissimilar to most of the others in the series, gave a clear indication of the direction it would take: definitely different.

The series, under the working title of *Dadarama*, was devised and produced by Anna Ridley of Annalogue Ltd and gives all sorts of artists who would not normally find a slot on our TV screens a chance to present their work in their own fashion. *The Kiss* showed the fruits of a collaboration between artist Paul Richards and composer Michael Nyman (of *Draughtsman's Contract* fame).

Music plays an important part in the majority of the pieces and David Cunningham of the *Flying Lizards* has worked on many of them as well as creating two of his own. The first of these, *Stars* — *Eagle Clouds*, features

Brian Eno on guitar playing slow and often haunting music to the accompanying visuals of ripples on water. *Green River/Yellow River* also concentrates on the image of water but here the music is brooding and slightly intimidating.

At the other end of the spectrum is the 17-minute *Dialogue For Two Players* by Stephen Partridge in which an actress sits and talks about herself to an interviewer who remains silent throughout.

Other pieces explore different areas of performance art; painter, sculptor Rose Garard appears in *Tumbled Frame* as both the artist and the model and in *Dave's Bike*, David Cunningham has produced a sound treatment of Bach's 'Magnificat' to accompany John Latham's visuals of aerial views of London overlaid by a target motif.

Dadarama will be screened in the coming weeks. Arts programmes may never be the same again.

DEE PILGRIM

In the Year of Darkness, 2029,
the rulers of this planet devised the ultimate plan.

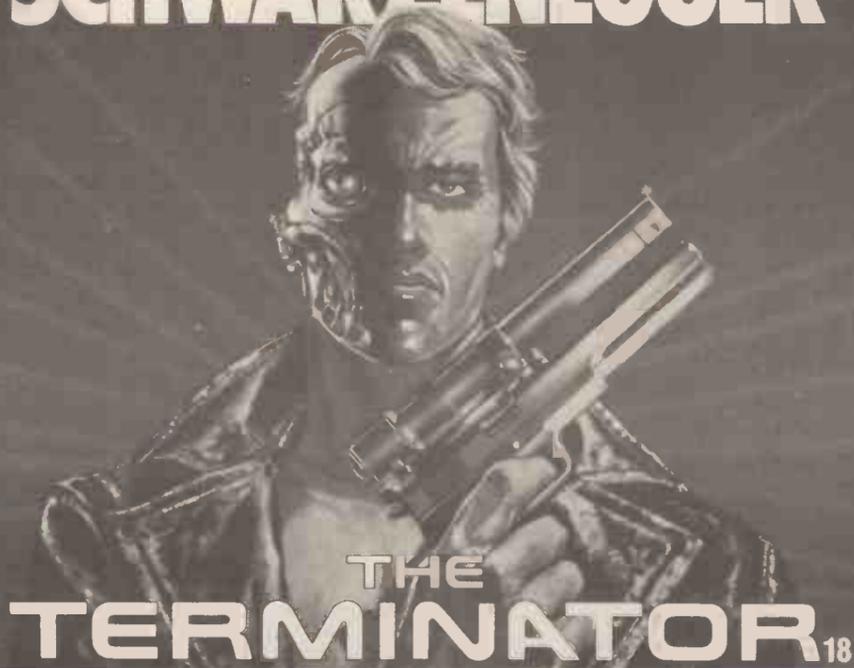
They would reshape the Future by changing the Past.

The plan required something that felt no pity.

No pain. No fear. Something unstoppable.

They created 'THE TERMINATOR'

SCHWARZENEGGER



Hemdale Presents A Pacific Western Production of a James Cameron Film
Arnold Schwarzenegger "The Terminator" Michael Biehn, Linda Hamilton and Paul Winfield
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VIEWDATA

WEDNESDAY JANUARY 9

ITV
RAZZMATAZZ (4.45-5.15)
Meat Loaf is the reliably hilarious guest presenter, while Bucks Fizz feature in a chat recorded on the day of their crash. Music by watery H20 and ragged-trousered rockers Big Country.

THURSDAY 10

BBC 1
TOP OF THE POPS (7.20-8)
The songs remain the same. And so do the DJ's: Mike Read and Mike Smith...

FRIDAY 11

BBC 2

OXFORD ROAD SHOW (7.15-8.05)
Paul Young guest-hosts, Janice Long discovers Strawberry Switchblade months after everyone else, and Billy Ocean sings.

VICTORIA WOOD — AS SEEN ON TV (9-9.35)
Smug comic singer has old partner Julie Walters as guest.

CHANNEL 4
THE TUBE (5.30-7)
Sid Presley Experience and Winston Reedy are tonight's odd coupling.

SATURDAY 12
CHANNEL 4
OTHER SIDE OF THE TRACKS (6-7)

Gambo chats to last-year's-

things Frankie and co at their USA *Saturday Night Live* stint. More promising is an investigation of The Cars' video style.

SUNDAY 13

ITV
SPITTING IMAGE (10.15-10.45)
Fluck'n'Law! Nasty duo attack Wham!, Holly Johnson, Daley Thompson and wee Prince Harry for this new series of the puppet caricature show.

TUESDAY 15

BBC 2
WHISTLE TEST (7.30-8.30)
Cocteau Twins and Floy Joy, plus a report on a John Peel radio session by Tools You Can Trust! Exciting, huh?

SANDY ROBERTSON



STRAWBERRY SWITCHBLADE: about to be 'discovered' by Janice Long

SINGLES

Reviewed by
Chris Roberts

MALCOLM MCLAREN 'Carmen (L'Oiseau Rebelle)' (Charisma) Outside the cigarette factory a crowd is waiting — of course! 'Carmen' was first performed 110 years ago, three months before Bizet's death. It was received with a storm of abuse.

The *South Bank Show* starring Malcolm McLaren was first shown some two months back, and if, as Dorothy reckons, he's a *pasty* apology for an 80s Warhol, he has the freedom of vein-tapping because he's so bloody clever. Genius, the ability to hold two opposite subcultures by the balls at the same time, should be rewarded! Thus, we fans receive melodrama, sex, sassy funk, stealth, guile, a reminder of how impressionable we thankfully are... a 1980's artefact to treasure and a statement on sexual politics of some depth (dot dot dot).

His lyrical interpretation is actually quite astute, blending strict translation with contemporary idiomatic vernacular street poetry. I strongly suspect most males will fall for Carmen the symbol. Most females will see through it all, as far as the joke, then fall about laughing.

McLaren's new single encourages the health of any nation and the glamorous but dumb doomed romanticism of idiots (I confess) who read too much F Scott Fitzgerald during their formative years. Avoid this record like the plague, but die for it. Uncontrollable stuff.

Additional facts of life. Not only does Nikki Lauda look like McLaren, he also drives one. The only worthwhile pose in my "top events of 84" — the one about me seeing the premiere of Francesco Rosi's film of Bizet's opera in Madrid with the King and Queen of Spain present — was viciously edited. This review was written by other people for me. I just phoned them up and told them what a brilliant idea it would be. This *had* to be single of the week. The only serious challenger was...

LINDA RONSTADT WITH NELSON RIDDLE AND HIS ORCHESTRA 'Falling In Love Again' (WEA) But I didn't think I could carry it off.

Otherwise, there's some frightfully competent efforts whooshing onto the January racks. Let's bring on four ladies who are not white and see what they have to testify.

CHAKA KHAN 'This Is My Night' (WEA) **TEENA MARIE** 'Lovergirl' (Epic) **THELMA HOUSTON** 'You Used To Hold Me So Tight' (MCA) **DIANA ROSS** 'Missing You' (EMI Capitol) Chaka Khan Chaka Khan's next hit is a physically impressive but unfeeling slice of the System's infectious dancefloor intuition. Produced by Arif Mardin, it's therefore labouring under the delusion that it's the perfect halfway point between the sublime 'Ain't Nobody' and the cloying 'I Feel For You'. Unarguably nearer groove than grave, top ten. But remember who at least *tried* — almost sort of — to start the backlash. Teena Marie, creator of the emphatically supreme 'I Need Your Lovin', returns with a raucous rhythm riot — exhilarating, in Deep on heat. Only two things detract, the

earsplitting guitar solo, and the fact that the 12" (where I presume the rap really takes off) isn't out yet. T Marie has everything C Khan has except the self-promoting nerve. Buy 'Lovergirl'.

Jimmy Jam and Terry Lewis produced the Thelma Houston single, which is reason enough to play it several times, which is what I had to do before my free will was usurped by its bubbly swaying charm. Not what you'd expect from the craftsman behind the cruelly gentle eroticism of 'Just Be Good To Me' etc, but almost as good. Like this, Diana's 'Missing You' was released in December but has until now failed to capture the number one slot or even a review in *Sounds!* Its unfashionably camp pathos and sophistication move as timelessly as 'Remember Me'.

Unfortunately written by Lionel Richie, as-sincerely-as-you'll-get dedicated to Marvin Gaye, this isn't mush it's mental and moral medication! And how that voice miaows. Beauty Lives? Try telling that to...

YOU'VE GOT FOETUS ON YOUR BREATH 'Wash It All Off' (Some Bizzare) **NURSE WITH WOUND** 'Brained By Falling masonry' (Laylah) **BALLAM AND THE ANGEL** 'World Of Light' (Chapter 22) **MILTON** 'Love is Like A Violence' (Embryo) Jim Foetus is of course a rabid centaur. This sounds like his greatest hits on 45 and is one of the most thunderously enjoyable singles of the last three months. 'Brained By Falling Masonry', which also features Mr Thirwell, missed me by a mile (over my head), although its very determination (religioso?) makes me think 'statement, possibly definitive', as surely as the back cover photo makes me think 'I'm sure I've seen him somewhere before'. B&TA are Killing Joke without the punchline. 'Love Is Like A Violence' is splendidly, distinctively, *foreign* and easily the *only* beat generation record of the week. Crazy! Milton, however, was a trundling turtle of a poet.

EURHYTHMICS 'Julia' (Virgin) Torn in the gut by this one. At first a vacuous resonance, on further investigation so utterly perfectly empty of *anything at all* that it's something of a classic. Because someone must have made it so, consciously. More needs to be said. I keep going back to it. People should make films about *reality* (or at least Olympic runners). Sometimes this sounds like Yes.

THE ASSOCIATES 'Breakfast' (WEA) This is the one I was *supposed* to adore. It is effectively sultry/optimistic but ultimately conservative after you've heard Soft Cell's 'L'Esqualita'. Billy MacKenzie's voice and the subtle piano are so perfect you don't notice them. Unmemorable. Candlelight.

JAMES KING AND THE LONEWOLVES 'The Angels Know' (Swamplands) Alan Horne swears by them... was a time I would've too, circa 'So Alone'. But this is moderate polo-neck rock 'n' roll, promising more than it delivers. The guitars take prisoners. Life is short, vis-a-vis *pop music* Tears For Fears have more sensibility.

IMMACULATE FOOLS 'Immaculate Fools' (A&M) **COOK DA BOOKS** 'Golden Age' (10) **3D** 'Nearer' (Rak) **REWARD** 'Strangers This Time' (Impression) Immaculate Fools, I thought, were going to remind me of The Only Ones (again!). No such luck. A very sleepy sub-Gerry Rafferty introspection

which reeks of record company "influence" on an initially promising group. Cook Da Books have never equalled the *grasp* of fellow scousers (Kenny Dalglish MBE tra la la la la!) Personal Column but share their gift for melody. They will remain hitless, which isn't where they wanna be. 3D likewise cannot *swing*. They at least have the dubious honour of a holographic disc, but make records like Ian Botham avoids policemen. Reward are no better or worse than any of these "hot names" and feature Dots and Jenny on backing vocals. I have an eye for such affairs.

THE COLOUR FIELD 'Thinking Of You' (Chrysalis) Terry and the boys go Kaempfert. Really a fraction *too* twee to succeed in its attempted coup of preconceptions. The lyrics are thoughtful, which isn't a surprise, but the melody is lifted, which is. The b-side 'My Wild Flame' is, paradoxically, more *young*, but is also — sorry to be so shit-hot at this — reminiscent of the track 'The Colour Field'. I've been more thrilled by further 'Heaven Up Here' plagiarisms. Till then 'Terry and June on the pier' videos will have to do.

CABARET VOLTAIRE 'James Brown' (Virgin/Some Bizzare) Sheffield. A cold day. Richard: "Let's call it 'James Brown', Mal." Mal: "That's a good idea, Richard." And so they did. Dance to it once. Four stars.

BIG COUNTRY 'Just A Shadow' (Mercury) **THE ARMOURY SHOW** 'We Can Be Brave Again' (Parlophone) Well I think it's high time now for the narrator to leap out of the background and say 'Look I really can't get into this stodge'. The BC single is... the same as all their others, only slower. It doesn't move me. Adamson has a nice sense of timing with his "huah — *chah!*"s though. Jobson's swotty crew will also appeal to U2 fans everywhere (for that is where they have them). This is preferable to the preposterous 'Castles In

Spain' and could be in danger of engendering interest from Janice Long listeners. This last dig was completely gratuitous.

CITY LIMITS AND THE MUTANT ROCKERS 'Keep It On' (Survival) Who recently completed some dates with Grandmaster Melle Mel and chop and cut like they know what that should have meant. Has more derring-do and gumption about it than 'Step Off'. These boys are past the age of dancing for ostentation and are not yet at the age of the phonier constipated machismo. A clean rap.

THE POINTER SISTERS 'Neutron Dance' (WEA) The fetching concept of Pointers as perfect pop is here unceremoniously ruffled by the 97th release from the slimy 'Break Out'. A cameo segment in the new Eddie Murphy film does not a credible sheeny body record make. A flimsy flop. Baileys in Watford beckons.

ULI JON ROTH 'Electric Sun' (EMI) Replete with free astral chart, which informs me that I am a "versatile communicator". As you would expect, it's a load of hippy gonad-shavings. He reminds me of a bloke I used to work with.

ELAINE PAIGE AND BARBARA DICKSON 'I Know Him So Well' (RCA) From *Chess*, written by Tim Rice and the two male Abbas, *brilliant*, a *monster!* The chorus is f***ing magic. 'Wasn't it good?/Wasn't he fine/Isn't it madness/He won't be mine'.

Ellie and Babs, a melodramatic negation of egos more impressive than Band-Aid! Oh the flutter in the heart when the curtain goes up! Oh the thrill of the applause! Oh the diamante earrings! Pssst — check out Barbara Streisand's 'With One More Look At You' for a real killer weep-out, freaks!

SPINAL TAP 'Christmas With The Devil' (Enigma) Er....



MALCY DOES the fandango (left) while Annie Eurhythmic becomes a TV personality



Liverpool
meets the
Orient?

TOKIO JOES

KEV SAMPSON
tunes in

THERE IS a corner of Liverpool that is forever Paris. Manchester Street it's called, as it happens. In this tree-lined boulevard, office lovers come to share their butties, tramps sit and share their meths and thousands upon thousands of birds cluster in the treetops to serenade the dusk of another day.

It was here that I made my way to meet Phil Wylie, singer, writer, bad comedian and capo di Come In Tokio. It was here that a car engine misfired loudly, sending an army of terrified birds squawking into the sky and a barrelful of hasty birdshit cascading to the pavement. A good start.

"I used to be a foreskin but it was pulling me back." They don't call Wylie the Bob Monkhouse of Liverpool music for nothing. He talks a lot, has a lot of good things to say. The band have got some great songs. The problem that arises — and is bound to where a group have a personality frontman — is that the 'centre-piece' seems more important than the band itself, a sentiment which Philip Wylie is quick to trash.

"It's quite natural for me, as the writer, to do most of the talking. I mean Alan wouldn't want to comment on the songwriting influences because he doesn't write. But when we get on stage we're Come In Tokio. People haven't come to see me, they've come to see a show. Well, they *may* have come to see me . . ."

Okay, what about the band, and their re-rise to prominence? About two years ago, Come In Tokio were the slippiest name in Liverpool, being dropped at more clubs and parties than Sammy Lee. Great fame and incredible wealth beckoned until their guitarist left, and put them in a bit of a fix. Phil took over on guitar which meant a period of classical artistic graft, practise coupled with poverty.

Earlier this year, the band snuck back onto the scene, and after a couple of summer festival gigs, held a triumphant 'comeback' at the System to confirm the rumours. The songs were back, newer and better ones, the performance was great and the people were, to greater or lesser degrees, impressed.

By now, Come In Tokio are



COME IN Tokio: not big in Japan

quite used to comparisons with 'Kilimanjaro' period Teardrop. "That's up to you," says Wylie. But you can't ignore it with the ethereal keyboards, plus the Herculean drumming of Alan 'Dreamboat' Currie wired together by some crackling, frantic guitar. The Tokio 'sound', call it what you will, is only the beginning of the story. They've got some tremendous songs, some beautiful songs and songs which are only alright. The passion of Tamla, the spite of Weller, the kick of the '80s. Come In Tokio have fast intros, grand choruses, big refrains. It's a sound and a style they've worked on.

"Yeah, hard work all round. We've been working on the *arrangement* of songs which has helped us so much, as well as the technical side. And we've been working on the way we put it all across. So it's up to the companies now, they know what we want."

What do you want from record companies and how do you look?

"We want loads of money from the companies and we look f***** ugly. No, when I talk about image, I don't mean something as extreme as blond spikey hair and leaping about like a tithead — it's just a question of looking good, like we're all mates and we're a unit and we know what to do next. Unity, *that* sort of image."

Image seems to play an important part in the success package these days.

"It does, that's all there is to it so why try and fight it? I'm pleased for anyone who makes the grade, even if they do it by looks alone, because it means they've *used* the company. They're the enemy. How can people knock

Wham! for being good at their job? They never set out to be anything else other than a poppy disco band. It's only when, say, they try and make out that Kajagoogoo are superb musicians that you get a bit angry."

IS LIVERPOOL part of the package, just like white teeth and pigtailed? Each record company seems to have a token Liverpool band who have some limited success and then fade into oblivion.

"That's just one of the unfortunate things about the business, the bandwagon side of it. In 1977, every company wanted a punk band, then a mod band, then Manchester, then Liverpool, then Scotland, then Liverpool again. So you get your groups like the Icees (Icicle Works) who, sadly, get a bit of a break and then disappear completely. And the Lotus Eaters . . . I really hope that this doesn't happen to Frankie, because maybe they were signed as a Liverpool group. If they carry on doing well it'll be great for us all — I'm made up for them."

Is it a help or a hindrance being a group from Liverpool?

"It can be both. If you're clever, you turn it to your advantage, though there's that much more competition. If you're stupid, as lots of bands here are, you think you've made it by being known in Liverpool. Being Liverpool's top band is all that matters to them and they really think they've made it . . ."

I didn't know Gallup had started collecting figures for Liverpool's top band. Or is it something agreed in secret

by members of Planet X? "Something like that, band of the moment, loads of people slapping your back. Maybe people are just being nice and don't want to say you're shit — but so many bands call this success in Liverpool."

So what's success, then? "It's lots of things, having money, having songs you're proud of. Those songs — we've really worked on channelling the power in the songs, not just being content with being a 'powerful' group. We're in a far better position now to go to the companies and say 'Look, this is what we're worth'. I think a lot of groups are doing that, now."

So a recording contract is the ultimate aim?

"Course it is. The *aim* is to have so much money that we never have to work again if we don't want to; but in the meantime, we're doing something we enjoy and that we're good at."

Back to Motown again: is there an element of that in the way the songs are arranged, the beat and the chorus, the overall power?

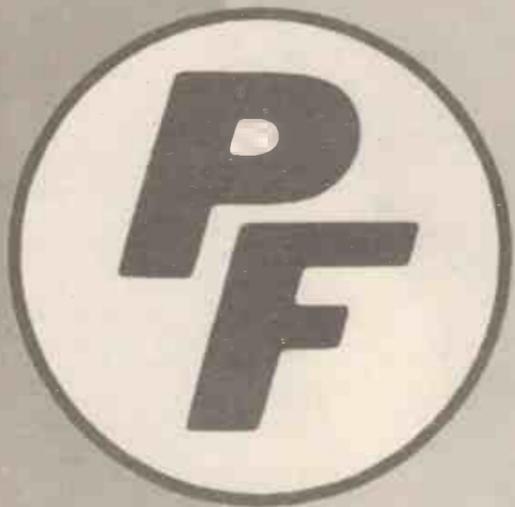
"That's just what I meant when I was talking about *channelling* the power and the emotion. I've been listening to a lot of the forgotten Tamla stuff and it was that period, y'know, the big chorus that I was going for. But it's done not in a '60s way but in an '80s way. I hope."

Two songs on a recent John Peel session — 'Long

Time Waiting For Love' and 'Say You'll Never Go Away Again' — bear this out in glorious style. The Long Song at its melodious best, delivered with the punch of a Bruno. These, says Philip Wylie, are the songs the people are going to love.

"We played Essex University last week, packed it was — one of those Freshers Balls where they all go crazy. I don't think many of those people had seen a band before, but they loved the songs. Which is nice, because we only went there for sex."

His clear blue eyes mist over at the thought, just like his brother's. Damn, there I go, letting the secret out right in the last sentence. Wyliepop lives on.



THE PALE FOUNTAINS

jean's not happening

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F L O W E R

"WHAT DID you bring him for?"

Stone Roses singer Ian sneers, pointing at the long-haired Tony Mottram and his 'Dumpy — The Rusted Nut' t-shirt. "We ain't a heavy metal band, y'know."

He's right, of course. Between the clichéd prehistoric swamplands of heavy metal and Sid Vicious punk, this young Manchester band with their wild-eyed waves of fresh rock noise shine with the welcoming glitter of a lighthouse in a pea-souper.

With their tense and glacial brand of starkly atmospheric post-punk, rough round the edges but readily exciting, the Stone Roses are a breath of street rock fresh air. Good enough to lure me to Manchester on this cold and frosty morning, at any rate. Their individual sound is well represented by the look of the motley crew who greet us at Manchester Piccadilly.

Ian Stone Rose looks like a real *Clockwork Orange* skin, lead guitarist John Squire is a futurist, rhythm guitarist Andy Cousins is a rockabilly, bassist Pete Garner could well be an AWOL New York Doll, and coffee-coloured joker and drummer Reni is a bona fide scruff.

The only thing that unifies them, apart from the smart hand made silk shirts they all wear, is their belief in the band.

"Our sound's really rough and powerful," Andy enthuses.

"It's like being hit by a ton of bricks," Ian expands, "but there's always a tune."

Soon you'll be able to experience their sound firsthand as a debut single on an indie label of their own is an immediate plan, and the songs have already been recorded, capturing the raw feel of the Buzzcocks' 'Spiral Scratch' EP (it was produced in the same local studios after all) while, also like that old time gem, hinting of greatness to come.

"What we'd like to achieve this year is a few indie hit singles and a hit indie album," says Ian, "so when we go to a major we'll have a strong foundation to build on."

Andy: "We don't mind serving an apprenticeship."

That's a couple of modest sounding statements to come from such an outgoing, self-confident band.

Ian: "Yeah, but it's honest as is what I'm gonna say now. When we played London, we blew Mercenary Skank off stage."

Is that the only time you played London?

Ian: "No, we played the Ad Lib Club last month. The first time we played it was an anti-heroin benefit."

You're anti-drugs then?

Ian: "Oh yeah, we went on speeding out of our heads. No, we are anti-drugs, except for speed and cannabis that is."

A real wide-boy likable sort of character, Ian is the subject of a Granada documentary on unemployment in the Manchester area. He's the most political in an apolitical band, his one trip to the polling booth resulting in a neat little cross for the Workers Revolutionary Party and the Redskins being a name he checks, except . . .

"Except when we went to see 'em play the local college the other month," he says, "we couldn't get in 'cos we weren't students. So much for them being street-level . . ."

STREET-LEVEL is one thing this young band (average age 20) definitely are. Ian and



STONE ROSES: good flora men at heart

Tony Mottram

P O W W E R

John are dole-boys, Reni's a barman (but of course), Andy works for British Telecom and Pete's employment at a local record shop is currently under threat, outrageously thanks to his wrecked glam look.

Coming together in April '84, the Stone Roses would have been punks in previous years but now recognise that punk has become a musical and cultural cul-de-sac. Reni was the last to join, and he was the third drummer. "The others just weren't dedicated enough," says Ian, "they wouldn't turn up for rehearsals and we rehearse five nights a week so they had to go."

The Alarm are just about the only band they all rate, although their influences are healthily varied, every one from Elvis to Mott The Hoople taking in the Violators, Slaughter, Bowie and Neil Kinnock (!) along the way.

But what are they in it for? Do they wanna be pop stars, rich and famous and all that?

"That depends on what you mean by pop stars," says Andy warily.

Ian: "If you call Echo And The Bunnymen pop stars then yeah."

Reni: "The respect and musical integrity of the Bunnymen with the Wham! bank account would be ideal."

Do they see themselves as part of any new Manchester scene?

Andy: "No, there isn't a Manchester scene. We're unlike any other local band. Unless you're a chart band or a hardcore punk band, it's really hard to play at all, but we manage."

"Time is on our side, y'know? We're gonna hold out as long as we can till we get the right deal. We want to keep as much control as possible. We see ourselves as a long-term project rather than one hit wonders who are just gonna fade away. We've been approached by one major already but nothing's come of that yet."

Spending the weekend with them was enough to convince me the Stone Roses are as good as people as they are as a band — they even put up with Mottram's customary reluctance to put his hand in his pocket (it took him 24 hours and then he only offered 'cos he thought the last orders bell had gone!).

Last word, however, to the modest Ian: "People will be sorry if they don't come and see us," he says. "We're so good, I wish I was in the audience sometimes." As someone who's been there, you have my word that he's not wrong.

GARRY JOHNSON



EURHYTHM!CS

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Andy Freiberg

MARY ANNE HOBBS emerges from her limo just long enough to see MOLLY HATCHET demolish New York. A tale of Bourbon, Bourbon and Bourbon

MOLLY HATCHET: quiet, peace loving citizens from the deep South (hic!)

GOOD GOLLY, YTTTOW MISS MOLLY

CRUZIN' TOWARDS the Big Apple in the style and safety of a long dark Cadillac limousine, the inviting neon-made tales of vice, scandal, murder and mugging seem almost farcical.

Indulging in complimentary bottles of Jack Daniels, my accomplice Mr X and myself mixed a lethal cocktail of Bourbon and shots from Molly Hatchet's new masterpiece 'The Deed Is Done'. A fitting title, as 'The Deed', producing a disc to match the classic of '79 'Flirtin' With Disaster', has been very tidily accomplished. As a result of rather a complicated family tree, Molly Hatchet to date have never quite managed to equal the hot blooded energy of their debut works, but two smart manoeuvres have been major factors towards the latest album's prowess. The re-enlisting of the original glass gargling vocalist Danny Joe Brown has replaced the incredible bulk Jimmy Farrar, and the addition of keyboards to the line up has injected new life and put them hot on the heels of ZZ Top, who've recently blazed a trail for the Southern Fried firecrackers.

NEW YORK may glitter at night, but between the billows of steam rising from the subways the cold light of dawn paints a very different picture. Dishevelled ladies of the night return to their daytime resting places, and tramps wandering aimlessly in the gutters hit home the harsh reality of NY street life. But as a native of Blighty the most striking thing about the place is its sheer height. Wall to wall kerbside skyscrapers reach about as close to heaven as we'll ever get — you could get vertigo just looking up at these monsters from the safety of the street. But outside is New York's trade mark. The natives make Geoff Capes look anorexic, hardly surprising when you consider the gross amounts these people devour. Every other shop is a delicatessen, and they heave

in every sense of the word. Order a sandwich and for five bucks you'll get the equivalent of three navvies' doorsteps all rolled into one. The drinks are mega, the Margaritas are magic. Extravagance is a way of life, excess a state of mind.

Hackin' down the five lane freeway towards Long Island the landscape becomes more and more barren, the skyscrapers diminish and only a periodical monstrosity blemishes the flat land. One such gross architectural nightmare is the 15,500 seater ice-hockey stadium where Molly Hatchet are getting ready to kick some serious ass. Not unlike our Wembley Arena, these huge stadiums are ten-a-penny in the USA, which I'm told boasts at least 50 similar. Despite our bleak surroundings the arena proved somewhat of a honey pot with a multitude of buzzing kids swarming round, radiating excitement and energy.

Backstage, Hatchet swigged Bourbon as only they can, and protested violently about having to 'pose' for photos. Obviously more interested in a nose-bag, the boyz took little notice of the press and security officials who periodically fussed around them, though founder member and lead guitarist Dave Hlubek cracked just enough jokes to keep them all relaxed and ticking over, with a kind of raw openness which seemed to be a quality enjoyed by the whole band. I discovered more when I spoke to Danny Joe Brown earlier in the evening . . .

GRIMACING ENOUGH to scare away prospective clientele, the Hatchet tour bus sat alone like a guard dog outside the Holiday Inn. After naming the band after a 17th Century mad woman who took great delight in dismembering the bodies of her lovers, I guessed these boys were not to be trifled with.

But inside the atmosphere was relaxed as we met the tour manager, clad only in a miniscule towel about the vitals. Mr X became quickly engrossed in Dave Hlubek's Bourbon, so I took the

opportunity of sliding off with singer Danny Joe Brown to do some serious sussing.

Currently engaged in a massive US trek as guests to Billy Squier, Molly Hatchet plan to continue touring with Triumph to promote 'The Deed'.

"Hell, the tour's goin' great," exclaimed Danny Joe, reaching for the bottle with one hand and the itinerary with the other, and reeling off the cities they're playing with a true air of pride.

"Some days we have a 400 mile journey to get to the next gig, but that 50 minutes on stage makes it all worth it."

Since their appearance at the Reading Festival in 1979, when they issued their legendary death threat to all punks, Hatchet have refrained from gracing our own fair shores.

"We love England and English music, and the women, oooh! But with the punks, we don't agree with all this shit about painting your head, cutting your face with glass and shaving one eyebrow off. I just can't relate to someone who goes around spitting at people. We'd love to play in England again, in fact as soon as we've finished back home you'd better tell the Queen we're comin'," he laughs.

With a loud, rude new wave of bands now dominating the US rock scene, I wondered how Hatchet fancied their chances against the young competition.

"Hey, these boys are just another wave hitting the beach, they don't cause us no trouble. We've stuck to our way of writing instead of following the trends and we still got our audience."

"When we first followed Skynyrd, I s'pose the 'Southern Boogie' label was a bit restricting, even a little detrimental. But we're Southern rock 'n' rollers and we're proud of that."

"Funny, really, all these keyboard bands used to bug the shit outta me and we used to say we'd never have keyboards in Hatchet, but John Galvin came along with some fresh ideas so we took him and his piano, and I think the album's benefitted a good deal from his work."

So are you happy with 'The Deed Is Done'?

"Sure am, it's our best yet."

What happened to your predecessor, Jimmy Farrar? "Jimmy? Last I heard he was workin' a hamburger stand back in Georgia," jokes Danny.

HOW DO Hatchet look upon the recent success of ZZ Top? Could it possibly be a threat to them?

"Seems strange to me that it's taken 'em so long to break, after all they've been doing the same old stuff for years now. But just like these pin-up boys, they ain't no threat to us. I see 'em as a kinda beacon for anyone breakin' into our style. Hell, we don't mind competition anyway . . . Prince is OK," he reflects. (Eh?-Ed.)

"Take a look tonight, we're gonna give Billy's ass a serious 50 minute kickin'!"

Back at the ranch, 15,000 of the 15,500 seats were occupied as Hatchet hit the stage. Warming up with boogie rock 'n' roller 'Bounty Hunter', the band had just seven numbers to show all those new faces just how worthy of support they really were. Luring punters from their seats with the irresistible 'Satisfied Man', the pace really began to hot up and the addictive, raw simplicity of songs like 'Gator Country' and 'She Does She Does' set off a chain reaction of gyrating pelvises around the arena. 'Flirtin' With Disaster' brought the set to a steaming climax, but it was obvious that the punters hadn't seen nearly enough. Returning to a standing ovation, Molly Hatchet wrapped it all up with their old classic 'The Peacemakers', graciously accepted their applause and left the stage leaving some serious work for Billy Squier.

Molly Hatchet may be old and bloated in comparison with the likes of Ratt, Motley Crue and Bon Jovi but although their stage show is negligible, the true grip of their music is hard to ignore. Standing as a prime example of real American men's men, right now Hatchet are shouldering their best album to date and must be living proof that life begins at 40!

WELCOME TO THE WORKING



VALERIE AND THE WEEK OF WONDERS (pic by Tony Mottram)

I HEARD a tape of this lot's current single 'Real Surprise' about two weeks before it came out. I just assumed it was the latest from Orange Juice, and was surprised and repulsed to find it came from a new Scottish three piece called Valerie And The Week Of Wonders.

Do what? When I discovered the name had been lifted wholesale from an East European film, I suspected the worst — art school poseurs!

"Well, Gerry and I were at art school together," admits guitarist Brian McFie, "but I just got hold of this book on East European films to pose with on the station. My brother Ewan was looking through it and he came across Valerie And The Week Of Wonders and we said 'Right! That's the name of our band.'"

"There's nothing deep or pretentious about it at all," adds singer/bassist Gerry Burns.

"We don't even know what the film's about." Menstruation actually, but let's not spend too long a period on that.

This line-up had been together for just one year, completed by Brian's electrician brother Ewan on drums, losing a sax player and a bassist on the way — the latter getting the tincture, rather unkindly you might feel, for being bald! Aw, c'mon, it never did Ritchie Blackmore any harm.

"We saw ourselves originally as a sort of cult band like Bauhaus," says Gerry. "Y'know, we wanted to make big waves in the

indie chart and steer clear of the big labels."

At this juncture I cough demurely and cast my eyes around the lavish A&M interview room we now find ourselves chatting in, getting dazzled by the gold discs that surround us.

"Yeah," says Gerry with a smile. "We had the wrong attitude. Besides, we just don't look weird enough to be a cult band."

"We're a happy band," adds Brian, "being into doom and gloom just isn't us. First and foremost our attitude is now that we're in the entertainment business."

'Real Surprise' is a lot more commercial than their first single 'Too Late', released on their own Soon Come label — a disc that resulted in a few precious Peel plays.

"That was a deliberate move," admits Brian, "although you've got to remember that indie single is nearly a year old. We wrote 'Real Surprise' almost tongue in cheek. It's the most commercial song we've ever written."

I thought it was Orange Juice, y'know, 'Rip It Up' period.

"Maybe I do sound like Edwyn Collins at times," admits Gerry, "although it's not intentional."

Brian: "Any influences that come out in our music are purely coincidental. It's unconscious."

Name 'em.

Brian: "My personal taste is Iggy Pop, New York Dolls and Bauhaus."

Gerry: "Mine are Stevie Wonder and George Benson."

You don't sound at all compatible.

Brian: "Well that's the great thing, having such opposite tastes. When we write, we meet somewhere in the middle."

WHEN VALERIE first came together they were playing a sort of pop reggae blend, so work that out! Before that Gerry played in a band called Strasser with Big John of the Exploited and in another with Steve Doyle from the One O'Clock Gang. They both played together with Steve Bronski in a club band called Stateline, Mr Pink Triangle nicking their bass amp and fleeing to London on a have-it-away day.

Since stabilising as a three piece, the band played club dates aplenty, finally coming the attention of Piggy Bank Records (who go through A&M) this September. 'Real Surprises' marks the start of their real career, and its release coincided with a decent support slot on the Icicle Works tour.

"It was really great," enthuses Brian, "especially after playing only small club dates before. It was really agrophobic at first playing all the big venues but we were going down great."

Now there's a debut album in the wings.

"We really wanna get Paul Hardiman to produce it," says Brian, "Y'know, the guy who produced Lloyd Cole And The Commotions. He gets the sound we're after. Lloyd Cole and the Bluebells are about the only people we rate at the moment."

So you're confident about da future then?

Gerry: "Yeah, although we signed to a major so we could make music, not because we wanted to become big pop stars."

Brian: "Not that we'd object if we did become big pop stars."

Personally, I don't reckon they will become mega, but my money still says Valerie have got a few good hit singles in them.

GARRY JOHNSON

WEEK

immaculate FOOLS



NEW 7" (GATEFOLD SLEEVE)
& 3 TRACK 12" SINGLE



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Sounds — we keep you warm and increase your style rating!



Paul Slattery

THE SOUNDS T-SHIRT

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FROM CHAOS

TRASH



JAYNE COUNTY: *Is she? Isn't she?* (pic by Carole Segal)

IN A world of small time poseurs and imbeciles who have made a fortune out of dressing up blandness in royal robes, it's a pleasure — and a surprise — to come across someone who's got real class.

Enter one Ms Jayne County — a person so manifestly due the title of Queen of Trash that she doesn't even have to bother to stake her claim to it.

Whilst other would-be glamsters pout and preen and attempt to convince us

just how outrageous and sleazy they are those who know they're the *genuine* cheap article just keep on sinking into the sewers of their choice with a minimum of fuss.

The apartment — naturally enough — is a charming mixture of decadence, garbage (and I don't mean *refuse*) and utility. So the large Divine painting is offset with snazzy hi-fi equipment that Jayne swears she doesn't know how to use.

Enter the hostess. "Sorry for dropping things; have a cookie."

And this for an opening line from someone who

scandalised the press (and the so-called sexually-liberated media hacks) with the infamous and long-ongoing *'is it a he-or-a-she, has s/he really had an operation that, you-know...'*

And she's sold 100,000 of 'If You Don't Want To F*** Me Baby, F*** Off'.

Things may seem to have been quiet on the County front recently, but I can assure you — or rather Jayne will — that such is not the case.

"I've been doing a lot of solo performances using tapes, where I walk on with an old bag, but to tell you

the truth it was just for the money. And the solo shows don't show even half of what I'm capable of.

"So, now I've also formed a band; they're all northern boys and they play a really hard, dirty sound. The guitar player is very young (he's only 17), and he's a trained classical guitar player too. They're a great band, and all they need is someone to give them direction, which is where I come in."

SHE SLIPS on a song from Brecht and Weill's 'Threepenny Opera', the perfect addition to the atmosphere.

Ever thought of covering any of their music?

"Oh, I'd *just love* to do one; King Kurt did a version of 'Mack The Knife', but I didn't reckon much to that. I'd like to do one much more in the vein of the original song. Half in English, and half in German, like Bowie did with 'Heroes', and give it a sort of 'Heroes' feel."

What about new releases; there hasn't been anything really since a 'Best Of The Electric Chairs' on Safari? With a new band and a new sound that threatens to bury past classics such as 'Toilet Love' under an unstoppable heap of garbage/greatness, I'd expect you to be thinking of releasing some records in the near future.

"Well, the first project is a four-track 12 inch single. And then I'll start work on the new album. I want it to be trash without being unplayable, you know what I mean?"

Er, no, not really... "I've got some songs that are really pretty, apart from the fact that I also consider them to be commercial as well. They've got lots of guitar sounds like the Shadows used to do..."

THERE'S A line — somewhere — which divides good trash (*honest* trash?) from people who play trash music because they're trying to live out an image. From people who try too hard to live out their fantasies and those of their heroes — many of whom, like Morrison, Vicious and Joplin, became victims of the supposedly exciting degenerate lifestyle that their present followers admire so much.

"I agree," answers Jayne. "You have to be *born* a trashy individual, your whole life must be trash. And I'd like to think that I'm a good example of it; I'm *proud* of my trashy background."

"Like, a bunch of people standing on stage with teased hair and make-up just don't make it, because you know that after the show they're just going to go home to their wife and their two kids. They're just normal people pretending to be trashy when they are on stage..."

The County lips curl in a well-practiced sneer.

"True trash is — like I got my name through the Detroit trash connection. There's a place in Detroit called Wayne County, and I posed for this photo leaning against the sign on the outskirts of the area which read 'You Are Now Entering Wayne County'. Good photo — but no-one would publish it."

Fashions come and

fashions go, but you can bet that whatever the new fashion is, that someone will have already done it before.

And these days, for our sins, trash is back in again with a big powder-puff swirl. Jayne County isn't part of that, though she could certainly claim with a large amount of justification that she was one of the people that started it off.

WHAT JAYNE County should have been is one of the Shangri-Las, but she was just born too late. She plays me a video of her singing their timeless classic, 'Past, Present And Future' in some seedy club in West Germany. "Oh no, I shouldn't really let you see this," she exclaims, "I sing this number *topless!*"

Whatever happened to the Electric Chairs?

"Well, the bass player met a *very* rich woman who's taking care of him, and he's living in LA with her. I asked him if he'd do some bass for me, but he said that since he met this richo richo woman, he's not into it anymore."

"The guitar player is in another band that have had some stuff released recently, but I can't remember the name of the band. And then Henry Mantovani (*shurely shome mistake?* — Ed), who used to do all the Shadowy guitar, is working for Miles Copeland, one of the representatives of his company in France."

"I've never become a huge star, a Boy George or anything like that, but my career is steady. I'll always be around, doing something. Things go up and down for me, and at the moment they're definitely going up."

"The low point was when I went to Berlin, and all the things I was doing completely crashed. I got so caught up in going out every night, and trying to collect as many boyfriends as I could. It was due to insecurity on my part, and everything practically collapsed. It was a case of 'Career, what career? Give me another drink'. I guess that I just got too carried away..."

"I could work in transvestite bars all over Germany and be quite rich, and have a generally incredible life. But it just wouldn't be me."

A few days later, I get a letter addressed to me with a map of Tibet on the front. It asks me to mention that Jayne is also writing a new play, *Volcano*, starring (of course) Jayne and Alana Peelay of *Comic Strip* fame. It's about two women in a mental institution on Christmas Eve. And on that typically Countyesque note, I, dear readers, shall take my leave...

TIBET

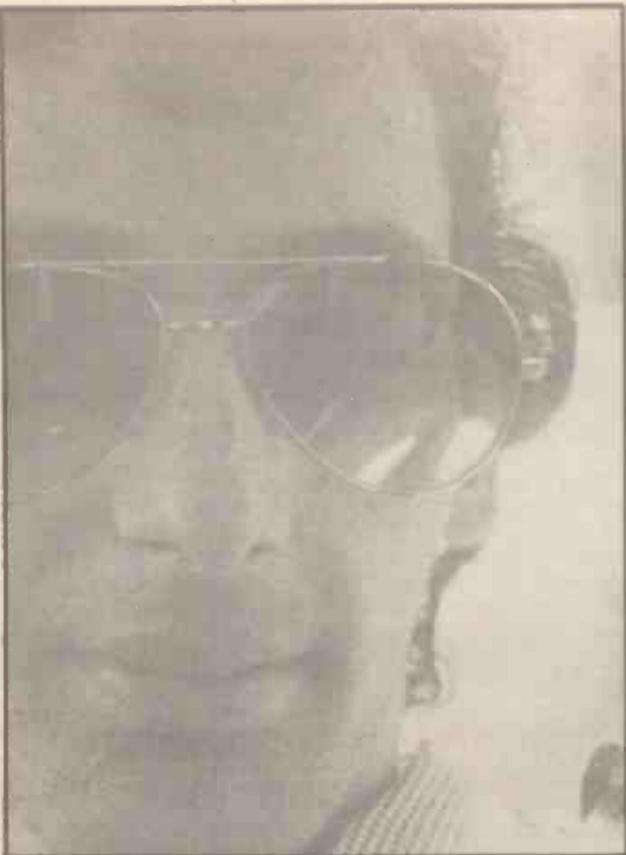
HEAVEN 17

(VS740-12) number 1 in a series of 5 . . . (and that's no lie)

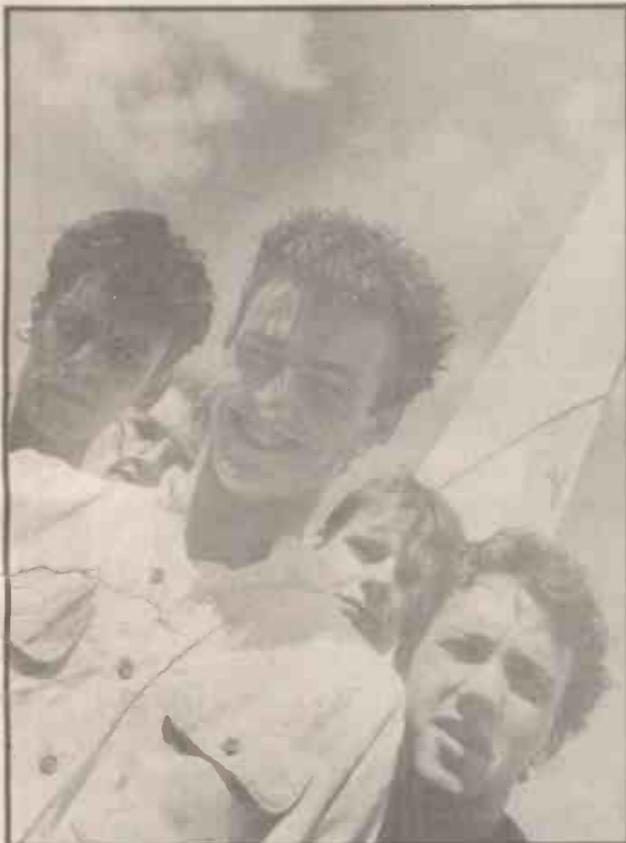


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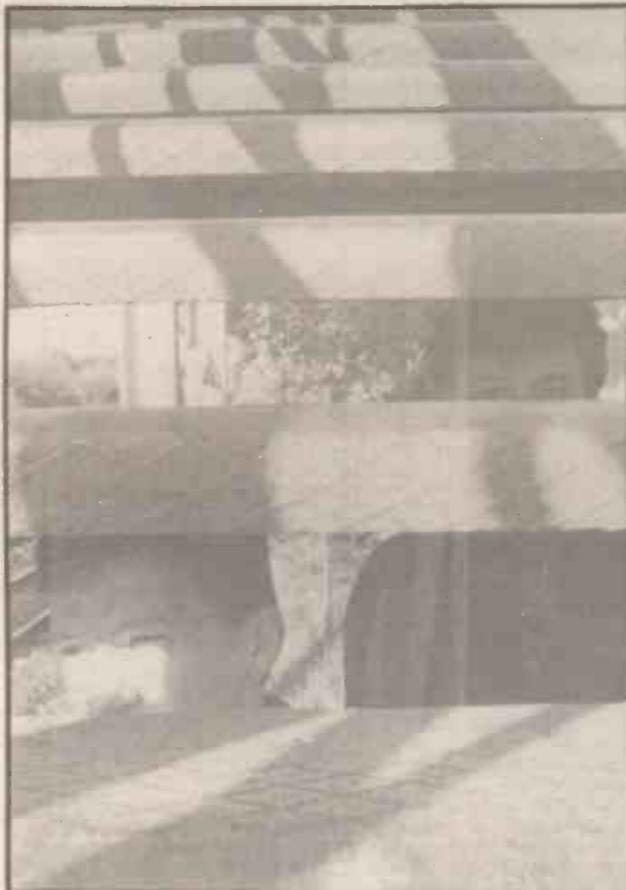
Up north of the border, down Glasgow way. After the mighty have left for a wider audience, just who're left to walk the lonely streets of Scotland's first city? John Dingwall dons his investigative cap and uncovers the delights of Precious Records



ELLIOT DAVIES: Precious mainman



WET WET WET: damp behind the ears?



MOROCCAN COCO: a shot in the eye of public taste

SUPPOSE, to all extents and purposes, 1984 could be hailed as a good year for Glasgow's ever swelling music scene. The year in which a whole host of bands, old and new, signed on the dotted line . . . and set about their goal of a chapter in rock 'n' roll. James King And The Lone Wolves went to Alan Horne's Swamplands label, Sunset Gun and Sugar Sugar headed for CBS, Del Amitri to Chrysalis, Fruits Of Passion to Virgin. The list is almost endless.

Bothwell's Bluebells finally found their way into that elusive Top 40 (despite everything), Lloyd Cole And The Commotions searched high and low for an unfavourable review as their debut single met with similar success, and the Blue Nile picked up the 'best album in five years' tag from Steve Lillywhite. More than any one city deserves? Well . . .

Standing in the shadows of all these and more, Glasgow's newest and, to date, most promising record label ('to date' includes Postcard for those a bit slow on the uptake) is currently attracting more than a few awkward glances from record companies 'down south' as acclaim becomes secondary to fame.

Run by Elliot Davies (ex-manager of both the Wake and Sunset Gun, not to mention what he describes as "other earth shattering involvements" in a crudely sarcastic tone), the Precious Organisation has little doubt of its impending success on a national level and intends to rely on the talent of bands as opposed to producers.

"It seems that record companies down south (there it is again) need to have areas which are happening," says Elliot, "and for some time Glasgow has been one of them. I thought there had to be better bands than those being signed and it took a lot of soul searching, faith and trust but

I searched and found them. "We don't have a Trevor Horne or Martin Rushent, therefore the faith has to be in the bands. And I don't have horn(e)-rimmed spectacles or the knowledge to twiddle the right knobs but I do have better taste in music."

An indictment of his good taste is there to be seen and heard. The three bands currently on Precious performed showcase concerts — in Glasgow and Edinburgh — recently to a varied but mainly positive (and sometimes justifiably OTT) reaction, and plan to extend their live performances fairly soon . . .

Moroccan Coco, Hamilton academicals with the most prolific and extremely talented singer/songwriter, guitarist and occasional pianist Peter Lyon — earlier this week I was driven in the boot of a red Chevette to the remote and damp ruins of a castle dungeon, to hear him perform a brilliant solo set of new songs — at the top of the class.

"You can stay in Stranrear and still be Lennon and McCartney," he says, quite deadpan.

Sometimes Moroccan Coco remind you of Costello ('Georgette'), Squeeze or the Shadows. Sometimes it's the Temperance Seven jamming with KC And The Sunshine Band ('Steam Radio', their extremely rare debut single) or George McRae ('One Day', the flip side). Always they remind you of class.

The single, released prior to Precious on their own independent label "wasn't a tenement toon single," says Peter. "I knew that people on higher levels might have treated it as a novelty, but when I look at the charts I just laugh. If we're competing with the Nik Kershaws and Tracies of this world then it's no contest."

WET WET Wet, hailed by all and sundry as the next big thing (or the one after that) are fortunate enough to possess one of the most extraordinarily soulful singers ever to come out of Glasgow. "Hold it right there!" you cry. "No way can one local label have all this talent!" Well, you're wrong so shut up and listen.

Think of the late Marvin Pentz Gaye Jnr and early Steveland Judkins-Morris (Wonder's never cease — ouch!). Think of a 19 year old Clash fan with cheekbones like geometry. Think of a future sex-symbol of the '80s. Think of all these and you have Marti Pellow.

"This band's full of soul," says Marti coolly, "I take it from my mum who used to sing professionally and has a great voice. But I didn't start singing seriously until I was 18".

Whatever happened to the '12 year old genius' syndrome? Having been promised a single on Blanco Y Negro last year by none other than Geoff Travis, they awaited further contact until the budding Precious stepped in.

"Precious was like a saviour. We were worried about working with some of the major labels because of the early stage in our development, and this meant that despite the backing of a major, we'd be able to avoid the record company treadmill and sort out our musical direction."

Meanwhile, the Floor, formed from the ashes of Slaughterhouse 5 and boasting influences from the 13th Floor Elevators, Love, garage-punk psychedelia and John Barry to Scott Walker, Genesis, Marc Bolan and Roy Wood, are the third, and perhaps the least conspicuous band from a commercial viewpoint. But certainly not in terms of raw and arrogant aggression.

"You can call us funeral parlour rock," offers vocalist David Patrick with a knowing smirk, "death and horror stuff but not gothic!"

Having brought the three bands together and nurtured their talents over the past six to eight months, Elliot intends to finalise a major licensing deal within the coming months — "maybe tomorrow" — and has the full backing of all concerned.

"We all know that Elliot is no idiot," claims Peter. "When I first met him I thought 'Who is this wee, sixteen year old boy pestering us?', that he was some kid running a fanzine and very irresponsible looking. So I tried to ignore him."

"But he's professional and

has strong ideals, in line with all of us, about good music. A lot of bands in Glasgow jump in at the deep end and only last six months, by which time their posters are beginning to fade away on the electricity boxes in Renfield Street, but we've been a lot more deliberate."

"He's given us the time required to get things together," adds David. "When Slaughterhouse 5 split, he was patient and understood that the net result would be for the better."

"It used to take us a week to write songs," enthuses Marti. "Now it takes months."

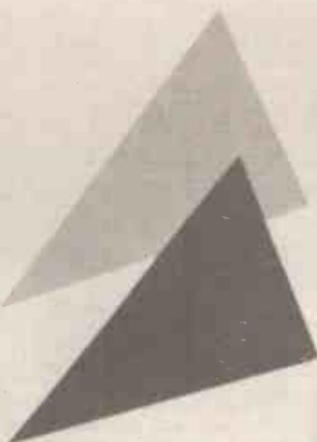
CHOING THE DEXY'S principles of 'honesty and passion', Elliot took the name from their 'Let's Make This Precious' single — "Whether Rowland talked through a hole in his head or not, I've always admired the words to that song so we all go training in boxing shorts" — and strongly believes that the state of British pop has long been in decline.

"Record companies seem to be a means of taking a talent, channelling the artistry and spirit through its normal processes with lesser results. We are the antithesis to that. I wouldn't say that Precious was special so much as different. In the same way that the Smiths saw something in Rough Trade, despite all the majors breathing down their necks, we hope that people and bands will see something in us."

If Elliot's view of the pop business is seen to be rather two dimensional (and who's to say it isn't?), then it is perhaps justified by his ability to use that view to his advantage. "Never trust an A&R man to his word,"

"don't take bullshit for an answer" and lastly, whether heartening or sickeningly egocentric — Edwyn Collins mimicked the colourful press release in one local rag whilst Steven Pastel cruelly described him as a "two time loser from the south side" in another — "Always have the ultimate belief in your own abilities."

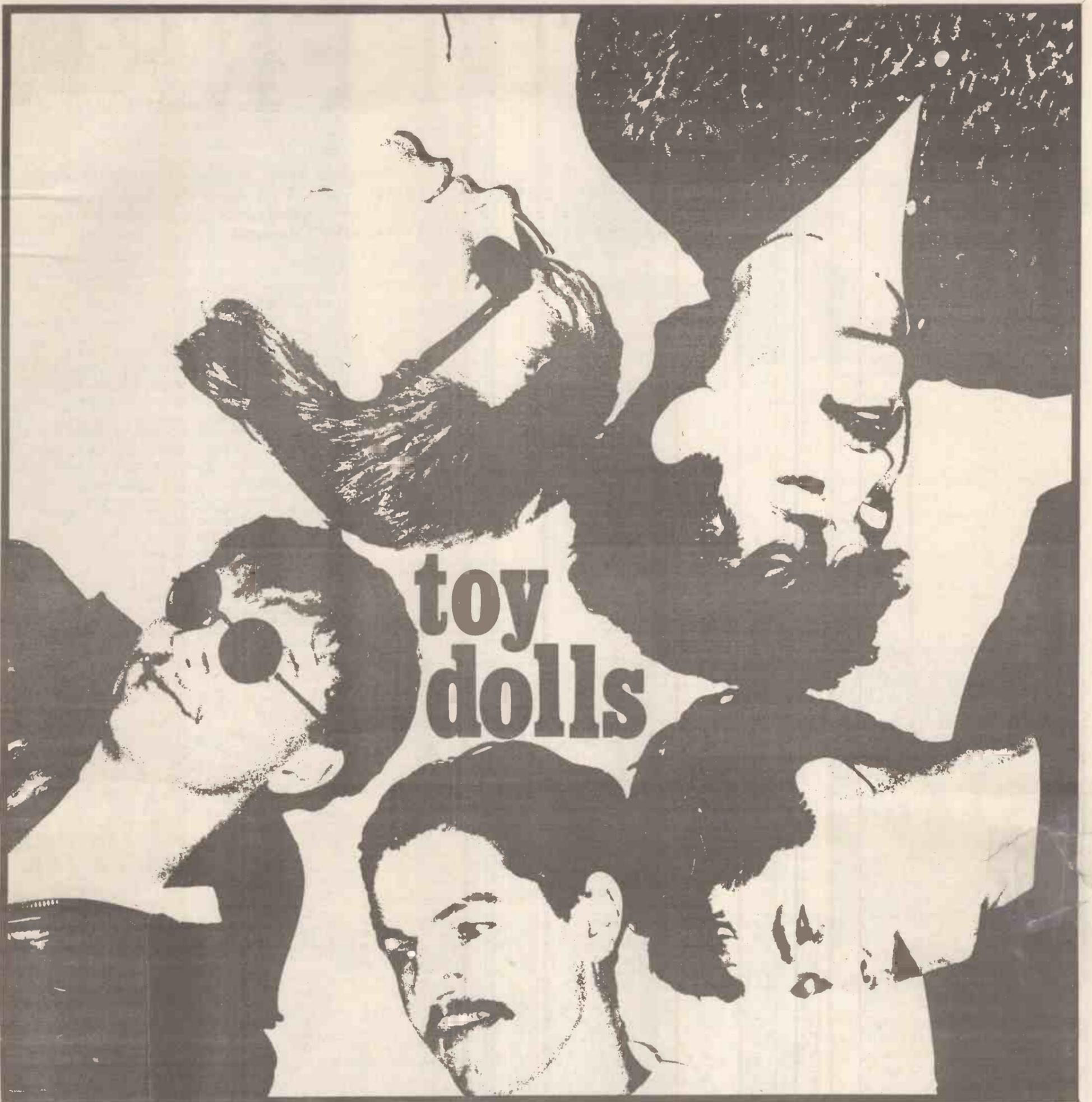
Meanwhile, it's gettin' mighty crowded up here.



Pix by Jim Sheridan



THE FLOOR: on their way up



EUROPEAN TOYS play with MR SPENCER

THESE BOYS have no manners; they enter the pub covered in sweat, stubble and intimidating, heavily tattooed muscle, and the cassette machine groans. Such volume. These Kings Lynn boys talk (shout) in extremely loud voices, they skin pint after pint of ale, and the question must be . . .

How did this bunch of earthy, rough 'n' ready types, these so-called European Toys, get it together sufficiently to produce a record like 'Korea', their recent, majestic 12" single? How were these people able to create a thing of such brutal but approachable power?

Tosh (guitar) says: "It just happens naturally."
Liam (vocals): "Perhaps it's

because sometimes you can't express things in a conversation, but you can through pen and paper and through your music."

Tosh: "You say we're rough 'n' ready, but we're not really that rough; I mean, that doesn't even come into it, like you get people such as Ronnie Kray or John McVicar in prison, they've all been violent men, but now they're creating beauty, they're artists and they are very clever men."

"We're not on that scale by a long way, but we just create what we think is beautiful and we are basically all . . . we'd like to think we were artists, and we probably are to a certain extent without even realising it."

Liam: "Sometimes I think we're ashamed to admit that, I really do."

Yet you're not even remotely ashamed of using the word 'beautiful'.

Andy (guitar/keyboards): "No, not at all."

Tosh: "I love beauty in music, it's like the Clash, they've done so much hardcore stuff but they can still come up with something like 'Stay Free', and to me that is beautiful. My mate got put in prison, right, and I used to go home, put the headphones on, and I used to cry to that record. I think it's absolutely brilliant."

Liam: "And a lot of people say that about our music. They hear a certain track and say 'God, that's beautiful', and it makes them cry and not be ashamed to admit it."

The European Toys play fiery, intelligent, adrenalin-pumping post-U2 rock 'n' roll: it is intense, refined and disciplined, and starkly impressive. The European Toys do not believe in adopting pretentious fronts during interviews. Instead, they go totally against the grain — and not as part of some calculated anarchic gesture either — boozing and laughing and fooling, and I wonder if getting really

sensible might make them feel a little awkward.

Do they find it hard being serious?

Liam: "I do, but music, that's another world for me."

Sean (bass): "Life to me is too short to just sit here and go 'F*** me man, I've got to get a job, I need money, I've got to worry about this, worry about that . . . Why? There's no need for it."

Tosh: "Do you think our music sounds serious, then?"
I do, and never in a million years did I expect you to be such regular, jovial people, truly I didn't.

European Toys: "What did you expect?"

I EXPECTED unshaven slobs, sure, but unshaven slobs with a touch more, I don't know, *intensity* about them.

Tosh: "Well, basically, in a nutshell, we're piss-artists." Couldn't this prove a drawback, being as it is

completely at odds with your dignified and noticeably clever music?

Tosh: "It could be."

Sean: "In the long run, yeah."

Tosh: "I take that back."

Do you find serious discussion of the band easier when by yourselves?

Liam: "Actually, I do."

I sense a hell of a lot of anger in the music.

Sean: "I think 'Korea' is an aggressive number, and there are a couple of similar ones where you really f***** put your heart into the c*** and grit your teeth when you're playing, where you really . . ."

Liam: "Do we give the impression we're violent people?"

Not so much violent as aggressive.

"But if you listen to the music and the lyrics, there's nothing but beauty, I don't see any aggression in there." Then let's discuss the lyrical content of 'Korea'.

Tosh: "It's about the

beauty of the land."

Clarke (drums): "It's a fantastic place and so many people have tried to occupy it for one reason or another, but it's never happened, that's what it's about."

Liam: "When someone like yourself listens to the music and then asks question about it, I love that, it's interesting, it's difficult, it's like another world."

What one thing would you really love to do?

Tosh: "My ultimate dream is to be rich and famous and have a little studio at the bottom of the garden where I can bring the lads and say 'Rights lads, we're just going to doss here for six months, we're going to do something really beautiful and then release it'. That's what I'd love to do."

Liam: "I really think we've got something to say with our music, I really do, honestly. We've got a different approach and I've never met a band like us yet. I think we're different."

JUST DANDY



to make the D L Roth mid-air splits from the drum platform, the only man in metal to do washboard solos onstage.

They lived in a hippy commune in deep south Arkansas when they weren't on the road, the members and their families in fancy log cabins. And then, six years ago, it was all over, just drifted away. Tommy Aldridge joined Ozzy, the others disappeared into oblivion . . .

"The Black Attack is back for sure and we're ripping faces off!" Jim Dandy bellows. "I'm still out there. My ass is still tight, my legs are still right, I still wear the spandex pants at night, and I got the fur boots up to the knee."

"I don't wear no shirt, I'm feeling fine, I work up a sweat every time, I don't know anything but rock and roll and I'm gonna stay there till I'm dead and gone and they'll have to kill me to get rid of me and I'm on my way! We are slamming! We are here to play rock and roll and show them what it was really for and it's the voice of the people, it's a way to get it out, it's reaction, man, it shows what youth is going through."

"Really, I ain't playing no games here, I wanna show them what I really am, I'm really an aggressive barbarian, big deal, I have no respect for their society, their society has failed in everything except technology — which I'm having fun with, I like my stereo, but I don't like this nuclear stuff they got

if they're gonna start messing up the world. But who wants to hear this heavy crock; I just wanna rock!"

The Dave Lee Rothian monologue pauses long enough for a question. So why stop in the first place?

"I don't want to talk about that too much right now. I just more or less had to go hide out for about four years. I got a little bit too hot for my own good. It's sort of like Jesse James, every now and then you've got to lay low."

For a start, there was a heart attack, a mild one by most standards but enough to shake him up and send him to hospital and keep him apart from his old lifestyle for a year or so. And when he put his big toe back in to test the water, he found it seething with sharks: management problems, contract problems, band problems.

"Sure, it got very sad. We were a high ideal, we were a sociological experiment," he laughs, "living up there in this little place with a 12-foot oak fence around it, and it was beautiful and the kids loved it and we were really into what we were doing."

"And everything kind of dissolved because everybody was confused and they were getting desperate, everybody got a little grabby — and it wasn't so much my band, they just got to where they weren't liking it anymore and they wanted to go home. Most of them were still back in Arkansas except Tommy, just sitting there not wanting anything to do with the business . . ."

GUITARIST RICKY Reynolds was more than willing to hook up with his old leader again and, with a handful of young unknowns and a new head for business, early in '84 they started working on an album, "Ready As Hell", a mighty record released under JD's name thanks to legal hassles preventing him from calling his new band Black Oak Arkansas (since sorted out).

"You ain't never seen nothing like it!" bawls Jim. "This is the best it's ever been and I'm the best I've ever been and such a humble guy too! I got a sword, I got ninja bombs, I got whips, I fly through the air, I do the splits from 15 feet and I'm ten years older and it makes it that much more amazing."

"I look better than I did ten years ago and that is from being active in bed as well as onstage — if you enjoy life you will look like you enjoy life and the more people want to be around you because somehow you have found a little secret and you grin like you know something nobody else does."

"It's like my song, 'Get Ahead Of Your Time' — it's not to be dissuaded, not to be detoured, not to be confused by all the things that happen with success; let it go to your heart instead of your head, that's the whole point, get what's real out of it instead of being tempted into what's not real by the human frailties we all have. It's like don't tempt the devil. You can do anything you want, but you better watch out!"

Which reminds me. Weren't there rumours he was about to join Black Sabbath (BOA's first British tour was opening for Sabbath ten years ago) as vocalist?

"They never really asked me and I never planned on it. I'm me, you know. I love them guys. I know them all, but I'm not going to give everybody the satisfaction of me with Sabbath and Tommy with Ozzy. On the next album we'll be Black Oak Arkansas; the legacy lives on."

The next album, due in six months or so, is already as good as done, titled "The Black Attack Is Back" and it's "Heavy! I'm talking impact here, this album'll burn the turntable right up off the table, you'll see it smoking and . . ."

It's still one hell of a band.

SYLVIE SIMMONS

L.F.I.

JIM DANDY: spot the loose change

IT WAS one hell of a band, Black Oak Arkansas, rough and rowdy and raucous and rebellious and all sorts of good things

beginning with 'R', a bunch of one-time juvenile delinquent gang members fronted by long-haired, bare-chested Jim Dandy

Mangrum, the first man in metal to wear spandex, the first man in metal to wear studded wristbands, the first man in metal

CABARET VOLTAIRE

JAMES BROWN | BAD SELF PART I

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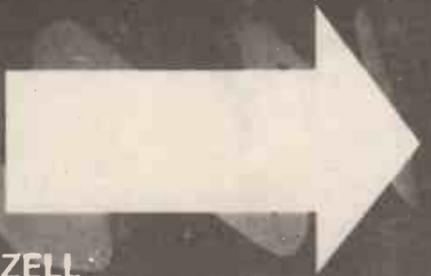
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SOME BIZARRE

info RIOT

EDITED BY BARRY LAZELL



Paddle sores

ALSO ON the feedback front, I finally have the complete story of the legendary (or they are now, anyway) **Mandrake Paddle Steamer**, including the later doings of the band's members. This info comes straight from Mandrake founder member and vocalist **Brian Engel**, who

is still very much active in the rock world. I'll squeeze the story into *Sounds* as soon as there is room for it, but those people who got excited by the coverage on the band to date will probably go apeshit to discover that there are plans to persuade EMI to reissue

the 'Strange Walking Man' single, that a whole album of unreleased follow-up material still exists, and that there is even a possibility of Mandrake reforming as a playing unit if the current psychedelic interest is maintained. This paper will keep you informed.

sticky fingers

MOVING ON to **Jethro Tull**, for whom I recently printed a full (or so I hoped) UK singles listing, further words come from **Martin Webb** of *Willesden Green, London NW10*. He says:

"Your Tull singles listing in the December 15 issue was pretty exhaustive — congratulations! I've just a few snippets of info to round things off. Firstly, regarding the mysterious and not-released single 'Lick Your Fingers Clean', I have a contemporary music press news-cutting (probably from *NME*), which reports the upcoming release of the

'Aqualung' album on March 12, 1971, and continues: 'The group's previously-reported single 'Lick Your Fingers Clean' has been withdrawn. The single was originally scheduled for release on January 15, but was subsequently delayed and has now been completely cancelled. A spokesman for the group gave the reason as the release date being too close to that of the album... which seems strange in view of the fact that the album is not due until two months after the original date planned for the single's release!'

"I've subsequently heard a rumour of a pressing of the single being sold at an auction in Germany, but nothing confirmed. I have often wondered if the song itself was reworked on the 'War Child' album as 'Two Fingers', in which the last verse ends with 'You'd better lick two fingers clean, before you shake his hand'.

"As for what happened to 'Beltane', the originally-planned B-side to the 1978 single 'Moths', goodness only knows. It should also be noted that the version of 'Teacher' on the flip of the UK single 'The Witch's

Promise' is a different version from that included on the 'Living In The Past' album compilation, and so strictly speaking qualifies as a non-album B-side. The LP version of 'Teacher' is the one which was recorded originally for the American market.

"Two additions which could be made to the singles list are a picture disc single of 'Broadsword'/'Fallen On Hard Times' (CHSP 2619), and Ian Anderson's spectacularly unsuccessful solo single 'Fly By Night'/'End Game' (CHS 2746). I also have vague memories of

extracts from both 'Thick As A Brick' and 'A Passion Play' being released as UK singles, and being played on the John Peel show (times change!), though I can't quote catalogue numbers, as I don't have these singles (if they exist). There are, however, definitely American, Swedish and Spanish versions of each of these. As you can imagine, as with all long-lived bands, there is a plethora of foreign-released singles, mostly with very collectable picture sleeves, though they're far too numerous to mention."



JETHRO TULL contemplating a world before flares

BORED FREE

FIRSTLY, SOME last words on the **Paul Kossoff** saga. It has been definitely concluded that he is not to be heard on **John Martyn's** 'Live At Leeds' album, but **Campbell Patrick** of **Alexandria** in Scotland wants to make an additional point:

"Paul did play with **John Martyn** on the night that the 'Live In Leeds' album was recorded. He played in the latter part of the set, which was not on the album. His playing was, however, recorded, and was in fact supposed to be on a three-album boxed set which **Island** was to release during 1984. As far as I'm aware, this has now unfortunately been shelved, which is a shame, because the lack of previously unreleased material on albums issued since Paul's death has been disappointing."

That this disappointment looks like continuing is pretty well confirmed by **David Clayton**, of the **Paul Kossoff** Appreciation Society in Nottingham. He too agrees that no recordings made by **Koss** with **Martyn** are on the

previously-released album, and continues:

"I have been helping to compile an LP set on **Koss** for **Island**, and had hoped to include one or two of the three tracks which were recorded at **Leeds** on it. However, this idea was dropped, as the quality of **Paul's** playing was not stunning. It would now seem unlikely that these tracks will be released at all.

"Anybody interested in **Koss** or **Free** might like to note that I'm also involved in writing **Paul Kossoff's** biography, which should reach print next summer. It will include a full discography. In the meantime, for further **Koss/Free** info, readers can contact the **Paul Kossoff** Appreciation Society at **39 Staverton Road, Bilborough, Nottingham NG8 4ET**."

Jason Peacey of **Backwell**, **Bristol**, says that **Kossoff** played during the encore of **Martyn's** 1975 **Leeds** gig, rather than during the body of the concert. **Jason** has seen this in the past on a bootleg tape. I imagine that

this was made from the audience rather than by **Island's** recording engineers, so I'll leave you to imagine what the quality must be like. **Jason** continues:

"The **Paul Kossoff** boxed set, when it appears, will feature hard-to-get tracks, plus unreleased material from 1966 onwards! Collectors might also like to note that **Koss** did some sessions both before and after joining **Free** in 1968. He is on **Champion Jack Dupree's** album 'I Haven't Done No One No Harm' (Blue Horizon 63206) from 1968, and **Martha Velez's** 'Fiends And Angels Again' (Blue Horizon 7-63867) from 1970. During the early/mid 1970s, he also appeared on **Jim Capaldi's** albums 'Oh How We Danced' (Island ILPS 9187) and 'Short Cut Draw Blood' (Island ILPS 9336)."

On an associated subject, **Jason** also has some info on **Kossoff's** former **Free** compatriot **Andy Fraser**:

"In response to **Stephen Flannigan's** request, I can tell him that **Andy Fraser** released three singles during

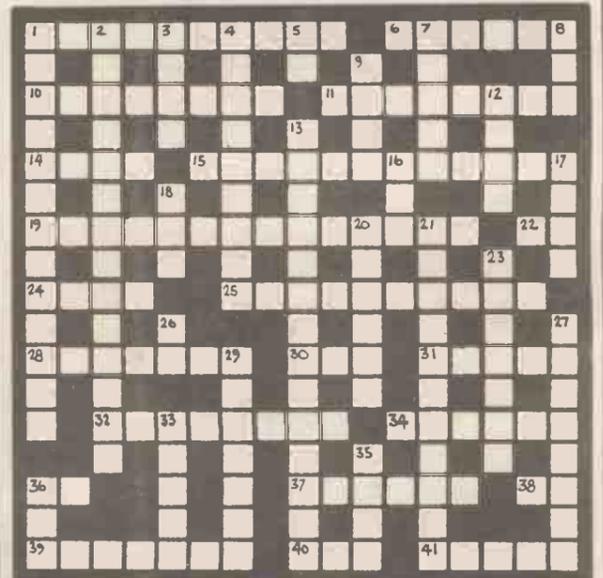
1975, as follows: **CBS 3159** 'Don't Hide Your Love Away'/'Ain't Gonna Worry

CBS 3725 'Be Good To Yourself'/'Gotta Steal Away' **CBS 4004** 'Listen To The Rain'/'Train Of Love'

"'Be Good To Yourself' was later a hit for **Frankie Miller**, who actually covered quite a few **Fraser** songs. His material was also covered by the likes of **Robert Palmer** (the single 'Every Kinda People' and some tracks on 'Clues'), **Ted Nugent** ('Penetrator' contains 'Knockin' At Your Door') and **Joe Cocker** ('Sweet Little Woman' on the B-side of 'Up Where We Belong')."

"Last year, **Andy** released a single in America, coupling 'Do You Love Me' and 'Palm Of My Hand'. Due as the follow-up, and possibly already released there by now, is 'Fine, Fine, Fine'. Both these single A-sides are contained on **Andy's** new album, also titled 'Fine, Fine, Fine', and currently only available as an American or German import. The US number is **Island 90153-1**."

XWORD



By Sue Buckley

ACROSS

1. Surfing fish from the big gap (10) 6. Blues man with *Indianola Mississippi Seeds* (1.1.4) 10. Commie talk from *Bill Nelson* (3.5) 11. They were little for *Billy J and Paul* dreamed of 'em (children) 14. *Manu Dibango* had a big one! (4) 15. *Small Faces* got high there (8.4) 19. With bowler and broily he yells 'hey youth man' (7.7) 22. ZZ's loco? (2) 24. It goes with *Nova* (not *Vauxhall*) (4) 25. Relative of *Sam And Dave* with a penchant for brown sugar (4.6.) 28. Land where 'everything's free' and band from *Ventura Highway* (7) 30. Blue skymen? (1.1.1) 31. Anvil put it on itself (5) 32. Ex TV personality (8) 34. Aswad chased for it (6) 36. Where *Anarchy* was expected (1.1.) 37. Reggae man *Gregory* (6) 38. *Diddley/Derek* (2) 39. A 'chunk' of *Keith West's* teenage opera (7) 40. There was tiger one on *Rocky* (3) 41. *Soul Star*(r)(5)

DOWN

1. Veteran composer who asked the way to *San Jose* even though there was always something there to remind him (4.9) 2. Does this describe *Pretty Maidens*? (3.3.3.5) 3. *Floyd's* mother's heart (4) 4. Reggae outfit that might have caused offence (9) 5. *Jarreau/Di Meola* (2) 7. *Silver's* famous sergeant (5) 8. Club for a bang? (3) 9. Real smart disco people (4) 12. A 'genuine' thing from *Liverpool* (4) 13. When *George* woke up sweating, what did he find? (3.5.2.4) 16. Burned by the *Skeletals* (3) 17. 'Do it' to 'em all, say *Metallica* (4) 18. *Curtis Mayfield* had a super one (3) 20. Sex one for 8 down (6) 21. What *Boy George* would say if the unemployment figures began to drop? (3.1.7) 23. *Quarrymen*, then silver, now nowhere men (7) 26. Say hello to this *Memphis* label (2) 27. It saw me standing alone, without a love of my own (4.4) 29. Get a mad tan for *Stuart* (4.3 anag) 33. *McGuinn/Taylor* (5) 35. Como, literally; *Greg*, nominally (4) 36. He had no regrets (3)

LAST WEEK'S ANSWERS

ACROSS 9. *Nellie The Elephant* 10. *Crow* 11. *Fun Boy Three* 12. *Eve* 13. *USSR* 14. *Jude* 16. *News* 18. *Ska* 20. *In The Studio* 22. *ZTT* 24. *Air* 25. *Howard* 28. *Andy* 29. *Next Position* 32. *Gene* 33. *Tyger* 34. *Roll* 35. *Lola* 36. *Stevens* 38. *Le* 39. *Hooker*
DOWN 1. *Hearts And Mind* 2. *Flower* 3. *Perfect Strangers* 4. *China* 5. *Zero* 6. *Beatles* 7. *Sharona* 8. *Underwater World* 15. *Union* 17. *Dub* 19. *KC* 21. *Heavy Metal* 23. *She's Fresh* 26. *Waterloo* 27. *Exit* 30. *Pogues* 31. *Bill* 37. *E.P.*

"PUNISHMENT IS inevitable. Punishment of all kinds. We punish ourselves by drinking too much, thought can be a horrible punishment. It is punishment to listen to early material by the Human League and compare it to what they are doing now. They will go to Hell, baked in a big, pink saucepan. That is Punishment For Rebellion."



STRAFE FUR Rebellion projecting a grey image

whilst recalling the days when 999, Pere Ubu et al were here.

We move on to Ziggy's flat over on the Furstenwall, home also to Indie label Ata Tak and (Strafe) distributors Das Buro, together responsible for a large section of current German music.

I ask them about their name, about Strafe.

Bernd replies: "Punishment has a lot to do with Germany. The idea that if you are 'bad', you are punished. It has a lot to do with religion . . .

First signs are they're going to be hard work. Phrases like "this is not important", "does not concern us", "verboten (forbidden)" punctuate their speech — when they deem conversation worthwhile, that is. They cast a dismissive eye over the Ratinghof and its mainly evil-looking clientele,

their rebellion has always interested us. At school, if I was punished it made me go further. You *can* take it literally but you must not."

Strafe like to remain ambiguous, they love contradiction. They come across at first as fatally

serious, but it is soon apparent they possess a keen, if slightly bizarre, sense of humour. Take, for instance "Have you ever seen a gorilla? Have you ever seen a camel?" while a parallel vocal describes a child being torn limb from limb.

THIS IS humour. This is Strafe. I ask them if that's what they mean by humour. I hardly

hear the reply for the laughter. "Yes!" explains Bernd. "It's

the humour you might have in the last minute of your life. It is meant honestly. That 40 years on from WWII you can still see beautiful things. I like gorillas, I like camels, I like elephants . . . the other words were taken, word for word, from a programme on the

Third Reich. It's a contradiction, what happened 40 years ago and nature as it is now."

Things such as the Hitler 'diaries', Hess in Spandau, the slight resurgence of extreme right-wing politics serve as continual reminders of this unpleasant period of history. Perhaps, as a result, even the 'recent' German groups remain fully aware of the dark side of human nature. 39 Clocks, Neubauten, X-Mal, Strafe, not exactly chat-show theme music though, particularly with X-Mal and Strafe, there are signs that such bands can be accessible without having to compromise.

Characteristic of Strafe is the division of their albums into dark, gurgling atmospherics, such as the title

track of 'ASMOD' and the more mainstream, uptempo 'Black Widow' and 'Ever Seen', plus the occasional hybrid such as 'Hochofen Ballet', altogether a more positive move from the first album's experimentalism of deaf singers and fathers on violins.

Also characteristic is the use of noise: helicopters, splashing, choirs, radiators, you name it, the purpose of which I'm told is to evoke the feelings connected with such sounds, keeping people close to the source of original noise.

Strafe elaborate: "In general terms, noises are not music because they don't fit into music. When noises appear, the music is distracted. Noises are the musicality that we don't

realise anymore." "Burn the electronic music machines," they advocate in their writings, meant as supplements to their albums, the toys responsible for the "sound sauce liquid manure" which runs riot in the charts, not the Warhol cow, but rather Radio One dung wallpaper hanging in the majority of homes. It's time to redecorate.

There's just one reservation, that the Strafe facade is so fear-inducing that they might scare away their potential listeners. Such music is normally associated with gloom and despair. I, for one, didn't play the album for a week after receiving it, thinking it might make a depressive of me during the precious few days of summer sunshine. I needn't have worried, 'A Soundless Message Of Death' is positively life-giving, another one of those contradictions they love so much.

"Living today is no more dangerous than during the Crusades," imparts Bernd. Hmm.

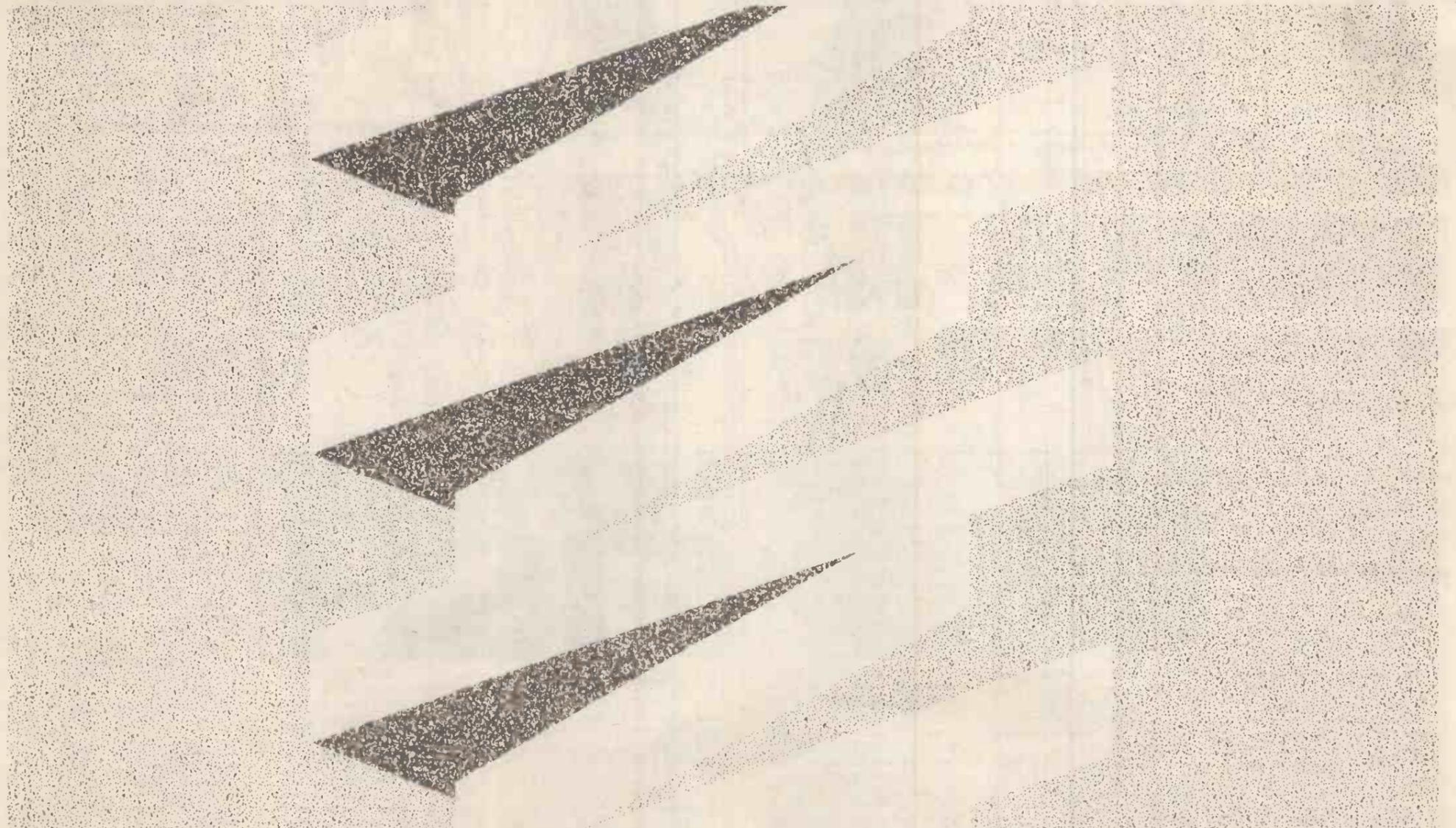
"The idea that people only start to worry when it's *their* ass that's going to get burnt — we hate this. Of course there will be a year 2,000, a year 4,000,000 . . ."

We're hardly into '85 but if a more relevant, accessibly unorthodox band comes to prominence this year then I'll only be delighted. The Strafe concept doesn't stop there. There is a video, they design and build exquisite furniture and much more besides. If I were Sir Robert Mark, I would call them a 'major contribution' to an otherwise trite and predictable scene, and would, unlikely as it may sound, whole-heartedly recommend 'A Soundless Message Of Death' for those chilly winter months. After all, they're so modest.

"You can take us seriously, but you must not. We mean what we say but always give hints to let people question what we do. We would never say we have the only truth."

ROBERT SMITH

INNER CITY UNIT



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«LETTERS»

FIRM OPINION

WILL THE music press ever stop hating Led Zeppelin and, in particular, Jimmy Page? I am of course referring to your failure to review, nay to even mention the gigs that Pagey, Paul Rodgers and Co (alias The Firm) played the weekend before last, ie December 7th, 8th and 9th.

I was unable to attend myself. I have three young kids, another on the way and we're unemployed — big 'ahhs' all round — but I'm simply trying to illustrate that not all people who really want to go to an event are able to, for one reason or another. I eagerly sifted first through *Sounds*, which we have delivered every week being the lesser of the three evils, then, unbelieving, I went to purchase 'the other two'. Nothing. Not a jot!

I ruminated on this most of last Wednesday, all the possible reasons for such neglect. Yes, I know it's not cool to get off on the old 'super groups' of the '70s, and yes, I know anyone over 25 or even 20 is considered past it as far as the music scene goes, which ain't very far at all. But to return to my point there are still enough Zep fans, old and new, out there to merit a review. 'The Song Remains The Same' is the current number one video, isn't it? — Pat Merrick As mentioned in last week's *Jaws, Page and Co* gave no press access at all! — Ed.

FREEDOM FIGHTERS

AM a South African punk currently on holiday here in the UK. I notice that a lot of people say that all white South Africans are racist pigs. For example, the group Microdisney have an LP out called 'We Hate You White South African Bastards'.

Well, let's get things straight. South African punks are violently anti-racism because we believe in freedom, and racism is not freedom. There are also thousands of normal English people in South Africa who are anti-racism. You will find that it is the majority of the Afrikaans-speaking arseholes who are the racists. And seeing that we have an Afrikaans government (which we think sucks) then all this 'you South African racist pig' stuff is reflected on anything that is white and moves. So up yours, Microdisney. — Maggot, one of the many Exploited barmy army punks, South Africa

OI! DIVISION

I AM a skinhead girl and I have been since I was nine, I'm 19 now. Your reader Joe Hawkins seems to think if you don't mix with mods, go to their clubs and like soul, Tamla Motown, ska and rocksteady, you're not a real skinhead.

Well I for one know that's a load of rubbish. This bloke ought to think before he speaks. There are skinheads and suedeheads who mix with mods, but the majority of us don't! And that's a fact he'll have to accept. There are still plenty of real skins about today, and not these 'plastic' skins he is referring to. He can't seem to realise there are plastic mods as well, and plastic punks, and plastic heavy rockers, in fact there are false people in every faction. It's just a fashion for them and they usually change after a few months, but it's a way of life for us!

There are some real skinhead bands about as well, like the Last Resort and

YOUNG LOVE

REGARDING YOUR letter from Polly as to what a glory boy Paul Young is, I thought it only fair to him and his fans to put Polly right.

I was also a 'strictly metal fan' (to quote Polly) until a couple of years ago when I first heard of Paul Young. Since then I have been to concerts on his previous three tours. Each time I met him, each time he signed

autographs for anyone and each time he stopped to tell me of his career, his voice, whatever. To say he has 'no time for the people who put him there' is just complete rubbish.

As for the screaming females, yes I know they're incredibly irritating. The first time I went to see Paul after having only been to see Whitesnake, Rainbow and the like, I found them very difficult to accept, and still

do, but you can hardly blame Paul for that. They hardly 'drowned out every word', it would take a hell of a lot more than a bit of screaming to do that.

No, John Lennon he's not, but then John Lennon was not Paul Young either. Paul is a brilliant singer who works bloody hard on stage, as any sensible person who's seen him knows, and he is certainly no glory boy. — Love from Linda

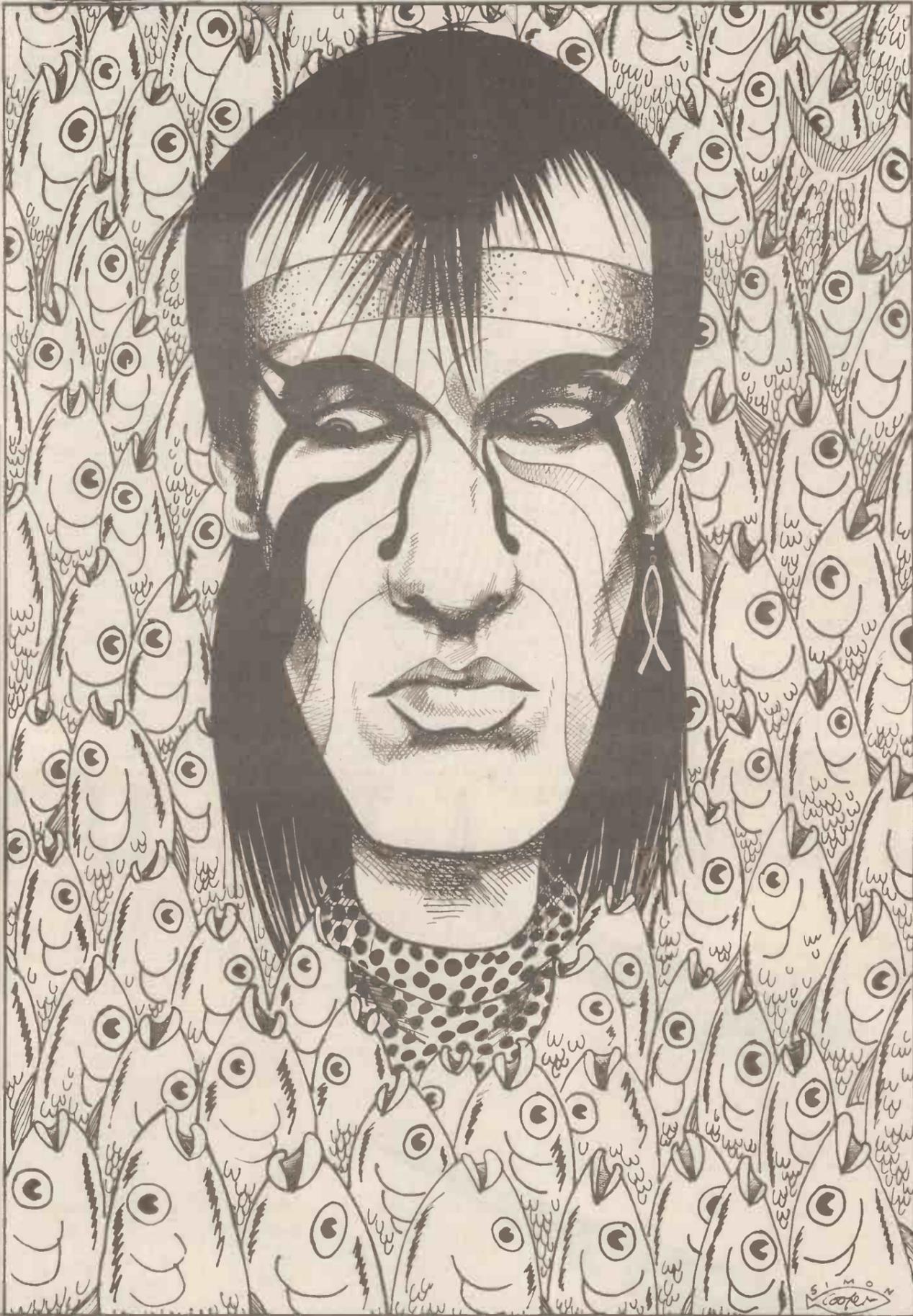


Illustration by Simon Cooper

AFTER READING the brilliant interview on the gorgeous Fish (*Sounds* 15th December), I thought I'd let you know that he needn't be on his own. I'd have him! I think he's the greatest thing since wholemeal bread. He's got a fantastic voice and writes brilliant lyrics. Plus I think he's very good looking. I saw Marillion in an open

air concert in Paderborn, West Germany. I was right at the front on my friend's shoulders, so I had a great view of him. If anyone ever gets the chance, go and see them. It was the best concert I'd been to. Also, let's have more articles on Fish and Marillion. — A girl obsessed with Fish, Cornwall

the old time favourites Sham 69, and Cockney Rejects' music still lives on. You might not know this Mr Hawkins, but there are plenty of real skinheads and suedeheads who do not like ska and rocksteady, but who believe the only real, authentic music is pure British Oi! And there are plenty of clubs and pubs throughout London where real skins go, where Oi! bands perform and are played, for those who've

been skinheads since the first skinhead street movement started in 1967-68! So when you talk about 'weak-minded morons with shaved heads who call themselves skinheads' and 'bald punk rockers', you want to think again, because you're definitely out of order, you need to get your facts straight and stop living in a dream world. You're talking out of your arse mate!! — Lynda Payne, Bermondsey, London

HUMBLE FISH

RAG DROOL

I FIRST started reading your rag about two years ago after I realised the alternatives (*NME*, *MM*) weren't worth bothering about. Recently, that is since about March this year, I thought you'd finally turned on to good music and dumped your old HR tag. I'm referring of course to your excellent coverage of psychedelic music old and new. You told us what was happening on vinyl through

Psychedelic Basement and printed some excellent interviews. You even gave us a completely psychedelic issue earlier in the summer.

However, lately all you've had to offer has been the occasional psychedelic chart. What's the matter? Is *Sounds* about to revert back to its old boring ways? In this week's issue you had interviews with Kool And The Gang and Swans Way of all people! I didn't particularly enjoy the Marillion piece but realise

that a lot of your regular readers probably did.

Getting back to the point of this letter, for f***'s sake *Sounds*, pull your finger out. Cut the crap and as well as printing more psychedelic stuff let's see more on new bands like the June Brides, Jasmine Minks and the Prisoners. — Neil Townend

GREAT WHITE HOPE

I HAVE just returned from my weekly trip down town to buy your excellent magazine *Sounds*. It was the usual good value at 45p including some excellent features such as an interview with Marillion, release news, tour dates and a review of the latest Snowy White album. It is this last piece that made me feel I had to write a letter of complaint. You really show the most awful taste in music. Snowy White is, without any doubt, one of the contemporary Guitar Greats and an excellent songwriter.

You begin your pathetic review by describing Mr White as "the man who ruined Thin Lizzy". I can assure you that nothing is further from the truth. Snowy revitalised TL at a point when they were badly in need of some source of inspiration and only left because he was not allowed to impose his own creative skills to the extent that he had wished.

You then continue by stating that this album is supposed to showcase his many talents. Why not? At least there is someone on the present over-commercialised and (generally) under-talented music scene who relies solely on his ability as a musician and not on some image that an expensive advertising agency has cooked up for them. (WASP, Mötley Crüe, Duran Duran, Culture Club take note). Mr White is one of few hopes that creative music has to maintain it as a potent (and credible) force into the future. Others are Marillion, Pallas, U2, Dire Straits, Big Country and Pendragon.

Now I have had my say and now is the time for you to redeem yourself. Can you tell me if there is such a thing as a Snowy White Fan Club/Appreciation Society? — Stephen Matthews

REBEL ROUSED

SOCIAL COMMENTARY (PART 1)

You talk of social decay
But do you know the cause?
Will marching in the streets
Put an end to all wars?
You scorn establishment
From your Highgate home
Quoting Marxist doctrine
You're just one of the clones

You visit Greenham Common
Just for prosperity,
Hope you'll get on News At Ten
Or the BBC
Your politics are radical
But as empty as your words
On Greenpeace and the miners
Just repeating what you've heard

You say you are a rebel
A revolutionary
But quoting 1984
Will not move Mrs T
Your *CND* badge shining bright
Will soon be turned to rust
And when the sky turns red
You'll die with all of us...
— By The Blue Powder Monkey

HEARING AID

DEAR HUGH Jarse. First of all I didn't say I'd never heard of the Subhumans or Conflict. What I said was I'd never heard them. Can't you read?

Secondly, I've never heard them because I'm too busy listening to Sam Cooke, Jackie Wilson, Carl Perkins, Marty Robbins, Bobby Darin, Ronnie Hawkins, Johnny Kidd, Joe Turner, Roy Brown, Jimmie Rodgers, Hank Williams, Benny Goodman, Fats Waller, Gustav Holst and Malcolm Arnold.

Have you heard these people? If you haven't then I can only say that this is your loss. — Neil Thompson, The Only Alternative

A POEM

Arnold 'ad layn in bed for two weeks

He wasn't very well
His mother had fed him
Baked Alaska for tea
But he could not manage it all

Alaska's very big
It also cost a lot in electricity to cook — Anon

SKIN COMPLAINTS

TO THE so-called skinheads who messed up the Upstarts gig at the Ad-Lib club in London — what a bunch of wallies you are! It takes about eight of you to pick on some poor black bloke who has having a good night out. Spare some thought for the skinheads who want to go out and have a drink and see a good band like the Upstarts, and have got no political views.

We don't want to be classed as Nazis, thanks very much! Don't you realise that we were fighting against them in the second world war and you wallies are walking around with swastikas all over the place? And you are insulting England by wearing Union Jack t-shirts. When will you stop messing it up for proper British skinheads? You got us barred from the 100 club, you got the Brixton Ace shut

down, what's next? — Mick and Curtis, Reading skins, AFC Clock End

CROWN JOOLS

YOUR BRING-back-the-curse campaign is a truly worthwhile occupation for any decent citizen of the '80s. Forget the insignificant blood-letting all over the world . . . the poverty, the unemployment, etc. etc. All this pales when one can sit at home contemplating a possible revolution in television.

Let's get them all at it. The newscaster could drop the word 'F***' into his reports from a great height, just to embellish the prose, and, Jools-style, endeavour to impress morons like you with his mastery of the four-letter alphabet. What a laudable dream of yours . . . an audience of wallies squashing their buns in front of the box eagerly anticipating the next barrage of 'F***, S***, C***, what a picture!'

Funny really, I thought the Tube was about good music. I didn't realise its purpose was to entertain cretins like you with childish, snigger-inducing expletives. Sorry. Surely the gibbering half-wits that try their best to appear as mindless as possible between bands on the Tube are pretty low on the old evolutionary scale as it is.

Of course nobody will agree with me because I am 27 and thus outside the accepted age group of viewers. I just wish that the people concerned would stick to what they are good at . . . ie, the producer should continue to produce good live acts and sack Jools and Co. Jools should have a brain transplant and return to his excellent keyboard playing and Paula Yates should stick to capturing rock stars' undies on 35mm. Oh, and Pan's Person from South Shields should, without further ado, crawl back under his/her stone for the Winter. Happy New Year (everyone else!) —Mark Scholey

AFTER SEEING Hanoi Rocks last June at the Electric Ballroom, I drove 180 miles last weekend to see them at the 'El Mocambo' (of 'Love You Live' fame) in Toronto. Even though Mike Monroe was on a crutch, they put on a great show!

But I just heard today, that Razzle died in a car accident in California. It's a sad day! I need a beer and a cigarette!
— Rick Hughes, Sarnia, Ontario, Canada

RAZZLE IN MY LOCKET



RAZZLE: GONE but not forgotten

I AM a 15 year old devoted Hanoi Rocks fan and am writing to you one hour after discovering (from your mag) that Razzle has died.

The news, obviously, took me completely by surprise and I've spent much of this past hour crying my eyes out and wondering what Razzle did to deserve such harsh punishment. You reported that the driver was unharmed and the other passengers in a critical condition. Why did Razzle have to die? How can the driver walk away unharmed after killing one passenger and crippling the others?

So far I have never been to a Hanoi gig. I was on holiday when they played the Lyceum in October and my

parents forbid me to go to the Electric Ballroom in June. What I do care about is seeing a life wasted like Razzle's was. How come bastards walk this earth while 24 year olds who just want to enjoy their life, as well as using music to help other people enjoy their lives, are killed unmercifully?

I never met Razzle but I feel I've lost a friend. I guess Mike, Andy, Sam and Nasty must really feel shattered and I offer, on behalf of myself and all the other Hanoi fans, my sympathy to all of them.

Now all I can do is sit and wonder about the state of this sick world. — Sarah Thompson, Harrow, Middx

*Crawling from the wreckage of a water colour dreamworld
Cascading in the calypso fall to hell
Like a sleep-dazed missionary
Caught in the crossfire of burning white eyes
Stung by accusations hiding shame and guilt
Like dust, you stand ghost-like and illusory
Drowning in the air that hypnotically dissolves you
Piece by piece, so gently
Glittering in the eyes of the waxwork hopefuls
Who seek reprieve behind the dazzling cloak
Of many colours and psychedelic stars which you wear
Smearred lipstick stains your blood
But will never hurt so much
Ironic mannequins laugh in humility
Mechanical dragons witnessing snow-covered lies
And orange-coloured moonlights sparkling
Like the city-rain lights
The violent pain and shrieking silence
Misunderstanding betrays before death
Stopping
Dead
With surprise in your eyes
And lying in pools of watery, rose-coloured petals
Falling through the splintering glass wall of silence
And what of us?
The heroic millions
Left to make symbols in the promise of your blood
Left silent and broken at the altar of sentiment
Regret and disbelief like a grey mist
Across our faded eyes?
We will wait in reverence and watch
Till the candle flame splutters in the death of its requiem
This dust chokes in our throats
And carries us back, chains us to our history
And your irony
Locked in the castle of blackened solitude
Beyond your embracing arms
— Lindsay*



THE NEW SINGLE
**GIMME GIMME
GOOD LOVIN'**

FROM THE CAPITOL ALBUM
"WALKIN' THE RAZOR'S EDGE"



ONE TWO THREE FOUR!

Six, eight, ten? Is it really ten years since the Ramones turned a slum bar on the Bowery into the birthplace of 'punk' rock and with it sealed the fate of New York's CBGB's club as the haunt of such legendary names as Patti Smith, Television and Talking Heads?

In fact it's nearer eleven. All the more amazing then that Joey, Johnny, Dee Dee and new-boy Richie should choose this point in a long career to launch their best album since 1977's pace-setting 'Rocket To Russia'. Not that it wasn't always on the cards, but from the turn of the decade onwards the kids from Queens had been lurching from one 'project' (enrolling Phil 'Sound Of The 60's' Spector and 10CC's Graham Gouldman as successive producers) to another (Joey's '82 duet with Holly Vincent on the Sonny And Cher classic 'I've Got You Babe').

But with 'Too Tough To Die' the Ramones have found even keel once more and for the host of new fans wise enough to work backwards from the hardcore boom, the hauling starts here. As uncompromising as its title, 'TTD' is also human and humorous — the very qualities that have confounded so many Ramones-watchers into believing the band are directionless and jack-of-all-traders. But, like Nick Cave's murky Mississippi, the ever-changing, never-changing Ramones are still more corrosive than napalm and just as capable of spontaneous combustion.

Lost to the UK in the flurry of re-signing to the Sire label, 'Too Tough To Die' has now been given a release in this country by the enterprising folk at Beggars Banquet. The band themselves are due over any day now, but before then there's a story to get...

Dropping below ultra-low cloud cover at New York's Newark airport, the welcome of driving snow and sub zero temperatures (not good for a Christmas-caught flu) didn't bode well for a full turn out at the first of two Ramones gigs at East Eleventh Street's Ritz club, but that's to forget that these are local boys on home turf for the first time in a year.

Thus as Mottram and myself make an entrance at the optimistic stage time of 11.30pm the stunning art deco two tier interior is heaving with a mess of leather clad, kneeless jean-sporting Bowery Boys jostling with a more staid but no less enthusiastic clientele.

Backstage before the show (eventual stage time 1 am), only an excitable Dee Dee is on hand to greet the transatlantic travellers. The obligatory sneakers, a rather more substantial pair of jeans than of yore, and a sleeveless black t-shirt stretched taut across a well developed chest, the bass player looks his age (early 30s) but there's no missing the manic fire in those mad, staring eyes. With a cartoon character's voice somewhere around Fred Flintstone on downers, Dee Dee is, perhaps predictably, talking about drugs.

"I tell ya, your guys are the worst," he bellows at his two-man limey audience. "I

mean, the trouble we have getting into your country, they're terrible to us. No kidding, the last time we were over those customs guys were doin' everything and, like, real rough with it. I say, 'Hey, why you guys acting so rough?' and this guy says to me, 'You wanna see rough?' an' he takes my nose in his fist and forces my head right back, like this."

Looking at the stocky Dee Dee, his head thrown back and his nose jammed nastily between two of his own beefy knuckles, it's hard to imagine anyone playing rough with this man. And such a sensitive type too.

"I'm taking piano lessons right now from this 80-year-old woman who's like my grandmother or somethin'. She's real great, teachin' me all about chords and shit like that."

He makes a grab for one of his punished-looking Precisions standing in the corner.

"I tell ya, I've never known what f***in' notes I've been playing on this thing but now this lady has been, like, filling me in on scales an' everythin'."

"An' I'll tell you another thing, I hate my parents for not giving me music lessons. They're real assholes. They'd have been real useful, me bein' a musician an' all."

NO TIME to waste wondering if the Ramones could have risen to their supremacy as three chord thrash wonders had Dee Dee been given those music lessons. Instead I ask him about his songwriting, and more specifically his recent decision (on the last album, 'Subterranean Jungle') to seek out a bit of the singing limelight for himself.

"Like, I've always made tapes at home, right? Playin' a bit of guitar, a bit of piano, tryin' out a bit of singin' — all that kinda shit."

"But it never seemed right. And then it did."

Does Joey mind you taking the lead on a song like 'Wart Hog'?

"Hey, Joe really likes it! It gives him a chance to rest, he's 43 ya know!"

33 says Joey, but then age is becoming an issue with the band. I detect in the song 'I'm Not Afraid Of Life' a coming to terms with growing old.

"Well that came about cos I saw a TV documentary all about these people gettin' fired from their jobs just as they're gettin' ready to retire and it struck me that it's real wrong to do a thing like that. An' also it kinda frightened me, I guess. But I ain't afraid of the future. When the time comes I'm gonna get myself a trailer or somethin', live right next to a deli and have myself a good time."

With his wife Vera, judging by the affectionate namecheck on his brawny left arm and her presence in the dressing room. For a happily married man living in the neighbourhood he grew up in Dee Dee is by far the wildest member of the group and the only one to come out unequivocally in favour of the hardcore scene that has done so much to re-launch the career of the Ramones.

"I'm tellin' ya, if it wasn't for those bands there'd be nuthin' to listen to. My favourites are Suicidal Tendencies, they're a great band. And having bands like that around kinda keeps you alert y'know wadda mean? It's definitely influenced this band. We're a lot tougher now than we have been, and

that's because we've gotta get up there and contend."

It's also influenced Dee Dee's writing, persuading him to pick up issues that are the staple diet of 'No Future' hardcore bands — like nuclear war. 'Planet Earth 1988' puts a slug in 'Too Tough To Die' where before might have languished another cocktail of teen life drama. But some criticisms I've heard are that entering a political debate is not what the Ramones are about.

"Look, I've never voted in my life right? But I've got feelings an' I feel the bomb is wrong. An' why shouldn't we sing songs about it? People seem to think we're just a dumb rock 'n' roll band but we're not."

LEAVING THE fast-assembling band to prepare for the show allows a glimpse of New York nightlife Ritz-style. English bands feature prominently on the sound system and overhead video screens (when they're not showing imaginative cut-up footage). The Pistols, the Buzzcocks, even the late, great, Ruts — all very obvious but still welcome noises after the dry click-track of post-punk days. No less welcome is the taped drum intro that heralds the arrival of the Ramones.

The stage decked out in an uncharacteristic smog of dry ice, the footlights swiftly turn it blue to resemble the cover of 'Too Tough To Die'. And just visible are the band themselves, launching into the album's instrumental track 'Durango 95' by way of an introduction before demolishing 'Lobotomy' and 'Psycho Therapy' in a neat 90 seconds.

Speed is the name of the game in '85 and this 'greatest hits' package never lets up once. It's all the fearless frontliners can do to hoist themselves up onto the stage and hurl themselves back into the audience within the space of one song. Getting the message?

'Blitzkrieg Bop', 'I Wanna Be Sedated', 'Do You Remember Rock 'n' Roll Radio?', 'The KKK Took My Baby Away' — ten years of classic cuts despatched in hunks of 45 second holocausts. There's hardly time for Dee Dee to blather 'Wart Hog' before Joey is off again, limbs flailing, working up to raising the 'Gabba Gabba Hey' colours and welcoming from stage-left Mr Pinhead himself.

Surprisingly most of the new material is saved for the two encores, 'Mama's Boys' and 'Howling At The Moon' dovetailing perfectly with the final battle cry of 'Sheena Is A Punk Rocker'.

The crowd departs around 3am totally exhausted.

THE NEXT afternoon we're back in the neighbourhood to track Joey down to a smart apartment complete with doorman and marbled reception area. Joey emerges from a lift with an embarrassed grin before leading us around the corner to a bar called Paul's (walk the other way and you'd come across the restaurant from which 'Durango 95' takes its name).

As we walk Joey divides his time between waking up — after all, it's only 5.30pm — and telling me about the tour they've been doing. Trainers, near-perfect jeans and a very uncharacteristic half-length coat are topped off with that shag of black hair nearly obscuring a pair

of red-tinted granny glasses. It's impossible to know whether the stooped Joey is looking at you — or even if his eyes are open at all — but he's talking and that's what matters.

"It's definitely been a more violent tour. Especially in LA. I mean, the guys out there are so sick, know wadda mean? There's a real heavy scene on the West Coast an' those guys really want you to smack 'em in the face and everythin'. I've been doing a lot of smashin' kids with my mike stand but they seem to like it, they're definitely coming back for more. Now I can't imagine why anybody in their right mind would want to come up on stage to get smashed in the face but that's what the kids out there are into. And I guess it gives me more to do on stage."

Does Joey share Dee Dee's enthusiasm for the hardcore scene?

"Well for us everything is finally coming back together. There's definitely a re-emergence of harder music with the hardcore and heavy metal scenes an' that suits me just fine. An' there's also a whole new generation of kids getting into music for the first time who are coming to see us rather than REO Speedwagon or somebody and that's real flattering."

But what about hardcore? In 1982 you were quoted as saying it was just recycling the Ramones' first album. Is that still the case?

"Well, I guess it's broadening out but it's real difficult for me to say because I haven't heard a whole lot of it. Dee Dee's the one who's really into it, he's the fanatic in the band."

"To be honest, there isn't a whole lot of the stuff I've heard and liked but it's a real heavy scene — it's everywhere — and that's great, because the guys doin' it are turnin' people back on to us and it's nice to be appreciated once in a while."

Has this influenced the sound of 'Too Tough To Die'?

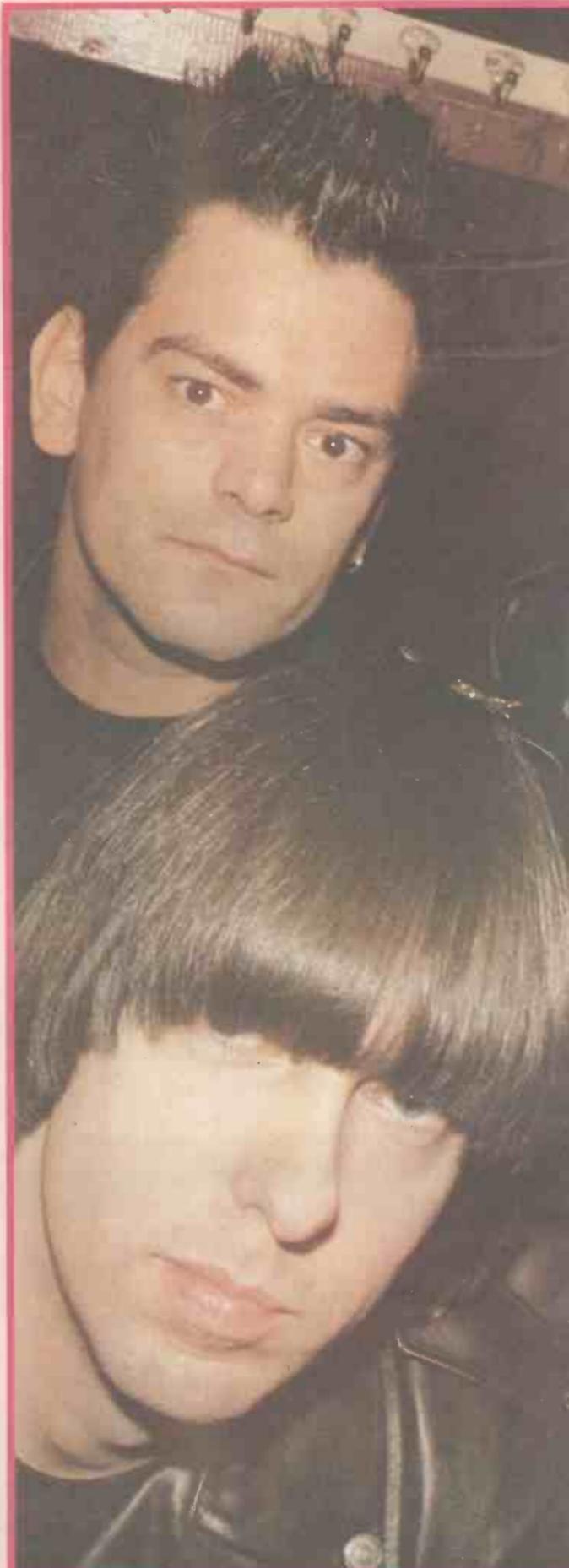
"Well one thing that Dee Dee said in an interview once that I really liked was that hardcore kinda re-inspired him and that's like the best thing to happen ain't it? I mean, to still get off on something after all these years in the business. It says a lot about Dee Dee and it says a lot about the honesty of that music. But for me? I think it's inspired me more on the performance side of things. Whether it's just the energy I dunno, but these days I really wanna go out there and kill 'em, know wadda mean?"

Is it fair to say then, that you're the — equally important — 'pop' face of the Ramones?

"Well, that's definitely more to my taste. Yeah. I really liked the Stooges and the MC5 but all the time I was listening to a lotta other shit too. Like, I was never a fanatic for those bands like Johnny was. I kinda absorbed everythin' and that's what makes the Ramones' sound so unique." He seemed to like my comparison to the Stooges meet Danny and the Juniors!

Is he happy for Dee Dee to play a bigger part in songwriting and singing these days?

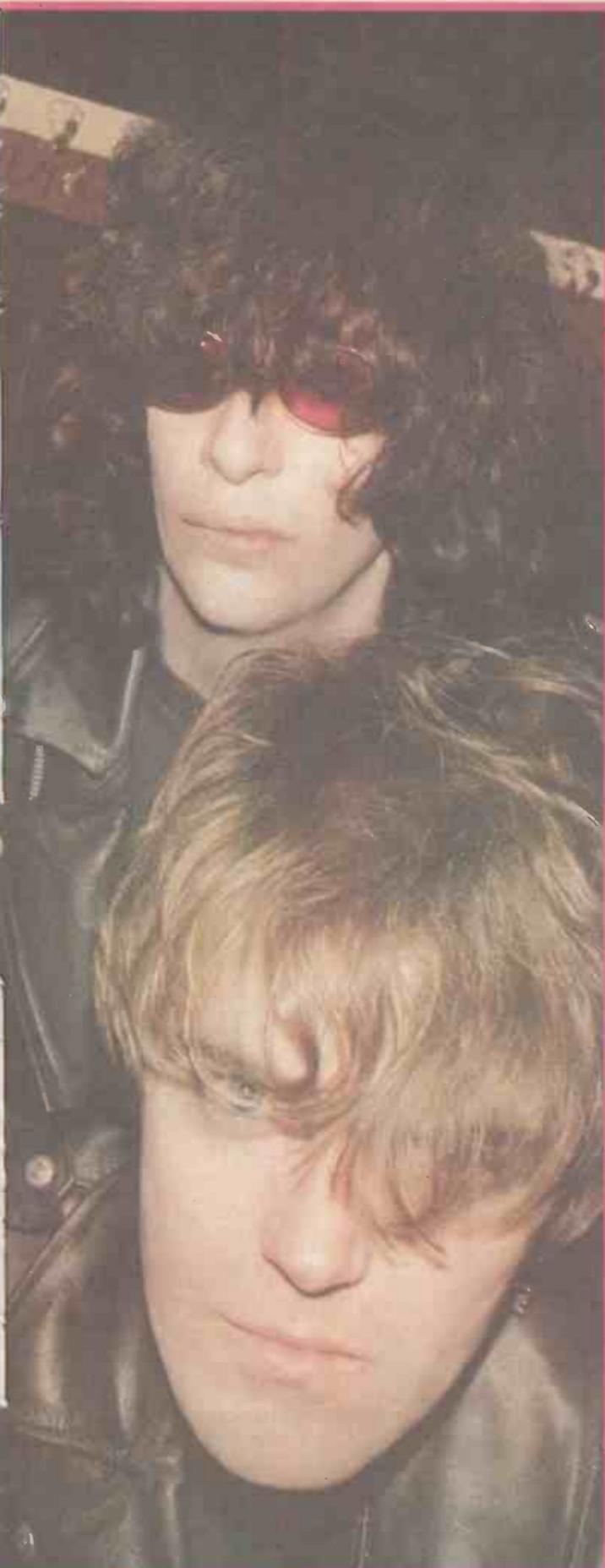
"Yeah, I think it's good because it makes us more versatile and diverse. That's the good thing about the new album — its diversity — but when it comes to direction I get kinda worried sometimes. I don't wanna



DA BRUDDERS: (clockwise from top left) Dee Dee, and Johnny

**TOO
TIGHT
TO
ENO**

the ramones show



TOUGH TOUGH

bill black who's boss

become a hardcore band, I don't want every song to sound like 'Wart Hog' or 'Endless Vacation'. That's not what the Ramones are about and it kinda disturbs me when Dee Dee gets cocky, like he's been doin' on this tour. It really bugs me when people say 'You're the one into all the ballads'. That's bullshit man, I'm into everything.

"Like, I like the fact that Dee Dee's written a political lyric. It's really good for us to be seen as a multi-dimensional band cos that's what we are; we're not the cartoon characters everybody seems to think we are."

TIME TO look at the Ramones' history because, in Britain at least, their profile is a mere shadow of what it once was. And a shufti over the albums (now nine in all, including the 'It's Alive' four sider) can give an inkling of some of the thinking about the band that has gone on amongst its members, management and record company. But to begin at the beginning, was the CBGB's scene of '74/'75 (the Neon Boys, Patti Smith etc) as real as it's since been portrayed?

Settled over coffee and picking at a cheeseburger (breakfast?!), Joey seems content to dig up old ground.

"When we started it was actually before that group of bands came together. It was just a case of us looking for a place to play, getting an audition at this tacky place CBGB's and trying to get a scene together that would get us some attention in the press.

"At that time we were playing with bands like the Stilletos — who were kinda pre-Blondie — and the Shangri Las. Patti Smith, Television and the Talking Heads showed up much later.

"There was never any rivalry between those bands. In fact we tried to encourage people to come down to the area — which was pretty rough at the time, by showing up to each other's gigs. I remember Tom Verlaine being into something completely different at the time but he'd still show up and see us play."

Were the Ramones ever ostracised by the 'art' rockers for being crude musicians?

"Well we were the only one of those bands to have started from scratch, musically-speaking, so we were always a little unique, yeah."

Attention was slow coming, with the general reaction to hopeful demo tapes being 'These guys are great but they'll never get it on wax'. Eventually the scene that was emerging convinced Seymour Stein of Sire Records that the Ramones were a good bet and signed them to a daring albums deal. Their first, 'The Ramones', was rightly heralded as a classic debut with tracks like 'Beat On The Brat' serving themselves up as neatly ambiguous statements (the critics loved that one — American Imperialism or child-battering?) and a cover of 'Let's Dance' sealing a popular appeal.

Next came 'Leave Home', swiftly followed by 'Rocket To Russia' and 'Road To Ruin'. The pace was exemplary but the product began to seem a little stale. Does Joey think they were a little over enthusiastic?

"Well, we had the songs

written for 'Leave Home' before we recorded the first album so we just wanted to get it all out. But we've never been commercially-minded, like 'Let's get another album out quick', that's just not the way we work."

But there was no danger of the Ramones' initial invention being run completely to ground — 'Road To Ruin' was followed by the inspired but critically reviled pairing of 'da bruddas' and 60's pop myth Phil Spector. Hardly his legendary 'Wall Of Sound', 'Turn Of The Century' was nevertheless far enough off beam to confound the fans and split the band — a rare pleasure was seeing Johnny join with Albert Grossman as the only people to actually slag the producer in a fawning tribute/documentary.

"Everybody in the band hated working with Phil except for me; I really enjoyed it. I guess it was Seymour's idea initially but I'd met Spector once before so I was up for it even if the rest of the band wasn't.

"I can see why they might not have enjoyed it, Phil's very, very difficult to work with."

And the album's reception?

"Well, I see the Spector album as almost a separate entity from the Ramones because when you think of 'Road To Ruin' and then you think of 'Turn Of The Century' it's kinda wild, y'know? But everythin' we've done since day one has been controversial so maybe if the hardcore fans didn't like it a whole new audience did, know wadda mean?"

Another strange collaboration occurred on the 'Pleasant Dreams' album. Graham Goldman from 10CC produced, only this time nobody was happy with the results.

"I felt it should have been a lot more aggressive than the way it turned out. Graham's a good guy an' all but that record should have had a load more attack. We'd done the demos with Tommy (Erdelyi, the Ramones' original drummer and now their producer) and Ed (Stasium, co producer of 'Too Tough To Die') and they sounded great but all that er, sickness kinda got lost along the way.

"Songwise, I thought that album had some great material, only it lost a lot of intensity in the production."

Firmer ground was felt by the band on 1983's 'Subterranean Jungle' LP, a landfall that was widely greeted as a return to form and a (true) herald of great things to come. It also saw the band making their bed with Joan Jett and Annabella Svengali-figure Kenny Laguna. Shades of Spector?

"Originally he was going to produce that record. We'd gone in with him for about two months but he was so involved with Joan Jett at the time he had to hand it over to some other guys in his organisation (Richie Cordell and Glen Kolotkin). But he never wanted to mould us, he was really into the band. But he does remind me a little of Phil. A little less eccentric maybe..."

A brief mention for an earlier soundtrack album contribution to Roger Corman's 'Rock 'n' Roll High School' flick (featuring the band themselves and Dee Dee's immortal line, 'pizza!'). Would the band like to do another film?

"Sure, but it would have to be something a little more serious I guess. It was fun an' all but it's somethin' you can only do once."

Right up to date and back to basics with Tommy Erdelyi and Ed Stasium, 'Too Tough To Die' is the way ahead according to Joey.

"From 'Road To Ruin' till now we may have got a little sidetracked but now we're back."

"A little" might get challenged by Johnny Ramone, the band's page boy locked guitarist and the survivor of a particularly brutal beating in August 1983.

WE'RE STOOD amongst his Mosrites ("I was after something I could be identified with", he says explaining the strange choice of guitar, "an' they were also the cheapest in the shop") immediately prior to the Ramones' second Ritz show. With him is drummer Richie, a native of New Jersey and veteran of innumerable bar bands before taking on the punishing role of main motor in the Ramones' bulldozing sound. Johnny, like Dee Dee the night before, is blasting the Ramones' back catalogue.

"I mean, 'Pleasant Dreams'. What a waste! I got really pissed off with the band chasing hits just because the company and the management wanted them. You can't work like that, you've got to do what you do, not what everybody else is doin' — however successful they get doin' it."

"I'll tell ya one thing, releasing 'Baby I Love You' (from the Spector album) as a single in England lost us a lot of fans. An' I don't blame 'em; if I'd been a fan an' I heard that record on the radio I'd be really pissed off with the Ramones because that isn't what the Ramones are about."

"I know what the Ramones are about. The Ramones should be punk and tough, not a comedy band or nuthin'."

"What's the most important thing for me about this band? I'd say it's to protect its good name, know wadda mean? I tell ya, in sport, when you're no good they git rid'ya, but in music if you're no good there's nobody to get rid'ya. I don't want us going on puttin' out crap. No way."

"I don't wanna water down our image either. I guess I lost interest after a couple albums but it was inevitable. I knew what the group oughta be doin' but we weren't doin' it."

With a rare and welcome streak of honesty, Johnny Ramone accepts that for him the Ramones have peaked.

"Which album? I'd say 'Rocket To Russia'. For me that was a great, great record, right down to the packaging."

And the new one?

"It's close."

Richie must remain an observer at this point but although a new member ("Marc was drinking too much, he was gettin' impossible to work with," says Johnny of previous drummer Marc Bell's departure) he hasn't wasted any time contributing songs and ideas to the band. Joey is particularly impressed with their new sticksman, amazed that he came through with a song ('Human Kind') in time for the new album and happy to admit that he'd rather 'hang out' with Richie than Johnny, with whom he

enjoys rather more of a business relationship. But what about Richie?

"It wasn't too much of a problem joinin' this band. I've always drummed in their style — steady and hard hitting — but it was difficult workin' myself up to the speed. Basically there's three speeds in the Ramones — fast, pretty fast, and very fast."

Hard to keep up at the best of times, but how do the band manage with all the stage invasions that go on? Johnny answers.

"I wish they wouldn't do that. The professional guys are OK, they get up and launch off without making a fuss on stage."

"But there's always the jerks who try and pull your guitar strings and shit like that. You don't need some clown wiggling his ass in your face when you're trying to concentrate on playin' everythin' right."

I ask what depresses him most about the Ramones (Joey's answer had been failing to gain the recognition he feels they deserve).

"I get depressed when I can see what we should be doin' an' we're not doin' it. Simple as that."

But simple it ain't. With Dee Dee heading off into the realms of hardcore and Joey preferring to stick with the pop foundations of yore — leaving Johnny to wend his own way between the two with a vague espousal of 'punk rock' — it's not surprising that in the past the Ramones have had a bad word for each other and their strong-arm management.

Dee Dee claims their manager tried to force the band into using writers on 'Too Tough To Die' — ironic considering the strength of the material — whilst Johnny insists that having Eurythmic Dave Stewart produce the single 'Howling At The Moon' was a means of placating a hit-hungry honcho in return for a free hand on the rest of the tracks.

It's all very complicated and could yet turn very nasty (Joey for one is planning a solo album for which he's written all the material and even worked out the sequence). But until the worst occurs detractors of the band, happy to see the Ramones as fag-end punk rockers enjoying an Indian summer in the last of the hardcore boom, will have to explain the unrelenting quality of 'Too Tough To Die'.

My last close-up encounter with the Ramones is as Johnny, Dee Dee and Richie warm up for the evening's show. With guitar and bass wheezing out of a tiny Fender amp while Richie keeps beat on the lid of a flight case, the scene is at once comic and very, very honest.

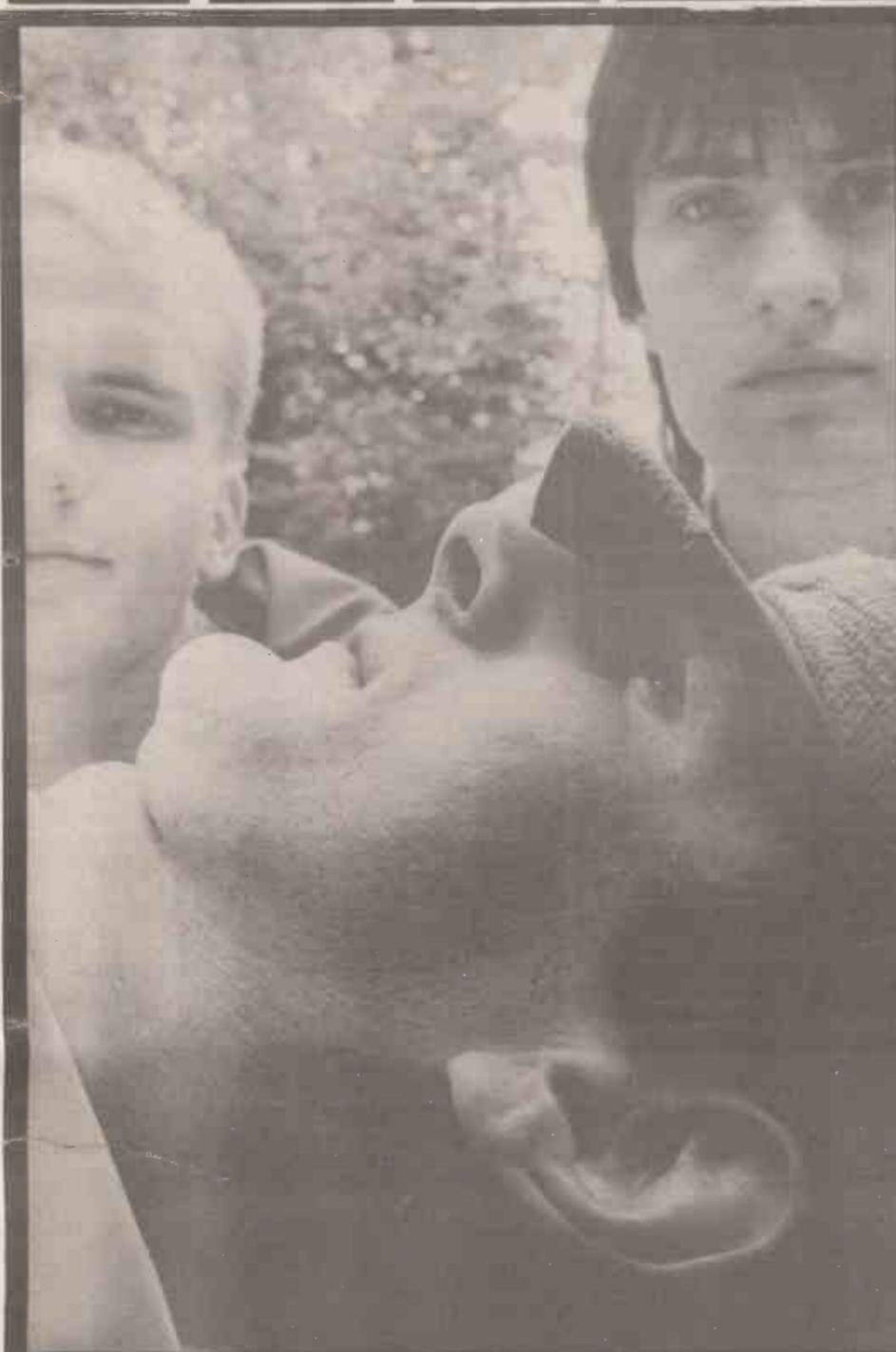
Even without the crowds, the volume, the trappings, the Ramones can take this rock 'n' roll thing very seriously.

Instinctively raising his voice against the modest clatter of flight case and five watt amp, Johnny shouts: "We've f***ed up, let's start that one again."

Equally instinctively Dee Dee bawls, "ONE TWO THREE FOUR!"

ALBUMS

* RATINGS *** BUY **** BLAG *** HEAR ** FLOG * DUMP



HOLY TOY practise the ancient art of levitation

SACRED ART

CHRIS D/DIVINE HORSEMAN
'Time Stands Still'
(New Rose ROSE 46)****

OK! OK! What you do is, you take Jeffrey Lee Pierce and Kid Congo from the Gun Club, Bill Bateman and Dave Alvin from the Blasters, Texacala Jones from Tex And The Horseheads, John Doe from X plus other well known Los Angeles musicians, and add one Chris D Stire for approximately one week, bringing them all to a boil. The end product: 'Time Stands Still', one hell of a divine album.

Since Chris D's Flesheater days those many moons ago time stood still, and lost forever in this time gap was the gut-wrenching sound of the Flesheaters. You wanted twisted rock 'n' roll and they delivered it with a vengeance to kill, 'A Minute To Pray A

Second To Die' possibly being the all time classic song to emerge from the 'Eaters.

This album is long overdue in my books, but thank God it's finally out — with its blending of country punk meets Mexican, it sure is worth the wait. 'When The Rain Comes Down' and 'Hells Belle' reek with the hellbound ooze of slide and acoustic mayhem.

'Sanctuary' and 'Time Stands Still' ain't no minor achievements either; they possess some of Chris D's finest lyrics and show the master reaching his best.

If you've always liked Chris D when he was in the Flesheaters and found their albums 'Forever Came Today' and 'A Minute To Pray A Second To Die' diehard and unforgettable, forget it. 'Time Stands Still' will possess every inch of your body.

MIKE MASTRANGELO

HOLY TOY
'Panzer And Rabbits'
(Sonet SN 021)****

WHAT IN the name of sweet inspiration in this ... apart from devastating in all senses?

Since I first heard a pre-production tape of this album two months ago, I've wondered about the clearest way to impart its singular sonic aesthetic in print. To paraphrase George Clinton, 'Panzer And Rabbits' out

hoops a Hula, out Test(s) Department, out Art(s) a stream Of Noise, out Cabaret(s) a Voltaire, outnumbers a 23 Skidoo by being, well, outstanding.

This isn't to devalue the achievements of the other bands but to highlight those of Holy Toy. It's the writer pandering to the chancro on the reproductive organs of modern music: competition. But it offers scant clues as to what the record is about or the feelings it invokes.

There are no jokes on 'Panzer And Rabbits' but it will make you laugh at the pop folly in the garden and at fools searching for a plastic paradise when, as this record illustrates, the gates of Eden are closed.

But there is no shrill preaching here, the album resonates with mercuric weight. I did think about calling it 'prophetic' but that would be stupid because Holy Toy aren't saints, rather Just Human.

Side two begins with a cut called 'Men And Dog'. A thermonuclear explosion of heat and light vapourising from the speakers, every occasion I play it my cat howls, spits, claws and runs away. Given the canine in the title, this irony could be funny but it's not. The implications are terrifying.

There is no solitary motif in the grooves, although an artistic centrifugal force is in evidence. 'The age of reason has just passed away, we're now in the season of bitterness and dismay,' goes one lyric. That's close to the instrumental temperature of 'Panzer And Rabbits' — a frozen wasteland — but misleading. Far from being defeatist, the musical vignettes of conflict, power, facism and insanity make imperative the necessity of continuous struggle.

This disc doesn't squirm like a pseud on the turntable; it's both amazing and moving. The second album to arise from the talent of Andrej Dziubek Nebb since he escaped from Marshall Law Poland and liquidated his first band De Presse, 'P And R' bears little aural resemblance to Holy Toy's debut, 'Warszawa'. Some of the blighted industrial funk remains intact, but the terrain is increasingly surreal.

Of 'Warszawa' Dave Henderson said something like "If music could inspire revolutions it might have this form". The present elpee reinforces that sentiment. (David) Lynchian in its rearrangement of perception of possibilities, 'Panzer And Rabbits' is the dissident dissonance of frail flesh in mortal combat with steel. It's the sweet inspiration of ugly life.

JACK BARRON



Chris Walter

CHRIS D: from Flesheating to Horsesh!

Divine Inspiration

MAJOR HARRIS
'I Believe In Love'
(Streetwave MKL3)*1/2

NOT SO very long ago, love wouldn't let 'veteran US soul star' Major Harris wait. Its impatience provoked that rare thing — an American number one which fused sex with class. Years on, he returns, crooning that he believes in it. This reconciliation of faith and fortune fostered high hopes

No, a thousand times no. Despite the presence of six Ingrams (including James),

this is a dull, tired collection of weak jazz-funk songs with all the thrills and productivity of an alarm clock on a Sunday morning.

The single, 'Gotta Make Up Your Mind', is almost frenetic in this context, but the title cut is the tedious epitome of what's wrong with this weary work. Whoever it is he's singing all these platitudes to ('after all, love is everything') must be driving away as quickly as possible.

If Streetwave think 'the kids' will get into this when they've got Smiley Culture, they gotta be kidding.

CHRIS ROBERTS

BILLY JENKINS
'Piano Sketches 1973-1984'
(Wood Wharf Records WWR 841)***3/4

'TO BE or not to be' was a pretty pertinent question, and one that he of Burlesque and Voice Of God Collective fame, guitarist Billy Jenkins, might well be chewing over.

This collection of 17 crazed piano instrumentals, variously titled 'Jack Loussier's Beard', 'My Dead Cleaning Lady' and the like has to decide if it is (a lot of bollocks, indulgent and pretentious) or if it isn't, in which case I'd refer to the sleeve notes.

"These sounds are the

result of musical suppression. I have been silenced for eleven years. This is only the beginning."

A man with a mission. While this is not a record you'd glue to the turntable, with its frenzied, free form(less), one-take simplicity, it does an excellent job of cleansing the system, a record that you can actually listen to rather than be subjected to. Certain tracks sound a little samey but that's what comes of using your elbows ... at least that's what it sounds like at times.

Not to worry. If this sort of stuff gets on national radio, which it indeed has, then I'm all for it. Of the likes of Jenkins and albums like him, there are simply not enough.

ROBERT SMITH

THE PRIMEVALS
'Eternal Hotfire'
(New Rose 47)***2/3

AS CHUNKY Antipodean Chris Bailey states on the Saints' superb new elpee, a little madness can help set you free. On a different track, his New Rose labelmates the Primevals holler: "I need some kind of stimulation, I don't need none of your stipulation." Rock and roll — the scabby beast which gains strength from its terminal disease. Gork.

Great name the Primevals, though it slightly confuses the issue by conjuring an image of neanderthals chewing the bleached bones of a former half-ton of scaly hamburger on legs and incanting some sort of atavistic rite. Wrong. These are sons of Eddie Cochran, spiteful pyromaniacs specialising in short fuse rock, with drums that go gene krupa-gene krupa and guitars that leer and jeer injecting fun into the fair.

If some of the tunes remind you of Cramps-like propulsion convulsion, or the

Gun Club's ire, then the Primevals are more intelligent than you. They may look like vacant-eyed Glaswegians, because they are, but that doesn't stop them using words of more than one syllable.

Words such as 'monogamy', which they don't believe in, or 'drifting', which they do. The Primevals know their alphabet, and their music is an economical birching of electricity, yet their lyrical language is too tortured — taught by somebody else instead of simply taut.

"Howling at the moon", "touch the sky": phrases like these stick in the ear like snot Dylan sneezed a decade ago. Consequently, next to recent crhome monsterpieces — Springsteen's 'Born In The USA', the Saints aforementioned and duh Ramones — this album is just OK.

But these yardsticks are by past masters and 'Eternal Hotfire' is the work of a spanking fresh group with the potential to burn brightly. More coal to keep out the cold.

JACK BARRON

LITTLE RICHARD
'His Greatest Hits'
(Ace CHA 109)****

IF THIS is a collection of Small Dick's greatest, how come it *doesn't* include his finest hour, the definitive 'A-Wop-Bop-A-Loo-Bop'? It's like an Elvis greatest leaving off 'Heartbreak Hotel' or a Pistols one without 'Anarchy'!

Of all the early rockers, Little Richard Penniman was the wildest and most anarchic — and far too black

for mass acceptance in '50s America. Even without 'A-Wop-Bop', the 16 sizzling tracks here prove that beyond a shadow of a doubt, being basically the Prince Of Clowns' recordings for the Speciality label, including the essential 'Rip It Up', 'Lucille' and 'Good Golly Miss Molly'.

There ain't a bad track here, but the absence of that other classic, 'Whole Lotta Shakin'', backs up my theory that this is a far from seminal collection.

GARRY JOHNSON

RAILWAY
'Railway'
(Roadrunner RR 9821)****1/2

HOW WRONG a first impression can be. When I saw this album was by a band called Railway, well, what a completely ridiculous moniker, eh? But the nice thing about this job is that it chucks lotsa big surprises at you, and this was one of the infinitely more pleasurable ones.

No pissing around here, this is Teutonic metal of the highest order, each groove bristling with sharpened 'n' threatening energetic bursts of metal. No slouching on the job, it's straight down to work: the guitars scream out of every number like rampant razors, sharp and disregarding, shredding every toon to its heart.

The efficiency of metallic guitar in German bands is no

coincidence, more a trait of German metal. The guitars are the staple enjoyment of the album — the horribly titled 'Hell Soldiers' possessing scything dual axework on top of a merciless machine gun beat; the searing sound of 'Heavy Metal Fever'; the punchy power of 'Nightrider'. They all bear that simple link.

Every song on this album is really good stuff, which brings me to the only point of controversy: why have so much time for a band who are obviously nicking wads o' leaves from Accept's book? Because despite the obvious link, here is a dose of good ol' raw, bloody potential. And those guitars are just sooo crisp!! If this lot are smart, they'll change their name and kick up a bigger fuss about their next LP... 'cause I've a sneaker that this lot could be Germany's next metal export.

STEFFAN CHIRAZI

Ensign Of The Times

BLACK FLAG 'Live 84' (SST SST 030 — Cassette only)****

WHAT DO you want? Confirmation? That Black Flag are inglorious peddlers of garbage? Look no further than the flowing, metallic, opening instrumental tangle, 'The Process Of Weeding Out' (eight minutes). You will be weeded out and probably quite glad to get it over promptly. "Dig my trash!!" screams the startling 'My Ghetto'. Actually, I do. Proof? That Black Flag really do all that stuff, live, all at once? Listen to this, whole. It spews boundless energy and privately-checked

frustration unleashed in one massive, coherent living furore. Seventy minutes of magnificent San Francisco history.

I know people who've been unable to handle live sets of Black Flag. The intensity doesn't swell and fade and swell up again. It just climbs ever upward.

Pure excitement? What excites you? Something extreme? This is sometimes brutally fast, or shockingly slow; from the frantic raw feeling speed of 'Jealous Again'/'I Love You'/'Swinging Man' straight into the dying man tremor-lurch of 'Three Nights'/'Nothing Left Inside'.

Here come unwinding personal dreads and bad loves and dark hours,

splattered all round on a chrome tape (nice gesture) for hi-fi quality. It doesn't matter what you play this on, but Walkmans are the most energising and car stereos probably the most dangerous.

A pretty damn vital document? There's nothing new here (there have already been three 1984 studio albums). It's just good to have it all together, projecting from a point in time. It also (at last) redeems their instrumental forays which kind of expired on 'Family Man'.

Stimulant? Black Flag's only drug song is 'Black Coffee'. You'll understand.

ROBIN GIBSON



Glen E. Friedman

BLACK FLAG'S Henry: unsuitable for car stereo listening

VARIOUS NUGGETS 'Volume One: The Hits' (Rhino RNLP 025)*****

'Volume Two: Punk' (Rhino RNLP 026)****

'Volume Three: Pop' (Rhino RNLP 027)*****

'Volume Four: Pop Part Two' (Rhino RNLP 028)*****

LENNY KAYE'S original immaculate conception of

gathering the twisted roots of rock 'n' roll and grafting them together on one brain-swirling double album is the main reason for a lot of the rejuvenated interest in '60s psycho stomp when acid truly reigned.

That original Elektra 'Nuggets' album is still the starting off point for a lot of people who want a quick and worthwhile psychedelic/early punk primer before experimenting with weirder and more exotic vinyl chemicals. Ironically, Lenny's essential collection of mindwarp was melted down and stamped into Boy George trash moons ago and is now as collectable as the records that were featured on its grooves.

The (black?) glove thrown down by Kaye's project has now been picked up by US

indie Rhino Records, who affectionately filch the original title for their projected series and head off in the direction LK was pointed towards before the mission was mysteriously aborted.

Whereas other '60s sampler albums (and there is literally a bookfull of titles) tend to examine the deeply obscure mutterings from the garage, Rhino's intention would seem to be a return to the basics. The music on 'The Hits' and 'Punk' volumes of this series offer music that is pretty standard fare for anybody with a remote idea of how this thing works, but for the uninitiated newcomer who feels that there must be life after Nik Kershaw, yet is wary of having a large hole pecked out of his budget by some psychedelic turkey,

they are an excellent first investment.

Among such hallowed classics as 'Sometimes Good Guys Don't Wear White' by the Standells, 'Strychnine' by the Sonics and 'I Had Too Much To Dream Last Night' by the Electric Prunes (essential cuts all for any respectable soul sucker's collection) are even wilder strains of dementia by units like Blue Cheer, whose rendition of Cochran's 'Summertime Blues' is a glistening guitar gash, the Elastik Band whose 'Spazz' novelty creepy crawler is one that I'd recommend wrapping an ear round.

While Volumes One and Two offer good value for the first timer, older heads may well be dismayed at the lack of 'wilder' material to supplement their

mountainous collections of obscure teen beat. Volumes Three and Four, however, concentrate on 'Pop' but veer off into some very strange territory indeed.

Of these first four records, I personally find the trax on the 'Pop' collections to be more to my taste. Pop has been tainted plague black in the '80s thanks to the efforts of such meanies as the Whamsters, but in the era these records deal with, pop meant more than overblown video vom set to cheesecake soundtracks: pop was practised as art!

Spectroscopic imitations were bleached bone white, fuzzed and amplified into monstrous Lewis Carroll dreamscapes where love was the drug. Hire a symphony orchestra here, a horn section there, frizz out on folk

rock and cream off all the Beatles' best ideas. Warp out on thick layers of Rickenbacker and force feed your head with ideas of changing the world.

This pop feels good, and not just because it was crafted on the time coast either: there's a quality, a lust for life that flows through a lot of the music on these records. Faves that flutter out include 'She Sleeps Alone' by the Parade, 'October Country' by October Country and 'Put The Clock Back On The Wall' by the E-Types, the title of which, the Greg Shaw sleeve note points out, is a metaphor for getting back to reality. Nuff said?

(These records are available from Vinyl Solution, 39 Hereford Rd, London W2.)

EDWIN POUNCEY

SOUL patrol

NOW THAT the jazz awakening of the pop scene, which began with folk like Rip Rig And Pigbag, has blossomed to full head (Matt Bianco? Half an Astrud, pal — don't I know that tune?), the companies who've signed up these young pretenders are wiggling the obvious: the old originals they've had on catalogue for years sound a million times better anyway. This means a bumper crop of reissues, usually at budget prices, and a great chance to pick up on the roots of the real McCoy.

And what better way to banish woolly winter worries than a dip in the Mediterranean with DIZZY GILLESPIE? 'Dizzy On The French Riviera' (Philips TIME 9)***** is an instant good time. Latino rhythms itchier than an Apache horse blanket, with the maestro's trumpet soaring by like a hawk on the wing. Absolutely live and superb.

Pause a brief moment in memory of DINAH WASHINGTON. A contemporary of Billie Holiday, snatched from the bandstand aged only 39 when a lethal cocktail of booze and downers drowned the voice of the singer they called 'The Queen' for ever. 'The Very Best Dinah Washington' (Philips TIME 5)***** is an accurate representation of a career that varied in styles. While her versions of tunes like Nat Cole's 'Unforgettable' are nice, it's side two that bites, with Quincy Jones' orchestra in full flight, and lashings of lush horn.

Dinah's gifts shine on the classics 'Come Rain Or Come Shine' and 'There Is No Greater Love'; live recordings from 1954 which succeed by themselves in making Sade's entire career look like a bad case of laryngitis.

Talking of QUINCY JONES, if you only happened across him round the time he produced Michael Jackson's 'Off The Wall' LP, you'll be

amused to learn he's been around longer than your dad, played with everyone except Status Quo, and very rarely has he turned out less than crucial music.

'We Had A Ball' (Philips TIME 7)***** is a selection of big band outings from the late '50s and early '60s with the credits reading like a jazz 'Who's Who? Art Blakey (coming next) is in there, so's Dizzy Gillespie and Freddy Hubbard. The vibrancy and life jumping out of these tunes after thirty years is a continuing testament to their original potency, and if your ears have been attuned by chart-type copies by now, you'll go wild for the untamed spirit and jump of the original Jones jive!

ART BLAKEY is a drummer of exceptional skill and originality — one of the founding fathers. He must be over sixty by now, but he's still out there, leading the newest bunch of Jazz Messengers into the wild blue yonder. These pieces (Fabbri Editori GdJ 79)***** combine big band guts and ability (Donald Byrd, Hank Mobley, Jackie McClean, Horace Silver...) with the adventurous spirit that emerged from be-bop — a fat, shiny celebration. Extra!

And Everything But The what? Their singer sounds shot stood next to the timeless expertise of CARMEN McRAE (Fabbri Editori GdJ 31)*****

Big-breasted ballads that can't help swinging even when they're bluesy. Full-throated horns punctuate Carmen's dips and swoops, and the arrangements on songs like 'November Girl' and 'Tis Autumn' are as lush and life-affirming as a Van Gogh cornfield.

Unlike the pop versions' verse-chorus-verse-repeat-to-end, these tunes change tempo and direction throughout, lifting through moods till you feel just fine. And that's why you shell out for records in the first place.

Incidentally, these last two LPs are under two quid each!

Costing more and offering less are two rubes with new LPs but no dress sense. L J REYNOLDS falls under maximum suspicion purely for wearing a Superman-buckle belt on the cover of his third release, 'Lovin' Man' (Phonogram/Club Records JABL 4)* and he ends up booked on murder one by failing to enlist a horn section for the job.

YVONNE GAGE thought squeezing into a corset for the cover of her debut would encourage a good response from buyers and hacks alike. Instead, 'Virginity (Epic EPC 26087)** is what you'd expect — nonsense. A pedestrian electro-affair and not an auspicious way to lose your cherry...

RAMSEY LEWIS rarely lets you down and always sounds abreast of current trends. This holds true for his new duet-release with NANCY WILSON who is a very fine singer indeed. 'The Two Of Us' (CBS 25976)*** features electronic instruments a fair bit, but Ram's skill blends them unobtrusively into something that still sounds like soul, and remains swinging.

Something else which sounds like soul (and that's just not good enough at the end of the day) is TERRI WELLS' follow-up to her smash-hit remake of the Detroit Spinners' 'I'll Be Around'. 'Just Like Dreamin' (London LONLP 4)*** has a few other tracks which would go down well early on at a party, but come two o'clock you're still going to be hunting for that old Aretha Franklin album.

Come three o'clock, however, you may just reach for RALPH MACDONALD's latest, 'Universal Rhythm' (London LONLP 3)***, if only to hear the title track, which features Grover Washington on piercing soprano saxophone form.

Ralph also had the good



TERRI WELLS: just not good enough!

sense to pinch Curtis Mayfield's 'Let's Do It Again' for his opening tune, 'In The Name Of Love'. Otherwise, there's too much talk of 'cosmic games' and 'one love' for your pagan penman to handle, though I do have to admit the persuasive power of Randy Brecker's trumpet on that first tune...

I must now nominate a sub-heading to deal with the next batch of releases, and a glance at their covers lends weight to the notion that Men With Moustaches would not be inappropriate. In many cases, it's the most significant thing about these records. Never trust a man with a moustache. He is a born compromiser with something to hide — usually his top lip.

Consider the case of RANDY HALL, who claims 'I Belong To You' (MCA 5504)***½. His 'tache looks as though it's been composed of cuttings from his eyebrows — most sinister! Also sinister is Randy's management team of Cavallo, Ruffalo and Fargnoli, the most ludicrously named trio since Spaghetti, Linguini and Ravioli. Their concept of music is as plain as pasta, and they'll only sign singers who dedicate their LPs to someone called 'God' —

does he play sax?

Promoting moustaches is their other goal — LEON BRYANT's is a real monster, entrenched beneath his nostrils like a malevolent hearth rug. Is he perhaps Randy Hall in disguise? These moustachios all sound so alike! If only the producer had cranked up the horn section a bit, 'Finders Keepers' (De-Lite DSR 5)***½ might have been a much stronger proposition. It's not too bad, just a little underinspired. Next.

Don't bother. NEW EDITION have barely one moustache between them, and even then it's all bumfluff. Rather like their 'music' in fact. 'Candy Girl' was a nice try, but it's 1985 not 1968, and New Edition are not the Jackson Five, no matter how hard MCA's marketing department might pray.

If ten year olds are shrewd enough to vote for Arthur Daley as TV's most entertaining character, you can bet they taped 'I Want You Back' from their sister's record collection years ago. In other words, this LP (MCA MCF 3238)***½ has been manufactured for an audience that doesn't exist. Immoral and pointless.

From the ridiculous to the

unbearable: every one of THE CONTROLLERS has a moustache! I was too shocked to listen to the LP, and in any case I couldn't get it out of the shrink wrapping. It's on MCA (MCA 5514).

Finally, and having saved the best new release till last, a man with the courage to sport — unashamedly — a full beard! And the wonderfully mellow and soulful playing of the saxophone maestro is as committed and mature as his policy on facial hair. All the contemporary giants come together for a fine set entitled 'Inside Moves' (Elektra 960 318-1)**** that only loses a star for being schmaltzy in places.

The other four stars are for Eric Gale (guitar), Marcus Miller (bass), Ralph MacDonald (percussion), Steve Gadd (drums) and GROVER WASHINGTON's delicious dexterity with the full and sacred canon: alto, tenor, soprano and baritone. Or to put it another way: saxophonum domineus est. Here's wishing a Happy New Year! to soul fans everywhere. As Mikey Dread once said: "Keep the faith and spread it gently." Siriamundo!!!

STEVE GORDON

**SKELETAL FAMILY
ICA**

SKELETAL FAMILY are almost great fun. This year will see them either scaling heights or getting rattled. Their estimable savoury sweeps and surges lean lazily on ritual but, coloured by Anne-Marie's vocal persistence and Martin's flawlessly hellish, humid drumming, avoid the fleshy flatulence which so often smothers this gasping breed of zebra music.

Zebra music is the well-known phrase I invented 40 seconds ago which spans the spectrum of Siouxsie-spawned 'are we not Goths' pallid people playing dark songs eerily and cheerily. Most do it derivatively, tediously, with the rebel spirit of a peanut in a puddle of beer. The Skeletals, however, have verve and passion, an insistent smile with an aggressive edge which if not evident on the muddy 'Burning Oil' album, comes across live in skilful skull-fulls.

'So Sure' and '11.15' make waves in even the most complacent preconceptions, Stan's guitar and the ageing Trotwood's raging bass encircling and stabbing, Anne-Marie translating the rhythm into a capricious visual centrifugal force. Now if only the songs weren't all so samey...

As the three Skeletal males blast through an (earned) encore of — of all things — 'Batman', young Anne-Marie moves sidestage, acquires drink and cigarette, smiles immaculately from a position of detachment at the grinding guitarists and the hundred and one fanatical arm-dancers. I flatter myself with empathy. Till Xmal D come back, this wall-to-wall nectar noise will suffice. The future must draw on the past, not obliterate it. Expect the Skeletal Family to

provide some illuminating moments in '85.

CHRIS ROBERTS

**BRILLIANT
ICA**

OH WOW! Brilliant are at least that. Allow me to squeal and gurgle delightedly for a moment...

I have a regret. It is that I didn't cotton on to Brilliant sooner. I could've wasted the whole of my predictions for '85 going Brilliant brilliant brilliant brilliant, something which I feel would've been *definitely art and probably amusing* in itself.

There's a persuasive feeling in funk and a nasty violence in the most screaming rock, and if the two joined forces without any paring down of seduction or aggression, there would be a new True God(dess). Brilliant are more ambitious than this.

There are eight of the hot shiny Brilliant. Within their kaleidoscopic ranks, within their noise and caress, is every sound that ever made you dance and a dozen that make you wonder. Heavily psychedelic guitar, not one but two dirty funky basses (one ably and viciously bashed by Youth, one by another psycho), an excruciatingly versatile drummer, and three heavenly smooth female vocalists. The cream over the whips is the dignified Cadbury's soul of the leading lady, who keeps her style and poise when all around are sense-gorging.

There are at least three groups on stage when Brilliant play. Harlesden meets Brixton meets a bunch of acidheads tripping out of the closet. They are venomous and witty, revelling in a masochistic messiness. They are utterly absurd, could be commercial, could never be boring. They have a very weird selection of fans. Count me in.

CHRIS ROBERTS



C-CAT TRANCE: nomad or just plain mad? The Jazz Defectors (inset) gaze on in wonder



**TRASHED
SONGS**



INCA MIKE: a severe lack of charisma

Enfants Terribles

**INCA BABIES
Marquee**

INCA BABIES Stage One: four scruffs take their places and spend the rest of 1984 looking hurt while everyone screams 'Birthday Party' at them.

Inca Babies Stage Two: Release The Brats! It is a glowing reflection on this great democracy of ours that any young boy can grow up to one day headline at the Marquee, but after that you're on your own, bub.

The Incas have shuffled off their old hand-me-downs, but the musical wardrobe they paraded tonight was the sound of wire coathangers rattling together — a solitary shirt and jeans worn every which way, inside out, back to front, tied around the head, doing their damndest to look like different outfits. There must be variations in the Inca's set, but it would take many more listenings than this to tell you what they might be. "A kind of early heavy metal Bow Wow Wow without the sense of humour," one typically confused innocent bystander put it. American influence? Well, yes, I did spot a Mickey Mouse T-shirt in there someplace.

The solution? We're looking down the barrel here at 1985 — the year of charisma. Lots of other things too, of course, but charisma will be right up there, separating the goats from the other goats. Charisma is the ability to use a space one foot by five foot as if it was the M4. Charisma is *not* pacing the stage in clumsy frustration like you're trying to find your keys.

Three out of four Inca Babies have no charisma at all. Absolutely none. Not a drop. And Bill, the bass playing Inca, has got it but doesn't know it. Nobody could look so riveting standing so still for so long, playing the same bass line (or as near as dammit) over and over, without the blessing of either an EEC charisma mountain or heavy sedation. Or both. So all is not lost.

Inca Stage Three? Charisma or death!

JANE SIMON

**THE JAZZ
DEFECTORS/
C-CAT TRANCE
ICA**

MY FIRST encounter with C-Cat Trance was on a Rotterdam Street (can't beat a bit of place-dropping, eh?) when what at first sight appeared to be a letter-box on legs walked past me. It transpired that this was no mirage, this was the frontman of the daft duo.

The singing pillar-box is swathed in black, face concealed by his Bedouin mufti, sinuous Casbah sax-sounds alternating with rather inadequate vocals.

Drum Cat opts for Rudolph Valentino white towel-and-quoit sheikh headgear, adhering to the strict dictates of Islam by swigging a can of Carlsberg, thrashing about on a chocolate-box assortment of drums, congas and cymbals.

Despite extending the frontiers of berkdom with their dress non-sense, C-Cat Trance generate a distinct, kebab-flavoured atmosphere (albeit with generous assistance from a busy backing-tape) and merit investigation, if only on record.

Topping the bill — by weight of numbers — are the dozen people who put the

defect in the Jazz Defectors. They demonstrate the worst trait of provinciality, that of trawling in individuals whose sympathies lie in the *general* direction of a specific sound — in this case, jazz — regardless of appearance, ability and (crucially) conviction.

It would be possible to cull not two, but three separate disparate groups from the rubble of this rabble — cool black, cool white, and boring musicians. Each department has at least one passenger on board, the occasional wonky drumbeat, or wobbler in the brass section undermining the essential expertise of their chosen

medium. The most heinous criminal acts are perpetrated from within the ranks of the four-strong vocal line. One of the quartet is a highly-trained vocal guerrilla, blasting a gaping hole in the sinking ship with his exocette bum notes.

Perhaps the Defectives will extract this and other spanners from their works. Perhaps the lone groaner will ferret out eleven similarly tone-deaf accomplices and live happily ever after in perfect harmony. Perhaps the frog will turn into a prince.

Sweet dreams... **ANDY HURT**

**DAVID THOMAS &
THE PEDESTRIANS
Queen Elizabeth Hall**

HALFWAY ACROSS Hungerford Bridge, a drunkard wearing a loud checked jacket stopped me, looked pensive for a second and then drawled "Can I ask you a question?". I was late so shook my head and hurried on. Okay, so he probably wanted tenpence for 'a cup of tea' but maybe, just maybe, he was going to come on with something acutely metaphysical. The fact, that I'll never know pleases me no end; as David Coleman might say, mystery is the spice of life.

And perhaps that's the trouble with David Thomas. Take a question and he will elucidate and waffle on in his unique quirky manner until all sense of the bizarre is reduced to a Jasper Carrott-like cadre. Since the demise of Pere Ubu, he's ventured into this Dial-A-Poet territory so beloved by fellow Americans Giorno, Anderson, Burroughs et al, and although he shares their droll sense of humour I'm afraid I find much of what he says/sings a mite laboured and predictable. But luckily it's not all DT and the evening is saved by a couple of ex-Cows, namely frail Chris Cutler on percussion plus Lindsay Cooper and her Amazing Flatulent Bassoon. Together,

as the Pedestrians, they provided an animated backdrop that sounded like a truce between Art Zoyd, Catalogue and Axolotl, and which at times threatened to drown the Robert Ashley-like soliloquy.

Pedestrian by name, but that's as far as it goes.

DAVID ELLIOTT

**EDDIE AND THE
HOT RODS
Marquee**

THE FIRST noticeable fact about this version of the Hot Rods against the one I remember seeing on *TOTPs* is they are now a four piece, with just one guitarist.

The set was a mixture of about one third covers, one

third newish songs and one third oldies. The crowd were behind the band one hundred per cent, but there was a feeling of nostalgia about the place.

When we reached 'Do Anything You Wanna Do' time the place went wild, but when Barry Masters introduced the next one as the new single, it became apparent how far the mighty have fallen.

They finished the set with 'Quit This Town', and two encores followed, including a brilliant rendition of 'Woolly Bully'.

But Eddie And The Hot Rods have joined the group of bands who rely on memories for an audience.

ALAN PELL

Steve Payne

Pix by Steve Payne



JESUS AND MARY Chain: remember Woodstock, man?

THE JESUS AND MARY CHAIN ICA

THE MUSIC of the Jesus And Mary Chain as a subject for intellection and rationale is a total non sequitur. There isn't any. However, as a study in phenomenology, they are ideal.

Pavlov would have been in ecstasy. As squads of journalists and record company spies edged past each other in grim Scrooge McDuck anticipation and paying customers mentally recited litanies compiled from recent rave reviews, Jesus and co were no doubt backstage, deciding which feedback to begin with.

Upon taking the stage, utterly overshadowed throughout the show by a magnificent neon advertising sign, shedding its capitalist blessing on the umpteenth futile revolution of the little people, Jesus and friends spent the better part of a

JESUS

quarter hour boring everyone with pointless detuning and noises quite predictable when guitar amplifiers are on full volume and nothing is being played. Woodstock Three in a teacup. With mock solemnity the group circumnavigated their actual task deftly, smirking like naughty schoolboys.

The first number was a real blast. Very short and simple. The spectacle of dozens of people gaping with uncertain awe at these wayward kiddies, with their fingers in their ears, had me in hysterics. Joy Division songs they play, yet. And a

Subway Sect cover. There's a revolution for you!

Meanwhile, I left for about ten minutes. When I returned, having been reliably informed in the foyer by a record business stalwart that the group are "a con", the music had really hotted up. Everything was noticeably louder. At the

volume Jesus and sons play at, anything is enervating and psychologically disorienting; I felt quite violent and didn't like it at all. Meanwhile the bouncers watched with bored indifference as the faithful leapt about like salmon with

St Vitus' Dance.

The singer dropped his guitar on the stage just hard enough so we could all notice it and then fell about. Drunk people often do, one finds. Then they all had a little onstage huddle to kill some time and laughed at their private joke (us) and then made some more noise. I asked myself: how desperate are we for some new justification, some new kick? Apparently, very.

Meanwhile, the audience couldn't decide whether to be offended, enchanted or just split. Iggy says: "In the space age, the village idiot rules." Yup! The Jesus and whatchamacallit are not the new Pistols. They are the old Pistols. The circle will remain unbroken. I hope to God they get a huge record deal and tour endlessly and learn 'Whole Lotta Love'. I believe they are genuine and committed. It's all very beautiful, like a snow egg in a bath of acid. Big deal.

RALPH TRAITOR

SLAVES!

PULP/SHARP CUTS Sheffield

SHARP CUTS are rockabilly revived, unrevised but revitalised with damn fine playing all round. At the generally dead Leadmill, audience wise, a dozen dance: a miracle, gentle reader, as all but Simply Red will know. The Cuts recover and cover classics of the genre with a verve unnerving in its cheerful approach and pinpoint accuracy; fun offstage, it looks like fun on. If rockabilly rollercoasts back this year (and why not? The '80s have seen all else exhumed), Sharp Cuts will be in the leading car.

In contrast, Pulp are an irritating lot. Continuity is damaged by the singer continually pleading with the mixing desk for alterations which, when finally made, seem to make no difference whatsoever to the sound, further mutilated by the versatility of individual band members being demonstrated as they take turns at everything except serving at the bar. Worst of all, half the set comprises quiet numbers in which the singer proves himself unable to croon while the rest of the band play with such apathy that the result would not be out of place in a working man's social club on the night of a 'talent' contest.

However, Pulp are far from bereft of ingenuity. In the morose morass are some well written and well executed pieces. Some are quirky, with a fairground atmosphere or chords that climb and fall hypnotically. Others are near punk, similar to Magazine in their hey-day, our failed crooner showing himself able to punch if not caress. When he screams out his desire to "get back to LA", he throws himself around with such conviction that it seems only someone leaping on stage with a ticket for the next flight out can save him from the nuthouse.

When Pulp have such things to offer, why all the dross?
PETE MARCHETTO

THOMPSON TWINS Wembley Arena

THERE WAS a moment tonight when the Thompson Twins reminded me of the 4-Skins. The moment came when the equipment failed and Tom Bailey and Alannah Currie were forced to wisecrack for ten minutes to cheery crowd boos — just like Gary Hodges after the Rejects fixed the 4-Skins sound all those years ago.

There the comparison ends, though it does go to show that even superstars aren't immune from technical hitches, and full marks to the

Twins for not doing a Diana Ross and storming offstage in a huff. Like true professionals, they knew the show had to go on.

And what a show! Can someone tell me why this talented trio get so much stick? Seeing them live made me realise just how strong a modern pop band they are.

They may cavort like a low budget version of the Kids From Fame, with bubbly Alannah moving like she's eaten too much of her namesake but my life, they can't half whip up a wild atmosphere. Numbers like the

JAYNE COUNTY: the wrong time of the month?



Carole Segal

inspirational 'You Take Me Up' and the recent US number one 'Hold Me Now' completely melted the cynic in me like a snowman in a microwave, while the cure-all 'Doctor Doctor' and the superb 'Love On Your Side' demonstrated just how much this band have achieved since they dumped the afghan coat ideals and the excess flab.

"Forget making resolutions," said Alannah, "let's have a revolution". Well, the Twins ain't exactly the Redskins, but she sure is easier on the eye...
GARRY JOHNSON

NIK KERSHAW Hammersmith Odeon

I CAME to praise rather than bury, if only to stay on the right side of exotic/erotic Kershaw PR Erica, but even a man with an imagination as fertile as mine couldn't stretch words to make little Nik sound halfway decent. To cut a long story short — and they don't come much shorter than Mr Eyesore — he wasn't bad, he was appalling.

Introduced ridiculously by failed weight-watcher Richard Skinner as "the most significant singer-songwriter

LINK WRAY/ SCREAMING BLUE MESSIAHS Electric Ballroom

HAVE YOU ever noticed that the term *legendary* is only ever applied to people who either sell very few records, or to people you're surprised to find still alive. And so it is that we find 'the legendary, one and only Link Wray' crated up and freighted over.

But first, having forsaken their blues sympathies, the Messiahs bulldoze through a dozen numbers with mad drummer Kenny Harris scorching along at a furious pace. On occasion, the force generated by the trio prevents the emergence of songs, but when songs do emerge, as on 'Let's Go Down To The Woods And Pray' and 'Someone To Talk To', they're unbeatable.

And so to the rediscovery of the missing Link. In leather and shades, Link is an amalgamation of Russ Ballard's uncle, Bill Wyman's older brother, Alan Freeman's nephew and, most prominently, Johnny Thunders' grandad.

The veteran starts well, rumbling into 'It's All Over Now, Baby Blue', with his clearly hastily-assembled backing group coping adequately. But as things progress (regress?), the prop-forward bassist has increasing difficulty in mimicking Link's fretboard orienteering, and the impetus is lost.

I suppose you could say Wray's good for his age, but those whippersnapper spring chickens, the Messiahs, are ascending the pecking order so fast, they've left the old boy in their wake.

ANDY HURT

LIAISON Marquee

IF LIAISON ever lift off, the fuel that sends them starwards will be from the same pump that Dire Straits got their juice from.

Their only attempts at mustering an 'image' are half-hearted and subsequently horrendous. Their teen insight is slight; that's to say, they neither make an obvious stand for any particular way of life nor

attempt to dazzle with glitter and glamour. Their claim to being contemporary only holds water because rock derivations are glossed over with squeaky efficiency.

So 'music first' moralising obviously rools. It's an ethic easily and widely adhered to by bands with zero appeal in the above, and one usually made laughable through their inability to string a song together.

Liaison, however, are capable tunesmiths. Their shows are no more, no less than traditional rock-outs; part hot-boxin' boogie and part bristling ballad with maximum musical input for ballast and "hope you're hot, Marquee" for punctuation. But their actual songs are frequently of dynamite calibre. Bubbling arrangements around quick-setting hooklines are occasionally embellished by needless embellishment, but it's almost as mature as a '47 Chablis.

PHIL BELL

SUMO GIANTS Birmingham

"COME FOR the wrestling, dearie?" says the worried woman at the tea point. I ask you... tea point!

The Sumos are wrestling all right — with more echoes bouncing round the woodwork than Midge Ure. It's the first rock gig at the Town Hall in two years and the sound comes back faster than a Jehovah's Witness.

Unashamed AOR is the Sumos' stock in trade. I mean, these guys don't even blush when they sing about living on the airwaves. But they're not, thank God, another Asia or any other dinosaur you care to dig up. They've distilled the spirit and poured away the dregs, and it's intoxicating, unpretentious.

Frontman Adrian Lynden summons up the necessary and more to send the vocals swooping and soaring above the Sumos like a stunt plane. When his voice locks with the harmonies of keyboardman Alan Fullard on the way into 'It's Time' even the echoes fall silent in awe. Add the coronary chorus of 'Follow My Heart' and the Sumo Giants may very well be just that stature soon.

PAUL COLE

Plain Jayne

JAYNE COUNTY Manchester

OH JAYNE, this was a shame. Couldn't you get the right shade of peroxide tonight; did you ladder your stockings before the gig; did your heels break that afternoon... or was it just the wrong time of the month?

The setting was perfect, the Transylvanian transvestites awaited their cue, but the rock and roll never shot its loving load. Back with an all-new supporting combo, Jayne baby was set to light everybody's fire tooo-nite.

But the beat bombed out. The technical problems were overwhelming, the PA blew more times than a North Sea gale, and the light (yes, there was a whole one) was as impressive as a British Rail breakfast.

Yet that was no excuse for the shambolic performance. The band can't wholly be

blamed as Jayne fumbled her (lack of) persona across the stage. As a frontperson she certainly leaves a lot to be desired — the raps weren't even entertaining, f'Chrissakes.

Strangely, the set began reasonably well. 'Man Enough To Be A Woman' is a good song, but the newer compositions sounded as if they were written on the way to the gig: 'F**k The Devil' and 'Rock And Roll Resurrection' were more painful than watching an Everton victory.

'F**k Off' was fine, but by that time the performance was beyond redemption. Funnily enough, the County cabaret show I'd witnessed a few months previously was more fun than this much-publicised return to rock and roll. Not just here for a silicone groan, I sincerely hope there's life in the old girl yet.

DAVE ROBERTS

to emerge in the last decade" (true, I suppose, if you don't count Elvis Costello, Vince Clark, Stuart Adamson, Lloyd Cole, Ian McCullough and most others you could think of). Shortbore worked through his tiresome collection of non-songs with an enthusiasm that I found entirely misplaced.

Sub Elton John, he whined away like Gary Numan on Tuino! while his band made the Tubeway Army sound like the Ramones. For a man who's only got one song ('Don't Let The Sun Go Down On Me', actually) he's certainly had an abundance

of easy praise dumped on his tiny head.

Perhaps to compensate, he leaps all over the stage, occasionally letting loose a Pete Townshend windmill — only with both arms and without touching the guitar.

And why was his name logoed up like Hi Karate after-shave? Were they trying to subliminally suggest he was big enough to even spout bumfluff when we all know he could actually play himself in the Mini-Pops? Tonight, he was a midget among a audience of pygmies.

GARRY JOHNSON

☆ LIVE EXTRA ☆



PAUL KING: flob-a-lob (pic by Andrew Catlin)

KING ICA

THE DEAFENINGLY loud yellow-check suit, the silly boots, the calculated abundance of hair, the jutting of knees, chins and other extremities, all are geared to the live medium.

Paul King canters through his repertoire of set movements with the composure and assurance of a gymnast, a floor exercise of well-regulated, disciplined spontaneity that stimulates the sensibilities of the front-row nubile while satisfying the more consciously adult requirements of stagecraft.

Hedgehog-head axeman Jim Lantsbery poses the only serious threat to Mr King's domination of things visual, the guitarist's sporadic forays to the back-up mike

establishing him as the straight-man foil to 'Coco' King's Max Wall clowning.

Paul's puppet-on-a-string gesturing brings to mind *The Flowerpot Men*, and with the generally effective PA reducing the vocals to the level of Bill and Ben flob-a-lobbing, the picture is complete.

The price loyal King fans have to pay is subjection to a set comprised of 'Steps In Time' album tracks, unchanged in almost a year — King are convinced that they hold a winning hand, and they're going to stick with it until the public at large concedes defeat.

For heaven's sake make them famous and soon, then maybe they'll pay us the compliment of letting us in on the well-kept secret of their new material.

ANDY HURT

BILLY BRAGG
Lyceum

CHRIST, I never realised Billy Bragg was so hot. He sold out the Lyceum with ease, and not only that, he delivered a blinder of a show...

But first up was Surfin' Dave, a man well known on the pub and small club circuit. In a short 15 minute set, he crammed in several very good songs and a lot of humour, noticeable highspot being 'Stateside Express', about a disco in Bournemouth, 'Living White Hell' about bad weather (snow geddit?) and the excellent salsa-influenced 'Mexico A-Go-Go'.

Competing with such a gem must have been difficult, but The Hank Wangford Band were equally great. Ten gallon hats and

tongues stuck firmly in their cheeks.

Mr Bragg certainly had his work cut out to follow them, but follow them he did. 'Lovers Town Revisited', 'Milkman Of Human Kindness', 'Man In The Iron Mask' — all the classics, from 'Spy V Spy' plus most of 'Brewing Up', tumbled out in a style which is unique to Bragg, his strength lying in his ability to be totally natural on stage.

After 'World Turned Upside Down', Bragg was joined on stage by Wangford's violin player for a couple of songs off the 'Brewing' album, and then a new song called 'Which Side Are You On?', followed by a heartfelt plea to do something positive in '85.

I mean it, I didn't realise Bragg was so big.

ALAN PELL

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25 BIRMINGHAM Poly
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27 LEAFCLIFF HALL Folkestone
30 KING CHARLES HOTEL Gillingham
31 Leicester
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1 ROYAL STANDARD Walthamstow
2 FULCRUM CENTRE Slough
3 COATHAM BOWL Redcar
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8 LEEDS Poly
9 THE HEATHERY BAR Wishaw
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15 THE ROCK HOUSE Derby
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night shift



THE POGUES get roadworthy

THE WEEK starts with two nights of Helix at London's Marquee (Wednesday and Thursday) and ends with a rescheduled Alison Moyet date at Hammersmith Odeon (Tuesday). Inbetween is a bit of a mishmash but to brighten things up a bit The Pogues are playing London Battersea Arts Centre (Friday) and Peter And The Test Tube Babies play London 100 Club (Tuesday).

OUT OF town, there's an Ethiopian benefit at Stratford Royal Shakespeare Theatre on Sunday featuring Cardboard Cutouts, European Sun, The Probes and The Hop, while on the same day The Richmond in Brighton plays host to Actified and Shadowland.

WEDNESDAY

9th

ABERDEEN, Metro, Primevals
 BIRMINGHAM, Fantasies, (021 622 3679), Poison
 BIRMINGHAM, Kaleidoscope, Hill Street, (021-643 7019), Partners In Crime
 BIRMINGHAM, Snobs, (021 643 5551), Amazon's Hound
 BIRMINGHAM, Triangle Arts, Aston University, (021 359 3979), Gospel Central
 BRADFORD, Wheatheaf, (724163), Haze
 DUDLEY, JB's, (53597), Goats Don't Shave
 LONDON, Bass Clef, Coronet Street, (01-729 2476), Borderline
 LONDON, Cricketers, Oval, (01-735 3059), Go Direct/Fear Of Flying
 LONDON, Dublin Castle, Camden, (01-485 2773), Juice On The Loose
 LONDON, Greyhound, Fulham Palace Road, (01-836 0526), Brigandage/Shadowland
 LONDON, Half Moon, Putney, (01-788 2387), Bob Kerr's Whoopie Band
 LONDON, King's Head, Fulham High Street, (01-736 1413), Radio Radio
 LONDON, Marquee, Wardour Street, (01-437 6603), Helix
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), Jai Gray Jay
 LONDON, Pindar Of Wakefield, Grays Inn Road, (01-580 8898), The Swamps
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Cool Rays/Stork Story
 LONDON, Royal Standard, Walthamstow, (01-527 1966), Jackie Lynton/Jokers Wild
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Dave Kelly Band
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Bill Stickers Band
 RAYLEIGH, Pink Toothbrush, (770003), Reaction
 TONYPANDY, Royal Naval Club, (432068), The Host
 WATFORD, Verulam Arms, (21035), Groundhogs

THURSDAY

10th

BETHERSDEN, Royal Standard, (280), Stour Valley Stompers
 BIRMINGHAM, Railway, (021 749 2995), Golgotha
 BIRMINGHAM, Triangle, Aston University, (021-359 3979), Ruby Turner
 BLACKBURN, The Club, Fleming Square, (581808), Justice Of The Peace
 BRENTWOOD, Hermit, (218897), The Ultimate
 BRIGHTON, Richmond, (603974), Dumpty's Rusty Nuts
 CANTERBURY, Bat And Ball, (66015), Johnny Shoshine
 DARLINGTON, Coachman Hotel, Victoria Road, (286116), Evil Mother/Negative Zone
 DUDLEY, JB's, (53597), Demon Axe
 EDINBURGH, Preservation Hall, Bobbin' John
 GLASGOW, Henry Afrika's (041-221 6111), Cajun Band
 GRAVESEND, Red Lion, (66127), Sweeney Todd
 HEREFORD, Market Tavern, (56325), Tickle's Alternative
 LONDON, Attic, Manor House, Green Lanes, Brigandage/Kindergarten
 LONDON, Bass Clef, Coronet Street, (01-729 2476), Don Randell 4
 LONDON, Clarendon, Hammersmith, (01-748 1454), Blue Murder
 LONDON, Cricketers, Oval, (01-735 3059), Dave Kelly Band
 LONDON, Dover Castle, New Cross, (01-692 0210), TV Slaves
 LONDON, Dublin Castle, Camden, (01-485 1773), Tex Maniax
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Jamie Wednesday/Sensible Jerseys
 LONDON, Half Moon, Putney, (01-788 2387), Pete Thomas's Deep Sea Jivers
 LONDON, Marquee, Wardour Street, (01-437 6603), Helix
 LONDON, 100 Club, Oxford Street, (01-636 0933), Guana Batz/The Creep Show
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Untouchables
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Morrissey Mullen
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Daniel Reval's Alternative Theatre
 LONDON, Wag, Wardour Street, (01-437 5534), Garage
 MANCHESTER, Band On The Wall, (061 832 6625), Second Nature
 MANCHESTER, Gallery, (061 832 3597), President Zog
 READING, Target, (585887), Johnny Cranmer
 WATFORD, Verulam Arms, (21035), Larry Miller
 WICKFORD, Dickens, Reaction
 WORCESTER, Old Crown, (2187), Iranian Teaspoons/Crypt Kicker Five

FRIDAY

11th

BIRMINGHAM, Mermaid, Stratford Road, (021-772 0217), The Nightingales/The Three Johns/Ted Chippington/Pig Brothers
 BOLTON, Cotton Tree, (20237), Wraith
 CARDIFF, Bogies, (26168), Chain Reaction
 CARDIFF, Chapter Arts Centre, (31194), La Host
 CARLISLE, Stars And Stripes, Major Accident
 DOVER, Louis Armstrong, (204759), Vigilante
 EXETER, Beer Engine, Newton St Cyres, (282), The Breed
 GRAVESEND, Red Lion, (66127), Blue Murder
 HEREFORD, Market Tavern, (56325), Banque
 LONDON, Albany Empire, Deptford, (01-691 3333), Oblivion Boys/Lee Cornes/Mark Elliott
 LONDON, Bass Clef, Coronet Street, (01-729 2476), Sonido Des Londres
 LONDON, Battersea Arts Centre, Old Town Hall, Lavender Hill, (01-223 8413), The Pogues/Steel And Skin
 LONDON, Bush Fires, Bush Hotel, Shepherds Bush Green, (01-743 2580), Toot Sweet/Jim Dvorak
 LONDON, Camberwell Art College, (01-703 0987), Go To
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), Surfadelics/The Kick
 LONDON, Cricklewood Hotel, Cricklewood Broadway, The Membranes/Chaos/16 Guns/The Legend!
 LONDON, Crown And Castle, Dalston Junction, (01-254 3678), Blythe Power/Dynamics
 LONDON, Dingwalls, Camden Lock, (01-267 4967), The Larks
 LONDON, Dublin Castle, Camden, (01-485 1773), Pete Thomas And The Deep Sea Jivers
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Mannish Boys/Talking America
 LONDON, Half Moon, Putney, (01-788 2387), Christy Moore

LONDON, Interaction Centre, Kentish Town, (01-267 4967), Red London/Burial/The Only Alternative
 LONDON, Lambeth Town Hall, Acre Lane, (01-622 6655), African Culture/Mutant Rockers/Kudum/Soul Assistants
 LONDON, Marquee, Wardour Street, (01-437 6603), Spizz
 LONDON, Plough, Stockwell Road, (01-274 3879), Barflies
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Between The Lines
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Moondance/Rockin' Robeys
 LONDON, Thames Polytechnic, Woolwich, (01-855 0618), Nico/Stiff Injectors/Dispossessed
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), UK Subs/Pakov Liez
 MANCHESTER, Band On The Wall, (061-832 6625), Exile Impact
 OXFORD, Pennyfarthing, (246007), Liaison
 UXBRIDGE, Brunel University, (39125), Ruby Turner/GB Blues Co
 WEST BROMWICH, Coach And Horses, (021 588 2136), Red Shoes

SATURDAY

12th

BASILDON, Roundacre, (285119), Atmosferix/God In A Box
 BASINGSTOKE, Pig And Whistle, (23230), The Krewmen/Record Hop
 BRISTOL, The Crown, St Nicholas Market, (276597), The Breed
 BRISTOL, Granary, (28272), Big Amongst Sheep
 COLCHESTER, Woods, (47151), Dumpty's Rusty Nuts
 COVENTRY, Warwick University, (417220), Pier 66
 FOLKESTONE, Leas Cliff Hall, (53193), Fairport Convention
 GATESHEAD, Station, (783721), Uproar/External Menace/Political Asylum/Fiend
 GLOUCESTER, Nelsons, (24743), La Host
 GUILDFORD, Royal, (75173), Larry Miller
 HASTINGS, Royal Victoria Hotel, Chain Reaction
 HEREFORD, Market Tavern, (56325), Ya Ya
 LEEDS, Eagle Tavern, North Street, (457142), Prowler
 LEICESTER, Red Cow, Belgrave Gate, (21833), Rockin' Ronnie And The Bendy Ruperts
 LONDON, Bass Clef, Coronet Street, (01-729 2476), Brian Abraham's District 6
 LONDON, Bumbles, Acton, (01-992 3308), Lost For Words
 LONDON, The Cellar, Black Horse, Royal College Street, (01-272 8273 info), Martin Carthy
 LONDON, Dublin Castle, Camden, (01-485 1773), Magnificent Seven
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Company Of Wolves
 LONDON, Half Moon, Putney, (01-788 2387), Christy Moore
 LONDON, Interaction Centre, Kentish Town, (01-267 4967), Screaming Blue Messiahs/Folk Devils/Scientists
 LONDON, Lost Theatre, Fulham Road, (Next to Fulham Broadway Tube), Mood Six
 LONDON, Plough, Homerton High Street, Hackney, SBI
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Rift Valley Raiders
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Tex Maniax/Country Robeys
 LONDON, Three Johns Pub, White Lion Street, (01-624 0859), Membranes/Ut/The Eels
 LONDON, Tom Allen Centre, Stratford, (01-555 7289), Benjamin Zephaniah
 MANCHESTER, Band On The Wall, (061 832 6625), Soul Anger
 MILTON KEYNES, Peartree Bridge Centre, (679344), Seducer
 NEWBRIDGE, Memorial Hall, (243019), Firebirds
 NEWTON AYCLIFFE, The Youth Centre, Pagan Ritual
 READING, Target, (585887), Switchy And The Circuit Breakers/Persian Risk
 WEST BROMWICH, Coach And Horses, (021 588 2136), Golgotha
 WOLVERHAMPTON, Queen's, (22839), Diamond Dogs

SUNDAY

13th

BIRMINGHAM, Peacocks, (021 643 6751), Sister Guillotine
 BRIGHTON, Richmond, (603974), Actified/Shadowland
 DUDLEY, JB's, (53597), Flying Doctors
 FOLKESTONE, The Pullman Wine Bar, (52524), Ian Shawcroft
 FOLKESTONE, Brewery Tap, Second Sun
 GWENT, Cross Keys, (270301), Swansea Blues Band
 LONDON, The Approach, Bethnal Green, Johnny G
 LONDON, Battersea Arts Centre, Lavender Hill, (01-223 8413), Talisker
 LONDON, Dublin Castle, Camden, (01-485 1773), Ricky Cool And The Big Town Playboys
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Laughing Sam's Dice/Willie And The Poorboys
 LONDON, Half Moon, Putney, (01-788 2387), Christy Moore
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Sand Boys/Clamber
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Irish Mist (lunchtime), Mike Khan (evening)
 LONDON, Torrington, Finchley, (01-445 4710), Heart And Soul
 MONKS HORTON, Black Horse, Bill Barnacle Band
 OXFORD, Witney Rugby Club, (71043), Replay
 WOLVERHAMPTON, Grand Theatre, (29212), Fairport Convention
 PORT TALBOT, Cwmfan Institute, (896312), The Firebirds
 STRATFORD-ON-AVON, Royal Shakespeare Theatre, (292271), Major Band/ The Probes/The Hop/Sharks In Italy/Cardboard Cutouts/Mitch/European Sun/Deadly Touch/Zeb Dragon/Jimmy Jimmy
 UXBRIDGE, Brunel University, (39125), Pete Thomas And The Deep Sea Jivers

MONDAY

14th

CANNOCK, Wheatheaf, Diamond Dogs
 CARDIFF, College Of Music And Drama, (42854), La Host
 LEICESTER, Mr Kiesas, (56102), Fairport Convention
 LONDON, Bush Hotel, Shepherds Bush Road, (01-743 2580), Surfadelics/Surfin' Lungs
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), The Yantettes/Blue Midnite/Throwouts
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), 1926/Pale Red Competitor
 LONDON, Half Moon, Herne Hill, (01-274 2733), Teqnique Devoir
 LONDON, Half Moon, Putney, (01-788 2387), Tex Maniax
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Ocean/Missing Airmen
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Crannog
 LONDON, Wag, Wardour Street, (01-437 5534), Azul
 MANCHESTER, Band On The Wall, (061 832 6625), Second Nature
 THATCHAM, Silks, (65562), Pauline Gillan/Jokers Wild
 WHITSTABLE, Harbour Lights, Overdrive

TUESDAY

15th

BILSTON, Bulls Head, (43344), Diamond Dogs
 DUDLEY, JB's, (53597), The Profiles
 LONDON, Bass Clef, Coronet Street, (01-729 2476), The Guest Stars
 LONDON, Bell, Pentonville Road, (01-837 5617), Chain Reaction
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Campfabulous/What The Fox
 LONDON, Half Moon, Putney, (01-788 2387), Morrissey Mullen
 LONDON, Hammersmith Odeon, (01-748 4081), Alison Moyet
 LONDON, Hammersmith Palais, (01-748 2812), Dennis Bovell/Linton Kwesi Johnson/Gaspar Lawal/Orchestra Jazzira
 LONDON, La Beat Route, Greek Street, Occapella/The Larks/Montellas
 LONDON, 100 Club, Oxford Street, (01-636 0933), Peter And The Test-Tube Babies
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Slow Motion/Jinx
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Moondance
 MANCHESTER, Band On The Wall, (061 832 6625), Yessir
 PORTSMOUTH, Specs Club, Palmerston Road, Woffie Witcher Band
 RHYL, The Vale, Tokyo
 SHEFFIELD, Underground, Haze
 SOUTHPORT, Arts Centre, (40011), Fairport Convention
 WINDSOR, Arts Centre, (59336), Death Pop

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Joy Division — Unknown Pleasures
Dire Straits — 1st L.P.

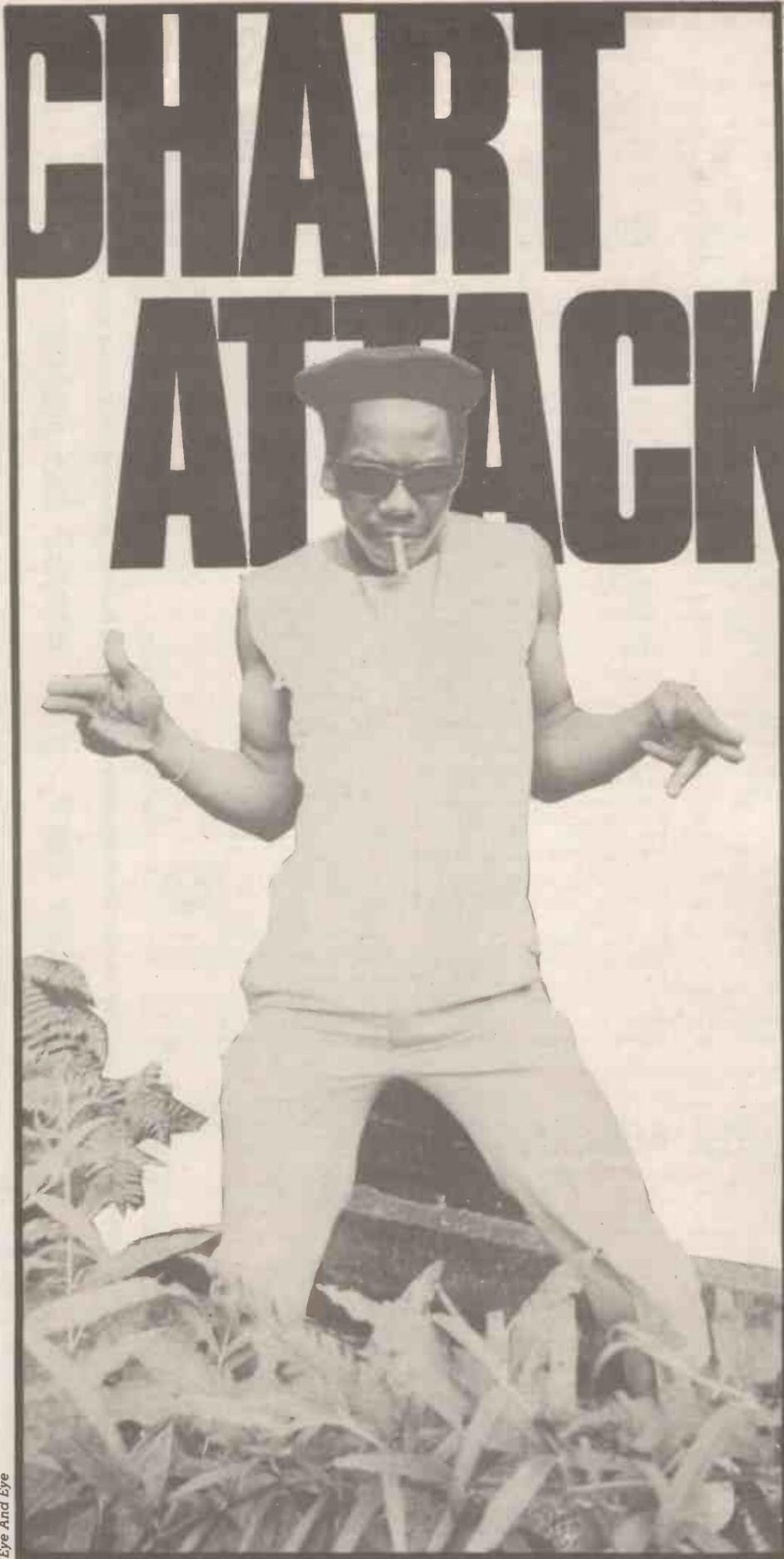
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UK Singles

- 1 1 DO THEY KNOW IT'S CHRISTMAS, Band Aid, Phonogram
- 2 2 EVERYTHING SHE WANTS, Wham!, Epic
- 3 10 GHOSTBUSTERS, Ray Parker Jr, Arista
- 4 4 LIKE A VIRGIN, Madonna, Sire
- 5 22 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 6 6 NELLIE THE ELEPHANT, Toy Dolls, Volume
- 7 3 WE ALL STAND TOGETHER, Paul McCartney, Parlophone
- 8 14 SHOUT, Tears For Fears, Mercury
- 9 7 EVERYTHING MUST CHANGE, Paul Young, CBS
- 10 9 THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT
- 11 8 LAY YOUR HANDS ON ME, Thompson Twins, Arista
- 12 12 SEX CRIME (1984), Eurythmics, Virgin
- 13 11 ROUND AND ROUND, Spandau Ballet, Chrysalis
- 14 15 FRESH, Kool And The Gang, De-Lite
- 15 17 THE RIDDLE, Nik Kershaw, MCA
- 16 13 DO THE CONGA, Black Lace, Flair
- 17 19 INVISIBLE, Alison Moyet, CBS
- 18 41 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 19 23 SOUL DEEP, Part One Council Collective, Polydor
- 20 5 ANOTHER ROCK 'N' ROLL CHRISTMAS, Gary Clitter, Arista
- 21 20 I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M
- 22 25 ONE NIGHT IN BANGKOK, Murray Head, RCA
- 23 21 TEARDROPS, Shakin' Stevens, Epic
- 24 26 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 25 24 HARD HABIT TO BREAK, Chicago, Full Moon
- 26 46 POLICE OFFICER, Smiley Culture, Fashion
- 27 31 IT AIN'T NECESSARILY SO, Bronski Beat, London
- 28 36 STEP OFF, Grandmaster Melle Mel And The Furious Five, Sugarhill
- 29 27 TREAT HER LIKE A LADY, Temptations, Motown
- 30 16 I WISH IT COULD BE CHRISTMAS EVERYDAY, Wizzard, Harvest
- 31 37 RESPECT YOURSELF, Kane Gang, Kitchenware
- 32 38 SHARP DRESSED MAN, ZZ Top, Warner Brothers
- 33 29 ALL JOIN HANDS, Slade, RCA
- 34 49 SAN DAMIANO (HEART AND SOUL) Sal Solo, MCA
- 35 34 LET IT BLOW, Dazz Band, Motown
- 36 45 SINCE YESTERDAY, Strawberry Switchblade, Korova
- 37 — SAY YEAH, Limit, Portrait
- 38 33 I WON'T RUN AWAY, Alvin Stardust, Chrysalis
- 39 — CLOSE TO THE EDIT, Art Of Noise, ZTT
- 40 35 NEVER ENDING STORY, Limahl, EMI
- 41 43 SEPTEMBER SONG, Ian McCulloch, Korova
- 42 39 LOUISE, Human League, Virgin
- 43 — I KNOW HIM SO WELL, Elaine Page And Barbara Dickson, RCA
- 44 30 WHERE THE ROSE IS SEWN, Big Country, Mercury
- 45 42 CARIBBEAN QUEEN, Billy Ocean, Jive
- 46 — FRIENDS, Amii Stewart, RCA
- 47 44 DON'T DRIVE DRUNK, Stevie Wonder, Motown
- 48 — CARMEN, Malcolm McLaren, Charisma
- 49 — SEE THAT GLOW, This Island Earth, Magnet
- 50 40 NO MERCY, Stranglers, Epic



Eye And Eye

SMILEY CULTURE: ok so who nicked the string from me cat's cradle?

UK Albums

- 1 1 THE HITS ALBUM, Various, CBS/WEA
- 2 3 MAKE IT BIG, Wham! Epic
- 3 2 NOW THAT'S WHAT I CALL MUSIC VOLUME FOUR, Various, EMI/Virgin
- 4 5 THE COLLECTION, Ultravox, Chrysalis
- 5 4 ALF, Alison Moyet, CBS
- 6 6 WELCOME TO THE PLEASURE DOME, Frankie Goes To Hollywood, ZTT
- 7 7 DIAMOND LIFE, Sade, Epic
- 8 14 ARENA, Duran Duran, EMI
- 9 17 PARTY PARTY, Black Lace, Tel Star
- 10 9 GREATEST HITS, Shakin' Stevens, Epic
- 11 8 YESTERDAY ONCE MORE, Carpenters, EMI
- 12 11 THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS
- 13 16 CAN'T SLOW DOWN, Lionel Richie, Motown
- 14 10 GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone
- 15 18 ELIMINATOR, ZZ Top, Warner Brothers
- 16 19 PRIVATE DANCER, Tina Turner, Capitol
- 17 28 AGENT PROVOCATEUR, Foreigner, Atlantic
- 18 12 12 GOLD BARS VOLUME TWO, Status Quo, Vertigo
- 19 22 1984, Eurythmics, Virgin
- 20 13 THE RIDDLE, Nik Kershaw, MCA
- 21 24 CINEMA, Elaine Paige, K Tel/WEA
- 22 15 GOLDEN DAYS, Fureys, K Tel
- 23 31 LOVE SONGS, Various, Tel Star
- 24 21 GREATEST HITS, Chas And Dave, Rockney
- 25 23 FANS, Malcolm McLaren, Charisma/Virgin
- 26 — BORN IN THE USA, Bruce Springsteen, CBS
- 27 20 LOVE SONGS, Stevie Wonder, Tel Star
- 28 30 THE WORKS, Queen, EMI
- 29 29 SCREEN GEMS, Elkie Brooks, EMI
- 30 49 GHOSTBUSTERS OST, Various, Arista
- 31 37 THE 12" ALBUM, Howard Jones, WEA
- 32 33 EMERGENCY, Kool And The Gang, De-Lite
- 33 38 LIKE A VIRGIN, Madonna, Sire
- 34 — UNFORGETTABLE FIRE, U2, Island
- 35 26 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 36 27 THE GREATEST HITS, Randy Crawford, K Tel
- 37 40 PARADE, Spandau Ballet, Chrysalis
- 38 35 WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin
- 39 34 VERY BEST OF FOSTER AND ALLEN, Foster And Allen, Ritz
- 40 45 STEELTOWN, Big Country, Mercury
- 41 39 THRILLER, Michael Jackson, Epic
- 42 — AGE OF CONSENT, Bronski Beat, London
- 43 25 COLLECTION, John Denver, Tel Star
- 44 47 HOOKED ON NUMBER ONES, Various, K Tel
- 45 32 2.00A.M. PARADISE CAFE, Barry Manilow, Arista
- 46 46 BAD ATTITUDE, Meat Loaf, Arista
- 47 48 LEGEND, Bob Marley And The Wailers, Island
- 48 36 AURAL SCULPTURE, Stranglers, Epic
- 49 42 NOW THAT'S WHAT I CALL MUSIC VOLUME THREE, Various, EMI/Virgin
- 50 41 HATFULL OF HOLLOW, Smiths, Rough Trade

Compiled by MRIB

PLAYLIST

Dave Henderson
GONE FISHIN', Flipper, Subterranean LP
YELLOW LIVE AT THE ROXY 83, Yello, Vertigo LP
GATES OF LUNCH, Deep Freeze Mice, Cordelia LP

Sandy Robertson
MALLEUS MALIFICARUM, Montague Summers, Caedmon Tape
BACK FROM THE DEAD, James King And The Lonewolves, Cuba Libre oide
SEE NO EVIL, Television, Elektra track

Hugh Fielder
THINKING OF YOU, The Colourfield, Chrysalis
HOW SOON IS NOW, The Smiths, Rough Trade
POLICE OFFICER, Smiley Culture, Fashion

Robbi Millar
FANS, Malcolm McLaren, Charisma
I CAN'T LIVE WITHOUT YOUR LOVE, Terraplane, Epic 45
INVISIBLE, Alison Moyet, CBS

Tony Mitchell
FANS, Malcolm McLaren, Charisma
THE BIG EXPRESS, XTC, Virgin
THE 12" ALBUM, Howard Jones, WEA

Eric Fuller
YOU MADE ME HAPPY, Alton Ellis, Studio One discmix
POP A TOP, Andy Capp, Trojan
CALYPSO CALYPSO, Jim Brown, Studio One 45

Kevin Murphy
DECADES, Joy Division, Factory
PERFECT DAY, Lou Reed, RCA
PURPLE HAZE, Johnny Jones And The King Casuals, Kent

METAL

SINGLES



- 1 3 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 2 1 SHARP DRESSED MAN, ZZ Top, Warner Brothers
- 3 4 MANITOU, Venom, Neat
- 4 6 CREEPING DEATH, Metallica, Music For Nations
- 5 6 NOWHERE FAST, Meat Loaf, Arista
- 6 7 GIMME ALL YOUR LOVIN', ZZ Top, Warner Brothers
- 7 2 ALL JOIN HANDS, Slade, RCA
- 8 11 THE WANDERER, Status Quo, Vertigo

- 9 8 DONT YOU EVER LEAVE ME, Hanoi Rocks, CBS
- 10 9 SCHOOL DAZE, WASP, Capitol
- 11 11 TOO YOUNG TO FALL IN LOVE, Motley Crue, Elektra
- 12 — RUN TO YOU, Bryan Adams, A&M
- 13 13 STRANGER IN TOWN, Toto, CBS
- 14 12 ACES HIGH, Iron Maiden, EMI
- 15 19 ANIMAL, F*** LIKE A BEAST, WASP, Music For Nations
- 16 16 HEART LINE, Robin George, Bronze
- 17 — WE BELONG, Pat Benatar, Chrysalis
- 18 17 MODERN GIRL, Meat Loaf, Arista
- 19 20 CATCH A FALLING STAR, Gary Holton, Magnet
- 20 14 TWO TRIBES, Warfare, Neat

ALBUMS

- 1 2 ELIMINATOR, ZZ Top, Warner Brothers
- 2 3 AGENT PROVOCATEUR, Foreigner, Atlantic
- 3 1 12 GOLD BARS VOLUME TWO, Status Quo, Vertigo
- 4 5 MINI ALBUM, Honeydrippers, Swansong
- 5 4 REEL TO REAL, Marillion, EMI
- 6 9 IN YOUR FACE, TKO, Music For Nations
- 7 6 PERFECT STRANGERS, Deep Purple, Polydor
- 8 8 BAD ATTITUDE, Meat Loaf, Arista
- 9 13 ISOLATION, Toto, CBS
- 10 10 POWERSLAVE, Iron Maiden, EMI
- 11 16 GIUFFRIA, Giuffria, MCA
- 12 18 PURE FAITH, Warfare, Neat
- 13 11 TROPICO, Pat Benatar, Chrysalis
- 14 14 TWO STEPS FROM THE MOVE, Hanoi Rocks, CBS

- 15 25 GLORIOUS RESULTS OF A MISSENT YOUTH, Joan Jett, Epic
- 16 24 TEJAS, ZZ Top, Warner Brothers
- 17 7 SILENT DANCE, Solstice, Equinox
- 18 — THE DEED IS DONE, Molly Hatchet, Epic
- 19 12 THIS IS HAWKWIND, DO NOT PANIC, Hawkwind, Flicknife
- 20 22 WASP, WASP, Capitol
- 21 20 TOOTH AND NAIL, Dokken, Elektra
- 22 19 GREATEST HITS, Saxon, Carrere
- 23 21 HEART OF STEEL, Reckless, Heavy Metal Records
- 24 29 HONOUR AND BLOOD, Tank, Music For Nations
- 25 — THE METAL MACHINE, Various, Roadrunner
- 26 15 FALL HIGH FALL FAR, Pendragon, Elastic
- 27 30 THUNDER UNDER SEVEN, Triumph, MCA
- 28 17 SHAFT OF LIGHT, Airace, Atco
- 29 27 WE WANT MORE, Gary Moore, 10
- 30 23 BAD PUBLICITY, Pet Hate, Heavy Metal Records

IMPORTS

- 1 GIUFFRIA, Giuffria, MCA
- 2 THE DEED IS DONE, Molly Hatchet, Epic
- 3 THUNDER UNDER SEVEN, Triumph, MCA
- 4 WHITE SISTER, White Sister, EMI
- 5 EVIL'S MESSAGE, Evil, Rave On
- 6 RED HOT AND HEAVY, Pretty Maids, Columbia
- 7 FIST HELD HIGH, Thrust, Metal Blade
- 8 RECKLESS, Bryan Adams, A&M
- 9 DANGEROUS MUSIC, Robin George, Bronze
- 10 RESERVE THE RIGHT, Madame X, Jet

Compiled By MRIB

indie singles

- 1 1 NELLIE THE ELEPHANT, Toy Dolls, Volume
- 2 4 STRIKE, Enemy Within, Rough Trade
- 3 3 RATS, Subhumans, Blurg
- 4 7 UPSIDE DOWN, The Jesus And Mary Chain, Creation
- 5 6 COLD TURKEY, Sid Presley Experience, Sid Presley Experience
- 6 12 GREEN FIELDS OF FRANCE, Men They Couldn't Hang, Imp/Demon
- 7 2 DO THE CONGA, Black Lace, Flair
- 8 14 THE PRICE, New Model Army, Abstract
- 9 17 BLUE MONDAY, New Order, Factory
- 10 9 HOLLOW EYES, Red Lorry Yellow Lorry, Red Rhino
- 11 15 SOMEBODY/BLASPHEMOUS RUMOURS, Depeche Mode, Mute
- 12 18 LIFE'S A SCREAM, A Certain Ratio, Factory
- 13 13 CALAMITY CRUSH, Foetus Art Terrorism, Self Immolation/Some Bizzare
- 14 5 TO THE END OF THE EARTH, English Dogs, Rot

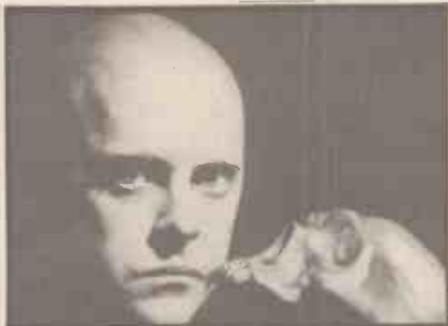


- 15 28 LAST NIGHTINGALE, Robert Wyatt, Recommended
- 16 10 THE WORLD OF LIGHT EP, Balaam And The Angel, Chapter
- 17 8 THE AMAZING ADVENTURES OF JOHNNY THE DUCK AND THE BATHTIME BLUES, Cult Mariaux, Xcentric Noise
- 18 11 I BLOODBROTHER BE, Shock Headed Peters, EI
- 19 22 SONG TO THE SIREN, This Mortal Coil, 4AD
- 20 25 BEWARE THE WEAKLING LINES, Yeah Yeah Noh, In Tape
- 21 16 I'M JUST A DOG, Meteors, Mad Pig
- 22 30 JO'S SO MEAN, Flowerpot Men, Compost
- 23 32 HEARTS AND MINDS, Farm, Skysaw
- 24 24 HOLOCAUST, Pauline Murray And Storm, Polestar
- 25 21 BLOOD ON YOUR HANDS, Riot Clone, Clone
- 26 26 EST (TRIP TO THE MOON), Alien Sex Fiend, Anagram/Cherry Red
- 27 33 MARIMBA JIVE, Red Guitars, Self Drive
- 28 20 SUZI, Newton Neurotics, No Wonder
- 29 27 THE GARDEN OF ARCANE DELIGHTS, Dead Can Dance, 4AD
- 30 29 MY BABY IN BLACK, Brilliant Corners, SS20
- 31 34 COTTAGE INDUSTRY, Yeah Yeah Noh, In Tape
- 32 — DEATH VALLEY 69, Lydia Lunch, Irrescent
- 33 35 WALK INTO THE SUN, March Violets, 4AD
- 34 48 AGELESS, Breathless, Tenor Votta
- 35 19 FOUR ON FOUR, Various, Big Beat
- 36 36 THE DREAD, Dormannu, Illuminated
- 37 — CHICKEN SQWAWK, Millions Of Dead Chickens, Radical
- 38 38 (I'M NOT A) REAL WOMAN, Poison Girls, Xcentric Noise
- 39 37 CREEPS IN THE TREES, In Excelsis, INX

- 40 23 MASSACRED MILLIONS, Varukers, Rot
- 41 31 AMBASSADORS OF LOVE, Milkshakes, Big Beat
- 42 39 OUT OF THE FLESH, Chakk, Doublevision
- 43 43 LIVE AT THE CENTRO IBERCO, Conflict, Mortarhate
- 44 50 MAD AS MANKIND, Eric Random And The Bedlamites, Doublevision
- 45 40 SINGLES EP, Chaos UK, Riot City
- 46 41 PROPAGANDA (1984 Remix), Play Dead, Jungle
- 47 46 KANGAROO, This Mortal Coil, 4AD
- 48 — A MILLION TEARS, Pastels, Creation
- 49 44 CONSPIRACY, Play Dead, Clay
- 50 42 COCKTAIL CREDIBILITY, Action Pact, Fallout

indie albums

- 1 1 HATFULL OF HOLLOW, Smiths, Rough Trade
- 2 2 TREASURE, Cocteau Twins, 4AD
- 3 3 PAY IT ALL BACK VOLUME ONE, Various, On-USound
- 4 4 SLOW TO FADE, Red Guitars, Self Drive
- 5 6 NATURAL HISTORY, March Violets, Rebirth
- 6 7 IT'LL END IN TEARS, This Mortal Coil, 4AD
- 7 5 STOMPING AT THE KLUB FOOT, Various, ABC
- 8 10 VENGEANCE, New Model Army, Abstract
- 9 17 RAINING PLEASURE, Triffids, Hot
- 10 11 THIS HEART DOESN'T RUN ON BLOOD, Scientists, Augogo
- 11 15 BULLSHIT DETECTOR VOLUME THREE, Various, Crass
- 12 16 COP, Swan, 422 Kelvin
- 13 14 SHE'LL RAPE THE WORLD, Ex Post Facto, Skysaw
- 14 20 ZEN ARCADE, Husker Du, SST
- 15 19 TREELESS PLAIN, Triffids, Hot
- 16 12 WE HATE YOU SOUTH AFRICAN BASTARDS, Microdisney, Rough Trade
- 17 23 MURMA, Hula, Red Rhino
- 18 8 WITHOUT MERCY, Duritti Column, Factory
- 19 18 SMELL OF FEMALE, Cramps, Big Beat
- 20 9 STAMPEDE, Meteors, Mad Pig
- 21 21 ACID BATH, Alien Sex Fiend, Cherry Red
- 22 26 HOLE, Scraping Foetus Off The Wheel, Self Immolation/Some Bizzare
- 23 — HEAD OVER HEELS, Cocteau Twins, 4AD
- 24 — GARLANDS, Cocteau Twins, 4AD
- 25 22 JESUS, THE EGG THAT WEPT, Danielle Dax, Awesome



- 26 — NEW YORK SCUM HATERS, Psychic TV, Temple
 - 27 — A PAGAN DAY, Psychic TV, Temple
 - 28 29 BEHIND THE TRAPDOOR, T Bone Burnett, Side Effects/Demon
 - 29 13 TOTALLY EXPLOITED, Exploited, Castle Communications
 - 30 25 THE SPELL, Enid, Hyperion
- Compiled By MRIB

MUSIC VIDEO



- 1 — DO THEY KNOW IT'S CHRISTMAS?, Band Aid, PolyGram
 - 2 1 THE VIDEO, Wham!, CBS
 - 3 3 THE SONG REMAINS THE SAME, Led Zeppelin, Warner
 - 4 2 THE COLLECTION, Ultravox, Palace
 - 5 4 END OF THE ROAD '84, Status Quo, Videoform
 - 6 6 SING BLUE SILVER, Duran Duran, PMI
 - 7 5 ON VIDEO, Marc Bolan, Videoform
 - 8 10 TOGETHER, Cliff Richard And The Shadows, PMI
 - 9 8 NOW THAT'S WHAT I CALL MUSIC VIDEO FOUR, Various Artists, PMI
 - 10 7 VIDEO REWIND, Rolling Stones, Vestron
 - 11 14 DANCING ON THE VALENTINE, Duran Duran, PMI
 - 12 11 PICTURES ON MY WALL, Echo And The Bunnymen, Warner
 - 13 18 LIVE 'UNDER A BLOOD RED SKY', U2, Virgin
 - 14 12 LIVE AT THE ROYAL ALBERT HALL, David Essex, PolyGram
 - 15 9 JAZZIN' FOR BLUE JEAN, David Bowie, PMI
 - 16 19 MAKING OF 2AM PARADISE CAFE, Barry Manilow, Peppermint
 - 17 17 INTO THE GAP LIVE, Thompson Twins, Virgin
 - 18 20 LIVE, David Bowie, Videoform
 - 19 15 THIS IS ELVIS, Elvis Presley, Warner
 - 20 13 THE WORKS, Queen, PMI
- Compiled by Video Week Research

SILLY

- 1 A VERY SMELLY GRUBBY LITTLE OIK, Caravan, RCA
- 2 SQUEEZING SPONGES OVER POLICEMENS' HEADS, Cong, Virgin



- 3 SEVERAL SPECIES OF SMALL FURRY ANIMALS GATHERED TOGETHER IN A CAVE AND GROOVING WITH A PICT, Pink Floyd, Harvest
 - 4 DAVY CROCKET'S LEFT HAND HIP SOCKET, Tectonic Plates, Tape
 - 5 CURVACEOUS, DISGRACEFUL, AMAZING AND PARTLY DEAD, Asparagus, Tape
 - 6 EVIDENTLY CHICKENTOWN, John Cooper Clarke, Rabid
 - 7 THE AUBERGINE THAT ATE RANGOON, Hawkwind, Charisma
 - 8 THE DOUGHNUT IN GRANNY'S GREENHOUSE, Bonzo Dog Doo-Dah Band, Liberty
 - 9 ALL THE WAY (INCLUDING JOHN WAYNE'S SINGLE HANDED LIBERATION OF PARIS), Caravan, RCA
 - 10 PRESSED RAT AND WARTHOG, Cream, Polydor
- Compiled by Paul Wyman's Big Toe with help from more impeccable taste.

African Nation

- 1 MALI
 - 2 TOGO
 - 3 RWANDA-BURUNDI
 - 4 SOMALIA
 - 5 THE GAMBIA
 - 6 CHAD
 - 7 SIERRA LEONE
 - 8 SENEGAL
 - 9 MAURITANIA
 - 10 LIBERIA
- Chart supplied by Eddie Amin

POLANSKI

- 1 CUL DE SAC
 - 2 THE TENANT
 - 3 REPULSION
 - 4 CHINATOWN
 - 5 TESS
 - 6 KNIFE IN THE WATER
 - 7 ROSEMARY'S BABY
 - 8 MACBETH
 - 9 DANCE OF THE VAMPIRES
 - 10 WEEKEND OF A CHAMPION
- Charts supplied by Charles Manson

COMPACT DISC

- 1 GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone
- 2 TONIGHT, David Bowie, EMI America
- 3 WOMAN IN RED, Stevie Wonder, Motown
- 4 SCREEN GEMS, Elkie Brooks, EMI
- 5 HUNKY DORY, David Bowie, RCA
- 6 HOW MEN ARE, Heaven 17, Virgin



- 7 I FEEL FOR YOU, Chaka Khan, Warner Brothers
 - 8 STEELTOWN, Big Country, Mercury
 - 9 BORN IN THE USA, Bruce Springsteen, CBS
 - 10 ELIMINATOR, ZZ Top, Warner Brothers
- Compiled by Earthshaker Records, Farringdon Records, HMV, Newcastle, Virgin, Manchester,

Stingray Quotes

- 1 GEE, TROY, Phones
 - 2 EXCELLENT!, The Hood
 - 3 ANYTHING CAN HAPPEN IN THE NEXT HALF-HOUR, Commander Shore
 - 4 YOU FOOL, AGENT X20, The Mighty Titan
 - 5 THIS IS RIDICULOUS!, Commander Shore
 - 6 (TAP TAP TAP), Marina
 - 7 I HAVE PENETRATED MARINEVILLE SECURITY, OH MIGHTY TITAN, Agent X20
 - 8 THEY HAVE FALLEN INTO MY LITTLE TRAP, The Hood
 - 9 FIRE BOTH TUBES, Troy Tempest
 - 10 MARINA, YOU LOOK WONDERFUL, Atlanta
- Chart compiled by Marion Ette

Psychedelic

- 1 I HAD TOO MUCH TO DREAM LAST NIGHT, Electric Prunes, Reprise
 - 2 TRIEULOGY, Kak (from Kak), Epic
 - 3 COME AWAY MELINDA, Velvett Fogg (from Velvett Fogg), Pye
 - 4 KALEIDOSCOPE, Rain Parade (from Emergency Third Rail Power Trip), Enigma/Zippo
 - 5 DIAMOND-STUDED CADILLACS, Unsettled Society (from Endless Journey, Phase I), Psycho
 - 6 LILA, Fapardokly (from Fapardokly), Psycho
 - 7 BLUE PARADE, Green On Red (from Granity Talks), Slash
 - 8 MAGIC ROCKING HORSE, Plasticland (from Color Appreciation), Lolita
 - 9 COLD SPIDER, C A Quintet (from Trip Thru Hell), Psycho
 - 10 99TH FLOOR, Chesterfield Kings (from Here Are The Chesterfield Kings), Mirror
 - 11 NAM MYO RENGE KYO, Music Emporium (from Music Emporium), Psycho
 - 12 WITH A CANT ALOUPE GIRLFRIEND, The Three O'Clock (from Baroque Hoedown), Lolita
 - 13 FIELDS AND FIELDS OF PEOPLE, Terry Brooks And Strange (from Raw Power), Psycho
 - 14 PAMELA, Ultimate Spinach (from Ultimate Spinach I), MGM
 - 15 PRELUDE FOR THE TOWN MONK, Flat Earth Society (from Waleeto), Psycho
- Compiled by Ray and Susan, "Psychedelic Stockton-On-Teas" Dedicated to Pete (Ward 24, N. Tees Hospital).

REGGAE

DISCO 45

- 1 SHOULD I?, Maxi Priest, Level Vibes
- 2 HERE I COME, Barrington Levy, Inner Light
- 3 POLICE OFFICER, Smiley Culture, Fashion
- 4 NEED YOUR LOVE, Aswad, Island
- 5 BABY LOVE, Winston Reedy, Inner Light
- 6 JAZZY LADY, Paula, Rock And Groove
- 7 BIG AND BROAD, Papa Levi, Island
- 8 WE BELONG TOGETHER, Sandra Reid, Sir George
- 9 THE RIGHT FIGHT, Dennis Brown, Yvonne Special
- 10 IT'S MAGIC, Dennis Brown, Greensleeves

PRE-RELEASE

- 1 ONE BEER BAD BOY, Al Campbell, Rocky I
- 2 ONE RUB A DUB FOR THE ROAD, Johnny Osborne, Top Ranking
- 3 ONE MORE YOUTH GET SHOT, Michael Palmer, SCOM
- 4 CHAMPION BUBBLER (Medley), Puddy Roots, Black Solidarity

- 5 ANNIE GO ROPE IN MARGARET, Frankie Paul, Black Roots
- 6 YOU GOT THE LOVE, Sugar Minott, Parks
- 7 TALK ABOUT LOVE, Al Campbell, Powerhouse
- 8 FIGHT IT OUT THERE, Mighty Diamonds, ET Records
- 9 A THE FORCE, Burning Spear, Burning Spear
- 10 STRAY AWAY GIRL, Puddy Roots, Fantastique

ALBUMS

- 1 COUGHING UP FIRE, Saxon (live), Greensleeves
 - 2 PASS THE TU SHUNG PENG, Frankie Paul, Greensleeves
 - 3 HERB MAN HUSTLING, Sugar Minott, Black Roots
 - 4 JUST BE MY LADY, Frankie Paul, Joe Gibbs
 - 5 ACROSS THE BORDER, Freddie McGregor, RAS
 - 6 LOVE'S GOT A HOLD ON ME, Dennis Brown, Joe Gibbs
 - 7 STATEMENT, Ini Kamoze, Island
 - 8 REBEL SOULS, Aswad, Island
 - 9 ONE IN A MILLION, Half Pint, Greensleeves
 - 10 JA TO UK MC CLASH, Asher Senator And Johnny Ringo, Fashion
- Compiled by Hawkeye Records, 2a Craven Park Road, London NW10

Introducing the first of our new style instrument features for 1985 . . .



Nine pages of guitars, amps, drums and accessories edited by TONY MITCHELL

ROCK TECH is the first of a new style of major instrument feature for 1985. Rather than devoting our big features to one narrow topic like guitars or drums, we're opening them up so that we can bring a wider range of new products — still with a common theme — to your attention as soon as they become available.

ROCK TECH covers the whole range of 'traditional' rock instrumentation — guitars, basses, amps, acoustic drums and FX pedals. Keyboards, sequencers, drum machines, computer hardware and software will all be grouped together within another new series of features throughout the year, called DIGI TECH, in addition to our three

big trade fair preview issues and a special recording feature we're calling TAPE TECH,

covering tape machines, desks, signal processors and the like.

PRICES QUOTED in Sounds reviews are full list prices unless otherwise stated. All prices include VAT. REVIEW RATINGS are as follows: QQQ — absolute perfection; QQ — good quality; Q — naff; VVV — a real bargain; VV — a fair price; V — definitely overpriced.

FORWARD INTO BONDAGE

EXCLUSIVE: Sounds purloins the first production example of Britain's hot new hi-tech guitar!

BOND ELECTRAGLIDE GUITAR £583.77 inc phantom power supply and case QQQ VVV (conditional)

WELL, FINALLY, here it is — the guitar we've all been waiting for, the 'totally new playing experience' which was launched at last year's Frankfurt Fair and then promptly disappeared for the best part of a year amid rumours of technical hitches.

But the revolution wasn't cancelled — it was just postponed, and the first production models of the Bond Electraglide are with us just in time to rekindle Frankfurt Fair fever this year.

There are two major aspects of the British-designed and -built Bond which differ from those of most other electric guitars and one which differentiates it completely from all other instruments.

Firstly, the guitar is made entirely from reinforced plastics, which puts it in a class of two with Steinberger, but at a vastly more accessible price. Secondly, it uses modern electronic switching coupled with LED displays — very sophisticated by guitar standards (but child's play to synthesiser owners) — to replace the conventional manual potentiometers and switches still fitted to 99.99 per cent of all guitars made.

Thirdly — and most novatory — it employs a completely new kind of fingerboard manufactured from phenolic resin which does away with frets, replacing them with sawtooth-profiled steps which are claimed to provide a faster, more accurate and easier-to-play neck than previously possible.

But let's take a closer look at the other features first. Starting with overall appearance, the slightly textured matt black finish of the body coupled with black pick-ups, black switches and



BOND Electraglide: a brilliant application of modern technology to guitar construction

black fingerboard, punctuated only by the chromed bridge, and tailpiece, matching machines and white dot markers, gives the instrument a tasteful hi-tech appearance without resort to Star Wars body contouring.

This was a conscious decision on the part of designer Andrew Bond who felt that the guitar contained quite enough innovative features without making it look like it came from another galaxy as well.

Hence we have a classic symmetrical double cutaway body, top- and rear-contoured for playing comfort and merging smoothly into the neck. The body and neck are a single moulding with only

the fingerboard separate, and because of the strength of the carbon fibre reinforced plastic, no heel is necessary.

The hardware includes smooth turning Schaller machines mounted on a simply tapered symmetrical headstock, a plated metal nut which is adjustable with the allen key provided, and, on the non-trem version, a simple bridge offering overall height and angle adjustment via Gibson-style thumbwheels, plus intonation adjustment and sideways adjustment for each individual roller-bearing saddle.

The strings are anchored by a compact fine-tuning tailpiece, which I found to be

hardly necessary since another advantage of using structural plastics unaffected by temperature or humidity is the resultant tuning stability. I slackened off the strings considerably during the course of my test run and I found that, heavily detuned or right uptight, the guitar held my chosen tuning perfectly.

I haven't had a chance to try the more expensive (£612.73) tremolo version yet, but if the quality of the hardware on this sample is anything to go by, I'd anticipate similar tuning stability being achieved with Bond's tremolo — and that's without a locking nut.

On the aesthetics front,

though, I can't help feeling it's a shame Bond didn't opt for black anodised hardware too — shiny plating is a little passé. I have similar reservations about those oversize white dot markers. Okay, I know that extra dot next to the nut covers the screw that holds the fingerboard in place and its size probably determined the size of the rest. Or are these big dots intended to compensate visually for the lack of frets?

Now on to the real fun bit — the electronics. The Bond Electraglide is an active instrument — that is to say its tone circuitry offers boost as well as cut (± 10 dB) for which a power source is

required. Most active instruments draw this power from on-board batteries which are, quite frankly, a pain in the arse. But like only a few of the most expensive professional studio basses, the Bond uses phantom power which is supplied via a mains transformer and chunky twin-core lead, both of which are thoughtfully provided with the guitar.

Simply plug the special lead into the stereo jack socket on the guitar, plug the other end into the transformer, and use a normal mono jack lead from transformer to amp, FX rack or whatever you're driving.

Now while most makers of active basses restrict the 'activity' to increasing the tonal range of their instruments, makers of active guitars have a nasty habit of using that power input to drive some kind of overload/distortion preamp, the result generally being that, at the flick of a switch, it's possible to turn a very expensive guitar into an overamplified heap of cowdung.

I'm very glad to report that such is not the case here. Bond have, like the bass-makers, restricted the aural effect of their active design to cutting or boosting treble and bass tones, the volume control being of the simple roll-off type. However, that power has enabled them to replace pots with ICs, to fit synth type digital access controls and to make all switching operations one-touch and completely noiseless.

For the player, these controls are a real liberation. Obviously much thought has been put into just what facilities are provided and how they're presented, the result being a logical and simple layout that does more and does it faster.

The guitar is fitted with three single coil pick-ups in classic Stratocaster format; these are low impedance and virtually hum-free (another advantage of phantom

CONTROVERSIAL Electraglide 'pitchboard' features sawtooth steps of phenolic resin in place of frets

power). Unlike Strat-type guitars, however, any combination of the three pick-ups can be selected and all phase options are also available, courtesy of three pick-up selector buttons and two phase buttons grouped together near the bridge.

Having five buttons instead of one five-way switch may not seem like an improvement, but you better believe it is! The same is true of the volume and tone controls. These are three much larger rocker switches set between tailpiece and jack socket. Pressing the 'up' (nearer) side of each rocker increases the settings; pressing the opposite side does the reverse.

Each of these rocker switches has a coloured LED next to it: red for volume, yellow for treble and green for bass. These colours are repeated in the readout window which is set at an appropriate angle inside a

cowling above the bridge. When you first plug the guitar in, you get '000' showing in the readout. Full volume corresponds to '9', mid-range treble and bass to '4'. A reading of '999' therefore means full volume plus both treble and bass boosted by 10dB.

Furthermore, phase selections are indicated in the readout window by red and green pinhead LEDs. If neither red nor green is showing, then the appropriate pick-up is 'off'. If this sounds complex, then I can only suggest you consider how many toggle switches it would take to cover the same options, and how much easier it is to recognise settings by red and green lights than by whether a switch is towards you or away from you.

With this system, selecting any desired tonality is positive and very fast, and the tonalities on offer are

extremely impressive, thanks partly to the active electronics and partly to the undeniably good resonant characteristics of reinforced plastics — one in the eye for the 'only wood is good' brigade, I'm afraid. Natural sustain is matched only by the Steinberger, acoustic volume being about the same as a conventional semi-solid guitar's.

Naturally a lot of the sounds the guitar yields are 'Fenderish' — plenty of reedy trebles — but the extra bass on tap also gives you access to sounds normally associated only with humbuckers, so in this respect the Bond really does offer the best of both worlds. My only criticism of the tonality is that my sample was inclined to 'boom' on bottom E and thus I found myself winding off bass to dampen that one string when I really wanted to wind it on for the other strings.

This might be a freak problem with my sample, and in any case it can be solved electronically quite easily.

Which brings us at last to that controversial stepped 'pitchboard' whose claimed playability, intonation and sustain improvements are reckoned to be the major selling point of this all-round innovatory design.

The Bond has a 25½in (Fender size) scale length and according to the user manual, comes with action, intonation and string tension factory set. I gather however from *ex-Sounds* reviewer, now full time PR person Max Kay, that the sample I played has a pre-production pitchboard which is not quite up to production standards.

This is something of a relief since playability of my sample was not what it was cracked up to be. I don't think Bond are doing themselves any favours by

fitting only light gauge strings on a 25½in neck — ultralights are much more user-friendly for initial contact, though on my sample ultralights would have only exaggerated the problem of string buzz which was present.

I'm afraid I also found that *more*, not *less* finger pressure was required to hold down the strings, and that, while the smooth phenolic resin certainly made bending strings easier, the lack of friction made *keeping* them bent, or applying a sustained vibrato, more difficult because the strings, especially strings fitted at this tension, tend to snap back uncontrollably from beneath your fingers.

Max has promised me that he will schlep me a full production sample at the earliest opportunity, and that this will prove that all my misgivings are groundless. And on the positive side, the

neck definitely *is* faster for upward runs, and about the same as a conventional fretted board when coming back down.

Because this guitar is, in every other respect such a brilliant application of modern technology — because it looks fabulous, balances wonderfully, offers genuine improvement and innovation in its control systems, has a truly impressive range of tones, unbeatable sustain and, all thing considered (like the million pounds invested in producing it), a very reasonable price — I want to believe him.

My full quality and value ratings at the start of this piece confirm that I've given it the benefit of the doubt. But I *will* reassess the instrument as soon as possible — and Max better be right, for Bond's sake as well as his own!

TONY MITCHELL



TREM version showing LED readout window on left

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PRO AMP VOODOO 75 WATT COMBOS (WITH REVERB): 1X12in £249, 2X10in £269 QQQ VVV

HAVING SUCCESSFULLY established their hybrid (valve and transistor) Viper series of combos and heads, then having followed these with the excellent MOS-FET powered Venom series, British-based Pro Amp have now turned their attention to the 75 watt compact combo market with a pair of newcomers, obviously aimed to compete head-on with the much vaunted Sessionette. Sticking with the 'V for victory' nomenclature they've called them the Voodoos — an appropriately sinister-sounding tag to go with a menacing visual appearance.

Finished in relentless black, the Voodoos follow contemporary (and common-sense) fashion by utilising metal kick-proof speaker grilles in place of Pro Amp's usual fabric grille cloth. Open backed enclosures are common to both the 2 x 10in and single 12in Celestion speakered Pro Amp Voodoos, in the case of the former a pair of those the fine old faithful G10-50's, one of the newer Celestion G12 K-85 being fitted for the 12in model. Both combos look to be very well made and are of medium weight and size — just about ideal for the average pub/club gig.

Mains leads are captive, and a two-way footswitch is provided which selects both (Hammond/Accutronics) spring-line reverb on/off and channel select.

Controls on both Voodoo front panels are straightforward in layout and function, single jack inputs being followed by bright switches, then pre-amp and master volume pots for the 'clean' channel, a similar pair for the 'overdrive' channel and common tone controls governing treble, middle, bass and reverb.

Tossing a coin, I opted for the 2 x 10in Voodoo initially, first running my Gibson SG through it, before switching to a Tele to give it a fair range of sounds to cope with. My initial impression (and this was with the essentially warmer Gibson, don't forget) was just how much sheer clarity of sound and top-end response the 2 x 10in Voodoo delivered on the clean channel. Even without using the bright switch, the 'bite' and ear-blitzing attack is amazing — not to mention the loudness, which (even with master volume set only around mid-way) had my windows rattling fit to bust!

Two 10in speakers will always tend to deliver more volume than a similarly efficient 12in type, and (as I've often found in the past) the quality of sound you can get through what is, after all, quite an old-fashioned speaker design like that of the Celestion G10-50, is remarkable. With the natural brilliance and icy potential response of the Pro Amp, they enable the Voodoo to perform to a level substantially beyond what you'd expect from its price.

Obviously you can get warmer, more mizzly sounds from the 2 x 10 Voodoo but it's basic tonal quality is more brilliant (possibly more versatile) than that of most 1 x 12 combos. It could be that this character would suit club and pub gigging 'all-rounders' better, but I have to say that I found it really fine for rock; the edge from the 10in Celestions cutting right through backing instruments with eminently audible clarity.

Still more good news is that there is sufficient gain on hand on channel one for a chord overload to be achieved (even with a Tele's fairly low-output pick-ups) which means that you can get a roaring, fat rhythm sound if you like, and then hit the footswitch, bringing you across to the higher gain 'Overdrive' channel.

Pro Amp's tranny combos (all MOS-FET powered except for their 15 watt Demon, of course) rate with me as being among the best-sounding solid state guitar amps you can find, and the Voodoos are certainly no let-down for their reputation in that area.

Channel Two gives you a fundamental warmth and smoothness of the very highest order, coupled with that excellent top-end performance. Don't assume that the 2 x 10in version's MOS-FET power transistors endow this amp with a harsh break-up, either. In fact the overload can be either sweet or shockingly fierce, depending on the guitar you use and how you manipulate the tone controls.

Moreover, there's hardly any discernable break-up problem when three note chords and twin note slurs are played with the distortion up high, which is something I most often end up hating about tranny amps — even many otherwise good ones.

The reverb, too (the usual Hammond/Accutronics spring-line system) works very well. Despite using the same maker's reverb, different makers' amps each have different reverb sound quality, because the key lies not so much in the actual spring system itself as in how it's driven. Pro Amp are one of the makers who manage to get the best out of the Hammond unit, as witnessed by the effect of it in the Voodoos.

Yes, I was impressed — but before trying to come to any definite reckoning about the Voodoo 2 x 10in, I turned to the physically more compact 1 x 12in model to see how that compared.

Identical in its facilities, the difference in sound between the two Pro Amps is really quite marked, and anyone thinking of buying either version should try them both as they each have their individual qualities. Playing style, the guitar(s) you use and personal taste could easily make one preferable over the other.

In character, the 12in model has a distinctly gutsier attack, perhaps noticeably less loud but with a harder, 'heavier' bottom end response which some HM players might prefer. Whereas the 2 x 10in Voodoo has a more 'open' sound (maybe more American in quality?), the 1 x 12in is a harder-nosed amp — although it can be used to give a rounder clean sound if you want that, too.

Ask me to decide which of the two Voodoos I'd personally prefer to own and I'd probably go for the 2 x 10in model. For me, the enormous clarity and tonal variety of the twin-speakered model and the potential to be able to get an almost Fender-like distortion out of it, counts over the arguably 'tighter' 1 x 12in model. On the other hand, I have a feeling that a lot of rock players might prefer things the other way round. Still, the choice is yours and there's not too great a price difference between them.

Both Pro Amp Voodoos impressed me as being in the very first rank of modern transistor guitar combos.

GARY COOPER

THAT OLD BLACK MAGIC



VOODOO 1X12: another victory for Pro Amp, available in 2X10 version too

Custom and practice

CUSTOM SOUND CUB COMBOS (prices and ratings in text)

VERY INDIVIDUALISTIC in their appearances, Custom Sound's Cub combo range really does ring the cosmetic changes. In place of the ubiquitous vinyl cloth which every other maker covers products in, Custom Sound have gone for a grey carpet-like material as the overcoat protection for their chunky little Cubs — well, keeps them warm, doesn't it?

Fearing that this material might be a bit fragile, and would look pretty tatty after a few month's use, I gave my sample models a right old scraping to try and simulate the effect of hard use. I needn't have bothered though, as the cloth (whatever it's made of) seems to be capable of wearing rather better than most ordinary vinyls. You might (or might not) actually like the looks of this stuff but, either way, it does make a change and seems well up to the task of protecting the nicely sturdy casings of the foursquare little Cubs.

There are currently four models in the Custom Sound Cub series, a battery/mains powered seven watt guitar combo, a 15 watt (mains only) version, and two bigger 30 watt variants — one for bass, the other for guitar (equipped with reverb). All are well constructed, nicely finished and (full credit to the makers here) come with two year guarantees, which is probably a very safe bet from Custom Sound's point of view as (having used quite a number of their products in my time) I've grown to trust their reliability record.

It's certainly nice to have

such a warranty though, and the makers are to be congratulated for offering such a fair deal on what are, after all, low price items.

CUSTOM SOUND CUB 7 WATT £69.95 (QQ VV½)

The main problem with most battery powered amps is the price of running them. Many of those hefty PP9s, even if you buy chainstore brands which are the same quality as anyone else's and sell for a few pence less, still set you back well over a quid each, don't last all that long, and seem to rise in price every few months.

The 7 watt Cub, thankfully, uses either 12 HP7s or two PP3s (although you only get a couple of hour's use from the latter types) which does, at least, let you use more cost-efficient rechargeable Ni-Cad cells. Either way, a mains lead gives you the option and, of course, this is countless times cheaper than the price of battery power.

In terms of facilities, the little Cub has a single input, gain, bass, middle and treble controls plus a master volume.

The tonal range from the tiny Cub is quite impressive, with each control doing its job well enough. Sound equality is about average — after all there are severe limits to what you can hope to get from such a Lilliputian speaker as the Cub 7 has. Wind the amp up too far and it distorts — but, even then, the distortion isn't too bad and could be quite useful if you wanted 'heavy metal in the bedroom' sounds.

Nothing too outlandish in sound quality should be expected of such a small, low-cost amp as this, but the Cub does a fair job for the money, competing well with

similarly priced amps from other makers.

Particularly bearing the guarantee period in mind, the Cub 7 scores above average on the value for money reckoning and delivers about an average sound quality. A pretty fair buy, I'd suggest.

CUSTOM SOUND CUB 15 £79.05 (QQ VV)

Similarly well constructed, the Cub 7's 15 watt big brother is a more substantial (mains powered only) unit with a larger speaker in a more sizeable box.

Tonally quite versatile, the Cub 15 is up against several particularly fine amps of a similar power rating (notably Marshall's 15 and Pro-Amp's Demon 15, both of which are extremely good in the overdrive stakes). While it's satisfyingly loud and features a wide and usable tonal range, the Cub really doesn't have the quality of distortion of the very best of its rivals so, if that's what you're looking for, maybe this isn't the perfect choice for you.

If, however, a clean sounding mini-combo with a good construction quality and decent tonal range is what you want, then this Cub might well make your grade. On a clean sound it compares favourably with the average lower priced 15 watt guitar amp, just not quite matching the overdriven lead sound of the very best. Horses for courses, nonetheless, and not at all a bad buy.

CUSTOM SOUND CUB 30 (WITH REVERB) £134.75 (QQQ VVV)

Having found the two smallest Cubs offering reasonable performance and fair value for money, it came

as quite a shock to me to plug into the 30 watt guitar model and find that this model was far and away one of the best sounding small guitar combos that I've come across — no kidding!

This Cub has two inputs (high and low gain), pre-amp and master gain controls plus tones governing bass, mid and treble in addition to reverb depth. They work really excellently — especially the balance between the two gains which gives a distortion potential which I really do have to compare with that given by the very finest small guitar combos. Especially with the satisfying deep spring reverb wound-in, the overload effect I was getting from the Cub was worthy of an amp costing two or three times the price.

In fact, at first, I was tempted to think it was just that it suited my Gibson — but I then tried the Cub 30 with a whole range of different guitars (of all prices) and found it delivered equally impressive sound with all of them.

By any standards, this Cub offers truly exceptional sound quality for the money and I'd recommend it to any player looking for a small yet pokey practice amp at a low price. It's really fabulous and a definite tribute to the people up at Custom Sound's Yorkshire base.

CUSTOM SOUND CUB 30 BASS £125 (QQQ VVV)

Having well and truly had my mind boggled by the exceptional quality of the little Cub 30 guitar combo, I didn't know what to expect from its similarly rated bass sibling. Most small bass combos suck — they're physically too small to

**CARLSBRO
SHERWOOD COMBO
£324.41
QQQ VVV**

CARLSBRO HAVE gone for the 'natural' approach all round on their new Sherwood combo. Hi-tech, after all, is taking a bit of a hammering these days, what with Habitat opting for the 'country' image in '85!

Aside from the obviously pastoral name, the Sherwood is covered in natural leathercloth — a pleasing change from black vinyl, but nonetheless tough, and not only the corners but the top edges are protected by hard-wearing pieces of moulded plastic.

Measuring 660 x 490 x 360mm and weighing in at 24.5kg, the Sherwood is Little John material, to be sure.

But the natural approach isn't merely cosmetic. Carlsbro have set out to produce a combo that is designed to meet the demands of electro-acoustic instruments, eschewing all built-in effects like overdrive or chorus, in favour of increased control over tone, with parametric mid-range controls. There is, however, a built-in reverb unit.

Although Carlsbro see fit to hang the Sherwood on the 'electro-acoustic' hook, this shouldn't dissuade other instrumentalists (notably keyboard players) from further investigation.

This 90 watt combo uses a 15in bass/midrange speaker plus a high frequency horn, set into Carlsbro's own acoustically tuned cabinet. I found the sound had that unique combination of clean but warm power.

There are two input channels; Channel 1 with gain, bass, parametric mid, and treble tone controls, plus a reverb on/off push button, and Channel 2 offering gain, bass and treble tone controls, plus reverb on/off.

With an input sensitivity of 5mv, Channel 1 copes

admirably with the harmonic fun and games produced by most electro-acoustic instruments. The bass, set at 50Hz, gives you 25dB of variation — quite sufficient to cure boominess. The treble offers 35dB of control at either 6.5kHz or 10kHz — depending on whether you believe Carlsbro's information leaflet, or their instruction guide which accompanies the amp.

I would rather suspect the 6.5 figure as being more accurate, although the top added is of a very high and crisp nature. Also I was pleased to find almost no noise present, even when the treble control is used excessively.

The parametric mid range controls operate between 75Hz and 1kHz, with 20dB cut or boost at any of the intervening points. Although this is quite an optimistic range to cover, it is most responsive and is ideal for curing unwanted frequencies, or boosting dull areas of sound.

Although Ch 2 is recommended for other instruments and/or mikes, Ch 1's level of scope in terms of tone contouring make this the obvious choice if you're just using one input.

Channel 2's treble and bass controls are identical to Ch 1's, but here you'll find a choice of input sensitivity — High Z at 40mv or Low Z at 4mv.

Finally, on the far right hand side of the (slightly inset) control panel, are the master controls of reverb amount and master volume. Here also is the remote footswitch jack for the reverb unit, and a direct inject jack, for sending a signal to a mixer.

The reverb is a 19in Accutronics type 4 unit — a far cry from digital rackmount units of course, but providing I didn't exceed the figure of 2 (on a scale of 0-8) the effect was gentle enough to be bearable. Much higher than that, and you get

HOOD VIBRATIONS



SHERWOOD combo: shame they don't offer an optional Lincoln Green finish

this over-metallic boinging, which I felt I could happily live without.

An on/off footswitch is provided, which sports an LED indicator when on. Very useful.

At the back is an effects loop — if you have a spare DDL or echo unit lying around. I did, and it transforms the Sherwood

into a truly high class article. Here also are a line out jack, two external speaker jacks (minimum load of 4 ohms) and headphones jack, which automatically cuts out the main speakers.

I tested the Sherwood with a number of different instruments and mikes. On each occasion I was most impressed. Aside from slight

reservations about the reverb unit, the sound is always bright, clear, but essentially human and warm. Although, as I said earlier, there's no distortion switch or control, you can achieve the effect by tuning up the channel gain and easing back on the master volume for raunchy sounds.

Covered by a two year

guarantee, the Sherwood combo is an attractive proposition for those looking for a general purpose amp, which not only caters for the special characteristics of electro-acoustic instruments, but seems to inject life and warmth into digital synths and drum machines too. A very good buy. Good bye.

JULIAN COLBECK



CUSTOM SOUND Cubs: carpet covering floors our reviewer

reproduce low frequencies and are so often fitted with low-quality speakers in an attempt to get the price down.

The Custom Sound Cub 30 Bass, however, features a specially developed Fane speaker in a sealed enclosure — a combination which promises an interesting level of performance.

My Tokai Jazz type bass was first choice for the Cub and, once again, the quality of sound was really fine. The neck pick-up on a Jazz played at full pelt delivers quite a rounded, deep bass tone — the sort of sound which most other mini-combos gives up

at and rasps rather than reproduces, yet which the Custom Sound delivers very well indeed.

Heartened, I then jacked-in an active bass with a lot of bass boost. Now, nine times out of ten, a bass combo, even if it'll handle a passive bass, won't take an active — but the Cub did — and how! Even a Wilkes active with a lot of bass boost poured on didn't provoke the Cub to snort.

Tonally, the Cub's range covers everything from a nice toppy edge (not that uncommon a virtue even in a small combo, I'll admit) through a mizzly funky

sound to a rare and even, deep bass warmth.

The Cub's pretty loud too — something else which you can't say about too many small bass combos — and which makes it usable even beyond mere practice use, to smaller gigs and recording.

Certainly, if you turn the volume up full, the Cub distorts, but before you get to that excess there's a lot of well reproduced bass sound there.

Overall, I'd rate the Custom Sound 30 watt bass Cub as the very best small practice bass combo that I've yet tried — it's *that* good!

GARY COOPER



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K SERA, SERA...

ZILDJIAN K CYMBALS (prices and ratings in text)

ZILDJIAN HAVE now opened up a new sound laboratory in their American factory where, with the suggestions and information of well known drummers, they are working to produce new and interesting cymbals to add to their already well known ranges. One of the first ranges to benefit is the K range.

The Ks are one of the oldest ranges of Zildjian, originally produced by Kerope, the Great Great Uncle of the present head of Zildjian. The Ks subsequently went into obscurity and were eventually rediscovered, and sought after due to their original sound, by the old Jazz drummers, and today the manufacture of Ks is in full swing again, producing cymbals with unique and warm dark tones.

Manufactured from the same alloy as Avedis Zildjian cymbals — 20 per cent tin and 80 per cent copper with a few secret ingredients — the main difference between the K and A Zildjians lies in the hammering process. Avedis cymbals are hammered by a carefully controlled and precise process which insures that all cymbals of a particular type and size will end up with the same hammering pattern.

The Ks on the other hand are hammered at the discretion of one of the Zildjian craftsmen who decides how much and where a cymbal should be hammered to achieve the particular and unique sound that he may be after. Also

you will find that the Ks are a slightly flatter shaped cymbal. All the following cymbals are new additions to the K range.

18in K Heavy Ride £168 (QQQ VVV)

I'll begin with the 18 inch and it's nice to start on a good foot for this really is such a nice cymbal. Very crisp and full of attack with a really clean sound. Quite resonant but with a beautiful tone that doesn't interfere too much with stick definition.

20in K Heavy Ride £192 (QQQ VV½)

The 20in is a weightier cymbal than the 18 but still has a very crisp sound with a slightly warmer edge to it. Less ring on this cymbal and stick definition is excellent.

22in K Heavy Ride £230 (QQQ VV½)

A real monster of a cymbal, very sonorous but with excellent clear crisp stick definition. This cymbal is heavy and very loud but still very bright with a good deep bell sound. I am very impressed by all of these heavy rides — they are a real treat to play.

20in K Flat Top Ride £168 (QQQ VV)

The Flat Tops were originally designed to be played as hard as you like but to always stay at a fairly constant level of volume to suit bands whose set-up is primarily acoustic. This cymbal fulfils its aim with good clarity, not as full sounding as the heavy rides but each stroke is cutting and



ZILDJIAN K Heavy Ride, Flat Top Ride and China Boy: a pleasure to play



AMIR POWER Hi-Hats: notched edges for a crisper chink (it says here)

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produces a very pleasing sound.

22in K Flat Top Ride £230 (QQQ VV)

A really nice sound on this cymbal, very fresh clear and precise with a touch of warmth about it. Again a hefty cymbal but does not dominate too much. Flat Top rides are also available in 18in sizes.

15in K Dark Crash £131 (QQQ VV)

One of the more unusual developments for the K range are the odd sized crashes, the 15in and 17in. The 15in is surprisingly full and aggressive for its size with a very fast and sharp decaying smash. A very bright cymbal that doesn't linger.

17in K Dark Crash £157 (QQQ VV½)

This crash is very bright and loud without the harshness that would offend your ears. Also very short with fast decay and would be great for studio work.

17in K China Boy £193 (QQQ VV)

Getting into effect cymbals now with the 17in China Boy. It has a great and aggressive authentic Chinese cymbal sound. A very pleasing sound but I found stick definition began to get lost when playing continuous fast strokes. It is amazing how much volume these smaller K cymbals produce.

19in K China Boy £218 (QQQ VV)

Same characteristics as the 17in yet with a deeper but somehow harsher tone, very authentic Chinese sound with a bit more power.

K Splash cymbals: 8, 10 and 12in, £75, £88, and £101 respectively (QQQ VV)

These are the greatest little effect cymbals used most tastefully by Stewart Copeland of the Police. My favourites here are the 8 and 12in, the 8in looking like a toy cymbal but producing a high pitched loud smash that really cuts. Power and depth increases through the three

sizes to the 12in that almost passes as a crash. Great little add-on cymbals.

13in K Hi-Hats £210 (QQQ VVV)

Beautiful sounding hi-hats with a lot of body to them. With quite a dark sound they still sizzle nicely when played and penetrate without being too sharp. Good solid pair of cymbals.

Amir Power Hi-Hats: 14 and 15in, £129 and £143 respectively (QQ VVV)

While on the subject of hi-hats, Zildjian have just released a new addition to their Amir range which are Amir power hi-hats that incorporate the cut-out notches on their edge to help produce a better, crisper chink sound. Of the two I preferred the 15in which were very crisp yet had a classier sound than the 14in hats. For the price both are good buys though.

My general reaction to the Ks was quite simple: it's a pleasure to play on such great sounding cymbals!

BOGDAN WICZLING

PAINT IT BLACK OR RED, OR GREEN, OR BLUE...



COLOR SOUND cymbals in red with matching kit and all-black hardware: they look stunning — honest!

All Color Sound cymbals come with a list of instructions on how best to take care of the cymbal. Apparently the cymbals do scratch so care has to be taken when packing them together. In everyday use the colour is very tough and looking at a cymbal that John Hiseman had been bashing about for a month, I could see that the colour does not rub off and had stood up to punishment very well.

Soundwise my personal opinion is that, say in a studio environment, I would be inclined to use the cleaner crisper sounds of the uncoated normal cymbal. The whole point of the coloured cymbals is their looks — they are amazing looking cymbals and a real plus for stage and video work for people who want more interesting visuals and I've got a feeling these cymbals will be appearing on TV screens and stage all over the place very shortly.

Pricewise the cymbals are just a touch more expensive than the 505 range but cheaper than the 2002s.

BOGDAN WICZLING

PAISTE COLOR SOUND 5 CYMBALS QQ 1/2 VV

WELL HERE they are at last, coloured cymbals. When I first heard about them I thought, what a great idea, especially in this day and age when musicians are finding that the visual side of their work can sometimes be as important as the musical side. So at last there is a choice and a chance to get away from the standard brass coloured cymbal so that you can now choose cymbals not only on the sound that may appeal to you but also by certain colours to match your kit.

So why hasn't anybody thought of coloured cymbals before? Well apparently quite a few people have, but the only way there was to having a coloured cymbal before was to spray your existing cymbal, which naturally completely altered the sound, giving you an interesting looking cymbal with a completely useless sound. So after many requests for coloured cymbals, Paiste decided to take up the challenge and try to produce a visually striking cymbal that also sounded great.

The first obstacle to be overcome was to develop a foolproof way to spray the cymbal, as Paiste cymbals are so evenly beaten and spun to avoid dead spots that an uneven coating of colour would ruin the sound. So a system was specially developed to coat the cymbal in a very even and precise way.

The next thing Paiste found was that it was useless to try to coat their existing range of cymbals and still retain a good sound, so they had to develop a new range. As any coating on a cymbal is bound to deaden the sound of the metal, Paiste manufacture the Color Sound cymbal with highs that are completely over-the-top so that when the colour coating is added the high frequencies will be dampened down to a sound that is pleasing and acceptable. So in effect not only are Color Sound different visually but also sound different to the other Paiste ranges.

Color Sound come in four colours: black, red, green and blue, and at the moment in quite a limited range of sizes, but I'm sure that if the idea catches on both colour choice and range of sizes will probably expand. Visually the cymbals are incredible. They are very striking indeed with their deep shiny colouring reflecting brilliantly under lights. My favourite colours were the red and blue but I must admit the one that stands out the most

is the black. It is almost sinister looking, but I saw a black kit set up with the black cymbals and the whole thing looked incredible.

So now onto the big question — what exactly do they sound like? Let's start with the rides.

Color Sound 20in Ride

Compared to a 2002 20in ride which sounds very full and resonant, the Color Sound 20in is quite different. It still has a very good sound but it is a lot shorter and somewhat dampened. The nice thing about this cymbal is that the crispness is still there but the sound is somewhat choked so it is ideal if you are looking for a quite clipped sound.

Color Sound 20in Power Ride

I prefer the sound of this ride, a bit more depth and resonance but still with a tight and hard metallic sound. Quite crisp with good stick definition.

Color Sound 22in Ride

Not available in Power Ride, the 22in Ride has a lot more depth than the 20in but without a mass of overtones that overtake and drown the sound of the stick striking the metal. Again good definition and a short sharp attacking sound.

Color Sound 18in Crash and Power Crash

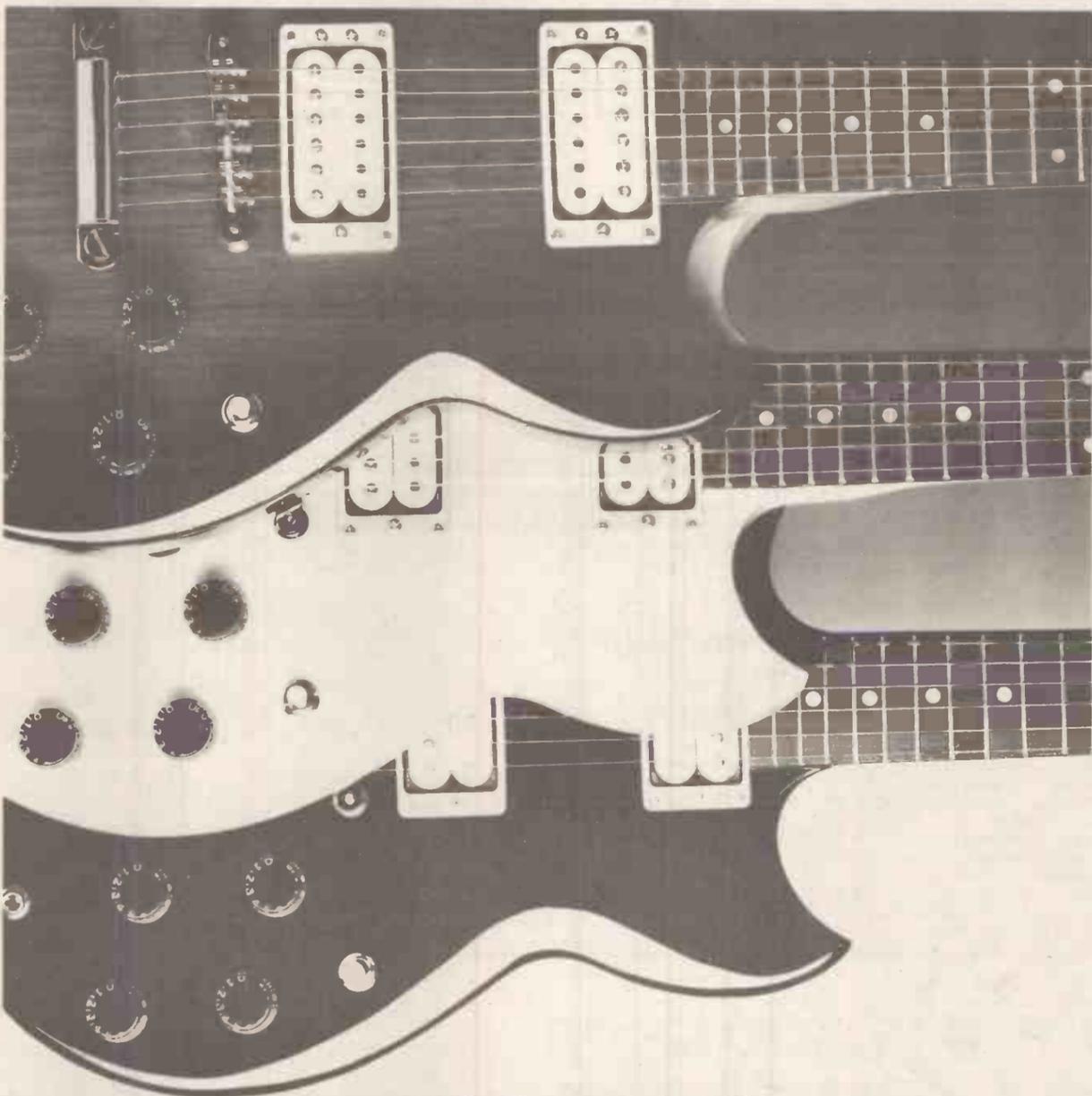
Onto the crash cymbals now, and we find that the Color Sound show some of the characteristics shown in the Ride range. They have a short sharp crash and quite a harsh heavy sound that projects with the Power Crash cymbal being slightly topnier and sharper. Like the rides the crashes display the same dampened quality and the short sharp attacking sound.

Color Sound 18in China and Color Sound Splash

Two types of effect cymbal available in colour — the 18in China which I wasn't that knocked out by and a little splash cymbal that sounded a bit stronger than most splashes, which can sound very thin and papery. Overall I think these two effect cymbals are the ones to have suffered most from their conversion to colour. Sounds that are usually harsh, crisp and piercing have been dulled down and made less interesting.

Color Sound 14in Hi-hat

Color Sound hi-hats which are not available as Sound Edge are quite chunky heavy sounding cymbals again reminiscent of the Ride range. Quite loud but not as crisp as I would like a hi-hat to be.



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Studio in a phone box?

JHS ROCK-BOX RBX-2 personal amp £99 QQQ VVV

IF NOTHING else, the recent popularity of headphone amps has given wily designers something new to apply their 'pack 'em in' philosophy to, and at the moment the competition is quite healthy because they're all trying to outdo each other not just on features but also on value for money.

Released last Autumn, the JHS RBX-2 is the latest addition to the genre and a very worthy addition it is too. It isn't quite trying to compete with Roland's superb Play Bus, being

closer to units like the Arion in size and price and lacking the headset with boom mic which makes the Play Bus unique, but the facilities it does offer are a very useful alternative.

Encased in sturdy looking black metal, the Rock Box doesn't even pretend to be a Walkman style unit, but obviously its size does make it extremely portable, and a carrying case plus strap are optional extras.

JHS very sensibly describe it instead as a 'pocket-sized studio' and it undoubtedly could be a real asset to a budget home recording set-up.

If you think of it as a guitar headphone amp, you

ROCK-BOX RBX-2: so many features crammed into so little space

won't be surprised to find a standard jack input with an LED which flashes to show that insertion of your jacklead has switched the unit on. Next to the input is a level slider for volume control. Further along is a minijack socket for the compact headphones supplied.

But when you think that, a few years ago, some units this size offered only these simple facilities, it's quite amazing what else has been provided. For a start there's a second 'auxiliary' input. I thought this might be suitable for microphone but in fact it's more for line sources such as a tape recorder or drum machine;

microphones do, however, work acceptably through the guitar input. Noise levels on both are reasonably low.

Alongside the volume slider is a rotary effects switch offering six options, which in clockwise order are labelled 'A440hz', 'normal', 'clean 1', 'clean 2', 'o-drive' and 'dist'.

The first position gives as you might expect a tuning frequency over the top of your guitar signal — always useful but particularly so when you're recording. 'Normal' by its name professes to be an untampered-with input but I'm sure there's a bit of compression there. 'Clean 1' and 'clean 2' or both

considerably compressed clean sounds, which means you have available the kind of clean sustain and limiting for which a compressor is so vital in recording.

Furthermore 'clean 2' introduces added brightness to the sound, and as such is the only real 'straight' tone modifier on the unit. 'O-drive' and 'dist' are 'light' and 'heavy' distortion sounds respectively, and together with the other settings they provide some of the most basic and useful sound treatments for the guitarist.

The other most basic and useful sound treatments are provided by two push buttons which introduce

delay and chorus respectively. One of the minor criticisms of the Play Bus is that it offers a choice of slapback echo or chorus but here you may have both effects simultaneously. Furthermore, below the delay button is a 'depth' trimpot which allows you to set up some surprisingly effective electronic reverb effects. Delay and chorus are stereo effects and using them greatly enhances the presence and spaciousness of the sound.

Finally on the front panel are not one but two output jacks to give you mono or stereo out options. Again, these have obviously been provided very much with recording in mind, but they also allow you to use the unit as a compact FX system driving a regular guitar amp, or to practise through your home stereo — in stereo, and without the danger of distortion and blown speakers thanks to that limiting facility.

Not content with all this though, the designers have also included send and return FX sockets and a 6 volt external power input socket on the side of the Rock Box.

I think that due to the number of different facilities it crams into such a small space, this £99 Box of tricks is going to have enormous appeal for personal practice, rehearsal, live playing and recording. Although obviously there must be limitations on the quality of each effect at this price, and most of the effects are either simply 'on' or 'off', they have been well thought out and must provide for the budget conscious a serious alternative to the collection of pedals or rack mounted units you'd have to acquire otherwise to have the same number of processes.

TONY MITCHELL

ROLAND JC-77 COMBO AMP £475 QQ^{3/4} VV^{1/2}

HOW MANY YEARS ago did I first start singing the praises of Roland's JC-120? Certainly the 'Hooray For Roland' chorus (sorry!) has been warbled by me in person and print for a long, long time now.

In fact the only good reason for hundreds of club musicians, pros, semi pros, and closet instrumentalists not to buy the amp was price. The 120's power and spacious warmth lent itself for use by guitarists, keyboardists, and even (on a small scale) bass players, on stage, in the studio, or at home.

The same class of product is now available in a cheaper, reduced powered version — the JC-77.

Although the feel of the sounds is much the same, the 77 has had quite a few control changes, in addition to its now 40watt plus 40watt power rating.

Physically though it's much the same as its predecessor, with familiar tough black vinyl covering (protected along all edges), recessed control panel, heavy duty castors, top mounted carrying handle, and open rear panel where, on my JC-120, I used to store my leads, music, ciggies etc! Very useful.

With its two 10in speakers, and somewhat curtailed input features and power rating, the JC-77 is substantially smaller than the 120, measuring approximately 600 x 300 x 250mm, and weighing around 18kg.

The 120's wide range of appeal to all instrumentalists might not extend to the 77 due to there being only one input channel, featuring a pair of (hi/lo) input jacks.

Keyboard players would be the obvious sufferers, but even so, the 77 responds excellently to the extended frequency range of keyboards, handling high frequencies especially well, while still retaining plenty of guts and oomph down at the bottom end.

Instead of the push-pull

distortion circuit, Roland offer a distortion or overdrive amount control knob that clicks on, and can be varied accordingly.

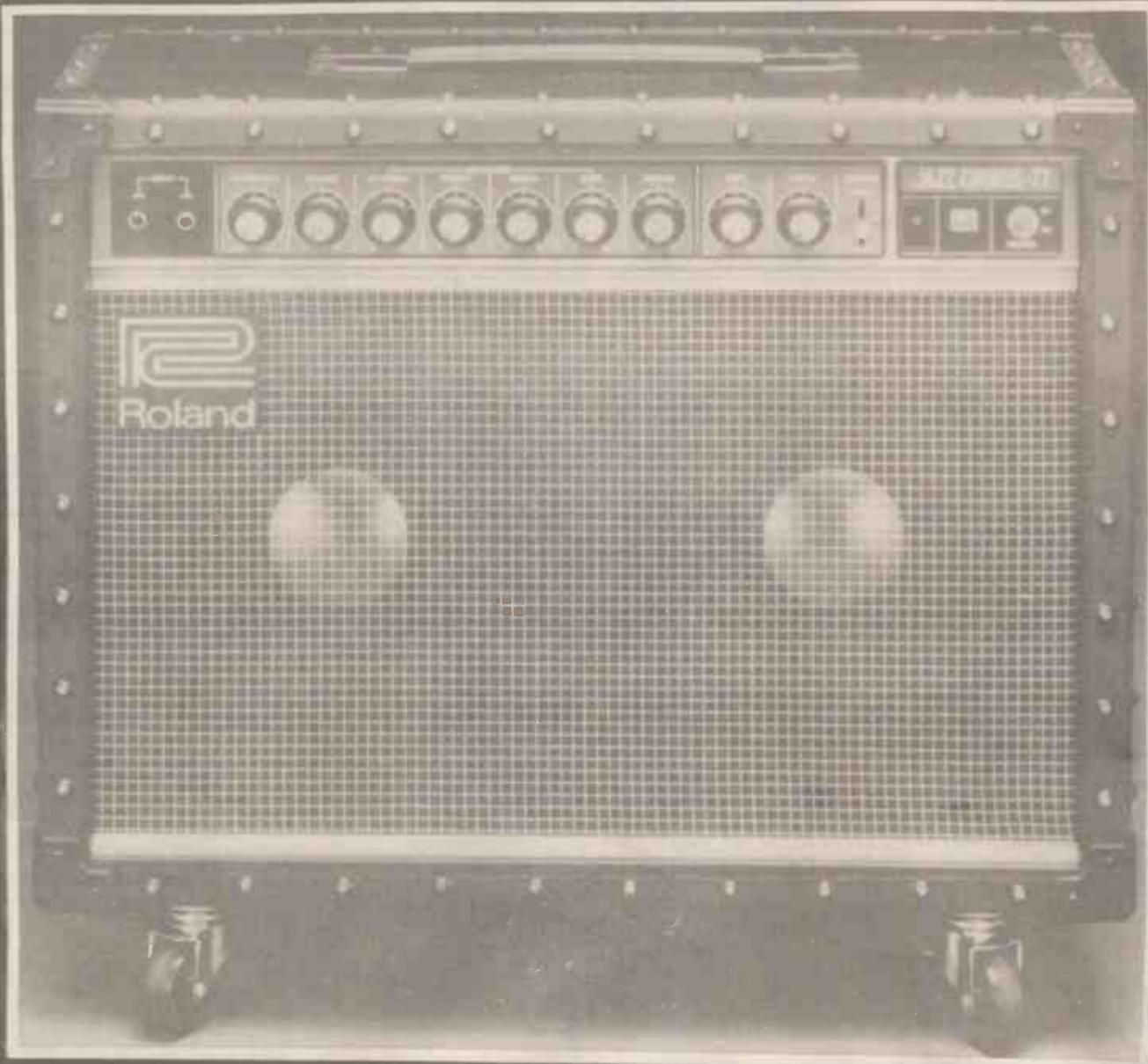
This is a far more useful method of control, especially since distortion can be activated by footswitch, and you can set the desired level

independent of the main volume.

Roland have really gone to town on EQ, offering four bands of control — hi-treble,

treble, middle, and bass. At first I thought that the EQ was noisy, but in fact it is the amp which is noisy, and severe helpings of hi-treble

CHORAL SATISFACTION



JC-77 Combo: a cheaper stereo addition to Roland's famous Jazz Chorus family

and treble didn't seem to aggravate the problem much at all. The noise level is a bit disappointing, and could be a problem on recording, but this doesn't detract from a basically clean signal, and that unmistakably 'Roland' warmth of sound.

There is a built-in reverb unit, and the reverb control knob governs the level of reverberated signal represented in smooth and subtle style.

Roland have also spent time re-jigging their famous chorus applications, producing an easier-to-handle system than before. Though you still have chorus rate and depth controls, there's a three way toggle switch offering 'off', 'on' — in a preset, classic chorus setting — and 'manual', which brings the rate and depth controls into play. Also, the chorus can be activated by footswitch.

This is a great little amp for guitarists, offering not only a surprising amount of power, but the praiseworthy features of footswitch operable chorus, distortion and reverb features (courtesy of the 3-way FS-3 pedal) which provides you with an exceptionally wide range of sounds and effects with little or no messing around.

For keyboard players — provided you can get away with two input jacks on one channel — the 77 is still a very reasonable proposition. You won't find many reverb units this clean and classy (not on a combo anyway) and the chorus without doubt adds several hundred quid on to the aural value of pretty well every mid priced keyboard. Don't bother with the distortion!

The JC-77 has mono (mixed, normal/chorus) and stereo (one normal, one chorus) outputs.

I've had to take 1/4 of a 'Q' off for background noise, and half a 'V' off my value ratings (the JC-120 is only just over £100 more), but that said, the JC-77 is a stunning, compact, and versatile combo, oozing with class and efficiency, and destined for great things — one of them being my house, I hope!

JULIAN COLBECK

CLONE LOVE

being sold to all the derivatives of the original design, it's probably true to say that the Strat concept is more successful today than it's ever been; conceivably accounting for over 50 per cent of all the guitars sold. Conservatism (with a small 'c') obviously pays dividends.

The philosophy of keeping designs conservative is something which Yamaha, in particular, have made a fetish of. Their SG 2000 series follows the Gibson Les Paul concept like a greyhound follows the hare, and when they've not been leaning hard on the folks from Nashville, they've been hot on the heels of the Fullerton All Stars, with a succession of twin cutaway, bolt-on necked, single-coil-pick-upped instruments, all based around the Fender idea to a greater or lesser extent.

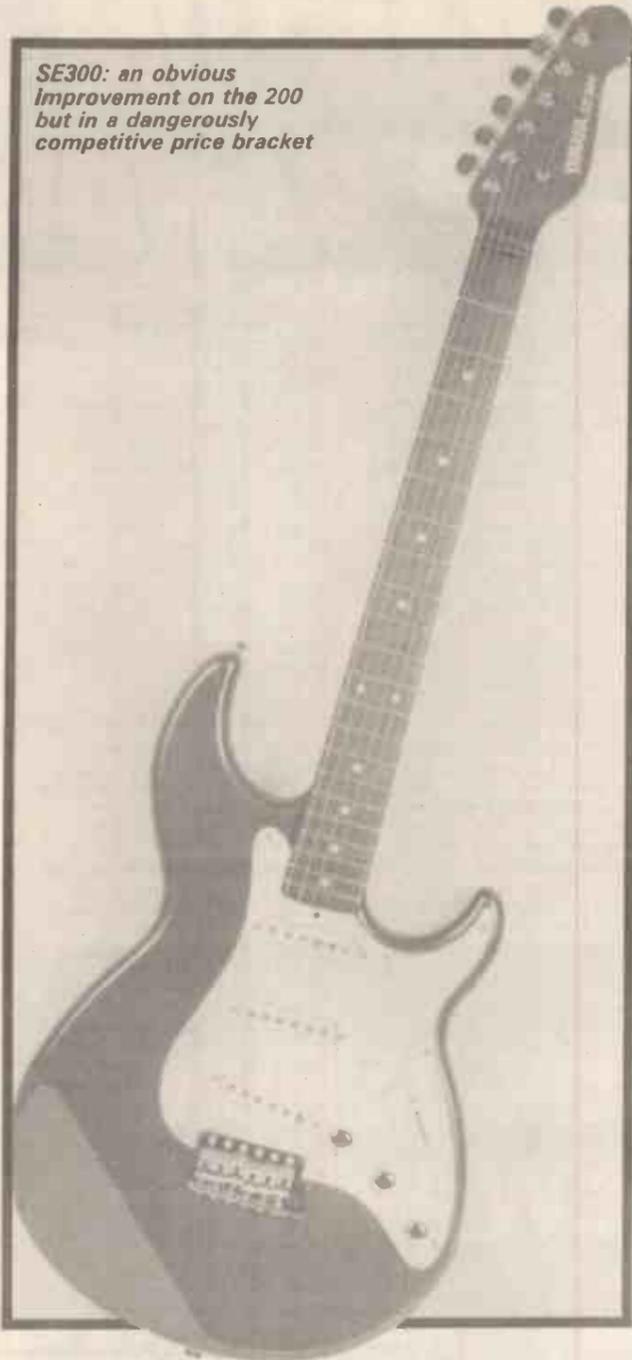
You can't really criticise Yamaha for this; after all, which Japanese guitar maker doesn't live off other people's ideas to a greater or lesser extent? And Yamaha have always done their cribbing with an uncommon degree of conscientiousness toward quality — even if they've sometimes been a bit on the pricey side as a result.

To counter this last aspect, a new range of Strat-like Yamahas has just begun to arrive in the UK — the SE Series, starting with the cheap (for this maker) SE 200, and rising in quality and specification by degrees. I borrowed the two bottom models, the SE200 and SE300 to see how good a guitar Yamaha could make for a low-ish price.

YAMAHA SE 200 £189 (QQ½ VV½)

What can you say about this latest range of Yamaha shapes, except that they're obvious Strat clones? The bodies are a bit oversized to qualify for the 'clone of the year award' but it's obvious

SE300: an obvious improvement on the 200 but in a dangerously competitive price bracket



purpose. You can get a wide range of sounds, from whistle-clean country picker treble, to Knopfler in-between to jazzier neck pick-up extremes, and (given the right amp) it'll overdrive and howl the way it should.

Rather than exactly cheap I'd be inclined to say that the SE200 is cheaper. There are a lot of below-£200 clones around, even today, and some of them are very good — as good as this Yamaha. Moreover, most of them offer full Strat-like control specs, including trem, which this one doesn't. Nonetheless, it is significantly better than average in build standard and has a very good sound — in fact the SE200 does sound substantially better than most similarly priced and styled instruments.

If the cost-cutting hardware and facilities don't bother you, and what matters most is sound quality, and if you can live without a trem, then the SE200 would be a very sensible buy.

YAMAHA SE300 £229 (QQ½ VV)

Fork out an extra £40 or thereabouts and Yamaha will add quite a lot more guitar for your money. The SE300 does feature a trem (a Strat copy system), better body wood, a better quality fingerboard, three-control operation on the pick-ups, a much sturdier bridge, a more conventional pick-up selector, metal (as opposed to plastic) strap buttons, a side-fitting jack socket and more.

Added up, it sounds like a bargain package, doesn't it? And yet, pushing the retail price up to £229 brings this SE model into more direct competition with some other equally attractive guitars: Squier Strats, the lower priced Tokais, Ibanez RS models, some Arias, Westones — it's a big (and impressive) list of competitors.

Still, the SE300 competes on pretty equal terms. The

body material is noticeably denser and heavier, endowing the guitar with a significantly more substantial feel than the SE200. The fingerboard's rosewood is smoother too, and feels nicer under the claws. The hardware is more reassuring, the pick-ups are of a better kind — overall it both feels and looks a classier instrument altogether.

Soundwise it's far more developed, too. Although the SE200 is good, the SE300 is obviously the better instrument to listen to, by quite a marked degree. The sound can be both brighter and warmer and the sustain is substantially better — particularly useful for soloing. Play an SE200 on its own and you won't feel that it's flawed, but put it against an SE300 and you'll hear the difference immediately — it does everything the 200 does, only more so, with a better top, more pronounced, 'in between' sound, deeper, smoother mid, and so on.

Having said that, however, does it either sound or play any better than some of the obvious competition? To be honest — for all that I like it — I'd have to say that, while it was as good as most, it was no better, which is why I've marked the value for money aspect of this model half a notch lower than that of the SE200. Obviously it's a better instrument, in every respect, but the SE300 comes into a price bracket which is probably the single most competitive of all — the £200-and-a-bit guitar.

So, is it worth looking for an SE300 — worth buying one, even? The answer is 'yes' — because 'average' implies 'equal to' in this context — it's not a put-down. You'd possibly be as happy with this guitar as with most of its competitors — the final choice being down to your personal taste and needs. As a study in making a decent guitar at an affordable price, it succeeds.

GARY COOPER

YAMAHA SE200 and SE300 guitars (prices and ratings in text)

DESPITE THE endless stream of innovations in guitar technology, the vast majority of guitar buyers still vote with their wallets in favour of tradition. Alloy necks, phenolic resin fingerboards, active powered EQ — new ideas rise and fall like South American governments, but the world's most popular guitar remains the Fender Stratocaster, conceived on Leo Fender's drawingboard way back in 1953.

In fact, if you add the number of genuine Fender Strats (including Squiers)

whence it derives. The medium/light wood used on this least costly model is unidentified, but could well be something like nato.

The neck fastens with a four bolt join, providing excellent access to the top (21st) fret, these latter being medium to thin in gauge, not the Gibson-like fat fret which turn a lot of Strat-o-clones into something quite different from what most players probably want. Sensible Yamaha!

You don't get a trem system for your money on the SE200 (which many might find an off-putting feature) nor do you get the common two tones and a volume arrangement of controls — instead you're given just a single (plastic) volume pot and a tone control which works equally on all five settings of the sliding selector.

This pick-up control, by the way, feels initially unusual because, instead of working in the usual curved sweep as you switch from setting to setting, it moves in a flat line. What the heck — it does the job well, offering the usual 'in between' or 'phase' sounds with ease.

Hardware on the SE200 is about as bog-standard as you could possibly get — a very simple (albeit fully adjustable) bridge offering full setting-up potential, reasonable quality machines (smooth but, just maybe, a little slack) and three single coil pick-ups.

Setting-up and build-quality on my samples (I actually had two to look at, due to a happy coincidence) were both uncommonly good for a lower price guitar, a look of some real quality being evident in the finishing standard. Playability too was fine — an easy and slim neck providing a fast action, ideal for the sort of playing style which most buyers of this type of guitar would want.

Tonally, too, the SE200 is very good indeed. It has a good level of sustain and a fairly powerful output, without being all dirt and no



SE200: surprisingly cheap for a Yamaha and impressive for the price

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QUANTUM JUMPS ON THE BANDWAGON

WESTONE QUANTUM BASS £250 inc gig bag QQQ VV^{1/2} (conditional)

NOT ANOTHER Steinberger clone! Well, yes, but this time one which doesn't cost an arm and a leg, and which carries on the admirable Westone tradition of undercutting typical market prices.

By and large, basses which attempt to give you a Steinberger-like shape cost a definite premium price. Whether this is at all justifiable in terms of what it costs to build them, or whether it's simply a case of makers and importers charging what they think the market will pay, I'm not at all sure, but at £250 this brand new model from the Matsumoku factory looks set to introduce a highly competitive edge.

A pleasing touch with the

Quantum is that it comes in a 'space-suit silver' padded gig bag. To be honest this could do with a bit more in the way of padding, but I understand that future samples will be improved in this respect. Either way it's a nice bonus to have.

Details of the Westone are still a bit sparse from importers FCN Music, as they've only just received their first shipment of models and haven't, yet, got either brochures or specifications from the makers. At a guess (and it's a real shot in the dark, I'll admit), the Quantum's body is probably alder, and is fastened to the neck by a standard four bolt system.

It's in this respect, of course, that all Steinberger clones are a bit of a fraud. The Steinberger (and this goes for the Status too, of course) works because it uses advanced plastic materials, from which the

neck and body sections are cast as one integral unit. As a result the resonance of these basses cannot be duplicated by a wooden instrument — especially one with a bolt-on neck.

It may be, of course, that you would actually prefer the sound of a wooden bass (I do myself in many cases) but as the whole reason for the Steinberger's shape is due to its innovatory ideas, a copy will only ever be a copy in shape alone. Accept that and you won't go wrong — expect a soundalike and you'll be sadly let down.

Having got that off my chest, back to the Quantum. Like nearly all of these wooden headless basses (with the exception of the Cort range), it uses an own-design bridge system, the manufacturers not having sought a licence to use the original (patented) Steinberger system. This works pretty well in the

Quantum's case, particularly as it doesn't force you to use double ball-end strings.

The tuners are down at the bridge end and work by sliding the ball-end retainers back and forth to tension and tune the strings. The saddles themselves are pretty substantial devices, offering full individual adjustment for intonation and string height.

Up at the top end of the neck, the strings simply pass down through holes in the neck end, and are locked in place by a single bar which clamps them tight against the (plastic) nut.

It's not the most elegant or sophisticated of systems and, in its present form, means that you can't change just one string on its own, as there are only three allen screws to hold the whole retaining bar down. Better would be a system using one grub screw per string, and this, I understand from the

importers, will be a feature on future shipments of this model. My full 'QQQ' rating reflects this anticipated improvement.

The rather slim neck (again a common feature of these headless basses) bears 24 oversized frets which have quite a rounded profile. They're pretty comfortable, however, and combine rather nicely with the neck to provide a fastish action.

Some players might find the Quantum's neck a bit on the narrow side, but only the real wide-neck fan is likely to be bothered by it.

Pick-ups on the Westone comprise two twin coil types, controlled by a simple two-volume and one-tone arrangement. It may sound like a pretty basic approach but the Quantum certainly makes a good sound — much better than most of the all wood headless basses I've tried, many of which sound noticeably clunky and dead — especially when (like the Westone) they're passive.

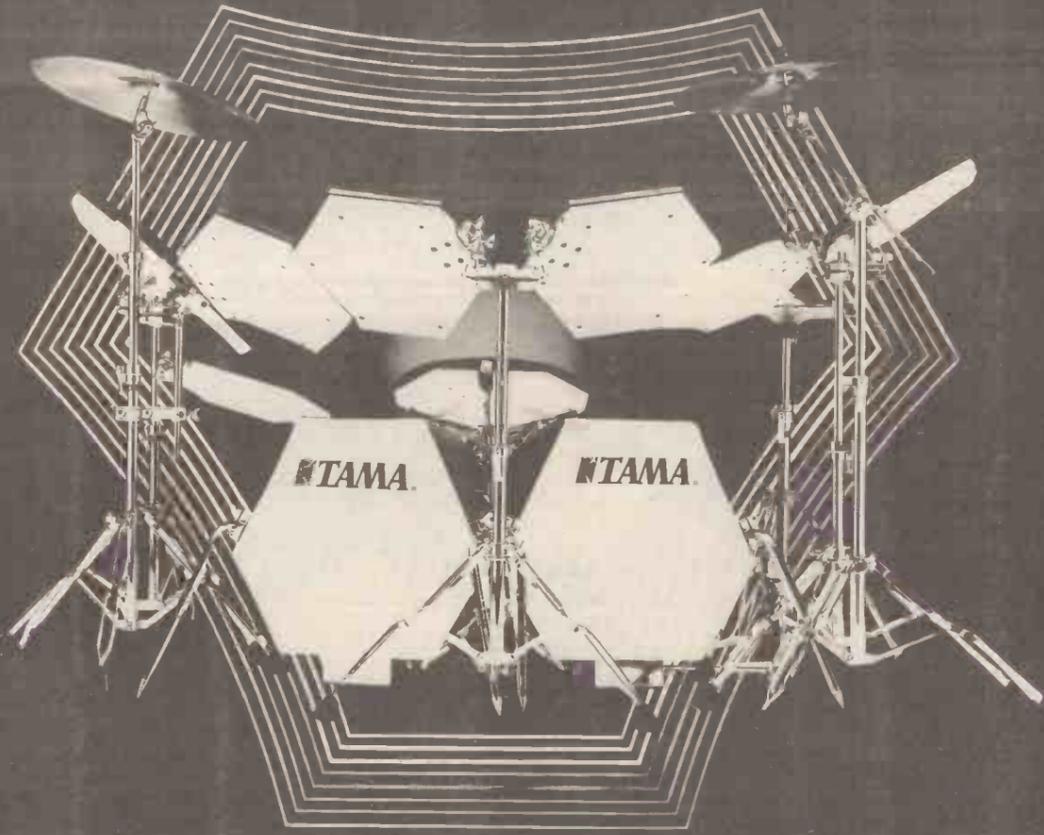
It's the Quantum's sound, particularly, which makes it a potentially very desirable bass. It has a much longer

sustain than many of its rivals and lacks that tonal deadness and poor resonance which stems, I've always believed, from having such a small lump of wood for a body. Whether Westone have used a denser wood, or are doing it all with carefully designed pick-ups, I'm not able to say, but (whatever the cause) they've produced a bass here with a much better than average sound for this style of instrument.

Having said that, I'm still not too sure what the point of all this headless stuff is. Unless you go for a Steinberger or Status (and a suitably immense mortgage!) all you're getting is a strange shape which makes the bass hard (impossible in most cases) to play while you're seated. There are neither any tonal advantages, nor any from a playing angle, except for the physical lightness of the instrument. Basically it's all down to fashion, and if that matters to you, and a headless bass appeals, then — especially at this price — the Westone Quantum has to be an excellent choice.

GARY COOPER

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SOUNDS BAND AID

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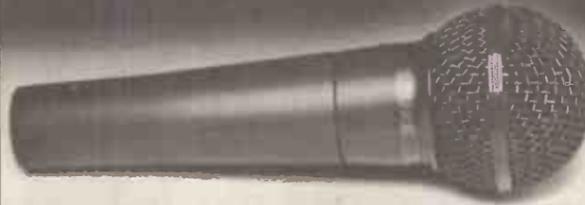
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