

YEARS ON EARTH

YEARS ON EARTH

'Saving Face'

You turn your face to
the wall
To hide the tears of
remembrance
To the hopes that were
so tall
Now bear no
resemblance.

Y.O.E.

A little known N'pton elec-
tronic duo consisting of Bob Pake
& Kev' Meadows (Mebz).

Here, Bob removes some of the
mystery surrounding the duo;

Bob & Mebz began experimenting
with electronics in the late seventies
— making custom built modular
units, and treating guitars.

"We started recording back in 1978,
but it wasn't until '81 that we got our first
tape of material together, prompted on by friends."

For a person you thought
you knew
Has broken from your
embrace
And the hurt cuts you
through
Coupled with a sense of
waste.

For a hope of belonging
A sense of being cared
for
It's such a mighty thing
To be trapped behind
your own front
door.

"This tape consists of recordings
made from 1978 to 1981, which
is reflected in the varying
sound quality."

In a cold, heartless room
With only memories for
comfort
You turn it into a tomb
Too lost for effort.

The self entitled "Y.O.E."
cassette (which is still)
available (which is still)
expected, didn't do as
well as sales wise
"Aid tends to sink without
a trace."

'Dark Centuries'

As the masque collapses
In the geodesic dance
Hibernating in winter
Suckered by the trance
While the Kingdoms
tumble
Lost in the manic rush
As the seasons crumble
Scattering the dust

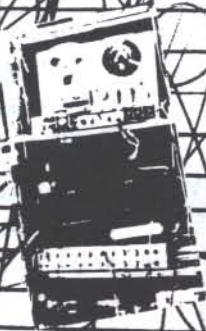
Zombies on the dancefloor
Rhythm over brain
Scavenging on the tour
Of a world gone insane
Motion in their madness
While bodies fall apart
Scatting the sadness
Of a long forgotten part.

'YOE1' "Years on Earth": droning, growling
electronics & guitars, yet sparse &
compelling. "Yardley Chase" & "Dune-2"
stand out. Snippets of sound, sped up
conversation etc. Show that the duo have
potential & will mature.

"We now try to bring out a tape every
year (please God!). This year's will
be a late release - we've just started
recording for it."

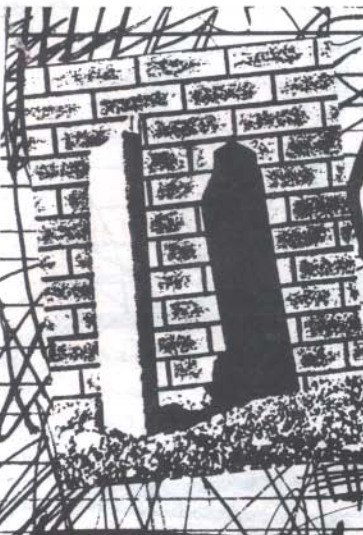
1982's release was "Site":
"With 'Site' we've been lucky enough
to get a couple of favourable reviews
in 'Electronics & Music Maker' & 'Sounds'."

'YOE2' "Site": Praised to the sky by E&MM,
and I agree. Excellent! Good production.
More rhythmical & melodic than YOE.
with its gentler songs like "Saving Face",
"Love Letters" & the bawling "Dark Centuries".
are also outstanding. They
Years On Earth are now maturing: they
control harsh sounds to their best
advantage, building them up to produce cold
stark industrial images of dark, cloud heavy
skies.



'Lost Letters'

This blind heat
Beats on my brain
Down on the street
Shadows in pain.





Years On Earth's third tape album is just out, it's release was delayed due to "a bad case of oxide shedding" that suddenly appeared on their basic tracks, "which meant a lot of reworking, which is BORING!"

(YOE3) "Worlds Apart": From the haunting scream before the sudden storm of "Dreams Carry" to the booming predictions of "Let The Power Fall" (2 brilliant tracks), shows the band in high form. The title track, "Tunnel Vision" & "On The Ice" also stand out... "Worlds Apart" is a combination of YOE 1 & 2 a middle ground - but still powerful & new.

Former lovers
Unrecognised
A horse hovers
Distortion foreyes

"With 'Worlds Apart' we've tried to fall between YOE 1 & 'Site' and make it sound a bit more 'live'. On 'I.D. Being' there are 3 of us with Stev's doing additional this & that. Mebz is on all vocals, except 'Prisoners' & 'Let The Power Fall' which are me."

YOE 4?
"It's going to be a real push to record it as it is, what with Mebz being based almost solidly in Leicester."



Would you class your music as experimental?

"We wouldn't like to class it as we like change, & both of us have very wide musical tastes/influences. It is important that conventional & electronic instruments should 'blend' together. Knot jar - unless for effect."

"We've never gigged, we prefer the medium of tape and its freedom - though the possibility of YOE going like hasn't been ruled out entirely."

So theres Years On Earth:

They play for enjoyment for themselves, and if other people investigated & enjoy, thats another bonus. All 3 tapes (as mentioned) can be obtained from -

38 Gloucester Crescent,

Delapre,

N'pton NN4 9PR

price £1.30 each inc. P&P. Cheques/PO's made to R.S. Roke. BUY!

'Memories'

Summers gone now
Childhood memories
Still come to mind.

A treasured place
Sweet sea air
Never questioning
future.

The past decays
While hopes remain
Falling short of
desire.

'I Could'

I could be a leper
If I had a disease
I could cry for mummy
If I grazed my knees
I could be a victim
Without a just cause
I could be a bandit
Disobeying laws.



All lyrics

extracts

© Y.O.E.

Years On Earth



SITE	
SIDE 1	SIDE 2
Conjure	I Could
And I Dream	Memories
Saving Face	As You're Told
Voice	Jackal Zealots
Lost Letters	I Can't !
Opposition	Nightmares
Golem	Suspicion
Y. N.	Dark Centuries
State	

STEREO

USE NOISE REDUCTION. © Y.O.E. 1982

YOE 2

SIDE

Years On Earth

SITE

YOE 2

SIDE

Years On Earth

THANKS TO: Mick,Chris Makepeace,Chris Jones
Michelle,M.A.P. and Aud's coffee.
Recorded Dec'81 to Sept'82;Designed and
Produced by Y.O.E.

Years On Earth



WORLDS APART	
SIDE 1	SIDE 2
Dreams Carry	Tunnel Vision
Madness in Motion	Consume
Worlds Apart	Prisoners
Dual Spirit	On The Ice
Circle	Founders Day
I.D. Being	Let The Power Fall

STEREO

Recorded December '82 to September '83
Use Noise Reduction. © Y.O.E. 1983

YOE 3

SIDE

WORLDS APART

Years On Earth

WORLDS APART

YOE 3

SIDE

THANKS TO: Music For Midgets,Michelle,Stein,
Mick,Zi, and especially Nick(Steve's) for
his help on I.D. Being .
Designed and produced by Y.O.E.

SAVING PACE.

You turn your face to the wall
To hide tears of remembrance
The hopes that were so tall
Now bear no resemblance.

For a person you thought you knew
Has broken from your embrace
And the hurt cuts you through
Coupled with a sense of waste.

For a hope of belonging
A sense of being cared for
Its such a mighty thing
To be trapped behind your own front door.

In a cold, heartless room
With only memories for comfort
You turn it into a tomb
Too lost for effort.

An unknown "friend"
Concerned with your welfare
Tells you to run.
In a land of defeat
Who could care
And what have you done?
Life now uncertain
Not believing fully
Its only the start.
Should you protest aloud?
Swiftly and surely apart.
Your world is pulled apart.

They're still crying...
Lost ones weep.
Hear the sounds
Out in the forest
Blade striking deep.
The pain, the anger
Fear the beast
Feared so much.
The power of mind
Frightened with horror
The final touch.
Hands reaching
Fingers grasping
The beast's mark.
Cold black flames
A demon stalks
In liquid dark.
Eyes staring out
The fire burns
The phantom's tomb.
Alone, forgotten
To be found
An open wound.
Who can tell?
The sharp pain cuts
NIGHTMARES.

Childhood memories
Come to mind.
Now none remains
To tell of
The short of
Desires.
The hopes remain
To tell of
The short of
Desires.

Childhood memories
Come to mind.
Now none remains
To tell of
The short of
Desires.

AS YOU'RE TOLD.

Remember the good times
Forget the bad signs
Look for a new dream
Think what you've seen.
Fish for the reason
In any one season
Lie to your best friends
Laugh as the world ends.

Wait for the question
A new age suggestion
Fear the religion
The blade's deep precision.

Cry for the heroes
And all the sage knows
Wonder at his spells
The stories that he tells.

Help all who fail
Escape the betrayal
Sit back and smile
It was you all the while.

Each opposite direction
For a hopeless trace.
And what of the asking?
Free of your grace
To leave my passing
Hoping you'd try.

In pursuit of you
Conquered by a lie
Reinforced a past
Which ended in a lie
Or your knowledge slight.

My should I agree
The fault is in me
Who isn't right?
Reinforced a past
Which ended in a lie

For a daily vision
Reinforced a past
Which ended in a lie
Or your knowledge slight.

My should I agree
The fault is in me
Who isn't right?
Reinforced a past
Which ended in a lie

For a daily vision
Reinforced a past
Which ended in a lie
Or your knowledge slight.

SUSPICION.

Ground under the heel
Of yet another dictator
But lives go on.
You drink your tea
Read the morning paper
Pretend nothing is wrong.
Pining comfort in routine
Never drawing attention
To a minor life.

On arriving home
There's a complication
A warning to your wife.
An unknown "friend"
Concerned with your welfare
Tells you to run.
In a land of defeat
Who could care
And what have you done?
Life now uncertain
Not believing fully
Its only the start.
Should you protest aloud?
Swiftly and surely apart.
Your world is pulled apart.

Where can I escape to?
Its sweet tones, still received
Wishing I could encase it.
Sleep is pointless
When dreams carry on
A dialogue of you and about you
Disregarding my pleas.
My health suffers
Eyes staring out
But the image, initially derived
People to a thought.
I know how to find you
But death is not for comrades
Yet I must..... I MUST.

And I dream
Of an age ago
Feeling between my hands
The way you move
Muscles reacting fingers
Slipping and squirming
The slight rasp of nails.

And I dream
Facial movements are all
And I know who
But I can't let you go
Drawing me down
To your self.

And I dream
Standing accused of love
But that was another me
In a past
Which corrupted my present
And I plead innocence
For which I am condemned.

And I dream
Is it your face?
Haunting my cell
Making me small
Shrivel under your gaze
But you won't get me
I have a blade.

And I dream
Six surfaces
Some call prison
Protecting me from others
Who harm themselves
With another reality
But I know the truth.

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But I know the truth.

VOICES.

And I dream
Of an age ago
Feeling between my hands
The way you move
Muscles reacting fingers
Slipping and squirming
The slight rasp of nails.

And I dream
Facial movements are all
And I know who
But I can't let you go
Drawing me down
To your self.

And I dream
Standing accused of love
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And I dream
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Who harm themselves
With another reality
But I know the truth.

DARK CENTURIES.

As the masque collapses
In the geodesic dance
Hibernating in winter
Suckered by the trance
While the kingdoms tumble
Lost in the manic rush
As seasons crumble
Scattering the dust.

Zombies on the dance-floor
Rhythms over brain
Scavenging on the tour
Of a world gone insane
Motion in their madness
While bodies fall apart
Scattering the address
Of a long forgotten part.

Lost in the labyrinth
Of a separated time
Working for an anthem
Screaming in the crime
Angel into demon
Circle round again
While the prophet's sermon
Dissolves in the rain.

Reviewing creation
As a slumbering thought
Pulling down the nations
That haven't yet been bought
Within the mosaic
Subdued by the beat
Forgetting the age-old panic
At the sound of marching feet.

Within the dark centuries
Burying your dead
While in the high castle
A god loses his head
Swearing allegiance
To some other nameless tribe
While another bloody Judas
Is spending out his bribe.

Within the dark centuries
Burying your dead
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A god loses his head
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YEARS ON EARTH

(Y.O.E.3)P.

Correspondence:
R.S.Roke,
38, Gloucester Crescent,
Delapre,
NORTHAMPTON.
NN4 9PR
ENGLAND.

Dear Rudi Tuschler,

Fraser of Music For Midgets
thought you might be interested in hearing
our latest tape (there are also two others).

"WORLDS APART."

Melzy and I started recording back in '78,
but it wasn't until '81 that we got our first
cassette together encouraged by friends.

We don't like to class our music/sound
as we like to change and change about
and both of us have very wide musical
tastes/influences.

All recording, tape sleeve design and
printing is done by ourselves. The tracks
were built up using stereo 'bounce'. All
the natural sounds, i.e. thunder, fireworks and
children, etc., are our own recordings not
sound effect records. All the ~~other~~ voices apart
from mine and Melzy's were "extracted" from
the radio. Most of our instruments are home-
built.

Hope this covers most points, if you have any queries, etc., please feel free to write. I've also included various reviews of our 2 previous tapes.

Thanks,

Bob.

'N'

MEBZD

r.s.roke
38 gloucester crescent
delapre
northampton nn4 9pr england

9.7.84

dear bob

~~xxxx~~ thanks for your tape - it's very interesting, sometimes an industrial kind of pop - i will play it tomorrow on the air. i would like to distribute it as well, the same way i deal with frazer, that is, i sell copies of a mastercassette i get on high-quality tape, covers & sticky labels come from the musicians or we xerox them here - in your case you should send 'em, they are not to xerox, i think. i pay 1 pound royalties per tape sold, which is about 50 percent of gross benefits at a selling price of 12 swiss francs (3.50 pounds....) if you can afford it, we can lower the final price, still at the 50/50 agreement. let me know, what you think about it.

i'm very impressed by the sound quality you get out of ping-pong-recordings. i enclose a tape i made with a friend, we are also gigging live with tapes, instruments & found objects. unlike you, we don't mind using other people's stuff, sometimes altering it, sometimes not ... you'll hear some of this kind on the tape. it was recorded live on a little fostex with the noise tracks already prerecorded & we played the instrumental tracks over them - 4-track-recording, precisely. we don't use synthesizers.

hear you again - ciao

rudi

21/8/84.

Dear Rudi,

Sorry I haven't replied sooner, but I've been on holiday and have been getting things ~~to~~ up to date since my return, (truly I'm not usually this slow!)

Regarding your wanting to distribute our tape(s) nothing would please us more. For your mastercassette will you please state any preference of tape you have (I like MAXELL XLII-S, but you say) and whether you require it with A no Dolby B Dolby 'B' C Dolby 'C', and also how many covers you would like initially (please don't go mad as ~~they~~ I only do small print runs at a time) and I'll put in the appropriate pairs of labels to match.

Concerning royalties/profits to us we would much prefer that the tapes were low-priced - (WE ARE NOT IN IT FOR THE MONEY!!) - or that a ^{tiny} small amount on our behalf be used for promotion, review copies* or whatever you please. We supply Frazer at cost because he, as you, has his heart in the right place.

We also believe regarding the price that someone might "risk" a little money ~~and~~ instead of a lot on one of our tapes and find something there they like or feel which is infinitely more rewarding to us.

Much enjoyed your tape - amazing quality and intriguing sound/music - superb! Well, I'm running out of space so I'd better finish up; hope I ~~do~~ have covered all points. Hope to hear from you soon. Bye, Bob.

* or the odd interesting tape our way from you.

By air mail
Par avion

Aerogramme

26P



CALYPSO NOW,
P.O. Box 12,
CH 2500, Biel 3,
SWITZERLAND.

Royal Mail

Sender's name and address

R.S. ROKE,
38, GLOUCESTER CRESCENT,
DELAPRE,
NORTHAMPTON,

Postcode NN4 9PR,
ENGLAND.

An aerogramme should not contain any enclosure

To open slit here

R S ROKE
38, Gloucester Crescent
Delapre
Northampton
NN4 9PR
England

29 - 8 - 84

hello bob,

thanks for yr letter - just yesterday we broadcasted your tape on our new show 'stupid, stupid', which features indie records & tapes - & it did very well. i'm amazed you did all this with simple stereo bounce - did i really get this right? no four-track or more?

as for the master: it's important that it's cut in the original length, as the copy should be, with side 1/2 separated, so i can copy it in one run, as my deck takes both sides at once. dolby c would be fantastic, but as most tape decks are not equipped with it, dolby b has to do. covers: i see it's plenty of work. how about 20 for now? this would mean 10 for sale, 10 for promo copies. i would agree to do a poster and fix the sales price at a low level of 8 swiss francs, which is about 2/3 of the price usually asked for an english c-60 of superb quality, as is yours. this would mean that we put your royalties into promotion/low price? is this what you understand? i'd support this from my side.

an adress: cause & effect, 5015 1/2 N. Winthrop, Indianapolis IN 46205 USA is a new distributor/label, which will start working january 85, but is already on the lookout for tapes. they work following the same principles as i. they record under the name of 'viscera', very moody/arty audio stuff i like a lot. they will love your tape, i'm sure, so get in touch with'em.

i'm looking forward to your master - oh, i could not say which brand of tapes i prefer - naturally, maxell XLII-S or TDK-SAX are the best from an objective point of view, so if you can afford those....

if you ever happen to have a foto of you two (b/w), send it, maybe it will be useful for promotion....

ciao for now

rudi

YEARS ON EARTH

BOB ROKE,
38, GLOUCESTER CRESC.,
DELAPRE,
NORTHAMPTON,
NN4 9PR,
ENGLAND.

9/84.

Dear Rudi,

once again I have to apologise for the delay, but I've been waiting to borrow a new cassette deck from friend Nick to record the masters on with nice new heads and it's only just materialised.

Also, sorry there are no photo's of us as yet (Melz has gone camera shy), but I've included everything else I could think of.

You are right about putting our royalties, etc., into promotion/low price.

Thanks for the address in America, I'll act on it soonest.

Yes, yes, yes stereo "bounce" (ping-pong) - a portastudio is our dream!!

OVER →

I hope you don't think I'm being too forward, but while I had the chance to do the master I thought "why not do one of our second tape 'SITE' as well" and send a few covers and labels with it - if you don't want it please send it back. If you do like it / want it then please use royalties as for 'WORLDS APART'.

Let us know how things go sometime and thanks for all the work / interest you've shown towards us.

Bye for now,

BOB
'n'

MEB Z →

P.S. I enclose 11 covers and 11 pairs of labels for 'SITE' so you can have your own copy whatever you decide.

YEARS ON EARTH

INSTRUMENTS / FX

(HB) = HOME BUILT,
FROM MAGAZINES, ETC.,.

- 1X WEM REVERB.
- 2X WEM COPICATS ECHO (MODIFIED FOR REPEAT ONLY).
- 1X ELECTRO HARMONYX FLANGER.
- 1X A.D.T. (HB)
- 1X SUSTAIN (HB)
- 1X FUZZ (HB)
- 1X SMOOTH FUZZ (HB)
- 1X MODULAR SYNTHESISER UTILISING DIGISOUND KITS (HB) (STILL GROWING)
- 1X E.&M.M. SPECTRUM SYNTHESISER (HB)
- 1X 128-NOTE DIGITAL SEQUENCER (HB)
- 1X SINCLAIR ZX81 WITH SEQUENCER HARD/SOFTWARE (HB)
- 1X BOSS DR-55 DOCTOR RYTHM DRUM MACHINE
- 1X 16NOTE, 9VOICE RYTHM GENERATOR (HB)
- 2X CHEAPO 6-STRING GUITARS
- 1X CHEAPO BASS GUITAR

RECORDING

- 1X ROKK 12-2 MIXER
- 1X TEAC A-108S, SIMUL-SYNC CASSETTE DECK.
- 1X AKAI 4000DS, MKII, REEL-TO-REEL
- 1X AKAI 4000DB, REEL-TO-REEL
- 1X SANSUI SE-7 GRAPHIC EQUALISER.
- 1X NAD 3020 STEREO AMP! FOR MONITORING.
- VARIOUS LOUDSPEAKERS.
- VARIOUS MICROPHONES.

OVER →

Apart from the TEAC running at the usual $1\frac{7}{8}$ I.P.S. the AKAI'S are run at $7\frac{1}{2}$ I.P.S. and our masters are recorded on the AKAI 4000DB (DOLBY B VERSION) at $7\frac{1}{2}$ I.P.S..

Tracks are built up by stereo bounce routing the recorders in and out by a ~~switch~~ switch box (with also has a small patch panel so we can get at any signal we like). The TEAC is the "daddy" of the portastudio ~~because~~ as you can record two tracks independantly.

V

Tapes are that per-
se of a track
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tributor.
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and pro-
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band are try-
the Midlands
they've played
maginative man-
advance book-
field as the
sense of fun
little like the
with modern
- could take
that.

6 Presenta-



of tape tricks as
to another mid-

still have a certain attraction. It's pointless to say that the T. Dream/Klaus Schulze influences are obvious; that's exactly the sort of music S.O.W. want to play, and they do it wonderfully.

Music: 7 Production: 7 Presentation: 7 Tape: 7.

Years On Earth (Northampton)

'Site'. Y.O.E. have developed an impressive style of sparse, concrete music over the last couple of years, and back this up with excellent presentation and apparently with a good knowledge of electronic design. Much of their equipment consists of custom-built modular units with which they produce complex cross-modulated abstract sounds, mixed on tracks like 'Jackal Zealots' and 'I Can't' with tapes and voices.

There's also wide use of sequencer patterns utilising the sort of sounds that can only be obtained using the patching possibilities of modular systems. Stereoecho is used creatively to bounce sequences and sound effects about, and touches of conventional instruments help to enrich the overall texture.

Most of the 17 tracks on 'Site' are fairly gloomy, and this is well reflected in the shots on the black and white photographic paper insert. Overcast skies, stark industrial images and the slow movement of wind-blown water are exactly the images conjured up by Y.O.E.'s music.

Music: 7. Production: 8 Presentation: 8 Tape: 8.



Ian Boddy (Newcastle) 'Options'

Martin Howard Naylor

(Middlesex) 'Technobash', 'Blown and Sinks'. Martin Naylor's electronic opera' on video tries to do what Pink Floyd did in 'The Wall', and succeeds in creating a similar sense of uneasy horror. Made in black and white at Middlesex Polytechnic, it's set largely in a single studio with a sense of space created by inserting land-

Kevin Akitt 10 tracks including a version of 'Amazing Grace' relying largely on the Casio VL-1 and so ultimately a little lacking in variation. Kevin's now gone on to more sophisticated things, however, which we'll look at next time.

Easy Listening Recorded live using Casio and Yamaha portable keyboards, E.H. drum machine and guitars/effects pedals, these 6 tracks combine Gary Numan, Joy Division, Karlheinz Stockhausen and Kid Creole, which at least makes life

scape photos, paintings and abstracts.

Barry Aulton and Nial Brooks play the figures from the rock hero's life, while Naylor controls various electronic squeaks, rhythms and bumbles from the background. Technobash himself, the tormented product of an uncaring rock culture, wrings appropriately agonised sounds from a

interesting despite the nondescript sound quality.

Paul Kelday After 'Psi' (reviewed July '82) Paul has gone on to 'Centuries', a well-produced album of totally abstract music played on Korg MS50 which succeeds because it's not harsh or atonal. One for Stockhausen or Jean-Baptiste Barriere fans.

Simon Greenwood Electronic Communication Corporation. Simon takes his inspiration from Cabaret Voltaire, Bill Nelson, The Passage and Eyeless in Gaza, says he'd never heard of Klaus Schulze until E&MM's cover article and tries to ignore Tangerine Dream. It shows; most of the tracks here are straightforward synthesised bass, lead and splashes of percussion and tend towards the morbid.

Martin Rawlinson records as The Fluts and has produced a tape of sparse impressionistic synth sounds overlaid by echoed, almost operatic vocals. Closest comparison is Arthur Brown's work with Klaus Schulze — very atmospheric.

Paul Kirner The Orchestral Sound of ... Tracks for Technics SX-U90 organ including Wonderful Land, Telstar and Apache. Rich string sounds and auto-arpeggios much to the

Video Cassette

miked-up and echoed acoustic guitar, while staccato piano notes from behind add to the surreal atmosphere. The quality of the soundtrack itself is poor, with automatic level control very much in evidence as hiss and rumble shoot up between musical phrases; however, the music's pretty abstract so in a sense this doesn't matter too much.

Video techniques used are fairly basic: superimposition, cuts, shaky pans and zooms and an occasional picture key blending of two shots. Inevitably the close consists of the hero's violent death, symbolically strangled by the very culture which produced him. Overall it's an unusual production, and difficult to distinguish the technical problems from any genuine attempt to create an atmosphere of decay and disorder. We hope to be able to review more readers' videotapes as soon as possible.

Music: 5 Production: 6 Presentation: - Tape: 5.

Moog synthesiser, which can't be that bad after all.

Violence Through Volume are Andrew K. and Paul Attridge (Pinhas or Frank Herbert fans will spot the pseudonym), together with Stephen W. on occasional bass. An unusual approach to the Drumatrix (playing by hand rather than programming), an ethnic rhythm backing and disappointingly dull sound quality (for a Teac 144 Portastudio) characterise the four tracks.

Chapter 29 have sent in a live tape recorded on a portable cassette player at Brixham Fish Quay last summer. The quality's pretty bad but the audience seems to have enjoyed the avant-garde/punk tracks by Ian Churchward (guitar), Jerry Brimicombe (Wasp), Philip Andrews (guitar, percussion) and Liz Honeywell (vocals, percussion and Wasp) and Dave Clifford (bass). New member Shelley James has helped out on their recent 8-track work which we look forward to hearing.

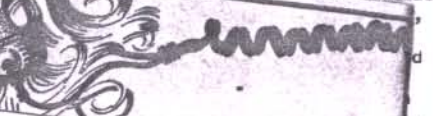
The Floors have turned out a very convincing demo from King Studios 8-track in Borough Green, Kent. R.T. Austin on Yamaha SG 1500 guitar with lots of gentle flanging, Colin Duce on Shergold Bass which is powerful without being particularly fashion-conscious.

From ELECTRONICS AND MUSIC MAKER

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...contains, Mari Wilson etc, etc, it's an attitude I can't sympathise with. Neale Harmer however serves to be separated from such company. His tape is tight & punchy; angry & snappy, & although may seem a little too one dimensional to make a lasting impact there's no denying his genuine love & enthusiasm for his music. Refreshing stuff indeed with frantic fuzz guitar & spat-out lyrics. Also for your money you get a copy of his booklet which contains his lyrics & thoughts.

...backed by THE FOUR A DAY MEN - available



'STICK IT IN YOUR EAR TAPES!'

Dear Bob Enckesed is a cool

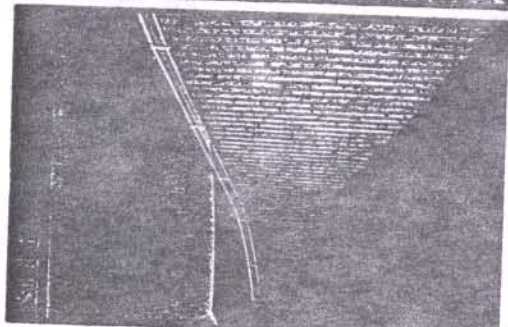
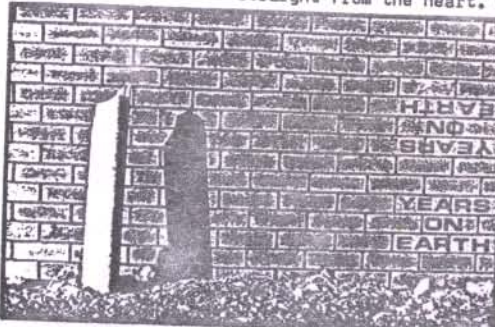


THE PLAGUE available from 60 Bains Road, Ticketts Cross, Ferndown, Dorset. £2 This tape should be sensibly snapped up by a major & rescued from the downtrodden, cliquy world of DIY cassettes. The taut, rich assurance of the Plague is the sort of soulful dance music that should enrich the charts in a way that a thousand Belle Stars, 'Googoes or Ballets could never do. It is a polished recording that flows freely & there's no lack of passion or imagination beneath the surface. Music is returning to its fundamental & most enduring strength - strong hooklines (Plague have several), good songs & real singing. They will carry away the prime rosette. Essential.



This is a sample compilation tape of tracks from previous shows us the skill with which this Japanese outlet items. Much of the music is synthesizer based, but it's they are truly extraordinary. Sweet 'n' sour guitars, ripe drums, male & female counterpointed vocals - to a dizzy effect. Everything - the arrangements, performances, & the songs - combine to bring us to a dizzy height that should have them roaring in appreciation for more. Essential ngs that can be obtained from Stack Orientation, 113-4 Asukai Tanaka, Sekyo Kyoto 606,

Place, Church Crookham, Fleet, Hants, GU13 0NG. This snappy little tape is the first release on a new revamped "Stupid Rabbit" label & as such is quite unlike anything that they have released before. Now that the confines of the Controls have been lifted Tim Naylor has succeeded his former glories in one deft move. Sure enough the Controls were an integral part of growing up - whatever age you were - but this is really saying something. The songs are pop based, light & airy like an Alka-Seltzer after a night of headbanging. Though screams of commerciality it's still straight from the heart.



DIDIER MALHERBE & YAN EMERIC The two people responsible for this magnificent tape were in "Gong", a band that I never fully appreciated or really discovered as I was always being put off by all those woolie capped pixies & flying teapots. My loss I suppose! Anyway it's a sound for summer afternoons. They have joined up with Guy Evans (Van der Graaf) & Hugh Hopper (Soft Machine) & produced a soft-rock collection that is the very essence of skilful layered dynamics. There's a duel betwixt the frazzled rhythm boys & some fruity untamed flute & sax. It's a genuinely impassioned performance that has a lovely production with a crisp guitar figure dancing over the melodies like sun-light on the morning tide. Really?!? Yeah, really. It's a promising debut, though I suspect it will get virtually nil reaction. Maybe you do not want to hear such challenging & relevant tapes. That's your choice & your problem. Another problem is that I've no contact address - so if anyone out there can help - please get in touch.



YEARS ON EARTH - "YEARS ON EARTH" YOE 1 £1.30 C60 available from Bob Roke, "Years on Earth", 38 Gloucester Crescent, Delapre, Northampton, NN4 9PR. The synthesizer music scene in the UK has been sadly neglected over recent years, with the glut of British popsters taking everyone's attention. There is undoubtedly a stigma but I can reveal that they are not all long haired hippies doing "Tubular Bells" to death. The wealth of music that is beginning to filter through from bands like "Years on Earth" & many others show that - with a few exceptions - the British music scene is in some areas, light years in front. The chant vocals & interesting arrangements make this a well paced, important, release. As is their second tape "SITE" YOE 2 (details as above). Before I forget, I must mention that the packaging is absolutely superb. The photos are magnificent. The vocals are sweet, skilfully tracked with the judicious synthesizer figure that goes well with the sustained & solid compulsive hoppin' 'n' a finger poppin' beat. One to keep the fires, especially the home fires, burning. For a band to come along with something as sharp & original as this is indeed reason to celebrate. It makes for such a welcome change to the doom & gloom of the Ultravox nightmare. For a long time we had to wade through their new age mysticism & halfbaked allusions to Euro-art before the punchline. Why can I hear trumpets?

Side 1	Side 2	
Trepidance	Driving	(malherbe)
Sillons	Giraffe	"
Evidance	* Bellangaria	" 8
& Braughel	Bamboo love	"

Ensemble (Harmer, Yan Malherbe) & Musicians: Guy Evans - drums, Hugh Hopper - bass, Dayne Ceneburg - bass, Gill Smith - space whistles. All other instruments didier and yan. Produced and engineered by Mary Williamson July 81 at cross.

CASSETTE PETS

'IN SYNTH' begins with the necessary 'instruction', a short which provides a beginner's on exactly how to orgy. Now raising stuff. Following are section of Belgian synth-stated artists.

Pseudo Code have an insistent of unnerving quality in 'Forget those Monsters', although the per is rather extravagant in its of length. Next are **Bene Gesserit** (pictured right) a duo (also responsible for a wonderful seven sub-rap single called 'happening' — check it out!) who ride the gore infested 'Murder her'. Side One closes with 'nan Flesh' and the quasi-minimal 'Pain' (as you'll have heard there's no good time frivolity at all).

The second half finds **I Scream** in the slow and atmospheric 'hth'. Subject with a teasing 'at' and **Cortex** with 'Cortex: R'. The greatest tape ever made but much needed scratch on the face of what appears to be (other forces collaborate this) a thriving ne in Belgium.

Send a blank tape and SAE or 00 to Frazer Nash, 40 Thompson ad, Oldbury, Warley, W. Midlands.

LONDON PRIDE is by **The Outputs** and is the second offering from the pure pop duo, following last year's 'People And Places'. As before, this is well packaged and assigned — the sleeve depicts a cigarette packet with the legend 'Smooth... But Full Strength', a phrase undoubtedly meant to describe the songs of the grinning wosome.

The Outputs can sometimes produce scintillating music. For example, the **Scott Walker**-ish 'Marguerite On Champagne' with its pir guitar/synth riff or the delicate semi-skanking arrangement of 'Jailbait Rock' (shame about the title). But often there is an over application of things twee and lugary, and some of the lyrics are utterly cringe inducing. Overall it's a bit like an album from the early sixties, a couple of great cuts and a host of fillers. £1.50 from 2 Speke Close, Stevenage, Herts.

THE GENITALS have exposed themselves once again with 'Hell-Hole Billygoat'. This features the highlights and out-takes of Genitalia unleashed though last year. Most of

reviewed at the time and this continues the line of minimal music and psychotic lyrical fixations. Rather aptly placed tape deck voted with its pinch roller and chewed up the contents. Available for either £2 or £1.50 depending on what quality tape you desire. ECT Tapes, 1a Market Street, Paddock, Huddersfield HD1 4RT.

'STOCKPORT UNDER OCCUPATION' is said to "gather together the musical scum of South Manchester". A shame because like so many (hundreds!) of similar compilation enterprises the contributors fail to rise above band-next-door status. All very worthy of course and selling for a quid to "maintain quality rather than profit" but is this enough? Included are **Curse**, **Life On Earth**, **Citizen Kane**, **French Letters**, **Bladder Bladder**, **Bladder Bladder**, **Destruction** and, wait for it... **Frank Drum Machine And His Down Home Swinging Long Horn Boys**. Send £1 to Village Damn-Untrendy Tapes, 52 Ludlow Road, Offerton, Stockport SK2 5BG.

THE INSANE PICNIC have a four track tape. With tongues seemingly never too far from cheeks, they begin with 'Chaos Control', a song dominated by rumbustious drumming and a crashing guitar. A strangely appealing nihilistic din is created and it continues with 'Witness', in which, from fragments of intro, booms a voice "... the poet is the witness of everything...". The Heartbreak Party has other-worldly violin scratchings running through it and things are concluded in fittingly mock-religious fashion with 'Somewhere'. Herein the singer delivers a squeaky sermon. £1.35 from Falling A Records, 56 Madeira Road, Holland-on-Sea, Clacton, Essex CO15 5NE.

ALLEGIANCE TO NO-ONE have released a bumper 23-track package of steaming punk toons. Included are such interesting titles as 'Prince Charles Has Got VD', 'Dallas' and 'Who The Fuck Are Genesis'. While the sound quality on the first side is pretty decent, the second half is live and captures the atmosphere but not a lot else. £1.50 to A. Brown, 17 Alexandra Road, Leigh-on-Sea, Essex SS9 1QD.



BENE GESSERIT: gore-infested Belgian rock

SIMILARLY TO the above, 'We've Got Faults' by **Seizure** is divided into live and studio segments. They apologise in advance for the poor mixes on some of the studio stuff and for the foul language on the live side. Seizure generally aim for thought-out structures and clear vocals rather than ramshackle formless thrash. The energy comes through via these dynamics, not through sheer speed. £1.40 or a blank C90 and 50p to Marc Davies, 11 Cleveland Way, Carlton Miniott, Thirsk, N. Yorks YO7 4LN.

'A BLOODY ROW' by the 'curiously named **XX Smash** commences with eight minutes of shifting, abstract sound and then proceeds to gorge itself on a diet of songs by Brei and Brecht/Weill as well as self-penned ditties. 'XX Smash's Polemical Song' just about takes the biscuit for all-encompassing 'protest' ('from Beasley Street to Desolation Row...'). Unusual and definitely worth a hearing. £2.00 inclusive of postage from D.N. de Moor, 1c Broad Green Wood, Bayford, Hertford SG13 8PS.

A CASSETTE E.P. entitled 'Chainsaw' promises "three tracks of guitar abuse and relentless rhythms". **Colin Potter's** seven minute contribution, 'Night Shift', has a drum machine, bass and synth joined by no fewer than 12 tortured six-strings slowly rising and falling on waves of distortion. Stirring sounds are used enterprisingly to prevent boredom. Flip the tape for two shorter but much more aggressive tracks by **Monoptane**. Colin Potter's own C50, 'The Where House', is full of hypnotic electronic pieces. While never providing belly laughs, Colin's output seems to have a discreet and alluring sense of humour.

From the same stable as these two comes 'Second Attempt' by **Deve Jones**. While not bad exactly, this is so tainted with traditional synth sounds and tones it becomes simply ordinary.

The prices of the above items are 99p, £1.25 and £1.50 respectively. All fees are inclusive of postage. Send to Integrated Circuit Records, Hill Cottage, Tollerton, York YO6 2DS.

Beadlow Road, Luton. The Vista offering requires £1.50 or a good blank tape to K. Hinchey, 42 Macleod Road, Horsham, West Sussex.

'NECROLOGISTS VOLUME 2 — Southend A Retrospective 1977-82' is, as the name suggests, a raking through that seaside town's 'Punk/Alternative' scene of those five years. One of the most ancient exhibits is **The Machines** who proffer a nostalgic earful of vintage ramalama dole queue punk. Idiot-clear the local scout huts with their rendition of 'Ging Gang Gooley' and **The Vipers**, fronted by one Alf, now of Yazoo fame, provide the anthemic 'I'm Going Mad'. Also included are **Steve Hooker And The Heat**, **Psychics**, **Decibels**, **Speedball**, **Bleeding Pyles**, **System**, **Empire Beckfire**, **Allegiance To No-One**, **Get 86 Mix**, **Strikey Zebras**, **Nihilist Corps**, **Sitkies**, **Icons**, **Sinyx**, **Autumn Poison**, **Kronstedt Uprising** and the poems of Ian Fry. Available from Andre Fisher, 73 Rayleigh Drive, Leigh-on-Sea, Essex.

recording. All display raw talent but appear unable to lift themselves out of the DIY morass. Participants are **The Headless Horsemen**, **Barbed Wire**, **Club Whoopee**, **Qūazor**, **57 Men Overboard**, **Rita Bix And The Tauntones**, **Victim Of Rhythm**, **India**, **Confined Spaces**.

The Worried Men and Ther Art Snobs. £1.50 from Sheep Worrying, 34 Alfoxton Road, Bridgewater, Somerset.

MANY PET-LAND contributors like to dub themselves 'experimental'. Too often this merely involves formless noise and equally 'experimental' (i.e. unreadable) sleeves. 'Site' by **Years On Earth** is actually one of the more commendable efforts operating vaguely within this category. They're at their best with synths stoking abrupt rhythms which are interspersed with cutting snippets of sound. Efforts at more melodic numbers are interesting but not as wholly successful. £1.30 with P.O.'s etc payable to R.S. Roke, 38 Gloucester Crescent, Delapre, Northampton NN4 9PR.

LESS TASTY are the Kidnapped Surgeons. Ostensibly they comprise five people but they claim to have never all been present at the same recording session. Amateurish in the extreme. Send a blank tape to Greg Rees, 11 Llyale Close, Bettws, Newport, Gwent NP1 6DE.

THE PURPLE FOREST, who became the infamous Twelve Cubic Feet, have a C60 which was recorded at practices and gigs. £1.25 or a blank tape to Duncan, Top Flat, 64 Elmstead Avenue, Wembley, Middx HA9 6NY.

'NO ELVIS LOOP DIARY' is a C46 by **Beach Surgeon**. The first side has constantly changing tape loops with dubbed on singing while the second side uses tape loops, trumpets and guitars. Cost is £1.00 inclusive of postage from 15 Osbourne Road, Levenshulme, Manchester M19 2DU.