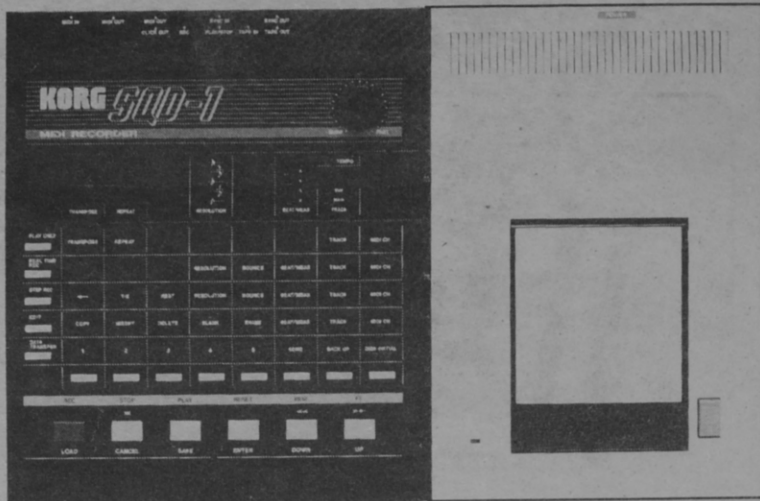


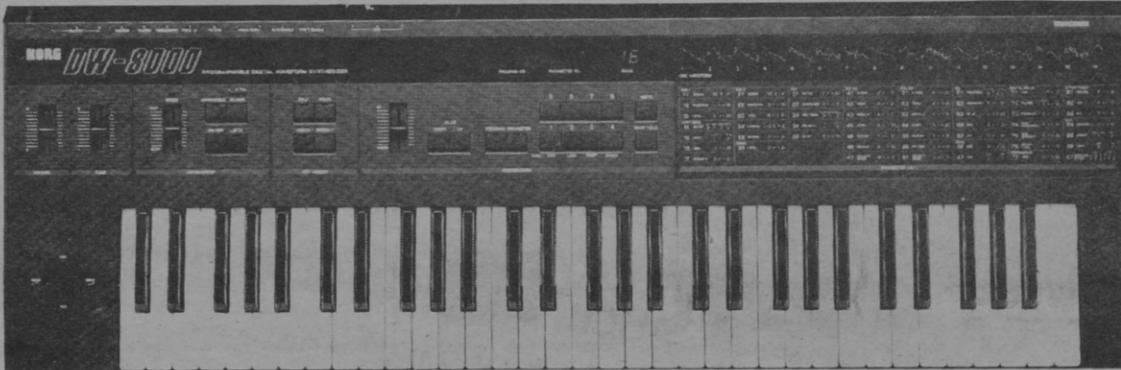
'85 KORG **NEW** PRODUCTS

SQD-1 MIDI RECORDER

The new SQD-1 is so easy to use that we didn't even call it a sequencer. It's a MIDI Recorder, the first of a new breed that puts the fun back into making music. Yet it gives you more than other sequencers. You get 15,000 note capacity, recording and playback of all 16 MIDI channels, and new 2.8" Quick Disk data storage with up to 30,000 notes or about ten songs per double-sided disk. The easy access disk drive is part of the sleek slanted front panel. The SQD-1 works with two "tracks." You simply record a channel at a time on the sub-track, then "bounce" it onto the main track. You can record in real time, or a step at a time. Mix your methods as you go. Advanced editing features include punch-ins and punch-outs, copy, insert, and delete modes.



DW-8000 PROGRAMMABLE DIGITAL WAVEFORM SYNTHESIZER



An 8-voice polyphonic 64-sound memory programmable synthesizer equipped with DWGS, Korg's original Digital Waveform Generator System. Its sixteen waveforms include complex shapes as well as the familiar sawtooth, square, and sine waves used by analog synths. You enjoy enormous musical variety, creating the latest in digital effects without sacrificing the warmth of analog. A programmable digital delay is built into the DW-8000, offering echo, flanging, chorus and other effects. The specially designed velocity and pressure sensitive keyboard can affect volume, timbre and modulation intensity in various combinations which are programmable for each programmed sound. The

arpeggiator has up-down and assign modes for unusually complex results. An auto-bend function produces upward and downward pitch bends from a selected note to any other note played. Key assign modes include POLY 1, POLY 2, UNISON 1 and UNISON 2, to give you unusual flexibility in voicing control. VCF and VCA sections are analog, greatly simplifying operation while assuring excellent performance. Other features include dual digital six part envelope generators, portamento, tape interface, and full MIDI facilities, including changeable MIDI transmit channel for use as a master keyboard controller. An exciting and sensational new direction in digital keyboard technology.

SEE THESE AND OTHER KORG PRODUCTS DEMONSTRATED ON THE CUSTOM MUSIC STAND AT THE 'MUSIC TRADE FAIR' SHERATON HOTEL (AUCK) SEPTEMBER 13-16.

KORG

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Shake Summation

The Chills

The Lost EP (Flying Nun)

Recorded a relative age ago, by a rather different band, but finally released ... 'This Is the Way' is magical, the most fulfilled thing on the record, with its soft atmospheric and brain-entwining slide guitar; nothing else gets as close. 'Never Never Go' and 'Don't Even Know Her Name' are good Chills pop songs, the former distinguished by scratching slide (again) guitar and the latter by the elegant description "a silver-willed affection for a doctor's orders frame". The sea shanty style of 'Bee Bah Bee Bah Bee Boe' is wistful and warm, working because it's such a strong, simple idea. 'Whole Weird World' is one of the best Chills songs but here it's not within a light-year of its live power. 'Dream By Dream' is a "long" (5 min), weird studio piece that moves and changes just often enough to keep the ears pricked up. Good fun. Of a bunch of lyrics addressed in various ways to life around, it's the most directly so. Really a good record ... but the Chills will make far better.

Look Blue Go Purple

Bewitched (Flying Nun)

First listen through I didn't care very much for this record — but since then it's grown on me with every listen. And that is quite a few listens. A little more mysterious-sounding than the live LBGP, if lacking the nervous energy. You can hear all sorts of things in this music but it's not quite like anyone else. The rhythm is maybe the most distinctive characteristic; the others are the vocal harmonies, the guitar-keyboard melodic middle and Norma O'Malley's flute. 'As Does the Sun' has the best tune and the best lyric but the others aren't far behind. Delightful.

DD Smash

Surrender (Mushroom)

Charles Fisher got an Aussie music awards nomination for producing *The Optimist* and this one in particular is big and beaty in a quite Australian way without ever losing Mr Dobbyn's slightly skewed stamp. More flexing of singing sinews. Likeable.

Scotty & Co

I Like To Drive (Pagan)

Scott Calhoun squawks a light-hearted lyric over what sounds like a loopy TV theme. Nice and short, neat guitar line. Um ... diverting. The flip, 'Get Into the Act', furthers the impression of Scotty being a nice sort of chap.

The Bats

and here is 'Music For the Fireside' (Flying Nun)

A much better record than *By Night*, in terms of sound, delivery, variety and the way the songs are rounded out. The seven fat-free melodies range in mood from the jolly 'Earwig' to the communicatively desolate 'Offside' ("There's nothing in my head that's growing / Except for a darkness inside"). Natural music that seems to sound like the people who made it. Singalongabats!

Dance Exponents

Christchurch (In Cashel St I Wait) (Mushroom)

One of the best toons from *Expectations*, punched silly in an extended mix but rather suiting the treatment. Pretty hard to pigeon-hole but then no one's quite sure who the Dance Exponents' audience is these days anyway. You also get 'Expectations', another one of the album's stronger songs.

Everything That Flies

Bleeding Hearts (Reaction)

Apart from a neat name steal, ETF have the elements and the image to attain the pop domination they apparently aspire to, but not before they get someone to write them a really good song and/or get themselves to an arranger. What charms there are in these three songs are all but obscured by the way they meander along. A few live performances will probably help too.

Herbs

On My Mind (Warrior)

One of the ballads from the album. Might be just right for the family radio station but I think it's schlocky. On the other hand, it might well wildly outsell the previous two singles for precisely that reason.

Last Man Down

Going To Australia (Ode)

Ross Mullins is an appealing lyricist, the wry little pictures he creates are scenes you can easily picture in your head. But like most jazzsters he's not so good at writing whole songs and the music skates around amiably under the lyric without really touching it. 'State House Kid' is rather better.

Shot in the Dark

Fine Line (Warrior)

The sort of hybrid that could only turn up on Warrior, 'Fine Line' incorporates a catchy chorus, a political lyric, a vaguely reggaeified rhythm and some rather heavy rock guitar riffs. Not bad for what I presume is a first effort.

This Kind Of Punishment

Five By Four (Flying Nun)

Where most TKP undertakings have been planned and perfected over a period of time, *Five By Four* was conceived and recorded within a week, with Johnny Pierce having joined at the start of that week. Wild, huh? The result is a different (again) TKP. For a start, where *A Beard Of Bees* played with silence, the opening track here, 'North Head', plays with noise; a brutally simple rhythm overlaid with abrasive sounds, it sounds like a machine for stamping on things. 'Out Of My Hands' is the original Nocturnal Projections recording slowed to 33rpm with additional vocals — the effect is eerie. 'Mr Tic Toc' is a piece of spoken prose by Chris Matthews with musical accompaniment — it's good, both musically and literally. 'What Can I Say' is the most like previous TKP things, but it's a gem of economy, starting quietly and bowing out gracefully. 'Flipper Come Home', on the other hand, leaps in on itself and lurches through its course in a jagged, nasty-funny way. Neat, and it's hard to imagine this is the same "band" that came up with, say, 'An Open Denial'. That kind of flexibility is remarkable and given the fluidity of the lineup should continue. The next record will be some time coming as they're taking a rest for about a year, but for now this is, as usual, a relevant record from This Kind Of Punishment.

War Babies

Can I Say Something (RCA)

A new (but, I suspect, "mature") local act signed by RCA, probably with an eye to the Alison Moyet market. And, by golly, it might just pay off for them — excellent singing, nice chorus, good song. In the circumstances it's best to try and ignore the awful flip side, which gets "raunchy" and spoils everything.

THE NARCS

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