

JANUARY 28, 1989 60p

# SOUNDS

20-PAGE  
FRANKFURT  
MUSIC FAIR  
PREVIEW

## green on red exiles on main street

CINDERELLA

LOOP

KING SWAMP

RUSH

SUICIDE  
NEW ORDER  
ROY ORBISON  
ALBUMS REVIEWED

SALAAM BOMBAY

ON INDIA'S STREETS OF SORROW

INTERVIEW WITH DIRECTOR MIRA NAIR

ICA ROCK WEEK — JANE'S ADDICTION, SHINEHEAD, A HOUSE

WIN!  
PLUS . . .  
DEF LEPPARD TICKETS  
PETROLS' VIDEOS



# News

## Snake, rattle and roll

GREEN ON RED's 'Here Come The Snakes' album - recorded over a year ago and released very briefly last September before Red Rhino's financial problems left it high and dry - will come out on China Records (via Polygram).

Several indie and major labels have been bidding for the album which has already received rave reviews in the music press. A few copies have also been available on import.

At press time there was no release date set for the album, but *Sounds* understands that copies are already pressed and awaiting distribution in a warehouse.

Green On Red feature pages 16-17.

## Playboy delayed

MORRISSEY fans will have to hold on to their shirts for one more week, as his new single, 'The Last Of The Famous International Playboys', is now to be released on January 30.

"We needed another week to get everything together," said a Parlophone spokesperson. There is no sign of a new Morrissey album as yet, and the spokesperson added that there would be another single first.

# Hüsker axeman goes Paisley

Bob Mould cuts solo album at Prince's Paisley Park Studios in Minneapolis

FORMER HÜSKER DÜ guitarist, Bob Mould, is recording a solo album at Prince's Paisley Park Studios in Minneapolis.

He's signed a record deal with Virgin in America, but there's no records scheduled for release as yet.

"The ink is still drying on the contract," a Virgin American told *Sounds* this week.

News of Mould's first activity since the acrimonious split of Hüsker Dü a year ago, follows drummer Grant Hart's first single with his new band The Swallows called '2541' on SST.

(Full details and revelations of Hüsker Dü's demise appeared in last week's issue).

And bassist Greg Norton, who gave up music to work as a waiter in a Minneapolis restaurant, has also now started working with a new band.

## 'No split' for Rapeman

RAPEMAN have denied reports circulating recently that they've split up.

"Absolutely not true," said the band's record label, Blast First, last week.

And Steve Albini sent a message saying, "I have a fax machine and as soon as I die of a heart attack I'll send the information through to you!"

## Out on a limb?

STUMP are rumoured to have split up, reportedly disillusioned with the disappointing sales of their 'A Fierce Pancake' album and 'Charlton Heston' single.

A spokesperson for their record company said last week: "It's true the band have been having problems, but we're trying to work out a positive solution. So bear with us for a week, please."

## Eating out

EAT sidle out on their first tour of the country's nite-spots to support the release of their 'Autogiff' EP.

They'll assuage their hunger pangs at Keele University February 4, Birmingham Cod Club 5, Sheffield Take Two 8, Glasgow Fury Murray's 9, Bristol Tropic Club 15, Oxford Polytechnic 16, Bath Moles 17, Reading Paradise 18 and Canterbury Kent University 21.

## Kings for a date

THE WONDER STUFF have a new single, 'Who Wants To Be The Disco King?' out on February 27.

To coincide, they will play a handful of dates around the country. See them at Bristol The Studio March 14, Manchester Venue 15, Newcastle Mayfair 16, Glasgow Barrowlands 17, Birmingham Hummingbird 19, Cambridge Corn Exchange 20 and London Kentish Town Town And Country Club 21-22.

## Dog day afternoon

THE WOLFHOUSES venture out on a tour to promote their new single, 'Rent Act', this week.

Track them down at Salisbury Arts Centre January 26, Oxford Polytechnic 28, Norwich Premises Arts Centre 31, Edinburgh University February 3, Leeds Duchess Of York 11 and London Market Tavern 15.

## Return of The Runaway Boys



THE CATS: UK reunion tour

THE STRAY CATS, who got back together for an American tour last year, have now lined up British dates for the end of February and the first half of March.

Brian Setzer, Slim Jim Phantom and Lee Rocker - whose solo endeavours never matched the success of The Stray Cats before they disbanded in '84 - are finishing off a new album, with producer Dave Edmunds, who was also responsible for the Cats' earlier albums.

There will be a new single out to coincide with the tour, which starts at Norwich East Anglia University on February 25 and continues at Worthing Assembly Halls 27, Leicester University 28, Nottingham Rock City March 1, Folkestone Leas Cliffes Hall 2, London Kentish Town Town And Country Club 4, Manchester International 7, Stoke Keele University 8, Newcastle Polytechnic 9, Glasgow Queen Margaret Union 10, Redcar Bowl 12, Leeds University 13 and Birmingham Powerhouse 14.

## MORE NEWS ON P4,6,7

**MGP**

White Lion House, Shortgate,  
Lewes BN8 6PJ.  
Tel: (0825) 84891 Fax: (0825) 84872  
Telex: 957570 MGP G

**OZZY OSBOURNE**  
BRUSSELS SAT APRIL 8th

£49 Skipper Trip: depart eve April 7th, return a.m. April 9th (OOB)

**GARY MOORE**  
COLOGNE MARCH 26th

£89 Hotel Trip: depart eve March 24th, return a.m. March 27th (GMC)

**ROD STEWART**  
PARIS JUNE 9th

£89 Hotel Trip: depart eve June 8th, return a.m. June 10th (RSP)

All trips include • Concert Ticket • Transport by air or coach • Cross Channel Ferry • Plenty of free time • The services of an experienced Courier • Insurance against concert cancellations • Hotel trips also offer one night's first class centrally located hotel • Room with private facilities • Continental breakfast

Send £20.00 deposit per person plus £6.50 each personal and concert insurance made payable to M.G.P. to secure your place. Please indicate Tour Ref and No of places required

Name .....

Address .....

Daytime Tel. No. ....

No of places ..... Tour Reference .....

PHONE 0825 84891 FOR CREDIT CARD HOTLINE

## INSIDE

News .....	2,3,4,6,7
Inside Stories.....	8,9
Rush.....	10
Loop.....	12,13
King Swamp.....	13
X-Word.....	14
Cinderella .....	15
Green On Red ...	16,17
Def Leppard Competition.....	18
Frankfurt Preview .....	19-38
Graham Lewis .....	39
Albums.....	40,41,42
Singles.....	43
Scanners .....	44,45
Lives .....	46,47,48,49
Nightshift .....	50,51
Charts.....	54,55

# Sweet honey in the rock

Sonic Youth join support band  
Mudhoney for new 12-inch

SONIC YOUTH, whose British tour dates in March were exclusively revealed in last week's *Sounds*, team up with their support band, Seattle-based Mudhoney, for a joint 12-inch single to coincide with the tour.

Mudhoney have recorded a version of Sonic Youth's 'Halloween', while Sonic Youth have returned the favour with a version of Mudhoney's 'Touch Me I'm Sick', which featured in Peel's Festive 50 at the end of last year.

Mudhoney also have an album, the delightfully titled 'Super Fuzz, Big Muff', out in the States on the Sub Pop label. It is being released here via Southern Studios.

Sub Pop also release an album by another Seattle band called Swallow, described as "Stooges, Stooges Stooges, Sonic Youth, MC5 and more Stooges", at the end of February. And they've got some early tracks by Flaming Lips (who've now signed to Virgin) who are described as "13th Floor Elevators meets early Pink Floyd".

'The Sonic Youth 'Providence' single mentioned in last week's exclusive turns out to be a promo single, which will be used to excite radio stations in time for the band's visit.



# News

## Emotional seen



PETROLS GO chemicrazy

THAT PETROL EMOTION release a live video next week, followed by a new single.

The video, *Seen And Unseen*, features an hour of music – 17 songs, including 'It's A Good Thing', 'Big Decision', 'Swamp', 'Creeping To The Cross' and 'Groove Check'.

The single is a limited edition 10-inch EP and CD single fronted by 'Groove Check', taken from their recent LP, 'End Of The Millennium Psychosis Blues'.

There is one new recording, 'Chemicrazy', their first since the temporary departure of Sean O'Neill with new bassman John Marchini, and two live recordings of 'Tension' and 'Under The Sky'.

See Petrols competition page 45.

## Colour co-ordination



LIVING COLOUR: return dates

LIVING COLOUR return to the UK in March, supporting Anthrax on their tour. A single to coincide with the dates, 'Open Letter (To A Landlord)' (as previewed on one of last year's Sounds Machine EPs), will be out on March 6.

## DRI lose bassist



DRI: DEALING with their loss

DRI bassist Josh Pappé has left the band who haven't long been back in San Francisco after their European tour.

No official reason has been given but the band say they are looking for a "creative replacement", which may give some clues.

Meanwhile, the band have their second album, 'Dealing With It', released over here for the first time by Roadrunner next month. The 25 tracks include 'I'd Rather Be Sleeping', 'Couch Slouch', 'God Is Broke', 'Don't Need Society', 'Reaganomics' and 'Slit My Wrist'.

# Frost in February

Eleven-date British assault next month



TOM: THE only remaining member

CELTIC FROST start their 1989 world tour with an eleven-date British assault next month.

The Swiss rockers, who recently released their 'Cold Lake' album, have a single called 'Cherry Orchards' out to coincide with the opening date of their tour.

The Frosties start at Cardiff University February 20 and then play Nottingham Rock City 21, Newcastle Mayfair 22, Bradford Queen's Hall 23, Edinburgh Playhouse 24, Liverpool Royal Court 25, Brighton Dome 27, Folkestone Leas Cliffe Hall March 1, Birmingham Hummingbird 2, London Hammersmith Odeon 3 and Manchester Apollo 4.

Support on all dates will be German band Destruction and Acid Reign.

Only singer/guitarist and leader Tom G Warrior remains from the group that last played London in October '87. Since then there have been radical changes, but at least the new album: line-up of guitarist Oly Amberg, drummer Steve Priestly and bassist Kurt Victor Bryant has stayed together to form the live band. Recently there was speculation that Priestly had quit in a row about hiring a second drummer.

Meanwhile, original Celtic Frost bassist and musical terrorist Martin Eric Ain is currently reforming the legendary Hellhammer contenders for the "worst band in the world" tag – who transmuted into Celtic Frost soon after releasing their 'Apocalyptic Raids' EP in '84.

## Have rock, will travel: Crazyhead hit the road

CRAZYHEAD, who are still reeling from being saddled with the "future of rock and roll" cliché by one music paper, recently, now feel duty bound to prove it with a tour next month.

They release a new single from their 'Desert Orchid' album, called 'Have Love, Will Travel', on February 13, and start their tour at Rayleigh Pink Toothbrush on February 23, followed by Treforest Polytechnic Of Wales 24, Walsall Junction Ten 25, Bristol Bierkeller 26, Belfast Limelight 28, Dublin Baggot Inn March 1, Edinburgh Venue 2, Glasgow Review 3, Aberdeen Venue 4, Dundee Dance Hall 5, Newcastle Polytechnic 7, Leeds Polytechnic 8, Middlesbrough Teesside Polytechnic 9, Warrington Legends 10, Manchester University 11, Leicester Polytechnic 13, Liverpool Polytechnic 14, Nottingham Rock City 15, London Kentish Town Town And Country Club 16, Dudley JB's 17 and Sheffield Leadmill 18.

## Cult album for April

THE CULT are reported to have finished their next album, which has apparently been produced by Bob Rock, whose latest credits include Led Zeppelin copycats Kingdom Come.

But a Beggars Banquet spokesperson had no title or release details beyond the "likelihood" of April with a single to precede it in March. But there is already talk of "artwork delays", which could change these schedules.

Ian, Billy and Jamie also have to find a drummer to replace Les Warner who departed last year in acrimonious circumstances. Warner is pursuing legal action against the band, as is the management they parted company with last year.

## McCarthy album out

McCARTHY's debut album 'I Am A Walley' – which came out last year but was deleted in the summer when September Records went bust – will be reissued on February 6 by Midnight Music/Revolver.

It's been remastered, which should counter some of the reviews when it was originally released which talked about "great songs but lousy production". And the CD will also include the four tracks from their 'Well Of Loneliness' EP as well.

The band have recorded a new album, which should be out in March, when they'll be touring again. And a single, 'Keep An Open Mind Or Else', will be out on February 20.

## Valentine's day

MY BLOODY VALENTINE venture out again in February, following their last tour in October.

They have a new single out in April and are currently rehearsing and working on their new album.

The tour takes in Oxford Polytechnic February 9, Manchester University 10, Trent Polytechnic 11, Norwich Arts Centre 13, Portsmouth Polytechnic 14, Bristol Bierkeller 15, London ULU 16, Sheffield University 17, Glasgow Queen Mary University 18, Newcastle Riverside 19 and Leeds University 20.

## Guitarist quits

HELLOWEEN guitarist Kai Hansen has left the band in the wake of their world tour.

A band statement says the separation was amicable and was Kai's own decision.

"The main reason was the ever-increasing stress of touring with Helloween. Even if someone would like to think otherwise, his departure was not the result of internal quarrels. All the band members have the highest respect for each other and we would like to assure everyone that there was no argument with Kai whatsoever, leading to his decision.

"As for the future, don't be concerned because neither are we. Things will continue pretty much as before and we wish Kai every success with other projects, as he wishes us further success with Helloween."

To reinforce the point, Helloween have already recruited a replacement, Roland Grapow, an old friend of the band.

## The second Ice Age

THE NEW WAVE of Icelandic rock takes off next month when Strax, who played at The Sugarcubes' end-of-tour party at London's Borderline just before Christmas, arrive for British gigs.

Strax were formed in '86 by keyboard player Jakob Magnusson and feature the now traditional female singer Ragga.

They've already played a month-long tour of China and released three albums in Iceland. The most recent, 'Face To Face', is likely to be released over here soon. It was recorded in London with British musicians Busta Jones, Alan Murphy and Preston Ross Heyman.

First confirmed London dates for Strax are at The Borderline February 6 and The Marquee 7.



# News

# SOUNDS

GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

TELEPHONE: 01-387 6611  
TELEX: 299485 MUSIC G  
FAX: 01-388 5010

EDITOR: TONY STEWART  
DEPUTY EDITOR: BILLY MANN  
NEWS EDITOR: HUGH FIELDER  
REVIEWS EDITOR:  
ANN SCANLON  
PRODUCTION EDITOR:  
SUE SMITH  
EDITORIAL: ROBIN GIBSON,  
SHAUN PHILLIPS  
TECHNICAL CONSULTANT:  
TONY MITCHELL  
PRODUCTION ASSISTANCE:  
EVELYN COURT,  
IAN CRANNA

DESIGN CONSULTANT:  
DAVE WINPENNY

CONTRIBUTORS:  
GRAHAME BENT, SUE BUCKLEY, KEITH CAMERON, DAVID CAVANAGH, JULIAN COLBECK, RICHARD COOK, GARY COOPER, SIMON COOPER, PAUL ELLIOTT, MARY ANNE HOBBS, ANDY HURT, PETER KANE, SAM KING, STEPHEN KINGSTON, JOHN ANTHONY LAKE, BARRY LAZELL, ROBBIE MILLAR, NEIL PERRY, JOHN ROBB, RON ROM, MAT SNOW, MR SPENCER, RALPH TRAITOR, CATHI UNSWORTH, JERRY UWIN, ROY WILKINSON, DAMON WISE

PHOTOGRAPHERS:  
PETER ANDERSON,  
DOUGLAS CAPE, STEVE DOUBLE, GREG FREEMAN, LISA HAUN, LAURA LEVINÉ, MARY SCANLON, IAN TILTON, GAVIN WATSON, RUSSELL YOUNG

ADVERTISEMENT MANAGER:  
JON NEWBY  
ADVERTISEMENT REPRESENTATIVES:  
PAUL ANDERSON, HARRY HELLYER  
ADVERTISEMENT ASSISTANT:  
MARGARET CURLE  
AD PRODUCTION MANAGER:  
KATHY BALL  
TELEPHONE SALES SUPERVISOR:  
ANDRINA MACKEE  
PUBLISHER: ERIC FULLER  
MANAGING DIRECTOR:  
MIKE SHARMAN

DISTRIBUTION: 1 BENWELL ROAD, LONDON N7 7AX  
TELEPHONE: 01-700 4600

TYPESET BY TABLOID FOTOSET,  
90-92 PENTONVILLE ROAD,  
LONDON N1

PRINTED BY BPCC PRINTEC (LONDON) LTD, LAVINA GROVE, KING'S CROSS, LONDON N1 9RJ

SUBSCRIPTIONS: £50 UK, US \$100 Overseas. Available from Purch Subscriptions Services, 8 Grove Ash, Bletchley, Milton Keynes, Berks MK1 1BZ.

REGISTERED AT THE POST OFFICE AS A NEWSPAPER

©Spotlight Publications 1989



McGowan . . . binge

## Booze rap for Pogue pig Shane

by GEORGE HOLLINGBERY

POOZY pop star Shane McGowan was blasted by a magistrate yesterday for kicking in a window during a drunken binge. Cell-raiser McGowan, lead singer with The Pogues, admitted he had been boozing all day - despite being warned by doctors that he will DIE unless he quits.

# Smash hit for Shane

Singer fined £250 for smashing window

POGUES singer Shane McGowan was fined £250 by Highbury Magistrates last week for smashing a window on Boxing Day.

"The plug-ugly Pogue", as he was so elegantly described in *The Sun's* report of the case under the headline "Booze rap for Pogue pig Shane", admitted he'd been drinking, but magistrate Mr Graham Parker said, "The fact that you were drunk is no excuse for this offence".

He was also ordered to pay £100 compensation to Islington Council, owners of the tragic window, and bound over in the sum of £150 for 12 months.

Shane refused to blame his behaviour on the failure of 'Yeah Yeah Yeah Yeah Yeah' to repeat the success of The Pogues' last Christmas smash, 'Fairytale Of New York'.

In fact, he refused to say anything at all after the case.

## Area by area

THEN JERICO, whose 'Big Area' single has steamed into the Top 30, are now set to embark on a nationwide tour.

Catch them at Edinburgh Playhouse March 10, Leeds University 11, Liverpool Royal Court 12, Newcastle City Hall 14, Sheffield City Hall 15, Manchester Apollo 16, Nottingham Royal Centre 17, Birmingham Alexandra 19, London Hammersmith Odeon 20, Portsmouth Guildhall 21 and Bristol Colston Hall 22.

## Dollies dates

THE CORN DOLLIES play Lancaster Sugarhouse February 2, Wolverhampton Polytechnic 3, Walsall Junction 4, Sheffield University 6, Portsmouth Hornpipe 9, Coventry Warwick University 11, London Marquee Club 15 and Hull North Humberside College 18.

## Thunders reschedules dates

JOHNNY THUNDERS, who had to cancel another London date last week when his European datesheet became "overcomplicated" (ie, he was double-booked), has rescheduled the date into a British tour.

The dates start with a solo acoustic gig at Leeds Duchess Of York on February 1. He then links up with his band to play Leeds Polytechnic 2, Wolverhampton Polytechnic 4, Cardiff Venue 5, Bristol Studio 6, Brighton Pavilion 7 and London Marquee 9.

## Trigger Happy

WIN have announced a series of dates to coincide with the release of their 'Love Units' single. Their new album, 'Freaky Trigger', is due out in early March.

They kick off at Glasgow Queen Margaret's Union on January 27 and then play Aberdeen Venue 28, Edinburgh Queens Hall 29, Manchester University February 1, Leicester Polytechnic 2, London Marquee 3 and Sheffield Leadmill 4.

Please ensure that all news information reaches us as early as possible. Write to the News Editor, Sounds, Greater London House, Hampstead Road, London NW1 7QZ or telephone 01-387 6611.

IAN HUNTER MICK RONSON BAND

WITH SPECIAL GUESTS

DOGS D'AMOUR

WEDNESDAY 15th FEBRUARY, AT 7.30 P.M. DOMINION THEATRE

TICKETS £8.50 £7.50 AVAILABLE IN ADVANCE FROM BOX OFFICE, TEL: 580 8945, 580 9562  
CREDIT CARD BOOKINGS - L.T.B. TEL: 438 3371, STARGREEN, TEL: 734 8932  
PREMIER BOX OFFICE, TEL: 240 0771, KEITH PROWSE, TEL: 741 8969 ALBEMARLE, TEL: 580 3141  
ROCK ON RECORDS, ROUGH TRADE RECORDS, SHADES OR ON THE DOOR ON THE NIGHT

## PLAY LEAD GUITAR

Your own teacher in your own home. Postal teaching course recorded on cassettes, specially created to teach ROCK and MODERN LEAD guitar styles. This course will save you years of struggling on your own with books. All the solos, modern lead runs, licks and riffs, are played for you on the cassettes to practice along with. This is actually better than going to a teacher, as it enables you to have each lesson as many times as you wish. You may also write to me at any time for free help and advice if the need arises.

Courses are:-

- LEAD GUITAR
- RHYTHM GUITAR
- BASS GUITAR
- DRUMS

For free details tick the course you are interested in, fill in the coupon and post now to:-

Jack Wilcock Teaching Tapes,  
121 Maldenway Road,  
Paignton, Devon TQ3 2PZ

Name: \_\_\_\_\_  
Address: \_\_\_\_\_

S66

## STARGREEN BOX OFFICE

THEATRE AND CONCERT TICKET AGENTS 01-734 8932

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

FEBRUARY	26 THROWING MUSES	23 TEN CITY & KYM MAZELLE
1 BONNIE TYLER		25 THE MONKEES (4pm)
2 LOVE 'N' MONEY	MARCH	
3 RUN-DMC	1 BLOW MONKEYS	APRIL
4 POP WILL EAT ITSELF	2 SILENCERS	1 EUROPE
5 ABDULLAH IBRAHIM	3 CELTIC FROST	2 CLIVE GREGSON + CHRISTINA COLLISTER
6 BLACK	4 STRAY GATS	3/4 LUTHER VANDROSS
9 JOHNNY WINTER	5 MIKE & THE MECHANICS	6/7 SHAKIN' STEVENS
10 HAPPY MONDAYS	8 KID & THE GANG	8 KID & THE GANG
11 THE JUDDS	10/11 BUNNY WAILER	15/16 WOMACK & WOMACK
14 GODFATHERS	11 JOE LONGTHORN	
15 HUNTER & RONSON	12 GARY MOORE	MAY
16 MY BLOODY VALENTINE	13/14 ANTHRAX	23/4 DIANA ROSS
17 FAIRPORT CONVENTION	15 COCKNEY REBEL	24/25 DEACON BLUE
18 KITARO	18 BLUE OYSTER CULT	JUNE
21 NEW MODEL ARMY	20 THEN JERICO	23 THE SHADOWS
21/22 WATERBOYS	21 KLAUS WUNDERLICHT	
23 LORDS OF NEW CHURCH		

GARY MOORE - 12 MARCH

WATERBOYS - 20/21/22 FEB

LUTHER VANDROSS - 3/4 APRIL

SIMPLY RED - 9/10/11 MARCH

STEVIE WONDER - 11/12/13/17/18/19 MAY

DIANA ROSS - 2/3/4 MAY

Stargreen Box Office, 20/21a Argyll Street, opp London Palladium, Oxford Circus, London W1  
ACCESS/VISA CREDIT CARD BOOKINGS 01-734 8932

For full info send SAE



ARE YOU READY FOR  
STUMPUS MAXIMUS  
AND THE GOOD OL' BOYS

JANUARY 30th

BLUDGEON RIFFOLA





# THE **marquee** 30 LEGENDARY YEARS

A UNIQUE COLLECTION OF CLASSIC ROCK HITS BROUGHT TOGETHER TO CELEBRATE THE MARQUEE'S 30TH YEAR AS LONDON'S PREMIERE MUSIC SHOWCASE.



U2 · DIRE STRAITS · GENESIS · THE WHO · DAVID BOWIE · JIMI HENDRIX · DEREK & THE DOMINOS  
FREE · BILLY IDOL · BRYAN ADAMS · SUPERTRAMP · THE POLICE · FLEETWOOD MAC · THE JAM  
MARILLION · SIMPLE MINDS · PINK FLOYD · QUEEN · T. REX  
and many more ...

## FEATURING

U2 – Pride (In The Name Of Love)  
DIRE STRAITS – Solid Rock  
GENESIS – Turn It On Again  
THE POLICE – Don't Stand So Close To Me

PINK FLOYD – Another Brick In The Wall  
QUEEN – Killer Queen  
DAVID BOWIE – Space Oddity  
JIMI HENDRIX – Purple Haze

PLUS MANY MORE INCLUDING  
THE WHO, THE JAM, CREAM, SIMPLE MINDS, MARILLION, BILLY IDOL & T. REX.

AVAILABLE AS A 32 TRACK DOUBLE ALBUM AND  
DOUBLE CASSETTE AND SPECIALLY COMPILED CD

### PROBABLY THE BEST ROCK COMPILATION FOR 30 YEARS





# Record News

Seven days in the hot vinyl kingdom

## THIS WEEK'S SINGLES

**MICHAEL GREGORY:** 'Jubilee' (BMG Records) – Avant garde guitarist goes pop.  
**KARIYA:** 'Let Me Love You For Tonight' (Sleeping Bag Records/Cartel) – Production and songwriting team Bob Moss and Jerry Ferry say, "She's not a teenage bimbo, we know that she really can sing".  
**FREDDIE MERCURY & MONTSERRAT CABALLE:** 'How Can I Go On' (Polydor) – More high camp from Freddie and his friend.  
**THE WOLFGANG PRESS:** 'Kansas' (Rough Trade/Cartel) – The A-side is a re-recorded, extended version of 'Kansas' and there's two previously unreleased songs, 'Scratch' and 'Twister', on the B-side.  
**GLENN FREY:** 'Soul Searchin'' (MCA) – Former Eagle who's been appearing in *Miami Vice* lifts the title track of his album.  
**TGT:** 'Machine Gun' (Play It Again Sam) – Anonymous musicians from the "cult underground" get down and get weird with industrial acid techno house.  
**HG WELLS:** 'Walkin'' (BMG Records/Ariola) – Despite record company efforts to uncover any background information, the identity of Mr/Ms Wells remains a mystery.

**TIL TUESDAY:** 'Lucky' (CBS) – Back after a two year absence with a song by singer and leader Aimee Mann, and her ex-boyfriend.  
**IG:** 'Sold On You' (Phonogram) – Their first release for 18 months and a taster from their album due-out next month.  
**SEQUAL:** 'I'm Over You' (Capitol) – Female dance duo who have spent the last few months working with such names as Mantronik and Stock, Aitken, Waterman.  
**FRANK WHITE:** 'One More Lonely Night' (PRT Records) – Recorded last year at London's Pavilion Studio, this track was originally released as a limited edition of 1,000 copies on White's own label.  
**MONIE LOVE:** 'I Can Do This' (Cooltempo) – Debut from female rapper who's been working with DJ Pogo.  
**DOROTHY:** 'Loving Feeling' (Chrysalis) – An original, not a cover of the Righteous Brothers standard, from Gina and Vicky. Both were once members of The Raincoats.  
**COMMANDO:** 'Tell Me' (Nowyertalkin') – Swedish rockers who've already been compared to The Pretenders and Eurythmics – which means they have a girl singer!  
**IAN NEVILLE:** 'Not Just Another Girl' (Polydor) – Son of Aaron Neville, the famous New Orleans singer best known for his 'Tell It Like It Is' hit.



**THE PROCLAIMERS:** 'I'm On My Way' (Chrysalis) – Includes a live version of 'Over And Done With' on the B-side, plus two more live tracks on the 12-inch and CD.

## THIS WEEK'S ALBUMS

**ROADSIDE PICNIC:** 'Roadside Picnic' (Novus/RCA) – A fusion band who leave no style uncovered. Reggae, jazz, classical and rock: they've embraced the lot.  
**APOCRYPHA:** 'Eyes Of Time' (Roadrunner) – Apparently unrecognisable from the band that released 'The Forgotten Scroll' in '87. Led by guitarist Tony Fredianelli, they've now tightened up their act.  
**OVERLORD X:** 'Weapon Is My Lyric' (Mango Street/Island) – Prime mover in the X Posse and previously known as Kool Doc Rock. "We don't rap American," he declares, "we're British and we try to be ourselves."  
**VARIOUS:** 'A Food For Thought' (Netzwerk Europe/Play It Again Sam) – Second sampler from the Brussels-based label featuring electronic bands Severed Heads, Manufacture and Single Gun Theory plus pop bands MOEV and The Water Walk, as well as a Chris & Cosey track.  
**THE STRETCH HEADS:** 'Five Fingers, Four Thingers, A Thumb, A Facelift And A New Identity' (Moksha) – Twenty-two tracks from the Paisley grunge merchants, including a "classic" rendition of 'I Should Be So Lucky'.

**MARTYN BATES:** 'Love Smashed On A Rock' (Integrity) – Former Eyeless In Giza member goes solo with a combination of semi-acoustic, 12-string and electric guitars and harmonium to create "folk blues balladry tinged with jazz-flavoured blasts".  
**SOULED AMERICAN:** 'Fe' (Rough Trade) – Roots Americans from folk to rock, cajun to country, blues to soul.  
**THE SHRUBS:** 'Vessels Of The Heart' (Public Domain/Backs) – Second album, following on from last year's 'Another Age' single.  
**CONFLICT:** 'The Final Conflict' (Mortarhate) – Back with their new line-up, featuring Steve Ignorant from Crass and guitarist Chris Parish. Ten vinyl assaults on the powers that be.  
**THE JAZZ RENEGADES:** 'Playing For Real' (Acid Jazz/Revolver) – "Danceable fusion" from the band who collaborated recently with jazz rapper Roberto Galliano and are led by tenor sax player Alan Barnes and former Style Councillor Steve White.  
**DIESEL PARK WEST:** 'Shakespeare Alabama' (Food) – Out to coincide with their tour with Big Country and produced by Chris Kimsey (of Rolling Stones note). Two extra tracks on the CD. The album will be available at a budget price (£3.99) for a limited period.



# LOVE UNITS

A FUN STORY OF SEX OVER THE PHONE ON 7" AND 12" SINGLE & 4-TRACK CD SINGLE  
 WIN – FOREVER RINGING IN YOUR EARS AT

## TOUR DATES

JANUARY 20TH – DINGWALLS 'JINGS'  
 JANUARY 27TH – GLASGOW – 'QUEEN MARGARET UNION'

JANUARY 28TH – ABERDEEN – 'THE VENUE'  
 JANUARY 29TH – EDINBURGH – 'QUEENS HALL'  
 FEBRUARY 3RD – LONDON 'MARQUEE'  
 FEBRUARY 4TH – SHEFFIELD 'LEADMILL'





# Tour News

## A rush of blood



**THE HEART THROBS** promote their new single, 'Blood Like A Stone', with gigs at Southampton Raffles February 9, Bath Moles Club 10, London Fulham Greyhound 11, Bournemouth Academy 14, Leeds Duchess of York 16, Hull Adelphi 17, Birmingham Cod Club 19, Trent Polytechnic 20, London Camden Palace 21 and London Camden Falcon 24.

**KITARO**, "one of the most acclaimed recording artists in the Orient", arrives in the UK for a show at London's Dominion on February 18.

**THE NEIGHBOURHOOD**, who have just completed a successful string of UK dates, support Simply Red on their forthcoming UK tour.

**VOW WOW** have lined up their most extensive British tour to date, which will coincide with the release of their new album and single, 'Helter Skelter'. They play Oxford Polytechnic March 2, Wolverhampton Polytechnic 4, Reading Majestic 8, Bristol Bierkeller 9, Milton Keynes Woughton Centre 10, Sheffield University 11, Birmingham Goldwyns 14, London Astoria 15, Folkestone Leas Cliffe Hall 16, Walsall Junction 17, Manchester International 18, Aberdeen Ritzy 21, Edinburgh Venue 22, Newcastle Riverside 23, Bradford St George's Hall 24, and Bury St Edmunds Exchange 25.

**BLOW UP** promote their forthcoming album, 'Sidekick', at St Helens Citadel January 28, Grimsby Gullivers 31, Hull New Adelphi February 1, Leeds Duchess Of York 2, Huddersfield The Wharf 3, Portsmouth Hornpipe Arts Centre 10 and London Camden Falcon 11.

**TOO MUCH PEACE AND QUIET** play a one-off London gig at Stoke Newington Golden Lady on February 5.

**THE VOLUNTEERS** air tracks from their new album, 'Bladder Of Life', at Bolton Crown And Cushion January 31, Halifax AEU Club February 3, Widnes Derby Arms 8, Manchester Swinging Sporrán March 3 and Wigan The Den 10.

**THATCHER ON ACID**, Political Asylum and Danbut Nobacon rock out for the No Poll Tax campaign among other benefits at Sherborne Woolmington Hall February 4, London Islington Lady Owen Arms 5, Middlesbrough Empire Hotel 6, Bradford One In 12 Club 7, Wolverhampton George Hotel 8, Edinburgh Venue 9, Liverpool Planet X 10, Manchester Swinging Sporrán 12, Nottingham Eden 13, Lancaster Gregson 14, Norwich Arts Centre 15, Southampton Labour Club 16, Milton Keynes Counterpoint 17 and Brighton The Richmond 19.

**PICTURE THIS**, the London-based five piece currently attracting record company attention with their 'Awake' and 'Whatever Happened To Terry' demos, play London gigs at Fulham Greyhound January 25 and Woolwich Tramshed February 9.

**TUNNEL FRENZIES** play Manchester Swinging Sporrán on January 28, supporting AC Temple. They have also lined up London dates at Finsbury Park Sir George Robey February 13 and Kentish Town Hype 14.

**BASIL GABBIDON'S BASS DANCE** extend their UK tour with dates at Brunel University January 28, Glamorgan Polytechnic February 3 and Cardiff University 11.

**RAM**, Dirty Shoes and Strega are planning a gig to raise cash for a teenager orphaned in the Lockerbie air disaster, at Brighton Richmond Pub on February 3.

**FRANTIC FLINTSTONES**, the "Didcot based psycho slappers", play Birmingham Breedon Bar January 27, London LMS February 4 and Birmingham Kaleidoscope 7.

**BROTHER BEYOND** have added a second date at London's Hammersmith Odeon on March 16.

**SHAKIN' STEVENS** hits the road with a 26 date UK tour, to follow up the January release of his 'Jezebel' single. Catch Viz comic's favourite rock star at Nottingham Royal Centre March 23, Blackpool Opera House 24, Halifax Civic Theatre 25, Liverpool Empire 26, Bristol Hippodrome 27-28, Sheffield City Hall 30, Carlisle Sands Centre 31, Edinburgh Playhouse April 1, Aberdeen Capitol 2, Newcastle City Hall 4, Leicester De Montfort Hall 5, London Dominion 6-7, Manchester Opera House 9, Harrogate Centre 10, Scarborough Futurist 11, Wolverhampton Civic Hall 12, Brentwood Centre 14, Southampton Mayflower 15, St Austell Coliseum 16, Oxford Apollo 18, Portsmouth Guildhall 20, Brighton Centre 21, Reading Hexagon 22 and Birmingham Alexandra 23.

**THE CLAIM** promote their new single, 'Wait And See', with dates at Ipswich Council Chambers January 27, Chatham Victorias 28, Manchester University February 2, York Spotted Cow 3, Cliffe Scene 70 Youth Club 4 and Oxford Jerico Tavern 10.

**WE ARE GOING TO EAT** headline gigs at Canterbury Keynes College January 30 and London Marquee 31.

**BRIAN SPENCE** with his six string guitar, plays London Harlesden Mean Fiddler (Acoustic Room) on January 31.

**SALLY TIMMS** plays her first solo date for some while at London Harlesden Mean Fiddler on January 28.

**MDMA** have lined-up a brief cross-country jaunt, visiting Leeds Duchess of York February 6, London Camden Palace 7, London Kilburn National Ballroom (with The Godfathers) 14, Brighton Escape Club 19 and London Camden Dingwalls Panic Station 20.

**RED JASPER** play Gloucester The Guildhall January 26, Oxford The Dolly 31 and London Harlesden Mean Fiddler February 5.

**THE THIRD UNCLES**, who recently wrote the theme music for a new HTV series, "kick up a manic dust storm of hard-nosed pop lust" at Cardiff Chapter Arts Centre January 28, London Fulham Greyhound 30, Cardiff Chapter Arts Centre February 17 and Hull Adelphi Club 25.

**KICK** play a string of London dates to promote their debut album, 'Providence', at Camden Dingwalls January 31, Finsbury Park Sir George Robey February 1, Oval Cricketers 7, Kentish Town Hype 9, Angel Islington Lady Owen Arms 11, Finsbury Park Sir George Robey March 1 and Kentish Town Hype 3.

**TEXAS**

Thursday, January 26th  
SALFORD UNIVERSITY

Friday, January 27th  
TREForest, POLYTECHNIC OF WALES

Saturday, January 28th  
LIVERPOOL POLYTECHNIC

Friday, February 10th  
VENUE, EDINBURGH

Saturday, February 11th  
GLASGOW ART SCHOOL

Sunday, February 12th  
DANCE FACTORY DUNDEE

phonomgram  
I DON'T WANT A LOVER  
The debut single available on 7 inch, 12 inch and CD single



# Inside Stories

**SOUND OFF!**



**THE READERS WRITE TO REPLY**

## A problem of independence

I AM writing to you concerning your "Independent" chart, and the way in which it is compiled.

I realise that whatever is done it is hard to get an accurate assessment of sales, and probably the Gallup system is the most accurate in the majority of cases.

However, as an individual it is impossible to sell records through the record chains of HMV/Virgin/Our Price. They will not open accounts with individual labels such as ours (Honey Bee Records, Zoot And The Roots' own label).

This fact, coupled with the problems at Red Rhino, has left us with a big problem, since many of the Gallup shops are major chain stores. Zoots' album is registering directly to indie shops, but we do not have a hope in hell of getting into your chart whatever we do.

We had the same trouble when we released our own single because HMV etc have a policy of not stocking independent singles (unless they are in the charts), and especially not if they are released by the band themselves.

I feel that, at a time when the major record companies have an increasingly stronger hold on the music business, it is up to you to make sure that the indie chart is truly indie and not dominated by the likes of Kylie Minogue, Erasure, Stock, Aitken, Waterman etc, who have as much money as the majors; they must have if they can advertise on TV.  
Miranda McMullen,  
Zoots Management, York.

## Kill or Cure – J Mascis changes his mind

LAST WEEK we exclusively revealed the next Dinosaur Jr single as a cover of The Jesus And Mary Chain's 'Just Like Honey'.

Well, DJ frontman J Mascis has had a change of mind. Rising from a quick 40 winks, J proclaimed: "Yeah, like, we'll be doing a Cure

song. Robert Smith is a much more laid-back kind of guy than Jim Reid. I like that. *Sounds* did not make a mistake, OK?"

The single will be 'Just Like Heaven', originally on The Cure's 'Kiss, Kiss, Kiss' album.

# The singing detective

**L**IVING IN the shadow of brother Sly has long been difficult for the affable musician and actor Frank Stallone.

But he's now emerging in his own right with a cinema career which began predictably enough with his appearance in *Rocky*. Since 1986 he's completed nine films.

This week sees the follow-up to his brawling barman in *Barfly* as the cowpoke, C&W-singing detective Ledray in *Heart Of Midnight*.

"I've been charged with nepotism. In 12 years I've been in five of his films. In all five I've had a sentence of dialogue and one-and-a-half minutes of screentime. So I haven't built a career on that. Getting cross-collateralised can drive you crazy and some people fold under it. But I don't plan on folding. I keep on my game plan."

Music also features in 39-year-old Frank's game plan. With a career reaching back to the '60s he now has four albums under his belt, several Grammy nominations, and shared credits for the soundtrack to *Saturday Night Fever* follow-up *Staying Alive*. This summer he plans to record an album of "contemporary" music to follow his last LP of big band standards, 'Day In, Day Out'.

Frank's rock tastes are traditional.

"I love the big band stuff. I'm a little lost where rock 'n' roll is right now. I understood The Beatles and I understood Chuck Berry, Little Richard and the R&B stuff. But heavy metal men with their hair ratted-out... I can't understand what they're talking about – devil worship or what?"

His current UK raves are

## Life's hard when you're Sly Stallone's brother and you want to act. TOBY ROSE sympathises



FRANK STALLONE: *Rambo* never started a fight...

George Michael, Pet Shop Boys and Go West.

For *Barfly* his friend Mickey Rourke defied the producers and stood by Frank as the beefcake barman.

"I must say there was some resistance from the company. I said, I'm used to that, being a Stallone. They said Mickey didn't want me on the film. I said fine – if that's a professional decision that came down from the top, I accept it."

"The next day he ran into Cannon's office and freaked out and said, I'm walking off the set and taking everyone with me. I'm ready to go with Frank."

Now Frank's back as singing detective Ledray in *Heart Of Midnight*...

"I'm the only one who's funny in this movie. I'm funny but I take my job seriously, a kind of cynic."

With headlines again screaming of Rambo-style carry-on, fictional lawman Frank sheds light on the phenomenon.

"They interpreted it wrong. Rambo never started a fight, he's always there to help people. I read about this guy in England who thought he was a Rambo, they misinterpreted it. They're wrong."

His belief in Rambo's pacifism is underlined in the title track he penned for *Rambo: First Blood Part Two*, which he called... 'Peace In Our Life!' Which just goes to show Frank Stallone has a keen sense of irony.

## Young gun goes for it



LOU: DIAMOND geezer

**T**HEY'RE ALL challenging the dominant WASP culture," observes Lou Diamond Phillips of his major film roles to date.

First as Richie Valens in *La Bamba*, then gang member Angel in *Stand And Deliver* and now as Mexican Indian Chavez Y Chavez in *Young Guns*, Lou is unique as a front rank Latino Hollywood star.

"I grew up in Texas and was often mistaken for Mexican and had many Mexican friends."

"On my mother's side I'm mainly Filipino with some Hawaiian, Chinese and Spanish. On my father's side I'm Scot Irish and one eighth Cherokee Indian. Give me a brown race and I can play it!"

*Young Guns* is a roll call of Hollywood's hottest names. Lou co-stars with Keifer Sutherland, Charlie Sheen and Emilio Estevez in the compulsive true story of Billy The Kid (played by Estevez). The film sees these gelled-up modern American heroes become Wild West hoodlums. As The Regulators they're out to revenge the killing of their boss, English rancher Terence Stamp, initially as legitimate deputies and then as outlaws.

His closest colleague on *Young Guns* was Keifer Sutherland, a friend ever since a chance encounter in an LA shopping mall.

"We hit it off and, as is the case when you meet somebody you respect, you say you hope to work with them someday. The nice thing was we were working together within a month."

Joining Keifer and the others for *Young Guns*, ego clashes were expected. But existing friendships made it more like summer camp on set in the New Mexico desert.

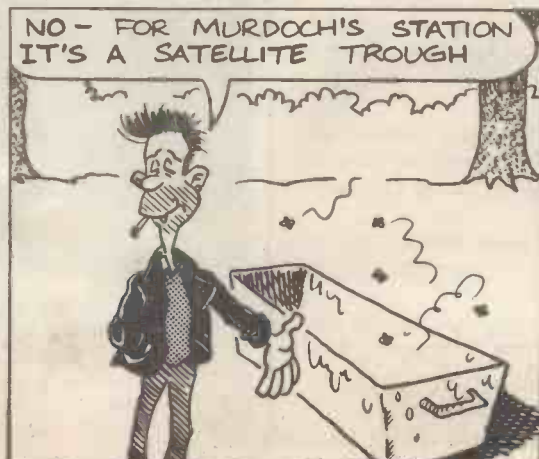
"It was a serious film but we had a great time together. Anytime you get too serious about your work, I think you get a little too tight. The nice thing was we were the same age. We could sit around and we understood what each other was going through."

Phillips goes straight onto his next film, *Lakota*, starring with Keifer Sutherland, while in the US his latest, *The Bank Job*, has just been released.

"It's about bank robbers and I'm the youngest of the gang, the driver of the getaway car. But he's a beach bum, an outsider really. Maybe it's in my nature."

TOBY ROSE

**UT**



© ALAN SEAMAN KEV F. A. PEN



# Inside Stories

## Dear Brian

MY LIFE is in a real mess at the moment, and it's all due to my embarrassing dad.

We used to get on so well, too. He got me a job as a boot scrubber at his football club, and later gave me my first break playing for the first team.

But just when things were looking bright, disaster struck. One night, in a fit of rage, Dad attacked a group of identity-card-free hooligans strolling on our lawn. Fortunately, a nearby squad of law enforcers failed to notice the incident, but by chance a nearby TV camera did.

Now all my friends are teasing me, saying, When's the big match with Mike Tyson?

My social life is ruined and I fear my career could soon be on the line. What can I do?

■ **BRIAN SAYS:** Well, Nigel. . . er, I mean, young man, you could be right. I'd be damn grateful for all your father's done for you, and hope he doesn't guess who you are from your snivelling diatribe. Otherwise, you could find yourself dropped from the squad and end up a penniless beggar or, even worse, at Spurs.



## A three-minute slot

**E**DINBURGH THREE-MINUTE magicians Win have long displayed an interest in the techniques and tricks of the advertising world. They took a lyrical insert for their 'Unamerican Broadcasting' single from a Mary Quant advert. On live dates in 1987 they played ads between songs. And their 'You've Got The Power' was used as the soundtrack in an award-winning McEwan's lager advert.

Now, with the latest redesign of the magazine *Woman's World*, Win are getting their most notable subliminal advertising payback to date. When the photo of the model on the cover is superimposed over the *Woman's World* logo it becomes virtually identical to the Win logo.

The similarity is well illustrated by the sleeve of Win's current single, 'Love Units', but this stylistic interchange goes back further than that, as Win frontman Davey Henderson explains.

"With our 'Shampoo Tears' single we were modelling the sleeve on a woman's magazine cover, trying to get that feel, that softness."

And now they're ripping you off?

"Aye, I definitely think so. Personally, I don't even like the

Scottish pop group in sublime subliminal advertising coup! ROY WILKINSON gets the cover story



new version of our logo - it's meant to look like the box from *Life* magazine or something."

Was calling yourself Win a conscious attempt to receive subliminal advertising, playing off competitions offering the chance to win, win, win?

"That was definitely the idea.

When we got a smash hit single, people were meant to remember our name and then get reminded of it by *Sun* bingo adverts on telly. Unfortunately that hasn't happened yet."

With *Woman's World* on their side that could well be changing.

## SHAMEN

in gorbachev we trust

available on album, cassette and c.d.

fiend 666, fiend cass 666, fiend cd 666

Tour dates: February

- 11th - glasgow - strathclyde university
- 12th - edinburgh - the venue
- 13th - newcastle - the riverside
- 16th - lancaster - lancaster university sugarhouse
- 17th - manchester - manchester university
- 18th - walsall - junction 10 club
- 20th - brighton - the escape club
- 21st - norwich - the arts centre
- 22nd - london - t+c 2 islington
- 23rd - sheffield - the university
- 24th - newport pagnell - the electra
- 26th - cardiff - the venue





# THE APPLIANCE OF SCIENCE

**Rush grapple with hi-tech again on their new live double album, 'A Show Of Hands'. Roy Wilkinson hears of their love-hate relationship with computers**

**C**ANADIAN ROCK behemoth power triumvirate in double live album self-fossilisation blow out! For the third time!

Alert, alert, excess all areas – surely this isn't a healthy activity for man or dinosaur?

Following on from 'All The World's A Stage' and 'Exit... Stage Left', the current Rush 24-inch tour testament, 'A Show Of Hands', is the band's third shot at gatefold-sleeve-double-live-albumdom.

And, of course, these artefacts are habitually scathingly dismissed as evidence of the stadium-bound senility of the megabuck rock combo. But, if you alter your perspective, it's possible to see the hi-tech stadium performance and its attendant vinyl offshoots as logical, even natural terrain for Rush.

The three members of Rush are obviously consummate musical technicians. When this is combined with the way the band have embraced technology, both in the performance and the subject matter of their songs, you could argue that the stadium show, with its emphasis on state-of-the-art visual and sonic technology and precision organisation, is something with which the band have a natural affinity.

Neil Peart, the band's drummer and lyricist, a man who employs the potential of technology to the extent of using a revolving two-drum-kit turntable set-up onstage, is in two minds about this hypothesis.

"I see the connection you're making," he says in his precise, articulate variation on the North American tongue. "Technology is still always a difficult thing for me to grapple with in songs. I've certainly dealt with it a lot, going back to 'Natural Science' where I put forward the argument that science is a natural thing, and that like other natural



RUSH: "TECHNOLOGY does have a darker side."

things, we need to tame and preserve it.

"But it does have its dangerous side and a song like 'The Manhattan Project' (the name given to Oppenheimer's development of the first atomic bomb) was an attempt to be objective about the dark side and to demythologise the whole idea of nuclear power.

"But, I'm much more an organic person by nature. I love the energy of the city, but I am a private, introspective, even introverted, individual. So I would say I'm more content sitting under a tree than in an arena full of technology. But at the same time, my ambition and my creative side demands that I use technology as a tool.

"My organic interest in music is rhythmic which is pretty fundamental, and writing lyrics means putting things down on paper, so that's a very fundamental method. But when I see a computer that'll help me, or I see digital sampling which'll conceivably give me every sound in the world onstage, then I can hardly resist.

"But as I say, technology does have a darker side and in music it can be used as a mask rather than a tool."

**E**VEN IF Neil doesn't see himself as totally at one with technology, it's difficult to connect Rush with the kind of technofear that plagues someone like

REM's Michael Stipe.

"Certainly, we've made enormous use of technology. Especially being a three piece, it's been an invaluable tool to us – it's constantly expanded what we can do.

"I don't have a fear of computers because I use them every day. But I do have a lot of trouble with machines – I might understand how they work intellectually, but if I try to fix them there's definitely no empathy there. If some people are at one with machines then I'm definitely at two with them."

One of the pieces featured on 'A Show Of Hands' is 'Time Stand Still', a song that deals with appreciating the moment to the maximum before it's lost to the past forever. Is there a connection here with the live albums and the way they record Rush performances forever?

"Oh yes, there really is, because you so rarely get to see yourself play. We have a concert video coming out, and being able to see a show does really bring a massive shift of vantage point.

"When I listen to a performance I'd forgotten, certainly the train of thought that was in my mind at the time I played is brought back. My mind jumps all over the place, from what I'm doing to what I'll be doing in a few seconds to what somebody in the audience is doing.

"That's the confusion, the mental

state of loss, and that's a nice thing to step out of – to step out of that continuity and concentration and that level of intensity and just be able to enjoy it, to appreciate it as a finished thing. That's the leisure you don't have at the time."

Could 'A Show Of Hands' inclusions like 'Big Money' and 'Marathon' be seen as subtitles for the performance process? After all, arena shows are virtually synonymous with the generation of big bucks and marathon duration.

"Marathon' certainly has a metaphor to playing a two-hour show. There is a kind of mental focus in the Zen state that goes with long distance running and that definitely is comparable to getting yourself into a groove for playing a long live show."

And long term tour grind? "Touring has become a science for us: of how to do it and what system of work works best for us – how many days in a row put us at our peak and how many push us over the top. We like to be away for three weeks, then home for a week. It's on that kind of rotation."

**A**T times like this, Neil sounds like a time and motion consultant from some industry. Which is just what a Rush tour is – so does it feel strange to be at the centre of a mobile industry on this scale?

"Yes, it does – and obviously it has its difficulties. But there is a sense of power in it, a sense of achievement. That's satisfying, and there's a responsibility that comes naturally from working on that scale.

"It's a big responsibility for the 40 people who work for you. Then there's the scale of economics involved and the record company politics involved. It can become a headache, certainly. I'm very much into immediate gratification, having things happen, dreaming ideas up and making them come true. So when stupid things get in the way of that, I get very impatient."

Realising fantastic notions? The man sounds like Steven Spielberg, and rightly so, because Rush's hi-tech entertainment machine is not that far removed from the Hollywood dream factory. Both work on awesome schedules and both are oiled by big money. In which case it's happy coincidence that a rush is movie industry jargon for the first print of a film. Moving pictures indeed.

## P.W.E.I. CAN U DIG IT?

OUT NEXT WEEK | THE NEW SINGLE

ON SEVEN: PB 4 26 21 | ON TWELVE: PT 4 26 20 | ON CD: PD 4 26 20

ALSO ON LIMITED EDITION ORANGE VINYL SEVEN: PB 4 26 19

PRODUCED BY ANDY COX AND DAVID STEELE OF FYC

THE POPPIES ON PATROL | FEBRUARY

03 NORTHAMPTON ROADMENDERS | 04 LONDON TOWN & COUNTRY CLUB | 06 BOURNEMOUTH ACADEMY | 07 PORTSMOUTH POLYTECHNIC | 08 BRIGHTON TOP RANK | 09 NOTTINGHAM TRENT POLY | 10 BIRMINGHAM HUMMINGBIRD | 11 NORWICH UEA



A RIBBON MUSIC GROUP COMPANY



# IBIG COUNTRY



### ONTOUR

- |        |            |                |
|--------|------------|----------------|
| 22 JAN | LONDON     | HAMMERSMITH    |
| 23 JAN | LONDON     | HAMMERSMITH    |
| 24 JAN | LONDON     | HAMMERSMITH    |
| 26 JAN | NOTTINGHAM | ROYAL          |
| 27 JAN | SHEFFIELD  | CITY HALL      |
| 28 JAN | NEWCASTLE  | CITY HALL      |
| 30 JAN | EDINBURGH  | PLAYHOUSE      |
| 31 JAN | ABERDEEN   | CAPITOL        |
| 1 FEB  | LIVERPOOL  | EMPIRE         |
| 3 FEB  | MANCHESTER | APOLLO         |
| 4 FEB  | NEWPORT    | CENTRE         |
| 5 FEB  | PORTSMOUTH | GUILDHALL      |
| 7 FEB  | POOLE      | ARTS CENTRE    |
| 8 FEB  | CORNWALL   | COLISEUM       |
| 9 FEB  | GLOUCESTER | LEISURE CENTRE |
| 11 FEB | BIRMINGHAM | HUMMINGBIRD    |
| 12 FEB | NEWCASTLE  | CITY HALL      |
| 14 FEB | GLASGOW    | BARROWLANDS    |
| 15 FEB | GLASGOW    | BARROWLANDS    |

 **THE NEW SINGLE**   
**PEACE IN OUR TIME**

7" - 12" - CD & SPECIAL 7" POSTCARD PACK

ALL FORMATS FEATURE PREVIOUSLY UNAVAILABLE TRACKS. CD SINGLE FEATURES THE CLASSIC "CHANCE".  
COMING SOON ON VIDEO "PEACE IN OUR TIME · LIVE IN RUSSIA"





Nice is an insult – when you're in **Loop** that is. **Mr Spencer** discovers that triviality is the enemy as he probes the band who pour scorn on claims that they've sold out. **Peter Anderson** shines a light

# EVER DECREASING CIRCLES



**T**HERE'S NOTHING lovable about Loop. This causes problems, because people meet them expecting a bunch of spaced-out goofballs with whirling eyes.

Instead, they get Neil, who sits and stares silently out of the window; John, who speaks only occasionally; and Robert, who talks a lot — but only if you ask him about recording techniques and the characteristics of various brands of wah-wah pedals.

Loop may indeed play ear-mincing, kaleidoscopic rock 'n' roll, but as individuals they bear no resemblance to the vivid, almost cartoon-like personalities that make up the likes of Crazyhead, The Wonder Stuff, or even Dinosaur Jr.

Loop take their craft seriously. It's The Music That Matters is their motto, and fiddly little background details are a waste of time.

Nothing, they say, should be allowed to divert attention from their rolling, humming, deafening, electric guitar noise symphonies.

"When we started people kept on asking us all the time, How many acid tabs do you drop? And it wears you down after a while, you just get so f\*\*\*ing bored with the same questions all the time.

"In the end you find yourself not even bothering. It's a bit bad really, but it's getting better now. People are managing to get to grips with us at last."

Robert gives me a meaningful look, John does something complicated with his fingers (hard to see with all the hair in the way) and Neil, continuing to gaze out of the window, merely nods. The urge to check this man's pulse for traces of life is strong.

They're an odd bunch and yet, somehow, they've hit upon a winning formula, packing in the crowds and enjoying the kind of feverish loyalty only bestowed upon a highly select minority of rock acts.

Loop's new album, 'Fade Out', will soon be floating effortlessly to the top of the indie charts.

Just watch it go.

**A** FEW people, whose names I won't mention, are actually meaning about us playing to 1,500 people now at the Astoria. We've not sold out, we've got very tough ideals and we've kept to them. We've never even done anything that we didn't want to do."

Robert is exasperated. How could people say such things? The 'sell-out' jibes may be totally dumb, but they're getting to him, and they shouldn't.

"I think 'selling-out' is when... I mean people want us to still be playing down some f\*\*\*ing small little pub, so everyone can be really underground, you know? The fact is we're booked into the Astoria because that many people want to see us, so surely that's fair enough.

"We do sound as big in a large place as we do in a smaller place. I still think the music can drag you into whatever people like getting into. I don't see that there's any difference, really.

"Every gig we do is almost a one-off for us, because we try to put 100 per cent commitment into everything we do. Laziness comes into it with some bands after a while, because they start believing their own press, and they don't really care any more about what they're doing."

Have you always been attracted to high volume?

"Oooh, yeah. That came from all the groups I used to be into when I was younger, the Velvets and the Stooges and that. But we don't use high volume for high volume's sake. It's our fifth instrument, you can create an atmosphere with it. We use volume.

"We've had people telling us we're too loud, but that's not their business. We're doing the business and we're trying to create the best possible atmosphere to listen to our music."

Loop are very much into sound ("I make no bones about that," says Robert, currently nursing a perforated ear-drum to prove it) and the effect that a well-aimed chunk of psychedelic grunge can have on the human mind.

Although they confess to a

wholehearted approval of compact discs, among Loop's primary concerns is the restoration of stereo to its former twin-pronged glory.

Robert talks affectionately of the medium's early days, albums by The Hollies where you'd get all the bass and drums on one side "...and the guitar and vocals all on the other. It never swims around or anything, it's just there.

"From the moment the record starts, to the moment it finishes, you can guarantee you'll hear exactly the same things out of each speaker."

Coincidentally, good stereo separation was a trademark of both Hawkwind and Black Sabbath — the two bands with whom Loop are most frequently compared.

And it really is a coincidence. For, spurred on by all the comparisons, Robert's curiosity recently drove him into buying his first Sabs and Hawklords LPs. Neither group impressed him.

"I never really owned records by people with long hair. I've always been into music. I inherited my father's collection of stuff like The Byrds, Neil Young and Buffalo Springfield, things like that.

"Everyone went through that punk

thing where they all sneered at the old farts, but I didn't chuck my records out, because I still admired those bands. That's what I grew up with, and a lot of Tamla Motown as well."

**T**RIVIALITY IS Loop's biggest enemy. It's what they're kicking against most of all, so getting them to own up to little personal details is like drawing blood from a stone.

We'll have to make do with the knowledge that they're fans of the downmarket end of late '60s psychedelia, and also the German techno bands of the early '70s, like Can, Faust and Neu.

Additionally, Robert used to be a bit of a tearaway at school and, still more intriguing, Loop have jobs. These range from working in garages to toiling in sandwich bars.

"Really crap jobs, you know?"

Robert sighs. He wishes he'd kept his mouth shut.

"I dunno, other people probably would like to know what we do, I guess, but really we don't class it as important. We're basically here to talk about our music, and the way we act, the way we survive, it's all there. It's in

the music."

Apart from It's The Music That Matters, another of Loop's mottos is Nothing We Do Is Nice. They often use "nice" as a grave insult — as in Neil briefly emerging from beyond the valley of death to announce that he "hates Womack & Womack's 'Teardrops', because it's nice."

When I confess to having difficulty in imagining them going out and having a good time, they pour scorn on the notion. Ridiculous idea, laughs Robert.

"But that isn't to say that when we're not doing Loop we're totally fun-loving people who just go out and set the world alight.

"I mean, there are times when you have to think about the band, you have to think about writing the songs and stuff."

How far ahead do you look with Loop?

"Until the end of next week, probably."

What about on a personal level?

"The same."

Not even a year?

"No, not really, there's no point. I might be dead before then."

But your music, Robert. That would live on.

# BOG STANDARDS

Why does the music of King Swamp bring to mind the blues of Muddy Waters? Mary Anne Hobbs wades in deep to find out. Pic by Peter Anderson



**S**WAMP. WHAT a great word. A word which becomes more and more attractive while contemplating its murky entirety in a Battersea tea room at lunchtime.

"It's really a metaphor for the way things have worked out for this band," begins singer Walter Wray.

"It's rootsy. It brings the old blues men like Muddy Waters to mind and it symbolises a breeding ground."

King Swamp began, the product of festering dissatisfaction — Shriekback exile Steve Halliwell and Gang Of Four bassist Dave Allen shacked up on the banks of the Mississippi, just outside New Orleans, with a couple of guitars.

"We were fed up. We wondered what the hell was going on with music," sighs Allen. "There were all these bands making pretend rock music... The Mission, The Cult. The

Mission seem to have come through now, but The Cult have only ever re-hashed borrowed riffs. It seemed to us there was a place for rock music again but that it should be hard hitting and exciting."

"We started talking about The Doors, Hendrix, Zeppelin and the whole '77 punk thing," continues Halliwell.

"The idea of taking dirty, grungy R&B, maintaining that original spirit, which came from an outcry against tyranny. We wanted to capture that and bring it up to date."

Two years later, guitarist Dominic Miller and drummer Martyn Barker complete a line-up that shivers with feral energy beneath Wray's deadly vocal.

**T**HIS MONTH, King Swamp release a self-titled debut album (mixed by Bob Clearmountain) of startling gravity. Meanwhile, their first single, 'Is This Love?', may smack of simplistic sex, but is virtually threadbare in comparison to the

album's remaining tracks.

"With 'Is This Love?' everyone went, Yeah, lurve, that's a single," grins Halliwell.

"There's only a couple of songs about lurve on the album; 'Is This Love?' which is about falling in love, and 'Blown Away' which is when you're falling out of love.

"Love is a bitter sort of thing that decays, like everything else, and we've tried to write about it quite accurately.

"Everyone's romantic," he smirks. "But plumbing the depths is just as interesting as singing about how, um, nice it is."

"I'm sure the album will rise above the dross and stand up as one of the better records of 1989," asserts Allen. "It was a deliberate policy to write songs like 'The Mirror', which owes a lot to The Doors, and the reference points on tracks like 'Motherlode' and 'Widders Dump' will remind people of when rock music was good."

"You can dance to it," offers Halliwell.

"And you can f\*\*\* to it."







# PANTOMIME BLUES

**C**OOLLY UNASSUMING, Tom Keifer is something of a rarity in a business where gaucherie pays.

Picking at seafood lasagne, his frank realism seems at odds with his role as mouthpiece for US arena rock conquistadores Cinderella.

"People like things that they're familiar with. I do," he admits. "I like to buy records that remind me of other records. I like new bands that remind me of an old band I used to be into. You grow up on a certain sound and that's what you like."

Is the familiarity of your highly derivative songwriting Cinderella's chief strength?

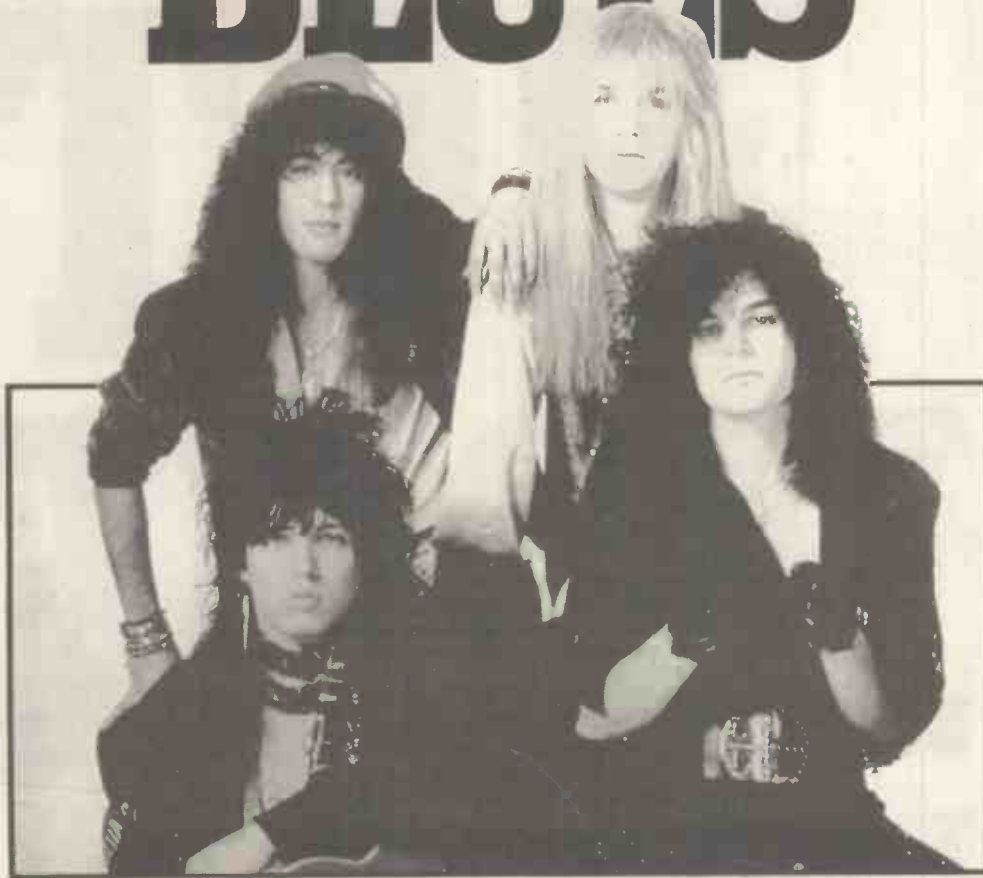
"I don't think that hurts, y'know? If you're gonna play rock 'n' roll, you're gonna play rock 'n' roll. You can play something brand new that no one's ever heard before, but it's not gonna be rock 'n' roll. And that's what we want to play - traditional rock 'n' roll - and you gotta be derivative in some way to play that."

"I haven't put anything on record though, that's a cop from anyone else."

"My song had been sung," Tom croaks on Cinderella's current second LP, 'Long Cold Winter', but it's not a self-deprecating joke, nor a pre-emptive swipe at critics. In fact, Tom can't think what he meant by that line.

"What did I mean by it? To be honest, I don't know. Let me think about it." He pauses, buttering a roll.

"No," he shrugs, "I don't know. It came to me very quickly, that line. I never even thought about it."



**Cinderella combine a glad rags image with the rich pickings of traditional rock 'n' roll. Paul Elliott hears their story of the blues**

**W**HERE THEIR 'Night Songs' debut shoe-horned AC/DC and Aerosmith licks into tacky new spandex, 'Long Cold Winter' tilts at blues. The title track sounds like blues learnt from a Led Zeppelin album, although Tom talks of other, more essential influences.

"I listen to a lotta Johnny Winter, Muddy Waters, BB King, Keith Richards - and Jimmy Page is a very bluesy guitarist. Either straight blues or rock 'n' roll that's heavily blues-influenced."

Might people have difficulty equating a strong blues influence with your stubbornly quasi-glam look?

"No, it's something that's been done before. The Rolling Stones were a blues and R&B-influenced rock 'n' roll band and they had a glam look. Aerosmith too. It's not like it's new."

Tom is an unflappable reactionary, and at its best - the husky, thumping 'Gypsy Road' - his songwriting is an irresistible vibe; off-the-cuff gut rock.

"On this record, we've opened up some doors that we can explore further. Acoustic music, blues, rock 'n' roll. I think we're an honest band. We don't put on an act for anybody. We don't have to talk about how much Jack Daniel's we drink. The music's from the heart and kids like that."

"Plus, it's a sound that hasn't been around for a while. A lotta bands claim they're blues-influenced hard rock bands, and there's not too many that really are. I've never really considered us a heavy metal band. We're a hard rock 'n' roll band."

Indeed, Cinderella's new UK offensive, the single 'Don't Know What You Got (Till It's Gone)', may quiver and snifle, but its stiffness of delivery suggests that Cinderella were born to kick bottoms, not break hearts.

Maybe it's not enough to love the blues. Maybe you have to live them too.

# THE ROBERT CRAY BAND

IN  
ACTING THIS WAY



SEE ROBERT CRAY LIVE  
ON BBC 2  
'RHYTHMS OF THE WORLD'  
SATURDAY 28th JANUARY 7.55 pm.

101 TONE RECORDS

phonogram

VERTIGO

7" - CRAY 7 · 12" - CRAY 712 (INCLUDES PREVIOUSLY UNRELEASED GUITAR VERSION)  
CD - CRACD 7 (ALSO INCLUDES "SMOKING GUN")



**D**AN STUART is about to take his beat-up '65 Dodge across a Tucson railway crossing when a Southern Pacific freight train begins crawling by. Stuart curses, more out of habit than anything else.

Chuck Prophet, brushing his lank, dirty-blond hair from his eyes, points out a drifter hopping off a rear car onto the tracks. A moment later two more jump down to the tracks and move away, the clear Arizona light separating them from the freight's shadow.

"You wouldn't believe how many families live in their cars," Stuart observes as he outlines the plight of America's so-called 'New Poor'.

Stuart knows something about living in a car: he's been sleeping in his Dodge lately. Between running battles with girlfriends and persistent insolvency, Dan Stuart hasn't exactly been living it up since Green On Red kissed goodbye to their lucrative deal with Phonogram Records.

Chuck fares a little better, picking up anonymous bar gigs around the Tenderloin, as his downtown San Francisco constituency is known. But, if you didn't know better, nothing about Chuck or Dan would lead you to believe they're sitting on one of the best rock 'n' roll albums of the decade.

'Here Come The Snakes' is Green On Red's ace in the hole, but so far they've been unable to collect on it. Red Rhino's lamented downfall has resulted in a small initial quantity of albums appearing here about a month ago, followed by the absence of any more. Meanwhile several UK labels compete vigorously for the privilege of releasing it.

In the interim, Chuck and Dan toy with the idea of a tour and console each other with banter suitable to a pulp novel about the trials and tribulations of guttersnipe musicians, like a *noir* jazz number 40 years on. Green On Red don't want a hand-out, they only want what they rightfully deserve – payable in plush hotels and liberal bar tabs.

'Here Come The Snakes' should do the trick, in the end. In the meantime, though, Dan's winging it in his hometown, Tucson, and Chuck's trimming some fat off the Tenderloin.

'The Killer Inside Me', Green On Red's farewell to Phonogram, was a formidable record, but Chuck and Dan got sick and tired of playing wet-nurse to sidemen who wouldn't go all the way. In a way you can't fault them; Stuart's vision – a tangled hybrid of country-blues and rock 'n' roll disease – might not take you over 'the edge', but it'd give anyone a panoramic view. And it's a *long* way down.

Stuart distributes the blame for 'Killer's' shortcomings: "The problem is that, as a double album, it would have been great, but Phonogram wouldn't let me do a double. I had a bunch o' songs, country songs... sense of humour songs, weird shit... but they made me pick ten songs, and I guess I picked the most histrionic, overwrought stuff cos it was hard to balance it any other way."

"We didn't do what we wanted on 'Killer' cos we didn't know each other well enough – me, Chuck and Jim (Dickinson, producer). It took time to have trust and faith in each other and be totally honest."

The secret of 'Here Come The Snakes' outrageous simplicity and perversity should be simple too, but the reasons for its effortless greatness are manifold.

"After we made 'Killer' we toured and disintegrated," Stuart explains. "I came home, my woman left me and I just split and wouldn't talk to anyone. Then Chuck got my number from one of my neighbours and called me, said, 'Why don't we do another record?'"

"I never thought I'd get back to Memphis, I wanted to kiss the ground. Hey, I wanted to finish what I wanted to do..."

Ah, *Memphis*, there's the key. Having spent one dreamlike spell there, frittering away at the dog track and absorbing Jim Dickinson's fractured folk-wisdom, Chuck and Dan yearned to revisit the birthplace of rock 'n' roll. And Sam Phillips' Studios. And, especially, Jim Dickinson.

# UGLY BUT HONEST

**Green On Red's latest LP, 'Here Come The Snakes', was both a beautiful accident and a piece of cake – according to Dan Stuart and Chuck Prophet. The straight talkin' duo admit to breaking country, rock and blues influences while carving new grooves. Ralph Traitor hears their full confession. Snake eyes by Ian T Tilton**

**J**IM DICKINSON is the lynchpin of Memphis' cult Mafia that includes such luminaries as Alex Chilton and Tav Falco. Stuart describes him as "looking like the Tasmanian Devil (from *Bugs Bunny* cartoons) when he's spinning".

His "presence" permeates 'Snakes' and undoubtedly overshadowed the sainted proceedings that created it. Chuck and Dan "goofed off" at Sam Phillips' for a while, then went up the road to Ardent Studio, itself a legendary institution, where Dickinson really got his claws into the process.

Dan fumbles to convey his mentor's gifts: "Jim's thing isn't about making music. He likes to capture life and his own sick view of how it is..."

Chuck: "He's just a liar and manipulator, paranoid eight-year-old mentality, genius, great man."

Dan: "He's one of three people I can

**"I used to laugh at country music, y'know. I thought it was all crap. It wasn't until I went through the stuff they sing about – women leaving you, heartache, all that – that I understood, hey, this is real."**  
– Dan Stuart

say I truly love. I don't like him... he's the kid who, when he gets mad, takes the ball home. He's walked out on a lot of sessions."

Dickinson did everything but walk out, digging his claws into Chuck and Dan, ripping open their potential.

"He wanted to capture our disintegration, get it on tape," says Chuck.

Dan: "It had nothing to do with making us sound good or trying to do anything. It was more like capturing some kind of decay. We paid Jim for his emotional garbage – and baggage – but we were required to leave ours at the door. He doesn't let you keep anything, he strips it off... I paid the producer to be the eight-year-old, cos I got tired of being the eight-year-old!"

"I can't believe it was so painless and free," Chuck says with wonder.

'Here Come The Snakes' might best

be described as an album that is 'bewitched'. It contains a great deal of joy – and pain – and a wealth of instinctive rock 'n' roll, the kind you could never force or contrive. It's blood from a wound...

What Chuck and Dan – and Jim – did that is so special is that, while others tried in vain to force a size ten foot into a size six shoe, they put on outside winklepickers and tramped around like a kid clattering from room to room in his dad's Hush Puppies.

Chuck and Dan, far from modifying their influences, confront them like schizos in group analysis, fidgeting and ferreting through the session with a commitment difficult to describe. For Chuck, 'Snakes' was a "beautiful accident... it's direct. There's no backward messages on the record".

"It took so long to come out... I was lookin' at an 18-month pregnancy and I just threw the baby in the river, man, post-partum blues," Dan says.

"It was like this," adds Chuck, explaining Snakes' spontaneous, compulsive performances. "Dan would say, One-two-three A, and chug along on A for a while, spiel over it and we'd try and make music out of it. I wouldn't call it clever – there's nothing clever about it... or even thought out."

Indeed, 'Snakes' cardinal strength is its dumb-assed, idiot savant, inbred and unsophisticated. The miracle is that, because of – or maybe despite – this, 'Snakes' is consummately convincing and, at times, moving. Dan's poignant, palefaced delivery of 'We Had It All', a classic country tearjerker, makes you realise how *involved* he is. It's beautiful.

"I used to laugh at country music, y'know," Dan confesses. "When I was in my Paisley phase, like the Paisley Underground, I thought it was all crap. It wasn't until I went through the stuff they sing about – women leaving you, heartache, all that – that I understood, hey, this is real."

**S**IDE BY side with the country blues nuggets on 'Snakes', which include originals like 'Morning Blue', with its wonderful "If you're looking for someone who don't give a damn/I think you've found your man" punchline, are some extraordinarily dirty rockers.

'Keith Can't Read' and 'Rock 'N' Roll Disease', 'Snakes' opening, double-barrelled, rockin' salvo, shamelessly crib numberless Stones riffs and compile them into a few concentrated lumps of rhythm.

And 'Zombie For Love', a lowdown blues prototype, has all the stink of a whorehouse and the guts of a redneck gumbo. To hear Dan, a relatively nice, cultured white boy, croon, "In the corner there's a little gal/Her hair is

wiry and how/She likes to rub my head and stroke my heavy thang" treads a divine tightwire stretched between poles of parody and demonic possession.

"Jim was going through a nervous breakdown, too, when we did the album," Dan points out. "He was really being messed around by this other band he was doing for Geffen, and kind of taking it out on us. Finally Chuck just freaked out and said something like, Ah, go on home, y'baby, we'll finish it with Joe (Hardy, engineer)... and he came in the next day and didn't say a word..."

Chuck: "Yeah, then he came in and I was workin' on a track, and I say, Gee, what do you think I should do, Jim, I'm stuck – y'know, if you get past two takes on something he gets really uptight! – and he says, I dunno, Chuck, why don't you just play somethin' decent... so then I did. *That's* production!"

"We weren't workin' too hard, either. Eight hours, that was a heavy day," Dan adds. "We'd spend half the day talking... like, Hardy would start off on why he doesn't want kids, then I say, No, kids are what life's all about. Then Jim will start pontificating about how he's only attracted to women with scars on their faces... I mean, this'll take up a good half of the session!"

"Then it gets worse," Chuck smirks. Or better, depending on how you look at it. 'Change', its staccato motif delivered with cut-and-dried precision by Prophet, epitomises 'Snakes' achievement. It synthesises country, rock and blues into a syncopated, drooling robot. The humid, creeping echoes and grinds which Dickinson brings to bear on every part of each song complements Stuart's greasy whine to a T.

And 'Change' spills into 'Tenderloin', Stuart's autobiographical tract – true confession and freeze-dried self-pity dissolved in the faintly nauseous churn of a plain blues riff. The tail-end of the song sees Stuart lackadaisically recount one relationship's pathetic disintegration.

"Yeah, and Jim really bugged me to do that end part. I didn't want to – he'd say, I wanna hear the *recitation*, like I was supposed to do 'Charge Of The Light Brigade' or something," Dan chuckles.

Chuck: "After Danny and I came back from Memphis the first time, after wasting a lot of Phonogram's money cos we didn't want to do any work, Danny decides to come to San Francisco..."

"My woman had already left me," Dan chimes in, never one to miss an opportunity to *play* the blues.

"...Danny says, Chuck, I'm gonna





**GREEN ON Red: (L-R: Chuck, Dan) "Snakes' is just broken, frayed around the ages. . . I pity the fool who produces the next one."**

write a novel, I dunno what to do. So he got goin' pretty good on a yellow pad. And he showed up with it in the studio and I got him to read it over that thing.

"That album ('Snakes') was a piece of cake. A lot of it was because, like, on 'Killer', when we made it we were leading pretty decent lives, in the studio and all, whereas 'Snakes' was just an exercise for us, it didn't matter. Phonogram knew what they wanted from 'Killer' but, like, Dickinson knows how to get there, and I have the utmost respect for that. We made 'Snakes' for ourselves."

Dan: "Chuck looks at my songs like pieces of wood, and he's gonna carve on 'em. He doesn't intellectualise it. . ."

Chuck: "Our stuff takes its influences and breaks 'em: 'Snakes' is just broken, frayed around the edges. . . I pity the fool who produces the next one."

Much as Chuck and Dan may bitch about producers and the rest of the rock 'n' roll circus, it hasn't prevented them inflicting themselves on others. They've produced Naked Prey's new album and it's the best thing that band's ever done. Stuart and Van Christian, Prey's singer, are longtime buddies, but put them in a studio together, with Dan behind the big desk, and see what goes down.

"We used a dehumanisation factor," explains Chuck with relish. "Danny'd break 'em down little by little, get 'em ready for my rap, Y'know, you're not a

total loser, you can play a little bit."

**T**HERE'S A car dealership in Tucson whose motto is 'Ugly But Honest'. You could say that's Green On Red.

You're talking about two guys who dress out of opposite ends of the same charity shop, treat their complexions like a stretch of bad road and suck on beer like a baby does a comforter. They let nature take its course and don't need a map to keep up. These are natural white boys.

Chuck looks like a film star on the slide; Dan looks like a man whose last lost weekend kept going to the end of the month. But that's just window dressing: 'Here Come The Snakes' is the

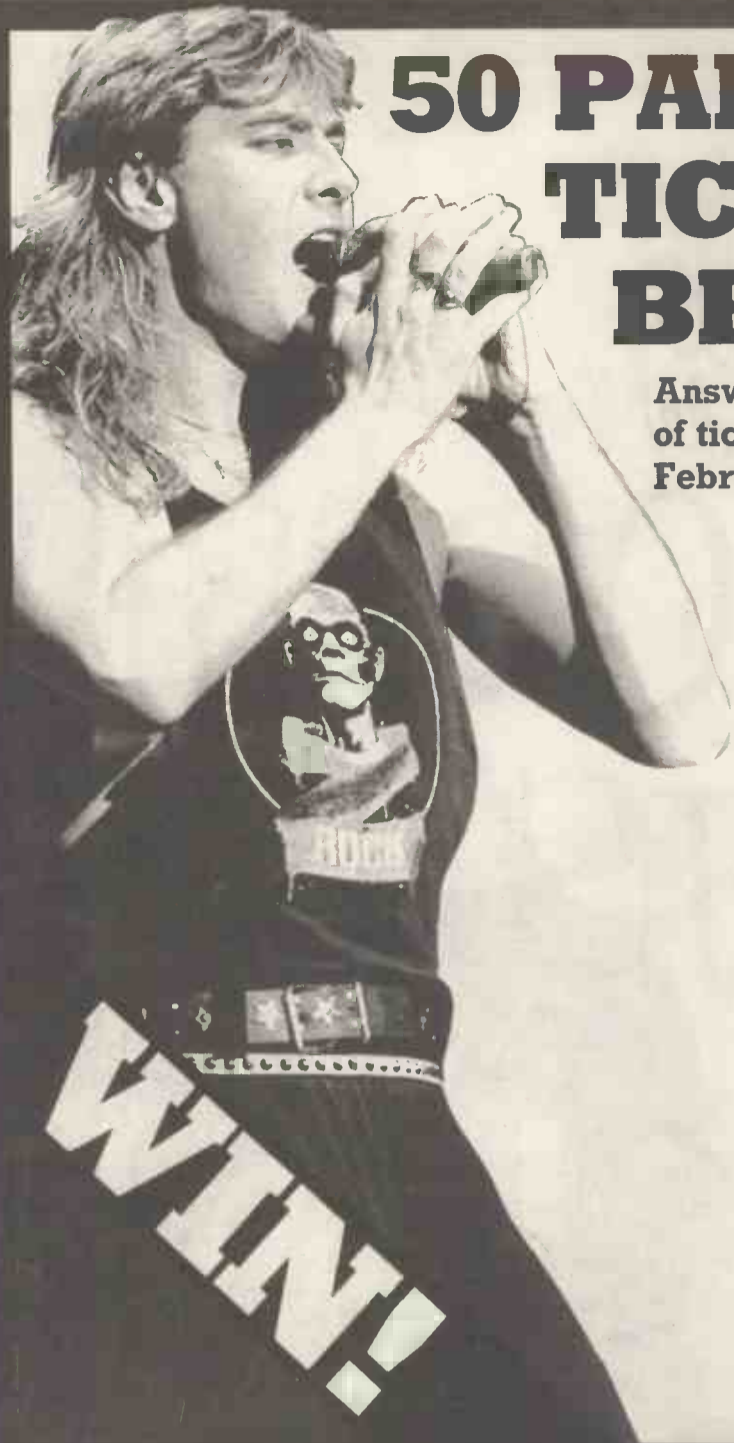
real thing, or *thang*. Either way, it's as close as you'll come this year to the heart of the beast: rock 'n' roll.

Later on, at the end of a truncated crawl of country bars, Dan and Chuck invite themselves onstage to play a final number with the house band. After Chuck has quickly coached them, they launch into a drunken 'We Had It All'.

Dan sways and jerks, eyes shut tight, hand clasping his beer glass like a security blanket. His voice careening from note to note, you can soak up the emotion with a sponge. The anguished climax is levelling.

As the last note sounds, the regulars hoot 'n' holler for more. They know the real thing when they see it.



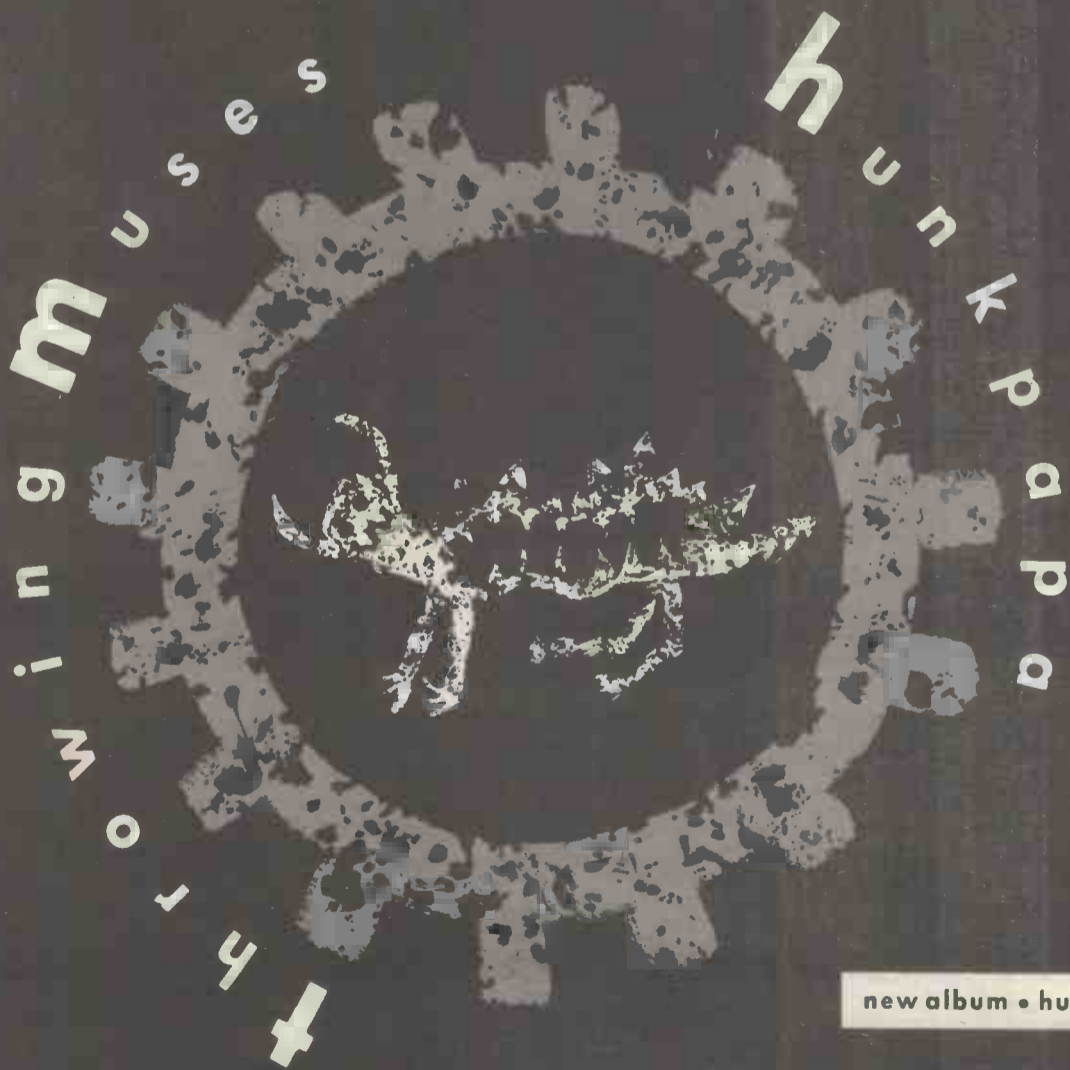


# 50 PAIRS OF DEF LEPPARD TICKETS – LIVE AT THE BRITS AWARDS

Answer the following questions correctly and you can win a pair of tickets to see Def Leppard at the Brits Awards in London on February 13. You may even get your mush on the telly . . .

1. **'Hysteria'** hit the number one album spot both in Britain and the US, but its predecessor, **'Pyromania'**, was denied a number one placing in America by the runaway success of which mega-million selling LP?
  - a. **'Synchronicity'** – The Police
  - b. **'Born Again'** – Black Sabbath
  - c. **'Thriller'** – Michael Jackson
  
2. Producer **Robert John Lange** has become an adopted sixth member of Def Leppard, contributing to the writing and arranging as well as recording of **'High 'N' Dry'**, **'Pyromania'** and **'Hysteria'**. What is Lange's widely-used nickname?
  - a. Rocky
  - b. Chopper
  - c. Mutt
  
3. Leppard singer **Joe Elliott** has written a song soon to be recorded by '70s rock legend **Ian Hunter**. Which band did Hunter front?
  - a. Budgie
  - b. Racey
  - c. Mott The Hoople

Send your answers to Sounds, Def Leppard, Greater London House, Hampstead Road, London NW1 7QZ. Closing date January 31.



new album • hunkypapa

l.p. cad 901 cassette cad c 901 c.d. cad 901 cd



# In-Tech

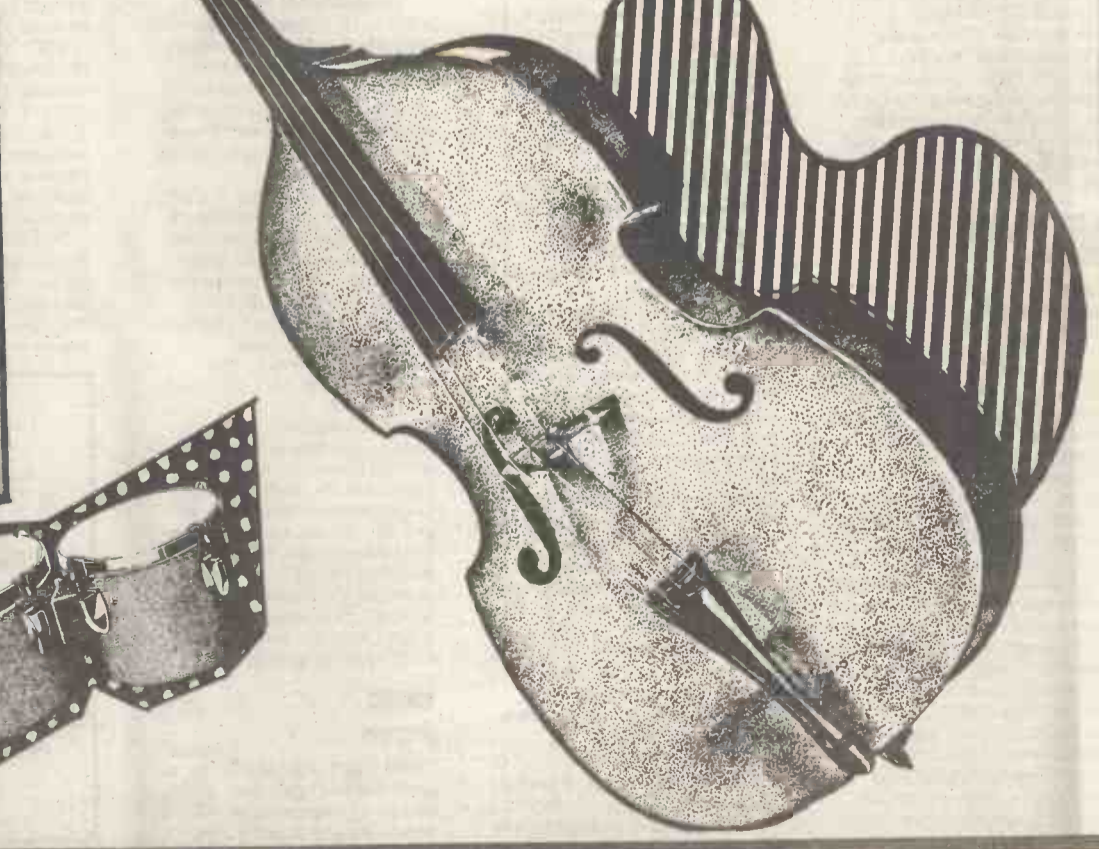
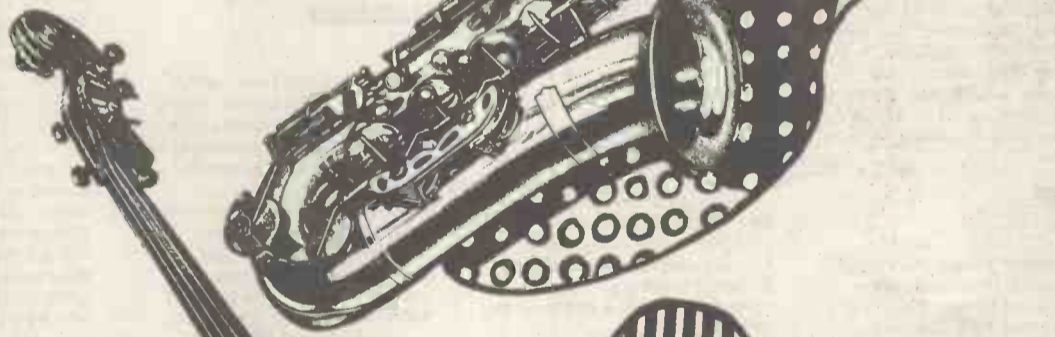
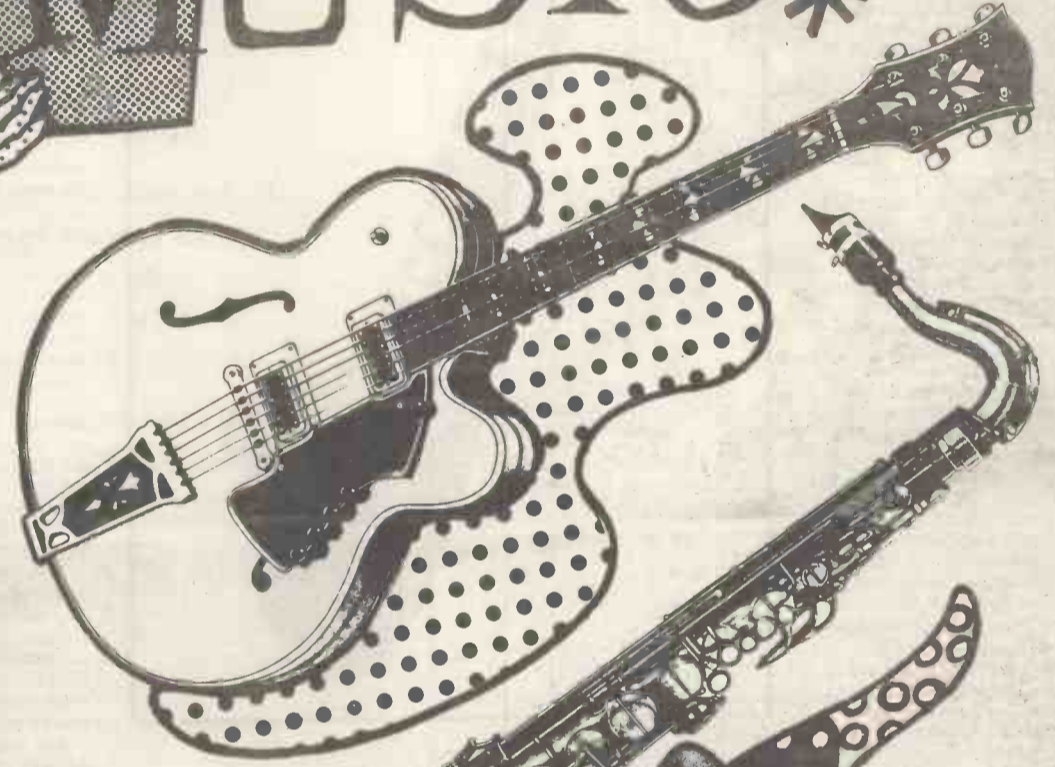
**FRANKFURT SPECIAL**  
**EDITED BY TONY MITCHELL**

IS THERE A  
MUSICIAN IN THE  
HOUSE?

Well...  
Welcome to  
the Wonderful World of



# MODERN MUSIC!



**YES KIDS,**  
it's time once again to  
take a look at what  
those **EINSTEINS OF  
THE INSTRUMENT  
WORLD** have been  
cooking up behind  
closed doors, as we take  
our annual trip to the  
**FRANKFURT MUSIC  
FAIR!**  
Just turn the page and you'll  
think you're **DALLYING IN  
DEUTSCHLAND** among the  
frauleins and the beer steins.  
Because, kids, we've brought  
**THE WHOLE SHOW TO YOU!**  
**OUR 20 pages of product  
news and reviews are YOUR  
passport to popularity.**  
**AMAZE YOUR FRIENDS** by  
having the **FACTS AT YOUR  
FINGERTIPS!** Impress  
**PARENTS and TEACHERS!**  
Win **PRIZES** on **QUIZ  
SHOWS!**  
And remember, kids -  
playing a musical  
instrument is **HEALTHY,  
FUN** and requires only  
**AVERAGE  
INTELLIGENCE.** So why  
not go down to your  
local music store now -  
it could hold the **KEY**  
to your **FUTURE!**

Melinda  
Gebrie



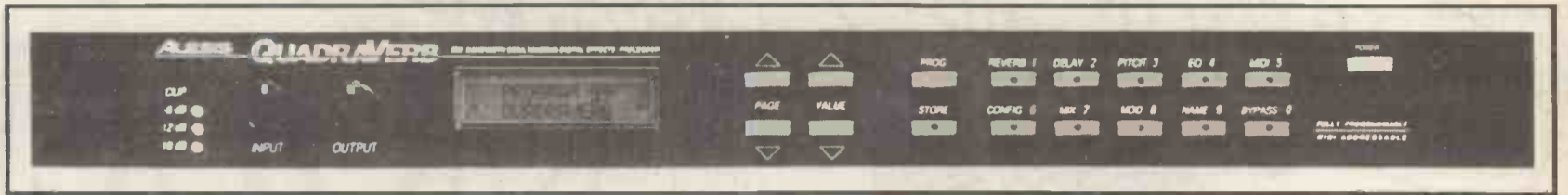
# In-Tech

## FRANKFURT SPECIAL



# This season's debutantes

An alphabetical guide to the hottest exhibits, compiled by TONY MITCHELL



ALESIS QUADRAVERB Multi-Processor

### ALESIS USA

SEVERAL NEW Alesis items will be shown for the first time at Frankfurt, headed up by a Mixing Console which is so new, they can't tell us anything else about it 'til we get there.

Fortunately, rather more information is on hand about the Quadraverb, Micro EQ and Micro Cue Amp which were unveiled in the States last year and now make their European show debut.

Quadraverb is a 100-program, simultaneous multi-processor which can produce four effects at the same time with 16 bit resolution, in stereo and at full 20kHz bandwidth. These effects include reverb, delay, pitch shift, phasing, flanging, chorusing and up to five-band parametric EQ as well as eleven-band graphic EQ. Full MIDI implementation is also included.

Micro EQ is a monophonic, three-band, sweepable parametric equaliser with switchable bandwidth control covering 1/4-octave and one-octave curves. It's aimed at backline instrument use, but can also be used to enhance the limited EQ facilities found in cheaper mixing consoles.

Micro Cue Amp is a dual input stereo headphone mixer featuring dual stereo outputs and a stereo line out jack for connecting two or more units together, making them useful cue boxes for any studio. Both Micro units come in Alesis' interlocking 1/2-width rack format.

### AMPEG USA

OF AMPEG'S New Year lines, only one is destined to be introduced to the UK – but it's one not to be missed, promise distributors Commander Electronics.

The SVT400TH is a 400watt rackmount or free-standing bass amplifier with facilities like input sustain control, switchable graphic, limiting and bi-amping. Retail price will be £799.95.

### BARNES & MULLINS UK

SHADOW GUITARS and pick-ups, distributed in the UK by Barnes & Mullins, will be the focus of considerable attention at this year's Fair since the company has now established a whole range of solid and electric acoustic guitars with numerous innovative features.

First off is the SH family, models SH1 to SH5, with basswood bodies, maple necks, rosewood fingerboards and – with the exception of the SH5 – Floyd Rose II locking trem.

SH1 features two 669 single-coil pick-ups and one EQ5 humbucker with integral five-band equalisation, plus a pull-for-active tone control. SH2 carries two 669s plus one 681 humbucker and an all-active EQ system comprising master gain control and four



CASIO DH-800 Digital Horn

individual EQ controls.

SH3 uses the same pick-ups passively, the single tone control featuring a coil tap setting for the humbucker. SH5 carries similar electronics but features the new Schaller tremolo system without locking nut.

SH4 again features two 669s but this time, adds a 1500MU MIDI humbucker for use with Shadow GTM6 or SH27 MIDI converters connected to the MIDI synth of your choice.

Shadow SHP models 01, 02 and 03 are a range of electric acoustic models, so called because they're solid bodied instruments which mimic the classic acoustic shape and are designed to give acoustic-type performance but without feedback problems. Three initial models once again all feature basswood bodies, maple necks and rosewood fingerboards.

Completing Shadow's new guitar family is a 29-fret Model 1 with basswood body, maple neck, ebony fingerboard and non-trem bridge, with individual piezo pick-ups plus EQ5 humbucker in exactly the same electronic configuration as the SHP02. This model is also said to feature an innovative contoured neck design based on a close study of the guitarist's 'neck hand' position.

Also to be seen individually will be the whole new range of low impedance pick-ups Shadow are introducing to complement the EQ5.

Last but not least, a range of competitively priced mics and accessories is on the way from Sountrack and Sky.

### CARLSBRO UK

EMPHASIS WILL be on PA from Carlsbro at this year's show, with the introduction of a further five products to their already substantial range.

The new line-up consists of another two stereo powered mixers to join the successful PMX range, a matching 300watt cabinet and two power amplifiers.

The 600watt PMX 16:2 offers 16 channels each with monitor, echo, FX controls and comprehensive EQ, while its master section boasts eight-band graphic, digital echo and complete tape and patching facilities. Price is £1,283.40.

The £998.20 PMX 8:2 MP, meanwhile, is a version of the standard 8:2 from the PMX range updated from 300 to 600watts, while the PX158 300 watt, 4ohm cabinet is designed to match either of these new powered mixers or the existing PMX 12:2 at a cost of £470.58.

Final additions to the family are the SX600 and SX300 power amps, the former a 2u, 2x300watt bipolar design with bridge mode option, two ten-way LED bargraphs, thermal, dip and mono LEDs, and XLR outputs on each channel among its many features for £569, and the latter a no frills version priced at £362.

### CASIO Japan

TWO NEW digital pianos, a new digital horn and a range of inexpensive sound modules are among this year's plethora of product

launches from Casio at Frankfurt.

The pianos are both 12 bit, velocity-sensitive, MIDI-equipped instruments and are "attractively" priced.

The CPS-700 is 16-note polyphonic with 76 full-size keys, five presets, damper pedal input, pitch control and an inbuilt library of some 45 classical pieces! Powered by battery or mains adaptor, it's available with an optional CS-30P console stand.

CPS-300 is a pared-down version with just 61 keys and 36 classical pieces, but also boasts the facility for a sustain pedal.

Following the success of the DH-100 Digital Horn, Casio now introduce the DH-800, in stylish hi-tech matt black finish. Similar in format to its predecessor – including the recorder-type fingering and built-in speaker – the 800 adds MIDI out enabling it to be used as a MIDI controller, and also incorporates velocity sensitivity, portamento and key transpose to complete a more professional spec.

Most exclusive feature, however, is its ROM pack capability which allows the player to become an instant one-man band by inserting a ROM card and playing along with melody, rhythm and chord accompaniment!

For aspiring professional players who want to expand the sounds available to them without buying new keyboards, Casio offer the CSM-1 and CSM-10P rackmount sound modules.

The CSM1 is a dynamic sound source module and preset rhythm machine based on Casio's CT-660 – four-channel, 16-note polyphonic, with 26 melody voices, two bass voices, 49 percussion sounds and 23 effect sound voices. Each voice has preprogrammed effects such as vibrato, sustain and delay.

MIDI In/Out/Thru, line out, pitch control and main volume control (including volume for channels 2, 3, 4/rhythm) are all part of the package, as are 20 preset rhythm patterns, intro/endings, fill-ins and a demonstration tune.

The CSM-10P is a dynamic digital piano module allowing players access to five preset sounds found in the CPS-700 piano, over a seven-octave range. Velocity

sensitive and 16-note polyphonic, it is equipped with MIDI In/Out, pitch control line out, headphone out and four demo tunes.

### CRATE USA

THE CURRENT range of Crate amps available in the UK through Commander Electronics will be expanded at the show to include the new GS150EV.

A 150watt lead combo fitted with a single 12in ElectroVoice speaker, it features Crate's unique Shape control, gain and level in the overdrive channel, volume, low, mid and high controls in the clean channel plus a master bright switch and reverb depth control. RRP is £389.95.

### CUSTOM SOUND/COLIN BARRATT UK

SHOWN FOR the first time on their stand at Frankfurt this year is Custom Sound's updated Colt 50R guitar combo, which has been topped up by some 15watts RMS to become the Colt 65R.

Retailing at £199.95, the 65R retains its predecessor's compact enclosure but boasts an improved reverb circuit driving an Accutronics spring and comes fitted with an American-built 12in, 100watt Eminence high efficiency speaker.

Other new products expected from Custom Sound include a bass version of the same combo as well as a 300watt, six-channel, ten-band graphic PA amp, monitor speakers, 200watt speaker cabinets and a Colt 30watt, two-channel keyboard combo aimed at the home consumer market.

All Custom Sound products are now fitted with Eminence speakers, which are also available as separate retrofit units.

European distributor Colin Barratt will show new Bandido straps, Vanwood drumsticks, Drumguard cases, Lew Chase strings, Teonex tubes and Greyhound cases.

### DOD USA

THREE NEW rackmount products from the DigiTech series are introduced by DOD this month.

The DSP-128 Plus is a fully programmable, studio quality digital effects processor which delivers up to four effects simultaneously, the GSP-5 offers up to five simultaneous digital effects including distortion for the guitarist, while the ISP-33 is a remarkable Intelligent Harmoniser (see review in this feature).

Meanwhile, the Audio Logic range of products from DOD is joined by a number of new items including the SC131 cut-only, 31-band room equaliser, the rackmount, six-input SC610 mixer and SC611 expansion module, plus the R1D1 digital room delay offering up to 320 msec of delay.

### EMG USA

A RANGE of accessory circuits will be launched by EMG to complement their pick-ups. Precise details are being saved for the show, but we hear from EMG president Rob Turner that it will include "something for the bass player".

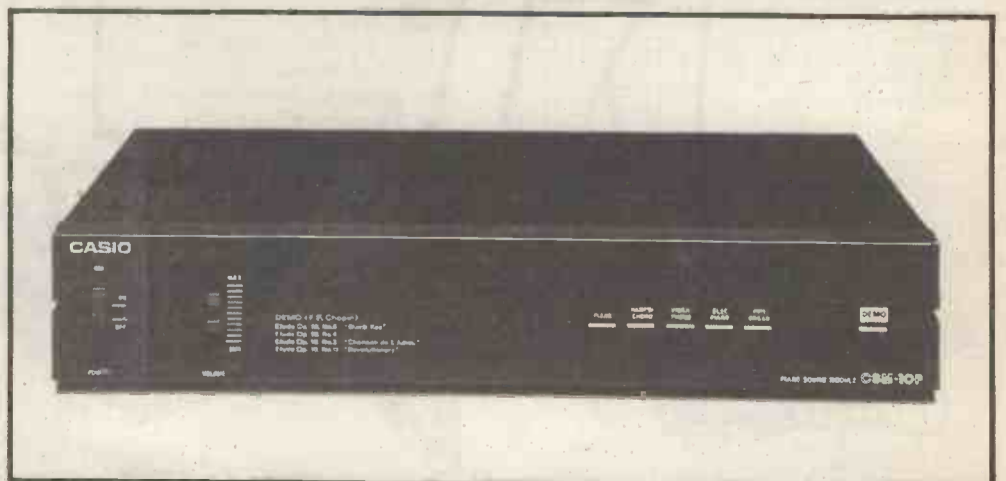
Another innovation from the company is the availability of S, SA, T and TC pick-ups – previously available only in sets – as separate units.

### EMS UK

ELECTRONIC MUSIC Studios, those pioneers of British synthesis, celebrate 20 years in the business at Frankfurt this month with the products that started it all – the VCS3 and Synthi A – still in production and "defying the onward march of technology".

EMS aren't total Luddites however, since the Fair will find them unleashing an updated Vocoder 2000 featuring improved spectral response, LED bargraph displays and switchable output gating as well as a restyled appearance.

Main attraction, however, will be the Soundbeam ultrasonic MIDI controller



CASIO CS-10P Piano Module



# In-Tech

## FRANKFURT SPECIAL

launched at last year's show. Customers for this now include Jean-Michel Jarré, who's never been averse to a bit of arm-waving, and Kraftwerk, who weren't actually discovered to have arms until very recently.

### EXECUTIVE AUDIO UK

US-BASED Samson's Stage 22 True Diversity wireless mic system with dbx noise reduction is among the new items Executive Audio have announced for the Fair.

There'll also be a clutch of new products from C Audio, including 2u rackmount RA1000, 2000 and 3000 power amps, ROM and RAM expansion units for the Ensoniq ESQ1 and a new dB meter from AMB.

And EAW show new enclosure including the KF300 and 600.

### HEARTWOOD UK

THIS BRITISH maker of top quality guitars (previously known as Heart until a certain litigious rock band stepped in) is launching a revised range of instruments at Frankfurt, to mark its commitment to establishing Heartwood as manufacturers of production instruments rather than custom one-offs.

This has involved the rationalisation of the original range and the introduction of a clutch of new models in familiar and less familiar configurations. Those who favour the much-vaunted Gibson revival, for example, will be pleased to see a number of Les Paul shapes and a "stunning looking" Firebird type among them.

Technical improvements include the substitution of Sperzel locking machines for the ubiquitous locking nut on trem-equipped models.

### M HOHNER W Germany

HOHNER ARE saving precise details of their new Frankfurt lines until the show itself, but we can tell you that among their introductions this month will be several new guitars in the highly praised Professional series and some new keyboards which may, as with other recent Hohner forays into this area, originate from the Casio stable.

A new range of British-made amps, from a designer long associated with quality products, is also promised for the Fair.

### JAMES HOW UK

ROTOSOUND, THE famous string brand from James How, greets a new addition to the family this month - Billy Sheehan Bass Strings.

This set of stainless steel strings - number BS66 - features "especially versatile gauges which offer something extra for all bass players", says James.

Also on show will be the new Spacer bass strings, produced in black stainless steel and claimed to be impervious to sweat.

### KAWAI Japan

FRANKFURT WILL see new organs, digital pianos, personal keyboards and hi-tech products all unveiled by this major manufacturer.

On the hi-tech front, we'll see the arrival of a rackmount version of the acclaimed K1 synth, the K1R, which complements the

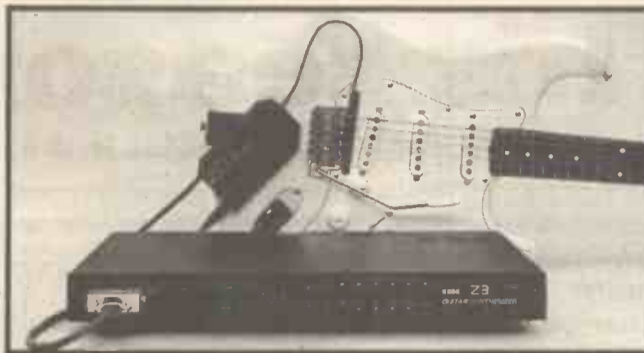
existing K1M stand-alone module, and will sell at £435. The MAV-8, meanwhile, is a MIDI patchbay facilitating inter-switching of MIDI-coupled instruments for just £99.

A new digital MIDI sequencer, the Q-80, boasts a 150,000-note memory, built-in disc drive, visual display and comprehensive record and edit facilities, all for £595.

Multi-keyboard fans are treated to the SR2, 3 and 4 budget-price, high-spec instruments which join

existing best sellers SRS and 6, while no less than seven digital pianos are scheduled for release, split between five models in the P160-PV2500 family and two PVs - the 10 and 30 - featuring added voices and automatic features.

From the Contemporary Keyboard division come the WK40 and 50 personal keyboards at £245 and £295 respectively, plus the PH50 Pop keyboard incorporating 200 sounds derived from the K1 synth and 30 rhythms from the R50 drum machine.



KORG Z3 Guitar Module

### KORG Japan

FOLLOWING UP Korg's notable success with the M1 synth in 1988, the company launch a ramount version, the M1R, this month. Priced at £1,229, the M1R is identical to the M1 except for the lack of a keyboard and the additional MIDI overflow feature.

Also new is the A3 Performance Signal Processor, a 16-bit, four-

CONTINUES OVER

# Zildjian



An alchemist named Avedis

## A WORK OF ART

*It all began in 1623 in Constantinople. A young alchemist named Avedis was experimenting with metal alloys in an attempt to 'manufacture' gold. During these experiments, he discovered a process of forming copper, tin and certain trace elements into an alloy which had extraordinary, sound qualities. He decided to apply this alloy to the art of making cymbals which, as a result, had unique properties of clarity and power. His fame spread, and he was given the name Zil-djian, the Turkish for cymbal-smith. Today that still-secret process is used by Armand Zildjian and his family to produce the finest cymbals in the world that carry their name.*

The Zildjian secret is not in the composition of the alloy (approx. 80% copper, 20% tin, plus trace elements of silver, etc). The secret lies in the process of forming the alloy from the raw metals.

Tin is more expensive than copper but is more 'musical' and durable. The result is an extra hard bronze that gives Zildjian cymbals more projection, clarity and durability, than other cymbals. Most manufacturers make their cymbals from standardized preformed sheets (using approximately 92% copper and 8% tin) which as a result do



Armand Zildjian

not have the same qualities as Zildjian cast cymbals. Zildjian makes three ranges of cast cymbals using their unique alloy. The 'A', 'K' and 'Z' ranges.

'A' Zildjians, (the 'A' stands for Avedis, of course) is the largest and most popular of the Zildjian ranges, played by leading drummers from all fields of music: rock, jazz, funk, pop, classical, etc.

'K' Zildjians, (the K is for Keropé, an ancestor of Armand's who ran the company in the 1860s), K's undergo a special hand-hammering process which produces the original, dry, dark tonal colours characteristic of the range.

Z-series are a new range of cymbals from Zildjian. They have no tonal grooves cut into the cymbal. Instead they have hammered patterns produced by computer controlled technology. The Z-series sound is solid, quick and explosive with high volume potential plus the feel and playability of a Zildjian cast cymbal.

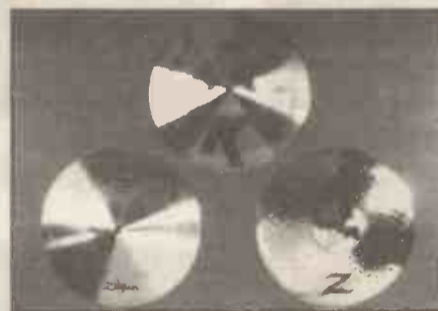
Throughout its long history, Zildjian has developed new cymbals with the leading artists of the day. In the 1930s, Armand's father, Avedis Zildjian III, created cymbals for leading jazz greats like Gene Krupa, Jo Jones and Dave Tough. Cymbal names and sounds that are now part of the vocabulary of music - hi-hat, swish, sizzle, ride, crash - were all designed and developed by the Zildjian Company, working with top drummers.

To meet the exacting demands of drummers and percussionists of today, Armand founded the Zildjian Sound Lab, at the ultra modern factory in Norwell, Boston, U.S.A. Here, Zildjian technicians consult and work with current top musicians, producing new cymbals, new sounds, for both live and recorded performance.

If you would like more information about Zildjian cymbals, drumsticks, or the new ZMC-1 cymbal miking system, please write to Avedis Zildjian International, 15 Sheet Street, Royal Windsor, Berkshire SL4 1BN. We will be pleased to send you full details about Zildjian - the drummer's cymbal.



Raw metals  
80% copper, 20% tin, etc...



Zildjian Cast Cymbals A, K, Z



Gene Krupa with Avedis Zildjian III



Today's drummers:  
Vinnie Colaiuta, Dave Weckl



All cymbals individually tested



# In-Tech

## FRANKFURT SPECIAL

**KORG FROM PAGE 21**  
times-oversampling unit featuring 20 programmable chains of up to six simultaneous effects, including digital distortion, speaker (size/type) simulation, Leslie effect and pedal wah.

For guitarists, not only will Korg show the A6 Guitar Sound Processor featuring compression, parametric EQ, digital reverb, chorus, flanging, delay etc - for under £3001 - but they'll also unveil the Z3 Guitar Synthesiser which, it is

claimed, has cut the tracking times of 'other' models by half.

The £799 Z3 features built-in programmable synth sounds, 16 bit reverb and a built-in tuner, and can be used with an existing Roland guitar pick-up if you like. If you don't like, you can make use of Korg's own (and also new) ZD3 Guitar Synth Driver Unit, priced at £199.

### LEVINSON Switzerland

TWO BASS guitars - the

Blade B-3 and B-4 - are the big news from Gary Levinson.

Modelled after the now-legendary L-Series Fender Jazz Bass of the early '60s, both Blade basses incorporate new technology in the form of the Swiss designer's Silencer noise reduction circuitry and Tonal Character switch.

Gary will also introduce us to the Japanese Tune company's new lower priced Synchron bass utilising existing Tune technology.

### MARSHALL UK

RACKMOUNTED GUITAR amplification in the form of the 9000 Series will be the big news from this famous British firm this year.

Driving force behind the range is the valve-powered MGP 9001 stereo pre-amp, complemented by two solid state power amps and one stereo valve power amp.

The pre-amp features two switchable rhythm modes, one clean and one distorted, with switchable EQ and

effects routing. A balance control sets the relative rhythm levels while an enhance control reshapes the tone when the full five-band EQ is bypassed.

Enhance is also a feature of the footswitchable lead section, which allows in/out switching of the effects loop and front panel control of effects and master levels.

Around the back you'll find stereo and mono effects connections, send and return level controls, output level selector and a "very authentic" cabinet effect

output for DI purposes. All the major features are inter-footswitchable and a programmable footswitch is on the way.

For stage use, the solid state power amp options are the MGP 9030 300watt mono or MGP 9060 2x300watt stereo units, both 2u high with level controls, linking facilities and high efficiency power stages.

The MPG 9005 stereo valve power amp, meanwhile, offers twin 50watt valve amps, each with its own volume and presence control plus attenuator which reduces them from 50watt to 25watt output by switching from pentode to triode operation.

A specific range of matching cabinets is promised in both powered and unpowered forms with stereo or mono inputs and a radical new look.

Also on show for the first time will be the Guv'nor overdrive pedal featuring gain, three-band EQ, master level, send and return loop and battery or mains operation.



MARSHALL 9000 Series

### McKENZIE UK

AT THIS year's Fair, McKenzie Acoustics, already known for their chassis loudspeakers, crossovers and accessories, launch a range of Q-Max guitar, keyboard and practice combos.

The range includes a 50watt practice combo for guitar, with progressive distortion control, parametric EQ and 12in speaker, a second 50watt, 1x12 combo that will take two keyboards, and a 12watt practice combo with headphone output for both guitar and keyboards.

Other products in the Q-Max series are a 100watt, four-channel PA amp, a matching 100watt 1x12 reflex-tuned PA enclosure and a 1u rackmount reverb unit with footswitch control.

Three products have also been added to the firm's Compact series of speaker enclosures. For guitarists there's a 300watt 4x12, for bassists a 200watt 1x15 reflex cab and for vocalists a 100watt 12in wedge monitor.

### MTR UK

MTR'S OWN range expands this month to include Series III stereo and eight-track mixing consoles plus the DNG-1 dual noise gate at a new lower price, the GE 2010 stereo graphic, PB-80 40-way stereo jack patchbay, a new MIDI patchbay and a 2x100watt mosfet power amp in 1u rackmount format.

Racking needs are catered for with 4, 12 and 16u Statik Raks, the OR126 open rack, a new 8u open rack and soft-covered shoulder bag racks in 2 and 4u sizes.

The DI-1 direct box is joined by the new Gain



### SDX KEYBOARD SAMPLER

New version 2 software features:

18 programmable splits, (up to 16

voice polyphone)

8 samples per split, (3 selected by midi

note, 3 by dynamic)

144 samples accessible from a keyboard

16 programmable tracking filters

Pitch bend by split

32 user definable x, y, z gradients

Layering of up to 16 sounds

64 programmable LFOs (4 per voice)

routed to pitch, amp, filter cut off

pan and xfade layer balance

99 3 point envelopes (6 per sound)

controlled by dynamics and MIDI

LFOs include velocity controlled by any

MIDI controller number or after touch

4 LFO waveforms - sine, triangle, reverse

triangle, random plus level offset

16 bit digital sampling at 44.1 kHz

Maximum 24 outputs at 44.1 kHz

Optional

### SIMMONS

Simmons Digital Music LTD, Campfield Road St. Albans Herts., AL1 5JG Tel: 0727 36191 Fax 0727 41755 Telex 291326 HEXDRM  
Simmons Electronics GmbH, Emil-Hoffmann-Strasse 7a 5000 Köln 50 West Germany. Tel: 02236 - 67666 Fax 02236 - 67392 Telex 8882604



# In-Tech

## FRANKFURT SPECIAL

Brain, a device accepting low or high impedance, balanced or unbalanced mic or line level signals and boosting them to -10dB, 0dB or +4dB.

Other brands distributed by MTR are also in the news.

Among studio/recording makers, Rolec has introduced an ultra-slim 6 into 2 mixer with add-on EQ and XLR/phantom modules while Cutec has graphics, mixers and mics and Rush offers a sophisticated two-channel outboard EQ.

Overwater, meanwhile, has added a six-string bass and, for the first time, a six-string guitar to its family of Deluxe, Artisan and Progress basses, Celestion has introduced the SR3 (half an SR1) and the 100 watt 5in Compact system, and McGregor has expanded its range of mixer-amps, bass and keyboard combos, discs and speakers.

### PEARL Japan

NO PRIZES for guessing that the "best selling" range of drums from Pearl that's about to undergo major revamping is the Export Series, even if the company is being a little coy with this information prior to the show.

And while exact details will have to wait until we get to Frankfurt, we're also reliably informed that a new professional kit will be launched at the show.

Called either the Custom Z or ZRX Series, and featuring bird's eye maple shells, this new kit will be manufactured not in Taiwan, as with previous Pearl product, but in Japan, and will be the company's undisputed new top-of-the-range model.

### PEAVEY USA

PRODUCTS FROM Peavey's digital group will spearhead the new lines unveiled by the company this month, following on from the success of the DECA-528 power amp and the Ultraverb, both released last year.

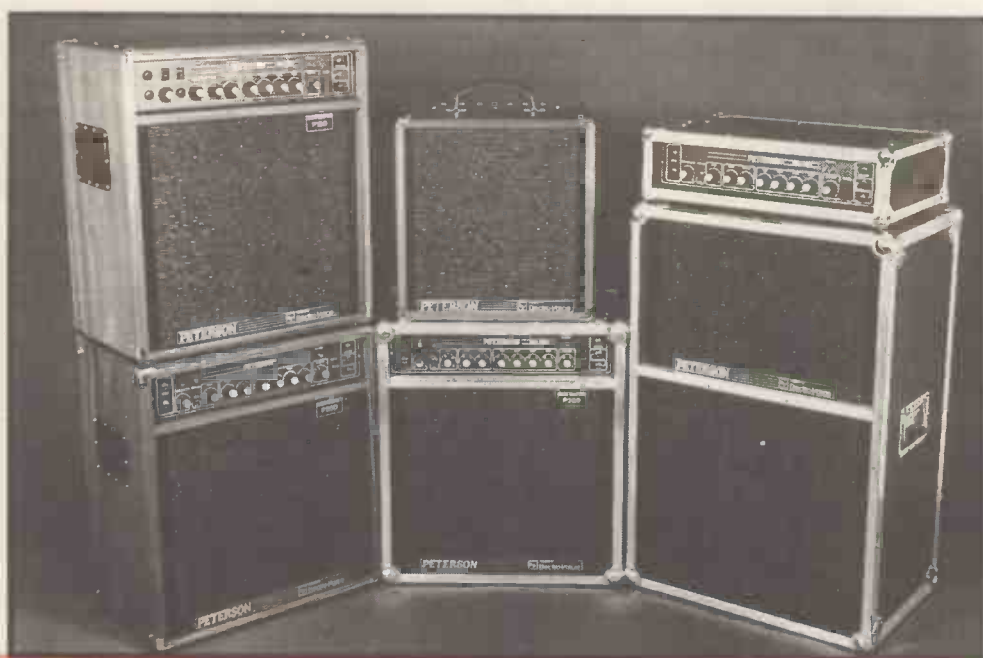
Apart from a number of surprises being kept under wraps until the show itself, we can expect the next public appearance of the new Autograph automated EQ unit launched at the recent AES show, while core products such as the Backstage, Special, KB keyboard series and chorus amplifiers will all benefit from updates.

Another old favourite to be updated is the Bandit. The new Bandit 112 combo now has 80watts RMS with active EQ on the lead channel and is claimed to be as radical an improvement on 1987's Bandit 75 revamp as the 75 was on the original 65 model.

As 1989 unfolds, Peavey will announce the European Introduction of products from two new divisions recently established in the USA – the Architectural Acoustics division which will specialise in commercial PA installations, and Audio Media Research which will soon debut a range of sound and video recording products.



PEAVEY BANDIT 112 combo



PETERSON'S NEW family of combos, heads and flightcase amps

### PETERSON UK

FOLLOWING THE launch of the solid mahogany-encased Peterson Amplification at Frankfurt two years ago, the company's second birthday is celebrated by the introduction of a new range of flightcased amps made from a high density material said to be acoustically far superior to conventional chipboard.

The new flightcased 300watt PWT300 bass cabinet uses 10 and 15in ElectroVoice speakers and is fitted with rear-mounted castors for easy transport. The P200C,

meanwhile, is a new combo fitted with a single 15in EV speaker and comes either in the traditional solid mahogany hand-finished cab or the new flightcase trim, which includes heavy duty flap-back handles.

Third introduction at the Fair is a 120watt guitar combo, the P120G, using a 12in EV speaker in solid mahogany cabinet and offering two entirely separate but footswitch-linkable channels, each with active four-band EQ. This model has the same facilities as the P100G which has been a best-seller for the company in the UK, Europe and Japan.

### PICATO UK

THESE STRING makers have improved their most popular nickel rock sets to give, they say, even better tone and pick-up response.

They've also taken on distribution of the Concertiste classical range, available in a wide selection of tensions and both silver and goldwound sets.

### REFLEX GUITAR SYSTEMS UK

REFLEX LAUNCH an entirely new range of pick-ups at Frankfurt to complement their innovative Reds range.

Called Reflex Blues, they are, like Reds, of active design, and are said to boast the "quietness, power, precisely controlled sound and tonal quality that Reflex have become rightly famous for".

Unlike most active systems, however, they can be bought singly, mixed with other pick-ups already fitted to an instrument, and do not require replacement of existing tone circuitry or controls. Their lower prices also mean musicians can experience Reflex quality at minimum expense.

Pick-ups in the Reflex Blues range come in two formats: with and without the black box containing the system's magical 'active ingredients'. Since only one black box is necessary for any instrument, the player need only buy the first pick-up with a black box, adding any subsequent Reflex Blues from the cheaper 'without' format.

Single coils, humbuckers, Jazz type and Precision type models are among the initial models, with prices ranging from £29.95 for a single coil without black box (£39.95 with) to £69.95 for a Jazz pair with black box.

### ROLAND Japan

THE FRIGHTENINGLY prolific

Roland once again take the honours for the longest and most comprehensive pre-show product info. What follows is, believe us, the short version!

Product demos at the show will feature Amin Bhatia, Canadian rock trio Uzed on the new GR-50 guitar synth and Frankfurt regular Tommy Snyder putting the £665 R-8 Human Rhythm Composer and Octapad II through their paces.

Centrepiece of the MI display will be the W-30 Digital Music Workstation. Based around a 61-key, aftertouch-sensitive keyboard, the W-30 boasts a powerful sampling section and multi-function MIDI recorder, both compatible, courtesy of the built-in 3 1/2in disc drive, with existing Roland software systems.

The recorder section features a 16-track sequencer with 150,000-note memory, comprehensive edit functions and compatibility with data created on MRC-500 and Super MRC software. Similarly, the 16-bit multi-timbral sampling section is compatible with the S-series sampler system discs for access to Roland's existing sample sound libraries.

Originally, the design also incorporated an SCSI interface for hard disc or CD-ROM system but this has now been changed to an option, bringing the W-30's retail price down to £1,599.

Building on a decade of guitar synthesis, Roland now introduce the GR-50/GK2 Guitar Synthesiser System, combining the controller unit and a powerful multi-timbral LA sound source in a single module which, by eliminating the need for additional MIDI connections, is said to give fast, accurate tracking over all registers.

Controls for the on-guitar control box have been reduced to the bare minimum while the GR-50 itself offers 128 preset sounds and 64 preset rhythms plus space for 64 programmable sounds and 64 patches – a memory capacity doubled by the optional M-256E Memory Card.

The system can use D-10, D-20 and D-110 sound data and two sounds can be assigned to each string. Onboard digital reverb and a patch chain mode are further features, and the GR-50 can be used as a MIDI sound source in its own right to produce bass and rhythm accompaniments to the guitar synth.

The GR-50 is priced at £950 and the GK-2 at £125, while for another £80, you can have the BC-13 Converter Box which makes the system fully compatible with Roland's existing GM-70/GK-1 set-up.

Also promised for guitarists is the unveiling of a digital guitar amp, details of which will not be available until the show itself. Other surprise releases are also predicted.

Meanwhile, for keyboard players using S-550 sampler modules fitted with HD-51F SCSI interface, comes the four times oversampling CD-5 CD-ROM system with a data capacity more than 500 times greater than a 3 1/2in floppy disc. The £1,399 price includes S-550 operating software and a CD-ROM disc containing 120 floppies' worth of sound data from the S-series library.

Still on sampling, Roland announce a range of ROM Sound Library Cards for the U-110 Sampling Sound Module, Seven, covering everything from pipe organ to electric guitar and percussion, are currently

available at £44 each.

Hot on the heels of the Boss ME-5 comes a new low-cost Boss multi-effects processor – the BE-5 – which offers manual control over five popular effects at a package price of £299. The effects – compressor, distortion/overdrive, chorus, digital delay and noise suppressor – are all created on a single PCB to give sound quality superior to separate pedals. A huge range of multi-FX combinations is possible and the spec includes stereo outputs.

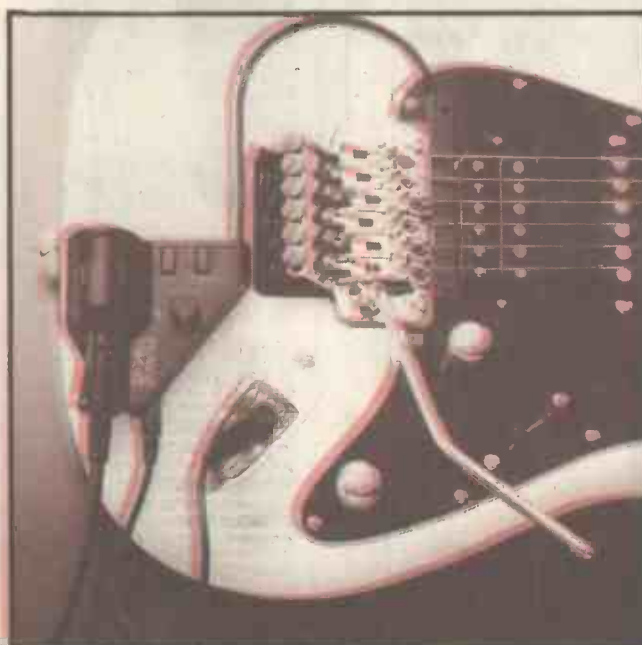
Also new from Boss is the TM-3 Training Monitor-Line Driver, a mixable-input ultra compact headphone amplifier which sells at £125. Special features include switchable modes to match guitar or keyboards/bass input levels and a Line Driver circuit to recreate the tonal response of a guitar amp.

Roland's Contemporary Keyboard Division will show Europe products like the E-20 and E-10 and the new HP pianos that were launched at the BMF last year, and there's a strong likelihood of some last-minute additions. New ISM software titles will certainly include *Piano Skills*, a two-volume package for the PR-100 or MT-100/MT-32 priced at £26 per volume.

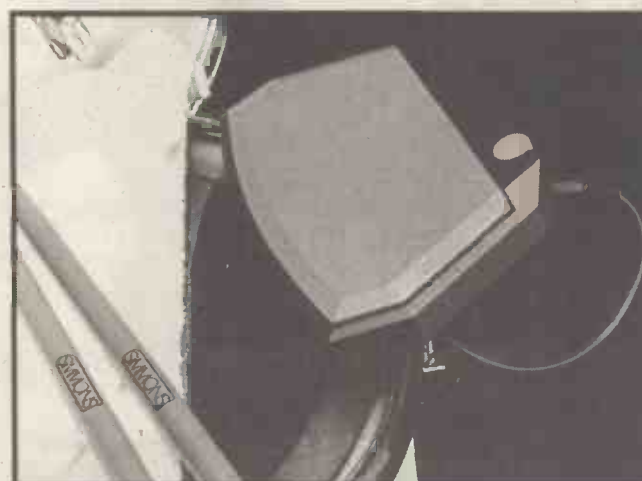
Last but not least is a new series of ROM Style Cards for the E-20, each providing four new style patterns/rhythms.



ROLAND W-30 Music Workstation



ROLAND GK-2 Guitar Synth control box



SIMMONS DRUM Hugger pad

### SIMMONS UK

IF THINGS went a little quiet for Britain's foremost hi-tech hardware company last year, then this Frankfurt should more than make up for it, with launches of a clutch of new products all far more accessibly priced than the innovative but costly SDX.

Heading the impressive list of newcomers – and reviewed elsewhere in this feature – is Portakit, a compact, portable electronic kit which combines pads with a performance recorder and can be MIDI'd up to any suitable sound source.

Next come Drum Huggers. These are small, unobtrusive drum pads that hug your acoustic drums at the same angle and with the same reach as your favourite drum set-up because they use your existing drum hardware. They offer, Simmons point out, the security and tradition of the acoustic kit and the new and exciting sounds from the world of electronics via MIDI.

Then there's the Acoustic Drum Trigger, also logically and cleverly known as the ADT (since, in a sense, automatic double tracking is its function). Designed to solve the problem of replacing acoustic drum tracks on tape, or played live, with the digital sounds available via MIDI, it's a lu rackmount device with eight inputs for mics or trigger bugs.

It also incorporates Simmons' exclusive 'learn' feature which samples the drum sound of any other triggering signal and automatically sets gain,

CONTINUES OVER



# In-Tech

## FRANKFURT SPECIAL

### SIMMONS FROM PAGE 23

threshold, hold offs and anti-crosstalk circuits to produce the optimum settings for a clean, fast trigger signal.

There is also a host of MIDI effects including compression, expansion, echo, dynamic sample switching, layering and cross-fading to play with, and there are 99 patches which can be chained if needed.

Trixer, already reviewed in *Sounds*, is another triggering device also employing the 'learn' process. But the difference here is that Trixer is a self-contained unit, combining triggering system with onboard sounds. There are four drum kits consisting of six digitally sampled drum sounds for bass, snare and four toms, and further sounds are available via plug-in cards.

Last but not least come a number of direct

developments from the SDX, including SDX keyboards and the SDX Sound Workstation.

### SOUNDTRACS UK

AMONG THE consoles and mixing systems shown by Soundtracs this year is the IL4832 console fitted with Tracmix automation first shown in Britain last Summer. This 32-bus console has a high analogue spec greatly enhanced by the fitting of Tracmix, which is available as a centrally controlled, stand-alone VCA fader automation package for fitting to any Soundtracs console.

Also new to Europe is the FM Series of consoles.

### CARL SPENCER UK

BRITISH DISTRIBUTOR OF Kurzweil, Carl Spencer, tells

us to expect a 'budget-priced' keyboard boasting Kurzweil's "perfect piano sound" to be strongly featured at the show.

Called the Mark III, it offers the famous piano sound plus a further 99 different sounds and mixes, as well as onboard, 100watt quad sound and many other Kurzweil features including pitch bend wheel, mod wheel and transpose control, at a retail price of around £3,300 – a third of the cost of a K250.

### STEINBERG W Germany

M.ROS IS the new buzzword from software supremos Steinberg.

Standing for Music Realtime Operating System, it's claimed to be the first multi-tasking operating system that allows simultaneous operation of various musical applications from one computer. This



TC ELECTRONIC'S TC1128 with software-generated display

"future-orientated concept" also allows networking between computers of various types.

Presently available for Atari ST, Macintosh and IBM PC but designed to anticipate the performance of a future generation of microcomputers, M.ROS makes it possible, for example, to use a synthesiser

sound editor and a mix automation system and run a sequencer program, all simultaneously.

### TC ELECTRONIC Denmark

TWO NEW options have been introduced by this legendary signal processing company for the TC 1128 programmable equaliser/spectrum analyser launched at last year's Frankfurt show.

The equaliser, with a frequency response of 10-100KHz and a remarkable signal-to-noise ratio of 110dB, is notable for being completely software-controlled. This enables incorporation of 100 programmable presets, a unique function for feedback search and destroy and an advanced MIDI system allowing linkage of up to 100 units controlled by a single mother unit.

The two new options are a PC board allowing connection to an IBM-compatible or RCA video input-equipped monitor for larger data display, and an SMPTE read/generate facility allowing, for example, the TC 1128 to change EQ settings automatically by reading SMPTE code.

### TOA UK

A RANGE of high quality, versatile two-way speaker systems is to be launched by sound reinforcement specialists Toa.

The F500 and F600 Series speakers, available in either standard or SR versions, use state-of-the-art computer technology to ensure the best combination of acoustic characteristics and durability. Overload protection is built-in and a variety of fixing methods makes installation easy.

Also getting their first public airing at Frankfurt will be the CX Series of mixing consoles – the CX-1, 2 and 3 which come in 12/4/2 and 16/4/2 configurations. Alongside will be the latest SL and SD speakers with their new scratch-resistant texture finish.

It's international debut time, too, for the rackmounted MR-8T eight-

track cassette recorder launched last year at the BMF.

### TRACE ELLIOTT UK

FRANKFURT '89 has been chosen for the European launch of the New Series 6 range of bass amplification from these Queen's Award winners.

Brand new products in the Series 6 range – which replaces the Mark V range – include the GP12X Graphic Preamplifier which offers 12-band graphic EQ down to 30Hz – particularly useful for five and six-string bass players.

Replacing the older AH150 amp head but costing no more is the AH200, offering an extra 50watts of power plus headphone practice facility and a padded nylon gig bag.

Aimed to bring the Trace Elliott name to a wider market, meanwhile, is the budget-priced 100watt AH100 bass head.

### TRANTEC SYSTEMS UK

MAKING ITS European show debut is Trantec's latest S2 series of radio mics and diversity receivers. The S2 incorporates Trantec's exclusive Autodiversity design featuring two separate receivers, plus Noise Blanker to eliminate noise from digital sources.

Also available is the ADU-VHF Active Antenna Splitter which allows four S2 receivers to be fed from one pair of common antennae, providing 6dB of RF gain to allow greater range, and coming complete with common power supply.

### WASHBURN USA

HOTTEST NEWS from Washburn is a new addition to the nine-strong KC Chicago series of guitars – the KC90.

This Japanese-made instrument features Seymour Duncan pick-ups (one Jeff Beck model, two SSL3s), a solid light ash arched-top body, very thin neck and Floyd Rose locking trem. Expect the UK street price to be under £500.

Accompanying the KC will be a range of pro quality full-bodied jazz guitars and semi-acoustics featuring figured timbers. Two to look out for in particular are a new small-bodied semi and a full-bodied acoustic bass with an active piezo system. Prices here start at £650.

Still on the bass front, we see the debut of the long-awaited, extended cutaway, 24-fret Spitfire bass, while Washburn USA strings (which sell at £3.99 a set) will feature a new set called 9+, denoting its 0095 top E.

### YAMAHA Japan

YAMAHA HAVE denied us their usual comprehensive pre-Frankfurt product launch, but we have spies everywhere and can still let you in on a few of their secrets prior to the show!

For starters, it seems they've finally caught the workstation bug and will be launching a home keyboard-based model called the SD-55 at the Fair. A similar tag might also apply to a new synth, the V-50, which features sequencing facilities, built-in signal processing and good old FM sounds.

The TQ8 synth module is bound to create interest at its retail price of around £600, as will a whole new range of PA speakers, the Club series, co-designed in Britain and Japan and priced from as low as £200.

High on the company's list of priorities comes two new signal processors, the SPX1000 and SPX900. The SPX1000, using two new DSP chips, features a wide variety of cascading and multiple effects and is designed as a top-of-the-range, professional piece of gear to sell at around £1,000.

The SPX900 is designed along similar lines but is destined for the working musician market with a price tag of around £600.

A new MIDI wind controller, the WX-11, has also been announced.

*Vandenberg*  
SIGNATURE MODEL

Built in the U.S.A. to the exact design specification of Adrian Vandenberg of Whitesnake.  
Complete details are available at your Authorized Peavey Dealer.

Peavey Electronics UK LTD.,  
Hatton House, Hunters Road, Weldon Ind. Est.,  
Corby, Northants NN17 1JE, England  
Telephone 0-11-44-536-205520 Fax: 011-44-536-69029 1988

PEAVEY  
Handcrafted in the U.S.A.



REVIEW  
SECTION  
STARTS HERE

RATINGS: QQQ – absolute perfection; QQ – good quality; Q – naff; VVV – a real bargain; VV – a fair price; V – definitely overpriced

## Taking the 'A' train



JHS A8-3T: an individualist among clones

JHS ENCORE A8-3TBK  
GUITAR £169  
QQ<sup>3/4</sup> VV<sup>3/4</sup>

SOMETIMES I wonder if JHS take the brand name of their own guitar line a little too literally. "Another Encore? Not again!" the cry goes up from bewildered reviewers as they try to keep up with the rate of issue of new models.

Fortunately, the A8-3TBK is nowhere near as unprepossessing as its name. Here we have the familiar Strat body shape, but with the truncated lower horn and two-sided, V-shaped headstock with offset machines which lend all the recent Encore 'A' models a touch of individuality.

The visuals of this brat are undoubtedly further enhanced by the presence of three matt black, plain-covered unbranded EMG-clone pick-ups which blend so completely into the bodywork from a distance that the instrument seems to have nothing at all between bridge and neck. Pretty hi-tech, pretty damned cool.

Shame they didn't use similar white pick-ups for the pearl white model. Totally colour-coded hardware has got to be the next cosmetic innovation with guitars, don't you think? Certainly, the A8 would benefit visually from black bridge and controls replacing the chromed overkill of the current bridge/trem and control cluster.

Talking of which, I swear the controls are breeding like rabbits on my sample. Every time I look, there seems to be

with a touch of sweetness which makes them far more 'natural' on high volume, undistorted amp settings.

Inevitably though, there is a paucity of bass, and from the overall level and sustain obtainable even with gross amp overload, you would never guess that one of the pick-ups is a humbucker. I guess that's why they didn't bother to fit a coiltap.

Overall construction of this axe is hard to fault.

The quality of the hardware is impressive, the fine-tuning, twin-post, locking, fulcrum-type trem holds its tuning well (it even works with someone else's whammy bar – just as well since our sample arrived without one) and the three-clamp string lock behind the nut is as unobtrusive as these beasts will ever be.

The neck is a wonderful piece of craftsmanship – slim, shallow, oil-finished maple with a rosewood

fingerboard, 22 well finished, medium gauge frets and sharktooth inlays. And – a nice touch, this – behind the headstock you'll find a twin clamp holding a pair of Allen keys.

A neck for lead players, to be sure. But I'm not so sure if the guitar itself is. With the accent on tonal clarity but a lack of real guts even from the humbucker, the A8 is more of a killing 'em softly with your rhythmic pickin' type of guitar

than a knock 'em dead with scalding, whining raunch sort of machine.

In fact, if you want a point of reference, I'd say the A8-3TBK comes closer in sound to the Guild solids released around a decade ago than to any classic incarnation of the Stratocaster. But playing a Guild never did Eurythmics' Dave Stewart any harm did it?

So if you're looking for individuality rather than a bog standard Stratocloner, and recognise that for £169, you're getting, ply body aside, Japanese build quality at a Korean price, this might just be for you.

TONY MITCHELL



# QUADRAVERB AND OTHER BESTSELLERS FOR 1989 FROM ALESIS ON STAND 9.1 B50 AT FRANKFURT



6 Letchworth Business Centre, Avenue One, Letchworth, Herts SG6 2HR  
Tel: 0462 480000 Fax: 0462 480800 Telex: 826967



# In-Tech

## FRANKFURT SPECIAL

### Fancy a Status symbol?



WASHBURN STATUS 1000: available in walnut topping at £539 (above), or solid colour (below) at £460

**WASHBURN STATUS 1000**  
**BASS £539**  
**QQ 1/2 V 1/2**

NO, NOT another fiendish Oriental exercise in ripping off someone else's genius because —

like Hohner's licensed Steinbergers — Washburn's Status Design Series 1000 is an example of international co-operation; in this instance between American owned

Washburn, their Korean manufacturers and Status' Rob Green. On the face of it — given that a genuine UK-made Status will currently set you back from around £830 to

£1,350 — this Korean made version looks like pretty spectacular value at only around £539 in the shops, with a solid colour alternative going for even less at £460. But looks can be

deceptive. The Washburn's neck isn't made of carbon graphite, as is the original Status', but is actually a cunningly painted maple substitute.

Nonetheless, at this asking price it's hard to rail too hard against this economy, particularly when you realise that the neck is a straight-through type, and that the Washburn boasts genuine original (ie Status UK-built) pick-ups and active electronics which are fitted in Korea during manufacture.

Certainly, you would have to be an unreasonable perfectionist to fault the Washburn Status on its construction. The few rough edges on my sample's paintwork were really insignificant even if I am more inclined to be critical about the somewhat tatty end-finishing of some of the frets.

The mating of the through neck, with its 24-fret phenolic fingerboard, to the two side wings of ash and a very nicely finished top piece of walnut has undoubtedly been expertly executed.

The hardware too was virtually flawless — bright, shiny brass, with the prestigious Status logo engraved on the bridge/tuner cover at one end, and the string retainer repeating the quality metalwork at the other. There are no protruding sharp bits and the machines turn every bit as smoothly, and with that remarkable accuracy of pitch control, as the Status' superb tuning system.

All the expected touches on the bridge are there too — a hugely sturdy set of side-to-side locked brass saddles, with full height and intonation adjustment, the system's ability to handle double and single ball-ended strings — it's just what you probably hoped for, but never expected at the price.

From the playing angle, the Washburn continues its virtually faultless round. Much like the handbuilt ones, this version is light to wear, and has that familiar neck profile which makes, for me at any rate, the Status a rare thing among basses — slim enough to be fast on, but not so slim that you risk getting tangled fingers.

Couple that

comfortable, slightly contoured shaping with excellent quality, well finished, heavy gauge fretwire and you have a bass that is as good to play as it is to look at.

Plug it in, though, and the beast finally stumbles — at least, mine did. To begin with, whoever installed the three control pots didn't tighten them sufficiently — a small fault, but one which will get progressively annoying until it's corrected. At present you'd have to be a bit heavy handed to make my Washburn's controls (centre detented pick-up balance and EQ, with a stepped volume) turn right the way round, but they're heading that way and they shouldn't be, especially on a bass sent out for review.

Secondly, although the bass has a lot of typical Status characteristics — notably that much acclaimed hi-fi like clarity, coupled with superb sustain — mine didn't have what you'd call a versatile sound. In fact, I can think of many passive basses I've played which have had greater tonal ranges, and that's odd given the use of Status' own active electronics. Could I have had a dud?

All the same, the Status-made pick-ups do have a fundamentally fine sound — perhaps not the sort of tone you'd choose to pile drive a heavy metal band, but more than clear, crisp and pure enough to give a pop or funk outfit the zingy sort of bass sound which so many like.

Perhaps above all, you mustn't forget the potential of owning one of these Status clones. Even close-up, there's very little to distinguish this £539 bass from one costing several times its price.

The point that really does need making, however, is that for all the Washburn's resemblance to an original Status, it neither challenges, nor even approaches, the original.

Rather than compare this with a genuine Status, therefore, you're probably more along the right lines if you consider it against, say, Hohner's Jack or Steinberger-derived clones. At £539 you might just feel, as I think I do, that Washburn are being a little ambitious.

GARY COOPER

# KAWAII K1

## The synth of the year

- "Its PCM sample wave forms include drums and percussion, a list of standard and exotic instruments, as well as the best additive synth waveforms gleaned from the K5"
- "What about the sounds themselves? Simply stunning"
- "... a phenomenally reasonable price tag of £595"
- "... a wide range of sounds complete with musical responsiveness and ease of programming... The K1 is already a serious contender for Best Synth of the Year"
- "An essential purchase for the modern musician"

**Impressive Indeed!**

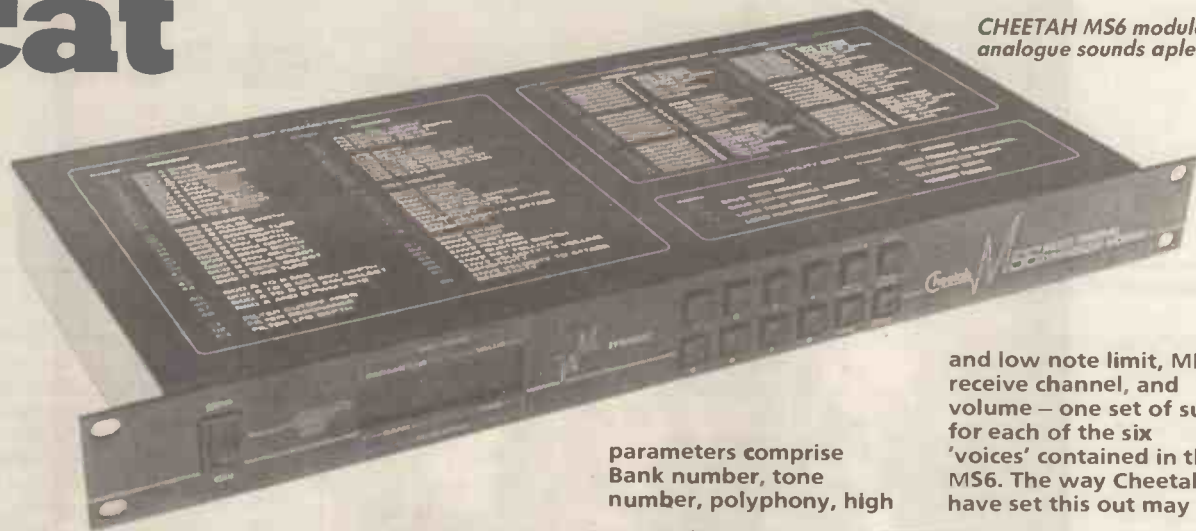
**Kawai K1 Synthesizer £595 K1r Rack Mount £435**  
**K1m Module £395**

Sold and Stocked by the nation's leading music retailers.  
**Kawai (UK) Ltd, Sun Alliance House, 8-10 Dean Park Crescent**  
**Bournemouth BH1 1HL Tel. (0202) 296629**





# A new type of fat cat



CHEETAH MS6 module: fat analogue sounds aplenty

parameters comprise Bank number, tone number, polyphony, high

and low note limit, MIDI receive channel, and volume – one set of such for each of the six 'voices' contained in the MS6. The way Cheetah have set this out may

seem cumbersome to experienced programmers, but it's simple and friendly – the right answer in my book.

Such is the overall quality of the presets that I reckon Cheetah might have been able to get away with a preset *only* module. Even so, they haven't, and you're quite free to edit and/or program sounds.

The MS6 sports all the standard analogue components *plus* some neat/unexpected ones such as two full ADSR envelope generators, the option of envelope generator control over oscillator mix, and pressure control over pitch. Filtering (using Prophet-5 type Curtis filters) is set at 24dB/oct low pass.

Programming, even

without the aid of a single knob to twiddle, is far from difficult: select parameter, toggle up/down buttons.

External storage of sounds? Only over MIDI I'm afraid, no cartridges nor even a cassette interface. Editor software won't be possible, either, but librarians are on the cards.

Currently, a lot of music – hip hop and House especially – is almost entirely based around 'old analogue' sounds. So far from appearing dated, the MS6 should be viewed by many as containing *the best* sounds at the moment, a situation that Cheetah has simply lucked into. Well good for them.

JULIAN COLBECK

## CHEETAH MS6 MULTI-TIMBRAL ANALOGUE SYNTH MODULE £299 QQQ VVV

UNLESS SOMETHING goes disastrously wrong, this low cost, analogue synth module will be the one to establish British company Cheetah as a major force in the musical instrument business.

With its easy operation, and plethora of rich and punchy sounds, to say the MS6 is a *useful* instrument is putting it very mildly; for this sort of money, no self-respecting keyboard player should even consider *not* buying it.

The MS6 has been a long time coming, but makes mighty impressive listening, drawing on all the classic analogue synth sounds of yesteryear (Roland Juno and Jupiter, Moog, Sequential Prophet-5, Oberheim. . .) for its inspiration.

It has a pretty up-to-the-mark MIDI spec too, including multi-timbrality, velocity and after-touch, and MIDI overflow – the latter to persuade a number of connected MS6s to behave as one increased-polyphony instrument.

First the basics. The MS6 is a six-voice, dual oscillator synth module (standard 19in rackmount/1u), offering some 320 single-tone presets, 96 single-tone user-programmable memories, plus a further 64 memories for storing combination/multi-timbral set-ups.

To keep it priced so low, Cheetah have had to make sacrifices; thus not only won't you find separate voice outputs, you won't even find stereo ones, the screen is 'low tech' LED, and there are no knobs or faders on the control panel – just two rows of six push-buttons.

The quality and range of sounds more than makes up for these 'losses' however, and the instrument is simplicity itself to operate.

Banks 1-5 house sounds stored in ROM. In

other words you cannot overwrite them. You can edit them, however, and store edited versions in Banks 6 and 7.

All 64 sounds in bank 1 come under the strings banner. They range from classic thick and swirly analogue 'synth' strings, to thin and fluted tones, slow attacks, pizzicato, to all manner of modulated types.

Although some make a pretty fair stab at authentic string sounds, buy a sampler if that's your prime objective.

Bank 2 covers pianos, Clavinets and brass. Although brass and Clavinets sounds were the staple diet for most analogue synths, a good piano sound was definitely a chef's special. But in fact the MS6 doesn't fare badly in this department, especially with bell-like electric piano types.

The next bank, primarily made up from bass sounds, is a killer though, and reason enough to buy the instrument on its own. Here you'll find an almost complete range of bass sounds, from wow-synth 'acid' sounds to fat Moog types, raw funk, woody, metal, clunky, clicky. . . all in all a brilliant selection.

At the end of bank 4 are a dozen or so 'sync' voices produced by hard-synching two oscillators together. This results in searing, cutting lead synth sounds.

The last preset bank contains a hotchpotch of sound effect, percussion and lead sounds, along with sounds that won't fit into any other category, and then we're onto banks 6 and 7 which are reserved for your own creations.

But before we get to that, there's a Bank 8, where combinations and multi-timbral set-ups can be found. How you split or layer sounds is really up to you. You can simply stack up six sounds culled from any of the regular banks, you can set up multi splits across a keyboard, or you can set up a multi timbral patch using different MIDI channels for each of six sounds.

Bank 8 programming

## Most acts end with an Encore... you can begin with one!



## A Series

Whether you are just starting up – or halfway there – an Encore guitar is the ideal budget instrument for the amateur or semi professional guitarist.

The 'A' series has been conceived and designed in the U.K., to a brief of producing a range of guitars and basses, with the contemporary features, sounds and style demanded by today's young musicians.

Research and development by our own guitar technicians and electronics specialists, in addition to design input from professional guitarists, materials and

manufacturing specialists has resulted in a range of instruments which offer playability, versatility and value.

Striking body shapes, comfort and balance; superfast "oil finish" necks with wide radius inlaid fingerboards for precision and positive response; innovative electronics for maximum tonal versatility. Pick-ups maximised for power, clarity, harmonics and even dynamics, and a superb twin post, fulcrum type locking tremolo system...START WITH AN ENCORE!

For more information and specifications send large S.A.E. to: Dept E, John Hornby Skewes & Co. Ltd., Salem House, Garforth, Leeds LS25 1PX.

**Encore**  
A product.



# MISSION UN

**T**he Mission are not your average 'Goth' band, singing long dirges about doom and despair, covered in dry ice and wearing black from head to toe.

They combine a powerful rock feel with some of the best in modern technology to create a warm full sound that works as well on record as it does live.

They're back from a mammoth world tour which took in twenty five countries, including South America which is relatively uncharted territory for most European bands, some of whom wrongly think they only like a Samba or Salsa rhythm down there. The Mission played to packed stadiums, with the excited Latinos shouting from start to finish and singing along with all their songs. They had just returned from gigs in Portugal and Spain when Newslink caught up with guitarist and keyboard player Simon Hinkler in London, on the eve of their latest British tour, which includes a first for them, a gig at the prestigious Wembley Arena.

'So, Simon, what's your current stage line-up?'

'Well the line-up hasn't changed in the last three years. Wayne (Hussey - singer and second guitarist) and Craig (Adams - bass and keyboards) left The Sisters of Mercy to start The Mission and got me in along with Mick Brown on drums.'

'What are you using on stage now?'

'I use two Roland JC-120 amps which go through a couple of 4 x 12's. At the beginning of the year I got a GP-8 effects processor. It's

that with the GP-8 and the Boss pedals I don't change guitars in the middle of the set any more. With my set-up I can change the guitar sounds really drastically, so that with one guitar and my effects I can get all the variety of sounds I need on stage.'

'What sort of sounds do you use the GP-8 for?'

'Mostly it's a combination of chorus and delay. It means I can have the right sound with the right delay, be it a slapback or a long timed delay, without having to fiddle with floor pedals in between songs. Now I can just concentrate on playing. I use the distortion of the GP-8 for a couple of songs, but then in a track like 'Tower of Strength' I use a very over-the-top echo for the lead guitar parts, while for the rest of the song I have a very heavily compressed sound from the GP-8.'

'Because we tour so much, when I first got the GP-8 I only had time quickly to get the right sounds for the songs we do on stage. It's so handy to be able to pre-set all the effects you use live, without having to scabble about on the floor in between numbers changing the settings of the effects. It doesn't look very good and you obviously don't get the right settings for each song, so the GP-8's been brilliant for that.'

'How about Wayne's guitar set-up?'

'He uses pretty much the same as me, but he doesn't use any pedals because he really likes the GP-8 distortion sounds, and that also goes through two JC-120's.'

'So what keyboards do you use?'

'Well, we finally decided we ought to get a piano for use on



made things a lot easier than they used to be, because now I don't have to have the same sound on the guitar all the way through the set, and since I've had it, I've started writing the guitar parts around it's capabilities. The output of the GP-8 goes into the JC-120's which I run in stereo. I always have the JC's chorusing on, never turn it off. I've also got the FC-100 floor control unit for the GP-8 along with the EV-5 expression pedal I use two Boss pedals as well, the Turbo overdrive and DS-1 distortion, the 'Orange' one, which I use in just about every song.

'My main guitar is a Zematis, which is a carbon copy of the one Ron Wood uses, because I was always a fan of his, and I've found

stage. We tried all the alternatives and the one that we liked the best was the Roland RD 300. We all love the sound of a grand piano, but they're just totally impractical to cart around on tour. Dick Rabel (Music Market, Northampton), who we got all our gear from, suggested the RD 300 firstly because of the sound, of course, but also in his experience it is the most reliable piano you could buy. It's an 88-note keyboard with a proper action, which is important because I don't like synth keyboards. We've also got an S-10 sampler, a D-50 and we've had a JX3P for ages as well.'

'So you're pleased with the RD 300's sound then?'

'Oh yeah, I always used to have a piano at home. Actually, I went to a piano tuning college, so I know quite a bit about pianos and

how they should sound. Part of the course was how to assess what's good and bad about a piano, and like I said, the Roland piano sounds the best to me.'

'You've also got an S-330 sampling module. What does that get used for?'

'We've only just got it actually, but we're going to put all our other keyboard sounds into the S-330 and put it at the side of the stage and have someone change the sounds for us.'

'Apart from that, I use the JX3P for one number, called 'Crystal

Ocean'. The sound on the JX3P was actually copied from an ARP synth that must have come out of the Ark because it only had four sounds in it! So we copied it to the JX (it's a sort of cross between strings and organ) and we've used the 3P for it ever since.'

'How about the D-50. How does that fit into The Mission's sound?'

'Craig plays that live, but we use it a lot in the studio. He's recently got some sort of MIDI pedal board, bass pedals to play the D-50 from, because he's

**The Mission are going places, and Peter Gleadall discovered the short-list for producing their next album has included names like Eno, David Byrne, and Kate Bush.**

**No prizes for guessing what the equipment will be.**

**COUPON**

Please send me:  
 More Information on Roland Products  
 FREE Boss Pack

Name \_\_\_\_\_

Address \_\_\_\_\_



# UNSTOPPABLE

playing bass guitar at the same time, Live, Craig uses things like the 'Glass Voices' sound and some really deep rumbling noises which work really well. It adds another pair of hands on stage. We're playing four new songs in our live act, and Craig's using the D-50 and the pedals in all of them.'

'You're known primarily as a guitar band. Are there any songs that are just keyboards?'

'We've been doing a re-worked version of a song off the last album. It's called 'Kingdom Come' and it was just guitars on the record. Live we're doing a piano, bass and drums version, which is great. Craig plays the D-50 on that too. I'm only playing keyboards on two numbers at the moment, but we used to do a song called 'Garden of Delight' from the first album. On that we used a string quartet in the studio, so live I used a violin sound on the S-10 for the violin parts and Craig used the D-50's 'Arco Strings' for the other string parts. That was really effective. It became a bit of a fave with the fans live.

'The thing with us is that we don't like synthy sounds at all, we like real sounds. That's why we use Roland keyboards, and particularly the D-50 because it sounds more live or organic than, say, a DX7 which I hate. On the B-side of our last single, 'Beyond The Pale,' it sounds to all intents and purposes like an orchestra, but it was all done with keyboards, lots of D-50. We used the 'Pizz' strings, the 'Arco' and the 'Jete' strings and it's great! It's nothing like a synth record at all, but really full and warm. Oh yes, and we also used a violin sample from the S-10, so it was all done on Roland equipment. It's funny, I've only just realised that!'

So even though most people think of The Mission as a guitar band, you can see that Roland has a place for them both live and in the studio. Catch them live if you can - if not, wait for their next album. With a short-list of names like Eno, David Byrne and Kate Bush up for the producer's chair it's bound to be full of surprises, no doubt ably assisted by Roland. I, for one, will be very interested in the result!

**For more information on Roland and Boss Products send this coupon now to Roland (UK) Ltd, Amalgamated Drive, West Cross Centre, Brentford, Middlesex TW8 9EZ.**

## Roland D-20

Multi-Timbral Sound Module with Digital Reverb

Multi-Track Sequencer with Rhythm Composer

Disk Drive

Touch Sensitive Keyboard

# WHAT ELSE!

Roland (UK) Ltd, Amalgamated Drive, West Cross Centre, Brentford, Middlesex TW8 9EZ.  
Telephone: 01-568 4578

**Roland**  
WE DESIGN THE FUTURE



# In-Tech

FRANKFURT SPECIAL

## Time for the Smart Shift



DIGITECH IPS-33 Intelligent Harmoniser: a real voyage of discovery

**DIGITECH IPS-33 INTELLIGENT PITCH SHIFTER £825 QQQ VVV**

PITCH SHIFTING can be lots of fun, but until now there have been

restrictions on how it can be used creatively. First, most pitch shifters have only been capable of providing one interval against the note being played. Second, unless you're

using a MIDI pitch shifter with a sequencer to program in note-by-note or phrase-by-phrase patch changes in the pitch shifter, you're stuck with chromatic runs where the pitch unit

sticks resolutely to the same interval, regardless of the notes being played or the key of the piece. These drawbacks all seem to be cast aside with DigiTech's new IPS-

33 Intelligent Pitch Shifter. Not only can it produce two harmony parts simultaneously but it offers a total of 59 different scale disciplines which superimpose intelligent interval progressions on the notes being played.

Based on 15 basic scale types, augmented by up to five different variations on each – like diatonic, diminished, modal and so on – that differ in the way they treat notes that fall outside the particular scale, this can be an area for severe brain damage. But lest I totally cop out by referring you to Grove's or DigiTech's own brief exposition on music theory in the owner's manual, let me try to illustrate with a simple example.

In the Major Ionian scale, a progression starting from a 3rd in the key of C will run E, F, G, A, B, C, D, E. In the Major Pentatonic, it will go E, G, A, A, C, D, D, E. Your run up the scale thus creates different harmonies, and this is what the IPS-33 is programmed to interpret – but for all 59 scale types.

Physically, the IPS-33 is a single-depth rack module with the usual +4dB/-20dB input gain selector, and rotary controls for adjusting input and output levels, and output mix. Around the back, aside from a single input and full MIDI compatibility with In, Out and Thru, are multi outputs that maximise the ways in which the pitch shifts can subsequently be treated.

The combined harmonies plus dry signal can be taken out of a single output or split between two outputs, and there's a third output which is like a Line Out for the untreated signal only. An FX loop specifically for distortion is also provided, as is a bypass footswitch socket.

Operationally, the IPS-33 offers a total of 99 factory presets all of which can be edited and saved in their own or alternative preset number positions. Unless you choose to default to factory presets on powering up, all edited presets are safe in the module's internal memory.

Scrolling through the presets and altering parameter values is via

two buttons adjacent to the LED display (a slightly tedious affair since, for instance, jumping from preset 99 to 1 involves scrolling all the way back down again), and there are two function buttons to select the 12 function modes which are indicated by LEDs on a graphics panel to the left of the centre display.

The 99 presets themselves are split into chorus effects, standard chromatic pitch shifts, single and double-part harmonies and User Defined Harmony presets.

Other user defined harmonies can also be programmed (and saved in any preset number) by using four dedicated function selectors. Harmony Define selects any of 16 VDH scales, then each can be programmed by first selecting the starting note (using Note, funnily enough) and specifying two intervals in Interval 1 and Interval 2. This procedure is then repeated 12 times to give fixed interval values for the whole chromatic scale.

The LED display is helpful whatever you're trying to do. Note characters are displayed in real time, and bars are used to indicate sharps and flats and if the intervals are in the octave below the root note. A tuning function, again real time, provides a useful visual indication not only when tuning up to begin with, but for checking intonation if you're using the ISP with, say, a guitar.

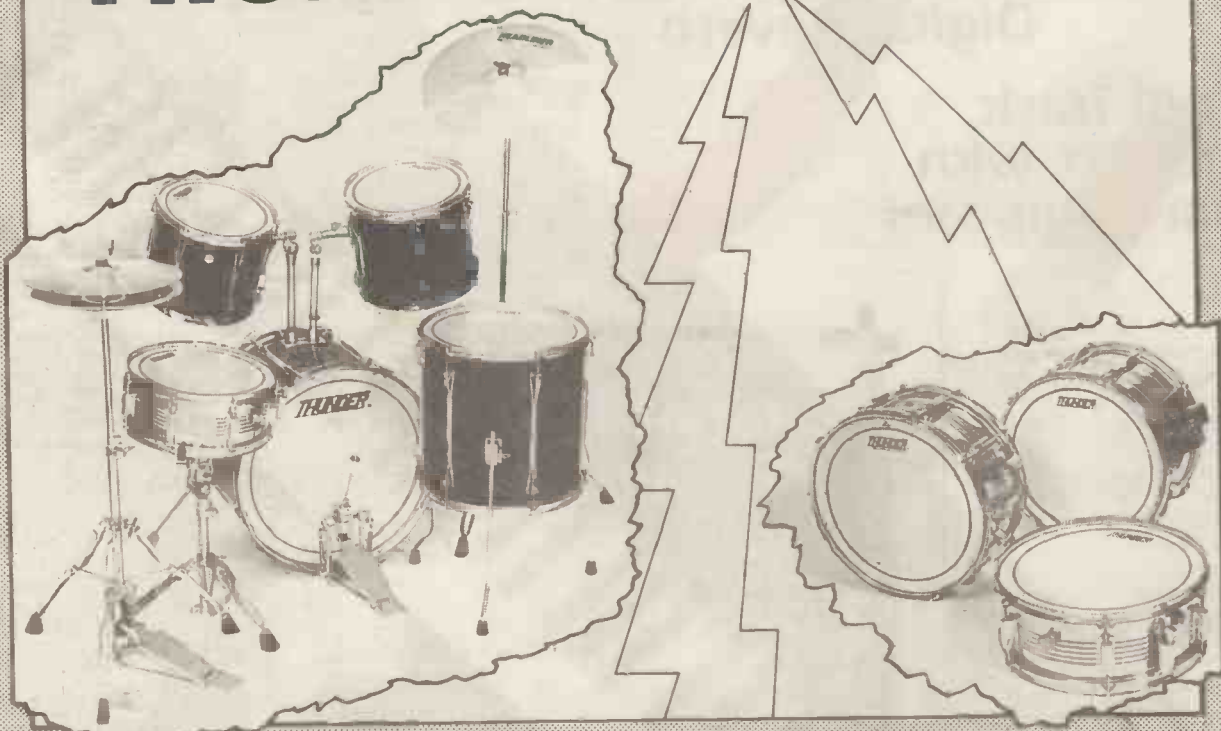
The majority of our review was done using electric guitar but I suspect that whatever source is used, the results will be impressive – both live and in the studio. Tracking is excellent and the IPS33 is like magic really.

Although competent music theorists will be able to approach it in a more meaningful way initially, much of the fun for the rest of us will be listening to the way all those familiar phrases and melody lines take on whole new polyphonic dimensions simply at the change of a preset. The complexities of user programs can wait 'til later.

The IPS-33. A truly creative tool. A real voyage of discovery. A definite hit.

JERRY UWINS

## THUNDERSTUCK?



### YOU WILL BE – AGAIN

FOR NOW THERE IS EVEN MORE TO SHOUT ABOUT WITH THE INTRODUCTION OF

**NEW 5PC DEEP SHELL KIT £399**

Available in Burgundy

**NEW 7PC KITS £359**

Available in Burgundy/White/Black

**NEW SNARE DRUMS**

**14" x 8" (Deep Shell) £65**

**14" x 6 1/2" £49**

**14" x 5 1/2" £39**

...and that's not all. With a comprehensive range of stands and accessories as well as the popular 5 piece (£259) and 3 piece (£199) drum kits, Thunder really offers you quality and selection at a price that's unbeatable. Why? Well you see here at Thunder, we are the manufacturers making drums and accessories. Unlike many other branded drums that come from assembly factories, here at the Thunder factory we produce our own metal work and drum shells.

This means you benefit on both price and quality. Write and learn more about our range and pricing.



**THUNDER**

Send a large S.A.E. to Dept. TH. John Hornby Skewes & Co. Ltd., Salem House, Garforth, Leeds LS25 1PX.



# In-Tech

## FRANKFURT SPECIAL



**SIMMONS PORTAKIT £599  
QQQ VVV**

THERE SEEMS no holding back on Simmons' output of new releases this year. The quiet period following the launch of the long awaited SDX has finally been terminated with a vengeance: no sooner have they launched the Trixer than they're offering new toys to play with.

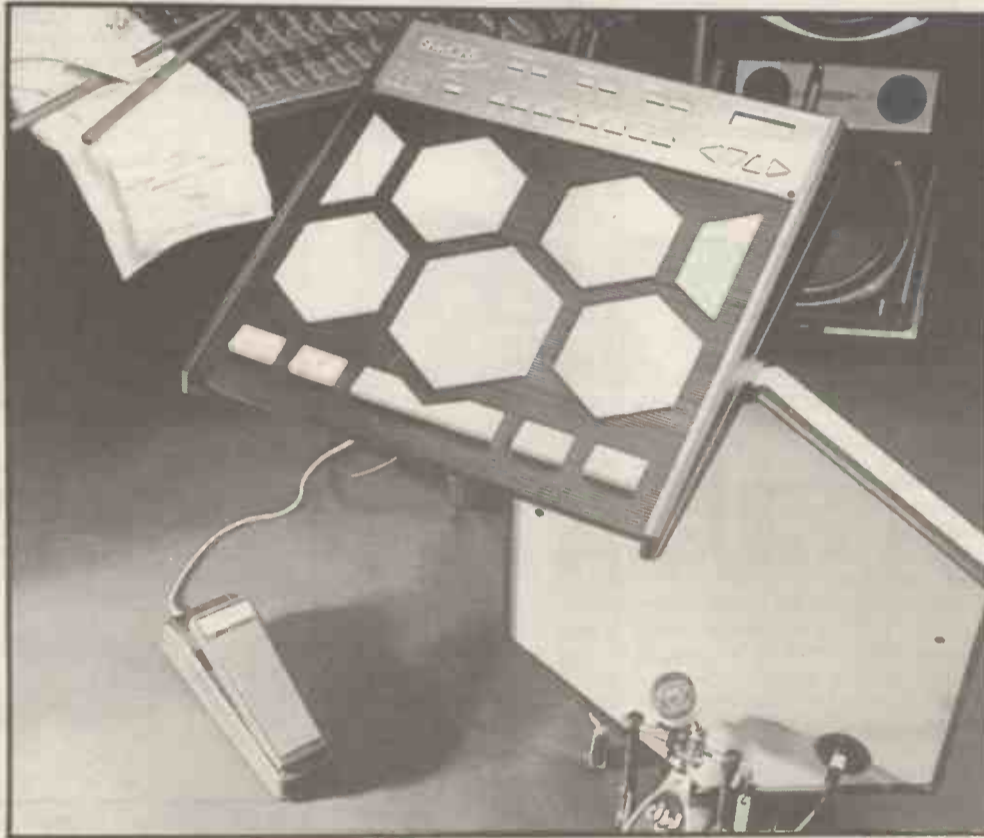
One of them is the Portakit – and a serious little number it is too. The Portakit is a portable MIDI drum kit the size of a briefcase, complete with carrying handle, incorporating 12 playing surfaces that, when struck, will trigger any external MIDI sound sources from drum machines to samplers. This is a very basic description mind you, since, as with most Simmons products, Portakit comes with lots of extras.

But before we go into all the tricks this unit will perform, let's take a look at its construction.

It certainly is a well laid out and robust piece of equipment. The grey playing pads are designed and presented to follow the logic of a traditional acoustic drum set, although pads can be assigned any MIDI number, so which pad fires which sound is entirely up to you. There are also optional inputs for Simmons bass drum and hi-hat pedals that give you a total of 14 sound playing areas.

The pads themselves

# Briefcase encounter



PORTAKIT IN use with inputs from hi-hat and bass drum pedals

incorporate the force sensing film technology first developed for the SDX pads, with a high-bounce playing surface that offers speed and good playing feel. Because of this technology, there is absolutely no crosstalk between pads. The 12 playing surfaces are surrounded by black ribbed rubber so there's no danger of marking the unit with an attack slightly off the mark.

Above the pad area are located the control

buttons finished in the same robust rubber as the pads, and at the top right of the unit is located the backlit, 32-character LCD information display. The layout of the controls is neat and easy to get to grips with.

One of the first of the new tricks the Portakit has to offer is ease of MIDI note assignment. Each pad has to be allocated a MIDI number so that it can play its appropriately numbered sound source. But Portakit saves you having to look up the MIDI note values by a system that learns the note value of the sound source itself, ensuring that each pad will quickly and simply correlate its MIDI note number to that of the sound you wish it to trigger.

Another interesting feature of the pads is the ability to use one of them to alter MIDI effects such as after touch and pitch bend, as well as the relationship between the amount of effect produced and the amount of pressure exerted on the pad. Dynamic control is also excellent with a choice of ten dynamic curves programmable for each pad.

One of the great features onboard the Portakit is the presence of a 10,000 event sequencer. It is eight-note polyphonic and can store 12 sequences, each 240 bars long, provided your total of MIDI events is not exceeded. The sequencer will store song

start, stop and continue messages as well as MIDI notes and channels. It has record, overdub and play modes, and tracks can be overdubbed continuously up to sequencer capacity. As sequencers go, it's not the world's most advanced or flexible but it is certainly a most useful built-in tool and great to play along to.

Fifty kit memories can be stored and recalled in selected order by the press of a button or external footswitch. These programmed memories allow you to store information about MIDI notes, durations, dynamic curves and MIDI channels for each of the pads. You can also store program changes and MIDI effect and tempo for the kit. MIDI note effect can range from single to four note chord and the echo effect offers you up to 15 programmable repeats.

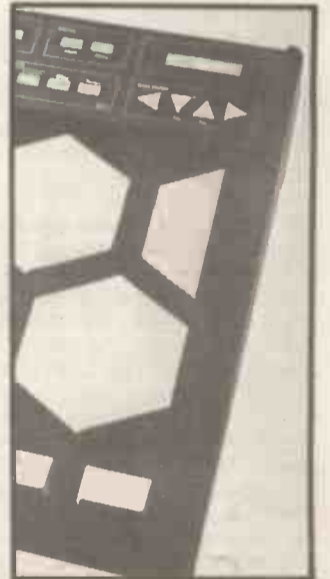
Portakit also provides 20 song memories so your kit memories and various patches can be organised to run in a sequence of events.

Six external inputs are available to accept acoustic drum mics, bugs or pads to use instead of the onboard playing surfaces. Like the Trixer, Portakit possesses the unique learn facility that

analyses and immediately memorises the sampled curve of a trigger, thus ensuring perfect triggering from all sources.

As with all Simmons products, the Portakit is a tool built with the interests of the drummer/percussionist in mind. You really need to spend a while experimenting fully to appreciate and enjoy the scope that this sort of equipment offers. But it certainly is portable and very robustly made for on-the-road applications. So it looks like another winner from Simmons.

**BOB WICZLING**



## Erupt the Rock Scene

with

*Epiphone*  
by *Gibson*

Distributed By

**Rosetti**

Rosetti Limited  
4 Tamdown Way  
Springwood Ind. Estate  
Braintree  
Essex CM7 7QL  
Telephone 0376 550033

Please send large stamped addressed envelope for full colour brochure to Dept. S1

**WE ROCK IT  
YOU POCKET**



**GUITAR STRINGS**

**BRILLIANT STRINGS!  
AT BETTER PRICES!**



# In-Tech

## FRANKFURT SPECIAL

# Wind of change

**AKAI EWI 1000 WIND CONTROLLER £499**  
**EWV 2000 £399**  
**QQ¼ VV**

NOW THE '80s are nearly over, maybe someone will realise just how boring letters and numbers are. What is wrong with calling an instrument by a proper name anyway?

Here we have the EWI 1000: OK, at least people are calling it an EeeWeeee.

The word 'plumbing' never seems far from people's lips either. Akai seem to have used as little imagination in the aesthetic design of this instrument as they have in the name. They must have spent far too long making things that live in rectangular surroundings because they've managed to give birth to yet another grey box.

Though this one has been stretched, unceremoniously grafted on to a darker grey lump, and has a few silvery bits added, it remains to all intents and purposes another damn grey box.

Now come on, I know this is an attempt at continuity but enough is enough; maybe Akai bought up all the army surplus grey metal boxes.

Bitching aside, the EWI is an impressive machine. But it has to be linked up with the EWV 2000 (more bloody numbers!) sound module before you can elicit a squeak.

And, only through the module does it have MIDI capability. So, unlike Yamaha's WX7, it is not a MIDI controller in its own right. The module is a standard analogue synth with two VCOs, two VCFs, two VCAs and four EGs, the ability to store 64 sounds, a 16-character LCD readout, cassette data interface and vibrato.

There's also a touch plate on the back for accessing

various functions like pitch bend and glide, which I would think would need to be cleaned regularly in some way. I had a digital clock/alarm which relied heavily on a similar touch-sensitive plate; as the years rolled by, it became increasingly more difficult to turn off the Chris Tarrant and Tony Blackburns of this world - I think I eventually took a hammer to it...

There are 'lots of different ways' to contour how the instrument responds to your touch (or lack of it), ie breath control; Akai have also kindly included a headphone jack as well as auto tune, transpose, oscillator detune for fat sounds, the ability to play



AKAI EWI 1000 and rackmounted EWV 2000

pre-programmed chords when hooked up to a polyphonic MIDI device and an ingenious roller mechanism for leaping from octave to octave. I found this latter hell to get used to - but if Michael Brecker can do it then anyone can, right?

My main beef with this gadget is that the keys do not move up or down; they respond instead to having a finger lightly rested against them. This requires a wickedly precise technical ability as was necessary for the Stepp guitar synth. Most people who play an instrument are apt to razz and blunder around - that's half the fun. The EWI seems to lend itself to a more clinical approach; fine for a small minority of jazzers but mistakes on this instrument definitely sound a lot worse than mistakes on a real sax.

Yes it's expressive, yes the sounds are rich and warm, yes it's fun to combine the sounds in the module with

other synths and samplers, yes the mouthpiece does feel like sucking a teat but, compared with a real sax, it is the difference between a meal at your favourite restaurant and a microwaved TV dinner - both are equally filling but only one is truly satisfying.

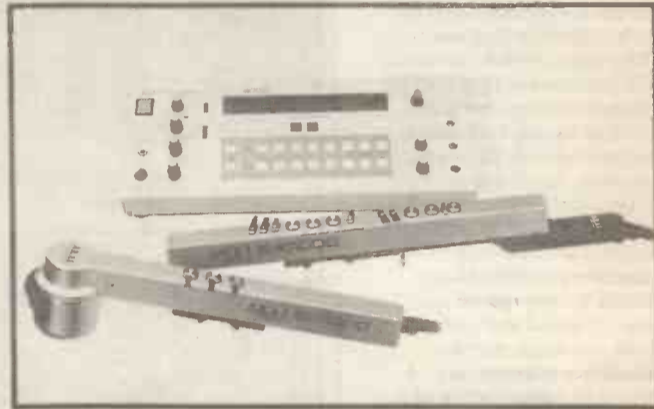
Perhaps when the next incarnation of the Electric Wind Instrument becomes available from Akai, they will have seen fit to round off a few edges, even though the EWI is neat in a Jetsons sort of way and will actually stand on its end on a flat surface - try doing that with your Selmer Mark Six! It could be of course that Akai have taken note of the projected trend away from 'image' and all its connotations. If this is so, then they'll be bang up to date - 'Cubist Metalwork 1'...

On a more positive note, the one thing that can be said about the EWI is that everything Akai have set out to do has been achieved - the thing works and works well. If the reliability of their other products is anything to go by, I'm sure it will be durable enough to withstand the rigours of the road.

These are early rungs on the ladder towards wind synth perfection - to come so far so quickly is very promising. Technology, however, is sweeping ever upwards in a staggeringly steep curve and that which is ultra-hip today becomes tomorrow's trash.

Nowadays if an electronic instrument gives good service for over a year, shut up and be happy.

DON SNOW



EWI AND EWV with valved sister EVI 1000, aka The Flyspray

# CHICAGO

Washburn's New Chicago Series

Washburn has rekindled the Chicago Fire with its hot new "Chicago Series" solid-body electrics. Ten new guitars that feature a light streamlined body, deep cutaways, a tapered heel-joint and completely redesigned Washburn neck and headstock. Like the city they're named for, they're sleek, tough and ready to play. Available with Seymour Duncan™ or Washburn pick-ups in a variety of configurations, and in a scorching array of finishes, these guitars have excitement built into them. Play one today and catch the fire!

**WASHBURN**  
 What A Great Guitar Should Be

Washburn International, 230 Lexington Drive, Buffalo Grove, IL 60089 312-541-3520  
 In Canada: Boosey & Hawkes Canada Ltd., 279 Yorkland Blvd., Willowdale, Ontario, Canada M2J1S7  
 Washburn UK Limited, Units 7/8 Bonder Business Centre, London Road, Baldock, Hertfordshire, SG7 6NG.  
 Tel: 0462 - 896262; Fax: 0462 - 895551

## The Force to be reckoned with!

Prices from £95.00

"STARFORCE 8002: quite staggering value for money"  
 Jerry Uwins KERRANG March 88

**Distribution Starforce**  
 155 Gray's Inn Road  
 London WC1X 8UF  
 Telephone 01-278 4631



In-Tech

FRANKFURT SPECIAL

# Encore for a Master Touch

**REMO ENCORE SERIES FIVE  
PIECE KIT £499.90**  
(without hardware)  
**REMO MASTER TOUCH  
SERIES FIVE PIECE  
STANDARD KIT £450**  
(without hardware)  
**REMO 510 HARDWARE  
PACK £225**  
**All QQQ VVV**

THESE LA based manufacturers, initially famous for their top quality drum heads, have gone from strength to strength with some wonderful drum kits.

Both Encore and Master Touch kits are sold as shell packs which is why the hardware pack is reviewed separately. But it is possible to review these kits side by side as they have an awful lot in common.

First and foremost, the shells of both kits are manufactured from the same lamination of wood fibrous material, called the Acousticon SE.

The catalogue states they are moisture proof and highly durable and I found them to be good weighty shells, well made and well finished on the interior. The exterior drum finish was equally impressive.

Both these kits were finished in a very striking glossy black Quadura covering, and came fitted with the same hoops and tom mountings, with Remo pinstripe heads on top and clears on the bottom.

Visually stunning, these kits have little to tell them apart as far as sound is concerned.

The Encore drums are the more expensive set mainly due to their ingenious Power Snap Lug system.

For those of you who have not yet seen it, the Power Snap Lug is a brilliant innovation which enables you to remove the drum head simply by flipping up the drum lugs and releasing the tensioning screws.

All Encore drums including the snare are fitted with this system, whereas the Master Touch series drums come with regular type lugs.

The Encore bass drum possesses a rather more complicated and chunkier spur system than the Master Touch.

Both systems fold out from the drum and both are extremely effective. The tom mounting unit is the same on both kits with a thoughtful drum key housing built in.

The bass drums also possess the Remo muffler system which is a great way of damping down the sound. A nice, compact 20in bass drum gives this particular kit a great punchy sound.

The toms sound wonderful, with no internal dampers present. The side tom



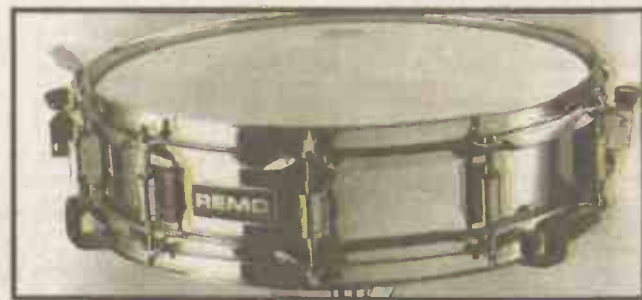
REMO ENCORE (above) as nine-piece kit; below: Master Touch six-piece; right: piccolo snare



mountings are designed to avoid any tom holder fittings intruding into the interior of the shell itself. The tom holder that slots into the bass drum is sturdy and very manoeuvrable with a central locking system that makes it adaptable to take two or three fittings.

I won't list drum sizes here as there are too many to mention but both Encore and Master Touch series come in a good choice of standard and power tom sizes.

With the Encore series kit came a 5½ x 14in wood snare also finished in black – good sounding with lots of volume and a smooth acting snare



lock system (adjustable only on one side).

From the Master Touch series, Remo sent me a 5½ x 14in chrome snare and also a really great 3½ x 14in piccolo snare finished in a very attractive gold Quadura finish which looked just like a brass shell. Great sounds came from both snares with a very live, bright sound from the piccolo drum.

No internal dampers again – instead, Remo supplied the very effective damping skin hoop that you just lay on top of the batter head.

Although there are no snap lugs, the Master Touch series snares do have the advantage of a

snare tensioning system on each side of the drum.

Remo have no less than four different grades of hardware systems available. The one I was sent is the top-of-the-line 510 Extra Heavy system. On the stands, all legs are double-strutted and all locking systems have nylon bushes. There is a straight stand and a boom, both with good height and stability.

Obviously a lot of thought went into the hardware. The snare stand is easy to position thanks to a ball and socket system, and there's an easily usable cradle locking system.

The bass drum pedal is

very impressive – big and chunky with a very responsive chain pulley action. The main support of the pedal is telescopic to adjust height and the tensioning of the single spring, while a locking nut allows adjustment of the beater angle. The large footplate has bolts to secure it in place and there is a quick release and lock system for securing the pedal to the bass drum hoop.

The hi-hat pedal is equally well manufactured; with a double spring action and a tension adjust mechanism, it is fast and responsive.

I love these drums.

**BOB WICZLING**

**CHARVEL**  
BY JACKSON / CHARVEL

*"We do not produce guitars . . . We produce satisfaction."*

**FRANCHISED DEALERS**

**Jackson**

GROVER JACKSON  
President CHARVEL JACKSON  
Guitar Company USA

Aldershot	ABC Music	0932 840139
Ayr	Frontline Music	0292 265252
Banbury	Banbury Music Centre	0295 59676
Barnsley	Network Music	0226 288156
Barnstaple	Road Runner Music	0271 74863
Beahill-on-Sea	Birds Music	0424 220204
Birmingham	City Music	021 632 8856
Blackburn	Reids Home of Music	0254 65212
Blackpool	Blackpool Sound Centre	0263 28553
Bolton	HW Audio	0204 385199
Boston	Terry's Music	0205 51493
Bournemouth	The Gig Shop	0202 302460
Brighton	Tiger Music	0273 697333
Bristol	Bristol Guitar Workshop	0272 42675
Burnley	Hotix	0282 33757
Burton on Trent	Staffs & Derby Guitar Centre	0283 38255
Cambridge	Music Village	0223 316091
Canterbury	Music Mart	0227 452752
Cardiff	Peter Nobles	0222 499138
Chatham	Unsound	0634 44088
Chester	Cone Music	0244 312633
Colchester	Axe Music	0206 85652
Colne	Louandy's	0282 868045
Croydon	Rockbottom	01 681 0328
Derby	Foudis Music	0332 44842
Doncaster	Fox's Music	0302 20331
Dundee	Rainbow Music	0382 201405
Dunfermline	Sounds Control	0383 733553
Edinburgh	Rikki's Music	031 553 5084
Elgin	Sound & Visions	0343 3778
Falkirk	Music City	0324 27008
Fleet	Kingfisher Music	0252 621210
Glasgow	McCormacks	041 332 6644
Gloucester	Gloucester Music	0452 501457

Great Yarmouth	Sound Gear Music	0493 603746
Grimby	Music Bar	0472 42236
Hanley	Route 66	0782 286217
Harrow	Machinehead	0278 21744
Harrow	Harrow Music Centre	01 427 2250
Hemel Hempstead	Rose Morris	0442 217541
High Wycombe	Percy Prior's	0494 28733
Hitchin	Machinehead Music II	0462 33305
Hounslow	Project Music	01 570 4444
Hull	Network Music	0482 25853
Inverness	ADT Music	0462 225223
Ipawich	Axe Music	0473 454996
Kingfisher	SAM Acoustics	0535 605000
Kidderminster	Crotchet and Quaver	0562 742351
Kingston	ABC Music	01 546 9877
Leeds	Fox's Music	0537 450350
Leeds	McGrane's Music	0535 434710
Leicester	Cariboo Sound Centre	0533 24183
Leigh	Leigh Music Centre	0342 672958
Liverpool	Frank Hesty	051 236 1418
London SE12	Tune Inn	01 698 4446
London E1	Bass Centre	01 265 1567
London E11	Holiday Music	01 558 2666
London WC2	Rose Morris	01 836 0991
London SW16	Alibang and Strummt	01 379 5142
London W1	Giggrounds	01 769 5681
London NW6	Chappells of Bond Street Ltd.	01 491 2777
London W7	Tempo Music	01 567 0212
Lowestoft	Unsound	01 328 8448
Lowestoft	Allens Music	0502 500676
Maldstone	E.S. Electronics	0622 673355
Manchester	A11 Music	061 248 0340
Manchester	Cariboo Sound Centre	0623 651633
Middlesbrough	Guitarzan	0642 467518
Newcastle	J.G. Windows Ltd.	091 242 1356
Newport	Gwent Music	0633 57505
Northampton	Newport Music	0604 24858

Norwich	Cariboo Sound Centre	0603 666891
Nottingham	Cariboo Sound Centre	0602 581888
Oxford	ABC Music	0865 725221
Peterborough	Stix	0733 52357
Plymouth	Strummers & Co.	0752 267526
Preston	Streetwise Music	0772 204464
Reading	Hammers Music	0734 415800
Reading	Chandler's Guitars	01 940 5874
Richmond	Music Village	01 599 4228
Romford	Friars Music	0928 573087
Runcorn	Satop Music Centre	0743 84111
Sheffield	Cariboo Sound Centre	0742 640000
Slough	ABC Music	0753 822754
Southampton	Fret Music	0703 774433
Southend-on-Sea	Honky Tonk Music	0702 619615
Stockport	New Rhythm House	061 480 7371
Stockport	A11 Music Centre	061 428 5777
Sunderland	King's Music	091 567 5310
Swansea	Picton Music	0792 43039
Torquay	Modern Music	0793 20948
Torquay	Rock City (Mid Devon)	0884 255853
Torquay	Abbey Road Music	0803 28805
Truro	Modern Music	0872 71701
Wolverhampton	One Way Music	0902 23060
Wolverhampton	Northern Sounds	0900 4797
Wokingham	Network Music	0904 629192
York		
Northern Ireland		
Belfast	Marcus Musical Instruments Ltd.	0232 322871
Belfast	Session	0232 238502/988
Portadown	Band Centre	0762 337068
Londonderry	Session Music	0504 46796
Republic of Ireland		
Cork	Russells Music Studio	010 353 21509 053
Dublin	Music Maker	0001 779128
Channel Islands		
Jersey	Ray Kitchen Music (St. Helier)	0534 70053

FOR DEALER UPDATE TELEPHONE 0532 865381



Exclusive Trade Distributors for U.K. & Eire: JOHN HORNBY SKEWES & Co. Ltd. Salem House, Garforth, Leeds, LS25 1PX.



# SOUNDS

# Classifieds

• **SOUNDS CLASSIFIEDS** are read by 434,000\* people every week!  
 • Just complete the coupon and we'll do the rest  
 • All classified advertisements include V.A.T. @ 15%

\*Source: Target Group Index 1987

## PERSONAL

27p per word (inc VAT)

**1000 PRETTY GIRLS** from Europe, Scandinavia, America, Asia, worldwide want friendship, romance, marriage with you. Ask for our FREE PHOTOBROCHURE! Correspondence Club '70/S, Postbus 8177, Rotterdam, Holland.

**PENFRIENDS-USA** Make lasting friendships through correspondence. Send age and interests for free reply. Harmony, Box. 82295X, Phoenix, Arizona. 85071. S5731

**THE IMAGINARY JOURNEY:** A voyage of self discovery. Call now, just listen 0898-666325 (25p a minute cheap rate, 38p peak) Float like a butterfly. S6452

**THE SIMPLE WAY** to help you give up smoking 0898-666322 (25p a minute cheap rate, 38p peak). S6453

**PENPALS** 153 Countries. Free details (s.a.e.) I.P.F. (S7) P O Box 596 London SE25. S6248

**ACID HOUSE** Male 21, seeks chum for clubbing. Manchester area. Box no. 1235. S6475

**PENPAL MAG** for lonely people. Approval copy from: MATCH-MAKER (A.95), CHORLEY, LANCS. S6479

**SKINNY WIMP WANTED!** Company Director would like to meet and befriend a boyish looking guy (21-25, under 5'10", under 10st) I am tall, tanned, protective and can offer lots of fun times and loads of cuddles. Lets meet (London, or anywhere) to see how we get along. Photo appreciated (returned) Box no. 1231 S6415

**FRIENDS/MARRIAGE:** Postal intros all areas/ages. Write: Orion, P6, Waltham, Grimsby. S6515

**SHY PEOPLE** find friends and romance with Susan Fuller's Postal Introductions. All ages, nationwide. SAE Susan Fuller Bureau, PO Box 1, Barking IG11 7QJ. S6368

**OCULT CONTACTS** Free Membership (s.a.e.): BCM - Wickerman, London WC1N 3XX. S6504

**MALE 29** seeks caring female to write, meet have fun and good times, N.East anywhere. Box no. 1249. S6517

**FRIENDSHIP, LOVE** or marriage in your area. Free details:- Date-line, Dept (840), 23 Abingdon Road, London W8. Telephone: 01-938 1011. S6554

**FEMALE 19** into Smiths, Present, Brilliant Corners, seeks penpals. Leeds/Bradford/anywhere. Box no. 1255. S6574

**GOTHETTE W. STUFF** Cult. S. East. All letters answered. Box no. 1256. S6575

**GOTHIC SEVERINA** seeks goths for penpals/friendship into Mission, Jezebel etc. Box no. 1257. S6576

**MALE 24** London, seeks female for friendship, various interests into Zep, Sisters, Cult, Iggy, Jovi. Box no. 1258. S6577

**CARING MALE 27** peaceful and sensitive seeks similar lady for sharing thoughts in correspondence. Ideally someone into poetry, literature, wildlife and most music. Box no. 1259. S6578

**MARK, WEST BROMWICH**, write, it's important - Julie, Hants. Box no. 1260. S6604

**MALE 24** seeks girl any age anywhere into Smiths, Indie music, the meaning of life. Write meet. Box no. 1261. S6605

## FOR SALE

27p per word (inc VAT)

**MUSIC PAPERS/MAGAZINES** 1955-1988 including Sounds, Kerrang! etc SAE/IRC Backnumbers, 51 Cecil Road, London SW19. S6418

**ACTION POSTERS** Promotional and tour, biggest range in UK SAE catalogue. Dept S, 66 Lysways Street, Walsall. S6374

**FREE CONCERT PROGRAMME** Catalogue, many rarities, send SAE Concert Programme(s), 43 Crantock Road, Perry Barr, Birmingham. S1040

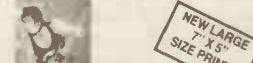
**MR MUFF ALTERNATIVE CLOTHING AND FOOTWEAR** New-COLOURED Catalogue of Lycra, leather, PVC and afghan wear, printed jeans, shirts and t-shirts. Also extensive coverage of 159 styles of shoes and boots. SEND £1.00 WHICH IS REDEEMABLE ON FIRST ORDER, 2 Stileman Way, Sharnbrook, Bedford MK44 1HX. S6122

**DISCOVER ALTERED** states of consciousness with LEGAL HIGHS. SAE for details, BCM Quintessence, London WC1N 3XX. S6123

**AMERICAN COMICS** 1,000's Marvel D.C. +2000AD. Terrific catalogue write: Steve, P O Box 473, Bristol BS99 1EB. S6207

## BON JOVI

LATEST TOUR PHOTOS!



A unique collection of great pics of Jon & the boys live on-stage at Wembley - giving it all they've got! Views range from close-up to full-stage capturing all the action! Don't miss out on this tremendous pictorial record of a great tour!

A pack of 10 best colour photos... £4.95  
30-pack £13.80. Or get the COMPLETE 100-PACK COLLECTION FOR JUST £39.95!

Also - a set of 12"x8" blow-ups of the 10 best views: £2.50 each or only £17.90 for all 10!

Postage: Add 50p to total. Delivery 10-14 days, allow up to 28 days. Send to: THE CONCERT PHOTO CO. (Dept S), P.O. Box 497, London SE19 2AT.

Other artists include: Def Leppard, Heart, Kiss, Alice Cooper, Motley Crue & many others! Writephone 01-706 3071 for info. S6571

**ALTERNATIVE CLOTHING** Paisley shirts, skirts, tops, etc also Gothic and acid wear. Discount on fast orders, send large SAE for details. The Interior, 101 Green Street, Ayr, Scotland KA8 8BG. S6455

**PROMO POSTERS** hundreds titles inc Inxs, Pogues, W. Stuff, S.Cubes, Primitives, etc etc. SAE new catalogue. Push, PO Box 469, Clydebank G81 3DZ. S6456

**ALTERNATIVE CLOTHING** 5x10p stamps for catalogue. Disorderly Fashion (Dept S), 4 Alma Court, Up Holland, Lancashire WN8 0NT. S6469

**EXCITING AND ORIGINAL DESIGNS IN VELVET, CIRE AND LACE!** Quality made to measure alternative clothes and jewellery. Attractive prices and fast service. For further details send 19p stamp to EVILIE, 5 Ashgrove Road, Bedminster, Bristol. S6520

**MUSIC VIDEOS** 800 VHS titles send SAE CD5000 (MV) P O Box 251 Leicester LE2 4TU. S6525

**T.SHIRTS T.SHIRTS T.SHIRTS** REM Barrett Dylan Smiths plus many more. Send SAE for catalogue: Murmurs, 69 Shortheath Road, Erdington, B'Ham B23 6LH. S6526

**QUALITY MOHAIR** Knitwear from £24.50. For catalogue write/phone: "Pandora Knitwear" Enterprise Workshops, Nursery Street, Sheffield S3 8GG (0742) 753670. S6562

**GOTHIC/ALTERNATIVE CLOTHES AND JEWELLERY.** LOTS of velvet, lace and satin at low prices. All exclusive designs! Send 19p stamp to "CHAOS" 210 Ashley Down Road, Horfield, Bristol or tel: (0272) 510872 for catalogue. S6416

**SMITHS T.SHIRTS.** Medium/Large. £8.00 including postage! Morley Music, Broadway Courtyard, Thatcham (0635) 71442. S6581

**U2 T.SHIRTS.** Medium/Large. £8.00 including postage! Morley Music, Broadway Courtyard, Thatcham (0635) 71442. S6582

**MEGADETH T.SHIRTS.** Medium/Large. £8.00 including postage! Morley Music, Broadway Courtyard, Thatcham (0635) 71442. S6583

**LIVE PHOTOGRAPHS** Morrissey, Nephilim, New Order, Sisters, Magnum, Pogues, Tikaram, Sugarubes, etc. JANUARY SALE 20% OFF. List/sample, state interests SAE ikonography, P O Box 390, Sheffield S1 3UE. S6579

**CLAPTON ROYAL ALBERT HALL COMPLETE BOX (4 SEATS)** 30/1/89 OFFERS (0223) 210534. S6580

**ORIGINALS 50'S** Baseball Jackets and Bowling Shirts - for details, American and Fifties Clothing, 53 Howard Street, Sheffield S1 2LV. S6584

**FOR MELLOW MOMENTS.** Don't drink coffee - try our LEGAL HERBAL SMOKING MIXTURE! Relaxes, gives happy mood and general euphoria. Unlike some mixtures, this stuff really works! (& tastes good). Full refund if not delighted. For trial ounce send £4.25; Curio Studio, 308 Liverpool Road, Haydock, Merseyside WA11 9RY. S6606

**WANTED** 27p per word (inc VAT)

**CONCERT PROGRAMMES** Good prices paid, send lists to: Concert Programmes, 43 Crantock Road, Perry Barr, Birmingham. S1041

**ELTON JOHN 1970'S** videos esp. Parkinson interview, anything else on E.J. Fellow fans as penpals. Box no. 1262. S6607

## RECORDS FOR SALE

27p per word (inc VAT)

**A BARGAIN** Pot Luck Assortment (our selection) - send £17 for 500 used 7" singles or £20 for 100 used LP's and 12" singles. (Postage included). Music & Video Exchange, 28 Pembridge Rd., London W11. (01-727 3538). S4

**ALBUM HIRE.** Thousands available. Postal service. SAE Tax Records, Calver, Sheffield. S5582

**COMPACT DISC/VIDEO!** Collectors Items! - Large SAE - (Dept CDV) 9 Silver Street, Wiveliscombe, Somerset TA4 1PJ S5774

**FANTASTIC RARITIES!!** - Live Radio Concerts. Promotional items. Picture Discs. Shapes. Autographed Material. Collectors Items - direct from the USA/ Japan and Europe! Rock Video/ Compact Discs. - AC/DC/ Iron Maiden/Kiss/Motley Crue/Queen/ Zepplin/Pink Floyd/Deep Purple/ Whitesnake/Megadeth/Anthrax/ Bon Jovi/Def Leppard, Marillion + ALL BIG NAME METAL BANDS!! - + + + New Wave/Punk-Sisters/ Damned/Cure, Siouxsie/ Ramones/Pistols/Clash/Cramps Etc. . Collectors - Don't Miss This!! - ALL BIG NAMES! - ALL BIG RECORDS!! - Large SAE - (Dept S) RS Records, 9 Silver Street, Wiveliscombe, Somerset TA4 1PJ S5773

**QUEEN - RARE** Collectors Records (Dept Q) 9 Silver Street, Wiveliscombe, Somerset TA4 1JP S5775

**BAD BOYS** record finders. 0702-523848. S6039

**LIZARD RECORDS/COMPACT DISC.** Dept S, 12 Lower Goat Lane, Norwich. Chart to collectors, metal, indie, pop, disco, state lists required. SAE lists (overseas 3 IRCs). S6470

**EX-CHART SINGLES.** Recent Hits, Oldies galore. Low prices. Quick Delivery. SAE/2 IRC. 82b Vandyke St. Liverpool L8 0RT. S6483

**INDIE RECORDS,** new UK releases, imports, nice prices SAE for list Rollercoaster, 21 The Garlings, Aldbourne, Marlborough, Wiltshire. S6529

**COMPACT DISC** Hire Club, superb service. SAE CD5000 P O Box 251 Leicester LE2 4TU. Tel: 0533-705533. S6531

**ZAPPA** Four New CD's plus more! Stupid Prices. (0442) 63287 SAE G+S 7 Ullswater Road, Hemel Hempstead, Herts HP3 8RD. S6567

**REM, U2, Smiths, JAMC, Sisters, All About Eve, Cramps, Cult, G.L.Jez, Prince, Sugarubes, rarities, many others.** SAE A. Woodburn, 66 Southdown Avenue, Brighton, Sussex. S6613

**"RHYTHM" - ALL** Independent Label Releases, Imports, Punk/ New Wave Rarities, Fanzines, SAE or 2 IRCs for latest catalogue. 172 Gwydir Street, Cambridge. (0223) 60981. S6614

**BEATLES MAIL-ORDER** List Parlophone originals, Polydor, solo releases, rarities, imports, Apple, books, memorabilia etc. Long SAE or 2 IRCs - Box 775, London SE20 8NT 1,000 items available. S6615

**MISSION 'TADEUSZ'** II 65p + SAE to 4 Walsingham Avenue, West Didsbury, Manchester. S6557

**FANZINES** 27p per word (inc VAT)

**MISSION 'TADEUSZ'** II 65p + SAE to 4 Walsingham Avenue, West Didsbury, Manchester. S6557

**FAN CLUBS** 27p per word (inc VAT)

**SHANTY DAM** Official Fan Club - For details contact: Media Music, Media House, Cranborne Industrial Estate, Cranborne Road, Potters Bar, Herts. S6411

**THEN JERICHO** Info Service - Send SAE to T.J.I.S., P O Box 48, London N6 5RU. S6487

**GENESIS OFFICIAL** Club - Send SAE to Genesis Information, P O Box 107, London N6 5RU. S6488

**SIMPLE MINDS** Club - Send SAE to Simple Minds Club, P O Box 48, London N6 5RU. S6489

**DEACON BLUE** Communications - Send SAE to DB Communications, P O Box 107, London N6 5RU. S6490

**PHIL COLLINS** News - Send SAE to Geninfo, P O Box 107, London N6 5RU. S6491

**INXS INFORMATION** Service - Send SAE to Inxs, P O Box 107, London N6 5RU. S6492

**STATUS QUO** - Send SAE to Quo Army, P O Box 107, London N6 5RU. S6493

**THE SILENCERS** Independent info service. SAE to PO Box 678, London SW19 9EZ. S6595

## RECORDS WANTED

27p per word (inc VAT)

**BUY, SELL & EXCHANGE** ALL your records, tapes, CD's, videos and books - also ALL Hi-Fi, musical instruments, computers and cameras - NONE REFUSED! Bring ANY quantity in ANY condition to Music and Video Exchange, 38 Notting Hill Gate, London W11 (open 7 days 10am-8pm Tel: 01-243 8573). Or send them by post with SAE for cash. Quantities collected ANYWHERE. S5

**HEAVY METAL COLLECTIONS!!** - Wanted - ALL Kiss. Iron Maiden, etc. Pic Discs. Shapes. Limited Editions. Bon Jovi. Japanese 7". Queen. also Stranglers. Cure. Damned ALL NEW WAVE Rarities!! - Excellent prices paid for rare material!! - Send Lists/Price (DEPT W) RS Records, 9 Silver Street, Wiveliscombe, Somerset TA4 1PJ. S5779

**NEW WAVE/PUNK**-Collections wanted. Stranglers, Ramones, Siouxsie, The Cure, etc. Send list/price - (Dept NMW) RS Records, 9 Silver St, Wiveliscombe, Somerset. S6133

**PICTURE DISCS/Shapes.** Collections/rarities wanted. Send list/price - (Dept PD) RS Records, 9 Silver Street, Wiveliscombe, Somerset. S6136

**QUEEN** - Collections/rarities. Send list/price - (Dept QW) RS Records, 9 Silver Street, Wiveliscombe, Somerset. S6139

**RIPOFF RECORDS.** One Maesycod Road, Lampeter, Dyfed SA48 7JE. Albums, cassettes, CDs, singles, videos wanted. Absolutely top prices paid! Send direct or SAE for quote. S6458

**BASINGSTOKE ALDERSHOT** areas, records wanted for cash, any amount. 0252-850452. S6532

**SPECIAL NOTICES** 27p per word (inc VAT)

**THOUSANDS OF NAMES** and addresses in the music business are contained in the 1988 edition of the Music Week Directory, including record companies, music publishers, recording studios, record producers and concert promoters. Price £15.00 from: Mary Taylor (Dept S), Morgan-Grampian PLC, Royal Sovereign House, 40 Beresford Street, London SE18 6B0. S7

**K.F.M.** 1988 had its problems, but also some new feelings and a lot of um! for both of us, looking forward to 1989 T.V.H. S6593

**SAFFRON DREAMSHADOW** "Years in the Arms of Death" one hour tape £4 Basement, 104 Southmoor Road, Oxford. S6594

**DAVE SHARP HAPPY 30TH BIRTHDAY!** Love Pauline and Rachel XXXX S6619

**GLASGOW-SUNDAY** February 5th - Mitchell Theatre, Granville Street (beside M8) 11am-5pm, 50p (10am, £1). All usual goodies on over 80 stalls. Enquiries: SCS 021-236 8648. S6609

**COLCHESTER** 28th January Bunting Rooms (Scout HQ) Chapel Street North Town Centre. Record Revival (0692) 630046. S6534

**KINGSTON** SATURDAY January 28 Richard Mayo Hall, Town Centre Admission £1, 11am. 50p, 12-4pm. S6616

**CAMBRIDGE KELSEY** Kerridge Sports Hall 4th February. Record Revival (0692) 630046. S6617

**PORTSMOUTH** SATURDAY 4/2/89 Wesley Hall, Fratton Road, 1-4pm, 50p. (11am, £1) S6592

**THIS SATURDAYS VIP RECORD FAIRS** are in London and Peterborough. Venues - Electric Ballroom, Camden, London. Town Hall, Bridge Street, Peterborough. Over 100 stalls in total providing a wide selection of records and musicmania. Stalls/Info: VIP (0533) 548821. S6590

**BIRMINGHAM-SATURDAY** January 28th- New Imperial Hotel, Temple Street (off New Street) 11am-5pm, 50p (10am, £1) Pop, Rock, Soul Jazz etc 1950's-80's. Enquiries: SCS 021-236 8648. S6608

**ASHFORD** SATURDAY 28th January, Centre Point, Bank Street, Town Centre. 10am-4pm. P&J Record Fairs S6589

**NEWPORT** 21.1.89 Upstairs in the Newport Centre 10am-5pm. S6587

**HULL CITY** Centre 28th Jan Methodist Central Hall King Edward Street. 10am-4pm. Disc Discovery 0482-448578 S6588

**LEEDS** SATURDAY 28th January. The Griffin Hotel (60 stalls) 10.30am-4pm. Trans-Pennine 0532-892087 S6539

**SOUTHAMPTON** SATURDAY 28/1/89 Arts College, East Park Terrace 1-4pm, 50p; (11am, £1). S6540

**ST HELENS** SUNDAY 29th January T.U.C. Centre, College Street. 10.30am-4pm. Trans-Pennine 0532-892087. S6585

**CARLISLE** SATURDAY 4/2/89, Old Town Hall, 10am-4.30pm, 40p. S6586

**RECORD FAIRS** 27p per word (inc VAT)

## RECORD FAIRS

27p per word (inc VAT)

**'DEEPER THAN THE TITANIC, TALLER THAN EVEREST AND MORE BEAUTIFUL THAN SNOW WHITE'**

## BRIGHTON RECORD FAIR

BRIGHTON CENTRE, KINGS ROAD  
**SUNDAY 29TH JANUARY**

150 STALLS  
 RECORDS, CDs, TAPES, TOUR MERCHANDISE & MUSIC MEMORABILIA.

BARGAINS, RARITIES & NEW RELEASES  
 ADMISSION 10AM - 12 NOON, £1.50 12 NOON - 5.00PM, 80p  
 REFRESHMENTS AND BAR

STALLS/DETAILS RING: (0273) 608806  
 OR WRITE TO: 46 SYDNEY STREET, BRIGHTON BN1 4EP S6620

## THE LONDON RECORD FAIRS

**CAMDEN (60 stalls) ELECTRIC BALLROOM - THIS SATURDAY**  
 T.U.C. CONGRESS HALL (160 STALLS) GREAT RUSSELL STREET. SUNDAY 12TH FEBRUARY. (Known as the World's leading record fair). Open 9.30am-4.00pm. Info: VIP (0533) 548821 (24 hrs) S6591

**ST HELENS SUNDAY 29th** January T.U.C. Centre, College Street. 10.30am-4pm. Trans-Pennine 0532-892087. S6585

**CARLISLE SATURDAY 4/2/89,** Old Town Hall, 10am-4.30pm, 40p. S6586

**NEWPORT** 21.1.89 Upstairs in the Newport Centre 10am-5pm. S6587

**HULL CITY** Centre 28th Jan Methodist Central Hall King Edward Street. 10am-4pm. Disc Discovery 0482-448578 S6588

**ASHFORD** SATURDAY 28th January, Centre Point, Bank Street, Town Centre. 10am-4pm. P&J Record Fairs S6589

**PORTSMOUTH** SATURDAY 4/2/89 Wesley Hall, Fratton Road, 1-4pm, 50p. (11am, £1) S6592

**THIS SATURDAYS VIP RECORD FAIRS** are in London and Peterborough. Venues - Electric Ballroom, Camden, London. Town Hall, Bridge Street, Peterborough. Over 100 stalls in total providing a wide selection of records and musicmania. Stalls/Info: VIP (0533) 548821. S6590

**BIRMINGHAM-SATURDAY** January 28th- New Imperial Hotel, Temple Street (off New Street) 11am-5pm, 50p (10am, £1) Pop, Rock, Soul Jazz etc 1950's-80's. Enquiries: SCS 021-236 8648. S6608

**GLASGOW-SUNDAY** February 5th - Mitchell Theatre, Granville Street (beside M8) 11am-5pm, 50p (10am, £1). All usual goodies on over 80 stalls. Enquiries: SCS 021-236 8648. S6609

**COLCHESTER** 28th January Bunting Rooms (Scout HQ) Chapel Street North Town Centre. Record Revival (0692) 630046. S6534

**KINGSTON** SATURDAY January 28 Richard Mayo Hall, Town Centre Admission £1, 11am. 50p, 12-4pm. S6616

**CAMBRIDGE KELSEY** Kerridge Sports Hall 4th February. Record Revival (0692) 630046. S6617

## CLASSIFIED ADS CONTINUE ON PAGE 36

**Records to sell? Advertise them in SOUNDS classifieds for only 27p per word**

AUDIO-TECHNICA low Imp | ENCORE ELECTRIC in min  
 microphone sensible black parts.  
 quality for to be offer  
 mp e at  
 food with  
 world's wer tact  
 DN For  
 R g nd  
 or Flat  
 efnolo's  
 made  
 as used by all the best  
 s. Many colours in stock. Phone—  
 CHARVEL guitars available at  
 franchise dealers. Many models, many  
 colours. Get the No. 1 line.



**ATM41a**  
 The Professional Microphone

One of the road tough range of Artist Series Microphones

SIMPLICITY PRECISION INNOVATION

audio-technica

John Hornby Skewes & Co. Ltd. Salem House, Garforth, Leeds LS25 1PX.



**POLYTONE MINI-BRAIN £299  
QQ VV**

TO MY mind, American amp manufacturers Polytone have built their reputation on two factors: producing amps with jazzier appeal, and packing a lot of watts into remarkably small packages.

The Mini-Brain, while not obviously aimed at the 'squeaky-bonk' fraternity, certainly falls into the second category. A functional looking black rectangular box approximately 2u deep and measuring only around 9 x 9in, it's basically a guitar amp without a speaker and is capable of pushing out up to 85 watts when driving a 2ohm enclosure.

Not that you have to use a 2ohm speaker. A 4ohm set-up will deliver 60 watts, and an 8ohm speaker — which we used for our review — will chuck out around 40 watts.

Although it may be possible to purchase an adaptor plate and have the Mini-Brain permanently installed in a rack set-up, the real idea is music on the move. To this end the box is fitted with a carry handle and the whole thing comes supplied with a padded, shoulder-strapped, carry-bag and a set of lightweight headphones.

Apart from the roving private practice possibilities (you'll need an AC outlet, though, since the Mini-Brain is mains powered only), the general idea presumably is that you can carry your backline around without the normal transportation headaches, and when you stroll into the studio, say, all you need is to hook up to a convenient speaker cab, and off you go.

The alternative proposition of having one's own cabinet as part of the system seems to defeat the object.

Operationally, the Mini-Brain is a dual-channel unit — accessed through common high or low gain inputs — switchable between clean and distortion channels by an optional (but essential) double footswitch which also provides switching for the unit's spring reverb. LEDs on the front panel indicate which channel is selected.

The Mini-Brain's diminutive dimensions inevitably mean compromise in control layout. First, EQ — with the exception of a specific tone pot for distortion — has to be shared by both channels, and even allowing for that, the controls have had to be arrayed as a line of dual-concentric style knobs.

From left to right we find bass and mid-range, treble and distortion EQ, clean and distortion volumes and, adjacent to the twin inputs, another paired knob

# Brain power



**MINI-BRAIN:** one way to show which bag your head's in

providing reverb adjustment on the outer portion, and distortion boost on the inner knob.

Slightly confusingly, the control graphics are all

marked 0 to 10 yet the three-band EQ is supposedly active, described as providing 20dB of cut or boost from a 'flat' 12 o'clock position. In practice this doesn't present a problem since the controls act more like passive pots and give a perfectly adequate range of tonal tailoring. The mid-range is particularly good, beefing things up nicely without adding boxiness.

Completing the front panel facilities is a power switch offering reverse polarity to reduce mains hum (this wasn't a problem anyway); a mini-blade gain switch; and a three-position tone switch — dark, normal, brite. For most purposes the gain switch can happily be left on its minus setting. Switching to plus does add some balls but increases the risk of unwanted background noise.

When it comes to ancillaries, Polytone have made sure the Mini-Brain can integrate into pretty much any backline arrangement. The various other Ins and Outs — located either on the side or rear panel — include the obligatory Line Out for DI'ing or slaving up, twin speaker sockets, and an FX loop with individual volume controls for Send and Return. The headphone socket, which cuts off the main speaker sockets, is also round the back.

Soundwise, the Mini-Brain gives a fairly creditable performance. But as with any amp sharing a master EQ, it's not particularly easy to sort out simultaneously good clean and distorted sounds without juggling the tone controls in between times.

With this in mind, the best results of channel switching were definitely achieved with Strat type guitars. The single-coils' inherently more vibrant tonalities simply seemed happier with the amp — and more convincing on the ear.

Having said this, in a studio situation where you're likely to be dealing with just one sound at a time, users of both single-coil and humbucker instruments should find that time spent on setting up will be rewarded with a healthy spectrum of decent sounds.

As a powerful, go-anywhere amp that can simply be slung over the shoulder, the Mini-Brain — which is also available as a £245 bass version without distortion or reverb — offers distinct possibilities. But this largely pre-supposes that the owner will be content to use whatever speaker system happens to be handy.

And if the owner decides that's too risky and he's better off investing in a speaker system for consistent and predictable results, he's back to square one and may just as well have bought a combo in the first place.

**JERRY UWINS**

## BETTER EXCUSE FOR SLEEPLESS NIGHTS

You could lose a lot of sleep deciding which sampling system to buy. You could lose a lot of sleep setting up and learning how to use the system you do buy. Or you could choose from the brilliant new family of Akai samplers and lose a lot of sleep doing nothing but make music.

The S-950 is Akai's successor to the remarkable S-900. Incredibly, it offers a whole range of extra features — at a lower price! An expandable memory, superb 48kHz sampling frequency. The ability to load information whilst playing. Full compatibility with the massive S-900 and S-1000 sound libraries. Time stretch, cross-fade looping and pre-trigger recording facilities, a filter envelope and much more. All for the astonishing price of £1,399. Optional boards for hard disk and digital input make the S-950 a uniquely versatile machine.

The S-1000 is the new 16-bit sampling standard. It produces the cleanest, clearest stereo samples you've ever heard, with the ease and immediacy which have made Akai famous. 2Mb of memory, expandable to a staggering 6Mb. A maximum sampling rate of 48kHz. 16 voices, with easy layer, multiple looping and cross-fade capabilities. A large 40x8 LCD display makes editing incredibly simple and the use of a separate monitor unnecessary. For its sheer power, intelligence and accessibility — at a cost of only £2,699 — the S-1000 is unequalled.

And to complete the picture, Akai have developed the S-1000PB 16 bit sample playback machine, priced at £1,999, and the S-1000HD with built-in hard disk, providing a generous 40Mb of storage: at £3,999 nothing else even comes close.

If it's quality drum sounds you want, check out the XE-4. Coming complete with two memory cards, the XE-4 provides a wide variety of excellent 16 bit drum samples in a compact 1U rack unit. Choose from individual or mix outputs. Used with MIDI drum machine or sequencer — such as our ASQ-10 — you can edit and store your own sounds to give the crisp, clear dynamic attacks of real or electronic percussion, for an unbelievable £499.

When a system's as good as the sum of its parts, you know it's Akai. Sleep on it.

Special Information Line 01-897 3487.

00PB S-1000HD



Akai (UK) Ltd, Haslemere Heathrow Estate, Park Lane, Haslemere, Wiltshire, Tisbury TW4 6NQ.

# AKAI

professional



# Classifieds

**CLASSIFIED ADS CONTINUED FROM PAGE 34**

**MUSICIANS WANTED GENERAL**

**22p per word (inc VAT)**

**MUSICIANS WANTED** - General. 01-223 8845. **S6597**

**TRUMPET SAX** Trombone players phone Sam for money 01-470 6361. **S6558**

**BASSIST, DRUMMER** urgently required to form ambitious fast rock, early punk band. Influences Clash, Discharge, Roses. Dedication essential. Glasgow area. Gigs, recording waiting. Phone Alan 881-3052. **S6598**

**BASS, LEAD** Guitar, Drummer needed for songwriting duo with management. REM Fleetwood Mac Waterboys. Paul 01-903 9283. **S6599**

**VOCALIST WANTED** (m/f) for hard rock band. Modern influences (Lee Roth, Van Halen etc) Must have power, range & front. Band ready to gig when rehearsed, initially for kicks but promised E. London/Essex area. Mark, Epping (0378) 73032. **S6600**

**YOUNG PREDOMINATELY** Keyboard band requires keyboardist/guitarist. Influences include Japan, Kate Bush, Depeche Mode. Enthusiasm/commitment/image preferred to musical ability. Phone 660 9352 afternoons. **S6601**

**VOCALIST/LYRICIST** wanted to join bass and guitar. Into Play Dead, Cocteau, Violets etc. Non-pro. Write to Kim, 42 Acton Street, London WC1X. **S6602**

**RHYTHM SECTION** from known major acts require: **VOCALISTS INSTRUMENTALISTS (SONGWRITER)** with good Stage presence. Lead Guitar or Keyboards preferred. 24tk studio time available with view to major recording contract. Please contact:- PO Box 13, NP5 4ET. **S6400**

**MUSICIANS WANTED ELECTRONIC/POP**

**22p per word (inc VAT)**

**ALTERNATIVE AND ELECTRO BANDS WANTED BY RECORD COMPANY WITH CHART SUCCESS IN MANY COUNTRIES INCLUDING ENGLAND, JAPAN AND THE U.S.A.**

Send demo, photo, biography and SAE for return to: A&R Department SEA, Hemingbrough Hall, Hemingbrough, North Yorkshire YO8 7QS **S4514**

**Starting a band? Find your missing musicians through SOUNDS Classifieds. At only 22p per work it's a snip!**

**MUSICIANS WANTED HEAVY ROCK**

**22p per word (inc VAT)**

**EXCELLENT LEAD** Guitarist urgent. Must have good gear, image, dedication, transport, V.Halen. etc. Rob 01-651 5987. **S6550**

**BANDS WANTED**

**22p per word (inc VAT)**

**ESSEX VENUE** 04024 74387. **S6494**

**BANDS WANTED** all types for Southern France concerts. Send demo, photo, biog and contact phone number to: "Euro Rock Promotions", Rue Du Magot, Herault, 34360 St Chinian, France. **S6612**

**SONGWRITERS**

**22p per word (inc VAT)**

**FREE SONGWRITING NEWSHEET MAG.** Explains songwriting, composing, publishing, royalties, recording, contracts, getting your songs heard. **FREE** copyright, song assessment, promotion, advice services, collaborators register, absolutely free. SAE/Telephone: **INTERNATIONAL SOCIETY SONGWRITERS COMPOSERS**, 12 Trewartha Road, Penzance, TR20 9ST, England (0736) 762826 Anytime. **S1197**

**ABSOLUTELY FREE.** Songwriter Magazine interviews famous songwriters like Billy Joel, George Michael, Chris Rea. Telephone 01-486 5353 or write International Songwriters Association (SN), 37b New Cavendish Street, London W1 for free booklet. **S6348**

**EQUIPMENT FOR SALE**

**22p per word (inc VAT)**

**MARSHALL** 100 Watt valve super PA/Guitar amp and angle cab. Definitely rock 'n' roll. Kent 0227 373496. **S6603**

**GUITARS & BASSES**

**22p per word (inc VAT)**

**ANDYS GUITAR CENTRE** - American & Vintage secondhands also amps, effects etc. Pro guitar repair workshops, customising, making. **GUITARS & AMPS BOUGHT ANY CONDITION.** 27 Denmark Street WC2. 01-836 0899 & 01-379 3491. Open 6 days. **S11**

**LARGEST SELECTION** of acoustic guitars in the U.K. Including ALVAREZ-YAIRI, FYLDE, LOWDEN and MARTIN. Ivor Mairants Musicentre 56 Rathbone Place London W1P 1AB 01-636 1481. **S12**

**BEST RANGE** of classical and flamenco guitars in the UK. Including: ALHAMBRA, GOYA, KOHNO, RAMIREZ, RODRIGUEZ and YAIRI. Ivor Mairants Musicentre. 01-636 1481. **S13**

**FOR A well set-up electric guitar** with full back-up service why not try **THE STORE THAT CARES.** Ivor Mairants Musicentre 01-636 1481. **S14**

**DISCOUNT STRINGS**-Mail order catalogue from: Highly String (SO), 153 Vale Road, Ashvale, Aldershot, Hants. **S6443**

**SITUATIONS VACANT**

**22p per word (inc VAT)**

**JOBS GALORE OVERSEAS** Enjoy a new and exciting lifestyle. Send 2 x 19p stamps **FREE** Brochure Direct Business Publications (SNDS 8) 2, The Tithe Barn, Ickburgh, Thetford, Norfolk. **S6**

**UNITED STATES.** Three month working holidays in National Parks, Wildlife Reserves, National Forests etc. (including Hawaii, Alaska). Forestry work, trail patrol, tour guides, etc. No previous experience necessary. Male/female over 18. 40-hour week, accommodation in apartment or ranger station, wage plus travelling expenses, many perks, uniform allowance, etc. Other short and long term opportunities worldwide from Australia to Tahiti. **FREE** brochure from Transglobal, 414 Corn Exchange, Manchester M4 3EY. **S6448**

**LYRIC WRITER** and poet wishes to contact publisher and music writer for money making partnership. All original work, top quality. 01-421 4469. **S6546**

**LYRIC WRITERS** required by recording company. Details (s.a.e.): Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Walsall, Midlands. **S6611**

**INSTRUMENTS WANTED**

**22p per word (inc VAT)**

**BUY SELL & EXCHANGE ALL** secondhand instruments (and all Audio & Video Equipment). Sold/Exchanged/Accepted for sale. Music & Video Exchange, 56 Notting Hill Gate, London W11. Open 7 days, 10am-8pm (01-727 0424). **S16**

**TUITION**

**22p per word (inc VAT)**

**MICKEY GREEVE** specialist drum tuition. 01-769 2702 **S17**

**SINGING LESSONS** Have you got the voice? Fed up with lessons without results? Breathing control, range, stage, mike techniques. 01-452 5753, 01-452 6918. **S6404**

**DRUM TUITION** Beginners Advanced. Learn all styles of Drumming at Lloyd Ryans Studio, past pupils include Phil Collins, John Coghlan. Call 01-874 8619. **S6553**

**TONA DE BRETT** has taught Rick Astley, Erasure and Bananarama. Her fabulous tapes can help you sing like a megastar! Full details from: TdeB Tapes, 42 Wood Vale, London N10 3DP. **S6560**

**PRINTING**

**22p per word (inc VAT)**

**T.SHIRTS, SWEATSHIRTS,** Badges. Printed to your requirements. R.T.Far.Te, 83 Saxonbury, Sunbury, Middlesex TW16 5HA. Tel: 0932 785016. **S6610**

**REPAIRS AND SERVICES**

**22p per word (inc VAT)**

**REPAIRS/OVERHAULS/RESPRAYS** Only the best work carried out by Ivor Mairants Musicentre 56 Rathbone Place, London W1P 1AB. 01-636 1481. **S15**

**MUSICAL SERVICES**

**22p per word (inc VAT)**

**YOUR SONGS** expertly arranged and produced by musicians of the highest standard in a fully professional 16-track studio. Brilliant results at silly prices - Ring Brian or Jerry on 01-961 8113.

**(AA) COPYING.** High quality music cassette mastering and copying; any quantity. While-you-wait service. Open 24 hours, 7 days a week. Central London, W2. G.W.B.B. AUDIOVISION 01-723 5190.

**TAPELINE CASSETTE** Duplication, blank cassettes, accessories & printing. Best prices, service & quality guaranteed. 061 336 5438 (Anytime).

**INDIE PRESSING SERVICE**

THE CHEAPEST BEST QUALITY 7" + 12" DISCS. Picture, Shaped, & Coloured Discs. Flexi Discs, B/W and Full Colour Sleeves and labels. Free help in Artwork and Distribution. We are the cheapest for sure!!! **CALL FOR FREE QUOTE**

**01-358 0058**

**REHEARSAL STUDIOS**

**22p per word (inc VAT)**

**INTERAKT: 01-622 7625**  
M.S. REHEARSAL Studio. £3.50 per hour inc. p.a. Near East Ham Station. 01-742 7708.

**BLACKBORD LONDON BRIDGE**

5 ROOMS, 286 SQ FT-500 SQ FT  
300W-200W MONITORING, DELAY/REVERB  
BACKLINE, DRUMS FULL HIRE RANGE  
ACCESSORIES HIRE SALES  
CAMTECH  
SECURE STORAGE  
FREE PARKING, T.V. VIDEO GAMES  
PROFESSIONAL STAFF  
£4.00 to £7.00 per hour

**01-378 7835**

**RECORDING STUDIOS**

**22p per word (inc VAT)**

**AMAZING STUDIO:** The largest, most comfortable purpose built 8 track around. From £40 per day or £5.50 per hour. We have the equipment/instruments/space/experienced engineers all inclusive. Open 24 hours. Tel: 01-646 0574 (Maria) Bookings/Enquiries 2pm-10pm only. We specialise in live music.

**A BARGAIN** 24 track studio soundcraft multitrack soundtracks mixer, all usual effects including Lexicon, bell aural exciters, MXR, Drawmer, Guitars, grand piano, DAT, Atari Pro 24 Emax, Live drums... £100. 7 hrs 24 track. £75 16 track. 01 986 1663/01 739 7253.

**BEL AIR STUDIOS LTD**

Potters Bar North London  
16/24 Track, Outboard equip: Rev 7, Lexicon, Drawmer, Gates etc Digital mastering - many more from £150 per 10 hour day - VAT  
Lockout available

**Enquiries on: 0707 42427**

**2/4/8/16/24/30/38 TRACK MASTERING AND DEMO STUDIOS**

24 hour, 7 day service from £13 p.h. Reputation for powerful, clear sound. Westlake monitoring, Lexicon reverb, Otari multi-tracks, Amek & TAC desks Sampling, audio Q-Locked to video. Clean, smoke-free studios. Free use of instruments & amps 2 lounges with drinks, T.V. & video. Cassette duplication facilities. Located Central London, W2.

**G.W.B.B. AUDIOVISION 01-723 5190**

**VIDEO SERVICES**

**22p per word (inc VAT)**

**VIDEO PROMOTIONAL DEMOS.** Video production, filming, soundtracks, titles, editing and post-production. Video cassette duplication, long runs or one-offs. PAL/NTSC/SECAM transfers. Audio Q-Locked to video. Open 24 hours, 7 days a week. G.W.B.B. AUDIOVISION 01-723 5190.

**Get your ad. noticed by putting it in a BOX**

**Call Margaret Curle on 01-387 6611 for details**

# SOUNDS Classifieds

ALL CLASSIFICATIONS ARE INCLUSIVE OF VAT. IF YOU WISH TO PLACE AN ADVERTISEMENT FOR THE FOLLOWING WEEK YOU CAN NOW COME TO THE SOUNDS OFFICE, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 (OPPOSITE MORNINGTON CRESCENT TUBE STATION) AND PLACE YOUR AD DIRECT BY 12 NOON TUESDAY FOR THE FOLLOWING WEEK (CORRECT MONEY PLEASE)

**SIMPLY SNIP FORM AND SEND TO ADDRESS BELOW ENCLOSING CHEQUE/P.O. MADE PAYABLE TO SOUNDS:**

HEADING PERSONAL NO. OF WEEKS 1 FIRST ISSUE DATED .....

In enclose Postal Order/Cheque value £ ..... for ..... (no of words) at ..... p made payable to **SOUNDS**. All small Sounds ads must be prepaid by PO or cheque. CASH WILL NOT BE ACCEPTED.

Box Nos. £1.50 extra per week

ALL WORDS IN BOLD FACE AFTER FIRST TWO 35p PER WORD

LONELY	FEMALE	(19)	ADDRES	WONDERSTUFF	ALSO
LIKES	P.W.E.I.	CRAZYHEAD	G.B.O.A.	SUGARCUBES	E.T.C
SEEKS	FRIENDS	FOR	LETTERS/	GIGS/	PUBS ?

SEMI DISPLAY RATES AVAILABLE ON APPLICATION

NAME MISS S. MUMBY THE PUBLISHERS RESERVE THE RIGHT TO RESERVE OR WITHDRAW ADVERTISEMENTS AT THEIR DISCRETION.

ADDRESS 72 CAMWOOD CRESCENT BIRCHWOOD LINCOLN Lincs LN6 0PP To CLASSIFIED AD DEPT. SOUNDS  
Spotlight Publications, Greater London House, Hampstead Road, London NW1. Tel 01-387 6611.

ALL CLASSIFIED ADVERTISEMENTS MUST ARRIVE IN THIS OFFICE NO LATER THAN MID-DAY, TUESDAY 11 DAYS PRIOR TO COVER DATE OF ISSUE.

PLEASE NOTE: IT IS ILLEGAL TO ADVERTISE BOOTLEG RECORDINGS FOR SALE.

Name and address, when included in advert, must be paid for



# Dealers

To advertise on  
the Dealers pages  
call Paul Anderson  
on 01-387 6611

## PREMATURE STRING DEATH?

Fit SCALAR Silver - Iron Compounds

# SCALAR STRINGS



Longer Life  
More Power  
Better Tone  
Faster Action  
Less Fret Noise  
Fast Set Up

GUITAR AND BASS STRINGS Made in the U.S.A.

**TOUGH STRINGS FOR HARD PLAYERS**

SELECTION (UK) LIMITED Selection House, Springhead  
Enterprise Park, Springfield Road, Gravesend, Kent DA11 8HD.

## The Sound of the Professionals...Worldwide



# SHURE

For full colour brochure on the worlds finest microphones  
write to: HW International, Dept 5, 3-5 Eden Grove,  
London N7 8EQ, Tel: 01-607 2717

## FAR BETTER KEYBOARDS

"New 5 octave keyboards, TK100, TK120.  
Amazing digital sampled presets...  
outstanding PCM rhythm and base...  
three parameter digital synth...  
stereo chorus... full MIDI.

TK100 £349...TK120 £469

Unbelievable sound at a believable price"



Farfisa (UK) Ltd, Fraser Street, Burnley, Lancs. BB10 1XJ.

ONLY AVAILABLE  
AT MUSIC SHOPS

**FARFISA**  
Music is our world

(0282) 35431

**FOOTE'S**

WEST END'S FINEST PERCUSSION STORE

## JANUARY SALE

Thousands of bargains, every item in the store reduced. Nothing at retail price,  
phone or write for a sales sheet.

WE CAN MAIL ORDER ANYTHING - FROM A PAIR OF STICKS TO A PAIR OF TIMPS - PHONE OR WRITE FOR YOUR MAIL ORDER BROCHURE.

**CHAS E. FOOTE LTD. 17 GOLDEN SQUARE. LONDON W1R 3AG. Tel: 01-734 1822**

MAIL ORDER AVAILABLE (Same day Mailing) CREDIT FACILITIES (Visa, Access, HFC Trust HP Terms) EXPORT (All requirements served) HIRE (Kits, Congas etc.) REPAIRS/RELAPPING (Fast Service)

EST 69 YEARS

2 MINS WALK  
FROM PICCADILLY  
CIRCUS

# SOUND ENGINEER COURSE

IF YOU ARE SERIOUS ABOUT A CAREER IN  
THE AUDIO & BROADCAST INDUSTRY  
CONTACT THE LEADING AUDIO SCHOOL.

- EST. 1976 - GOV. LICENCE - JOB ASSISTANCE - PRACTICAL STUDIO -



LONDON - LOS ANGELES - MUNICH - VIENNA - SYDNEY

St. Marks House  
16 Chillingworth Road  
London N7 8QJ.  
Phone: (01) 609 2653

## MUSIC MACHINE

3A Station Approach,  
Maidenhead, Berks, SL6 1EW.  
Tel: (0628) 21282

**Pearl**

BASS DRUM PEDALS	HI-HAT STANDS
Tama Carico.....£49	Premier 14 SW.....£45
Tama Probel.....£56	Premier 3005.....£49
Pearl 750.....£32	Tama Titan.....£89
Pearl 800.....£37	Tama Stagecaster.....£58
Pearl P800.....£64	Pearl 8050.....£49
Premier 232.....£67	Pearl 1950.....£77
Premier 254.....£43	Arlo Double Bass.....£39
Dixon Double Bass Drum Pedal.....£99	

**TAMA**

SNARE STANDS	BOOM CYMBAL STANDS
Tama Titan.....£66	Premier 3006.....£39
Tama Stagecaster.....£38	Premier 4005.....£43
Premier 3003.....£35	Tama Titan.....£63
Premier 4003.....£38	Tama Stagecaster.....£53
Pearl 8850.....£39	Pearl 8850.....£39
Pearl 8750.....£28	Pearl 8750.....£28
Pearl 8800W.....£38	Dixon.....£27

**PREMIER**

KITS	TIERS
Thunder 5 Drum Kit Inc. Stands (new).....£250	Sabian 14" AA Regular Hi-Hats.....£124
Dixon 5 Drum Kit Inc. Stands (new).....£330	Sabian 15" AA China.....£75
Pearl Export 5 Drum Kit Inc. Stands (new).....£449	Sabian 18" AA China.....£98
Pearl BLX Shell Pack (new).....£465	Sabian 20" AA China.....£102
Premier APX 5 Drum Kit Inc. Stands (new).....£465	Sabian BB+ ALL IN STOCK
Tama Rockstar 5 Drum Kit Inc. Stands (new).....£599	

**SABIAN**

Sabian 16" AA Crash.....£75	Sabian 14" AA Regular Hi-Hats.....£124
Sabian 18" AA Crash.....£88	Sabian 15" AA China.....£75
Sabian 21" AA Rock Ride.....£102	Sabian 18" AA China.....£98
Sabian 16" AA Rocktop.....£75	Sabian 20" AA China.....£102
Sabian 12" AA Splash.....£53	Sabian BB+ ALL IN STOCK

**PAISTE**

Paiste 40016" Crash.....£37	Paiste 2002 16" Crash.....£92
Paiste 400 18" Crash.....£51	Paiste 2002 18" Crash.....£110
Paiste 400 20" Ride.....£60	Paiste 2002 20" Power Ride.....£135
Paiste 400 14" Hi-Hats.....£54	Paiste 2002 14" Heavy Hi-Hats.....£146
Paiste 1000 12" Splash.....£35	Paiste 2000 12" Splash.....£46
Paiste 1000 16" Crash.....£55	Paiste 2000 16" Crash.....£75
Paiste 1000 18" China.....£61	Paiste 2000 18" Crash.....£84
Paiste 1000 18" Crash.....£65	Paiste 2000 20" Power Ride.....£104
Paiste 1000 20" Ride.....£74	Paiste 2000 16" Hi-Hats.....£112
Paiste 1000 20" China.....£80	Paiste 3000 16" Crash.....£98
Paiste 1000 14" Heavy Hi-Hats.....£89	Paiste 3000 18" Crash.....£119
Paiste 1000 14" Soundedge Hi-Hats.....£113	Paiste 3000 20" Power Ride.....£135

**ACCESSORIES**

Rototoms 6", 8", 10" plus stand.....£89	Alexis HR 16 Drum Machine.....£379
Timbales plus Stand and Cymbal.....£89	Alexis Microverb II.....£169
Bass Drums (electronic).....£89	

PHONE DAVE NOW FOR ALL DETAILS OF  
NEW AND SECONDHAND STOCKS ARRIVING  
HP, MAIL ORDER,  
PART-EXCHANGE

104/6/8B Main Street, Bingley,  
West Yorkshire, BD16 2JH  
Tel: Bradford (0274)  
568843/564389/561044

MON & THUR 11.00-9.00  
TUE, WED, FRI 10.30-5.30  
SAT 10AM-5.30

**Spectre  
SOUND**

INSTANT CREDIT AVAILABLE ON ALL  
EQUIPMENT SUBJECT TO STATUS:

## JANUARY SALE

### GUITARS INCLUDE:

HAMER STEVE STEVENS AND CALIFORNIAN	£765
GIBSON LES PAULS WITH CASE	From £525
GIBSON 335 DOT WITH CASE	£695
SCHecter CALIFORNIAN WITH CASE	£799
FENDER USA STD STRAT	£359
FENDER USA STRAT PLUS	£439
FINDER STRAT PLUS KAHLER	£249

KRAMER STAGEMASTER	£765
KRAMER PACER CUSTOM	£599
KRAMER NIGHT SWAN GRAPHIC	£885
KRAMER FOCUS 6000	£299
KRAMER STRIKER 3000	£169
NEW STRIKER RANGE IN STOCK NOW	

OVATION APPLAUSE ELECTRO ACOUSTICS	From £199
OVATION APPLAUSE CUTAWAYS	From £209
DOBRO 33H PALM TREE WATT CASE	£865
WASHBURN FOLK GUITARS	From £95

### WASHBURN SPECIALS

WASHBURN G15 MAGMA	£465
WASHBURN RS10	£275
WASHBURN G2	£189

HOHNER ST. SCORPIONS	£125
HOHNER ST. LIONS	£179

### BASS GUITARS INCLUDE:

HOHNER JACK BASSES	£229
WASHBURN STATUS	From £455
J D MARK KING	£599
G + L L2000E PLUS CASE	£639
WASHBURN B2 BASS	£139
WASHBURN B10 BASS	£169
WASHBURN B15 BASS	£229
L.H. ARIA SB 1000	£445
L.H. ARIA CAT AND GTB IN STOCK	

### AMPLIFICATION IN- CLUDES:

GALLIEN KRUEGER 250 ML	£549
FENDER TWIN	£625
PETERSON P100G	£479
PETERSON P150C BASS	£535

**TRACE  
ELLIOT**

USED TRACE ELLIOT 4x10 COMBO £550  
12 MONTHS INTEREST FREE CREDIT  
ON ALL NEW TRACE ELLIOT IN STOCK

PEAVEY - LARGE STOCKS OF LEAD  
AND BASS EQUIPMENT

LANEY - LINEBACKER HEADS AND CABS  
30/50/65 COMBOS - AOR VALVE HEADS

### PA EQUIPMENT INCLUDES:

PEAVEY EURO SERIES SPEAKERS  
ES12/ES15/ES315/BASS FLEX IN STOCK  
LARGE SELECTION OF PEAVEY PA AMPS

PEAVEY PROJECT 1 3-WAY RIG - 1.5k  
VERY VERY SPECIAL OFFER - P.O.A.

SOUNDTECH H15/R15/R18 E.V. CABINETS  
IN STOCK - ALL ELECTROVOICE LOADED  
CARLSBORO MARLIN 150 + 300 - COBRA 90  
2x12 CABS/1x15 CABS SPECIAL DEALS  
CARLSBORO PMX 8/2 POWERED MIXER £695  
McKENZIE Q-MAX 400 WATT CABS £485

### DESKS IN STOCK INCLUDE:

SECK/DESKTECH/PEAVEY

### MICROPHONE SPECIALS:

SHURE S.M.58	£99
SHURE S.M.57	£95
BEYER S.M.300	£59



# Dealers



**MUSICAL INSTRUMENTS,  
5, DENMARK STREET,  
LONDON,  
WC2H 8LP  
TEL: 01-240 2610**

**A TALE OF TERROR! Dr Frankenstein's Paradise**

Late one night in the dank crypt of our renowned establishment tucked surreptitiously in a dark corner, I discovered the sheer terror.

Although inanimate and totally harmless it none the less was a gruesome sight, there staring me in the face were piles of Bodies from £1, Necks from £1, M'Heads from 50p, Knobs & Nuts by the handful, Massive clearance on spares.

Come see for yourself

**JUST IN... EXCLUSIVE TO WEST END**

**CRATE & AMPEG.**

Phone for details

Fender Quad Reverb	WAS £350 NOW £275
Fender Bassman 135 Rig	£295
Peavey Classic 2x12 Combo	£250
Musicman HD130 Reverb Head and 4x12	£375
Peavey MKIII Bass Head Dual Channel	£199
Peavey 200 Century Bass Head	£130
Sessionette 75 Combo	£175
Laney K30 Combo	£95
Maine Reverb Combo	£130
Marshall JMP M/V 100 Watt Head	£199



+ Many S.H. Guitars. Phone For Details.

ALSO IN STOCK EXCLUSIVE TO THE WEST END - VINTAGE AMP COMBO AND VINTAGE AMP STEREO PRE-AMP + POWERED CABS.

**GOOD SECONDHAND EQUIPMENT BOUGHT FOR CASH**



NOW IN STOCK WASHBURN STATUS BASSES



**MAIN WEST-END DEALER**

Chaparral Dot, Floyd Rose, fixed neck, grey snake skin	£925
Hamer/Explorer White Floyd Rose	RRP 995 Special Offer £845
Steye Steven 1 Floyd Rose White	£725
S. H. Scarab Bass Custom Finish	£750
Blitz Bass	£650
Califomian, Midnight Pearl, Floyd Rose	£899
Steve Steven II Custom Copper	£799
Chaparral Custom Candy Apple Red	£1095

## RHODES MUSIC CO.

**22 DENMARK STREET  
LONDON WC2  
836 4656**

### RHODES JANUARY SALE

ROCKMAN X 100	WAS £285 NOW £199	FENDER 4x12 CAB	WAS £150 NOW £99	L'ARRIVEE THRO' NECK WHITE	WAS £725 NOW £525
BOSS ME5	£550 £349	PEAVEY BASS HEAD	£160 £99	KRAMER ELLIOT EASTERN	£850 £650
BOSS TU125 CHROMATIC TUNER	£50 £35	KRAMER AX20 LEAD	£175 £125	KRAMER BARRETTA	£750 £599
ROLAND DR15 MIC	£69 £49	PEAVEY 2X15 CAB	£75	L/H KRAMER PACER CUSTOM	£950 £799
DR35 MIC	£99 £59	CASIO GUITAR SYNTH	£99	ROLAND DAC 500 COMBO	£350 £275
DR45 MIC	£119 £69	FENDER SQUIER STRAT	£165	ROLAND JC 120	£799 £650
IBANEZ DIGITAL FLANGER	£125 £75	FENDER SQUIER BULLETT	£120	ROLAND JC 77	£595 £475
IBANEZ DIGITAL CHORUS	£125 £75	EMG PICKUPS	FROM £59	TORQUE 100 WATT COMBO	£199
ROCKTECH BASS E. Q.	£49 £27	GUITAR TUNERS	FROM £17	GORILLA TC 110 COMBO	£189 £165
ARION TUBE MANIAC	£49 £29	KRAMER FOCUS 1000	£450 £350	GORILLA BASS COMBO	£69
ARION BASS E. Q.	£59 £39	IBANEZ RS 320	£275 £199	ROLAND DAC 15B	£145 £95
ARION DISTORTION	£49 £29	FAME 760 ELECT. GUITAR	£149 £99	EPHIPHONE MANDOLIN	£99
ARION METAL MASTER	£55 £35	FAME 12 STRING ELECT. GUITAR	£199 £149	ENCORE LOCKING SYSTEM GUITAR	£125 £79
ROLAND TR 626	£350 £275	JHS ROCKBOX	£450 £255	ARIA MEGA METAL STAGE 3	£499 £399
BOSS HF2 FLANGER	£89 £69	IBANEZ RG430	£399 £325	S. H. KRAMER CUSTOM PACER	£350
BOSS GE7B BASS E. Q.	£69 £49	KRAMER NIGHT SWAN	£950 £799	EASTWOOD CUSTOM	£350
BOSS BF2B BASS FLANGER	£79 £49	MARLIN SIDEWINDER KE34	£159 £119	L. H. ARIA TA60 SEMI ACOUSTIC	£199
BOSS RV2 REVERB	£155 £109	AMPEG V4	£299 £199	WASHBURN R. S. 8V	£260
ROLAND SCL100 SUPERCUBE LEAD	£499 £280	FENDER CHAMP 12	£225	APPLAUSE CLASSIC	£179 £150
S. H. ARIA WILDCAT	£175 £115	KRAMER PACER DELUXE	£850 £650	MINI P. BASS	£250 £195
MIGHTY MITE ST.	£350 £225			VESTAFIRE MR30 4 TRACK	£199 £169
YAMAHA FG 430	£199 £140			FENDER 12 STRING STRAT	£499 £420

ACCESS AND VISA AND AMEX. PART EXCHANGE. MAIL ORDER NOW AVAILABLE. WE PAY TOP PRICES FOR SECOND HAND GUITARS, AMPS AND YOUR UNWANTED PEDALS.

**SALE SALE SALE**



## TALKING DRUMS

PERCUSSION MEGASTORE

5/9 St. John's Way London N19 Tel: 01-272 2046



**4000 sq ft of solid percussion - acoustic and electronic**

With the NEW YEAR comes NEW SERVICES. Talking Drums is pleased to announce the following:-

**DRUM & PERCUSSION INSTRUMENT HIRE** - great gear at great prices and open from 10-8 Mon-Sat

**DRUM VIDEO HIRE** - members can enjoy all the drum video's on a daily or weekly rental - without the expense of buying!

Due to popular demand, our **NATIONWIDE DRUMMERS REFERRAL SERVICE** is once again operational, a new & more comprehensive service for **DRUMMERS & PERCUSSIONISTS ONLY.**

So if you're looking for that special gig, session, dep, pub band or just want to find a band to rehearse with we should be able to put you in touch.

**SUPER NEW CREDIT SERVICE - NO DEPOSIT** & know within the hour that you could be going out of the door with the equipment you've been dreaming of.

Call now for further details of all our services & speak to either John, Adrian or Mike who can help you with anything & everything percussive.



**G**RAHAM LEWIS takes a slurp of lager and considers the divided opinions over Wire's last LP, 'A Bell Is A Cup'. He's playing, as ever, with pop.

"It's interesting. I've heard both opinions and they seem to contradict each other. The one side which says, The essential pop song, and the other which says, Obscure.

"I think it was particularly with the break Wire took that it was reappraised. Then it became an adjective — this is pop. Then with 'The Ideal Copy' and 'A Bell Is A Cup', people say, Are you deliberately trying to court a pop market..."

Another slurp.

"It's pop in the sense of its availability. And there it is."

Maybe a swig, rather than a slurp. One thing is certain and that is that Graham would know which. Rarely have I met someone with such a measured and precise use of language, even in the informal confines of a central London boozier. And, of course, it's a trait that has always defined Wire's pop terminology. From 1977's '1-2-X-U' to 1988's 'Kidney Bingos', a rigorous attention to exactitude has corralled those four individual impulses and made Wire what they are.

Which is...there. As Graham says of their seven year dormancy, "Wire didn't *not* exist, it was just that we hadn't done anything. Colin was in India. It was a natural pursuit of the ideas you'd got and you wanted to realise them."

We can take it, then, that Wire are presently in another period of not not existing. For his part, Graham is releasing his second solo album — or "project" as he invariably terms it — under the He Said moniker.

'Take Care' works perfectly as a subtext to Wire's immediate past and, perhaps, their impending future. It's best not to speculate too much on the latter; Graham certainly doesn't.

He regards every recorded work as a natural outpouring of ideas: a process. This is a word he utters at least 50 times in the course of our conversation — the 'Take Care' process was a

gruelling three weeks with producer John Fryer and beat visionaries Keith LeBlanc and Adrian Sherwood.

"It wasn't until months afterwards that I was able to listen to it. Cos my relationship to it was so strong, to the process rather than to the actual music. I didn't know quite what I felt about it. I was quite pleasantly surprised.

"Quite often you make something and it does take a time, maybe a year, before you forget

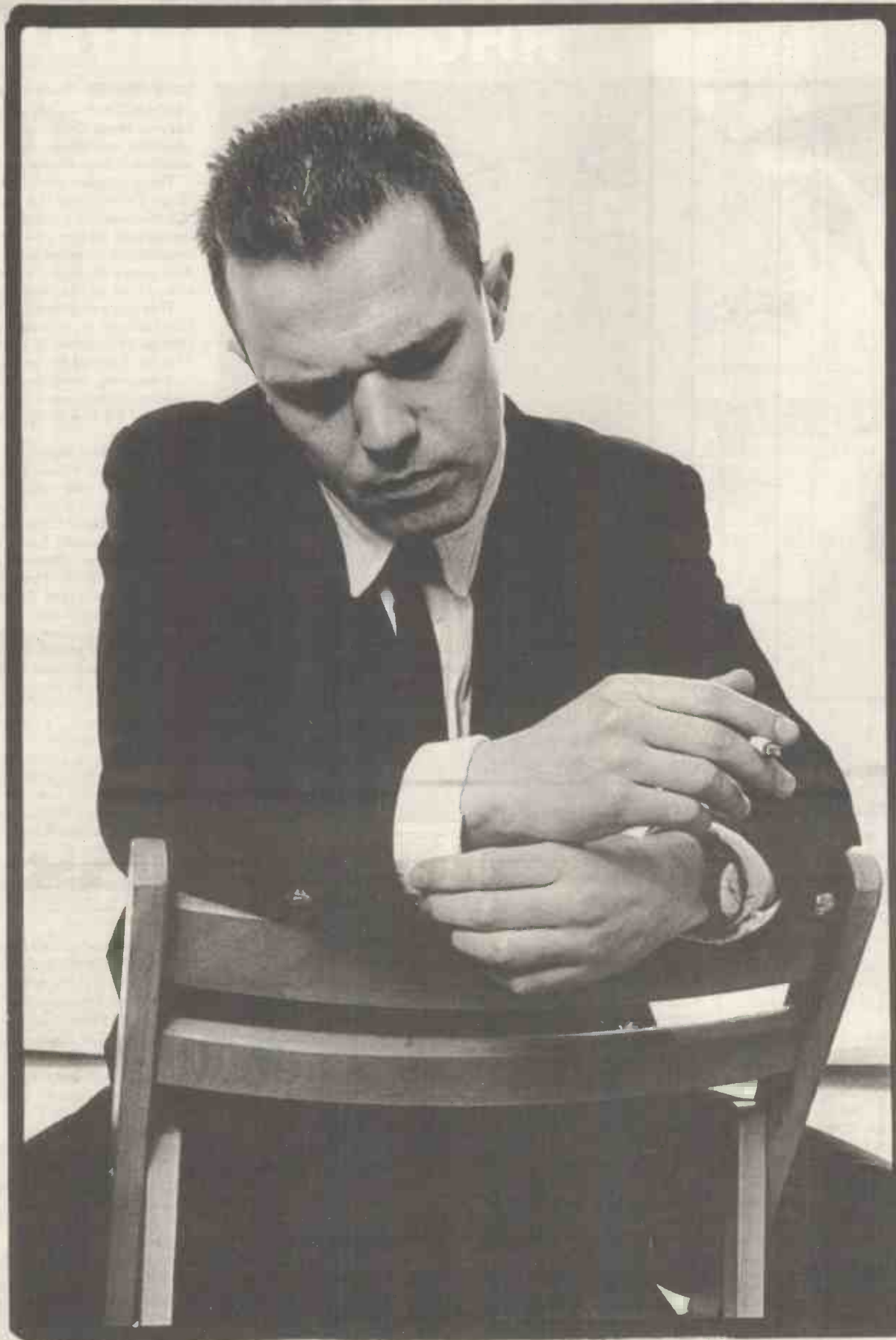
how it was that you made it and start to hear it as a separate thing. Whereas everyone else, when they hear it, they broadly hear what it *is* rather than what you did."

Er, right, Graham. Indeed he has only recently discovered that he really likes 'The Ideal Copy' — "I always *thought* I did" — Wire's triumphant "comeback" album of two years ago! For many, that record was the debut from a band they had never encountered before the expansive thunder of

the accompanying 'Ahead' single. Graham doesn't see the sabbatical as anything other than a positive, natural period of creativity.

"Being able to live outside it, that's what we attempted to do, because we thought it was the only healthy way of continuing.

"That was what we wanted in '79 which wasn't forthcoming from EMI and in that intervening period we were able to realise that, to do different things. I think it's healthy, it's what everyone wants."



GRAHAM LEWIS: "The most rewarding experience is being alone in a crowd."

**Graham Lewis has taken another break from Wire, to chase his dreams and turn them into reality. Keith Cameron hears of the creative process that spawned Lewis' latest solo project, 'Take Care'**

# UNDER THE WIRE

So there's never been a necessity to make another Wire record?

"Obviously, people expect us to make another one and we are, in fact, going to make another one but that's because we've been thinking about how we might approach it and what we might do. Another experiment, see what happens."

**S**EEMS LIKE an eminently civilised way to conduct one's affairs. Life as one quarter of Wire is a nomadic, rootless existence: processes here, collaborations there.

Graham has just spent six weeks in Sweden and was about to set off for Belgium when we met. This latter jaunt was to see Colin Newman for some Wire plot-hatchery. Do they keep in touch a lot?

"Yes and no. I haven't spoken to him since I saw him in Portugal in November. Bruce has. That way has always been the nature of how we've worked. It was never a social society of a bunch of mates."

He serves the words with an inflection that suggests he could never bear to conceive of such an arrangement.

"It's always exciting to meet again. Y'know, What have you been doing? For instance, Colin's got a baby son now. So no doubt he'll be excited about that."

What his solo work does preclude is playing live, something that Graham particularly enjoys. He is interested to know why I enjoyed last year's Wire show and I suggest that it broke most of the live concert conventions and was more rewarding for that.

"You weren't being told what to do. I think that's always been a strong element, a principle, if you like. We always disliked that aspect, the rabble-rousing. I don't think I need to be told I should be clapping my hands or what I should be doing at a particular time.

"I still think that the most rewarding experience is that feeling of, in a weird way, being alone in a crowd. And where your mind and your imagination go to then, and what connections you make with sounds — that's great. And if that's possible... that's the thing, cos I've never seen it. I've never seen Wire! So I don't know. But that's what I always appreciated in other people's stuff. I think that's recognition."

That's real power.

"I think it is. It's...potent."

**A**LL OF Wire's late period work confronts the wonders and puzzles of everyday life and how our experiences are refracted through technology. Graham's He Said project is no different in this respect, being "accumulations of observations". If anything, it depicts a more human face than is common with Wire; wholly technological music but, as Graham might say, never enslaved to the process.

"I haven't got a fetish about it at all. I'm not technically expert in any shape or form. Doing two records with John Fryer has been great because John describes himself as not musical but he has an inquisitiveness about the technology.

"I always find myself saying, Does that mean you can do this? Well, we can always find out, let's see. You know, in that way it's a subversion of the technology, a destruction. Rather than treating it with a fetish and ending up with something which is just a veneer, you don't ever get below the table.

"Cos it's still the words and the noise that are interesting. What kind of noise can you make?"



# Performance

**ALBUMS** RATINGS: \*\*\*\*\* CLASSIC  
 \*\*\*\*\* BUY  
 \*\*\*\* BORROW  
 \*\* HEAR  
 \* IGNORE

## A technical hitch

**ABDULLAH MUSSA AHMED & SEIF SALIM SALEH 'Taarab 1 - The Music Of Zanzibar'** (Globestyle ORBD 032) \*\*\*\*

**IKHWANI SAFAA MUSICAL CLUB 'Taarab 2 - The Music Of Zanzibar'** (Globestyle ORBD 033) \*\*\*

EXCURSIONS INTO World Music take us to locations ever more exotic. Zanzibar is a small island group off the east coast of Africa, now part of Tanzania, but once a country in its own right.

It's a musical journey worth exploring and introduces the listener to a vividly expressed folk song with strong Arabic inflections and also a feel curiously akin to European classical music.

This is true, in particular, of the Abdullah Mussa Ahmed & Seif Salim Saleh set. Ahmed plays a *ganoon*, a plucked zither, and is accompanied by Saleh on the fretless stringed *ud*. Their melodic duets together have all the inevitable reiteration of theme and sprightly counterpoint of a baroque piece by Scarlatti, perhaps, or lute music from the courts of France.

The Ikhwan Safaa Musical Club set translates much of the same in more grandiose terms, as befits a 41-piece group. Being mostly sung, their sound is more readily identifiable as to its source. Issuing from Turkish record shops along London's Cyprus Avenue - Green Lanes - you hear music like this.

EVELYN COURT

**REGGAE PHILHARMONIC ORCHESTRA 'Reggae Philharmonic Orchestra'** (Mango ILPS9898) \*\*

JUST AS some things are better left unsaid, so some deeds are better left undone. The Reggae Philharmonic Orchestra match dreadlocks with dinner jackets in an effort to bring the assumed class of classical musicianship to reggae. It's an idea that should have stayed on the shelf.

The use of strings to increase pop's potion is nothing new. But moving the fiddles, viola and cellos to the fore in a setting such as this hasn't been done before. Unfortunately, there's little inspiration left for the songs.

'Work And Sleep', for example, aims for the cut and thrust of social comment only to flounder in cliché. The instrumentals, too, have titles like 'Sharpeville' and 'Working Class', burdened with conceits their construction and performance could never live up to.

To further confuse things, there's a reworking of Cab Calloway's 'Minnie The Moocher', and a far less happy reunion with 'As Time Goes By' that would make even Ingrid Bergman have second thoughts, never mind Sam.

A case of back to the drawing board, and no need to tell Tchaikovsky the news.

PETER KANE



BARNEY: "WHAT'S the use in complaining?"

**TESLA 'The Great Radio Controversy'** (Geffen WX 244/CD) \*\*\*\*

SURE AS Wolfsbane are ugly, Sacramento's Tesla will grow into one of the biggest hard rock draws of the '90s.

Their second album, 'Controversy', is another big rock spectacular in the vein of their 'Mechanical Resonance' debut. And if not a classic, it still establishes Tesla as a Montrose-cum-AC/DC-cum-Thin Lizzy-cum-early Def Leppard set to explode into the biggest thing since Mötley Crüe reached puberty.

While they're more authentically song-oriented than your average high-fibre rockers, it's still chomping riffs and shouting, big-in-the-saddle choruses that are Tesla's stock in trade.

'Controversy's' 13 tracks are brass in an all-American kinda way that's neither stodgy nor stupid. Singer Jeff Keith may ham it up on 'Heaven's Trail', spouting off about being ready to kick ass or some such baloney, but the song itself is fiercely addictive.

Keith is a great singer, his rough charm evocative of a young Rod Stewart. Guitarists Frank Hannon and Tommy Skeoch are one of the few genuinely exciting partnerships to have emerged since the demise of Thin Lizzy.

In 'Controversy', Tesla have produced lean, honest, timeless spit 'n' sawdust rock that's highly saleable yet with a minimum of crass phrasing.

PAUL ELLIOTT

**FAIRPORT CONVENTION 'Red And Gold'** (Woodworm RUE002/CD) \*\*\*

**MARTIN CARTHY 'Right Of Passage'** (Topic TSLP 452/CD) \*\*\*\*

THE ALL-time folk-rock legend trundles on, but with one subtle difference: this is the first album in a while where Fairport Convention haven't either tried to live up to it or debunk the legend tag.

This time they've just got on with the business of being an '80s roots band, which is roughly the same as a folk rock band give or take a hip label or two.

They've persuaded Ralph McTell to write them the title track about a Civil War battle at their home village of Cropredy. They've also dusted off Simon Nicol's bootleg of Dylan's 'Great White Wonder' (which brought them their only hit back in '68 with 'Si Tu Dois Partir') to find 'Open The Door Richard'.

Martin Carthy hasn't made a record in six years, but 'Right Of Passage' more than makes up for the time lapse.

He hasn't lost his biting edge, adapting an anonymous pre-First World War tune, 'The Banks Of The Nile', into an anti-Falklands barb. But he has mellowed from the inward-looking, intense style that sometimes made it a struggle to stick with him.

His playing is slow, deliberate but pristine; his voice is more relaxed. The result is an absorbing album, rich in detail and character.

HUGH FIELDER

**MELTDOWN 'Anything Can Happen Day'** (Disinformation 4901A/Import) \*\*\*

MELTDOWN CLAIM to deliver a fission of high-tech metal and proto-punk. But 'Anything Can Happen Day' is more a controlled explosion than an atomic blast.

Meltdown have all the components needed for a devastating bomb; their problem is in assembling them correctly.

From Boston, Meltdown misleadingly line themselves up with Bullet Lavalta and the late, lamented Lemonheads. But though they haven't the former's punch or the latter's pulped pop, they do have a strange, warped momentum topped by hyperactive leads.

A unique dynamic reveals itself slowly from song to song, underlaid by seemingly spontaneous harmonics. But there's also a frustrating anti-climactic restraint, holding off extremes. The meticulous lead guitar offsets the sameness of the rhythms, and it's nearly enough to make you forget that a band set on crushing you is sometimes hard put to leave a bruise.

'Resignation' refers to "repressing the animal", which is what Meltdown do to excess. They strive for technical expertise while sacrificing the animalism that would give their inventive songs bite. What could be a full-bodied war cry ends up as a strangled bellowing that has to work too hard to convince.

RALPH TRAITOR

**NEW ORDER 'Technique'** (Factory FACT 275/CD) \*\*\*\*<sup>3</sup>/<sub>4</sub>  
 TECHNIQUE - OR, very often, the lack of it - has served New Order well. From some unashamedly basic abilities has flown the most perfectly exhilarating and muscular pop music of the decade.

Their singles veer between the timeless ('Temptation', 'True Faith') and the tedious ('Blue Monday', 'Confusion'), as singles probably should. While, with the exception of the still-born 'Movement', their albums are invariably imbued with a consistent gut-punching thrill. Ten years on from 'Unknown Pleasures' and New Order are a fact of life, familiar and dependable.

This very dependability is both a blessing and curse. 'Technique' is, without question, their least remarkable album ('Movement' was, let's face it, incredibly bad). The cock-eyed Balearic activity of 'Fine Time' is a total red-herring, opening affairs almost apologetically before metronomic drumming and Hooky's bass leads us into 'All The Way'. And it's well-worn territory from here on in.

'Round And Round' and 'Vanishing Point' refine New Order's dancefloor fetish to its most pastel-hued beauty, and the remaining five tracks tread the 'Brotherhood' path of semi-acoustic bitterness.

Though New Order are as bitch-minded as ever, the emotional peaks have been honed to a soft-focus plateau. When Barney's voice finally quavers during the refrain to 'Guilty Partner' it's almost a shock. He strains to break free, but 'Technique' has submerged his band in a lush digital vat.

This New Order record demands far more from the listener than usual. Perseverance is required to unearth the highs, and even then these pleasures are lightweight rather than physical. 'All The Way' is The Cure's 'Just Like Heaven', reclaimed by its real progenitors, and is a wonderful rush. 'Vanishing Point' is impish in its pretty allure and invokes a rare moment of lyrical positivity.

Maybe New Order have nothing truly remarkable left to offer. I instinctively doubt this but, if so, 'Technique' will at least ensure commercial wealth. On 'Run', Barney asks, "Well, what's the use in complaining when you've got everything you need?" Fair enough.

KEITH CAMERON

**SOULED AMERICAN 'Fe'** (Rough Trade ROUGH 131) \*\*\*\*<sup>1</sup>/<sub>2</sub>

'FE' IS not the sort of album to come to terms with on a single hearing. It's only on the second time around that things fall into place.

What at first appeared to be a gratuitously ramshackle attempt to disembowel country music - that would have The Mekons applauding - emerges as a loose salute to the many strands of traditional American styles. There's not an ounce of flab on either the songs or the playing. Souled American get down to the bones.

'She Broke My Heart' is a classic country weepie, melancholy steel guitar and all, that's stripped of excess and slobbering sentiment. 'Make Me Laugh Make Me Cry' and 'Goin' Home' are in a purer rock vein, yet stick to a similarly skeletal approach. And while elements of cajun and blues can be detected elsewhere, 'Fisher's Hornpipe' is almost what the title suggests: a folksy instrumental gone slightly awry.

It's an intriguing mix that has the plump bass-lines of Joe Adducci pumping away like an overly anxious heart, seemingly probing for a way out through the watery layers of guitars, hunted vocals and strangled harmonics.

Souled American come from Chicago and I'm still trying to figure out whether that's relevant or not. In the meantime, I'm practising loving their record.

PETER KANE

**OVERLORD X 'Weapon Is My Lyric'** (Island ILPS 9924 CD) \*\*<sup>1</sup>/<sub>2</sub>

SOAKED IN the stench of death, Overlord X literally erupted onto the indie scene last year.

His debut 45, '14 Days In May', a rap spliced to newsreel footage, told of the cruel twist in American justice which took Edward Earl Johnson to the electric chair. A record that was as hard and uncompromising as the 12 just men and true who signed Johnson's death warrant.

Surprisingly, this was no cry of anger from a NY ghetto but from London, hinting that a quality rap act might at last spring from the Big Smoke.

However, it hasn't. If Three Wise Men's credibility crashed when they dared boast of hailing from Peckham Rye, then Overlord X 737s on the album's first track, when the big X hangs around with his Hackney homeboy pals.

In his ghetto, where switchblades nestle up to out of date bus passes, Overlord X shouts for sanity. But his ideological cries against racists, rapists, muggers and moneymakers seem superficial.

The music is similarly disappointing, with outdated ideas - like mock sampling Michael Jackson's 'Bad' for '2 Bad' - jerking out of the Public Enemy-style mellee. Despite its faults, 'Weapon' stands as one of the best British rap albums to date. Which, unfortunately, isn't saying much.

SHAUN PHILLIPS



# Performance

ALBUMS

## Endless farewell

### ZOOT AND THE ROOTS 'Guardian Angels Of The Groove' (Honeybee Records BEE002) \*½

ZOOT AND The Roots are one of those honest, hard working and, therefore, eminently dull bands who've been on the live circuit long enough to be considered an institution.

They seem to exist in some sort of sensory deprivation vacuum, totally oblivious to what's going on outside and harbouring dreams that maybe next time around they'll come back as The Famous Flames, The Bar-Kays or, who knows, even the JB's.

They jolly themselves along by endlessly declaring that they're "feeling funky" and their idea of a really good time is, no doubt, to "shake a tail feather".

Not a particularly healthy state of affairs on the whole, and one which this live album, recorded in Geneva early last year, does nothing to dispel.

With the exception of Sly Stone's 'Dance To The Music', everything is of their own invention, including such tired workouts as 'Groove Thang (Let The World Go Round)' and 'The Bee Lives Out'. There's a whole lot more, but what's the point? They sound like pretty desperate men to me.

Get up. Get down. Get lost.

PETER KANE

### ROY ORBISON 'Mystery Girl' (Virgin V2576/CD) \*\*\*\*

"I THINK it sounds like me," said Roy Orbison, and it does. The trembling but never quite breaking falsetto of 'In The Real World' is the deep soul of Orbison's art, and the jaunty boardwalking feel of 'You Got It' is the upside of his world.

But some of 'Mystery Girl' is less impressive, which serves as a reminder that this wasn't meant to be a final statement but a steady comeback record for a still-talented figure.

The eagerness of people to work with Orbison has made the LP into something of a jumble of collaborators. 'She's A Mystery To Me', by David Evans and Paul Hewson, has a lovely ethereal melody for Roy to sing, but Bono's production sounds heavy-handed next to the glossy treble of Jeff Lynne or T-Bone Burnett's crunchy rock patterns.

A couple of the songs could blow away on the breeze: even Orbison can't coax much out of 'Windsurfer' and 'California Blue'. The fact of his passing makes everything which isn't a winner into a waste.

The most bizarre piece is Elvis Costello's 'The Comedians', a cryptic obscurity from 'Goodbye Cruel World', which here sounds like a Marty Robbins gunfighter ballad.

The man excepted from these criticisms must be the singer himself. Roy might not have believed that any of this stuff was as good as the perfect hits he wrote nearly 30 years before, but he gives every lyric a performance that has you holding your breath at least once in nearly every song.

He skims over the heartbreaking chords of 'A Love So Beautiful', treats the potential rawness of 'The Only One' with delicacy, and turns the sobbing lines of 'In The Real World' from soap into poetry. Just occasionally you might catch a thickening of his voice, a gumminess that wasn't there on 'Blue Angel'. But it's nothing much.

'Mystery Girl' is a gentle record, a pleasing reminder that turned out to be a goodbye.

RICHARD COOK



ROY: BLUE angel

## Long live love



SUICIDE: ANOTHER way of life

### SUICIDE 'A Way Of Life' (Chapter 22 CHAP35/CD) \*\*\*\*

ALAN VEGA and Martin Rev are no longer the skinny, scrawny bratpunks of '77. Their appearance, if still tatty and tacky, is now fleshed out with age. Their music, however, remains stripped to a minimalist core, all bare bones and raw nerves.

Six cuts in, 'Dominic Christ' is quintessential Suicide. Rev's one-finger keyboard riff is monstrous and monotonous, repetitive yet forever on the brink, Vega's vocal is queasy with madness.

Much of 'A Way Of Life', the duo's third album - two years in the making, released eight years after the second - recalls the eponymous debut. 'Suicide' haunts its creators as it does its slowly-gathered audience.

Without, understandably enough, a 'Frankie Teardrop' to freeze the blood, 'A Way Of Life' provides its shocks on the first side. Sandwiched by the suitably edgy 'Wild In Blue' and the relentless, heavy riffs of 'Rain Of Ruin' are the surprise packages of 'Jukebox

Baby 96' and 'Surrender'. The former, reworked from Vega's first solo LP, is thigh-slapping rockabilly, while the latter (featured as a flip to 'Rain Of Ruin' on a recent double A-side single) is a dreamy, almost treacherously slow croon. It finds Vega oddly mellow and lovelorn amid seven bouts of psychotic outpouring.

Side two comprises four giant, obsessive pieces, two of which find no conclusion and trail off into the subconscious. Characteristically, the slyly-titled 'Love So Lovely' is the most nightmarish creation on the record, its riff constricting and claustrophobic, Vega breathy and panicky.

Plagiarism is deemed the most sincere form of flattery, but Suicide aren't flattered by their imitators. None of the many copyists get anywhere near Suicide's pioneering spirit and heart of darkness.

'A Way Of Life'. No guitars, pure rock 'n' roll. Only Suicide.

PAUL ELLIOTT

### BABY FORD 'Fordtrax' (Rhythm King BFORD 3/ CD) \*\*\*\*

LESS THAN a year old, the Ford man-child proves he's more than just a blurred press photo.

Released as two 12-inch singles, 'Fordtrax' puts UK House into orbit and instigates a bizarre noise/MOR interface. This album recognises that spaced-out stabs of synth can liberate House music from a simple 2D body-jerk rhythm track.

Baby Ford's greatest liability is perhaps their concept. Put simply, mainspring Peter Ford will insist on singing and sadly, he is blessed with a white elephant of a voice. Somewhere between Marc Almond and a breathy Green Gartside, it renders tracks like 'My Innersence' uncommonly dated and ineffectual.

Elsewhere, the mix congeals into a surprisingly organic whole. Snatches of sound, like half-heard TV sets, filter and die. 'Crashing' and the title track exemplify the Baby Ford hypno-therapy treatment.

Sometimes their experimentalism becomes prissy and precious, (as with the drearily un-joke 'New York') and a track like 'Flowers' is glaring in its contrived, PiL-ish non-conformism. But for the most part, 'Fordtrax' is a surprisingly competent debut, sharply defined and with a firm sense of its direction.

Modern dance as heard from the intestine, Baby Ford have quickly outgrown the Acid rain that spawned them.

DAMON WISE

### VARIOUS ARTISTS 'New Roots' (Stylus SMD972/ CD) \*\*\*

OF COURSE, any self-respecting serious record buyer wouldn't touch a TV-advertised compilation with a barge pole. But maybe a small exception should be made for this double LP.

I don't think we need to concern ourselves unduly with what constitutes roots music so, for the purposes of this exercise, it's deemed to include The Robert Cray Band, Enya and even Martin Stephenson And The Daintees.

New Country is well represented, with proven favourites from Steve Earle, Nanci Griffith and Lyle Lovett as well as the pairing of Dwight Yoakam and Buck Owens on the 'Streets Of Bakersfield'. Other familiar names include Ry Cooder with 'Get Rhythm', Los Lobos, The Pogues, Richard Thompson, 10,000 Maniacs and dear old Billy Bragg, who's still 'Waiting For The Great Leap Forward'. Bit of a pot-pourri, eh?

As with any collection of this kind there'll be quibbles about the choice of individual tracks. Why, for instance, does Michelle Shocked's 'When I Grow Up' gain preference over 'Anchorage'. More importantly, why is African music allowed only four out of 28 starts when space is given to the less than inspirational Rory McLeod and Runrig? Mind you, 'Unchandidungu' from The Four Brothers is sweet enough to last a lifetime.

A worthwhile attempt to show there's more to life than Jason and Kylie.

PETER KANE



# RECORD MART

## CASEY'S COMPACT DISCS



### IMPORT COMPACT DISCS

133A BATTERSEA RISE, CLAPHAM, LONDON SW11 Tel: 01-585 3289  
 Visit Uncle Wiggly's and experience the thrill of the purchase. Our abrasive staff will boldly exchange all monies for the finest selection of import CD's. Cash customers may be fawned over, mail orders will be swiftly dealt with by Casey's.  
**PINK FLOYD** - Dark Side (Gold Ultradisc £23.95) Works Dance Songs (Both £11.95)  
**BYRDS** - Mr Tambourine/Turn turn (Both £10.95) G. Hits/Original Singles (Both £11.95) In the bag (£13.95)  
**BYLAN** - Times they are/Another side/P. Waves/Hard Rain/Firewheel (All £10.95) Masterpieces (3 on 2 £23.95) Basement tapes (£19.95)  
**FISHBONE** - Same (£10.95)  
**AEROSMITH** - Night in the ruts/Rock in a Same/Get your Air (£10.95) & others  
**TEDDY PENDERGRASS** - Life is a song/Teddy (Both £10.95) & others  
**TOMMY BOLIN** - Private Eyes (£10.95)  
**MEYERS** - End of the day/Saturday (Both £13.95)  
**TEN YEARS AFTER** - Recorded live (£13.95) Sess (£10.95) & others  
**OPEN 11.00 till 6.30 MON-SAT "SERVICE WITH A SMIRK"**  
 New 1989 Catalogue now available 75p or free with order on request. P & P - one disc £1.00 (plus 50p per additional disc). Euro overseas - one disc £1.50 (plus 75p per add. disc) Other overseas - £2.00 each disc.  
Discs P.O. payable to Casey's CDs - we now take Access.

## BUY, SELL & EXCHANGE ALL RECORDS & TAPES at MUSIC & VIDEO EXCHANGE

A vast selection of used LP's, singles, cassettes & videos at:  
**38 Notting Hill Gate, W11 (+ Rarities Dept.).**  
**28 Pembridge Rd., Notting Hill Gate, W11.**  
**123 Notting Hill Gate, W11.**  
**90 Goldhawk Rd., Shepherds Bush, W12.**  
**229 Camden High St., NW1.**

Quantities collected ANYWHERE. All accepted ANY condition  
 "Buy, Sell & Exchange ALL 2nd hand HI-FI, Musical Instruments, Computers, Cameras & Books at: 56 Notting Hill Gate, W11.

Open 7 days 10am-8pm Tel: 727 3538

## SMALL WONDER MAIL ORDER

We've far too much stuff to list, so drop us a line for our bulging Catalogue by sending a large SAE or 2 x IRC to:  
**SMALL WONDER RECORDS, Dept S, P.O. Box 12, Stowmarket, Suffolk IP14 4ND.**  
 OR Give us a ring and ask for MARI on 0449 781909

To advertise here call  
**Andrina**  
**01-387 6611**



CREDIT CARD HOTLINE  
 0449 781909



# SUBSCRIBE



YOU NEED never be without us again! Wherever you are in the world, the wit and wonder of *Sounds* can be on your doorstep every week come wind, rain and Bruce Springsteen exclusives! Each fun packed issue will bring you the best in reviews, news, features and information on names ranging from Megadeth to Morrissey to Pixies to The Mission and back again. Let's face it - where else will you get exclusive cover stories on Dave Lee Roth, Metallica and The Sugarbubs?

To get this weekly essential delivered direct to your home, just take out a yearly subscription. It costs just £50 for those of you in the UK; \$100 for anywhere else in the world.

Send your cheques or, from outside the UK, your international money orders in American dollars, made payable to **Spotlight Publications Ltd**, to Punch Publications Services, 8 Grove Ash, Bletchley, Milton Keynes, Berks MK1 1BZ. Attach this coupon, sit back and wait for *Sounds* to plop through the letter box each week . . .

NAME .....

ADDRESS (full postal address to which Sounds is to be sent)...

# Performance

## Non-stop erotica



THROWING MUSES: for even the faintest of hearts

THROWING MUSES 'Hunkpapa' (4AD CAD 109/CD) \*\*\*\*½

IN THE past, one or two people have found the multi-faceted nature of Throwing Muses' songs too much to handle.

With the attractively titled 'Hunkpapa', these previously baffling Bostonians have suddenly become a lot more approachable - an exciting proposition, at last, for the faint-of-heart.

Kristin Hersh's spooky little word-tangles are still firmly embedded at the core of the Muses' close-knit sound, the element of mystery is still there, but this time the group are allowing us to get our bearings and lock into the beat.

The most surprising example of this new, slightly more

traditional approach to the art of songwriting comes in the form of 'Dizzy', it boasts a chorus so delightfully up and inviting that you'll swear you're listening to a summer smash single by a different band entirely. Honestly. Brilliant.

Wordwise, Kristin sprinkles erotica without even trying, whether it be in the lonely jolt of 'Devil's Roof', or the lusty free-fall of 'BEA'. Check the near-gothic guitar frenzy at the end of the latter for further signs of increasing accessibility.

Trauma, warmth, fear, desire - all these things and more are spinning around in the songs of Throwing Muses. And for once you can see exactly what they're getting at.

MR SPENCER

JESSE GARON AND THE DESPERADOES 'A Cabinet Of Curiosities' (Velocity SPEED 111) \*½

THIS ISN'T very good at all, I'm afraid. Purportedly a 'best of' collection, 'A Cabinet Of Curiosities' (terrible title) never veers far enough away from Edinburgh shy-boy melancholia to hold the attention, let alone intoxicate the blood.

The demo feel and awful mix don't exactly help, but it's the songs themselves that make this an initially irritating and eventually infuriating record.

'Splashing Along' is fair enough with its smooth bassline, but it's got a completely unnecessary middle section and twee lyrics about "trying to dodge the raindrops like Billy The Whizz". 'I'm Up Here' fares no better with its John Hegley And The Popticians stylings.

Keep going and it starts to get rough. Mentions of "Jackie Kerouac" and "weekends with my granny by the sea" ('Laughing And Smiling') give the listener a similar sensation to being intravenously forcefed new lemon flavour Lucozade. All we really need is an atrocious 12-string guitar solo.

Bingo. It comes on the last song, 'Wealth Of Nations', which is truly appalling. 'A Cabinet Of Curiosities' is a three-steps-backward stroll along a recently-tarmacked road.

DAVID CAVANAGH

MINISTRY 'Land Of Rape And Honey' (Sire 925 799-1/CD) \*\*\*\*

WELCOME TO a nightmare rigid with urban paranoia, cold and wet with fear and loathing.

A core of two - Alain Jourgensen and Paul Barker - augmented by unspecified 'additional musicians', Ministry are creators of a grotesque, dark rock. It's uncommon that such bleak, ugly and forbidding music should hatch on a major label such as Sire. Granted, the mother label, Warner Brothers, brought you the addled, world of Jane's Addiction, but Ministry are more violent and grimly obsessive by far.

At times, Ministry tote a freaky electro-terror the like of which hasn't been unfettered since primal Suicide or extreme Cabaret Voltaire. 'Flashback' and 'Stigmata' are jolts of impulsive, brutal, steely shock-noise.

Not that they're guitar-shy. There are hard, punishing riffs here, hung on a machine-like repetition. 'Deity' even has a quasi-hardcore feel. The voice is hellish, FX-warped, raw with emotion yet, eerily, almost inhuman.

Like Slayer, Ministry articulate the horror that even the heaviest of metal can blur with technique. 'Land Of Rape And Honey' is an ugly revelation. Rock has rarely sounded as black or enraged.

PAUL ELLIOTT

GIRL TROUBLE 'Hi H Or Quit It' (Next Big Thing NBT 3303) \*\*\*\*

THE PACIFIC North West, particularly Washington state, is one of America's great rock 'n' roll backwaters. Long ago, The Sonics and Paul Revere And The Raiders put it on the map, and successive generations of bands have kept the garage flame burning - including Beat Happening and, now, Girl Trouble.

Girl Trouble are a Tacoma quartet plainly fixated on their roots - a cover of the Raiders' 'Steppin' Out', puts their mouth where their memory is. Yet this is not revivalist music. It simply follows a track parallel to the past; independent, resplendent but never redundant!

Those initiated in the garage cult will enjoy rummaging through Girl Trouble's pop culture jumble sale. The Cramps, Fuzztones and Flestones have walked the same hallowed path to rock 'n' roll redemption, their fuzz to the fore and their fringes close behind.

Titles like 'Wreckin' Ball' and 'Hot Monkey Love' say it all: Girl Trouble have reanimated and interbred styles, creating another reminder that rock 'n' roll ain't dead yet!

Guitarist Kahuna, "sings along to Roy Orbison records every night", the liner notes inform us. I thought everybody did!

RALPH TRAITOR

JOHNNY WINTER 'The Winter Of '88' (MCA MCF 3436/CD) \*\*½

ALBINO ELECTRIC blues crock Johnny Winter has been wrestling with the same few bruised chords for 20 years. And while close to physical ruin himself, his guitar playing still has the kick and sting of emotion.

Winter may clutch a tacky newfangled guitar on the back sleeve, he may also have hired Terry Manning (of ZZ Top repute) to produce, but he's not turned renaissance man. 'The Winter Of '88' (even the title's dated) ain't nothin' but that old croak 'n' splutter licked into ten (almost) new shapes.

Winter has written just one song here, the hoary, autobiographical whine of 'World Of Contradictions'. Of the rest, 'Anything For Your Love' is as deliberate as 'Contradictions' but sweeter and less trad, 'Rain' is cool and smooth like Robert Cray, while 'Lightning' is jerky and flashier than Johnny's, erm, eye-catching new tattoo.

Cray and Jeff Healey may have reawakened interest in this stubborn medium, but the stringy, ghostlike Winter seems unlikely to reap a knock-on success. For all the title's allusions to progress, 'The Winter Of '88' is too staunchly reactionary to do anything other than thrill Winter's adoring purist following.

PAUL ELLIOTT



# Performance

SINGLES

REVIEWED BY DAVID CAVANAGH

## SINGLE OF THE WEEK



THE PLANET Wilson: riding high

**THE PLANET WILSON 'Taken For A Ride' (Records Of Achievement '89)** When that great lost band The Red Guitars called it a day, there was genuine sorrow that their unique sound had perished with them.

The Planet Wilson, who include former Red Guitars Hallam Lewis (guitar) and Lou Howard (nee Barlow, bass), have kept things low-key and interesting since their formation. But now, with 'Taken For A Ride', they have come up with something genuinely massive.

Describing themselves as Psycho Aphrodelic (reminding everyone that Lewis was getting into African guitar long before Paul Simon heard the eureka bells a-calling from that continent) The Planet Wilson sound like no one else on earth. Though at times they recall Cap, or even Shriekback, that's usually only for five or ten seconds.

If you invest in the 12-inch of this you'll get a ten-minute mix of the title song, on which every Planet Wilson idea is mooted. Starting off as crazy James Chance-meets-Holger-Czukay-solo-albums it lurches into bar-chord guitar boogie, intercepting the odd Afro distress signal along the way.

Lou's bass playing is unbelievable — not just the tunes she invents, but the actual sound of her fingers hitting the strings. Mike Watt of Firehose is probably the only person who could match this.

Beats me why those assholes at Houston Central are peering up at Mars when they could be checking out The Planet Wilson.

re-releasing gems like 'So Central Rain'.

The back cover has a photo of Peter Buck as a small boy and you'll be appalled to know the guy was cool even then.

**THE STRANGLERS 'Strip '89' (EMI)** This purports to be a re-mix, and I believe it, but it has clear elements of a re-recording, with Burnel's bass sounding particularly menacing.

I cannot seriously entertain the idea that anybody out there has yet to hear the original, but there's 'Waltz in Black' on the B-side, which committed foodies will suss as Keith Floyd's theme tune.

**BOBBY McFERRIN 'Thinkin' About Your Body' (EMI)** Re-released (quelle surprise!) to tie in with the chocolate ad, McFerrin's voice is possibly the most irritating noise since the last great Alan Ball interview.

Halfway through this the audience bursts into applause, scaring the hell out of you. Anyway, all the scat pyrotechnics in the world can't hide the fact that he's just Rolf Harris with a bit more street cred.

**SAM BROWN 'Stop' (A&M)** Trust Joe 'None Of Your Lip' Brown to give his daughter a bloke's name. Less predictable, however, is the extent of her talent. It's something like three thousand times her old man's for a kick-off, and this self-penned tearjerker is absolutely corking. Sam's obviously a sucker for Dusty Springfield and is equipped with a startlingly good voice. And the sense of joy at hearing a Hammond organ solo on a pop single again is hard to communicate in acceptable English.

This song is solid gold and I hope that Joe is jolly proud.

**CORONER 'Purple Haze' (Noise International)** Coroner are a trio who play 'thrash metal of a technically high

quality, strongly influenced by jazz and classical music". This means they're Focus speeded up. Meanwhile, the original Hendrix version of this is just about to come out, which will leave Coroner looking pretty stupid.

**PAT BENATAR 'One Love' (Chrysalis)** Chortle if you must, but this is a future number one. And a good one.

Going completely against the rock-ethno grain, Benatar waxes internationalist. Hers is a plea for unification of the races, based on a deep, spiritual affinity with 'I Amour'. Count me in, Pat. And the biblical hook, "Let it be done right now", takes us back to Donna Summer's unbelievably joyous 'State Of Independence' ('Hey! Hey!'). Lovely.

**LAST PARTY 'Die In A Spy Ring' (Idol)** After a scratchy and encouragingly riff-happy start this plummets into tepid Cureisms. There's a foul tongue at work here, but the snarl of the lyric can't save the lack of a tune.

The organ, however, reminded me of The Triffids' Jill Birt, for which I am profoundly grateful.

**THE ROBERT CRAY BAND 'Acting This Way' (Mercury)** The 12-inch comes complete with a 'guitar version' (cor, good idea!) and the tricky, expertly syncopated by-ways of the song give a real boost to Cray's legendarily fluid soloing.

**THE FIELD MICE 'Emma's House' (Sarah)** Most artefacts with a pro-Smiths bias are excruciating (get a bloody tune!) but this is delicious. Imagine a much less strident version of the man Morrissey — none of that yodelling — fronting a pop group put together by Sattie.

The painful introspection of these four terrific, unassuming little tunes isn't just a lyrical trick ('I never

was any good, was I?'), it's painted in dark green and muddy yellow by some sweetly subtle instruments. Whoever plays the piano on 'The Last Letter' is getting free drinks all night if I ever meet them.

**THE DYNAMIC GUVNORS 'Rock The Discotheques' (Blapps!)** This gets onto this page not because it's good or anything, but because on the sleeve it says, "Acid music is OK but acid the drug is stupid. Please steer clear".

Well, exactly. Life's too short, y'know? Far too short to listen to this piffle for a start.

**TOP BILLIN' 'Straight From The Soul' (Rap Sonic)** Rum cove, hip hop. Such a lot going on without anything happening.

**THE CARRINGTONS 'Swell Party' (Dex Discs)** The girl singing on this mid-tempo whine (the title is tinged with irony, fans) is either Annie Lennox or an excellent impersonator. And if she's an excellent impersonator, what's she doing with The Carringtons when she could be making merry lapes with the repulsive Davro?

**THE ORCHIDS 'Underneath The Window, Underneath The Sink' (Sarah)** Scottish chaps with one thing on their minds — how to stop that Poll Tax, and quick.

Didacticism in rock can go horribly wrong, as Easterhouse discovered the night they played to 14 Swedes and a packet of Cheesy Wotsits at the Marquee. It also helps to sound mean, which The Orchids don't.

Still, it's an engaging sound and if its self-conscious guitar noodlings don't quite boost the physique to demand squatters' rights, at least they're writing a cross letter to the council.

**YAZZ 'Fine Time' (Big Life)** The foghorn that commenced 'The Only Way Is Up' was probably the single most powerful sound of 1988. Not only was it capable of instilling deep fits of depression into sensitive young men, but it was equally likely to glean shouts of, "Wa's 'at you're drinkin', Wend? Bacardi? On its own?" from the burly white-socked types.

If anyone ever tries to tell you that segregation is always a bad thing, just remember which side of the great divide you were on when Yaz was number one. This, her third dreadful record, is reggaeified Sade — boring, pointless and slimy. It will not be a hit.

**HUE AND CRY 'Looking For Linda' (Circa)** Citizens Kane return with a song about a flustered refugee from a doomed marriage whom Pat met on the Glasgow train. She tells him her life-story, exits at Paisley, and he's never laid eyes on her since, though not for want of looking.

Do you doubt for a moment that — should this jittery soul stomp be a hit — Rick Sky's spies will run her to ground?

**CAIRO 'I Want That Girl' (Citybeat)** If you think Luke Goss does a fair Michael Jackson rip-off you should hear this guy. Every grunt, squeak and sigh is delivered intact. Not only that but the tune has been snaffled from 'Off The Wall', given the 'dance treatment', and emblazoned with the legend 'radio mix' to help out the poor oafs at Broadcasting House.

I think the words, Bah, humbug are in order here.

**DEBBIE GIBSON 'Lost In Your Eyes' (Atlantic)** I've only just noticed how much Debbie Gibson looks like Susan Penhaligon. It's almost uncanny. But it's not enough to take one's mind off this insipid piece of mid-period Osmondism.

On Debbie's last album the dedications were a

scream. Debbie first of all said thank you to everybody she had ever met. Then her producer said thank you to Debbie for being such an irrepressible bundle of fun in the studio. And finally, Debbie's parents said thank you in writing — to their daughter for being so beautiful and talented and mommy loves you and daddy does too and yeeuuuchh... I can't wait to see what the next album will say.

**THE DAVINCIS 'Pull' (Pink Moon)** A bit more like it. A furious noise, not a billion miles from REM but also incorporating huge wedges of Stiff Little Fingers angst, from a Liverpool band who've acquired a cult following on US college radio.

Even a corny Michael Stipe-type talking bit in the middle doesn't detract from its satisfying clout, and there are two like-minded beasts on the flip-side.

**THE NEIGHBOURHOOD 'A Certain Attitude' (Parlophone)** Tim Hutton, chief warbler with The Neighbourhood, has the most blatantly contrived diction since Mick Jagger. Is this a Thomas Dolby piss-take, I wondered, as the disc revolved. Do I give a toss one way or 'other? "There's a surtin tap a gaah/Ain't gat much between the aahs" is his approximation of the chorus.

The Neighbourhood are probably the sort of people who only examine their reflections in the windows of expensive cars.

**ONE 2 MANY 'Another Man' (A&M)** One 2 Many are a Scandinavian trio, and A-ha are as good a reference point as any — it was in their celestial company that keyboard maestro Dag Kolsrud once played. But here's a better idea. Get out those Abba records which your friends think you've sold. Now play the B-sides. Grim, huh?



# Performance

- F FILM
- V VIDEO
- T TV
- B BOOKS

## STORMY MONDAY

Palace)  
FILMED ON location in Newcastle's dockland area, *Stormy Monday* is, at first glance, an uneasy attempt to transplant and update Hollywood gangsterisms. A further foray into Brit noir, the movie, like the strikingly similar *Long Good Friday*, depicts a power struggle in the lowest echelons of society.

Cosmo (Tommy Lee Jones) is a ruthless American property developer with a view to a dilling on quayside properties. Owned by the equally ruthless Finney (Sting), only one property — the Key Club — remains. Into this hot bed of intrigue calls Brendan (Sean Bean), the wide-eyed cleaner who calls for Cosmo's former mistress Kate (Melanie Griffith) and complicates matters further.

Though directed with speed and panache by Mike Figgis, *Stormy Monday's* Anglo-American melange is an uneven marriage. Griffith is something of a fish out of water here, but for the most part performances work.

Awash with stylistic references, *Stormy Monday* never quite fulfils the promise of its B-movie aspirations. Ultimately it's overcast in more than the meteorological sense.

DAWN DAVENPORT

# Streets of sorrow

MIRA NAIR's first feature film, *Salaam Bombay!*, was highly acclaimed at last year's Cannes and is sure to reap further honours. RALPH TRAITOR reviews the film, TOBY ROSE meets the director

## SALAAM BOMBAY!

(Mainline)

*PIXOTE*, A Brazilian film detailing the hard lives of Rio's street urchins, made a substantial impact upon its release several years ago, taking festival awards aplenty as it stirred the conscience of its affluent Western audience.

*Salaam Bombay!* parallels *Pixote's* intent by compassionately dramatising the struggle of one young life against Bombay's formidable street hierarchy.

*Salaam Bombay!* is the story of Krishna (Shafiq Syed), a village boy who flees to Bombay after a family quarrel. He spends the remainder of the film becoming progressively more embroiled in the chaotic underbelly of a city he is desperate to leave. He needs to save 500 rupees for his return fare, at the outset a seemingly simple and ultimately attainable goal. But within days Krishna has been sucked under by the city's subterranean slipstream.

Chillum (Raghubir Yadav), a small-time dealer and hopeless addict who is in thrall to Baba (Nana Petakar), the heartless bossman pimp, befriends Krishna and educates him in the futility, adversity and perversity of the streets.

Krishna persists in naive dreams of returning home, but gradually his essentially gentle nature is corrupted, making a return impossible.

Mira Nair, a distinguished female Indian film-maker, enlisted numerous street children to 'play', and they proved able, natural actors and actresses. The lives of these children are depicted with dignity and realism, revealing rites of passage and strategies of survival, almost incomprehensible to the privileged audiences destined to see *Salaam Bombay!*

An intriguing, inspiring film that's hard to forget.



SHAFIQ SYED on the streets of broken dreams

INDIAN DIRECTOR Mira Nair is sick of hearing that she romanticised city streetlife in *Salaam Bombay!*, a film inspired by the memories of that city's clamouring urchins and, more particularly, a crippled kid who gets about by trolley.

"We did not pretty up poverty, but you can't tell a story about everything. Film-making is about choices, and *Salaam Bombay!* is big enough as it is.

"We have 54 characters and six major stories going on at any given moment. If we had met a kid who had something to offer, apart from the fact he was limless, there would have been room for him. Is it over-romanticising because the film doesn't have a limless person in it? We have a hell of a lot else which isn't romantic. You have brown sugar (heroin) all over the bloody movie!"

Though she radiates conviction, Mira is constantly fighting the charge of vogueish concern. Her movie star looks don't help, nor does

a jet-set life split between New York and Bombay.

As a young Indian female film-maker, Nair tackled unpopular women's issues — exploited strippers in *India Cabaret* and the use of amniocentesis (the technique of determining an unborn child's sex) to abort the female foetus in

*Children Of Desired Sex*.

She built a solid reputation for Western-style film reporting in India, and won the Camera d'Or for outstanding debut feature film with *Salaam Bombay!* at last year's Cannes Film Festival.

*Salaam Bombay!*'s obvious film reference is Hector Babenco's *Pixote*.

"It gave me courage," she admits. Tragically the day filming began she read that *Pixote's* child star (Ferdinand Ramos) had been killed by a police bullet, in Sao Paulo.

After that, and because she'd become so deeply involved with the street kids of her cast, Mira set up the *Salaam Bombay* Trust.

"I am now legally and financially looking after two training centres in the city."

And what of the future?

"My next film's about the Indian families, expelled by Idi Amin, now settled in the Bible Belt of the American South. There are lots of options at the moment, but I don't want to approach the money men before the idea is fully formed."



MIRA NAIR: reputed

## GOTHIC ROCK BLACK BOOK

Mick Mercer

(Omnibus Press)  
IT TAKES a long, hard look at the cover before you realise what's going on here.

The front of this fearful-sounding probe into one of pop's daftest ever cults is designed to make it appear like a collection of heavy metal sheet music or, worse still, a guitar tutorial.

The circle of burning candles placed around the scholarly-looking axe, however, soon gives the game away. And when you notice that the author is none other than master mischief-maker and music buff extraordinaire, Mick Mercer, you know the emphasis is going to

be on the ludicrous, rather than on black leather and lace.

But first there's the obvious problem: what, exactly, is goth? Easy, says Mick, "Goth is an invisible substance at the heart of emphatic but essentially differing forms of music — goth in reality being its audience. . ."

He's cracked it. The only constant factor in goth is the crowd that turns up for the gigs. Thus, the typically bubbly Mercer is free to unleash his thoughts on a vast array of bands, ranging from the sublime (the original Sisters Of Mercy) and the criminally misunderstood (Alien Sex Fiend), through to the truly atrocious (Sex Gang Children).

Warming to his subject, Mick succeeds in tracing goth's roots back as far as early Toyah (ahem!), before getting slightly more rational and namedropping the likes of Siouxsie, Bauhaus and UK Decay — along with a few of his personal favourites (who the hell were *Belfegore?*).

Employing a likeable policy of mocking the often disastrous dress-sense of the artists in question, Mercer gives us a chapter each on the Sisters, The Cult, The Mission, Fields Of The Nephilim and All About Eve, and arrives at the conclusion that it's all a bit of a laff, really.

A treat. No exaggeration.

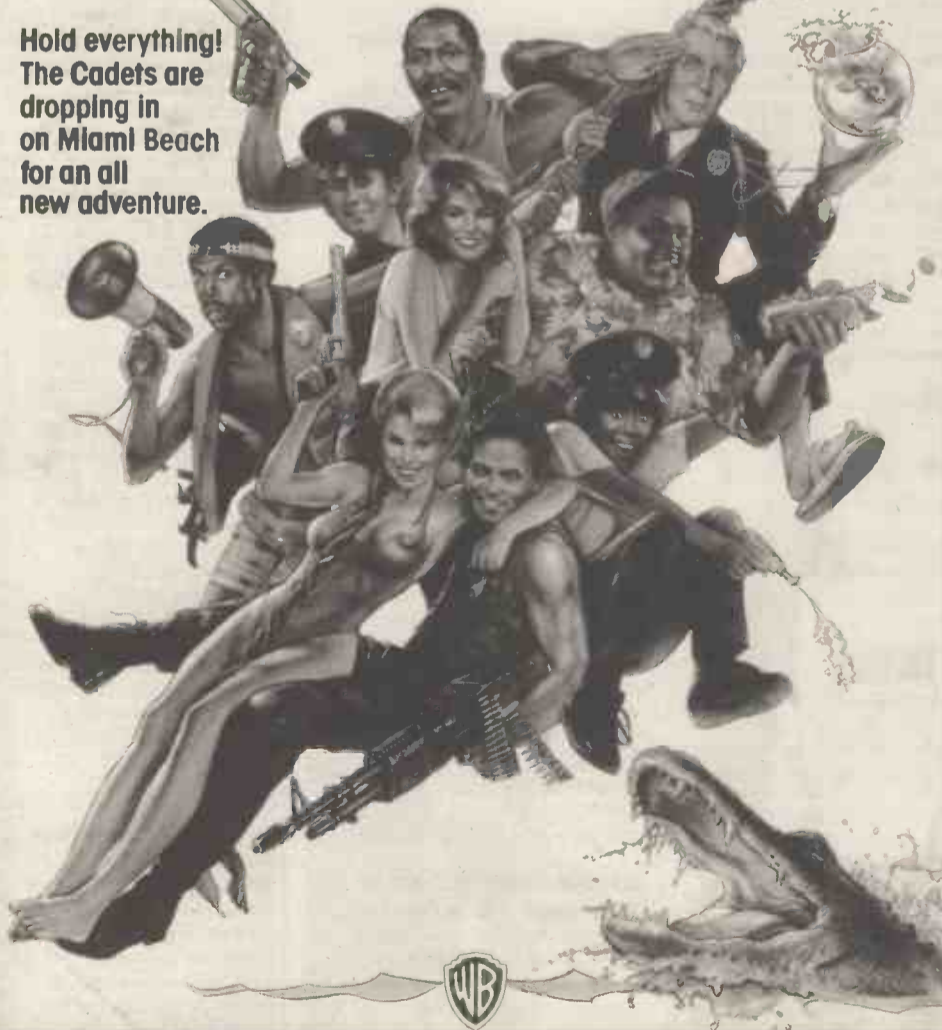
MR SPENCER

# POLICE ACADEMY 5

ASSIGNMENT MIAMI BEACH



Hold everything!  
The Cadets are dropping in on Miami Beach for an all new adventure.



NOW AVAILABLE ON VIDEO



# Performance

SCANNERS

EDITED BY ANN SCANLON

## GORILLAS IN THE MIST

(Universal/Warner)  
LET'S FACE it, apes ain't exactly 'ad a great write-up in the film world!

There was that big 'un called King Kong who went around smashin' up New York. Then there was Bonzo who slept with old Ronnie Reagan. Dodgy! But I tell you what, the gorillas here are a great bunch.

Centring on the life of Dian Fossey (played by Sigourney Weaver of *Aliens* acclaim) who left Kentucky to study the mountain gorillas in Rwanda, the story is beautifully filmed. It develops into a confrontation between Fossey and the poachers who'd chop the apes' hands off to make ashtrays.

The making of the film involved living with a group of gorillas, some of which Fossey recognised individually. This certainly adds to the emotional tension of the film which is without doubt a grade-A tearjerker.

With the current popularisation of 'Green' politics, *Mist's* conversation content is timely while a great performance from Weaver, and the appearances of the gorillas, make this a memorable treatment of a worthy subject.

A designer *Daktari*.

ROY WILKINSON

# Night clubbing



JENNIFER JASON-Leigh's private hell

## HEART OF MIDNIGHT

(Vestron)

*HEART OF Midnight* is a kind of contemporary Bluebeard's castle - a violent fairytale set in the real world.

Carol, a mentally fragile young woman (Jennifer Jason-Leigh) inherits a seedy nightclub from her estranged uncle. She attempts to establish her identity by leaving home and overseeing the club's reconstruction and repair.

But Carol is soon overwhelmed by a malevolent presence which stalks her in each of its strange rooms. Mirrors shatter, drugs materialise in empty medicine cabinets, rooms scream and even the walls pulse with the memory of sinful goings-on.

Only after she is gang-raped by workmen, and an ex-cop turned detective (Frank Stallone) becomes

involved does Carol learn that the club was a house of debauchery in which each room was used to satisfy a different sexual appetite.

A man shows up and she assumes he's the detective Stallone promised would investigate the case, but *is* he? Like the club, he turns out to be full of malevolent secrets, and it's the revelation of his true identity which leads to the film's disturbing climax.

This is a stimulating yet moral tale. For underlying its multi-faceted horror elements, there's a heartfelt protest against child abuse which surfaces in the final scenes.

Jennifer Jason-Leigh and Peter Coyote, as the mystery man, are both well cast in the main roles. But the real genius of the film lies in writer/director Matthew Chapman's evocation of a miserably sleazy world which cheapens and dehumanises everyone who comes into contact with it.

MELINDA GEBBIE



SIGOURNEY AND friend

# Vision on

## SEEN AND UNSEEN

*That Petrol Emotion*

(Virgin)

THAT PETROL Emotion have always matched their vitriolic words with vibrant live performances, drilling home their heavily reported politics with songs that literally come alive on stage.

So what could be better than capturing the band live at London's Town And Country Club towards the end of last year? It sounds like a fine idea on paper but, according to most reports, the band were sounding particularly jaded at the time. Unfortunately, 'Seen And Unseen' seems to support these claims, with the Petrols only firing on one jet for the first half of the evening.

It's only when the urban funk shuffle of 'Groove Check' rumbles into action that this rough, hard video seems to ignite. The charismatic Steve Mack boogies across the stage, like a stick insect bathed in baby oil, while his shrill voice pierces through the inspired raps and powerful slogans.

'Seen And Unseen' might not be essential viewing, but drawing mainly from 'Babble' and 'End Of The Millennium Psychosis Blues', it captures the sheer diversity of one of our best live bands, doing what they do best.

RON ROM

SOUNDS (IN conjunction with Virgin Vision) are giving away ten copies of *That Petrol Emotion's* *Seen And Unseen* featuring 17 songs and an hour of music.

All you have to do is answer the three simple questions below:

1. What was the title of the Petrols' first LP?
2. Which record company were the band signed to before Virgin?
3. Which European city celebrated its millenium last year?

Send your entries with your name and address (by February 6) to: Petrols Video, Scanners, Sounds, Greater London House, Hampstead Road, London NW1 7QZ.



THE PETROLS: video groove check

## TV EYE

WHAT DO Clare Short, Russ Meyer and Barbara Windsor have in common? An uncommon interest in the female breast, of course. And if you want to find out the whys and hows, I suggest you tune into *Arena* (this Friday January 27, BBC2, 9.30pm). Subtitled *Tip Of The Iceberg*, this hour-long documentary explores the plight of the mammary in all aspects of popular culture, from cinema and the press to religious iconography, fashion and art.

Though highly recommended, even this can't overshadow the goings on in *Brookside Close*. No one's giving anything away but let's just say that this Wednesday's edition (January 25, Channel 4, 8pm) is the big one. Forget *Neighbours* - Lucy's brain tumour is nothing compared to Sheila and Billy's shilly-shallying. Will they? Won't they? Find out tonight!

Those less susceptible to fictional drama should lend an eye to Wednesday's *Rough Justice* (BBC1, 9.30pm). Known for its uncompromising reporting style and methods, this week's programme opens the file of the Darvell brothers. Homeless and illiterate, both men received life sentences for a murder no forensic evidence could prove. Worth watching to see if the format's been muted since the last series.

Back to the Antipodes, though, for this week's *True Stories* (Thursday January 26, Channel 4, 10.30pm) which dives down under to discover the real meaning of the recent bicentennial for Australia's inhabitants. Filmed from midnight to midnight on Australia Day (January 26, 1988), *Australia Daze* assembles a collage of the day's events in an attempt to define the national consensus of opinion.

An anniversary of a different kind is the subject of *Screen Two* (Sunday January 29, BBC2, 9pm). A fictional account of the last 24 hours of the life of Buddy Holly, it's no accident that this dramatisation should appear in a week marking the 30th year since the horn-rimmed giant's untimely death. Beware, though, of a possibly high schmaltz factor.

Film Of The Week: VCRs at the ready for *The Sleeping Tiger* (Wednesday January 25, Channel 4, 2pm). Directed by veteran Joseph Losey (under the pseudonym Victor Hanbury in a bid to beat Hollywood's anti-commie blacklist), *The Sleeping Tiger* stars Dirk Bogarde as a petty criminal causing havoc in the lives of a psychiatrist and his wife who try to take him in hand. 1954, vintage Dirk...

DAMON WISE



# Performance

LIVES

EDITED BY SHAUN PHILLIPS

## 14 ICED BEARS/ CATAPULT/SHINE!

**Norwich Arts Centre**  
SHINE! SEEM like a bunch of good blokes and it's precisely this earnest bonhomie which drags them down.

Melodies are stillborn, drowning in a flurry of textureless twin guitars and the sweat of honest endeavour. They're like That Petrol Emotion without the tension or The Wedding Present minus the brassneck.

Despite their sullen demeanour, Catapult still can't quite shake off their 'C-86' origins. Spangly cadences and formula crescendos grin idiotically from behind glowering expressions until, suddenly, they come to life. Their shambling pop is swallowed up and spat out, in a purging hail of feedback. 45 extraordinary seconds later, Catapult leave the stage to astonished silence.

Whereas Shine! and Catapult attempt to provoke the audience, 14 Iced Bears generate the impression that you're engaged in some voyeuristic act.

Calloused chord patterns scrape the shine off lilting vocal melodies, bringing Primal Scream to mind as much as Simon & Garfunkel. It's almost as though 14 Iced Bears are attached to the late '60s by a long piece of elastic and have just caught fleeting glimpses of Buzzcocks' energy and Pink Floyd's mature psychedelia before being yanked back to The Beatles' era.

Surprisingly, this mish mash of styles is worth seeing. But be quick, the Bears look like they're heading towards Barrett-esque introspection. There could well come a time when they finally shut the door on a prying world.

ADAM GREEN

## THE MILLTOWN BROTHERS

**Camden Dingwalls**  
'Panic Station'

THE MILLTOWN Brothers are one of those finds.

Supporting diabolically stagnant indie bands, this five-piece from various parts of Lancashire played a set of songs so strong in passion and conviction that their supposed superiors must have felt ashamed to share the stage with them.

There's a sense of maturity in the lyrics, a touch of Dylan in the vocal phrasing and a Celtic soulfulness in the rootsy harmonica and scurrying piano solos.

The melodies have an airy, natural flavour which makes them feel comfortable, and familiar. 'Something On My Mind', their new single, is playful enough to attract casual passers-by with its foot-tapping, rustic breeziness, while 'Tomorrow' is laced with a Jack Daniel's mood of midnight self-pity and white blues.

I heard snippets of Hothouse Flowers, Martin Stephenson, Van Morrison and The Waterboys but mostly all I heard was The Milltown Brothers.

RON ROM

## THE MAN FROM DELMONTE

**Manchester Boardwalk**

THE GRADUAL ascendancy of Mike West's bizarre nursery rhyme pop outfit has finally seen the four-piece through to recording a live album in front of a packed Boardwalk.

Whipping the wimp following into the kind of frenzy usually reserved for covoring hardcore fiends, West, brother of *Batman's* Adam, sweats several buckets of gunk as he hammers himself through each song's "ba-ba-ba" vocal line. Snippets of lyrics about Italian boyfriends etc float across the room, intimating that there's seriously weird shit floating underneath the superficially lightweight topping.

Tonight, the combo played two sets. The first was a nervous and restrained blast through the greatest hits and the second, for the record, was a wild celebration where TMSD almost reached Motorhead's gargantuan excesses.

West's mucky lank fringe dissolved into rats tails as the thermometers overloaded. And his almost camp wit and wisdom, so often hidden by his curious Australian accent, was reduced to a primal grunt.

But still he managed to manfully tackle those irritating "ba-ba-ba"s that glue themselves to the subconscious.

The Man From Delmonte he say, 'Erm, yeah, why not!

JOHN ROBB

## BRYAN FERRY

**Wembley Arena**

HANDS UP all those who thought they'd ever again get the chance to see Bry on stage doing 'In Every Dream Home A Heartache'?

Me neither. But here we all are, clutching our copies of 'The Ultimate Collection' when, out of nowhere, there it is: reeking of decadence and as shiveringly lascivious as the day it was born. Suddenly all, well almost all, is forgiven.

Let's not be bitchy, but much of what had passed before wouldn't have kept granny awake. Bryan has long since converted himself to making a tasteful noise with an undeniable rhythmic sway; but not much else. So we'd applauded politely for the likes of 'Limbo' and concentrated on the band's more impressive moments, particularly the raking metal runs of Geoff Thall. Yet even the sight of Bryan playing admirable air guitar couldn't disguise the fact that there weren't any hits to dance to.

Enter 'Jealous Guy', and it's received like a pork chop among a bunch of hyenas. The whole horrible place is transformed and as 'Love Is The Drug' gets similarly exhumed, our presence seems justified after all.

It may not have been quite the triumphant return he'd have wished for, but Mr Ferry has his occasional moments. Mind you, he's still a lousy dancer.

PETER KANE

# United nations assembly

This year, London ICA's 'Hands Across The Ocean' Rock Week wasn't so much an opportunity to see fresh, indie talent but a crafty stunt by which WEA showcased some of their less publicised acts. Some practically set the place ablaze



SHINEHEAD: A better crack than Mike Yarwood

Steve Double

## SHINEHEAD

**The Mall ICA, Thursday**

SHINEHEAD IS rocking the house. Tall, wiry, self-assured, this man has the audience eating out of the palm of his hand.

'Gimme No Crack' opens the floodgates, its loping roots rhythm the framework for Shinehead's madly eclectic vocalese. "Base/How much can you smoke?/ One take/And the brother choke. . .", he chants, a variant of Public Enemy's 'Bring The Noise'. Before the night is out, he'll reprise Tears For Fears' 'Shout' and whistle 'Take The A Train'. Strange?

Surely. Born in JA (*Jamaica - Ed*) and transplanted to the Bronx, Shinehead's is a fluke pedigree. And while this live set surprisingly plays down the rap influence he's known for bringing to the Rockers sound, it's still a melting pot of influences.

"In 1988/It was a very good year", he muses, echoing Sinatra.

Maybe this is the reason for the absence tonight of dreads or homeboys, Shinehead's manic recycling of influences and musical quotations bringing him to the brink of dilution. Perhaps only whitey can truly

## STEVE FORBERT

**Monday**

IT'S BEEN eight years since Steve Forbert visited these shores and tonight he wasted no time making up for his absence.

After spitting out the opening 'Hope, Faith And Love' with relish he rolled straight on, each song introduced with the soon-

familiar rumble, "A-one-two-three-four". Forbert swung through his catalogue, dotting the bulk of his latest 'Streets Of This Town' album with sparkling highlights from his first two critically lauded albums.

As befits a man who recently moved to Nashville, there were shades of country in the

new ballads. But it was on the older songs that Forbert shone - his understanding of the simple dynamics of the pop tune is equalled by very few. Similarly, you won't see a better harmonica player this year.

Throughout the two hour set his well-seasoned band, The Squirrels (somewhat ironic when you consider that Forbert himself looks like a prototype Chipmunk), displayed that most underrated virtue, economy.

'Get Well Soon Baby' he sang, as he closed the final encore, but by then Steve Forbert had shown himself fully rehabilitated after his time in the wilderness.

But for tonight Shinehead reigns supreme. 1989 should be a very good year.

DAMON WISE

Paul is rustled up on stage for an encore and, for an instant, time stands still.

JJ GREEN



# Performance

LIVES

## A HOUSE/THE SANDKINGS

Tuesday

THERE IS much to be said for Uncle Lou's favoured combination of twin guitars, bass and drums, and opener The Sandkings displayed many of its virtues.

A primal pop soup lapped around a darkness on the edge of garageland — Ramones without the ram, said George — there are undoubted possibilities here.

With Edie Brickell defecting due to toothache (or was it that cruel crucifixion on last week's Singles page?) it was left to A House to headline.

Before an audience numbering 27 they launched into 'Fall In Love' and almost immediately demonstrated one of the drawbacks of The Reed Theory Of Instrumentation — when not approached with due care a filthy racket results.

And although the ever-popular Bermuda shorts are not one of Lou's fashion legacies, there is a sound reason for this and it was ably demonstrated tonight by the legs that these garments exposed.

A House created a rocky and energetic soundscape made up of beat and scrape 'n' scratch. There was no room for melodic relief. Components reflected rather than integrated and the thought and sentiment originally contained in numbers like 'I Think I'm Going Mad' and 'Snowball Bound' became lost in all the growltigering.

Whatever position they may occupy on the ever-shifting hurdy-gurdy of pop, A House, live at least, are doing themselves no favours by dressing the music in drab sack-cloth.

File under condemned buildings.

JJ GREEN

## NICK HEYWARD

Wednesday

THE BOY Heyward! Haircut 100! Summer of '81! Pale cheeky whiteboy proto-funk with sure-fire pastel pop sensibilities! Paul Morley!

Wor, takes you back, dunnit?

To be fair, Heyward's lasted the course better than Fry, Kemps major and minor and even old Dickie 'Funk? Yeah, I can do funk' Jobson. His ability to dash a decent tune down on cardboard and sing it in a quite ridiculously dimpled style has endeared him to more than just the squealing minx brigade, winning him a pretty impressive reputation as a sort of low-alcohol Roddy Frame.

What he sings about — himself, and the hordes of nice women he hangs around with — is pretty cool from a distance, although tonight's show proved beyond all shadows that 'Love Plus One' and 'Favourite Shirts (Boy Meets Girl)' were desperately thin ideas at the time, beefed up by thoughts of sunshine. Isn't he sick of 'Love Plus One' yet? I am, and I don't

have to sing it.

That said, 'Whistle Down The Wind', from his misty-eyed, sotto voice, looking-thru-the-raindrops-on-a-window period was quite affecting. It's interesting to note that when Nick Heyward starts a recognisable song his audience don't cheer or whoop or shout "Word, motherf\*\*\*er, word". They go "aaahhh", like they're watching a little cutie panda negotiating his very first bamboo-burger.

A foolhardy stab at The Beatles' 'Dr Robert' aside, this was quite a decent show.

Like 'Copperhead Road' or '16 Lovers' Lane', Nick's new album, 'I Love You Avenue', is the sort of address to aspire to. And his large band, with brass, girls and sundry ex-Haircuts all involved, adds a bit of steam to his, ah, funkier numbers.

It's all designed to put a grin on your face. No harm in that, is there?

DAVID CAVANAGH

## THEY MIGHT BE GIANTS

Thursday

INDEED THEY might, though I suspect Johns Linnell and Flansburgh will settle for being just above averagely tall. Goliath status would, at least, excuse them the dubious pleasures of affairs like this.

"That was a good test to see if you're talking during the songs," said Linnell after the extremely low-key 'I'll Sink Manhattan'. "We know you're not talking between them."

Ouch! TMBG's enervating mix of beat box driven stompers and dislocated cabaret-show sea-shanties doubtless thrives on an audience as perky as themselves; pissed and uninhibited would help, too. Well, the earlycomers at this subtly disguised music biz lig (well come on, how many people actually bought tickets?) weren't pissed (yet) and the shedding of inhibitions was never likely to get more out of hand than the occasional toe-tap.

That they soldiered on like the Tin Pan Alley troupers they certainly resemble was to their credit and our slight embarrassment. It's not hard to warm to the sussed catchiness of songs such as 'Ana Ng' and 'Don't Let's Start'. But when sandwiched by some near acappella lyric-heavy recitals, one's appreciation is blunted. As these moments become more frequent, They Might Be Giants assume the rather horrific mantle of fringe theatre satirists, when the epithet "clever" ceases to be a compliment.

As such, though, they are wholly proficient and it comes as not too great a surprise to learn that they have sold a million records in America, where cynicism reigns less heavily than on these shores.

So no, not giants; but they won't be pygmies either, and rightly so.

KEITH CAMERON



JOHNNY FARTPANTS has got nothing on Perry Farrell

Steve Double

## JANE'S ADDICTION

Friday

FOR MAYBE two minutes, 'Summertime Rolls' crawls like spilt oil, shimmering and blissed-out. The rhythm is soft, coaxed.

Lathered with rage, Perry Farrell closes in on the sweetest notes, his saucer eyes the sole focal points. The brittle atmosphere is in his palm when, disastrously, the house lights click on.

Bewilderment. The voice of an ICA official cuts in on the PA and Jane's Addiction are powerless. Their lavish, goth-friendly cloud of dry ice has triggered the building's fire alarms. The band strum and tap and stumble to a halt, and the hall is briefly evacuated.

This is what comes of trying to out-smoke The Mission! Farrell is incredulous. Holding up an outstretched hand, he mouths "five minutes" and shuffles off. Many bands would crumble under such duress. Jane's Addiction are young, but strong.

They return to the stage with half the crowd still packing the bar area that adjoins the hall. No matter. They restart with 'Ocean Size' a huge, flailing swirl and follow it with 'Mountain Song', David Navarro's guitar gone berserk, coiling and screaming. Jane's Addiction turn frustration into new intensity and the previous ten minutes spent sucking in cold air on The Mall seems like days ago. There are times when this band trip on near genius.

The show had begun, unfashionably early, in a confusion of dry ice. Farrell, his exaggerated features lit from below, appeared bizarre, almost spectral. His head alive with dyed-red dreads, his coathanger-wire

limbs bound in sticky, sheer black plastic, tonight Perry is renaissance man: "I don't give a shit about politics. I just wanna f\*\*\*!"

Two very, very large smokes in his headstock (the only real fires in the building), Navarro totes more cool, his angelic face heavily stubbled. Bassist Eric A starts the gig how most performers finish, naked from the waist up, dripping and grimacing. Drummer Steve Perkins smacks out the intro to 'Ted, Just Admit It...' in a wash of red, the song's stream of consciousness more ragged than on record. It ends in stark fury.

While freeform, Jane's Addiction's music never sags. It's as taut as Farrell's stomach.

The fire panic doubles as an opportunity for a Farrell wardrobe change. He returns to flaunt knee-length breeches, Dr Martens and a crazy wide purple velvet hat finished off with a winking diamante brooch.

Taped rhythm gives Steve two free hands to add steel drums to the simple sway and wan optimism of 'Jane Says'. The four then crouch and hammer odd drums, repeating the trick that dumbfounded the Nephilim audience last year.

It's not a stale gimmick, however. There's a tripwite unpredictability intrinsic to Jane's Addiction.

They risk all. The perspective of their mind-altered metal-art collision is unique.

Farrell, this giddy, bleached-out marionette, smiles. "It just gets bigger and bigger. It's like a f\*\*\*ing snowball, man."

The addiction can only harden.

PAUL ELLIOTT



# Performance

LIVES

## Taking a Bible bashing



MALCOLM EDEN gets the axe

Ed Sirrs

### McCarthy/TOM Covent Garden Africa Centre

I MENTION Tom simply so that you can avoid them in future.

These three girls bounce their way through an appalling sort of clueless, homogenised pop with all the ingenuity and snotty panache of a sixth form cabaret. Surely they can get their daddies to buy them something a little less offensive than musical instruments? Another horse, perhaps?

With McCarthy's stage-presence, they might better be named Dukakis. Yet they've a potentially fanatical word-reciting audience of the early Smiths type, yearning to be putty in the hands of the sardonic Malcolm Eden.

The essence of McCarthy is Eden's deadpan humour. Borrowed from Berthold Brecht, it's a flat conversational line stretched over constantly changing melodies.

And yet the band are so coy, smug and sloppy that all

of the economy and wit is pulped to a cream in seconds. Eden visibly strains at the microphone, and the dreadful stage sound only adds to the misery.

Those ludicrous Morrissey eulogies printed in the music press a couple of weeks back simply demonstrates the power of good old-fashioned charisma. Morrissey could spit it out with the power of a Clough right hook. McCarthy spit it out with the power of phlegm.

McCarthy produced two excellent singles last year; 'Should The Bible Be Banned' was a minor masterpiece. From the squally, squeaky-stringed intro to Eden's pan-faced "My name is Dave, I killed my brother/I wacked an axe through his head..." it couldn't fail.

Their album, 'I Am A Wallet', has been re-mastered and is to be released again this year. Tonight's gig should have shown McCarthy's new mastery of their material. It didn't.

PAUL SPLATCH

### DIESEL PARK WEST Hammersmith Odeon

IF YOU don't feel like taking my word for it, and you won't accept the verdict of a Big Country audience who know a rousing rock song when they hear one, invest your trust in 'Shakespeare Alabama', proof that Diesel Park West are the ones to vote for.

They're not just a viciously swinging rock 'n' roll ensemble, either. Unlike most bands with a fondness for the best of the '60s — guitars, choruses, etc, DPW have forsaken the usual gear in favour of 19th century chimney sweep chic. 'Consider Yourself' was not forthcoming, but they sure looked like five Olivers.

And, oh, those guitars... Three of them, each chiming like a campanologists' Christmas party, each as plangent as your favourite Byrds song. John Butler's harmonies with Rick Willson are celestial enough on record — thrillingly, they are even better live. The gorgeous overlaps on 'Jackie's Still Sad' were breathtaking: 'When The Hoodoo Comes' and 'Like Princes Do' giggled aloud at the entire feeble Big Country oeuvre, and Butler's snarl on 'All The Myths On Sunday' was worthy of John Lennon. This is the support band?

Here is bohemian rock with its scruff coated in genuine songwriting class. With all the best bits from the past and absolutely no time for the present, Diesel Park West look towards a rosy future. John Butler may talk like he is auditioning for the lead in *The Noddy Holder Story*, but he and his band are an electrifying jamboree experience.

DAVID CAVANAGH

### THE WISHING STONES Camden Falcon

POSSIBLY INSPIRED by their inclusion in *Sounds' Class of '89* soothsayers' special, The Wishing Stones are in death-wish mood tonight.

Never ones to play two covers when one will do — usually settling for a delirious dance through Strummer's 'Trash City' — their choice on this occasion veers from the impudent (a version of 'Cadillac Ranch' so throwaway that they were congratulated afterwards for "that Steve Earle song") to the potentially suicidal (The Band's 'Bessie Smith'). Thanks to the valour of youth they latch on to every hint of bathos in the song and suss out a fine replica of the patented Robbie Robertson detonator solo.

It was always on the cards. Now in a "settled line-up" situation, which makes a pleasant change for them, they're making headway as a truly electric bar band.

Guitarists Bill Prince and John Niven have by-passed completely not just the sonorous janglings of Marr and Buck, but also seemingly most of what happened after Richard Lloyd left Television.

Instead they settle for — what else? — a partnership moulded along the lines of Neil Young and Danny Whitten. Except that they then speed it all up and sound like Young fronting The Replacements.

On the longer numbers, only one ('Long Time Coming') of which they played tonight, their sinewy, vintage solos cling to the necks of Prince's brilliantly simple songs. That's simple as in Creedence, as in 'Jumping Jack Flash', as in 'Cinnamon Girl'.

Every time they play, The Wishing Stones take a step nearer this hallowed company. And it's almost impossible not to grin every time Niven slams into one of his hair-raising four-bar breaks. See if you can keep a straight face.

DAVID CAVANAGH

### SNUFF/PERFECT DAZE Oval Cricketers

WITH BRITCORE hurtling faster and faster towards a sonic apocalypse, where noise can't get any louder or songs any shorter, it's refreshing to see two East Anglian bands slamming on the brakes and taking hardcore back to the basics of controlled exhilaration.

Perfect Daze look a mess though; the vocalist's the kind of character who'd probably feel comfortable dressed in a strait jacket. But their rip-roaring enthusiasm orchestrates an assured thrash which bubbles with garage sensibility.

One of the amps unceremoniously goes on strike as the fuzzy mixture of blistering power-chords reaches optimum fall-out, but a well practised, highly technical kick in the right place has it quickly working to rule again.

Even though they're not in the same league as Prong or Bolt Thrower when it comes to speed, fire and innovation, Perfect Daze still shoot an entertaining, but limited, bullet of post-punk fire.

However, one immediately falls in love with Snuff when they break into a hardcore cover of Tiffany's 'I Think We're Alone Now' (yes, it is possible), with 100mph choruses and garbled verses. Deep in the Snuff subconscious, tucked away behind the good humoured mayhem, is a sense of swirling melody which suggests a respect for Hüsker Dü.

Like all great noise pioneers, Snuff make one guitar sound like 20 cars screeching to a standstill. Their completely deranged version of 'Purple Haze' would, no doubt, have Jimi Hendrix stage-diving from the Pearly Gates.

Snuff are probably the thinking man's alternative to Napalm Death, if there can be such a thing. And when the young, cropped vocalist says, "This is your last one because there's beer to be swigged", you instantly know that here is a sensible sort who's got man with his head screwed firmly on his shoulders.

The only trouble was, I could still see the bolts.

RON ROM



# Performance

LIVES

## THE FAT LADY SINGS Charing Cross Road Marquee

THE FAT Lady Sings (and just don't bother with the Montserrat Caballé jokes, OK?) are at an exciting crossroads in their three-year career.

Approaching debut album time, they've found that they can now fill out decent-sized caverns like this one and show off their classy and passionate music to a reception which, while never reaching apoplexy, never shifts beneath the enthusiastic.

Highlighting Nick Kelly's acoustic guitar and extraordinary vocals (Robin Williams taking off Butler Rep), The Fats' two singles, 'Fear And Favour' and 'Be Still', both played excellently tonight, show them to be in a different ball game to the scarf-waving and lit-match-brandishing crews that surfaced circa 'The Unforgettable Fire'. Gentle, literate and above all *substantial*, they're both far more representative of the band than tonight's show.

A distressing tendency to give numbers like 'Toytown' and 'Not To Touch' the Panzer treatment, and a suspicion that the guitarists might be on heat, distract from the ultimate cool introspection of their best songs. Dermot Lynch, at the bass, does all the Pete Farndon Memorial Drum Rostrum Posturing and this gets a bit tedious after about five minutes.

But further quibbles are not needed. Theirs is a problematic sound to get across live, and repeated gigging will make the bassist suitably knackered. Meanwhile, expect pleasant developments of a 45 rpm nature.

DAVID CAVANAGH

## LOOP Harlesden Mean Fiddler

IT WOULD be all too easy to stiff Loop, to meet them head on with a barrage of mindless ten-year-old anti-progressive rock clichés aimed at undermining their thick, dizzy spell. But as Robert dictated to the mob screaming "Louder" from the pit, "You'll have to do better than that".

From the start it's apparent that Loop have done. Their music, with all its crevices and potholes, represents a truly British counterpoint to last year's American guitar noise.

Their collision of fuzz, wah and blinding, overdriven bass, the building blocks of the dread prog rock, both warms and invigorates.

So much so that 'Torched' becomes a thick sonic fudge, that coagulates around you. Similarly, the singles 'Black Sun' and 'Collision' are all-engulfing black holes — throbbing antimatter that thrashes about your ears.

To be sure it is prime stoner stuff, the sort of thing that would be perfectly at home on Savage Pencil's 'Angel Dust' biker music LP. It's the difference between a hit of pure Mescaline and a man selling you bits of tyre rims for £25 a throw.

A hit.

SAM KING

## BONEY M Charing Cross Road Busbys

"THEY'LL BE playing all the hits," warned the press release.

Get away! But it takes more than a PWL remix scenario to tarnish the Boney's' back catalogue.

A sea of screaming dementia greets the '89 version of the band who put the cod into codpiece. The fans then proceed to gyrate and sing in perfect unison with their heroes.

Boney M themselves don't do too bad either. Courageously kitted out in dresses for which the label "figure-hugging" would hardly do justice — "compressing" would be nearer the mark — the gals are as ravenous as ever, queueing up to rub bits of their torso against... well, him. That furry rug of love-beast who ensured that Boney M would transcend the confines of mere '70s disco tack and move into something altogether, weirder, camper, *funnier*.

So yeah, they did play all the hits. But what happens then for an encore? Easy, you do all the hits again but disguise them as a megamix — genius! And although my fave remains 'Rasputin' — you know, "Russia's greatest love machine" — the impulse to holler along to 'It's A Holiday' was too great to resist.

Your move, Abba.

KEITH CAMERON

## GROOVIN' WITH LUCY Tufnell Park Boston Arms

IN AN era when so many aspire to be metal, it's surprising how many overlook the inherent subtlety of the genre.

Groovin' With Lucy's lack of subtlety is painfully obvious. It's not *Spinal Tap*, except when Andy Crawford encloses himself within his cocoon-like wall of riffing during a disastrous guitar solo.

It's not even *Bad News*, where the dreadful is itself the focus of fun. It's just here, upfront; a mighty weight on your shoulders.

So when Grape, their lanky, miserable, would-be Whitesnake-style singer (with split crotch trousers, no less) opens his maw it's not to greet us with some new, dynamic metal truth. Rather we're subjected to yet another grim tirade on needing-to-find-another-woman, fill-her-full-of-ecstasy and get-it-on-all-night-long. And all with his head hung low in embarrassment.

His confusion of metal's more traditional subplots is reflected in the band's music. It's tame, carefully considered, predictable rock that instead of building on its many influences simply namechecks them, giving us a plain pastiche of The Cult, Def Leppard, Saxon and Fields Of The Nephilim.

It's ungainly, unsightly and sadly lethargic. This feeling is only emphasised by the band's awful cover of Hawkwind's 'Needlegun', the staccato ending of which only reflects their gawky, sixth form nature.

SAM KING

# The brains of Britain



CEREBRAL FIX'S Simon Forrest slips into his hardcore air guitar pose

Lianne Hentscher

## CEREBRAL FIX/INTENSE DEGREE

### Brixton Canterbury Arms

FOR WANT of a stage, Intense Degree shuffle on-floor.

Things do not look too promising: two of the chaps are wearing glasses, and the girl with the bass has a dress with flowers on it. Is the name of their band, one shudders, some veiled reference to the BA (Hons) course in English Literature which they're studying at some university?

They certainly don't look hardcore. Then they start to play. Ah, sorry... my mistake. They're hardcore all right.

Amazingly, they no longer look so meek. Screams of protest, pulverised into a gargling puree as they reach the vocalist's larynx, emanate like some beaten old madwoman's harangues and sound no more intelligible. The guitarist is playing every bar-chord in the book (the unabridged version) and the drummer is faster than anyone I've ever seen. And the flowers on the bassist's dress start to look more and more like triffids!

Everyone's losing track of the songs. One appears to break down after three beats, but, no, that's all there is to it.

"We'll do one last one," say Intense Degree.

They do four.

Birmingham's Cerebral Fix have a new album out and they want to tell us all about it. Called 'Life Sucks And Then You Die', it's a brilliant summation of their live show. Get it over with and to hell with it.

Never have the words "This one's off the LP" sounded so terrifying — especially from a man who could fit comfortably in your wallet. Here is Simon Forrest, the Ronnie James Dio of hardcore. He's a better singer too.

Featuring two of the sturdiest guitarists since the legendary Len Tuckey, Cerebral Fix have been known to entertain the odd slow riff, a bit Black Sabbath, sort of thing. Not tonight. Land speed records were up for grabs and they proved so exciting that an outbreak of stage-diving was called for. But — no stage.

Not to be deterred, an enterprising youth in a Union Jack vest grabs a chair and places it next to the PA. He's already shouted so much into Forrest's microphone that he's in danger of receiving a credit as co-lyricist. Climbing on to the chair, waving us all out of the way, he screams, wild-eyed and wasted, and leaps the 14 inches to his painful death.

DAVID CAVANAGH



# Nightshift

22 20



The Chills engineer terminal cool at Dingwalls' Panic Station in London Camden (Monday), supported by The Perfect Disaster (above) and Apple Boutique. Take this issue of *Sounds* and you'll get £1 off the ticket price before 11pm and free admission anytime thereafter.

## WEDNESDAY

25

BATH Moles (333423) Studs On Main Street  
 BRISTOL Colston Hall (291768) The Four Tops  
 BRISTOL Tropic Club (49875) The Lozenges  
 CANTERBURY Kent University (464724) Mega City Four/The Senseless Things  
 CHELTENHAM Gas Club Love Jungle  
 CROYDON London Road Cartoon (01-688 4500) Last Orders  
 DARLINGTON Arts Centre (483271) Martin Stephenson  
 DUNDEE University Love And Money  
 EDINBURGH Calton Road Venue Christian Death  
 HEBURN BRIDGE Trades Club R Cajun And The Zydeco Bros  
 HUDDERSFIELD Polytechnic (38156) Joolz  
 KEELE University (625411) Texas  
 LEEDS Duchess Of York Harlequin  
 LONDON Brentford High Street Red Lion (01-571 6878) Power Of 10  
 LONDON Camden Lock Dingwalls (01-267 4967) Psychic TV  
 LONDON Covent Garden Rock Garden (01-240 3961) Poke It With A Stick  
 LONDON Finsbury Park Hotel Karen Noble Band  
 LONDON Finsbury Park Sir George Robey (01-263 4581) The Wild Frontiers/Shoot/Lush/The Amazing Cattle  
 LONDON Fulham Palace Road Greyhound (01-385 0526) Picture This/Nude  
 LONDON Goswell Road Lady Owen Arms (01-278 5345) The Moment/The Clique/The Fabulous Hairdressers/The Hairdos  
 LONDON Greenwich Tunnel Club (01-858 0895) Pierce Turner/Aloca/Bleepers  
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Kickback/The Quarry (Main) Pete Morton/Roger Wilson/Simon Edwards (Acoustic)  
 LONDON Islington Green Market Tavern The Revolting Paint Dream  
 LONDON Malet Street University Of London Union (01-580 9551) Jesus Jones

LONDON Margery Street New Merlin's Cave The Roadholders  
 LONDON Marquee (01-437 6603) Nitzer Ebb/MOMA  
 LONDON Newington Green New Pegasus (01-226 5930) The Big Show  
 LONDON Oval Cricketers (01-735 3059) Thinking Aloud/Gray By The Gun  
 LONDON Oxford Street 100 Club (01-636 0933) Chris Barber's Jazz And Blues Band/TJ Johnson  
 LONDON Putney Half Moon (01-788 2387) Bob Kerr's Whoopee Band  
 LONDON Walthamstow Royal Standard (01-527 1966) Spoiler/Southerner  
 MANCHESTER Anson Road International (061-224 5050) Jane's Addiction  
 MANCHESTER Band On The Wall (061-832 6625) Waduku  
 MANCHESTER University (061-273 5111) The Banana Club  
 NEWCASTLE Riverside The Batfinks/The Sugar Puff Demons  
 PORTSMOUTH Polytechnic (819141) 12 88 Cartel/The Cranes  
 PRESTON Lamb Hotel Attic Choir  
 SOUTHAMPTON University (556291) The Darling Buds/The Snapdragons  
 STOKE Keele University Texas  
 SUNDERLAND Royalty George Shovlin  
 WIDNES Derby Arms Last Blues Band

## THURSDAY

26

BATH Moles (333423) Frazier Chorus  
 BEDFORD Angel Quasar  
 BIRMINGHAM Edwards No 8 (021-643 5835) The Ice Babies/Horse  
 BRIGHTON Richmond (603974) Edgar Broughton Band  
 BRISTOL Tropic Club (49875) Perfect Daze/The Senseless Things  
 BUCKLEY Tivoli You Slosh  
 CAMBRIDGE CCAT Mega City Four/The Milk Monitors  
 COOKHAM Ferry Graham Larkbey  
 CROYDON London Road Cartoon (01-688 4500) Hot Club  
 DUDLEY JB's (53597) Jumpin' JRs  
 GLASGOW Rooftops Christian Death  
 HALIFAX Empire Bar Inky Pig  
 HARBORNE Junction Ajao Blues  
 HARLOW Launch Pad Erick/Pregnant Neck  
 LEEDS Royal Park Purple Eternal/Bubble 'Ead  
 LONDON Angel Market Tavern The Dentists  
 LONDON Brentford High Street Red Lion (01-571 6878) Runesters/Sledge Hammer  
 LONDON Marquee (01-437 6603) The Corn Dollies  
 LONDON Dean Street Gossips Gaz's Rockin' Blues (01-434 4480) Luddy Samms And The Deliverers  
 LONDON Finsbury Park Hotel Warm Gloves  
 LONDON Finsbury Park Sir George Robey (01-263 4581) Splodgenessabounds/The Milk Monitors/Wasp Factory  
 LONDON Fulham Palace Road Greyhound (01-385 0526) Worldwide Ltd/Riff Raff  
 LONDON Goswell Road Lady Owen Arms (01-278 5345) True Grit/The Lipstick Killers  
 LONDON Greenwich Tunnel Club (01-858 0895) Steve Marriott And The DTs/Blue 'N' Bitter/Dangerous Toys  
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) The Cat Jugglers/Playing For Time/The Wright Bros (Main) McCavity's Cat (Acoustic)  
 LONDON Islington Green Market Tavern The Dentists  
 LONDON Kentish Town Bull And Gata (01-485 5358) Pleasure Thieves/Creaming Jesus  
 LONDON Kentish Town Town And Country Club (01-284 0303) The Darling Buds/The Snapdragons  
 LONDON Malet Street University Of London Union (01-580 9551) Subway  
 LONDON Margery Street New Merlin's Cave The Clamheads  
 LONDON Camden Royal College Street Falcon (01-485 3834) The Buzzing Barbarians  
 LONDON Oval Cricketers (01-735 3059) Glen Matlock's Big Living  
 LONDON Putney Half Moon (01-788 2387) Just William  
 LONDON Stockwell Road Plough (01-274 3879) Alice Maguire/Big W  
 LONDON Walthamstow Royal Standard (01-527 1966) Mr Sleeze  
 LONDON Wimbledon William Morris Club (01-946 5041) Beautiful/Spoil For Choice  
 LUTON Switch Club (423238) The Shout!  
 MANCHESTER Band On The Wall (061-832 6625) The Orphy Robinson Quartet  
 MANCHESTER Royal College Of Music Martin Stephenson  
 NEWCASTLE Riverside Jane's Addiction  
 NOTTINGHAM Royal Concert Hall Big Country/Diesel Park West  
 PETERBOROUGH Glasshouse Open To Offers  
 SALFORD University Texas  
 SALISBURY Arts Centre (21744) The Wolfhounds/Badgeman  
 SCUNTHORPE Baths The Hollow Men  
 SHEFFIELD Take Two (444408) Wendy Sobel  
 SHEFFIELD University (24076) Love And Money  
 SUNDERLAND Polytechnic (76191) Bradford  
 YEOVIL Air Base Love Jungle

## FRIDAY

27

BATH Moles (333423) Sara Davis  
 BIRMINGHAM Edwards No 8 (021-643 5835) Lixx/Niagara  
 BRIGHTON Pavilion Theatre Hot Knives/The Loafers/Ska Sounds  
 BRIGHTON Richmond (603974) Moaning Minnies  
 BRISTOL Tropic Club (49875) Nice Party/The Curve  
 CANTERBURY Kent University (464724) Gone To Earth  
 CARDIFF Chapter Arts Centre (31194) Jonah And The Wall  
 CARDIFF New Bogeys (26168) Dam  
 CARDIFF University (396421) Frazier Chorus  
 CROYDON London Road Cartoon (01-688 4500) Bad Influence  
 DUBLIN Buttery The Baby Snakes  
 DUDLEY JB's (53597) 1,000 Violins  
 EDINBURGH Lord Darnley Scarlet Lles  
 EDINBURGH Potterow Jesse Garon And The Desperadoes  
 GLASGOW Queen Margaret Union (041-339 9784) Win  
 IPSWICH Council Chambers The Dentists  
 KIRCALDY Panther's Bar Whiskey Snakes/Guests  
 LINCOLN Cornhill Vaults (35113) Big Blue World  
 LIVERPOOL Bluecoat Arts Centre Martin Stephenson  
 LIVERPOOL Planet X (051-236 1741) Radio Mongolia/Dead Men's Suits  
 LONDON Brentford High Street Red Lion (01-571 6878) Kabuki Smiles/Intimate Strangers/Old No 7  
 LONDON Brixton Canterbury Arms (01-274 1711) Mega City Four  
 LONDON Camden Royal College Street Falcon (01-485 3834) The Caretaker Race/James Dean Driving Experience  
 LONDON Clapham Bulls Head Dave Finney  
 LONDON Covent Garden Rock Garden (01-240 3961) The Snapdragons  
 LONDON East Ham Ruskin Arms Mr Meaner  
 LONDON Finsbury Park Hotel Officer Dibble And The Topcats  
 LONDON Finsbury Park Sir George Robey (01-263 4581) The Ullulators/Psidhe/Sigma String Quartet/Camels At Play  
 LONDON Fulham Palace Road Greyhound (01-385 0526) Coroner  
 LONDON Goswell Road Lady Owen Arms (01-278 5345) The Roxville Disco  
 LONDON Greenwich Tunnel Club (01-858 0895) Here And Now/Electric Sex Circus  
 LONDON Harlesden High Street Mean Fiddler (01-961 5490) Buckwheat Zydeco/Andy White's Class Men (Main) The Fantastic John Wesley Harding Medicine Show (Acoustic)  
 LONDON Hendon LMS Spoiler/Manix  
 LONDON Kentish Town Town And Country Club (01-284 0303) The James Taylor Quartet/Butterfield 8/The Dolphins  
 LONDON Malet Street University Of London Union (01-580 9551) Rose Of Avalanche  
 LONDON Margery Street New Merlin's Cave Mac Vini/The Waltons  
 LONDON Marquee (01-437 6603) Winters Reign  
 LONDON Newington Green New Pegasus (01-226 5930) Drum/The Wish/The Arguments  
 LONDON Oval Cricketers (01-735 3059) Edgar Broughton Band  
 LONDON Putney Half Moon (01-788 2387) Groundhogs/Fat Tony McPhee  
 LONDON Walthamstow Royal Standard (01-527 1966) Ark/Parisienne Blonde  
 LONDON Waterloo Young Vic Anna Palm  
 MANCHESTER Band On The Wall (061-832 6625) Crucial Irie  
 MANCHESTER Thunderdome Engine  
 NEWCASTLE Broken Doll Cud/Crane  
 NEWCASTLE Polytechnic (328761) Love And Money  
 ORPINGTON Civic Hall Split Level/Tribe Of Dan  
 OXFORD Jericho Tavern (54502) Wild Poppies  
 PORTSMOUTH South Parade Pier Wilko Johnson

## ABSOLUTELY FREE!

Yes, it doesn't cost a penny to advertise your gig in Nightshift. Either write to Nightshift, Sounds, Greater London House, Hampstead Road, London NW1 7QZ, or telephone 01-387 6611. Please have information in at least two weeks prior to publication.

### NOBBY NAUSEA AND THE NOWHERES

GUYS GUYS! WE'VE MADE NO. 21 'BEST NEW BAND' IN THE SOUNDS READERS POLL!!



WHERE?! WHERE?!

GIMME!! GIMME!!

U2, MISSION, JOHN PEEL, RADIO TRENT, W. HUSSEY ETC...



LATER 'ERE THE 'BEST NEW-BAND' CATEGORY ONLY GOES UP TO NO. 20!

DOESN'T PROVE WE WEREN'T NO. 21 THOUGH DOES IT?...



NO. 21 BEST BAND, EH. SWIM RECORDS WILL BE PLEASED WITH US...



UNLIKELY. WHAT'S THE 20th LETTER OF THE ALPHABET?

CHEERS-2 SUGARS. ARSEHOLE

BY NICK WRIGHT



# Nightshift

RETTFORD Porterhouse (704981) Ice Babies/Wreckage  
SALISBURY Arts Centre (21744) George Melly And John Chilton's Feetwarmers  
SHEFFIELD City Hall (735295) Big Country/Diesel Park West  
STAFFORD College Thrashing Doves  
SUNDERLAND Kazbah Excalibur  
TREFOREST Polytechnic Of Wales Texas  
WARRINGTON Assembly Rooms Three Straw Men/Chris Wood/Peada  
WOLVERHAMPTON Polytechnic (28521) Christian Death

Turkeys  
MANCHESTER University (061-273 5111) Hypnotist And Mindreader  
NEWCASTLE Broken Doll Drug Free America/Stik The Pig  
NEWCASTLE City Hall (320007) Big Country/Diesel Park West  
OXFORD Co-Op Hall The Wolfhounds/Hullas  
RETTFORD Porterhouse (704981) 999/Fuel To The Fire  
ST HELENS Citadel Blow Up  
SHEFFIELD Leadmill (754500) Jane's Addiction/Drug Free America  
SHEFFIELD Take Two (444400) Awesome Cabaret  
SHEFFIELD University (24076) Christian Death  
SOUTH MOLTON Community Centre Split Level/Tribe Of Dan/Generator  
SUNDERLAND Kazbah After Midnight  
SUTTON IN ASHFIELD Golden Diamond Dam  
UXBRIDGE Brunel University (39125) Billy Franks  
WIGAN King Street West Angels (33038) Last Blues Band

LIVERPOOL Hardman House Hotel Last Blues Band  
LONDON Camden Lock Dingwalls Panic Station (01-267 4967) The Chills/The Perfect Disaster/Apple Boutique  
LONDON Finchley North Star Mossbacks  
LONDON Finsbury Park Sir George Robey (01-263 4581) Lost Angels/We Are Going To Eat You/Anonym/Love Sex And Death/Presence  
LONDON Fulham Palace Road Greyhound (01-385 0526) Pierce Turner/Third Undes  
LONDON Goswell Road Lady Owen Arms (01-278 5345) Dreamtime/Girl With A Blue Guitar  
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Button Factory/Derek Nimmo's Blues Band/The Prudes (Main) Elaine Lewis/Jim Penfold/Dave Morris (Acoustic)  
LONDON Marquee (01-437 6603) Angel Eye/Staccato  
LONDON Putney Half Moon (01-788 2387) Ronnies Rex  
MAIDSTONE Royal Albion Lucifer  
MANCHESTER Band On The Wall (061-832 6625) Latin Workshop  
NEWCASTLE Broken Doll Daw To Daw  
NEWCASTLE Riverside Smash Alley/Slinky Minx/Skin Tight  
SHEFFIELD Merlin Theatre Martin Stephenson  
SOUTHEND Cliffs Pavilion (351135) Pits/Matthew Seligman  
WARRINGTON Pal Hall Lixx  
WOLVERHAMPTON George The Snapdragons

SATURDAY

28

ALDERSHOT West End Centre (21158) Edgar Broughton Band  
BATH Moles (333423) Canvey Island All-Stars  
BIRKENHEAD Stairways (051-647 6544) You Slosh  
BLACKBURN King George's Hall (582582) Gerry And The Pacemakers  
BRIDGEWATER Arts Centre SE Rogie  
BRISTOL Tropic Club (49875) Soul Doubt  
CAMBRIDGE Sea Cadet Hall (353172) Sardines/Blind Mice/Bogus Renegade  
CARDIFF New Bogeys (26168) 5th Avenue  
COVENTRY Warwick University (417220) Frazier Chorus  
CROYDON London Road Cartoon (01-688 4500) Solo In Soho/Red Ten (Lunch) Dusay (Eve)  
DUDLEY JB's (53597) Bogus Bros  
GUILDFORD University (71281) Thrashing Doves  
HARLOW Square (25594) Mega City Four  
HIGH WYCOMBE London Road Nags Head (21758) Mournblade  
IPSWICH Harley's Quasar  
KEELE University (625411) Butterfield 8  
LINCOLN Cornhill Vaults (35113) At Ten Paces  
LIVERPOOL Bluecoat Arts Centre Martin Stephenson  
LIVERPOOL Polytechnic (051-709 4047) Texas  
LONDON Borough Road Bridgehouse Famous Flag/Nick Rapier  
LONDON Brentford High Street Red Lion (01-571 6878) Mick Clarke Band/Pine Metal Kitchen  
LONDON Camden Royal College Street Falcon (01-485 3834) East Village/Hellfire Sermons  
LONDON Finsbury Park Hotel Mean Red Spiders  
LONDON Finsbury Park Sir George Robey (01-263 4581) John Cooper Clarke/Tricia Lee/Smith's R&B Band/Candyland  
LONDON Fulham Palace Road Greyhound (01-385 0526) Kitchens Of Distinction  
LONDON Goswell Road Lady Owen Arms (01-278 5345) Best Foot Forward/A Tune A Day/The Shapes/The Walking Wounded  
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Nik Turner's All Stars/Freezing In Cannes (Main) Sally Timms (Acoustic)  
LONDON Kentish Town Bull And Gate (01-485 5358) Destroy The Boy  
LONDON Kentish Town Town And Country Club (01-284 0303) Tabu Ley Le Rochereau/Africa International/The Oyster Band/Geet Group  
LONDON Margery Street New Merlin's Cave Close Quarters  
LONDON Marquee (01-437 6603) The Vibrators  
LONDON Newington Green New Pegasus (01-226 5930) Jack The Bear/Garbo Talks  
LONDON Oval Cricketers (01-735 3059) Geno Washington  
LONDON Putney Half Moon (01-788 2387) Steve Marriott And The DTs  
LONDON Walthamstow Royal Standard (01-527 1966) Nitro Blues Band/Old No 7  
LONDON Waterloo Young Vic Anna Palm  
LONDON Woolwich Tramshed (01-855 3371) Norman Lovett/Michael Redmond/David Baddiel/Rex Boyd  
MANCHESTER Anson Road International (061-224 5050) Love And Money  
MANCHESTER Band On The Wall (061-832 6625) Blues Burglars  
MANCHESTER Swinging Sporrans AC Temple/Tunnel Frenzies/Slum

SUNDAY

29

BIRMINGHAM Barrel Organ (021-622 1353) The Membranes/The Smoking Mirror  
BIRMINGHAM Burberries Jane's Addiction  
BIRMINGHAM Cod Club Little Red School/Mossbacks  
BRIGHTON Escape Club (606906) Inspiral Carpets/The Grooveyard  
CROYDON London Road Cartoon (01-688 4500) Gene Syndrome  
DINGWALL Jing Yahoo And The Red Hots  
DUDLEY JB's (53597) The E Numbers  
HULL Spring Centre Martin Stephenson  
LEEDS Packhorse Isaac Guillory  
LONDON Brentford High Street Red Lion (01-571 6878) Willy Finlayson And The Hurters (Lunch)  
LONDON Eastham Ruskin Arms Tangent  
LONDON Finsbury Park Sir George Robey (01-263 4581) Dublin City Ramblers/Irish Mist/Crannog/Eric Bell And The Sunsets/Jimmy Finnegan Band  
LONDON Fulham Broadway Swan (01-385 1840) Get Rhythm  
LONDON Goswell Road Lady Owen Arms (01-278 5345) Rise/Lixx  
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Ray Lynam (Main) McCavity's Cat/Don Valley (Acoustic)  
LONDON Kentish Town Town And Country Club (01-284 0303) Loop/World Domination Enterprises/The Dave Howard Singers  
LONDON Margery Street New Merlin's Cave Paul Browse  
LONDON Marquee (01-437 6603) Christian Death  
LONDON Oval Cricketers (01-735 3059) Bill Posters Will Be Band  
LONDON Putney Half Moon (01-788 2387) Boogie Brothers  
LONDON Walthamstow Chestnut Tree Zumzeaux  
LONDON Walthamstow Royal Standard (01-527 1966) Kings Of Wang  
NEWCASTLE Broken Doll Blueprint (Lunch) The Stork Club (Eve)  
NEWCASTLE Riverside Tank/Hellbastard/Blitzkrieg/The Gunrunners

MONDAY

30

BATH Moles (333423) Love Jungle  
BIRMINGHAM Edwards No 8 (021-643 5835) Feline Groove  
BIRMINGHAM Kaleidoscope (021-643 7019) Coroner/Bolt Thrower  
CANTERBURY Kent University (464724) Popinjays  
CARDIFF Chapter Arts Centre (31194) Acquired Taste  
CROYDON London Road Cartoon (01-688 4500) That's That  
DUDLEY JB's (53597) Strictly Personal  
EDINBURGH Playhouse (031-557 2590) Big Country/Diesel Park West  
EDINBURGH Venue Thrashing Doves  
FARNHAM Maltings (726234) Sonny Black's Blues Band  
FLEETWOOD Catholic Club Marauders  
LEAMINGTON SPA Kellys QAX

TUESDAY

31

ABERDEEN Capitol (583141) Big Country/Diesel Park West  
ASHTON-UNDER-LYME Wychwood Marauders  
BIRMINGHAM Kaleidoscope (021-643 7019) Christian Death  
CROYDON London Road Cartoon (01-688 4500) The Liver Blocks  
DUDLEY JB's (53597) Leisure Drive/Vagabond Fayre  
DUNDEE University Love And The Gun  
GLASGOW Pavilion French And Saunders  
GRIMSBY Gullivers Blow Up  
LEEDS Duchess Of York The Hollow Men/The Impossible  
LONDON Camden Parkway Dublin Castle (01-485 1773) Loaded  
LONDON Finsbury Park Sir George Robey (01-263 4581) Beethoven/The Things Sound Ceremony/Warp Speed/Worlds Apart/The Cherubs  
LONDON Fulham Palace Road Greyhound (01-385 0526) Mac-Vini/My Weird Sister/5:30  
LONDON Greenwich Tunnel Club (01-858 0895) Fury Things/The Final Sound/Vertical Hold/Rockin' Frog  
LONDON Harlesden High Street Mean Fiddler (01-961 5490) Badlands/Big Big Rhythm Steam Kings (Main) Brian Spence/Mark Shakespeare (Acoustic)  
LONDON Kentish Town Town And Country Club (01-284 0303) Love And Money  
LONDON Margery Street New Merlin's Cave Dangerous Mind Games  
LONDON Marquee (01-437 6603) We Are Going To Eat You  
LONDON Mornington Crescent Camden Palace (01-387 0428) Rubella Ballet  
LONDON Production Village Hog's Grunt QAX  
LONDON Putney Half Moon (01-788 2387) Kiss This  
LONDON Walthamstow Royal Standard (01-527 1966) Headmaster  
MANCHESTER Band On The Wall (061-832 6625) Salford College Big Band  
MANCHESTER Green Room Willum Wozzum Bullum Buzzum  
NEWCASTLE Riverside Love In The Asylum/Big Bang 2/Candleman Summer  
NORTHAMPTON King Billy Clever Trevor  
NORWICH Arts Centre The Wolfhounds/Republic/The Purple  
SHEFFIELD University Lower Refectory (24076) Tattooed Love Boys/The Grip/Belladonna  
STOCKTON Dovecot Arts Centre (611625) Carter The Unstoppable Sex Machine  
YORK Arts Centre (27129) Martin Stephenson

## LIVE ADS ... LIVE ADS ... LIVE ADS

**INTERNATIONAL**  
LONDON · BERLIN · NEW YORK

PRESENTS

# Coroner

ON TOUR IN THE UK

Bradford, Frog & Toad (January 26th)  
London, Fulham Greyhound (January 27th)  
Liverpool, Planet X (January 28th)  
Cardiff, Venue (January 29th)  
Birmingham, Kaleidoscope (January 30th)

# Coroner

HAVE A NEW SINGLE. SO BUY IT.  
'Purple Haze' b/w 'Masked Jackal'  
(7 HAZE 03) Available through PRT.

## TICKETS

ALL LONDON CONCERTS  
BEST SEATS AVAILABLE

Eric Clapton, Simply Red,  
Luther Vandross,  
Europe, Stevie Wonder,  
The Waterboys,  
Scorpions

Plus Many More!  
S.A.E. for Full Listings

01-436 0491  
Ticketworld  
42 Charlotte Street  
London W1P 1HP.

More live  
ads over  
the page

## PORTERHOUSE

20 Carolgate, E. Retford  
0777-704981  
FEB 10  
LORDS OF THE NEW CHURCH  
- EVERY NEW DEAD GHOST

Darren Russell Entertainments presents:  
**NIGHT OF THE LONG KNIVES # 4**  
MANCHESTER 89

## BATMOBILE

FRENZY LONG TALL TEXANS SKITZO  
DEMENTED ARE GO BAD DOOLEYS (WG)  
SCAM (NL) GROVELHOG SPELLBOUND (N.IRE)  
+ 4 more bands at Manchester UMIST. £10.00  
Saturday March 18th Noon till Midnight  
Coaches from Birmingham, London, Newcastle & Scotland  
Information 021-550 8601

## ROSE of AVALANCHE

### DAWN AFTER DARK

Claytown Troupe

Friday 27th January

UNIVERSITY OF LONDON UNION.  
MALET STREET WC1. 7.30pm. £4.50 ADV.  
LONDON 01-955 1111  
LONDON 01-955 1111  
LONDON 01-955 1111



**marquee** **the club**

OPEN EVERY NIGHT  
7pm till 11pm  
LICENSED BARS  
ADVANCED TICKETS  
ARE ON SALE  
FOR CERTAIN SHOWS TO  
MEMBERS ONLY

105 CHARING CROSS ROAD · LONDON WC2 · 01-437 6603

<p>Thur 26th Jan (Adm: £6.00) <b>THE BUZZING BARBARIANS</b> Plus First Hand Fury and Chuk Taylor</p>	<p>Mon 30th Jan (Adm: £3.50) Free admission before 7.45pm with this ad <b>ANGEL EYE</b> Plus Staccato and Monty Zero</p>
<p>Fri 27th Jan (Adm: £5.50) Hot from The USA <b>EDIE BRICKELL &amp; THE NEW BOHEMIANS</b> Plus The Laurie Daniels Band and Martin Ball</p>	<p>Tues 31st Jan (Adm: £3.00) Free admission before 7.45pm with this ad Cat &amp; Mouse Records Presents <b>WE ARE GOING TO EAT YOU</b> Plus Katiedids &amp; Support &amp; Martin Ball</p>
<p>Sat 28th Jan (Adm: £4.00) Welcome Return <b>THE VIBRATORS</b> Plus Grey By The Gun and Chuk Taylor</p>	<p>Wed 1st Feb (Adm: £5.00) Frontline Presents <b>ANDI SEX GANG</b> Plus Anno Lucis and Chuk Taylor</p>
<p>Sun 29th Jan (Adm: £4.00) Gothic Rock <b>CHRISTIAN DEATH</b> Plus Special Guests Anno Lucis and Monty Zero</p>	<p>Thur 2nd Feb (Adm: £4.00) Psychedelic Rock <b>BOYS WONDER</b> Plus The Contenders and Chuk Taylor</p>

REDUCED ADMISSION FOR MEMBERS, STUDENTS, SOCIAL SECURITY CARDHOLDERS

**marquee T-SHIRTS · SPORTS · SWEATS**  
£4.95 £8.95 £9.95

AVAILABLE BLACK OR WHITE IN LARGE SIZE ONLY. From Club or mail.  
105 Charing Cross Road, London WC2 · PO/cheque + 50p p&p per item.

THE best in alternative music.

**PANIC STATION**

DINGWALLS, CAMDEN LOCK, CHALK FARM ROAD, LONDON NW1, 267 1430

MON 30<sup>TH</sup> JAN

**THE CHILLS**

+ A PERFECT DISASTER + APPLE BOUTIQUE

ADM £5/£4 MEMBERS. DOORS OPEN 8PM.

1ST 50 PEOPLE WITH SOUNDS: £1 REDUCTION. 1ST 50 MEMBERS IN FREE.  
COMING SOON...6th February SUICIDE

NEW EDITION! CHECK IT, OR CHECK OUT! **ACTION STATIONS** NEW EDITION! CHECK IT, OR CHECK OUT!

DANCE TO MEGA-MIX MAYHEM FROM D.J. CAPT PUGWASH, DRY-ICE, STROBES, JUGGLERS, FIRE-EATERS, FREE SMARTIES & JELLY BABIES, RAFFLES OVERLOUD NOISE.  
11.30PM-2AM £1 ONLY ALL MEMBERS IN FREE!

SOLO IN ASSOCIATION WITH CAPITAL RADIO PRESENTS

**Black:**

+ SPECIAL GUESTS FRAZIER CHORUS

dates:  
february 5th  
6th

dominion theatre

ticket prices  
£8 & £7

box office  
01-580 9562  
01-580 8845

and all usual agents

New single 'Now you're gone'  
7" 12" & CD  
out now on **AM**



SOLO PRESENTS

**RUNRIG**

+ special guest PIERCE TURNER

DOMINION THEATRE  
Thursday February 2nd  
at 7.30pm

TICKETS: £6.00

BOX OFFICE No. (01) 580 8845

Tickets available (subject to booking fee) from Keith Prowse (credit card hotline) (01) 741 8989, Premier (01) 240 2245, Stargreen (01) 734 8932, Ticketmaster (Open All Hours) (01) 379 4444, LTB (01) 439 3371

Harvey Goldsmith by arr. with Totally Obnoxious Management presents.

**NEW MODEL ARMY** plus FUSE



THUNDER AND CONSOLATION TOUR

Metropolis Music Presents

**the darling buds**

Blue Aeroplanes  
Snap Dragons

THURSDAY 26TH JANUARY  
LONDON TOWN AND COUNTRY CLUB  
9/15 HIGHGATE ROAD, NW5

TICKETS £5.00 Advance DOORS 7.30pm.

Available from Box Office (01-284 0303), Stargreen (01-734 8932), Keith Prowse (01-741 8989), Rough Trade (01-229 8541), Premier (01-240 0771), LTB (01-439 3371), Rhythm (01-267 0123).

**FRONTLINE**

<p>1st February <b>ANDI SEX GANG</b> AND THE LIBERATION CABARET + ANNO LUCIS + THE GROOVY CHAIN SAWS Admission £4.00 Doors 7pm</p>	<p>8th Feb <b>NAZ NOMAD</b> + TRUE GRIT Admission £5.00 Doors 7pm</p>
<p>15th Feb <b>THE CORN DOLLIES</b> + THE DUBIOUS BROTHERS + POP GUNS Admission £4.00 Doors 7pm</p>	<p>22nd Feb <b>THE BOMB PARTY</b> + PURE PRESSURE + EVERY NEW DEAD GHOST Admission £4.00 Doors 7pm</p>

**marquee** 105 CHARING CROSS ROAD LONDON WC2 01 437 6603 7pm till 11pm

FEBRUARY

FRI 17 PORTSMOUTH GUILDHALL  
SAT 18 EXETER UNIVERSITY  
MON 20 BRISTOL STUDIO  
TUES 21 LONDON TOWN & COUNTRY CLUB

WED 22 LONDON TOWN & COUNTRY CLUB  
THUR 23 CAMBRIDGE CORN EXCHANGE  
FRI 24 BIRMINGHAM HUMMINGBIRD  
SAT 25 MANCHESTER UNIVERSITY  
SUN 26 NEWCASTLE MAYFAIR  
TUES 28 NOTTINGHAM ROCK CITY

MARCH

WED 1 LEICESTER UNIVERSITY  
THUR 2 BRADFORD ST GEORGES HALL  
FRI 3 HULL UNIVERSITY SU  
SAT 4 GLASGOW QUEEN MARGARET UNION  
SUN 5 ABERDEEN THE VENUE  
THUR 9 BANGOR UNIVERSITY SU

Tickets: £5.50 in advance (£6.50 London) Available from box offices & usual agents

**BAL TABARIN**

ADJUTANT TO THE DOWNHAM TAVERN, DOWNHAM, near BROMLEY

SATURDAY 4TH FEBRUARY

**THE WOLFETONES**

ADM £6.50 SEATED / 6.00 STANDING  
CREDIT CARD BOOKINGS. Open all hours (01) 379 4444 BKG FEE.  
Doors open 7pm till late each night. Buses to the door: 366, 124, 141, or N85. Nearest station: Grove Park BR.

**GODFATHERS**

Tuesday 14th February


**KILBURN NATIONAL**  
234 Kilburn High Road London NW6  
7.30pm. TICKETS £8.00 adv.

Box Office: 328 2141, Stargreen 01-734 8932, Keith Prowse 01-741 8989, Premier 01-240 0771, LTB 01-439 3371, Rhythm Records

Phil McIntyre by arrangement with Fair Warning Presents

**ANTHRAX**

Plus Special Guests  
*Living Colour*



MANCHESTER APOLLO WED. 8 MARCH 7.30PM  
EDINBURGH PLAYHOUSE THURS. 9 MARCH 7.30PM  
NEWCASTLE CITY HALL FRI. 10 MARCH 7.30PM

BIRMINGHAM NEC ARENA SUN. 12 MARCH 7.30PM  
HAMMERSMITH ODEON MON. TUES. 13 & 14 MARCH 7.30PM



SOLO IN ASSOCIATION WITH CAPITAL RADIO PRESENTS

**BONNIE TYLER**

+ SUPPORT THE WRIGHT BROTHERS

DOMINION THEATRE  
WEDNESDAY  
FEBRUARY 1st

TICKETS: £8.00 & £7.00  
AT 7.30pm

Available From Dominion Theatre Box Office (01) 580 9562

Tickets also available (subject to booking fee) from: Keith Prowse (credit card hotline) (01) 741 8989; Premier (01) 240 2245; Stargreen (01) 734 8932; Ticketmaster (Open All Hours) (01) 379 4444; LTB (01) 439 3371

PAY ATTENTION SUCKERS

Friday 3rd February  
**NAPALM DEATH**  
The fastest band in the world  
Support: The Grey Wolves  
£3.00, £2.50

Thursday 9th February  
**GYPSY QUEEN**  
+ Support  
£3.50, £3.00

Thursday 23rd February  
**WRATHCHILD**  
+ The Rose Coloured Nitemares  
£3.50, £3.00

AT THE PASSENGER CLUB  
SALISBURY ARTS CENTRE  
Bedwin Street, Salisbury (0722) 21744



PHIL MCINTYRE PRESENTS

# LOVE and MONEY

ON TOUR WITH SPECIAL GUEST ANDY PAWLAK AND THE LILAC TIME (London Only)

WEDNESDAY 25th JANUARY  
DUNDEE UNIVERSITY

THURSDAY 26th JANUARY  
SHEFFIELD UNIVERSITY

FRIDAY 27th JANUARY  
NEWCASTLE POLYTECHNIC

SATURDAY 28th JANUARY  
MANCHESTER INTERNATIONAL

THURSDAY 2nd FEBRUARY  
LONDON TOWN & COUNTRY CLUB



STRANGE KIND OF LOVE ALBUM & SINGLE OUT NOW



ASGARD PRESENTS



# the Waterboys

- |             |      |                                 |
|-------------|------|---------------------------------|
| <b>FEB:</b> | 13th | <b>BRIGHTON</b> Top Rank        |
|             | 14th | <b>CAMBRIDGE</b> Corn Exchange  |
|             | 15th | <b>PORTSMOUTH</b> Guildhall     |
|             | 17th | <b>BIRMINGHAM</b> Hummingbird   |
|             | 18th | <b>SHEFFIELD</b> City Hall      |
|             | 20th | <b>LONDON</b> National Ballroom |
|             | 21st | <b>LONDON</b> National Ballroom |
|             | 22nd | <b>LONDON</b> National Ballroom |
|             | 24th | <b>CARDIFF</b> University       |
|             | 25th | <b>BANGOR</b> University        |
|             | 27th | <b>BRISTOL</b> Studio           |
|             | 28th | <b>LEEDS</b> University         |
| <b>MAR:</b> | 2nd  | <b>NEWCASTLE</b> City Hall      |
|             | 3rd  | <b>MANCHESTER</b> Apollo        |
|             | 4th  | <b>LIVERPOOL</b> Royal Court    |
|             | 6th  | <b>LEICESTER</b> Poly           |
|             | 7th  | <b>NOTTINGHAM</b> Rock City     |
|             | 9th  | <b>ABERDEEN</b> Music Hall      |
|             | 10th | <b>ST. ANDREWS</b> University   |
|             | 12th | <b>AYR</b> Pavilion             |
|             | 13th | <b>EDINBURGH</b> Playhouse      |
|             | 15th | <b>GLASGOW</b> Barrowlands      |
|             | 16th | <b>GLASGOW</b> Barrowlands      |

**MORE LIVE ADS  
ON PAGE 51**

## THE CHEMISTRY SET

Have a special night out at the Rock Garden W.C.  
FRIDAY 27th JAN

Under St Pauls Church Deptford. SE8

**THE GRIP**

Psychedelic Nites  
EVERY FRIDAY  
Friday 27th January  
FINAL GIG OF  
**PURPLE PEOPLE EATERS**  
+ Omnia Opera  
Friday 3rd February  
**ERIC BELL & THE SUNSETS**  
+ Clydes Gang  
T-Shirts £5.50 (inc P&P)  
& Metal Badges £2.00 + SAE

Metropolis Music Presents

# CRAZYHEAD

SPECIAL GUESTS  
**THE EXPRESSWAY**  
**THE BRISTOL BIERKELLER**  
SUNDAY 26th FEBRUARY

ALL SAINTS ST TICKETS £4.50 Advance. Doors 7.30pm.  
Available from: the Venue (0272 268514), Our Price (Bristol), Rival (Bristol & Bath), Revolver (Bristol), Spillers (Cardiff)

**LONDON TOWN AND COUNTRY CLUB**  
THURSDAY 16th MARCH

9-15 Highgate Road, NW5 Tickets £5.00 Advance. Doors 7.30pm.  
Available from: Box Office (01-264-0303), Stargreen (01-734-8932), Keith Prowse (01-741-8989), Rough Trade (01-229-8541), Premier (01-240-0771), LTB (01-439-3371), Rhythm (01-267-0123)

Metropolis Music Presents

# throwing muses

-PLUS-  
**The SUNDAYS**

**THE BIERKELLER BRISTOL**  
SUNDAY 12th FEBRUARY

ALL SAINTS ST. 7.30pm. TICKETS £5 Advance  
Venue (0272 268514), Our Price (Bristol), Rival (Bath), Rival (Bristol), Revolver (Bristol), Spillers (Cardiff)

**GOLDWYNS BIRMINGHAM**  
WEDNESDAY 15th FEBRUARY

SUFFOLK PLACE. 7.30pm. TICKETS £5.00 Advance  
Venue (021 643 5835), Oasis, Odeon, Tempest.

**TOWN AND COUNTRY LONDON**  
SUNDAY 26th FEBRUARY

KENTISH TOWN NW5. 7.30pm. TICKETS £6.00 Advance  
Venue (01-267-9334), Stargreen (01-734-8932), Premier (01-240-0771), LTB (01-439-3371), Keith Prowse (01-741-8989), Rough Trade (01-229-8541), Rhythm (01-267-0123), Ticketmaster (01-379-4444).

## THE LMS

10 Church Road, Hendon, NW4. 01-203 2600

Thurs 26th Jan  
**REJECTED ENTRIES**  
+ BIG BOAT

Adm: £2.00 7.30pm-11.00pm

Fri 27th Jan **HEAVY ROCK**

**SPOILER**

+ MANIX

Adm: £2.50 8.00pm-12.00

Sat 28th Jan **NEO-ROCKABILLY**

**RESTLESS**

+ THE MIDNITERS

Adm: £3.50 8.00pm-12.00

Sun 29th Jan **BLUES**

Lunchtime: DIG YOUR WIG - FREE

Evening: ORTOPZY Adm: £1.50



## THE RED LION

318 High Street, Brentford  
Tel: 01-560 6181  
COUNTRY AND WESTERN  
EVERY SUNDAY ADMISSION FREE

Wednesday 25th January

**POWER OF 10**

+ Nameless Faces £2.00

Thursday 26th January

**RUNESTERS**

+ Sledgehammer £2.00

Friday 27th January

**KABUKI SMILES**

+ Intimate Strangers + Old No7 £3.00

Saturday 28th January

**MICK CLARKE BAND**

+ Pine Metal Kitchen £3.00

Sunday 29th January

**SLIM WILLY & THE GUSSET RUSTLERS**

- "Country Nite" - Free

Tuesday 31st January

**RELIGION**

+ Support £2.00

METROPOLIS MUSIC PRESENT

## NASTY ROX

INCORPORATED

**Yeah God**

Saturday 4th February  
**TOWN & COUNTRY CLUB**

TICKETS £6.00 9-17 HIGHGATE RD-KENTISH TOWN 6pm  
Tickets from Box Office 01-284 0303, Stargreen 01-734 8932, Keith Prowse 01-741 8989, Rough Trade 01-229 8541, Premier 01-240 0771, LTB 01-439 3371, Rhythm 01-267 0123

Friday 10th February

**HUMMINGBIRD**

DALE END-BIRMINGHAM

7.30pm. TICKETS £5.00 Venue, Oasis, Odeon, Tempest.

**CAN U DIG IT?** THE NEW SINGLE OUT 30.01.89





# Charts

## UK 50 SINGLES UK 50 ALBUMS

- 1 4 THE LIVING YEARS Mike And The Mechanics WEA
- 2 10 YOU GOT IT Roy Orbison Virgin
- 3 5 SHE DRIVES ME CRAZY Fine Young Cannibals London
- 4 1 ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan PWL
- 5 6 BABY I LOVE YOUR WAY/FREEBIRD MEDLEY Will To Power Epic
- 6 13 SOMETHING'S GOTTEN HOLD OF MY HEART Marc Almond featuring Gene Pitney Parlophone
- 7 3 BUFFALO STANCE Neneh Cherry Circa
- 8 23 CUDDLY TOY Roachford CBS
- 9 2 CRACKERS INTERNATIONAL EP Erasure Mute
- 10 8 WAITING FOR A STAR TO FALL Boy Meets Girl RCA
- 11 7 GOOD LIFE Inner City 10
- 12 29 LOVE TRAIN Holly Johnson MCA
- 13 18 WAIT Robert Howard & Kym Mazelle RCA
- 14 17 RESPECT Adeva Cooltempo
- 15 9 ALL SHE WANTS IS Duran Duran EMI
- 16 24 GET ON THE DANCE FLOOR Rob Base & DJ E-Z Rock Supreme
- 17 27 BABY DON'T FORGET MY NUMBER Milli Vanilli Cooltempo
- 18 19 BORN THIS WAY (LET'S DANCE) Cookie Crew London
- 19 20 HIT THE GROUND The Darling Buds CBS
- 20 — WHERE IS THE LOVE Mica Paris & Will Downing 4th & Broadway
- 21 14 FOUR LETTER WORD Kim Wilde MCA
- 22 11 LOCO IN ACAPULCO The Four Tops Arista
- 23 31 BE MY TWIN Brother Beyond Parlophone
- 24 15 RHYTHM IS GONNA GET YOU Gloria Estefan And Miami Sound Machine Epic
- 25 48 STUPID QUESTIONS New Model Army EMI
- 26 — THAT'S THE WAY LOVE IS Ten City Atlantic
- 27 30 AFTER THE WAR Gary Moore Virgin
- 28 12 SUDDENLY (THE WEDDING THEME FROM NEIGHBOURS) Angry Anderson Food For Thought
- 29 16 YOU ARE THE ONE A-ha Warner Brothers
- 30 — BIG AREA Then Jerico London
- 31 35 TRACIE Level 42 Polydor
- 32 41 MY PREROGATIVE Bobby Brown MCA
- 33 42 FISHERMAN'S BLUES The Waterboys Ensign
- 34 22 LOVE LIKE A RIVER Climie Fisher EMI
- 35 46 BREAK 4 LOVE Raze Champion
- 36 37 YEAH! BUDDY Royal House Champion
- 37 25 KEEPING THE DREAM ALIVE Freiheit CBS
- 38 33 I LIVE FOR YOUR LOVE Natalie Cole EMI Manhattan
- 39 26 TWO HEARTS Phil Collins Virgin
- 40 — I ONLY WANNA BE WITH YOU Samantha Fox Jive
- 41 21 BURNING BRIDGES (ON AND OFF AND ON AGAIN) Status Quo Vertigo
- 42 44 STRANGE KIND OF LOVE Love And Money Fontana
- 43 — YOU'RE GONNA MISS ME Turntable Orchestra RePublic
- 44 45 EVERLASTING LOVE Sandra Siren
- 45 — CATHEDRAL SONG Tanita Tikaram WEA
- 46 — THE LOVER IN ME Sheena Easton MCA
- 47 28 SMOOTH CRIMINAL Michael Jackson Epic
- 48 — 5 O'CLOCK WORLD Julian Cope Island
- 49 — IT'S ONLY LOVE Simply Red Elektra
- 50 — HIPPY HIPPY SHAKE Georgia Satellites Elektra

- 1 2 THE LEGENDARY ROY ORBISON Roy Orbison Telstar
- 2 1 THE INNOCENTS Erasure Mute
- 3 13 ANYTHING FOR YOU Gloria Estefan And Miami Sound Machine Epic
- 4 4 GREATEST HITS Fleetwood Mac Warner Brothers
- 5 5 THE PREMIERE COLLECTION: THE BEST OF ANDREW LLOYD WEBBER Various Really Useful
- 6 3 KYLIE Kylie Minogue PWL
- 7 16 LIVING YEARS Mike And The Mechanics WEA
- 8 8 BAD Michael Jackson Epic
- 9 7 THE GREATEST HITS COLLECTION Bananarama London
- 10 19 THE ULTIMATE COLLECTION Bryan Ferry with Roxy Music
- 11 12 KICK INXS Mercury
- 12 9 MONEY FOR NOTHING Dire Straits Vertigo
- 13 21 THE GREATEST LOVE II Various Telstar
- 14 15 WATERMARK Enya WEA
- 15 18 BUSTER - ORIGINAL SOUNDTRACK Various Virgin
- 16 6 NOW THAT'S WHAT I CALL MUSIC 13 Various EMI/Virgin/Polygram
- 17 35 CLOSE Kim Wilde MCA
- 18 11 INTROSPECTIVE Pet Shop Boys Parlophone
- 19 17 THE TRAVELING WILBURYS VOLUME ONE The Traveling Wilburys Wilbury
- 20 — A SHOW OF HANDS Rush Vertigo
- 21 10 PRIVATE COLLECTION (1979-1988) Cliff Richard EMI
- 22 27 WANTED Yazz Big Life
- 23 26 LOVE SUPREME The Supremes featuring Diana Ross Motown
- 24 29 THE GREATEST HITS OF HOUSE Various Stylus
- 25 14 PUSH Bros CBS
- 26 23 GET EVEN Brother Beyond Parlophone
- 27 25 NEW LIGHT THROUGH OLD WINDOWS Chris Rea WEA
- 28 44 SO GOOD Mica Paris 4th & Broadway
- 29 30 GREATEST HITS The Human League Virgin
- 30 24 RATTLE AND HUM U2 Island
- 31 50 FISHERMAN'S BLUES The Waterboys Ensign
- 32 33 ANCIENT HEART Tanita Tikaram WEA
- 33 41 NEW JERSEY Bon Jovi Vertigo
- 34 28 HOLD ME IN YOUR ARMS Rick Astley RCA
- 35 22 THE HITS ALBUM Various CBS/WEA/BMG
- 36 20 SOFT METAL Various Stylus
- 37 37 HEARSAY Alexander O'Neal Tabu
- 38 32 FLYING COLOURS Chris De Burgh A&M
- 39 45 RAIN TOWN Deacon Blue CBS
- 40 34 TRACY CHAPMAN Tracy Chapman Elektra
- 41 39 DIRTY DANCING (SOUNDTRACK) Various RCA
- 42 31 THE MEMPHIS SESSIONS Wet Wet Wet Precious Organisation
- 43 — ALL OR NOTHING Milli Vanilli Cooltempo
- 44 36 TO WHOM IT MAY CONCERN The Pasadenas CBS
- 45 — NEW YORK Lou Reed Sire
- 46 47 THE GREATEST LOVE Various Telstar
- 47 40 DELICATE SOUND OF THUNDER Pink Floyd EMI
- 48 — REMOTE Hue And Cry Circa
- 49 43 WHITNEY Whitney Houston Arista
- 50 — SEE THE LIGHT The Jeff Healey Band Arista

Compiled by MRIB

## SOUNDS TRACKS

Evelyn Court

- GIRLIE THAT I LOVE The Cellos Apollo
- AMICO TANGO Iller e i Suoi 5 Parlophone
- YOU GOT TO MOVE Reverend Gary Davis Ace

Mary Anne Hobbs

- SUNS OF VALENTINO Live at the Mean Fiddler Devastating
- INFO FREAKO Jesus Jones Devastating
- LOUISIANA BRIDE King Swamp Devastating

Keith Cameron

- VANISHING POINT New Order Sublime album track
- FORCE FED Prong Immensely heavy duty ULU show
- LOTS OF FOOD Sam King You don't need to force feed Sammy boy

David Cavanagh

- ONLY LIFE The Feelies A&M import (release it over here, you curs)
- OAR Alexander Spence Edsel reissue (legendary San Fran nutter)
- TOTAL TRASH Sonic Youth Don't listen to that dude

Ralph Traitor

- WE HAD IT ALL Green On Red Live at Boondocks
- I SAW THE LIGHT Naked Prey Bitchin'
- CHANGE Green On Red Rough Trade Deutschland

Damon Wise

- ADDICTED TO LOVE Ciccone Youth Blast First
- PROMISED LAND Joe Smooth Westside
- LET THE MUSIC TAKE YOU Night Writers Westside

Paul Elliott

- TALENT SHOW The Replacements Sire
- ALL AMERICAN ALIEN BOY Ian Hunter CBS
- APOCALYPTIC RAIDS Hellhammer Noise

Ron Rom

- SOMETHING ON MY MIND The Milltown Brothers Live
- CAN YOU DIG IT Pop Will Eat Itself Forthcoming RCA single
- BUMMED Happy Mondays Factory

Shaun Phillips

- TECHNIQUE New Order Factory's sweet you can eat between meals
- NEW YORK Lou Reed Sire's everlasting gobsmacker
- SONIC YOUTH In glorious technicolor on Snub TV

## COMPACT DISC

- 1 1 GREATEST HITS Fleetwood Mac Warner Brothers
- 2 5 THE INNOCENTS Erasure Mute
- 3 7 THE LEGENDARY ROY ORBISON Roy Orbison Telstar
- 4 2 MONEY FOR NOTHING Dire Straits Vertigo
- 5 3 WATERMARK Enya WEA
- 6 6 THE PREMIERE COLLECTION: THE BEST OF ANDREW LLOYD WEBBER Various Really Useful
- 7 8 THE ULTIMATE COLLECTION Bryan Ferry with Roxy Music EG
- 8 14 ANYTHING FOR YOU Gloria Estefan And Miami Sound Machine Epic
- 9 10 KICK INXS Mercury
- 10 4 PRIVATE COLLECTION Cliff Richard EMI
- 11 20 ANCIENT HEART Tanita Tikaram WEA
- 12 9 BAD Michael Jackson Epic
- 13 11 THE GREATEST HITS COLLECTION Bananarama London
- 14 16 TRAVELING WILBURYS The Traveling Wilburys Wilbury
- 15 13 RATTLE AND HUM U2 Island
- 16 — LIVING YEARS Mike And The Mechanics WEA
- 17 12 NEW LIGHT THROUGH OLD WINDOWS Chris Rea WEA
- 18 17 BUSTER - ORIGINAL SOUNDTRACK Various Virgin
- 19 15 GREATEST HITS The Human League Virgin
- 20 18 INTROSPECTIVE Pet Shop Boys Parlophone

Compiled by Gallup



THE DARLING Buds hit the charts



# Charts

## HOT METAL 60

### SINGLES

- 1 3 AFTER THE WAR Gary Moore Virgin
- 2 1 SUDDENLY Angry Anderson Food For Thought
- 3 2 BURNING BRIDGES (ON AND OFF AND ON AGAIN) Status Quo Vertigo
- 4 5 ONE LOVE Pat Benatar Chrysalis
- 5 4 BORN TO BE MY BABY Bon Jovi Vertigo
- 6 6 THE FLAME Cheap Trick Epic
- 7 7 THE CLAIRVOYANT Iron Maiden EMI
- 8 8 KISS ME DEADLY Lita Ford RCA
- 9 16 THERE SHE GOES AGAIN The Quireboys Survival
- 10 9 FREAKS (LIVE) Marillion EMI
- 11 13 SHELLSHOCK Onslaught London
- 12 11 WELCOME TO THE JUNGLE Guns N' Roses Geffen
- 13 12 BAD MEDICINE Bon Jovi Vertigo
- 14 19 MIRACLE MAN Ozzy Osbourne Epic
- 15 17 I WANT OUT Helloween Noise International
- 16 10 CALIFORNIA GIRLS David Lee Roth Warner Brothers
- 17 18 THE EVIL THAT MEN DO Iron Maiden EMI
- 18 20 EMPTY ROOMS Gary Moore 10
- 19 — OPEN YOUR HEART Europe Epic
- 20 15 SWEET CHILD O' MINE Guns N' Roses Geffen



ONSLAUGHT: shellshocked

### ALBUMS

- 1 1 G N' R LIES Guns N' Roses Geffen
- 2 2 NEW JERSEY Bon Jovi Vertigo
- 3 4 APPETITE FOR DESTRUCTION Guns N' Roses Geffen
- 4 3 SOFT METAL Various Stylus
- 5 5 HYSTERIA Def Leppard Bludgeon Riffola
- 6 8 SLIPPERY WHEN WET Bon Jovi Vertigo
- 7 6 THE THIEVING MAGPIE (LA GAZZA LADRA) Marillion EMI
- 8 7 AIN'T COMPLAINING Status Quo Vertigo
- 9 11 FOUR SYMBOLS Led Zeppelin Atlantic
- 10 16 BAT OUT OF HELL Meat Loaf Cleveland International
- 11 9 SMASHES, THRASHES AND HITS Kiss Vertigo
- 12 13 GREATEST HITS Journey CBS
- 13 12 HITS OUT OF HELL Meat Loaf Epic
- 14 10 SEVENTH SON OF A SEVENTH SON Iron Maiden EMI
- 15 14 SOMEWHERE IN TIME Iron Maiden EMI
- 16 23 OPEN UP AND SAY... AHH! Poison Capitol
- 17 20 POWERSLAVE Iron Maiden EMI
- 18 — PERMANENT VACATION Aerosmith Geffen
- 19 25 THE NUMBER OF THE BEAST Iron Maiden EMI
- 20 22 RECKLESS Bryan Adams A&M
- 21 21 BEST SHOTS Pat Benatar Chrysalis
- 22 19 LITA Lita Ford RCA
- 23 28 ELIMINATOR ZZ Top Warner Brothers
- 24 24 WHITESNAKE 1987 Whitesnake EMI
- 25 — WIDE AWAKE IN DREAMLAND Pat Benatar Chrysalis
- 26 17 PIECE OF MIND Iron Maiden EMI
- 27 26 LIVE AFTER DEATH Iron Maiden EMI
- 28 15 ...AND JUSTICE FOR ALL Metallica Vertigo
- 29 29 STATE OF EUPHORIA Anthrax Island
- 30 18 NO REST FOR THE WICKED Ozzy Osbourne Epic

### IMPORTS

- 1 2 SWEET DREAMS Sword Aquarius
- 2 10 MAN IN MOTION Night Ranger MCA
- 3 3 KILL TO SURVIVE Meliah Rage Passion
- 4 — TOO HOT TO SLEEP Survivor Scotti Brothers
- 5 — PICTURES FROM THE EAST Jon Butcher Capitol
- 6 — SHERIFF Sheriff Capitol
- 7 8 INTENSE DEFENCE Joshua RCA
- 8 4 BARNSTORMING Jimmy Barnes Mushroom
- 9 7 WEAR AND TEAR Concrete Jungle ABCM
- 10 — ULTRAPOPOP Ultrapop Noise

Compiled by Spotlight Research

## INDIE ALBUMS

- 1 1 THE INNOCENTS Erasure Mute
- 2 2 KYLIE Kylie Minogue PWL
- 3 4 THE CIRCUS Erasure Mute
- 4 3 WANTED Yazz Big Life
- 5 9 WONDERLAND Erasure Mute
- 6 7 ACIDO AMIGO Various Westside
- 7 6 JACK TO THE SOUND DJ Fast Eddie DJ International
- 8 13 IT TAKES TWO Rob Base & DJ E-Z Rock Supreme
- 9 11 THE GARAGE SOUND OF DEEPEST NEW YORK Various RePublic
- 10 5 INTO THE DRAGON Bomb The Bass Rhythm King
- 11 10 SUBSTANCE New Order Factory
- 12 — INTO THE DRAGON Bomb The Bass Rhythm King
- 13 14 HOUSE OF LOVE The House Of Love Creation
- 14 12 LOUDER THAN BOMBS The Smiths Rough Trade
- 15 8 THE HIT FACTORY VOLUME TWO Various PWL
- 16 15 TO THE BATMOBILE, LET'S GO Todd Terry Project Sleeping Bag
- 17 17 THE ROCKY HORROR PICTURE SHOW (ORIGINAL SOUNDTRACK) Various Ode
- 18 20 ISN'T ANYTHING My Bloody Valentine Creation
- 19 — BELIEF Nitzer Ebb Mute
- 20 18 RANK The Smiths Rough Trade
- 21 16 HATFUL OF HOLLOW The Smiths Rough Trade
- 22 19 BUMMED Happy Mondays Factory
- 23 — DAWNRAZOR Fields Of The Nephilim Situation Two
- 24 22 LES MISERABLES Original London Cast First Night
- 25 25 THE MAN — BEST OF ELVIS COSTELLO Elvis Costello Demon
- 26 — CD88 Various Beechwood
- 27 — TRAVELLERS AID TRUST Hawkwind Flicknife
- 28 24 ACID TRACKS VOLUME THREE Various Serious
- 29 30 STRAIGHT OUT THE JUNGLE Jungle Brothers Gee St
- 30 — TENDER PREY Nick Cave And The Bad Seeds Mute

Compiled by Spotlight Research

## SAM 'EAT' KING

- 1 SAFEWAYS HERE WE COME The Smiths
- 2 FORCE FED (Fork) Prong
- 3 GREED Swans (stuffed with widgeon)
- 4 BITTER SWEET Marc Almond (sauce)
- 5 GREEN PEA SOUP Alice Donut
- 6 A GROWING BOY NEEDS HIS LUNCH Dead Kennedys
- 7 PRAWN CRACKERS INTERNATIONAL EP Erasure
- 8 FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys
- 9 EAT EAT EAT Eat
- 10 FIRST TO THE BUN Prong

Compiled as a tribute to Sounds' top foodie and his favourite bands



SAM KING (left) — out to lunch or what?



NITZER EBB: believers in the albums chart

## INDIE SINGLES

- 1 1 ESPECIALLY FOR YOU Kylie Minogue & Jason Donovan PWL
- 2 2 CRACKERS INTERNATIONAL EP Erasure Mute
- 3 4 GET ON THE DANCE FLOOR Rob Base & DJ E-Z Rock Supreme
- 4 3 SUDDENLY Angry Anderson Food For Thought
- 5 — YOU'RE GONNA MISS ME Turntable Orchestra RePublic
- 6 5 FINE TIME New Order Factory
- 7 — HIP HOUSE/I CAN DANCE DJ Fast Eddie Westside
- 8 6 DOWNTOWN '88 Petula Clark PRT
- 9 7 SAY A LITTLE PRAYER Bomb The Bass Rhythm King
- 10 10 CHIKKI CHIKKI AHH AHH Baby Ford Rhythm King
- 11 — MIGHTY HARD ROCKER Cash Money & MC Marvelous Sleeping Bag
- 12 11 JACK TO THE SOUND OF THE UNDERGROUND Hithouse Supreme
- 13 8 STAKKER HUMANOID Humanoid Westside
- 14 9 JOHN KETTLEY (IS A WEATHERMAN) Tribe Of Toffs Completely Different
- 15 13 WALK ON BY Smith & Mighty & J Jackson Three Stripe
- 16 — LIFE (IS WHAT YOU MAKE IT) Frigthy & Colonel Mite Mogul
- 17 12 STAND UP FOR YOUR LOVE RIGHTS Yazz Big Life
- 18 15 A LITTLE RESPECT Erasure Mute
- 19 — FLOW WITH THE NEW STYLE T La Rock Sleeping Bag
- 20 17 HE'S GOT MAGIC Sid Haywoode Fresher
- 21 14 JE NE SAIS PAS POURQUOI Kylie Minogue PWL
- 22 18 SS PAPAZZI Stock, Aitken, Waterman PWL
- 23 27 THE ONLY WAY IS UP Yazz And The Plastic Population Big Life
- 24 — SHIP OF FOOLS Erasure Mute
- 25 24 WEEKEND/JUST WANNA DANCE Todd Terry Project Sleeping Bag
- 26 23 CHAINS OF LOVE (REMIX) Erasure Mute
- 27 22 WAITING IN VAIN Total Contrast Criminal
- 28 20 THE CIRCUS Erasure Mute
- 29 19 MY DJ (PUMP IT UP SOME) Richie Rich Gee St
- 30 26 BLUE MONDAY New Order Factory
- 31 16 IT'S PARTY TIME AGAIN George Van Dusen Bri-Tone
- 32 21 LOVE MACHINE Love Machine & Rose Windros Danceyard
- 33 29 DESTROY THE HEART The House Of Love Creation
- 34 25 BURN IT UP Beatmasters featuring PP Arnold Rhythm King
- 35 30 THE PEEL SESSIONS Jimi Hendrix Strange Fruit
- 36 — THE WORLD IS OURS The Rose Of Avalanche Avalantic
- 37 39 BORN FREE Merlin Rhythm King
- 38 31 WILL YOU LOVE ME TOMORROW The Shirelles Charly
- 39 40 REVOLUTION Spacemen 3 Fire
- 40 37 EAST-WEST Jay Strongman Rhythm King
- 41 38 CALL ON ME Dreaming In Colour Savage
- 42 35 NO 6 Taboo Anagram
- 43 32 THE PEEL SESSIONS The Smiths Strange Fruit
- 44 28 THE LOCO-MOTION Kylie Minogue PWL
- 45 36 ACID MANIA Dolbie D Desire
- 46 — TOUCH OF LOVE Liz Torres featuring Master C & J Black Market
- 47 50 CAN'T WIN FOR LOSIN' Blaze RePublic
- 48 — CAUSING A COMMOTION Ice Cold In Alice Revelation
- 49 — PROMISED LAND Joe Smooth Westside
- 50 — SURRENDER Suicide Chapter 22

Compiled by Spotlight Research



MIDI • KEYBOARD AMPS • MIXERS • SIGNAL PROCESSORS

DRUMS • GUITARS • SAMPLERS • ELECTRIC & ELECTRONIC PIANOS • SYNTHESIZERS

• TONE MODULES • PROFESSIONAL POWER AMPS • STUDIO SPEAKERS • MICROPHONES

### SOUL



### BROTHERS.



The very soul of home recording starts here: Yamaha's amazing MT100.

It's like no other multi-track cassette recorder when it comes to sheer ease of operation.

Featuring double and single speed capability to give greater flexibility, the double speed ensures fidelity like you've never heard before. It's the only one in its class with light-touch electronic transport controls for reliability and lasting sound quality. You have the facility to record all 4 tracks simultaneously and remix, or add sound layer by layer.

But it doesn't end here. The MT100 is the heart and soul but

it also has its brothers. Because only Yamaha make all the necessary elements for complete home recording - and being modular the system can be as simple or as sophisticated as you desire.

There's the R100 Reverb Processor with easy access to 60 effects from reverb to echo.

There's the MH100 Headphones/Microphone headset with optimum clarity.

While the MS101 Powered Monitor Speaker System is both compact and eminently affordable. It also offers sound quality you'd normally expect from a speaker twice its size.

Begin with the MT100 and build to the ultimate system at your own pace. Everything is compatible, and that includes the GSP100 guitar sound processor, MV100 mic/line mixer, A100 stereo power amp, S100 monitor speakers and Q100 stereo graphic equalizer.

Each is a great performer in its own right. And each carries Yamaha's certain technological edge.

No matter which way you look at it the Home Recording System is well worth a hearing. Do so at any Yamaha dealer - soon.

Or contact Yamaha-Kemble Music (UK) Ltd, Mount Avenue, Bletchley, MK1 1JE. Telephone (0908) 71771.

# YAMAHA

PLAY YAMAHA SOUND PROFESSIONAL