ROBERT CRAY
Stax full of soul

Tin Tin Duffy interviews Sparks
Ronnie Dio 20 Page BMF Feature
Topper Headon Deadbeats Jetset
The return of Urban Sax. Face to face with Elisa Waut.

SPARKS: Interviewed by Stephen 'Tin Tin' on Page

FEATURES

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I N T E R N A T I O N A L C O N C E R T T R A V E L

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ADVERTISEMENT ASSISTANT: MARGARET GREEN

AD REPRESENTATIVES: MARC GREGORY,

ADVERTISEMENT MANAGER: JON NEWEY

INTERNATIONAL CONCERT TRAVEL

ELIZABETH KAYE 7823040143 PHONE 0273 204101 FOR CREDIT CARD HOTLINE

DINNER

Z.Z. TOP

THE KINKS

SCREAMING BLUE MESSIAHS

THE BLASTERS

JI JESSIE RAE, ska The Tartan Warrior, has added a batch of extra dates to his tour of 'Sites of Scottish Cultural Significance'. He is now taking his Celtic Funk around the Bonnie Highlands, and you can catch him at Naim Community Centre August 23. Inverness Inn Rink 24, Aviemore Ski Centre 25, Wick Rossshore Hotel 26, Tain Duthie Contra 27, Elgin Bishopmill Hotel 28.

PAUL YOUNG, this week celebrating an American number one with 'Every Time You Give Away', has added yet more dates to his December tour at Wembley Arena 5 and 6 (Tickets £8.50 and £7.50) and Birmingham NEC 18 (£7.60 and £6.80). Tickets are available from the Box Office, visual agents or by post from the Paul Young Box Office, PO Box 77, London SW5 6LH. Enclose a sure and add 30p booking fee per ticket. Cheques should be made payable to Paul Young Box Office.

Killer Lords . . .

The sound on cash rock hit Music Box on Page 15.

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LIVE!: We take to the streets and find the likes of Nick Cave, Scraping Poets The Wheel and alternative TV lurking there on Pages 49 & 51

INSTRUMENTS

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TOUR NEWS: Who's out and about. Pages 53 & 54

JACK!: Laughter, very nearly. PAGE 33

CHARTS: UK Top 50 albums and singles, Indies, Metal and our unique Fan Top Ten. Pages 58 & 59

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X-WORD: A real puzzle. PAGE 61

PUBLISHED BY SPOTLIGHT PUBLICATIONS LTD

GREATERN LONDON HOUSE, HAMPSTEAD ROAD

ONWARD HOGAN GRAMPIAN PLC 1985

GARY MOORE

Live in Cologne . . . Sunday 17th Nov. 88 includes, Concert Hall on Channel ferry, luxury coach from London, 1st class hotel.

Depart on 18th Nov. Return on 18th Nov.

Z.Z. Top and the Kinks

THE SMITHS:

SMITH:uel, despite incorrect rumours by one music paper last week, are not leaving Rough Trade - for the time being at least.

They're stormy relationship with the label has once again been calmed and the band begin recording their fourth album and a new single, due for release in 1985, this week.

Morrissey and the lads were apparently envious that their last two singles, "Shakespeare's Sister" and "That Joke Isn't Funny Anymore", weren't as successful as they had hoped. The choice of the first and the timing of the second were allegedly on the "Mercury Murder" LP, coupled with a lack of airplay were given as reasons for their failure. The last fact band refuse to do videos and that very little TV promotion was given to either of the singles also didn't help.

Life goes on, however, and the band have this week announced a series of Scottish dates promised earlier this year. They are playing Magna Leisure Centre on September 22, Edinburgh Playhouse 23, Glasgow Barrowland 24, Dundee City Hall 26, Leith Shankley lots Clydebank Centre 28, Aberdeen Capitol Theatre 30 and Inverness Eden Court October 1. Tickets are £5 except at Lerwick where they are £6. The Edinburgh and Aberdeen dates also have some £4.50 tickets available.

Applications should be made in writing, and promoters are asking fans not to telephone the box office. Support on all dates will be Bataan. To reserve a place. Please send 00.00 deposit per person. £6.00 each personal and concert cancellation insurance, man payable Festival ticket, luxury coach from London, Cross channel ticket, Cross channel ferry, luxury coach from London, 1st Live in Cologne... Sunday 17th

SIOUXSIE AND THE BANSHEES

PHONE 0273 204101 FOR CREDIT CARD HOTLINE

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There were few surprises at the conference, though, the absence of the tabloid terror robbed us of some more bizarre personal enquiries, and a couple ofragen tried to compensate for their disappointment.

"On our last tour lasted a lot longer than we expected," explained guitarist Silly Gibbons. "Plus there were a few "enemies" that we would love to have seen. A 'beard' gig is quite..." . . .

The Top were asked if they had any plans to head back to the UK, and were advised to watch the Top FM Top.

Meanwhile, Lords frontman Stiv Bator has been working on material with fellow Mike Monroe, ex-Motorhead, for the latter's solo project.

BAALAM AND THE ANGEL - apparently now being shamed by all the major labels are - to play several warm-up dates in August before setting out on a 30 date September tour, to coincide with the release of their last independent single. The dates are Brighton, Pound Hare on August 14 and the London Marquee, 18.

THE BLOW MONKEYS play a one-off at the Briston Fridge on August 10. Eck A House will be appearing as a guest-specialist. The date is a warm up for a full UK tour in September.

THOMAS MAPFUMO plays his last concert before returning to Zimbabwe at Kentish Town Forum on August 1. Also on the bill are Banda Sanks, fresh from a surprise appearance at WOMAD, and Rent Party.

BANGEI KAWAMAOTO has added further dates to his current tour, and will be playing with a release of his LP "Waiting For The Rain" and a celebratory release of his "Lady" on Jive Records. You can see him at Goldsmiths New Club on July 20 and Glasgow Mayfair August 1.

THE BOLSHEVIKS, ahead of their appearance at "House Party" and a mini album called "Glitz" at the end of August, team up with Niym Niyam to play a double bill at Camden Dingwalls on August 6.

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SMI...
ACROSS THE OCEAN

COLOURBOX release their first full-length LP on 4AD on August 12.
The initial 10,000 copies of the self-titled album will include a free LP of
alternative mixes, dubs, edits and original material which will also be
available on the cassette version.

Simply Tight...

SIMPLY RED, El Trains and 400 Blows will not now be
appearing at the Harp Lager ICA Rock Week. Champion Doug
Veitch has been added to the bill on August 7 and Red Lorry
Yellow Lorry on August 10. Del Amitri will now be playing on
August 10, having swapped dates with Nocturnal Emissions
who will appear on August 9.

For the hard of thinking, the full line-up for the week is
Sheila Smith, Anthony Moore, The Pet Shop Boys and Rent
Party all introduced by Max Headroom on August 6,
Champion Doug Veitch, Mathilde Santing and FSK 7, The
Triffids, Nyam Nyam and Big And Beautiful 8, Chakk,
Nocturnal Emissions and Snakes Of Shake 9 and Red Lorry
Yellow Lorry, Del Amitri and Startled Insects 10.

DIO release their new single, entitled 'Rock 'n' Roll
Children', on the Vertigo label (through Phonogram)
on August 2.
Backed with a live version of 'The Last In Line', the
12-inch will feature an extra track - 'We Rock', also a
live recording. Both tracks were recorded at
Philadelphia The Spectrum on the group's 1984
American tour, and initial quantities of the 12-inch
will be pressed in white vinyl.

BRYAN ADAMS releases a new single on August 2, entitled
'Summer Of 69' (on A&M Records). Already in the US Top 30,
the single comes from his gold album 'Reckless', and will be
available on both 7 and 12 inch. The 7 inch will feature 'Kids
Wanna Rock (Live)', while the 12 inch will include both these
tracks plus a previously unavailable 'Bryan Adams' - a remix
of four of Adams' songs by Sanny X.

POSITIVE NOISE, the Glasgow popsters, do their bit for Live Aid
by playing a special, Scottish-style benefit concert at Castle
Mill Community Centre on August 3. Also appearing are
Sunset Gum, H2O, One O'Clock Gang, Sideway Look and M74.
Positive Noise are also appearing at The County Inn,
Cambuslang, Glasgow on August 9.

Heat Treatment...

But only three showed up. Pic: Carole Segal
1,000 MEXICANS, The Blue Aeroplanes and The Committee
are all to feature at a gig hosted by their label, Fire Records.
Going under the title of 'Summer Heatwave', the event will
take place at London Camden Dingwalls on August 6, and
tickets will cost £2.50.

In direct competition with Fire Records, Flicknife Records
are holding a similar sort of event on the same night. Taking
place at the 100 Club, three of the label's new signings -
Band Of Outsiders, Let's Reck Mother and Fire On Ice
will provide, so Flicknife promise, "a veritable corker of a
night". We bet!

THE MEMBRANES, that wacky Blackpool trio, unleash tidal
waves of wild dancing in the streets with the news that their
debut album, 'The Gift Of Life', is released this week on
Creation Records, through the Cartel.

DUMPY'S RUSTY NUTS - who last month had a sell-out
success playing a 'blues only' set under the name Dumpy's
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Venues confirmed so far are Camden Caravan August 4,
Kingston Grey Horse 7, Lee Green Old Tigers Head 9.

THE POGUES release their second album,
'Rum, Sodomy And The Last', on Stiff next
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Tickets are £5 and all proceeds go to the
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The full tour dates are: Scunthorpe Free
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Hammersmith Palais 22.
**NEW 12" 5-TRACK MAXI SINGLE**

**HAMSERSMITH ODEON**

**FM SAT. 23rd AUGUST AT 7.30**

**THE LORDS OF THE NEW CHURCH**

**ALIEN SEX** - **FLESH** - **FIEND** - **FOR LULU**

Twenty Flight Rockers

Sunday 11th August, 8pm, Hammersmith Palais

**GUANA BATZ**

**FRENZY** - **TVRNIPE**

**THE SURFADELICS**

**CIRCUVER**

Saturday 3rd August, tickets £5.99

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**Another fad...**

**FRANK TOVEY** - the Gary Numan imitator a few Geldig, released his new single, "Beauty", on Mute Records next week. In pursuing his "golden dream of commerciality", he's roped in David Hill and Ford to co-produce his next LP. "I hope it should come out later this year.

**VENOM'S GOLD**

VENOM have finally announced their long awaited British tour, which will be preceded by a new single, "Nightmare", released on September 6 by Neat Records. Initially available on both 7 and 12-inch, the latter will include an extra track "FOAD" ("F** Off And Die").

The ten dates, culminating with an appearance at the Hammersmith Odeon, are the first leg of a two month British and European trek, the whole tour being part of Venom's "World Postion Tour" which has already taken in 20 U.S. dates. The band, as subtle and sedate as ever, will be using a gold Rolls Royce as a tour bus, and are promising to spend £1,000 per gig on pyrotechnics alone. Tickets for the tour are now on sale from box offices and usual agents, priced £4.50 and £4.00, apart from the Hammersmith show where the tickets are £5.00 and £4.50.

The dates are Ipswich Gaumont September 25, Nottingham Royal Concourse 26, Newcastle Mayfair 27 tickets £4.50 in advance. Sheffield City Hall 29, Edinburgh Playhouse 30, Cardiff St David Hall October 2, Hanley Victoria 3, Middlesborough 4, Liverpool Apollo 5, Birmingham Odeon 6, Hammersmith Odeon 8.

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**SOUND'S AUGUST 3 1985**

**PETER AND THE TEST TUBE BABIES**

**ALAN REED,** vocalist with Scottish punk rockers Pitbull, was rushed to hospital recently when he suddenly hyper-ventilated and collapsed while recording the band's forthcoming EMI album. Stress and exhaustion were diagnosed and he has been ordered to rest for a few weeks. Reed later commented: "I ended up on the floor gasping like a goldfish out of water. It was the most frightening moment of my life. It is hoped that the LP, produced by Mick Gospodine and due for release in September, will not be delayed.

**HIPSWAY,** whose debut single "The Broken Years" skimmed the charts, follow up their appearance at The Alternative Top Of The Pops with their first dates with new guitarist Pip Jones at Edinburgh Hoolin Coobile Club on August 4, Glasgow Maestro 8 and London Electric Screen 10. Their second single, "Ask The Lord," is released in August.

**Flicker Records**

**Showcase**

**Presents**

**Flicker Records**

**New York City**

**Band Of Outsiders**

**Their New Album**

**Up The River**

**Let's Wreck**

**Mother**

**Ex Dominan Sex**

**Violent New Single**

**Cuts**

**Fire On Ice**

**On Tuesday 6th August**

**At The 100 Club**

**100 Oxford Street London W.1**

**Tickets £3.50 At Doors**

**Flicker Records**

**New York City**

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**S.N.O.**

**Take A Ride. The New LP from The Rattlers**

**Out now on Lost Moment Records**

**Distributed by Backs/The Cartel**

---

**S.M.A.K.**

**ANTIHEROINE**

**THE ANTI-Heroine Campaign was dealt a severe blow last week, when Westminster City Council won an injunction to halt its massive spending decisions.**

This rather contrary move in view of the current Government campaign against Heroin addiction, means that three free anti-heroin benefit concerts planned for August will not now take place. The concerts, running under the banner of "Stay Alive In '85", were to have been at Finsbury Park, Hounslow Heath and Hackney Marshes on August 11, 17 and 26.

The Anti-Heroine Campaign, however, salvaged a self-funded concert which will now take place at the Crystal Palace Concert Band on August 26. Ten bands and acts, confirmed so far are Spiner Of Destiny, Hawkwind, Balsam And The...
ROLLER COASTER

SALES BOOSTED

The music used to accompany the video of the Ethiopian famine, The Cars' 'Drive' single, leapt into the charts at number 78 having failed to make any impression prior to the big event. For a show that claimed so many firsts, perhaps the most unusual was having the first Christmas single, 'Do They Know It's Christmas', enter the Charts in July (at number 108).

Gallup chart manager Godfrey Rust commented: "I've never seen an across-the-board increase in sales like this before. It's turned the charts upside down."

THE FIRST pirated cassettes of the USA for Africa 'We Are The World' EP have just been confiscated from a street trader in London. As reported last week, copies of USAFA product, both audio and video, have been appearing in other countries for some time, but have never been seen in the UK until now. The counterfeiters may have bitten off more than they can chew, as they seem to be ignorant of the strong feelings surrounding Band Aid and all its various offshoots.

The first batch of pirated 'Feed The World' cassettes indicates that there is at least one factory producing copies. There could be a problem in halting the flow of tapes, considering the amount of street markets and stalls in London alone, although the City of London police are in close contact with the British Phonographic Industry's Anti-Piracy Unit.

Ember Haze on silly days outing...

HAZE, the busy progressive trio, commence a two-month tour of the UK club circuit in September to promote their new four-track 12-inch EP 'The Ember' released on Gabadon Records the same month (through Pinnacle). "The Ultimate Silly Tour", as the band are calling it, continues until the end of October.

The September dates are announced this week, with possible additions and the October dates released in the near future. They are: Stockport Boars Head September 3, Bingham Fosse Club 4, Bradford Wheatsheaf 5, York Corner House 6, Whitley Bay Esplanade Club 7, Nottingham The Yorker II, Northampton Racehorse Club 12, Cardiff Bogies Club 13, Tonty Land Rock Club 14, Whitley Bay Esplanade Club 15, Blairgowrie The Gig 19, Brechin Edzell Club 20, The Orkneys Casablanca Club 21, 22, Yernton Heron Club 26, Penzance DeMelza's Club 27, St Austell Bugle Club 28, Kettering Rising Sun 29.

FACE FOR CAMPAIGN

Westminster City Council stops Anti-Heroin Benefits by halting GLC spending powers

Angel, The March Violets and The Content Angels. The GLC are providing the site free, although there will be a minimal ticket fee of £2.50 - not bad for ten bands.

On the same day, New Model Army will play a free concert at Heaton Park in Manchester. Martin Douherty, the main organiser behind the concerts, said of the Crystal Palace event: "We're hoping for 25,000 people, so that we can donate £75,000 to Pete Townshend's '00' charity. The saddest thing about what's happened is that the many lesser known bands who were going to appear cannot now be fitted into the line-up. We all feel sick about it, there are some small bands who are very dedicated to this."

The Crystal Palace concert will begin at midday and end at 8pm. For tickets, postal orders (definitely no cheques) for £2.50 should be sent with an SAE to The Anti-Heroin Campaign, 250a Kilburn Park Road, London NW6. Telephone: 01-328 5529.

Alternatively, tickets can be bought from Rhythm Records, Camden High Street, Rough Trade, Portobello, or from The Cage at Great Gear Market Kings Road. An additional 25p booking fee will be charged on tickets bought from shops.

THE SINGLE

OH SHERRIE

RE-RELEASED BY POPULAR DEMAND
ADOLESCENT ROGUES break out of Wakefield and 'expose themselves to a wider audience' with an introductory tape available for the princely sum of £2 from 139 Agbrigg Road, Wakefield, WF1 5AU.

DARKNESS AND JIVE re-emerge with their new line-up to release a single, 'Agape', on Floating World Records this month.

EVAN ROGERS, the backing vocalist on Springsteen's 'Dancing In The Dark', releases his second solo single, 'Private Joy', on RCA this week. The song was written by Prince. Yawn!


TAMMY WYNETTE, Eddie Rabbitt, Charlie Rich, Glen Campbell, Kris Kristofferson, Dr Hook, Marty Robbins, Crystal Gayle, Slim Whitman and Billie Jo Spears feature on a ten album series called 'Country Store' which is unveiled by Starland Records this month. Each LP has 14 tracks and contains many of the artist's hits.

ODYSEY, whose hits include 'November Rain' and 'Goin' Back To My Roots', take another shot at the charts with their new single 'Joy It'll Know It' released on MCA/Priority records through EMI on July 29.

THE DAVID AUSTIN BAND release a new single, 'Kiss And Tell', on Parlophone this week.

THE COASTERS, Bobby Darin, Roy Charles, Connie Stevens, The Everly Brothers, Brenda Lee, Stevie King, Bill Haley and Buddy Holly feature on 'Juke Box Heroes Volumes 1 And 2', a WEA compilation of late Fifties/early Sixties hits out this week.

MALIBU, a London based multi-racial quartet, release their debut single 'Keep Waiting', on RCA this month.

Peter ROYER has his debut single, 'Love Is In Season', released on Club Records this month. Produced by Loose-ends, it features Working Week's Julie Roberts and keyboard-player Dexter Wansel.

TYSONDOG, fresh from frightening old women and children, release a new four track EP entitled 'Shoot To Kill'.

VIRUS II, the 'eavy Horts outfit', have just released their new single, 'Wipeout', on Big Steep Records through MCA/EMI.

TEAHOUSE CAMP, named after a brothel in China, release their debut single, 'To Kill: Stab In Back', on their own Real Men Records label this month.

GUADALCANAL DIARY release an album with the more wobbly side of Waking In The Shadow Of The Big Man on Geffen this week.

THE REDDINGs, three guys from Macon, Georgia with five albums already under their belts, release their debut UK single, 'Parasite', on the Rolly Point label (through Polydor) this week.

GINGER TO THE RESCUE release their debut single, 'Don't Say Na Na Na', on EMI this week.

THE MEXIKINS (above) release their fourth LP, 'Fear And Whiskey', this month on the new Sin Records label (through the Cartel and Red Rhino).

BLOODYSPORT, who describe themselves as 'not a doom laden band', release a three track EP called 'Class Struggle' on Quest Records (through The Cartel) this month.

LASERIUM, the black heart of edgy rock 'n' roll, offer a new single, 'Now Messiah' on Abstract Records this week.

THE BOMB PARTY, the 'black heart of edgy rock 'n' roll, release a new single, 'Kiss And Tell', on Parlophone this week.

'How Can You Mend A Broken Heart', on CBS this month.

'Prove It To Me', on RCA this month.

'Through The Fire' on WEA on July 29. The 12 inch includes 'For A Lie' out on EMI this month.

'The Way Of The Wolf', on Virgin this month.

'Stuck In The Middle With You', has a new single called 'Open Your Eyes And Other Ways Of Saying No', released by Fire Records this month. The flip side includes three extra tracks.

'The Waking Dream', on Parlophone this month.

'The Waking Dream', on Parlophone this month.

MERRAN LAGINESTRA (above), a new singer-songwriter recently signed to Siren Records, has her debut single, 'Oh Chimes', out in July.

'Prove It To Me', on RCA this month.

'How Can You Mend A Broken Heart', on CBS this month.

'The Waking Dream', on Parlophone this month.

'Miss Mary Mack', who has hit the number one spot with 'I Feel For You', has a new single called 'Linger In The Kitchen', on RCA this month.

'The Waking Dream', on Parlophone this month.

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BRAND NEW SINGLE
ROCK 'N' ROLL CHILDREN

LIMITED EDITION
3 TRACK 12" IN WHITE VINYL & PICTURE LABEL

Both 7" & 12" include previously unreleased live tracks
CAN ROBERT CRAY play the blooze geetar?

As the Cray Band's keyboard player Pete Bee might say, it's a hog's ass pork!

What this means is that the Georgia-born gentleman is in possession of the sharpest five-finger-one-pectum action since the last big blues 'discovery', Stevie Ray Vaughan. It's a highly literate style that borrows heavily from both the boogie giants of the Lone Star state and their cookin' R&B cousins up there in the blues' other spiritual homeland, Chicago. But it's further informed by sonorous soul chord progressions, and spiced with a glimmer of gospel.

Add to this the fact that Cray is one of a handful of blues artists both fighting shy of middle age and still writing their own material - which earned him an unprecedented four honours in last year's US National Blues Awards, swept even more by a cover of his 'Phone Booth' by guitar giant Albert Collins. But, despite the effect of this acclaim on sales of the Cray Band's second album 'Bad Influence' (here in England on Demon) and attendance figures at their shows (none more dramatic than the turnaround at London's Dingwalls' full just months after Cray's first-ever British date, played to a rather thin on the ground.

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...and age barriers (the Bluenatics was wasn't fanatical about it.

Those names may have seemed mythical to a teenager growing up in Washington - they seem millions of miles away from the tiny Tomato label. But, as the droll Sussex Radio interviewer had pointed out an hour before, the blues bloodline is mythical to a teenager growing up in Washington - they seem millions of miles away from the tiny Tomato label. But, as the droll Sussex Radio interviewer had pointed out an hour before, the blues bloodline is mythical to a teenager growing up in Washington - they seem millions of miles away from the tiny Tomato label. But, as the droll Sussex Radio interviewer had pointed out an hour before, the blues bloodline is mythical to a teenager growing up in Washington - they seem millions of miles away from the tiny Tomato label. But, as the droll Sussex Radio interviewer had pointed out an hour before, the blues bloodline is mythical to a teenager growing up in Washington - they seem millions of miles away from the tiny Tomato label. 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ECONOMY is one of the staples of Robert Cray's sound, giving it that sparse, modern feel—and the stripped down instrumentation comes in handy, too. Tonight's gig is in the upstairs room of a pub that holds about 200 people, with a stage so small that a beer mug on an amp stack constitutes a stage invasion.

"Sure, I'd like to take a horn section out on the road with us," says Cray, "and I'd also dearly love to record with some backup singers, preferably male. But right now, it's important to whet this quartet into shape. I'm in no hurry to try out bigger line-ups, I'll just wait for the opportunity to arise."

This must mean a switch from Hi Tone to a major label, and it's not difficult to discern a slight disappointment in Cray that the big cats have yet to pounce on the independently distributed "Bad Influence". But he sees no reason to worry about his own career or indeed the health of his genre—despite the constant prognosis of its imminent demise.

"I don't see any dangers to the music, whether it be MTV or clubs closing down or whatever. In fact, I think things are looking a whole lot better right now. The awards ceremony last November did a lot to change my mind about things," (Cray picked up 'best contemporary male blues artist', 'best contemporary blues album', 'best single' and 'best song' awards for 'Phone Booth') "and nowadays I feel a lot more comfortable doing my own material, especially after Albert King recorded 'Phone Booth'."

And the Bluenatics?

"We've got 'em beat. Because people realise now that this is 1985 and another Muddy Waters or Elmore James is just not gonna come along. It's time to tune into new styles and stop holding on to what's already passed."

Cray well knows the battle to keep the blues alive won't be won in the Bluenatics' record collections. It will be fought and won where he's at—down on the funkline.

CRAY: to the max

A MESSAGE TO OUR READERS AND ADVERTISERS

HAVING REACHED this point in your copy of Sounds, you will have noticed that the paper is changing for the better. Sounds is undergoing a long-needed redesign, giving it greater visual impact and easier to read pages. But the look only reflects the editorial content—a harder, more direct, and positive direction. And through that, we hope to convey to you the kind of enthusiasm and commitment we have for rock music.

As you know, Sounds is a unique music paper and the only one in Britain today to present a broad range of rock in an entertaining and authoritative way. While one rival black and white weekly is desperately trying to attract readers from the teen glossies with a procession of so-called 'Pop Star' interviews, and the other is blandly droning on about 'politics' and 'youth culture', Sounds is determined to find an alternative to mainstream dross and dull worthlessness. For us, rock music has never been more exciting, and in these pages each week there is no room for pop monotonous or new mediocrity.

Already we have the most comprehensive news, reviews, gig listings, charts and instrument sections, and we intend to improve on this. Also, we are eager to write about stimulating new talent. With bands like Jason And The Scorchers, The Blasters, Venom, Husker Du, Ratt and Jesus And Mary Chain (to name but a few), there is a new energy and hardness in rock music, and we're going to offer an expert critical perspective on what's happening each week.

For example, in this issue there is every reason for music fans to be fascinated by the brilliant playing of Robert Cray, and intrigued enough to read what Ronnie James Dio has to say. Rock music has universal appeal, and we don't intend to erect any barriers of whether it's 'commercial' enough to sell papers, or 'political' enough for the sake of a 'hip' image. Similarly, we want to encourage a broad spectrum of advertising so that the advertiser can communicate directly with you, the reader.

At Sounds, we all feel very positive about what we're going to do, and we can promise an enjoyable new era. And while we will showcase some very special music, we are also—in the words of The Godfather—going to make you an offer you can't refuse: for nine weeks from our September 14 issue, we'll be giving you free record tokens to help you buy some of the records we get excited about.

Obviously, this is your paper as much as it's ours, and we'd like to know what you think about the changes we're making. More importantly, who would you like to read about? And what have you got to say that we can include in the Letters page?

Get positive! Get Sounds!

TONY STEWART — THE EDITOR
THE SAXOPHONES of the apocalypse are back in town! It's two years since Larry Canning's French combo Urban Sax last took over the piazza in Covent Garden, but on Saturday August 3, starting at around 8.30pm, they'll be invading the area of GLC's County Hall on the South Bank.

"There'll be a few surprises," grinned leader and composer Gilbert Artman who was out to check out the site. And in about the show - leave your preconceptions at home, but bring the binoculars. Who know's, maybe Ken Livingstone will lead them across Westminster Bridge for an assault on Downing Street.

"We can but hope, anyway ..."

THE FOLLOWING people have all been picked as winners in our video competition held in the issue of April 20, David Marshall, Workington; Allan Cheetham, Poulton-le-Fylde, Lancs; Simon Parkinson, Kettering; Terrence Kent, Kent; J S Speed, Saltley, Chester; Melanie Lewis, Eastleigh, Hants; Alan Clowes, Barnstaple; Debra Arbury, Oxford; Michaela Skinner, Salisbury; Inez Keane, Walsall; Robert Bradburn, Leeds; Victoria Gray, London; Harriet Gane, Reading; Mark Hackett, Sheffield; Frank Keating, London. The winners each win a copy of 'The Metal Edge' video. Chris Neville Gane, Nottingham; Jonathon Dean, Devon; Mark Holder, Brighton; Stewart Murray, Widnes, David Geen, Alcester; Jack Huang, Malcolm Cameron, London. Meantime, delicious Debs Houghton, 6 Yorks; David Wilkes, Bristol; Neil Kettle, Royston; Alston, 2 Yorks; and Steven Southby, Lancs, all win themselves a copy of 'Chronicle', the new video from Factory; and Paul Edwards, Adelbert, C Ashford, Watton; Mark Vyse, Cheltenham; Stephen Burkes, Merthyr; Russell, Southall; Gary Young, Falkirk; Jackie Summers Gill, Elthor; W Yorks; Hilary Noonan, Congleton and Brian Preston, Cumnor, each win a copy of 'Don't Watch That, Watch This, Vol II' from Polygram.

On May 11 you had the chance to win yourselves a copy of 'Streetwise', the new video from Factory, and Paul Edwards, Adelbert, C Ashford, Watton; Mark Vyse, Cheltenham; Stephen Burkes, Merthyr; Russell, Southall; Gary Young, Falkirk; Jackie Summers Gill, Elthor; W Yorks; Hilary Noonan, Congleton and Brian Preston, Cumnor, each win a copy of 'Don't Watch That, Watch This, Vol II' from Polygram.

ADVERT for Marks And Spencer's bedlinen? A 'There'll be a few surprises," grinned leader and composer Gilbert Artman who was out to check out the site. And in about the show - leave your preconceptions at home, but bring the binoculars. Who know's, maybe Ken Livingstone will lead them across Westminster Bridge for an assault on Downing Street.

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Further education is an exciting prospect.
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Come to us with your grant cheque or give us details of your financial arrangements and we'll give you a cheque book and cheque card.
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ELISA WAUT: out of focus in a vaseline sheen

Since Elisa Waut and her brother Hans won a record deal in a Dutch "rock rally contest" they've groomed a "charismatic and modernist" sound with new member Chery, and recently released a charming and sophisticated eponymous mini-album which may remind you of Nico or The Marine Girls or Madonna, depending on how unsubtle you are. It hoisted a rave review in Sounds even before I could get the bribe in the post.

Elisa Waut looks like her surname is pronounced - Wow! with a 'tut' at the end. Her favourite film is Death in Venice and she's very soft-spoken. She works for the customs office on the Belgian border. Obviously, the first thing we need to know is what she finds boring.

"Getting up early, having to work and do things you don't want to." Thrilling? "Anything creative. Songwriting, making a dress or a coat, exploring, anything like that." Puzzling? "Music. There's always a difference between the sexes, but you can't generalise."

The record refers to Holland, France, Belgium, Germany, England and Russia. "I've travelled with my mind a lot but not really physically. I want a new world, so I write poetry and express myself. It's easier to write when you're sad than when you're happy; there are more images."

"Oh, don't be sad. Instead, give me an answer to the criticisms that you're exploiting your femininity..."

"Oh, it can help, and it is a nice photo on the cover, but I'm not just using it. People can see it as they like, but it doesn't make the music any less special and feeling." What will you do next? "More. It's difficult to combine music and life, we try to... make the best?"

Next time you go through Belgian customs just say, "Hey, Elisa, I really like 'It Should Be You' and 'Green Eyes'," and you'll be OK. The Elisa Waut trio plays its first concerts in Copenhagen soon and, if we're absurdly lucky, could be here before Christmas. More art and style than a vidal Sassoon advert.

Lee Aaron

The Album
Call of the Wild
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KIDS WANNA ROCK (LIVE)*

THE NEW SINGLE ON 7" & 3-TRACK 12"

12" ALSO FEATURES BRYAN ADAMS MEGAMIX*

*PREVIOUSLY UNAVAILABLE
THE PRIMEVALS 'Living In Nought' (Hear Norton) A great thrill. The band sound like their name! A Roth! Here's one for all you punk rockers. The Primeval's debut album sounds pretty good after a few weeks of hard listening.

MEL DODGE & THE VIBES 'Don't Pull That Phone Cord Out Of My Ear' (Tough) Another fine, strong effort from this New York quartet. There's no sound that's quite as harsh as MEL DODGE & THE VIBES, but they're certainly edgy enough to win over a lot of listeners.

TERRY AND GERRY 'Brown Paper Bag (In Tape)' A great little number from the New York quartet. The band sounds like they're from the same era as MEL DODGE & THE VIBES. Their songs are certainly edgy enough to win over a lot of listeners.

CABARET VOLTAIRE 'Drinking Ginestra' (Some Bizarre) Cabaret Voltaire! One of the most influential bands of the New York punk scene. They were certainly edgy enough to win over a lot of listeners.

CABARET VOLTAIRE 'Shadows' (Some Bizarre) Another great number from Cabaret Voltaire. Their sound is certainly edgy enough to win over a lot of listeners.

TARDOIS this week? Wow! The big blue door swings open, and a liquid light show hits the eyes of the Kentish Town flower children, and six strings turn into twelve strings a-singing. Echoes of Bob Dylan, and the sound is as fresh as a daisy.

MICKAN (Corrding Knight) 'Roller Derby' (Roller Derby) A great number from the New York quartet. Their sound is certainly edgy enough to win over a lot of listeners.

THE BEATLES 'Help!' (Parlophone) RARCO 'Don't Touch Me' (BMG) 'Epic' 'Love Me Loaded' (Red River Pop) The Brians and Colin are together again. There are songs that you can't help but sing along to.

MAXI PRIEST 'Dancin' to the Beat of the Century' (Chrysalis) Cheka, baby. Cheka, baby. Cheka, baby.

ANDREW CAINE 'What Kind Of World?' (Epic) SIMON AND GARFUNKEL 'Bridge Over Troubled Water' (Epic) 'TTIP' (Hot Vinyl) The Dennis Brown and the Spearman

Lee Aaron 'Barely Waiting' (EMI) A great number from Lee Aaron. The song is certainly edgy enough to win over a lot of listeners.

LONDON'S ON A CLEAR DAY (Chrysalis) 'Drinking Gasoline' (Some Bizzare) Whither Cabaret Voltaire? Wither Cabaret Voltaire?

TERRY AND GERRY 'Brown Paper Bag (In Tape)' Another great number from the New York quartet. Their sound is certainly edgy enough to win over a lot of listeners.

MAXI PRIEST 'Dancin' Mord' (10) TIPPA IRIE 'Complain Neighbour' (UK Bubbles) CYNTHIA SCHLOSS 'As If I Didn't Know' (Rave) MERCHANT 'Rock It' (Hot Vinyl) The Dennis Brown and the Spearman

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Humphries tells the your local newsagent. regularity and the quick-buck imitations that have cropped him, 'Blinded By The Light' apparently slavering for any Boss now over six years old WITH DAVE Marsh's Hunt (Plexus £6.95) Humphries and Chris Born to read

THE MUSIC BOX CREW: six of the best? skinned dogs. However, she New York is puritan and never gets quite close enough to unravel the chemistry between them and the hidden pressures which were presumably to account for Tom's collapse earlier this year (which occurred too late to be discussed in this book).

BOB MARLEY - THE ILLUSTRATED DISCO/BIOGRAPHY By Observer Station (Omnibus Press £3.95) The compiler of Stevie Wonder's large studio has the processless advantage of being able to research. Tamia Buchanan, a septet of widely differing backgrounds - Record Mercury interviews conducted by

'BOB MARLEY - THE ILLUSTRATED DISCO/BIOGRAPHY' By Hugh Fielder

HUGH FIELDER

THE THOMPSON TWINS - AN ODD COUPLE' by Rose Rouse (Virgin £5.95) FEW BANDS have been lambasted for 'selling out' like the Thompson Twins - that's the price of being supported by the nucleus of the music press when you're struggling. Ms Rouse is puritan and cleverly covers all angles of the band's remarkable transition from bumbling no-hopers to the more puritan elements through to the final

'STEVIE WONDER - THE ILLUSTRATED DISCO/BIOGRAPHY' by Rick Taylor (Omnibus Press £3.95)

HUGH FIELDER

BOXING NEVER

Is cable TV the next big thing? Andy Hurt takes a Born to read

E V E R W A N D E R what it feels like to have won more than half of the total audience. So, with the cable company's studios a Rolling Stone's throw away from the very heart of Biggest Pec Idly Circus, you're less likely to see its output in London than if you happened to be passing, through say, Rheims. Even Togodursung - the Music Box info line may be pretty standard fare, but then list of concert halls makes for supremely entertaining reading. I read it straight through, twice.

The links are presented and interviews conducted by a septet of widely differing backgrounds - Record Mirror (Rumah), local radio (Martin Buchanan), plus part-timer Gary Crowley, then's former Alarm roadie Gaz Top, one-time Diosa nulliparous researcher Simon Potter, late-loving ex-private eye Diana Harris, and the 1979 UK disco-dancing champion and Crackack. I hope you all shouted the appropriate response, kiddo! presenter Julie Brown.

On the occasion of my visit to MB's "large studio the somewhat limited space of which suggests the TV setting, although converted airing cuboard) is in the shape of a prop to be replaced by the Hummnbald and the glamorous gumshoe (not on the one chair, you understand - no expense spared here). To take one shot at inspecting completely at random (yeah, sure), Oz and fi diarise the weather, rain-wise. "If the worst comes to the worst you can borrow my latex dress and my plastic mac" - that's Diana talking, by the way.

Initial record company scepticism about the impact of cable pop is gradually being overcome - McCartney, the Durannies and a particularly co-operative Mick Jagger have chipped in with celebrity links and chats. Gone are the days when a miffed David Bowie belled the Box HQ to complains about the conspicuous absence of Thin White Duke product on the station, which reaches the Zegy chisel in Switzerland. It was pointed out by B's record label had failed to provide a topic, a situation that was miraculously resolved within ten minutes at the cost of a phone call, a bike arriving with the VHS promo.

Other VIP viewers (6 reliably informed) include royal tines in Spain, Saudi Arabia and Monaco, none of which, interesting enough, receive "official transmissions, "king's say."

So, how do you get to watch Music Box? Either you move to an area with an existing cable network, or you keep your fingers crossed that some enterprising local entrepreneurs see fit to wag a few bob on laying cable in your area, which may have been less attractive for government's about-face on the matter of granting tax concessions to the cable TV. If you happen to live in Westminster, Coventry or Carlisle, then there's no looking for a satellite dish in your back garden and picking up Music Box direct - but that's a matter for you and your overtur to consider. For the time being, Music Box seem to be concentrating on consolidating their position in Europe, and possibly extending their service to Spain and Italy. Still, even if you are unable to catch Music Box, you can always watch Bullseye!
Ah! How time flies in the world of pop. Stephen 'Tin Tin' Duffy dusts off his Sparks fan club card and confronts Ron and Russ Mael. Andy Hurt takes notes, spots the changes and discovers this town ain't big enough for all of them.

MY TALE begins one day in the summer of 1974, the setting platform two, Beckenham Junction station. My two heroes de-train in my very presence. A Beater/Beans/Spectator thought bubble materialises above my embarrassingly hirsute bonce. "Gosh! Cripes! Lummel!" As I caught the Mael's by the buffers, I thrust a Roy Wood single under their nostrils. "Sign here, lads, and this anecdote buffers, I thrust a Roy Wood single under their nostrils. "Sign here, lads, and this anecdote..."

...Meanwhile in Birmingham, a gaunt youth by the name of Duffy was coming to terms with adolescence and Sparks. Little did young Stephen realise that a mere 11 years later he would come face to face with his idols. Had he known, he would probably have exclaimed "Cripes! Lumme!" As I caught the Maels by the buffers, I thrust a Roy Wood single under their nostrils. "Sign here, lads, and this anecdote buffers, I thrust a Roy Wood single under their nostrils. "Sign here, lads, and this anecdote..."

...Miss Steele, and then he died. It was real sad, his personal life. He'd met us when we were at the equalisation of Steve's new Swedish TV show as him, and he thought we'd be right for a part. We arranged the finance, and then he died. It was real sad, because it would have been his last film, and we would have been paying the art movie theatres throughout the world for eternity. He'd met us when we were on the same equalisation of Steve's new Swedish TV show as him, and he thought we'd be right for a part. We arranged the finance, and then he died. It was real sad, because it would have been his last film, and we would have been paying the art movie theatres throughout the world for eternity.

...“Not at all,” moans Russell. “In a lot of the major cities in America there are no crowds. People are watching the TV. It’s not so orderly.”

..."What's that like?" ponders Duffy. "It really is "up your mind," advises the legendary figure. "We were used to sun - we kinda got used to back home and really..."

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...“What ambitions do you still have?”

...“What ambitions do you still have?”

...“What ambitions do you still have?”
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RECORDS/CASSETTES/MUSIC VIDEOS FOLK/CLASSICAL/COUNTRY/POP/PUNK EASY LISTENING

HEADS, HANDS AND FEET: no reunion threat just yet

BRIAN JONES of Abneyphylth, Dylot, asks: "Can you shed any light on a band I saw at the Marquee, called Heads, Hands and Feet, who appeared fairly late on at Abneyphylth University at the time? They wore a six-piece outfit featuring Tony Collot (vocals), Chris Hodges (bass and vocals), Albert Lee (guitar and vocals), Mike O'Neill (keyboards and vocals), Pete Pekers (perception and vocals.) They had an album titled 'Heads, Hands And Feet' in 1971, on Island (catalogue number, WIP 6319). I can't tell you anything more about the other four players. (Though I hereby throw it out in the air: was 'Heads, Hands And Feet' the subject of speculation. Matthew Parker and Jan Poulsen both think it may have had the same generic title."

A couple of our correspondents suggest that mention should be made of a single which Peter Perrett took a producer's role - 'I'll Remember You'/"My Friends Are Dead' by Wasted Youth, which included the lyric to 'Baby's Got To Pay' on the side, and not 'Baby's Got To Play' as it was printed. The picture sleeve, "You've Got To Play" (or 'You Got To Play') on the record label, and not 'When You've Got To Play' as it was printed. The "Trouble In The World's sleeve featured a Fin Costello drawing of the band very similar to that used later for the sleeve of the 'Remains' album, and obviously from the same session. Jan Poulsen points out that the promo version of the single had a slightly different sleeve, featuring the four members of the band sitting around a table with a tin vase on it, and the pic sessions of their second single, 'Planet' which was released in the spring of 1981; it seems that they lived up to their name, however, and disappeared again pretty quickly. Hugh Ogley of Plymouth thinks it may have had the same generic title. John Perry was in Johnny Thunders' band for a while before forming his own, and not Matt and Pete of the Punk generation. I can't tell you anything more about the other four players. Just to say that Peter Perrett, since the Only Ones, has only ever appeared with Thunders at the Marquee, in August 84."

The 1973 Atlantic album sired two singles, neither one selling in any quantity. The 1974 Atlantic album aired two singles, neither one selling in any quantity.
THE NEW SINGLE

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b/w the classic

LIPSTICK & LEATHER

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THE PLAYN JAYN 'Five Good Evils' (ABC ABCPL) 5/5

WHO DO they think they are, the Jayn? Sixties West Coast collections in one hand, the Kinks intoned; a fondness for Small Faces harmonies coupled with psychobilly and a catastrophic fascination for strange young ladies and grooves. Beneath it all, there's the suspicion of a beat fluffer that only The Action matched it.

It sounds a healthy mixture, and live the men emit a layered guitar sound, dropping to dense over their public that the pyrotechnics they force their voices to execute don't seem impressive, don't sound unpleasing. On cold, hard plastic things shape up a little differently.

I Love You Like I Love Myself is a well-chosen opener. Peaking lead guitar allows Mike Jones (one of two vocalists) to familiarise with 'The Thing From The Other Side', which tries and fails to haunt effectively from a place. Doris Stitches is familiar with 'Fuzztone', bringing whimsical harmonica trotting into an eddy of rural midsummer madness, while voices carried intricately in a 'Bad Bed Girl' (CRB 1100) is a stain of the bunch, mainly exceptional. On 'Ain't I A Man' at 17 Willie John was capable of baring out a definitive 'Feelin' You Love So Bad'. 'Girls And Soul' (CRB 1998) provokes to the world that this man was capable of no mistake, approaching the vocal purity of Jackie Wilson but with a far higher standard of musicality. Again, for his conception of new and early death (under dreadful circumstances), Willie found time to record the superb original of 'Feier' and several other gems to leave you gaping and gawping in wide-eyed admiration.

Earl Bostic played sax, Bill Doggett the organ, but sax features prominently on 'Gin and Dogg' (CRB 1994), in the person of Clifford Scott. Being a self-confessed anti-jazz reactionary, I tend to plump for Doggett in 'Blows A Fuse' (CRB 1991) as well, but 'I Love You' and 'Blows A Fuse' (CRB 1991) don't get the same plaudits from many. The Wine In The Gravy'.

This last point is obviously true, for the Jayn's 'Bad Bed Girl' (CRB 1998) is better material, from the point of view of Clifford Scott. Doggett's sombre/smoother instrumental style also benefits from slight rapping instrumental stuff, 'Rock Mr Blues' (CRB 1999) is too stiff, stiff.

What a difference a couple of years made? Little Esther grew up to be big Esther Phillips, she's the warbling beauty of '70s disco. 'I Dig My Own Grave' (CRB 1998) is her epitaph of rock 'n roll into this modular unhappiness. The Beatrises rose baron and void of musicality as possible without actually self-immolating into a ground tent. Woman on a new course, her halcyon sophisticated garage funk of the 'Rat's Nest Bar' EP, 'Age Of D'Or' is still a delivered talking point in baronial realities and realised many more others. Here, it makes you all existential inside, shocks.

DENNIS BROWN 'Slow Down' (Greensleeves GREL 80) 5/5

Riding on his apprenticeship with Coxone Dodd at Studio One, Dennis Brown had found his own voice while working with the Joe Gibbs stable, and onwards out into the international arena, the singer's fortunes of Dennis Brown have been punctuated by periods of standing stock still. 'Slow Down' isn't one of those moments but, as the title inadvertently implies, it does find the singer skanking off at an old spot.

That Dennis should return to a pummelling band of roots reggae after his more sedate stint with Working Title on 'The Promised Land' failed to realise the global success of 'Money In My Pocket' seems inevitável. 'Slow Down' obviously isn't the singer's first album since his ADM sponsored and detailed scores on the UK charts - collections of singles EPs have materialised in the specialist ranks from time to time. The lesson of this non-stop recording is that the melodica mania is still very much in demand in skankland.

Even set aside the overall tenor of 'Slow Down's blend of 'exile' and lover's material harks back to the days when reggae's demise was taciturn and somewhat deserved, an age before Black Uhuru kicked the lock off 1981 but in the current high-volume decade, Dennis Brown was held to yesterday in a clear but insistent '3rd Love'.

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JACK BARRON

CHRIS ROBERTS

CHRIS ROBERTS

JOHNNY WALLER
NIKKI SUDDEN AND DAVE KUSWORTH

‘Robespierre’s Velvet Basement’
(Granada GLALP 012)**

The BOYS with faraway eyes; or, in 1985, there are precious few boys with a couple of guitars and a drummer or two who have an audience like this back up them.

This is the second classic Sudden/Kusworth album and, like last year’s ‘Jacquelines’, there’s a preference for songs drenched in tingling, ringing, properly acoustic guitars. But the overall sound has been fleshed out and, with many subtleties, it still looks fresh.

Beginning and ending on the 14th of February, namely by Sudden’s mellow and husky tones and Kusworth’s reddish, ghostly tremor, it all positively drips with melancholy sentiment. Starting with a faint whisper when affectionately woven through a lilting, open-ended vignette like ‘Three and a Half Stars’, the Upstarts’ Two Million River Ends’ and ‘Son Of A French Nobleman’. There’s a dream or two who have an avalanche like this to back up THE BOYS with faraway eyes; or, in 1985, there are.

Whoever has anything of (for instance) ‘Where The Dreams’ are the most trust in no one/Believe in this band have anything rather good, if that counts.

Well, actually yes. They are deliberate misspelling die out.


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MORE THAN 40 YEARS on, the Circus in Soho – and plenty more besides. Sound quality isn’t exactly marvellous but in this case that’s largely irrelevant. What does come across is a powerful, doomy sound, and which is remembered with some affection by these reviewers.

DAVE EDDINGTON

MICHAEL CRETU

‘The Invisible Man’
(Virgin V23543)

A tough dance demands the buffaloes! Michael Cretu as a name means nothing to me, but this immaculate glossy album proves why the German public rate him as high as Bona Berra! Walking those Euro disco rhythms of Kraftwerk and Simple Minds to smooth amalgamation, this is a well-balanced beers, Creta shows the same, universal, uncompromising approach as a styli HOIR artist to be admired.

Sometimes the cracks between the lines begin to show, the grand alliance of romance and music is torn apart and you’re left with a ghastly face on the current single, ‘Silver Water’ of Jean-Michel Jarre, Howard Jones. But Cretu’s love of both modern electronics and the melodic mission, instead of music means he also min a rich, dreamy, tale of heavy sentimentality. ‘Your Hair Will’ is the title track and the title track are irresistible slices of walking mother by the meadows telled by Elton John and Billy Joel. The strings in Cretu’s music may all be synthetic, but the motivating emotion pumping through the ‘Invisible Man’ is genuine. A take a look.

JOHNNY WALLER

VARIOUS ARTISTS

‘Obscure Independent Classics: Volume I’
(Cordelia ERICAT 003)**

SURPRISINGLY, DESPITE its omenous title, ‘Obscure Independent Classics’ boasts a quite formidable genius quota, making it very nearly an essential. This is mainly due to the bewildering talents of all the Kamikaze Sex Pilots b) and the Disco Zombies, both of whom ooe (or rather oozed) the Zombies being no more)

sentiment to these ears. Are there any album from this

plane of yore. Eat your hearts out, Fusarios. These brain damage merchants of this package, though, have to be Magic Mushroom Band who managed to worm their way through territory now ruled by Hawkwells and claim it for their own. How’s about an album from this crazy, Psycho? rot no sure about Palace Of Light, though, only crag of small settlement to those ears.

DAVE AND Nikki regret mistselling their bottle of Vesone

ravelers (all of whom are male and either architects, stockbrokers or – for some strange reason – post office workers) huddle around in groups of three or four, taking turns to recite a running commentary, ‘I picked you up on the label’.

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THE TOILING MIDGETS
'Deadbeats'
(Thermidor T-18 import) ****

The Toiling Midgets drew an erratic and splodgy line direct from the hard rock end of 70s punk towards the sludgy, consuming and unrelenting punk of Discharge and Venom in the same squalid muckets. Their second, posthumous, LP canvasses three years of output and comes up with some impressive goods. There is a surprising lull - 'Doll House' and 'Incendiary' rock on like they often neglected to do live - while other tracks are heavily drenched in dung, invoking the startlingly sordid and tender 'Presludes'. As an extra bonus, there is a raging version of The Stooges' classic 'She's Fun'.

THE BLACKOUTS
'Lost Souls Club'
(Wax Trax WAX006 import) ****

'Naked Raygun, with the Butthole Surfers, derived noise, Naked Raygun expanded hardcore/punk as purveyors of an 'throb throb'...'

Comparatively, they are witnessing the Commerce, they exude a drenching derision of 'Only In America' to the scatty 'Libido' and the thrashy 'Surf America' to the scatty 'Libido'

HMS008)***** (Homestead

'Live Skull' (Massive FAT 1 import)*****

'Live Skull' (Massive FAT 1 import)*****

A fine welding of speed-metal and thrash-punk. As the lineage becomes more convoluted, there are guitar-based instrumental interludes. The addition of over-top of some of wild man Ricky Williams vocals joins to create a series of gainer-based instrumentals. The addition of over-top of some of wild man Ricky Williams vocals joins to create a series of gainer-based instrumentals. The addition of...
WHEN TOPPER HEADON was sacked by The Clash, a sour final chapter began. It ended six months later with the sacking of Mick Jones and by September The Clash were dead. Their last real single was 'Rock The Casbah' which featured Topper playing all instruments - he'd also written the track.

"I was talking to CBS, and every month they get a call from The Clash saying they're going into the studio to do another single the next week - but they never get around to it." Topper's own solo single, originally intended as a one-off thing of advertisement to say that Topper Headon is back in action and, more pointedly, off the junk. He was, in fact, the healidest looking person I'd seen all week, and well up for talking about his tap-dancing lessons, learning to drive hobbies to fill the gaps where the smack used to be - and his new band featuring Neil Hubbard, Mickey Gallagher and James Eiler.

"The idea at first was that I was going to play with a lot of different people and just keep my name on the bass drum - like Cov Powell or Carmine Appice," he explains. But Phonogram liked the two other instrumental tracks he gave them - 'Du Cane Road' and 'Hope For Donna', now seeing active service in the clubs - and by the time we met at Wessex Studios, he'd already finished his LP. He's called it 'Waking Up', and when you see song titles like 'Monkey On My Back' or 'Just Another Hit', the only way you can do it. "I've always liked soul and contemporary. The Clash hit thing is the energy they hope to recreate on stage. "There's no toughness or political overtones," he says. "I've always liked soul and the Sixties and brass, and I'm just trying to make it more contemporary. The Clash hit thing was when we were playing things like 'Magnificent Seven' and 'Lightning Strikes' and 'Spanish Bombs' - this isn't very far removed from that real."

"The only thing we're not sure of yet is the vocalist. I'm definitely singing two tracks on the album on my own. I haven't got a great voice, but the way I see it, I can sing it. I'm a fair enough singer, I'm not an international sensation, but I can't sing her songs." Before he'll have his photo taken, he goes inside for a shave. George Michael might be able to get away with two days growth, but not Topper. George Michael might like Chaka Khan, but Topper is as confused as anybody.

"It's a long story ... basically, Bernie Rhodes managed the group and after a couple of years we found out we were a quarter of a million pounds in debt to the record company. He had more money than the four of us put together and it went on and on, and it cost us 25 grand to get rid of him. Then we recorded 'London Calling' and were dead. We were in the black and paying our own way. And then Joe left and said if Bernie was the manager again. But that was the first weird thing that happened. Then we were supposed to rehearse for a British and American tour. Joe disappeared and said he'd only come back if I was thrown out. We found out later that Bernie had known all along that Joe was in Paris, and they knew that's what they'd said get rid of Topper. Paul and Mick wouldn't say no. But Joe proved that we couldn't tour without him, so I had to go. I notice Mick gets a thank you on your single."

"Yeah, he was the only one who stuck up for me - trying to make sure I was treated fairly. When he was sacked we worked together for a while, but he wanted to play synths and I'm doing the exact opposite. But Mick's a very sincere guy. As for the other two ... Paul hasn't got a thought in his head anyway, he just goes along with what's easiest. But Joe was good to us, he was there for me. Joe was so down, and he's made it look really difficult."

"People keep asking me if I'm going to be leading my own band on tour as part of the campaign, but I think the only way that I can is that I'll tour with Pete Townsend and Eric Clapton and people like that who are able to get off it all because we had a lot of money and we could afford to go to those clinics for treatment - that's the only way you can do it. Three weeks of electro-acupuncture (similar to the treatment), and Topper was back in action straight away.

"It's all gone really well, so there haven't been any stumbling blocks. But if 'Drumming Man' hadn't been taken by a record company, who knows?"

WHILE DRUMMING Man, isn't the sort of thing that springs immediately to mind when you think of an ex-Clash project. Mike Smin on Radio One remarked that it sounded like something the Young Generation used to dance to on TV, the connection with Gene Krupa who made the song famous in the Forties is more understandable.

"He went through the same problems as I did. He was a really well-known drummer, then he got busted for heroin, and in those days that was really terrible. He got brushed aside for two or three years, then he got his own band and made a comeback, so I relate to him in a way. Plus the fact that he was the first real showman on the drums - he was playing real simple stuff, but he made it look really difficult.

On the break-up of The Clash, 'Topper' is as confused as anybody."

"He's called it 'Waking Up', and when you see song titles like 'Monkey On My Back' or 'Just Another Hit', the only way you can do it. "I've always liked soul and contemporary. The Clash hit thing was when we were playing things like 'Magnificent Seven' and 'Lightning Strikes' and 'Spanish Bombs' - this isn't very far removed from that real."

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"Because I had such a bad reputation, I've now got to go completely the other way - I've got to be totally together, on time for every meeting. That's what I don't understand about Pete Townsend. He comes on TV talking about the dangers of heroin, and he looks dreadful! - he hasn't shaved, his hair's all lanky. But Pete was really great to me."

"That's like another incentive. I've got a lot to prove, to my parents and a lot of friends who believe in me and tried to help me. And I want to do it for myself - I reached near enough as high as you could go with The Clash and I got booted out because I was too high. This time I want to bow out on my own terms."
Gotta get this whole show out into deep space before the excitement factor blows every circuit breaker on the planet.

Can Captain Olympia rescue the British musical instrument industry from the doldrums? or will the latest attempt to go public be just another flash in the pan? The exhibitors are certainly doing their bit. Those who can afford the space and cope with the petty politics, that is, to find out just what is happening at the British Music Fair this week, read on... for 20 pages!
AKAI
In KEEPING with their recent track record at other trade shows, AKAI will be positively overflowing with new gear and their press release reads like a sales manual. In their Micro Studio System range it will be possible to see the ME06D MIDI Digital Delay on which AKAI's new effect circuitry has been designed. It can be level adjusted remotely and will cost £299.

JOHN HORNBY
AKAI are currently developing the ME06D MIDI Digital Delay and are planning to show a new range of MIDI-related products including a new line of digital effects processors. They will also be showing a new range of MIDI digital delay.

AKAI ME06D MIDI DIGITAL DELAY

The British Music Fair
AKAI ME06D MIDI DIGITAL DELAY

The British Music Fair opens at London's Olympia 2 complex this week, and in a burst of unashamed self-promotion, the organisers have actually decided to let the public in on three of its six days.

This audacious move means that you, dear Sounds readers, have an unprecedented opportunity to get next to a hallowed lot of hi-fi, mid- and lo-tech musical gear and catch a bunch of demos 'n' gigs, all for less than the price of a West End movie ticket.

We're celebrating the event with a feature of mega proportions: 30 pages of news and reviews, not to mention an amazing free competition with £2,500 worth of prizes! We're at the show too, so come and say 'hi' and find us out on stand 103, level 1, why don't you?

Firstly, however, we offer you our invaluable guide to the hottest hardware, compiled by JULIAN COLBEC and edited by TONY MIDDLETON - 'Musicland' that puts the ums into basses.

A three page guide to exhibitors

AKAI ME06D MIDI DIGITAL DELAY

Public Days at the BMF are Friday - Sunday, August 2 - 4. Opening times are 10am - 7pm, Fri - Sat, and 10am - 5pm Sun. Admission is £3 adults, £1.50 under 14, with £1 discount to MU members.

The British Music Fair

AKAI ME06D MIDI DIGITAL DELAY

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This audacious move means that you, dear Sounds readers, have an unprecedented opportunity to get next to a hallowed lot of hi-fi, mid- and lo-tech musical gear and catch a bunch of demos 'n' gigs, all for less than the price of a West End movie ticket.

We're celebrating the event with a feature of mega proportions: 30 pages of news and reviews, not to mention an amazing free competition with £2,500 worth of prizes! We're at the show too, so come and say 'hi' and find us out on stand 103, level 1, why don't you?

Firstly, however, we offer you our invaluable guide to the hottest hardware, compiled by JULIAN COLBEC and edited by TONY MIDDLETON - 'Musicland' that puts the ums into basses.

A three page guide to exhibitors

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Public Days at the BMF are Friday - Sunday, August 2 - 4. Opening times are 10am - 7pm, Fri - Sat, and 10am - 5pm Sun. Admission is £3 adults, £1.50 under 14, with £1 discount to MU members.

The British Music Fair

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On the bass front, JHS have commanded bass specialist Tony Muschamp, who hails as a number of signal models that they import to encompass the entire range of new arrivals from Island Records. Few details have been released concerning Kang units, but it was expected sometime ago that a new touch sensitive keyboard would be with us by the summer. Their stand is accordingly set to be a real show stopper on Paul Brooks will be demonstrating and discussing his work, along with famed arrangers, Gordon Giltrap. Both will play an hour long concert on the stand on Friday, Saturday, and Sunday.

From Vox came a new range of well supported amps, the Concert Valve Combo. The Vox Concert 501 uses a single Fane designed 80 watt speaker, and the Concert 120 two inch heaven. Both amps feature two channels with independent EG, reverb, direct outputs, and effects send and return jacks. The innovative Takamine guitars, as used by Ry Cooder, will be featured strongly. New models include those with pickup cut-ins built into the frets!

On display will be Roland's latest, the GR-700, the new MIDI piano EP-50, and the new Bass Synth GT-77B. The guitar itself resembles the angler GI-767, and the floor unit corresponds to the JX-8P, even accepting JX-8P cartridges.

In a smaller adjoining room, demoing Dave Kenney will be demonstrating products in Roland's recently expanded range of studio-based equipment. Not only are there Roland and the Concert 502 two such units, but it was expected some time ago that a new touch sensitive keyboard would be with us by the summer. Their stand is accordingly set to be a real show stopper.

As well as new Roland Contemporary Keyboards like the HP-1600 and the HS-60 Home System, many new Boss items will take on the spotlight, including the DP-2 delay pedal, the DB-11 metronome (available in all kinds of snazzy colours) and a new tuner whose range can even encompass an 88-note piano. Hopefully the PAD-7 Octopads will be shown, as will the latest MIDI multi effect processor, the JH-70. The Pa6000 would be with us by the end of the year, with products from Korg, Ovation, Vox, Takamine and Vantage to name but a few.

Further details about the 12 track studio program will be revealed including a MIDI Digital Delay and Multi-Track recording program which will be demonstrated on the Rosetti stand. The DK-70 can be programmed for use with the CMK-49 keyboard and Commodore. But it's not all soft going on the SEIL stand; The DK-70 can be programmed for use with the CMK-49 keyboard and Commodore. But it's not all soft going on the SEIL stand; the realms of pitch to MIDI, Rosei looks like a fun stand to visit.

On the bass front, JHS have commanded bass specialist Tony Muschamp, who hails as a number of signal models that they import to encompass the entire range of new arrivals from Island Records. Few details have been released concerning Kang units, but it was expected sometime ago that a new touch sensitive keyboard would be with us by the summer. Their stand is accordingly set to be a real show stopper. Proving a hit last year, will be Roland's new primordial & positive feedback unit, named the Pitch Rider, will be one of the most sought after devices for bass guitarists. Roland will be demonstrating this tool, and will be on the Rosetti stand.

Conversion of the signal from any instrument via microphone into MIDI controllable data with a real bonus to all wind instrument players, guitarists even, and vocalists.

ROSETTI

The long awaited pitch-to-MIDI unit, named the Pitch Rider, will be one of the most sought after devices for bass guitarists. Roland will be demonstrating this tool, and will be on the Rosetti stand.

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Conversion of the signal from any instrument via microphone into MIDI controllable data with a real bonus to all wind instrument players, guitarists even, and vocalists.
Cymbals, the Sabian AA congas and bongos. Drums will be a range of covering. Complementing the Sonor showing off new lines like the Power Tower keyboard, and with RS-232 interfaces, than a hard sell. Entertaining visitors rather than a hard sell.

Summerfield Celebrating their 22nd year as exclusive distributors of Ilanez guitars in the UK, Summerfield will have many new models on show this year including, yes, another Headless Bass.

Summerfield will be showing new items from Tama also, with both acoustic and electric models as favourably embodied by the lads of Billy Cobham, Simon Phillips, Brit Bradford and the rest of the techno flash gang. Tama have recently edged into keyboard land, producing the Power Tower keyboard stands. These will be featured products from the stand.

Finally Summerfield will be displaying the latest offering from Zen-On Quartz Products, whose microphones have been well received since the introduction a few years ago. This year's sensation still remains the Zen-On Metrika, dubbed the "miniature miracle".

Sycopacifee see feature on right.

Yamaha-Keble Yamaha have chosen the BMF to launch what could become probably the saleman's dream for the late 1980's. Known as the DS99, Priced at £999, this new FM keyboard will certainly be one of the talking points of the show. A full review is contained in this issue. Only marginally less newsworthy is the RX5, the latest PCM digital drum machine, selling for £249. The focal point of Yamaha's stand will be the Sound Room Area, where two stages will be created with the latest keyboard-hi-tech, and guitar, drum, and backline products. Not only will Dave Brisolow be on display, but he will be joined by Dave Mettacks, Mickey Barker, and Jon Etheridge, and. most interestingly, Dr. John Chowning of the man who invented FM Tone Generation.

Not to be missed will be the Chowning-Bristow "discussion on FM", which will take place in the Apex Suite adjoining Olympia at 9pm on Sunday 4th August, and their lecture with music at 8.30pm on the same day.

But Yamaha are not solely on FM and the "X" series. On display will be a range of tuned percussion, situated alongside the well-established drum range and 5900, 8000, and 9900 Series, as well as a prototype of the new MIDI Piano CFX61, new software for the CSX1, and the CSX5.

Yamaha Rev7 Digital Reverbistor.

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Sonic Therapies

Hi-tech music merchants Syco are innovative, big, successful, misunderstood, envied and feared. They've even kicked the arse of the British instrument industry so badly needs. Julian Colbeck probes the people and the products behind the organisation of the Eighties.

Hearn the Mirage yet? No? Well put this paper down, straddle your way over to the Pacifica stand, be amazed, then park your bums somewhere, have a cup of coffee and come back to me.

Pretty neat eh? Clean and smooth though it is, the Mirage's journey to the BMF has been somewhat bumpier (though in these days when politics take up far more of the industry's time than products, this is par for the course), and indeed a new company has had to be formed in order to house this said Mirage through these Olympic turns at all. The Mirage, like many a US miracle keyboard these days, was "found" by the music industry's version of Fortnum & Mason, Syco. (Only marginally less newsworthy is the RX5, the latest PCM digital drum machine, selling for £249. The focal point of Yamaha's stand will be the Sound Room Area, where two stages will be created with the latest keyboard-hi-tech, and guitar, drum, and backline products. Not only will Dave Brisolow be on display, but he will be joined by Dave Mettacks, Mickey Barker, and Jon Etheridge, and, most interestingly, Dr. John Chowning of the man who invented FM Tone Generation. Not to be missed will be the Chowning-Bristow "discussion on FM", which will take place in the Apex Suite adjoining Olympia at 9pm on Sunday 4th August, and their lecture with music at 8.30pm on the same day.

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We review the amazing SDS9 - then give it away! See competition on page 36

SIMMONS SDS 9 ELECTRONIC DRUM KIT £119.99
QOQ VV

In the past couple of years Dave Simmons seems to have evolved in the drum market as the man who can do no wrong, consistently coming up with new ideas and equipment that are seen to be quite a few steps ahead of the competition.

Since the release of the fantastic SDS 800 series with its outstanding digital and analog capabilities, Simmons have released the SDS 9/950 series with its facility to be used as an expandable part of an electronic or acoustic kit. The SDS 9 is the Simmons digital sampling and Ecorom blowing system for the SDS 7 and SDS 9 series designed to blow his own chips with whatever sound he may desire and then clipping them into his electronic system for playing on them.

The flexibility and versatility of Simmons units is a major selling point however sound overwards and trying to keep up with the game is not easy. It was a pleasure now to be able to hold back a few of these new pads is much more solid now isolated from the rim of the drum. Simmons have been able to introduce a digital drum pad (differentiated by a grey spot) which enables the triggering of two different sounds. You have your regular snare sound when you play the pad normally in the centre, or a different sound such as a tam-tam sound by playing the slightly elevated rim of the pad. This enables you both to play in cross stick fashion and also to play the snare and rim sounds together as you would on an acoustic bass drum to give you extra versatility in your playing.

The bass drum pad has also been improved and it is in the area that the beater strikes that more feedback is given, producing a much more natural feel. And, unlike the old pads, only the area the beater strikes is live and triggers the sound.

The three digital chips can now be isolated from the rim of the drum to give you extra versatility in your playing.

Firstly the torn sounds are seen the sense in the competition, picked up off the drum surface whereas the snare and the rim sounds are seen to be the same in the competition. The snare sound is taken off the top of the sound module and you are given an element of the flexibility of the analogue SDS 800 series in that the sound can be altered on a digital level. Whereas the snare and the rim sounds together as well as separate sounds can be programmed in to the unit.

The sounds this unit can produce are enormous, with the use of the tap facility you can connect on a DX7, played either on their own or blended on three interchangeable pads. And with the use of the note assignment facility on the module you can pick a sound for each MIDI channel, but on the SDS 9 you would have to play each separate pad, creating some nice drops in pitch and turning your kit into more of a musical instrument.

One of the SDS 9's most interesting features is that it allows you to change the MIDI link-up capability. With this facility you can connect the SDS 9 up to a MIDI keyboard and trigger the keyboard sounds from your pad. And with the use of the note assignment facility on the module you can pick a different note for each separate pad, creating some nice drops in pitch and turning your kit into more of a musical instrument.

The SDS 9 is an amazing little machine with all the new features that the SDS 9 has to offer. There is also a tap facility to create a second skin effect which, when switched in, changes the sound of your tom to resemble more closely the sound of a double headed drum.

Another amazing little feature found on the SDS 9 is the built-in 'echo' facility which is in fact a digital re-triggering of sounds. That means you can achieve a very fast sound that you play, thus avoiding any delay effects, patterns becoming messier, the echo effect of a snare to the bass drum is especially welcome on the bass drum.

SDS 9: the electronic kit for acoustic drummers
down. Wall worth every penny and an absolutely brilliant piece of equipment! BOSSAN WILCOXING

INPUT TO OUTPUT: PEAVEY SOUND REINFORCEMENT

Peavey is the world's largest and most popular line of high performance sound systems. Peavey microphones, power amplifiers, mixers and speaker systems are used and endorsed by thousands of leading performers who depend upon the finest quality Peavey sound systems.

If your sound is your business (or pleasure), you owe it to yourself to check out Peavey.

PEAVEY ELECTRONICS (U.K.) LTD.

SOUND. August 3 1985 Page 29
SRV 2000

We would like to stimulate your interest in this product.
The product everybody is talking about.
A major breakthrough in technology at a keen price designed for the serious musician.

There are so many features, functions and benefits to this new Roland Digital Reverb that we cannot do justice to the product in this advertisement.

This montage of pictures is designed to give you close-up glimpses of some of the features — after all sometimes pictures speak louder than words.

We want to share this excitement with you. Send now for your SRV info pack.

Roland (UK) Ltd, 983 Great West Road, Brentford, Middx TW8 9DN or phone: 01-568 4578 use the ansaphone after hours or telex 934470 or fax 01-847 1528.
PURE DITS!

SOUNDS brings you the first review of Yamaha’s hot new FM keyboard

YAMAHA DX21: programmable preset FM keyboard £699 OOO YVY

THAT FM has ruled the mid-eighties as the king of synthesis systems is beyond dispute. Equally indisputable is the fact that FM digital synthesis is complex, and confusing to fact that FM digital synthesis systems is beyond eighties as the king of THD VVV

PROGRAMMABLE

YAMAHA DX21: would you believe an updated, programmable preset DX7 for under £700?

The concept is this. Some FM is complex, and confusing to PURE DITS!

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CONTINUED FROM PREVIOUS PAGE

The DX21 is one of the few instruments that they will have to convince guitarists that FM is now available to them. Do yourself a large favour and place your order now.

JULIAN COLBECK
HONDO 'FAME SERIES' H760MR/BR GUITAR £195.00
GGQ VV/1

Despite the current rage for 'superstrat' type guitars (those with humbuckers, advanced trem systems, nut locks etc) there remains a very healthy market for more basic 'straight' copies, especially among beginners, whose pockets don't usually run to the just-over-£200 mark, which is where the 'topped-up' types start from.

Fortunately a few makers have kept faith with less wealthy guitarists, one of the most notable being Hondo, who always seem to be capable of coming up with something that little bit different while still keeping their prices to a minimum. Cue the H760MR/BR from Hondo's new 'Fame series' – another leap forward.

As there can't be a guitarist left who doesn't know what constitutes a Strat or Stratoc style guitar, it hardly seems sensible to duplicate the same catalogue of details all over again, so I just concentrate on the ways in which the Hondo differs from the legion of similar guitars.

Point one (ignoring the slightly non-Strat headstock shape) is the all black hardware – very fashionable at present, and in this instrument's case nicely finished. It all worked well on my sample, from the tremolo bridge with its individually adjustable (but non-'tracked') saddles, to the black nut (which, whether graphite or just black plastic, was well cut and set) to the machine heads.

Actually, the machines are oddities in that they have the legend 'Grover' stamped on them, although their slight lack of oomph suggests that these Grovers may well be from Korea. Still, they look (and feel) sturdy, and, given the choice between no-name 'top-o-matics' and these, I'd take the stiffer turning set any day, on the principle that when they begin to wear in, they'll be about right, rather than hopelessly loose, as machines so often are on budget guitars.

Out of the box, the H760MR feels properly heavy (no balsa wood bodies here, you may note) and balances well. The rosewood fingerboard on the traditional bolt-on neck is slim and markedly on the shallow-side, making it particularly easy for small or speed-obsessed hands to grasp eagerly. My sample was also noticeably well fretted, with fat wires of a good semi-flat profile, just about de rigueur for Strats and their copies these days.

The neck in fact is a bit of a peach, and will surprise a lot of people who are stupid enough still to lock down their roses at Hondo, not-realising the enormous quality leap that the marque has seen over the past few years. I can say this without fear of being accused of bias, because, by the way, because I used to be forever warning against the old Hondo standards several years ago, and can't have been the most popular reviewer at these Leeds-based importers, JHS.

But to their credit, JHS took such critical comments on the chin and, along with what other reviewers said, took notice of them, went out to Korea, and gave the manufacturers a new standard to work to. The line improved almost immediately as a result, since when it's gone on getting better.

In the case of this model that new standard is, if anything, improved upon more. The neck is fast, the action on my sample really good and the sound surprisingly authentic. Compared with even a Tokai, it goes far beyond that it isn't made of进口 stuff, as though the 'feel' is there to stay, with the action (which some mugs seem to think of as a cheap guitar.

The strings ride (virtually frictionless) over brass roller saddles, and the unit not only works well in its ability to bring the strings right back to tunes, but has an extremely good feel, too. In fact the only design point that I'd quibble over is that the individual right hand tuning screws are a bit hard to grasp with damp hands in mid set and.

CONTINUES OVER
A BIT of a hybrid this one, what it seems to be based on is a sort of crossed-over Precision, with shades of some of Ana's more outrageous colour schemes, and a dash of originality in outrageous colour schemes, is a sort of crossbred bass twin pickup system will deliver.

You can also, of course, just have both Jazz type pick-ups working on their own, but there's a weak link here that's crept into the thought processes of whoever designed this system. Using the back pair alone is fine if they're switched in together. But beware if you've only had one half on, because the sound in that case becomes so impossibly thin and tinny that it had me wondering if these may have been some wiring or other pick-up fault in the back transducer. The result of this could be massive amplification if you're not careful, and a few heart-stopping moments till you did, though! Regrettably, notwithstanding all that I've said lately about how much Hondo has improved over the years, this sample model had a major weakness light on switching the effect of which was that if I hit the E string a hefty thwack (part and parcel of slap bass styles, of course), the whole sound would cut-out and I had to jiggle around with the pick-up selector to get the bass working again. To make matters worse, the pick-ups were either poorly height-adjusted or there was some even more complicated internal problem because the A string was vastly dominant over the E. I doubt if a fault like this one would be particularly common; it was almost certainly caused by a loose wire somewhere inside and could have happened during transit to me, but it should be avoided.

Shape up to the future of modern drumming

Mel Gaynor of Simple Minds plays Drummer-Presented's nifty and exclusive design features—selection and the box a very useful degree of sharpness with a lot more attack. Moreover once set with both (as should that to tell three?) pickups operating simultaneously you can make an even greater sound out of it by switching the back pick-up up from one setting to the other. The result of this is to increase the attack and treble still further when the switch is thrown back. Which endows the Hondo with a great deal more range than the usual jazz bass twin pickup system will deliver.

HONDO 'FAME SERIES' H861ZBBW BASS £169

HONDO H861ZBBW: 'Q' tuning depends on whether our sample was representative.
A NOTE FROM YAMAHA’S ADVERTISING TEAM

Yamaha Musical Instruments have so many great products to show you at this year’s British Music Fair, it’s impossible to illustrate them all here! Waste no time, head straight for Stand No. 114 to see and hear Yamaha’s extensive range of quality musical equipment.
THE NEW Simmons SDS9 is more than a match for acoustic kits because it's designed to give everything an acoustic kit has to offer and much more besides. The pads themselves feature a new floating head for authentic feel, matched by microprocessor-read triggering for true dynamic response. The snare alone has two pick-ups and three voice components for accurate reproduction of playing techniques such as cross-sticking and rimshots. The kit features three independent and fully programmable methods of synthesis, while a large memory capacity allows storage of many different kit set-ups. MIDI connections allow triggering of other instruments such as keyboards, to add a new dimension to the sounds directly under the drummer's control.

And our prize SDS9 kit, worth £1,199.99 in its standard version, is further enhanced by the inclusion of over £200 worth of American-manufactured, custom hi-tech hardware, making it a unique prize every drummer will want, but only one drummer will win! And all for the price of a postage stamp!

THREE SDS200 TOM TOM SYSTEMS EACH WORTH £359.99

THE SIMMONS SDS200 is the basic component of the exciting SDS800 Series modular drum systems which enable the player to build a complete electronic kit virtually piece by piece, or simply to add selected electronic components - with the Simmons guarantee of quality - to an existing acoustic set-up.

The SDS200 Tom Tom System comprises a two-channel voice console with

HOW TO ENTER

ON PAGE 29 of this issue, you'll find a review of the new Simmons SDS9 kit by our resident stixman, Adam Ant's drummer Bogdan 'Count' Wiczling. All you have to do, for a chance of being one of our 14 winners in this fabulous competition, is to read the review, then answer the three questions on the coupon on the left. Complete the coupon by adding your name, address and a telephone number if possible, and post to SOUNDS/SIMMONS COMPETITION, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT to arrive no later than first post Monday August 12.

Winner of the SDS9 kit will be the sender of the first correct answer out of the hat on that day. The next three correct answers will win their senders an SDS200 system, and ten runners up will each receive twin packs of Sounds and Simmons limited edition t-shirts. Normal Spotlight competition rules apply.

VISIT SOUNDS AND SIMMONS AT THE BRITISH MUSIC FAIR THIS WEEK!
By REMEMBERAGE, a sophisticated recording system, for example, is not always the bestEO4R.

A standard TD 19 rack module is available from Yamaha, its T1440 recording system, and certainly not for road purposes, for inputs and outputs on channels one and two. An external filter can be taken as a trigger from outside audio sources and processing, or from mics. Some models incorporate MIDI ports, and on the road, being metal clad and fitted with wood quality connections. These components have jack sockets and RCA mini-jacks (the latter presumably to match up to Yamaha's MT44D recording system and certainly not for road purposes) for inputs and outputs on channels one and two. Two external filters can be taken as triggers from outside audio sources and processing, or from mics. Several models incorporate MIDI ports.

The Yamaha GC2020 Compressor/Limiter, one of the most humble demo sounds around, can provide a very professional quality, for example, is not always the best choice for a guitarist. In a domestic setup, a DDL can provide the necessary level of sophistication required for a home recording system. The Yamaha GC2020 Compressor/Limiter, for example, is not always the best choice for a guitarist. In a domestic setup, a DDL can provide the necessary level of sophistication required for a home recording system.

THE DIGITAL DELAY HANDBOOK by Craig Anderton (AMSCO $9.95)

In GOOD hands, a DDL, can do little to detract from your style, or 'years of playing technique on to your performance as a guitarist. In a domestic setup, a DDL can provide the necessary level of sophistication required for a home recording system. The Yamaha GC2020 Compressor/Limiter, one of the most humble demo sounds around, can provide a very professional quality, for example, is not always the best choice for a guitarist. In a domestic setup, a DDL can provide the necessary level of sophistication required for a home recording system.

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Captain Olympia shows his true colours. Gary Cooper snaps him in the act.
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ACCESSIT APHEX EXCITER £79.95 QQQ VVV
FOR SOME years now, the mysteriously titled Aphex Aural Exuberance has been the ‘secret weapon’ employed by many professional studios and record producers whenever they want to ‘enhance’ a sound, making it stand out as something a bit special in the mix. How an Aphex actually achieves this is anybody’s guess. It would seem to achieve this is anybody’s guess. It would seem to

Aphex was switched out again. Dull by comparison when the difference between Aphexed and non-Aphexed Strat was so striking as when the Aphex was switched out again. Dull by comparison when the difference between Aphexed and non-Aphexed Strat was so striking as when the

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OVERWATER DELUXE II MARKED FRETLESS ACTIVE BASS £721 QQQ VV

The THE TIME comes in any man’s life when one particular instrument catches your eye, and from that moment you’re sunk. I have a creeping feeling in my wallet that this has just happened to me with the latest Overwater active bass – the Deluxe Mk II active.

Take the Overwater from its case – the back of that attractively offset body is continued in such a way that you can’t help but feel that it was tailor made. From a pure design point of view the Overwater looks fabulous, but it’s not just a pretty shape without a purpose. The contours have been brilliantly crafted to make the bass one of the most comfortable and sensuous that I’ve played.

The balance too, despite the off set waisted look, is perfect, the DeLuxe Mk II active.

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The balance too, despite the

courted basses, for example, are

formed of five elements of

book-matched quartered maple mahogany with a central
element of a very hard wood called bubinga running through them. Bubinga is, apparently, a form of African rosewood and is immensely stable and strong, endowing the Overwater’s outstandingly slim neck with an unremarkable rigidity and strength. Being

straight-through, the necks are completely without heels, enabling you to reach right up to the ultimate notes on the long scale neck with an ease which, once again, I’ve hardly ever previously encountered.

The Overwater Deluxe bodies are all made of a strong maple, which can be faced with any number of exotic woods including walnut, beak, eucalyptus, rosewood, silky oak, cherry, Ironwood mapie, yap etc.

Mine came with a delicately figured maple top, and the whole bass was finished in one of Chris’ superb finishes – in this instance a glowing sort of ‘toffee with orange’ shade.

At this point I have to reach deep into my bag of absolutes. I have never seen woodworking of a higher quality on any other instrument. Very rarely I’ve found instruments to equal it, but of it’s possible for a bass to be better made and finished I cannot, for the life of me, see how.

Once you’ve got the bass strapped on (Chris uses Schaller’s fine strap locks for absolute safety, everything falls right to hand, it’s fitted with two of Chris’ own coil pick-ups, which are wired through to the latest version of his active powered circuitry, developed in conjunction with fellow New Hampshire resident, Bruce Ken.

The controls – although delivering a fabulously wide range of sounds – are among the easiest to follow and use on stage that you’ll find. There are just four rebates, with the three top ones having a master-volume/fourth position (an ‘attack’ button), a filter (tone) control for the neck pick-up, ditto for the bridge pick-up and, beneath these, a pan pot with a centre detent, which enables you to switch proportionately between the front and back pick-ups.

From these four controls you can get virtually any bass sound that you can imagine, given that you are always graced with a natural woodworking which makes the Overwater one of the rarest pieces of all – those which still manage to sound like real wood musical instruments through all the electronic filtering. You can slap it and get a funk attack that would do justice to any Stateside player, set up an Entwistle –like growl of which would see off his Astatica any day, ruined it low so that the reggae players developed in conjuction with the sales of their feet, go straight to a Bruce Ken’s figure ‘heart of The Sunset’ attacking edge, get a drive which would set U2 on fire – the Overwater’s sound seems almost magically a combination of exceptional versatility and unique personal character.

All this is bad enough if you’re trying to keep the notes safely tucked away in your pocket, but you can set the Overwater to go even further. If you want, adjusting any one of the three top knobs, you can change functions as pre-sets. They run as follows; 1 - Neck filter, 2- Neck pick-upFilter ‘Q’, 3 - Bridge pick-up Filter ‘Q’, 4 - Bridge pick-up Filter ‘G’, 5 - Bridge pick-up gain. Access to these is easy, via the backplate, the removal of which also reveals the single P90 which gives the Overwater its all-mahogany’ powered life per battery.

Hardware is 100 percent Schaller, with their outstanding chroomed bridge, its adjustment including individual string height, intonation and spacing, all easy to handle, simple, sturdy – possibly the best bass bridge of the lot. All I’ll say about the machines is that they’re Schaller’s finest doesn’t that tell you all you need to know? Now we come to the feature that finally crow-barred my cheque book open that Overwater neck.

Now I know sound seems almost magically to descend to individual taste and warping (although the gods alone know what) still like the stats- like lump which Leo stuck on his first Precision and which succeeding generations have struggled to learn to love. Well, forget it and just try one of these.

Overwater’s neck isn’t too shallow, it isn’t too narrow, it’s just perfectly slim, and unbeliberably shallow without losing playability to the far and away the latest bass neck I’ve played. The slightly different feel to the Overwater means that the fingers used to more substantial necks might find this unusual at first but I’ll be a bet with you – however fast you can play now, you’ll be half as fast again on this Overwater’s neck, or I’ll eat my Futurama!

Neal choices from Overwater comprise fretted, unmarked fretless of market fretless. Wherever you got for, be prepared for that amazing neck and the feel of the best Indian Ebony beneath your fingers.

For me, the Overwater is absolutely the best bass I’ve ever played and it’s the one I’m going to buy. I have the feeling that very many other players will feel the same way too when they try what must be one of the world’s ultimate active basses.

GARY COOPER

Overwater Guitars can be contacted at Unit 7A, Haltwhistle Industrial Estate, Haltwhistle, Northumberland.

SOUNDS August 3 1985 Page 41

The Keyboard \n
The new Casio CT-450 is charming up exciting everything:

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V-AMP VA100 BASS COMBO £257.34

ALTHOUGH OFFICIALLY announced some months ago, it's only recently that supplies of the bigger models in V-Amp's revised range have become easily available in the shops. It seems as if the demand for the lower powered V-Amps might have taken manufacturers Deanard by surprise, concentrating their production resources on the smaller models. The question is, now that they're here, how good are the bigger ones? I tested a 100 watt V-Amp bass combo to see.

Visually the V-Amp is a purposeful but very simple affair. The outer plastic-coated metal grille is ornamental only, the obligatory black vinyl V-Amp cover has been replaced by a plain front which holds the mains cable. The front panel houses a fairly modest array of controls but if I found out after seeing how they performed, it appears that Deanard have chosen to keep the cost off this 100 watt bass combo down by limiting it to the basics. Instead, that the amp does its business properly - which has got to be a better way of doing things than covering an amp with flashy-looking gimmicks and failing to get the sound right!

Twin jack inputs (high and low) are followed by large, easy to grip, controls which deliver volume, treble, parametric mid-frequency gain, par frequency select and bass. Two jack sockets feed out for headphones and DI.

Overall, the V-Amp is about as simple a bass combo as you can get, and probably all the better for that, as the money has been well spent on making a tough casing with a proper amount of protection for the speaker, as well as a big enough box to allow for enough movement to handle bass frequencies properly.

This last aspect is obvious from the moment you plug into the V-Amp. It doesn't matter what type of bass you play - a poorly designed bass combo will always reproduce the lowest frequencies poorly. As a result, you get a whole variety of bass guitar sounds ranging from an 'all-feel, no hear' reggae sound, through funky bass effects to the more edgy rock bass tones.

What's more (in keeping with what today's bassists want) it's got a fundamentally clean sound, even when used at quite high power levels. Of course, if you do want to drive it hard and push it to the floor the V-Amp will do so. The VA100 might be quite Spartan with its facilities but it's also very well priced and the money has been spent where it counts - on getting a good sound without unnecessary gimmicks.

For the semi-pro bass player (who really doesn't need a lot of the fancy extras anyway) the V-Amp VA100 is a very sensible buy, combining good output power, a wide tonal range, clean sounding performance and workmanlike build standards at all an affordable price. A bit of a bargain, reckon?

GARY COOPER

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ZILDJIAN BRILLIANTS: brighter by name, brighter by shear.

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It has a touch sensitive keyboard looks fabulously other synths in this price range can boast, and (unusually) is 'bi-

CYMBALS WITH AUGUST 3, 1985

PERFORMING SIEL

SIEL DK80 PROGRAMMABLE POLYSYNTHESIS £999 G0/4 YV

Many of us have a soft spot for Casio, Yamaha or SIEL, and perhaps because of that, the leading synth manufacturer SIEL but the time has come to get rough. SIEL like everyone else in the manufacturing side of the business (Yamaha and Casio excepted), is having a hard time. For them it must be doubly galling since they have certainly come on leaps and bounds since last year, and yet just if they was thinking that they were the premier Division One, both Casio and Yamaha invaded that territory, and quite honestly it's goodnight and goodbye.

So if the DK80 is not in DX21-class, sound wise, what compensatory features are available?

For a start there is a simple-to-use, very effective two channel sequencer. Although there is a 300-note total memory capacity, monophonic and polyphonic sequences can be stored using the two channels to provide a sort of sound-on-sound facility if necessary. The other strong point in the DK80's favour is SIEL's constant involvement with MIDI-computer software. Should you happen to own a Commodore 64 or a Spectrum, then an Editor package is available, through which the many parameters can be visualised and tweaked in a far more immediate and friendly fashion. While editing, a small tab appears, giving you the current value of a particular parameter, and at all times you can hear how you're shaping sound.

For editing or programming, SIEL offer some 40 parameters, which are accessible via digital access control. Divided into voices A and B (for the double sound bill), they allow you to vary basic oscillator waveforms and pitches, set up quite complex envelope shapes with separate envelope generators (six-stage) for both VCF and VCA, and have great fun with a pair of well-equipped LFOs. But one immediately obvious limitation is there being only two VCFs to begin with - one for each of voice A and B. As Korg Poly-800 users will tell you, sometimes this doesn't seem to matter at all, sometimes it's a big pain in the bum. It depends on the patch and it depends on how you're using the patch.

The DK80 can produce some interesting sounds, but few that can be called innovative. At best, courtesy of the six-stage envelopes, you can achieve lengthy swelling sounds, but they're hardly the sort of thing you'll want to use every day.

As for hardware add-ons, there is an Expander 80, which is basically half a DK80 (not bi-tonic) but it clips neatly on to the underside of the DK80 and will add more than £300 worth in terms of expansion that is capable of being added however. It is not intended to be a left-hand control unit - I say that the DK80 and its interface would be ideal for the musically inclined computer user, rather than for the average 'sad computers' muso.

JULIAN COLBECK

12 rhythms  ROM pack with LED melody guide lights

SIEL DK80 Programmable Synthesizer £999

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ROLAND SRV-2000 MIDI DIGITAL REVERB £1,375 QW VV Y/£

Before you throw your hands up in horror and I hope the thought of spending nearly 14 grand scares you on the reverberation unit they, my 105 watt FLA-1200 (not your run of the mill) Roland SRV-2000, won't come cheap. Okay, so you can pick up a Yamaha DX7, around the £1,000 price mark for much you can do with it, and if you want to spend even more, you're into AMX 3400 territory (over £3,000).

Quite why both Roland and Yamaha build their TR-707 are making serious inroads on the pro audio market, I'm not exactly sure, but it has probably got something to do with MIDI.

One of the most appealing aspects of the SRV-2000 is that you can match up incredibly without any real effort with the Roland's most recent low cost digital drum machines will have quite the same mass appeal as its predecessors.

The reverberation unit itself has a 32-channel computer program you can set up, say, program number 0 which is purely constructed as a 'hi-hi-hi-hi' with soft wall coverings - to activate every time you select some number 01 to your Juno-106. As a result there is no procedure for setting up such a situation requiring little time and a clear head - making sure you correctly match MIDI channel numbers etc - but the necessary is clearly explained in the manual, and it does work.

I have been using the new Yamaha DX7i of late (see review) and I have no problems to report. In this particular instance, the program changes neatly, correctly with the DX7i's 32 Performance Memories, so it all works out rather well.

The front panel of this standard 18 inch rackmount unit is a wonder of compact complexity. So complex in fact, that if you know Roland already, you, the operator, can set up your patterns, change parameters in any of the 32 MIDI modes, and set your SRV-2000 up to deal with MIDI.
The high-flying world of wacky pop comes to Tottenham. Mr Spencer joins the Jetset for tea and mini-rolls

The neighbourhood celebrities for tea and mini-rolls to Tottenham. Mr Spencer joins the Jetset. The high-flying world of wacky pop comes company but also a highly eccentric party. We eventually pull up outside a sleek and ultra-modern office-block, the headquarters of The Dance Network, not only The Dance Network. The Jetset, internationally acclaimed as wacky, zany, gloriously tacky, are heaps of fun and only as artificial as you want them to be. Their songs are memorable and sunny and often deal with cuddly domestic scenarios; Melvyn J brilliantly describes these as being "very cheap tableaux and HP Sauce." The Jetset really do exist. They eat, they sleep, and they smother it in sugar. Mmm, "Yeah! Wow! Brilliant."

Paul: "My favourite snack food has to be bananas on toast, when it melts down into the bread and then you smother it in sugar. Mmm, paradise." Do you believe in Jetset myths 100 per cent? Yeah, I do. I'm a massive Jetset fan, a massive one, I mean, if I see something about The Jetset which I haven't got, I'll become completely obsessed about having it, not because I'm in the band but just, wow! Brilliant!" Yeah! Wow! Brilliant.

The whole thing is preposterous, but at the same time yummy beyond belief. I listen as Jetset music fills the room; it's like they want to be everyone from The Monkees to The Banana Splits as well as being a mind-bogglingly great pop group in their own right - which, of course, is exactly what they are. The Jetset bring a smile to people's faces. They are heaps of fun and only as artificial as you want them to be. Their songs are memorable and sunny and often deal with cuddly domestic scenarios; Melvyn J brilliantly describes these as being "very cheap tableaux and HP Sauce." The Jetset really do exist. They eat, they sleep, and they are the biggest pop band in the world. Forget all the others. We are talking Jetset-mania, no exaggeration.

I have seen with my own eyes an authentic Dinky Jetset-mobile sealed inside its plastic container, I have held in my hands both a Jetset Fan Club membership card and a pack of glossy Jetset bubblegum cards, and I have witnessed footage of the band actually miming at their own rehearsals.

Live performances, to say the least, are extremely rare, but they do happen. There are plans for a number of shows later this year. These are reasonably likely to be quite unusual. For example, The Jetset intend, on one of these occasions at least, to arrive at the stadium/pub by helicopter.

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Black? Satanic? Small?
Just what is Ronnie James Dio up to these days? Paul Elliott wrestles with the truth and tries to decipher those secret signs.

Big DRUM sounds, big guitar sounds, no ballads. "That's how Ronnie James Dio, the definitive rampant HM voice, succinctly describes the simplicity of his music.

"We have a lot of melody inherent in the songs, but keyboards are just for shade and colour. If we do anything that smacks of a ballad, like 'The Last In Line', then it's only to lull the listener into a false sense of security... and then the hammer bludgeons down."

And there's plenty of 'hammer' on the new Dio album. His third to date, 'Sacred Heart' is a burst of fierce, unfettered power awaiting imminent release. Spirited stuff, for sure, but in truth not much more than a reworking of Ronnie's former glories, steeped in Seventies tradition, satisfying on a purely gut level but offering little surface evidence of any sizeable growth or development in his songwriting style. The similarities between the age-old 'Man On The Silver Mountain' and the bulk of original Dio compositions, written a decade on, give scant defence against accusations of playing safe. How would such criticisms be met?

"I think that to take the music form and make it something totally different would be wrong. At the time of 'Man On The Silver Mountain', all the accolades were given to Ritchie. I'm sure they thought he sang the song as well - I noticed he never refuted that, by the way. And I think if one looks at this song and those that have been Dio songs, there are differences; musical structures, chord structures. And lyrically I've become more atuned to people, I'm giving them something they can understand a little more easily than 'MOTSM', which is very vague."

"I think I've grown as a writer - within Rainbow, within Sabbath, and especially in Dio you can see how important my part is. Take Ronnie Dio away and they're not such
strong songs anymore." Still on the subject of old and new songs, when you come to work 'Sacred Heart' material into the live set, which of the oldies will have to be cast aside? "I think that we'll probably have shortened versions of a lot of the material. 'Heaven And Hell' won't be as long as it was before."

Do you have plans to continue the grand old metal tradition of making a 'live' album, once these changes are made? "I'd love to, believe it becomes too late to include material such as 'Staggerer' and 'Starruck', or any part of what has been an important area of my past. Don't ever feel cramped, though, by the expectations of your public, who see to demand more of the same with each LP and tour!"

Yeah, I've felt slightly restricted, but I've placed that restriction upon myself. If I set myself as the producer and leader of the band, but they need that. My ego is such that I may be someone else's by doing that kind of personality, and a great personality could get away with it because he is that kind of personality, and a great personality could get away with it because he is that kind of person."

But not, as commitments dictate, until after a forthcoming worldwide tour is completed, one which will stretch coast to coast in Britain ("If you don't go to the hinterlands then you're sold out") by the spring of '86. The tour will be the group's first as a quartet, following the promotion of keyboardist Claudio Schnell to full band member status."

Are you going to be on the stage this time? Dio smiled. "I've not allowed Claude to play a song, just as it was Jimmy's and Bonzo's. It's a magical two days. I equate it with a roll morons that everybody maybe thinks. It was a magical two days."

"I'd like to use some real characters for it. I shoved everybody from Night Ranger, Neal Schon of Journey, Kevin Dubrow of Quiet Riot, Don Dokken, Don Bomer, Robert Halford, Brian Hansted, Dee Snider too."

"And, on the Sunday after the Live Aid concert, Jimmy Page will be playing, and hopefully we'll get Don Jon, Ozzy and Dee Boder too."

"Yeah, I've felt slightly restricted, but I've placed that restriction upon myself. I set myself up as the producer and leader of the band, but they need that. My ego is such that I may be someone else's by doing that kind of personality, and a great personality could get away with it because he is that kind of personality, and a great personality could get away with it because he is that kind of person."

"Okay, we're not the uncaring, insensitive rock 'n' roll morons that everybody maybe thinks. It was a magical two days. I equate it with a roll morons that everybody maybe thinks. It was a magical two days."

"I've prided myself upon caring about other people will construe that to mean that I'm only furthering my own end by saying, 'Yeah, they're terrific!'

"That's why we don't change personnel. We're very happy with each other, and if I'm dissatisfied we'll change, but it won't be because Ronnie feels threatened by the success of Vivian Campbell. I don't feel threatened, I feel that I've accomplished my purpose, which was to make each individual in this band an individual star."

"I'm very proud of Vivian. I was proud at Donington to be able to present a guitar player who had been overlooked as far as I'm concerned, who shall never be overlooked. I was very proud to present the whole band..."

FINALLY, to touch upon what must be one of the most sensitive areas of your public life, what has been your reaction over the years to the publicity you've received portraying you as some sort of 'egomaniac' or, at an extreme, a 'megalomaniac'?

"Oh, and we mustn't forget how small I am."

"That's the way it is."

"I consider myself to be just a run-of-the-mill? A little talent? Despite the fact..."

"Yeah, I've felt slightly restricted, but I've placed that restriction upon myself. I set myself up as the producer and leader of the band, but they need that. My ego is such that I may be someone else's by doing that kind of personality, and a great personality could get away with it because he is that kind of personality, and a great personality could get away with it because he is that kind of person."

"I think that's the way it is."

"Yeah, I've felt slightly restricted, but I've placed that restriction upon myself. If I set myself as the producer and leader of the band, but they need that. My ego is such that I may be someone else's by doing that kind of personality, and a great personality could get away with it because he is that kind of personality, and a great personality could get away with it because he is that kind of person."

"That's the way it is."

"I consider that of great importance. I'm concerned, who shall never be overlooked."

"I was proud at Donington to be able to present a guitar player who had been overlooked as far as I'm concerned, who shall never be overlooked. I was very proud to present the whole band..."

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"That's the way it is."

"I consider myself to be just a run-of-the-mill? A little talent? Despite the fact..."
Check the spark plugs, tighten the clutch, get tuned in to the Deadbeats. Carole Linfield changes gear and drives straight for the nerve ends.

**THE DEADBEATS: car freaks in denim and leather**

**SUZY MAY** is, as her name suggests, a Southern belle. Spawned in Florida's Sunshine State, Suzy is not the sugar and spice, all-American girl her mother would have liked her to be. You see, Suzy is the singer in a rock 'n' roll band... The Deadbeats, to be precise. A raunchy, rockin' band whose trademark is denim 'n' leather 'n' studs, tattoos and too much grease. A band whose trademark is precision. A raunchy, rockin' Suzy is the singer in a band whose trademark is denim 'n' leather 'n' studs, tattoos and too much grease. A band whose trademark is precision. A raunchy, rockin' band

"I come from what Americans call an upper middle-class family, where all the kids on their 16th birthdays get brand new Corvettes. "I didn't have any friends among them, so I became really introverted and turned to music. It was my only ally. It's the classic tale of woe that rock 'n' roll artists come from, with that isolation and loneliness. "Now I'm glad to be different from all that shit." So Suzy buried herself in The Beatles, Gene Vincent, Janis Joplin, James Brown and anyone with soul... Martha Reeves and all those classic women who were in it just for the enjoyment." The artistic result is a sound both modern and authentic. "We use old instruments and amps, valve microphones which give that warmer sound, but we can do any covers, which sets us apart from retrogressive bands." Suzy may be an animal - but not the music, for some reason" - and wraps her voice around both raw rockers and more sensitive soul stirrers. It's a capability which some have likened to the great Chrisissia Hynie. "I don't know why that is, other than we're both American girls singing with British bands. I'm not a great fan of her music, though I like her as a person because, when you think of it, when she came along there weren't any girl vocalists doing that kind of thing." Despite the English location of the band - Suzy's lived in Finsbury Park for the past six years - it's taken the French label New Rose to pick them up.

"The title came from a friend of mine in New York, the guy called Scurvy, explains Suzy over a glass of Virgin Megastore and treats himself to 'On Tar Beach'. "Now I'm glad to be out of the city, the only way to escape is to get up on the roof - tar beach!" Suzy has had her share of rebellion. She spurned her family's ideals and was taken in a real Angel's Finsbury Park for the past six years - it's taken the French label New Rose to pick them up.

"I used to be agoraphobic and was afraid to go out of the house. So far as to be relaxed on stage is coming a long way. I've had anxiety attacks on stage where I've been really close to running off, and sometimes the old nerves creem in. But I think, 'you can't do anything out there and they want to see what I have to give, they don't want to see me all nervous and shaking.'" If our majors have any taste at all, The Deadbeats could be riding your way, anodyly attacks and all. Meanwhile, dig around the import section of your local Virgin Megastore and treat yourself to 'On Tar Beach'. It'll feel good to get the grease back under your nails.
NICK CAVE AND THE BAD SEEDS

Electric Ballroom
TODAY THE blues walked the dog round someone else's black and came back with rubies and nickels. Nickels on the platform and the train (as goes) "wooo!" He must have a great suitecase. Easily associated with clashing black and white, he's not afraid to stand up and be mimicked - hence it's splendidly passé and passive anarcho-goth audience, for from his doils, in a way, bring the routine back into pop music. He roams, he angsts.

NICK CAVE: rilly spaced out

THE ASSOCIATES
Piccadilly St James Club
OH! THOSE first impressions, in many ways the most important to marry the golden operatic voice of Billy Maclean to the fine acoustics of a beautiful central London church. But perhaps as good a prospect as any were both too high and mighty; the omission funeral organ's
discotheque probably welcome, not witness the burial of a vocal height with the week's intangible
reverence. The end of the house was only and preachers of the past, this the
seemed determined to anymore.
DAVID THOMAS AND THE PEDESTRIANS
Bloomsbury Theatre

ENTER STAGE left, alone, a tongue. He talks for 45 minutes monologue in a world where there are no other people, a bizarre story of zombies, musicians, supermarket tramps, and dinosaurs, in (literally) a trashy slovenly and dirty world, and we chuckle along. That was the first time we saw a whole theatre.

It is rumoured that David is not a happy man, rather a frustrated poet cast in rock - not a happy man, rather a soul, and we chuckle along.

wearing little beer bellies

waxing lyrical about his willy

SHIRTLESS.

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SHIRTLESS.
THE RISK
Manchester
STEDMAN & Brother's, who has been confirmed, first
Mother of all the young hopefuls. Why? A
press conference deep into the heart of the city,
madonna is coming to Manchester from the
On the horizon, a group of people, possibly
who is the most unlikely cornermen
in a room of the St Paul's Church, was
to bring with them the young, the
absolutely no idea of how to
as the flyby-night young
hoping to be noticed for
attention amongst a vast
and there were only a deerfoot cover of Del
make up his mind, to
spray their heads
impossible to imagine
communicating with an
background.
Shannon's "Runaway" crushed
the stigma of the term 'local
for all the world like a young
songs exploded in every
exuded from those jittery
nerves were clearly apparent
was enough to drag me to the
intriguing interview in the
'Great singer,' said another.
'Great songs,' someone said.
STEVIE WINWOOD, it has
THE RISK
problem they will have to
view of everything, tuning for
This is a rather mundane
produced a video for these
mean She's finest hour.
Vocalist Karen Mclnulty is
PETE PICTON
her work; Karen Baker, the
singing drummer,
Bass and drums batter out
the gutter, trailing dirt in their
mood. At home in the dank
kangaroo, The Triffids live in
BRED IN the land of the rising
original vision of sing -song
melting pot, James form an
bass. Inches from their noses,
croon the three voices
accompanied by the bass. From
their notes, the
enigmatic, mysterious
get gain attention. They rush the
speed and the band
embarrassed, attempting to
with "Stilton". They
wright with such a display of
optimism.
BLYTH POWER/SPIT LIKE PAINT
London Monkey Club
SPIT LIKE PAINT
London Monkey Club
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END BLIGHT ON

11 OUT of 10 to Roger Holland for his perception and accurate timing of The End. Perhaps God ought to find this guy a job, though - Thundersballs from an Iown. "I've been waiting to see somebody drop hat shit over this blasted crew of pigeon-holing windbags for some time now, and I reckon RH got them summed up at the 5th degree. I believe - yes I was that old! Ten years the case come home - Phat (I've seen the shite) Harding..."

It's about time that somebody gave Roger Holland a big kick up the arse! Hearing the End at the Marquee recently - I was real. We seem to be living in a society where everybody has to be put in a box and labelled. The End don't die down and die between Genesis, Jethro Tull and Weygop Bo Marque as Mr Holland puts it. (What a genuine with Genesis and Jethro Tull, anyway?) The End are The End - playing beautiful melodies with great sensitivity, they're special and have an individuality of their own. And when it comes to slamming the current of the audience - that was just enough for me to put pen to paper. Mr Holland, lacking about the audience is not the current way to write a music review.

Come the day of the revolution, brainless twats like you will be washed out of the face of the earth - so stick that in your pipe and snuff it. - Steve Fryer, Leeds

Randy Beached

I HAVE just finished reading the letter written by the person who called himself/ herself Randy Californian and which appeared in last week's Sounds. I just cannot believe the blarney that man talks at you. As I said before, he his and for him and, as a result, actual to Phonogram. Unlike Morris, I have followed the long winded career of Randy Californian for many years, as I have the right to an opinion. Although I do not know the man personally, apart from a headline and a brief halls following a recent concert in Belfast, there is absolutely no doubt that he is a very fine and creative singer/songwriter. Over the years, many of his songs in a wide variety of styles have given me great deal of pleasure.

I am very worried about a winged insect called the vinyl bloefly. These flies usually appear in July, and may be seen in thousands on warm nights circling above record shops in all parts of this country. The symptoms of attack by vinyl bloeflies are as follows: the records become discoured and if the attack is bad, the record will become riddled with tiny round boreholes - like a bad attack of woodworm.

I AM a record collector with 300 albums and singles, and I am very worried about this winged insect called the vinyl bloefly. It is a great pity that there is no known remedy for it. I am very worried about a winged insect called the vinyl bloefly. I have seen the shite, and I am very worried about a winged insect called the vinyl bloefly. I missed the Enid at the Marquee Club.

Sincerely yours, Robert Jones (no relation)

By the way, I was just thinking about the Enid and their followers' money very unfairly and ungratefully given to them. I think so. My point is that they are below average for a band of their kind. Each one is quite different from the bar.

Bottle merchants

Our price list for the past year is as follows: for an album or single release, time and time again you've said "I've been waiting to see somebody drop hat shit over this blasted crew of pigeon-holing windbags for some time now, and I reckon RH got them summed up at the 5th degree. I believe - yes I was that old! Ten years the case come home - Phat (I've seen the shite) Harding..."

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THE LOOSE, soon to embark on a mini tour, have a "warm-up" gig at the London Alice in Wonderland Club on August 15.

BUDDY CURTIS AND THE GRASSHOPPERS, much admired rock 'n' roll band, have extended their "Rock The Nation" tour until the end of September. The dates confirmed so far are all in London, starting at Camden Warehouse August 3, Marquee 4, Brixton Fringe 9, Islington Palladium 10, Hammersmith Paladium 22, Hammersmith September 7. Kentish Town Galore 20, Hammersmith Mean Fiddler 27, Brixton Fringe 28.

HARD ROAD hit the tarmac again, starting at Hereford Market Tavern August 1, Northampton Old Five Bells 4, Windsor Arts Centre 9, Peterborough Gladehouse Arms 11, Oxford Penny-farthings 17.

GOATS DON'T SHAVE set out on a "Flog The Single" tour to promote their debut 45, entitled 'A Rumour' on Shoestring Records. The dates are Birmingham Peacocks August 1, Dudley J's 14, West Bromwich Coach and Horses 17, Birmingham Barrel Organ September 1.


RUNESTAFF play a few UK dates before their European "Rock The Nation" tour until the end of September. The dates are Birmingham Peacocks August 1, London Shepherds Bush Wellington 5, London Wag Club 8, London Finsbury Park Sir George Robey 14, Cambridge Jesus College Bar 16, Manchester Floodlights Club 17, Brighton Link St Moritz's 18, London Horseshoe Youth Centre 19, London Jackson's Lane Youth Club 24, London Archway Tavern 25, Birmingham Lord St Crackers 27.


RENT PARTY, the jump-jive specialists, have crammed a few more dates into their August schedule, starting at London Kentish Town Forum August 1, Finsbury Park Sir George Robey 18, Oxford Street 100 Club 23.

999 have some August club dates at Scunthorpe Baths Hall 17, Sheffield Leadmill 20, Poole's Krift Keyboard Community Hall 24, Southampton Riverside Club 28.

THEY SAY I HATE MUSIC, speed punk/metal merchants, play a one-off at the London 100 Club July 30.

THE RESTRICTORS, supported by Candlemaker's Summer, play the Durham Fowler's Yard Youth Project, August 9.

PROUD TO PASSION, an Aylesbury based modern rock band, play the Durham Fowler's Yard Youth Project, August 9.

SECRET CORNERS play a handful of gigs, starting at Guernsey Labour Club August 10, Camden Dingwalls 24.

REBEL RADIO play Middleborough Lizenby Club on August 15, with more dates to be announced.

SHY, (above) the Birmingham rock outfit who recently released their debut album 'Braze The Storm' on RCA, are heading off for America's east coast and will be making their last UK appearance for some time at Slough's August 15, with more dates to be announced.

Kensington Ad Lib Club August 20, Camden Dingwalls 25.

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THE 100 CLUB
100 OXFORD STREET, W.1.

Thursday 1st August
THE PRISONERS
THE DAGGERMAN

Tuesday 6th August
F imicale Records Presents
BAND OF OUTSIDERS
LET'S WRECK
MOTHER FIRE OF ICE

Thursday 8th August
The Countdown Mod Festival
THE SCENE
THE KICK
THE ASSISTANTS

Thursday 15th August
ADX (The Adicts)
FOREIGN LEGION

DERBY FOLK FESTIVAL '85
FRIDAY 23rd AND SATURDAY 24th AUGUST '85
The Assembly Rooms, Market Place, Derby

STEELEYE SPAN
The Albion Band
Alan Hull (or Linais Earme)
The Prisoners
Jeff Beck
The Kinks
...and left Carole Linfield to document the chicken and egg saga.

But why bother nicking other people's ideas when MAINFRAME have invented a keyboard bolt-on-brain to do it for you? Andy Hurt wonders if techno-boffins will ever be hip.

SOUNDS - OUT ON WEDNESDAY. A STEAL AT 50P.

Z.Z. TOP
THE KINKS
SCREAMING BLUE MESSIAHS
THE BLASTERS * T. C. MATICS
Belga Concert - Ostend Airport
15th August
Tickets £9.50 from MGP, 61 Queens Road, Brighton, Sussex BN1 3XD.
Telephone: (0273) 204161
Access/Visa Accepted

THE COMMITTEE
Toots & The Maytals
The Highwaymen
The Strawbs
Temporary Name
The Big Business
Debut Album DESOLATION ANGELS Out Soon

NIGHT TURNS - THE OYSTER BAND - STANLEY ACCORDING - BALLY WAKEFIELD - HARROWSON - SIX MIRRORS IN TERROR - Plus Top 40 hit bands. North Quays, Barking, Southend, Clacton and Colchester, etc - Tickets available from all pubs and clubs.

THURSDAY 1 - FRIDAY 2 - SATURDAY 3 AUGUST
Available from 18/0 Tel: 0742 735295

THE PRISONERS
THE BABYSITTERS
THE ASSISTANTS
THE SUNDAY AUDITIONS
THE KICK
THE SCENE
UNLEASHED AT THE ROYAL, GUILDFORD
* THURS. AUGUST 1st
RUSKIN ARMS, EAST HAM
* FRI. AUGUST 2nd

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THE BLASTERS * T.C. MATICS
DE MONTFORT HALL, LEICESTER
TUESDAY 24th SEPTEMBER 7.30 p.m.
Tickets £5.50

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THE HEAVEN'S
The Shout

The Heavens have
couldn't

come

THE CLARENDON HAMMERSMITH
WEDS 14 AUGUST
DEBUT SINGLES FROM NERVE X & ORION
OUT NOW DISTRIBUTED BY BACKS-THE CARTEL
£1.50
PLUS FREE LOST MOMENT SINGLE ON THE DOOR!
For those of you still stuck in Blighty while the world and his uncle are sunning it abroad there's a feast of fun to be had. Those blue beat FBI spys The Untouchables grace the Rock Garden on Wednesday, the same night That Petrol Emotion are in town. The Balham has been stormed by The Pretty Greens and their Joes, the same night Too Many Zooz are getting together and The Storms are storming. For those of you still stuck in Blighty while the world and his uncle are sunning it abroad there's a feast of fun to be had. Those blue beat FBI spys The Untouchables grace the Rock Garden on Wednesday, the same night That Petrol Emotion are in town. The Balham has been stormed by The Pretty Greens and their Joes, the same night Too Many Zooz are getting together and The Storms are storming.
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<tbody>
<tr>
<td>1</td>
<td><strong>DAVE VANIAN</strong></td>
<td>Celebrates his fifth birthday as the</td>
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<td></td>
<td></td>
<td>Damned's album scales the charts</td>
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### UK ALBUMS

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<tr>
<td>1</td>
<td>2 Brothers In Arms</td>
<td>Dare Struts</td>
<td>Vertigo</td>
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<td>2</td>
<td>4 Winds</td>
<td>Yourself Tonight</td>
<td>Eurythmics</td>
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<td>3</td>
<td>Born In the USA</td>
<td>Bruce Springsteen</td>
<td>Capitol</td>
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<td>4</td>
<td>Songs From The Big Chair</td>
<td>Years To Spare</td>
<td>Virgin</td>
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<td>5</td>
<td>Greatest Hits Volume One</td>
<td>Two World In A Day</td>
<td>Virgin</td>
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<td>6</td>
<td>Turtles, Scream, A&amp;M</td>
<td>The River</td>
<td>Atlantic</td>
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<td>7</td>
<td>Journey's Night, A&amp;M</td>
<td>Out Now, Various</td>
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<td>8</td>
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<td>Go West, West, Chrysalis</td>
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<td>Candles And Psyche 85</td>
<td>Scarlet Polka</td>
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<td>The Unforgettable Fire, I</td>
<td>German</td>
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<td>The.Baja</td>
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ALBUMS
10 DISCO PRE RELEASE
LIVE AID
1 I'VE JUST REALISED THIS IS THE DAY OF MY LIFE, Bob Geldof
2 "I'M A KID AGAIN, Careless Youth"
3 WHEN YOU SEE A SHAG NEST, YOU ALWAYS SEE SOME OF THIS GREEN SHAG, Tony Soper
Compiled by Joo Goudem (deserves another)

BIRDWATCH 2
1 IT'S AS IF THOUSANDS OF BIRDS ARE ON TOP OF US, Tony Soper
2 SHOUTS GOING TO LOOK AND THE SHAGS, Tony Soper
3 I LIKE A GOOD SHAG, Shag Enthusiast
4 EVERY STEP I TAKE, I'M PASSING AN ACTIVE NEST OF SHAGS, The Shag Enthusiast
5 PARTICULARLY PLEASED TO SEE ALL THE YOUNG SHAGS FLOWERS FOR THE SHAG, Tony Soper
6 IT MUST LIKE A SHAG TOO, Tony, Shag Enthusiast
7 IT'S GREAT TO BE A SAGGO
8 IT'S SURPRISING HOW FEW TECHNICAL BITES WE'VE BAD TONIGHT, Max Smith

DISCO
1 LOVE COUNTRY, Bob Marley And The Wailers, Daddyl Bed
2 LOVE IT, Peppermint
3 LOVE IT RIGHT, The Beach Boys, Tex, Susie
4 MORE THAN ELEVEN, Peppermint
5 DEMOCRACY, Queen, John McVie
6 EVERYTHING I DO, Orchestral Manoeuvres In The Dark, Virgin

INDIE SINGLES
1 THE GAMBOL, spaghetti, Factory
2 YOU HAD ME AT HI, The Hives, Capitol

INDIE ALBUMS
1 NIGHT OF A THOUSAND CANDLES, The Man They Couldn't Hang, Rough Trade
2 BAPTISTE, Brandon Rhone, Factory
3 MEAT IS MEAT, The Smiths, Rough Trade
4 SMELL OF FEMALE, Cramps, Big Beat
5 FODDER, Red, Rough Trade

LIVE AID
1 I'VE JUST REALISED THIS IS THE DAY OF MY LIFE, Bob Geldof
2 "I'M A KID AGAIN, Careless Youth"

MUSIC VIDEO
1 ANIMALIZE, LIVE UNEVENED, Kiss, Embassy
2 THE JAM, THE DANCER TOUR, Tom Turner, PMI
3 LEE VICTOR, THE CAMERA EYE, Bob Geldof
4 BEitates, BEITIES, LADY BARRISTER, Embassy
5 EMERALD ASHES, Gary Moore, Embassy
6 ALCHEMY LIVE, Dire Straits, Embassy
7 THE VIDEO EP, Madonna, Warner
8 THE VIDEO SINGLES, Paul Young, Virgin
9 THE VIDEO EP, Metallica, Virgin

REGENCY
PRE RELEASE
1 VEGIS, Dion Cox, Washburn
2 YOUTHMAN INVASION, Midnight Riders, Lambs
3 DOWN THE LINE, Sugar Minott, House Of Asher
4 BLACK MAGIC WOMAN, Earth And Fire, Virgin
5 DON'T SPECIALS, Augustus Pablo
6 FOUR WET RATS, General Ire, Scorpio
7 FAST THE METAL EDITOR, Sammy Dread, Spiderman
8 CRAZY GIRL, Fat Pat, Reggae Stag
9 PINEAPPLE MAN, Charlie Chaplin, 10 House Of Asher

ALBUMS
1 RESISTANCE, Burning Spear, Heartbeat
2 BILL'S HOLIDAY, The Russians, Volume 1 VOLUME 2, Virgin Artists, Beatport
3 DANNING, Nurse Andy, Music Maker
4 TRIBUTE TO SEISANI, Sami Imur Aseb, House Of Asher
5 SLOW DOWN WOMAN, Dennis Brown, Carolines
6 THE ARTISTS, Sugar Minott, LADY BARRISTER, Embassy
7 YOUR LOVE, Ini Pinn, Bobs
8 LEARN TO DRIVE, Love Buggy, Below

COLOURBOX: everything's gone blue

BASTARD FILM
1 MERRY CHRISTMAS MR BASTARD
2 CRITTY CRITTY BASTARD BASTARD
3 ANOTHER BASTARD IN BRITAIN
4 THE BASTARD FROM THE BLACK SABBATH
5 CONAN THE BASTARD
6 INDIAN JONES AND THE TEMPLE OF BASTARDS

EMBARRASSING FIRST JOINT REACTIONS
1 BE RECKLESS
2 COUGH
3 SAY WHAT I DO IT
4 SMOKE THE WHOLE JOINT
5 PASS IT TO THE NEXT PERSON
6 SAY "COULD I BUY SOME POT FROM YOU?"
7 "WON'T YOU HAND ME A CIGARETTE?"
8 "WOW MAN, WHAT IS THIS SHIT?"
9 LET ME HAVE IT
10 LEAVE THE ROOM JUST BEFORE YOUR TUNED CBS AVOID DOING ANY OF THE ABOVE

ALTERNATIVE SPORTS PERSONALITIES
1 PLEASE PLEASE PLEASE LET ME GET MY FOOTBALL BACK, Message
2 I SCARE MYSELF, Marvin Haglar
3 GET THE LAST ONE, Gary Cook
4 GONG SHOOTING, Jack Chaston
5 LORD WE'RE Leyton, Leyton
6 WHO DO YOU LOVE?, Chelsea Lloyd
7 BITS AND PIECES, Barry Stones
8 FAKE TO GREY, Bobby Ross
9 ABSOLUTE BEGINNERS, Chris Barber and Niki Satter
10 PROMEDIO YOU A MIRACLE, Stela City Squad

VIDEO WEEK RESEARCH
SOUNDS August 3 1985 Page 59

INDIE SINGLES
1 SEE SHELTERS, The Cult, Beggars Banquet
2 HAVEN'T STOPPED SMILING, The Human League, Factory
3 SONG TO THE SIREN, The Moral Code
4 MADEPINK'S SISTER, The Smiths, Rough Trade
5 ONE DAY, Vince Clark And Paul Oakenfold, Virgin

COLOURBOX: everything's gone blue

INDIE ALBUMS
1 NIGHT OF A THOUSAND CANDLES, The Man They Couldn't Hang, Rough Trade
2 BAPTISTE, Brandon Rhone, Factory
3 MEAT IS MEAT, The Smiths, Rough Trade
4 SMELL OF FEMALE, Cramps, Big Beat
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ALBUMS
1 RESISTANCE, Burning Spear, Heartbeat
2 BILL'S HOLIDAY, The Russians, Volume 1 VOLUME 2, Virgin Artists, Beatport
3 DANNING, Nurse Andy, Music Maker
4 TRIBUTE TO SEISANI, Sami Imur Aseb, House Of Asher
5 SLOW DOWN WOMAN, Dennis Brown, Carolines
6 THE ARTISTS, Sugar Minott, LADY BARRISTER, Embassy
7 YOUR LOVE, Ini Pinn, Bobs
8 LEARN TO DRIVE, Love Buggy, Below

COLOURBOX: everything's gone blue

BASTARD FILM
1 MERRY CHRISTMAS MR BASTARD
2 CRITTY CRITTY BASTARD BASTARD
3 ANOTHER BASTARD IN BRITAIN
4 THE BASTARD FROM THE BLACK SABBATH
5 CONAN THE BASTARD
6 INDIAN JONES AND THE TEMPLE OF BASTARDS

EMBARRASSING FIRST JOINT REACTIONS
1 BE RECKLESS
2 COUGH
3 SAY WHAT I DO IT
4 SMOKE THE WHOLE JOINT
5 PASS IT TO THE NEXT PERSON
6 SAY "COULD I BUY SOME POT FROM YOU?"
7 "WON'T YOU HAND ME A CIGARETTE?"
8 "WOW MAN, WHAT IS THIS SHIT?"
9 LET ME HAVE IT
10 LEAVE THE ROOM JUST BEFORE YOUR TUNED CBS AVOID DOING ANY OF THE ABOVE

ALTERNATIVE SPORTS PERSONALITIES
1 PLEASE PLEASE PLEASE LET ME GET MY FOOTBALL BACK, Message
2 I SCARE MYSELF, Marvin Haglar
3 GET THE LAST ONE, Gary Cook
4 GONG SHOOTING, Jack Chaston
5 LORD WE'RE Leyton, Leyton
6 WHO DO YOU LOVE?, Chelsea Lloyd
7 BITS AND PIECES, Barry Stones
8 FAKE TO GREY, Bobby Ross
9 ABSOLUTE BEGINNERS, Chris Barber and Niki Satter
10 PROMEDIO YOU A MIRACLE, Stela City Squad

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