



## THE SINGLES COLUMN

1919:

**Cry Wolf (Abstract)**

More of the same from Bradford's original Heaven Seventeen. Sounds more like Killing Joke than Jaz Coleman's boys do now. So if you like your Killing Joke with balls buy this. If not, buy ....

**KILLING JOKE:****Me Or You (EG)**

In which every youngster's childhood heroes lose that thick, spanking bass sound and aim for the charts. No way. They'd have done better to go Eurodisco like all those other young prostitutes. A miss. And deservedly so.

**THE TIMES:****I helped Patrick McGoohan Escape/Dangerman (Art-pop)**

Now this is more like it. Ed Ball, relict of the TV Personalities, has perfected that wonderful Mod sound. Sounds like the Jam could have done. Witty and wonderful. The Times are one of the best unsung bands in town, and with a bit of luck this well-timed re-released Prisoner tie-in will help to remedy the situation. Glorious Pop goes Art. Celebrate the spirit of an era you missed.

**THE JAZZ BUTCHER:****Southern Mark Smith (Glass)**

Quirky, but quite standardly quirky pop bash. There's probably a message here but no one with half a brain actually needs to hear it; so most of you are OK. Features new member Kevin Haskins on snares and assorted toms, so vital for the rabid Bauhaus collector, but otherwise instantly forgettable.

**KING KURT:****Destination Zululand (Stiff)**

Question: If a group specialises in food fights, particularly indecent exposure and far, far worse in terms of their live performance, which label would you expect to snap them up.

- (a) Factory
- (b) Reformation
- (c) Stiff

Yes, the world's most predictable record chase after the obvious yet again.

Mindless hooligan junglethrash with a Monkees guitar tinkle. Zomboid pop. You already know whether you like it or not.

**POINTED STICKS:****Out Of Luck****DUPLICATES:****I Want To Make You Very Happy****MICHAEL O'BRIEN:****Made In Germany**

(all Stiff)

And talking of the undertakers to the music business, just what are they doing resurrecting these three obscure misses from 1979. Apparently they're re-releasing them, because they've found their way to the exclusive Leeds Student Reviews Dansette, but to dig these rank failures up seems utterly pointless. Is it some sort of self-fulfillment. Who knows? Who cares?

ROGER HOLLAND

# AFRICAN BEAT

**ORCHESTRE JAZIRA**

Tiffany's

The last event of the Fringe lined up a fairly strange mixture of bands, with the **Marvelous Roofs**, **Party Day** and **Product of Reason** providing decidedly incongruous support for African groovers **Orchestre Jazira**.

All the first three fall fairly neatly into the C-plus/B-minus category of "might get a play on John Peel's show", but **Orchestre Jazira's** African beat quite simply blew them away into a mere memory of loud chords and raucous rhythms.

This is not to say that the first three up were totally homogenous though. First and probably worst were the **Marvelous Roofs** whose sound failed to match the reasonable originality of their name.

A Spectroscopic wall of noise with the occasional Joy Division bass line thrown in made a fairly uninspiring backdrop to the vocalist's wailings. A blatant attempt at imitating the Doors makes **Marvelous Roofs** winner of the Jim Morrison soundalike competition and little else. Carnaby Club take note.

**Product of Reason**, the Sound of Scunthorpe had a reasonable single out a while ago with **Man of your dreams** but their originality seemed to degenerate into a mush of



• Orchestre Jazira. Pic: Martin Hemmingway.

sub-Whitesnake heavyish metal. Both **Marvelous Roofs** and **Product of Reason** proved on a couple of tracks that they could jump out of the same niche they had carved for themselves but generally they didn't bother themselves too much.

**Party Day** gave ample evidence that the spirit of '77 lives on. Indeed flourishes, and they carried off their

amphetamine thrashes with as much style as they had speed and energy.

In a class of their own however were **Orchestre Jazira**, whose joyous noise gushed vitality as well as sheer danceability. Their African beat filled Tiffany's with a sound as rich as it was happy and made the pale Synthesizer dronings of moptop boys like Duran Duran sound like the

filler pap that it is. This is MUSIC! Like a Rubens to a stick drawing so **Orchestre Jazira** to the evening's three previous groups. **Orchestre Jazira**, with their complement of African dancers, saxophones, trombones and drums are a sensory banquet. A feast for the eyes, ears and feet.

ADAM LEBOR

## ALBUMS FIERY FOURSOME

**GANG OF FOUR**  
**Hard (EMI)**

Founded in Leeds in 1977, a very political Gang Of Four found instant success with the exciting **Entertainment** album, only to go for broke for an encore with their weak second album. With Sarah Lee drafted in on bass, a very different style was adopted, resulting in 'Songs Of The Free', released last year. With renewed support and confidence, the band have now released their most commercial and danceable album yet - **Hard**.

Apparently 'Hard' is European slang for good groove dance music. And the Gill/King songwriting combination has produced an excellent 'soul based' funk album. And although they have borrowed more styles than usual, it is branded with their unique marks of distinction: Jon King's melodica; the sparse, deep thudding bass, and the metallic off-beat guitar. Indeed, Gill's guitar, though not as gritty or raunching as usual, is dominant throughout, being at its best on 'A

Man With A Good Car'.

Despite Gill's groaning - which spoils the potentially good song **Is It Love**, foolishly released as a single - the main vocals are taken, as usual, by Jon King who complemented by female backing vocals, has the best voice around at the minute. The passion behind his singing always comes through, as in the excellent **Silver Lining**.

The most notable change is lyrically. Gone are the cynical references to Fascism, the approval of Marxist theory, and the blunt disregard for the military. This seems a calculated change to suit the times; political bands such as the Au Pairs and the Specials seem to be out of fashion at the moment. What now exists is a less ideological approach, with more concentration on principals. But most of the lyrics cannot be deciphered anyway.

In these days of faceless synth bands, GO4 give a solid, passionate delivery - which reflects the fact that they are the best live band.

P. S. HOLLIN

## MERCIFUL SISTERS

This merciful release heralds the messianic return to form of Leeds' blackest daughters. Any fears that they could not equal the magnificent Alice/Floorshow are exorcised with a vengeance. The Fatal Sisters prowl malevolently through the eerie vaults of the Temple of Love, evoking a nightmare horror show

of satanic atrocity. Yet, await the imminent release of the 12" for their version of **Gimme Shelter** in which they effectively recapture the menace of the Glimmer Twins' apocalyptic vision of streetside mayhem. Whoah, Sisters, fame is just a step away! Step away!!  
LaVIVE

## ON PARADE

**COLENZO PARADE**  
**Live at Lion Studios**

A Belfast band moved to Leeds in hope of that big break, Colenso are, at their best, a manic and arrogant sound. A curiously compelling soundtrack to **Live In The Eighties And All That Stuff**.

'Smoky Fingered Reminder' moves almost sleazily, splendidly, while 'Standing Up' dances to a steady, upright beat. A quintet of quite obvious talent, Colenso Parade come across on this tape, recorded in just one live take, every inch as strong, as impressive as their recent

performance at Futurama. As always, the band are at their very best when they sing from the heart. And in 'Wild Colonial Boy', the adrenalin, passion and anger really flow. Not quite a tribute to those big brave American-Irish heroes **NORAI**, 'Wild Colonial Boy' stands out as a potential single.

"It really gives me quite a thrill to kill from faraway"

Colenso Parade - dark and mysterious pop with a spirited, silvery edge that 'bites'. Can be contacted at IORAMA, 3 Sandal Avenue, Wakefield. ROGER HOLLAND

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